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# David Fanshawe's African sanctus: one work for one world ~ through one music

Tina Louise Thielen-Gaffey  
*University of Iowa*

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DAVID FANSHAWE'S *AFRICAN SANCTUS*:  
ONE WORK FOR ONE WORLD ~ THROUGH ONE MUSIC

by

Tina L. Thielen-Gaffey

An essay submitted in partial fulfillment  
of the requirements for the  
Doctor of Musical Arts degree  
in the Graduate College of  
The University of Iowa

May 2010

Essay Supervisor: Associate Professor Christine Getz

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Graduate College  
The University of Iowa  
Iowa City, Iowa

CERTIFICATE OF APPROVAL

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D.M.A. ESSAY

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This is to certify that the D.M.A. essay of

Tina L. Thielen-Gaffey

has been approved by the Examining Committee  
for the essay requirement for the Doctor of Musical Arts  
degree at the May 2010 graduation.

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David Gier

\_\_\_\_\_  
Ahmed Souaiaia

To my beautiful girls, Michaela and Ella

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## PREFACE

When the Committee of the Ralph Vaughan Williams Trust heard of David Fanshawe's plan to travel down the Nile to collect and record the music native to the countries in those still remote areas, we were both interested and impressed by his project. We knew how quickly the spreading tentacles of modern technological power could damage, if not ruin, old and traditional patterns of life and the culture that belongs to such lives. We knew, too, from the examples of collectors of folk music working at the beginning of the twentieth century, what musical treasures have been rescued from oblivion in our own islands in America – from the descendants of the early settlers and from Europe, where musicians of the stature of Bartók and Kodály devoted much time to this work. Most of the work done by such collectors as Cecil Sharp, Ralph Vaughan Williams and Percy Grainger depended on their own knowledge, experience and care, and the actual voice of the singers – shepherds, sailors, workmen, farm laborers, poachers, girls and their grandmothers. Now, with the delicate portable machinery available, the actual sound of the voices of the singers and speakers can be preserved.

One of the hazards of such a journey is, of course, the loneliness that is inevitable for some part of the time when lack of a common language leaves the traveler outside the life around him. Through his boundless letters to the RVW Trust, David Fanshawe detailed a journey full of adventures that were funny, sad, strange, full of fortunate coincidences and maddening bad luck turned good luck. Fanshawe made good use of his time, both in collecting original material and finding inspiration for his own work as a composer. The trophies of his journeys have not robbed the people from whom they are won, but enriched them, and show us wider landscapes than those we had known before.<sup>1</sup>

Ursula Vaughan Williams

Portions of this letter by Ursula Vaughan Williams, taken from the postscript of David Fanshawe's *African Sanctus: a Story of Travel and Music*, define the impact that the preservation and recording of indigenous music has on world cultures. The ability to record and catalogue indigenous music is, from the Western perspective, imperative to its preservation; and in the case of African music, a way to capture repertoire that exists only in the aural tradition. Recording over 50 tribes and 500 hours of music, David Fanshawe has done in Africa what Kodály and Bartók did in Hungary and what Grainger and

---

<sup>1</sup> David Fanshawe, *African Sanctus: a story of travel and music* (Colwall: the Knell Press, 1986), 205-206.

Vaughan Williams did in England. The result is invaluable; a musical document containing indigenous music that through the modernization of Africa, may well become lost.



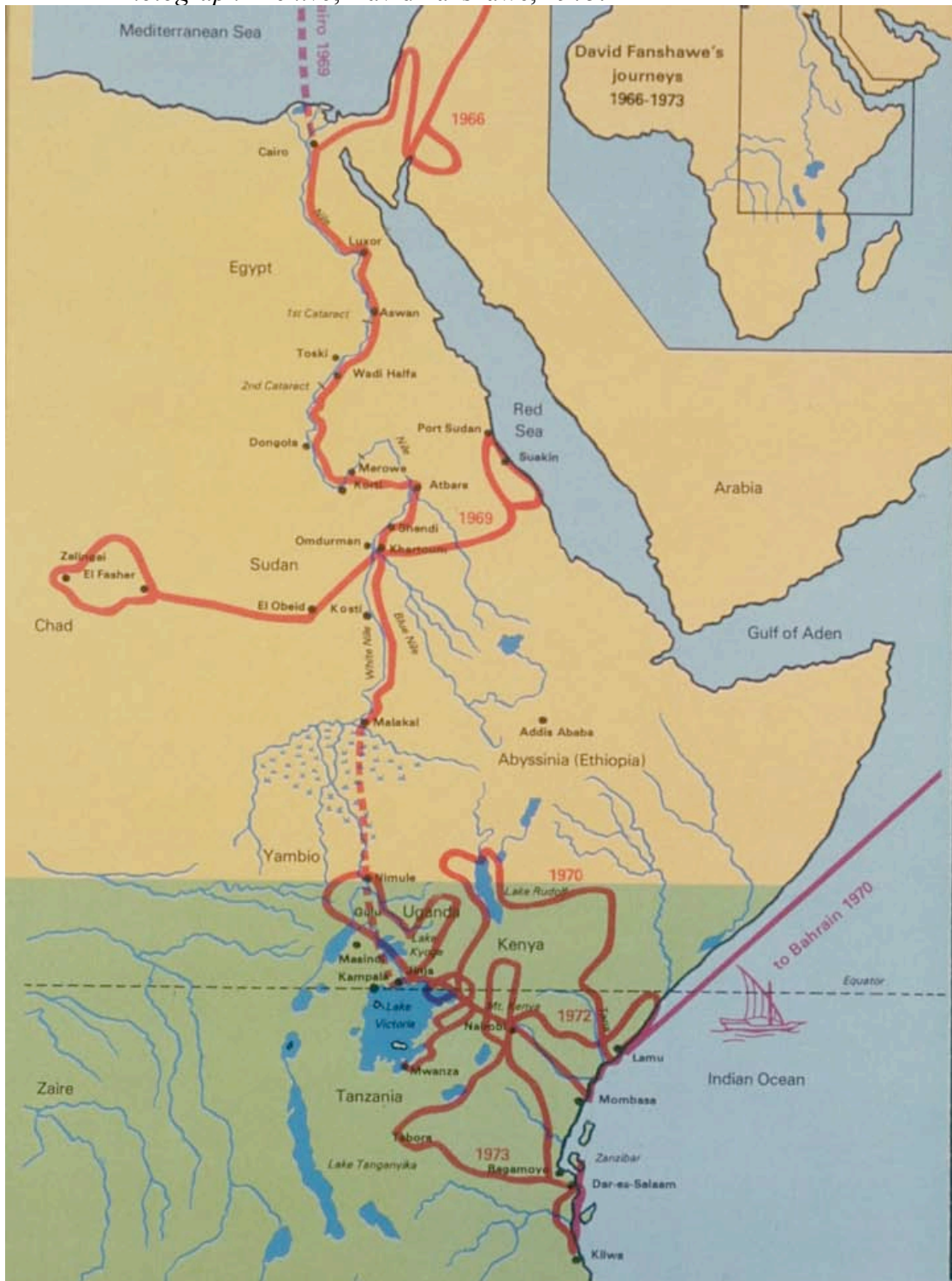
CHAPTER ONE  
DAVID FANSHAWE BRIEF BIOGRAPHICAL SKETCH  
1942 THROUGH 1973

Introduction

British composer David Fanshawe (b. 1942) considers himself a composer, explorer, ethnomusicologist, music journalist, performer and archivist. These interests unite in *African Sanctus*, an unorthodox setting of the Latin Mass in which recordings of authentic African music collected by the composer are superimposed over composed music. Its genesis dates to 1969, when Fanshawe traveled to Africa specifically to record the indigenous music of the Nile River Valley from Egypt to Lake Victoria. By 1973 he had completed three explorations of the Nile and its surrounding countries, including Egypt, Sudan, Uganda, and Kenya (Figure 1.1). Fanshawe's travels to Africa provided him with the opportunity to experience and absorb African culture and to collect the indigenous recordings he would later use in juxtaposition with his Latin Mass.

This essay will serve to acquaint both academics and performers with Fanshawe's *African Sanctus*, by showing how his collection of indigenous music was incorporated into this composition. Moreover, it will assist in placing Fanshawe among his compositional contemporaries and provide a stylistic and structural analysis relevant to the performance of the work. Finally, it will provide translations of the indigenous texts and investigate the consequence of juxtaposing native languages with the Latin Mass text.

Figure 1.1 Fanshawe's African Journey, 1969-1973. Reprinted, by permission, *African Photograph Archive*, David Fanshawe, 1975.



### Early Exposure to Travel

At a young age, Fanshawe was drawn to the exoticism of remote lands and specifically, to their social and musical culture. He was first exposed to foreign lands through the military travels of his father, Lt. Col. R.A.R. Fanshawe and of his grandparents, who were natives of India. When interviewed about his fascination with foreign cultures, David Fanshawe stated

I think it's important to understand one's personal ethnic roots. I was born in England only because in 1939 my father returned to England from India, where he was born. I come from several generations of family who were Indian and integrated into the British Raj.<sup>2</sup> About his early travels, Fanshawe adds, "In my teens I began to have wanderlust and used to go off to Europe during my summer holidays. I began my travels in Europe; going to the south of France when I was 17, Yugoslavia when I was 18 and then somewhere different every year - Gibraltar, Spain, Italy,<sup>3</sup> across Germany, the Rhine and eventually, to the Middle East.<sup>3</sup>

As a young child, Fanshawe felt he grew up in a world of his own, obsessed by tea parties, expeditions and fantasies of strange lands. Fanshawe received his primary and secondary education at boarding schools. Fanshawe claims that in order to cope with leaving his family for a year of new adventures, every time he left home for school, he imagined packing his trunk for Africa.

Ever since I have been Him,  
Standing on a 'Chic Weed' gazing out to sea,  
I have longed to be in a place far away.  
It was always Africa.

---

<sup>2</sup> The *British Raj* refers to the British rule between 1858 and 1947 of present-day India, Bangladesh, Pakistan, and Myanmar, during the period in which these lands were under the colonial control of the United Kingdom as part of the British Empire. Chandrika Kaul, "The Making of Modern Britain: From Empire to Independence ~ The British Raj in India 1858-1947"; available from [www.bbc.co.uk/history/british/modern/independence1947\\_01.shtml](http://www.bbc.co.uk/history/british/modern/independence1947_01.shtml); Internet; accessed 12 June 2008.

<sup>3</sup> David Fanshawe, interview by author, 2 August 2006.

My trunk never went to school ~ it went to Africa.<sup>4</sup>

Primary and Secondary Education  
(1950-1959)

From ages 8-13 Fanshawe attended St. George's School Windsor (1950-1955). St. George's is renowned as a school for young singers and supports the well-established children's choir, the St. George Choristers. Admission to St. George's did not depend upon the student's proficiency as a singer, although Fanshawe had great ambition to become a Chorister. A talented singer, Fanshawe made three attempts to achieve Chorister status, but failed to succeed as a result of severe dyslexia. Sir William Harris, the chorus-master, felt that Fanshawe would never match the other singers in reading the choral text. After one of Fanshawe's auditions, Harris stated, "Fanshawe sings perfectly in tune, but he lacks volume and is a bit slow on the uptake."<sup>5</sup> As a consequence of his dyslexia, Fanshawe never achieved acceptable academic status or passed a school exam. Fanshawe claims, "I had a lot of difficulty doing my academic work, reading and doing all the academic things."<sup>6</sup>

Upon completing his education at St. George's, Fanshawe failed his common academic entrance exams at Wellington, but was accepted at Stowe School (1955-1959). He was admitted because of a recommendation from his former headmaster at St. George's, Mr. William Cleave. Fanshawe states

Mr. Cleave recommended going to Stowe because he knew that things were pretty lax there and that Stowe had the reputation of considering a boy not on the merits of his qualifications (i.e. what

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<sup>4</sup> David Fanshawe, *African Sanctus: a story of travel and music* (Colwall: The Knell Press, 1986), 11.

<sup>5</sup> *Ibid.*, 26.

<sup>6</sup> David Fanshawe, interview by author, 2 August 2006.

he passed and what he didn't, whether he was scholarship material or not), but rather on his artistic promise and individual potential. Other schools were based on military preparation, which I was totally unsuited for.<sup>7</sup>

Stowe was willing to take Fanshawe on Cleave's recommendation, despite Fanshawe's poor academic performance at St. George's. At Stowe, Fanshawe found himself integrated into a public school system in which students hailed from a variety of religious and social backgrounds.

In 1959, at the age of 17, Fanshawe was eagerly completing his last term at Stowe. One day, while playing the piano in a room near an open window (that he had conveniently opened), he was interrupted by a woman who had stopped to listen to his music. Eager to perform for this audience of one, Fanshawe proceeded to play a concert of jazz and classics. Fanshawe was quite proud of his keyboard abilities; he was, however, a self-taught pianist who learned music by rote. After he completed his "performance," the woman beneath the window introduced herself as Baroness Guirne van Zuylen. Her two sons attended Stowe along with Fanshawe and she, coincidentally, was a piano teacher from London. The Baroness commented, "What are you going to do after you leave Stowe? It's clear you are very musical, but you have no technique. You are naïve and you don't know how to put your hands on the keyboard."<sup>8</sup> After spending the afternoon with Fanshawe walking the school grounds, van Zuylen presented him with her phone number and asked Fanshawe to call her as soon as he arrived in London.

---

<sup>7</sup> Ibid.

<sup>8</sup> David Fanshawe, interview by author, 2 August 2006.

Film Industry Experience and Private Music Study  
(1959-1964)

Fanshawe moved to Holland Park<sup>9</sup> in the autumn of 1959, and through a contact of his father's, he obtained a job in film production and editing at Green Park Productions. After nine months of initial preparatory work, he was posted to Merton Park Film Studios in South Wimbledon. His superior at Merton Park Studios was the supervising editor of the Film Producers' Guild, and through this connection, Fanshawe gained valuable experience handling celluloid,<sup>10</sup> which was to prove, in future years, of vital importance to both his career and his *African Sanctus* project. When Fanshawe later began composing, he found that his knowledge and understanding of how films were made contributed tremendously to the craft of writing film music and in the technical approach to problems that were to arise "in the field" when recording folk music.

For instance, he learned about the general techniques of recording: what type of microphone to use, where to place them while recording, and editing and cutting quarter-inch magnetic recording tape. These skills helped Fanshawe capture quality sound recordings in addition to giving him the knowledge necessary to mix his own indigenous raw tape, which would play simultaneously with the live choir performance of *African Sanctus*. Fanshawe was also able to use his film experience as a vehicle to facilitate interaction with film and documentary composers. He learned first hand how to inscribe a written score for film, how to make seamless edits with recording tape (i.e. rhythmical and smooth transitions from one sound clip to another) and how to write out music cues. According to Fanshawe, these experiences were fundamental to his methodology.<sup>11</sup> The

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<sup>9</sup> Holland Park is a district and park located in west central London. Ibid.

<sup>10</sup> Celluloid. "Motion picture film"; available from <http://www.merriam-webster.com/dictionary/celluloid>; Internet; accessed 13 June 2008.

<sup>11</sup> David Fanshawe, interview by author, 4 November 2008.

quality of Fanshawe's African recordings has often been praised for their stereophonic clarity and he attributes this to the knowledge gained as a film editor.<sup>12</sup>

Shortly after obtaining his film-editing job, Fanshawe contacted Baroness van Zuylen and initiated his private music study. He studied piano and composition with the Baroness once a week and became a promising student. The first two years of private study not only helped Fanshawe acquire playing technique, but also enabled him to learn about the concept of written music. He desperately wanted to compose music, but didn't have any idea how to put his musical ideas on paper. He entered his first composition, a piano solo written in 1960 and entitled *Jill*, in the North London Music Festival. The adjudicator was so baffled by the nonsensical format of the written score that he asked Fanshawe to come forward to play the piece. Upon hearing the performance, the adjudicator remarked, "If I had known it was going to sound like that, I might have awarded you First Prize." However, since only Fanshawe knew how to decipher his notation, he received second prize. The adjudicator recommended that if Fanshawe wanted to be taken seriously as a composer, he needed formal music training. Example 1.2 is an excerpt from the *Jill* score. Several aspects of the score confirm the adjudicator's concerns. The key is designated as D major. The use of this key signature is antithetical in that the opening motive outlines a D-sharp major triad. Secondly, the manner of composition is idiosyncratic, intended to indicate a transcription of an improvisation that Fanshawe composed at the piano.

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<sup>12</sup> Fanshawe, *African Sanctus: a story of travel and music*, 41.

Example 1.1. *Jill* - Page 1. Fanshawe's first student composition, 1960.

MODERATO CON ANIMA. PERSTO ET PRESTO. This is the first piece I ever wrote for the North London Music Festival discovered in 1971 with the 1960

PED. P. PP. P. CRESC.

MF. PP. P.

P. CRESC. L.H. MF. CRESC. F.

PED. PED. RIT. PED.

R. C. 1  
 Printed in England  
 JAT's first composition

Excessive dynamic contrasts, crescendos commencing and terminating on short pitches and separated by rests, the use of the term *una corda*, double sharps, and augmented triads



are all examples of how Fanshawe strove unsuccessfully to externalize his musical ideas. In addition, Fanshawe used inverted marcato articulations. This symbol usually indicates a down-bow marking for a string player and is not an articulation likely to be found within a piano solo.

Fanshawe continued to study with van Zuylen for two more years, and then she moved to France. Shortly after she departed, Fanshawe resolved to give up his film career and work full-time as a music composition student. According to Fanshawe, “there was something I needed; a stringent attitude about discipline plus the discipline of learning musical technique.”<sup>13</sup> He struggled in composition and was disappointed with the results, as he was unable to develop a piece of music. Although still uneducated in the techniques of composition, he did succeed in publishing a few of his short works with Paterson Publication, and this success encouraged and inspired him to interview at the Royal College of Music (hereafter RCM) for admission to their composition department. At that interview Fanshawe first met, “Sir Keith Falkner, a remarkable music director, who recognized that perhaps [he] had promising musical talent.”<sup>14</sup> The positive interview inspired Fanshawe to connect with John Lambert, composition professor at the RCM. Their relationship began with private lessons in preparation for Fanshawe’s audition to the RCM composition program.

#### Auditioning for the RCM

The audition for the RCM was a dismal failure for Fanshawe. He was not able to complete even one question in music theory and struggled through the written portion of the entrance exam. Following the entrance exams, Fanshawe returned home and

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<sup>13</sup> David Fanshawe, interview by author, 2 August 2006.

<sup>14</sup> David Fanshawe, interview by author, 2 August 2006.

succumbed to a three-day fit of depression. On that third day, he received a letter from the RCM. Much to Fanshawe's surprise, he was admitted and offered a three-year Foundation Scholarship, renewable for a fourth year. In complete disbelief, Fanshawe's father called the school to inform them that they surely had sent the acceptance and scholarship letter to the wrong person. The college registrar, John R. Stainer, O.B.E., confirmed that it wasn't a mistake. Fanshawe attributes his scholarship to the support of Professor John Lambert, whom he believes responsible for convincing the auditioning board that Fanshawe had promising musical potential.

#### College Education (1965-1969)

Upon entering the RCM at the age of 23, Fanshawe excelled. John Lambert, a teacher who allowed his students to bring individuality to their compositions, became Fanshawe's mentor. Fanshawe immersed himself in his studies and vowed that he would achieve great success at the RCM. Fanshawe continued to travel during his summer vacations, this time to the Middle East, including Jerusalem, Jordan, and Israel. Sir Keith Falkner, Director of the RCM, realized that Fanshawe could share a multicultural perspective with other students<sup>15</sup> and requested that Fanshawe provide lectures about his travels upon his return to RCM each fall. The lectures began as visual presentations, but were augmented by audio examples once Fanshawe began to record indigenous music in 1967. The opportunity to share his travels was so successful that Fanshawe was assigned to teach other student composers how to listen to non-Western music, with the aim of enhancing their own creative work with multicultural sources. For Fanshawe, these experiences inspired him to combine travel and music into his own compositions.

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<sup>15</sup> David Fanshawe, interview by author, 2 August 2006.

Fanshawe completed his composition degree from RCM in 1969 and immediately departed for Africa. Fanshawe explains, “I had a burning passion to go up the Nile.”<sup>16</sup> Why? The Nile provided a waterway from the Mediterranean Sea to Lake Victoria. Fanshawe’s plan was to go up the river Nile to record and photograph traditional African forms of music and dance. That was the beginning of Fanshawe’s African Journey.

Summer Travel  
(1966-1969)

Holy Lands 1966

During the summer holidays and after his first year at the RCM in 1966, Fanshawe hitchhiked to the Holy Lands and arrived in Jerusalem. Upon the completion of his six-day journey, he felt he needed to go to Mass at St. George’s Cathedral to express his gratitude for his safe journey and to reflect upon his travels. It was during this Mass that Fanshawe first conceived the concept of the *Kyrie-Call to Prayer*, the second movement of *African Sanctus*. As the choir was singing a *Kyrie Eleison*, the *adhān*,<sup>17</sup> being sung in several Mosques surrounding the Cathedral could be heard through the open windows. Fanshawe described the resulting sound as

an amazing, life-changing aural experience; Christians singing one thing and the Muslims singing another, both oblivious to each other. That was something I could develop. Looking back on the African Journey, I realize how important that experience was to the development of *African Sanctus*.<sup>18</sup>

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<sup>16</sup> Ibid.

<sup>17</sup> *Adhān* is the “call to prayer” in the Islam faith. Frederick M. Denny, *An Introduction to Islam* (Upper Saddle River, NJ: Pearson Prentice Hall, 2006), 403.

<sup>18</sup> David Fanshawe, interview by author, 2 August 2006.

Thus the concept of composing a work combining the Latin Mass with music of the Islamic tradition was conceived.

#### Bahrain, Iran, Abu Dhabi 1967

Fanshawe's travels in the summer of 1967 took him to Bahrain.<sup>19</sup> His journey there spurred interest in the Pearl Divers,<sup>20</sup> men who literally risked their lives to dive for the fresh water Bahraini pearls. However, he encountered many obstacles in his search for these men and their diving songs. He first learned of the Pearl Divers through the people on the small island of Muharraq<sup>21</sup> and was also told about them by the ruler of Bahrain, Shaikh Isa bin Sulman Al Khalifah. As luck would have it, one day as Fanshawe was out on the beach, he met the Shaikh who, according to Fanshawe, frequented the beach and often invited people to join him for tea. Fanshawe states, "One afternoon, I was sitting with Shaikh Isa and he happened to mention the songs of the Pearl Divers. At the time, I had never recorded any folk music and it really hadn't struck me to do so before our conversation."<sup>22</sup> On that same afternoon, on his way out of the Shaikh's Palace, Fanshawe was witness to a series of unique cries from local date pickers, who were calling to each other in the palm trees from which they were collecting

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<sup>19</sup> Bahrain is an Arab island country, just east of Saudi Arabia. Bahrain was a colony of the United Kingdom until 1971.

<sup>20</sup> Pearl diving in Bahrain was considered a major occupation from ancient times through the pre-oil period. Bahraini pearls are of exceptional quality, perhaps a result of the sweet water wells found on the seabed surrounding this country. The decline in the pearling industry was a direct result of worldwide depression of the 1930s and to the concurrent increase of Middle Eastern oil production. Bahrain began producing oil in 1935, with its peak production occurring in the mid '70s. The revenue resulting from the oil industry made pearling virtually unnecessary and the art of Pearl diving became obsolete. Ministry of Cabinet Affairs & Information, State of Bahrain, *Museum of Pearl Diving*, 1990, 8-9.

<sup>21</sup> Muharraq is a Bahraini island located to the northeast of Bahrain. "Muharraq, Al-." *Encyclopædia Britannica*, 2008. Encyclopædia Britannica Online. Available from <http://www.britannica.com/eb/article-9054174>; Internet; accessed 26 June 2008.

<sup>22</sup> Fanshawe, *African Sanctus: a story of travel and music*, 88.

dates. To Fanshawe, this series of cries represented a “natural kind of symphony”<sup>23</sup> and he began to imagine a symphony for voices with a date picker crying out ‘hee yoy yoy yoy yoy yoy!’ These experiences stayed with Fanshawe as he continued to travel, and became part of the motivation behind his first choral masterwork, *Salaams*.

During this first visit to Bahrain in 1967, certain areas of the islands were forbidden to British personnel, including the village of Hidd<sup>24</sup> on Muharraq Island, where the Pearl Divers lived.<sup>25</sup> The Pearl Divers had become an obsession for Fanshawe and he went to great lengths to try to locate them. He first attempted to travel there in the middle of the night, convincing a taxi driver from Manama<sup>26</sup> to take him to Hidd in the trunk of the taxi with hopes of avoiding detection at a check-point en route. Fanshawe’s ruse was successful and he spent the remainder of the night under a boat on the beach. Yet Fanshawe obviously did not entirely avoid detection, for at 5 a.m. he was guided back to Manama for questioning by the British Police. Fanshawe tried to explain that he was on Hidd to photograph the Pearl Divers and the boat builders from the island (at this point, he hadn’t entertained the idea of recording the music of the Pearl Divers), and finally convinced the Police to give him an escort so he could complete his work. However, he was unable to find the Pearl Divers and was accompanied back to the main island without obtaining his objective. Fanshawe experienced such obstacles primarily when he was traveling in areas with larger populations. He quickly figured out that if he avoided the masses, he could avoid most problems. He vowed to return the following summer with diplomatic clearance and a tape recorder in hand.

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<sup>23</sup> Ibid., 89.

<sup>24</sup> Hidd is a city located on the southeastern quadrant of Muharraq Island.

<sup>25</sup> Fanshawe, *African Sanctus: a story of travel and music*, 84.

<sup>26</sup> A city located on the island of Bahrain.

### Arabian Gulf, Return to Bahrain 1968

During the summer holidays of 1968, one of Fanshawe's travel objectives was to visit Iraq and the Arabian Gulf via the "Fertile Crescent",<sup>27</sup> again hoping to remain undetected by authorities. He traveled down the Euphrates in a canoe, crossed the southern marshes of the Hor al Hammar<sup>28</sup> and returned to Bahrain from Kuwait. This time, Fanshawe traveled with a letter of introduction from the British Council and he had a contact in Mr. Geoffrey Hancock, the First Secretary at the British Embassy in Baghdad. Through Geoffrey Hancock, Fanshawe met Shaikh Hilal Bilasim Al Yasin, whose family was mourning the death of a family member. The Shaikh introduced Fanshawe to *el-Arbi'iniyeh*,<sup>29</sup> a forty-day mourning ritual that proved to be an extraordinary experience for Fanshawe. It led him to consider combining sounds and adventures of his journeys within a single composition.

Upon departing Baghdad, Fanshawe journeyed into the marshes of the southern Euphrates where he had contact with the Marsh Arabs. From there, Fanshawe continued onward to Bahrain, with a second objective of finding the Pearl Divers and recording their diving songs. When he arrived in Bahrain via Kuwait, Fanshawe was told that there were only four ships out pearling. Fanshawe desperately wanted to go to the pearl beds, but found that no one was interested in taking him there. He approached the Bahrain Petroleum Company (hereafter B.A.P.C.O.), who arranged a launch party. B.A.P.C.O. was unable to locate the four ships, but they introduced Fanshawe to one of their

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<sup>27</sup> The Fertile Crescent lies at the union of the Tigris and Euphrates Rivers located in southern Iraq and extends into Iran. National Geographic Online. "Fertile Crescent"; available from [http://news.nationalgeographic.com/news/2001/05/0518\\_crescent.html](http://news.nationalgeographic.com/news/2001/05/0518_crescent.html); Internet; accessed 26 June 2008.

<sup>28</sup> Hor al Hammar is a large marsh area located on the southern tip of Iraq. Hans-Jörg Barth and Benno Böer, ed., *Sabkha Ecosystems: Volume I, The Arabian Peninsula and Adjacent Countries* (New York: Springer Verlag, 2002), 292.

<sup>29</sup> Fanshawe, *African Sanctus: a story of travel and music*, 97.

employees, Khalifa Shaheen, the son of a Pearl Diver. Shaheen was more than willing to introduce the Pearl Divers to Fanshawe, whose purpose was to record their diving songs.

### Recording the Pearl Divers

With Khalifa's assistance, Fanshawe and sixty remaining Pearl Divers boarded a bus the following morning and traveled to an isolated beach of the far side of Hidd, where the divers re-enacted their songs and chants of the sea. A detailed account of this re-enactment can be found in Fanshawe's book, *African Sanctus: a Story of Music and Travel*. According to Fanshawe

Khalifa and I got on very well – we met and started the journey, the strangest journey I've ever been on – to collect the last remaining Pearl Divers and to take them to an isolated beach on the far side of Hidd. As the bus belted off, I could not believe my ears. Sixty Pearl Divers started chanting.....Oh My God, Listen! Khalifa explained that it doesn't matter where they were or what they travel in – for them the motion was the same. In going, they are reminded of the Sea. We arrived at the beach far away from the town and the Divers got out....and then an extraordinary ritual. They tied an old rope to the wheel of the bus and pretended it was the anchor on the end of a chain. They sat on the sand and began the drama of Pearling on Land. They sang a sequence of never-ending songs, which Khalifa explained was the longing they had in their hearts as they returned to the Pearl Beds. Then, they began to row the boat. The roar of the Divers became one rhythm, united they bellowed as their leader, old Ah'lan, wailed to Allah asking for his merciful protection upon their journey. They dropped anchor and began to dance upon the sand. If you listen to *Salaams*, you can hear them but the quality's not good so I'll have to return. How long can this last? Will Ah'lan be alive when I return?<sup>30</sup>

### Salaams

The exhilaration of “pearling” and recording with the Bahraini Pearl Divers inspired Fanshawe to put the experience into a written musical score. The diving songs, in combination with the “date picker symphony” and the adhān, recorded in Cairo, 1969, became Fanshawe's first large choral work, *Salaams*.

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<sup>30</sup> Fanshawe, *African Sanctus: a story of travel and music*, 101-102.

*Salaams* was the first composition written by the composer utilizing recordings of indigenous music from his travels in combination with live choir and accompaniment.

Fanshawe recalls,

My whole creative life was taking shape. Certainly it was completely original that the composer was his own cantor, traveler, sound recorder, photographer and presenter. I was able to explore these avenues of my individual lifestyle through a musical outlet, thus marrying travel and composition. Music and travel became one. I became fascinated with the concept of recording indigenous music and placing it into a composition that would be performed on the other side of the world.<sup>31</sup>

Regarding *Salaams*, Fanshawe states, “If you are going to study *African Sanctus*, you must be acquainted with *Salaams*. It is a true precursor to *African Sanctus* and is the first work within the trilogy<sup>32</sup> combining my travels with music.”<sup>33</sup> The similarities between *Salaams* and *African Sanctus* include the incorporation and juxtaposition of indigenous recordings with composed music, the use of the recorded adhān, an independent piano solo, and a vocal soloist. The written musical manuscript of *Salaams* is also similar to that of *African Sanctus*, in that it contains hand written notes to the conductor and performer. These notes often contain explicit preferences regarding tone quality, specific directions for providing live instrumental accompaniment and short histories of the material found on particular pages of the score.

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<sup>31</sup> David Fanshawe, interview by author, 2 August 2006.

<sup>32</sup> The trilogy to which Fanshawe refers is *Salaams*, *African Revelations* and *African Sanctus*.

<sup>33</sup> David Fanshawe, interview by author, 2 August 2006.



## Political Conditions Relevant to Fanshawe's Music and Travels

### Middle East

Throughout the nineteenth and early twentieth centuries, Britain signed a series of treaties having wide ranging implications for Britain's relationship with tribes in the Persian Gulf. The treaty whose terms best convey the relationship between these gulf-states and Britain was the Exclusive Agreement of 1882. The agreement specified that the members of present-day United Arab Emirates<sup>34</sup> could not make any international agreements or host any foreign agent without British consent. Britain's dominance in the region resulted from the struggle over control of the gulf ports during the seventeenth-century, when Portugal controlled the East-West trade in the Middle East. The gulf countries wanted to resume control of their ports and the fees collected there, but were too weak to resist the Portuguese. The Safavid shah of Iran, Abbas I, enlisted the help of the Dutch and British in return for half of the revenues from Iranian ports. Both countries agreed to the Shah's offer; however, it wasn't long before the two European countries became rivals for access to the Iranian market. The British reigned victorious, and by the beginning of the nineteenth century they were regarded as a major power in the gulf.<sup>35</sup> By the end of World War I, gulf leaders from Oman to Iraq<sup>36</sup> had essentially yielded control of their foreign relations to Britain.

As a result of oil exploration and discovery in the middle of the twentieth century, tribal boundaries became clearer, borders were more precisely defined, and distinctions

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<sup>34</sup> The UEA consists of seven states: Abu Dhabi, Ajman, Dubai, Fujairah, Ras al-Khaimah, Sharjah, and Umm al-Quwain.

<sup>35</sup> William Smyth. "Bahrain: Age of Colonialism". Library of Congress Country Studies, 1990; available from [http://lcweb2.loc.gov/cgi-bin/query/r?frd/cstdy:@field\(DOCID+bh0013\)](http://lcweb2.loc.gov/cgi-bin/query/r?frd/cstdy:@field(DOCID+bh0013)); Internet; accessed 9 August 2008.

<sup>36</sup> These countries include Oman, United Arab Emirates, Qatar, Kuwait, Iraq, and Iran.

among tribes became more evident. A new sense of identity appeared in gulf shaikhdoms, and this sense of identity was characterized by a growing expectation that they should rule themselves. To do this, shaikhs had to cut themselves off from British control and protection.<sup>37</sup> By the early 1960s, the British had little objection to this position. Burdened by the tremendous sacrifices caused by World War II, Britain couldn't remain as globally involved as it had before. Nonetheless, it was bound to the gulf by treaties and so remained in the region until the gulf states initiated the nullification of their agreement with Britain. It was during these developments that Fanshawe found himself in the Middle East.

