

Keiskamma

Keiskamma Songbook: Aquarium



DVD
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Keiskamma Songbook: *Aquarium*

CAMILLE SAINT-SAËNS ~ KEISKAMMA MUSIC ACADEMY



left to right: Sandisiwe Mtshonisi, Yolisa Gusha, Simamkele Maxontana, Nonzaliseko Gxamza, Wonke Mapuma, Nomaminga Mangwane, and Lwazi Mbete in front of the Keiskamma Music Academy on the Keiskamma River.



Keiskamma Songbook:
Aquarium

“Let the water teem with living
creatures, and let birds fly above the
earth across the expanse of the sky.”
(Genesis 1:20)

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The Creation Altarpiece: Keiskamma Art Project, 2007

Aquarium Composed by: Camille Saint-Saëns

Arrangement and Bird Calls: Keiskamma Music Academy

Choreography inspired by: Vuyisile “Gaba” Funda

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Bird Drawings: Senja Barthel, Janna Regenauer, children from Keiskamma Music Academy and AIDS Treatment Programme

We thank all the past music teachers who have had an influence on our development:

Helen Vosloo, Oliviera Nicolic, Linda de Villiers, Eva Schäfflein, Meike Engebrecht, Christine Geldenhuys, Leslie Stork, Mpumelelo Nuyshman, Dean Flanagan, Daniel Hutchinson and Senja Barthel

Thanks to Mr. Marhambane, headmaster of Hamburg Primary School and Ms. Ncumane, headmistress of St. Charles Sojola High School in Hamburg for the use of teaching facilities.

First published by The Keiskamma Trust in 2010.

ISBN: 978-0-620-49377-2

Front and back cover detail from the Creation Altarpiece. Copyright © 2010 The Keiskamma Trust.

Dedicated to the members of the Keiskamma Music Academy class of 2010



Panel from the Creation Altarpiece

Lukhanyiso Cuka

Nomvume Dick

Thabo Duze

Yolisa Gusha

Nonzaliseko Gxamsa

Sibongiseni Gxamsa

Siyamthanda Jakavula

Nokuthula Makubalo

Sithembiso Makubalo

Mzukhona Mangwane

Nomaminga Mangwane

Thulethu Mangwane

Lwandile Mapuma

Wonke Mapuma

Simamkele Maxontana

Siphelele Maxontana

Lwazi Mbetse

Luzuko Mtalana

Lihle Mtshonisi

Nqophisa Mtshonisi

Sandisiwe Mtshonisi

Siphelo Mvaphantsi

Aviwe Nkani

Simnikiwe Nkani

Yonela Nompunga

Zimkitha Nompunga

Qhama Nongce

Kolwane Nopongwani

Thandikhaya Nopongwani

Nolusindiso Nxadi

Mkhululi Peter

Sinazo Rasi

Olwethu Solwandle

Hlumelo Zondani

About the Keiskamma Music Academy



The Keiskamma Music Academy is situated in the village of Hamburg in the Eastern Cape and is a programme of the Keiskamma Trust.

The children receive lessons in recorder, where we utilise soprano, alto, tenor, bass (and contra bass) recorders. Apart from this we have started playing some indigenous South African instruments, like the uhadi bow and marimba .

Introduction to this arrangement of the Saint-Saëns: Aquarium from Carnival of the Animals

The Keiskamma Creation Altarpiece was unveiled at the National Arts Festival in Grahamstown in 2007. The Music Academy was still very young at that time but we thought it would be lovely if we could add to the occasion of the Altarpiece's unveiling with music. We decided on a very simple tonal arrangement of the *Aquarium* (from *Carnival of the Animals*) by Saint-Saëns which we called "fisheez". We added bird calls as a middle section during which the children created calls of various birds using extensive techniques on their recorders.

The idea of performing the Saint-Saëns came as a way of adding to the Creation Altarpiece's message of celebrating the beauty of the Keiskamma community's habitat; as something tangible to help us as a community to be aware of our surroundings, and to appreciate the beauty around us.

It is our hope that this book may awaken an awareness in the reader for the beauty of the sounds in their community too.

For more information, please visit www.keiskamma.org/music

Helen Vosloo



Detail from the Creation Altarpiece

Notes on how to play the score

The theme is to be repeated at liberty, taking care to connect the notes in a smooth legato line resembling the idea of fish swimming smoothly in water.

The phrase must not be broken by unnecessary breathing, especially not in the course of the crotchet beats; therefore do not interrupt the phrase between bar six and seven with a breath. The final note, a low E, is only played once, when the theme is ended and the ensemble sits down to commence the bird calls.

Notes on how to play the bird calls

Notes used are semi-quavers, quavers, crotchets and minims but note values are approximate and tempo is variable between calls and at the player's discretion.

The place of the note heads corresponds approximately to the pitches. If the call is generated with closed and open head joint then the low pitch (closed) is indicated by the note below the line and the high one (open) by the note above it.

Glissando (slides between pitches) is indicated as lines between the note heads. Play for the duration of the first note.

Repeats are at player's liberty (if it follows a rest: repeat after a pause of indeterminate length, if no rest: repeat with no pauses in between).

The articulation is printed under the notation and flutter tongue is indicated by "flut" over the notes.

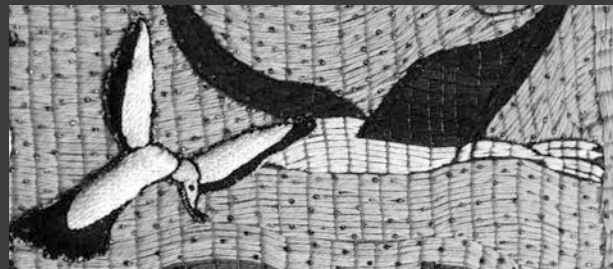
How to use this book

This book is ideal for use in the classroom. Besides the music, it is also possible to use this book as an inspiration to learn more about the natural environment through art and movement. The following three steps are to guide the use of this book in a recorder class.

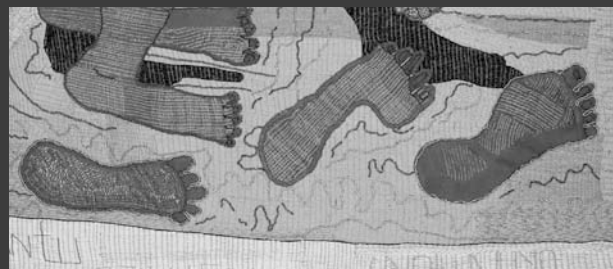
- 1 The Score - p8**
Learn the score from memory. It may be played with the soprano part only or in any combination of parts. Listen to a recording of the original full orchestral version.



- 2 The Bird Calls - p12**
Experiment with making bird calls and invent your own! Listen to birds in your environment.



- 3 The Steps - p38**
Add the choreography, first practise stepping in time and then walking the piece through. Now get ready to perform!



1. The Score - Aquarium

Camille Saint-Saens
adapted by the Keiskamma Music Academy

$\text{♩} = 100$

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

The musical score is presented on four staves, each labeled with a recorder part. The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The Soprano Recorder part starts on G4 and moves up stepwise. The Alto Recorder part starts on B4 and moves up stepwise. The Tenor Recorder part starts on G4 and moves up stepwise. The Bass Recorder part consists of a single note G2 in the bass clef.



5 8 *sitting down*

The musical score is written on four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The score is divided into four measures. The first measure contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The second measure contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The third measure contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The fourth measure contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The score ends with a double bar line and repeat dots. The text "sitting down" is written above the fourth measure.



Hamburg and the Keiskamma River mouth

Camille Saint-Saëns



Camille Saint-Saëns was a famous French composer of the Romantic period who played the organ and the piano very skilfully and wrote wonderful orchestral and chamber music that was very popular during his lifetime. He was born in Paris on the 9th of October 1835 and died in Algiers on the 16th of December 1921. He composed his first piano piece just after his third birthday, and started performing the piano publicly when he was just eight years old! He had such natural talent that he once remarked, "I live in music like a fish in water" and on another occasion said that he could compose music as easily as "an apple tree produces apples". As a young boy, Camille was very interested in science, maths, astronomy and archaeology, and he would spend lots of time collecting fossils in the stone quarries close to his home. The piece *Aquarium* is a movement from a composition called "Le carnaval des animaux" (Carnival of the Animals) which Saint-Saëns wrote in 1886 (when he was 51 years old) but which was only published and performed after he died in 1922. The reason for this is because he considered it to be a "musical joke" and so he had only shared it with his friends while he was still alive. He is remembered as an excellent composer who shows the typical French qualities of lyricism, clarity of thought, and originality in orchestration.



