

Madiba 46664

by

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Doctor of Musical Arts

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ABSTRACT

Nelson Rolihlahla Mandela was born July 18, 1918 into the Madiba clan in Mvezo, Transkei, South Africa. Mandela was a lawyer by trade and a freedom fighter who envisioned freedom and equality for all South Africans regardless of race. In 1965, Mandela was imprisoned at Robben Island for twenty-seven years for treason and terrorist activities against the South African apartheid regime: he was assigned prison numbers 46664. In 1992, Mandela was released from prison and two years later not only became the first democratically elected president of South Africa, but also its first black president.

“Madiba 46664” is an eight-minute chamber work scored for flute, oboe, clarinet in B-flat, and bassoon; vibraphone, and two percussionists; piano; violins, violas, and celli. The work blends traditional South African rhythms of the drumming culture with elements of Western harmony and form in contrasting textures of homophony, polyphony and antiphony. “Madiba 46664” utilizes Mandela’s prison number, birthdate, and age (at the time the composition process began in 2013) for the initial generation of meter, rhythm, harmony, melody, and form. The work also shares intercultural concepts that can be seen in the works of three contemporary African composers, South Africans Jeanne Zaidel-Rudolph and Andile Khumalo, and Nigerian Ayo Oluranti.

Each section represents a period of Mandela’s life as a freedom fighter, a prisoner, and a president. The inspiration stems from the composer’s discussions with Mandela soon after his release from prison and prior to his presidency. These lively discussions pertained to the state of traditional music in then apartheid South Africa and led to this creation. The conversations also played a role in the creative process.

DEDICATION

I dedicate this piece to the many people whom have supported me along the long road that has brought me to this moment. In South Africa, my mother, Jeannette, who from the day I was born, taught me the importance of discipline, adventure, and self-respect and who modeled integrity and dignity in the face of immense adversity. To my sisters, Angulla and Edith; brothers, Thomas and Elias (rest in peace), and father, Philip Wilson (rest in peace) who taught me how to face the world. To my wife, Deborah, and children, Tendai, Arabi, and Selassie, who have supported me every step of the way, believing in my ability to accomplish what at times seemed impossible. Finally, to my many mentors within academia and society, who have believed in my abilities and supported my vision for creating intercultural music.

ACKNOWLEDGMENTS

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To South Africa, I would like to extend my gratitude to Bruce Miller for believing in me as a youth and providing guidance in an era when it was dangerous to do. To America, I would like to thank Drs. Ahdev Kuppusamy and Taro Kaibara for keeping me healthy through a difficult health phase of my life. Also, thank you to Vusi Shibambo and Connie Avery for your support and warm friendship. This dissertation would not have been possible without the assistance of my friend, Dr. Elliot Sneider. Finally, I would like to acknowledge the person who inspired this composition, Nelson Mandela; who, through our conversations, revealed the meaning of humility, dignity and wisdom, who expressed his enjoyment of my music and inspired me to pursue big dreams. Madiba, rest in peace.

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C. Siphon Mabingani

Madiba

46664

INSTRUMENTATION

Flute [1-3]

Oboe [1-2]

B-flat Clarinet [1-2]

Bassoon [1-3]

Percussion [vibraphone, percussion 1, and percussion 2]

Piano

Violin [4-8]

Viola [3-6]

Cello [2-3]

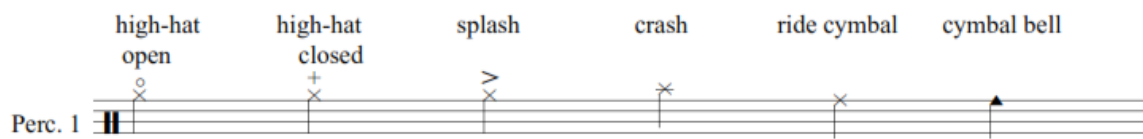
Percussion 1 & 2 set-up and vibraphone

Percussion 1

- High-hat (14")
- 1 to 2 crash cymbals of varying sizes (14/16 or 15/17)
- 1 to 2 splash cymbals of varying sizes (10/12 or 11/13)
- 1 ride cymbal (20" or 21")

All cymbals are to be on cymbal stands

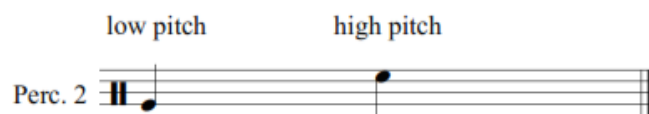
percussion map



Percussion 2

- High-hat (shared with percussion 1)
- Woodblocks or similar wooden sounding instrument

percussion map



Vibraphone – use soft yarn

Transposed Score

Madiba

46664

C. Siphso Mabingani

Moderato ♩ = 66

Flute *mp* fluttertongue *mf* (whistle-tone) (♩ = ♩ always)

Oboe *mp*

Clarinet in B♭

Bassoon

Vibraphone *mf* motor off

Percussion 1 cymbal & high-hat (soft yarn) high-hat i.v.