According to Fanshawe, he did not experience any issues traveling to the Holy Lands in 1966. In contrast, his travels to Iran, Bahrain and Abu Dhabi in 1967 were greatly hindered by the suspicion that he was a spy, mainly in Bahrain. At that time, three of the other gulfstates<sup>38</sup> were racing to claim Bahrain, or portions of it, as their own. It is not surprising that the Bahraini government considered this foreign traveler with suspicion, given his dubious looking recording and photographic equipment. In any case, Fanshawe reportedly faced difficulties while traveling in Bahrain, and specifically, to Hidd, where he would eventually record the Pearl Divers. The issues were primarily caused by tension between Iran and the gulf shaikhdoms, who had considered banding together to form one "superstate." An obstacle to the formation of this "superstate" was Bahrain, which had been occupied by Iran at several earlier stages in its history, and was understandably suspicious of collaboration. Once Bahrain was released from the British treaties, Iran wanted to claim Bahrain as Iranian territory. The United Nations denied, however, Iran their claim to Bahrain and in August 1971, Bahrain became an independent nation.

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<sup>37</sup> Ibid.

<sup>38</sup> Iran, Iraq and Saudi Arabia.

## Africa

By the outbreak of World War I, Africa had been colonized by the British, French, Italian, Belgian, Portuguese, Spanish, and Germans. In Africa, a firm belief in European cultural superiority drove the actions of the colonizers.<sup>39</sup> Not surprisingly, most Africans regarded European colonization as the imposition of an unfamiliar, unwanted, and unnecessary means of governance.<sup>40</sup> By the time Fanshawe commenced his travels to Africa, African pursuit of freedom from the British had been initiated and the political milieu was uneasy.

Initiated in 1969, Fanshawe's African Journey consisted of traveling through Egypt, Sudan, Uganda, and Kenya. Each of these countries experienced colonization by the British. Fanshawe commenced his journey in Egypt because it was the Mediterranean entrance to the Nile and the Nile was the waterway to Lake Victoria. Egypt is also primarily Arabic and one of Fanshawe's musical goals was to record the adhān, the Islamic "call to prayer". Fanshawe's only preconceived musical concept for his African journey involved recording the adhān and juxtaposing it with the written "Kyrie." Further travels on the Nile would take him into non-Islamic African territories, so the adhān had to be recorded in Egypt.

### Egypt

With the British occupation of 1882, Egypt became a part of the British Empire but never officially a colony.<sup>41</sup> Egypt eventually gained independence from Britain in 1956 as

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<sup>39</sup> Collins, Richard O. *Africa: A Short History* (Princeton: Markus Wiener Publishers), 185.

<sup>40</sup> *Ibid.*, 177.

<sup>41</sup> Mary Ann Fay, "Egypt: from Occupation to Nominal Independence 1882-1923". *Library of Congress Country Studies*, 1990; available from [http://lcweb2.loc.gov/cgi-bin/query/r?frd/cstdy:@field\(DOCID+eg0036\)](http://lcweb2.loc.gov/cgi-bin/query/r?frd/cstdy:@field(DOCID+eg0036)); Internet; accessed 7 August 2008.

a result of the Tripartite Invasion.<sup>42</sup> By the late 1960s, however, Egyptian political conflicts had created an unstable atmosphere. Although foreign travel in Egypt in 1969 was complicated, Fanshawe managed to avoid detection upon entering the country.

According to Fanshawe

In 1969, Cairo had closed its doors to visitors, no one was allowed in the streets, there was a curfew and no tourists were allowed. I got in by a little boat in Alexandria and was walking with a backpack. I wore Arab clothes. I used to brown my face and I carried my tape recorder under my robes.<sup>43</sup>

Although Fanshawe thought he was appropriately disguised, his first attempt at recording Egyptian music resulted in detention in an Egyptian prison. After a week of detention, he was released and with the help of the Coptic Christian detention guard, he was able to make his recording of the adhān. After recording the adhān in Cairo and additional music in Luxor, Egypt, Fanshawe continued his southward journey into Sudan.

### Sudan

For a number of years, the British administered the north and south of Sudan as two distinct regions. The southern provinces had been isolated from the north prior to World War I because the British had determined that the southern Sudanese were not

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<sup>42</sup> Mary Ann Fay, "Egypt: the Revolution and the Early Years of the New Government 1952-1956". *Library of Congress Country Studies*, 1990; available from [http://lcweb2.loc.gov/cgi-bin/query/r?frd/cstdy:@field\(DOCID+eg0042\)](http://lcweb2.loc.gov/cgi-bin/query/r?frd/cstdy:@field(DOCID+eg0042)); Internet; accessed 7 August 2008.

The Tripartite Invasion (War of 1956) was the invasion of Egypt by Britain, France, and Israel. The war was the result of Egypt's incursion of the canal in July 1956. The invasion plan, which was supposed to enable Britain and France to gain physical control of the Suez Canal, called for Israel to attack across the Sinai Desert. When Israel neared the canal, Britain and France issued an ultimatum for an Egyptian and Israeli withdrawal from canal territory. An Anglo-French force then occupied the canal to prevent further fighting and to keep it open to shipping. Although the invasion was successful, it was universally criticized and Britain, France and Israel eventually withdrew from Egypt, which then reopened the canal to everyone but Israel.

<sup>43</sup> Fanshawe, interview by author, 2 August 2006.

ready for exposure to the more modern northern region. The British “closed door” ordinances<sup>44</sup> allowed southern Sudan to develop along its indigenous lines but kept it isolated from the north. The north Sudanese were not able to travel or work in the south, and vice versa and the British replaced Arab administrators and merchants with British counterparts, further separating the regions. A 1930 directive, however, stated that the three southern regions in Sudan<sup>45</sup> should prepare for eventual integration with British East Africa,<sup>46</sup> and in 1946, the British combined the two regions as part of their strategy in the Middle East, a decision not supported by the southern region. In 1955, the Parliament passed a resolution demanding the evacuation of the British and Egyptian forces.<sup>47</sup> Sudan adopted a declaration of independence and on 1 January 1956 it became an independent republic. Upon its independence, Sudan experienced its first civil war (1955-1972). The northern Sudanese, who wished to affiliate themselves with Egypt and Islam, remained in conflict with the southern Sudanese, who were primarily Christian or animist. The southern population feared being subsumed by the political power of the larger northern region and responded by revolting against the dominant north.

Fanshawe’s original proposed travel itinerary was demarcated from Cairo, Egypt to Lake Victoria. However, the aforementioned Sudanese civil war altered his plans, and ultimately, the shape of his African Journey. Instead of traveling due south, Fanshawe was allowed to only go as far as Khartoum, Sudan. Once there, Sudanese officials told

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<sup>44</sup> Thomas Ofcansky, “Sudan: The Road to Independence” *Library of Congress Country Studies*, 1990; available from [http://lcweb2.loc.gov/cgi-bin/query2/r?frd/cstdy:@field\(DOCID+sd0030\)](http://lcweb2.loc.gov/cgi-bin/query2/r?frd/cstdy:@field(DOCID+sd0030)); Internet; accessed 6 August 2008.

<sup>45</sup> Equatoria (east and west), Bahr al Ghazal, and Upper Nile.

<sup>46</sup> Present-day Kenya, Tanzania, and Uganda.

<sup>47</sup> P.M. Holt. *A Modern History of the Sudan* (New York: Grove Press, Inc., 1961), 167.

him that travel to the Sudd<sup>48</sup> was prohibited for foreigners. Fanshawe, however, would persevere with his journey and, hoping that the officials would change their minds, he headed to the Marra Mountains located in west Sudan. This western exploration instigated an unexpected horizontal movement to the journey and ultimately inspired Fanshawe to also travel to the Red Sea Hills area, located considerably east of the Nile. Fanshawe would eventually continue south by flying over the Sudd into Entebbe, north Uganda, where he devised a plan to record not only the southern Sudanese but also the people of Uganda. Following a north/south route intersected by a west/east one proved critical to Fanshawe's music in that it suggested the shape of a cross. Fanshawe believed this to be a sign befitting his Mass.

His newly shaped journey also had a direct impact on the recorded indigenous music of *African Sanctus*. If Fanshawe had been allowed to continue on his original north/south path, the indigenous recorded music of several of the inner movements of *African Sanctus* would be completely different. In particular, the music from west and east Sudan would not have been included. It would seem that the unfortunate political atmosphere again unexpectedly influenced the content of Fanshawe's Mass.

### Uganda

Uganda was of strategic importance to the British because it was the source of the River Nile and therefore regarded as important for the control of Egypt and the Suez Canal. During the mid twentieth century, the political situation in Uganda was volatile, delineated by the inconsistent and ruthless leadership of president Milton Obote and his military protégé, Idi Amin.

Fanshawe was personally affected by the political actions of Idi Amin, who at the time was president and chief of the armed forces. To some, Amin's political and

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<sup>48</sup> The Sudd is a large wetland located in southern Sudan.

militaristic agenda in Africa was comparable to that of Hitler in Germany. Amin was responsible for the death of an estimated 100,000 to 500,000 Ugandan people. Many of the victims were from the Acholi tribe,<sup>49</sup> an educated people that Fanshawe recorded and utilized in four movements of his Mass. In particular, Fanshawe was devastated when Latigo Oteng, a town constable and the soloist of the “Rain Song,” found juxtaposed with the “Crucifixus,” was murdered at the hands of Amin. The *African Sanctus* raw tape incorporates eight Ugandan recordings, including “Song of Flight,” “Dingi Dingi Dance,” “Frogs,” “Rain Song,” “Bwola Dance,” “Bunyoro Fishermen,” “Song of the River in Karamoja” and “Lamentation.” Fanshawe concluded his 1969 African journey in Uganda. When he returned to Africa in 1970 -1971, his second journey began at the exact place where he had left in 1969 and continued into Kenya.

### Kenya

Kenya developed as a country as a result of the European scramble for African territory, cheap slave labor and raw materials.<sup>50</sup> Kenya, located on the far-east coast of Africa, is also in a strategic position with regard to its proximity to India, the Middle East and to the Indian Ocean. Kenya was important to Europeans as it provided access to Uganda. As previously mentioned, access to Uganda meant control of the source of the Nile and ultimately, Egypt, the Suez Canal and, consequently power over east to west trade. Kenya was awarded to the British in 1884 as a result of the Berlin Conference,

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<sup>49</sup> Amin’s military coup of 1971, which included Kampala and Entebbe (which contains the International Airport), secured his role as leader of Uganda. His predecessor, Milton Obote, was not well liked and the people of Uganda were grateful for new leadership. The Acholi and Langi tribes were thought to be supporters of Obote, which Amin used as justification for their execution. Tony Avirgan and Martha Honey, *War in Uganda: the Legacy of Idi Amin* (Westport, CN: Lawrence Hill & Company, 1982), 4-5.

<sup>50</sup> Zachary Ochieng, “Kenya’s Long Road to Independence”; available from [http://www.newsfromafrica.org/newsfromafrica/articles/art\\_10816.html](http://www.newsfromafrica.org/newsfromafrica/articles/art_10816.html); Internet; accessed 12 August 2008.

which assigned areas of Africa to specific European countries. Not unlike Sudan and Uganda, Kenya was victim to the British restructuring of indigenous institutions and ways of life. All ethnic groups became subject to a central authority, the British crown. All lands were vested in the crown, resulting in the reassignment of local property to white settlers. Cash crops were established for export, and the British exploited the African population as cheap labor. These issues led to native resentment of colonial rule<sup>51</sup> and perpetuated a move for independence. Kenya achieved this in 1964<sup>52</sup> after establishing two tribal political parties, the Kenya African National Union (hereafter KANU), which was primarily Kikuyu,<sup>53</sup> and the Kenyan African Democratic Union (hereafter KADU) which consisted of a number of other tribes. The KANU, led by Jomo Kenyatta, won the general election of May 1963, and thereafter, independence was established. However, some political turbulence followed, initially generated by tribal loyalties and the disproportionate favoritism to certain more populous tribes. For example, there was widespread resentment at the unequal share of development funds allotted to the Kikuyu, Kenya's largest ethnic group, who amount to fifteen percent of the current ethnic population. However, this initial conflict eased and the main issues gravitated towards conflicting ideological positions on the best policy for the welfare and economic development of an independent Kenya. These issues continue to plague present-day Kenya.

Although it seemed that with Kenya's unstable political atmosphere Fanshawe would find it difficult to travel freely and collect the music he so desperately wanted to

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<sup>51</sup> Ibid.

<sup>52</sup> H.L. Wesseling, *Divide and Rule: the Partition of Africa 1884 – 1914* (Westport, CN: Praeger, 2006), 208.

<sup>53</sup> Kikuyu is Kenya's largest ethnic group. They are Bantu, moving into Kenya during the Bantu migration.



record. However, this was not the case. Unlike the curfews and closed areas Fanshawe encountered in the Middle East, restrictions in Kenya were virtually non-existent. Kenya wasn't fighting with outside forces and they weren't suspect of his presence. The fact that Fanshawe was undeniably foreign worked to his advantage and he found the people of Kenya proud to share their traditions. Moreover, tribal heritage was the impetus for the main political disputes and each ethnic group Fanshawe came upon was very enthusiastic about sharing its customs and songs. After recording in Kenya, Fanshawe believed he had acquired sufficient indigenous material for inclusion in his Mass and began composing *African Revelations*.

*African Revelations: Precursor to African Sanctus*

*African Revelations* took shape from January to June 1972 when Fanshawe returned home from his second African Journey. Although not a commissioned piece, *African Revelations* was written at the encouragement of conductor Richard Bradshaw for his Saltarello Choir. According to Fanshawe, "the piece would probably not have been completed had it not been for the 'chitteying' of Richard Bradshaw. He was in a hurry; I was writing a movement a week."<sup>54</sup> The Saltarello Choir premiered the piece at Brighton University and performed it again a few days later at St. John's, Smith Square in London during July 1972.

These first performances were made possible via Fanshawe's hand written manuscript; nothing was published and the manuscript was barely completed by the first performance. The instrumentation consisted of piano and percussion: Harold Lester on piano and three drummers, including Gary Kettel and Terry Emery, two friends of Fanshawe's from RCM. The third drummer was Mustapha Tettey Addy, a master drummer from Ghana. Fanshawe admits, "strange as it may seem, Mustapha had a great

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<sup>54</sup> Fanshawe, interview by author, 8 August 2006.

understanding of east African rhythms, but brought his own Ghanaian interpretation to my piece.”<sup>55</sup>

On 8 August 2006, as a result of the research necessary for this document, Fanshawe listened to the recording of the St. John’s, Smith Square performance of *African Revelations* for the first time since its premiere. He commented

when I listen to this, after almost 35 years since its performance, I think - that was truly a revelation. There is a wonderful rawness in that performance. You have to admit, it was revolutionary that a composer had his own tape recordings juxtaposed with his written composition. That had not been done before. I had some good ideas.....why did I change it to what it is today?<sup>56</sup>

The fact is that Fanshawe changed *African Revelations* as a result of the critics’ 1972 review of the St. John’s, Smith Square performance. According to Fanshawe, the choir and the audience responded favorably to the piece, but many of the newspaper critics did not. “For whatever reason, the critics really took me to task. ‘Fanshawe is sub-Faure, sub-Bantock, sub-Delius, and quasi-Stravinsky. The ninth movement, “Pater Noster” is repugnant, populist, and mere vulgar excretions.’”<sup>57</sup> In fact, Fanshawe was so discouraged by the critics that he acquired the recorded copy<sup>58</sup> of the St. Johns Smith Square performance, cut the “Pater Noster” from the tape and placed it on the end of the reel. The recording was scheduled to be aired at a later date as part of a BBC broadcast, and by removing the “offensive” part of his work Fanshawe thought he could avoid further embarrassment.

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<sup>55</sup> Ibid.

<sup>56</sup> Ibid.

<sup>57</sup> Fanshawe, interview by author, 8 August 2006. Quoting Dominick Gill of the London Guardian.

<sup>58</sup> In its reel-to-reel magnetic form.

Suffering a depression and a concern that his piece was not worth performing again, Fanshawe took months to realize that he did have something worthwhile in *African Revelations*. He admits, “Although devastating at the time, perhaps it was the critics’ review that lit a fire under me. I reviewed what I had composed and thought I could make some edits or perhaps use more African recordings. I must go back to Africa.”<sup>59</sup> Fanshawe returned to Africa in 1973 to collect additional recordings, fresh ideas and new inspiration. The result was *African Sanctus*.

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<sup>59</sup> Fanshawe, interview by author, 8 August 2006.

## CHAPTER TWO THE COLLECTION OF INDIGENOUS MUSIC AND THE DEVELOPMENT OF *AFRICAN SANCTUS*

To understand the differences between *African Revelations* and *African Sanctus*, we must also appreciate the similarities. Fanshawe claims

There are things in *African Revelations* that I definitely identify with *African Sanctus*. We can hear all the melodies, harmonies and modulations. We can hear that the composer had harmonies and counterpoint with the African recordings and hardly a note has been changed, in particular, within the choral writing. It's all there. So, what has changed? Besides certain musical elements and organization, the concept has changed.<sup>60</sup>

The first subsection of this chapter will discuss collection of the indigenous music contained in *African Revelations* and *African Sanctus*. The second subsection will identify the primary differences between the 1972 *African Revelations* and the 1973 retitled and recorded *African Sanctus*. The third and final subsection will define the distinction between the 1973 recording of *African Sanctus* and its 1977 published score, which is the only publication available to date.

### The Collection of Indigenous Music

#### Chronology of African Recordings

It was noted that Fanshawe's African journey depicts the shape of a cross. Fanshawe chronologically recorded music from Cairo, Luxor, west Sudan, east Sudan, north Uganda, central Uganda, and Kenya. Geographically speaking, it is cross-shaped, as can be seen in Figure 1.1. However, the cross is not manifest musically. The asterisks in Table 2.1 below indicate the recordings that occur musically out of sequence from his

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<sup>60</sup> Fanshawe, interview by author, 8 August 2006.

geographic journey. The addition of the “Sanctus” as the opening movement has already been discussed. The “Islamic Prayer School,” recorded in Aroma, Sudan, has been placed out of the recording order because Fanshawe wanted to juxtapose the Qur’anic text with that of the “Gloria”, thus establishing a musical parallel between Christ and Muhammad.<sup>61</sup> The “Islamic Prayer School” from east Sudan was made after Fanshawe went west to Zalingei Township. The “Sudanese Courtship Dances” were recorded after the “Four Men on a Prayer Mat,” but in the Mass, they are placed prior to the “Four Men.” These two recordings are chronologically changed because Fanshawe felt that the Four Men on a Prayer Mat were chanting about belief. The text of the Mass that focuses heavily on doctrinal beliefs is found in the Credo and, therefore, the “Four Men on a Prayer Mat” is juxtaposed with the “Credo.” The frogs from north Uganda are used twice. The second frog recording, which occurs right before the “Dingi Dingi Dance,” is placed out of geographical order. Other songs that have been geographically and chronologically misplaced include the “Maasai Milking Song,” the “Turkana Cattle Song” and the “Luo Ritual Burial Dance” in “X. Chants.” They were all recorded on subsequent journeys to Africa (1970 – 1973) but are present in the Mass before the conclusion of the 1969 recordings. They were incorporated because Fanshawe felt he should add more variety to the “Songs of Nature.” The “War Drums” of east Sudan reinforce the aesthetic Fanshawe was looking for in the “Agnus Dei” and therefore, are placed later in the work although they were recorded while Fanshawe was in east Sudan. The concluding adhān and “Bwola Dance” emphasize a retrograde of Fanshawe’s travels, thus implying an aesthetic reflection of the journey. Despite these anomalies, the subsequent discussion regarding the indigenous music will follow Fanshawe’s travel itinerary, rather than the order in which he placed the recordings in the Mass.

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<sup>61</sup> Fanshawe, *African Sanctus* score, 38.

Table 2.1. African Recordings used in *African Sanctus*, 1969 - 1973.

Chronology of African Recordings	Order of Music on the African Raw tape
1969 Cairo – Adhān Luxor – Egyptian Wedding Dance West Sudan – Four Men West Sudan – Courtship Dance, Women’s Bravery Dance, Trumpet Dance East Sudan – Islamic Prayer School East Sudan – Mothers Bells East Sudan – War Drums East Sudan – Cattle Boy Love Song East Sudan – Mothers Bells N. Uganda - Frogs N. Uganda – Zande Song of Flight Gulu, Uganda – Dingi Dingi Dance Gulu, Uganda – Oteng’s Rain Song Liri, Uganda – Bwala Dance Lake Kyoga, Uganda – Lamentation Karamoja, Uganda – Song of the River	1969 *Liri, Uganda – Bwala Dance 1969 Cairo – Adhān 1969 Luxor – Egyptian Wedding Dance 1969 *East Sudan – Islamic Prayer School 1969 *West Sudan – Courtship Dance, Women’s Bravery Dance, Trumpet Dance 1969 *West Sudan – Four Men 1969 East Sudan – Cattle Boy Love Song 1969 East Sudan – Mothers Bells 1969 N. Uganda - Frogs 1969 N. Uganda – Zande Song of Flight 1969 Gulu, Uganda – Dingi Dingi Dance 1969 *N. Uganda - Frogs 1969 Gulu, Uganda – Oteng’s Rain Song 1969 *East Sudan – War Drums 1969 Liri, Uganda – Bwala Dance
1970 – 1971 Kenya – Turkana Cattle Songs	1969 Lake Kyoga, Uganda – Lamentation 1972 *Kenya – Maasai Milking Song
1972 – 1973 Kenya – Maasai Milking Song Lake Victoria, Uganda – Luo Ritual Dance	1969 Karamoja, Uganda – Song of the River 1970 *Kenya – Turkana Cattle Song 1973 *Lake Victoria, Uganda – Luo Ritual 1969 *East Sudan – War Drums 1969 *Cairo – Adhān 1969 *Liri, Uganda – Bwala Dance

Fanshawe’s African journey stemmed from the necessity to collect recordings of African music to juxtapose with his written Mass. However, once in Africa, Fanshawe’s intentions became two-fold, 1) record indigenous music for inclusion within his Mass, and 2) to record and catalogue African music for the posterity’s sake.

Although the infiltration of Western styles into the ethnic music of Africa has been an issue of concern for scholars of ethnic music, we should perhaps also consider the appropriation of music from the opposite viewpoint of indigenizing Western music. T.M. Scruggs observes that, “the term indigenization is almost entirely used in reference to global Christianity.”<sup>62</sup> Because of decisions made during Vatican II, the “integration of localized expressive cultural forms revolved around the substitution of Latin with a linguistic vernacular, or the local language.”<sup>63</sup> This approach was embraced enthusiastically and the musical vernacular was welcomed into the Mass, creating folk Masses such as *Misa Criolla* and *Missa Luba*. Furthermore, these folk masses are a combination of musical cultures, both indigenizing a Christian practice and Westernizing the indigenous culture. *African Sanctus* represents both sides of appropriation through its integration of recorded African songs, written African rhythms and myriad characteristics which, in turn, indigenize the Mass.

The extensive demographic reach of globalized religions such as Hinduism, Buddhism and Islam also present opportunities for interaction between a major belief system and localized aesthetics.<sup>64</sup> This is evident through the stylistic variety of Qur’anic recitations found within Fanshawe’s Mass, from the tribally influenced “Four Men on the Prayer Mat” in west Sudan and “Islamic Prayer School” in east Sudan to the contrasting adhān in Cairo.

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<sup>62</sup> T.M. Scruggs, “(Re)Indigenization?: Post-Vatican II Catholic Ritual and “Folk Masses” in Nicaragua, *The World of Music* 47 (1), 2005, 91.

<sup>63</sup> Ibid., 95.

<sup>64</sup> op.cit., 92.

## Musical Geography

### Egypt

#### Islamic adhān

The raw tape recording of the adhān that sounds simultaneously with Fanshawe's written "Kyrie" was captured in 1969 at the Muhammad Ali Mosque, Cairo, Egypt. The recording was actually the result of a plan gone awry. Fanshawe had befriended an Egyptian Coptic Christian<sup>66</sup> and they had set off to record the adhān in the marketplace at high noon. Fanshawe intended to record from the security of the taxicab. However, once the mu'ezzin<sup>67</sup> started singing the adhān, Fanshawe was inspired and followed the crowd into the Mosque to pray. Assured that his recording equipment was well hidden, he pressed the record button and hoped for the best. In his haste, Fanshawe failed to realize that he had also pressed the pause button. After salat,<sup>68</sup> a horrified Fanshawe discovered that he had not recorded a single pitch, so he had to find another way to secure the adhān. Fanshawe and his Egyptian friend journeyed up the hill to the Citadel. There, they used the Egyptian's security card to enter the Mosque built for Muhammad Ali the Great. The service had ended and together they convinced Imam<sup>69</sup> Mohammad (Figure 2.1) to give a special performance of the adhān. Fanshawe's objective was to some day combine the recording of the adhān with a choir singing the Kyrie of the Mass – the

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<sup>66</sup> The early Christian church based on the teachings of St. Mark, who brought Christianity to Egypt during the first century.

<sup>67</sup> The person who calls the adhān is known as the mu'ezzin. Denny, *Islam*, 403.

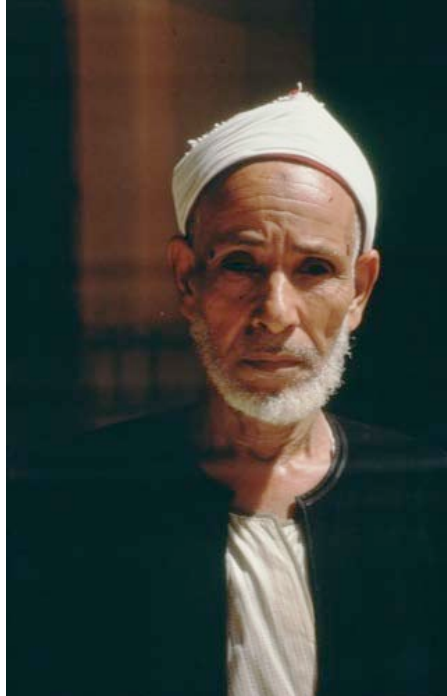
<sup>68</sup> The Arabic term for prayer service. Ibid., 409.

<sup>69</sup> An Islamic leader who is often the leader of the mosque and/or community. Also known as the person who leads the prayer during Islamic gatherings. op. cit., 407.



Arabic becoming a brother to the Latin. To Fanshawe, the two represent a prayer of unity between the Muslim and Christian faiths.<sup>70</sup>

Figure 2.1. Imam Muhammad, Cairo, Egypt, 1969. Courtesy David Fanshawe.



Apart from the unison Kyrie presented at the outset of *African Revelations* movement I, “Kyrie – Call to Prayer,” the written score is identical in both *African Revelations* and *African Sanctus*.

### Egyptian Wedding Song

The “Gloria” serves as the second movement in *African Revelations* but as “III. Gloria: Bride of the Nile” of *African Sanctus*, yet the two movements are musically identical. Fanshawe included two indigenous examples in the “Gloria,” the “Egyptian

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<sup>70</sup> Fanshawe, *African Sanctus: a story of travel and music*, 115.

Wedding Dance” recorded outside of Luxor, Egypt in 1969 and the “Islamic Prayer School,” also recorded in 1969, although further south in Aroma, Sudan.

Fanshawe arrived in Luxor via train from Cairo. After a few days in Luxor, he hired a guide to take him on a sailing boat down the Nile in the dead of night. It was the first time during his African journey that Fanshawe was free from travel restrictions and he felt fairly safe in pulling out his recording equipment. It wasn’t long before he began to hear distinctive drumbeats and other instruments playing in the distance. When the music became louder, he urged his guide to land the boat. Fanshawe found himself at an Egyptian wedding where a band was playing in celebration. He pushed his way through the crowd and hid near the band, where he propped his microphones on improvised booms (bamboo poles). The “Egyptian Wedding Dance” recording that resulted serves as the opening of the “Gloria” movement. Fanshawe augmented the recording with African drums and shouting from the live choir on the Latin text. Fanshawe interjected this shouting, “Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis! Laudamus Te, Benedicimus Te, Adoramus Te, Glorificamus Te”<sup>71</sup> in reference to an experience he had trying to record music in rural Cairo.

It has been noted that foreigners were not allowed in Cairo in the late 1960s. The political atmosphere, according to Fanshawe, was guarded and suspicious. The Egyptians feared an impending air attack from Israel and they had all but closed their borders to visitors. Fanshawe thought he had cleverly disguised himself as an Arab by browning his face and wearing Arab clothing, and he took a train up the delta and got out at a small village. He wandered around until he heard someone singing. Excited to record his first indigenous music in Africa, he approached a man who was singing a water well song. Keeping his recording equipment hidden, Fanshawe began to record the

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<sup>71</sup> Glory to God in the highest, and on earth peace to all those of good will. We praise thee, we bless thee, we glorify thee, we give thanks to thee.

song. However, Fanshawe failed to notice the police, in fact, had been following him and he was discovered, arrested and thrown into a detention center on the banks of the Nile. The Egyptian authorities believed him to be an Israeli spy, so they took all of his belongings and clothing, and left him at the detention center for about a week. According to Fanshawe, the experience made him physically sick and mentally frustrated at not being free to execute his musical plans. He states

I found myself shaking the bars of the cell and shouting the text of the Gloria. A jailer heard me calling and recognized the liturgy. It turns out he was a Coptic Christian, not a Muslim. Surely this jailer believed that no Israeli spy would be shouting part of the Christian liturgy! Shortly thereafter, the jail doors opened and I was let out. They gave everything back to me, including my recording equipment. As for my clothing, it had been washed and ironed! It was like the old laundry service.<sup>72</sup>

After retrieving his clothes, camera and recording equipment from the detention center, Fanshawe hastened south towards Khartoum, Sudan.

### Sudan

#### Qur'an, Sura Isra 1-25

Fanshawe arrived in Khartoum, where he hoped to hire a guide to take him through the Sudd, the swampy region located in central/south central Sudan. Although he intended to continue south, Sudanese officials informed Fanshawe that he couldn't go through the Sudd. Fanshawe delayed his plans and traveled west with the intention of recording a moorlay<sup>73</sup> player about whom he had heard. After traveling several days on camel towards the Marra Mountains in west Sudan, Fanshawe experienced one of the most inspirational events of his entire journey.

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<sup>72</sup> Fanshawe, interview by author, 2 August 2008.

<sup>73</sup> A type of flute.

Just as he was settling down for the night under a Bird Song tree, he heard faint singing. He retrieved his recording equipment and set off to find the origin of this music. He climbed a steep bush-covered hill and entered the compound of a village. There he scrambled over stone walls and jumped into a hole beside a hut and peeped over the top of it, recording equipment already running. He saw four men in a trance, all swaying and chanting. Fanshawe crept forward and placed his microphones in the middle of the men, who remained oblivious to him.<sup>74</sup>

Fanshawe states, “to describe such music is an impossibility but I realized there and then that perhaps this was it – the link between Arab and African music – a link I was searching for.”<sup>75</sup> Just as he began to record his batteries ran out and he had to run all the way back to the Bird Song tree to get replacements. He was terrified that he had lost his opportunity to record this “miracle,” but the four men carried on all night and according to Fanshawe, never knew he’d been there.

Fanshawe supposed that these men were either from Mali or Nigeria, making their Hajj<sup>76</sup> to Mecca. He also assumed that the men were chanting from the Qur’an. An examination of the recorded material confirms that the men were indeed chanting from the Qur’an and specifically, verses one through twenty-five from Sura Isra, which is chapter seventeen.<sup>77</sup> However, Fanshawe’s speculation that the men were on their Hajj can be disputed. The dates of the *Duh’l Hjirra*<sup>78</sup> in 1969 were February 19 through

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<sup>74</sup> Fanshawe, *African Sanctus: a story of travel and music*, 137.

<sup>75</sup> The link to which Fanshawe refers is the melodic, harmonic and rhythmic commonality between Arabic music and African tribal music. He felt that the Four Men on a Prayer Mat were that link, singing in Arabic but in a musical style typical of tribal Africa.

<sup>76</sup> The pilgrimage to Mecca during pilgrimage month, or *Dhu’l Hjirra*. Muslims are expected to complete the Hajj at least one time during their life, if they are able bodied and can afford it. Denny, *Islam*, 405.

<sup>77</sup> Internationally renowned Qur’an reciter Amir Koushkani provided the translation of Fanshawe’s recording of Four Men on a Prayer Mat, 12 October 2008.

<sup>78</sup> Month of the Hajj or pilgrimage.

March 20.<sup>79</sup> Fanshawe recorded these men in October 1969, so it is unlikely that they were on their Hajj. After recording these men, Fanshawe claims that he

Went off into the hills and exploded in soliloquy which lasted until daybreak. I received extraordinary strength that night and realized exactly how the chanting of the four men could be combined with Western choir and percussion. I fell down before the moon and wept.<sup>80</sup>

Despite recently realizing that the men were unlikely to be on a journey to or from Mecca, Fanshawe remains confident that the men were not natives of the Marra Mountains. He believes these men to be pilgrims from west Africa, and bases this conclusion on the darkness of their skin, the rhythmic integrity of their chanting and their dialect. He did speculate further about the purpose of their travel; perhaps they were in transit via the trade route to Cairo or the Nile. Their mode of transport was camel, so he believed they were traveling quite a distance.

Fanshawe's experience with these men had a direct impact on the geographical direction of the remainder of his journey. Spiritually moved by his experience, Fanshawe realized that if he retraced his path back to Khartoum and extended his journey east of the Nile before turning south, he would create the shape of a cross. To Fanshawe, this realization provided inspiration and his journey acquired new spiritual significance.

### Courtship Dances

Courtship Dance, Women's Bravery Dance, Kiata Trumpet Dance

Inspired by the symbol of the cross, but still in search of the moorlay player, Fanshawe continued heading west until he arrived at Kalo Kitting. While searching for

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<sup>79</sup> G.S.P. Freeman-Grenville. *The Muslim and Christian Calendars: Being Tables for the Conversion of Muslim and Christian Dates from the Hijra to the Year A.D. 2000*. (London: Oxford University Press, 1997),58.

<sup>80</sup> Fanshawe, *African Sanctus: a story of travel and music*, 138.

food he came upon a man named Saleh Adam Gasim who worked as a surveyor for the United Nations and spoke fluent English. Upon learning why Fanshawe was in Kalo Kitting, Gasim informed him that there were to be celebrations in Zalingei, a township within a days walk, the next day. Fanshawe had little hope of ever finding the moorlay player, so headed with Gasim to Zalingei, where he recorded several ethnic groups and their music. The recordings include a “Courtship Dance” (Figure 2.2), a “Women’s Bravery Dance,” and a “Trumpet Dance.” According to Fanshawe, there were literally thousands of people gathered on a football pitch. It was customary for tribes to gather in such groups, each one with its own special type of dance and competing against the others for the most attention.<sup>81</sup> Fanshawe couldn’t speculate about the ethnicity of the tribes representing the first two dances, but he does believe that the “Trumpet Dance” employs a kiata trumpet (Figure 2.3) indigenous to Chad, a country located a short distance from Zalingei Township.

