Inspired by Lullabies: Folk Song Arrangements by Hannes Taljaard

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This article analyses and discusses some of the characteristics of two sets of piano arrangements of traditional lullabies by the South African composer Hannes Taljaard (1971-). The deceptively simple arrangements in *Two lullabies* (2001) and *Zwikumbu Zwingana* (2010) feature interesting accompaniments, colourful harmony and the alteration of melodic contours, as well as metric and harmonic instability and the avoidance of clear cadences.

1. Introduction

In this article I discuss the characteristics of selected arrangements that Hannes Taljaard (1971-) made of a number of lullabies. As Taljaard's student at both undergraduate and postgraduate levels, I would like to pay tribute to his work as a composer and arranger, the latter forming a significant part of his oeuvre. This is also the first music theory analysis article of which I am aware that will be discussing folk song arrangements, with a focus on lullabies, of a South African composer.

As arranger and composer, Taljaard is fond of lullabies. He mentions several reasons for this. The first is his experience as a very young child of his mother singing to him and his siblings (Taljaard 2020). The second is the 'honest musicality' of lullabies; he says 'we are not concerned about ourselves or about being a good musician when we sing to a child' (Taljaard 2020). The third reason is that lullabies are common cultural ground: because the political and cultural situation in South Africa is so complicated, he feels that sharing lullabies between cultures could have a positive influence on the cultural situation in our country (Taljaard 2020). The fourth reason has to do with the complex psychology of lullabies: although the mother is singing to the child, the child does not really understand the verbal content of the message and so the emotional content and relationship becomes more important. For Taljaard, the corpus of lullabies he arranges and composes is 'a tribute to (his) mother and the role she has played in (his) life' (Taljaard 2020).

It is important first to clarify the definition of arrangement and the difference between arrangements and transcriptions. Lee (2019) found that there is some confusion in the literature and that older definitions tend to differ from more recent ones. In the older literature the term 'transcription' is applied to works where the musical rhythms and melody have been changed, while 'arrangement' is used to describe works where only the medium has changed. More recently, however, the meanings of the terms have switched. Lee (2019) thus defines 'arrangement' as 'taking one musical work and transforming it into either another musical work, or another version of the same musical work.' Oron (2009) mentions that a transcription is sometimes called an arrangement, but strictly speaking 'transcriptions are faithful adaptations and arrangements change significant aspects of the original piece.' In this article I preserve this distinction between arrangement and transcription and also adopt Lee's (2019) definition of an arrangement.

2. Literature Review

Before moving on to discussing Taljaard's arrangements, it is important to look at his own ideas on arrangements and also at some of the characteristics of folk music arrangements as found in the literature.

2.1. Taljaard's Ideas on Arrangements, Metre and Tonality

Arrangements form a significant part of Taljaard's oeuvre. Over the years Taljaard has made several arrangements of traditional songs, folk songs and lullabies, and has offered simple, basic guidelines on this topic in two articles written for the *Talking Drum* (Taljaard 2010, 19-24; 2012, 17-21) titled 'Music Educators, Arrange!' and 'Music Educators, Arrange! Part 2'. These are the only articles where Taljaard uses and discusses examples of some of his own arrangements. According to Taljaard (2010, 19), some of the principles to apply when arranging music include:

- 'Prolong chords – especially the tonic'[1]
- 'Not all chords are equal!'
- 'Use the magic of falling third relations'
- 'Find that one strong idea and use it well.'
- 'Keep tonics clean, dominants strong and colour those subdominants well.'

In the second article, he discusses three strategies for colouring subdominants:

(1) substituting the subdominant chord with the supertonic chord, or with the submediant chord;

(2) adding tones, especially the sixth above the root of the chord or the second above the root of the chord; and

(3) in major keys using the minor triad on the fourth degree, and the major triad on the sixth scale degree (Taljaard 2012, 18).

In the first article, Taljaard (2010, 19) focuses on arrangements in which there is little or no melodic alteration. He suggests that, in such cases, the focus could be on recreating the harmony, rhythm, texture and instrumentation.

Taljaard discusses some of his ideas on metre in an article in the *Talking Drum* titled "A foundation for teaching music rudiments to multicultural groups using folk songs" (Taljaard and Van der Merwe 2010a). In this article he refers to the work of Justin London (2004) on the perception of rhythm. As one of Taljaard's students myself, I know that he (Taljaard 2021a) has a high regard for the work of Justin London on metre and rhythm, and especially the book *Hearing in Time* . The major premise of the book is "that metre is a form of entrainment behaviour" (London 2004, 6). Metric entrainment is what allows listeners to synchronise their perception and cognition with musical rhythms as they occur in time (London 2004, 5). According to London , metre is predominantly grounded in the perception and the production of a pulse or *tactus.* Without the *tactus*, no sense of metre is possible as it establishes the continuity of musical motion (London 2004, 17). London (2004, 18) argues that a sound pattern requires three levels of periodicity to function as a metrical pattern. The beat or the *tactus* serves as the first and referent level. The subdivision of the beat is the second level as this is grasped as fractions of a larger span. Measures are the final and largest level. Measures are derived from the referent level as you are anticipating that an important event will occur in, for instance, two beats. These three levels allow for a musical pattern to be entrained.

Taljaard also wrote articles on tonality in the works of Peter Klatzow (2004) and on teaching tonality as one of the rudiments of music to students (Taljaard & van der Merwe 2010b). He also briefly discusses tonality in an article about analysing twentieth-century music (Spies & Taljaard 2003). In two of these articles he mentions the work of Errki Huovinen on the perception of tonality. In the article on tonality in three compositions by Peter Klatzow, Taljaard refers to the work of Huovinen and emphasises the performative

and holistic or integrative nature of tonal hearing. Taljaard takes Huovinen's idea of tonal hearing (and by implication the interpretation of tonality) as his point of departure and, according to him, tonality is a perceptual and a conceptual phenomenon, a mental construct arising from tonal centricity. Tonality, Taljaard argues, results from the pitch relations and from the specific ways in which pitches are combined with other parameters (Taljaard 2004, 45). The sense of tonality is "absorbed mainly through the ears, programmed into the body and executed through one of the musical actions namely: active listening" (Taljaard & van der Merwe 2004, 4).

Huovinen adopts "the common-sense assumption that the basic facts about tonality have more to do with perception rather than the techniques of musical composition." The picture of tonal perception that emerges in his study is a "variegated one, emphasizing what are often surprisingly large individual differences in the perceptual interpretations given to relatively simple musical stimuli" (Huovinen 2002, vii).

In this book Huovinen lays down a simple theoretical framework for understanding the perception of tonality along the lines of Gernsbacher's psycholinguistic theory of language comprehension. The framework divides tonal comprehension into three sub-processes: (1) laying a foundation, (2) mapping and (3) shifting (Huovinen 2002, ix.). Mapping and shifting refer to the process of moving away from the home key and modulating to a new key. There are, however, no modulations in these lullabies, so I will be focussing only on "laying the foundation" in this article.

The process of "laying a foundation" refers to the initiation of mental structures when memory nodes are activated by incoming stimuli. Laying a foundation takes some cognitive effort and gives the initial information of a sentence a special cognitive status. Gernsbacher and her associates have shown that, regardless of their syntactic and semantic function, the participants first mentioned in sentences are more accessible for the comprehender; it is through them that all other subsequent information is represented (Huovinen 2002, 223). These ideas can be applied to the perception of tonality, according to Huovinen, and thus the tonal material used in the opening of a piece plays an important role in the perception of the tonality. To understand the process of "laying the foundation" we can also study the intervals that are formed at the beginning of compositions to see whether these intervals will strengthen the tonal centre and help with laying the foundation. Experiment 1 in his book (Huovinen 2002, 99) established that interval-class-5-roots (IC5) have a tendency to stand out from the melody and act as local tonal centres for the listener. Taljaard has adopted these ideas of London and Huovinen, and they will be important in the discussion of the arrangements later in this article.

2.2. Characteristics of Folk Song Arrangements

All the lullabies used in Taljaard's arrangements are folk songs. It is therefore important to review the literature on folk music arrangements before looking at Taljaard's lullaby arrangements. There is a great deal of literature mentioning characteristics of folk song arrangements, some specific to one composer and some more general. In this section some of the different characteristics of folk music arrangements is discussed.

The first characteristic of folk music arrangements that is mentioned by a few composers is that the original folk music should be respected (Péter 2009, 75; Gilbert 1997, 33); George Enescu said explicitly that 'folklore are treasures' which must be respected in their wholesomeness and that only 'true artists will be able to touch them without altering their shine' (Péter, 2009, 75). Richter (2013, 119) highlights the need to keep the harmonisation authentic. Writing about the choral arrangements by Alice Parker and Robert Shaw, Taylor (2012, 35) mentions that the music is faithful to the spirit of the original folk-based music. Albert Markos agrees, adding that the 'original flavour and emotional content of the folk songs is important' (Péter, 2009, 79).

Aaron Copland also kept the original melody

and lyrics quite unaltered in his arrangements; any alterations were introduced for rhythmic variety to make lyrics inoffensive and to create a pleasing musical whole (Kennedy 1999, 18). Copland did, however, make enough metre and tempo changes to make his collection unique, but always keeping his arrangements fairly close to the original folk melodies (Kennedy 1999, 20). For Béla Bártok the text and the music belonged together in folk songs and this had to be kept in mind when arranging these songs, (Vikárius 2009-2010, 106) thus also respecting the original texts of the folk music. Percy Grainger (Freeman 2012, 40) did place value on the original melody of the folk songs, but he imbued his harmonies with dissonances and chromaticism to create a colourful harmonic backdrop. Benjamin Britten saw Grainger as an inspiration and fellow modernist; both embraced folk songs and sought to disrupt its influence over contemporary British music (Freeman 2012, 45). Like Grainger, Britten did not see folk song as something that needed preserving or as the foundation of a musical style, but rather as a 'melody that could be incorporated in the subjective aesthetic of a progressive modernist composer' (Freeman 2012, 46). Britten's folk settings for voice and piano are very much his own expressions (Freeman 2012, 48).

Secondly, many composers and authors discuss the question of harmonisation and its different characteristics when arranging folk music. István Pávai [2] suggests criteria to keep in mind when harmonising Romanian folk dances : (1) examining the authenticity of the musical material before considering the harmonisation, and (2) keeping the technical constraints of the provided and traditional instruments in mind in the harmony (Richter 2013, 119). Pávai also mentions two types of harmonisations used in arrangements of this folk music: 1) tune oriented, where the harmony follows the tune, and 2) where the harmonies are governed by functional harmony from classical art music (Richter 2013, 122). Alfvén says he tries to find the 'harmony that grows out of the melody's own perspective' in his choral arrangements of folk music (Leaf 2009, 21). The arrangements of Parker and Shaw were also more melody-oriented in their harmonisations (Taylor 2012, 36). The folk music arrangements of Lopes Graça mostly fall into the second category, using highly accessible functional harmony. At other times, his harmonisations were more complex and quartal, quintal or even pitch-set-based with the occasional application of bitonality for colouristic purposes (Brown 2010, 50).

There are two views regarding the harmonisation of folk music. Richter (2013, 145) is of the view that one should use relatively simple harmony, while other sources suggest that more complex harmonies could and should be used. Richter argues that Bártok and Kodály use more complex harmonisations in their folk music and that Bártok even talked about the misconception that folk tunes can tolerate only simple harmonies (Richter 2013, 113). Grainger and Britten (Freeman 2012, 42) were also progressive and experimental in the harmonisations of their folk music arrangements. However, according to Richter (2013, 145), in practice the harmonies in folk music are usually relatively simple and follow the melody. The harmonies in the folk music choral arrangements by Parker and Shaw are also not complex even though they sometimes prefer to avoid the leading tone, even in the dominant chord (Taylor 2012, 36-7).

Bártok insisted on unconventional harmonisation of simple melodies because, according to him, melodic simplicity implied fewer boundaries and showed no trace of the stereotypical joining of triads. This in turn meant more freedom in the harmonic treatment of the melody (Richter 2013, 114). In some other arrangements by Bártok he opted for a more stagnant chordal harmony as accompaniment (Vikárius 2009-2010, 113). Although the harmony in the earlier arrangements by Lopes-Graça was triadic and accessible, Brown (2010 50) mentions that in his later works the harmonic language became progressively bolder with more dissonant and non-traditional harmonies. In the folk music arrangements by Copland, the harmony is also not simple as he often used extreme registers, widely spaced chords, harmonic and melodic clashes, and he constantly writes parallel octaves, fifths and thirds (Kennedy 1999, 21). Parallel

chords are quite common in folk music (Richter 2013, 128); this characteristic of parallel chords and even open fifths in the men's and women's parts is also found in the choral arrangements of Alfvén (Leaf 2009, 23) and Markos (Péter 2009, 93). Britten (Roseberry 1961, 8) did not feel bound to adopt a traditional harmonic and cadential system in his folk music arrangements and preferred his own harmonic idiom.

Modal writing is another harmonic characteristic found in the folk music arrangements of a number of composers. Parker and Shaw showed a preference for modality and gapped scales over tonality in their arrangements. The frequent use of pedal points and ostinatos is also particularly present in Parker and Shaw's arrangements of modal melodies (Taylor 2012, 37). Markos is also quite fond of using modal techniques in his folk song harmonisations (Péter 2009, 93) and Lopes-Graça also pairs his common-practice harmonic motions with modal behaviour and drone notes (Brown 2010, 50). Britten's folk music arrangements also reveal a variety of modal techniques (Schnauber 2004, 9), like modal inflection, bi-modality and modal ambiguity (Schnauber 2004, 70).

Lastly, some characteristics regarding accompaniment in folk music arrangements are also identified in the literature. The accompaniment in Copland's arrangements serves many purposes, imitating certain instruments such as the banjo, for example, to create mood, to mirror the text and also to provide rhythmic drive (Kennedy 1999, 19). Copland also uses this rhythmic drive to create tension and keep the audience interested (Kennedy 1999, 21). Parker and Shaw also incorporated rhythmic drive in their accompaniments by using syncopations, strong background rhythms, metre changes, tenutos, ritardandos and silences to create a sense of vitality (Taylor 2012, 36). Copland was also known for his sparing use of material and he would, for example, use melodic fragments to construct the introduction of the accompaniment (Kennedy 1999, 21).

In the accompaniment composers use polyphonic as well as homophonic techniques. Péter (2010) indicated that Markos uses the two polyphonic construction methods, namely the technique of strict imitation and free imitation. Strict imitation is performed in unison, octaves, fifths or sixths and usually a single beat or two beats apart in a stretto (Péter 2009, 82). Free imitation is based more on the motifs and melodic turns, and the intervals are not maintained throughout the imitation, but merely outline the contour of the melody (Péter 2009, 84). In the arrangements by Jagamas a polyphonic approach also dominates with the use of strict and free imitation (Péter 2020, 310). His strict imitation uses the intervals of unison, octave, fifth, third and sixth intervals, and finding the imitation in stretto is also quite common (Péter 2020, 309). According to Brown (2010, 50), the use of homophonic and polyphonic textures is fairly equal in the arrangements of Lopes-Graça and his use of counterpoint is idiosyncratic and exceptionally well voiced. Frequent use of imitation in a variety of forms is also present in the arrangements by Parker and Shaw (Taylor 2012, 36).

3. Taljaard's Arrangements

Péter, (2009), Richter (2013) and Brown (2012) divide Béla Bártok's folk music arrangements into three categories. The first represents arrangements where the folk melody is the most important part of the work and the accompaniment, prelude, interlude or postlude of a piece have only a secondary role. In the second category of arrangements the importance of the folk melodies and the added part is almost equal: the 'folk melody plays the role of motto while the main, important element is that which is set around and beneath it' (Péter 2009, 75). In the third category the arrangement becomes an original work in itself and the folk melody used is regarded only as a motto. In this case we may say the arranger 'has completely absorbed the idiom of peasant music' (Richter 2013, 111).

Taljaard's oeuvre of arrangements includes many arrangements of folk music and Bartók's categories can be used and adapted to also place Taljaard's arrangements into three different categories. These three

adapted categories were also developed in collaboration with the composer (Taljaard 2021b, 1) arrangements where the melody is the most important part of the work and is left completely or virtually unchanged; 2) arrangements where the melody and added parts have equal significance and the arrangement almost becomes a new composition; and 3) original works that only cite or reference other compositions.

3.1. Arrangements Where the Melody of the Work is Completely or Virtually Unchanged:

- *Zwikumbukumbu 1* (2003). Four traditional Tshivenda songs arranged for voice and piano. Some of these were also used in his arrangement *Zwikumbu Zwingana* (2010)
- Siembamba' and Thula Thu' from *Zwikumbu Zwingana* (2010) for solo piano.
- *Zwikumbu Zwiraru* (2010) for two flutes, piccolo and piano.
- *Zwikumbukumbu 2* (2011)[3] for bassoon, vibraphone and marimba. Another traditional Tshivenda song is added to this collection.
- 'Thula, Sthandwa', a traditional Zulu lullaby from the set *Two lullabies* (2001)[4],
- *Thu'* (2011)[5] for high voices and *Thu'* (2011) for mixed choir and solo voices consisting of the two Zulu lullabies 'Thula tu' and 'Thula, Sthandwa'.
- *Kammakammaland, Boek 1* (2003 - 2004). Arrangements of traditional Afrikaans folk songs for mixed choir or solo voices.
- *Pages from a small diary* (2014-). Three traditional songs arranged for various vocal ensembles.
- *Chansons à Boire* (2013) – Second movement. Woodwind Quintet and piano and incorporates French folk songs.
- *Maybe one day, maybe Tuesday* (2020). Arrangements for solo voice, clarinet, bassoon and piano of Gershwin songs.

3.2. Arrangements Where Melody and Added Parts Have Equal Significance and the Arrangement Almost Becomes a new Composition:

- *Intermezzo* from the *Four Essays for String Quartet* (2001-2005).
- *Canon 1: Streams from four Canons on 'The water is wide'* (2011).
- *Hoqay Anti* (2013) and *Hoqay Antiki* (2013). Arrangements of traditional Afrikaans songs for orchestra.
- *Arie Antiche, Libretto 1* (2011). Arrangements of compositions by J.S. Bach, G.H. Stölzel, G. Caccini and A. Scarlatti for soprano and solo violin.
- *Brahms Wiegenlied* (2015) for vocal quartet and piano.
- 'Ihi' from *Zwikumbu Zwingana* (2010) for solo piano.
- 'Spi Mladénets' from *Two lullabies* (2001) for solo piano.

3.3. Original Works That Only Cite or Reference Other Compositions:

- *Chansons à Boire* (2013) – First and third movement for woodwind quintet and piano. The first movement of this work is based on the eponymous composition by Francis Poulenc. It is more than just an arrangement as it also contains quotations from a piano work by Poulenc, while the last movement is an arrangement of a melody by Poulenc.
- *Let the Games begin! The opening act* (2014) for vibraphones and marimbas. Segments of this composition are based on works by Scott Joplin and the character of the whole work also derives from Joplin's style.

My background as a pianist led me to focus on Taljaard's folk song arrangements for solo piano, *Two lullabies* (2001) and *Zwikumbu Zwingana* (2010) for solo piano. In the discussion of *Two lullabies* I first introduce the original melody of each work, reflect on the text and indicate the melodic changes made by the composer. Secondly, I discuss the tonality and harmony in each arrangement and apply Huovinen's (2002) guidelines where applicable and, lastly, I highlight prominent metric and rhythmical aspects in both arrangements with reference to the ideas of Justin London (2004).

