

# Where are the 'other' scores?

## Addressing the lack of diversity in South African sheet music collections of the University of Cape Town (UCT)

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South African College of Music





## University of Cape Town (UCT), Baxter Theatre



*#RhodesMustFall* student protests



Cecil John Rhodes (1853–1902)



Burning of artworks during *#RhodesMustFall*

- Marginalisation black scholars
- Eurocentric and colonial basis
- Lack transformation
- Treatment black workers
- Funding black students





*#RhodesMustFall* protests at Oxford University





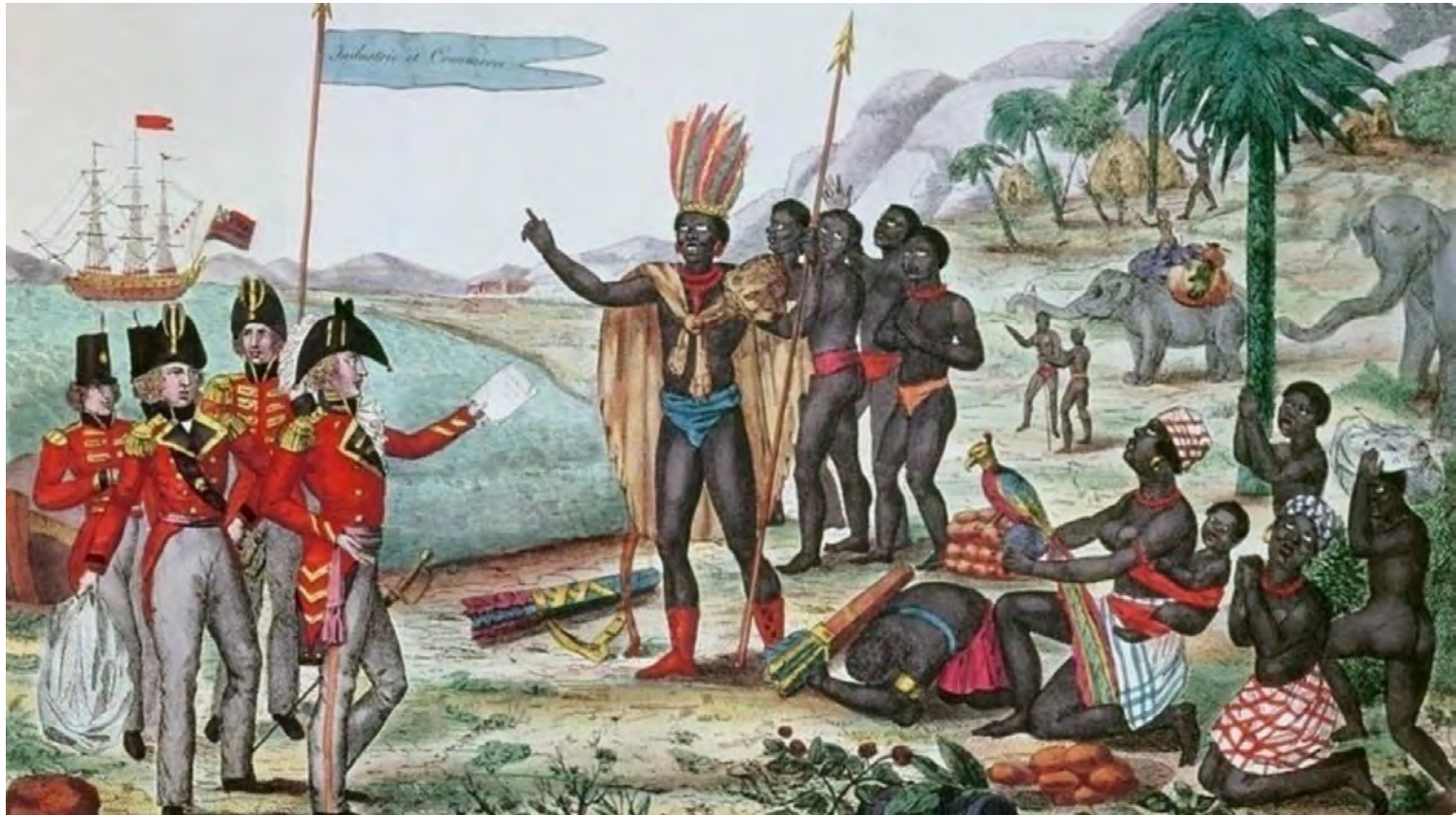
4

*“Transformation is about the university re-inventing itself. [...] We have committed ourselves to being an African university and this should show in how we relate with one another, the communities around us and with our environment. [...] We need more black people in our ranks, but more than that, we also need transformation of the mind and of the heart.”*

(Phakeng 2018:5)







# Decolonisation and Transformation





The screenshot shows the top section of the Cambridge University Library website. At the top left is the University of Cambridge crest and logo. To its right are navigation links: 'Study at Cambridge', 'About the University', and 'Research at Cambridge'. Further right is a 'Quick links' dropdown menu and a search bar with a magnifying glass icon. Below this is a breadcrumb trail: 'Home / About / Diversifying Collections and Practices'. The main heading is 'Cambridge University Library'. A horizontal navigation menu follows with links: 'Home', 'Using the Library', 'Research', 'Teaching & Learning', 'What's On', 'Search & find', 'Collections', 'About' (highlighted in blue), 'Giving', and 'Contact'. Below the navigation menu is a large blue banner with the text 'Cambridge University Libraries Decolonisation Working Group'. On the left side of this banner is a dropdown menu with 'Cambridge University Library' and an upward arrow.