Percussion 2 woodblocks and high-hat *mp*

Piano

Violins

Violas

Cellos *mp* *pp* Scordatura (re-tune G string to A-flat) Solo (♭) senza vib. *sul ponticello*

4

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mf

mp

f

woodblocks

6

9

3

mp

7

Fl.

Ob.

B \flat Cl.

Bsn. *tr* *3*

Vib.

Perc. 1

Perc. 2

Pno. *mf* *mp* *p*

Vln.

Vla.

Vlc. *pp* *mp*

10 A

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

pp

p

mp

lively

re-tune to G

6

6

8^{vb}

13

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

f

mp

p

p

f

mp

mp

Tutti

mp

Detailed description: This page of a musical score covers measures 13 through 16. The score is for a full orchestra. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon) and strings (Violins, Viola, Violoncello) are active. The percussion section includes Vibraphone, Percussion 1, and Percussion 2. The piano part is silent. The key signature has one flat (B♭), and the time signature is 2/4. Dynamics include forte (f), mezzo-piano (mp), and piano (p). A 'Tutti' marking appears in measure 15. The score ends with repeat signs in measure 16.

17

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

f

f

21

Fl. *mf* *mp*

Ob. *mp* *mf* fluttertongue

B♭ Cl. *mf* *mp*

Bsn. *mp* *mf*

Vib.

Perc. 1 *mp*

Perc. 2 *mp*

Pno.

Vln. *mf* *mp*

Vla. *mf* *mp*

Vlc. *mf* *mp*

Detailed description: This page of a musical score covers measures 21 through 24. The music is in 2/4 time and features a complex orchestration. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The percussion section consists of two parts: Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The Piano (Pno.) part is present but contains no notes. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and a performance instruction 'fluttertongue' for the Oboe. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

25

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

f

mf

32

Fl. *f*

Ob. *mf*

B \flat Cl. *mf*

Bsn. *mf* *mp*

Vib.

Perc. 1 *mf* *mp*

Perc. 2 *mf* *mp*

Pno.

Vln. *mf* *mp*

Vla. *mf*

Vlc. *mf* **Tutti**

35

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mf

mf

mf

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

37

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mp

mp \curvearrowright *mf*

f

mf

senza Ped.

f *8^{va}* l.v.

42

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mf

f

mf

p

mf

p

mf

p

C

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln. *agitated*
mp *pp* *mf* *p*

Vla.

Vlc.

Detailed description: This page of a musical score, labeled 'C' in a box at the top, covers measures 1 and 2. The score is arranged in a system with multiple staves. The woodwind section (Flute, Oboe, B-flat Clarinet, Bassoon) and Vibraphone parts are mostly silent, indicated by rests. Percussion 1 and 2 have active parts: Perc. 1 uses a snare drum with various rhythmic patterns and accents (marked with 'x' and '+'), while Perc. 2 uses a tom-tom with a similar pattern. The piano part is silent. The violin part is marked 'agitated' and features a melodic line with dynamic markings: *mp* (mezzo-piano) and *pp* (pianissimo) in the first measure, and *mf* (mezzo-forte) and *p* (piano) in the second. The viola and cello parts are also present, with the cello playing a rhythmic accompaniment of eighth notes.

54

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mf

mf

f

mp

f

mf

56

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

mp

Perc. 2

mp

Pno.

f

mf

3

6

Vln.

Vla.

Vlc.

59 D

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1
p

Perc. 2
p

Pno.
mf

Vln.
mf arco

Vla.
f arco
mf

Vcl.
f arco
mf

63 E

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Vib.

Perc. 1 *mf* *f* l.v.

Perc. 2 *mf*

Pno. *f* *f*

Vln. *f*

Vla. *f*

Vlc. *f*

15^{ma}

67

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mp

mf

mf

mf

71

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

B♭ Cl. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

Vib. *mp* *mf* *p*

Perc. 1

Perc. 2 *p*

Pno.