Detail from the Creation Altarpiece

2. The Bird Calls



Pelican
p14



Oystercatcher
p16



Red-eyed Dove
p18



Cape Turtle Dove
p20



Nightjar
p22



Dikkop
p24



Barbet
p26



Bokmakierie
p28



Plover
p30



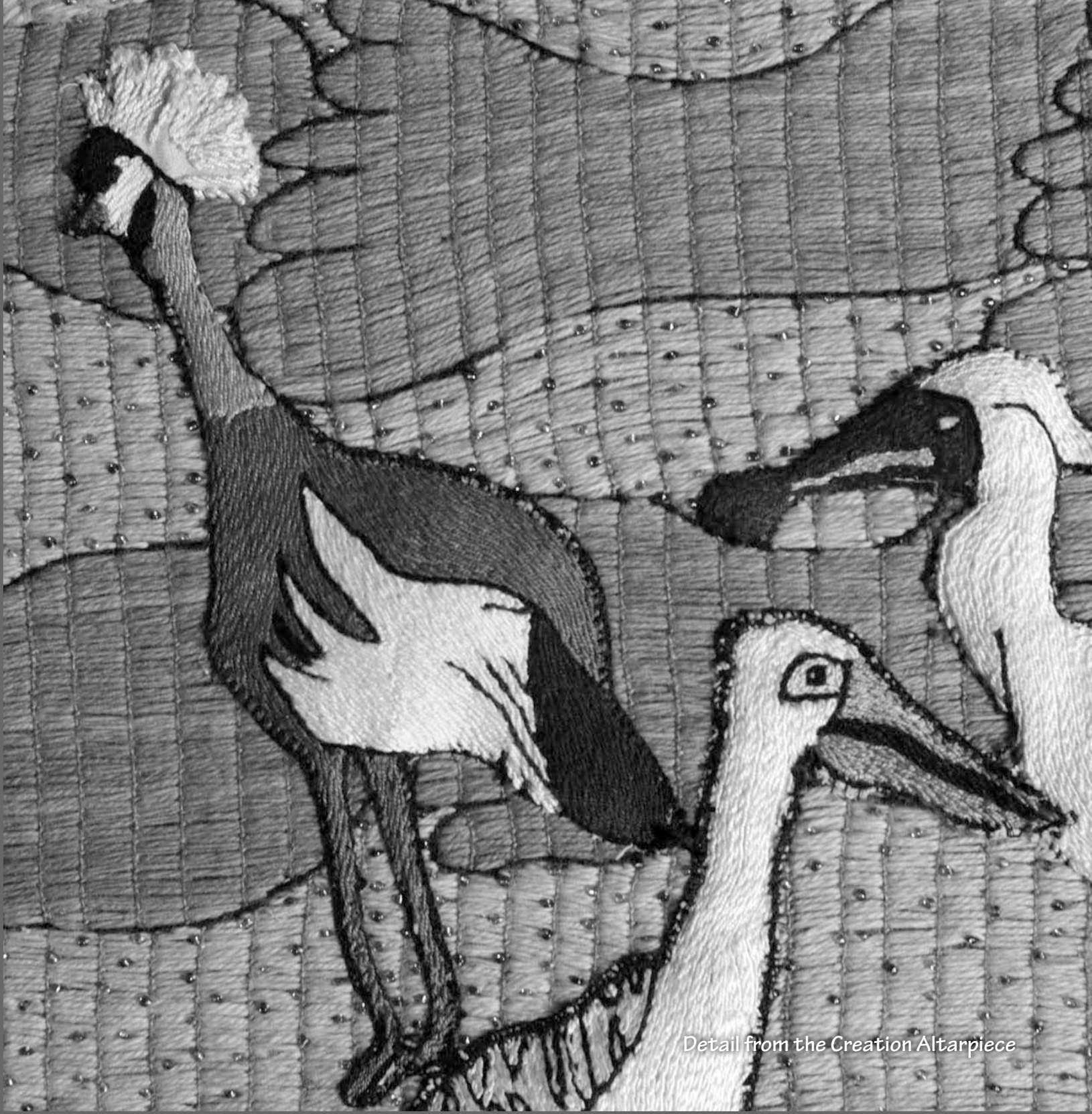
Hoopoe
p32



Sunbird
p34



Cape White-eye
p36



Detail from the Creation Altarpiece

Great White Pelican - *Pelecanus onocrotalus* - Ingcwanguba

The Pelican is a silent bird despite its size. In this section of making bird calls it is very important to make use of silence as well as sound, and that is why we have started with the Pelican. As you sit in silence like the pelican, patiently listen to your surroundings and wait for your turn to make the calls of one or another of the other birds in this book (or one you've made up yourself). Also use the idea of the Pelican to rest when you make calls together with the whole group as sound and silence work together to make music.



These large birds live all over Africa, and also migrate to Asia and Europe. They live on lakes, rivers, and marshes where they fish. They breed on islands at sea. With their strong webbed feet, big bodies and distinctive pouches under their bills they are very easy to identify. A famous pelican lives alone by the Keiskamma River in Hamburg and attracts lots of visitors.



African Black Oystercatcher - *Haematopus monquini*

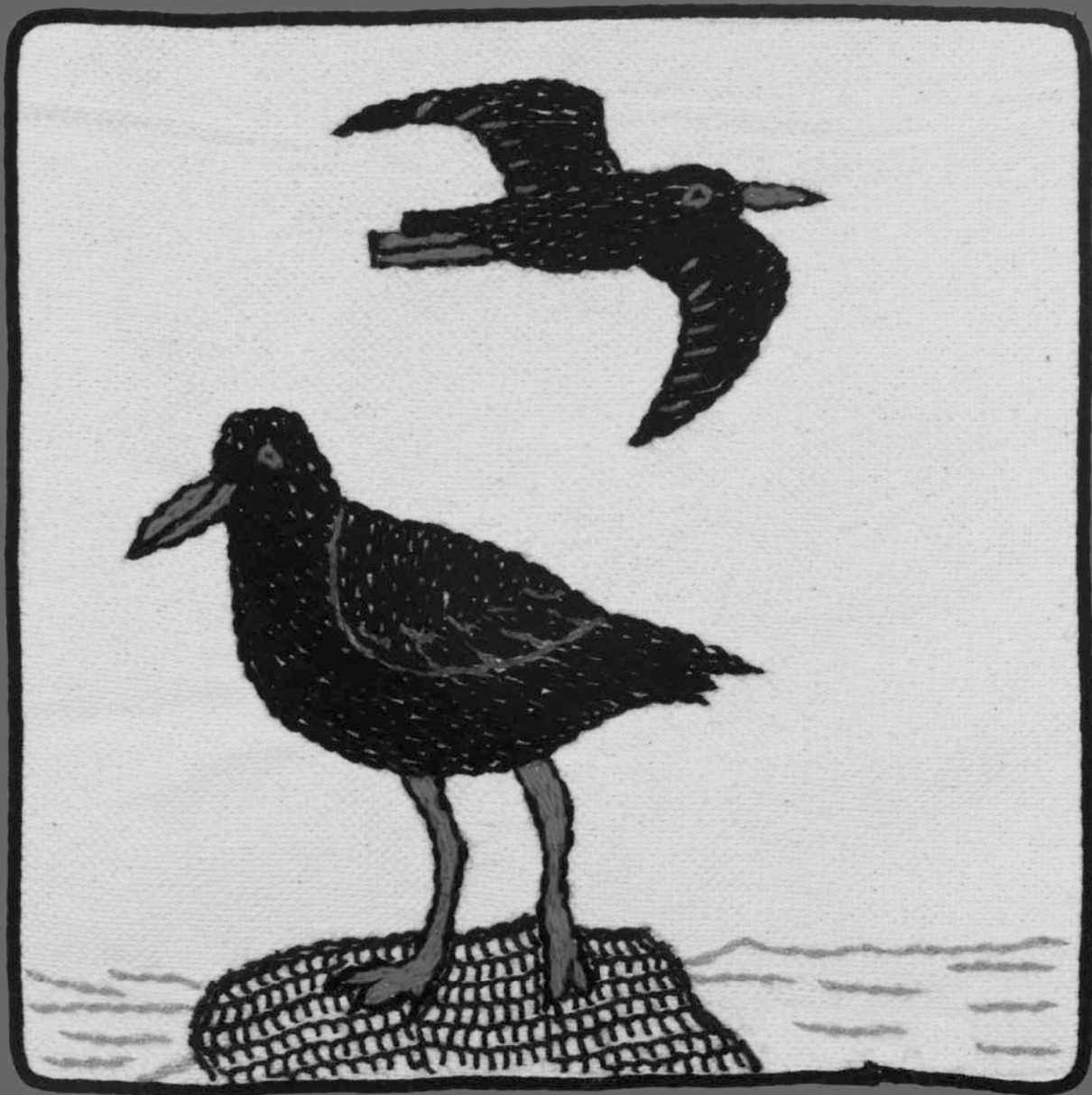
The Oystercatcher makes a high pitched, rather soft “cheep cheep” sound with a constant pulse. Don’t overdo it – remember this is an endangered bird that is only found on beaches without much human activity. As Oystercatchers are usually seen in pairs, two of you can play their calls simultaneously. Keep the pulse going, but put in short rests now and then. Experiment with different speeds and articulation.



dee doo dee doo dee doo dee doo

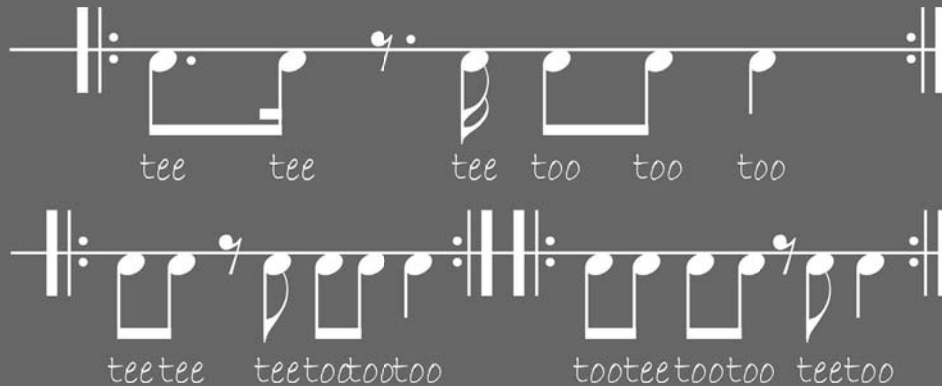


An oystercatcher is glossy-black with short red legs and a long red bill. They usually fish in pairs on the rocks and are very shy of company. Oystercatchers eat mussels and limpets and they lay their eggs in the sand which is why it is important that cars are not allowed to drive on the beach in Hamburg! Sometimes an oystercatcher lines its nest with broken shells. They have curious bright red and yellow eyes.