4

*“The demand to decolonise the curriculum has moved from a protest movement at the margins to the centre of many institutions, as reflected by its inclusion in policies and strategies and numerous initiatives in libraries and archives that [...] are critically examining their own historic legacies and practices to support institutional and societal change.”*

4

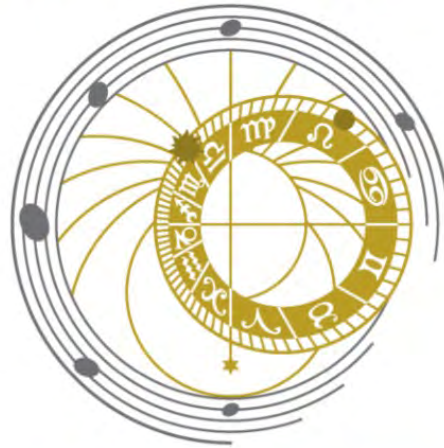
*“It is our job as LIS professionals to educate our users to critically analyse information, question its origin and challenge its validity. [That] they have access to multiple perspectives and sources from which to draw conclusions. [...] The core of ‘decolonisation’ work is accessing stories from different perspectives.”<sup>1</sup>*

<sup>1</sup><https://www.cilip.org.uk/news/605611/Decolonising-the-library-Making-space-for-new-narratives.htm>





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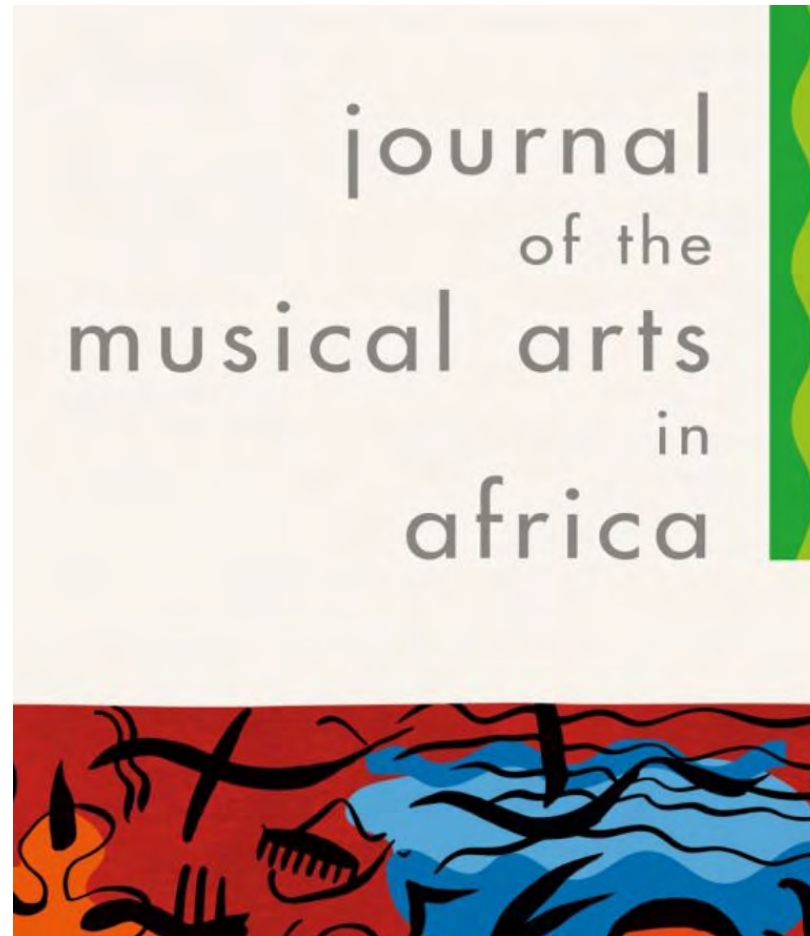


## African Studies Collection, Jagger Library





Pretty Yende at the Metropolitan Opera, NYC





Bongani Ndodana-Breen  
(1975– )



Akin Euba  
(1935–2020)

