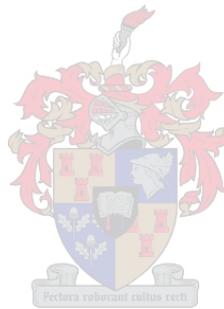


An Analysis of Priaulx Rainier's *Barbaric Dance Suite* for Piano

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**Thesis presented in partial fulfilment of the requirements for the degree of Master of
Music at the University of Stellenbosch**

Supervisor: Dr S. Muller

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DECLARATION

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ABSTRACT

Priaulx Rainier (1903-1986) was a South-African born composer whose highly original compositional style attracted great attention during her lifetime. She spent most of her life in England, but was inspired by the images and recollections of her youth in Africa. Despite the critical acclaim she received, little research has been done about her, both in South Africa and abroad. Additionally, the nature of existing sources is mostly not analytical, but rather provides an overview of her life or general aspects of her style. Although some conclusions have been drawn about her compositional style, they are not thoroughly substantiated by concrete analytical evidence. Also, the focus is mostly on her prominent rhythmic use (often linked by authors to the “African” element of her idiom), with an evident disregard of the other aspects of style, most notably with regard to pitch coherence.

This research attempts to correct this unbalanced discourse by analysing one of her few solo piano works, the *Barbaric Dance Suite* (composed in 1949), and pointing out significant pitch relations, similarities and contrasts. The rationale for selecting this specific work originated from Rainier’s own pronouncement that “The Suite is a key to all my later music, for in the three DANCES, their structural embryo is, on a small scale, the basis for most of the later works.” Although the scope of the research did not allow for a comparative analysis, it is strongly believed that the conclusions reached in this study could also be applicable to many of Rainier’s other works, especially of the early period.

The study consists of an introduction in which the *Barbaric Dance Suite* is contextualised, followed by the main body of the thesis that consists of a detailed analysis of each of the three movements. The foremost method of analysis used is set theory analysis, which could be briefly described as a method whereby (particularly atonal) music is segmented and categorised in pitch class sets. As set theory focuses exclusively on the dimension of pitch, traditional methods of analysis are employed to examine the other musical parameters. In the conclusion, the analytical results are contextualised with regard to existing pronouncements on Rainier’s oeuvre. The study also comments on the applicability of set theory as analytical system in Rainier’s music. The many complex pitch relations that were discovered by the intensive analysis of pitch content has given enough evidence to conclude that Rainier’s use of sonorities has been unjustly neglected in the discourse of this work and perhaps also in her musical style as a whole. It is hoped that further detailed analysis of her use of sonorities in other works could lead authorities to revise the insistent pronouncements on her rhythmic use in favour of a more balanced assessment of all aspects of her compositional style.

SAMEVATTING

Priaulx Rainier (1903-1986) was 'n Suid-Afrikaans-gebore komponis wie se hoogs-oorspronklike komposisie-styl heelwat aandag gaande gemaak het gedurende haar lewe. Sy het die grootste deel van haar lewe in Engeland deurgebring, maar was geïnspireer deur die beelde en herinneringe van haar jeug in Afrika. Ten spyte van die feit dat kritici haar musikale vermoëns hoog aangeslaan het, is daar nog nie in Suid-Afrika óf in die buiteland veel navorsing oor haar gedoen nie. Boonop is die bronne oor Rainier meestal nie analities van aard nie, maar verskaf dit eerder 'n oorsig oor haar lewe en kenmerke van haar styl. Voorts word vele van die gevolgtrekkings wat gemaak word in verband met haar musiek-idioom nie gestaaf deur konkrete analitiese bewyse nie. Die fokus val meestal op ritmiek (wat dikwels deur navorsers met die “Afrika”-dimensie van haar styl verbind word), met 'n duidelike miskiening van ander belangrike parameters van haar musiekstyl, in besonder die samehang ten opsigte van toonklas-gebruik.

Hierdie studie het ten doel om dié ongebalanseerde diskoers te korrigeer deur middel van 'n in-diepte analise van slegs een van Rainier se klavierwerke, *Barbaric Dance Suite* (gekomponeer in 1949), waarin ooreenkomste, kontraste en verbande tussen toonhoogtes uitgewys is. Die motivering vir die keuse van hierdie spesifieke klavierwerk is afkomstig uit Rainier se eie opmerking dat die Suite 'n sleutel tot al haar latere musiek is, omdat die strukturele embrio, op 'n klein skaal, die basis vir haar latere werke vorm. As gevolg van die beperkte lengte van hierdie projek was 'n uitgebreide vergelykende studie nie moontlik nie, maar dit is hoogs waarskynlik dat die afleidings wat in hierdie studie gemaak is ook van toepassing gemaak kan word op ander werke in Rainier se oeuvre, veral dié uit die vroeë periode.

Die studie bestaan uit 'n inleiding waarin die *Barbaric Dance Suite* biografies en stilisties gekontekstualiseer word, gevolg deur die hoofgedeelte van die tesis, bestaande uit analises van elkeen van die drie bewegings. Die metode wat gebruik word, is “stelteorie-analise”, wat kortliks beskryf kan word as 'n metode waarmee musiek (gewoonlik atonaal) gesegmenteer en gekategoriseer word. Omdat stelteorie uitsluitlik op die aspek van toonhoogte fokus, is ander tradisionele metodes van analise gebruik om die ander musikale parameters te ontleed. In die gevolgtrekking word die analitiese resultate gekontekstualiseer met betrekking tot bestaande stellings oor Rainier se styl. Die studie lewer ook kommentaar oor die geskiktheid van stelteorie as analitiese sisteem in Rainier se werk. Die komplekse toonhoogte-verhoudings wat ontdek is met behulp van stelteorie-analise verskaf genoegsame bewyse om

tot die slotsom te kom dat Rainier se gebruik van sonoreiteite verkeerdelik afgeskeep is in die diskoers van die *Barbaric Dance Suite* en heel moontlik in haar musikale idioom as geheel. Hopelik sal verdere in-diepte analyses navorsers noop om bestaande persepsies oor haar ritmiek grondig te hersien om so tot 'n meer gebalanseerde evaluering van haar komposisiesstyl te kom.

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1. Introduction

1.1 *Biographical contextualization*

Priaultx Ivy Rainier was born in Howick in KwaZulu-Natal on 3 February 1903.¹ Even though she spent most of her life in Britain, the sights and sounds of her early childhood in Africa remained imprinted on her compositional style (Van der Spuy 2003:107). The impressions of these early times were often cited by Rainier as a source of subconscious inspiration, although she denied any direct reference to African motives (Rainier 1967:108).

In 1919,² Rainier won the Unisa Overseas Scholarship and departed for London to further her studies at the Royal Academy of Music (Van der Spuy 2003:108). After earning her LRAM diploma, she made a living as a violinist and teacher, which left her with little time to compose. It was only when a serious accident at the age of thirty prevented her from pursuing her teaching activities that she decided to engage actively in composition (Van der Spuy 1988:28). She never had any formal training, except for two months of “conversation” lessons from Nadia Boulanger in Paris in 1937 (Van der Spuy 2003:109). This could account for Rainier’s unconventional style, which does not appear to owe anything to outside influences, but is rather an expression of her own dynamic musical personality.³

In 1939 Rainier composed *String Quartet*, the work that finally launched her career and helped establish her as one of the leading young female composers in Britain (Van der Spuy 2003:109). Unfortunately, the Second World War interrupted her compositional activities and the performances of her works (Opie 1988:25). She only composed two works during these years, *Suite for Clarinet and Piano* (1943) and *Sonata for Viola and Piano* (1945). In the interview “The New World of Modern Music” in *Ideas of Today*, Rainier stated that there were no public performances of her works between 1937 and 1944, when *String Quartet* was played in public for the first time (1967:107-108). In 1944,⁴ she was appointed by the Royal Academy of Music as Professor of Composition,⁵ a position she would hold until 1961 (Opie 1988:25). Although this provided her with security and status in a period that

¹ Although Amis states that Rainier was born in 1905, “and not 1903, as Grove V ungallantly suggests” (1955:354), it is now generally accepted that her birth date was 3 February 1903.

² 1920 according to Amis (1955:354) and other sources, such as Opie (1988:16).

³ See Appia (Cape Town, Manuscripts and Archives, BC 957), Baxter (1982:22), McDonald in Van der Spuy (2003:112-3) and Searle (Cape Town, Manuscripts and Archives, BC 957).

⁴ According to Amis, she was appointed in 1942 (1955:354), while Baxter states it was in 1943 (1982:22).

⁵ Van der Spuy asserts that according to an official notification of the RAM, she was appointed as Professor of Harmony, not as Professor of Composition, as is popularly believed (2003:110) and also proclaimed by Rainier (1967:108).

was often filled with uncertainties, it limited the time she could dedicate to composition (Baxter 1982:22).

In 1946,⁶ she met the artists Barbara Hepworth and Ben Nicholson, whose work and companionship had a profound influence on Rainier. They invited her to spend a holiday with them at St. Ives in Cornwall, a place that immediately deeply moved and inspired her. She returned to St. Ives countless times thereafter, later renting a small studio so that she could concentrate intensively on composing. She admitted that she found more stimulation in the visual arts than in listening to music (Blyth 1973). From Ben Nicholson she gained knowledge of the importance of form, line and texture in art. These principles are reflected in her well-calculated, balanced compositions, each of which seems to possess an inner logic and tight structure (Walsch 1967). Hepworth once asserted that one must “say what one has to say with the greatest economy and, having said it ... let it stand on its own” (Van der Spuy 2003:111). It is clear that Rainier integrated this suggestion in her compositional approach, as she was often praised for using only material that is absolutely essential to the coherence of a work.⁷ Furthermore, the lines of the landscape and stillness of the sea at St. Ives helped facilitate her creativity in ways that city life could not do. As she commented in the article “The Arts in Cornwall”: “The composition of music is very much a mathematical process, so even the quality of light helps; it is so concise and clear” (Ruhrmund 1965:94).

The period after the war was marked by a great surge in creativity, with works such as *Sinfonia da Camera* for string orchestra (1947), *Dance of the Rain* for tenor or soprano and guitar (1947), *Ubunzima* for tenor or soprano and guitar (1948) and the *Barbaric Dance Suite* for piano (1949). This prolific period could be considered the result of the fact that Rainier was starting to gain recognition in the rest of Europe with the frequent performances of her works, especially *String Quartet* (Van der Spuy 2003:110), and perhaps also to her new-found inspiration in the artist community of St. Ives.

1.1.1 The *Barbaric Dance Suite*

According to the chronological list of Rainier’s works compiled by Van der Spuy (University of Cape Town, Manuscripts and Archives BC 957), the *Barbaric Dance Suite* is one of only three works that she composed for solo piano.⁸ The composition of the *Barbaric Dance Suite* was announced in *The Cape Times* in October 1949, and its first performance was scheduled

⁶ Baxter’s assertion that Rainier’s connection with St. Ives can be traced back to 1964 (1982:22) is surely a typing error.

⁷ See Routh (1972:349), Kastner (Cape Town, Manuscripts and Archives, BC 957).

⁸ The other two solo piano works are *Concert study* (1937) – a relatively unknown work not even mentioned in the list of works included in *The Musical Times* (1986:705) – and *Five Keyboard Pieces* (1955).

to be broadcast by Zürich Radio at the end of the same month (Van der Spuy 1988:197). However, its première is generally attributed to the pianist Margaret Kitchen, who performed it in London on 29 November 1950 (Van der Spuy 1988:196). Other evidence suggests that it was already performed (although perhaps not publically) at the “Erster Nationaler Wettbewerb für Komponistinnen” in Basel,⁹ which took place from 18-26 September 1950. The work was published by Schott in 1950, who had been Rainier’s official publisher since their publication of *String Quartet* in 1947 (Van der Spuy 2003:109).

In the programme notes that Rainier prepared for the CAPAB concert in 1979, she emphasises that this work is liberated from the “smothering effect of the preoccupation with the vast resources of European music” (BC 957). Instead, the *Suite* supposedly demonstrates the profound influence the rhythms and sounds of Africa had on her compositional style.

The *Barbaric Dance Suite* was not the first music in which Rainier had imagined Africa. She had first alluded to this connection in the programme notes of *String Quartet*, in which she asserts that the work draws on the inspiration she found during a holiday in Finland, and the memories it brought back of her youth in Africa (BC 957). This was reiterated by Amis, who evaluated a passage at the beginning of the fourth movement of *String Quartet* with the comment: “Africa speaks” (1955:355). Later on, Rainier made the connection even more explicit, in her comments on *Suite for Clarinet and Piano* (1943). As an antidote to the turmoil of the Second World War during which the work was conceived, Rainier decided to recall the peace and happiness of the times she spent in South Africa. According to her, the clarinet is reminiscent of the long drawn-out calls of voices across a distance, while the piano evokes the sound of African keyboard instruments (BC 957). Rainier’s reference to African keyboard instruments reveals a common misperception that was also adopted by Van der Spuy (1989:42) amongst others. As there are no indigenous keyboard instruments in South Africa, the view of the percussive use of the piano as a manifestation of Rainier’s South African roots is incorrect. The plucked lamellophones such as kalimbas and mbiras are not ‘percussive’ in terms of the Hornbostel classification, and, in fact, are used as melodic or harmonic instruments to which percussive accompaniment is often added. The marimba is the African instrument that is closest to the percussive nature of the piano, but it is actually an adapted version of an imported instrument that is relatively recent in date.

The *Barbaric Dance Suite* also shares its African connection with the two works directly preceding it: *Dance of the Rain*, a setting of the translation of an Afrikaans poem by

⁹ Although the pianist is not mentioned, the pianists who participated in the concert on 26 September 1950 included Adrienne Baerlocher, Helene Manoliù, Helen Zumsteg and Eduard Henneberger (Cape Town, Manuscripts and Archives, BC 957).

Eugène Marais, and the Zulu song *Ubunzima* (“Misfortune”), written for tenor or soprano and guitar. In fact, the second movement of the *Barbaric Dance Suite* is an almost precise transcription of *Ubunzima*.¹⁰

It is not clear what instigated this seemingly “African” period in her style. One would assume that it followed after a visit to South Africa, but on the contrary, Rainier’s last visit to her home country was in 1920 or 1921¹¹ to recover from a nervous breakdown (Van der Spuy 2003:108). Rainier stated that the return visit had an immense impact on her, and that she first felt the necessity to compose during this time (1967:108). Although sources differ on the exact date of her next visit, Van der Spuy states that she only returned in 1962 (Van der Spuy 2003:111).¹² The composition dates of the *Barbaric Dance Suite* and the works mentioned above occur in the middle of the approximately forty years between these two visits. Rainier’s idealised description of *Suite for Clarinet and Piano*, read against the fact that she returned to South Africa to recover from a nervous breakdown, leads to the observation that the works could perhaps be interpreted as an involuntary longing for her country of birth, or an attempt to recall the joyful memories of her childhood in a reality far away from what had become her new home. Van der Spuy writes that, even at this early time (the early twenties) it is clear Rainier realised she would never be able to return to South Africa permanently, as the isolated cultural environment in South Africa at that time would not provide her with opportunities to develop and enrich herself as composer (2003:108).

Rainier’s passion for dance – which originated from her early encounters with Zulu-dances – clearly surfaced in the *Barbaric Dance Suite* as well as many of her other works (Opie 1988:27). It is therefore also not surprising that the *Barbaric Dance Suite* was dedicated to Pola Nirenska, a Polish-born dancer and choreographer, with whom Rainier was closely associated. Rainier was drawn to the rhythm and movements of dance, and attended all of Nirenska’s dance recitals. According to the summary of the contents of the Pola Nirenska Collection hosted by the Library of Congress in Washington, evidence exists that the piano version was used by Nirenska in 1957 in a dance work entitled “Barbaric Suite”, consisting of

¹⁰ Although Rainier claimed that she took the second movement of the *Barbaric Dance Suite* and transformed it to become *Ubunzima* (Van der Spuy 1988:193), the musical evidence suggests that this is highly unlikely, as the melody was clearly composed to suit the natural speech rhythm of the poem. Furthermore, according to the dates of composition on the printed scores, *Ubunzima* was composed a year before the *Barbaric Dance Suite*. The only discrepancy is that Rainier’s pencil score of *Ubunzima* is dated 1954, while the *Barbaric Dance Suite*’s pencil score is dated 1949. However, the pencil score of *Ubunzima* is identical to the printed score and was probably merely a hand-written copy that someone requested of the composer, as the song was only published in 1968. It is thus safe to assume that Rainier contradicted herself, and that the second movement of the *Suite* was rather a transcription of the already existing *Ubunzima*.

¹¹ Van der Spuy (1989:38). Rainier claimed that her first visit to South Africa was after she had been in Europe for two years (1967:108). Thus, according to the date that Van der Spuy gives for her departure to London (1919), Rainier’s return visit must have been in 1921.

¹² 1963 according to Van der Spuy in his article “Priaulx Rainier: Pointer for Future Research” (1989:38).

“The Dance of Fear”, “The Dance of Longing” and “The Dance of Joy”. The *Barbaric Dance Suite* was also orchestrated in 1950 in a five-movement form, but this version was never published.¹³

In her programme notes for the *Barbaric Dance Suite*, Rainier said: “The Suite is a key to all my later music, for in the three DANCES, their structural embryo is, on a small scale, the basis for most of the later works” (BC 957). Considering the potential significance of this claim, it is interesting that the work has not received much attention thus far from either an analytical standpoint or a performance perspective. Apart from the performances mentioned previously, it was played twice in 1978 by a fourteen year-old pupil of the Yehudi Menuhin School, Amanda Hurton. As far as could be ascertained in the concert programmes hosted in the Manuscripts and Archives (BC 957), it was subsequently performed at two concerts in 1983 in celebration of Rainier’s eightieth birthday, first by Joyce Rathbone in the Wigmore Hall, and later by Nicola Losseff at a RAM concert in the Duke’s Hall. Another undated programme includes a performance of the *Suite* by Joyce Rathbone. It was also played by Yeoh Ean Mei at the “Young Artists and Twentieth Century Music Series” in 1983 and incorporated by Andrew Ball in his piano recital at the “Dartington International Summer School Concerts and Courses Programme” in 1986. The work was performed in South Africa in 1964 when the Scottish-born pianist, Virginia Fortescue, played it at a concert at the University of Cape Town (BC957). She also recorded the work for the SABC in 1965. No commercial recordings of the work exist. This could be ascribed to the fact that, as with much of Rainier’s other music, the work poses difficulties for both the performer and the listener. Rainier commented on the difficulty of being a contemporary composer, especially in the early stages of one’s career. According to her, the musicians performing one’s works are often under-rehearsed and negligent with regard to the markings in the score (1967:110). Frequently a poor performance that results from these mistakes causes a composition not to be duly appreciated by the public, which could be another factor contributing to the fact that the *Barbaric Dance Suite* and other minor works of her early years are relatively unknown.