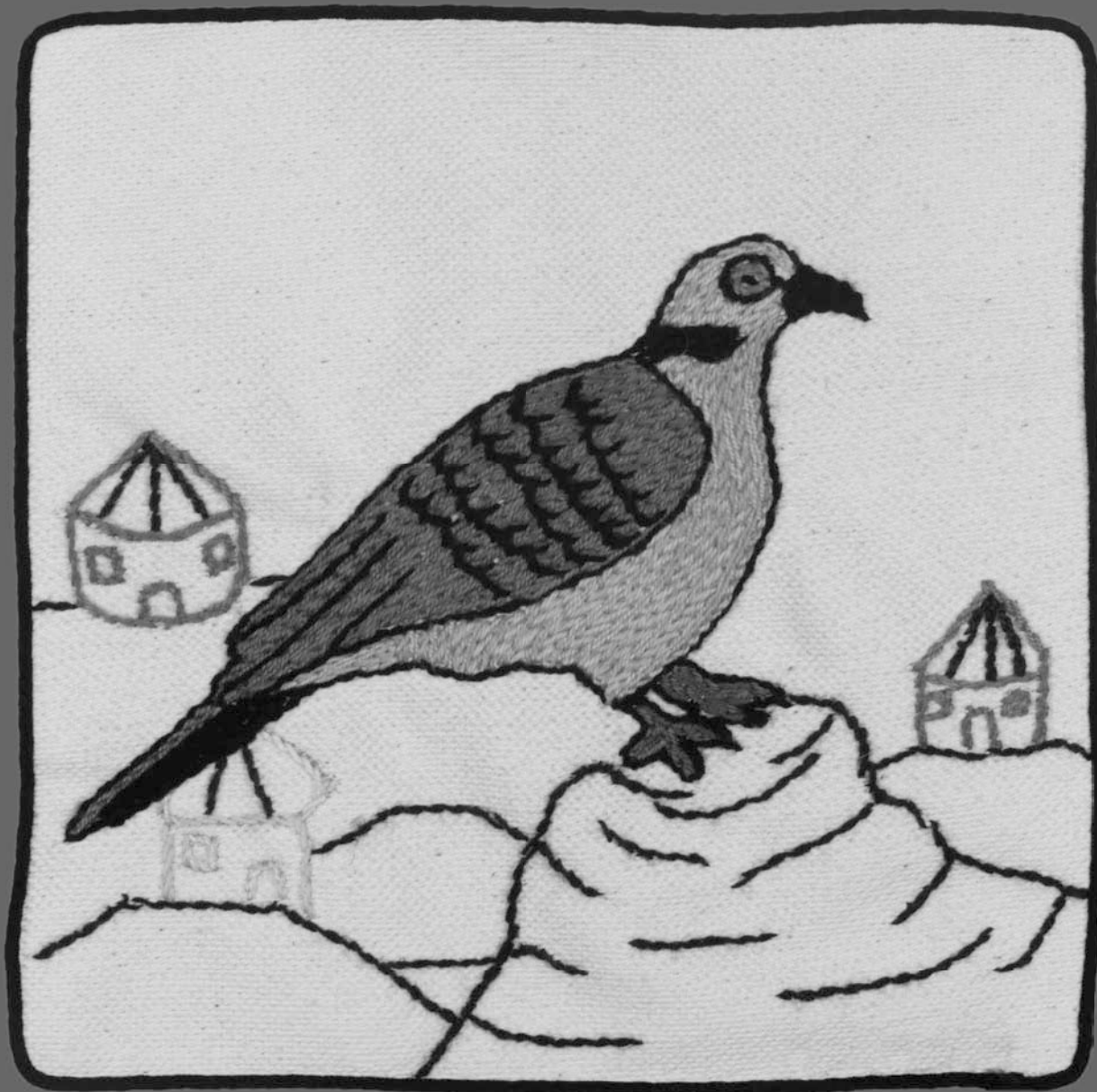


Red-eyed Dove - *Streptopelia semitorquata* - Indlasidudu, Umakhulu

The Red-eyed Dove has a mellow call with a catchy rhythm. Be bold with this call, and repeat it without skipping a beat. It provides a very effective background pattern for all the bird calls in this book - a natural example of a “timeline rhythm”. It also has many varieties in nature, a few of which are shown below (the first being the most common).

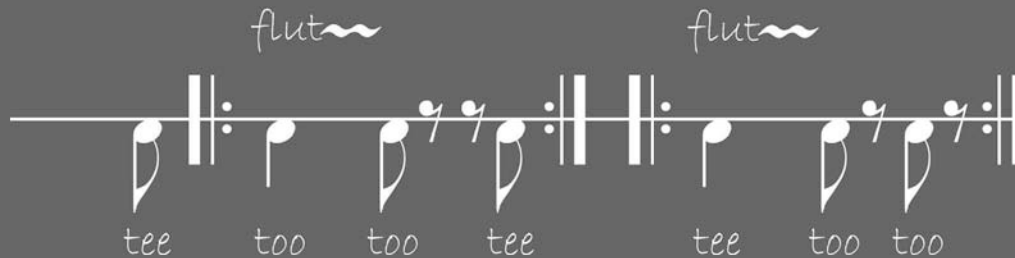


This dove is larger than the turtle dove and has big red eyes. It likes to live in large trees and is a strong flier. People in Hamburg say that it sings ‘Makhulu pheki’sdudu, ngomso ndiyediphnini’... ‘Grandmother cook the porridge, tomorrow I am coming home.’ Many men in Hamburg used to work on the mines far away and their families longed for their homecoming, and it sounds like this bird understood how they felt.