# Sheet Music Collections at UCT

1. Special collections and archives
2. South African sheet music (TPA)
3. General sheet music (TP)

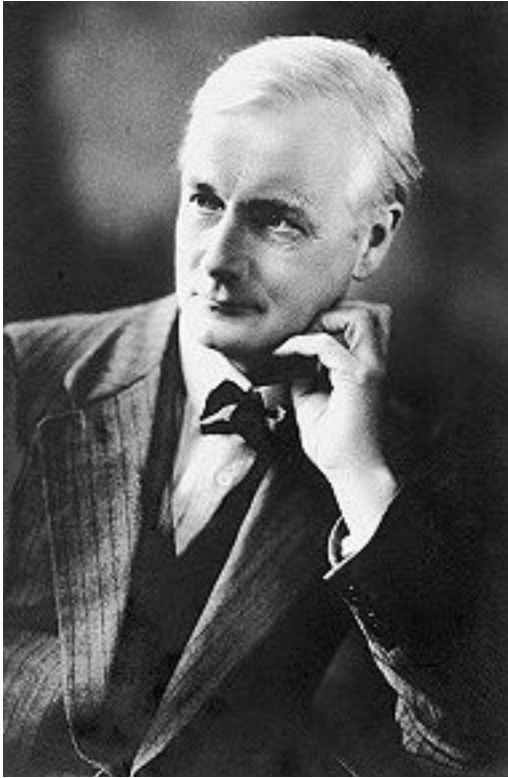




# Sheet Music Collections at UCT

1. Special collections and archives
2. South African sheet music (TPA)
3. General sheet music (TP)





William H Bell  
(1873–1946)



Erik Chisholm  
(1904–1965)



Blanche Gerstman  
(1910–1973)



Priaulx Rainier  
(1903–1986)

Notes

Svc

Svc

P.8  
Rough score  
Bar 49-50?

A handwritten musical score for a section labeled 'SVC'. The score consists of several staves. The top staff has a treble clef and contains a diagram of a cello's fingerboard with notes marked. Below it, the main score is written in bass clef. There are various annotations, including a circled area with '2nd', '3rd', '4th', '5th' and 'D', and a section labeled 'P.8 Rough score Bar 49-50?'. Arrows and other markings indicate specific musical directions or techniques.

I (A) *Menu* with Chord lead & Tutti texture  
 then solo texture  
 ... Textures contra v.c.  
 passages with v.c. solo  
 textures with last part solo  
 clear text. contrast. solo  
 phrases for string chord - v.c.  
 chord - v.c. chord etc