The *Barbaric Dance Suite* is also discussed only superficially in general articles, reviews and newspaper excerpts referring to Rainier’s life and compositions, while works such as *String Quartet*, *Cycle for Declamation*, *Requiem*, *Quanta*, *Due Canti e Finale* for violin and orchestra and *Concertante* for two winds and orchestra have received considerable attention. Authors hardly ever use the *Barbaric Dance Suite* to extract extended analytical significance, even though this work’s stylistic attributes appear to comply with many of the

¹³ Authors such as Amis (1955:357) mention a Ballet Suite for full orchestra composed in 1950, but this work was probably the *Barbaric Dance Suite* for orchestra, as no manuscript of a Ballet Suite exists (Van der Spuy 1988:206).

general pronouncements regarding Rainier's compositional approach, as is also confirmed by the composer's own explicit declaration that the *Suite* is a prototype of her style.

1.2 Stylistic contextualisation

Although the *Barbaric Dance Suite* was often neglected in the discourse on Rainier, a fair amount of general discussion about her music idiom has taken place over the past decades, especially by her British contemporaries. There are many similarities in their general observations about Rainier's compositional style. Although the analytical basis of these authors' statements is rarely revealed (and often does not appear to exist at all), they form an integral part of the existing literature on Rainier, and will therefore be considered briefly. The two aspects of Rainier's style that will have the greatest importance with reference to this research project is her use of tonality and the African influences in her work.

1.2.1 Idiosyncratic idiom

Most writers have grappled with pin-pointing any apparent outside influences on Rainier's compositional style, some of them ascribing her highly personal approach to the fact that she only started composing relatively late, at the age of 33 (Baxter 1982:22).¹⁴ McDonald asserts: "Rainier is a very desolate figure: a South African owing little, apparently, to any school, finding her way forward, exploring her own world of eloquent dissonance" (Van der Spuy 2003:112-113). Searle and Appia express corresponding opinions regarding her idiosyncratic idiom (BC 957). In a response to Rainier's Concertante for two winds, Henderson (1981) asserts in the *Telegraph* that "one very quickly becomes aware of a distinguished, creative mind at work behind the surface appearance, a mind at once severely self disciplined and rigorously independent of every fashion or influence" (BC 957). Kastner voices a similar view: "The discovery of this fascinating personality restores one's shaken faith in the existence of real creative power in this age" (BC 957).

1.2.2 Masculine terminology

¹⁴ Although her earliest work – a string quartet in one movement - dates back to 1923, the first works in which she received recognition as composer was the Duo for Piano and Violin (1934) and *Three Greek Epigrams* (1937). This could be the reason for Baxter's statement that Rainier only started composing at the age of 33. Rainier also did not look favourably on her compositions written before 1937, the year she studied with Nadia Boulanger, except for the *Two Archaic Songs* of 1927 (Amis 1955:354).

Rainier's music is often referred to in terms of masculine terminology. As female composers in history have mostly been overshadowed by their male counterparts, it is perhaps not surprising that the question of gender informs the discussion of a female composer with a strong and recognisable voice whose music hardly ever exhibits any characteristics imagined as traditionally "female" in musicological or cultural discourse. According to many, her music radiates an unmistakably masculine character: forceful, intense and vigorous. *String Quartet* was described by Morgan in *The San José Mercury-News* as "certainly... not 'lady' music in any sense of the word. In fact the strong profile and angularity of the score suggests that it might have been written by an amazon!" (1962). Baxter noted the surprise of concert-goers at the Proms in 1964 when they realized that the music they had just heard was written by a woman. He adds that this reaction was hardly unexpected, "since the music of Priaulx Rainier has a robust and commanding manner" (1982:21). In a CD review by Paul Snook of Rainier's *String Quartet* in *Fanfare* of November/December 1983 he remarks that "... Rainier's music has always had a harsh, tough, unyielding character which doesn't permit the listener easy entry" (BC 957). Alan Blyth shared Snook's sentiments in his review in *The Times* of the performance of *Quanta* and *String Trio* in Purcell Room: "Her idiom has always been clipped, individual and strong" (1972). Greenfield, in a review of the same concert, describes the works as "... tough, gritty music, which demands concentration, wins respect before it wins affection" (1967).

1.2.3 Predominance of rhythm

Another aspect of Rainier's idiom that ties in with the male/female analogy is the perceived predominance of rhythm in her music (at the cost of melodic and harmonic material, according to some authors). Colin Mason states in *The Manchester Guardian* that "rhythm has always been the dominating element in her music, to which melody, harmony and counterpoint have played second, third and fourth fiddle, in that order" (1956). Amis expresses the same view about her music, declaring that "its make-up seemed to be 5 per cent. harmony, 10 per cent. counterpoint, 10 per cent. melody, 75 per cent. rhythm and 0 per cent. conventional form" (1955:354). Baxter describes her music as "highly charged with ... jolting, fragmented rhythms" (1982:21). As her use of rhythm is often unusual and asymmetrical, avoiding the stress on strong beats, it has been connected with the African dimension of her style. The conductor M. Edmond Appia, after having performed her *Sinfonia da Camera*, even asserted that her rhythm cannot be analysed, as it belongs to a rhythmic language unknown to us that probably stems from the lasting impressions her

African childhood made on her (BC 957). Greenfield, on the other hand, alludes in *The Guardian* to the similarities with Bartók in her use of rhythmic elements (1967). Searle also ascribes the rhythmical intensity in her works to her African background (BC 957). According to another contribution by Baxter in *Composer*, entitled “Priaulx Rainier: a Study of Her Musical Style”, the criticism regarding her neglect of melodic lines in favour of rhythmic development steered her style in a different direction in her later works (1977:23). An example of this is *Sonata for Viola and Piano*, in which she made an effort to produce longer melodic contours. Many of the statements regarding Rainier’s use of rhythm – for example that it is difficult to analyse and asymmetrical – represent common stereotypical views of African rhythm.

1.2.4 Economic use of material

The sparseness and concision of Rainier’s musical writing have been much admired. This can be ascribed to her strict self-criticism. In a 1967 interview, she stated: “One must exercise control over excitement in order to preserve the critical faculty, which is so important” (1967:109). Baxter attributes the intensity of her compositions to the “long and arduous time spent in perfecting them” (1982:22). She has been complimented by authors such as Routh (1972:349) and Kastner (Cape Town, Manuscripts and Archives, BC 957) for not using one note too many and doing away with any excess material in order to preserve the essence of every musical work. Edward Lockspeiser, in a review of her much-discussed *String Quartet*, asserts that “Miss Rainier is never lavish. She delights in economy for its own sake ...” (1947). Glock summarizes her compositional style in *The Observer* as displaying “... an integrity and bareness that insists on saying everything exactly, without a hint of nostalgia or sentimentality or ‘sublimity’, all of which can so easily ruin the directness and precision which make a work authentic”(1940).

Rainier’s economic use of musical material can also be ascribed to her preference for small motivic elements rather than long themes, both in rhythm and melody. Routh asserts that her music is compiled of “simple melodic and rhythmic patterns used repetitively and accumulatively” (1972:346), while Heyworth refers in *The Observer* to “small thematic cells from which are generated an intense and individual lyricism and a fierce rhythmic energy” (1967). Her music has often been described as “athematic” (Routh 1972:347) or as “without recognizable thematic material” (Baxter 1982:21), causing difficulty for the listener to grasp its complexity at a first hearing.

1.2.5 Influence of the St. Ives artist community

Another general perception about Rainier's compositional idiom is that she was greatly influenced by the visual arts. Rainier often referred to the meaningful impact the St. Ives artist community, in particular Barbara Hepworth and Ben Nicholson, had on her compositional process. She believed that the frequent contact with artists clarified her musical approach (Ruhrmund 1965:94). Many authors also note the impact of the visual arts on her work. Routh holds that it would not be far-fetched to compare what Rainier communicated in terms of abstract musical works with what Hepworth expressed in abstract sculpture (1972:349). Baxter finds that the manifestation of visual elements in her works led to "a great sensitivity towards the spacing of sounds in relation to silence, and a special awareness of the movement of contrapuntal lines in relation with each other" (1982:24). Lawrence confirms this view in *The Star*, stating that Rainier absorbed stimulating concepts from Hepworth and Nicholson concerning form and the juxtaposition of lines (1981).

1.2.6 Tonality

Many pronouncements have been made regarding Rainier's tonality, but most of them were not substantiated by concrete evidence. Some authors choose to divide her compositional style into different periods according to how her concept of tonality evolved, for example Van der Spuy in his article "Priaulx Rainier: Pointer for Future Research" in *Jagger Journal* (1989:40). According to this article, she was more interested in the "relationships of sounds" than a general system of diatonic tonality. In her first works, such as *String Quartet*, traditional triads are used, but often placed in unusual perspectives. *Requiem* (1955-56) already adopts a different sense of tonality with the frequent use of seconds, sevenths and ninths. Although a sense of tonality supposedly always supported her music, the works from 1961 onwards became more abstract (Van der Spuy 1989:41). Baxter adds to this by describing the tonality of the works written between 1948 and 1960 as modal and more diatonic, but with a greater use of dissonance, while the works written thereafter are characterised as harmonically expanded with the incorporation of more semitones (1977:24). A similar division of her evolution of tonality is expressed by Routh (1972:347), although he describes *Requiem* as the turning point in her compositional style, as it was, according to him, the last work containing extensive use of the triad. Like Van der Spuy, he believes that this was the start of a more abstract phase. The use of the tritone has also been recognised by writers such as Van der Spuy (1989:40), Baxter (1977:23-24), Glock in *The Listener*

(1947:872) and Amis in *The Musical Times* (1955:355) as a trademark of Rainier's style, often relating to the Phrygian mode.

1.2.7 African dimension

There appears to be a fascination with the African element in Rainier's style, as some reference to it surfaces in almost every article on her compositions. The lack of concrete evidence supporting analytical claims regarding Rainier's idiom often cause authors to resort to assumptions about her African roots. Although some authors have tried to validate these statements by citing some examples of "Africanisms" in her music, the connection is often referred to loosely without any analytical evidence. The reason for this could be that Rainier herself frequently alluded to her African roots without much further explanation, although she was always adamant that she did not consciously imitate African sources. She describes it as follows in the interview "A New World of Modern Music": "It is not imitative, but some instinct in my ear ... there is always an element of my South African background ... I do not draw consciously on native music. I have deep roots in Africa, and something of its mystery is in my bones" (1967:108). Van der Spuy asserts that her choice of instrumentation, her "obsession with silence", and the wide spacing of her harmonies can all be attributed to her African origins (1989:38-40). Sounds of different African drums are also cited by Glock (1947) and Van der Spuy (1989:39) as clearly identifiable influences in her music. Glock believes that her relentless use of the tritone, outside a nineteenth century context, could be characterised as "African" as well (1947). Van der Spuy is of the opinion that at first, her early impressions of Africa were suppressed by the considerable impact European and contemporary British music had on her compositional style (1989:39). If this is accepted, it could explain the seemingly late emergence of an "African" period in her oeuvre in the forties.

1.2.8 The *Barbaric Dance Suite*

The *Barbaric Dance Suite* exhibits many of the characteristics generally associated with Rainier's compositional idiom, as is also confirmed by Rainier's own pronouncement that the "structural embryo" of the work forms the basis of her style (BC 957). According to Amis, Rainier had already found her own personal idiom when the *Barbaric Dance Suite* was

created, as is confirmed by the discarding of conventional forms in favour of her own unique logic of composition (1955:356).

According to reviews, as compiled by Van der Spuy (1988:198-199), the *Barbaric Dance Suite* was clearly an expression of Rainier's nonconformist musical personality. Donald Steinfirst wrote that "The *Barbaric Dance Suite* ... generated some heat within orthodox limits" (1968). The *Musical Opinion* confirmed the work's unusual impact by asserting that "... the three dances will find no appreciation among those who regard the music as something to soothe their nerves after a tiring six-hour day at the office" (Van der Spuy 1988:198). Harry Dexter (Van der Spuy 1988:198) and Hilary Finch (1983) also praise Rainier's brilliant musical imagination in their reviews.

As the title suggests, the *Barbaric Dance Suite* shows clear evidence of Rainier's predominant use of rhythmic elements. Dexter wrote that although there is almost no melodic interest to speak of in the Suite, Rainier employs a great range of rhythmic effects (Van der Spuy 1988:198). In her programme notes on the work, Rainier mentions the rhythmic element in each of the movements. She describes the first movement as a set of contrasting, disconnected rhythmic patterns, and the second as containing a fixed rhythm that serves as accompaniment to a free melodic line. She asserts that the third dance implements a short dance figure, "dominating the whole piece" (BC 957). Venter writes that irregular rhythmic patterns are a typical characteristic of the majority of Rainier's piano themes, gaining momentum with the use of off-beat accents and cross-rhythms (1977:328). He makes a distinction between her use of pattern-like rhythmical motives as can be seen in the outer dances of the *Barbaric Dance Suite*, and the asymmetrical declamatory rhythmical style she employs at times (1977:326), of which a good example is the second dance of the *Suite*.

The *Barbaric Dance Suite* also displays the sparseness and concision of form that Rainier strived to attain in all of her compositions. Dexter, as quoted in Van der Spuy (1988:198), states that the work contained "concentration of ideas", while Amis writes "it is music of sinew which sometimes tends to gristle" (1955:356). Venter describes her conception of form as highly artistic, due to the use of techniques such as variation and the contrapuntal fusion of ostinato-patterns (1977:341).

The *Barbaric Dance Suite* consists of small motivic elements, noticeable especially in the disjointed melodic contours. The *Musical Opinion* comments on the fragmentary melodies in the work (Van der Spuy 1988:198), while Dexter asserts that the melodies consist "of the repetition or development of small figures" (Van der Spuy 1988:198). The song *Ubunzima*, of which the second movement of the *Suite* is an almost direct transcription, is typified in two instances as an example of how Rainier created longer melodic lines from small fragmentary

units (Van der Spuy 1989:41; Baxter 1977:23). Characteristic of her melodies is the emphasis on one specific interval (Venter 1977:321). In the *Barbaric Dance Suite* this can be recognised in the repetitive use of the third (major and minor) in the melodic line of the second movement. Venter states that the continual and rhythmically varied repetition of motives generates ostinatos in her work (1977:311), an account that is reflected in Amis's assertion that "structures are built up out of small melodic units or figurations which are constantly changing or juxtaposed; these units are almost inseparable from rhythmic ostinatos" (1955:356).

Rainier's use of tonality in the *Barbaric Dance Suite* is described by Venter as not based on major-minor tonality, but rather on modes and the pentatonic scale, fused with chromaticism (1977:310). This statement ties in with Baxter's description of the works between 1948 and 1960 as modal with a greater use of dissonance (1977:24). Amis believes her favourite intervals in the *Suite* to be seconds, augmented fourths, sevenths, eighths and ninths (1955:356). The tritone is also noted by Venter as an essential interval in the work, especially in the first movement (1977:318). This corresponds with the general observation that Rainier used the tritone incessantly. Furthermore, Venter comments on the importance of the second in the formation of motives (1977:313), as is seen especially in the two outer movements of the *Suite*.

The *Barbaric Dance Suite* is unquestionably a reference to Rainier's African roots, as is implied by the title, as well as Rainier's own explicit references to its African origins. Rainier asserted that although she did not consciously invoke African motives in the *Barbaric Dance Suite*, her use of rhythm would have been different if it weren't for the deep impressions African sounds made on her in her childhood years (BC 957). Baxter is of the opinion that this dimension manifested itself in "the pounding rhythmic ostinato-based structure reminiscent of primitive African music and dance", which he describes as "an early Rainier trademark" (1977:20). Finch compliments Rainier on the careful balance she achieved between sound and silence in the work (1983), a characteristic that had been attributed by Van der Spuy to her African origins (1989:40). Another important element of her piano music that is often incorrectly typified as "African" is the use of the piano as a percussion instrument, inspired by the sound of the marimba (Van der Spuy 1989:41-42). Her percussive use of the instrument was also noted by Dexter (Van der Spuy 1988:198) and Venter (1977:335), although these writers don't explicitly label this characteristic as 'African'. This style of piano-writing was criticised in *Suite for Clarinet and Piano* as unpianistic.¹⁵ However, it is only fair

¹⁵ The *Musical Opinion*, however, asserts that the composer's "brilliant use of keyboard effect [in the *Barbaric Dance Suite*] will certainly appeal to pianists" (Van der Spuy 1988:198).

to state that Rainier's aim was to move away from the "European influences" and create her own approach to the instrument, which would (if successful) be experienced as new and therefore not pianistic in the traditional sense.

If one considers the above-mentioned pronouncements of authorities on the *Barbaric Dance Suite*, it seems they viewed the work as a synthesis of atonal European principles and Rainier's own African roots. As her music was also supposedly concerned with the juxtaposition of seemingly unrelated elements, it comes as no surprise that critics heard in her music the combination of two opposite worlds of influence.

1.3 *The title Barbaric Dance Suite*

Rainier frequently alluded to her African roots and the undeniable impact her childhood in the rural Natal had on her compositional style. In most programme notes of her works, she makes direct reference to the African inspiration that underlies them. It is perhaps inevitable that Rainier's own insistent pronouncements would influence perceptions that her works are different from the music of her time, and that this difference is located in its "foreignness". It is thus not surprising that many authorities have embraced Rainier's "otherness", elevating her use of African elements to an unmistakable trademark of her music. One of the early instances of this tendency in Rainier reception is seen in Glock's article entitled "The Music of Priaulx Rainier", in which he describes one of her most important compositional influences as "her early childhood spent on the borders of Natal and Zululand, where she absorbed the repetitive rhythms and exotic scales of primitive music ..." (1947:872).

In the *Barbaric Dance Suite*, this connection becomes even more substantial than before. Not only does Rainier choose a title that could be directly associated with primitivism and ignorance of Western culture and civilization, she also makes the association musically by transcribing the Zulu song *Ubunzima* as the second movement of the work. Although this link is not evident by reading the printed score, the composer has not tried to hide the derivative nature of this clearly less pianistic movement, telling Van der Spuy that the one is derived from the other.¹⁶ Furthermore, Rainier reinforces the African connection by asserting in programme notes of the work that:

"The rhythmic element in these DANCES, though without factual imitation or conscious use of any known African patterns, has certain characteristics which could not be there without the deep impression of African music I had in early childhood" (Cape Town, Manuscripts and Archives, BC 957).