Figure 2.2. Courtship dancers, Zalingei Township, October 1969. Courtesy Fanshawe.



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<sup>81</sup> Fanshawe, *African Sanctus: a story of travel and music*, 142.

Figure 2.3. Kiata trumpet, Zalingei Township, October 1969. Courtesy Fanshawe.



After recording in Zalingei, Fanshawe headed back to Khartoum, where the authorities informed him once more that he would not be able to travel the course of the Nile through the Sudd to Uganda. Again hoping to buy some time to let them reconsider, Fanshawe left and headed east, toward the plains of the Red Sea Hills. There, he would complete the horizontal portion of his cross-shaped journey and record the ethnic groups of the eastern plains, including the “Islamic Prayer School” found in *African Revelations* movement two and “III. Gloria” of *African Sanctus*, and the Hadendowan “War Drums” in *African Revelations* movement six and between movements ten and eleven. The “War Drums” are found in “VII. Crucifixus” of *African Sanctus* and between “XI. Agnus Dei” and “XII. Call to Prayer – Kyrie.” On this segment of the journey he also recorded the Hadendowan “Love Song” and “Ringing Bells” found on the Raw tape for *African Revelations* movement four and “V. Love Song” of *African Sanctus*.

After making a conscious decision to turn east from Khartoum, Fanshawe set out for Kassala, located in northeastern Sudan, where he began asking about recording indigenous music. He was told to contact Shaikh Mohammed el Amin Tirik who lived in Aroma and was the nazir<sup>82</sup> of the Hadendowan people. The Shaikh was a learned man, educated in England at Trinity College<sup>83</sup>, and his British schooling became a common bond between them that served Fanshawe well. Fanshawe stayed with the Shaikh in his palace for three weeks. During that time, Fanshawe explored the town of Aroma, and there he discovered and recorded the “Islamic Prayer School.”

### Islamic Prayer School

The second indigenous example found in the “Gloria” is the “Islamic Prayer School.” Although Fanshawe recorded this recitation a bit later in his journey, he felt strongly that the Qur’anic text should be juxtaposed with the earlier “Gloria” movement. The prayer school consisted of young boys and men who were studying to become priests. His recording of the prayer school documents the diligent chanting of the Qur’an, which is studied through recitation (Figure 2.4).

### War Drums

During Fanshawe’s visit to Aroma, war drums were sounding continuously because of tribal feuds over water, primarily the Woga Wells. Every night the Hadendowan herders congregated in front of the palace and war drums were played (Figure 2.5). Fanshawe recorded the drums from his bedroom in the palace, where he placed microphones on chairs in the middle of the room.

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<sup>82</sup> The ruler or leader.

<sup>83</sup> Trinity College is a constituent college in the University of Cambridge, which is comprised of thirty-one colleges. At Trinity, Shaikh Mohammed studied law.



Figure 2.4. Islamic prayer school, Aroma, Sudan 1969. Courtesy Fanshawe.



Figure 2.5. Hadendowan war drums, Aroma, Sudan 1969. Courtesy Fanshawe.



### Love Song

After spending time with the Hadendowans and absorbing the characteristics of their daily life, Fanshawe set out to explore the desert. Late one night, a cattle boy who had arrived at the Hadendowan encampment where Fanshawe was staying approached him. The boy began to play his Basamkub harp, an instrument indigenous to the Hadendowan tribe. Fanshawe explained his recording equipment to the boy and was given permission to record the song.

When Fanshawe later relayed this story to Shaikh Mohammed, the Shaikh concurred that the young boy was Hadendowan, based on the use of his ethnic harp and because the encampment was for Hadendowan nomads. Shaikh Mohammed listened to Fanshawe's recording of the boy's song and was surprised that the subject of the song was love. The Hadendowa are one of the Beja tribes<sup>84</sup> that are located along the eastern side of Sudan. They are nomadic and raise cattle and therefore, depend upon watering holes to sustain their livelihood. Shaikh Mohammed explained to Fanshawe that the nomadic nature of his people instigates territorial conflict. Thus, the music of the Hadendowa is usually associated with war. The Shaikh was very moved by the cattle boy's song and felt it obvious from the song that the boy had come from an area where there had been peace instead of war. He thought that area might be the Red Sea Hills, which lies parallel to the Red Sea coast from southeastern Egypt to northeastern Sudan into Eritrea. Figure 2.6 depicts the Cattle Boy and his basamkub harp.

In both *African Revelations* and *African Sanctus*, the Hadendowan "Love Song" can be heard accompanied by a short piano sonatina Fanshawe composed. According to Fanshawe, "the movement further evokes the musical and spiritual relationships which I

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<sup>84</sup> The Beja consist of five nomadic tribes. The Hadendowa is the largest.

have tried to conjure up in an Interlude during the Mass, expressing my love of music from both the east and the west.”<sup>85</sup>

Figure 2.6. Hadendowan cattle coy with basamkub harp, e. Sudan 1969. Courtesy Fanshawe.



Fanshawe concludes “Love Song” with the ringing of bells recorded in the east Sudanese desert (Figure 2.7). In the ancient Hadendowan tradition, the bells signify the birth of a newborn son. The ringing bells help the infant to become strong and fearless and protect him from the “Evil Eye.”<sup>86</sup>

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<sup>85</sup> Fanshawe, *African Sanctus: a story of music and travel*, 149.

<sup>86</sup> Ibid.

Figure 2.7. Hadendowan mother ringing bells, e. Sudan 1969. Courtesy Fanshawe.



After three weeks in Hadendowan country, Fanshawe relinquished his accommodations at the palace and again returned to Khartoum, hoping to have given the authorities enough time to reconsider their decision to allow him through the Sudd. However, he was again denied permission to go through the Sudd and was told that he had best leave Sudan sooner rather than later. Distressed, Fanshawe began to worry that the government might confiscate his recordings. He decided that he should send his collection home to England. He made copies of his tapes in the Phonetics Department at the University of Khartoum. In trying to locate the customs shed in Khartoum so that he could post them, he mistakenly entered the office of the Anglican Bishop. After Fanshawe explained who he was and what he was trying to accomplish, the clerk informed him that if he was searching for Sudanese music to record, he should really consider going to Uganda. There were literally thousands of Christian refugees of Sudan

flocking into Uganda, where they hoped to find religious freedom and independence from the Islamic dominance of the northern region of Sudan. Although disappointed at the prospect of not going through the Sudd, Fanshawe decided he had done what he could. He quickly arranged to have his Egyptian and Sudanese recordings flown back to London and booked the next flight out of Khartoum to Entebbe, Uganda.

When he arrived in Entebbe, Fanshawe was introduced to Kenneth Gourlay<sup>87</sup> at Makerere University who helped him to devise a travel and music recording plan.<sup>88</sup> Recorded results of this plan can be heard in both of Fanshawe's African compositions, including the music from Lake Kyoga (Bunyoro Fishermen), Gulu (Crucifixus), Liri (Acholi Bwala Dance), Karamojong (Song of the River) Turkana (Turkana Cattle Song) and the Zande refugees (Song of Flight).

## Uganda

### Song of Flight

In Uganda, the southern Sudanese were living in caves in the hills and in encampments for refugees. There Fanshawe happened upon the Zande family (Figure 2.8) and their "Song of Flight." They had fled from Yambio in the Sudd for the west bank of the Nile. Fanshawe recalled

I remember with great affection one particular family of the Zande tribe who I met by chance along the west bank of the Nile. It was getting dark as I came upon their very improvised homestead. Having nowhere to go, I approached, told them who I was and gave them a little dancing display. This time I was lucky. James, a charming boy aged about eighteen, seemed keen to help and it turned out that he had been to a Mission School near Juba before he and his family had fled from south Sudan.

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<sup>87</sup> Although he was completely unaware of his good fortune, meeting Kenneth Gourlay was integral to Fanshawe's research. Gourlay, a Scottish ethnomusicologist, is renowned for his field-work in the 1960s and 70s recording the tribes of Uganda and Nigeria.

<sup>88</sup> Fanshawe, *African Sanctus: a story of travel and music*, 158.

Never have I met a more musical family. Each one of them either sang or played an instrument and the instruments, apart from the clothes on their backs, were their only possessions. They had a small metal-pronged “thumb piano”, a little wooden xylophone they called a marimba and a bottle they used as a drum by beating it on the earth. James told me they liked to make up songs about events. At that time, recent events in their lives provided dramatic inspiration for songs about fleeing through the bush from their homeland to the safety of Uganda.<sup>89</sup>

Figure 2.8. Zande family, n. Uganda 1969. Courtesy Fanshawe.



The “Song of Flight” is harmonized by the “Et in Spiritum Sanctum, Dominum et vivificantem”<sup>90</sup> section of the “Credo” text and appears in *African Revelations* movement five and “VI. Et in Spiritum Sanctum” of *African Sanctus*, where it remained unedited from its original form.

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<sup>89</sup> Ibid., 167.

<sup>90</sup> I believe in the Holy Spirit, the Lord, the giver of life.

The women and children execute the majority of the Zande singing on the raw tape. Perhaps for that reason, Fanshawe recommends that a youth ensemble sing the live portion of this movement. Realizing that option may not be available to those who perform the work, the movement is scored for women's voices only, creating in timbre the youthful exuberance Fanshawe intended to portray.

As he composed the music for this movement, Fanshawe was reminded of the Christian missionaries and their work with the African people. He stated

The Christian way of life brings with it undesirable overtones of civilization, as I understand it, which seem to bury many of the traditions behind tribal life and tribal law. With Christianity, education and modern communication – some would say this is progress. I am sure that tribal leaders and missionaries would do anything to prevent traditional customs from dying out.<sup>91</sup>

Fanshawe was disappointed that Africa was not exactly how he had envisioned it in his dreams as a young boy. Fanshawe hadn't thought about the tremendous impact that missions, schools, trade, radio, film, television and developmental aid had on modern African cultures. According Walter Wiora in, *The Four Ages of Music*, "the most significant phenomenon in the global history of music has been the intensive imposition of Western music and musical thought upon the rest of the world."<sup>92</sup> Wiora suggests that in "the second and third stages of the history of music, the cultures of the world diverged, each building a music appropriate to its values, social structure, aesthetic and technology. The twentieth century must be seen as a period of the most intensive interchange of musical ideas."<sup>93</sup> We have to consider what is meant by Western music and how it influenced the African cultures Fanshawe was recording. Furthermore, we should also ask what is meant by African music.

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<sup>91</sup> Fanshawe, *African Sanctus: a story of travel and music*, 168.

<sup>92</sup> Walter Wiora, *The Four Ages of Music* (New York: Norton, 1965), 147-97.

<sup>93</sup> *Ibid.*, 147-97.

Bruno Nettl states that “all non-Western societies were not introduced to the same kind of Western music. He suggests that there is a “consideration of music as a system of sound as opposed to musical life or culture, a collection of ideas, concepts and practices that affect and are affected by a system of sound.”<sup>94</sup> He proposes that we aren’t dealing with one “Western music but with a group of Western genres including, early, classical, folk, art, jazz, elite and vernacular, mainstream and experimental,”<sup>95</sup> to name a few. The same can be said about African music, although “Africans are less prone to regard their musical language as unified by some fundamental feature than are Europeans and Americans.”<sup>96</sup> In fact, the “fundamental similarities of certain traits of African and European music are thought to create a successful combination of styles, permitting syncretism or the fusion of elements shared by two musics into something new that is also compatible with both systems. The resulting exchange of ideas includes the introduction of African-derived rhythms into Western music and the intrusion of Western-based functional harmony into African music.”<sup>97</sup>

What Fanshawe encountered in African was the beginning of this integration. Fanshawe’s presence and intention to record indigenous music encouraged tribal pride and tradition to surface. Although Fanshawe found it difficult to observe indigenous music in terms of its role in traditional African tribal life as he had envisioned he would, he was successful at inspiring tribes to “put on a show” while he was visiting. Cultural and traditional respect is evident in all of the recorded examples including the music in

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<sup>94</sup> Bruno Nettl, *The Western Impact on World Music*, (New York: Schirmer Books, 1985), 5.

<sup>95</sup> *Ibid.*, 5.

<sup>96</sup> *op. cit.*, 44.

<sup>97</sup> Nettl, 45.



northern Uganda, where he recorded the “Dingi Dingi Dance,” the “Rain Song” and the “Bwola Dance.”

### Dingi, Dingi Dance

After leaving the Zande family, Fanshawe happened upon an Acholi teacher from Liri, who escorted him to Gulu, in Acholi-land.<sup>98</sup> The teacher from Liri told Fanshawe that he knew of a constable in Gulu named Latigo Oteng, who was a musician that also owned a music club. Fanshawe was unable to locate the constable in Gulu, but he was told to go to the music club there to record the “Dingi Dingi Dance” (Figure 2.9), a dance where the young Acholi girls praised their warrior leaders and boy friends.<sup>99</sup>

Figure 2.9. Dingi Dingi dance, Gulu, Uganda 1969. Courtesy Fanshawe.



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<sup>98</sup> Acholi-land consists of the Gulu, Pader and Kitgum districts of northern Uganda.

<sup>99</sup> *op. cit.*, 171.

### Rain Song

That the Acholi girls were dancing the “Dingi Dingi Dance” that day was coincidence and while Fanshawe was recording them, an equatorial thunderstorm came upon the dancers and they had to suspend their dance. Fanshawe ran for cover to the clubhouse, which was, by chance, the house of the constable for whom Fanshawe had been looking. Upon entering, he heard what he described as a “strange, ethereal sound emanating from the gloom inside.”<sup>100</sup> What he heard was the effect of the ferocious thunderstorm on the corrugated tin roof of the clubhouse mixed with harp-like music, which immediately compelled him to pull out his microphones and record. As he was hanging his microphones, he stumbled onto a man who was singing to the accompaniment of an enanga harp. It was the constable, Latigo Oteng (Figure 2.10). Fanshawe claims that Oteng’s song was perhaps the most beautiful song he ever recorded in Africa. After recording the song, Fanshawe explained why he was recording and asked if he could take Oteng’s photograph. Oteng then gave Fanshawe his harp (Figure 2.11) and said, “Mr. David, please take my harp as a gift and play my music to the world.”<sup>101</sup>

When he sat down to pen *African Revelations*, Fanshawe didn’t originally include the “Rain Song” on his raw tape. In fact, he didn’t even set the portion of the Credo that includes the crucifixion in his written choral score. There was no “Crucifixus.” However, friend, organ scholar and First Secretary at the British Embassy in Baghdad, Geoffrey Hancock, reminded Fanshawe that, “a Mass without a crucifixion can hardly be called a Mass.”<sup>102</sup> Fanshawe agreed and added the movement to his work.

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<sup>100</sup> op. cit., 171.

<sup>101</sup> Fanshawe, interview by author, 10 August 2006.

<sup>102</sup> Fanshawe, *African Sanctus: a story of travel and music*, 97.

Figure 2.10. Latigo Oteng in Gulu, Uganda 1969. Courtesy Fanshawe.

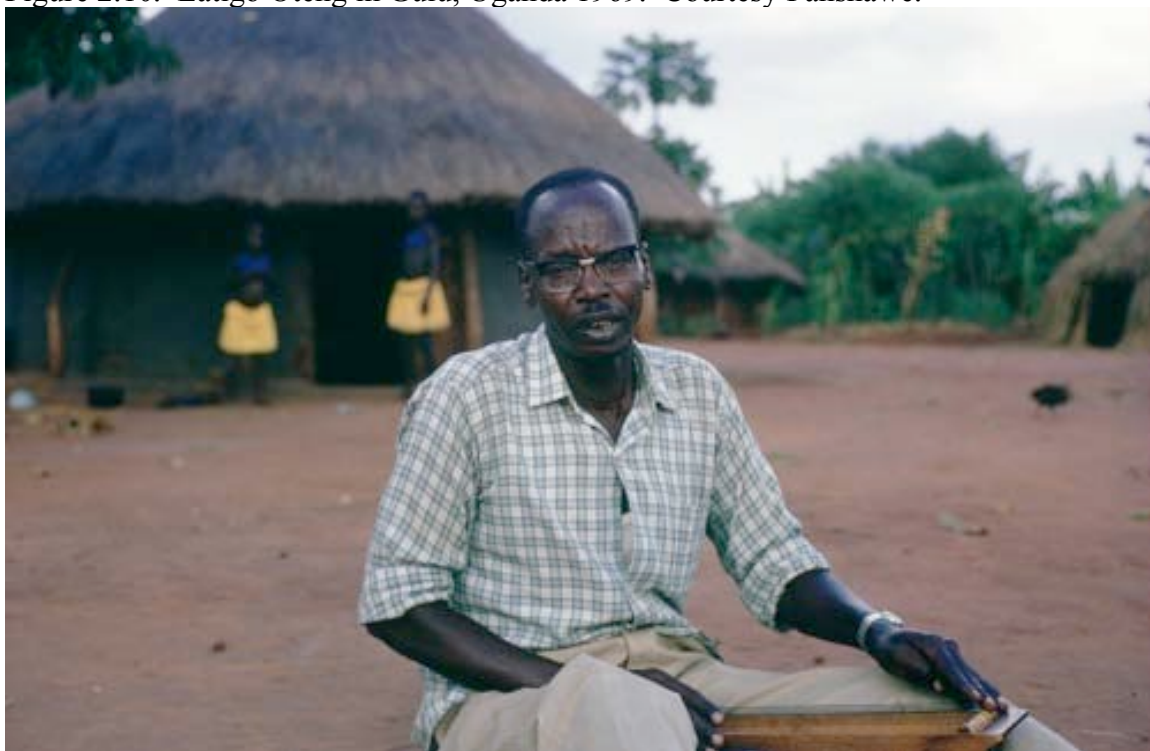


Figure 2.11. Oteng's enanga harp. Courtesy Fanshawe, 1969.



The “Crucifixus” became the central focus of Fanshawe’s work, primarily because to Fanshawe it seemed that African music itself was being crucified. He was embarrassed to admit that it seemed that what he had gone to Africa to find – the musical heritage – merely took place in clubs organized for such activities. It further troubled Fanshawe that he had to bribe the people to find their regalia, toss their cigarettes, take off their watches and put on show. Yet he was reminded of the earth-shattering storm and the peacefulness with which Oteng sang his song. He identified that experience with Jesus’ crucifixion and its effect on Christianity. He also felt compelled to set Oteng’s Rain Song as part of the “Crucifixus” because he was certain that during Amin’s 1971 coup in Uganda, Oteng and many of the educated Acholi were murdered or, in Fanshawe’s eyes, poetically crucified. Amin’s execution of the Acholi included many of the Acholi Bwola dancers whom Fanshawe had recorded and utilized in all three settings of his “Sanctus” movements.

### Bwola Dance

Fanshawe’s titled “Bwala Dance” is actually known in Uganda as the Bwola Dance and is one of eight traditional dances<sup>103</sup> of the Acholi people. The Bwola is a ngoma<sup>104</sup> and is considered the most important because it functions as the Chief’s dance. The men form a large circle within which they carry drums. The movements of the dancers’ feet synchronize with the rhythmic beating of the drums. The dance has a definite leader who moves independently within the circle. He sets the tempo, leads the singing and traditionally wears a leopard skin. Figure 2.12 depicts Fanshawe’s Bwola

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<sup>103</sup> The eight traditional dances of the Acholi are the lalobaloba, otiti, bwola, myel awal (wilyel) apiti ladongo, myel wanga and atira. Stone, 227.

<sup>104</sup> *Ngoma* literally translated means 'drum' and is a term used to reference all local traditional forms of dancing, drumming and singing. Ruth Stone, ed. *The Garland Handbook of African Music* (New York: Garland Publishing, 1998), 802.

dancers in which the dancers form a circular pattern surrounding a central leading figure. The position of the dancers obscures the leader's clothing, making it difficult to see his leopard skin covering. However, many of the dancers are wearing leopard skins, thus allowing us to speculate that the leader is similarly clad.

Fanshawe recorded the "Bwola Dance" in Liri, which lies at the northern tip of Uganda. To generate interest in the execution of the dance, an Acholi leader placed an "all call" to the dancers, who were to return to the town center in two days time. When the time came, a bell was struck, beckoning the warriors to gather for the dance. They arrived by bicycle and on foot, carrying their "skins" in suitcases. They changed into their regalia behind some buildings and sauntered out, discarding cigarettes and taking off their watches, as they readied for the dance. According to Fanshawe

Suddenly, the "Bwola Dance" began. Immediately, the "Westerners" became Africans again. About sixty sweaty dancers - twisting, pounding, shaking with sweat pouring down their backs - glistened in the hot sun. The Bwola dancers went into a state of frenzy and rhythmical ecstasy praising themselves, their leaders and their homeland – GLORIOUS AFRICA!<sup>105</sup>

Fanshawe's recording of the Acholi "Bwola Dance" is employed more often than any other indigenous music within *African Sanctus*. Initially, he set it twice, as *African Revelations'* movements seven and twelve. However, because of Peter Olliff's suggestion to introduce the entire work with a more upbeat movement, Fanshawe reconstructed the "Sanctus" so that it could function as an introductory and recurring section of *African Sanctus* that marked movements I, VIII and XIII (Example 2.1 and 2.2).

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<sup>105</sup> Fanshawe, *African Sanctus: a story of travel and music*, 178.

Example 2.1. Bwola Dance Excerpt.

Solo Ensemble

Vocals

Bass Drum

Yeah!!!

Example 2.2. Sanctus "A" theme.

Sanc - tus, tus Dom-i - nus, Sanc - tus, tu hu hus Do-min! De-us

Sa-ba-oth Ple - ni sunt cae - li et ter - ra glo-ri - a tu - a Gler - i-a in ex - ce - eh

eh eh el sis!

Figure 2.12. Acholi Bwola dancers, Liri, Uganda 1969. Courtesy Fanshawe.



Figure 2.13. Acholi Bwola dance horn, Liri, Uganda 1969. Courtesy Fanshawe.



### Lamentation

After taping the Acholi dancers, Fanshawe traveled to Soroti, a fishing village located on Lake Kyoga north of Lake Victoria. There, Fanshawe was able to record six different tribes and their music, including the Bakenye, a fishing community from Buganda who had migrated to Lake Kyoga where the Department of Agriculture and Fisheries<sup>106</sup> had given them license to fish. Buganda is located in the south-central area of Uganda, and is home to the nation's political and commercial capital, Kampala, as well as the country's main international airport in Entebbe. It is believed that the Bakenye speak Luganda, the native language of the Bugandan people.

Out on a boat recording one day, Fanshawe thought he heard music coming from the shore. He waded ashore and located a small hut where people had gathered. There were two men digging behind the hut and he deduced that someone had died. According to Fanshawe, it was customary to pay your respects to the dead, regardless of your relationship to the family, (or lack thereof). He therefore went into the hut, where he saw the dead man lying on the floor, head cradled by a sobbing woman whom Fanshawe assumed to be the man's mother. Fanshawe surreptitiously recorded her lament on a recorder hidden in his pocket. In performance, the recorded "Lamentation" is played prior to the live singing of "IX. The Lord's Prayer." Fanshawe wrote "Pater Noster," which was originally movement eight of *African Revelations* and now "IX. The Lord's Prayer" in *African Sanctus*, as a response to the "Lamentation" and as an offertory or soothing song to the dead fisherman's family. The English text is a translation of the Latin "Pater Noster" with the substitution of the Anglican text "and forgive us our sins and we forgive the sins of them, who sin against us" for "and forgive us our debts, as we forgive our debtors." The doxology is employed in the subsequent section, "X. Chants,"

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<sup>106</sup> Fanshawe, interview by author, 25 June 2009.



and serves as a segue between the written Latin Mass and the recorded “Songs of Nature.”

### Indigenous songs of the Chants Movement

#### Song of the River in Karamoja

*African Revelations* had three indigenous songs in movement nine “Chants,” including the 1969 recording of “The Song of the River in Karamoja,” and two 1970 “Turkana Cattle Songs.” In *African Sanctus*, however there are five indigenous recordings in the “X. Chants” section. The only one from Uganda is the Karamajong “Song of the River in Karamoja.” The Karamajong are a very small tribe of agro-pastoral herders<sup>107</sup> living in northeast Uganda. This excerpt consists of four elderly singers from a village about 60 miles west of Mount Moroto and was facilitated by a young, educated Karamojong named Patrick Apuun, who had become Fanshawe’s guide. The “Song of the River” cross-mixes into the “Turkana Cattle Song,” that Fanshawe recorded in the Turkana district of the Rift Valley Province in Kenya 1970.

### Kenya

### Indigenous Songs of the Chants Movement

#### Turkana Cattle Song

The Turkana District is located in the most northwest section of Kenya. The Turkana are a nomadic herding tribe that depends on cattle for their livelihood. The “Turkana Cattle Song” was recorded near the RC Mission at Kakuma, across the

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<sup>107</sup> Their livelihood depends on herding livestock but they cultivate crops if conditions allow. Their climate is usually very arid and approximately a quarter of the year is spent searching for water and pasture for their animals. The Karamojong believe they own all cattle by a divine right. Their belief that they own all cattle by divine right in addition to their claim to any land deemed fit for their cattle instigates conflict with any tribe within their proximity. The Karamojong are thought to be rather violent.

Kobongin plains beside the dried-up river Natira. It is the sole recording in *African Sanctus* from Fanshawe's second journey.

### Maasai Milking Song

The "Maasai Milking Song" was recorded south of Nairobi near Kajiado, Kenya in 1972. In Kajiado, Fanshawe met up with an African Maasai warrior who had gone to primary and secondary school instead of staying in the bush. He spoke excellent English, so became Fanshawe's guide and proceeded to take Fanshawe out in the bush to meet his warrior brothers. Fanshawe spent several days recording music of the Maasai, including the Maasai girl (Figure 2.14) singing her "Milking Song," which became part of the tapestry of *African Sanctus* during the production of the Philips 1973 recording.

The Maa speaking peoples of east Africa believe that in the beginning, sky and earth were one, and the Maasai did not have any cattle. God, *Enkai*, then let cattle descend from the sky along a bark rope (or leather strap or firestick), and the Maasai received all cattle that currently exist in the world. The Dorobo (Ildorobo people), a group of hunters and gatherers, did not receive any cattle, and therefore proceeded to cut the rope, producing a separation between heaven and earth, and stopping the flow of cattle from God. That belief follows that there is a direct link between God and cattle, and that all cattle in the world belong to the Maasai. Cattle are the gift of God to man, and thus symbolize and substantiate the qualities of God. Consequently, the meat-eating and milk-drinking rituals are sacramental meals, due to the fact that they symbolize the unity of God and man through cattle.<sup>108</sup> This is a prime example of animism, the presence of God found within a manifestation of nature, and, in this instance, cows.

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<sup>108</sup> Mario Ignacio Aguilar, "Maasai Religion," Division of Religion and Philosophy at the University of Cumbria. available from <http://philtar.ucsm.ac.uk/encyclopedia/sub/maasai.html>; Internet; accessed 30 August 2009. Mario Ignacio Aguilar is a professor of Religion and Politics at the University of St. Andrews, located in St. Andrews, Scotland.

Figure 2.14. Maasai girl singing the Milking Song, Kajiado, Kenya 1972. Courtesy Fanshawe.



The other indigenous song recorded in Kenya, the “Luo Ritual Burial Dance”<sup>109</sup> also appears in “X. Chants” and was collected on Fanshawe’s last trip to Africa in 1972/3. The Luo are a tribe that stretches from southern Sudan, northern Uganda, western Kenya and the northern tip of Tanzania. The people Fanshawe recorded were from the Lake Victoria region of western Kenya. The Kenyan Luo call themselves Joluo (people of Luo).

Fanshawe met Luo Hippo Man (Mayinda Orawo) in Ahero, Uganda, on the shores of Lake Victoria, where he was looking for folk music of the Joluo people. The Hippo Man had received word that Fanshawe was looking for traditional African music.

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<sup>109</sup> The chronological order of the recordings of the indigenous songs within “X. Chants” is “The Song of the River,” “Turkana Cattle Song,” “Maasai Milking Song,” and the “Luo Ritual Burial Dance.”

When he approached Fanshawe, he was already in his Luo regalia, including makeup, hippo teeth and pipe. Fanshawe took some photographs, and the headshot of the “Hippo Man” has become the visual icon for *African Sanctus*. It is used for the artwork on the score and the compact disc recordings. To Fanshawe, the “Hippo Man” symbolizes traditional Africa (Figure 2.15).

Figure 2.15. Luo Hippo Man – Mayinda Orawo, Ahero, Kenya 1973. Courtesy Fanshawe.



While working with the Luo tribe, Fanshawe again realized the impact that western colonization had on the tribal regions in the bush. When he recorded the “Luo Ritual Burial Dance” only thirteen Luo elders could be gathered together. Fanshawe paid them three hundred shillings and had to go to Masogo, Kenya to get some of them. Regardless of the impact of western acculturation, Fanshawe states, “If one recording

could sum up my feelings about this African journey, I would choose the “Luo Ritual Burial Dance.” It pays tribute to a fallen warrior that seemingly signifies the burial of African musical traditions.”<sup>110</sup>

Upon completing the collection of the indigenous music, Fanshawe composed his Mass, juxtaposing the aforementioned songs within its framework. Yet Fanshawe was dismayed at the negative criticism *African Revelations* received following the 1972 St. John’s, Smith Square performance. He was depressed and was ready to move onto something else. However, Fanshawe had a contact at Chappell Music in London named Teddy Holmes, who, at that time was the managing director of Chappell Music. Holmes had previously contacted Fanshawe and encouraged him to prepare some of his compositions for publication, which, according to Fanshawe, meant they would get printed and placed in the Chappell Library. Holmes had attended the St. John’s, Smith Square performance of *African Revelations* and had interest in promoting a recording of that performance. Holmes felt that the BBC recording of the St. John’s, Smith Square performance should be duplicated and mass-produced as a live recording under the Philips label. Fanshawe, however, refused, stating that the performance was too rough to duplicate for resale and that the work needed to be mixed in a recording studio. Moreover, he would only consider mass production if Philips re-recorded the entire work.

Holmes conceded to Fanshawe’s wishes and introduced him to two people who were integral to the work’s recording and reproduction. These men were Ernst van Dervossen, marketing director for the classical division of Philips International, and Peter Olliff, who worked as a sound engineer for Phonogram Studios, London.<sup>111</sup> Olliff was very influential in the final production of the Philips recording and van Dervossen saw to

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<sup>110</sup> Fanshawe, *African Sanctus: a story of travel and music*, 194.

<sup>111</sup> Phonogram Studios, owned by Philips International, is now defunct.

its distribution as a Phillips classical recording. Fanshawe states, “I can’t thank Teddy Holmes enough for introducing me to these two men, especially Peter Olliff, in 1973. The recording needed to be radical, to break the mold, be something completely different. Peter Olliff became my mentor, and together we began putting a new spin on the work.”<sup>112</sup>

Modifications between *African Revelations* 1972 and  
*African Sanctus* 1973

*African Sanctus* includes the majority of the *African Revelations* composition. In the process of preparing *African Revelations* for recording by Philips in 1973, Fanshawe eliminated and added material both to the raw tape and the written choral/instrumental scores, incorporated non-traditional instrumentation, and altered certain musical texts. These changes were so great that they actually resulted in a new composition and Fanshawe called it *African Sanctus*. Fanshawe also changed the title of his work to avoid negative connotations associated with the critic’s reviews of the St. John’s, Smith Square performance of *African Revelations*. Table 2.2 identifies the similarities and differences between the two works as they pertain to the indigenous recordings on the raw tape.

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<sup>112</sup> Fanshawe, interview by author, 4 November 2008.

Table 2.2. Comparison of Indigenous Music in *African Revelations* to *African Sanctus*.

<b>African Revelations ~ 1972</b>		<b>African Sanctus ~ 1973</b>	
<b>Choral Text</b>	<b>Raw Tape</b>	<b>Choral Text</b>	<b>Raw Tape</b>
Mvt. I – <i>Kyrie – Call to Prayer</i>	Adhān – Egypt	*Mvt. I – <i>Sanctus</i>	*Bwola Dance – Uganda
Mvt. II – <i>Gloria</i>	Wedding Dance – Luxor, Egypt Islamic Prayer School – e. Sudan	Mvt. II – <i>Kyrie – Call to Prayer</i>	Adhān - Egypt
Mvt. III – <i>Credo</i>	Courtship Dance – w. Sudan Bravery Dance – w. Sudan Kiata Trumpet – w. Sudan Four Men – w. Sudan	Mvt. III – <i>Gloria</i>	Wedding Dance – Luxor, Egypt Islamic Prayer School – e. Sudan
Mvt. IV – <i>Love Song</i>	Basamkub harp, bells Hadendowan – e. Sudan	Mvt. IV – <i>Credo</i>	*Courtship Dance – w. Sudan *Bravery Dance – w. Sudan Kiata Trumpet – w. Sudan Four Men – w. Sudan
Mvt. V – <i>Et in Spiritum Sanctum</i>	Zande Family – n. Uganda from s. Sudan	Mvt. V – <i>Love Song</i>	Basamkub harp, bells Hadendowan – e. Sudan
Mvt. VI – <i>Crucifixus</i>	Frogs, Dingi Dingi Dance, Latigo Oteng – Uganda War Drums – e. Sudan	Mvt. VI – <i>Et in Spiritum Sanctum</i>	Zande Family – n. Uganda from s. Sudan
Mvt. VII – <i>Sanctus</i>	Bwola Dance – Uganda Bunyoro Fishermen – Lake Kyoga, Uganda	*Mvt. VII – <i>Crucifixus</i>	Frogs, Dingi Dingi Dance, Rain Song – Uganda War Drums – e. Sudan
Mvt. VIII – <i>Pater Noster</i>	Lamentation - Uganda	Mvt. VIII – <i>Sanctus</i>	*Bwola Dance – Uganda Bunyoro Fishermen – Lake Kyoga, Uganda
Mvt. IX – <i>Authentic Recordings, Chants</i>	Song of the River in Karamoja - Uganda Turkana Cattle Song – Kenya Second Cattle Song - Kenya War Drums – e. Sudan	*Mvt. IX – <i>Lord's Prayer</i>	Lamentation – Uganda
Mvt. X – <i>Agnus Dei</i>	War Drums – e. Sudan Adhān - Egypt	Mvt. X – <i>Authentic Recordings, Chants</i>	+Maasai Milking Song - Kenya Song of the River in Karamoja - Uganda *Turkana Cattle Song - Kenya +Luo Ritual Burial Dance – Lake Victoria, Uganda War Drums – e. Sudan
Mvt. XI – <i>Call to Prayer - Kyrie</i>	Adhān - Egypt	Mvt. XI – <i>Agnus Dei</i>	War Drums – e. Sudan Adhān - Egypt
Mvt. XII – <i>Finale/Gloria</i>	Bwola Dance - Uganda	Mvt. XII – <i>Call to Prayer - Kyrie</i>	*Adhān – Egypt
		Mvt. XIII – <i>*Finale/Gloria</i>	*Bwola Dance – Uganda
		*denotes major change in the written score from <i>A.R.</i> to <i>A.S.</i>	*denotes major change in the African Raw tape from <i>A.R.</i> to <i>A.S.</i> +denotes additional Raw tape material on 1973 Philips recording

One of the largest conceptual changes of the work was Olliff's idea to introduce the work with the Acholi Bwola Dance combined with the written "Sanctus." Fanshawe liked the idea, so took material from the last "Sanctus," movement of *African Revelations* and used it as the introduction for the whole Mass.<sup>113</sup> The new introduction, "I. African Sanctus," would precede the "II. Kyrie – Call to Prayer" and would alter the tone of the entire composition. According to Fanshawe, a new introduction for a considerably different composition provided a refreshing vitality to the piece, grabbing the attention of the audience the moment the piece began.