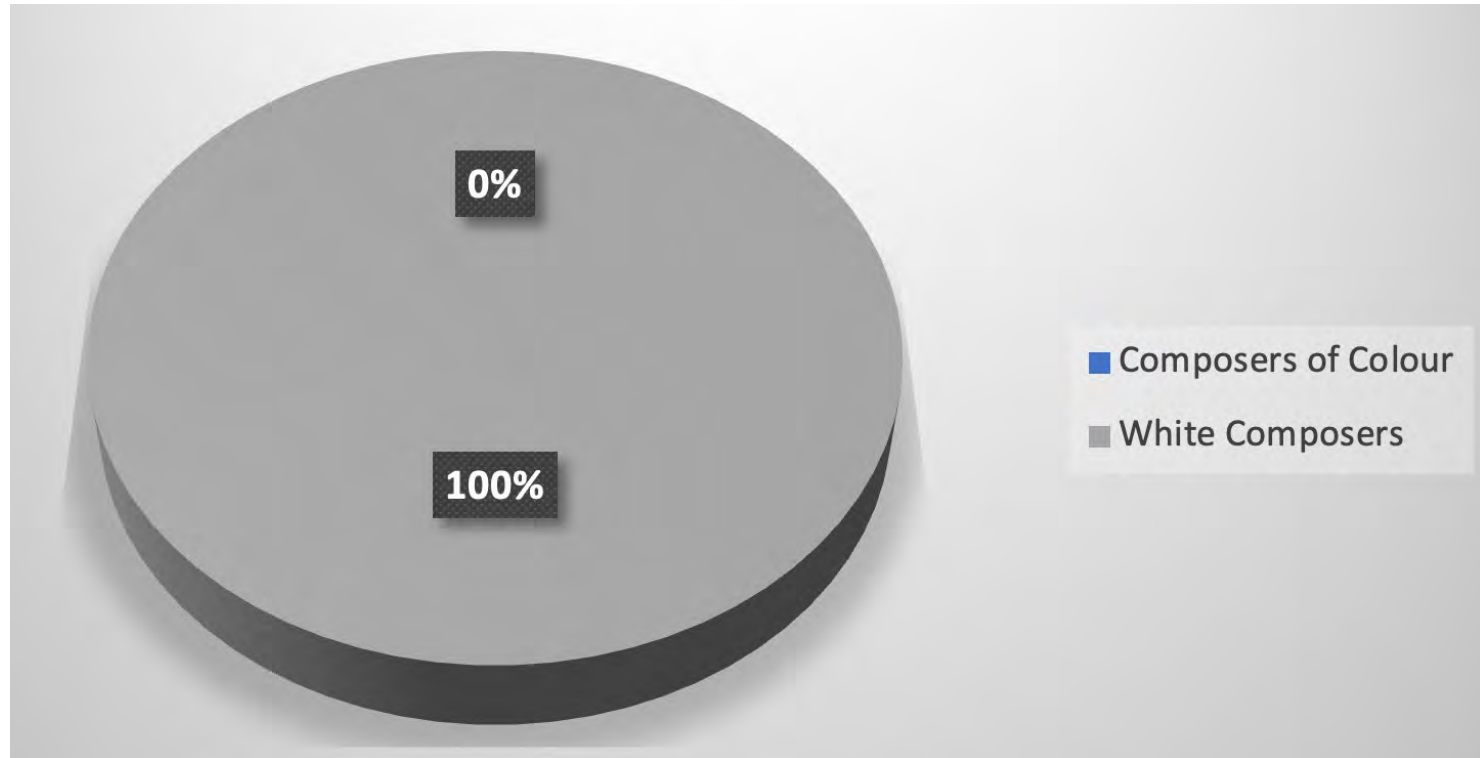
Chords available

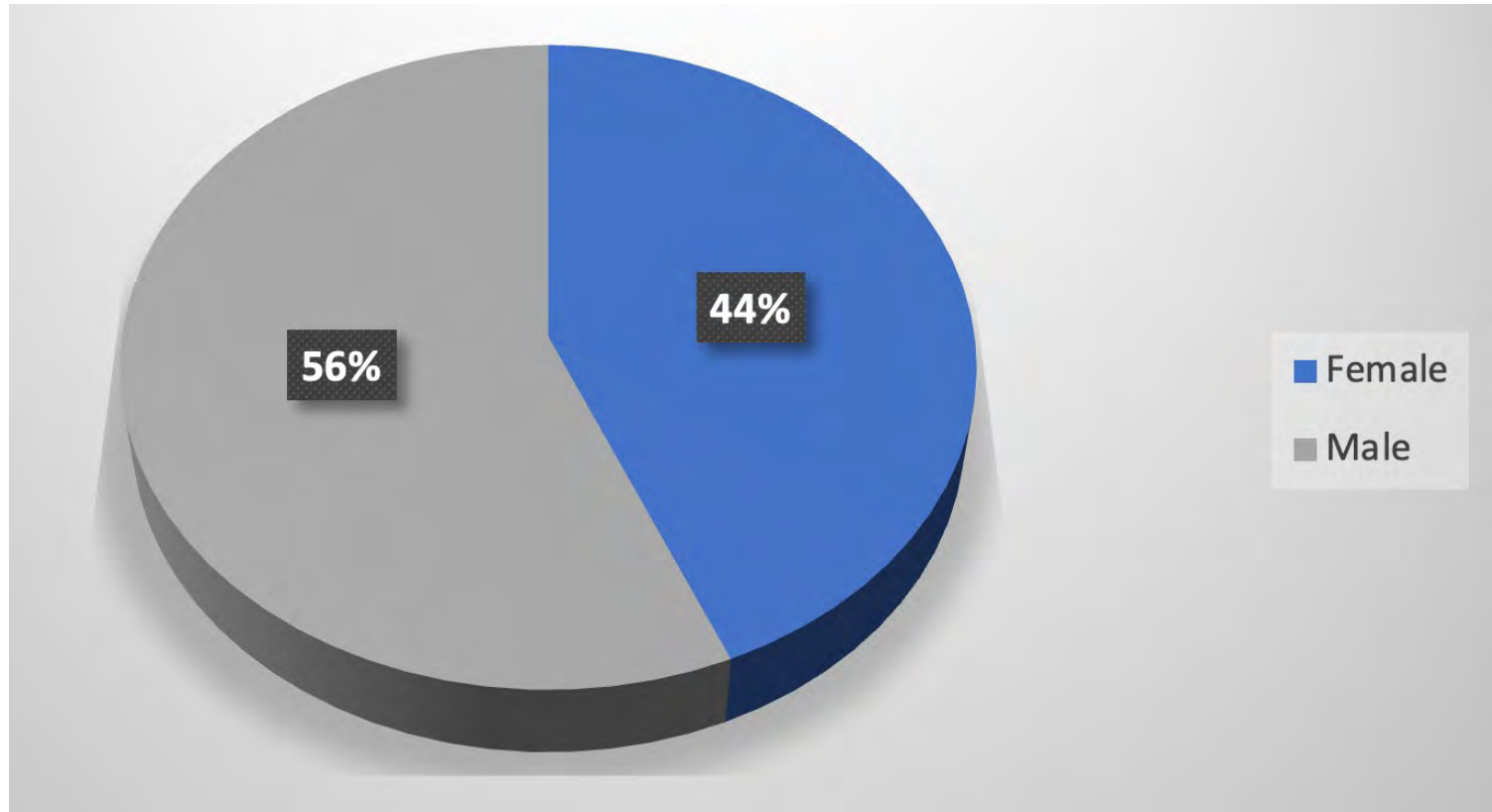
A handwritten musical score showing a series of chords on a staff. The chords are marked with symbols like 'x', '+', and '÷'. Below the staff, there is a logo of a ship and the text 'A. L. No. 66 Printed in England'. To the right of the staff, the notes 'F# F#7' are written.