¹⁶ See Footnote nr.10

It is interesting to note that, by the time this work was written, Rainier already had ample time to absorb the contemporary contacts of European music, as she had not been in South Africa for more than twenty-five years. Perhaps Rainier's nostalgic longing for her home country coloured her creative style with a kind of exotic imagination that would not have been possible if it were not for her long English residence. It is a moot point if this would have happened if Rainier had never left South Africa. Retrospectively, this involvement with Africa certainly predates that of her South African resident peers and even much younger composers by many years. Another possible reason for her exploration of Africa could be that she was stuck creatively, perhaps searching for a unique signature with which she could establish her reputation as composer. Her imagining of Africa did indeed prove to be such a signature, as authorities on her music never neglect to mention the inspiration she drew from her home country. One can surely assume that this counted in her favour, especially as she had to make her mark in the highly competitive music milieu, where she would not have been noticed if her music did not sound distinct from the average contemporary composer. Perhaps the reason for Rainier's African inspiration is simply that it was an integral part of her musical personality, which kept on surfacing in her compositions subconsciously to a greater or lesser extent, not bound by time or place. This is definitely the justification Rainier gives, as she repeatedly stated that her imitation of African elements is completely unintentional.

Although the title "*Barbaric Dance Suite*" could be interpreted as derogatory in today's more careful usage of language pertaining to race and geography,¹⁷ especially as seen from an European perspective, it is clear from Rainier's general mention of the topic that she greatly admired Africa, and even idealised it as a place of refuge. Indeed Rainier's use of the title implies the kind of naivety that views Africa as the source of an aesthetic of the natural and the uncontrived; unrestricted and unspoiled by society. The *Barbaric Dance Suite* inaugurates a musical discourse of the white South African musical imaginary with Africa; a discourse filtered through an English South African and British English imagination mediated by the musical conceits of European modernism.

There are not many instances in the piano literature of other barbaric dances or compositions. A well-known example is Bartók's *Allegro Barbaro*, composed in 1911.¹⁸ Bartók's inclusion of folk music as a source of musical material within the context of Western forms corresponds to Rainier's inclusion of African elements. Adorno refers to the opposed

¹⁷ The word "barbaros", from which the term "barbaric" stems, was originally not associated with culture, but rather with language, for example "barbarophōnos", which literally means "of a foreign speech" (Hall 1989:9). The term thus did not start out as derogatory; it simply denoted a difference in language. It was only later that it became a negative term associated with primitivism and ignorance of culture.

¹⁸ Bartók also included a "Barbaric Dance" in his *Five Pieces for Younger Orchestras*.

entities in Bartók's music as the "occidental" and the "extra-territorial", asserting that Bartók, "in spite of his folkloristic penchant at the same time counted among the most progressive composers in European art music". He added that "truly extraterritorial music ... has a power that associates it with the avant-garde and not with nationalistic reaction" (Paddison 1993:176). This statement could also be made applicable to Rainier's African-motivated compositions. As she was one of the first South African composers to engage in a dialogue with Africa within a sophisticated European idiom, her works can be seen as progressive despite, or perhaps because of, its folkloristic affinity. Another aspect that seems to count in Rainier's favour is her assertions, mirrored in the discourse of authors on this topic, that her inclusion of African elements is completely subconscious and without intentional imitation. Her composition of African-based works is thus seen as an organic process, an expression of her earliest memories in terms of music, rather than a deliberate simulation of African resources that could have rendered it inauthentic and superficial. Adorno validates Bartók's compositions similarly by maintaining, as articulated by Paddison, that "folk music elements are never used in Bartók's music simply as superficial stylistic ornamentations, but instead are embraced by the subjective process of composition, in terms of the interpenetration of 'self' and objectivity" (1993:40). According to this view it would seem that the main criterion for an authentic and progressive expression of folkloristic elements is that it should be an integrated part of the compositional process rather than a goal in itself.

There are also other similarities between *Allegro Barbaro* and the *Barbaric Dance Suite* in terms of musical parameters. According to Ginastera, "The rhythmic strength of that admirable piece – 'the feverish excitement produced by the repeated primitive themes', in Bartók's words; the construction of the melody from cells and repetition of parts of those cells; the impression that a new kind of pianism appeared here ... all these aspects captivated me" (1981:4). This corresponds to many statements regarding Rainier's piano compositions: her repetitive use of rhythmic themes, her development of small cells, and her novel use of the piano as a percussion instrument. Van der Spuy likewise comments on her connection with Bartók: "The use of this device [ostinato] was linked to her South African background, 'primitive' African music and influences of Bartók" (1989:41). Greenfield also notices this correlation in his discussion of her String Trio: "There is a hint of Bartók too in the urgent rhythms of the first section ..." (1967).

Another composer who wrote a work with reference to barbarism in the title was Leon Kirchner, who incorporated an "Allegro Barbaro" as the last movement of his Piano Sonata (1948). This was later changed to "Risoluto". This percussive finale filled with minor seconds shows a distinct influence of Bartók (Ringer 1957:10). Other similar attempts include Henry

Cowell's contributions, such as his *Savage Suite* for piano, his *Savage Music* for piano, as well as his *Resumé in Ten Movements*, that includes a movement entitled "Savage [music]". Although he does not specifically incorporate African elements, he was interested in transculturalism and world musics, in an "apparent contradiction to his Ultra-Modernism" (Nicholls 2001:623), raising the issue of whether the inclusion of folkloristic elements can exist alongside modernism. The Brazilian composer Guarnieri, whose style was typified as "nationalist but anti-exotic in its stylization of folk-elements" (Béhague 2001:482), also contributed to the genre with his *Three Dances* for orchestra, of which the second and third were respectively entitled "Savage Dance" and "Negro Dance", as well as the "Dance Negra" he composed for piano.

The same vagueness and absence of analytical evidence that marks the general discussion of Rainier's works is also present in the recognition of African elements in her works. The mystery surrounding her "subliminal" use of African motives was instigated by Rainier herself, who never wanted to pin-point any concrete sources of reference, but rather preferred to speak poetically of her African childhood. This is reflected in her statement: "I went back to South Africa again and it seemed even more magical and mystical ..." (1967:108). Many authorities on Rainier conveniently adopt a similar vague stance towards her incorporation of Africanisms. Examples of this include Amis's assertion that "there seems little doubt that their [the Zulus] music has left its mark on that of Priaulx Rainier. But it is an influence at a deep level ..." (1955:354). In a later reference to the fourth movement of *String Quartet*, he simply asserts that "Africa speaks" (1955:355).¹⁹ The *Musical Opinion's* statement is equally vague: "... those who have seen and appreciated the dances of primitive people will find in them the genuine spirit and improvisatory brilliance of such things and will respond with enthusiasm" (Van der Spuy 1988:198). Compare also the comment by M.L. (1950) as cited by Van der Spuy: "Miss Rainier evokes her African background ... the national influence is thoroughly assimilated" (1988:133). Seen in the light of Rainier's own statements, these opinions are valid, but they do not illuminate the musical means by which Rainier integrates Africanisms, and are therefore not particularly valuable in an analytical discussion.

Rhythm is the one element that is invariably cited as evidence of Rainier's imagining of Africa. Many authors have commented on the repetitiveness and complexity of her rhythm, for example Scofield's statement about the "rhythmic intricacies of African dances" in Rainier's compositions (1961). The myth of complicated African rhythm is one that Kofi Agawu put paid to in his 2003 publication, *Representing African Music*. Reading Agawu's

¹⁹ One could venture that Amis recognized Africa in the open fifths and fourths in this excerpt.

critique, it is not difficult to recognize in the pronouncements on Rainier's "African" use of rhythm the very stereotypes that Agawu strongly attacks, such as the fact that African rhythm is complex and incomprehensible to the European ear, or that African music is purely rhythmical with no melodic interest. As Agawu puts it: "African rhythm,' in short, is an invention, a construction, a fiction, a myth, ultimately a lie". He adds: "the complexity of African rhythm is emblematic of the otherness of African peoples, their essential difference from us" (2003:63). It could be argued that many aspects of Rainier's identity (her sexuality, her sex, her country of origin) challenged the standard view of what a composer of Western art music should embody. The European perspective on her use of rhythm as beyond understanding can be described as a way of highlighting the "otherness" of her compositions, this articulating a sense of difference that could derive from any one of these sources of alternative identity.

Rainier's African influences are often contrasted to the impact "refined" European music had on her. Rather than "contesting difference through an embrace of sameness", as Agawu proposes (2003:169), these two influences are imagined by critics of her music as two opposite forces, pulling away from each other rather than attempting to merge. Glock even criticises *String Quartet* as an immature work of art because of these two apparently irreconcilable poles that "stand in clear-cut opposition". He much prefers *Suite for Clarinet and Piano*, where "she deliberately abandons herself to such childhood memories" (1947:827). He thus sees European music flavoured with African exoticisms as inferior to the "purer" expression of African influences, or the total absence thereof.

It is also interesting to note that Rainier's evolution from her almost exclusive focus on rhythmic elements in her early works to the inclusion of greater melodic lines in her later works is seen as exemplary of her development to becoming a more mature composer. Van der Spuy asserts: "In her later works the use of a regular 'stamping' pulse becomes less and the impulses 'break up' and are more and more sophisticated" (1989:41). An incessant repetition of rhythm is thus seen as a primitive African device, while the dissolution of this device is described as stylistically more sophisticated. This goes hand in hand with the greater attention she gives to melodic contours in her later compositions, especially as melody is seen as the quintessence of Western art music. Although it is clear that British authors were fascinated by this (at that time rather uncommon) phenomenon of a composer incorporating African elements in an European idiom, one still gets the idea that they viewed "sophisticated" European music as superior to the more "primitive" African music, without making much of an attempt to understand Africa from within an European musical sphere.

As often with discourse on “native” music, a certain characteristic is identified as the absolute evidence of the existence of exotic tendencies. Open fifths and fourths as well as foreign scales, such as the pentatonic scale, are frequently exemplified as such. Although Rainier made ample use of all of these devices, the evidence of African tendencies in her works has been identified as the tritone, which she uses excessively in the majority of her compositions. Both Glock and Van der Spuy comment on this, tracing back her use of the tritone to a piece of music for reed-flute ensemble contained in Kirby’s *The Musical Instruments of the Native Races of South Africa* (Glock 1947:872). Glock asserts that she must have heard this, as it is imitated almost exactly in *A Movement for String Quartet* she wrote when she was eighteen. Although it was of course possible that Rainier came across this piece, a huge collection of other African music (often not notated) exists apart from this example that could also possibly have influenced her. This pronouncement demonstrates European authors’ narrow-minded perspective of African music at the time, and speaks to an essentialised view of the cultural diversity and plurality of styles existing within Africa.

One has to keep in mind that Rainier’s imagining of Africa stems from a removed and even idealised perspective of Africa. Additionally, she never presented herself as a composer of African music, and repeatedly stressed that she evokes African images in a subconscious and unintentional manner. Perhaps this safeguards her from any accusations that her presentation of Africa is “inauthentic” or “untruthful”, as she never set out to represent Africa in the first instance. Some authors believe that the sense of space she creates in her works can be interpreted both musically and geographically. According to Ian Kemp and Hubert van der Spuy, her works “introduce a characteristic distancing, both literally – as if sounds were being heard across the open air – and metaphorically, the product of classically disciplined musical thinking” (2001:770). Snook similarly argues that her music contains “echoes of obsessive tribal rhythms which may derive from childhood memories of her birthplace but whose ‘primitivism’ is more of the metaphorical – even metaphysical – variety than the ethnographic” (1983). Although there are many instances in history of composers misrepresenting African music by the use of clichéd musical devices, this is not the case with Rainier. However, one could argue that the authors who recognise African elements from a limited Western perspective and make unsubstantiated statements regarding these are at fault.

2. Analysis of the *Barbaric Dance Suite*

In this section, different methods of analysis will be employed to examine Rainier's *Barbaric Dance Suite*. The aim of the analysis is to focus on pitch content, as this is a dimension of Rainier's style that appears to be greatly neglected in existing analytical discourse. Mostly, the only comments pertaining to Rainier's use of pitch are related to the frequent appearance of certain intervals, such as the tritone. There are not many instances in which the pitch content in her works is thoroughly investigated, as it is commonly seen as an inferior aspect of her music. Set theory analysis was thus selected as main method of analysis, as it focuses exclusively on pitch content, and allows the analyst to recognize intricate pitch relations. The second movement, however, was not analysed with set theory, as it is composed in a simple bimodal idiom with two sets used throughout. Although a set theory analysis of the second movement would be possible for the sake of a uniform approach towards the whole work, it would only yield insignificant results in terms of pitch sets and was therefore considered unnecessary. Set theory analysis was thus only used in the first and third movements.

In order to place the conclusions regarding pitch content in context, the set theory analysis in the first and third movements will be preceded by a brief and superficial analysis of other musical parameters, such as form, phrasing, texture, motives, intervals and rhythm. The manner in which the pitch content works in conjunction with or in opposition to other parameters will be commented on. C.L. Venter has given a detailed analysis of Rainier's pianistic idiom in his D.Mus dissertation *'n Kultuurhistoriese en Stylanalitiese Studie* with specific reference to the *Barbaric Dance Suite* and *Six Keyboard Pieces*, an unpublished piano solo work by Priaulx Rainier. His findings will also be referred to where applicable.

The fact that a highly sophisticated method of analysis is used to examine pitch – compared to the much simpler methods of examining the other parameters – could be viewed as unbalanced. However, the aim of this project is not to compare the significance of pitch content to the other parameters, but rather to establish whether pitch content was unjustly neglected in the analytical discourse of Rainier's compositions.

2.1 *First movement analysis*

The first movement of the work was described by Rainier as a “series of contrasting rhythmic patterns with seemingly no connection. But the juxtaposition is significant, creating continuous movement throughout the ever-changing character of these” (BC 957). As is the

case with most authorities on her music, Rainier only comments on her rhythmic use, and does not provide any description of the pitch content of the movement.

The first movement of the *Barbaric Dance Suite* is in two-part form, with the first section consisting of bars 1-27 and the second of bars 28-59. A clear break occurs between the two sections, with a quaver rest in both staves. A double bar line, new tempo indication and change of time signature further indicate the start of a new section. The second section is distinguished from the first in terms of texture, character, phrasing, use of motives and pitch sets. The first section consists of a dense texture (often notated on three staves for clarity) in which contrast is frequently created by the juxtaposition of sustained notes in some voices with motoric movement in others. In the second section the texture is sparser. A melody emerges out of the right hand motives (marked with *legato* phrasing), although there is often not much melody to speak of, as it mostly only revolves around three or four notes at a time. The left hand is in the form of an ostinato, changing with every phrase, and marked *staccato* with offbeat accents.

Phrases in the first section are mostly regular. The section starts with a four-bar phrase, divided into two two-bar phrases, of which the second is an approximate repetition of the first. Another two-bar phrase follows in bars 5-6. Bars 7-14 could be interpreted as an 8 bar phrase, with a change of harmony on the fourth beat of bar 11 which could be seen as dividing the 8 bars into two irregular phrases. Three two-bar phrases follow, of which the second and third phrases (17-20) could be seen as forming one four-bar phrase as it contains the same pitch content in bar 17 and 19. Bars 21-27 form a seven-bar phrase. Although it could perhaps be divided into smaller phrases, the recurring motive as seen in bar 22 binds the phrase together.

The second section's phrasing is more irregular, with phrases starting almost without exception on the third beat rather than the first. The first phrase starts on the first beat, but ends in the middle of bar 31. From here onwards, the phrases start on the third beat, and are either divided in two- or three-bar segments, as can be seen clearly from the composer's own phrase marks in the score. It is debatable whether the second half of bar 52 is part of the previous phrase or the next. Complying with the notion of phrases starting on the third rather than first beat, it should probably be heard as part of the next phrase. However, the pitch material corresponds to the previous phrase rather than the next. This is one of the rare cases where pitch material does not appear to correspond to other parameters of the music.

Unity is attained in the movement by means of a short recurring motive. It is recognisable by the repeated notes and its three-note formation rather than its set class, as it

changes slightly throughout the movement.²⁰ Example 1 shows the different appearances of the motive. It is first seen in bar 2 in the middle and bottom voices. It appears again in bar 5 in the middle voice. In bars 7-11, it is slightly modified, almost in the form of an answer, as it is now a descending motive. It is notated on the middle staff to distinguish it from the other voices, as also in bars 11-12. Note that the instances and position of repetition change constantly. In bar 16, it is highlighted by means of accents in the top voice. Although it is without repetition, the previous occurrences in bars 7-11 of the motive in the same transpositional form make it easily recognisable. It is seen on the last beat of bar 19 in the right hand. The accents that occur in the top voice in bars 19-20 can also be seen as an expression of the theme, although the last note is in a higher octave. In bars 21-22, it is again emphasised by means of accents. The top voice in bar 22 on the second to last beats could also be seen as a manifestation of the motive, although it does not relate transpositionally to any previous occurrences. In the second section, it often appears embedded in the melodic line. The first example can be seen at the onset of the phrase in bars 28-29, as well as in bar 31 and again at the end of the same phrase in bar 33. It even appears briefly in the left hand in bars 38-39. In a somewhat disguised form it can also be seen in the melodic line in bar 49.

Example 1: Occurrences of the central motive in the first movement

²⁰ It appears mostly either in the form 3-2 or 3-8, as will be discussed in the next section that elaborates the set theory analysis.



Bars 31-33



Bar 38



Bar 49

Additionally, unity is attained in terms of recurring intervals. It is clear that the interval of a second is essential in the first movement, as is seen from the onset: the first bar is built up entirely of major and minor seconds. In all the different forms of the central motive as discussed in the previous paragraph, the interval of a second appears. It is also often the interval of a major second that introduces a new phrase, as is seen in the bar 11, bar 15, bar 19 and bar 21. It also often appears as left hand motive, for example in bar 15, bar 16 and bar 18. In the second section, the second is an important structure-giving interval in the left-hand ostinato's, as can be seen in the first two phrases and numerous other instances. The movement also ends with the interval of a second, sustained for almost four bars. The other interval that is used extensively is the tritone. Many instances of the central motive discussed earlier, span the interval of a tritone, as seen in bars 7-21. In the second section, tension is created by the juxtaposition of the tritone with a perfect fourth or fifth in the melody, resulting in a semi-tone movement, as can be seen in bars 28-31, 35-36 and 38-40.

Tone repetition, as well as repetition of motives, is evidently important in the structure. The central motive of the movement consists of repeated notes, as was previously noted, and often entire sections are built on the repetition of a single motive, as is seen in bars 7-11. Interest in these repetitive sections is provided by off-beat accents, irregular repetitions and changes of register.