The discussion of the three arrangements in *Zwikumbu Zwingana* is divided into two categories and I start again by introducing the original melody of each work, reflect on the text and indicate the melodic changes that the composer made. I then discuss the tonality and harmony in the arrangement and apply Huovinen (2002) guidelines where applicable. The category of metric and rhythmical aspects is left out in the discussion of the arrangements of *Zwikumbu Zwingana* as the metre and rhythm in these compositions are simple and straightforward. The findings in this article are derived from my own analyses and the composer's ideas conveyed through personal communications (Taljaard, 2020, 2021a, 2021b).

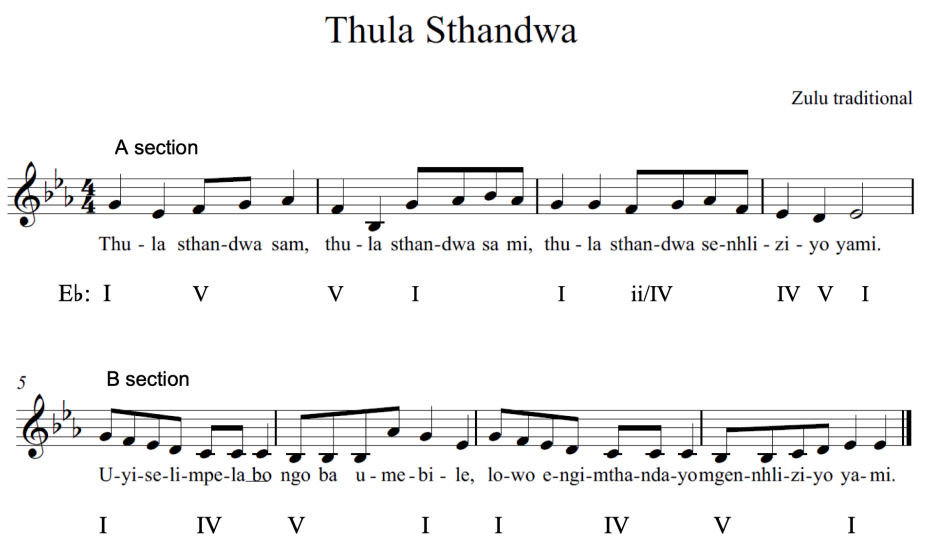
4. Two Lullabies

4.1. 'Thula, Sthandwa'

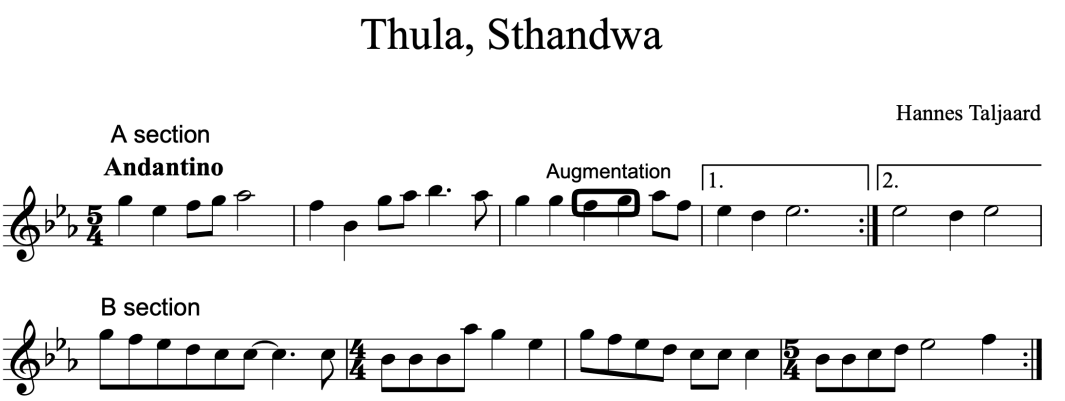
4.1.1. Melodic Adaptations and the Text

'Thula, Sthandwa' is a traditional Zulu lullaby. Extract 1 shows the original lullaby. The melody consists of two regular phrases, sections A and B. In Taljaard's arrangement for solo piano he uses the original melody exactly except for the change of the metre to $^{5}/_{4}$ timeby lengthening the last beat in each bar, except for the third bar of section A where he augments the third beat (see Extract 2.) In the B section he returns to the original metre for the two middle bars of this phrase (see Extract 2 bars 6-7). At the very end of this arrangement he stretches the last note of the bar even more, changing bar 22 to a $^{6}/_{4}$ bar. This strengthens the idea of a floating harmony in this bar, which will be discussed in more detail below. He ends the composition with three bars in $^{3}/_{4}$ time (see Extract 3).

Thula, sthandwa sam	
Thula, sthandwa sami	
Thula, sthandwa senhliziyoyami	Hush, my beloved sweetheart!
	Death, you are a thief for stealing
Uyise limpela bo ngoba umebile	The one I love with all my heart!
Lowo engimthandayo	
Mgenhliziyo yami	



Extract 1: 'Thula, Sthandwa' – Original melody. (Transcribed by Taljaard).[6]



Extract 2: 'Thula, Sthandwa' – Metric adaptations in the melody from Taljaard's arrangement.[7]

4.1.2. Tonality and Harmony

In 'Thula, Sthandwa' a continuous descending line of thirds is found beneath the simple original melodic line (see Extract 3). This descending line (starting on G and B♭ in bar 1) continues until the end of the repeat of the A section (bar 8). In bar 5 it seems as if this descending line of thirds is broken with a tenth (C and E♭), but this is merely an expansion of the third. Then the thirds descend again from the top note of the tenth. In relation to the harmonies implied by the melody, these thirds are sometimes in phase (see bar 1), creating common triads or tetrachords, often resulting in consonance, and sometimes out of phase (see bar 5), creating dissonance. This ever-descending line of thirds in the accompaniment prevents the leading tone from resolving; scale degrees 4 and 6 that resolve respectively to scale degrees 3 and 5 play a much more vital role in shaping the tonality in this arrangement. According to Huovinen (2002, vii), tonality has more to do with perception than with composition; with these two streams moving in and out of synchronisation with the harmony, as well as the leading tone not resolving (something that is quite perceivable when listening to a composition), the tonality might be perceived as unstable in this arrangement. The implied harmony from the original melody is simple and implies primary chords (see Extract 1), so if Taljaard wanted to make a tune-oriented arrangement, he would have built his harmony in the accompaniment on the primary chords. This, however, is not the case and he chooses to steer away from implied harmony when harmonising the melody.

The start of the melody opens up quite consonantly with the tonic triad of E♭ major in first inversion, but note that the E♭ in the melody is not heard on the first beat. Triads are more prominent in this arrangement and, for example, in the opening two bars there is one tetrachord present in each bar while the rest of the harmonies are triads (see Extract 3). The first phrase ends with a perfect cadence in bar 4 that consists of the mediant chord, which is a substitute for the dominant function; however, the long E♭ tonic in the melody falls against a suspension, the F and A♭ in the accompaniment are 4-3 and 9-8 suspensions, and resolve to chord I in the last beat of bar 4. This resolution is very brief before the second phrase starts (see Extract 10, bars 1-4) and might thus not be perceived by the listener as a very clear cadence.

The second phrase is more dissonant as the melody and thirds go out of synchronisation and the harmonic rhythm is more irregular. Tetrachords are also more prominent in the second phrase. It is difficult to analyse this phrase harmonically as the thirds and the melodies are out of synchronisation, so you can either analyse the harmonies that should actually go together or you can analyse them as they sound together. This creates tonal instability in this phrase, because even though some of the harmonies may look like simple triads, they would not sound that way as they are unsynchronised with the melody. This is a very simple technique Taljaard uses to create dissonance in this arrangement. In the cadence in bar 8 there is a submediant chord (vi), followed by a dominant function (V), which then resolves to the tonic function (I). In the final tonic chord of this second phrase the F from the dominant function is prolonged and added, and this creates dissonance and weakens the finality of this cadence (see Extract 3, bars 5-8).

The B section is heard only once from bars 9-12 and is never repeated again. In this section the descending third line in the bass disappears and is replaced with clashing trichords. This section is just a prolongation of the tonic harmony (E♭, G, B♭) with mostly accented non-chordal notes throughout the phrase. These accented non-chordal notes create dissonance in this phrase (see Extract 3, bars 9-12).

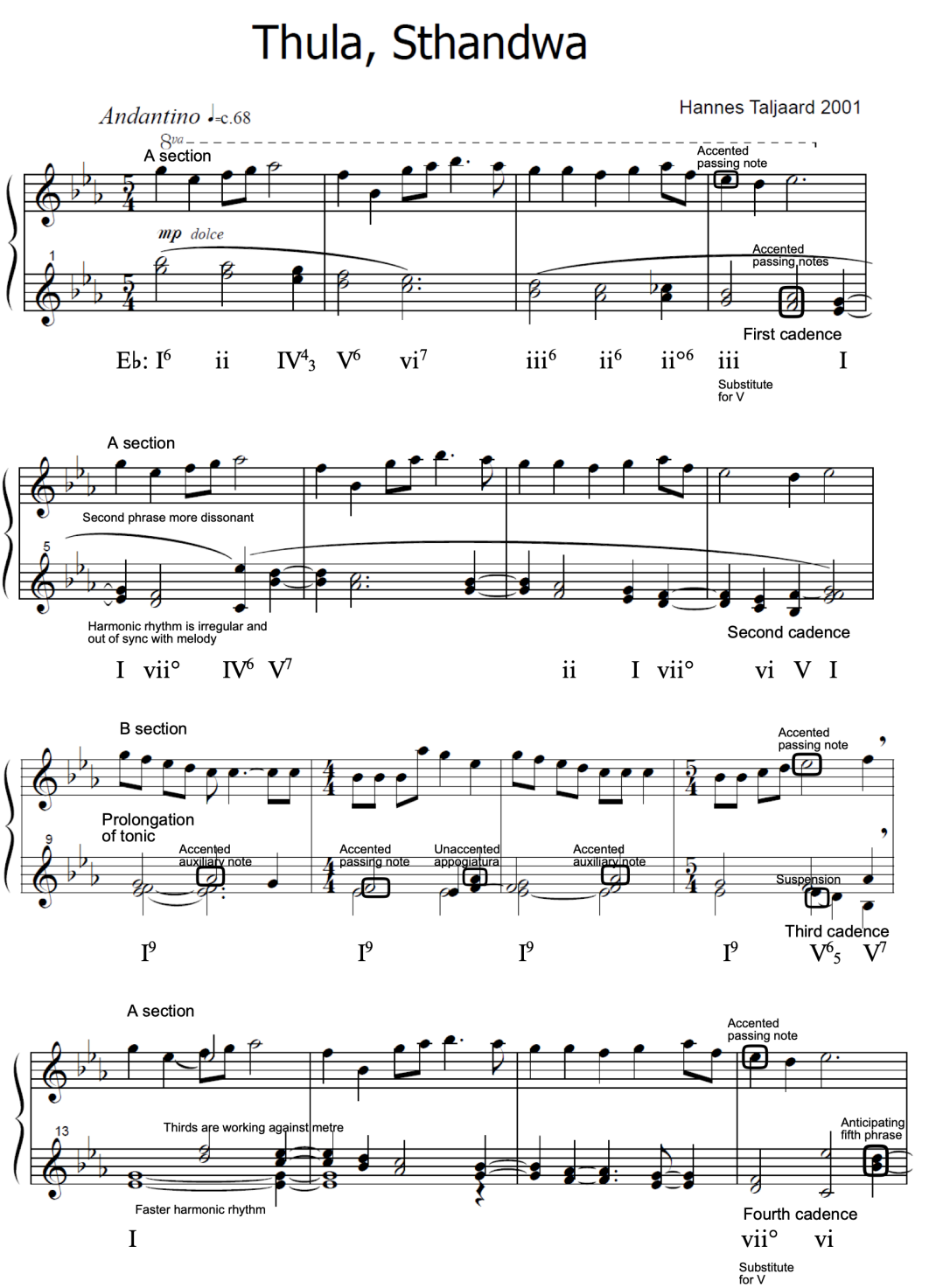
In the fourth phrase the melody from the A section is repeated and again the descending thirds are presented against the melody. The harmonic rhythm is much faster than before and the thirds are out of synchronisation with the melody again. The start of

the next phrase is already anticipated at the end of the fourth phrase in the thirds and this weakens the cadence and end of the phrase (see Extract 3 bars, 13-16).

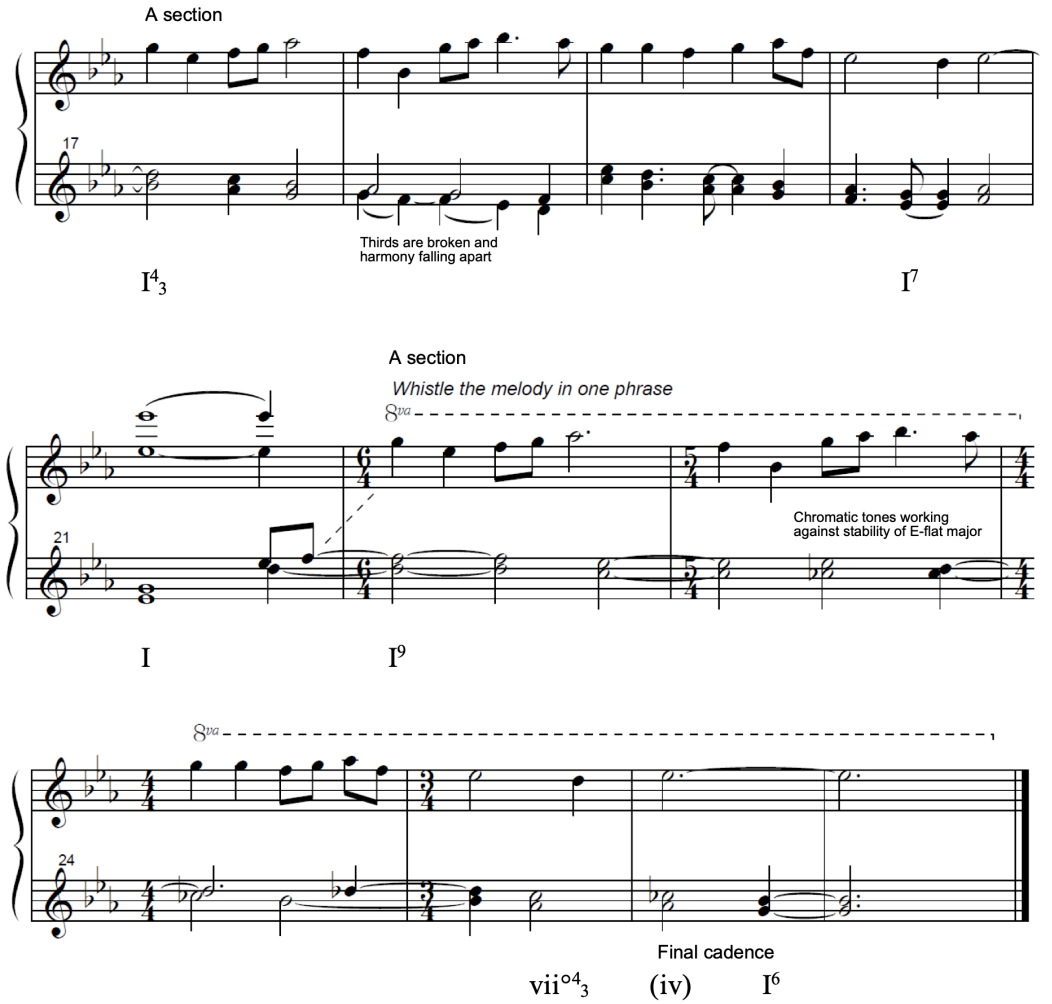
The melody from the A section is heard again in the fifth phrase, but in bar 18 the thirds are presented in a chain of suspensions to create a sense that the harmony is almost falling apart. This phrase end with the tonic seventh chord, approached with accented non-chordal notes. The accented non-chordal notes in the thirds falls together with the tonic E♭. This pattern is repeated, but the second time round it resolves to a clear tonic chord in bar 21. The final phrase starting in bar 22 is the most unstable phrase regarding metre and tonality and the harmony is left floating. It seems as if the thirds are in synchronisation again with the harmony, but the metre changes almost every bar and the presence of the chromatic tones works against the tonal stability of an ending in a clear E♭ major. The final cadence goes from a seventh chord on chord vii°, which is a substitute for chord V to chord I in first inversion with an accented chromatic passing note (C♭-B) and a 4-3 suspension (A-G). The two suspension notes can also be interpreted as the minor subdominant chord, a borrowed chord from the tonic minor. The subdominant falls on the strong beat and is in root position against the first inversion of the tonic, which further creates tonal and metric instability. As the composition ends with the tonic in first inversion and the actual tonic note is quite high against the G-B♭ in the bass line, it can almost sound like an ending in G minor. Contrary to the expectations of listeners (who would expect the work to end in a more stable tonic), this work becomes increasingly more chromatic towards the end, creating the perception of a floating harmony (see Extract 3.)

Taljaard likes to colour subdominants and in 'Thula, Sthandwa' he applies all three strategies for colouring subdominants already mentioned in section 2.1 (Taljaard, 2018, 18). First, he substitutes the subdominant chord with ii or vi. Although vi is sometimes also used as the substitute for the tonic chord, examples where the subdominant is substituted can be seen in Extract 3 bars 1^3 (chord ii), 3^3 (chord ii^6), 7^2 (chord ii), 8^2 (chord vi), 9^3 (chord ii), 10^2 (chord ii), 11^2 (chord ii), 17^2 (chord ii^6), 19^2 (chord ii^6), 20^1 (chord ii^7). Secondly, he also adds tones to the subdominant chords and turn them into seventh chords. The adding of tones can be seen in Extract 3 bars 9^3, 10^3 and 11^3, while examples where he turns the subdominant chords into seventh chords can be seen in Extract 3 bars 1^5, 13^5 and 14^3. Lastly, he colours subdominants by using minor triads on the fourth degree and the major triad on the sixth degree in major keys. This principle can be seen in 'Thula, Sthandwa' Extract 3 bar 26. Taljaard uses all three methods that he discussed in his article to colour the subdominants in 'Thula, Sthandwa'.

The whole piece remains in E♭ major and no modulations are present, although we hear some borrowed chords from the tonic minor in bar 3 (chord ii°), bar 23-24 ($\flat VI^7$), bar 24 (minor v) and bar 26 (minor iv). Taljaard is also fond of using pandiatonic harmony by regularly adding notes to the diatonic scale of E♭ major and thus creating dissonance. If we apply Huovinen's ideas to the tonality, the foundation was laid, albeit not strongly, for E♭ major as the three functions (tonic, subdominant and dominant) are present in the first two bars already. However, because of the long and metrically strong suspension notes and the very short and fleeting resolution of the cadence in the first phrase, this cadence will not be perceived as strong when listening to it. The only IC5 interval found in the beginning of this piece is B♭ to F that occurs in the second bar, with B♭ at the bottom. This B♭ is the dominant note of E♭ major and does not strengthen the tonic key. He also uses extreme registers and this arrangement is performed very high in the opening phrase and final phrase. For a listener it is also more difficult to perceive tonality and harmony in such a high register. The accompaniment in thirds that forms the harmony and moves in and out of synchronisation with the melody, thus switching between consonance and dissonance in the harmony, will make it difficult for a listener to perceive the functional triads and will interfere with laying a clear foundation for E♭ major.