Vln. *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

Detailed description of the musical score: The score is for measures 71, 72, and 73. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The woodwind section (Flute, Oboe, B-flat Clarinet, Bassoon) plays a rhythmic pattern of eighth notes with accents, starting on a whole rest in measure 71. Dynamics are marked *mp*, *mf*, and *p* across the measures. The Vibraphone (Vib.) plays a single note on a whole rest in each measure, with dynamics *mp*, *mf*, and *p*. Percussion 1 (Perc. 1) is silent. Percussion 2 (Perc. 2) plays a rhythmic pattern in measure 71. The Piano (Pno.) is silent. The Violin (Vln.) and Viola (Vla.) sections play a rhythmic pattern of eighth notes with accents, starting on a whole rest in measure 71. Dynamics are marked *mf* and *f*. The Violoncello (Vlc.) is silent in measure 71 and plays a rhythmic pattern in measures 72 and 73, with dynamics *mf* and *f*.

Moderato ♩ = 96

74

Fl. *f* *mp* *mf*

Ob. *f* *mp* *mf*

B♭ Cl. *f* *mp* *mf*

Bsn. *f* *mp* *mf*

Vib. *f*

Perc. 1 cymbal *sfz*

Perc. 2 *sfz*

Pno. *f* *mp* *mf* *ff*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

F

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Vib.

Perc. 1

Perc. 2

Pno.

Vln. *mf*

Vla. *mf*

Vlc. *mf*

85 H

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

89 Solo *espress.*

Fl. *mf*

Ob.

B♭ Cl.

Bsn.

Vib. *mf*

Perc. 1

Perc. 2 high-hat *mp*

Pno. *loco*

Vln.

Vla.

Vlc.

91

Fl. *tr* *p* **I**

Ob. *mf*

B \flat Cl. *mf*

Bsn. *mf*

Vib. *f* *mp*

Perc. 1 *pp* *mp* *pp*

Perc. 2 l.v.

Pno. *ff* *mp*

Vln.

Vla.

Vlc.

94

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

p

mf

f

sul pont.

ord.

97 J Tutti

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Vib. *f*

Perc. 1 high-hat *fp* *mf*

Perc. 2 woodblocks *mf*

Pno. *f*

Vln. Div. *mf*

Vla. *mf*

Vcl. *mf*

100

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

ff

mf

mf

p

mf

ff

mf

p

mf

p

mf

p

mf

Unis.

Div.

104

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vcl.

mf *p*

Detailed description: This page of a musical score covers measures 104, 105, and 106. The score is for a full orchestra. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon) and strings (Violins, Violas, Violas) play rhythmic patterns with accents. Percussion 1 uses a variety of instruments (marked with 'x' and 'o') and Percussion 2 plays a steady eighth-note pattern. The piano part features chords and arpeggiated figures. Dynamic markings include *mf* and *p*. The time signature is 2/4.

107

Fl. *ff* *mf* *mf*

Ob. *ff* *mf* *mf*

B♭ Cl. *ff* *mf* *mf*

Bsn. *ff* *mf* *mf*

Vib. — — —

Perc. 1 *mf* *mf* *mf*

Perc. 2 *mf* *mf* *mp*

Pno. *f* *mf* — —

Vln. Unis. *f* *mp* — —

Vla. *f* *mp* — —

Vlc. *f* *mp* — —

K

110

Fl. *mp* *f* *8va* -----

Ob. *mp* *f*

B♭ Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

Vib.

Perc. 1 *mp* *mf* *f*

Perc. 2 *mf* *f*

Pno. *f*

Vln. *fff*

Vla. *fff*

Vcl. *fff*

114 L ♩ = 66

Fl. *mf* *ff*

Ob. *mf* *ff*

B♭ Cl. *mf* *ff*

Bsn. *mf* *ff* *f*

Vib. *p* *f* l.v.

Perc. 1 *mf* *ff*

Perc. 2 *mf* *ff*

Pno. *ff* *p*

Vln. Div. *mf* *ff* Unis. *mf*

Vla. *mf* *ff* *mf*

Vlc. *mf* *ff* *mf*

Detailed description: This page of a musical score covers measures 114 to 117. The music is in 4/4 time with a tempo of quarter note = 66. The score is divided into systems for woodwinds, percussion, piano, and strings. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon) plays a rhythmic pattern of eighth notes, starting at *mf* and increasing to *ff* by measure 115. The percussion section (Perc. 1 and Perc. 2) plays a similar rhythmic pattern, also starting at *mf* and increasing to *ff*. The piano part features a chordal texture that shifts from *ff* to *p* in measure 115. The string section (Violins, Violas, and Cellos) plays a rhythmic pattern of eighth notes, starting at *mf* and increasing to *ff* in measure 115. The strings are divided into 'Div.' (divisi) and 'Unis.' (unison) parts. The score concludes in measure 117 with a *mf* dynamic.