The movement does not appear to comply with any pronouncements that Rainier's use of rhythm is overly complex or not analysable with reference to Western music. Here it is subdivided in a constant flow of sixteenth note patterns. The downbeat is at times disguised by accents on weak beats, although these occasionally highlight certain motives or important notes, and thus serve a motivic function rather than exclusively being of rhythmical interest. Examples of this include the accents on D's in the first four bars, as well as in bars 7-11, where C and D are accented in the bass. Note that pedal markings are indicated in addition to the accents in order to emphasise these notes in bars 7-11. The accents on D's could perhaps serve to establish D as a kind of referential centre, as the movement also ends with D in the bass. The same occurs in the second section, where D sharp is accented at first, later with the addition of accents on C sharp, and lastly with B's in the bass. This seems to serve a structural function of progression by means of a descending motive in the bass, rather than a pure

rhythmic function. Other examples of accents used to highlight motives include the instances mentioned previously where accents are employed to distinguish the central motive from the rest of the material.

The sets as identified in the first movement of the *Barbaric Dance Suite* can be seen in Appendix A. All pitch material in the movement was analysed and categorised in terms of one or more set classes. When specific pitch formations are not provided with a set class name in the score, it means that the pitches are either a repetition of material directly preceding or following it, or that it is categorised as part of a composite segment of which the set class will be notated. Although as many as possible combinations were considered, only certain combinations proved to be significant in the context of the work. This is not a way of manipulating the outcome of the analysis, but merely a necessary part of the process of set theory.

Analysis of the pitch material of the first movement of Rainier's *Barbaric Dance Suite* reveals that her use of pitch material often works in conjunction with other musical parameters of the work, such as phrasing and form. A clear example of this can be seen in Examples 2 and 3, where the set-complex structures of the first and second sections are laid out respectively. Where K is indicated or Kh is indicated, it means that the two sets involved hold a certain relation to each other. In the case of K, the two sets are associated by virtue of the inclusion relation (Forte 1973:210), and thus the one set (or a transposition or inversion thereof) can be mapped onto the other set *or* its complement. Kh is a special subcomplex of the set complex K, and indicates that the one set can be mapped onto both the other set *and* its complement, and thus indicates a much tighter relationship. No entry means that neither relation holds between the sets.

Assessment of the two set structures shows that although both form connected set structures,²¹ each with many similarities in terms of sets used, the two structures don't have many pentachords and hexachords in common, and in fact many of the sets that are prominent in the one structure are either absent or unimportant in the other. This does not apply to the same extent to the sets of lower cardinal numbers. The sets 3-2, 3-5, 3-7 and 3-8 are prominent in both structures. The tetrachords also correspond significantly, but do not provide the same structural link as the trichords, as the tetrachords that are represented multiple times

²¹ A structure is said to be connected if there is one set, designated as the *nexus set*, which is related to all other sets in the structure. If it is unrelated to some (or only in the relation K) then a secondary nexus set must be found, relating to all sets not in the set-complex to the primary nexus set. If these two nexus sets are of the same cardinal number, another secondary nexus set must be found that is in the set-complex of both other nexus sets (Forte 1973:113-114).

in one section never appear more than once in the other section.²² For example, the Z-related pair that dominates the second section, 4-Z15 and 4-Z29, is not seen in the first section, and in fact the only suggestion of this pair in the first section is in their complements. 4-Z15's complement, 8-Z15, is represented once as composite segment (see bar 6), while 4-Z29's complement, 8-Z29, is found in bar 24. On the other hand, prominent tetrachords in the first section, such as 4-2, 4-5 and 4-16, are either seen only once or not at all in the second section.

The first observation that comes to mind when examining the set structures provided in Examples 2 and 3, is that the pentachords play an integral role in the first section, while the second section relies more on hexachords. In Example 2, one can observe that the primary nexus sets of the A-section's set structure is 5-9/7-9, with secondary nexus sets 5-24/7-24 and 4-5. Both pentachords and their septachordal complements appear several times in the first section, with the structural link between the complement-related pairs often clearly visible. However, of these pentachords and septachords, only 7-24 is represented in the second section (bar 53), as an almost direct transposition of its motivic form in the first section (bar 22, bar 25). The structural significance of this is naturally to tie the movement together as a whole by employing themes of the first section (in the next bar set 3-2 appears in the same transpositional form that was seen at the opening of the movement). 7-24 does not appear anywhere else in the movement, while 4-5 only appears once in the second section. Based on this evidence, it is thus possible to conclude that the nexus sets of the first section are not particularly significant in the second section.

²² The reason for the greater correspondence between sets of lower cardinal number compared to those of higher cardinal number can be understood if one considers the fact that Rainier had a preference for using smaller motives. This will be noted in terms of the central motive of the movement, but all the other corresponding trichords and tetrachords prove that there are many smaller segments that also recur, although not in such a prominent manner as the central motive. Rainier, however, combines these small segments in various ways to differentiate between contrasting sections. This explains why the composite segments of the two sections are divergent to such a big extent while many of the smaller segments are similar.

Example 3: Set-complex structure, first movement, second section (bars 28-59)

	3-2	3-5	3-7	3-8	3-9	3-10 9-10											
4-5	K	Kh	K	Kh	K	K											
4-6	K	Kh	K	K	Kh	K											
4-8	K	Kh	K	K	K	K											
4-11	Kh	K	Kh	K	K	K											
4-Z15 8-Z15	K	Kh	Kh	Kh	K	K											
4-22	K	K	Kh	K	Kh	K											
4-Z29 8-Z29	Kh	Kh	K	Kh	K	K	4-5	4-8	4-11	4-Z15	4-22	4-Z29					
5-5	Kh	Kh	K	Kh	Kh	K	Kh	K	K	K	K	K	Kh				
5-16 7-16	Kh	Kh	K	Kh		Kh	K	K	K	K			Kh				
7-24	Kh	Kh	Kh	Kh	Kh	K	K		Kh	K	Kh	Kh					
5-29	Kh	Kh	Kh	Kh	Kh	Kh	K	K	K	K	K	K					
5-Z36	Kh	Kh	Kh	K	Kh	Kh	K	K	K	K	Kh	K	5-15	5-16 7-16	7-24	5-29	5-Z36
6-Z11	Kh	Kh	Kh	Kh	Kh	Kh	K		Kh	K*	Kh	K					Kh
6-Z12/ 6-Z41	Kh	Kh	Kh	Kh	Kh	Kh	Kh	K	K	Kh	K	Kh	K		K	K	K
6-Z17	Kh	Kh	Kh	Kh	Kh	Kh	Kh	Kh		Kh	K*	Kh	K				K*
6-Z25	Kh	Kh	Kh	Kh	Kh	Kh		K*	K*	K	Kh					Kh	K

The second section's set structure, as seen in Example 3, also reveals a connected structure with 5-Z36 as primary nexus set, and 4-Z29 as secondary nexus set. Both these are sets that only occur in the second section, although some similarities with sets in the first section will be discussed later. The difference in nexus sets and other important sets, as well as the variation in prevalence of cardinal number between the two sets create a clear distinction that is also mirrored in other musical parameters, as was pointed out at the beginning of the traditional analysis. It appears that unity is mostly attained in terms of the smaller sets, especially trichords, an observation that also corresponds with the earlier statements that a small central motive provides coherence throughout the work.

However, there are also other similarities in pitch content between the two sections that are not immediately apparent, and would have been difficult to recognise without set theory analysis. The most striking similarity between the two sections is that, surprisingly enough, the set structure of the two sections combined is connected, with primary nexus set 5-29 and secondary nexus sets 5-24/7-24 and 4-5, as can be verified from looking at Example 4. Naturally, these are all sets that occur in both structures. The secondary nexus sets of the combined structure are also secondary nexus sets of the first section. The set-complex structure connection thus reveals that although there are not many sets of higher cardinal number that occur in both of the sections, the sets of the two contrasting sections correspond to each other in terms of the set complexes they belong to. Furthermore, although it appears that there are no great similarities in terms of nexus sets of the respective sets, more detailed examination reveals a few interesting correlations. As was mentioned before, 4-Z29 is represented in the first section in terms of its complement 8-Z29, as can be seen in the composite segment of bar 24. Furthermore, 7-9 appears as a subset in bar 6, which has 8-Z15 as total pitch content, thus linking the nexus set of the first to a set with direct relation to a nexus set of the second. A similar instance appears in bar 24, where the complement of 8-Z15, 8-Z29, contains 7-24 as subset, the other nexus set of cardinal 7 in the first section.

On a smaller scale, Rainier also uses pitch material to distinguish between phrases. Pitches are often grouped in what can best be described as block harmonies: a phrase opens with certain pitch material that is then used in different groupings throughout the rest of the phrase. An example of this can be seen in the first phrase of the movement. The composite segment of the first bar is 5-2, and the rest of the four-bar phrase only uses pitch material from this set, especially incorporating the subsets 3-2 and 4-11. Another example of this technique occurs in bar 7 to 11. The two sets formed in the first bar are 4-16 and 5-29, and these sets are used repeatedly until the onset of a new phrase on the fourth beat of bar 11. In the second section, Rainier makes frequent use of left hand ostinati. In bars 28 to 31 the left hand ostinato is based on 4-8(12), while the right hand employs 4-Z29. From bar 31, Rainier again makes use of the same pitch material until the middle of bar 33: the left hand ostinato is based on 3-9(12), while the right hand consists of 3-8. The composite segment of these sets form 6-Z41. Other phrases similarly drawing on a limited range of pitch material includes bars 41-44, with 7-16 as composite segment of the entire phrase, and 48-50, the total pitch content of this phrase being 8-Z15.

There are a number of important similarities and relations between sets employed in the first movement. The three-note right hand motive in the first bar of the work is 3-2.²⁴ As was noted before, this set is one of the two that can be recognised as central motive in the movement. It occurs again in bar 5 in the middle voice, transposed by a perfect fourth.²⁵ The sonority heard at the onset of the new phrase at the end of bar 11 is also 3-2. The set returns again in its original transposition in bar 54 just before the movement comes to a close. Another significant trichord is 3-5, that occurs several times in the movement fulfilling different functions. For example, it appears simultaneously in two transpositions on the first beat of bar 22 (the composite segment of which is 6-Z41), as ostinato in the left hand in bars 35-36, embedded in the melody in bar 36 and echoed in inversion in the following bar, as melodic fragment in 40-41, as well as in many other instances. The structural significance of 3-5 can be further verified by referring to the similarity table provided in Example 5, where it appears as common subset of a substantial number of tetrachords. Set 3-7 occurs multiple times in both sections of the movement, while set 3-8 is used throughout the movement as central motive (as was discussed previously) and thus is an important means of attaining unity. The other trichords are not that frequently employed. 3-4 appears only in the first section, while 3-9 and 3-10 are only seen in the second section and are not particularly

²⁴ This set is not only important in the first movement but also throughout the third movement.

²⁵ Perhaps trivially, two forms of 3-2 that are also transposed with $t=5$ dominate the third movement.

important to the overall structure (in fact, 3-4 and 3-10 only appear once while 3-9 is seen three times but only in one form – that of the ostinato seen in bars 31-33 and again in 50-51).

Examination of the tetrachords reveals a few interesting relations, most notably that of the Z-related pair 4-Z15 and 4-Z29 that dominate the second section of the movement. 4-Z29 is first seen as the right hand motive in bars 28-31. Its Z-related set 4-Z15 appears soon thereafter in the left hand in bar 34. 4-Z29 is seen again at the start of the phrase in bar 41, as well as on the second beat of bar 44, closing the phrase. 4-Z29 makes a last appearance in bars 48-50 in the right hand motive. Their complements also appear as composite segments of entire phrases: 8-Z29 encompasses the pitch content of the middle of bar 33 to the middle of bar 35, while 8-Z15 is seen as total pitch content in bars 44 to 45. Forte notes that 4-Z15, the all-interval tetrachord, occupies a special place in the atonal repertory (1973:1). Not only is the interval class vector [111111] of the Z-related pair 4-Z15 and 4-Z29 the only vector of a tetrachord that has no zero entry, it is also the only vector of all cardinal numbers with an equal distribution of interval entries (1973:18). Because of these unique properties, the two sets create numerous possibilities in atonal music. The use of these sets and their complements overshadows all tetrachords in the second section, as most of them are only represented in one form and none of their complements are seen. The use of tetrachords in the first section is more balanced as there are a few sets represented more than once (4-2, 4-5 and 4-22), while 4-16 is arguably the most important tetrachord in the first section, appearing several times from bars 7-16. One tetrachord in the first section is seen with its complement: 4-22 in bar 22, with 8-22 as total pitch content in bar 17 and bar 19. Complement relations throughout the movement will be discussed later.

Pentachords play an integral structural role in the first section. Of the ten pentachords that appear in the first section, six are represented multiple times. In the second section, 5-Z36 is the only structurally integral pentachord, as can also be seen from the fact that it is the nexus set of the section. When it first appears it frames the phrase from bars 38-41 with its appearance at the beginning and end. The two forms of 5-Z36 yield two invariant pitch classes:²⁶ the dyad (10,11) that is emphasised in the first appearance in the top voice. The next appearance of 5-Z36 is a melodic segment rather than a composite segment, as can be seen in bars 46-48 in the top line. Invariance is not significant. Hexachords appear only once or twice at the most, and the similarity relations between the different hexachords are more significant than the amount of times individual sets recur. Similarity relations and their structural effect

²⁶ In general, invariance is not of great consequence in the movement. Most of the forms of the same sets that were investigated yielded neither minimum nor maximum invariance. Where invariance is of consequence, it will be mentioned in the text, but in this movement enough significant relations to justify a separate dedicated section to the discussion of invariance do not exist.

will be discussed in a later section. The sets that are represented twice include 6-22 (seen as subset of 7-9 in bar 11, and also as composite segment on the last two beats of bar 17), 6-Z41, and 6-Z25, occurring as the melodic line from bar 44 to 46 and as composite segment in bar 48 to 50. The two forms of 6-Z25 hold the dyad (10,4) invariant, emphasized in the second occurrence of 6-Z25 as ambitus of the phrase.

Complement relations play a central role in this movement, and often contribute to an understanding of large composite segments. The exceptional relation of the Z-related pair 4-Z15 and 4-Z29 and their complements has already been commented on. There are also numerous other instances in the movement where complement relations are used to relate sections structurally. The most significant examples in the first section are naturally those of the nexus sets 5-9/7-9 and 5-24/7-24. 7-9 is seen as the composite segment of bars 11-12, with 5-9 appearing shortly thereafter as composite segment of bar 15. The connection between these sets is further made by the dyad (1,3) which appears in the top voice of both bars. The common subset, 4-21 (9,11,1,3) can also be clearly observed. The first appearance of 5-24 is on the last beat of bar 19, and then it occurs again as the total pitch content of bar 20. 7-24 is seen shortly thereafter in bar 22, as composite segment on the second beat, occurring repeatedly after. 5-24 is seen following immediately on the first beat of the next bar, inverted and transposed with $t=4$. 7-24 again occurs several times in each of the three following bars, with the last appearance in a somewhat expanded form on the last two beats of bar 26.

Interesting cases of complement relations in the movement also include instances where the set of higher cardinal number forms a large composite segment, with its complement appearing as clear subset. In bar 23, 9-4 constitutes the entire pitch content of the bar, with 3-4 as subset in the left hand on the last two beats. The phrase from bars 50-52 has 9-10 as total pitch content, with 3-10 as a melodic segment at the onset of the phrase. Note that both these trichords are relatively unimportant in the movement, as they don't appear in any other instances, but are strengthened by their additional connection to their complements. In the phrase from bars 42-44, 7-16 constitutes the composite segment of the entire phrase, with its complement 5-16 embedded in the structure. Also note that maximum invariance is apparent between this instance of 7-16 and its previous appearance as composite segment in bars 33-34, with 6 pitch classes that remain fixed between the two forms. This value of invariant pitch classes, obtained by inversion followed by transposition, is higher than the maximum number that can be attained by transposition alone.

Similarity relations provide a useful means of comparing different sets of the same cardinal numbers, while the set structure is concerned only with comparing sets of different cardinal number. In Examples 5 to 8, tables with similarity relations of sets of cardinal 4 to

cardinal 7 are presented. The octachords and nonachords did not yield significant results and were therefore excluded. In the case of relation Rp,²⁷ only the set name(s) of the common subset(s) is given. Common subsets that appear as explicit sets in the set-complex structure are underlined to distinguish them from subsets that do not appear. The relations R1,²⁸ R2²⁹ and R0³⁰ are also indicated where they apply.

Example 5: Similarity relations for tetrachords

4-2	4-2										
4-5	3-1	4-5									
4-6	3-1	<u>3-1</u> , <u>3-5</u> , R2	4-6								
4-8		<u>3-4</u> , <u>3-5</u> , R2	<u>3-5</u> , R1	4-8							
4-11	<u>3-6</u> , <u>3-2</u> , R2	<u>3-4</u>		<u>3-4</u>	4-11						
4-Z15	3-3	3-3, R2	<u>3-5</u>	<u>3-5</u>	<u>3-7</u> , R2	4-Z15					
4-16		<u>3-4</u> , R1	<u>3-5</u>	<u>3-4</u> , <u>3-5</u>	<u>3-4</u>	<u>3-5</u> , <u>3-8</u> , R2	4-16				
4-21	3-6	<u>3-8</u>			3-6, R2	<u>3-8</u>	<u>3-8</u>	4-21			
4-22	3-6, R1		<u>3-9</u>		<u>3-6</u> , <u>3-7</u> , R2	<u>3-7</u>	<u>3-9</u>	3-6	4-22		
4-Z29		<u>3-5</u> , <u>3-8</u> , R2	<u>3-5</u>	<u>3-5</u>	<u>3-2</u> , R2	<u>3-5</u>	<u>3-5</u>	<u>3-8</u>	3-11	4-Z29	

Example 6: Similarity relations for pentachords

5-2	5-2										
5-3	<u>4-2</u> , <u>4-4</u> , R2	5-3									
5-5	4-1		5-5								
5-7			<u>4-6</u>	5-7							
5-9	<u>4-2</u>	<u>4-2</u>	<u>4-5</u>	<u>4-5</u> , R0	5-9						
5-10	4-10	4-3			<u>4-Z15</u>	5-10					
5-15	R0		<u>4-5</u>	<u>4-5</u>	<u>4-5</u>		5-15				
5-16		4-3	<u>4-Z29</u>		R1	4-3, R1		5-16			
5-24	<u>4-11</u>	<u>4-11</u>	<u>4-Z29</u>	4-16, R0	<u>4-11</u> , <u>4-21</u> , R1		<u>4-16</u>	<u>4-Z29</u>	5-24		
5-28		R2	<u>4-Z29</u>		<u>4-Z15</u>		4-25			5-28	
5-29			4-14	<u>4-16</u>		4-13	<u>4-16</u>	<u>4-16</u>	4-27	5-29	
5-Z36	<u>4-2</u>	<u>4-2</u>	<u>4-6</u> , R2	<u>4-6</u>	<u>4-2</u>	4-13, R2	4-18	<u>4-22</u>		4-13, R2	5-Z36

²⁷ The Rp relation signifies that for a set with cardinal number n, there is at least one common subset of cardinal number n-1, and thus refers to pitch class, while all the other similarities have to do with interval class. Rp can be strongly or weakly represented, depending on if the common subset exists in both sets with t=0.