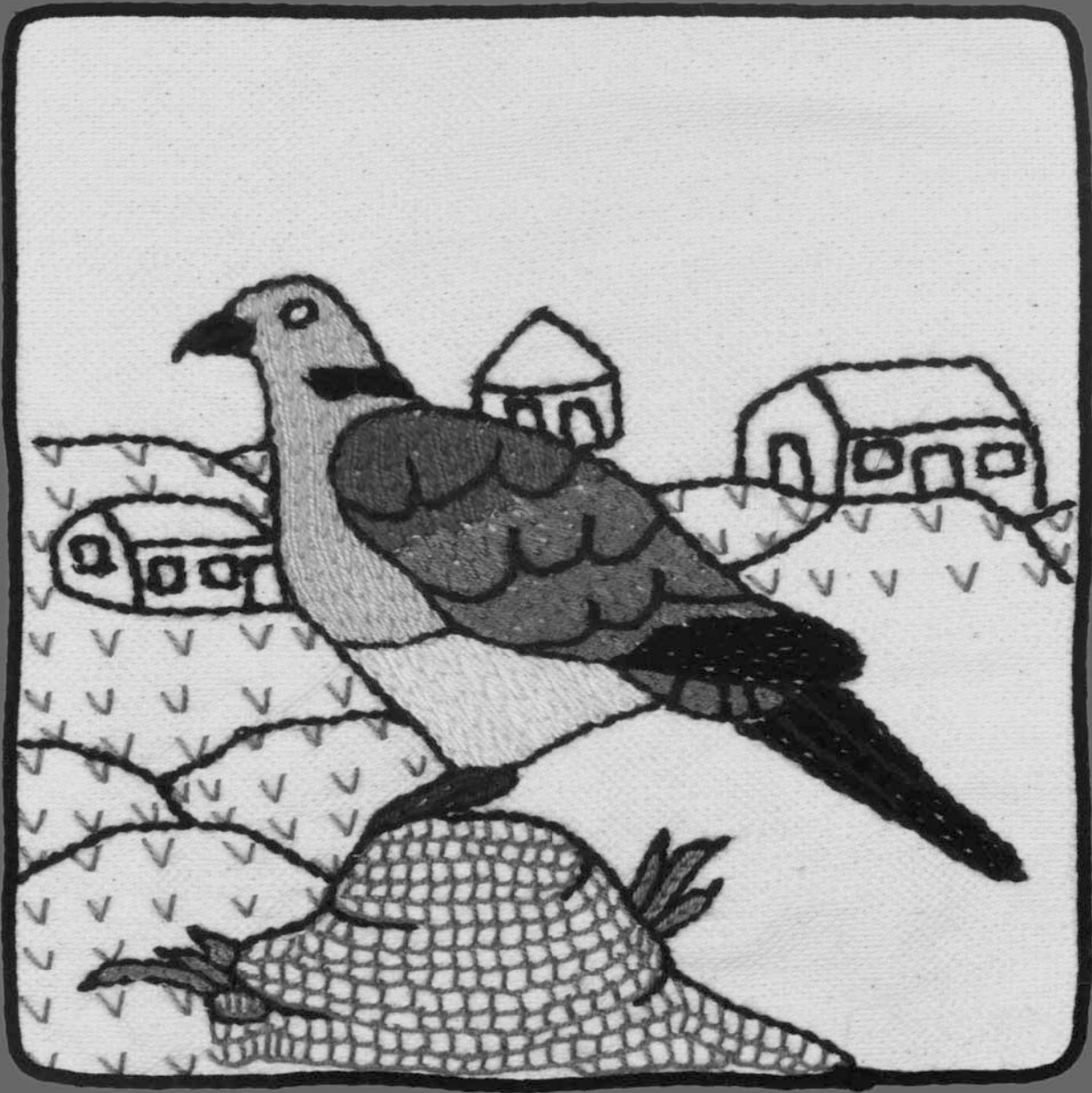


Cape Turtle Dove - *Streptopelia capicola* - Ihobe

The Cape Turtle Dove makes a loud call that is very calming and rhythmic, another example of a “timeline rhythm” although it seldom repeats more than three times at once. There are two common variations (shown below), that differ only slightly from one another. What is very different about making this call is the use of flutter tonguing, to give the long note a raspy “rrrrrrr” sound.

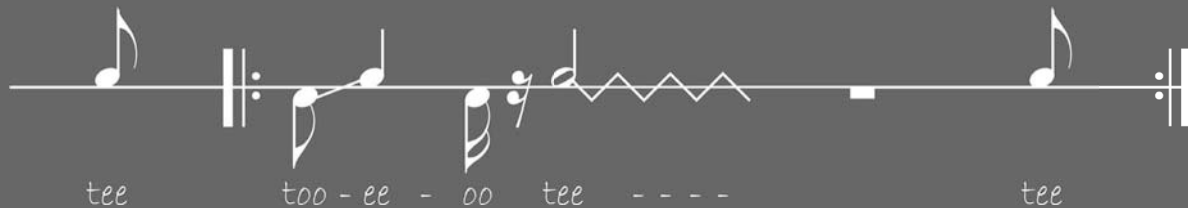


A turtle dove looks for seeds to eat all day and as it walks it bobs its head up and down. It has a black band on the back of its neck and purplish-red legs. It is not afraid of people and likes to live in gardens. A cape turtle dove sings and coos all day and night long.



Fiery-necked Nightjar - *Caprimulgus pectoralis* - Udebesa

The Fiery-necked Nightjar has a distinctive call with a glissando (slide) between the high pitches of the open head joint and the low pitch of the closed one. There is a fast trill at the end of the call made by fluttering your hand without totally closing the head joint. You may repeat the Nightjar's call a number of times, but always with a short rest in between. If you are in a group outside or in a large room, it can be effective to take turns making this call in a "call and response" or "question and answer" pattern at some distance apart.



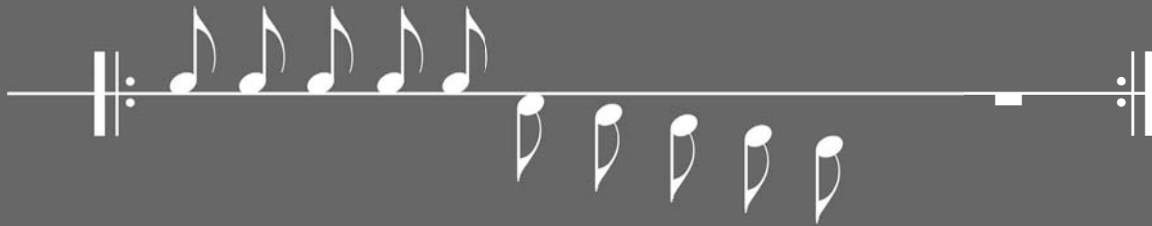
A nightjar has long wings and short legs and is hard to find in the daytime as it is so cleverly camouflaged in the trees. In Hamburg they say that the nightjar is an igqwirha (witch) and if you follow his singing at night you will get lost. A nightjar eats insects, beetles and spiders.



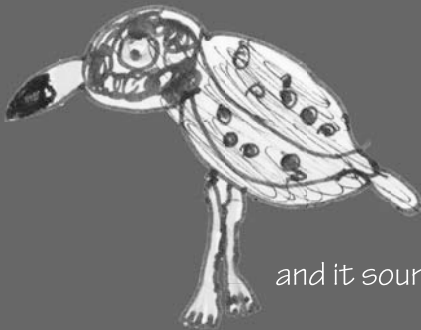


Water Dikkop - *Burhinus capensis* - Ingqangqolo

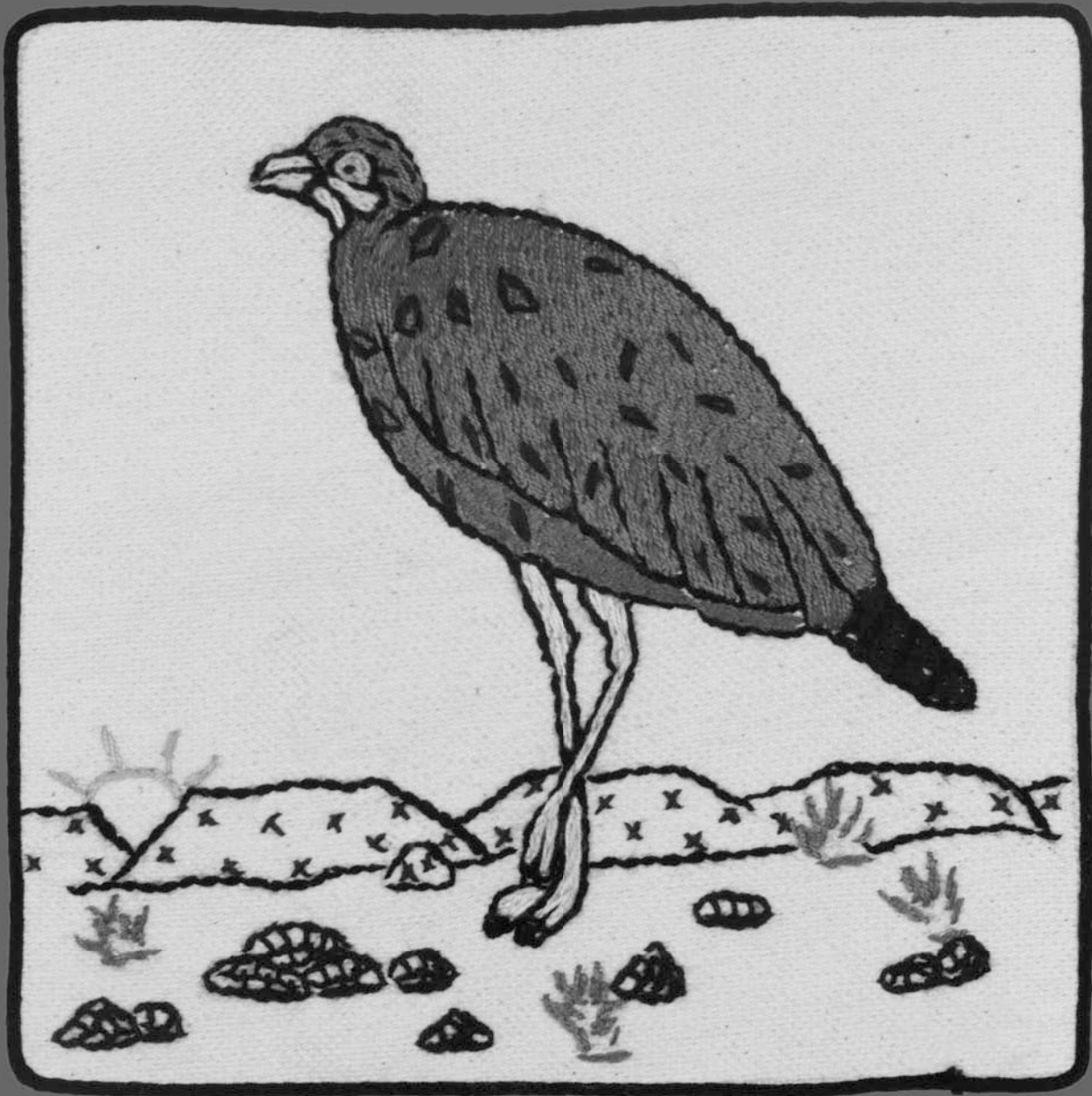
The Water Dikkop has a clear piercing call that is sometimes fast, sometimes slow. The number of notes in the call is not fixed but it always starts with a few repeated high notes before going down (descending).