Peter Olliff also was integral in the organization of "VII. Crucifixus." After listening to the Philip's basic recording of that movement, Olliff commented to Fanshawe, "It seems as if everything is just piled on top of each other, a cacophony. There is no space and you can't hear one thing from the other. Separate, David, separate. Let's try this....."<sup>114</sup> Here Olliff was referring to space and time – to spreading the musical elements to offer more distance between musical ideas so they would be more identifiable. Because Olliff was familiar with pop style sounds and techniques, he suggested that Fanshawe allow the electric guitars to have solo sections of their own before adding the choir in certain areas of the movement. The technique of altering the layers and the timing of the elements in a recording was fascinating to Fanshawe, who had never before done anything like it. Fanshawe capitalized on the idea of separating the musical elements and applied it to the raw tape and the written choral music. For example, Fanshawe and Olliff lengthened the rain and storm effects between the second and third verse of Latigo Oteng's "Rain Song." This addition to the raw tape

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<sup>113</sup> The final "Sanctus" of *African Revelations* and the new introductory movement for *African Sanctus* were identical from the beginning of the movement through rehearsal H. The new movement, "I. African Sanctus" concludes at that point. In the final movement, "XIII. Finale and Gloria," the "Gloria" text and musical material continue at rehearsal H.

<sup>114</sup> Fanshawe, interview by author, 10 August 2006.



allowed the space necessary for the guitars to have independent solo sections. This was important to Fanshawe, who believed that the addition of electric guitar symbolized the modernization of Africa, the guitar representing the enanga harp played during the recorded example used for this movement.

Fanshawe also altered the texture and placement of the choral writing in “VII. Crucifixus.” Other than the addition of the initial “I. African Sanctus” movement and reconstruction of “IX. The Lord’s Prayer,” this is the only movement that had substantial rewriting within the written score. Fanshawe first changed the movement by surrounding the three verses of the indigenous song sung by Latigo Oteng, with choral sections.<sup>115</sup> In *African Sanctus*, the initial choral entrance is at letter **B**; in *African Revelations*, the choir enters juxtaposed with Oteng’s first verse, between letter **B** and **C**. This overlapping texture is part of the cacophony to which Olliff was referring. One final major change occurred at the conclusion of “VII. Crucifixus.” Not only did Fanshawe utilize different choral textures from that found in *African Revelations* but also removed three soprano solo lines at the end of the piece. These last alterations were made specifically to allow room to hear Oteng’s third verse of the “Rain Song.” Table 2.3 denotes the changes of the “Crucifixus” movement from *African Revelations* to *African Sanctus*.

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<sup>115</sup> In *African Revelations*, Oteng’s last verse was completely covered up by the choir’s last full chorus. By listening to Olliff’s suggestion to add space between musical ideas, in *African Sanctus* we now hear all three of Oteng’s verses, in addition to the “War Dance” cross-mixed with the “Rain Song.”

Table 2.3. *African Revelations* "Crucifixus" to *African Sanctus* "VII. Crucifixus."

1972 <i>African Revelations</i> "Crucifixus"	1973 <i>African Sanctus</i> "VII. Crucifixus"
Frogs Dingi Dingi Dance Rain Song – verse 1 Between <b>B</b> & <b>C</b> , choral entrance <b>E</b> Stretto - soprano solo, women entrance, men entrance <b>F</b> Rain Song – verse 2 <b>G</b> Stretto - soprano solo, women entrance, men entrance <b>H-L</b> Full chorus <b>Coda</b> soprano solo (3 separate entrances) overlapping with Rain Song – verse 3	Frogs Dingi Dingi Dance <b>B</b> choral entrance <b>C-D</b> Rain Song – verse 1 <b>E</b> soprano solo <b>F</b> Rain Song – verse 2 <b>G</b> soprano solo  <b>H-N</b> guitar interlude <b>N-S</b> Full chorus <b>T-end</b> Rain Song – verse 3

The addition of nontraditional instruments, including electric guitar, electric bass guitar, drum set and percussion generated another large conceptual change for *African Sanctus*. Fanshawe decided to add these instruments as a result of the reconstruction of "The Lord's Prayer," and it is there that one senses the pop influence of 1970s. Furthermore, Olliff was more of a pop-style engineer and he brought pop-style techniques to the recording and editing table. These included close microphone techniques,<sup>116</sup> remixing to create the final project and a preference for contemporary instruments. Olliff was in his element with this new remix of *African Sanctus*.

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<sup>116</sup> Classical music is often recorded using the complete wash of sound, i.e. capturing the performance of the group as a whole and using their performance as the recording. Desired acoustical effects must be considered prior to the performance and perhaps altered only by changing the performance venue. Pop music is recorded with single microphones placed in very close proximity to each performer. This technique allows for production of individual tracks, which can then be manipulated to create the ensemble sound. Pop recording equipment allows engineers to adjust and manipulate individual performances by removing mistakes, creating balance between individual parts and by adding effects.

Fanshawe made two additions and two cuts to the raw tape between the 1972 *African Revelations* and the 1973 *African Sanctus*. It has been mentioned that in 1973 Fanshawe returned to Africa for a third time, following the St. John's, Smith Square performance of *African Revelations*. At that time, he returned to Lake Victoria, Kenya, where he met the "Hippo Man," a Luo tribal elder who became the visual icon for *African Sanctus*. The Luo elder was Mayinda Orawo. Fanshawe dubbed him "The Hippo Man" because of Orawo's traditional regalia of hippopotamus bones and teeth. Unbeknownst to Fanshawe, the name Orawo derived from *rawo*, or hippo.<sup>117</sup> The "Hippo Man" was the leader of the "Luo Ritual Burial Dance," which was recorded and added to *African Sanctus* after the "Turkana Cattle Song" in "X. Chants." Fanshawe added this recording because to him, Orawo represented classical Africa, musically and visually. Fanshawe also added the "Maasai Milking Song," recorded in Kajiado, Kenya, 1972. The recording of the "Maasai Milking Song" is also placed in "X. Chants," immediately following the Lord's Prayer doxology, which is sung by the choir as an a cappella chant.

One peculiar edit to the work came in the form of a cut in both the written score and the raw tape. Fanshawe utilized the same recording of the *adhān* that he recorded in Cairo 1969 for two movements of *African Revelations*, movement one - "Kyrie - Call to Prayer" and movement eleven - "Call to Prayer - Kyrie." In fact, in *African Revelations*, both movements are identical, with the exception of the inverted title.<sup>118</sup> The "II. Kyrie - Call to Prayer" in *African Sanctus*, is identical to its counterpart *African Revelations* movement one. However, in "XII. Call to Prayer - Kyrie," of *African Sanctus*, Fanshawe

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<sup>117</sup> Dr. Hilary Kowino, interview by author, 29 June 2009.

<sup>118</sup> Fanshawe titled these movements differently as a result of his journey. He felt that at this point in his Mass, the music should reflect upon the journey, thus utilizing the same musical material in the later "Call to Prayer - Kyrie" as in the earlier "Kyrie - Call to Prayer." He reversed the title to show that effect.

decided to shorten the length of the recorded adhān by eliminating the first and last part of the recording, thus including only a section of the Islamic text. Recently commenting on this cut, Fanshawe stated

There is a very good reason to state the whole adhān, in fact, I sometimes wonder why I chopped it in half and didn't complete it the second time. That isn't very good, from the religious context of the Islamic faith. You don't chant half of the adhān; you just don't do it. No Imam does that. Arguably, it was a bad decision. Musically however, it is tremendously effective to have the adhān fading out, with the choir taking over and giving them more room to breathe and to sing the Kyrie in a cappella four-part harmony.<sup>119</sup>

The second major cut was made in the movement, “Chants,” where in *African Revelations*, two “Turkana Cattle Songs” were heard. When Fanshawe decided to insert the “Maasai Milking Song” and the “Luo Ritual Burial Dance” to “X. Chants” of *African Sanctus*, it added considerable length to the recorded portion of that movement. The second “Turkana Cattle Song,” was therefore removed to allow room for these new ethnic recordings. Table 2.4 indicates the changes of raw tape material in the “Chant” section of the two works.

Table 2.4. Raw tape inclusions, “Chants,” *African Revelations* compared to *African Sanctus*.

1972 <i>African Revelations</i>	1973 <i>African Sanctus</i>
Song of the River in Karamoja	Maasai Milking Song
Turkana Cattle Song #1	Song of the River in Karamoja
Turkana Cattle Song #2	Turkana Cattle Song #1
	Luo Ritual Burial Dance

Fanshawe also needed to come to terms with the controversy of the “Pater Noster” in *African Revelations*, which became “IX. The Lord’s Prayer” of *African*

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<sup>119</sup> Fanshawe, interview by author, 10 August 2006.

*Sanctus*. Although the critics had negative comments about the former movement, Fanshawe didn't agree with them and refused to eliminate it from the work, but decided that perhaps he should reevaluate its original structure. The critics had commented on its Latin setting, so Fanshawe began by changing the text to English. It is the only English movement within the entire work. Fanshawe rationalized this decision by the fact that the people who live in the area of Lake Kyoga, where he recorded its introductory Lamentation, spoke English. He also took into consideration that, unlike the other movements of the work, "The Lord's Prayer" isn't one of the main Mass Ordinary sections traditionally set to music in polyphonic settings. During Mass, it is the opening rite of the Communion service,<sup>120</sup> falling between the "Sanctus" and the "Agnus Dei." Its presence here is why some scholars call *African Sanctus* an unorthodox Mass Ordinary. In addition to changing the language of the movement from Latin to English, Fanshawe made considerable changes to the musical form and texture. The most significant alterations occur within the choral voicing (SATB vs. unison singing), texture (polyphonic vs. monophonic) and overall form. Lastly, the lesser doxology, which Fanshawe composed as Medieval *parallel organum* in *African Revelations*, became the a choral introduction to the next movement in *African Sanctus*, "X. Chants." Table 2.5 indicates the changes Fanshawe made in rearranging the movement for *African Sanctus*.

Fanshawe made one other change to "The Lord's Prayer" in *African Sanctus* during the production of the 1973 Philips recording; he decided to completely alter the tone of the movement by changing the accompaniment from piano to a Hammond organ M 100 and rhythm section instruments. Fanshawe felt this symbolized the influence of pop culture on the area of Africa this movement represented. Furthermore, Fanshawe's

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<sup>120</sup> Ron Jeffers, *Translations and Annotations of Choral Repertoire, Volume I: Sacred Latin Texts* (Corvallis, OR: Cascade Printing Co., 1988), 187-88.

decision to add this instrumentation complemented Olliff's suggestions to add rhythm-section instruments to some of the other movements.

Table 2.5. "Pater Noster" compared to "IX. The Lord's Prayer."

1972 "Pater Noster"	1973 "IX. The Lord's Prayer"
F Major In Latin	D Major In English
Piano accompaniment A section – Pater Noster, qui es in caelis: sanctificetur nomen tuum (unison women) Repeated by unison men	Hammond M100, rhythm section A section – Our Father, who art in heaven: hallowed be thy name: Thy kingdom come. Thy will be done on earth as it is in heaven (unison to two-part)
A section - Pater Noster, qui es in caelis: sanctificetur nomen tuum (unison men)	A section – Give us this day, our daily bread, and forgive us our sins as we forgive the sins of them who sin against us (same musical material of A section)
B section – Adveniat regnum tuum. Fiat voluntas tua, sicut in caelo, et in terra (removed from <i>African Sanctus</i> )	B section – Lead us not into temptation, but deliver us from evil, for thine is the Kingdom and the Power and the Glory.
C section – Panem nostrum cotidianum da nobis hodie: et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris. Et ne nos inducas in tentationem. Sed libera nos a malo (set as a non-pitched chant)	A section – repeat of first A section but in E Major
A section - Pater Noster, qui es in caelis: sanctificetur nomen tuum (unison mixed voices)	Coda – SATB repetition of "On earth as it is in heaven," Improvised solo overlapping.
A section - Pater Noster, qui es in caelis: sanctificetur nomen tuum (unison mixed voices)	
B section - Adveniat regnum tuum. Fiat voluntas tua, sicut in caelo, et in terra (removed from <i>African Sanctus</i> ) unison mixed voices to divisi	
Coda – Quia tuum est regnum, et potestas et Gloria in saecula (Medieval parallel organum)	

The last element modified for the new 1973 recording was the manipulation of pitch for select raw tape examples. Fanshawe found certain raw tape elements under pitch compared to the western tuning (A 440) of the live choir. With Peter Olliff's assistance, the indigenous examples were repitched higher. The repitched recordings include the "Bwola Dance," adhān, "Islamic Prayer School," "Love Song," "Dingi Dingi Dance," and "Rain Song." Fanshawe stated that the adjustment was no more than a quarter tone.<sup>121</sup> Further discussion regarding the significance of the quarter tone is found in chapter three under the subsection regarding non-Western music theory.

The period between the 1973 Philips recording project and the 1977 written publication saw few performances of *African Sanctus*. The 1973 Philips recording had been executed using a roughly drawn manuscript. After the Philips recording project was complete, Fanshawe moved on to other related projects. The one that took precedence during those years, however, was a BBC-produced documentary on Fanshawe's African journeys. In the summer of 1973, shortly after release of the Philips recording, Fanshawe received a phone call from Herbert Chappell, a composer and TV writer/director for BBC. Chappell asked Fanshawe about something he had heard on BBC Radio's "Woman's Hour," in reference to the new *African Sanctus* recording. Chappell visited Fanshawe later that same afternoon, and, together they listened to the Philip's recording of *African Sanctus*. After listening to the work, Chappell phoned the Omnibus series editor, Mike Wooller, and informed him that there was a new project to produce.

The next day, the BBC's Omnibus series editor Mike Wooller listened to the work and immediately agreed to make a documentary about Fanshawe's African travels and Mass. From April 1973 to November 1975, the three men planned the documentary, including a three-week visit to Africa in which they retraced Fanshawe's steps along the Nile. The film, titled *David Fanshawe's African Sanctus*, was released on Easter Sunday

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<sup>121</sup> Fanshawe, interview by author, 29 June 2009.

1975, and shortly thereafter was nominated by BBC TV Arts Programs for the Prix Italia.<sup>122</sup> The Philip's recording, which had not been immediately released in the United Kingdom upon its completion, was finally made available in the UK in March 1975. The simultaneous release of the recording and documentary generated extreme interest in the work. However, because Fanshawe had been busy recording and filming the work between 1972 and 1975, he did not have a manuscript ready for print. Pressure from the public, however, inspired Fanshawe to commence working on the published score.

Revisions from 1973 *African Sanctus* Philips recording to the 1977 written publication

Fanshawe did not have the money or knowledge of computers to engrave the work himself, so the 1977 publication of the work is in very neat manuscript hand. Fanshawe had to write out by hand a full score, the instrumental parts and vocal score. It took him eighteen months. The final score, published by Chappell Music Ltd. (currently Warner/Chappell Music - London), consists of a vocal score, full score and instrumental parts for electric guitar, bass guitar, tambourine, percussion I and II, drum set, ethnic drums, piano and electric organ. The raw tape is included as part of the complete rental package (full score, instrumental parts, raw tape), and can be obtained in the United States through EAMD, European American Music Distributors LLC, located in New York City. The vocal score may be purchased through Hal Leonard Publishing. In Europe, the vocal score is part of the complete rental package obtainable through Boosey & Hawkes.<sup>123</sup>

Fanshawe's published full score and percussion parts include drum rhythms and instrumentation that are transcribed from Mustapha Tettey Addy, Gary Kettel and Terry

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<sup>122</sup> The Prix Italia is an international television film and radio broadcasting award.

<sup>123</sup> The rental house that manages the Boosey & Hawkes rental library is BOTE & BOCK GmbH & Co.



Emery's drumming on the 1973 Philips recording. The most extensive of the transcribed drum parts is found in "IV. Credo" during the "Trumpet Dance," but transcription of the improvised drumming is also found in "IX. The Lord's Prayer." Additionally, Fanshawe also transcribed all the guitar parts, originally played by Alan Parker on the 1973 recording for publication.

In addition to transcribing the notated components of Fanshawe's score, several edits were made to the raw tape in preparation for its rental. A recording technique that hadn't been utilized for the live performance of *African Revelations* was the addition of a recorded effects track. In *African Sanctus* the effect can be heard in "X. Chants" during the authentic recordings of the "Maasai Milking Song," "Song of the River in Karamoja" and the "Turkana Cattle Song." Fanshawe provided a layer of cattle bells and cows mooing throughout all three of the aforementioned songs. They are not manufactured but authentic sounds that were recorded in Kajiado, Kenya, where Fanshawe recorded the "Maasai Milking Song." Fanshawe's intent was to somehow tie the recordings together and he felt that the presence of bells and mooing cows would provide a link between the songs associated with animist beliefs.

Fanshawe added similar effects to the "Rain Song." While Fanshawe was recording *Latigo Oteng* in Gulu, his tape ran out during the third verse of the song. During the remix of the 1973 recording, Fanshawe and Olliff realized that the song was incomplete and they took recorded material from the end of verse two and repeated it at the end of verse three. They also looped the thunder heard on the original tape and augmented the rain storm with newly recorded rain audibly captured on the window sill at Fanshawe's residence in London.<sup>124</sup>

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<sup>124</sup> Fanshawe, interview by author, 12 July 2009.

Another effect includes the addition of drumbeats to the “Bwola Dance” portion of the raw tape. They are heard three separate times in the Mass, once for each “Sanctus” movement. Bass drum cues are also found at these points in the written score. Fanshawe believed that conductors would have issues synchronizing the live beat with the raw tape during heavily percussive sections of the recorded music because of the singers’ delayed response to the speaker amplification. To help conductors and performers facilitate synchronicity between the raw tape and live choir, Fanshawe added drum guide tracks. The drum used to facilitate the guide track was an authentic African 44” drum, rented from L.W. Hunt and Company Percussion.

Fanshawe also incorporated a technique called cross-mixing on the edited raw tape. The cross-mixing is effected by blending two recorded examples, overlapping the audio and making the seam between two recordings virtually non-existent. During the cross-mix, the first song is heard by itself until the second song is added and both songs are heard simultaneously. Finally, the first song fades and the second song remains by itself. This technique can be detected in several sections of the raw tape including between the “Sudanese Courtship Dance” and the “Women’s Bravery Dance,” and between the “Women’s Bravery Dance” and “Trumpet Dance” found in “IV. Credo.” In “VI. Et in Spiritum Sanctum,” a cross-mix is heard amid the Frogs of south Sudan and the Zande “Song of Flight.” Cross-mixes in “VII. Crucifixus” connect the rain of the thunderstorm in Gulu, Uganda with the “Dingi Dingi Dance,” and the “Rain Song” of Latigo Oteng with Hadendowan war drums recorded in Aroma, Sudan. “X. Chants” has two cross-mixes: one between the “Song of the River in Karamoja” and “Turkana Cattle Song,” and another between the “Luo Ritual Burial Dance” and “War Drums.” The final cross-mix of the work is between the “War Drums” and adhān in “XI. Call to Prayer – Kyrie.”

Additionally, Fanshawe took the cross-mix technique a step further and introduced a mix between the raw tape and the Philips 1973 recording. He incorporated

portions of the recorded percussion executed by Terry Emery, Gary Kettel and Mustapha Tettey Addy into the indigenous recordings, thereby supplying both a rhythmic channel for the conductor and inspiration for the live drummers. This particular cross-mix, which Fanshawe described as a percussion-assisted Afro mix, is found between the “Trumpet Dance” and the entry of the “Four Men on a Prayer Mat” in “IV. Credo.” Fanshawe used the Afro mix again at the end of the “Four Men on a Prayer Mat” (four measures prior to rehearsal A).

The collection of indigenous music and its subsequent juxtaposition with the composed Mass fulfilled Fanshawe’s aesthetic need to combine non-Western and Western music. Myriad African melodic and rhythmic elements combined with the text of the Mass Ordinary and Fanshawe’s eclectic compositional style created a folk Mass of wide stylistic proportions. Chapter three will provide a stylistic analysis of the work, exploring the intricacies of Fanshawe’s compositional style.

CHAPTER THREE  
AN ANALYTIC APPROACH TO *AFRICAN SANCTUS*

Because of the unique nature of Fanshawe's Mass, the analysis of it will be uncharacteristic in the sense that it will not be a formal harmonic examination. *African Sanctus* was composed during an era in which the use of multiple styles in instrumental and choral music was very prevalent, including works for simultaneous live and recorded instrumentation and/or voices, electronic manipulation and exploration, combining western and non-western tonal approaches, and the advocacy of ethnic and religious integration. Since the whole of *African Sanctus* contains both western and non-western compositional components approaches, the traditional modes of theoretical examination are not especially useful in assessing it.

Therefore, this analysis will deal with the terms of Fanshawe's compositional process and its related models. A stylistic and structural analysis of the piece will reveal the principles and primary sources that guided the composer, such as collage, the integration of indigenous materials, the use of recording technology, and the implementation of pre-existing material. Fanshawe's tendency to utilize palindrome forms, borrowed material and multiple textures that resemble those found Medieval organum and Renaissance polyphony, not only places him within the context of his contemporaries, but also helps to delineate his personal compositional style. In addition to the aforementioned structural and stylistic features, the analysis will explain unusual markings within the score and discuss the ethnic characteristics found on the raw tape.

*African Sanctus as a Collage*

Fanshawe was first exposed to the compositional styles of other composers through his study of piano repertoire. Fanshawe has indicated that he studied works by

Chopin, Debussy, Ravel, Satie, Purcell, Bach and Beethoven.<sup>125</sup> Unfortunately, once he began composing, he terminated his piano study. Once Fanshawe enrolled at RCM, his primary focus was composition with secondary emphases in harmony, theory and conducting.

The majority of Fanshawe's compositional output at RCM was orchestral. He claims, at that time, to have had no interest in the electronic manipulation of music. His interaction with other composers was reportedly limited to his schooling at RCM, where he studied the compositional techniques of Boulez, Ligeti, Stockhausen, Messiaen, Britten, Stravinsky, Debussy and Ives. His composition teacher, John Lambert, was a student of the reknowned French composer, conductor and music educator, Nadia Boulanger. Through Lambert's connection with Boulanger, Fanshawe had the opportunity to attend many masterclasses with the famed composer. The masterclasses, however, consisted of the performance and analysis of the RCM student compositions.<sup>126</sup>

*African Sanctus* makes use of a variety of techniques and genres in a manner that is often classified as a collage. According to J. Peter Burkholder, collage is the juxtaposition of multiple styles or textures so that each element maintains its individuality and the elements are perceived as excerpted from many sources<sup>127</sup> but arranged to create unity. Coined in the early twentieth-century after American composer Charles Ives produced works based on fragments and variants of preexisting melodies, the term describes works that borrow musical material and styles from multiple resources. Musical successors of Ives' collage style didn't appear until the 1950s and '60s, and

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<sup>125</sup> Fanshawe, interview by author, 31 December 2009.

<sup>126</sup> Ibid.

<sup>127</sup> J.P. Burkholder, "Collage," Grove Music Online (Accessed 13 August 2007), <http://www.grovemusic.com/shared/views/article.html?section=music.53083>.

include works of Stockhausen (*Telemusik* and *Hymnen*), Zimmermann (*Die Soldaten*) and Berio (*Sinfonia*).<sup>128</sup> Fanshawe's *African Sanctus* is collage at its fullest, its traits varied and reflecting Fanshawe's compositional interest in diverse musical styles. To comprehend Fanshawe's use of myriad compositional approaches, this chapter will examine the elements that are brought together in the collage.

#### Magnetic Tape Editing Techniques

David Fanshawe's compositional style developed during an era in which the tape recorder became the composer's medium. Although he does not consider himself a composer of electronic music, Fanshawe's use of raw tape demonstrates the influence of the first generation of electronic music, that of tape manipulation. The raw tape epitomizes music that "uses electronically generated sound or sound modified by electronic means, which may or may not be accompanied by live voices or musical instruments, and which may be delivered live or through speakers."<sup>129</sup> The elements of tape composition that Fanshawe utilized included recording examples with a tape recorder, manipulating the magnetic tape by splicing sections of his recordings to extend or alter their outcome, modifying the pitch to "fit" Western music temperament and mixing the sound at Phonogram Studios with Peter Olliff. He did not experiment with electronic synthesizers or create music through the computer. Rather, he edited sound preserved on magnetic tape.

The art of sound splicing owes its beginnings to the motion picture industry, where optical sound had been previously used to match the sound of a movie with its picture.<sup>130</sup> As previously noted, Fanshawe had years of experience in the film studio and

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<sup>128</sup> Burkholder, 2.

<sup>129</sup> *Ibid.*, 2.

<sup>130</sup> Holmes, 79.

learning this technique helped him to shape the substance found on the raw tape.

Fanshawe's technique involved splicing or cutting the magnetic tape to form separate sections that were then taped together. Using this method, Fanshawe could remove sections of a recording or repeat them. Additionally, Fanshawe incorporated the process of tape looping that is created when a spliced section of magnetic tape is taped end-to-end, creating a continuous sound. Manipulation of the recorded pitch found on the raw tape and mixing its sound required equipment far more sophisticated than a splicing block and razor blade. For that, Fanshawe needed to be in the studio.

During the 1950s and 60s, electronic music equipment was so expensive to own and operate individually that only large organizations or institutions could afford to sponsor studios. The first studios for electronic music were established in European broadcasting stations, and later, in music departments of North American and European Universities.<sup>131</sup> To have access to an electronic studio a composer either needed to be affiliated with a corporation or have a connection to a university. Fortunately for Fanshawe, the BBC broadcast of *African Sanctus* had generated interest in the recording session that allowed him access to the technologies offered through Phonogram Studios. It was there that Fanshawe was able to mix and alter the raw tape recordings as he deemed necessary.

### Contemporaneous Influences

By the middle of the Twentieth century, several of Fanshawe's contemporaries, including Lou Harrison, Philip Glass and Steve Reich, were borrowing indigenous music

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<sup>131</sup> Holmes, 86-89. Key electronic music studios at the time included the University of Toronto Electronic Music Studio, Radiophonic Workshop (BBC-London), Groupe de Recherches Musicales (GRM – French National Radio-Television), Studio für Elektronische Musik (West German National Radio), Columbia-Princeton Electronic Music Center (New York) and San Francisco Tape Music Center (Mills College).

from other cultures and experimenting with new compositional techniques. Lou Harrison studied the instruments of Korea, Taiwan and China and incorporated them into several of his instrumental works. Like Debussy, Harrison was also inspired by the Indonesian gamelan, so much so that he developed his own American gamelan and gamelan-style instruments.<sup>132</sup> Harrison studied at San Francisco State College with Henry Cowell and through Cowell's influence Harrison became interested in a variety of world music and the syncretic process of incorporating eastern styles within western music. Philip Glass, inspired by a working relationship with Ravi Shankar, studied the music of North Africa and the Indian subcontinent, which inspired his interest in overlapping rhythmic cells.<sup>133</sup> Glass, as well as Steve Reich, helped to pioneer the minimalistic genre of experimental music based on the reiteration of musical phrases. Reich was interested in the manipulation of taped sound and his early compositions (1965-66) used "tape loops to explore the process of phasing."<sup>134</sup> Reich is also heralded as one of the first major composers to study African music and integrate it into a classical genre with his 1971 ensemble piece *Drumming*.

Although the aforementioned composers were writing music utilizing non-Western elements similar to those embraced by Fanshawe, they were more interested in the manipulation of their own indigenous ideas and none of them incorporated authentic recordings. Fanshawe's ideas about using indigenous music were similar to those of Béla Bartók, who, assisted by Zoltán Kodály, first conceived of recording indigenous music in 1904. Using a wax cylinder phonograph, Bartók recorded the singing of Hungarian

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<sup>132</sup> Leta E. Miller and Fredric Lieberman, *Lou Harrison* (Urbana and Chicago: University of Illinois Press, 2006), 49.

<sup>133</sup> William Duckworth, *Talking Music* (New York: Schirmer Books, 1995), 319.

<sup>134</sup> Holmes, 253. Phasing is an effect created when identical segments of recorded sound were played synchronously using more than one tape recorder and then were allowed to drift out of phase as the speed of one of the players was increased or decreased.



farmers and peasants within their environment, later transcribing the music for categorization and study. Together, Bartók and Kodály helped lay the foundation of the discipline we understand as ethnomusicology: the study of indigenous music within its cultural context.<sup>135</sup> Fanshawe fully embraced this ethnomusicological approach by recording the music of over fifty African tribes, subsequently selecting portions of those recordings to be juxtaposed with his original Mass for the purpose of sharing African music with the world.<sup>136</sup>

Fanshawe was certainly an extremely innovative composer of his time, primarily in incorporating ethnic music through live recordings. Fanshawe, however, was not the first person to write music linking characteristics of indigenous music with the Mass text, thereby creating folk Masses. Lou Harrison's *Mass to St. Anthony* (1954), Ariel Ramirez's *Misa Criolla* (1963) and Father Guido Haazen's *Missa Luba* (1965) are three Masses that incorporate indigenous characteristics, including rhythms, melodies, instrumentation and text. *Misa Criolla* is a synthesis of popular and liturgical styles based on South American folk music, and in particular, the rhythms and melodies of Argentina. Several Argentine traits are represented, including the vidala-baguala (rhythm), carnavalito (rhythm), chacerera trunca (melody), carnaval cochabambino (rhythm), and estilo pampeano (rhythm).<sup>137</sup> It is written in Spanish with an underscoring in English. The instrumental accompaniment is for harpsichord or piano, guitar, string bass, and auxiliary percussion. The music of *Missa Luba* is mainly the

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<sup>135</sup> Robert Morgan, *Twentieth-Century Music* (New York: W.W. Norton & Company, 1991), 105.

<sup>136</sup> Fanshawe, interview by author, 4 August 2006.

<sup>137</sup> Ariel Ramírez, *Misa Criolla*, (Van Nuys, CA: Alfred Publishing Co., Inc., 1965), forward.

product of a collective improvisation, a Mass in Congolese style<sup>138</sup> for a cappella mixed chorus, tenor soloist and percussion. The text is traditional Latin with an underscoring in English.

In 1954, Lou Harrison's composed a *Mass to St. Anthony* based on the rhythmitized chant of the Indians of the American Southwest.<sup>139</sup> Originally conceived in 1939, and titled "Mass to the Glory of God," it was left unfinished for fifteen years. Harrison returned to the Mass in 1954. He retained the written vocal parts, rescored the choir for double chorus of unison mixed voices and instrumental parts to include trumpet, harp, and strings and changed the title to *Mass to St. Anthony*.<sup>140</sup> The *Mass to St. Anthony* is characterized by restraint and simplicity. The vocal lines were conceived as chant of the sort found among the Franciscans and Indians of the Southwest. Harrison's hope was to reconstruct a rhythmitized Gregorian style with percussion and "just a tiny bit of Indian folk flavor." Each movement of the Mass is composed in a different mode with no foundation of functional harmony.<sup>141</sup>

The score of *African Sanctus* also incorporated indigenous rhythms and melodies, but the use of prerecorded music in combination with a live music places his work in a different category than the aforementioned Masses. His incorporation of the collage technique, moreover, allowed Fanshawe to include myriad styles in the overall Mass, both within independent movements and from one movement to the next. His use of

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<sup>138</sup> Of or relating to the region surrounding the Congo River or its peoples, languages, or cultures. Here, Congolese refers to the style of music found within the Democratic Republic of the Congo, where Father Guido Haazen served as a missionary in the 1950s. "Congolese," available from [www.thefreedictionary.com/Congolese](http://www.thefreedictionary.com/Congolese); Internet; accessed 6 May 2008.

<sup>139</sup> David Brunner, "Cultural Diversity in the Choral Music of Lou Harrison" *Choral Journal*, May 1992, 17.

<sup>140</sup> St. Anthony was the founder of Christian monasticism.

<sup>141</sup> Brunner, 17-18.

collage included quoting from the raw tape, quoting from recordings not included on the raw tape, incorporation of borrowed material not related to Africa, references to musical styles and eras, several compositional techniques stemming from improvisation, all contained within the structure of the palindrome.

### Palindrome

A palindrome is a word, phrase or number that reads the same way in either direction. In music, the term palindrome usually refers to a form in which the musical content of the first half is replicated in reverse during the second half. In *African Sanctus*, palindrome is applied to several thematic ideas, as well as to the overall shape of the Mass.