²⁸ R1 signifies that four interval classes and the interval class vectors correspond exactly, while the other two intervals also correspond but are exchanged in terms of position.

²⁹ R2 also signifies that four interval classes correspond, but the other two do not possess the interchange property.

³⁰ R0 signifies minimum similarity with respect to interval class, i.e. none of the interval classes correspond. In rare cases, R0 can exist alongside Rp, indicating that two sets are maximally similar with respect to pitch class and minimally similar with respect to interval class.

Example 7: Similarity relations for sets of hexachords

6-Z11	6-Z11					
6-Z12	5-Z36, R2	6-Z12				
6-Z17	5-Z36	5-Z36, R1	6-Z17			
6-22	R0	5-9	5-13	6-22		
6-Z25	5-23, R2	5-Z12	R0		6-Z25	
6-Z41	5-14, R2		R1	5-15	5-29	6-Z41

Example 8: Similarity relations for sets of septachords

7-9	7-9			
7-16	R1	7-16		
7-24	6-22, 6-9, R1	6-Z39	7-24	
7-Z36	6-Z41	6-Z3		7-Z36

All similarity relations of the sets involved are summarised, but clearly not all of them are significant in the work. Only the cases where similarity relations play an important structural role will be discussed, with reference to the tables supplied.

In the first movement, similarity relations are used mostly to strengthen the inner structure of phrases or sections, or to facilitate a means of continuity between contrasting sections. In bars 10-11, the top line consisting of 5-15 and the middle voice as 5-29 stand in the relation R_p , with common subset 4-16, that is clearly represented within 5-29. A connection between these sets occurs shortly thereafter as well. 5-15 is seen at the beginning of bar 13, with 4-16 appearing on the next beat, followed by another representation of 4-16 within 5-29 (formed by the entire pitch content of the next bar). Although this transposition of 5-29 is different from the first, and thus does not have R_p as strongly represented (three pitch classes instead of four correspond), the fact that 4-16 is seen in two different forms between these two sets strengthens the link that was seen in bar 11. 5-24, seen as subset of 7-9 in bar 11, is in relation R_p with 5-15 and 5-29, sharing the common subset 4-16 with both. Thus a tight relationship is created between pentachords of this section, by means of the most important tetrachord. In bars 28-29, 4-8 as left hand ostinato and 4-Z29 as right hand melody are in relation R_p , with common subset 3-5, represented strongly here as separate melodic segment in the right hand. 6-Z12 in bar 37 and 6-Z17 in bar 38 are in the relation R_1 and R_p . Although R_p is not strongly presented here, they share the pitches that form 4-8, in the same transpositional form it assumes as ostinato at the beginning of the section. Furthermore, 3-5 is seen as melodic segment in both, although it is not directly equivalent but inverse-related and transposed. This instance of 6-Z17 is also in relation R_p with 6-Z11 that is seen at the close of the phrase in bar 41. Although the R_p is not strongly represented here, 5-Z36 as subset appears in both instances.

Similarity relations also serve to establish a link between the nexus sets of the first section: 5-9/7-9 and 5-24/7-24. Set 7-9 in bar 11 and set 5-9 in bar 15 have the common subset 4-21. 4-21 also appears shortly after in bar 21. 4-21 is also the common subset of the other nexus complement-related pair in the first section: 5-24/7-24. This can be verified by looking at the set structure of the first section: 4-21 is in relation Kh with both of these nexus sets, one of only two tetrachords that links the nexus sets in these manner. Furthermore, 5-9 is in the relation R1 with 5-24, as is 7-9 with 7-24.³¹ Naturally 4-21 is the common subset of 5-9 and 5-24, but 7-9 and 7-24 also share a common subset that occurs twice in the first section: 6-22. Although this relation Rp is never realised in terms of 6-22, Rp is strongly represented between the first occurrence of 7-9 (bar 11) and the last occurrence of 7-24 (bar 53) in terms of 6-9. Although this hexachord does not occur anywhere else in the movement, the fact that Rp is strongly represented between the two septachords at opposite ends of the movement binds it to a tight structural whole.

Forte's theory of pitch class set genera, "Pitch class set genera and the origin of modern harmonic species" (1988:187-270), allows the analyst to categorise the sets employed according to the genera they belong to, and thereby gain greater insight into the characteristics of the musical material.

³¹ Although uncommon, there are certain sets that are in relation R1 whose complements are only in relation R2. Theoretically it is also possible that there are sets in relation R2 whose complements are in relation R1, although the existence of these sets has not been verified. The reason for the similarity relation discrepancy between complement-related sets is the fact that the interval class vector of a set's complement can be obtained by adding the difference between the cardinal numbers to each digit in the interval class vector, except for ic6, that is obtained by adding *half* of the difference between the cardinal numbers. For example, set 5-24 has an interval class vector of [131221] while 7-24's interval class vector is [353442] (2 is added to all interval classes except ic6, to which only 1 is added). If ic6 is *not* one of the four interval classes that correspond, the half value added to it will remove the interchange property in case of R1, or could possibly create an interchange property in case of R2, though this is unlikely. In the case that ic6 is one of the interval classes that correspond, the similarity relation will not change in the complement-related sets.

Forte supplies the following table in his article:

Example 9: The Pitch-Class Set Genera (Forte 1988:201)

	Genus	Type	Progenitor(s)	Counts (#3/#4/#5/#6)	
Supra I (Atonal Hybrid)	>1	Atonal	3-5	1/9/24/29	63
	>2	Whole-tone	3-8	1/9/24/30	64
	>3	Diminished	3-10	1/5/16/21	43
	4	Augmented	3-12	1/2/8/9	20
Supra II (Chromatic)	>5	Chroma	3-1 & 3-2	2/2/10/15	29
	>6	Semichroma	3-2 & 3-3	2/3/16/24	45
	7	Chroma-dia	3-2 & 3-7	2/3/15/25	45
Supra III (Atonal)	>8	Atonal	3-3 & 3-4	2/3/15/21	41
	>9	Atonal-tonal	3-3 & 3-11	2/3/15/21	41
	>10	Atonal-tonal	3-4 & 3-11	2/3/15/21	41
Supra IV (Diatonic)	>11	Dia	3-7 & 3-9	2/2/10/15	29
	>12	Dia-tonal	3-7 & 3-11	2/3/16/24	45

In Example 10 the genera relations and SQUO indices of the sets of the first section of the first movement are supplied, and in Example 11 the reduced representation, according to Forte's "Rules for the interpretation of generic relations" (1988:234-5), can be observed.

Example 10: First movement, first section: genera relations and SQUO indices

	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
3-2					O	O	O					
3-4								O		O		
3-5	O											
3-7							O				O	O
3-8		O										
4-2					O	O						
4-5	O	O										
4-6	O											
4-11							O					
4-Z15	O	O										
4-16	O	O										
4-21		O										
4-22											O	O
4-Z29	O	O										
5-2					O	O	O	O				
5-3					O	O	O	O				
5-5	O	O			O					O		
5-7	O	O										
5-9	O	O	O			O	O					
5-10	O	O			O	O	O					
5-15	O											
5-24	O	O					O				O	O
5-28	O	O	O			O						O
5-29	O	O	O				O			O	O	O
5-Z36	O		O		O	O	O		O		O	O
6-Z12	O	O	O		O	O	O				O	O
6-22	O		O	O	O	O	O	O	O	O	O	O
Counts	17	14	6	1	9	10	12	4	2	4	7	8
	37				31				10		15	

SQUO Indices in Descending Order:

- .115 G5
- .100 G1
- .099 G7
- .089 G11
- .082 G6
- .081 G2
- .066 G12
- .036 G8, G10
- .052 G3
- .019 G4
- .018 G9

Example 11: First movement, first section: reduced representation

	G1	G2	G5	G7	G8	G10	G11
3-2			O				
3-4					O	O	
3-5	O						
3-7				O			
3-8		O					
4-2			O				
4-5	O						
4-6	O						
4-11				O			
4-Z15	O						
4-16	O						
4-21		O					
4-22							O
4-Z29	O						
5-2			O				
5-3			O				
5-5			O				
5-7	O						
5-9	O						
5-10			O				
5-15	O						
5-24	O						
5-28	O						
5-29	O						
5-Z36			O				
6-Z12			O				
6-22			O				
Counts	12	2	7	2	1	1	1

The predominance of G1 and G2, two of the genera that comprise the atonal hybrid supragenus SI can be seen in Example 10, but due to G1's higher SQUO, G2 is not strongly represented in the reduced representation in Example 11. G5 and G6 that comprise the chromatic supragenus SII are also strongly represented in the first table, with G5 still retaining a significant number of sets in the reduced representation. In the reduced representation, the presence of G1, the atonal genus, and G5, the chroma genus, noticeably overshadow all the other genera. The relative absence of the diatonic supragenus SIV, as seen

in the reduced interpretation as well as the genera's low SQUO's, corresponds to the intuitive assumption that this music draws on atonality rather than diatonic tonality. The second section's genus relations and reduced representation can be seen in Examples 12 and 13, respectively.

Example 12: First movement, second section: genera relations and SQUO indices

	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
3-2					O	O	O					
3-5	O											
3-7							O				O	O
3-8		O										
3-9											O	
3-10			O									
4-5	O	O										
4-6	O											
4-8	O											
4-11							O					
4-Z15	O	O										
4-22											O	O
4-Z29	O	O										
5-5	O	O			O					O		
5-16	O	O	O			O			O			
5-24	O	O					O				O	O
5-29	O	O	O				O			O	O	O
5-Z36	O				O	O	O		O		O	O
6-Z11	O	O	O		O	O	O	O	O	O	O	O
6-Z12	O	O	O		O	O	O				O	O
6-Z17	O	O	O			O		O	O	O		O
6-Z25	O	O	O				O			O	O	O
Counts	15	12	7	0	5	6	9	2	4	5	9	9
	34				20				11		18	

SQUO Indices in Descending Order:

- .141 G11
- .108 G1
- .091 G7, G12
- .085 G2
- .078 G5
- .074 G3
- .061 G6
- .055 G10
- .044 G9

Example 13: First movement, second section: reduced representation

	G1	G2	G3	G7	G11
3-2				O	
3-5	O				
3-7					O
3-8		O			
3-9					O
3-10			O		
4-5	O				
4-6	O				
4-8	O				
4-11				O	
4-Z15	O				
4-22					O
4-Z29	O				
5-5	O				
5-16	O				
5-24					O
5-29					O
5-Z36					O
6-Z11					O
6-Z12					O
6-Z17	O				
6-Z25					O
Counts	9	1	1	1	9

In the second section of the first movement, the situation is noticeably different. In terms of SQUO indices, G11 (dia) occupies the first position, while the prominent G1 is only second on the list. In the reduced representation, one can observe that the important sets are divided between these two genera, with nexus set 5-Z36 assigned to G11 and secondary nexus set 4-Z29 belonging to G1. It is surprising that G11, member of the diatonic SIV, is represented to such a big extent, as the second section of the first movement does not seem to incorporate a great number of diatonic segments. However, there are some representations of traditional triads and chords, more so than in the first section, for example bars 31-33 and bars 41-44 in the right hand. This could possibly account for G11's strong presence. The diverse spectrum of sets that Rainier employs in this section is also reflected in the fact that the difference quotients of G1 and G11, as calculated by Forte (1988:223), occupies a high position on the

table of difference quotients. The hypothetical range is from -1 (minimum difference) to 1 (maximum difference), and the value of the difference quotient between G1 and G11 is .7262931.

Rainier's assertion that she worked with "the relationships of sounds and the juxtaposition and disposition of sounds" (Van der Spuy 1989:40) is definitely applicable to this first movement. It can be argued that the similarity in terms of pitch sets used is responsible for the relationship between the sounds, while the juxtaposition is achieved by different means of creating tension between opposing entities, of which one method involves using segments belonging to contrasting genera, as is seen especially in the second section.

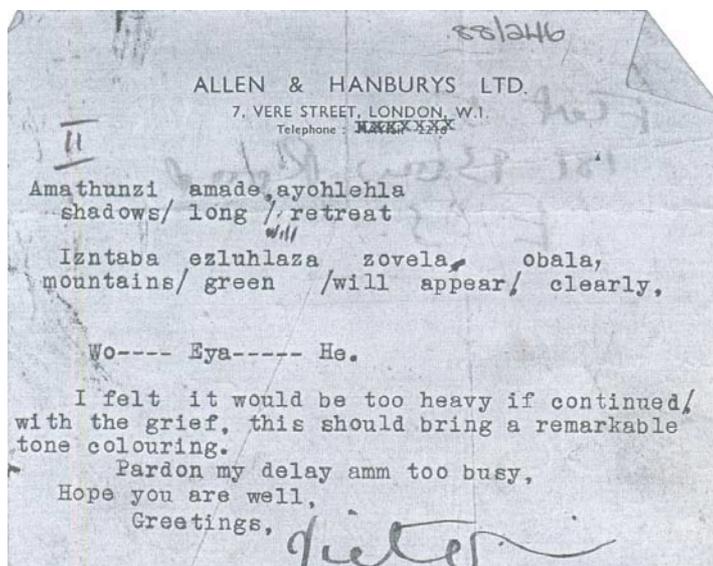
2.2 *Second movement analysis*

In the second movement other methods of analysis will be used, as set theory analysis contributes nothing to an understanding of structure more readily explicable through traditional analysis. Furthermore, the second movement of Rainier's *Barbaric Dance Suite* is an almost direct transcription of her Zulu song *Ubunzima*,³² and therefore both scores will be used to formulate analytical conclusions.

Ubunzima is often mentioned in conjunction with *Dance of the Rain*, as they were both composed for tenor or soprano and guitar, and also share a direct connection with Africa, as is suggested by Rainier's choice of South African poems for these works. The text of *Ubunzima*, with its English translation, was given to Rainier by a Zulu man called Victor who worked at the chemist Allen and Hanbury in London (Van der Spuy 1988:194). Victor was, however, not the author of the text, whose name has remained unknown. The second verse and a note that Victor gave to Rainier can be seen in Example 14. Poston described *Ubunzima* in the *Musical Times* as "a fascinating interplay of polytonality between voice and instrument ... unusual, admirably laid out, subtle and compelling" (1969:416).

³² See Appendix B

Example 14: Victor’s note with the second verse of *Ubunzima* and a note to Rainier (BC 957)



In the printed score of the *Barbaric Dance Suite*, marked as “own copy” by Rainier, the text of the poem is written in the second movement above the melodic line of the right hand (Van der Spuy 1988:196). A copy of this score survives in the Rainier collection at the University of Cape Town (see Example 15 below).

Example 15: Priaux Rainier, *Barbaric Dance Suite*, movement 2, bars 1-6 (BC 957)



It is thus clear that the song informed the second movement of the Suite from the onset. The poem and its translation, in Rainier’s handwriting, can be seen in Example 16.

Example 16: The text of *Ubunzima* (BC 957)

It is apparent from the poem’s meaning that it is constructed in a binary manner. The two parts are separated by *Wo-eya-he*, the wailing cry. The first part describes the miserable and threatened state the land is in, first referring to the past (“Misfortune *has* befallen the land”) and then to the current situation (“Clouds dark hang over the earth”). The tone of the second part of the poem, however, is more hopeful. The author again refers to the present (“Shadows long retreat”) and then predicts that “Mountains green will appear clearly”. As seen from Victor’s note, the idea of the second verse was to bring a sense of hope to the poem. As he states: “I felt it would be too heavy if continued with the grief, this should bring a remarkable tone colouring” (BC 957).

Although one’s first impression is that Rainier took care to respect the Zulu text by adhering to the rules of the language, closer examination reveals a few anomalies. First, the manner in which syllables are divided in the text and in the score is not entirely regular. *Ubunzima*, for example, should probably be divided in syllables as follows: *U-bu-nzi-ma*, and not *U-bun-zi-ma*, as is indicated. This applies to two other instances as well: *am-nya-ma* and *a-ma-thu-nzi*. This would definitely make a great difference in the execution of the work by a singer who is not familiar with the Zulu language. In a case such as *am-nya-ma*, as seen in bar 7 in the song, the fact that it is indicated as *a-mn-ya-ma* results in a *mn* sound on one syllable, which would definitely alter the pronunciation. Other inconsistencies in the text include some missing or incorrect letters, in the case of *I-zin-ta-ba* (the second *i* was omitted), *ezi-lu-hla-ba* (the *i* was again omitted) and *A-ma-fu*, which is correctly written in the song, but appears

incorrectly as *A-ma-tu* in the text. Furthermore, there are some words in the poem that are possibly incorrect, such as “aleugelu” instead of “alengalenge”, and “izure” instead of “izwe”. Zulu was not yet standardised in 1948 when Rainier set the text to music, and some of the mistakes could have occurred because of this. The mistakes that occurred in terms of the missing letters are clearly because Victor’s version of the poem was not entirely correct, as can be verified from looking at his note. However, Victor did not mark the division in syllables, and therefore one can assume that Rainier did it herself, without proper knowledge of the rules of the language. Admittedly she probably did not have contact with any other Zulu-speaking people to verify these details.

Like the poem, the form of the dance also consists of two parts, with the A-section from bars 1-12, and the A'-section from bars 13-24. This corresponds to the text’s division into two verses. The first section is divided into six two-bar phrases, some of which start on the upbeat. For example, the fourth phrase already starts on the fourth beat of bar 6. In the second section, the phrase structure becomes more irregular. Although the first phrase also consists of two bars, the second phrase consists of 4 bars, stretching from the fourth beat of bar 14 to bar 18, with bar 17 that forms the climax of the whole movement. This is followed by two three-bar phrases, the last echoing the first theme of the movement.