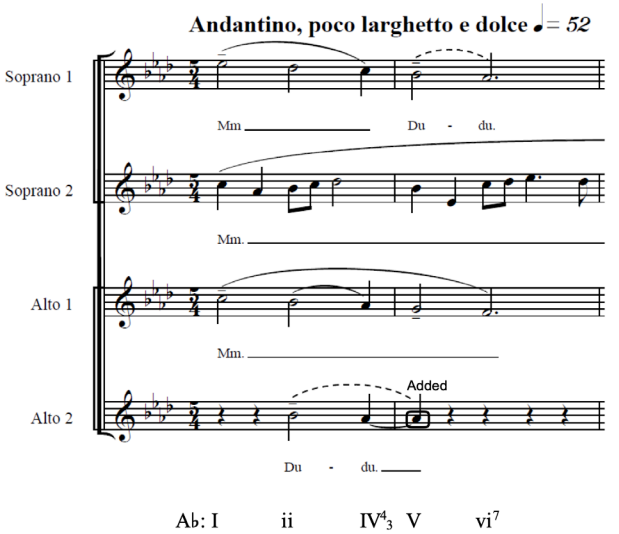
Extract 3: 'Thula, Sthandwa' – Solo piano version.[8]



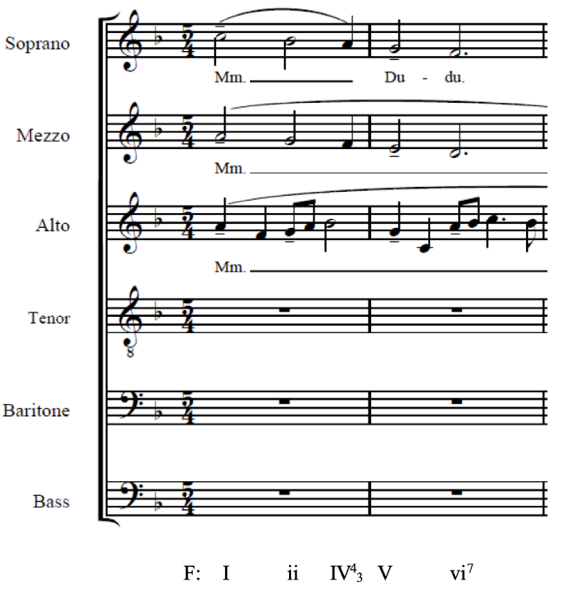
Extract 3, continued.

This piano arrangement of 'Thula, Sthandwa' was also adapted for choir high voices (2001) and for mixed choir (2011). As these choir adaptations do not fall within the scope of this article, which focuses on the solo piano arrangements, I will only deal with these briefly.

These adaptions are similar to the piano arrangements. The metric changes within these pieces remain the same as in the piano arrangement, and the same harmonies and descending lines of thirds are used against the same melody in the A section (see Extracts 4 and 5).



Extract 4: 'Thula, Sthandwa' – (choir high voices) Bars 1-2.

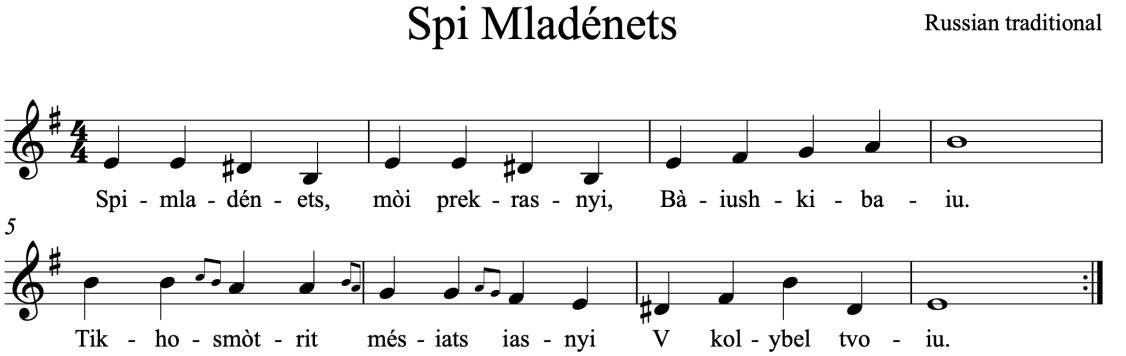


Extract 5: 'Thula, Sthandwa' – (choir mixed voices) Bars 1-2.

4.2. 'Spi Mladénets'

4.2.1. Melodic Adaptations and the Text

This composition is an arrangement of a traditional Russian or Cossack lullaby written by Mikhail Lermontov in 1840 (Gottesman, 2017). Taljaard uses an E-minor transposition of the F-minor melody, which consists of two regular phrases (see Extract 6).



Extract 6: 'Spi Mladénets' – Original melody (Commins 1967, 190).

The original song of 'Spi Mladénets' has six verses. I present the words transliterated) and translation of the first verse by Commins (1967, 191).

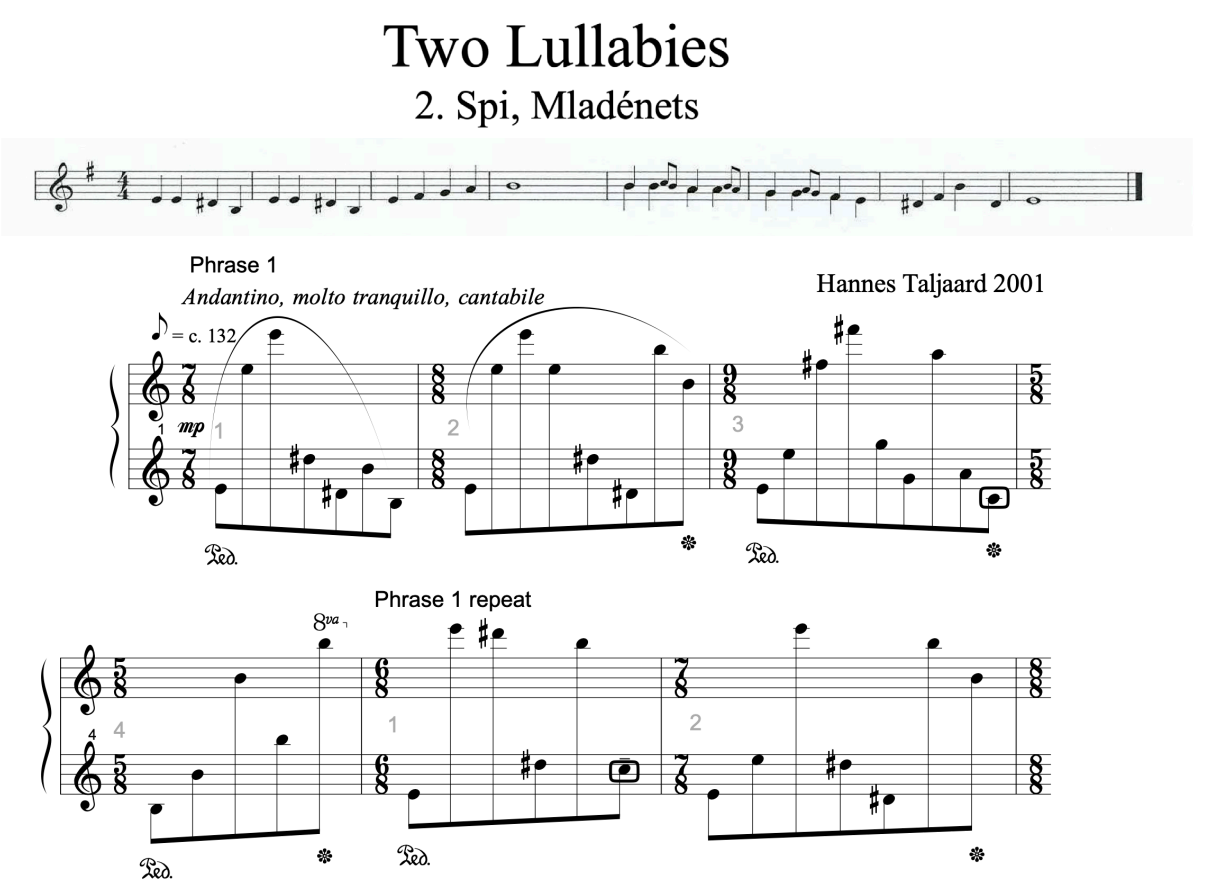
Spi, mladénets, moi prekrásnyi,	Sleep, my baby, sleep, my pretty,
Báiushki, baiú	Bai-ush-ki bayu,
Tíkho smótrit mésiats iásnyi	While the moon is shining clearly
V kolybél' tvoiú	From above on you,
Stánu skáazyvat ia skázki	I will tell you many stories
Pésenku spoiú,	And will sing to you!
Ty dremli, zakrývshi glázki,	Close your eyes and keep on dreaming,
Báiushki-baiú	Bai-ush-ki bayu!

The pitch-classes of the original melody are used almost exactly in the arrangement, but the notes are repeated in different octaves and scattered across the registers which, along with the effects of the pedal on the melody and harmony, hides the melodic curve of the original melody. Thus, this arrangement falls into the second category of arrangements by Taljaard as it almost becomes a new and original composition. Bars 1-4 of the original melody coincide with bars 1-4 of the arrangement. Bars 5 and 6 of the original melody, however, get two full bars each in the arrangement. Bar 5 of the original melody coincides with bars 5 and 6 of the arrangement and bar 6 of the original melody coincides with bars 7 and 8 of the arrangement. In Extract 7 I indicate the bar number of the original melody with a grey marking. The augmentation of bars 5 and 6 causes the ornamentation from the original melody (as presented by Taljaard) to become more prominent as they are treated as full notes of the melody in the arrangement. The original melody is repeated twice in the arrangement. In the first repetition, bars 1-4 from the original melody are repeated in the arrangement; in the second repetition bars 5-8 of the original melody are repeated in the arrangement. Taljaard changes each repetition through the change of the bar lengths, the contour of the note patterns, the repetition of different notes and the registers in which the notes from the original melody are placed and repeated (see Extract 7)

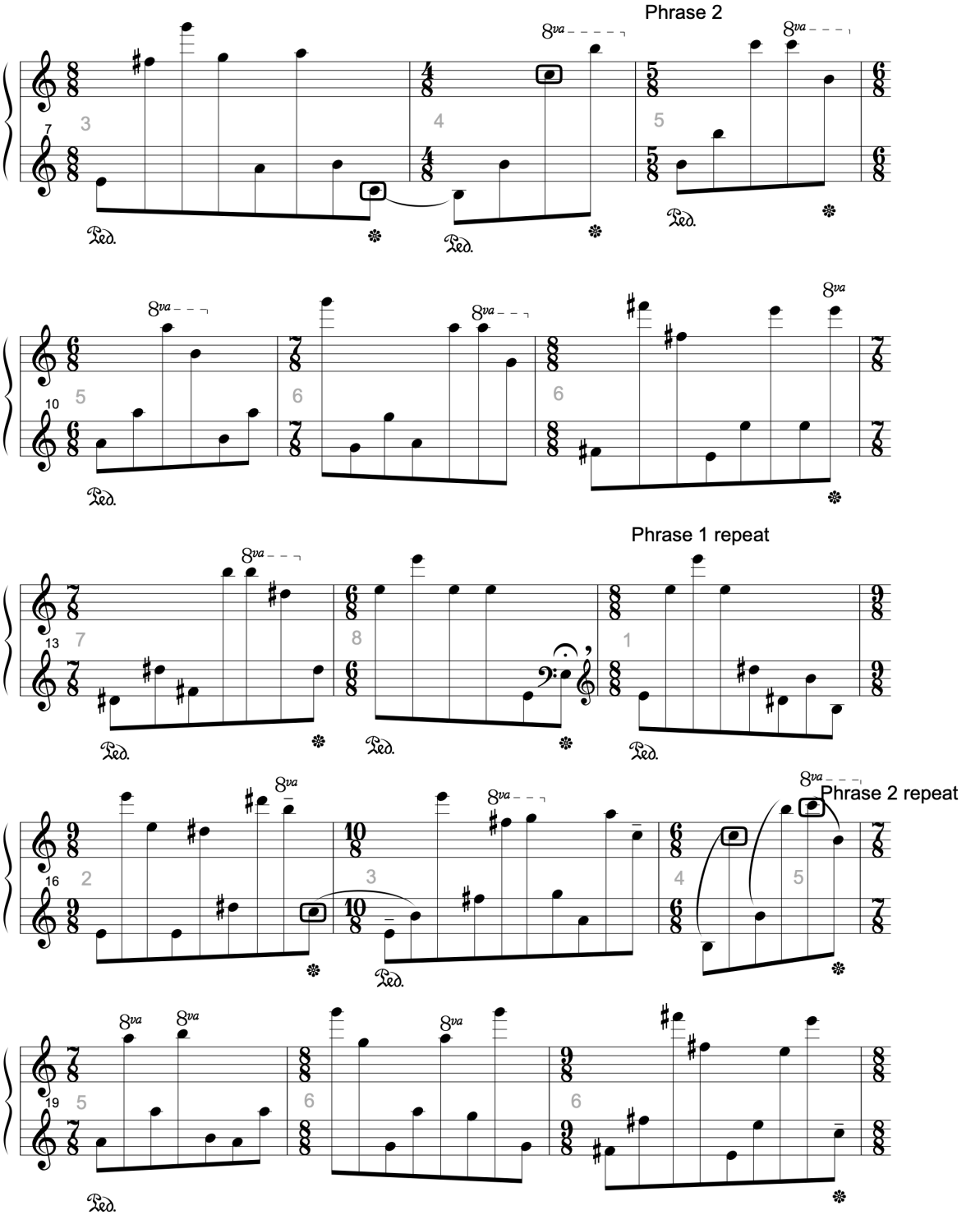
The first time a note is heard that is not in the original melody is the C in bar 3 (see Extract 7.) It is then added more often, also found in bars 5, 7, 8, 16, 17, 21, 23, 28. What is interesting about the adding of the C is that, apart from the ornamentation in bar 5 of the original melody, C is not present at all in the original melody. In the arrangement this added C is almost always followed with a B (except in bars 5 and 6 and bars 21 and 22), either in the same octave or in another octave, serving as a tendency note leading to the dominant (B) of E minor (see Extract 7). In bars 5 the C moves to the E (the tonic) and in bar 21 the C moves to the D# and acts as an echappée between the E and D# of the original melody. As the C is not present in the original melody, adding this note throughout the arrangement also disguises the original melody and this

C tends to lean to the note of B most of the time, thus strengthening the dominant function in E minor. This strengthening of the dominant function creates tension in this arrangement, which then finally resolves to E in bar 14 and bar 29.

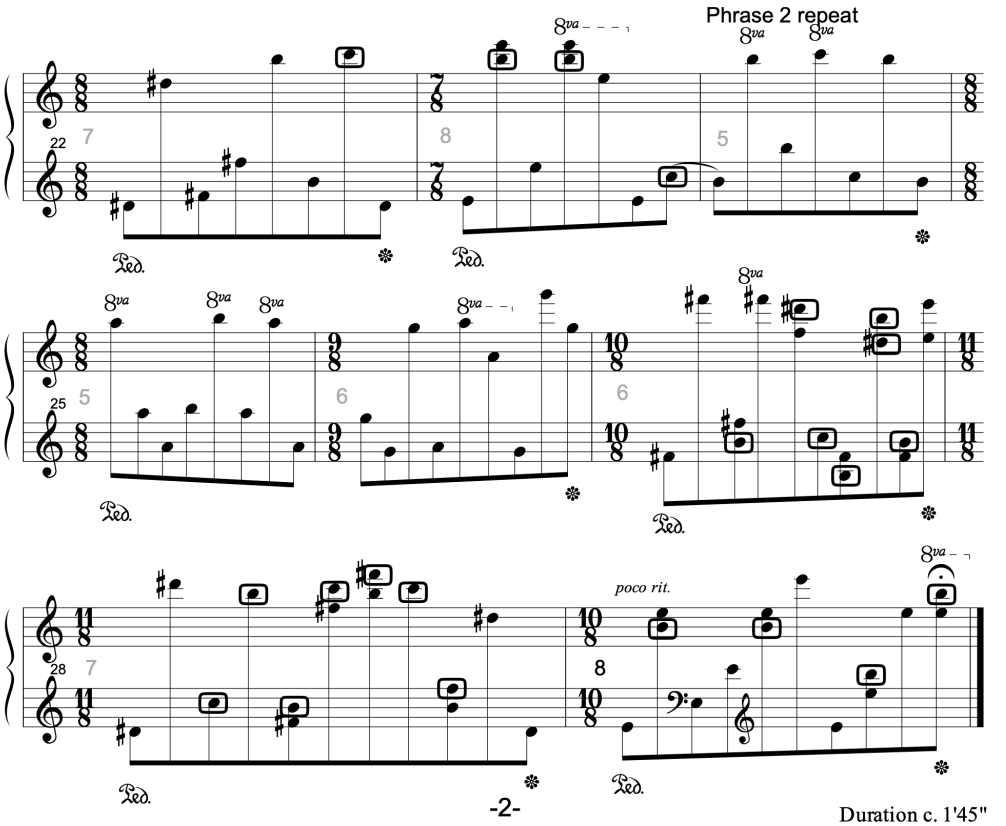
In each bar the contour starts low and then moves up and back down, except in bars 11, 14 and 20, where the contour of the notes start high. As the same contour is not maintained throughout the arrangement, the perception of the listener is disrupted by these changes in the contour and thus the recognition of the original melody is further hindered. The groups in bars 11 and 20 start high, go down and back up again, but the group in bar 14 starts high and ends low. This is because this bar also marks the end of the melody, and in bar 15 the repetition of the melody starts. Towards the end of the piece Taljaard added more notes that do not form part of the original melody and it gradually becomes harder to follow the contours and to perceive the original melody. All the added notes that do not belong to the original melody are indicated with a black square around the note in this arrangement. It becomes clear in bars 27-29 of Extract 7 that the number of added notes increases towards the end of the piece. Another important factor that contributes to this loss of the original melody is the fact that the bar lengths also increase towards the end of the piece, so the repetition of a single note from the original melody increases which interferes with the perception of the flow of the original melody and melodic contour.



Extract 7: 'Spi Mladénets' – Solo piano version.



Extract 7, continued.



Extract 7, continued.