dee dee dee dee dee doo doo doo doo doo

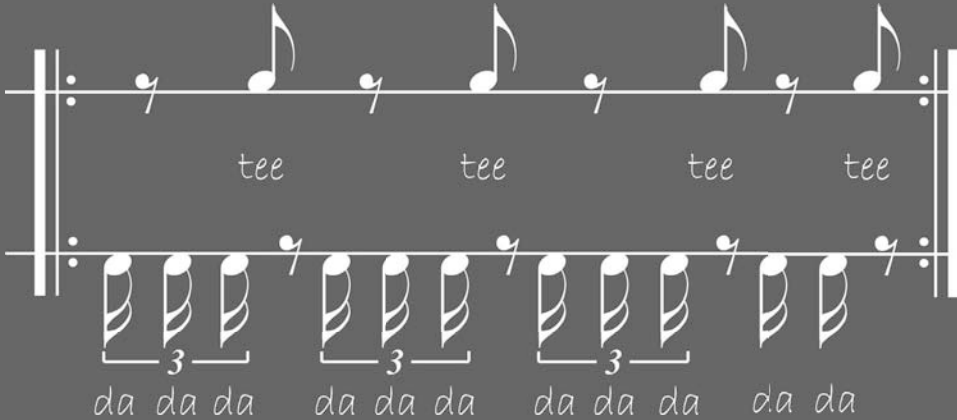



This bird has long yellow legs with thick knees. It hides in the day either in stones or in bushes, but is busy at night. It has a loud piping call often heard in the village at night or after it rains and it sounds sad. It likes to eat insects, grass seeds, and small crabs and shellfish.



Black-Collared Barbet - *Lybius torquatus* - Isinayigogo

The Black-Collared Barbet makes this call with its partner. The call is a special kind of duet called a "hocket", where one melody is divided up into two (or more) parts. It is a difficult call to make on the recorder because it must be done with a partner and it is quite fast. You each have your own pitch and place in the rhythm, and the two pitches are found by shadowing the labium with the palm of the hand. The lower part varies between triplets and duplets, but the top part is always the same, and you only stop when you run out of breath! It works best on the tenor recorder.

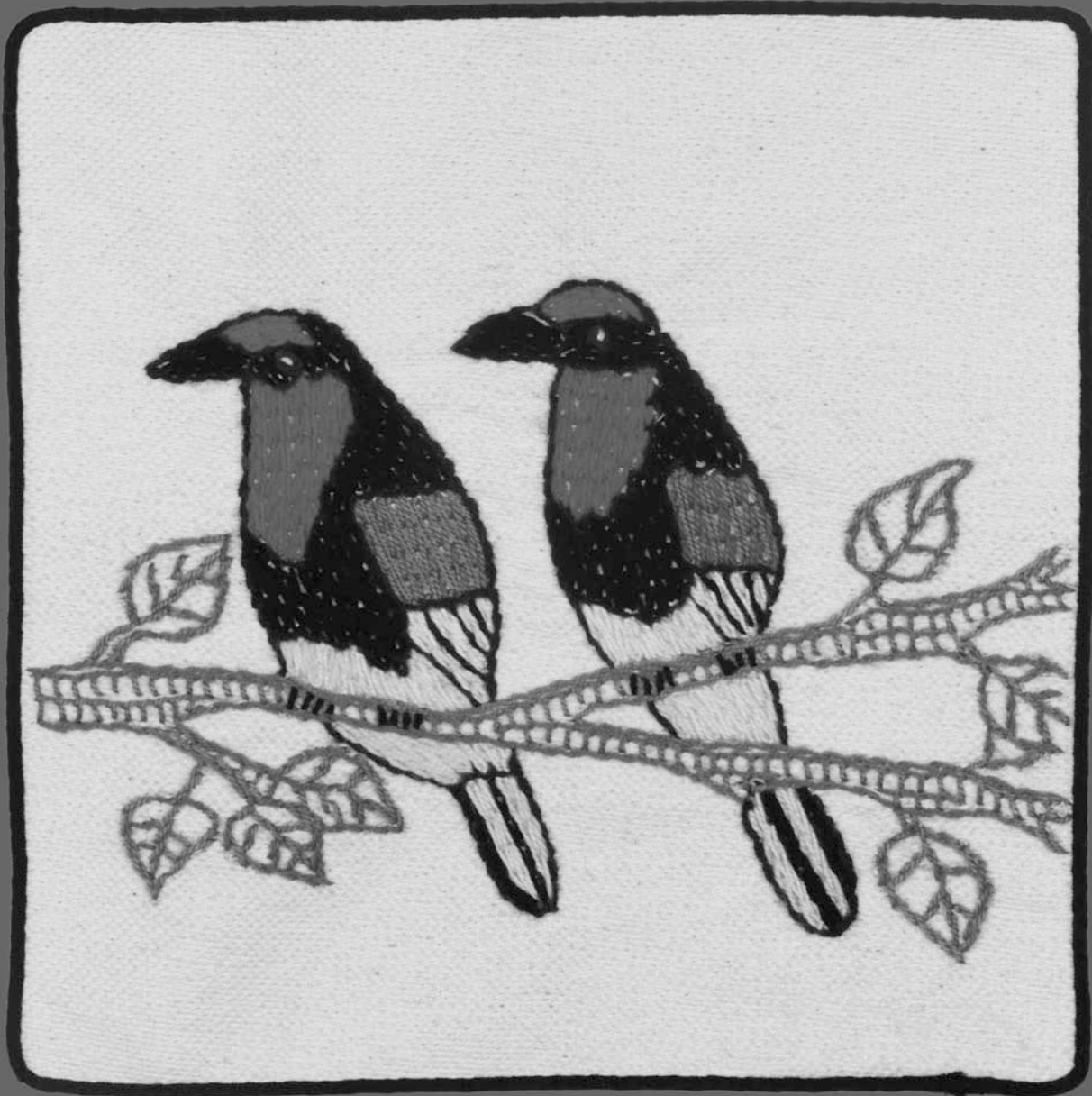


tee tee tee tee

da da da da da da da da da



This barbet has a bright red face and throat and a black collar. It is friendly and common in Hamburg village. It likes to eat insects, fruit, termites and beetles. It makes its nest in dead tree trunks, and lays its eggs right on the bare wood.



Bokmakieirie - *Telephorus zeylonus* - i-Ngqwani

The Bokmakieirie is a masterful composer. Bokmakieries like to sing and improvise in duets with a special technique called “phasing”, where the two parts of the duet overlap with each other in changing patterns, so you will need a partner for this call. Each of you will play your own patterns and change to new patterns when you choose to do so at different points. Four possible patterns are shown below. There is also place for occasional flutter tonguing in this call. To find the pitches of this call move your fingers around over the labium. It also will change the intensity.