Dexter describes the second dance as technically the most interesting of the three, “since it consists of a solemn right-hand melody played for the most part in octaves, accompanied throughout in the left-hand by six-four chords which form a complex and striking rhythmic background” (Van der Spuy 1988:198). The contrast between the melody and accompanying rhythm was also highlighted by Rainier in her own comments on the *Suite*. She asserted that “the second dance has a persistent fixed rhythm accompanying a long, free, drawn out melodic line, not related rhythmically to the accompaniment, which persists behind it” (BC 957). The accompaniment moves in fragmented, jolting rhythms. The rhythmic pattern appears to be constructed in a random manner. The frequent off-beats and the recurring rhythmic pattern (a rest, followed by a sixteenth and an eighth) deliberately halts the flow of the melody. Perhaps due to this independent character of the accompaniment Venter, in his detailed analysis of the *Barbaric Dance Suite*, prefers to look upon the composition as consisting of two voices rather than of melody and accompaniment. He describes the theme in the treble as declamatory and rhythmically independent, based on the pentatonic scale, while he sees the bass as a fragmented and ostinato-like constructed voice (1977:336).

The right hand’s melodic line is structurally composed of major and minor thirds. This can be seen especially in the first section of the piece. In the second section, with the build-up to the climax, the interval of a second is used melodically to create impetus. The last six bars again

make extensive use of the third, and thus bind the movement to a tight unit. In contrast, the counter-melody formed horizontally by the parallel chords of the accompaniment progresses almost entirely in seconds. This ties in with the general belief that Rainier's melodies are compiled of small thematic cells. Venter's observation that tone-repetition is an important part of Rainier's construction of melody is also applicable to her *Ubunzima* melody (1977:311). As the right-hand melody in the dance is derived from a vocal part, it hardly ever contains big interval leaps. In the first part, there are some melismatic sections that serve to reinforce the emotion given by the text. An example of this is the "wailing cry", "Wo-eya-he". This technique is repeated in the last three bars of the music. In contrast, the section from bars 13-21 makes use mostly of the syllabic method, which also enables the build-up of tension towards the climax.

The rhythm in the right-hand melody mostly follows the natural speech rhythm of the text of *Ubunzima*. Rainier took great care to ensure that stressed syllables are emphasised, either by placing them on strong beats, or by using stress markings such as *tenuto* or accents. The melody displays some of the characteristics that are generally perceived to be "typical" of African music, for example, many downward leaps and repeated notes. The rhythm of the melody is freely written in such a manner that it does not seem to be bound by a Western concept of meter. Because of the many tied notes and offbeats that disguise the strong beats, it would perhaps be difficult to notate from a listener's point of view, and one could observe that this corresponds to pronouncements that Rainier's use of rhythm is complicated to analyse.

The second dance is clearly bimodal. The melody is based on the pentatonic scale, with G flat as tonal centre, while the accompaniment comprises parallel 6/4 chords in what can be seen as the Aeolian mode,³³ with A as finalis. Alternatively it could also be interpreted as Phrygian mode with E as finalis, as E appears in the bass at the beginning and end. In contrast to the other movements, only a small range of the piano is employed. The voices are composed closely together and often overlap. The same sense of openness created by the wide spacing of parts that characterises Rainier's works is absent in this movement.

Despite the clear connection Rainier established between *Ubunzima* and the second movement of the Suite, there are also some significant differences. First, the tempo marking is slower for the dance than *Ubunzima*: ♩ = 76 compared to ♩ = 88. One would expect it to be the other way around, if one considers that the pianist does not need time for pronunciation or intonation of difficult intervals. Moreover, the piano's sound dies away quickly, and therefore

³³ In set theory analysis, the left hand consists of pitch class set (0,2,4,5,7,9,11), an instance of 7-35, and the right hand of 5-35 (1,3,6,8,10). 7-35 and 5-35 are thus used in this movement as literal complements.

in a slower tempo it is more difficult to create a sense of line, whereas the singer has no problem with sustaining the sound. One possible reason for the faster tempo in *Ubunzima* is to enable the singer to sing phrases without having any difficulties with breathing. There are many dynamic inflections (*crescendos* and *diminuendos*, often in small temporal ambits) indicated in *Ubunzima*, which will naturally require more breath of the singer to execute. They are often omitted in the piano score, perhaps because Rainier realised the limitations of the instrument in this regard. However, there are more dynamic levels (such as *forte* and *piano*) indicated in the piano score.

Another small difference between the scores is that some *tenuto* markings in the piano part do not exist in the guitar part. Although Rainier does use it once in bar 3 in both parts (bar 4 in *Ubunzima*), bar 9 in the guitar part does not have *tenuto* markings as are present in the piano equivalent. This could simply be because it is possible to create a greater difference in articulation on the piano than on the guitar. The difference between *tenuto* and *staccato* in the guitar part would be much less audible than on the piano.

Although there are no major differences in terms of pitch, the third bar of *Ubunzima* was omitted in the piano part. This creates a regular phrase structure in the dance: the first phrase consists of 4 bars rather than 5 (or 3 plus 2). Because of this omitted bar, the tie between the upbeat to bar 4 in *Ubunzima* does not exist at the corresponding place in bar 3 in the piano part. There are some differences that are clearly related to the expression of the text. The first bar in *Ubunzima* has a *crescendo* towards the third sixteenth note of the second beat, certainly to ensure that the singer emphasises the stressed *zi* syllable in *U-bun-zi-ma*. Furthermore, in bar 4 in *Ubunzima* there is an additional note on the first beat, to fit in the last stressed syllable of *E-ya-he*. This note was omitted in the piano part, which also corresponds to the guitar part. The *tenuto* markings in bar 5 in the singer's part are also a possible example of a text-related decision. These help with emphasising the two stressed syllables in *E-ya-he*, and do not appear in the piano equivalent.

There are also some differences that probably exist because of the technical difficulties associated with singing. For example, there are some rests that were clearly added in *Ubunzima* to give the singer a chance to breathe before continuing with the next phrase. This occurs in bars 8 and 22. Another significant deviation occurs in the climax from bars 17 to 18 (bars 16 to 17 in the dance). For two beats, the piano's melody differs from that of the singer, and reaches a third higher than the highest note in the singer's part. The singer's range was most likely a technical consideration that Rainier was quite concerned with in this case, as she also added an *ossia* in *Ubunzima* where the singer has the choice not to go up to the B-flat as specified in the original version.

There are also small differences that possibly relate to technical considerations of the guitarist. Although the guitar part always has the accompanying chords, there are also some parts where the melody is doubled in the guitar part. When there is a big interval between the accompanying chord and the melody, the chord is at times omitted. Examples of this occur in *Ubunzima* on the second beat of bar 5, and the last beats of bars 10 and 16. In two places in bar 15 the chords are not omitted, but the score indicates that the guitarist should roll the chords and melody. This is probably also to assist the guitarist in executing the big interval between the melody and accompaniment.

Lastly, there are some differences that do not seem to exist for a particular technical reason. Examples of this include the accompaniment of the last beat of bar 3 in the piano part (bar 4 in *Ubunzima*) where the chords in the piano part ascend while the chords in *Ubunzima* descend. There are also rhythmic differences in bar 7 in the dance on the second beat (bar 8 in *Ubunzima*), in bar 20 on the last beat (bar 21 in *Ubunzima*) and bar 21 on the fourth beat (bar 22 in *Ubunzima*). There are rolled chords in the guitar part in *Ubunzima* in bars 18-19 that are not rolled in the piano equivalent. Furthermore, Rainier indicates *staccato* just in the first bar of *Ubunzima*, while she writes *staccato* throughout the dance (with the exception of the few places where there are *tenuto* or *legato* markings).

Although there are no differences between Rainier's pencil score and printed copy of *Ubunzima*, there are a few differences between the pencil score and printed copy of the dance. First, the tempo marking of the second dance is ♩ = 92 in the pencil score, in comparison with ♩ = 76 in the printed copy. The latter tempo marking is perhaps a better choice when one takes in account the limitations of the instrument. Second, while Rainier indicates *senza pedale* in the printed copy, there are many detailed pedal markings in the pencil score, some just half a beat in duration. The pedal markings are often used at repeated notes, most likely to enable the pianist to connect the sounds better. However, Rainier discarded all of the pedal markings in the published version, where she only requires pedal in two places where there is a *legato* marking in the accompaniment: in bars 5-6 and bars 17-18.³⁴ In both these instances, various pitches are used for a single syllable, and one can thus assume that Rainier is creating the same undefined effect with the pedal that takes place in the vocal part when the singer does not articulate a beginning to every pitch.

Perhaps the most striking difference in this music, however, is not the differences between the different uses to which the melody is put in different versions (as song, as guitar-accompanied song, as solo piano piece), but the difference between the different narratives upheld by the poem and the music, respectively. Although both the poem and the music follow a two-part

³⁴ This pedal marking is not indicated in the pencil score.

structure, there is no significant difference in atmosphere in the second part of the music, in contrast with the text of the poem that clearly changes tone in the second part. When examining the text of the poem, it is impossible not to take in account that Rainier set it to music in 1948, a year that is associated in South African history with the enactment of apartheid laws. Although the source and date, and thus the political intention of the poem, is unknown, it is entirely possible that Rainier chose this poem because it could be read against a political backdrop. However, one also has to keep in mind that in the existing literature on Rainier there is no evidence that she had any strong political affiliations. The only suggestion of her stance towards the situation in South Africa is seen in Rainier's claim that she would be unable ever to return to her home country (Van der Spuy 2003:108). It is, however, unclear whether this had anything to do with the political situation in the country or if it was merely because of the limited career opportunities Rainier would have had in South Africa. Furthermore, when one examines *Ubunzima* in isolation, it is easy to construe a politically-informed reading of the poem, but when seen in the context of the rest of the work, this meaning becomes ambiguous. If Rainier intended to comment on the political situation in South Africa, she would probably not have used the title *Barbaric Dance Suite* because of the derogatory connotation the term could carry in this context, even in 1948.

The poem clearly implies a narrative structure that unfolds in linear time, reflecting on the past, commenting on the present and predicting a positive outcome for the future. Rainier seems to undercut this linear structure deliberately by giving no musical suggestion of change in the second section of the movement. Instead, the music continues as before and ends with the same theme as the beginning, as if no transformation has taken place. However, it is possible that Rainier decided to portray the duality evident in the text of the poem in a different manner musically. Although there is no significant deviation to the general feeling the music transmits, one can clearly recognise two spaces that co-exist but never manage to converge: the melody and the accompaniment. The two tonalities are juxtaposed throughout the piece, and although they are close in terms of space (this movement is written in an exceptionally small register compared to the outer movements and Rainier's general style) they still remain worlds apart. Perhaps it is not accidental that the melody forms part of the pentatonic scale, generally associated with the "exotic", and the accompaniment is based in traditional Western harmony. This contrast is further highlighted by Rainier's use of rhythm. The melody moves freely, unbound by the metre of the movement, while the accompaniment jerks forward in a halting manner. Although accompaniment is traditionally intended to support the melody, here it is not the case. Not only does the accompaniment not support the melody harmonically; it also withholds support in terms of the feeling and flow of the music.

If anything, it rather disturbs the forward surge of the melody. Perhaps Rainier intentionally contradicted the two-part structure of the text to avoid the prediction of a positive outcome, and rather insisted on maintaining a musical process, suspended in time. The fact that she chose to highlight the contrast between the two spaces rather than creating a linear process of change where one space transforms into another, could perhaps imply that she did not share the optimism of the author of the poem, and wanted to point out that such a drastic transformation would be impossible. It could also be that she merely decided to reserve judgement, and chose to emphasise the open-ended hypothesis of two seemingly opposite worlds co-existing in harmony.

2.3 *Third movement analysis*

This movement of the *Barbaric Dance Suite* is based mainly on the repetitive use of small cells. It is thus constructed similarly to the other movements of the work and Rainier's oeuvre as a whole. The composer asserted that "the third dance uses a short tense dance figure, dominating the whole piece, with repetitions and variations working up an insistent climax to the final sharp chords" (BC 957). This cell motive can be seen in the first bar, and consists of a repeated note motive leading stepwise to a minor third which is slurred back to the original pitch. It occurs in two forms throughout the movement, transposed with a perfect fourth. The cell motive is as recognisable by its rhythm and articulation – staccato notes followed by a slurred motive, of which the first is accented – as by the pitch material used. Variation is created by means of changing rests and irregular repetitions of the recurring first notes as well as the third interval. As the first movement's cell motive and the accompaniment of the second movement, the changes in rhythm are seemingly random. The changes in time signature (for example, to 17/16 in bar 23 and to 15/16 in bar 25) are often used to accommodate the irregular repetitions of the cell motive, which seems to take on a life of its own throughout the movement. The change in metre corresponds to the lengthening or shortening of the motive (Venter 1977:325). The two forms of the motive are seen in alternation with one another, as well as with contrasting chromatic sections. This leads to a powerful climax in bar 26 after which the two forms converge for the first time in bar 28. The motive in its two forms as well as the combination can be seen in Example 17.

Example 17: Cell motive in the third movement



Bar 1



Bar 5



Bar 28

Minor seconds and thirds are the intervals that are most frequently used in horizontal lines, while chords are formed vertically with these intervals in combination with open fifths and fourths. One could argue that the use of these intervals ties the work together as a whole, as the first movement centered on the interval of a second, and the second movement was built melodically around the interval of a falling third. The third movement does not favour either of these intervals, but rather uses them alternately – the third often vertically, and the second horizontally, although there are also instances where this order is inverted. Corresponding to preceding movements, tone repetition is an integral part of the structure. It is, however, clear that the main interest is provided rhythmically rather than melodically, as there are no real melodies to speak of in this movement. The only suggestion of a melody appears in bars 10-11, where the right hand plays a short *legato* phrase, consisting of second intervals ordered within the ambitus of a third. As is often the case with Rainier's music, the interval(s) on which a work is centered are used in different ways: as integral to the melody, as part of chord constructions, and also as the ambitus determinants of a certain section. If one considers the stereotypes associated with African music and the general discourse about Rainier's music, the characteristics of the movement fit these perceptions, as the focus is on complex rhythmic material rather than melodic contours.

Rainier creates rhythmic impetus and interest in this movement by juxtaposing two- and three note rhythmic patterns. The unusual time signature of 15/16 is often divided into 5 beats of dotted eighths, but at times she deliberately avoids this division by using a combination of eighth-note and dotted eighth-note beats, for example the first bar, which is grouped in three eighth-note beats, one dotted eighth-note beat, and an eighth-note beat. The pulse is further obscured with her use of irregular accents. Although the movement does not start on the downbeat, the accent on the first chord makes it appear as a downbeat rather than an upbeat, while the actual first beat is not emphasised. Corresponding to the stereotypical perceptions of traditional "African" music, this movement would be impossible to notate from a listener's point of view, as the changes of time signature and the shifting of the beats through accents and other articulation markings are too complex and foreign to the ear. Additionally, the phrasing is mostly irregular, with phrases often starting in the middle of the bar. As was the case in the first movement, phrasing often corresponds to changes in pitch

blocks. The complex rhythmic material is, however, balanced with simpler pitch material. As will be revealed in the set theory analysis, pitch combinations are convergent to a great extent, and are seen in clear sections, whereas the first movement contains more overlapping sections of which the precise borders are at times difficult to determine.

The texture of this movement is thin overall, with the two hands often sounding chords simultaneously. There are, however, some denser parts where the hands divide in more than one voice each, for example in bar 15 and bar 42. However, the layering of voices as seen in the first movement does not appear to the same extent here. As in the first movement, the outer extremes of the piano are used extensively. Great changes of register occur in small spaces of time, for example the last five bars of the movement. This adds to the disjointed feeling created by the rhythm.

Formally speaking, there are no discernible sections in this movement, in contrast with the first movement that is in clear two-part form. Instead, the structure is created by the repetition of the cell-motive that governs the development of tension in the movement from beginning to end.

The segmentation process for the set theory analysis was considerably simpler in the third movement than the first. The third movement is clearly categorised in sections concerning pitch material, with very little ambiguity in terms of which pitches belong to which sets. In this movement, Rainier again makes use of block harmonies. In the first 14 bars this technique is used to incorporate gradually more pitches into the harmonies, until all 12 pitches are represented in bar 14. Instead of using contrasting harmonies in these first bars, Rainier starts with a four-note chord and adds pitches in every phrase without taking away the original harmony. The chord in bar 0 can be described as 4-20. With the addition of pc 11 in bar 1, the harmony becomes 5-20. This changes only at the onset of the new phrase in bar 5, which consist of 6-Z25 after pc 2 was included. The next change occurs in bar 8, where 7-14 becomes the block harmony of the phrase with the inclusion of pc 10. The addition of pc 3 in bar 12 forms 8-6, but in this bar two extra pitches, pc 6 and 7, are also included to accelerate the process. With the addition of pc 8 in the next bar, only one pitch class is still missing to complete the scale: pc 1, which appears at the end of bar 14. The representation of all twelve tones in this bar emphasises the process that the music undertook from a seemingly diatonic beginning to an entirely chromatic passage. However, in this movement the main motives are diatonic rather than chromatic, and chromatic passages are used to contrast the motives rather than to change the tonality of the movement. The interval class vectors of the first five formations are as follows:

4-20 [101220]

5-20 [211231]

6-Z25 [233241]

7-14 [443352]

8-6 [654463]

The fact that ic5 (the perfect fourth) is maximised corresponds to the two motives that is separated by a perfect fourth.

The cell motive forms the set class 3-2; equivalent to the first three notes of a minor scale. Although it appears in various patterns with irregular repetitions throughout the movement, it is easily recognisable, and only appears in two transpositions of 3-2: (8,10,11) and (2,4,5); or, respectively the first three notes of A minor and D minor. The combination of these two transpositions, 6-Z25, forms the core of the movement. In fact, a great number of other pitch sets in the movement are derived from these six notes, such as 3-5, 3-7, 4-8, 4-13, 4-16, 4-20, 5-Z12 and 5-20. The homogenous manner in which pitch material is selected in many passages is evident from examining the score. Essentially, 6-Z25 is seen in a diatonic formation in this movement, and the set and its subsets hardly ever appear in any transpositions other than the original. It could be argued that this set theory analysis is less productive here than in a more pitch-complex environment such as the first movement. However, set theory analysis in the third movement helps comment on the *relations* of these diatonic formations with other more chromatic pitch material in the movement.