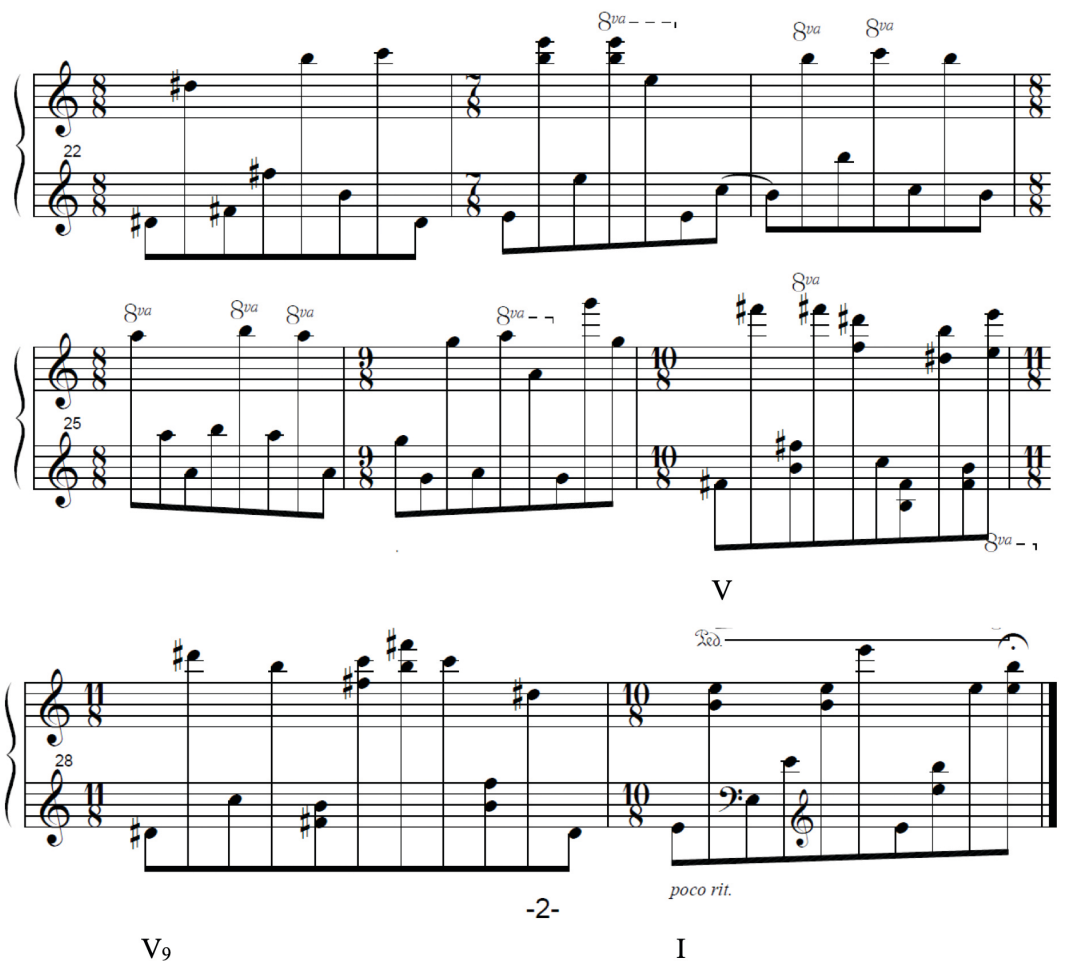
4.2.2. Tonality and Harmony

The first time any form of vertical harmony is introduced into 'Spi Mladénets' is in bar 23, where the B is introduced as a perfect fifth above and below the tonic of E. In bar 27 the first complete harmony is formed – the dominant harmony of E minor. This is the first and only harmony that sounds clearly. In bar 28 this dominant harmony continues. The C is found in bars 27 and 28 and, if you consider the C as part of the chord, chord V^9 is formed. Taljaard again uses pandiatonic harmony. This chord resolves to chord I in the final bar but again it is an open fifth, ending the piece with tonal ambiguity (see Extract 8 bars 23–29).

Even though it seems that there is no vertical harmony for most part of this piece, the pedal indications play an important role as the sustaining of certain notes creates harmonic sounds. For example, the first two bars form a dissonant harmony containing the notes of the first two bars of the original melody (E, D#, B) and form the Pitch Cluster set {0 1 8}. These three pitch-classes are always found underneath a single pedal indication. The tetrachord in bar 3 of the original melody is also sustained with one pedal indication, creating another dissonant harmony and the set {0 2 3 5}. This tetrachord is also always found underneath a single pedal indication in this arrangement and Taljaard's intention with these two sets {0 1 8} and {0 2 3 5} is to let those pitch-classes always sound together. In bars 10-12 and bars 19-21 however, he extends the pedal indication to also include B in this tetrachord and extend the set to {0 2 3 5 7}. This is interesting, because for most of the piece the pedal indications only combine

notes from the same bar from the original melody, but with set {0 2 3 5 7} notes are combined from different bars from the original melody.

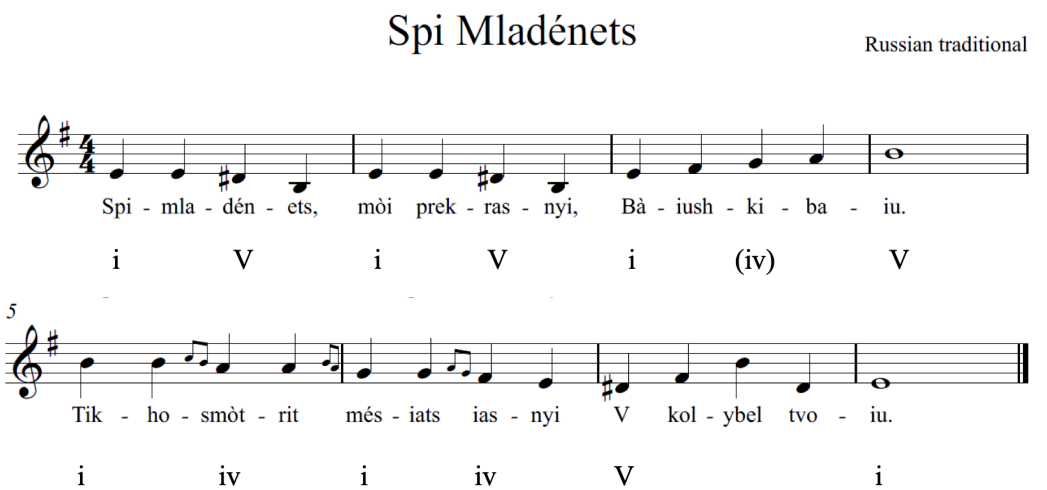
In bars 8-12 (Extract 7) each bar contains either a major or a minor second, sounding again within one sustained pedal, creating further dissonance. Furthermore, in these bars, non-chord notes resolve, but the resolutions are also caught within one sustained pedal indication, which weakens the feeling of resolution. (see Extract 7 bars 8-12.). He also expands on the dissonance further in bars 23-24 and bars 25-26 by again lengthening the pedal indications. In bars 23 and 24 the open fifth (E to B) sounds with the minor second above B (C) creating the set {0 4 11} and in bars 25 and 26 he combines two major seconds creating the set {0 2 4}. With set {0 4 11} and set {0 2 4} Taljaard again combines notes from different bars of the original melody. According to Taljaard (2022) the pedal indications in bars 23 and 24 implies the tonic function (the E and B) with an added auxiliary note (C) and in bars 25 and 26 the subdominant function (chord iv^7 is implied (A and G) with an added second (B). This subdominant function prepares the dominant function that follows in bar 27.



Extract 8: 'Spi Mladénets' – Harmonies in bars 23-29.

In the original melody the dominant is the lowest and highest note and thus more prominent than the tonic. In the arrangement this is the case as well and why the added C resolving to the B is already added early in the arrangement. The dominant remains prominent in the rest of the arrangement. This C almost always resolves to the dominant note B, further emphasising the dominant function. This is why the dominant is the only clear harmony found in the piece in bars 23, 27 and 28 (see Extract 8). The harmonies sustained through the pedal are almost always dissonant, except for bars 13, 27 and 28, in which the dominant chord is sustained with the pedal. This idea stems from the original melody, as bar 7 in the original melody is also just a melodic treatment of the dominant chord (see Extract 6). This further highlights the dominant chord. Taljaard uses these techniques to ensure that the dominant harmony is also more prominent in the arrangement, emphasising this aspect of the original melody.

The implied harmonies of the original melody are indicated in Extract 9. In the first bar of the original melody the tonic and dominant chord are implied. In Taljaard's arrangement he merges these two harmonies together by a sustaining pedal. The implied dominant harmony from bars 4 and 7 of the original melody is kept the same in the arrangement and is not merged with any other harmonies. In bars 5 and 6 of the original melody the tonic and subdominant harmonies are implied. Interestingly, Taljaard does not merge these harmonies again with the sustained pedal but augments the ornaments, thus combining the B and rhythmically augmented C (Minor 2nd), with a single pedal indication and then A and rhythmically augmented B (Major 2nd) in another single pedal indication. So even though he is not merging the harmonies, he still creates dissonance by augmenting the ornamentations to full quavers, sustained with the pedal.



Extract 9: 'Spi Mladénets' – Implied harmony in original melody. (Commins, 1967, 190).

As with 'Thula, Sthandwa', Taljaard does not use a tune-oriented harmony and he also does not use functional harmony in the harmonisation of 'Spi Mladénets' (Richter 2013, 119). He brings this arrangement into a more contemporary art idiom with the use of sets, tetrachords and dyads (major and minor seconds) that are created through sustaining the pedal; the piece almost becomes a new composition. He does, however, mostly use the notes from the original melody and creates his harmonies through these notes and sustaining the pedal. It would be difficult for a listener to lay the foundation of E minor when applying Huovinen's

ideas about perception. This is because of the dissonant sustained harmonies in the opening of the piece and the stronger dominant are presented, without a clear tonic. The tonic note E is used and the piece also ends with the open fifth added above the tonic note, but the full tonic harmony is never heard in the arrangement. The absence of the primary functions in the beginning also contribute to the tonal instability: the piece does not contain a clear perceived subdominant chord (only implied in bars 25 and 26) and the tonic chord is heard only at the very end of the piece and then it is in open fifths. However, this open fifth is an IC5 interval and the tonic note (E) is at the bottom and will thus be perceived more clearly, but there are no IC5 intervals at the beginning of the piece. The tonic note, however, is prominent in the first few bars, but rapidly changes registers. The extreme registers and spacing of notes, the absence of the subdominant, and the dissonant harmonies created through the sustained pedal all contribute to tonal instability in this arrangement.

4.3. Metre and Rhythm in 'Two Lullabies'

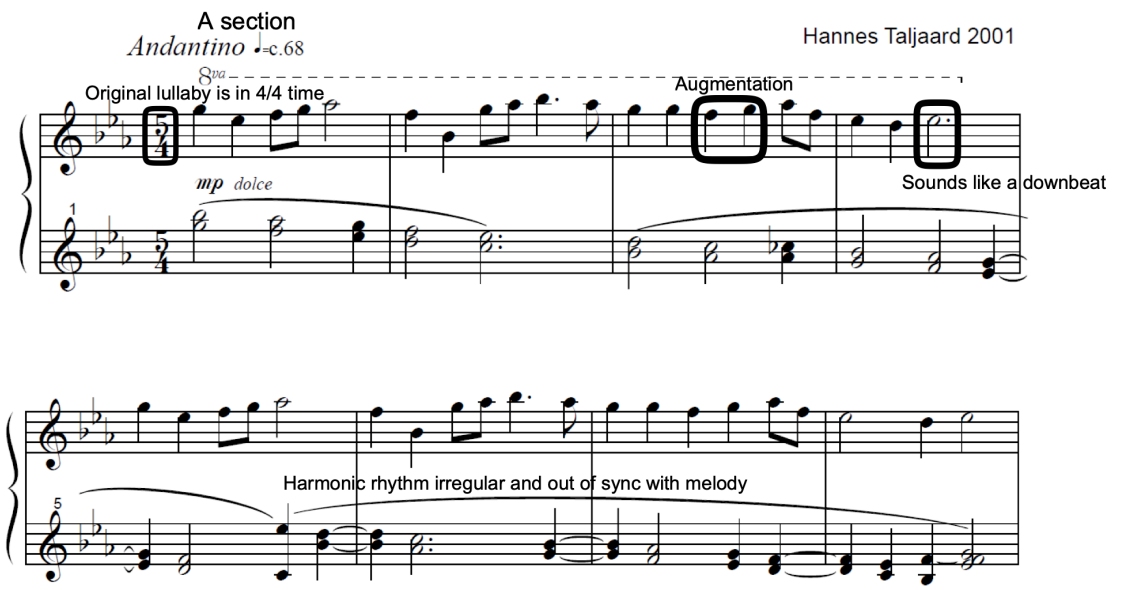
The tension between stability and instability regarding metre, and the transformation from one to the other, is a foundation in the arrangements of both 'Thula, Sthandwa' and 'Spli Mladénets'. Both these arrangements have similar points of departure as neither contain all three levels required to form a metrical pattern. In terms of Justin London's ideas, a listener will have difficulty entraining a metrical pattern in these two arrangements.

In 'Thula, Sthandwa' the metre is $^{5}_{4}$ most of the time, but bars 10, 11 and 24 are in $^{4}_{4}$, bar 23 in $^{6}_{4}$ and the final two bars in $^{3}_{4}$ time (see Extract 3). These changes in metre make it difficult for the listener to entrain a specific metre when listening to this piece. Even though one may argue that the $^{5}_{4}$ metre would be entrainable as it is prominent in most of the piece, this is not the case. Usually $^{5}_{4}$ is subdivided into either 3+2 or 2+3 rhythms. If the subdivision is very clear and stable, it is easy to entrain the metre; in 'Thula, Sthandwa', however, this subdivision is not consistent (see Extract 10.). Table 1 gives the metre and subdivisions according to the melody from each bar in 'Thula, Sthandwa', indicating the most basic changes in metre and subdivisions in this arrangement.

Table 1: The different metres and different subdivisions of the $^{5}_{4}$ time in 'Thula, Sthandwa'.

1 **5** (3 + 2) **4**	**5** (3 + 2) **4**	**5** (2 + 3) **4**	**5** (2 + 3) **4**
5 **5** (3 + 2) **4**	**5** (3 + 2) **4**	**5** (2 + 3) **4**	**5** (2 + 3) **4**
9 **5** (3 + 2) **4**	**4** **4**	**4** **4**	**5** (2 + 3) **4**
13 **5** (3 + 2) **4**	**5** (3 + 2) **4**	**5** (2 + 3) **4**	**5** (2 + 3) **4**
17 **5** (3 + 2) **4**	**5** (3 + 2) **4**	**5** (2 + 3) **4**	**5** (2 + 3) **4**
21 **5** (5) **4**	**6** **4**	**5** (3 + 2) **4**	
24 **4** **4**	**3** **4**	**3** **4**	**3** **4**

Other techniques Taljaard uses in this arrangement to further hide the metre are (a) the use of long notes and prominent triads on the traditionally weaker beats of the bar and (b) triad patterns in the accompaniment that work against the metre. For example, in bar 4 the second Eb on the dotted minim sounds much stronger than the first Eb , creating the feeling of a downbeat on this note. The Eb – G in the accompaniment at the end of this same bar also sounds like a downbeat as this is the tonic triad and the resolution of the preceding suspensions (see Extract 10). The Bb – D in the accompaniment at the end of bar 5 also feels like a downbeat, because it is a consonant dominant triad and starts a new phrase. From here on the duration of the thirds works against the melody and does not follow a rhythmical pattern. According to London (2004, 18), three levels are important to form a metrical pattern: the beat or *tactus;* the subdivision of the beat; and the measures. Of these three levels only the beat or *tactus* is clear in this arrangement. The second level is not clear and consistent, as Taljaard switches these sub-divisions around between 2+3 and 3+2, while the third level is unstable as the metre constantly changes. Thus, Taljaard undermines any attempt to entrain the metre in this arrangement.



Extract 10: 'Thula, Sthandwa' – Bars 1-8.

In 'Spi Mladénets' the same metrical principles are applied and it is very difficult to entrain any metrical pattern as the metre changes in every bar except in bar 24 (see Extract 7.) The number of beats in a bar increases by one quaver in each of the first three bars of the original melody, while the last bar of each phrase is the shortest. The same pattern is followed with each repetition of phrase 1 of the original melody (see Extract 7 bars 1-4). When the first phrase is repeated again in bar 15, the groups of quavers are lengthened. It starts with an $^{8}/_{8}$ bar and from here on the bars again become gradually longer, with the longest bar being the second last bar of the melody in $^{11}/_{8}$ time. The last bar of the phrases is still the shortest bar, even though the bars are getting longer overall. Table 2 shows the metric changes from each bar in 'Spi Mladénets', indicating the many changes in metre in this arrangement. The bars marked grey are the only two linking bars that have the same metre.

Table 2: Changing Metres in 'Spi Mladénets'.

1 7/8	8/8	9/8
4 5/8	6/8	7/8
7 8/8	4/8	5/8
10 6/8	7/8	8/8
13 7/8	6/8	8/8
16 9/8	10/8	6/8
19 7/8	8/8	9/8
22 8/8	7/8	7/8
25 8/8	9/8	10/8
28 11/8	10/8	

Because of these changing metres and the leaps in contour, it is very difficult to hear whether the patterns are even or to entrain any sort of metrical pattern. The three levels that London (2004, 18) describes are again not recognisable. The quaver beat or *tactus* is clear; however, the subdivision of the beat is not present and the measures, as the third level, are very unstable as each measure changes and it is impossible to predict where the next downbeat will be. Here we find a subtle difference between the two pieces in this collection. 'Thula, Sthandwa' has moments where the metre is somewhat more stable, as in the three opening bars before it becomes more unstable in bar 4. This happens throughout the piece and the changing metres also contribute to this instability. In 'Spi Mladénets' the stability lies in the beat or *tactus*, which is a stable quaver, but this beat is found in an unstable metric pattern where the metre is constantly changing, even from the opening.

For Taljaard, how a listener will perceive tonality and metre is very important in his compositions and arrangements. This can also be seen through the ideas of the authors he identifies with. Both London's and Huovinen's ideas on metre and tonality take perception as a basis. Taljaard often uses these ideas as a technique in his arrangements to work against the listeners' perception, be it with metre or tonality. These techniques also place his arrangements in a contemporary art music idiom.