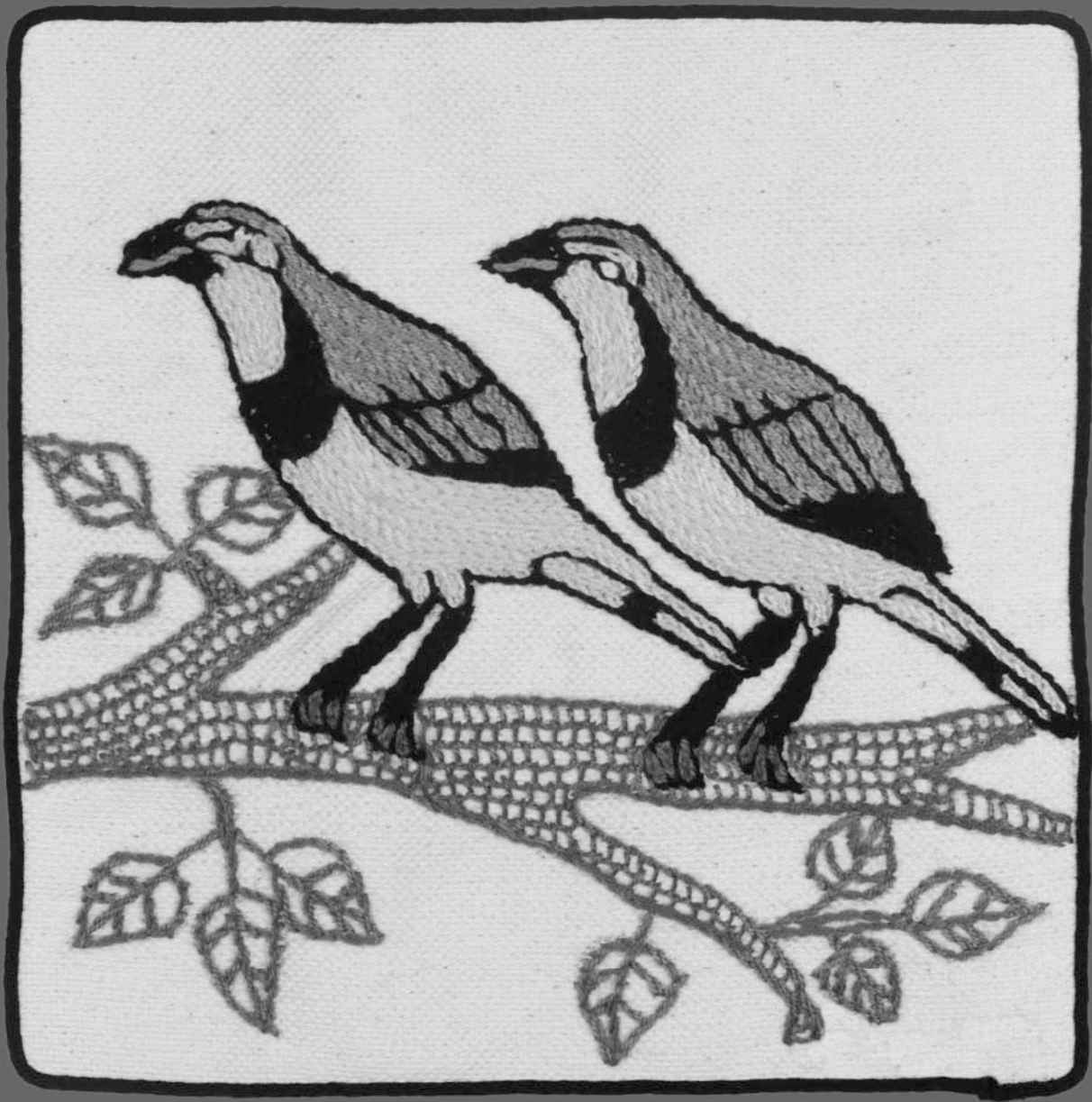


dee dee doo doo doo doo doo doo

dee-oo dee-oo dee-oo tee tee tee tee tee tee doo



A proud and bold bird. Bright yellow on most of its body with a thick black bib. It likes to show off and sing where it can easily be spotted. It eats caterpillars, spiders, insects and small lizards and frogs. Its eggs are greenish blue with spots of reddish brown, but they hide their nests very well.

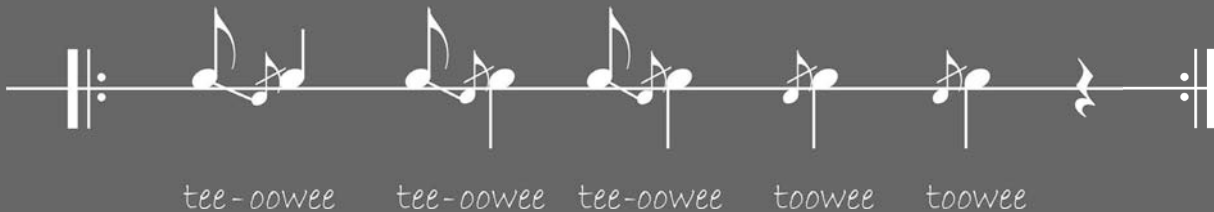


Black-Winged Plover - *Vanellus melanopterus* - Igxiya

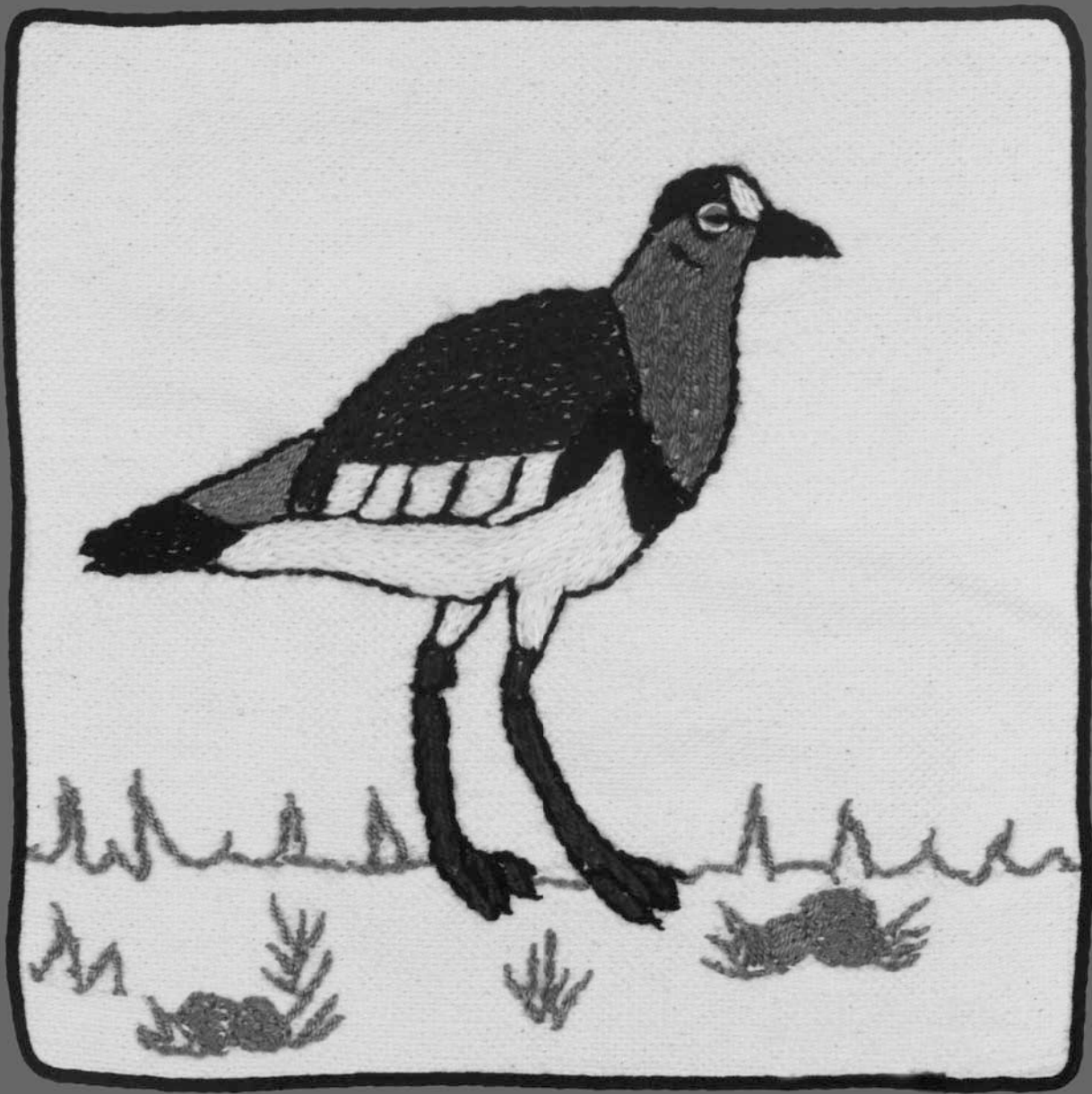
The Black-Winged Plover is a busy, noisy bird that is easily excited and is found in large groups with all the birds chatting away at once. So try making this call all at the same time in a group, but all in your own timing. Use silence in between for a sense of space. The call is made by stopping the head joint with quick movements of the palm of the hand where the short notes are written. The result sounds almost like drops of water and can build up into very interesting rhythmic patterns.



big

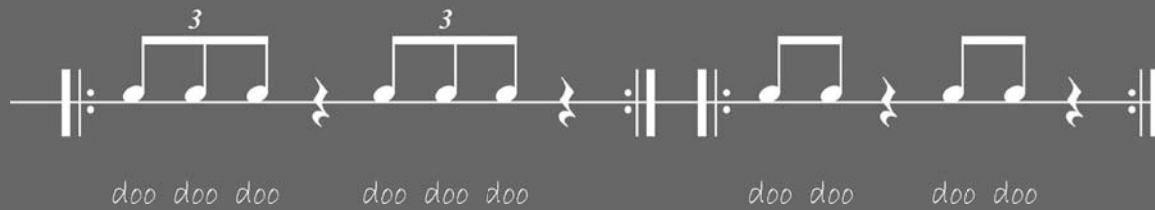


A shy bird but much loved in Hamburg, it is often walking around in the fields around Hamburg Primary school. It has a pale yellow eye with a red rim, and thick pink legs. It likes to eat beetles and flies and worms. It has a grey head with a thick black stripe and brown black-tipped wings.