The set-complex structure of the third movement can be seen in Example 18. The set structure is connected, with 5-20 and 4-13 as nexus sets. Despite the connected structure and the numerous sets that relate to 6-Z25, it is noticeable that the overall construction of the set-complex is looser than the two separate structures of the first movement (see Examples 2 and 3). For example, no pentachord exists that is in the set-complex of all of the hexachords and only one tetrachord is related to all the pentachords. The most immediate conclusion is that although 6-Z25 forms a tight connection with numerous sets in the movement, the other sets employed in the movement mostly stand in contrast to 6-Z25 and its subsets. It is possible to recognise two seemingly contrasting pitch areas in the movement: 6-Z25 and its subsets, and the more chromatic areas between these entries of thematic pitch material.

Example 18: Set-complex structure of the third movement

	3-2	3-4 9-4	3-5	3-6 9-6	3-7 9-7	3-8	3-10																							
4-4	K	Kh	K	K	Kh	K	K																							
8-6	K	K	Kh	K	K	K	K																							
4-8	K	Kh	Kh	K	K	K	K																							
4-13	Kh	K	Kh	K	Kh	K	Kh																							
4-16	K	Kh	Kh	K	K	Kh	K																							
4-19	K	Kh	K	K	K	K	K																							
4-20 8-20	K	Kh	K	K	K	K	K																							
4-22	K	K	K	Kh	Kh	K	K																							
4-24	K	K	K	Kh	K	Kh	K	4-4	8-6	4-8	4-13	4-16	4-19 8-19	4-20 8-20	4-22	4-24														
5-Z12	Kh	Kh	Kh	Kh	Kh	K	Kh	K	K	K	Kh	K			K															
5-14 7-14	K	Kh	Kh	K	Kh	Kh	K	Kh	Kh	K	K	Kh		K	K															
5-16	Kh	K	Kh	K	K	Kh	Kh	K		K	K		K	K		K														
5-20 7-20	Kh	Kh	Kh	K	K	Kh	K	K	K	Kh	K	Kh	K	Kh	K	K														
5-24	Kh	Kh	Kh	Kh	Kh	Kh	K	K	K		K	Kh	K		Kh	K														
5-28 7-28	Kh	K	Kh	K	Kh	Kh	Kh		K	K	K	K	K		K	K														
5-Z38	K	Kh	Kh	K	Kh	Kh	Kh	Kh	K	K	K	K	K	Kh	K	K	5- Z12	5-14 7-14	5-16	5-20 7-20	5-24	5-28 7-28	5- Z38							
6-Z25	Kh	Kh	Kh	Kh	Kh	Kh	Kh	K	K	K*	Kh	Kh		K*	Kh		K*	K		K*										
6-Z43	Kh	Kh	Kh	K	Kh	Kh	Kh	Kh	K	Kh	K	Kh	K	K*	K	K									K*					
6-Z49	Kh	K	Kh	K	Kh	Kh	Kh			K	K		K			K	K		K*											

As was the case in the first movement, trichords play an integral structural role in the movement. 3-2, as the only set class in which the central motive appears, is naturally the most important trichord. 3-5 also appears various times in the movement, as subset of 6-Z25, for example in bar 17, as well as in other contrasting pitch formations, as seen in bar 16. In comparison with these two prominent sets, the other trichords are less significant. However, some of their complements form noteworthy composite segments, which will be discussed in a following section.

The prominent tetrachords are mainly those that are also subsets of 6-Z25, such as 4-8, 4-13 and 4-20. Except for one instance of 4-8 in bar 44, these only occur as literal subsets of 6-Z25 and thus consist of pitch sets chosen from (9,11,0,2,4,5). It is interesting that the two occurrences of 4-8 are maximally invariant with $t=11$ with dyad (0,5) that remains fixed. In this case some unity is attained between the two contrasting pitch areas. Although 4-20 only appears in one transposition, it is an important set in the movement as it forms the opening and closing chord. Of the other sets not derived from 6-Z25, only two appear more than once: 4-19 and 4-24. 4-24 is seen in bars 34 and 45 in two transpositionally equivalent forms with $t=5$, resulting in minimum invariance with no invariant pitch classes.

Corresponding to Rainier's approach in the first movement, more diversity is attained by means of the bigger sets. Of the pentachords, only 5-Z12 and 5-20 appear as subsets of 6-Z25. Sets 5-16, 5-24, 5-28 and 5-Z38 all appear as chromatic pitch formations in the work, often set in direct contrast to occurrences of the motive. For example, 5-16 in bar 12 is preceded and followed by the motive, after which another transpositional form of 5-16 appears in bar 13. These instances are also minimally invariant for $t=2$, effecting an even bigger contrast in terms of pitch material. A similar example is seen in bars 42-43, where two instances of 5-28 is separated by the appearance of the motive, although 5-28 is seen in the same transpositional form in this case.

Apart from 6-Z25, hexachords are not essential to the structure of the movement. 6-Z49 only appears once in the movement, in bars 14-15, and while 6-Z43 appears twice, it is still not a significant set in the overall structure. This is also reflected in the fact that 6-Z49 does not relate to many other sets, as can be ascertained from the set-complex structure in Example 18. However, the two forms of 6-Z43, as seen in bars 44 and 45, yield an interesting case of invariance. The two transpositions have three invariant pitch classes (0,4,5), forming the common subset 3-4. Although the value of $t=1$ does not effect maximum or minimum invariance, the invariant subset is of some consequence here as it is represented clearly in the right hand in bar 44, and also appears several times elsewhere in the movement.

In the third movement, complement relations are used to create similarities between big composite segments and smaller primary segments. Although there are some instances where the complement of a certain set appears in a separate section and is thus rendered less significant, most complement-related pairs appear either in close proximity or with the smaller segment embedded in the large composite segment. There are several places where composite nonachords occur with their complement as clear subset. 9-6 is seen as composite segment in bar 15, with 3-6 as motive in the left hand. In bars 34-35, the large segment is 9-4, with 3-4 as recurring motive in the right hand. This composite segment is further significant, as it provided an explanation for this bar that was not otherwise possible. When divided into smaller segments, not one of the sets had any significance, and as the material is similar, it was entirely feasible to categorise the pitches in terms of one pitch class set. Another nonachord with its embedded complement can be seen in bar 42: 9-7 is the composite segment, and 3-7 appears on the last two notes of the recurring motive.

Although there are several pentachords of which the complements appear in the movement, such as 5-14, 5-20 and 5-28, not all of them are significant, as the connection between the pair is not made clear. 5-28 is the only pentachord with a direct association with its complement: in bar 43 7-28 is seen as composite segment, with 5-28 as embedded motive. Another way to associate complements is by way of a common subset. An example of this occurs between complement-related pair 4-20 and 8-20. Although they do not appear closely together, they are already associated because of position: 4-20 is the opening chord of the work in bar 0, while 8-20 appears in bar 14, which is the bar where the process of chromatic addition of tones was completed. Furthermore, they share a common subset (9,0,4), and although it is not explicitly presented, its pitches form the a minor chord, which, comprising as it does a triad that often occurs in this movement, is a definite way of attaining unity between sets.

Similarity tables of the sets in the third movement are provided in Examples 19-21. Similarity comparisons for septachords, octachords and nonachords did not yield significant results, and were therefore not included. The similarity relations are noticeably scarcer than in the first movement: whereas there are twelve pairs of tetrachords in relation R1 or R2 in the first movement, only one pair in the third movement is maximally similar with respect to interval class: 4-8 and 4-16, that are in relation R2. There is not one pair of hexachords that is maximally similar with respect to interval class. This evidence supports the initial assumption that although a significant number of the sets correspond in terms of its relation to 6-Z25, maximum contrast is created with the remaining sets.

Example 19: Similarity relations for tetrachords

4-4	4-4							
4-8	<u>3-4</u>	4-8						
4-13		<u>3-5</u>	4-13					
4-16	<u>3-4</u>	<u>3-4</u> , <u>3-5</u> , R2	<u>3-5</u>	4-16				
4-19	3-3	<u>3-4</u>		<u>3-4</u>	4-19			
4-20	<u>3-4</u>	<u>3-4</u>		<u>3-4</u>	<u>3-4</u>	4-20		
4-22	<u>3-7</u>		<u>3-7</u> , R0	3-9	3-11	3-11	4-22	
4-24	R0			<u>3-8</u>	3-12	R0	<u>3-6</u>	4-24

Example 20: Similarity relations for pentachords

5-Z12	5-Z12							
5-14	R2	5-14						
5-16			5-16					
5-20		<u>4-16</u> , R1	4-Z29, R1	5-20				
5-24	4-11	<u>4-16</u>	4-Z29	4-Z29	5-24			
5-28		4-Z15	4-12, 4-Z29			5-28		
5-Z38	R1	<u>4-4</u>	R2	<u>4-20</u> , R2		4-27	5-Z38	

Example 21: Similarity relations for hexachords

6-Z25	6-Z25		
6-Z43	<u>5-20</u> , R0	6-Z43	
6-Z49	<u>5-28</u>	<u>5-28</u>	6-Z49

There are very few places in the third movement where similarity relations have structural significance. Often the opposite is true: Rp is weakly presented in most sets that are in close proximity, while sets with relations such as R1 or R2 mostly appear at opposite ends of the work. The sets that have Rp strongly represented are often those that are linked by their association to 6-Z25, and therefore these relations are not of great consequence. An example of this is seen in bars 2-4: set 4-20 in bar 2 and 4-16 in bar 3-4 have relation Rp strongly represented, with common subset 3-4 (4,5,9). Furthermore, 4-8 (bar 4) and 4-16 (bar 26), the only pair in relation R2, has Rp strongly represented in terms of subset 3-5 (11,4,5). Another example occurs at the end of the piece: Rp between 4-8 and 4-13 in bar 49 is strongly represented, with common subset 3-5 (11,4,5), while 4-8 and 4-20 share common subset 3-4 (0,4,5).

There are no adjacent pairs of pentachords that have relation Rp strongly presented. Comparison of 5-24 in bar 8 with the two forms of 5-16 in bars 12 and 13 only yield two corresponding pitch classes in each case. In bars 14 and 16, 5-Z38 and 5-14 are presented respectively, but despite of the Rp relation only one pitch class corresponds. 5-16 in bars 12 and 13 are in relation R2 with 5-Z38 in bar 14, but do not share the Rp relation. The same applies to 5-14 and 5-Z12 in bar 16 and bar 18 respectively. The reason for the greater

divergence in pitch class for the pentachords is presumably the fact that these sets are not so closely related to 6-Z25, and therefore do not correspond in terms of pitch classes. However, some measure of unity is attained by placing sets that have interval similarities close to one another.

In terms of hexachords, there is only one significant pitch relation. As was noted before, there are no interval similarities between these sets, but 6-Z25 and 6-Z43 in bar 45 have relation R_p strongly represented, with common subset 5-20 (9,11,0,4,5), and are also in relation R_0 . This relation is significant for a number of reasons. The common subset 5-20 is represented in the exact same form several times in the music and is also the primary nexus set of the movement. Furthermore, there are not many sets that are minimally similar with respect to interval class and maximally similar with respect to pitch class, and therefore such a relation is always significant when R_p is strongly represented. Lastly, 6-Z43 can be seen as representative of the more chromatic hexachords of the movement, while 6-Z25 represents the homogenous material, and therefore this similarity helps to attain unity between these two entities.

The genera relations and reduced representation can be seen in Examples 22 and 23 respectively.

Example 22: Third movement, genera relations and SQUO indices

	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
3-2					0	0	0					
3-4								0		0		
3-5	0											
3-6												
3-7							0				0	0
3-8		0										
3-10			0									
4-4								0				
4-6	0											
4-8	0											
4-13	0		0				0					
4-16	0	0										
4-19				0				0	0	0		
4-20										0		
4-22											0	0
4-24		0		0								
5-Z12	0		0				0					
5-14	0	0						0			0	
5-16	0	0	0			0						
5-20	0	0								0		
5-24	0	0					0				0	0
5-28	0	0	0			0						0
5-Z38	0	0	0					0	0	0		0
6-Z25	0	0	0				0			0	0	0
6-Z17	0	0	0			0		0	0	0		0
6-Z28	0	0	0			0			0			0
Counts	15	12	9	2	1	5	6	6	4	7	5	8
	36			12			17			13		

SQUO indices in descending order

- .092 G1
- .081 G3
- .0721 G2
- .068 G12
- .0663 G11
- .066 G10
- .056 G8
- .051 G7
- .043 G6
- .0385 G4
- .038 G9
- .013 G5

Example 23: Third movement, reduced representation

	G1	G2	G3	G7	G8	G10	G12
3-2				O			
3-4						O	
3-5	O						
3-6							
3-7							O
3-8		O					
3-10			O				
4-4					O		
4-6	O						
4-8	O						
4-13	O						
4-16	O						
4-19						O	
4-20						O	
4-22							O
4-24		O					
5-Z12	O						
5-14	O						
5-16	O						
5-20	O						
5-24	O						
5-28	O						
5-Z38	O						
6-Z25	O						
6-Z17	O						
6-Z28	O						
Counts	15	2	1	1	1	3	2

Surprisingly enough, the third movement represents a similar harmonic landscape to that of the first section of the first movement, with G1 strongly represented and scattered appearances of other genera. Unlike the first genus representations, however, there is no other genus that is nearly as strongly presented as G1, and in fact the three highest positions on the list of SQUO indices is occupied by the three representatives of the atonal Supragenus I. This is followed by the three representatives of the diatonic Supragenus IV. The predominance of these two supragenera could be seen as proof of the two opposing pitch areas in the movement.

One would expect the theory of pitch set genera to prove that 6-Z25 and its subsets belong to the diatonic supragenus SIV, but in reality most sets, including 6-Z25 *and* the seemingly contrasting sets, are designated to G1, the atonal genus. However, when examining the sets in the first representation (as seen in Example 22), it can be observed that 6-Z25 does not only belong to all three members of Supra I, but also to all three members of Supra IV, the diatonic supragenus. This could perhaps mean that 6-Z25 serves a dual function: although it appears in the music as opposed to other seemingly more chromatic segments and has a strong genus membership to the diatonic genera, it also serves to attain unity by sharing genus membership with the more atonal sets of the movement.

3. Conclusion

In this chapter, general pronouncements on Rainier's work will be considered and compared to the analytical evidence obtained in this study. Furthermore, the applicability of set theory analysis will be commented on by highlighting the method's advantages and disadvantages with specific reference to Rainier's idiom. To conclude, the question posed at the beginning of the study pertaining Rainier's rationale for choosing the title *Barbaric Dance Suite* will be returned to.

The analysis of the *Barbaric Dance Suite* facilitates an assessment of other general pronouncements on Rainier's work. Although only this specific work was analysed in detail in this study, the fact that Rainier declared the *Suite* as a key to all her later works, opens up the possibility that many of the assessments made regarding the *Suite* can also be applied to other Rainier works, especially of the early years. Further research is needed to verify this; due to the nature and focus of this research project, such comparative analysis was not possible. In the following paragraphs generally accepted attributes of Rainier's style will be evaluated in terms of the results obtained from the analysis of the *Suite*.

According to the theory of pitch class set genera, it is apparent that the first and third movements of the *Barbaric Dance Suite* has the atonal genus, G1, strongly represented, as well as the dia and dia-tonal genera, G11 and G12. Rainier thus makes use of a diverse range of sets with a clear preference for opposite ends of the harmonic scale, as atonal and diatonic genera are often juxtaposed.³⁵ The second movement is an instance of simple bitonality, and is thus in an even clearer sense representative of two entities.

Furthermore, Rainier's music displays many of the characteristics of post-tonal music. Even the third movement, with its frequent allusions to A minor and large sections of homogenous material, cannot be described as tonal, as functional harmony and voice leading are absent to a great extent (Straus 2004:130). The third movement focuses on A as referential pitch class, and can thus be described as centric, but lacks the two above-mentioned requirements which could categorise it as "tonal". The first movement, albeit to lesser extent, also displays D as a referential centre. The work as a whole thus has a certain connection to common-practice tonality, even though it is not tonal in Straus's sense of the term. In light of the diversified and complex approach to tonality that Rainier followed in a single work, one could argue that general pronouncements regarding her tonality are greatly over-simplified. The period of Rainier's style of which the *Barbaric Dance Suite* is "representative", is

³⁵ This is confirmed by one's aural impression of the work.

commonly described as more diatonic, modal and with a greater incorporation of dissonance (Baxter 1977:24). Clearly this is only partly true of this work, of which, for example, the first movement is surely dissonant but neither modal nor diatonic. Other pronouncements, such as the fact that Rainier based her works on a “common chord” until as late as the Requiem (Van der Spuy 1989:40), is also only partly true of the work: in the third movement the chord as stated at the beginning and end of the movement can certainly be described as the common chord, but in the first movement there is no common chord, as the pitch material of the first and second sections is greatly divergent. Even in the separate sections it would be difficult to pin-point one single chord on which the whole section is based. As was pointed out by set theory analysis, unity is attained by different pitch relations. However, Van der Spuy’s observation that triads are placed in unusual perspectives (1989:40) is completely accurate when applied to this work and is also typical of post-tonal music. Tension is often created in both the first and third movement by the juxtaposition of diatonic formations with chromatic environments, or vice versa.

The description of Rainier’s rhythmic use as “unanalysable” and “from a rhythmic language foreign to us” is perhaps too extreme when considering the *Barbaric Dance Suite*. Although the rhythmic use is complex and often does not seem to follow any specific pattern (as is seen especially in the random patterns of the accompaniment in the second movement, and the irregular repetitions of the theme in the third movement), it does not warrant saying it is “unanalysable”, as an exhaustive analysis will probably confirm. In the *Barbaric Dance Suite*, only a few basic note values are used throughout, often with the discernible subdivision of a sixteenth note. The complexity in the rhythmic use is generated mainly by the way Rainier disguises strong beats by using irregular accents and tied notes. However, the basic constitution of the rhythm cannot be described as unusually complex. One could therefore argue that the claim that Rainier’s rhythmic use is “foreign” and the association made with the African dimension of her style is perhaps a way of “othering” her as composer. Such pronouncements do not reflect accurately on the rhythmic content of her *Barbaric Dance Suite*.

It is clear from reviews of Rainier’s work that the commentary on her musical style focuses mainly on rhythm. Although her rhythmic use is definitely prominent in the *Suite* and counterpoint largely without consequence, it is not true that pitch content plays such an inferior role as is commonly believed. The set theory analysis revealed that it is an important structure-giving component in every one of the movements of the *Suite*. In the first, chord structure is used to distinguish between the two sections – even more so than rhythm – whilst it also provides unity within every section. The two contrasting tonal centres in the second

movement, of which the one can be seen as representing the “exotic” and the other the occidental world, are responsible for the musical tension as well as being primarily responsible for representing the duality reflected in the binary form of the text. Again, the role of pitch content in the musical substance of this movement is more prominent than that of rhythm. In the third movement, chord structures are used in a similar way to the first movement to create contrast as well as unity, although the recurring pitch material and the relative absence of significant relations between contrasting sets perhaps render pitch content less important than in the other movements, and the rhythmic dimension is correspondingly enhanced in importance. Nevertheless, the intensive analysis of pitch content by use of set theory analysis has given enough evidence to suggest that Rainier’s use of sonorities has been unjustly neglected, perhaps also in her musical style as a whole.