As a whole, Fanshawe's Mass movements represent a large-scale, arch form, beginning and ending with a "Sanctus" movement that incorporates an African Bwola Dance and similarly written Mass material. Additionally, the adhān from the second movement "II. Kyrie-Call to Prayer" mirrors the penultimate movement "XII. Call to Prayer-Kyrie." Again, the recorded and written musical material is comparable. Fanshawe argues that the "Crucifixus" is the spine of the work, in that there are six movements prior to and six movements after it, creating a symmetry that gives the impression of palindrome. Indigenous songs are incorporated into each half of the work while the central "Crucifixus" contains four (thus 11, 4 and 11). It is further noteworthy that Fanshawe unconsciously arranged the number of indigenous songs per movement into a palindrome (1-1-2-4-1-2-4-2-1-4-2-1-1), as observed in Table 3.1.

In several movements of the Mass, including "III. Gloria: Bride of the Nile" and "X. Chants" a pitch palindrome is found in combination with non-retrogradeable rhythms. These occur in sections where Fanshawe composed material styled after Medieval *parallel organum*.

Table 3.1 Palindrome of raw tape examples, large-scale form.

Movement Number	Title	Number of ethnic recordings
I.	African Sanctus	1 Bwola Dance
II.	Kyrie-Call to Prayer	1 Adhān
III.	Gloria: Bride of the Nile	2 Egyptian Wedding Dance Islamic Prayer School
IV.	Credo	4 Sudanese Courtship Women's Bravery Kiata Trumpet Four Men on a Prayer Mat
V.	Love Song: Piano Solo	1 Hadendowan Love Song
VI.	Et in Spiritum Sanctum	2 Frogs Song of Flight
<b>VII.</b>	<b>Crucifixus</b>	<b>4</b> Frogs Dingi Dingi Dance Rain Song Hadendowan War Drums
VIII.	Sanctus: Bwala Dance	2 Bwola Dance Bunyoro Xylophone
IX.	The Lord's Prayer	1 Lamentation
X.	Chants	4 Maasai Milking Song Song of the River Turkana Cattle Song Luo Ritual Burial Dance
XI.	Agnus Dei	2 Hadendowan War Drums Adhān
XII.	Call to Prayer-Kyrie	1 Adhān
XIII.	Finale and Gloria	1 Bwola Dance



A full scoring of the “III. Gloria: Bride of the Nile,” which contains this palindrome, is found in Example 3.4.

Yet another palindrome is found in the choral material of movement “X. Chants.” In the primary voice, the palindrome commences on the thirteenth pitch and concludes one note prior to the final note of the chant. The palindrome in the secondary voice begins after ten notes have been intoned and terminates one note before the end. Example 3.3 shows both the primary and secondary voice in palindrome. The (\*) indicates where the palindrome begins and ends and the arrows dictate the direction and pivotal point of each figure.

Example 3.3. Palindrome excerpt, "X. Chants," primary and second voices.

Alto 1  
 Qui-a tu-um est reg-num, et potes-tas et glor-i-a in sae-cu-la.

Alto 2  
 tu-um est reg-num et potes-tas et glor-i-a in sae-cu-la.

#### Medieval style organum

As stated above in the aforementioned palindromes in “III. Gloria: Bride of the Nile” and “X. Chants” are harmonized as ninth-century *parallel organum*. In both instances, the polyphony is scored for soprano, alto I, alto II, tenor and bass. Fanshawe assigns the primary voice or *vox principalis* (to use the ninth-century terminology) to the soprano, alto I and bass voices and the secondary voice or *vox organalis* to the alto II and tenor voices. Fanshawe states, “the chant found at the end of “III. Gloria: Bride of the

Nile” suggests a relationship to the Egyptian *taqsim*<sup>142</sup> though composed in a Medieval *parallel organum* style.”<sup>143</sup>

As seen in Example 3.4, the *vox principalis* commences in the soprano voice at letter [F], entering as the recording of the “Islamic Prayer School” is fading. After the soprano sounds four pitches, the altos enter, singing in unison with the soprano *vox principalis*. At [F-3] the alto II and tenor voices enter with the *vox organalis*, harmonically establishing the interval of a perfect fourth with the soprano and alto I. Concurrently, a bass voice at the lower octave doubles the *vox principalis*. The *parallel organum* continues until [F-8], where the *vox principalis* ceases. The *vox organalis* continues for one measure and concludes as the *vox principalis* reenters to sing the last five pitches of the chant.

The second reference to Medieval *parallel organum* is found in “X. Chants.” The chant on which this section is based contains the concluding text to the previous movement, “IX. The Lord’s Prayer” – [for thine is the kingdom, the power and the glory, forever.] As seen in Example 3.5, the *vox principalis* is assigned to the soprano, alto I and bass voices. Two beats later, the alto II and tenor voices enter with the *vox organalis*, again at the interval of a perfect fourth.

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<sup>142</sup> Fanshawe most likely meant *mawwal*.

<sup>143</sup> Fanshawe, interview by author, 4 November 2008.

Example 3.4. Reference to Medieval *parallel organum* found in "III. Gloria: Bride of the Nile," letter **F**.

Expressive ♩ = 72

The musical score is arranged in five staves, labeled Soprano, Alto 1, Alto 2, Tenor, and Bass. The time signature is 6/4. The piece is marked 'Expressive' with a tempo of ♩ = 72. The Soprano part begins with a melodic line in the key of D major, marked with a fermata and the syllable 'Ooo'. The Alto 1 and Alto 2 parts enter with a similar melodic line, also marked with a fermata and 'Ooo'. The Tenor and Bass parts enter with a lower melodic line, also marked with a fermata and 'Ooo'. The score continues with several measures of parallel organum, where the vocal lines move in parallel motion. The piece concludes with a final cadence in the key of D major.



Example 3.5. Medieval style *parallel organum* in "X. Chants."

Freely ♩ = 52

Soprano  
 Qui-a tu-um est reg-num, et potes-tas et glor-i-a in sae-cu-la.

Alto 1  
 Qui-a tu-um est reg-num, et potes-tas et glor-i-a in sae-cu-la.

Alto 2  
 tu-um est reg-num et potes-tas et glor-i-a in sae-cu-la.

Tenor  
 tu-um est reg-num et potes-tas et glor-i-a in sae-cu-la.

Bass  
 Qui-a tu-um est reg-num, et potes-tas et glor-i-a in sae-cu-la.

### Non-Western Music

The material on the raw tape has been described as recorded indigenous examples from Fanshawe's African journeys. It is comprised of three different types of music, Arabic, African tribal and music arising from their amalgamation. Arabic influence is manifest in six of the twenty-one indigenous recordings, including the *adhān*, "Egyptian Wedding Dance," "Courtship Dance," "Women's Bravery Dance," "Islamic Prayer School" and "Four Men on a Prayer Mat." Therefore, the influence on Fanshawe's Mass is approximately one-third Arabic. Classifying the Arabic music even further, two recordings are Egyptian Arabic and four are tribal Arabic, the latter an amalgamation of Arabic and African characteristics. Fanshawe labels this mixture as 'Arabic African' music.

## Arabic Music

Habib Hassan Touma, Palestinian composer and ethnomusicologist, submits that there are five components that characterize Arabic music: 1) A tone system with specific interval structures, 2) Rhythmic-temporal structures that produce a variety of rhythmic patterns used to accompany the metered vocal and instrumental genres and give them form, 3) Musical instruments that are found throughout the Arabian world and that represent standardized performance techniques and exhibit similar details in construction and design, 4) Specific social contexts for making of music whereby musical genres can be classified as urban (music of the city inhabitants), rural (music of the country inhabitants), or Bedouin (music of the desert inhabitants), and 5) A musical mentality that is responsible for the aesthetic homogeneity of the tonal-spatial and rhythmic-temporal structures in Arabian music, whether composed or improvised, instrumental or vocal, secular or sacred.<sup>144</sup>

The presence of Arabic influence in Fanshawe's recorded music is evident, primarily through text and melodic structure based on the Arabic maqam,<sup>145</sup> a system of melodic modes used in Arabic music. The nearest comparable equivalent in Western classical music is a mode (e.g. major, minor, etc.) The use of the maqām is identified in two of Fanshawe's recordings, the *adhān* and the "Egyptian Wedding Dance." The remaining Arabic songs have Western pentatonic tendencies. Additionally, Fanshawe does not utilize the maqām structure within his composed Mass, thus marking the aforementioned songs as the sole representatives of unadulterated Arabic music.

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<sup>144</sup> Touma, Habib Hassan, trans. Laurie Schwartz, *Music of the Arabs* (Portland: Amadeus Press, 2003) xix-xx.

<sup>145</sup> A *maqām* is the system of melodic mode structure found in Arabic music. *Maqām* literally translates as place, location, or rank, and is musically comparable to the Western scale. There are hundreds of *maqām*, but there are thirty-two basic structures, all which are built upon a microtonal music scale consisting of 24 tones.

Like Western scholars, Arabs translated and developed Greek texts and works of music and mastered the musical theory of the Greeks.<sup>146</sup> Arabic theoretical treatises written between the ninth and the thirteenth centuries established lasting trends in Arabic musical scholarship and inspired subsequent generations of scholars. Modern Arabic theory emerged in the early nineteenth century<sup>147</sup> through the reconceptualization of the Arab scale (maqām) in terms of quarter steps. At the beginning of the modern period, the intervals between C-D, F-G, and G-A were defined as containing four quarter steps, while the other intervals in the fundamental scale were said to contain three quarter steps. Arab theorists determined that the total number of quarter steps equaled twenty-four within an octave.<sup>148</sup> The result of the quarter-step division is the presence of half flats and half sharps, notes that fall between western music chromatics. In musical notation, the half flat and half sharp are indicated by diagonal slashes through the flat (♭) and the removal of one line from the sharp (♯). The intervals possible in this system were measured by the increment of a quarter step, from as small an interval as a quarter step to well over a whole step, none of which was tuned to the even temperament<sup>149</sup> of western music.

Touma's aforementioned five components characterizing Arab music include mention of "a musical mentality." Touma is specific in the definition of musical mentality as: 1) The predominance of vocal music, 2) The tendency toward small

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<sup>146</sup> Marcus, Scott Lloyd, "Arab Music Theory in the Modern Period" (Ph. D. dissertation, University of California, Los Angeles, 1989), 8.

<sup>147</sup> Ibid., 14. The modern period of Arab music theory largely coincides with an era defined by historians as the modern era, usually dated from the arrival of Napoleon's troops in Egypt (1798).

<sup>148</sup> op. cit., 12.

<sup>149</sup> Western music is divided by the octave into twelve equally tempered frequencies, resulting in the chromatic scale and usually tuned to A 440.

instrumental ensembles to inspire improvisation, 3) The arrangement in different combinatory sequences of the small and smallest melodic elements - the *maqāmat* and *ajnas* - and their repetition, combination, and permutation within the framework of the tonal-spatial model, 4) The general absence of polyphony, polyrhythm, and motivic development, though Arabic music is familiar with the use of ostinato and an even more instinctive heterophonic way of producing and performing music, and 5) The phenomenon of the *maqām*.

Both the *adhān*, recorded by Fanshawe in Cairo, Egypt 1969, and the “Egyptian Wedding Song,” recorded in Luxor, Egypt in 1969, feature Touma’s components of musical mentality. First and foremost, they are both based on the *maqām* system. Additionally, they are melodically monophonic, encourage improvisation and are vocal-centric. The “Egyptian Wedding Dance” moreover, incorporates the use of a small instrumental ensemble. While most of these components are self-explanatory, the presence and function of the *maqām* needs further clarification.

The inclusion of twenty-four quarter steps within the confines of an octave results in numerous *maqāmat*.<sup>150</sup> Scholarship in Arabic music defines thirty to forty “typical” *maqāmat*, but they can differ based on regional and ethnic influences. Arabic instruments, primarily the *‘ūd*, *nāy* and *qānūn*,<sup>151</sup> are tuned to *maqāmat* utilized most often. When *maqāmat* are taught and documented they are classified by their tonic. However, most *maqāmat* can be transposed without altering the mood or intention of the original tonality. When instruments are involved, the transposition is often confined to the fixed tuning of the strings. For instance, in Rast (“C” tonic), transposition can occur on D, F or G, as long as the intervallic structure stays intact.

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<sup>150</sup> Plural of *maqām*.

<sup>151</sup> The *‘ūd* is a short necked lute, the *nāy* is a flute and the *qānūn* is a box zither type instrument. Touma, 70.

Found within each maqām are jins. Jins are trichords, tetrachords, or pentachords that are considered structural guides for each specific maqām. Arabic music doesn't use entire scales as relevant units in the same way that western music does. Each maqām contains two primary jins, an upper and lower. Melodic material centers on the jins. If the melody functions in the area between the lower and upper jins, it is labeled as a different maqām. That treatment is typically found during modulation.

The maqām utilized in Fanshawe's recorded adhān is called Rast. Typically, Rast begins on "C" and contains a first jins pentachord interval structure of  $1 \frac{3}{4} \frac{3}{4} 1$ . In this case, the muezzin commences singing on C sharp, transposing the maqām and making the jins C-sharp, D-sharp, E-half sharp, F-sharp and G-sharp.<sup>152</sup> Since the adhān is sung without accompaniment, the muezzin can begin on any pitch he wants. During Fanshawe's recorded adhān, when the muezzin sings [hayya alā al-salāt – hurry to prayer], he approaches the sixth degree of maqām Rast, which might indicate an entrance into the upper jins. However, the muezzin only touches on the sixth note of the maqām, creating an extension of the lower jins, similar to what western music labels as an upper neighboring tone.

The adhān Fanshawe recorded is one of two melodies used in the Islamic world, the other one being in maqām Hijaz. Within each adhān, the melody is fixed to each subsequent maqām but the muezzin has the freedom to interpret, ornament, extend or repeat as he sees fit, offering the element of improvisation to the "musical mentality."

In the "Egyptian Wedding Dance," the maqām is also Rast with tonic on B. The accompanying instruments are not pitched, allowing the singer the freedom to start on any given pitch. The relevant jins for this musical example is B, C-sharp, D-half sharp, E,

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<sup>152</sup> The maqām used in this example was identified by Arabic musician Sami Abu Shumays, director of Zikrayat, a New York based ensemble dedicated to presenting the varied styles of music and dance from Egypt, Lebanon, and the greater Arab World, 29 September 2009.

and F-sharp. However, the singer in this example leans heavily on the D-half sharp, giving it a tonicized emphasis. If the intervallic structure provided for the D half sharp as tonic, the song would be in jins Sekah. However, the song contains the intervallic structure and tonic of Rast in B. The singer utilizes all five notes of the lower Rast jins but also sings below the “B” tonic. The singer performs a phrase that employs the lower F-sharp, G-sharp, A natural, and A-half sharp, marking a questionable transposition into Rast on F sharp. The singer’s phrase seems to mark the lower G-sharp as an ornamental emphasis and he melodically ascends via the A-half sharp back to the tonic, B. Although it could be disputed that the lower portion of the song is on a new jins based on F-sharp, it is more probable that the singer is singing on the lower octave of the upper jins of Rast in B, since the tonality of the recorded work never departs the B tonic.

After singing below the B tonic, the singer expands upward until he is above the lower jins. The expansion is not a modulation or movement into the upper jins, but rather an improvisation. During Fanshawe’s time in Arabic Africa, he was led to believe that all improvisational material was called a *taqsim*.<sup>153</sup> There are multiple words for vocal improvisation in Arabic music. Two types of vocal improvisation in Arabic music are *layālī* and *mawwāl*. *Layālī* usually occurs prior to the singing of a *mawwāl* and contains the text, “Yā 'Aīn Yā Lail,” which means “Oh eye, Oh night.” The word *mawwāl* has entered the vernacular across the Arab world to mean a vocal improvisation with a few lines of poetry, even if the poetry isn’t a strict *mawwāl*.<sup>154</sup> In the “Egyptian Wedding Song,” the improvisation could be called a mini-*mawwāl*<sup>155</sup> and, in the style typical of a *mawwāl*, it is sung as a vocalise on the neutral syllable [a].

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<sup>153</sup> That term, however, is used solely for instrumental improvisation. The melodic extension found in the “Egyptian Wedding Dance” is vocal, therefore not a *taqsim*.

<sup>154</sup> A *mawwāl* originally refers to a seven-line verse from Baghdad.

<sup>155</sup> The identification of the “Egyptian Wedding Dance” maqām and the information about vocal improvisation was obtained through Sami Abu Shumays, 30 September 2009.

Fanshawe realized that improvisation was an important trait of the Arabic music he was hearing. He capitalized on the melodic characteristics of *mawwāl* and incorporated small passages of it into his Mass score. In particular, references to improvisation are found in “VIII. Sanctus” (Example 3.6) and “XIII. Finale and Gloria” (Example 3.7). Example 3.6 shows how Fanshawe assigned text to the melodic material that represents the *mawwāl*, somewhat disguising the effect. Had he given the melody a neutral syllable, it would be more easily identified. Western music cannot replicate a *mawwāl*, which is constructed through jins that incorporate quarter steps and three-quarter steps. Here, Fanshawe utilizes a series of whole and half tones, symbolizing through chromatic pitches and flexibility of the rhythm a notion of *mawwāl*.

Example 3.6. *Mawwāl* style in “VIII. Sanctus,” SATB letter L 14-16, Courtesy David Fanshawe, *African Sanctus*, 1977.

Vocal ornamentation is also a characteristic found in the Arabic recordings. Example 3.8 shows how Fanshawe alludes to the vocal ornamentation from the recorded Arabic chant by adding grace notes to the bass and soprano lines at letter A 4-5. In Example 3.9, Fanshawe refers to the recorded muezzin through vocal inflections written first in the tenor, and then bass and alto parts at letter D 1-4.

Example 3.7. *Mawwāl* reference in "XIII. Finale and Gloria," SATB, letter L 1-3,  
 Courtesy David Fanshawe, *African Sanctus*, 1977.

GLOR - I A IN EX - CEL - SIS  
 GLOR - I A IN EX - CEL - SIS  
 AH IN EX - CEL - SIS  
 GLOR - I A IN EX - CEL - SIS  
 AH IN EX - CEL - SIS

Example 3.8. Bass and soprano grace notes depicting vocal ornaments from Arabic chant. "II. Kyrie – Call to Prayer," A 4-5. Courtesy David Fanshawe, *African Sanctus*, 1977.

S. Ky - ri - e, el - e - i - son.  
 A. Ky - ri - e, el - e - i - son.  
 T. e, el - e - i - son, el - e - i - son.  
 B. el - e - i - son, el - e - i - son.  
 pf. (rch. only)  
 TAPE  
 Ash-hadu anna Mohamman ras-ul-ul-lah  
 (Mohammed is the Prophet of God)



Example 3.9. Tenor, bass, and alto echo of muezzin, vocal ornamentation. "II. Kyrie-Call to Prayer," D 1-4. Courtesy David Fanshawe, *African Sanctus*, 1977.

The musical score is divided into two systems. The first system includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (pf) with a recording instruction '(reh. only)'. The tempo markings are 'Poco. Rall.' and 'a tempo'. The lyrics are 'Ky-ri-e i-son.' and 'Ky-ri-el-e i-son, el'. A 'TAPE' section at the bottom shows the original recording with the lyrics 'Allahu akber [GOD IS GREAT] — Akber. La — ilaha illal-lah [THERE IS ONLY ONE]'. The second system continues the vocal parts with lyrics 'Ky-ri-e, el-e i-son. (hnn)' and 'e i-son, el-e i-son. (hnn)'. The piano part includes markings for 'Poco. a.' and 'Rall.'. A 'TAPE' section at the bottom shows the original recording with the instruction 'ease tape out' and the lyric '— God]'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf' and 'hnn'.

### Borrowing

Fanshawe continued to emulate and borrow from the preexisting material found on the raw tape for his written mass parts. Continuing with "II. Kyrie-Call to Prayer,"

Fanshawe alludes to the adhān several times by imitating the opening interval called by the muezzin. Imitation of the opening interval of the adhān, heard in western tonality as a fifth, is found throughout the movement in all voice parts, initially at **A 1** with the sopranos singing E flat to A flat and then at **A 3-4** with the subsequent bass, tenor and alto entrances (Example 3.10). At letter **D 1-2** the sopranos conclude their reference to the call to prayer an octave higher than they began.

The resulting imitative counterpoint combined with alternating homophonic and polyphonic textures, florid and overlapping melodies, and equality of voice parts indicates that Fanshawe was imitating the style of sixteenth-century Renaissance polyphony. Additionally, Fanshawe structures the written voicing around the notes of the adhān, although in Example 3.10, the notes indicated as part of the raw tape are Fanshawe's western realizations of non-western tonalities. Regardless, the written score is clearly based on the melodic construction of the adhān. As a result, chromatic alterations of certain notes are carefully woven into the texture in a style reminiscent of the late Renaissance madrigals of Gesualdo and Marenzio. The muezzin occasionally raises the fifth note of his hexatonic scale, permitting Fanshawe to raise almost every pitch in his diatonic material (Example 3.11) However, the chromatic alterations do not occur until after the first full authentic cadence in the written score. The second "Kyrie" entrance, **B**, and subsequent "Christe" section, **C**, are the portions that deviate from the key center. Here, the altered pitches of the written score coincide with the alterations heard on the recording of the adhān. When the chromatic variations subside on the recording, they also cease in the written score. The final soprano and tenor entrances state the call of the adhān twice, rhythmically augmented both times.

Example 3.10. Letter **A 1-4**, "II. Kyrie-Call to Prayer." Soprano, bass, tenor and alto entrances outlining the opening call of the adhān, reference to Renaissance polyphony. Courtesy David Fanshawe, *African Sanctus*, 1977.

**A** *α tempo*

mp Ky—ri-e, el—e i—son.

mp Ky—ri—e, el—e i—son.

mp Ky—ri-e Ky—ri el-e-i—son. Ky—ri-

Ky—ri-e, el—e i—son. Ky—ri-e,

ill al-lah [I WITNESS THERE IS ONLY GOD]

(sim) Ashadu anna Mohammadan rasulul-lah  
(Mohammed is the Prophet of God)

Ky—ri-e, el—e i—son.

Ky—ri-e, el—e i—son.

e, el—e—i son, el—e i—son.

el—e i—son, el—e i—son.

(sim) Ash-hadu anna Mohammadan ras-ul-ul-lah  
(Mohammed is the Prophet of God)

Example 3.11. Chromatic alterations in "II. Kyrie-Call to Prayer," Courtesy David Fanshawe, *African Sanctus*, 1977.

The musical score for Example 3.11 consists of three staves. The top staff is marked with a box containing the letter 'B' and a 'p' dynamic. The lyrics are 'Ky-ri-e, el-e-i-son.' followed by a double bar line and 'Chris-te, el-e-i-son.' The middle and bottom staves mirror the top staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'mp'. There are also performance instructions like '[DIVISI]' and 'mp'.

References to the opening of the adhān do not end once "II. Kyrie-Call to Prayer" has concluded. Fanshawe also utilized this melodic fragment in "III. Gloria: Bride of the Nile." Letter **A** clearly outlines the ascending fifth as sung by the women (Example 3.12). This time, Fanshawe outlines the adhān a half step higher than previously done.

Example 3.12. Adhān reference at letter **A**, "III. Gloria: Bride of the Nile." Courtesy David Fanshawe, *African Sanctus*, 1977.

The musical score for Example 3.12 consists of four staves. Each staff has the lyrics 'Domine Deus Rex caelestis!' written below it. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'mp'. There are also performance instructions like 'p' and 'mp'.

Additionally, Fanshawe includes the opening fifth as part of the chant material found at letter **B 17** (Example 3.13) of the same movement. Here, the chord is built from the lowest voice, sounding, in order, the notes A, B, D, C-sharp, D, E, F-sharp, which outline a polytonal chord cluster on B minor and A Major. Through the construction of this polychord, the opening fifth of the adhān is heard twice, once in the B minor chord from

B to F-sharp and again in the A Major chord from A to E. It should not be assumed that every fifth found within the work is a reference to the adhān, but of this specific tonal cluster, Fanshawe states, “within that cluster, you hear the opening to the adhān, although in different keys than previously stated. Furthermore, from within that cluster, the main intonation of the “Islamic Prayer School” will emerge.”<sup>156</sup>

Several times throughout the written score, Fanshawe also alludes to the Qur’anic chanting heard on the raw tape within the “Islamic Prayer School” and “Four Men on a Prayer Mat.” The written styles of chant are very cacophonous, the lines of text disjunct and the harmonic structure often contains chord clusters. The method Fanshawe uses to imply the prayer school is usually polytonal and the rhythms are arranged in groupings of 2 or 3. An example is found in “III. Gloria: Bride of the Nile” at B 17. At this point in the movement, the recording of the “Islamic Prayer School” has not yet been revealed. The choral entrance at B 17 serves to foreshadow the indigenous music to come. Fanshawe initially set the text homophonically but quickly separates each voice part into individual rhythms, creating an organized chaos reflecting that found on the recording of the prayer school (Example 3.13).

The last composed reference to the prayer school, which is made by polytonal chord clusters and stretto choral entrances, is located in “XI. Agnus Dei.” As noted previously, Fanshawe saw “Agnus Dei” as a reflection upon his journey and the style of music he experienced at the onset of his African expedition. At this point, the raw tape hasn’t included any Arabic music since “IV. Credo.”

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<sup>156</sup> Fanshawe, interview by author, 8 August 2006.

Figure 3.13. Polytonal cluster implying adhān and foreshadowing of the "Islamic Prayer School" found within "III. Gloria: Bride of the Nile." Courtesy David Fanshawe, *African Sanctus*, 1977.

**CHANTING**

(sim F#)

mundi, miserere nobis, qui tollis peccata mundi miserere nobis, qui tollis peccata mundi sus-

(sim C#)

mundi miserere nobis, qui tollis peccata mundi suscipe deprecati-onem nostram qui sedes ad

RALL.

mundi miserere nobis, qui tollis peccata mundi miserere nobis, miser-er-e no

RALL.

mundi miserere nobis, Qui tollis peccata mundi miserere nobis, miser-er-e no

(sim)

**POCO . . . POCO . . .**

(sim F#)

qui sedes ad dexteram patris miser-er-e

(sim C#)

cipe deprecati-onem nostram qui sedes ad dexteram patris miser-er-e no-bis

ad dexteram patris

Gis.

Gis.

**Rall.**

no-bis

Tape: Boys learn the Koran in a special Prayer School. The Gloria now juxtaposes Latin with Arabic chanting stressing again the musical relationship between Christ and Mohammed

**Islamic prayer school**

In “XI. Agnus Dei,” Fanshawe again uses B minor/A Major as the chord cluster, further alluding to the opening fifth of the adhān. However, he takes the cluster a step further here by repeatedly overlapping the entrances of the voices. The first two entrances are similar to each other, but in the third (letter **B**), the quality of the choral cluster remains constant, while the order of the stretto entrances differs. The fourth statement (letter **C**) introduces a change in the pitch construction of the chord cluster, thereby straying from the B minor/A major tonality. Several voice parts ascend or descend chromatically, changing the quality of the chord to E-flat major/A major. The harmonic shift is substantial, as it introduces a tritone to the cluster. In the *African Sanctus* score, Fanshawe indicates that the “Agnus Dei” is about man’s suffering and tribal differences. He specifies that the accompanying raw tape selection, the Hadendowan War Drums, represent that strife through their foreboding drone. Thus the inclusion of the polytonal tritone cluster exemplifies the unrest that Fanshawe is depicting throughout the movement.

In a similar fashion, Fanshawe incorporates more polytonal clusters in the score of “III. Gloria: Bride of the Nile,” (letter **D 18**). However, in this case, he isn’t referring to the prayer school but rather the busy marketplace in Aroma, Sudan. Here the cluster of pitches is not identical to the references to the prayer school, but rather is similar. Fanshawe adds a major seventh to the A major chord and omits the third of the B minor chord. According to Fanshawe

I was taught to never repeat anything identically when you [sic.] compose. That was one reason I was keen to make changes to *African Revelations*, some of the material was indeed the same each time it repeated. Within *African Sanctus*, nothing is repeated without an alteration to the original from which it was based.<sup>157</sup>

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<sup>157</sup> Fanshawe, interview by author, 2 August 2006.

This perhaps explains why the polytonal cluster indicating the marketplace is not identical to that of the prayer school. The addition of a major seventh to the cluster may be rationalized as melodic support to text painting. The text here is, “Cum Sancto Spiritu in gloria Dei Patris.”<sup>158</sup> It is conceivable that with the leading characteristic of the major seventh, Fanshawe was referring to the loftiness of heaven. Rhythmically, the material is more disjunct than in the previous cluster, with *divisi* voicing entering a variety of times (Example 3.14). The written example is accompanied and juxtaposed with the recording of the “Islamic Prayer School.”

An additional scored reference to preexisting African music is the allusion to vocal ululation prevalent in the tribal singing found in portions of the raw tape. A ululation is a long, high-pitched sound resembling a cry or shout. An example of written ululation is found in “IV. Credo” (Example 3.15). Typically, Fanshawe pens ululation monosyllabically with rapid rhythmic content.

One final and completely different use of borrowed material is portrayed in “IV. Credo.” Here, Fanshawe departs from referring to the raw tape and makes partial use of preexisting songs unrelated to the music of Africa. This entire movement was composed through Fanshawe’s improvised singing accompanied by the recording of the “Four Men on a Prayer Mat.” Portions of two preexisting songs emerged from Fanshawe’s vocal improvisation, namely *Good King Wenceslas* and a Bahraini wedding song. Evidence of this borrowing technique is visible at letter E-F, where Fanshawe quotes the second part of the *Wenceslas* melody (“on the feast of Stephen”) on the text “Patrem omnipotentem” as thematic material for male voices. (Example 3.16)

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<sup>158</sup> With the Holy Spirit in the glory of God the Father.



Example 3.14. Composed example of Aroma marketplace. Courtesy David Fanshawe, *African Sanctus*, 1977.

18 19 20 21 22 23 24 25 26

SOLO

*Poco agitato.*

*Recitativo* (sim G#)

1. S. [DIVISI] ff Cum Sancto Spiritu, Cum Sancto Spiritu in gloria Dei Patris Cum Sancto Spiritu,

2. S. ff Sancto Spiritu in gloria Dei Patris, Cum Sancto Spiritu, Cum Sancto Spiritu

1. R. [DIVISI] ON CUE EACH VOICE Recit. ff Cum Sancto Spiritu in Cum Sancto Spiritu in

2. R. IN OWN TIME. IF TENORS & BASSES FINISH EARLY, JUST HOLD ON TO YOUR LAST NOTE UNTIL THE 'CHANT' Recit. ff Cum Sancto Spiritu in gloria Dei Pa-

1. T. [DIVISI] Recit. ff Cum Sancto Spiritu in gloria Dei Patris Cum

2. T. Recit. ff Cum Sancto Spiritu in gloria Dei

1. B. Recit. ff Cum Sancto Cum Sanc-

2. B. Recit. ff Cum Sancto Spiritu

[N.B. rehearsal Piano to read from choral score]

**E**

*MAESTOSO* (♩ = 60)

SOLO

1. (sim G#) Rall. . . . . Tu sol-us Sanc-tus

2. S. Cum Sancto Spiritu in gloria Dei Patris. Rall. . . . . Tu sol-us Sanc-tus

1. (sim F#) Rall. . . . . in gloria Dei Patris Tu sol-us Sanc-tus

2. R. gloria Dei Patris [TUTTI]

1. R. . . . . Sancto Spiritu in gloria dei, spiritu in gloria dei Patris Cum Sancto Spiritu in gloria, in

2. T. [IN OWN TIME] li Patris, Cum Sancto Spiritu, Cum Sancto Spiritu in gloria Dei Patris, Dei

1. (sim G#) [IN OWN TIME] to Spiritu in gloria Dei Patris, Cum Sancto Spiritu in gloria Dei

2. B. [IN OWN TIME] in gloria Dei Patris, Cum Sancto Spiritu, Cum Sancto Spiritu in gloria Dei Patris

SOLO  
 tu sol-us Dom-in-us      Glor-ia

S. 1. 2.  
 tu sol-us Dom-in-us      Glor-ia

A. 1. 2.  
 tu sol-us Dom-in-us      Glor-ia      Glor-ia

1.  
 T. glori-a De-i Pa-tris. le-su Christe, le-su Christe, Cum Sancto Spirit-u

2.  
 Pa-tris, in glori-a De-i, Cum Sancto Spiritu, Cum Sancto Spiritu, Cum Sancto Spiritu

1.  
 B. Pa-tris, le-su Christe, le-su Christe, Cum Sancto Spiritu in glori-a, in glori-a, Cum Sanc

2.  
 le-su Christe, le-su Christe, Cum Sancto Spirit-u in glori-a, in glori-a Dei Pa-tris

**POCO a POCO Dim**

SOLO  
 Glor-ia      Glor-ia

S. 1. 2.  
 Glor-ia      Glor-ia

A. 1. 2.  
 a      Poco a Poco Rall. e Dim.      Glor-ia

1.  
 T. in glori-a, in glori-a De-i Pa-tris in glori-a

2.  
 in glori-a De-i Pa-tris le-su Christe, le-su Christe, in glori-a

1.  
 B. to Spiritu, le-su Christe tu solus Dominus, in glori-a De-i Pa-tris

2.  
 Cum Sancto Spiritu in glori-a De-i Pat-ris, Cum Sancto Spiritu in glori-a, in

**POCO a POCO Dim**

Example 3.15. Ululation in "IV. Credo," soprano and tenor, letter G 12-14. Courtesy David Fanshawe, *African Sanctus*, 1977.

The Bahraini wedding song quote occurs when the text reads, “et in visibilium.”<sup>159</sup> (Example 3.16) The full score of this example is shown in Example 3.17. A second use of the *Wenceslas* theme is found at letters J 4-K and employs all voices (Example 3.18) on the text, “visiblyum om nyu(mm).”

Example 3.16. *Good King Wenceslas* theme, "IV. Credo," and Bahraini Wedding Song quote, letters E-F, tenor and bass voices.

<sup>159</sup> Fanshawe, interview by author, 5 January 2010.

Example 3.17. *Wenceslas* theme, "IV. Credo" [E-F]. Courtesy David Fanshawe, *African Sanctus*, 1977.