118

Fl. *mf*

Ob. *f* *p*

B♭ Cl. *mf* *mf*

Bsn. *p*

Vib. *mf* l.v.

Perc. 1 *mp* cymbal & high-hat

Perc. 2

Pno.

Vln.

Vla.

Vlc.

Fl. *f* 3

Ob. *mf* 3 3

B \flat Cl.

Bsn. *mf*

Vib. *mf*

Perc. 1

Perc. 2

Pno.

Vln. *f*

Vla. *f* 3 3 3

Vlc. *f* 3 3 3

5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4

125 M

Fl. *f*

Ob. *p* *f*

B♭ Cl. *f*

Bsn. *p* *f*

Vib. *ff* *ppp* *f*

Perc. 1 cymbal *mf*

Perc. 2 *mf*

Pno. *pp* *mf*

Vln. *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

127

Fl. *ff* *f*

Ob. *mf* *mf*

B♭ Cl. *ff*

Bsn. *mf*

Vib. *ff*

Perc. 1 *f* *mp* high-hat

Perc. 2 *mp*

Pno. *ff* *f* *8va* *loco* *8vb*

Vln. *f*

Vla. *f*

Vcl. *f*

129 *rit.*

Fl. *mp*

Ob. *mp* *p*

B♭ Cl. *mf* *mp* *p*

Bsn. *mp*

Vib. *mp*

Perc. 1 *pp* *f*

Perc. 2 *pp* *8^{va}*

Pno. *mp* *p* *8^{va}* *8^{vb}* *l.v.*

Vln. *rit.* *mp* *f* *pizz.*

Vla. *mp* *f* *pizz.*

Vlc. *mp* *f* *pizz.*

N *a tempo*

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1
 cymbal
 cymbal & high-hat
p
f

Perc. 2
f
p
f
mp

Pno.

a tempo

Vln.

Vla.

Vlc.

135

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mp

f

mp

f

mf

l.v.

0

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

mp

Vln.

arco
sul tasto
mp

Vla.

arco
sul ponticello
p

Vlc.

arco
f

140

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

mf *mp* *p*

Vln.

Vla.

Vlc.

(whistle-tone)
f
p
f *8^{va}*
f *8^{vb}*

141

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

142

Fl.

Ob. fluttertongue
mf

B♭ Cl.

Bsn.

Vib.
mp *mf*

Perc. 1

Perc. 2

Pno. Pluck string
ff

Vln.

Vla.

Vlc.

143

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

p

mp

mp

p

mf

sul ponticello

sul tasto

145

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mp

mf

p

pp

mf

p

mf

Moderato ♩ = 96

147

Fl. *mf* **P** *mf*

Ob. *mf* ⁵ *mf*

B♭ Cl. *mf*

Bsn. *mf*

Vib. *mf*

Perc. 1

Perc. 2

Pno.

Vln. *p* *mf* pizz. *mf*

Vla. *p* *mf* pizz. *mf*

Vlc. *mf* *mf*

150

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

154

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Vib.

Perc. 1

Perc. 2

Pno.

Vln. arco *mf*

Vla. arco *mf*

Vcl. arco *mf*

158

Fl. *mp* *f*

Ob. *mp* *f*

B♭ Cl. *mp* *f*

Bsn. *mp* *f*

Vib. *mf*

Perc. 1 cymbal *p* *f* l.v.

Perc. 2

Pno. *mf*

Vln. *fp* *sul ponticello* *mf* *f*

Vla. *f* *f*

Vlc. *f* *f*

BIOGRAPHICAL SKETCH

Born and raised in South Africa during the apartheid era, Collette Siphon Mabingani began his musical journey in Johannesburg as a performer of traditional African music. As he learned the art from an early age, he developed an interest in musical styles of the world, a fascination which afforded him the opportunity to exile to America. Mabingani holds a bachelor of arts degree from Grand Valley State University, Allendale, Michigan and a master of music degree from Central Michigan University, Mount Pleasant, Michigan. For his doctorate degree, he attended Arizona State University where he studied under the tutelage of James DeMars, Roshanne Etezady, Jody Rockmaker, and Rodney Rogers. In music and throughout his travels in the West and Europe, Mabingani has shared the rich traditions of the vast South African cultural landscape through performances, lectures, workshops and presentations. This led to a world-music voice in his compositions, and acts as a vehicle through which marrying different cultural musics promote unity through enriching cultural exchanges.