5. Zwikumbu Zwingana

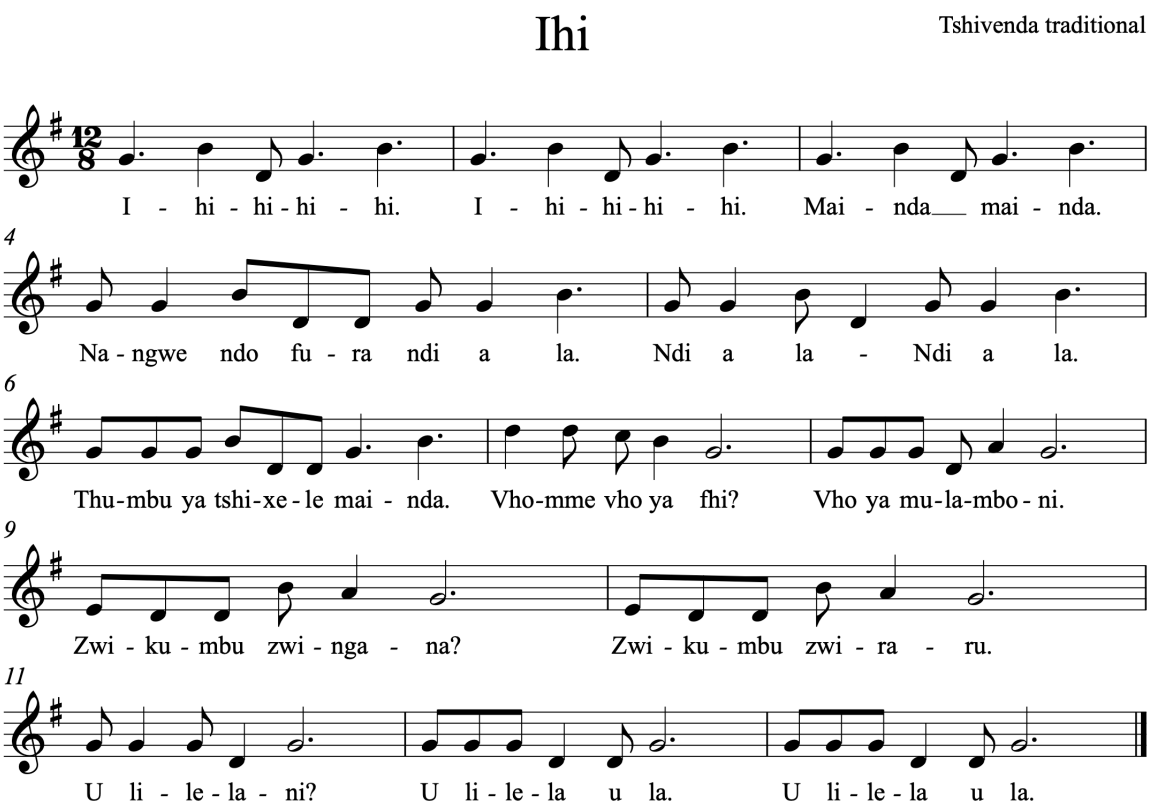
5.1. 'Ihi'

5.1.1. Melodic Adaptations and the Text

The first arrangement of 'Ihi' for voice and piano was made in 2003. In this arrangement the original unaltered melody is heard in the voice part (Extract 11) with piano accompaniment. The original melody consists of the notes from the tonic harmony throughout the piece. This tonic chord is alternated with the dominant chord at the cadences. In bar 7 the first passing note (C) is used. In bars 9 and 10 more passing notes (A in bars 9 and 10) are used, as well as tendency notes (A in bar 8 and E in bar 9 and 10). These tendency notes resolve to notes of the tonic chord. The E resolves to D and the A resolves to G.

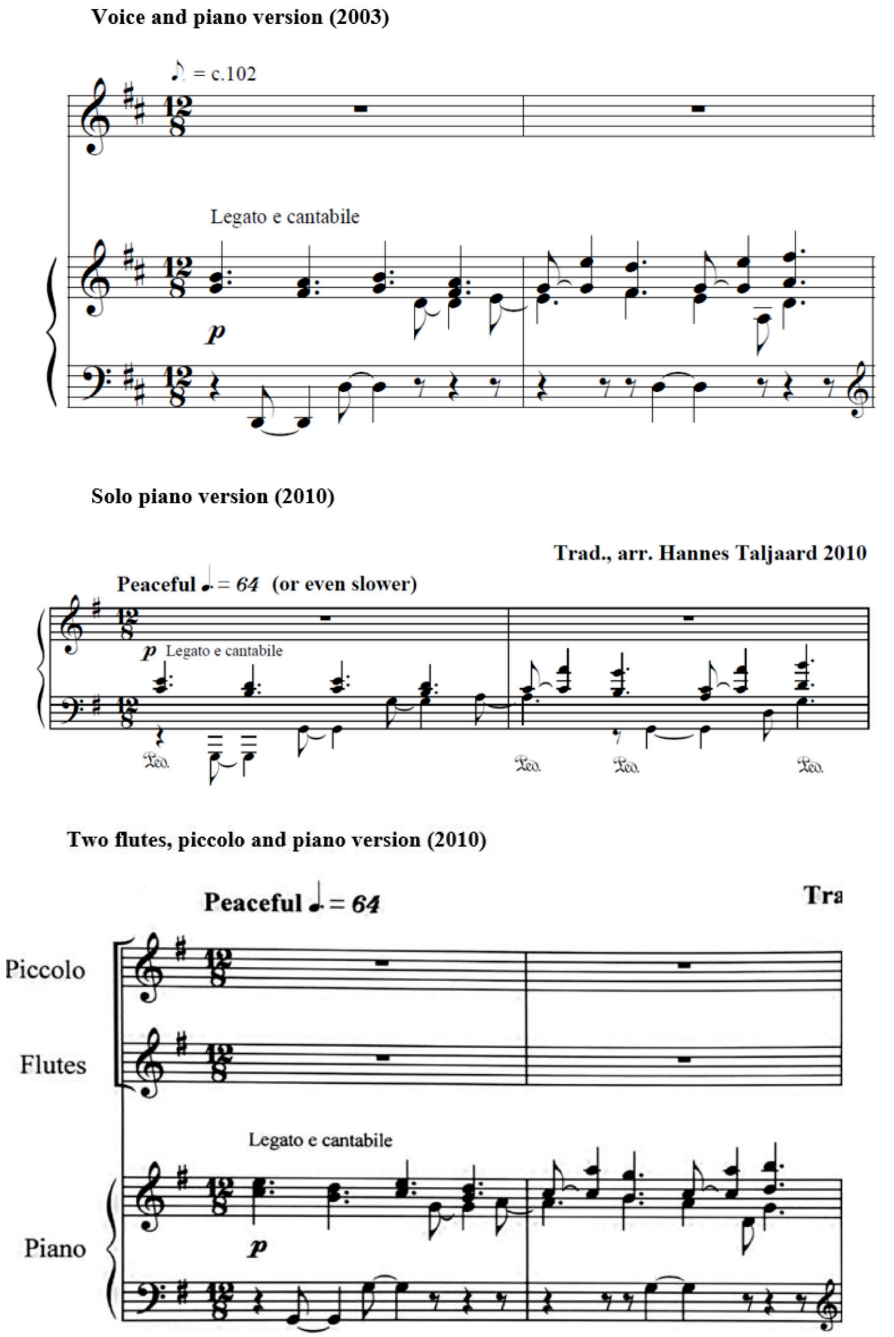
The D-G movement in the final three bars (Extract 11 bar 11, 12 and 13) could imply a perfect cadence (V-I). Furthermore, the A in bar 8 can be viewed as a non-chordal tendency note, or it can also form the pattern 2-1 in the perfect cadence and thus imply dominant harmony. Thus, while the melody is clearly built on the tonic chord with very few non-chord notes, the dominant harmony is implied at the cadences in the original melody.

Ihi, Ihi. Mainda, mainda	Be quiet. It is early summer.
Nangwe ndo fura, ndi a la	I continue eating, even though I am sated.
Ndi a la, ndi a la.	I am eating, I am eating
Thumbu ya tsixele mainda.	Early summer, the stomach of the babysitter.
Vhomme vho ya fhi?	Where has the mother gone?
Vho ya mulamboni.	She has gone to the river.
Zwikumbu zwingana?	With how many calabashes?
Zwikumbu zwiraru.	With three calabashes.
U lilela ni?	Why does the baby cry?
U lilela u la. U lilela u la.	She cries because she is hungry.

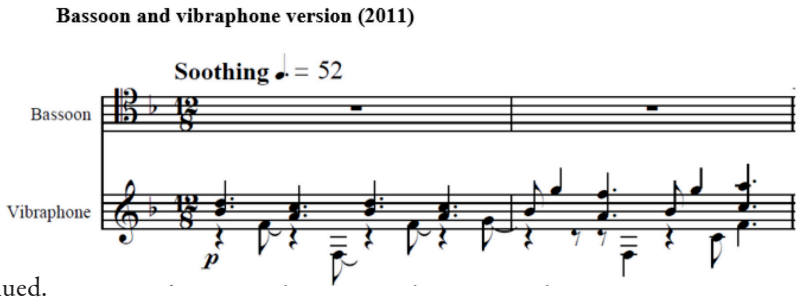


Extract 11: 'Ihi' – Original melody (Kruger 2004, 30). Copyright: Jaco Kruger, used with permission.

In the piano accompaniment of the original composition, Taljaard creates a rocking and soothing rhythm, typical of the lullaby. This same accompaniment pattern is also used in the version for solo piano, the version for two flutes, piccolo and piano, as well as in the bassoon and vibraphone version (see Extract 12.)



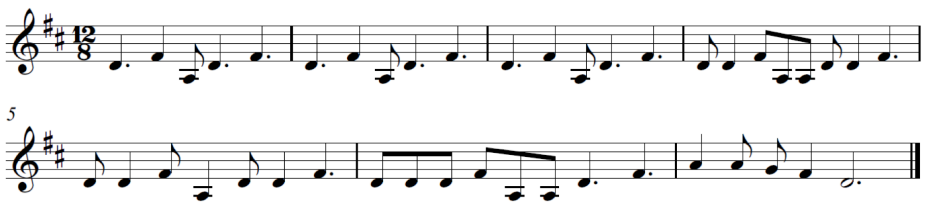
Extract 12: 'Ihi' – Bars 1 – 2 of the different versions.



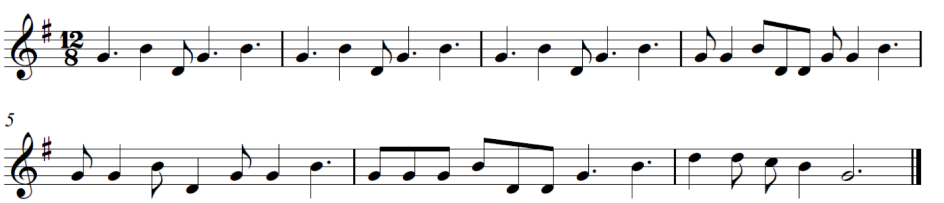
Extract 12, continued.

While, in the other versions, the original melody is unaltered, in the solo piano version this is not the case. Although the melody is recognisable, it is disguised through sustaining certain notes of the melody and passing the melody between different registers, which obscures the melodic curves. In the middle section from bars 10 to 22 (Extract 15), the melody is altered and becomes unrecognisable, almost turning the arrangement into a new composition. In bar 23 (Extract 15) the original melody returns clearly and the arrangement ends with a return of the opening motif in the final bar.

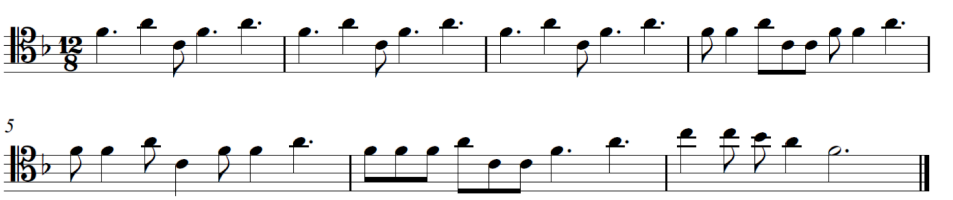
Melody in voice and piano version (2003) – Bars 3-9



Melody in two flutes, piccolo and piano version (2010) – Bars 3-9



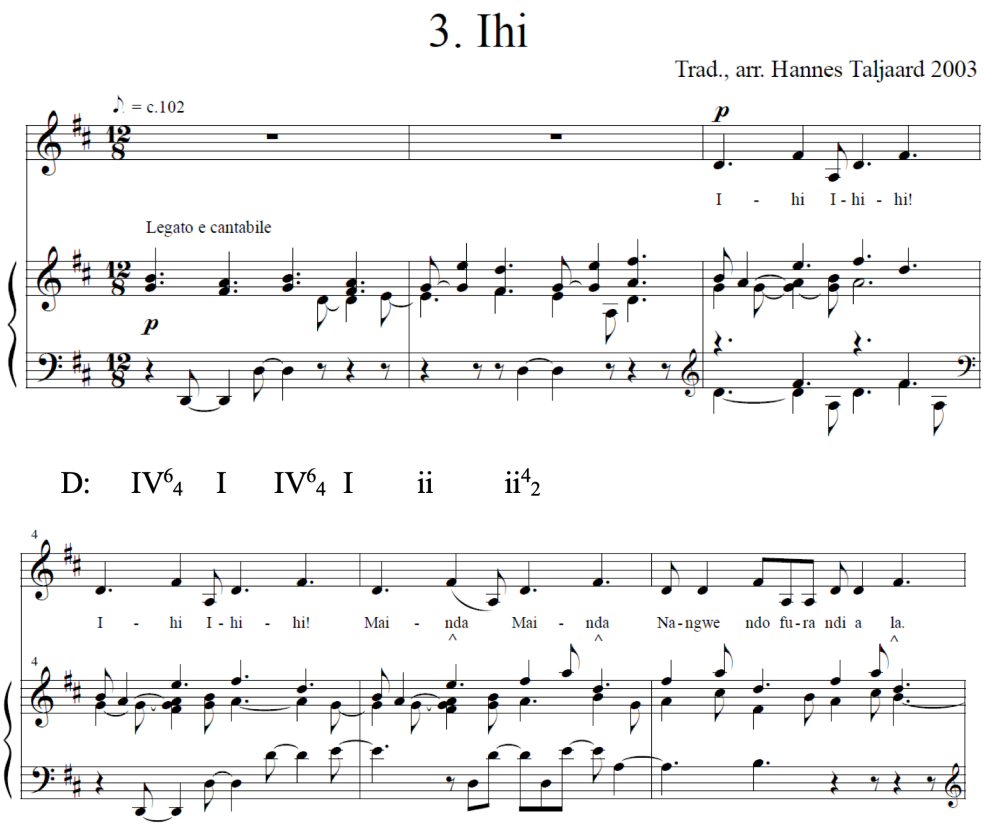
Melody in bassoon and vibraphone version (2011) – Bars 3-9



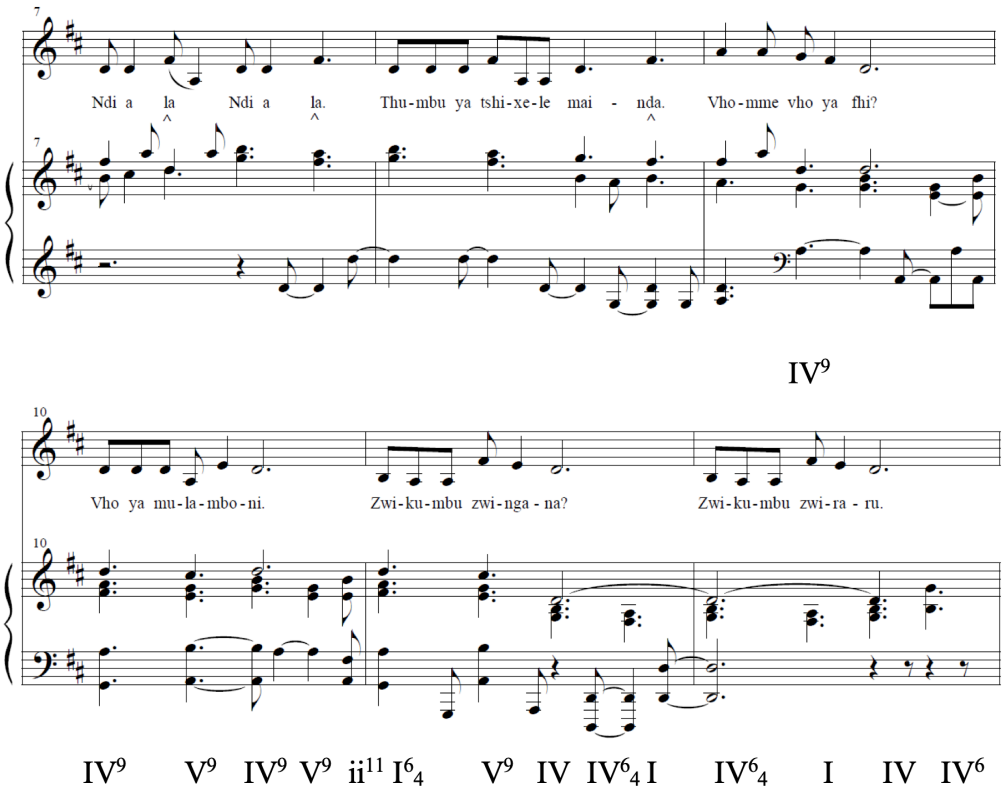
Extract 13: 'Ihi' – Treatment of melody in the different versions.

5.1.2. Tonality and Harmony

Since the piano arrangement stems from the voice and piano version, it is necessary to briefly discuss and analyse the tonality and harmony in the original arrangement. Regarding tonality, the original arrangement is very simple with mostly tonic and subdominant chords. In the opening, Taljaard uses the auxiliary 6/4 chord, which can be understood as the tonic triad with upper neighbour notes for the third and the fifth of the chord (Taljaard 2010, 10) and this is used against a tonic pedal note in the bass. The triad on the first beat of bar 2 is the supertonic, and is heard as having the same function as the subdominant chords from bar 1. On the third beat of bar 2, this triad is heard with the D in the left hand, and it can then be heard as the seventh chord on ii, also with the subdominant function (Taljaard 2012, 18).[9] These are some ways in which Taljaard colours the subdominant function. In the beginning there is one instance where the minor vi chord is used in bar 6, but the rest of the time only the tonic and subdominant functions are used (see Extract 14). Although some clashes creating dissonance are written in, this is done with notes that are tied over, softenening the sound of this dissonance (see Extract 14 bars 3-5). The first and only dominant function is found in bars 10 and 11, and this dominant is preceded by what I perceive as chord IV[9] with the A in the bass.[10] This A is also anticipating the dominant of D major (see Extract 14). This is an important moment in the piece as the question *Vhomme vho ya fhi?/* 'Where has the mother gone?' is asked in the text. The dominant function increases the tension expressed through this question.



Extract14: 'Ihi' – Bars 1-12 of Voice and piano version.