12

ff *Laus tibi Christe* NOTE: The Credo theme is a variation on "Good King Wenceslaus"!

ff *Laus tibi Christe*

trem omni-poten-tem, Fac-tor-em caeli et terr-ae

trem omni-poten-tem, Fac-tor-em caeli et terr-ae

pf. (reh. only)

ff *Glor-i-a tibi Domine!*

ff *Glor-i-a tibi Domine!*

vis-i-bi-lyum omny-um et in-vis-i-bi-lyum (mm) Et in unum Domin-

vis-i-bi-lyum omny-um et in-vis-i-bi-lyum (mm) Et in unum Domin-

pf. (reh. only)

ff *Glor-i-a tibi Domine tibi Domin-*

ff *Glor-i-a tibi Domine tibi Domin-*

um le-sum Christum fili-yum De-i un-i-ge-ni-tum

um le-sum Christum fili-yum De-i un-i-ge-ni-tum

pf. (reh. only)

Example 3.18. Tutti *Wenceslas* theme, "IV. Credo," letters J 4-K, Courtesy David Fanshawe, *African Sanctus*, 1977.

The image shows a musical score for a vocal ensemble. It consists of five staves. The top four staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Yumm Pa-trem omni-po-ten-te m, Fac-tor". The score includes performance instructions such as "[HOLD IT]" and "[NOTE: IF YOU HIGH SING (8) (9) etc]". The piano part features a steady rhythmic accompaniment with eighth and sixteenth notes.

### Arabic-African Music

As Fanshawe traveled further south into Sudan, the Arabic characteristics began to combine with indigenous group traits, creating a blend of musical styles. At the point in his journey where he heard the “Four Men on a Prayer Mat,” Fanshawe claimed, “perhaps this was the link I was looking for, the link between Arabic and African music.”<sup>160</sup> What Fanshawe detected were superficial aspects of Arabic musical style merged with the traits of the music of tribal societies, including voice projection, language and a slight degree of ornamentation. The more important aspects of Arabic musical style, the system of melodic and rhythmic modes and the instruments, were not readily adopted in the example Fanshawe recorded.<sup>161</sup> Rather, the taped examples in *African Sanctus* representing this blend of cultures, including the “Four Men on a Prayer Mat,” “Courtship Dance” and “Women’s Bravery Dance” mainly do so by combining

<sup>160</sup> Fanshawe, *African Sanctus: a story of travel and music*, 137.

<sup>161</sup> J.H. Kwabena Nketia, *The Music of Africa* (New York: W.W. Norton & Company, Inc., 1974), 12.

Arabic text with ethnic musical traits and instrumentation. The “Courtship Dance” and “Women’s Bravery Dance” exist strictly as recorded material and Fanshawe does not refer to them in his written score. However, the “Four Men on a Prayer Mat” inspired Fansawe to accentuate the combination of styles, and in his composed score, he incorporated subtle references to his physical journey. In “IV. Credo,” for example, the choral entrance at letter **B**, which follows the raw tape “Four Men on a Prayer Mat,” contains traits such as marcato articulation and rapid rhythmic content, implying the bumpy ride one might experience on a camel (Example 3.19). Fanshawe’s travels into west Sudan where he recorded the four men were indeed made on camel. The rhythmically syncopated entrance with accented syllabic changes, alternating quickly between two pitches, symbolize the jostling effect of a trotting animal (Example 3.20).

Example 3.19. Camel Ride, "IV. Credo," letter **B**, Courtesy David Fanshawe, *African Sanctus*, 1977.

**Let Go!** 29

**B**

[Pitch from the 'feel' of TAPE F# = C#]

De-o! De-o!

De-o grat-ias De-o De-o Deyup De

o, GRATIAS! GRATIAS!

o, GRATIAS! GRATIAS!

o, GRATIAS! GRATIAS!

o, GRATIAS! GRATIAS!

Example 3.20. Camel Trot, "IV. Credo," letter C 4-15, SATB, Courtesy David Fanshawe, *African Sanctus*, 1977.

The musical score is presented in three systems, each beginning with a 'C' time signature. The key signature consists of three sharps (F#, C#, G#).

**System 1:** Shows the vocal entries for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are "Glor-i-a tibi Domine!". The piano accompaniment (P) is also shown. The measures are numbered 5, 6, 7, and 8.

**System 2:** Continues the vocal parts with lyrics: "Glor-i-a tibi Domine, tibi Domine, tibi, tibi, tibi". The piano accompaniment continues with a rhythmic pattern.

**System 3:** Further vocal entries and piano accompaniment. The lyrics include "Domine tibi Domine!" and "tibi Domine!". The piano accompaniment features a prominent rhythmic motif.



### Tribal Music

Shortly after Fanshawe recorded Arabic African music in west Sudan, he journeyed to east Sudan, where the music was no longer Arabic nor an amalgamation of styles, but rather African tribal. The recordings of eastern Sudan, Uganda and Kenya identify with western pentatonic tendencies. The songs found on the raw tape that feature pentatonic construction include “Love Song,” “Song of Flight,” “Rain Song,” “Bwola Dance,” “Turkana Cattle Song,” and the “Luo Ritual Burial Dance.” These examples melodically feature a fixed number of pitches and, with the exception of the “Luo Ritual Burial Dance,” are vocal-centric. For example, “V. Love Song,” utilizes the F, G-flat, B-flat, C, and D-flat that replicate the notes of the 5-string Basamkub harp (Example 3.21). The Zande family of the “Song of Flight,” sing a pentatonic scale of B, C-sharp, E, F-sharp and G based on the notes of their thumb harp (Example 3.22).

Example 3.21. Hadendowan “Love Song” excerpt, Courtesy David Fanshawe, *African Sanctus*, 1977.



Example 3.22. Zande Family "Song of Flight" excerpt, Courtesy David Fanshawe, *African Sanctus*, 1977.



Latigo Oteng’s “Rain Song” is assembled from the D flat, E, F, A, and A flat of his enanga harp strings (Example 3.23).

Example 3.23. Pentatonic nature of Latigo Oteng's "Rain Song." Courtesy David Fanshawe, *African Sanctus*, 1977.

(Acholi dialect). . . . . Kola-Kwa, Latanee Korktown maya, Lo-

1. 2. 3. 4. 5. 6. [SOLO pitch from TAPE]

1. 2. 3. 4. 5. 6.

(♩ = 144)

-town-hee hee Hee-hee Hee-hee Hee-hee Hee-hee Hee Hee Hee-

**E** (♩ = 96) [Feel the beat in a strong 2]

*espressivo-operatic*

*f* Et in-car-na-tus est de Spi-ri-tu Sanc-

**Rains**

Hee-

Although not based on its accompanying instrumentation, the "Bwola Dance" also incorporates a pentatonic construction of F, G, B-flat, C and E-flat (Example 3.24). The "Bwola Dance" is further an example of "linear vocal polyphony, a type of call and response pattern."<sup>162</sup> The song begins with a solo call and continues with a group response, both melodic fragments containing the same pentatonic pitches.

<sup>162</sup> Nketia, 160.



contains two overlapping melodic ideas. One is an ostinato doubled at the octave and sung by a large group of men and women. This type of melodic doubling is called polarity and is a characteristic found in some eastern and central African tribal music.<sup>164</sup> The ostinato contains a descending four-note pattern on C-sharp, E, F-sharp, and F. The other melodic idea is an improvisatory style solo line sung in falsetto by a male. The improvisational solo acts as an independent entity, occasionally doubling the pitches of the ostinato and at other times wandering into other key centers.

One tribal recording, the “Luo Ritual Burial Dance” heard in “X. Chants,” has singular traits not found elsewhere. Its instrumental dance is played by two horns, a type of flute, low drum and a metal percussion instrument resembling the sound of a tambourine. The excerpt found on the raw tape begins with the flute playing the tetrachord constructed from C-sharp, D, E and F-sharp, rhythmically accompanied by the low drum and metal percussion instrument. As the dance progresses, the flute alternates quickly on its pitches, not in any particular sequence. The next instrument to enter is the lower of the two horns, which seems to be pitched on A. Throughout the piece, the low horn oscillates between a low A and the octave above. The third entrance is executed by another horn, higher than the second, playing rapid rhythmic and melodic content on the pitches D, C, and A. If roughly notated, each example might look like the following (Example 3.25-3.28):

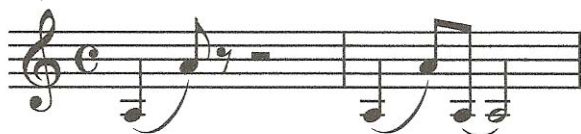
Example 3.25. Flute type instrument, "X. Luo Ritual Burial Dance."



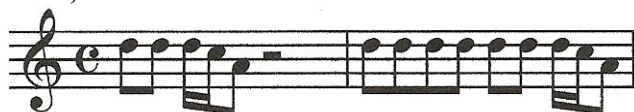

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<sup>164</sup> Nketia, 161.

Example 3.26. Low horn, "X. Luo Ritual Burial Dance."



Example 3.27. High horn, "X. Luo Ritual Burial Dance."



Example 3.28. Percussion, "Luo Ritual Burial Dance."

Metal Percussion



Low Drum

Perhaps the variants found in this example stem from the distinction between vocal and instrumental African music. Of the twenty-one musical examples on Fanshawe's raw tape, only five are strictly instrumental. They include the "Kiata Trumpet Dance," "Dingi Dingi Dance," "Hadendowan War Drums," "Bunyoro Xylophone" and the "Luo Ritual Burial Dance," the last two of which contain the most polyphonically and rhythmically complex structures. Six players on one instrument, accompanied by a drum, perform the xylophone music of Bunyoro fishermen. The "Luo Ritual Burial Dance" features diversity of independent rhythmic cells combined with the five performing instruments, a far more musically complex construction compared to the other recorded examples on the raw tape. It is not within the scope of this document to provide a comprehensive study of east African music, but it is apparent that as Fanshawe traveled farther south and east, the music that he recorded and placed on the raw tape became increasingly more harmonically and rhythmically complex.

Many of the aforementioned tribal examples have descending melodic contour. In examining the recordings on the raw tape, it is difficult to determine whether this is a common trait of east African music, as the raw tape contains musical excerpts from only a fraction of the music Fanshawe recorded in Africa. However, it may be that the contour of the melodic examples is a direct result of the speech patterns found within the tribes Fanshawe recorded. Many African languages are “tone languages,” that is, “languages in which tone is phonemic or serves to distinguish words in much the same way as do vowels and consonants.”<sup>165</sup> When texts in tone languages are sung, the tones used normally in speech are reflected in the contour of the melody. Thus, melodic progression within a phrase is determined partly by intonation.

#### Accompanying Text

Fanshawe’s written score contains not only musical material, but also a short foreward written by Fanshawe, notes for the conductor and sound engineer, and a stage plan. Within each movement Fanshawe often writes short anecdotal notes about his journey, recorded music, or the people with which he came into contact. Also contained in the score, are dedications to each movement, none of which are contain explanation. The dedications are extremely important to Fanshawe, and to him, are as much part of *African Sanctus* as the music. The dedications are transcribed in full in Appendix A.

#### Conclusion

Detailed accounts of Fanshawe’s collection of the music found on the raw tape brought us closer to understanding the lengths to which Fanshawe went to collect and catalogue eastern African vocal music. What Fanshawe didn’t know was what those songs literally meant. He may have had a general understanding of what the songs

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<sup>165</sup> Nketia, 184.

represented, but he did not have the resources or the time (or, perhaps, the expertise and inclination) to get literal translations of the ethnic music that he recorded. Appendix B will provide the translations of all the ethnic music on the raw tape and supplies commentary regarding each indigenous group. The development of *African Sanctus* and David Fanshawe's compositional output did not end with the 1973 recording project. The concluding chapter will expand on Fanshawe's work since 1973.

## CHAPTER FOUR CONCLUSION

### *African Sanctus* from 1977 to 2010

It didn't take long for the appeal of *African Sanctus*, finally published in 1977, to become popular. Its attraction has made it possible for Fanshawe and his wife, Jane, to spend their lives promoting and performing the work. Furthermore, its success has financially allowed Fanshawe the freedom to travel and catalogue additional music from a multitude of regions worldwide, including the Pacific Islands, Laos, Thailand, Hong Kong, Tahiti, Bora Bora, Easter Island, Marquesas, India, Tanzania, Senegal and Fiji.

Since the first performance of *African Revelations* in St. John's, Smith Square in 1972, many revisions have been made to the written score and raw tape to create what is now *African Sanctus*. Recently, additional non-musical components have been incorporated to further augment the aesthetic and performance of the work. These supplemental options promote and authenticate Fanshawe's African experience. Moreover, they create a multifaceted artistic experience for the audience members.

### Supplemental Performance Options

#### Journey Photographs

David Fanshaw's photographic archive of his African journeys contains over 10,000 photographs. Within the last decade, Jane Fanshawe has selected archival photographs from the African journeys pertaining to *African Sanctus* and created a power point slideshow. There are several options for hire, including a promotional package, an introductory talk, pictures during performance and an option to create your own photographic collage.

The promotional package offers two options, one containing four images and one with ten. Each option includes a photograph of the Maasai Girl, the Hippo Man, and



David Fanshawe recording in Africa. Additional photographs vary depending upon the package chosen. It is also possible to arrange a guest appearance by David Fanshawe, who lectures briefly prior to the concert performance. The introductory talk, titled *A Musical Journey of the River Nile – Background to African Sanctus*, consists of Fanshawe reflecting upon his African experience and sharing details of his journeys that pertain to the concert performance. Accompanying Fanshawe's lecture is a slideshow that supplements in detail his explanation regarding the indigenous music the work iconographically portrays. The introductory slideshow contains as many as eighty pictures. Supplementing the lecture is a photographically cued script, offering the projector operator a fail-safe guide to prompting each correct photograph. If conductors wish to include the introductory lecture without Fanshawe in residence, the introductory lecture may also be rented and performed by a local source.

The third multimedia option is a slideshow that accompanies the performance of the Mass. Similar to the introductory multimedia package, this option offers up to two hundred pictures and documents the musicians, ethnic groups, architecture, dancers, children, animals, cityscape and countryside Fanshawe documented while in Africa. A full score, complete with photographic icons to indicate when the next slide should occur, is available to guide the projector operator.

The multimedia approach is a fascinating pictorial accompaniment to the music *African Sanctus*, offering a visual aesthetic to the performance that is not a part of most choral performances. Juxtaposing the photographs with Fanshawe's composition creates a comprehensive experience for the audience and performers, for, through the photographs, they too, journey to Africa.

### Lecture/Residency

In addition to providing an introductory lecture, Fanshawe is also available for short-term residency in which he works with percussionists, soloists, choirs, tech

engineers, and conductors who perform the work. If residency is not financially feasible, Fanshawe may supply the performing ensemble a prerecorded message regarding the performance of his work and explanation of the technical aspects that may be necessary. Fanshawe is also available to cue the raw tape in performance and/or play the piano sonatina in “V. Love Song.”

### Incorporation of Dance

Supplemental options involving multimedia or the presence of Fanshawe are not the only possible additions to an *African Sanctus* performance/experience. Many current performances of *African Sanctus* incorporate ethnic dance. According to Fanshawe, approximately 10 percent of *African Sanctus* performances include dance. Fanshawe has provided the following details regarding dance options for the work.<sup>166</sup>

- Dancing need not necessarily be ethnic, it can be contemporary, ballet, jazz-style, hip-hop or gymnastic. Costumes can be simplistic; short or long, multi-colored, feathered headdresses, etc.
- We normally recommend using choreography sparingly – choreographing the entire work is too much! Usually, about 50% of the work is choreographed.
- For ethnic/jazz-style, the movements usually selected are: “I. African Sanctus,” “IV. Credo, VIII. Sanctus,” “XIII. Finale & Gloria” plus the “Luo Ritual Burial Dance” in “X. Chants.”
- For ballet/contemporary dance style, the movements usually selected are “II. Kyrie – Call to Prayer” and “XII. Call to Prayer – Kyrie,” “III. Gloria” (a cappella), “V. Love Song” (solo or duet), “VI. Et in Spiritum Sanctum,” and “Dona Nobis Pacem” if it is included.
- The beginning of “III. Gloria” lends itself naturally to belly dancing.

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<sup>166</sup> Fanshawe, interview by author, 22 July 2009.

- “VII. Crucifixus” lends itself to a re-enactment of war, strife, tribal war dance and finally at the end of the movement, a crucifixion/transfiguration scene.
- “IX. The Lord’s Prayer” can also be interpreted as a most effective dance movement; but it is recommended that the song be left for the music to speak for itself, i.e. no dance!
- The dancers can be school children: primary, middle, senior, dance school, or professional, or belong to an ethnic dance/drumming group.

It should be noted that *African Sanctus* has the musical integrity of a work that stands independent of these supplemental options. However, Fanshawe’s desire to photograph and record all those with whom he had contact allows for options unprecedented by most compositions. Furthermore, the incorporation of live dance, African photographs and the opportunity to have Fanshawe himself lecture or cue the raw tape for performances, offers singers and audiences alike with a completely unique choral experience. Developments of this nature are exciting to Fanshawe and he states

I am unlike other composers. For most, once their composition has been passed along, it is on to the next. For me, *African Sanctus* is a work in progress, always developing. As far as I am concerned, the idea that is *African Sanctus* will stop evolving when I die. People must have the opportunity to view the reality of Africa and *African Sanctus* through my photographs. When I lecture or engage in a residency, I bring part of Africa with me, because Africa will always be with me. The music of Africa must live on. Therefore, *African Sanctus* will never be completely at rest.<sup>167</sup>

Another way that *African Sanctus* evolves is through Fanshawe’s recording projects, often instigated by record companies or independent entertainment moguls. Fanshawe has even composed additional music that may be performed as part of *African Sanctus*.

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<sup>167</sup> Fanshawe, interview by author, 31 December 2009.

Although Fanshawe claims to be unique in that his work continually evolves, perhaps it is best to evaluate the *Sanctus* development by comparing it to other works that have experienced similar types of evolution. For instance, Handel's *Messiah* is a large choral work that has seen countless revisions through the years. It would be difficult to recognize a definitive version of that work. Additionally, seventeenth-century opera were a "living/breathing" entity, changing from one performance to another, according to the needs and attributes of the performance venue and performers. Reinvention of a work isn't a new notion but rather an ancient concept in the contemporary hands of Fanshawe. *African Sanctus* has been the primary focus of Fanshawe's compositional output, at least in terms of longevity of interest in the work and operating profit. Its continuing revenue allows Fanshawe to delve into other projects, such as recordings and documentaries, a revised, computer generated *African Sanctus* performance edition and new compositional output.

#### *African Sanctus* 1994 Recording

In 1994, the Bournemouth Symphony Chorus created what Fanshawe deems the definitive recording of *African Sanctus*. The project stemmed from a 1993 Bournemouth Symphony Chorus performance of the work for the Bournemouth International Festival. Directed by chorusmaster Neville Creed, the recording included soloist Wilhelmenia Fernandez, the Bournemouth Symphony Chorus and, from Fanshawe's alma mater, the Choristers of St. George's Chapel Windsor. Again, Fanshawe utilized a Ghanaian master drummer, although this performance featured Kwasi Asare Kantamanto. Worth noting is that two of the percussionists for this recording, Terry Emery and Gary Kettel, also played for the first Philips recording. The pianist, Harold Lester, and the lead guitarist, Alan Parker, were also part of both recordings. Fanshawe played the piano solo for movement V, "Love Song."

An addition to the recorded *African Sanctus* is Fanshawe's "Dona Nobis Pacem – a Hymn for World Peace," written specifically for this recording and as an optional addendum to *African Sanctus*. The work is scored for soprano soloist and children's choir. The text completes that of the "Agnus Dei," but Fanshawe suggests placement after movement "XII. Call to Prayer-Kyrie." According to Fanshawe, "Dona Nobis Pacem" is a catharsis and summary of all the thirteen movements in the Mass.<sup>168</sup> Musically "Dona Nobis Pacem" derives from much of the material found in *African Sanctus*. The opening statement is an inversion of the melody found in "VI. Et in Spiritum Sanctum."

The longevity of *African Sanctus*' success and its continually evolving status has also identified a need to update the existing score. Fanshawe admits that at the time he put the work into manuscript for print, he hadn't acquired the musical knowledge necessary to write out a score that would do the work justice. Consequently, the time has arrived for Fanshawe to provide an updated, electronically produced edition.

#### New Edition

Fanshawe has recently been working on a new engraving of *African Sanctus*, expected to go to print in 2010. The new edition will include simple notated Western music transcribed from the raw tape<sup>169</sup> including the essential elements necessary for guiding the conductors' cuing. Graphics of the indigenous instruments necessary for the performance will be found within the introductory notes. Additionally, detailed descriptions of indigenous instruments and their alternative replacements, if required, will also be provided in the introductory notes, i.e. djembe = medium hand drum. Furthermore, the score will include updated musical revisions and edits, as well as new

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<sup>168</sup> Fanshawe, interview by author, 12 July 2009.

<sup>169</sup> The text found within the new score will be phonetic.

dedications to family, friends and professional colleagues. The raw tape will be digitally remastered, adding to the “Bwola Dance” some ululations found on the original recordings but not on the current raw tape. Fanshawe feels that the addition will enhance the spirit of the *ngoma*, “Bwola Dance.” The full score will be electronically produced in Sibelius.

Fanshawe has enlisted Dr. Robert Harris, director of choral activities at Northwestern University, Evanston, Illinois to aid in the development of a score that is conductor and singer friendly. Harris’ experience with *African Sanctus* commenced in the mid 1990s, when he first conducted the work. After working with him in Illinois, Fanshawe extended an invitation to Harris to travel to England, where the two of them studied the score and marked items that needed to be changed and corrected for future publication. Harris advised Fanshawe that a printed score, rather than manuscript, would be a clearer, more serviceable and contemporary format from which to conduct.

Fanshawe’s new edition requires a production staff that will provide the editing, engraving, Sibelius<sup>170</sup> inputting, revising, and coordination of such a large project. Fanshawe is transcribing the material from the raw tape and updating the original score with revisions, while Jane Fanshawe is serving as the production coordinator. Sara Loewenthal and Jon Phipps are inputting Fanshawe’s updates of the original *Sanctus* score, and Robin Hagues will edit it and supervise the music setting. This project is also a necessity. According to Fanshawe, the original *African Sanctus* printing plates have been lost by the publisher.<sup>171</sup>

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<sup>170</sup> Sibelius is a music composition and notation software.

<sup>171</sup> Fanshawe, interview by author, 23 July 2009.

Fanshawe's Output since *African Sanctus*

After *African Sanctus* was recorded by Philips (1973) and penned into a published score (1977), Fanshawe ventured onward to record, photograph and catalogue music from around the world. Table 4.1 documents Fanshawe's post-*Sanctus* travelogue.

Table 4.1. Fanshawe's Musical Travelogue. Courtesy David Fanshawe.

1976	Journey to film <i>Arabian Fantasy</i> , Bahrain (Namara /BBC)
1977	Journey to Hong Kong
1978/79	Journey Reconnaissance to South Pacific (6 months)
1981/82	Journey to Polynesia and Fiji (based in USP, Suva Fiji)
1983/4	Journey to Micronesia
1985	Journey to Melanesia
1985/86	Journey to film <i>Musical Mariner</i> , Tahiti, Bora Bora, Easter Island
1988	Journey to Tonga (2 weeks)
1988	5 <sup>th</sup> Pacific Festival of Arts (2 weeks)
1989	Journey to Marquesas
1994/95	Journeys to film <i>Tropical Beat</i> , India, Laos, Tanzania, Senegal, Fiji

Much of the music from these post-*Sanctus* travels has been mixed for recording, but only one collection, music from the Pacific, has served a purpose similar to that of the raw tape of *African Sanctus*.

In 1978, Fanshawe departed for the Pacific Ocean for a ten-year exploration of the Pacific islands and the music of their people. Fanshawe's Pacific journey resulted in an archive of two thousand stereo tapes, 950 boxes of colored slides and forty volumes of hand-written journals, preserving and documenting the indigenous music and oral traditions of Polynesia, Micronesia and Melanesia. After returning to England in 1988, Fanshawe began composing *Pacific Odyssey*, a choral work accompanied by raw tape and containing approximately twenty movements documenting the music of his Pacific journey. He has completed one movement of the work, *Pacific Song: Chants from the Kingdom of Tonga*. In 2007 the American Choral Directors Association (hereafter ACDA) commissioned Fanshawe to arrange a SATB choral rendition of *Pacific Song* with raw tape. The work was performed by the two-year collegiate honor choir, under the direction of Dr. Rollo Dilworth (North Park University), as their finale at the ACDA national convention held in Miami, FL.

#### Documentaries and Film Work

Fanshawe's work including *African Sanctus*, *Arabian Fantasy*, *Musical Mariner*, *Tropical Beat*, and *African Sanctus Revisited* has been the subject of biographical documentaries shown on the BBC Omnibus Series. Initiated in the 1960s, the arts-based Omnibus Series focused on a diverse assortment of documentaries, many of them containing unique multicultural material.

*Arabian Fantasy*<sup>172</sup> is a work in twelve movements comprised of variations on an Arabian theme. Each movement absorbs the style and emotive content of the rhythms, melodies and improvisation of classical Egyptian folk music. The original recordings

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<sup>172</sup> *Arabian Fantasy*, directed by Herbert Chappell, 60 min., Namara entertainments, 1976, DVD.



from Cairo feature the Egyptian *qanūn* and *tablā*.<sup>173</sup> Contrasting musically and geographically, *Musical Mariner*<sup>174</sup> is two-part documentary about Fanshawe and his work recording traditional Pacific Island music from Papua New Guinea, Tahiti and Easter Island. It has been broadcast on BBC, ABC, PBS Explorer Series and National Geographic and was a Prize Winner in the 1998 Australian Film Festival. Venturing farther west *Tropical Beat: Music from the Tropical Belt*<sup>175</sup> outlines the effect that climate, geography and raw materials have in the making of exotic music from the world's equatorial regions. Fanshawe's ambitious quest to circumnavigate the globe in one year's time included filming on location between the Tropics of Cancer and Capricorn, (Torres Strait Islands, Thailand, Laos, Zanzibar, Tanzania, Senegal, Cuba, Fiji).

*African Sanctus Revisited* (1994) is an updated adaption of Chappells' 1975 BBC film *African Sanctus*. *African Sanctus Revisited* gives the earlier rendition a new focus, telling the story of *African Sanctus* and its musical success since its inception. The film includes sequences of the Bournemouth Symphony Chorus singing extracts from their 1994 recording of the work.

Fanshawe has also produced many other multicultural recordings (Table 4.2) that document his world travels. Like *African Sanctus*, the musical examples for each recording consist of myriad ethnic groups and song types, centering upon a specific demographic. Currently, Fanshawe continues to work with the recordings he made on those many journeys around the world. The original tapes, some reel to reel and others

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<sup>173</sup> David Fanshawe, *Sea Images: the Best of David Fanshawe*, Silva Screen Records, SILCD1204 MCPS, 2006. The *qanūn* is a type of zither and the *tablā* is type of drum.

<sup>174</sup> *Musical Mariner: a Pacific Journey*, directed by Bill Leimach, 120 min., Lucky Country Productions, 1988, DVD.

<sup>175</sup> *Tropical Beat: Music from the Tropical Belt*, directed by Bill Leimach, 60 min., BBC, 1995, DVD.

magnetic, have never been preserved in anything other than their original boxes.

Although they seem to have endured the test of time, Fanshawe worries that they will warp or decay. He is also concerned that the music of the indigenous people he recorded be archived in more locations than just his own studio.

Fanshawe's most recent project involves transferring the original musical data into DAT, or digital audio tape. The results of this project will allow for prolonged existence of the recorded music as well as the ability to share the archives with others more readily. Fanshawe hopes that in the future his recorded archives will be available in libraries worldwide.

Table 4.2. Additional Fanshawe Recordings.

Recording	Distributor
African Sanctus	Silva SILKD 6003
African Sanctus/Salaams	Philips/Decca 426055-2
Music of the River Nile	ARC, EUCD 1793
East Africa: Ceremonial and Folk Music	Nonesuch 79707-2
East Africa: Witchcraft and Ritual Music	Nonesuch 79708-2
Arabian Fantasy	Namara Entertainment
South Pacific: Island Music	Nonesuch 70723-2
Music of the South Pacific	ARC, EUCD 1709
Pacific Chants: The Singing Reef	ARC, EUCD 1743
Tonga: Chants from the Kingdom	ARC, EUCD 2159
Pacific Song, single	MCPS, FOWM 0801
Spirit of Polynesia	Saydisc, SDL 403
Spirit of Micronesia	Saydisc, SDL 414
Spirit of Melanesia	Saydisc, SDL 418
Music from Thailand and Laos	ARC, EUCD 1425
Sea Images	Silva, SILCD 1205
Flambards, Musical Highlights	Fanshawe CD 03
Heiva I Tahiti: Festival of Life	ARC, EUCD 1238

### Complementary Repertoire

Although *African Sanctus* is a “stand alone” work, many organizations program complementary repertoire as part of the same concert series. This repertoire often exhibits characteristics similar to what *African Sanctus* represents, including African drumming, folk Masses and African songs for voice and miscellaneous instruments. The following list, acquired from a collection of programs assembled by Fanshawe, (Table 4.3) is not comprehensive but includes the works that are typically coupled with Fanshawe’s Mass.

Table 4.3. Suggested Complementary Works for Performance.

Composer	Work	Publisher
Karl Jenkins	The Armed Man	Boosey & Hawkes
Sir Michael Tippett	Five Spirituals from <i>A Child of Our Time</i>	Schott Music Dist.
Leonard Bernstein	Chichester Psalms	Boosey & Hawkes
Father Guido Haazen	Missa Luba	Alfred Publishing
Ariel Ramírez	Missa Criola	Alfred Publishing
Paul Basler	Missa Kenya	Walton Music Corp.
Carl Orff	Carmina Burana	Schott Music Dist.
John Rutter	Feel the Spirit	Hinshaw Publishing
Bob Chilcott	The Making of the Drum	Oxford University Press
Mike Brewer	Banuwa	Alfred Publ./Faber Music
Christopher Rouse	Ogoun Badagris For 5 percussionists	European Amer. Music Corp.
Tobias Brostrom	Twilight for Marimba Quartet	Keyboard Percussion Publ.
Traditional	S. African Freedom Songs	Walton Music Corp.
Steve Reich	Drumming	John Gibson
Stanley Glasser	Khuthazo	Woza Music
Peter Rose and Ann Conlon	African Jigsaw Song Cycle	Boosey & Hawkes

### Fanshawe's Influence on other Composers

*African Sanctus* has achieved distinction as a reputable large choral work.

Contemporary composers who may have been influenced by *African Sanctus* include Welsh born Karl Jenkins and American Paul Basler. Both composed Masses incorporating music from multicultural resources, in particular, music from Africa.

Karl Jenkins (b. 1941) trained as classical musician at the University of Wales, Cardiff followed by postgraduate studies at the Royal Academy of Music in London. He also holds a D.Mus [Doctor of Music] degree from the University of Wales, has been made both a Fellow and an Associate of the Royal Academy of Music and has fellowships at Cardiff University, the Royal Welsh College of Music & Drama, Trinity College Carmarthen, Swansea Institute and was presented by Classic FM with the Red F award for outstanding service to classical music.

Initially, Jenkins has made his mark through performance in the London jazz and rock scene. He was launched into international recognition as the composer of *Adiemus*, a work combining classically based music with indigenous vocal sounds, ethnic percussion and an invented language. The work topped classical and pop charts around the world, earning seventeen gold or platinum albums. In two thousand, Jenkins penned *The Armed Man: A Mass for Peace*, as a commission for the millennium by Britain's Royal Armouries. The work is dedicated to the victims of the Kosovo crisis and is based on the fifteenth-century French song *L'homme armé*.

Set within the framework of the Christian Mass, *The Armed Man* utilizes both sacred and secular texts and is scored for full or reduced orchestra. Although there are myriad differences between the two works that set them apart, a stylistic analysis of the works indicate many similarities between *The Armed Man* and *African Sanctus*. For example, each Mass setting contains thirteen movements, a coincidence for Fanshawe's

Mass but perhaps not for Jenkins'.<sup>176</sup> Both Masses were composed to promote unity and peace. In a manner similar to *African Sanctus*, the second movement of Jenkin's Mass features an adhān. Jenkins utilizes the call to prayer as its own entity, performed by a live Imam, prior to the "Kyrie." Although markedly different from Fanshawe's juxtaposed adhān with "II. Kyrie-Call to Prayer," the adhān is positioned near the "Kyrie." It has been mentioned that Fanshawe composed *African Sanctus* in a collage style, representing a variety of genres within one work. Jenkins does the same through the implementation of styles such as Gregorian chant (Mvt. IV), borrowed material (Mvt. I, XIII – *L'homme armé*) and Renaissance style polyphony (Mvt. III). The first and last movements of the Jenkin's Mass are based on the same theme (*L'homme armé*) just as *African Sanctus* I and XIII utilize the Bwola Dance. Additionally, Jenkins writes four movements that call for soprano or mezzo soprano soloists (Mvts. III, VIII, IX, XIII) as does *African Sanctus* (Mvts. III, VII, IX, XI).

American composer, Paul Basler (b. 1963) is the horn and composition professor at the University of Florida. He received his B.M. degree magna cum laude from the Florida State University, M.M., M.A. and D.M.A. degrees from Stony Brook University and has earned teaching awards and citations from the University of Florida College of Fine Arts, Stony Brook University, Western Carolina University, Kenyatta University and the Kenya Office of the President/Permanent Music Commission. The recipient of the North Carolina Arts Council Composer's Fellowship and several National Endowment for the Arts Composer/Teacher grants, Basler has enjoyed worldwide notoriety as a composer. His music is published by Carl Fischer, Colla Voce Music,

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<sup>176</sup> *L'homme armé* has been associated with the Burgundian ducal court's Order of the Golden Fleece, in which there were 31 knights. An inversion of this number (13) provides for the total movements within Jenkins Mass.

Walton Music, Hinshaw Music, Southern Music, R.M. Williams Publishing, and the IHS Press.