# Priault Rainier: Sketches from *Cello Concerto* (1964)



Priaulx Rainier: *Cello Concerto* (1964)







Jan van Riebeeck (1619–1677)





## Michael Mosoeu Moerane

*South Africa*

Born

20 September 1904

Died

27 January 1980

ACE published all 51 extant works by South African-born composer Michael Mosoeu Moerane (1904–1980) in 2020, both individually and in a complete edition

# Sheet Music Collections at UCT

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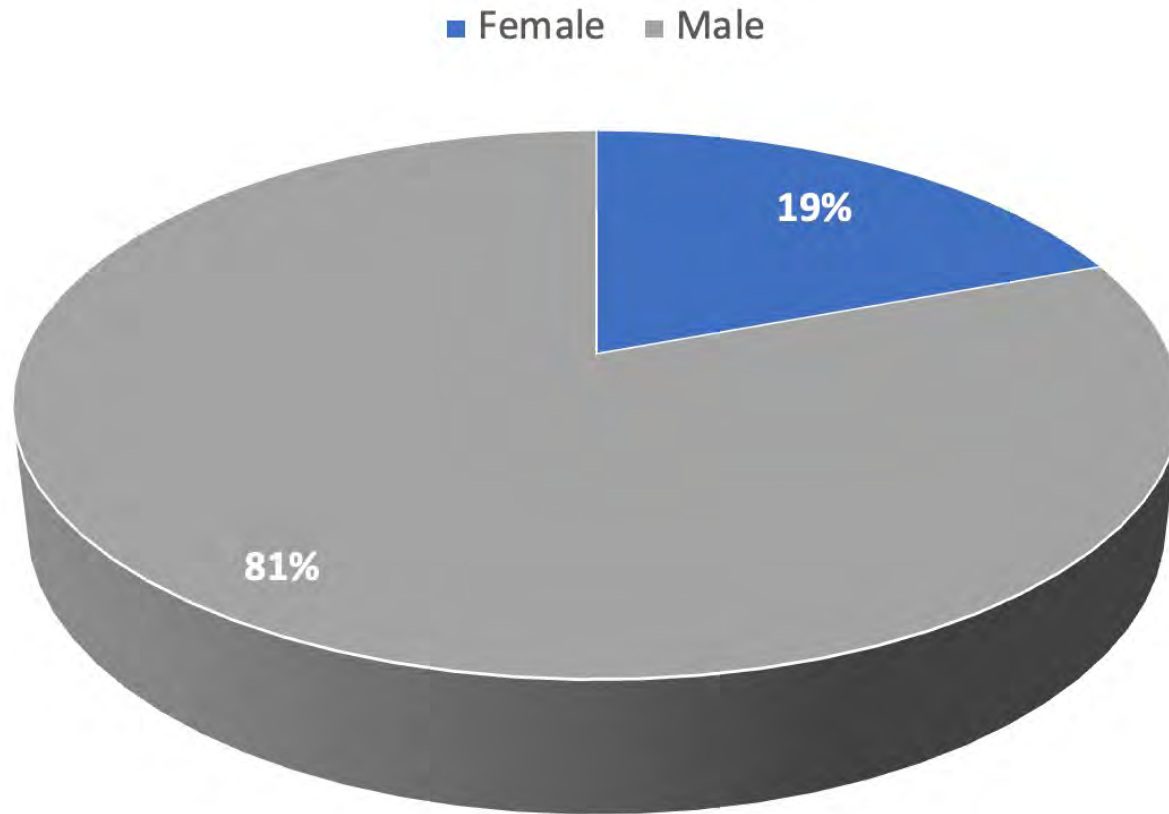




Arnold van Wyk  
(1916–1983)



Hubert du Plessis  
(1922–2011)



EXHIBITION MARCH

Dedicated to her Pupil Miss LOUIS WESSEL, Cape Town.



BIRDSEYE VIEW OF THE CAPE TOWN EXHIBITION BUILDINGS.

composed by  
**APOLLINE NIAY.**

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R. MÜLLER  
Cape Town & Leipzig.