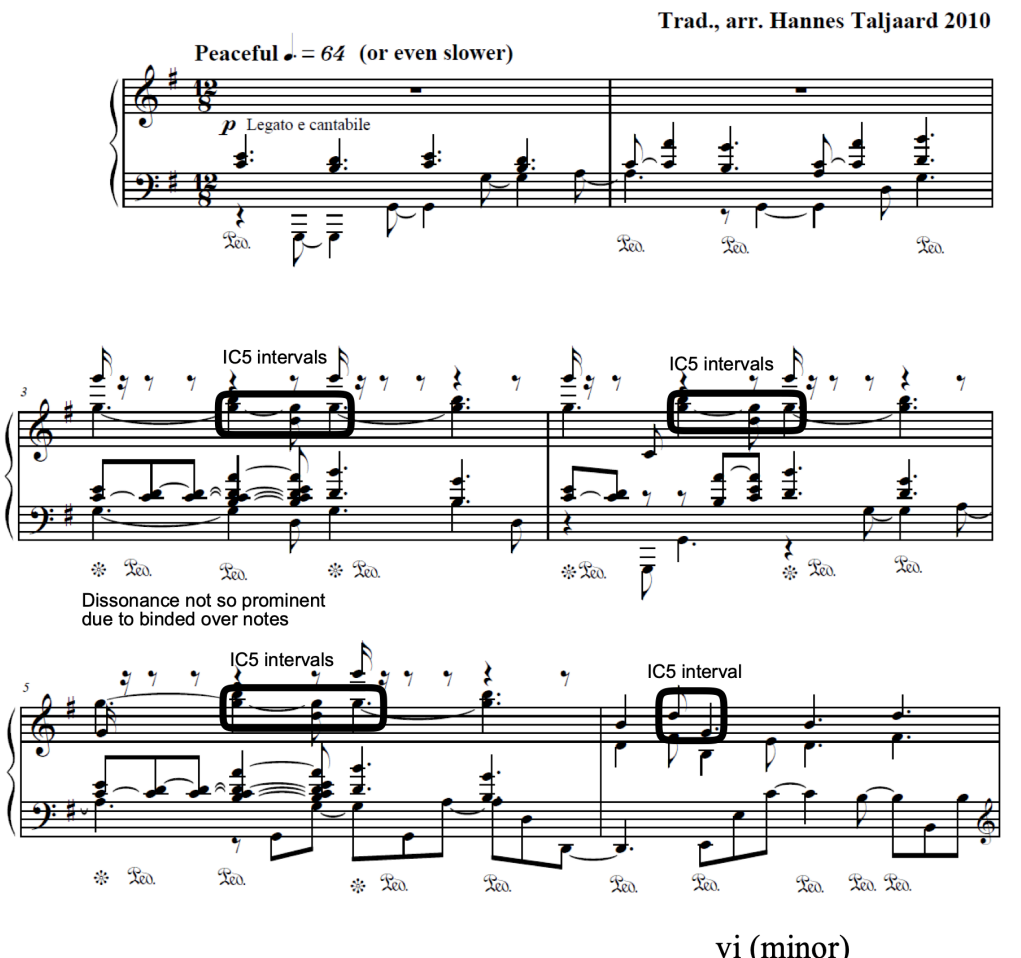
Extract14, continued.

The solo piano version of this composition uses the same harmonic ideas, but the texture becomes more complex as more notes are added that clash with the harmony. The texture in the melody is also thicker with the added G octave (see Extract 15 bar 3) and the sustained tonic pedal point (G) in the melody.

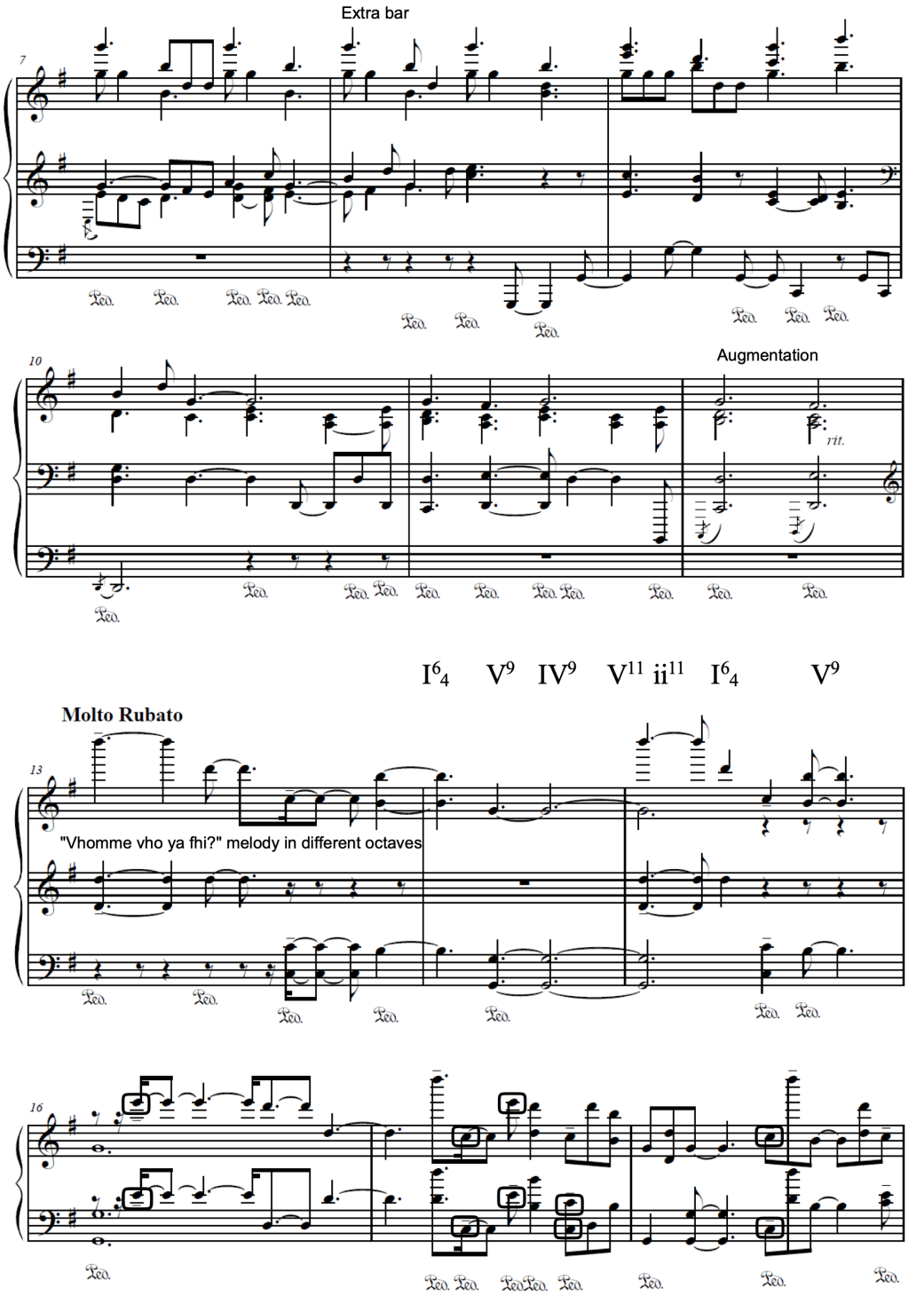
It is, however, still possible to recognise the melody in the solo piano version up to bar 10, with bar 8 being an added bar. From bar 10 the composer disrupts the melody in the solo piano version when compared to the original version, and it becomes difficult to recognise the original melody even though the same type of rocking motion continues. In bars 10 and 11 (see Extract 15) he uses the same accompaniment pattern as he used in bars 9 and 10 (see Extract 14) of the voice and piano version, but leaves out the original melody or voice part. Bar 10 (see Extract 15) also contains the preparation of the dominant chord and then the only dominant function that occurs in this version arrives in bars 11 and 12 ($I^6_4 – V^9$). This is the same as in the voice and piano version, but without the melody. Another bar is added (bar 12) in which the same $I^6_4 – V^9$ progression is repeated, but this time the rhythm is augmented. In bars 13-16, the melody that was left out in bars 10-12 appears, but in different octaves. This melody is repeated twice. This section from bars 10 to 16 is thus quite a significant moment in this arrangement. Again, this section uses the material from the accompaniment and the melodic material from the piano and voice version for the words "Where did the mother go?", strengthening the significance of this line.

The section from bars 16-22 (Extract 15) becomes interesting as Taljaard plays with the ideas used in the original melody. as this section is based on the tonic chord with the use of some tendency notes (E and C) that resolve to notes from the tonic chord. This section mostly moves in unison and ends with the tonic note (G) in unison in bar 22.; from the end of bar 18 some harmonies are added After this section, the original melody returns and the same harmonic functions as in the voice and piano version are used. This arrangement ends on the tonic chord, but it is not preceded by a dominant chord, which affects the finality of this cadence.

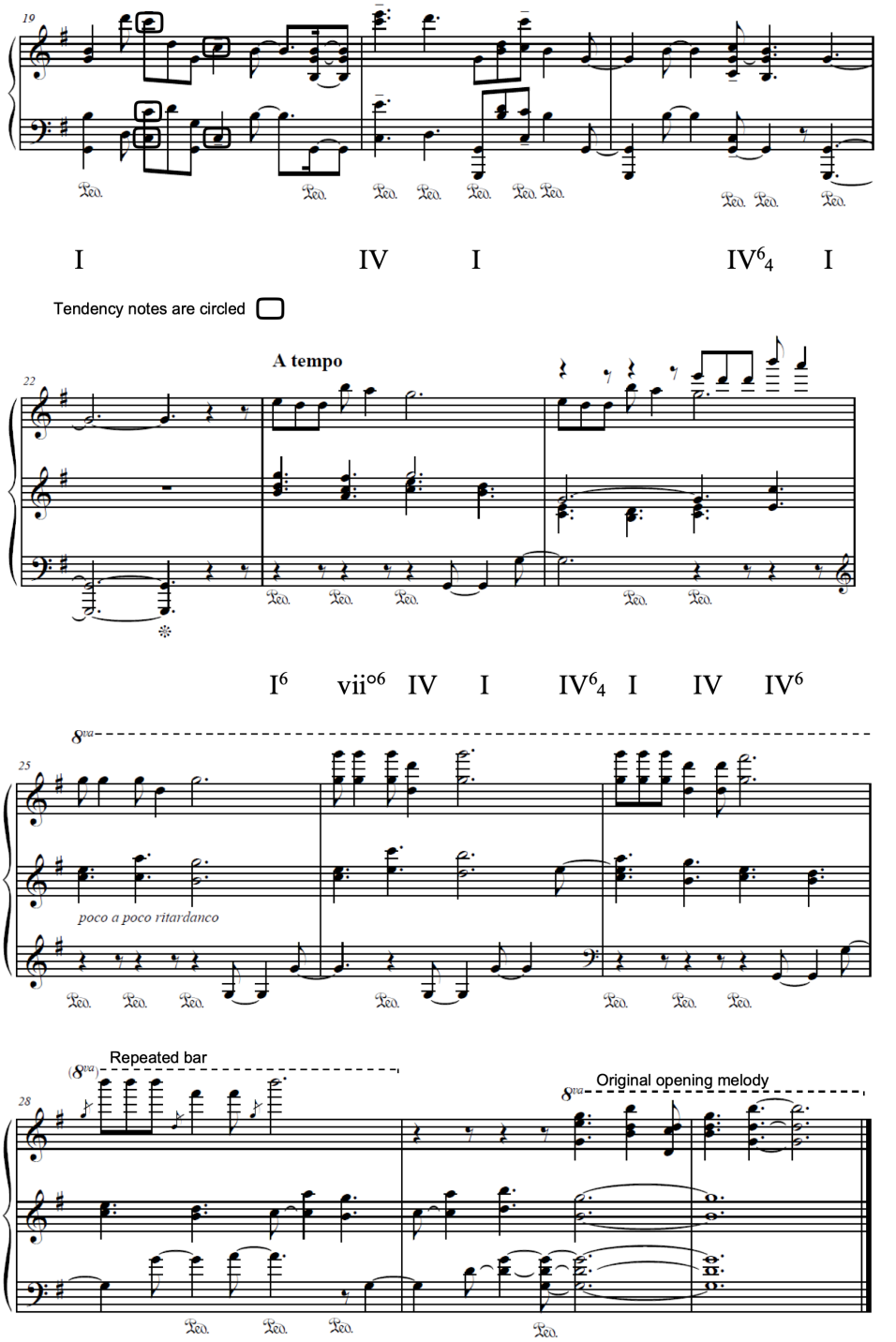
In 'Ihi' the foundation of the key is laid, as the tonic and subdominant functions are already present in the opening bars of this piece and the tonic (G) is prominent in the bass, which will also make the home key easy to perceive. The dominant is not very prominent, however, and is found only once. The final cadence of the arrangement is not preceded by the dominant, which might overshadow the finality of this cadence. There are, however, quite a few IC5 intervals between G and D in the first six bars of the solo piano version and in all these intervals the G note is either the root of the perfect 5th or the top note of the perfect 4th, which strengthens the key and the tonic note in this arrangement (see Extract 15. Bars 3, 4, 5, 6).



Exract15: 'Ihi' – Solo piano version.



Exract15, continued.

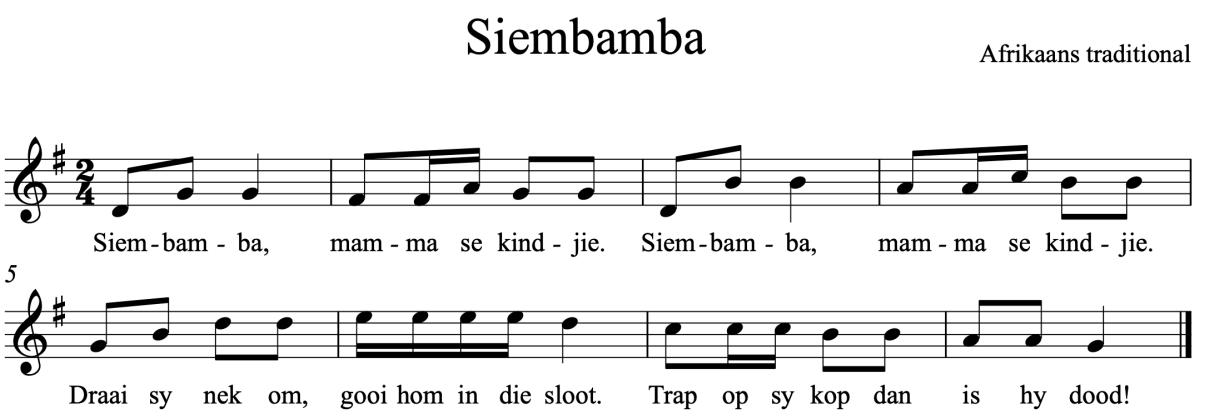


Exract15, continued.

5.2. 'Siembamba'

5.2.1. Melodic Adaptations and the Text

'Siembamba' is the second piece in *Zwikumbu Zwingana* (2010) and an arrangement of a traditional Afrikaans lullaby. Extract16 shows the original melody. The arrangement of the solo piano work is simple and short, in accordance with the original melody and song.



Extract16: 'Siembamba' – Original melody (Van der Westhuizen 1979, 317).

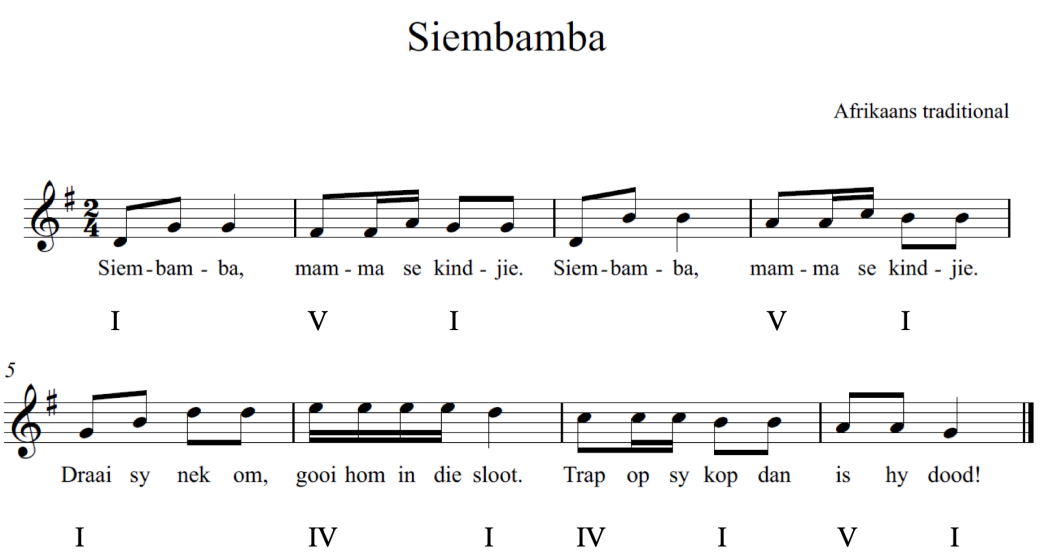
Siembamba, mamma se kindjie	Siembamba, mommy's baby,
Siembamba, mamma se kindjie	Siembamba, mommy's baby,
Draai sy nek om, gooi hom in die slot	Wring his neck and throw him in the ditch, Stamp on
Trap op sy kop dan is hy dood!	his head and he'll be dead.

The melody is repeated three times in the arrangement. The melody is exactly the same as the original melody even though the time signature was changed to $^{4}/_{4}$ time (see Extract 19). With every repetition, notes are added to the harmony. Later in the article the harmony Taljaard used in 'Siembamba' will be examined. A comparison between his harmonisation, the implied harmony of the original melody and the harmonisation Pieter van der Westhuizen (1979, 317) used in the *FAK-sangbundel* will also be discussed.

5.2.2. Tonality and Harmony

The arrangement of 'Siembamba' is "ironic and like a playful Haydn composition", according to Taljaard (2021a). The irony lies in the fact that it is a very playful and upbeat arrangement and the text is quite grim, about death and killing. It is also ironic this is a traditional lullaby, but lullabies are not usually performed in such a quick tempo and in such an upbeat manner.

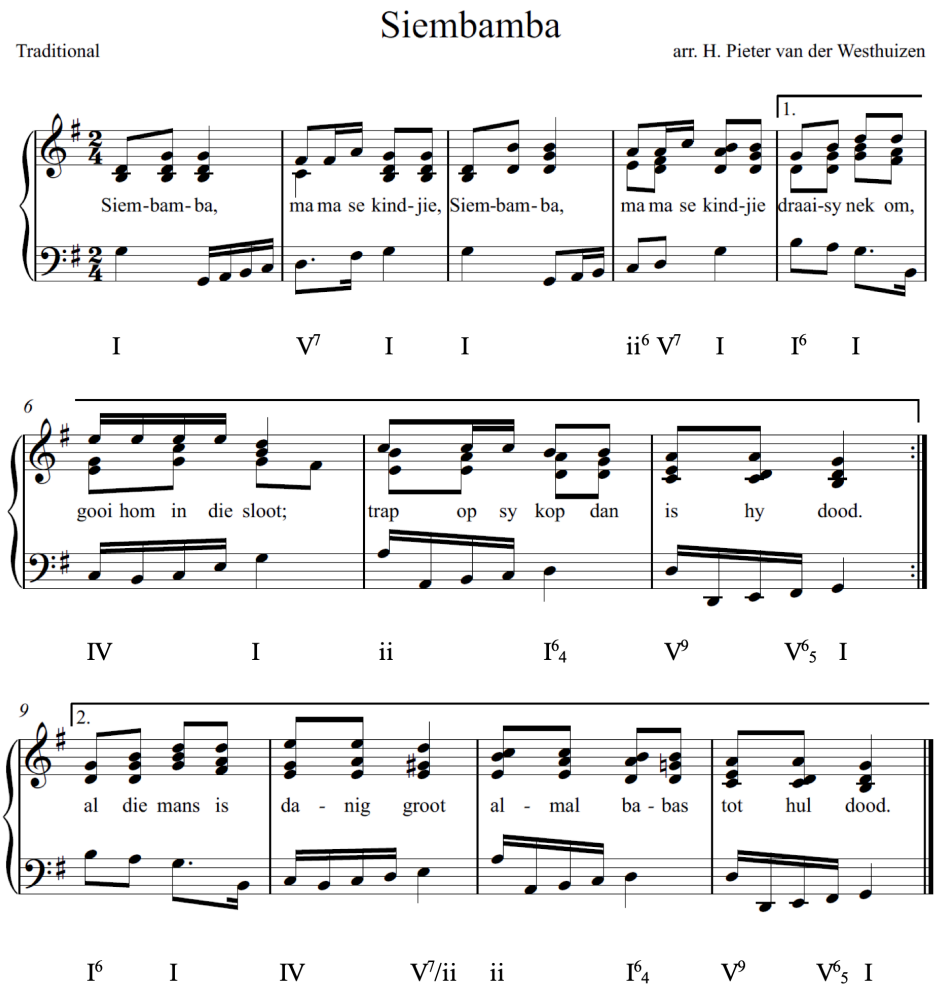
In Extract 17 the implied harmony from the original melody is indicated and just primary chords are used. In Extract 18 the harmonisation by Pieter van der Westhuizen (1979, 317) in the *FAK-sangbundel* is also given. Van der Westhuizen's harmonisation is more complex than the implied harmony from the original melody, but he sticks to the harmonic functions implied by the original melody. He, however, colours the chords by adding sevenths and ninths and uses chord ii in some instances where the subdominant function is implied. At the end of the piece, he also uses a secondary dominant (see Extract 18). In Taljaard's arrangement there are certain instances where the implied harmony from the original melody is followed and other instances where he deviates from the original harmony. In the opening three bars of the piece, he uses only two voices and sticks to the tonic and dominant harmonies from the original melody; however, where the subdominant is the implied harmony in the original version (the repeated B), Taljaard creates ambiguity by sustaining the tonic note from the previous harmony (See Extract 19 bar 3). The repeated B in the melody can therefore either be seen as an auxiliary note within a tonic chord between the two A's, which creates some dissonance, or it can be interpreted as chord IV, but without the root note as only B and D are present (see Extract 19 bar 3).