Basler was a 1993-1994 Fulbright Senior Lecturer in Music at Kenyatta University (Nairobi, Kenya), an experience that subsequently led to his composition, *Missa Kenya*. Composed in 1995, the work is scored for piano, ethnic drums and French horn.<sup>177</sup> Like *African Sanctus*, *Missa Kenya* infuses eastern African musical characteristics into a Mass setting. It is based on east African singing traditions, incorporating in the second movement, "Gloria", a call and response pattern similar in style to that found in the *African Sanctus* "Bwola Dance." According to Basler, "the music of east Africa is primarily vocal-based as opposed to that of West Africa. While east Africa does incorporate drumming into their music, it is not complex and simply adds to the vocal elements."<sup>178</sup> *Missa Kenya* is written for the five traditional sections of the Mass Ordinary and is very rhythmic, often written in compound and mixed meter. Much of the work is a cappella, with only a few sections accompanied by piano and horn, although the ethnic drums accompany all movements.

Fanshawe's influence on these two composers is possible, although more probable for Jenkins than Basler. Basler's work, although containing similar treatment of east African vocal music, is more comparable to Ariel Ramírez's *Misa Criolla* and Guido Haazen's *Missa Luba*. These masses are based on particular rhythms, melodies and stylistic features of ethnic music and scored for the five traditional movements of the Mass Ordinary. They do not incorporate any field recordings.

Jenkins's work, however, is too idiosyncratic to have escaped the influence of *African Sanctus*. Like Fanshawe's Mass, *The Armed Man* features a wide array of

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<sup>177</sup> A large majority of Paul Basler's compositions incorporate the solo French horn.

<sup>178</sup> Paul Basler, interview by author, 30 December 2009.

similar compositional concepts and techniques, such as the arrangement of movements, inclusion of the Islamic adhān and cantus firmus technique, and assignment of solos. Fanshawe claims to have heard *The Armed Man* performed at least six times, mostly in collaboration with *African Sanctus*. Regarding his awareness of being influential on other composers, Fanshawe stated, “I am not aware of ever being an influence on another composer. I believe that most composers are not thinking about other pieces of music when they are constructing their own compositions.”<sup>179</sup> When asked specifically about his influence on Jenkin’s *The Armed Man*, Fanshawe claimed

Now that you mention it, there are some ironic similarities. However, the ethos of the works is not the same. I wanted to compose a Mass in harmony with the music of the ethnic people, where you can actually hear them singing, playing and dancing. *African Sanctus* embraces the spirituality and unity of all mankind through one music. *The Armed Man*, although a very nice work, is not about that at all. It is a commemoration to those who died at Kosovo, written as a special millennial commission.<sup>180</sup>

### Conclusion

David Fanshawe’s life has been spent collecting, cataloguing, preserving and championing indigenous music from around the world. Recognizing the impact Fanshawe has had on the multicultural musical community, the University of the West of England recently awarded the Honorary Degree of Doctor of Music to David Fanshawe acknowledging his outstanding contribution to music from around the world and to his pursuit of musical excellence. The Honorary Degree was conferred at the Awards Ceremony of the Faculty of Creative Arts on Friday 13 November 2009, Bristol Cathedral. At the awards ceremony, David Fanshawe stated

This award I proudly accept in the spirit of the University's ethos “better together.” In my serendipitous career, through the

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<sup>179</sup> Fanshawe, interview by author, 31 December 2009.

<sup>180</sup> Ibid.

adventures of music and travel, I have been privileged to experience our world as a composer and musical explorer. It is now my humble dream to go on sharing my aspirations with future generations, through the legacy of my sound archives; and by fulfilling my life's missions, which are: to celebrate the universal language of music; to record for posterity endangered world music, threatened with extinction; to seek inspiration for my own compositions - thus uniting musical worlds apart. Thank you University of the West of England, for your quite unexpected honor and tribute.

Figure 4.1. Dr. David Fanshawe, Honorary Doctor of Music, University of the West of England, November 2009.



Fanshawe's accomplishments in life; educational, compositional and spiritual, far surpass what he envisioned as a young boy at St. George's, Stowe and even RCM. In 1969 Fanshawe claimed



My vision is vast and simple. My music will communicate a message of love, peace and faith in the One God. I shall slip in by way of Cairo and fulfill a dream I have had since I was a small boy; who used to imagine that he was going to Africa as soon as his trunk was packed for school.<sup>181</sup>

Fanshawe was always able to find, in his friends and mentors, a support system that allowed him to develop as an individual, to believe in his dreams and follow them to success. In 1974, Keith Falkner, Director of the Royal College of Music from 1960 – 1974 observed

David is perhaps the most original, independent and self-reliant young man I have known. An eccentric; yet a good man, positive and full of purpose. A visionary with the character and tenacity to convert his visions into reality, he is also a pioneer, composer, cameraman, traveler, recorder, writer and performer. There is no knowing what great things this man may achieve and I would give much to live to see it.<sup>182</sup>

*African Sanctus* is a universal work whose impact is immediate, whose message is simple; the driving force is one of praise and a firm belief in one music – one God. It seeks to awaken in both listener and performer a curiosity about African music and its relationship to western polyphony. For David Fanshawe, there were no musical barriers.<sup>183</sup>

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<sup>181</sup> Fanshawe, *A story of travel and music*, foreward.

<sup>182</sup> Ibid.

<sup>183</sup> Bournemouth Symphony Chorus, Neville Creed, cond. *African Sanctus*, Silva Classics, SILKD 6003, liner notes, 6.

APPENDIX A  
AFRICAN SANCTUS DEDICATIONS

Each movement in *African Sanctus* is preceded by a personal dedication. The 1977 published score does not provide insight into the presence or explanation of these dedications. Each of the dedications has been provided for below, with Fanshawe's own words in explanation.<sup>184</sup>

I. African Sanctus

*To Musicians who neither read nor write music.*

The first movement is surprisingly dedicated to 'Musicians: who can neither read or write music.' Now, that was a heartfelt dedication on my part and it means, musicians who neither read or write music.....think about it. All those people in African I had the honor of recording, back in 1969 & 1972-73. Could they read or write music? No, they were natural musicians; they did not come from a Western standpoint. Many of them had never been to school; they just performed in their native tongues with their drums. In the case of the Bwola dancers in the first movement of *African Sanctus*, the Bwola dance is a victory dance, really and a song of welcome. None of those musicians would have been able to read or write music so it is a dedication to them, the African musicians. Furthermore, I'm not very good at reading or writing music. I started very late, and when I started composing I had no idea how to read or write music. So that is the significance of the whole work being embodied by dedication of the musicians who don't know how to read or write music. Some of the greatest music in the world comes from traditional oral folk song.

II. Kyrie: Call to Prayer

*To the Ambrosian Singers.*

The Ambrosian Singers are one of the best chamber choirs in London; a professional recording choir. They were the natural choice when we made the first recording of *African Sanctus* - the

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<sup>184</sup> David Fanshawe, interview by author, 10 August 2006.

Ambrosian Singers. John McCarthy, their conductor and founder, was the choral director. It was he who chose the soloists and the soloists of 1973 were Valerie Hill, soprano for the “Crucifixus” and Pat Clark, “The Lord’s Prayer.” The Ambrosian Singers could perform instinctively all the different styles I wanted in this piece. I didn’t want just classical singing; I wanted it to bend beyond the classical perimeters and live the rhythms of the African recordings.

### III. Gloria: Bride of the Nile

#### *To Herbert Chappell.*

It is a big movement, one of the longest in the work. I felt this very strongly -Herbert Chappell. Dear Herbert, known as Bert, Chappell was the person who discovered *African Sanctus* in 1973 after we made the recordings. I had done the editing, put it all together, and had it broadcast. One movement of it was broadcast on a famous program called Woman’s Art, BBC Woman’s Art. Bert phoned me up after this broadcast. He said, “am I speaking to David Fanshawe? I said, “yes”. “Herbert Chappell here,” he clipped and brisked the song. “Extraordinary piece you have written, I just heard some of it on the radio. Love to hear more, is it available?” On that clear afternoon in 1973, it was available. Not as a score, but as a recording. Bert came around; he is a composer, very animate composer. A film director, composer, author, arranger, and writer; working in BBC. He was then doing a series in BBC, a lot of work with André Previn. In his schedule, he thought of me. He is eight years older than me, and he breezed in. “Come on, let’s hear it, let’s hear it.” I played him the whole work and he sat riveted. As he listened, he said “I’ve got to speak to my director, can I use your phone?” He phoned up Mike Wollar. Now, Mike Wollar was the producer of a series of very well known programs called Omniverse each week they had a different art featured. Very excitedly Bert said, “Mike, I found this amazing piece of music and this composer David Fanshawe has just come back from Africa. You have got to come over to hear it. You’ve got to come now, bring Marge.” Dear Marge was Marjorie Russell, who was the PA on the Omniverse series.

Sure enough, Mike Wollar and Marjie Russell came around the next afternoon. That couldn’t happen today with the bureaucracy of BBC. They came around and we did a repeat performance of the tape. They sat back and listened to all of it. Mike said, “You’re right, that’s a film. Okay? We will put it into action.” I couldn’t believe my ears, put it into action? Now then, it took over a year to get funding. We had it in place; we couldn’t get the co-funding. Bert went over and sold it personally to Polytel, in Germany. I did a storyboard of the whole entire film. All the locations, I had the whole thing photographed so Bert, who had never been to Africa, could see the southern locations, the southern musicians. The objective was to go back and recreate the journey for the camera. Bert pushed this film through. We finally left in November 1974

and did a three-week reconnaissance. Followed by a three-week shoot, six weeks in all. We did it by retrograde. We flew to Nairobi, recce'd<sup>185</sup> the Kenya section, flew out to Khartoum in Sudan, recce'd what we call Sudan. Went out to Cairo, Egypt recce'd what we could along the Nile and up in Cairo. Then, film crew then joined us and we did it in reverse. Started in Cairo, Khartoum and then Nairobi. The film crew went back to edit it, I recorded the commentary for the film, and it was finally put together and screened on Easter Sunday 1975. And then, I am glad to say, it took off big. The phone never stopped ringing. That is entirely due to Bert.

#### IV. Credo: Sudanese Dances & Recitations

*To Peter Olliff and the Four Men on the Prayer Mat.*

Peter was the recording engineer at Phonogram studios in London and the shared dedication is to the Four Men on the Prayer Mat. I wanted to have the engineer from the western world with the Four Men on the Prayer Mat that had such a big influence on me in the *Credo* in this piece. I thought it would be nice to somehow have the combination, a combined dedication here. Peter played such a role in those early days when we were putting the recording together. It was he who had such ears, such an innate sense of style. Things were happening and it was revolutionary music for him. He was more of a pop engineer, and was used to working with pop groups. Indeed, he used pop techniques to record in a sense. To Peter Olliff, whom I worked with on many occasions - not only on *African Sanctus*. He was my favorite engineer, and we got along so well. A completely different character than me - amazing and effective. We worked on that mix together and he had such a creative input, hence the dedication on number four.

#### V. Love Song: Piano Solo

*To Judith and Alexander.*

Number five is one of my favorite movements. I really wrote it for my family. The original dedication is to my wife, Judith, and Alexander, our son. I was married to Judith and we are now separated and divorced. Alexander is our son. A wonderful boy he is, and I am very proud of this dedication. We also have a daughter, Rebecca. The change in the reprint is to say she is not my wife. "To Judith, and our children, Alexander and Rebecca."

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<sup>185</sup> Vernacular for *reconnaissance*

## VI. Et in Spiritum Sanctum

*To Sister Maria de Fatima and Sister Majella Boyd.*

These two remarkable Catholic sisters worked in a mission in Kenya. I met them in 1970. They were vivacious, supportive, gave us a roof over our heads and fed us. It was in Ortum and Ortum Mission was just amazing. The tribe was Pokot. So really, these sisters helped me along my way, drove me around and introduced me to the Pokot people. I was able to make just astonishing recordings. This had never been done before, and thanks to the generosity of Sister Maria and Sister Majella Boyd.

“Et in Spiritum Sanctum” it is set for women’s voices only. [Et in Spiritum Sanctum - I believe in the Holy Spirit, the Lord, giver of life. Who proceeds from the Father and the Son, whom together with the Father and Son he is worshiped and glorified]. Here together we have two Catholic sisters who were very concerned about the Pokot tribe. They were very small, didn’t have much influence from the outside world and were tremendously supportive. “Et in Spiritum Sanctum” is really about the Christian missions in Africa.

## VII. Crucifixus: Rain Song

*To Latigo Oteng.*

Latigo Oteng was a policeman in Gulu. He was a renowned composer, teacher, Christian, Acholi and he had a club that I was taken to. It was out of Gulu, Uganda. It was raining, there was a tropical storm going on. I took shelter in an African home and I heard the most ethereal heart-like songs coming from the dark. In the depths of the blackness I couldn’t see a thing. I found a beam, I hung my microphone on it and put my other microphone outside the door. When the rain stopped, the man who never stopped singing came out. There he was and I asked if I could take his photograph. He spoke some English, he certainly understood me. He posed with me with his harp, which is a seven-stringed enanga harp. Then he says very surprisingly, “Mr. David, please take my harp as a gift. Play my music to the world.” And he presented the harp to me.

It was alleged that he was one of those people that were murdered by the armed forces in Idi Amin when they came to Parr during the coup February in 1971. It is unbelievable that no one has heard of Latigo Oteng since. It is likely he was one of the half million males who were shot, murdered and thrown in the Nile. As were so many of the Acholi Bwala dancers. Latigo Oteng is of the same tribe as the Bwala dancers. That was the only time I met Latigo Oteng.

## VIII. Sanctus: Bwala Dance

*To the Acholi Bwola dancers of Uganda.*

In other words, specifically to the Acholi Bwola dancers of Uganda, who are to be heard in I., VIII., and XIII. The trilogy really, they represent the trilogy. The Father, Son and Holy Ghost. Yes, they are musicians who neither read nor write music.

## IX. The Lord's Prayer

*To Owain Arwel Hughes.*

The *Lord's Prayer* is dedicated to a very dear friend, colleague, and conductor who is very well known now. Owain Arwel Hughes. He is Welsh. Owain loved this tune. Set in English, [Our Father, who art in heaven, hallowed be thy name]etc. I studied conducting with Owain. He liked my music because it had melodic structure. He said "David, that's a nice tune, I'll put it in." So he would perform some of my student compositions at Orwell College with his own orchestra. We left college at the same time and vowed that we would help each other in the profession, I gave him scores and he would conduct my music. That actually worked for many years. Owain has conducted nearly every one of my scores. Owain is a brilliant conductor and without him we wouldn't have had that extraordinary recording of *African Sanctus*.

## X. Chants

*To Michael McCarthy.*

Now here is a dedication to Michael McCarthy, "X. Chants." Now that dedication in the revised edition is going to Chants to Michael McCarthy and Allen Fern. Michael McCarthy and Allen Fern have provided the tapes and equipment for performances of African Sanctus since 1972. They were there, at John Smith's Square for the first performance. I met Allen Fern and Michael McCarthy at the Fireman Festival in 1968. They did all of the recordings for the Fireman Festival, which was a contemporary music festival with an emphasis on children's music. When I was assembling the tapes for *African Sanctus*, or *African Revelations*, which became *African Sanctus*, Michael McCarthy assisted me. He was a brilliant editor, a wonderful ear, we lived near each other in London, and I've kept up with him right to the present day. Michael McCarthy was the son of an Engineer at the BBC. Light entertainment, his passion was light entertainment. Making people laugh, helping them to laugh, what a wonderful way to go. He is still doing light entertainment programs although he is officially retired from BBC, he has got more work on there than he had before. When I went to the Pacific he was my sound engineer advisor, he supported me, he sent me tapes, boxes, batteries, he was my backup supply man. He

is a very, very dear colleague and friend. They have literally done the sound for many hundreds of performances over the years.

## XI. Agnus Dei

### *To Mayinda Orawo – The Hippo Man.*

To Mayinda Orawo, my friend the hippo man. I met him on my 31<sup>st</sup> birthday, on the shores of Lake Victoria where he lived in a little village. I was searching for traditional music of that area. Word had gotten out that I was looking to record traditional music. A small band of musicians had gotten together to perform a dance. Their tribe was Luo. The leader of the group was Mayinda and is the man on the front cover of the score, our logo. He became our master, our father in Africa. I spent time with him and he was a classical African. He was a custodian of culture, and elder, a medicine man, he liked to be called the witch doctor which is a colonial way of saying medical, but they like witch doctors. He was a witch doctor, a farmer, a family man, a custodian of culture, and surprisingly a church deacon. He was a Christian, there with his feathers, his hippo teeth and everything else. And I felt an affinity with him—so strong was this bond. I had made a connection with Africa, the color of Africa.

## XII. Call to Prayer: Kyrie

### *To Geoffrey Hancock.*

Geoffrey was a marvelous diplomat who worked in various places in the Middle East. He and I first met in Baghdad in 1967. I had no friends there, I had no idea, and I needed help. Someone had given me his name and I went to him at the Embassy. I was traveling on a shoestring and I needed information. I befriended Geoffrey and he befriended me and it turns out he was an organ scholar at Oxford in a previous life. He had a great love of music and was enormously supportive and helpful. He and his wife gave me a place to stay and food to eat. They drove me around and introduced me to very, very senior people. I shared with him my idea of recording music in Iraq and my idea of *African Revelations*. He visited me in my home in London before the 1972 performance. He was very excited but somewhat concerned about my not having set the Crucifixus. “A Mass isn’t really a Mass without a Crucifixus.” [et in carnatus est]. I thought, “Oh, my God, is that a sin?” ..... I had set the piece to music so quickly that I had not set the Crucifixion. Once I began composing, I had set movement a week, thereabouts. So, we sat down and looked at the Crucifixus text that I hadn’t set, and in my head I heard the music of Latigo Oteng. I said to Geoffrey, “I have an idea” and I went to the archives and pulled out the Rain Song. I played the recording and Geoffrey said, “Wonderful. That would make a wonderful accompaniment to the Crucifixus.” I thought that the thunder and the rain, in addition to Latigo’s voice, were perfect. I

had no idea what the song was about, but the aesthetic was compelling.

It would seem to make more sense to dedicate “VII. Crucifixus” to Geoffrey Hancock instead of “XII. Call to Prayer – Kyrie.” After all, it was Geoffrey’s idea to include a “Crucifixus.” Fanshawe’s rationalized the current dedication stating, “Geoffrey was a music scholar and he loved choral music, Palestrina and Renaissance music..... this movement is most suitable for his musical preference. Additionally, when he was the First Secretary in Beirut at the British Embassy, he had the *African Sanctus* recording. During an uprising during the Civil War in July 1976, Hancock played “II. Kyrie – Call to Prayer” over the loudspeakers (made public on the national news) claiming, ‘they should just listen!’ Hancock felt that the unity portrayed by “XII. Call to Prayer – Kyrie” was something from which the people could learn. Fanshawe felt this to be a viable dedication for Geoffrey Hancock.

### XIII. Finale and Gloria

#### *To my Family.*

Without my immediate family I could never have done this. “Family” is a general term but I would like to include Jane somehow. To my mother, father and Jane.....although my father and I did not get along in my formative years, we eventually got along in my adult life. He was very happy that I had grown to be quite successful in a career that he knew nothing about. He was able to see the documentary and the interest in my music that it generated. My mother and Jane have been and continue to be my endless support.

In the new *African Sanctus* edition, dedications for “V. Love Song,” “X. Chants” will be revised. “V. Love Song” will state, “To Judith, and our children, Alexander and Rebecca” and “X. Chants” will be dedicated to Michael McCarthy and Alan Fern. Fanshawe would also like to publish an independent score of “Pater Noster.” If this happens, that dedication will be to the Salterello Choir, the London-based choir under the direction of Richard Bradshaw, who encouraged Fanshawe to finish the African project and who premiered the work as *African Revelations* in 1972.



APPENDIX B  
TRANSLATIONS OF INDIGENOUS TEXT WITH  
COMMENTARY

Fanshawe’s recordings of the ethnic groups that he encountered along the Nile are comprised of over five hundred hours of music; much of this is without translation. It wasn’t until Fanshawe reached the Red Sea Hills area in east Sudan that he thought to obtain his first translation, that of the Hadendowan boy playing his Basamkub harp. From that point forth, Fanshawe collected poetic translations of some of his recordings, including the “Maasai Milking Song,” “Turkana Cattle Song” and “Song of the River.” However, nothing was obtained for music recorded prior to Fanshawe’s pilgrimage to east Sudan. Translations absent from the Sanctus journeys include the Acholi “Bwola Dance,” “Egyptian Wedding Song,” adhān, “Islamic Prayer School,” “Four Men on a Prayer Mat,” “Sudanese Courtship Dance,” “Women’s Bravery Dance,” “Zande Song of Flight,” “Rain Song,” “Lamentation” and the “Luo Ritual Burial Dance.” Conductors and singers worldwide have performed *African Sanctus* for nearly four decades understanding the written Latin Mass text but without comprehending the recorded African text. This appendix will provide translations as well as examine the significance of texts on the completed raw tape and their juxtaposition with the Latin texts of the Mass Ordinary.

Arabic Music

II. Kyrie – Call to Prayer

Adhān

The simultaneous sounding of the “Kyrie” text and the adhān was the sole predetermined juxtaposition of *African Sanctus*. This juxtaposition was fundamental to

the entire work and so important that Fanshawe included twice, once in “II. Kyrie – Call to Prayer,” and again in “XII. Call to Prayer – Kyrie.” To Fanshawe, the juxtaposition of these texts symbolized unity and mutual acceptance amongst the two religions, cementing his syncretic views about religion. Although the texts of the adhān and “Kyrie” seem to be aesthetically cohesive, we do need to consider the Trinitarian reference as a possible doctrinal conflict between the two religions. In the “Kyrie” the reference to Christ depicts the existence of “the Son.” It is interesting that the Islamic text, “hurry to salvation” (hayya alā al-filāh) sounds in such close proximity to the “Kyrie” [Christ, have mercy]. The juxtaposition of text suggests that Jesus Christ is the salvation, but a Muslim would not concur theologically with a reference to Christ as the son of God.

The coexistence of Christian and Islamic text in this, and other movements of *African Sanctus*, is also a bit controversial as a result of the historical relationship between Muhammad and the “people of the book.”<sup>186</sup> Muhammad’s attitude towards the “people of the book” evolved from approval to fundamental dissociation.<sup>187</sup> In Medina, Muhammad’s attitude towards the “people of the book” between 610 C.E. until the hijra,<sup>188</sup> twelve years later in 622 C.E. was one of openness and support to the Jews and Christians. After 622 C.E. Muhammad worked at winning over the Jews, including adopting liturgical rituals of theirs such as turning toward Jerusalem for prayer. However, by 624 C.E., Muhammad conceded that he could not convince all of the Jews in Medina to fight in the war against Mecca. As a result, the Jews were declared by Muhammad “unbelievers” but were tolerated under certain conditions. Muhammad left

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<sup>186</sup> The “people of the book” refers to the Jewish and Christian communities that follow the Bible.

<sup>187</sup> Heribert Busse, *Islam, Judaism, and Christianity: Theological and Historical Affiliations* (Princeton: Markus Wiener Publishers, 1988), 36.

<sup>188</sup> The hijra is the migration of the followers of Muhammad from Mecca to Medina. It is at that time that Islam became an organized religion.

the judgment to God; the conflict between Jews and Muslims is to be resolved on Judgment Day.<sup>189</sup>

Muhammad's position towards Christians was somewhat linked to the "Jewish issue" but the conflict had less dramatic development. The relationship between the Islamic and Christian communities saw some tension as early as the days of Muhammad in Mecca, since Muhammad could not avoid being confronted with dogmas he could not accept. In Medina, Muhammad thought he could win over the Christians, but he soon determined that he needed to treat the Christians like the Jews; they could live amongst the Muslims, but would pay taxes to the Islamic order. In the end, Muhammad concluded that the Jews were more problematic than the Christians, the latter of whom, in his view, professed a devout faith similar to Islam, but could not be easily converted.<sup>190</sup>

*Adhān Transliteration and Translation*<sup>191</sup>

Arabic	English Translation
Allāhu Akbar	God is Great
Allāhu Akbar	God is Great
Allāhu Akbar	God is Great
Allāhu Akbar	God is Great
Ashadu an lā ilāha illā allāh	I testify that there is no god but God
Ashadu an lā ilāha illā allāh	I testify that there is no god but God
Ashhadu anna muhammadan rasul allāh	I testify that Muhammad is the messenger of God
Ashhadu anna muhammadan rasul allāh	I testify that Muhammad is the messenger of God

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<sup>189</sup> op. cit., 38.

<sup>190</sup> Busse, 51.

<sup>191</sup> Denny, 110-111.

hayya alā al-salāt  
 hayya alā al-salāt  
 hayya alā al-filāh  
 hayya alā al-filāh

Hurry to prayer  
 Hurry to prayer  
 Hurry to salvation  
 Hurry to salvation

Allāhu Akbar  
 Allāhu Akbar

God is Great  
 God is Great

Lā ilāha illā allā

There is no god but God

### III. Gloria

#### Egyptian Wedding Song<sup>192</sup>

This wedding song is Islamic in context. “And the joy when we entered it” refers to the wedding commitment and the text “has made the messenger light for us” indicates a nuptial blessing by Muhammad. “Those who are going to the city” implies a request from the wedding couple that those on their hajj pray for them to Taha (Muhammad). “On the Day of Judgment he will intercede on our behalf” echos the Islamic belief that on Judgment Day, Muhammad will be the interceptor between man and Allah.

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<sup>192</sup> Transliterated and translated by Ahmed Hamed Salem, 8 October 2008. Ahmed Hamed Salem is a native of Cairo, Egypt.

و الفرح لما دخلناها نور علينا نور الرسول  
Welfarh lamma dakhalnahaaa nawar aleina noor errasool  
And the joy when we entered it, has made the messenger<sup>1</sup> light for us<sup>2</sup>

يا رايعين المدينة صلوا على طه نبينا  
Ya rayheen elmadinaa sallo ala Taha nabeina  
O' those who are going to the city, pray for Taha<sup>3</sup>, our prophet;

يوم القيامة يشفع فينا  
Yawma elkeyama yeshfa' feena  
On the Day of Judgment he will intercede on our behalf

لصلاة على الرسول  
essalatu ala arrasooool  
Utter a prayer for the prophet

متى الشريفة نظرناها  
Mata esharifa nazarnaha  
once we saw the honorable girl,

و الفرح لما دخلناها نور علينا نور الرسول  
Welfarh lamma dakhalnahaaa nawar aleina noor errasool  
And the joy, when we entered it, has made the messenger light for us

يا رايعين المدينة صلوا على طه نبينا  
Ya rayheen elmadinaa sallo ala Taha nabeina  
O' those who are goin to the city, pray for Taha, our prophet;

Ahhahahahahahahahahahahahah

متى الشريفة نظرناها  
Mata esharifa nazarnaha  
once we saw the honorable girl,

و الفرح لما دخلناها  
Welfarh lamma dakhalnahaaa  
and the joy, when we entered it, has made the messenger light for us.

The “Egyptian Wedding Song” is quickly established through a rhythmic pulse felt in two, prior to the entrance of the live choir. For every performance, the juxtaposition will vary. However, if the conductor and singers are conscious of the melodic material on the raw tape, there is a natural “cadence” point at the end of the mini-*mawwal*, or improvisation, after which the choir should enter. As the soloist

reaches his highest note, which he does on a downbeat, there are fifteen measures of the two, and at the sixteenth measure, the choir should enter, shouting the Latin text “Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.”<sup>193</sup> This exclamation is heard during a percussion interlude on the raw tape, and creates no textual overlap. After the interlude, the “Egyptian Wedding Song” continues by itself and then fades out completely as the choir enters once again. During the fade, two lines of the song might coincide with the “Gloria” text. The potential juxtaposition of the texts (in translation) is as follows:

Egyptian Wedding Song	Gloria
Once we saw an honorable “girl”	Glory to God in the highest, And on earth, peace to all those of good will
And the joy when we entered it	We praise thee. We bless Thee. We worship thee. We glorify thee.

Again, Fanshawe juxtaposed these texts to fulfill his aesthetic and musical needs. At this point in the movement, Fanshawe has only employed text specifically referring to God the Father. One might argue there is no religious conflict, as the Mass text is simply referring to God. However, from a theological standpoint, the same Trinitarian conflicts exist in this movement as in the last. The subsequent text of the “Gloria” reads, “Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris,”<sup>194</sup> and is heard without the accompaniment of the raw tape. Although there is no juxtaposition to consider, Fanshawe does delve into text portraying the Trinity by referencing God the Father and God the Son.

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<sup>193</sup> Glory to God in the highest. And on earth peace to all those of good will.

<sup>194</sup> Lord God, Heavenly King, God the Father almighty. Lord Jesus Christ, the only begotten Son. Lamb of God, Son of the Father.

Historically, the “Gloria in excelsis” was known as the *hymnus angelicus*, a hymn sung at Christ’s nativity. This hymn of praise addresses itself to each Person of the Holy Trinity: God the Father “Gloria in excelsis Deo,” God the Son “Domine Fili unigenite” and briefly, to the Holy Spirit “Cum Sancto Spiritu.”<sup>195</sup> When combined with the “Egyptian Wedding Song,” the overlapping material creates an unsteady theological juxtaposition, the Islamic definition of monotheism differing that from the Christian view. However, this is a prime example of Fanshawe’s syncretic beliefs about religion. Not unlike Muhammad, who determined that the religions could coexist in a peaceful manner, Fanshawe didn’t worry about the possible doctrinal differences of two separate religious factions. To Fanshawe, the juxtaposition of these texts is an attempt to reconcile the disparate or contrary beliefs between the two.<sup>196</sup>

### III. Gloria

#### Islamic Prayer School<sup>197</sup>

As the Mass continues, Fanshawe bridges the gap between the two religions by inserting a quasi prayer school chant, sung by the live choir and foreshadowing the musical style of the upcoming recorded “Islamic Prayer School.” As Fanshawe states, “the Gloria now juxtaposes Latin with Arabic chanting stressing musically a relationship between Christ and Muhammad.”<sup>198</sup> The “Gloria” text here is “Qui tollis peccata mundi,

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<sup>195</sup> Ron Jeffers, *Translations and Annotations of Choral Repertoire, Volume I: Sacred Latin Texts* (Corvallis, OR: Cascade Printing Co., 1988), 49-50.

<sup>196</sup> Fanshawe was not cognizant of the Arabic translation of the Egyptian Wedding Song. However, he was aware that the people in this part of Egypt were Arabic and practiced Islam. His juxtaposition stems from that limited knowledge.

<sup>197</sup> Verified by Amir Kouskhani, 12 October 2008. Amir Kouskhani was trained in classical Persian music under Master Darioush Peerniakahn. He currently resides in Vancouver, British Columbia and is an internationally acclaimed Qur’anic reciter.

<sup>198</sup> Fanshawe, *African Sanctus Score* (Essex, England: Chappell Music Ltd., 1977), 48.

Miserere nobis, suscipe deprecationem nostram, Qui sedes ad dexteram Patris, miserere nobis.”<sup>199</sup> The raw tape is cued to the “Islamic Prayer School,” chanting a portion of Sura Anaam (Chapter 6) from the Qur’an.

Sura Anaam mainly discusses in detail the major articles of the Islamic Creed: *Tauhid* (Islamic monotheism), Life-after-death and prophethood, as well as their practical application to human life. Additionally, it refutes the erroneous beliefs of the "opponents" and answers their objections, warns and admonishes them and comforts the Holy Prophet and his followers, who were then suffering from persecution. The verses are introductory and admonitory in nature. The disbelievers have been warned that if they do not accept the Islamic Creed and follow the 'Light' shown by the Revelation from the All-Knowing and All-Powerful Allah, they will face the same doom as the former disbelievers did. Their arguments for rejecting the Prophet and the Revelation sent down to him have been refuted and a warning has been given to them that they should not be deluded by the respite that is being granted to them.<sup>200</sup> Had Fanshawe been aware of the translation of this portion of the “Islamic Prayer School” it might have made more sense textually to juxtapose it with the “Credo” of the Latin Mass, as both codify the beliefs of monotheism and life after death.

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<sup>199</sup> Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy upon us.

<sup>200</sup> Abdullah Yosuf Ali, *The Meaning of the Holy Qur’an*, (Beltsville, MD: Amana Publications, 2003), 289-291.



الْحَمْدُ لِلَّهِ الَّذِي خَلَقَ السَّمَوَاتِ وَالْأَرْضَ وَجَعَلَ الظُّلُمَاتِ  
 وَالنُّورَ ۗ ثُمَّ الَّذِينَ كَفَرُوا بِرَبِّهِمْ يَعْدِلُونَ ﴿١﴾ هُوَ الَّذِي خَلَقَكُمْ  
 مِنْ طِينٍ ثُمَّ قَضَىٰ أَجَلًا وَأَجَلٌ مُّسَمًّى عِنْدَهُ ۗ ثُمَّ أَنْتُمْ  
 تَمُرُّونَ ﴿٢﴾ وَهُوَ اللَّهُ فِي السَّمَوَاتِ وَفِي الْأَرْضِ يَعْلَمُ سِرَّكُمْ  
 وَجَهْرَكُمْ وَيَعْلَمُ مَا تَكْسِبُونَ ﴿٣﴾ وَمَا تَأْتِيهِمْ مِنْ آيَةٍ مِنْ آيَاتِ  
 رَبِّهِمْ إِلَّا كَانُوا عَنْهَا مُعْرِضِينَ ﴿٤﴾ فَقَدْ كَذَّبُوا بِالْحَقِّ لَمَّا جَاءَهُمْ  
 فَسَوْفَ يَأْتِيهِمْ أَنْبَاءُ مَا كَانُوا بِهِ يَسْتَهْزِءُونَ ﴿٥﴾ أَلَمْ يَرَوْا كَمْ  
 أَهْلَكْنَا مِنْ قَبْلِهِمْ مِنْ قَرْنٍ مَكَّنَّاهُمْ فِي الْأَرْضِ مَا لَمْ نُمَكِّنْ  
 لَكُمْ وَأَرْسَلْنَا السَّمَاءَ عَلَيْهِمْ مِدْرَارًا وَجَعَلْنَا الْأَنْهَارَ تَجْرِي مِنْ  
 تَحْتِهِمْ فَآهَلَكْنَاهُمْ بِذُنُوبِهِمْ وَأَنْشَأْنَا مِنْ بَعْدِهِمْ قَرْنًا  
 آخَرِينَ ﴿٦﴾ وَلَوْ نَزَّلْنَا عَلَيْكَ كِتَابًا فِي قِرطاسٍ فَلَمَسُوهُ  
 بِأَيْدِيهِمْ لَقَالَ الَّذِينَ كَفَرُوا إِنْ هَذَا إِلَّا سِحْرٌ مُّبِينٌ ﴿٧﴾ وَقَالُوا  
 لَوْلَا أَنْزَلَ عَلَيْهِ مَلَكٌ ۗ وَلَوْ أَنْزَلْنَا مَلَكَ لَقَضِيَ الْأَمْرُ ۗ ثُمَّ لَا  
 يُنظَرُونَ ﴿٨﴾ وَلَوْ جَعَلْنَاهُ مَلَكَ لَجَعَلْنَاهُ رَجُلًا وَلَلَبَسْنَا عَلَيْهِمْ مَا  
 يَلْبَسُونَ ﴿٩﴾

1. Alhamdu lillahi allathee khalaqa alssamawati waal-arda wajaAAala alththulumati waalnnoora thumma allatheena kafaroo birabbihim yaAADiloona

Praise be Allah, Who created the heavens and the earth, and made the darkness and the light. Yet those who reject Faith hold (others) as equal, with their Guardian-Lord.