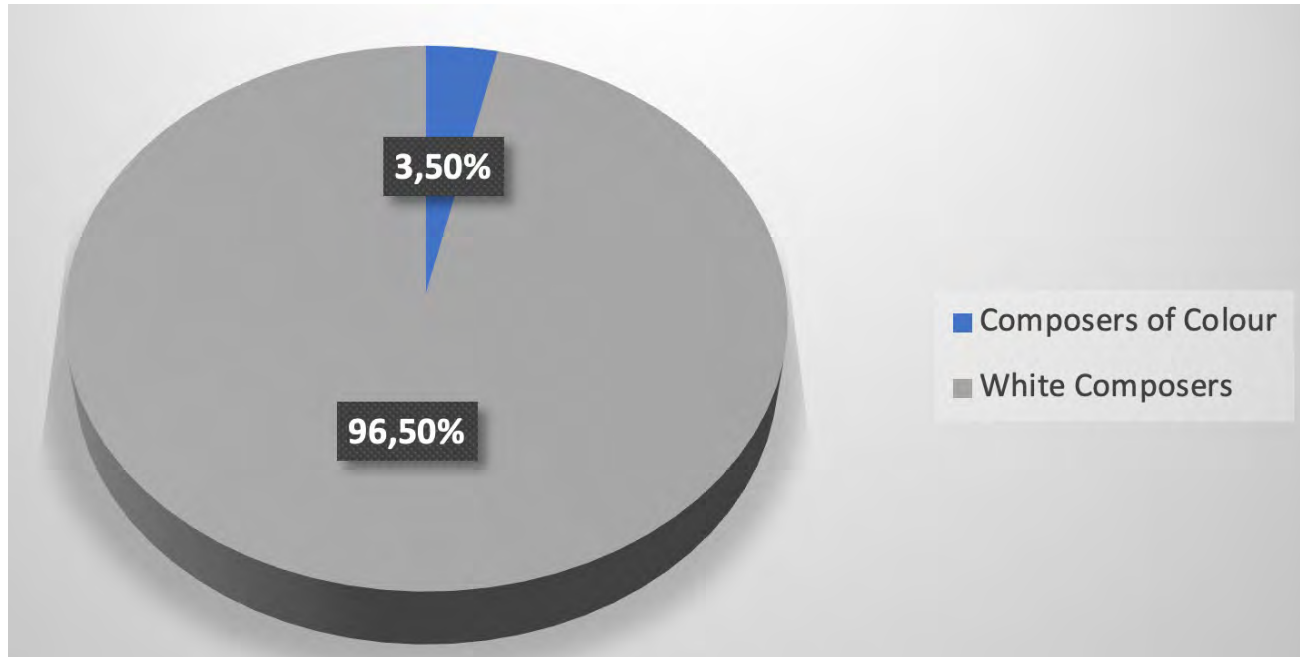
Printed by C.C. Robb, Leipzig.

Exhibition March.

APOLLINE NIAY.

Piano.







BASIKELELE  
(Wedding Hymn)

Todd Matshikiza  
arr. Mackay Davashe

Adagio

Ba-si-ke-le-le Nko-si Ba-wo Si-ke-le-la Ba-wo A-Ban-  
 si-ke-le-le Nko-si Ba-wo Si-ke-le-la Ba-wo A-Ban-  
 si-ke-le-la Nko-si Ba-wo si-ki-le-la Ba-wo A-Ban-  
 si-ke-le-la Nko-si Ba-wo si-ke-le-la Ba-wo A-Ban-



Princess Magogo: *Uyephi Na?* (*Where Has He Gone?*)



High Voice

# Thambo Lenyoka

*The Bone of a Snake*

Princess Magogo KaDinuzulu,  
arr. Mzilikazi Khumalo and Peter Klatzow

At a moderate flowing tempo ♩ = 112.

The musical score is presented in two systems. The first system shows the high voice line on a single staff with a treble clef and common time signature. It begins with a dynamic marking of *f*\* and includes a triplet of eighth notes. The lyrics "Nga - sa - l' e - ba - le - - - - - ni;" are written below the notes. The second system shows the piano accompaniment on two staves (treble and bass clefs). It features a dynamic marking of *sfz* and includes a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The lyrics "Nga - sa - le - - - l' u - kwe -" are written below the piano part.

Magogo, Khumalo & Klatzow: *Thambo Lenyoka* (1999)

High Voice

# Thambo Lenyoka

*The Bone of a Snake*

Princess Magogo KaDinuzulu,  
arr. Mzilikazi Khumalo and Peter Klatzow

At a moderate flowing tempo ♩ = 112

The musical score is written for High Voice and Piano. The High Voice part is on a single staff in treble clef, 4/4 time. It begins with a dynamic marking of *f*\*. The lyrics are: "Nga - sa - l' e - ba - le - - - - - ni; Nga - sa - le - - - - l' u - kwe -". The piano accompaniment consists of two staves (treble and bass clefs) grouped by a brace. It starts with a dynamic marking of *sfz*. The piano part features a prominent sixteenth-note figure in the right hand, marked with a '6' (sixteenth notes), and a bass line with a long melisma line connecting the two phrases.