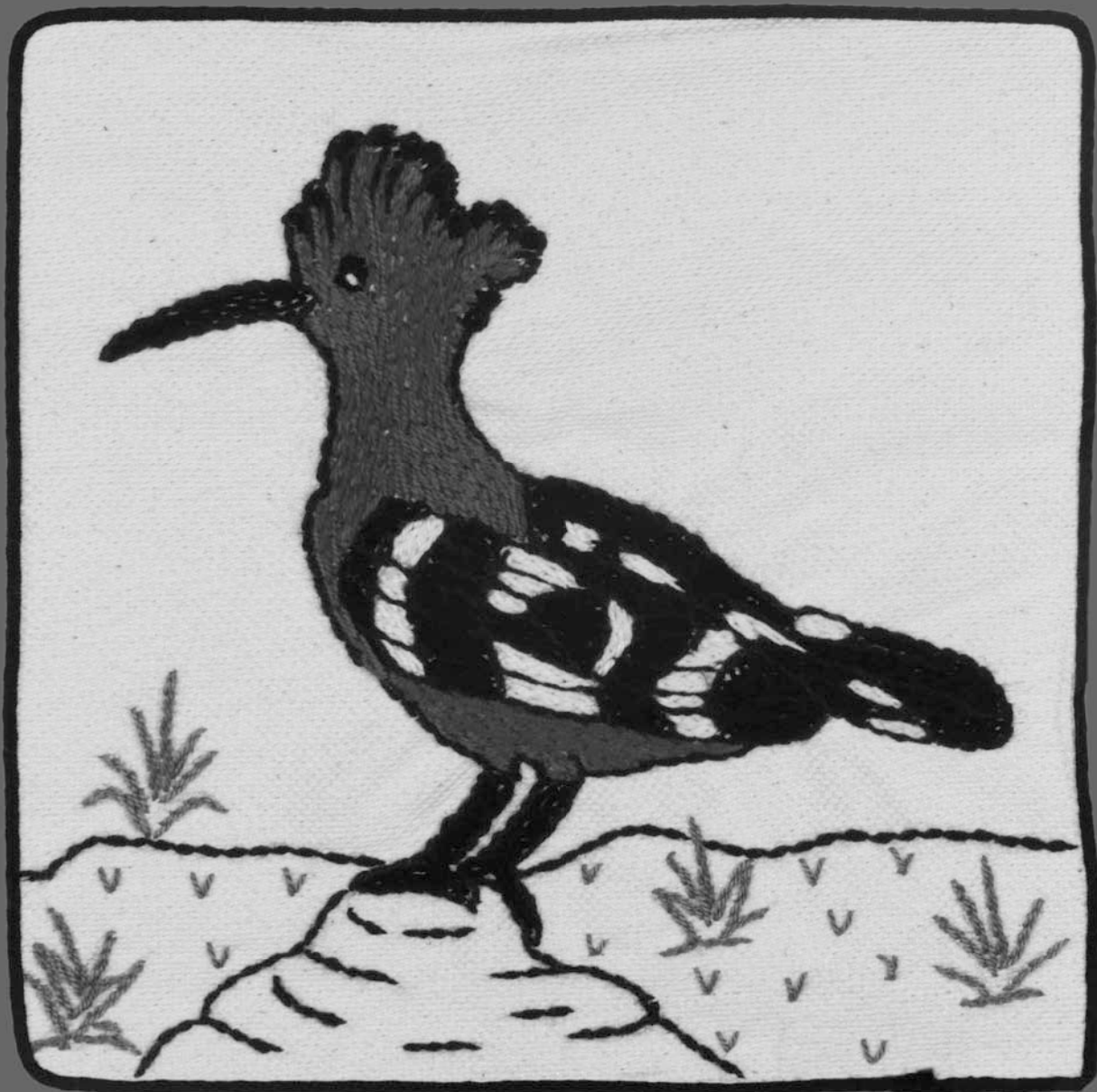


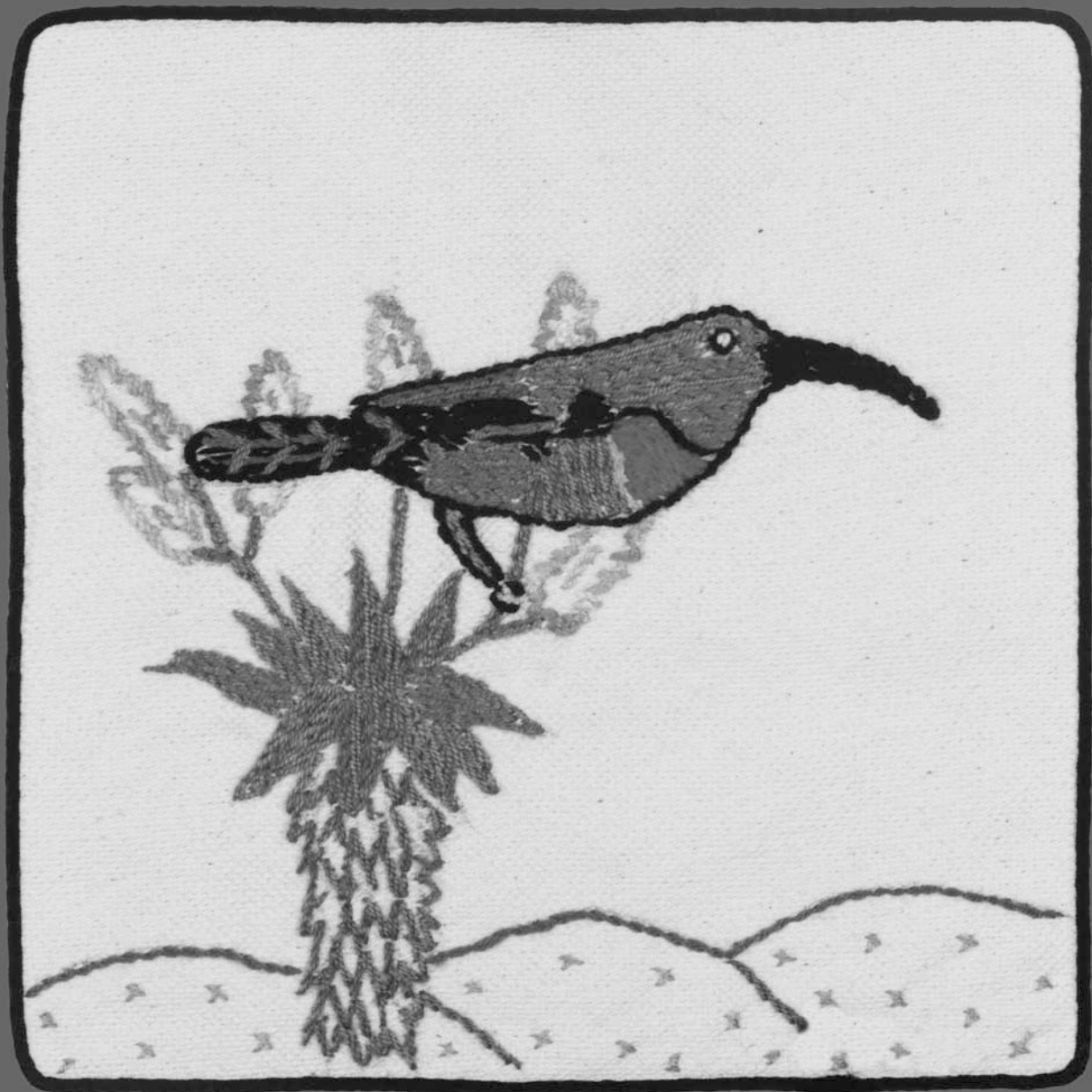
African Hoopoe - *Upupa africana* - Intleki'Bafazi / Ubhoyi'bhoyi

The Hoopoe has a simple, peaceful yet confident call of only a few notes. It sounds best on the tenor recorder with the head joint open (as below), but can also be made on the soprano recorder with the head joint held closed. It is a special call that should not be overused, and sounds best over silence. There are two rhythmic variations that can be combined in a pattern to create a string of repeated calls, but take care not to carry on for too long.



This bird you cannot mistake for another. It has a bright orange-brown head with a big black-tipped crest, a long pointed beak and black and white striped feathers on its back. They hop around the ground looking for insects to eat. Some people think when you see a hoopoe it is as good as seeing an angel.