Extract17: 'Siembamba' – Implied harmony of original melody (Van der Westhuizen 1979, 317).

In the second iteration in Taljaard's arrangement, in the section where the subdominant is implied (the repeated B), the tonality becomes even more ambiguous as he adds an A in the bass, pairing it with the B and suspended D that was also present in the first statement (see Extract 19 bar 7). This A in the bass can be part of the tonic harmony of the first two beats of the bar, or it can be part of the dominant harmony from the last beat of the bar, but it is not part of the subdominant harmony as implied in the melody. This discrepancy creates dissonance. In the third iteration of the melody, Taljaard finally uses the implied subdominant chord against the repeated B (see Extract 19 bar 11).

As already mentioned, the original melody is stated three times in the arrangement for solo piano (see Extract 19). With every repetition, notes are added to the harmony. In the first statement one line is used against the melody. With the second iteration of the melody, starting in bar 5, a bass voice is added and with the third and final repetition, complete chords are added as accompaniment. These chords are consonant and in line with the implied harmony of the original melody (see bars 9, 10 and 11 in Extract 19).



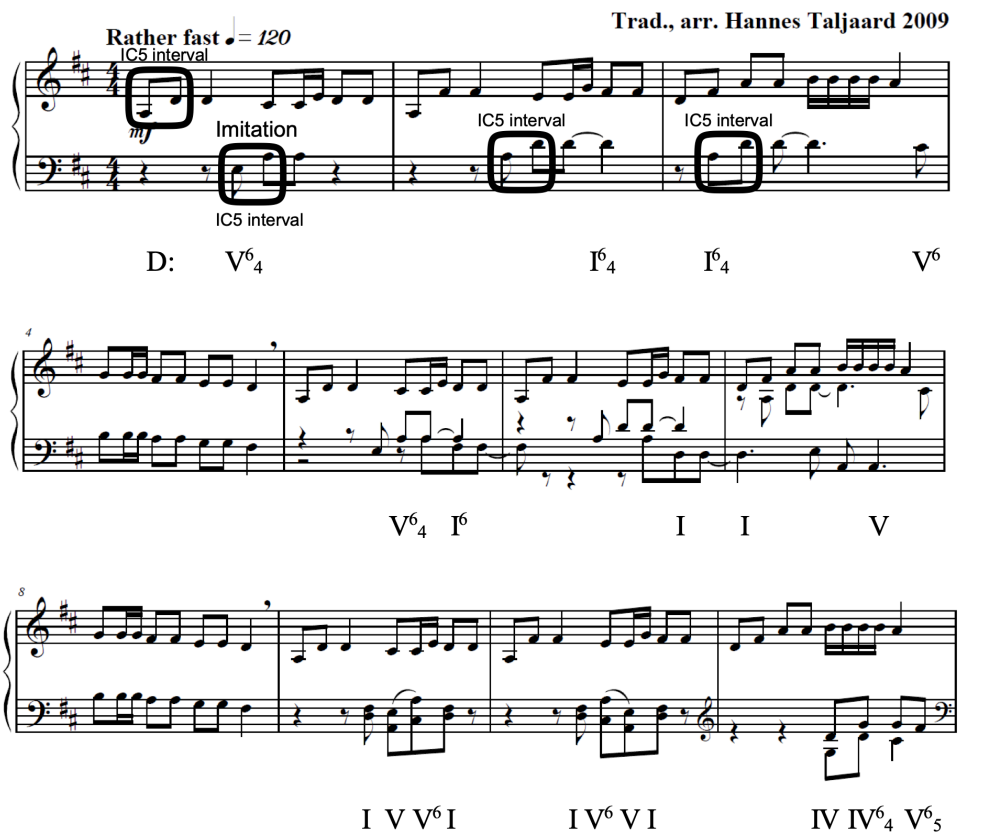
Extract18: 'Siembamba' – H. Pieter van der Westhuizen harmonisation (Van der Westhuizen 1979, 317).

The second voice added against the melody in bar 1 (see Extract 19) imitates the opening melody and this imitation is also present in bar 2. In bar 2, however, the imitation pattern creates some dissonance as it forms chord I, but is heard against the part of the melody that implies the dominant harmony. With the second statement of the melody starting in bar 5, the same imitative pattern is heard against the melody, but a third bass voice is added a pulse later in inversion leaping downwards using the same rhythmic pattern. The same

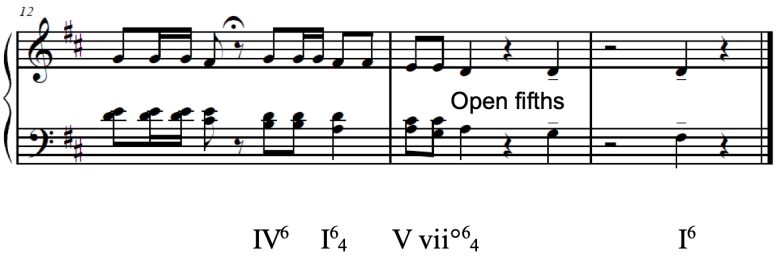
dissonance from bar 2 is present in bar 6 as the imitation pattern implies the tonic harmony, but is heard against the melody that implies the dominant harmony. In the final repetition these imitation patterns are not present.

In bar 4, bar 8 and bar 12 (see Extract 19) the original melody is concluded. Bars 4 and 8 are identical and feature consonant parallel sixths. In the final repetition in bar 12, the concluding bar starts with a third (E and G) and a D in the bass, creating dissonance. After the pause in bar 12, the sounds are more consonant again with chords IV^6 and I^6_4. In bar 13 the dominant function is present. One expects that it will resolve onto the final tonic chord when the melody reaches D, but the resolution is postponed until the last chord, preceded by an open fourth and fifths against the tonic note before the third is heard. The last three intervals, which would have coincided with the word "dead" in the text, stress the finality of this word. The final chord, however, is chord I^6 and not the tonic in root position (1979, 317). In this piece one hears a constant alternation between dissonance and consonance. The first two iterations of the melody start rather dissonantly and end in consonance, while this relationship is reversed in the third

In the light of Huovinen's ideas, the foundation is laid and the tonic and dominant functions are clear in the opening bars, but the subdominant function is heard only much later in the arrangement. IC5 intervals are also present in the opening of this arrangement (as this interval is in the opening of the original melody). Three IC5 intervals are found with D, the tonic as the prominent note, which further strengthens the key and one IC5 interval in bar 1 has A (the dominant) as the IC5 root. It is thus possible for a listener perceive a clear tonic and home key.



Extract 19: 'Siembamba' – Solo piano version.

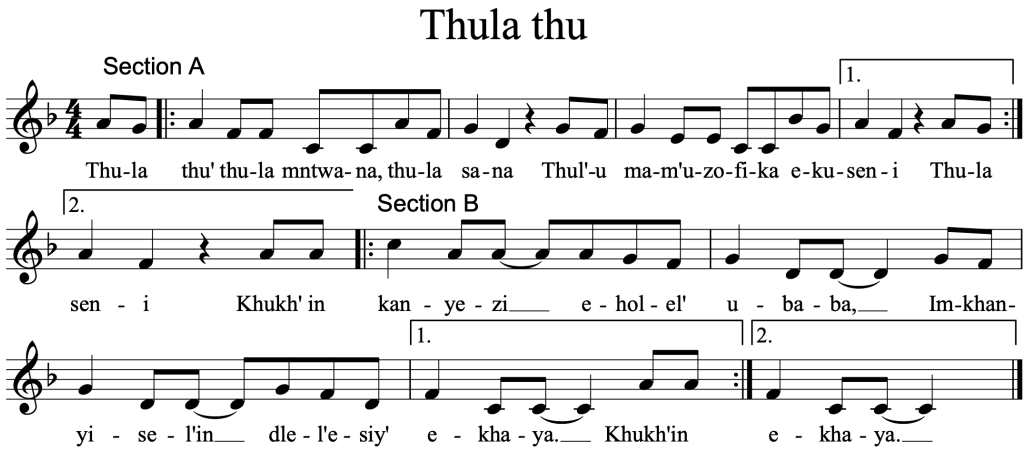


Extract 19, continued.

5.3. 'Thula Thu'

5.3.1. Melodic Adaptations and the Text

'Thula Thu' is the last piece in the set and an arrangement of a famous traditional isiZulu lullaby (see Extract 20). The character and atmosphere created in 'Thula Thu' are in complete contrast to 'Siembamba' – the preceding arrangement in the set. 'Thula Thu' is vcalm and relaxed and could be repeated ad libitum, which also creates a trance-like and soothing feeling, typically what you would expect from a lullaby. It consists of eight regular two-bar phrases; this regularity in the phrases also promotes the soothing and relaxing atmosphere created in the arrangement. Section A consists of the first four bars and is repeated. Section B runs from bars 5 to 8 and is also repeated. Taljaard made a relatively simple arrangement for solo piano of this melody. The melody is kept the same with an accompaniment consisting of dyads in minims (see Extract 21). However, further investigation reveals that the harmonies are not as simple as may be expected. This aspect is discussed in more detail in the next section.



Extract 20: 'Thula Thu' – Original melody (Thompson 2020).

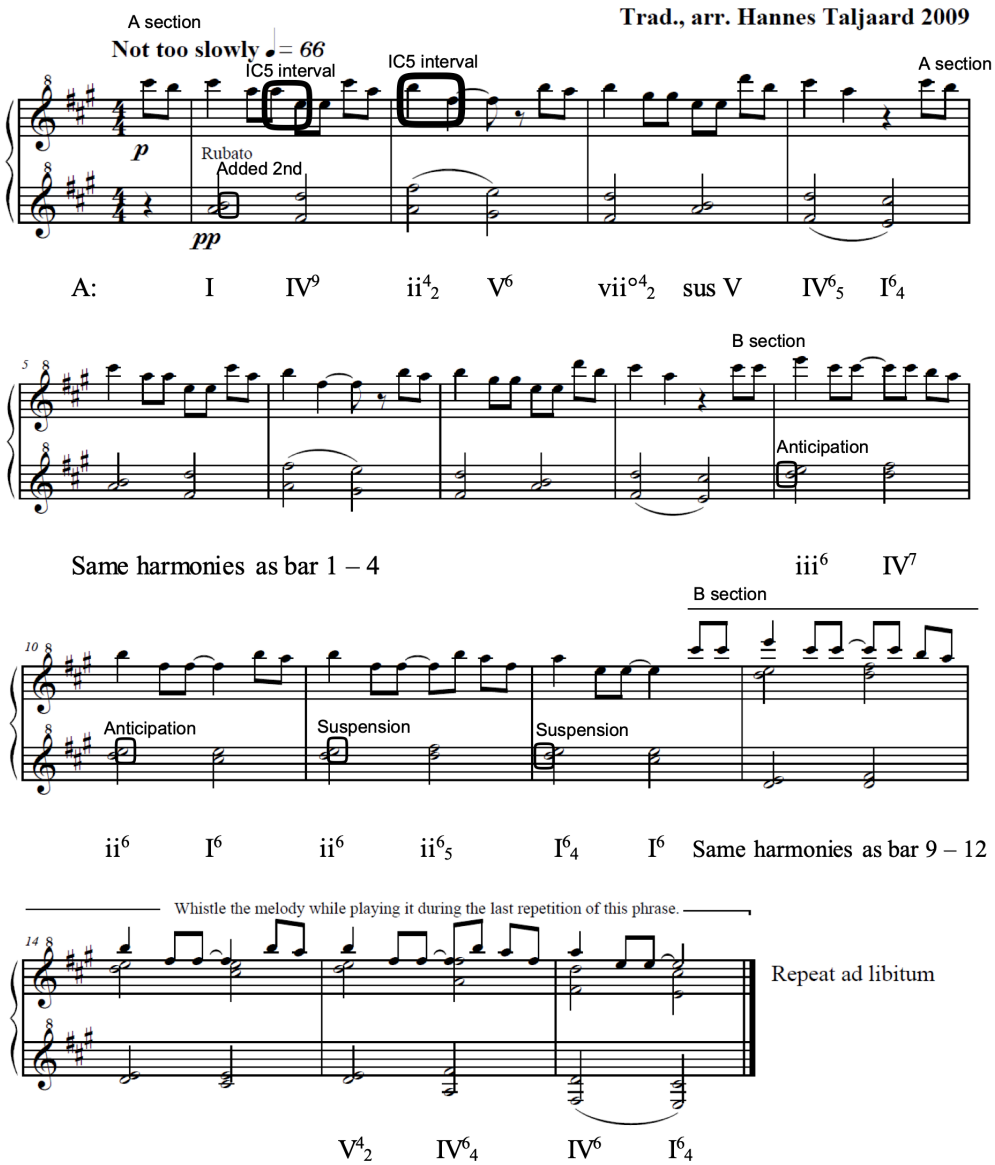
Thula thu' thula mntwana,	Hush hush my child, hush my dearest.
Thula sana.	Quiet now, your mother will be here
Thul' umam' uzofika ekuseni.	In the morning.
Khukh 'inkanyezi eholol' ubaba,	There is a light drawing you,
Imkhanyisel' indleziy' ekhaya	Showing you the way home.

5.3.2. Tonality and Harmony

According to Taljaard (2021a), the arrangement of 'Thula thu' was modelled on the arrangement of 'Thula, Sthandwa'.[11] The two share a very clear melody line, with seemingly simple dyads as accompaniment. The chords in 'Thula thu' are more complex and include more tetrachords than the accompaniment in 'Thula, Sthandwa'; however, because of the metric stability in 'Thula thu' and the sonority of the sixths, the opening sounds more consonant than 'Thula, Sthandwa' (see Extract 21). In the arrangement of the A section of 'Thula Thu', Taljaard uses falling sixths against the melody and alternates the consonant sixths with more dissonant seconds. In 'Thula, Sthandwa' he used falling thirds and pandiatonic harmony again by adding seconds to make the arrangement of the lullaby more dissonant. The added seconds are interestingly often found added to the tonic chord, thus concealing the tonic function in the opening of 'Thula Thu' (see Extract 21). The cadence at the end of the first phrase in bar 4 is an unconventional cadence (as was also found in 'Thula, Sthandwa'). It uses a suspended chord on the dominant and omits the leading tone which moves to the subdominant seventh chord in first inversion, resolving to the tonic chord in second inversion. (see Extract 21 bar 4.) In the arrangement of the B section, he switches to thirds and alternates these thirds with more dissonant seconds. These clashing seconds can be explained as anticipations and suspensions of notes belonging to the tonic and subdominant functions (see Extract 21).

This is similar to the arrangement of the B section in 'Thula, Sthandwa', where the tonic function was prolonged with added suspensions. In 'Thula Thu', however, the tonic *and* subdominant functions are prolonged. Even though the original melody has very clear phrases and cadence points, Taljaard avoids the use of any clear phrases and cadential points in his arrangement, creating the impression of an uninterrupted flow, appropriate to the trance-like atmosphere created in this arrangement and borne out by the "Repeat ad libitum" indication at the end.

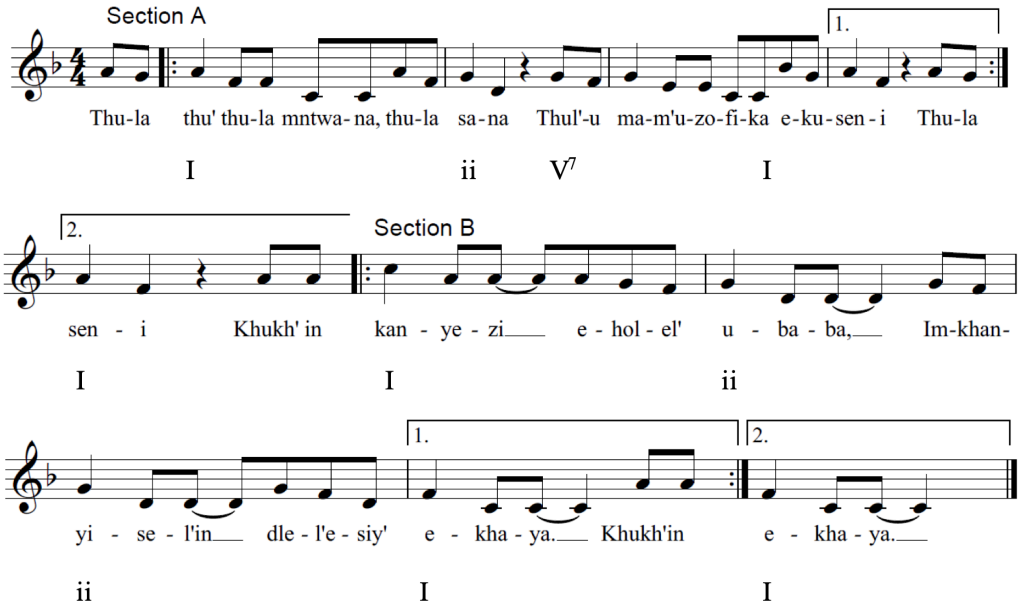
At the end of this arrangement Taljaard creates this same feeling of a floating harmony found in 'Thula, Sthandwa', using a soft dominant with an omitted third and a soft subdominant without the root. The subdominant is repeated in first inversion, and resolves to a I^6_4 without root, further enhancing the floating quality of the ending.



Extract 21: 'Thula Thu' – Solo piano version.

In Extract 22 the implied harmony from the original melody is indicated. In the original melody a single harmony per bar is indicated. However, in Taljaard's arrangement he opts for two harmonies per bar (see Extract 21), where the first harmony coincides with the implied harmony from the given melody and the second harmony does not, creating more dissonance in the second part of each bar (see Extract 21). Where Taljaard does use the harmony that coincides with the implied harmony from the given melody, in some instances he uses the same harmonic function from the original melody but will rather opt for the substitute chord, or make it a seventh chord. This can be seen, for example in chord ii^4_2 (for ii in the original

melody) on the first beat in bar 2, vii$^{o4}_{2}$ (for V^{7} in the original melody) on the first beat of bar 3 and iii^{6} (for I in the original melody) on the first beat of bar 9 (see Extract 21). Taljaard thus partly uses a tune-oriented harmonisation in 'Thula thu' (Richter 2013, 122) and he uses pandiatonic harmonies that create dissonance to place this arrangement into a more contemporary art idiom. He also uses extreme registers by playing the melody very high, which makes the perception of the harmonies more difficult for the listener.