Magogo, Khumalo & Klatzow: *Thambo Lenyoka* (1999)

# Sheet Music Collections at UCT

1. Special collections and archives
2. South African sheet music (TPA)
3. General sheet music (TP)



Reuben Caluza  
(1895–1969)



Neo Muyanga  
(1974– )

- Bertha Egnos
- Blanch Gerstman
- Avril Kinsey
- Priaulx Rainier
- Jeanne Zaidel-Rudolph
- John Dube
- Abdullah Ibrahim
- Andile Khumalo
- Mzilikazi Khumalo
- Bongani Ndodana-Breen
- Surrendran Reddy
- Enoch Sontonga





Sonata No 1. Blanche Gerstman.

Violin.

*Allegro Moderato.*

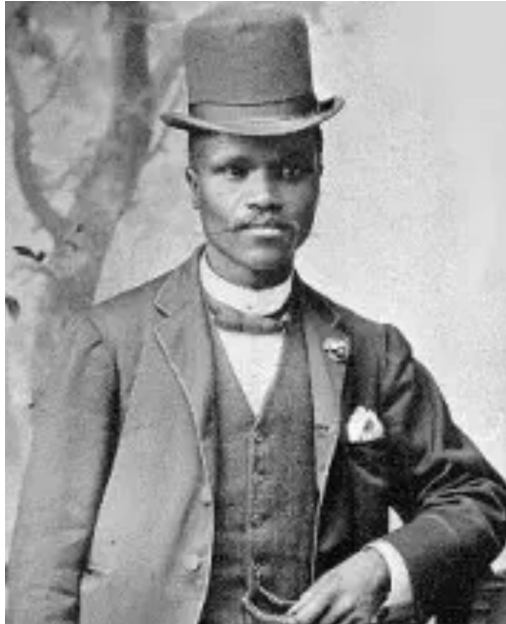
*Cresc. Poco a poco ..... mf ..... mf ..... 2/4*

## Blanche Gerstman (1910–1973): *Violin Sonata* (1952)



## Nkosi sikelel'i Afrika

Enoch Mankayi Sontonga (c.1873-1905)

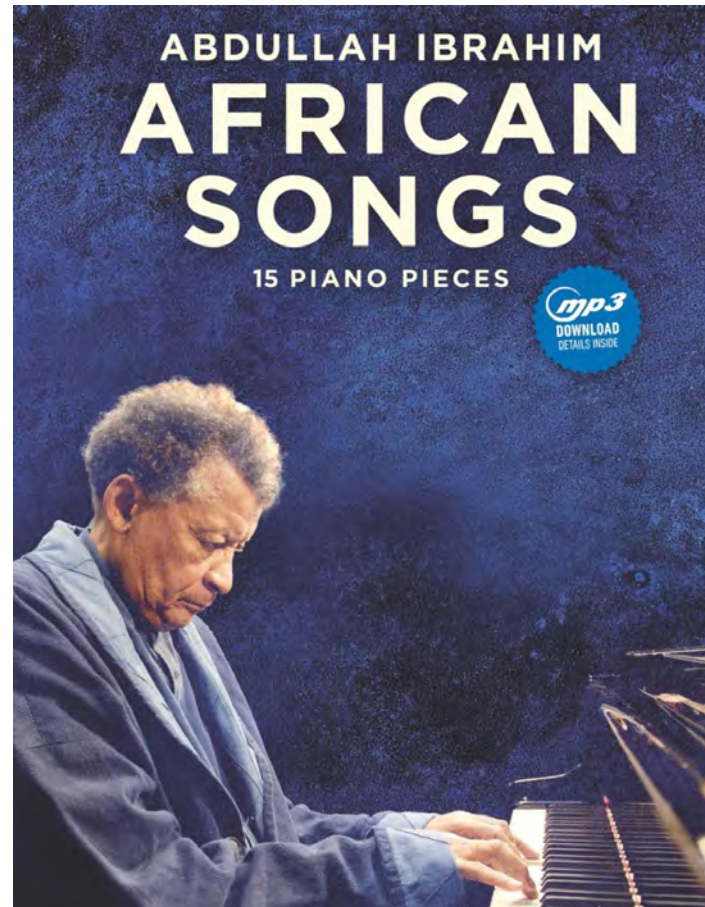


**A**  
♩ = 52

N'ko-si si-ke-lel 'i Af-ri-ka Ma-lu-pha kan-yis - w'u phon-do lwa - yó,

5  
Yi-zwa i-mith-an - da - zo ye - thu N'ko - si si-ke-le - la N'ko - si si-ke-le - la

Enoch Sontonga (1873–1905): *Nkosi sikelel'i Afrika*



Abdullah Ibrahim (1934– )