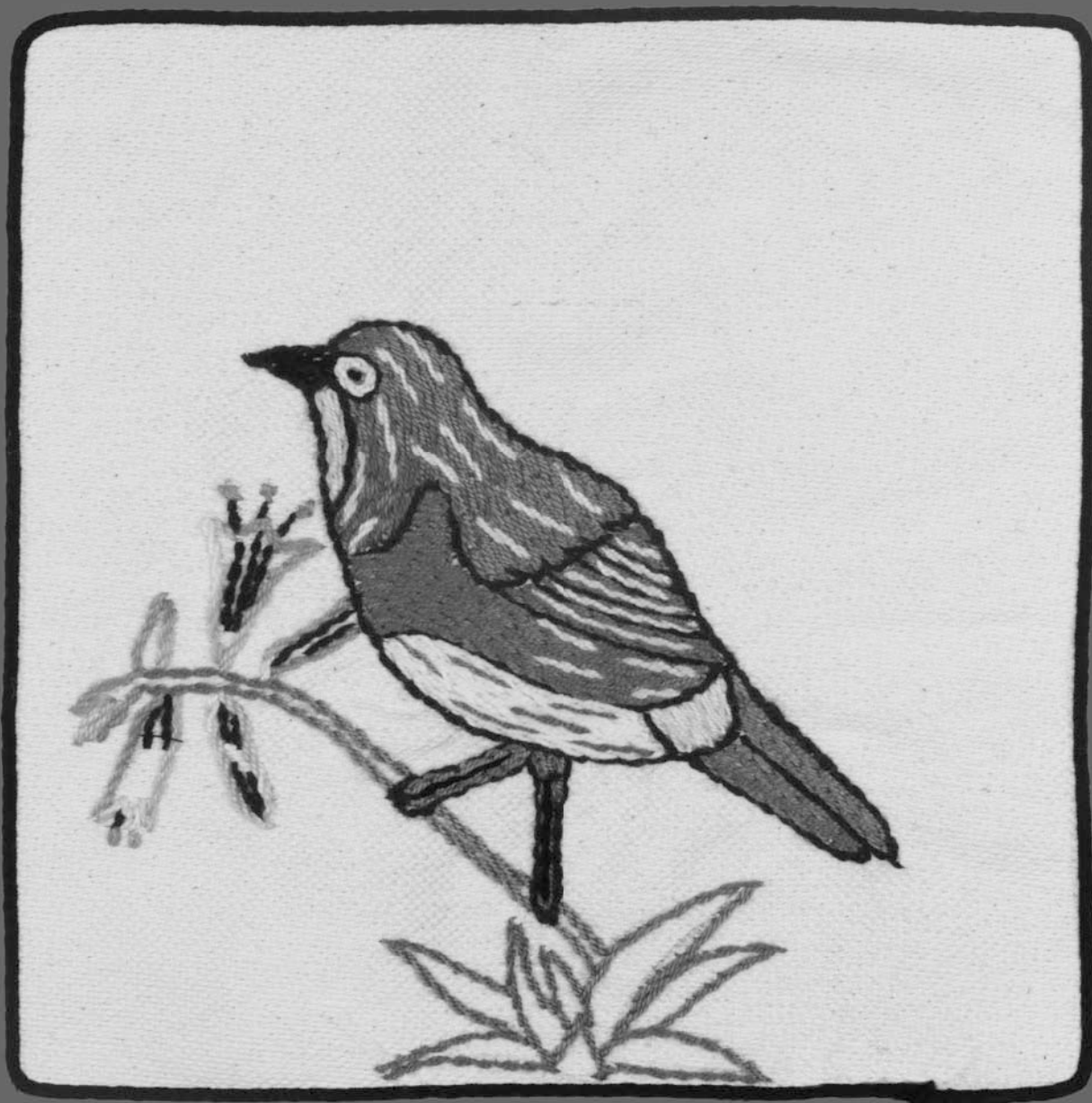


Cape White-Eye - *Zosterops virens* - Intukwane

The Cape White-Eye is the softest and cutest bird of all in this book, and if you aren't paying attention you could easily miss seeing or hearing this bird completely. Experiment with different articulations. Make this call in pairs, and pretend that you are whispering secrets to one another that no one else is meant to hear...



This small yellow-green bird lives in trees and has tiny white feathers around its eyes. They eat insects and sometimes hang upside-down while snatching them from the air. They also like to eat soft fruit and flower buds. They call and sing to each other all of the time to keep in touch.



3. The Steps



Enter the performance space walking steadily in line and playing *Aquarium*, stepping on each crotchet beat. Start playing at some distance away to give the audience the impression of the music arriving gradually. The first step is the right foot striding forward, the second step brings the left foot together with the right; the third step is the left foot striding forward, and the fourth brings the right foot together with the left. Steps one and three are the strong forward steps and steps two and four are the places of repose. Do not try to walk in a straight line, rather let the steps make a gentle zigzag movement from right to left.



When you have entered the performance space, walk in a circle around the audience or around the stage, still stepping in time to the music and in the right/left pattern. As you walk in a circle, the right step moves inward, and the left step moves outward. If the circle takes you around the audience, stop one by one, at the end of every four bars, to form a large circle. Only stop playing *Aquarium* when the last person in line has reached their place to stop. If walking around the stage, form a tighter circle and stop all at once, at the end of a repeat. You should by now have repeated *Aquarium* many times.



3. Sitting

As the bass and tenor recorders play the final note after the repeat, everyone sits down quietly - no talking allowed. If you have made a circle around the audience, face inwards, and if you are on stage, face outwards. This is now the moment to start the bird calls. Each player makes a call on their own at first, before making the calls together - and remember to use lots of silence in between. Work out your own sound signals by using specific calls to indicate when to all stop for a silent pause, and when to all start again. Playing outdoors is fun especially when real birds join in - and if happen to be indoors, you may also be suprised by the sounds of real birds drifting in!



4. Leaving in a line

As the bird calls reach an end, the player at the front of the line stands up and starts to walk around the circle, in step and playing *Aquarium*. The players that are still sitting continue to make bird calls, mixing the bird calls now together with *Aquarium*. Each time the line passes someone sitting down, they stand up and join it, until everyone is back in line and the group then either leaves the performance space or make its way onto stage to take a bow! Make sure the ending is done very neatly if on stage, and if leaving make sure the last note is played some distance away, so that the audience get the impression of the music gradually fading away.

Vuyisile “Gaba” Funda



The village of Hamburg, in the Eastern Cape of South Africa, is a fascinating place. It is exceptionally beautiful: the Keiskamma River opens into a wide estuary where hundreds of birds congregate, empty beaches stretch as far as one can see. But in contrast to this, unemployment, poverty and disease present many challenges to the community. Through all of this Vuyisile Funda runs. He runs past the general dealer, past the Umtha Welanga Treatment Centre caring for the sick, past the tavern and past the holiday houses of rich city dwellers which stand empty most of the year. Sometimes he runs down to the beach, arriving just before sunrise, and creates intricate patterns on the sides of the sand dunes. The patterns he creates are amazing to anyone who's up early enough to see them; his art fades away soon after dawn.



Vuyisile says that this pattern-making is unconscious, guided by God and that he runs on the dunes as a prayer for the world and to draw attention to its beauty. His clan name is “Gaba”, which in isiXhosa means “the prophet”. Many people in the village think he is mad (as people have thought of most prophets) but they are nonetheless impressed by him and refer to him as “our prophet”. He is featured in the Keiskamma Altarpiece, and he is also a talented musician. When he is not running, he is seldom seen without his guitar. The choreography of *Aquarium* was inspired by Gaba's unique art form and is a tribute to him.



Detail from the Keiskamma Altarpiece

About The Creation Altarpiece

In the tradition of previous works by the Keiskamma Art Project, this piece is based on and inspired by an existing sixteenth-century “Lamb of God” Altarpiece by Jan Van Eyck. The Creation Altarpiece is modelled in structure and theme on this great work. However, the theme of resurrection and wonder for the natural world has been interpreted using local people, plants and wildlife from Hamburg in the Eastern Cape.

The Creation Altarpiece was first unveiled at the Grahamstown National Arts Festival in 2007. It has been on exhibition in St Francis Anglican Church in Johannesburg at the September Spring Fair in 2007, and as part of two fundraiser concerts for the Keiskamma Music Academy.

The Creation Altarpiece also inspired the Music Academy’s adaptation of the *Aquarium* from Saint-Saëns’ *Carnival of the Animals* in their own unique contribution to the celebration of the beauty of Hamburg’s birds and fishes.

The Altarpiece is part of the permanent collection of the Gallery at the University of South Africa main campus in Pretoria.



Glossary

aquarium - a home for fish and other water animals made of glass.

articulation - the change of vowel shape in the mouth and the use of different syllables to change the sound made by the recorder.

carnival - a street party.

chamber music - music played by a small group of musicians as if having a conversation with each other.

choreography - the art of composing movement and dance steps.

fossils - the remains of animals and plants that lived in the past and have since turned to stone.

head joint - the top part of a recorder that can be removed to make bird calls.

isiXhosa - the language of the Xhosa people.

Keiskamma River - a South African river running from the Amathola mountains into the Indian Ocean at Hamburg.

labium - meaning "lip" in latin, the opening on the top of the head joint of the recorder where air passes against a hard edge to produce sound.

timeline rhythm - a repeated rhythmic pattern that gives a special feeling to a song and can make you want to dance (common in African music).

trill - a fast shake between two notes, one higher and the other lower in pitch.

Sources

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Dune Art by Vuyisile 'Gaba' Funda

Hope is the thing with feathers, as the poet Emily Dickinson wrote in her famous verse.



And perhaps it is also a thing with slippery scales and fish fins, of strong women's hands expertly pulling needle and thread through cloth, and of musicians and children who work together to create sounds that celebrate all of these amazing things.

The Keiskamma Trust has worked in the rural villages around Hamburg, in South Africa's Eastern Cape, for nearly ten years. The Music Academy and the Art Project are both programmes of the Trust and here they have collaborated to bring you a sample of what they do best.

In this book music and embroidery and innovation combine to create a unique tapestry of sound and stitch that celebrates the natural beauty of this coastal village and the enthusiasm and talents of those who have been encouraged to develop new skills through the gift of passionate teachers.

Hope is, above all, what the Keiskamma Trust strives to restore and to foster, as it works with communities in this beautiful part of the world.



It feels like you are drifting away to nature surrounded by the sounds that come out of their instruments. Through the creative use of the recorder they give new meaning to it. (CUE Review, 2010)



a programme of the
Keiskamma Trust

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