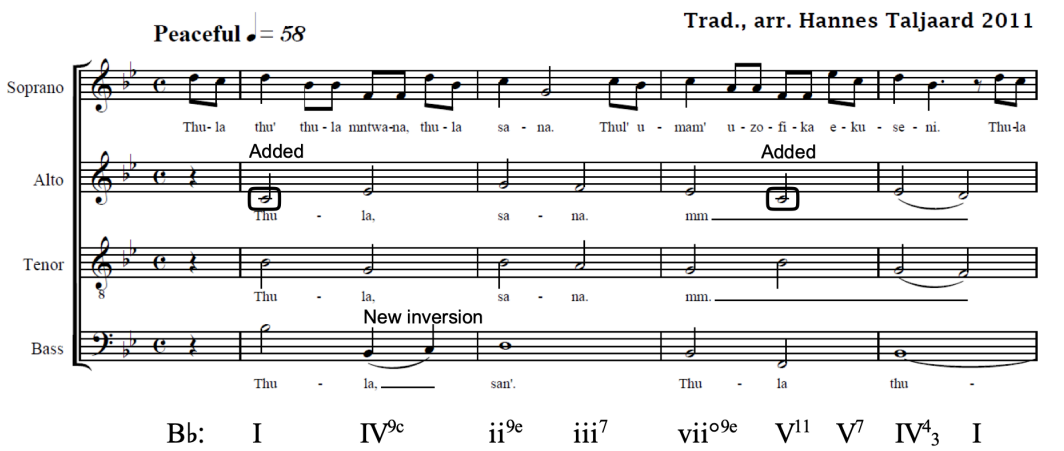
Extract 22: 'Thula Thu' – Implied harmony of original melody (Thompson 2020).

The adding of tones can be seen in Extract 21, bars 10^{1}, 11^{1} and 12^{1}. This is quite similar to what he does in 'Thula, Sthandwa', but in 'Thula, Sthandwa' the notes are added to chord IV and in 'Thula Thu' to chord ii. He colours the subdominants by turning them into seventh chords and, although he does not do that with the subdominant chord in 'Thula Thu', he does turn chord ii into seventh chords a few times; examples of this can be seen in Extract 21 bars 2^{1}, 6^{1}, 11^{3} and 15^{3}. So, as in 'Thula, Sthandwa', Taljaard uses the methods he discussed in his article to colour the subdominants in 'Thula Thu'.

The foundation of the home key is not clearly established in 'Thula thu'. The tonic, subdominant and dominant functions are present, but the tonic function is always coloured by the added second, which creates ambiguity. The cadences that are present are not perceived as clear cadential points because of the uninterrupted continuation in this arrangement of the accompaniment, and the cadences always end with the tonic chord in an inversion. There are only two IC5 intervals in the opening bars, namely in bars 1 (A to E) and in bar 2 (B to F#). In the first interval the IC5 root is the tonic (A), but metrically this note falls just after the strong beat. In the second IC5 interval in bar 2 the IC5 root is B, which does not really strengthen any of the primary functions, but metrically falls on the strong beat of the bar, thus creating some ambiguity in laying the foundation in these opening bars (see Extract 21).

As already mentioned, the arrangement of 'Thula Thu' was modelled on the arrangement of 'Thula, Sthandwa' and, like the latter, it was also

adapted for choir with high voices (2010) and for mixed choir (2011). As this article focuses on the solo piano arrangements, I will not go into detail with these arrangements but mention them briefly. The version for choir with high voices (2010) is, aside from the change of key, exactly the same as the solo piano version. The only difference is that, in some instances, Taljaard sustained the notes instead of starting them again. This makes sense for a choir, as a piano has a fading tone and some notes have to be pressed again if the sound is to be sustained longer. The version for mixed choir (2011) is in the same key as the version for choir with high voices, but this version is more complex as a new bass voice is added in the first 8 bars. From the B section, this bass voice is left out and is the same as the version for solo piano and choir with high voices. When the complete song is repeated, it is the same as the solo piano version and the version for choir with high voices. This added bass voice changes the inversions of the chords and in some cases even the chords themselves, but the essence of the harmonic functions remains the same in bars 1-8 (see Extract 23).



Extract 23: 'Thula Thu' – Bars 1-4 (Mixed choir). Copyright: Composer.

6. Discussion

In the discussion I will first compare what emerged in the analyses with reference to Taljaard's own principles for arrangements, as well as the extent to which his ideas on metre, rhythm and tonality reflect those of London (2004) and Huovinen (2002). Secondly, I will compare what the analyses revealed about the characteristics of folk music arrangements in Taljaard's arrangements with reference to the categories discussed in the literature review (Section 2.3).

6.1. Taljaard's Own Arrangement Principles

In Taljaard's arrangements we can clearly see some of the strategies he suggested for arranging music in his article "Music Educators, Arrange! Part 2" (Taljaard 2012, 17), which is discussed in section 2.1. The strategies he suggested, which are also present in these arrangements, include firstly the prolongation of chords and specifically of the tonic. In 'Thula Sthandwa' the dominant function and tonic function are prolonged (Extract 3 bars 5-8 and 9-12) and in 'Ihi' a prolongation of the tonic function is present in the opening bar (Extract14 and Extract 15) through the tonic bass note. In 'Thula Thu' the tonic and subdominant functions are prolonged in the B section (see Extract 21).

Secondly, he talks about the principle that "not all the chords are equal" (Taljaard 2010, 22). In this argument he stresses the fact that not all chords should be treated the same; for example, after a tonic

sonority, we will most likely need a subdominant sonority followed by a dominant sonority. He also argues that tonic and dominant sonorities have different characteristics. This also leads to an awareness of the resolution of tendency notes. This aspect is clear in all of his arrangements and was dealt with in detail above when discussing his harmonisations, the tendency notes he uses to create tension, and the resolution of the tendency notes and even, in some cases, the deliberate lack of such resolution to create ambiguity. The third principle is the falling third relations in the harmony, but as far as I could ascertain that strategy was not applied in these arrangements.

Another more general conclusion can be drawn about his fourth strategy – to find one strong idea and use it well. It does not mean that only one thing happens in the arrangement, but rather he chooses an idea to focus on and this continues throughout the arrangement. In some arrangements he chooses more than one idea, but it carries these throughout the arrangement. This is present in all his arrangements. In 'Thula, Sthandwa' it is the falling thirds in the accompaniment moving in and out of synchronisation with the melody. In 'Spi Mladénets" it is the scattering of the melody over registers, the ever-changing metres and the constant quaver beat. In 'Ihi' it is the soothing and rocking accompaniment. In 'Siembamba' it is the light-heartedness, the imitation patterns and the conflict between consonance and dissonance. In 'Thula Thu' it is the regular falling sixths accompaniment alternated with the dissonant dyads.

Taljaard's last strategy in his arrangements of the lullabies is in the colouring of the subdominant chords and he does it in the following ways. Firstly, he very often replaces the subdominant chord with the super-tonic or submediant chord (see 'Thula, Sthandwa' – Extract 3). Secondly, he likes to add tones to his subdominants and is especially fond of turning them into seventh chords. This can also be seen in the harmonic analysis of 'Thula Sthandwa' – Extract 3, 'Ihi' – Extract14 and Ex 15 (bars 1-2) and 'Thula Thu' – Extract 21. Thirdly, he uses the minor triads on the fourth degree and the major triad on the sixth degree in major keys. This can be seen in 'Thula, Sthandwa' Extract 3 bar 26.

6.2. Metre, Rhythm and Tonality in Taljaard's Arrangements

In 'Thula, Sthandwa', 'Spi Mladénets' and 'Siembamba' the metre is changed, but in 'Ihi' and 'Thula thu' he keeps the metre of the original lullabies. In 'Thula, Sthandwa' and 'Spi Mladénets' the metre is handled in a unique way and he uses techniques to make it challenging for the listener to entrain the metrical patterns, as he switches between time signatures and rhythmical groupings and varies the metre in these two arrangements. With 'Siembamba' he simply changed the metre from $^{2}_{4}$ time to $^{4}_{4}$ time and, although this would have an effect on the performance, the change would be hard to detect when just listening to this arrangement.

As mentioned in the analyses, Taljaard also uses techniques to create tonal instability and ambiguity, and the foundation of the home key is not always clear and perceivable in the arrangements. He creates harmonic instability by using pandiatonicism, by adding notes to create dissonance and by sometimes avoiding the resolution of harmonies and clear cadences. In all five pieces the avoidance of clear cadences is quite noticeable. Another interesting aspect is that there are no modulations present in any of these arrangements. This is also the case in all the original melodies. This is an example of how Taljaard tries to be true to what is happening in the original melodies, although he is creating tonal instability in other ways. 'Thula, Sthandwa' is the only arrangement where there is a hint of other tonalities, as he borrows chords from the tonic minor and in the end he creates some ambiguity with the tonic minor. This aspect of being true to the original melodies is the first characteristic mentioned in the literature dealing with folk music arrangements.

6.3. Characteristics of Taljaard's Arrangements

The discussion of the folk song arrangements in the literature section (see section 2.3) highlighted three dimensions: 1) the spirit of the original folk music that should be respected in the arrangements; 2) characteristics in harmonisation of folk song

arrangements; and 3) characteristics in the accompaniment of folk song arrangements. In the next section the features of the arrangements of lullabies by Taljaard will be compared with the characteristics found in the literature in general and in the work of other composers.

6.3.1. Respecting the Original Folk Spirit of the Music

In accordance with what was found in the literature on folk music arrangements, Taljaard (2020) mentioned that he also tries to "build on the honest musicality found in lullabies" when he arranges or composes lullabies. This can be confirmed by my analysis of these arrangements. Taljaard tries to keep his arrangements true to the original spirit of the folk songs and creates the same atmosphere in his arrangement as was present in the original melody. In 'Thula, Sthandwa' and 'Thula Thu' the calm and relaxing atmosphere of the original lullabies is present in the arrangement, while in 'Ihi' the soothing, rocking motion created by the compound time is also present in his accompaniment. The original melody from 'Siembamba' is more upbeat and playful and he maintains this atmosphere in his arrangement. 'Spi Mladénets' is the only lullaby in a minor key and this gives the original lullaby a mysterious atmosphere which is maintained in the arrangement. As in the original melody, the dominant function is quite prominent in Taljaard's arrangement.

In 'Thula, Sthandwa', 'Siembamba' and 'Thula thu' the original melodies are presented almost unaltered in the arrangements. In an article Taljaard (2010, 19) provides guidelines that can be used for arrangements where the melodies are almost unaltered. He argues that the focus would then be on recreating the harmony, rhythm, texture and instrumentation. In these three arrangements this was the case and he focused on recreating the accompaniments, changing the harmonies and changing the metres. Copland (Kennedy 1999, 20) also made sufficient metre and tempo changes to make his collection unique, but always kept the melodies fairly close to the original folk melodies. In 'Ihi' the melody is still recognisable, but Taljaard disguises it by adding octaves at certain notes in the melody; however, in the middle section of 'Ihi' the original melody disappears. In 'Spi Mladénets' the melody is recognisable, but Taljaard spreads it out in different octaves and changes certain parts of it, changing in effect the melodic contour. The biggest changes regarding the melody are found in 'Spi Mladénets'. In this arrangement he works mostly with the notes of the melody and less with the harmonies against the melody. The notes from the melody are also what he uses to create harmonies.

6.3.2. Characteristics in the Harmonisation of Folk Song Arrangements

The harmonisations in Taljaard's arrangements are sometimes tune-oriented and sometimes the harmonisation works against the harmony implied in the melody (Richter 2013, 122). In 'Thula, Sthandwa', 'Siembamba' and 'Thula Thu' the harmony is partly tune-oriented and sometimes works with the melody and sometimes against it. In 'Ihi' the harmony is just tune-oriented and in 'Spi Mladénets', the harmony consists of the notes from the melody being sustained, but this creates dissonance and is not the implied harmony from the melody. Bártok mentioned that it was a misconception that folk tunes can tolerate only simple harmonies (Ibid, 113), and he and Kodály use more complex harmonisations. This is also the case in the arrangements by Taljaard and in general more complex harmonies are common. Taylor (2012, 37) wrote that Parker and Shaw sometimes avoid the leading tone in their arrangements, even in the dominant chords, and this same characteristic is also found in the final bars of 'Thula Thu' in Taljaard's arrangement, where he omits the leading tone from the dominant harmony (see Extract 21, bars 14 and 15).

The harmony in Copland's folk music arrangements is also not simple, because he often used extreme registers, widely spaced chords, and harmonic and melodic clashes. These are also characteristics present in Taljaard's arrangements and contribute to possibly making it difficult for the listener to perceive a clear tonic. In 'Thula, Sthandwa', 'Spi Mladénets',

'Ihi' and 'Thula Thu' Taljaard uses extreme registers and often transcribes the melody to be performed very high as is the case in 'Thula Sthandwa' and 'Thula Thu'. It is often more difficult to perceive tonality in such a high register and this creates ambiguity in the tonality of these arrangements. In 'Spi Mladénets' and 'Ihi' Taljaard also uses widely spaced chords –although it is technically not chords in 'Spi Mladénets' but rather the melodic notes that are widely spaced, which hinders the perception of the melodic curve. The same also happens in 'Ihi' where the melody shifts between registers, making it harder to perceive the melodic curve from the original melody, but in 'Ihi' the chords are also widely spaced. Another characteristic often found in the arrangements by Copland (Kennedy 1999, 21), Alfvén (Leaf 2009, 23) and Markos (Péter 2009, 93) is the use of parallel octaves, fifths and thirds. In 'Thula, Sthandwa' Taljaard uses parallel thirds in the accompaniment and in 'Thula Thu' he uses parallel sixths in the accompaniment. In 'Ihi' parallel thirds, sixths and octaves are present. According to Richter (2013, 128), parallel chords are something quite common in folk music. Many characteristics found in the harmonisation of folk song arrangement are thus also present in the arrangements of Taljaard's lullabies.

6.3.3. Characteristics in the Accompaniment of Folk Song Arrangements

Copland used the accompaniment in his arrangements for many purposes, including to imitate certain instruments, to create mood, to mirror the text and to provide rhythmic drive (Kennedy 1999, 19). Parker and Shaw also incorporated rhythmic drive in their accompaniments by using syncopations, strong background rhythms, metre changes, tenutos, ritardandos and silences to create a sense of vitality (Taylor, 2012, 36). These characteristics can also be found in Taljaard's arrangements, where he uses the accompaniment to create mood as is the case in 'Ihi' where the rocking feeling of the lullaby is portrayed in the accompaniment. He also uses the accompaniment to mirror text, but as the discussed arrangements are specifically for solo piano, it is more difficult to recognise this. Yet as mentioned earlier, in 'Ihi' he uses the only dominant function in the piece on the question in the text *Vhomme vho ya fhi?* "Where has the mother gone?", which stresses the child's anxiety (see Extract 15 bars 11 - 15). Also, in 'Siembamba' he repeats the note, which fall on the word "dood" (dead) three times at the end of this arrangement to emphasise this word (see Extract 19 bars 13 and14). Rhythmic drive is an important aspect in Taljaard's arrangements and he establishes this through metre changes, as in 'Thula Sthandwa' and 'Spi Mladénets', and also through the use of syncopations and tempo changes in 'Ihi'. In 'Siembamba' the tempo is quite fast, which promotes the rhythmical drive, and at the end he uses a sudden silence (see Extract 19, bar 12) to build tension.

Péter (2009, 82) indicated the two polyphonic construction methods used in the works of Markos, namely the technique of strict imitation, as well as free imitation. In 'Siembamba' Taljaard also uses the technique of free imitation when imitating the opening motif and then later even adding a third voice in inversion of this opening motif (see Extract 19). Jagamas (Péter 2020, 310) and Parker and Shaw (Taylor 2012, 36) also used imitation often in their arrangements. It can be seen from the analysis that characteristics similar to those that other composers used in the accompaniments of their arrangements of folk songs are also present in the accompaniments of Taljaard's arrangements.

6.4. Conclusion

According to Péter (2009, 75), "great composers have always paid special attention to folk music and they tried to find ways to implement these original masterpieces into their own works". Hannes Taljaard joins this group of composers since arrangements and especially arrangements of folk music forms a large part of his oeuvre and he has contributed greatly to the genre of folk music arrangement in a South African context. Arranging folk music is no simple or easy task; Bártok said that he felt a helplessness in the face of the task, and that a lack of skill was evident in his first folk song arrangements done, according to him, two years after the

great success of his First Suite for Orchestra (Vikárius 2009-2010, 95). Bartók mentioned that the same difficulty was evident among his composition students: skills that were useful in other types of composition failed them when arranging folk songs (Ibid). Taljaard has developed this skill as an arranger of folk songs and has a unique style of arranging lullabies by keeping them deceptively simple and true to the feeling and atmosphere of the original lullabies, but he adds his mark as a composer by recreating accompaniments and creating ambiguity in the perception of the metre and the tonality in his arrangements. This metric and tonal instability is used sometimes against and sometimes around the simple lullaby melodies, thus creating these unique arrangements.

Endnotes

[1] In his article "Music educators arrange! Adapting existing melodies for use in music teaching", Taljaard expands on these principles extensively and gives musical examples of each principle. I am not going to expand on each aspect now in the interest of length, but I do touch on some of these aspects later in this article in the analyses of these folk song arrangements.

[2] The original book by Pávai is in Hungarian and therefore the secondary source is used.

[3] The vibraphone and bassoon duo consisted of Andrea Bressan and Saverio Tasca; they recorded 'Ihi' and 'Thula Thu' on their CD *Musiche Migranti.* They also recorded 'Ihi' and 'Thula, Sthandwa' on one of their earlier recordings, *Variazioni Climatiche.*

[4] There is a recording of this set available on YouTube. (https://www.youtube.com/watch?v=4wIPkOJJr_0).

[5] There is a recording of 'Thula Thu' from this set available on YouTube (https://www.youtube.com/watch?v=ymO7M89k3Tc).

[6] Taljaard (2020) learned and transcribed this melody after hearing it from a diploma student, Sandile Cele, in a theory class. There was no other reference in the literature to the origin of the original melody.

[7] All extracts from Taljaard's works are used with the composer's permission.

[8] This is the official sheet music from the composer and any inconsistencies with the stems is how the composer wrote it and intended it.

[9] There are different possibilities to figure the harmonies depending on which notes you group together. I tried to go from the perception of what would sound together and how the harmony will most likely be perceived.

[10] The A in the bass can also be perceived as chord V^{11}, as bass notes play an important role in the perception of higher-order dominant chords. Since the A is sustained in the bass, however, and not pressed again, the GBD of the subdominant chord in the treble clef of the piano will be, I suggest, more perceivable as chord IV^{9}.

[11] These two songs were also later fittingly paired together in the set called *Thu',* and arranged for choir with high voices and also for mixed choir or solo voices in 2011.

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