# African Song No. 1

Abdullah Ibrahim  
\*1934

Freely

*mp*

*con <sup>acc.</sup> <sub>sed.</sub>*

*f molto accel.*

$E_b$   $Bb7$   $E_b/G$   $A_b^9$   $E_b/G$   $Fm$

Abdullah Ibrahim: *African Song No.1* (2012)



for Lucius Weathersby on his trip to Namibia

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### 3. Flowers in the Sand

Part I. After the First Rain

BONGANI NDODANA-BREEN (SOUTH AFRICA)  
(b. 1975)

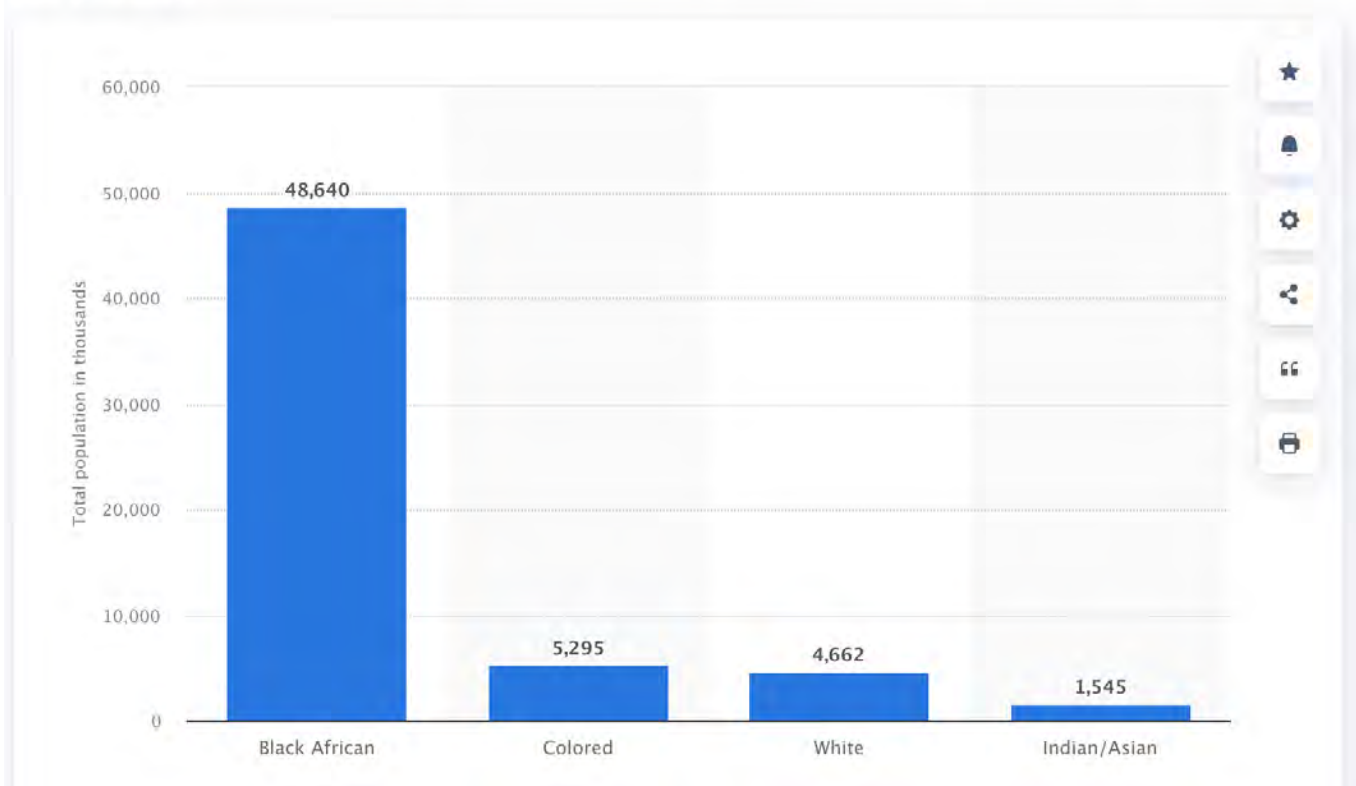
Adagio ♩ = 65 molto sostenuto

PPPP

The image shows a musical score for a piano piece. It is in 4/4 time and features a melody in the right hand with triplets and a bass line in the left hand. The tempo is marked 'Adagio' with a quarter note equal to 65 beats per minute, and the mood is 'molto sostenuto'. The dynamic is 'pppp' (pianissimo). The score includes a key signature change to one flat (B-flat) and various articulations like slurs and accents.

Bongani Ndodana-Breen: *Flowers in the Sand* (2007)

## Total population of South Africa in 2021, by ethnic groups *(in 1,000s)*





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*“The system is structured in such a way that it acts as a gatekeeper to particular kinds of music. Yes, in the past it affected mostly black people, but today, I would say, most contemporary composers do not get an opportunity for their work to be part of the library collection.” (Khumalo 2022)*



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