The many complex pitch relations in this work clearly reveal a tight organization of pitch material that could not have been accidental, and deserves more interest than is generally granted to pitch relations in her work. The way in which chord structures have been overlooked could also be viewed as evidence that some analytical assessments of Rainier’s oeuvre only deal with what is obvious – rhythm – and do not investigate deeper structures. Perhaps further detailed analysis of her use of sonorities in other works could lead theorists to revise the insistent pronouncements on her rhythmic use in favour of a more balanced assessment of all aspects of her compositional style. Rainier’s prominent and unusual rhythms are seen simultaneously as a symbol of the foreignness that makes it interesting to the European ear and as a symbol of her “otherness” as a South African woman who operated in the margins of her context as British composer. If attention could be shifted to other aspects of her work, it would become more difficult to stereotype her as being a composer “from Africa”, and perhaps lead to a greater appreciation of her music from a Western perspective.

Rainier’s idiosyncratic idiom, noted by many critics, is evidently present in the *Suite*. Her individuality can be seen especially in her sophisticated and seamless integration of the African elements of her childhood with the influences of European modernism. Interest is also created in her music by the juxtaposition of other seemingly unrelated elements, for example, the tension between melody and accompaniment in the second movement, the discrepancy between text and music in *Ubunzima*, the diatonic material in chromatic backgrounds or vice versa, the layering of different textures, and many more. These juxtapositions, and the coherent manner in which they are arranged within the structure, can be seen as forming the basis of Rainier’s highly individualistic compositional approach.

Rainier’s sparseness and economy of writing are evident throughout the *Suite*, especially noticeable in the recurrent use of the same motives. The cell motives of the first

and third movements have been sufficiently commented on, but the presence of other trichords and tetrachords, especially in the first movement, suggests that there are many other cases where small motives create unity in the movement, even if not immediately evident. The second movement is an obvious example of Rainier's economic use of pitch material. She uses the same pitches for the whole movement and keeps the interest by rearranging them and changing the rhythm without ever changing the basic pitch content. The homogenous pitch material, on which much of the third movement draws in terms of vertical and horizontal formations, is also exemplary in this regard.

Although set theory analysis allows one to draw several conclusions regarding pitch material, there are disadvantages to using this method in Rainier's music. Set theory analysis concentrates exclusively on one parameter of the music (pitch) and does not aim to explain how this interacts with the other musical parameters. Therefore it is important not to use this method in isolation, but rather to combine it with other methods of investigation. The fact that it incorporates the principle of octave equivalence also de-emphasises the importance of register, which plays an integral structural role in Rainier's music. Furthermore, Forte does not make any distinction between pitch class sets that are inverse-related, but rather categorises them under the same set class name. This could perhaps result in equaling sets of which the similarity cannot be identified aurally. One could also criticise set theory analysis for establishing similarities that were not necessarily intended by the composer or reading relations into the score that are not always clearly perceivable by the listener.

However, the rationale for using set theory analysis is not to point out the pitch similarities that may or may not have been intentionally used by the composer, but rather to try to find certain relations that, although probably unintended, comply with the intuitive notion of similarity and contrast that was surely integral to the compositional approach of a prominent and skilful composer such as Rainier. Whether the pitch similarities illustrated in the analysis were intended, subconsciously intended or simply intuitive, is less important than shifting analytical focus towards a dimension of Rainier's music that has been neglected.

Despite its disadvantages, set theory provides a highly detailed method of scrutinising pitch material in a work, and proves useful when used in conjunction with other methods of analysis. It allows the analyst to notice relations that would have been hidden to other methods of analysis. Although some of the basic similarities between pitch sets (such as transpositional and perhaps inversional equivalence) could be fairly easily noticed by normal investigation, set theory analysis introduces other sophisticated concepts of comparison. These allow one to notice additional similarities between groups of pitch material, such as relations of pitch or interval similarity as signified by the relations R0, R1, R2 and Rp, as well

as sets with exactly equivalent interval class vectors – Z-related pairs. This latter notion of interval equivalence forms an integral part of set theory analysis, but a Z-related pair would be seen as unrelated when assessing it by other methods of analysis. Set theory analysis likewise allows the analyst to draw comparisons between pitch material throughout a movement by means of a set-complex structure, where in traditional analysis only basic similarities and contrasts are noticed, without any attempt to draw these together in a structural unit by comparing sections that appear to be dissimilar. Rainier's use of small segments that are strung together in various manners are highlighted by set theory analysis. Not only are these small segments distinguished by set name, but the extent to which they form subsets of other sets, and whether they relate to other bigger sets, can also be compared.

After having examined the work in analytical detail, we can now return to the question posed in the first chapter. Taking in account Rainier's personal history, the political situation in South Africa, the date of composition of the *Suite*, and the analytical content of the work, what does the title "*Barbaric Dance Suite*" signify, and what does it say about Rainier's view of Africa?

It is clear from Rainier's personal history that Africa symbolised a place of shelter and happiness to her, and that she had great appreciation for the undeniable imprint Africa made on her compositional style, even though she would never admit it as a conscious influence. The text of *Ubunzima* and the political connotation it arguably carries in the context of 1948, renders unlikely an interpretation of the term "barbaric" as derogatory or condescending. Rather than an attempt to force African rhythms on European atonality, Rainier's *Barbaric Dance Suite* is a remarkably seamless integration of complex rhythm and pitch relationships, articulating a highly sophisticated musical statement. The term "barbaric" in this context is certainly not applicable to the use of musical material, but rather to the relentless rhythmic drive of the work. The fact that this research has proved pitch material to be of at least equal importance to rhythmic design, encourages one to speak of an integration of two dimensions rather than the imposition of "African rhythm" on insignificant pitch material (as was perhaps previously perceived of the work). Perhaps the contrast between the sophisticated content of the work – that certainly defies many of the stereotypes associated with some people's perceptions of African music – and the designation "barbaric" in the title, is an example of the kind of musical juxtapositions that occur so frequently in Rainier's oeuvre. Whether the title was intended to provoke or to draw attention to the contrast established between the name and the actual musical content is neither clear nor important. However, the analysis conducted in this study inaugurates the possibility of reading in this juxtaposition ironic comment, thus casting the work as an early and radical anti-colonial statement.

4. Bibliography

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BARBARIC DANCE SUITE

I

PRIaulx Rainier

1

ff *loco* *gva* 3-2 (2,4,5)

ff *puna corda* 4-2 (0,2,3,4) 5-2 (0,2,3,4,5) 3-2 (2,4,5)

ff *gva* 3-2 (2,4,5) *puna corda* 4-11 (0,2,4,5)

f *gva* 7-9 (8,9,10,11,0,2,4) 4-5 (10,11,0,4)

3-7 (6,9,11) 3-2 (7,9,10) *p* 3-7 (11,2,4)

f 5-3 (6,7,9,10,11) 3-8 (2,4,8) *m.d.* 5-28 (2,4,5,8,10)

Musical score for guitar, page 2. The score is divided into four systems, each with a system number in a box: 7, 11, and 11. The notation includes treble and bass clefs, a 7/8 time signature, and various musical symbols such as *f*, *p*, *m.s.*, *8va*, and *Red.*. Fingerings are indicated by numbers in boxes: 3-8 (3,7,9), 4-16 (2,3,7,9), 5-29 (7,9,0,2,3), 3-2 (0,2,3), 3-2 (1,3,4), 6-22 (9,11,1,3,4,5), 5-15 (1,2,3,7,9), 3-8 (4,8,10), 5-24 (9,11,1,3,4), 7-9 (9,11,1,2,3,4,5), 5-29 (9,11,2,4,5), 5-15 (6,7,8,0,2), 4-16 (7,8,0,2), 4-16 (2,3,7,9), 3-7 (9,0,2), 3-2 (0,2,3), and 5-29 (7,9,0,2,3). The score also includes a 'STRV' marking and a 'S. & Co. Ltd. 5525' copyright notice.

5-9 (9,10,11,1,3)

3-8 (3,7,9)

15

5-29 (7,9,0,2,3)

ped.

LH:
5-28
(1,3,4,
7,9)

3-7 (9,11,2)

8-22 (1,2,3,4,6,7,9,11)

6-22 (7,9,11,1,2,3)

4-6 (4,5,6,11)

ped.

19

4-5 (1,2,3,7)

5-24 (0,1,3,5,7)

gva

ped.

4-21 (2,4,6,8)

6-22 (8,10,0,2,3,4)

3-5 (10,11,4)

4-5 (7,8,9,1)

4-22 (3,5,7,10)

5-24 (0,1,3,5,7)

3-5 (8,9,2)

mf

ped.

5-10 (11,1,2,4,5)

5-24 (8,10,0,2,3)

6-241 (8,9,10,11,2,4)

7-24 (1,3,5,7,8,9,10)

8-229 (1,3,4,5,7,8,9,10)

5-5 (4,8,9,10,11)

5-24 (9,11,1,3,4)

3-4 (4,5,9)

5-9 (3,4,5,7,9)

9-4 (8,9,10,11,0,1,3,4,5)

7-24 (1,3,5,7,8,9,10)

LH:7-Z36
(8,10,11,
1,2,3,4)

ped.

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4

8va

7-24 (1,3,5,7,8,9,10)

5-7 (4,5,9,10,11)

7-24 (1,3,5,7,8,9,10)

5-10 (5,6,8,9,11)

f

3-5 (3,8,9)

ff

4-2 (0,2,3,4)

Red. Red. Red. Red. Red. Red.

152

4-Z29 (4,8,10,11)

28

3-8 (4,8,10)

3-5 (4,10,11)

4-8 (10,11,3,4)

p

3-8 (10,2,4)

3-9 (1,3,8)

3-7 (10,1,3)

7-16 (7,10,11,1,2,3,4)

6-Z41 (8,10,1,2,3,4)

34

4-8 (10,11,3,4)

3-5 (3,4,10)

3-5 (10,11,4)

4-Z15 (9,10,1,3)

8-Z29 (7,9,10,11,1,2,3,4)

Red. Red. Red.

3-5 (11,4,5)

5-29 (8,10,1,3,4)

3-5 (10,11,4)

3-7 (10,1,3)

5-Z36 (4,7,9,10,11)

mf

3-7 (10,1,3)

6-Z12 (10,11,1,3,4,5)

6-Z17 (3,4,7,9,10,11)

3-8 (10,0,4)

3-5 (10,3,4)

3-5 (10,11,4)

4-Z29 (0,1,3,7)

4-6 (3,4,5,10)

5-Z36 (10,11,0,2,5)

5-16 (0,1,3,4,7)

6-Z11 (10,11,0,2,3,5)

43 *f* 7-16 (10,11,0,1,3,4,7) 3-5 (10,11,4) 4-Z29 (0,1,3,7) 6-Z25 (4,5,7,9,10,0)

7-16 (10,11,0,1,3,4,7) *Red.* 4-8 (10,11,3,4) *Red.* 8-Z15 (4,5,7,9,10,11,0,1)

5-Z36 (10,1,3,4,5) 4-11 (10,11,1,3)

3-2 (11,2,3)

49 4-Z29 (4,8,10,11) 3-10 (11,2,5) 3-9 (1,3,8)

6-Z25 (8,10,11,1,3,4) 3-8(10,2,4) 4-5 (1,2,3,7) 4-22 (9,11,1,4) 9-10 (1,2,3,4,5,7,8,10,11)

3-5 (2,3,8) 5-5 (1,2,3,4,8) *pp una corda* 3-2 (2,4,5)

4-6 (1,2,3,8) 7-24 (7,9,11,1,2,3,4)

55 *pp* *ppp* *gua* 3-7 (2,5,7) *

II

mf *Ly*

lu zi - ma *be - ble lu*

1 *puna corda*

senza pedale

la he *wo* *la* *wo*

f

mi - tu a mu ya ma *a lu gel* *la* *a ma tu a mu*

mf

5

ya - ma *wo* *la* *wo*

p *mf*

Red. *

mi - tu a mu ya ma a lu gel a *lu zi* *wo*

mf

9

A ma tu a mu ya *wo*

p *mf*

o ma tu re ... 21 o ma tu re 21 *f* a ma de a go ble ... 7

13

ta a go ... ble la I zu ta ba ez lu ... bla za za ve la

o ba la zo ve la - o ba la

17

I zu ta ba ez lu ... bla za za ve la

o ba la o ba la

21

eg a ho

III

$\text{♩} = 160$

4-20 (9,0,4,5)

3-2 (9,11,0)

5-20 (4,5,9,11,0)

3-2 (2,4,5)

3-2 (2,4,5)

4-16 (4,5,9,11)

ped. ped.

3-2 (9,11,0)

3-2 (2,4,5)

6-Z25 (9,11,0,2,4,5)

5-24 (10,0,2,4,5)

7-14 (9,10,11,0,2,4,5)

10

3-7 (11,2,4)

8-6 (9,10,11,0,2,3,4,5)

5-16 (0,3,4,6,7)

3-2 (2,4,5)

5-16 (2,5,6,8,9)

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14 *f* *p* 8-20 (7,8,9,11,0,2,3,4) 5-Z38 (3,4,5,8,11) 6-Z49 (1,3,6,7,9,10) 3-2 (2,4,5) 3-7 (10,0,3) 3-6 (6,8,10) 3-4 (1,2,6) 9-6 (0,1,2,3,4,5,6,8,10)

5-14 (7,8,9,0,2) 3-5 (3,4,9) 3-10 (2,5,8) 7-20 (7,8,9,0,2,3,4) 3-8 (8,2,4) 3-5 (11,4,5)

18 *p* *ff* 5-Z12 (11,0,2,4,5)

6-Z25 (9,11,0,2,4,5) 4-4 (0,3,4,5)

22 9-6 (5,7,9,10,11,0,1,2,3) 5-Z38 (1,4,7,8,9) 3-2 (2,4,5) 5-24 (10,0,2,4,5)

3-5 (3,8,9) 4-19 (8,0,3,4) 3-2 (9,11,0)

10

4-8 (11,0,4,5)

4-20 (9,0,4,5)

3-10 (5,8,11)

26

5-20 (4,5,9,11,0)

3-5 (2,7,8)

6-225 (9,11,0,2,4,5)

4-22 (4,7,9,11)

30

5-20 (4,5,9,11,0)

3-2 (2,4,5)

4-24 (2,4,6,10)

3-4 (2,3,7)

34

9-4 (2,3,4,5,6,7,10,11,0)

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4-13 (11,2,4,5)

4-13 (11,2,4,5)

38 *mp*

5-20 (4,5,9,11,0)

mf

3-5 (3,8,9)

p

4-19 (8,0,3,4)

f

m.s. 5

3-7 (6,8,11)

5-28 (6,8,11,0,2)

p

4-8 (11,0,4,5)

5-28 (6,8,11,0,2)

9-7 (11,0,2,4,5,6,7,8,9)

4-8 (0,1,5,6)

3-4 (0,4,5)

3-5 (11,4,5)

43

7-28 (11,0,2,4,5,6,8)

6-Z43 (10,0,1,4,5,6)

4-24 (7,9,11,3)

3-5 (4,5,10)

6-Z43 (9,11,0,3,4,5)

4-24 (5,7,9,2)

4-8 (11,0,4,5)

49

4-20 (9,0,4,5)

4-13 (11,2,4,5)

ff

4-8 (11,0,4,5)

3-2 (2,4,5)

6-Z25 (9,11,0,2,4,5)

td.5525

4-8 (11,0,4,5)

4-20 (9,0,4,5)

UBUNZIMA

(Misfortune)

Priaulx Rainier
(1948)

♩ = ca. 88

p

Tenor or Soprano

1 U - - bun-zi-ma - - - - be - hie - - - le - - - - - um -

Guitar

p

pp

mf

- hla - - - ba - - - - Ey - a - he - - - wo -

mf

pp

f

5 Ey - - a - he - - - A - ma-fu a-mn-ya-ma a-leu-gel - - - -

f

mf

- a - - - A - ma-fu a-mn - - - ya - ma - - - - wo -

mf

9

A - ma - fu a - mn - ya - ma a - leu - get - a i - zur -

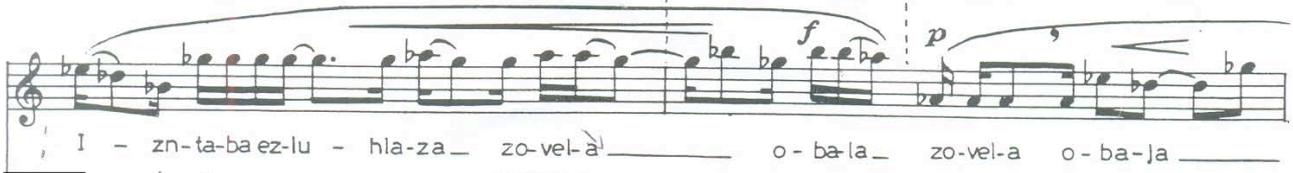
- e - - - - - A - ma - fu a - mn - ya - - - - -

13

- ma - - - - - A - ma - thun - - - - - zi, a - ma - thun - zi -

- a - ma - e, - - - - - a - yo - hie - - - - - hia a - yo - - - - - hie - hia,

ossia: 



I - zn-ta-baez-lu - hla-za_ zo-vel-a' o - ba-la_ zo-vel-a o - ba-ja

17 

f *p* *sul tasto*



I - zu - - -

f *nat.*

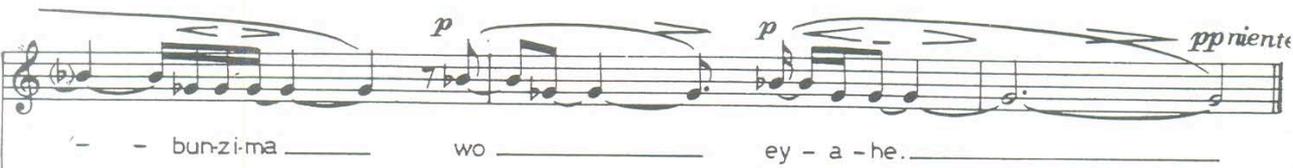


- ta-ba ez-lu-hla - - - za zo vel a ____ zo-vel-a o - ba - la U -

p

21 

p



- - bun-zi-ma ____ wo ____ ey - a - he. ____

p *p* *pp niente*



p *p* *pp*