2. Huwa allathee khalaqakum min teenin thumma qada ajalan waajalun musamman AAindahu thumma antum tamtaroon

He it is created you from clay, and then decreed a stated term (for you). And there is in His presence another determined term; yet ye doubt within yourselves!

3. Wahuwa Allahu fee alssamawati wafee al-ardi yaAAalamu sirrakum wajahrakum wayaAAalamu ma taksiboona

And He is Allah in the heavens and on earth. He knoweth what ye hide, and what ye reveal, and He knoweth the (recompense) which ye earn (by your deeds).

4. Wama ta/teehim min ayatin min ayati rabbihim illa kanoo AAanha muAAarideena

But never did a single one of the signs of their Lord reach them, but they turned away therefrom.

5. Faqad kaththaboo bialhaqqi lamma jaahum fasawfa ya/teehim anbao ma kanoo bihi yastahzi-oona

And now they reject the truth when it reaches them: but soon shall they learn the reality of what they used to mock at.

6. Alam yaraw kam ahlakna min qablihim min qarnin makkannahum fee al-ardi ma lam numakkin lakum waarsalna alssamaa AAalayhim midraran wajaAAalna al-anhara tajree min tahtihim faahlaknahum bithunoobihim waansha/na min baAADihim qarnan akhareena

See they not how many of those before them We did destroy?- generations We had established on the earth, in strength such as We have not given to you - for whom We poured out rain from the skies in abundance, and gave (fertile) streams flowing beneath their (feet): yet for their sins We destroyed them, and raised in their wake fresh generations (to succeed them).

7. Walaw nazzalna AAalayka kitaban fee qirtasin falamasooHU bi-aydeehim laqala allatheena kafaroo in hatha illa sihrun mubeenun

If We had sent unto thee a written (message) on parchment, so that they could touch it with their hands, the Unbelievers would have been sure to say: "This is nothing but obvious magic!"

8. Waqaloo lawla onzila AAalayhi malakun walaw anzalna malakan laqudiya al-amru thumma la yuntharoon

They say: "Why is not an angel sent down to him?" If we did send down an angel, the matter would be settled at once, and no respite would be granted them.

9. Walaw jaAAalnahu malakan lajaAAalnahu rajulan walalabasna AAalayhim ma yalbisoonā

If We had made it an angel, We should have sent him as a man, and We should certainly have caused them confusion in a matter which they have already covered with confusion.

After Sura Anaam is chanted, “Islamic Prayer School” fades and the choir sings the Latin Mass text “Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe,”<sup>202</sup> with no juxtaposition of choir and raw tape. Thereafter, the “Islamic Prayer School” re-enters chanting Sura Fath (Chapter 48), juxtaposed with the Latin “Cum sancto Spiritu in Gloria Dei Patris. Amen.”<sup>203</sup> At this point, the lower voices of the written Mass continue singing text referring to the Holy Spirit, while the soprano voices enter with “Tu solus sanctus Dominus” from the portion of the “Gloria” referring to Christ the son and culminating with an exclamation to God. Here, Fanshawe folds the Mass text upon itself, representing the three hypostases of the Trinity simultaneously, indicating the unity manifest within.

The simultaneous sounding of Sura Fath with sections of the “Gloria,” acclaims strength and victory to those who believe in God. Sura Fath tells of the victory of Muhammad and the Medinans who were given a Divine inspiration by God to go to Mecca and perform the umrah<sup>204</sup> at the *ka’ba* at a time when Muhammad and the Medinans were not allowed in Mecca. The Quraysh, the ruling tribe in Mecca, tried

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<sup>202</sup> For Thou alone art holy. Thou alone art the Lord. Thou alone art the most high, Jesus Christ.

<sup>203</sup> With the Holy Spirit in the glory of God the Father. Amen.

<sup>204</sup> Umrah is a lesser pilgrimage to Mecca that can be done any time during the year. It is not required but recommended for all Muslims. During umrah several rituals are performed. They include tawaf (circumambulating the *ka’ba* seven times), perform a sa’i, (rapidly walking between the hills of Safa and Marwah to symbolize Hagar’s frantic search of water for Ishmael), and halq or taqsir (the shaving or partial cutting of the hair).

several times to stop the caravans from Medina as they made their way to Mecca. On one journey to Mecca, Muhammad turned his caravan to the boundary of Meccan territory, Hudaibiyah. There was a standoff between the Meccans and Medinans that was resolved after negotiations of peace concluded under the terms that the Medinans turn back only to be allowed umrah the following year. The Meccans that deserted to Medina had to be returned to Mecca, but Medinans who deserted to Mecca would not be returned, all Arabs would have the option to join either side as its ally and enter the treaty, and war would be suspended for ten years. Muhammad agreed to these terms but the Medinan forces were angry. They felt that the conditions of the treaty proved victory to the Quraysh and humility to the Medinans. Muhammad, however, explained that the Divine inspiration from Allah instructing the Medinans to achieve umrah did not have a specified year. Secondly, if someone from Medina deserted to Mecca, Muhammad replied, “May Allah keep him away from us!” The initial outcome of the treaty may have looked to the Medinans like a Quraysh victory, but in the long run, there was no war for ten years, and as a result, Islam spread rapidly. Furthermore, the umrah and subsequent hajj tradition could be upheld without resistance. In the long run, this meant victory over the Quraysh for the Medinans, and a victory over pagan beliefs for Islam. Ultimately, it was victory in the name of Allah.

لَقَدْ رَضِيَ اللَّهُ عَنِ الْمُؤْمِنِينَ إِذْ يُبَايِعُونَكَ تَحْتَ  
 الشَّجَرَةِ فَعَلِمَ مَا فِي قُلُوبِهِمْ فَأَنْزَلَ السَّكِينَةَ عَلَيْهِمْ وَأَثَبَهُمْ  
 فَتْحًا قَرِيبًا ﴿١٨﴾ وَمَغَانِمَ كَثِيرَةً يَأْخُذُونَهَا وَكَانَ اللَّهُ عَزِيزًا  
 حَكِيمًا ﴿١٩﴾ وَعَدَّكُمْ اللَّهُ مَغَانِمَ كَثِيرَةً تَأْخُذُونَهَا فَعَجَّلَ لَكُمْ  
 هَذِهِ وَكَفَّ أَيْدِيَ النَّاسِ عَنْكُمْ وَلِتَكُونَ آيَةً لِّلْمُؤْمِنِينَ  
 وَيَهْدِيَكُمْ صِرَاطًا مُسْتَقِيمًا ﴿٢٠﴾

18. Laqad radiya Allahu AAani almu/mineena ith yubayiAAoonaka tahta  
 alshshajarati faAAalima ma fee quloobihim faanzala alsakeenata AAalayhim  
 waathabahum fathan qareeban

Allah's Good Pleasure was on the Believers when they swore Fealty to thee under  
 the Tree: He knew what was in their hearts, and He sent down Tranquility to them; and  
 He rewarded them with a speedy Victory;

19. Wamaghanima katheeratan ya/khuthoonaha wakana Allahu AAazeezan  
 hakeeman

And many gains will they acquire (besides): and Allah is Exalted in Power, Full  
 of Wisdom.

20. WaAAadakumu Allahu maghanima katheeratan ta/khuthoonaha faAAajjala  
 lakum hathihi wakaffa aydiya alnnasi AAankum walitakoona ayatan lilmu/mineena  
 wayahdiyakum siratan mustaqeeman

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<sup>205</sup> Ali, 504.

<sup>206</sup> This Sura deals with the great victory that Allah granted to the Holy Prophet  
 and the Muslims in the form of the Truce of Hudaibiyah.

Allah has promised you many gains that ye shall acquire, and He has given you these beforehand; and He has restrained the hands of men from you; that it may be a Sign for the Believers, and that He may guide you to a Straight Path;

#### IV. Credo

##### Four Men on a Prayer Mat

Recorded atop Jebel Marra in what is now west Darfur, the approach to this Qur'anic recitation is identified as *khalwa* and is taught at informal primary schools to introduce the Qur'an to young children, mainly boys. The *khalwa* method facilitates the learning of the Qur'an through singing rather than recitation and it is unique to Darfur.<sup>207</sup> *Khalwa* is a style contrary to how the Qur'an is recited in other Islamic countries. It attracts some controversy as some people think the Qur'an should not be sung but be recited. In this instance, the singers from "Four Men on a Prayer Mat" are most likely people of Guran. They are also known as Takareen or Fellata<sup>208</sup> in Sudan and are of Niger and Nigerian origin, of the Fula Muslim African tribes.<sup>209</sup>

Specifically, the recording captures the men declaiming Sura Isra [chapter 17], verses 1-25. Sura Isra is the chapter of the Qur'an reflecting upon the Night Journey<sup>210</sup> and the Children of Israel.<sup>211</sup>

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<sup>207</sup> Essam Hamid Hassan, interview by author, 2 August 2009.

<sup>208</sup> This ethnic group is known by several different names including Fellata, Takareen, Fulani, Fula, Fulah, Falata and Fulbe, to name a few. They are a pastoral and nomadic ethnic group of west Africa who are typically cattle herders of the Muslim faith.

<sup>209</sup> Op. Cit.

<sup>210</sup> The Night Journey refers to the occasion on which Muhammad traveled through the sky to Jerusalem on a small steed with the head of a woman and the body of a horse, and traveled with each gallop as far as the eye could see. The angel Gabriel led Muhammad to Jerusalem, where he prayed at the "farthest mosque," as the Qur'an calls the temple there. Gabriel then led Muhammad up through the seven heavens into the very presence of God. Denny, 56.

<sup>211</sup> The Children of Israel relates historically to the warnings God gave the Israelites as a result of their spiritual degeneration. The first warning culminated in the terrible destruction that the Israelites suffered at the hands of the Assyrians and Babylonians, and the second, when the

Israel

﴿سُبْحٰنَ الَّذِيْٓ اَسْرٰى بِعَبْدِهٖ لَيْلًا مِّنَ الْمَسْجِدِ الْحَرَامِ اِلَى  
 الْمَسْجِدِ الْاَقْصَا الَّذِي بَرَكْنَا حَوْلَهُ لِنُرِيَهُۥ مِنْ اٰيٰتِنَاۙ اِنَّهٗ هُوَ  
 السَّمِيعُ الْبَصِيْرُ ﴿١٦١﴾ وَاَتَيْنَا مُوسٰى الْكِتٰبَ وَجَعَلْنٰهُ هُدًى لِّبَنِيۡ  
 اِسْرٰٓءِيْلَ اِلَّا تَتَّخِذُوْا مِنْ دُوْنِيْ وَكِيْلًا ﴿١٦٢﴾ ذُرِّيَّةً مِّنْ حَمَلْنَا مَعَ  
 نُوحٍ اِنَّهٗ كَانَ عَبْدًا شَكُوْرًا ﴿١٦٣﴾ وَقَضَيْنَاۤ اِلَىۤ بَنِيۡ اِسْرٰٓءِيْلَ فِى

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Roman military commander Titus took Jerusalem by force and subsequently razed the city, in 70 A.D. Ali, *The Meaning of the Holy Qur'an* 674-675.

212 Ali, *The Holy Qur'an*, 274-277.

الْكِتَابِ لَتُفْسِدُنَّ فِي الْأَرْضِ مَرَّتَيْنِ وَلَتَعْلُنَّ عُلُوقًا كَبِيرًا ﴿١٠﴾ فَإِذَا  
 جَاءَ وَعْدُ أُولَاهُمَا بَعَثْنَا عَلَيْكُمْ عِبَادًا لَنَا أَوْلَىٰ بَأْسٍ شَدِيدٍ  
 فَجَاسُوا خِلَالَ الدِّيَارِ وَكَانَ وَعْدًا مَّفْعُولًا ﴿١١﴾ ثُمَّ رَدَدْنَا لَكُمُ  
 الْكُرَّةَ عَلَيْهِمْ وَأَمْدَدْنَاكُمْ بِأَمْوَالٍ وَبَنِينَ وَجَعَلْنَاكُمْ أَكْثَرَ  
 نَفِيرًا ﴿١٢﴾ إِنْ أَحْسَنْتُمْ أَحْسَنْتُمْ لِأَنْفُسِكُمْ وَإِنْ أَسَأْتُمْ فَلَهَا فَإِذَا  
 جَاءَ وَعْدُ الْأَخِرَةِ لِيَسْتَوُوا وُجُوهَكُمْ وَلِيَدْخُلُوا الْمَسْجِدَ كَمَا  
 دَخَلُوهُ أَوَّلَ مَرَّةٍ وَلِيُتَبِّرُوا مَا عَلَوْا تَتْبِيرًا ﴿١٣﴾ عَسَىٰ رَبُّكُمْ أَنْ  
 يَرْحَمَكُمُ وَإِنْ عُدْتُمْ عُدْنَا وَجَعَلْنَا جَهَنَّمَ لِلْكَافِرِينَ حَصِيرًا ﴿١٤﴾  
 إِنَّ هَذَا الْقُرْآنَ يَهْدِي لِلَّتِي هِيَ أَقْوَمُ وَيُبَشِّرُ الْمُؤْمِنِينَ الَّذِينَ  
 يَعْمَلُونَ الصَّالِحَاتِ أَنَّ لَهُمْ أَجْرًا كَبِيرًا ﴿١٥﴾ وَأَنَّ الَّذِينَ لَا يُؤْمِنُونَ  
 بِالْآخِرَةِ أَعْتَدْنَا لَهُمْ عَذَابًا أَلِيمًا ﴿١٦﴾ وَيَدْعُ الْإِنْسَانُ بِالشَّرِّ  
 دُعَاءَهُ بِالْخَيْرِ وَكَانَ الْإِنْسَانُ عَجُولًا ﴿١٧﴾ وَجَعَلْنَا اللَّيْلَ وَالنَّهَارَ  
 آيَاتَيْنِ فَمَحْوَنًا آيَةَ اللَّيْلِ وَجَعَلْنَا آيَةَ النَّهَارِ مُبْصِرَةً لِّتَبْتَغُوا  
 فَضْلًا مِّن رَّبِّكُمْ وَلِتَعْلَمُوا عَدَدَ السِّنِينَ وَالْحِسَابَ وَكُلُّ شَيْءٍ  
 فَصَّلْنَاهُ تَفْصِيلًا ﴿١٨﴾ وَكُلٌّ إِنْسَانٌ أَلْمَنَ بِالزَّمَانِ إِذِ طَارَ فِي عُنُقِهِ



وَنُخْرِجْ لَهُ يَوْمَ الْقِيَمَةِ كِتَابًا يَلْقَاهُ مَنشُورًا ﴿١٣﴾ أَقْرَأَ كِتَابَكَ كَفَى  
 بِنَفْسِكَ الْيَوْمَ عَلَيْكَ حَسِيبًا ﴿١٤﴾ مِّنْ أَهْتَدَىٰ فَإِنَّمَا يَهْتَدِي لِنَفْسِهِ ۗ  
 وَمَنْ ضَلَّ فَإِنَّمَا يَضِلُّ عَلَيْهَا وَلَا تَزِرُ وَازِرَةٌ وِزْرَ أُخْرَىٰ ۗ وَمَا كُنَّا  
 مُعَذِّبِينَ حَتَّىٰ نَبْعَثَ رَسُولًا ﴿١٥﴾ وَإِذَا أَرَدْنَا أَن نُهْلِكَ قَرْيَةً أَمْرُنَا  
 مُتْرَفِيهَا فَفَسَقُوا فِيهَا فَحَقَّ عَلَيْهَا الْقَوْلُ فَدَمَّرْنَاهَا تَدْمِيرًا ﴿١٦﴾ وَكَمْ  
 أَهْلَكْنَا مِنَ الْقُرُونِ مِن بَعْدِ نُوحٍ ۗ وَكَفَىٰ بِرَبِّكَ بِذُنُوبِ عِبَادِهِ  
 خَبِيرًا بَصِيرًا ﴿١٧﴾ مَّن كَانَ يُرِيدُ الْعَاجِلَةَ عَجَّلْنَا لَهُ فِيهَا مَا نَشَاءُ  
 لِمَن نُّرِيدُ ثُمَّ جَعَلْنَا لَهُ جَهَنَّمَ يَصْلَاهَا مَذْمُومًا مَّدْحُورًا ﴿١٨﴾ وَمَنْ  
 أَرَادَ إِلَّا خِرَةً وَسَعَىٰ لَهَا سَعْيَهَا وَهُوَ مُؤْمِنٌ فَأُولَٰئِكَ كَانَ سَعْيُهُمْ  
 مَشْكُورًا ﴿١٩﴾ كُلًّا نُّمِدُّ هُنُوًا ۖ وَهَنُورًا ۖ وَهَلْؤَلَاءِ مِن عَطَاءِ رَبِّكَ وَمَا كَانَ  
 عَطَاءُ رَبِّكَ مَحْظُورًا ﴿٢٠﴾ أَنْظِرْ كَيْفَ فَضَّلْنَا بَعْضَهُمْ عَلَىٰ بَعْضٍ  
 وَلِلْآخِرَةِ أَكْبَرُ دَرَجَاتٍ وَأَكْبَرُ تَفْضِيلًا ﴿٢١﴾ لَا تَجْعَلْ مَعَ اللَّهِ إِلَهًا  
 آخَرَ فَتَقَعُدَ مَذْمُومًا مَّخْذُومًا ﴿٢٢﴾ ۖ وَقَضَىٰ رَبُّكَ أَلَّا تَعْبُدُوا إِلَّا  
 إِلَٰهَهُ وَبِالْوَالِدَيْنِ إِحْسَانًا ۖ إِنَّمَا يُبَلِّغُنَّ عِنْدَكَ الْكِبَرَ أَحَدُهُمَا أَوْ  
 كِلَاهُمَا فَلَا تَقُلْ لَهُمَا أُفٍّ وَلَا تَنْهَرُهُمَا وَقُلْ لَهُمَا قَوْلًا كَرِيمًا ﴿٢٣﴾

وَأَخْفِضْ لَهُمَا جَنَاحَ الذُّلِّ مِنَ الرَّحْمَةِ وَقُلْ رَبِّ ارْحَمْهُمَا كَمَا  
 رَبَّيَانِي صَغِيرًا ﴿٢٤﴾ رَبُّكُمْ أَعْلَمُ بِمَا فِي نُفُوسِكُمْ إِنْ تَكُونُوا  
 صَالِحِينَ فَإِنَّهُ كَانَ لِلأَوَّابِينَ غَفُورًا ﴿٢٥﴾

1. Subhana allathee asra biAAabdihi laylan mina almasjidi alharami ila almasjidi al-aqsa allathee barakna hawlahu linuriyahu min ayatina innahu huwa alssameeAAu albaseru

Glory to Allah. Who did take His servant for a Journey by night from the Sacred Mosque to the farthest Mosque, whose precincts We did bless - in order that We might show him some of Our Signs: for He is the One Who heareth and seeth (all things).

2. Waatayna moosa alkitaba wajaAAalnahu hudan libanee isra-eela alla tattakhithoo min doonee wakeelan

We gave Moses the Book, and made it a Guide to the Children of Israel, (commanding): "Take not other than Me as Disposer of (your) affairs."

3. Thurriyyata man hamalna maAAa noohin innahu kana AAabdan shakooran

O ye that are sprung from those whom We carried (in the Ark) with Noah! Verily he was a devotee most grateful.

4. Waqadayna ila banee isra-eela fee alkitabi latufsidunna fee al-ardi marratayni walataAAalunna AAuluwwan kabeeran

And We gave (Clear) Warning to the Children of Israel in the Book, that twice would they do mischief on the earth and be elated with mighty arrogance (and twice would they be punished)!

5. Fa-itha jaa waAAadu oolahuma baAAathna AAalaykum AAibadan lana oleeb/sin shadeedin fajasoo khilala alddiyari wakana waAADan mafAAoolan

When the first of the warnings came to pass, We sent against you Our servants given to terrible warfare: They entered the very inmost parts of your homes; and it was a warning (completely) fulfilled.

6. Thumma radadna lakumu alkarrata AAalayhim waamdadnakum bi-amwalin wabaneena wajaAAalnakum akthara nafeeran

Then did We grant you the Return as against them: We gave you increase in resources and sons, and made you the more numerous in man-power.

7. In ahsantum ahsantum li-anfusikum wa-in asa/tum falaha fa-itha jaa waAAadu al-akhirati liyasoo-oo wujoohakum waliyadkhuloo almasjida kama dakhaloohu awwala marratin waliyutabbiroo ma AAalaw tatbeeran

If ye did well, ye did well for yourselves; if ye did evil, (ye did it) against yourselves. So when the second of the warnings came to pass, (We permitted your enemies) to disfigure your faces, and to enter your Temple as they had entered it before, and to visit with destruction all that fell into their power.

8. AAasa rabbukum an yarhamakum wa-in AAudtum AAudna wajaAAalna jahannama lilkafireena haseeran

It may be that your Lord may (yet) show Mercy unto you; but if ye revert (to your sins), We shall revert (to Our punishments): And we have made Hell a prison for those who reject (all Faith).

9. Inna hatha alqur-ana yahdee lillatee hiya aqwamu wayubashshiru almu/mineena allatheena yaAAamaloona alssalihati anna lahum ajran kabeeran

Verily this Qur'an doth guide to that which is most right (or stable), and giveth the Glad Tidings to the Believers who work deeds of righteousness, that they shall have a magnificent reward;

10. Waanna allatheena la yu/minoona bial-akhirati aAAatadna lahum AAathaban aleeman

And to those who believe not in the Hereafter, (it announceth) that We have prepared for them a Penalty Grievous (indeed).

11. WayadAAu al-insanu bialshsharri duAAaahu bialkhayri wakana al-insanu AAajoolan

The prayer that man should make for good, he maketh for evil; for man is given to hasty (deeds).

12. WajaAAalna allayla waalnnahara ayatayni famahawna ayata allayli wajaAAalna ayata alnnahari mubsiratan litabtaghoo fadlan min rabbikum walitaAAalamoo AAadada alssineena waalhisaba wakulla shay-in fassalnahu tafseelan

We have made the Night and the Day as two (of Our) Signs: the Sign of the Night have We obscured, while the Sign of the Day We have made to enlighten you; that ye may seek bounty from your Lord, and that ye may know the number and count of the years: all things have We explained in detail.

13. Wakulla insanin alzamnahu ta-irahu fee AAunuqihi wanukhriju lahu yawma alqiyamati kitaban yalqahu manshooran

Every man's fate We have fastened on his own neck: On the Day of Judgment We shall bring out for him a scroll, which he will see spread open.

14. Iqra/ kitabaka kafa binafsika alyawma AAalayka haseeban

(It will be said to him:) "Read thine (own) record: Sufficient is thy soul this day to make out an account against thee."

15. Mani ihtada fa-innama yahtadee linafsihi waman dalla fa-innama yadillu AAalayha wala taziru waziratun wizra okhra wama kunna muAAaththibeena hatta nabAAatha rasoolan

Who receiveth guidance, receiveth it for his own benefit: who goeth astray doth so to his own loss: No bearer of burdens can bear the burden of another: nor would We visit with Our Wrath until We had sent an apostle (to give warning).

16. Wa-itha aradna an nuhlika qaryatan amarna mutrafeeha fafasaqoo feeha fahaqqa AAalayha alqawlu fadamarnaha tadmeeran

When We decide to destroy a population, We (first) send a definite order to those among them who are given the good things of this life and yet transgress; so that the word is proved true against them: then (it is) We destroy them utterly.

17. Wakam ahlakna mina alqurooni min baAAadi noohin wakafa birabbika bithunoobi AAibadihi khabeeran baseeran

How many generations have We destroyed after Noah? and enough is thy Lord to note and see the sins of His servants.

18. Man kana yureedu alAAajilata AAajjalna lahu feeha ma nashao liman nureedu thumma jaAAalna lahu jahannama yaslaha mathmooman madhooran

If any do wish for the transitory things (of this life), We readily grant them - such things as We will, to such person as We will: in the end have We provided Hell for them: they will burn therein, disgraced and rejected.

19. Waman arada al-akhirata wasaAAa laha saAAayaha wahuwa mu/minun faola-ika kana saAAayuhum mashkooran

Those who do wish for the (things of) the Hereafter, and strive therefor with all due striving, and have Faith,- they are the ones whose striving is acceptable (to Allah..

20. Kullan numiddu haola-i wahaola-i min AAata-i rabbika wama kana AAatao rabbika mahthooran

Of the bounties of thy Lord We bestow freely on all- These as well as those: The bounties of thy Lord are not closed (to anyone).

21. Onthur kayfa faddalna baAAadahum AAala baAAadin walal-akhiratu akbaru darajatin waakbaru tafdeelan

See how We have bestowed more on some than on others; but verily the Hereafter is more in rank and gradation and more in excellence.

22. La tajAAal maAAa Allahi ilahan akhara fataqAAuda mathmooman makthoolan

Take not with Allah another object of worship; or thou (O man!) wilt sit in disgrace and destitution.

23. Waqada rabbuka alla taAAabudoo illa iyyahu wabialwalidayni ihsanan imma yablughanna AAindaka alkibara ahaduhuma aw kilahuma fala taqul lahuma offin wala tanharhuma waqul lahuma qawlan kareeman

Thy Lord hath decreed that ye worship none but Him, and that ye be kind to parents. Whether one or both of them attain old age in thy life, say not to them a word of contempt, nor repel them, but address them in terms of honour.

24. Waikhfid lahuma janaha alththulli mina alrrahmati waqul rabbi irhamhuma kama rabbayanee sagheeran

And, out of kindness, lower to them the wing of humility, and say: "My Lord! bestow on them thy Mercy even as they cherished me in childhood."

25. Rabbukum aAAalamu bima fee nufoosikum in takoonoo saliheena fa-innahu kana lil-awwabeena ghafooran

Your Lord knoweth best what is in your hearts: If ye do deeds of righteousness, verily He is Most Forgiving to those who turn to Him again and again (in true penitence).

#### Arabic-African Music

The remaining Arabic music is secular in nature. The ethnic groups are thought to be Islamic but the text of their music is amalgamated with tribal melodic characteristics. The subsequent recordings are in a style that Fanshawe labeled Arabic – African. The songs and tribes included in this categorization are from west Sudan.

The celebration in Zalingei, west Sudan, where the Courtship Dances were recorded, could have taken place for a variety of reasons. In Sudan, the completion of a civil project, such as a well or bridge, was cause for a celebration using the local music and traditions.<sup>213</sup> However, Fanshawe recorded these groups on 21 October 1969. Politically, 21 October in Sudan is the anniversary of the popular uprising of October 1964 that toppled the first military dictatorship ruling Sudan from 1958 to October 1964.<sup>214</sup> According to Fanshawe, "the celebrations at Zalingei had been postponed for

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<sup>213</sup> Hassan, interview by author, 8 August 2009.

<sup>214</sup> Mahgoub El-Tigani, "October 21, 1964 – Ways to Return," *Sudan Tribune*, 21 October 2003, available at <http://www.sudantribune.com/spip.php?article646>; Internet; accessed 25 August 2009.

two days, with the intended day of celebration 19 October.<sup>215</sup> Assuming that this was so, it is possible that the celebration on 21 October was linked to the uprising of 1964.

#### IV. Credo

##### Courtship Dance<sup>216</sup>

Allah lei

God, with me

Here, the singers seem to be repeating a single text, “Allah lei” [God, with me] or more poetically, “God, how lucky/impressed I am.” This could indicate, in the context suggested by the photograph of the “Courtship Dance,” (Figure 2.3) how lucky the male singer is to have found such a beautiful woman. This interpretation is speculative, and made without knowing the full context of the celebration in question.

The singing is called *jaraaree* and is meant to imitate the sound of oxen and cattle. It is probable that the performing tribe is the Ta'aisha Baqqara, who are a mixture of Arab and African and are found all over Darfur, especially the area where Zalingei is located. In Arabic, Baqqara means people of cattle. Traditionally, the Ta'aisha Baqqara are cattle owners, hence the imitation of cattle sounds found in their singing.<sup>217</sup>

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<sup>215</sup> Fanshawe, *African Sanctus: a story of travel and music*, 142.

<sup>216</sup> Translated by Essam Hamid Hassan, a Sudanese national, 2 August 2009. Hassan lived in various areas of Sudan during the time in which his father was a senior civil engineer for the Corporation of Rural Water Supplies. One of the areas in which Hassan lived was El-Obeid, the capital of Kordofan province. Kordofan borders Darfur to the East. Hassan had classmates from Darfur and his father served in Darfur for a number of years. When his father completed a large project, the people celebrated with song and dance using the local music and traditions. Hassan attended the celebrations and the events were translated, helping him to become familiar with a variety of languages and different kinds of local folklore.

<sup>217</sup> Hassan, interview by author, 2 August 2009.

This melody, when paired with the initial text of the “Credo,” “Credo in unum Deum”<sup>218</sup> and a portion of its subsequent text, serves as a cantus firmus of this movement. The employment of the cantus firmus concludes after “Et ex Patre Natum ante omnia saecula”<sup>219</sup> where the text refers to the first two persons of the Trinity.

The use of a monophonic cantus firmus implies certain strength in the message of the sung text. The men are given the cantus firmus, declaring the potency of God’s power as the women exclaim “Laus tibi Christe”<sup>220</sup> and “Gloria tibi Domine.”<sup>221</sup> When combined with the text of Sura Isra, which states that God is omnipotent and is willing to go to great lengths to show his intentions, the melodic unity of the cantus firmus united with a translation of belief offers a message of conviction and the strength of faith.

#### Women’s Bravery Dance<sup>222</sup>

Yumma al Leila jita

Here I am, mother

This musical example is one of the shortest recorded excerpts within *African Sanctus*. The women and children in this song are singing in broken Arabic, repeating the text several times. Combined with rhythmic drumming and accompanying shouts, it remains the only text within the song. The origin of the ethnic group performing is unknown. However, several Sudan-Arabic tribes inhabit the plains of the Darfur region, known as Abbāla (camel breeders) and Baggāra (cattle breeders). Within these tribes,

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<sup>218</sup> I believe in one God.

<sup>219</sup> Born of the Father before all ages.

<sup>220</sup> Praise to you, Jesus Christ.

<sup>221</sup> Glory to you, God.

<sup>222</sup> Ibid.

there exists a single overall woman's approach to song performance, exhibiting characteristics such as generally descending solo melodies ranging within an octave, a syllabic setting of text to tone level and free vocal rhythm,<sup>223</sup> all of which are evident in this excerpt. The "Women's Bravery Dance" is then cross-mixed with the next indigenous recording, that of a Kiata trumpet.

#### Kiata Trumpet Dance

There is no translation necessary for this celebratory instrumental interlude. The kiata trumpet was brought to Sudan by tribes from West Africa, including Niger, Nigeria and Ghana. Historically, Muslim West Africans traveled through Sudan on the way to Mecca to perform their pilgrimage or hajj. Some of the Hajj travelers settled in Darfur and introduced portions of their culture, including the kiata trumpet.

### African Tribal Music

#### I. – VIII. – XIII. African Sanctus, Sanctus, Finale and Gloria

#### Acholi Bwola Dance

The Acholi group was formed from a variety of people who inhabited south Sudan and north Uganda as the result of Luo migration. Characteristically Luo in language and custom, they are closely related to the Alur of West Nile, the Jopadhola of eastern Uganda, the Joluo of Kenya,<sup>224</sup> and other Luo groups in Sudan. It is believed that a preponderance of Luo moved south towards Uganda under the leadership of a chief

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<sup>223</sup> Roxane Carlisle, "Women Singers in Darfur, Sudan republic." *The Black Perspective in Music* 3 (3). 1975, 253-268.

<sup>224</sup> The Joluo are the people of the Luo Ritual Burial Dance.



named Olum,<sup>225</sup> likely “Olum the Hairy One,” mentioned on Fanshawe’s recording.

Reverend Modicum Okello, an Acholi native currently serving a parish in West Ham, London, states

In Acholi males, the hairy area is on the chest and possibly on the arms of the person. The lyric of the recorded song describes the relationship between Olum and the singers. Mourning, love and comfort are implied and the singers are very content with “Olum the Hairy One.”<sup>226</sup>

It is suggested that since Fanshawe specially requested the performance of the Bwola Dance for recording purposes and the performance didn’t result from tribal necessity, the dancers called out the name a chief who had perished in the past, the initial chief of the Acholi, Olum.

Acholi Text	English Translation <sup>227</sup>
Iyee-ee! Wayi tera bot Olum ma Layer	Oh my! Oh my! Please just take me to Olum the Hairy One.
Eyee-ee ee ee iyaa Iyee-ee, era-ije Too onek layere, Layer	Oh my! Oh my! Death has struck the Hairy One, the Hairy One.
Wayi tera bot Olum ma Layeri	Please just take me to see my beloved, I mourn my chief.

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<sup>225</sup> Olum means “wilderness of the bushes and grass.”

<sup>226</sup> Reverend Modicum Okello, interview by author, 18 August 2009.

<sup>227</sup> Translated by Reverend Moticum Okello and Geoffrey Latim, London, England, 2 July 2009. Reverend Okello is the Vicar at St. Matthew’s Church in West Ham, London and is a native Acholi. Geoffrey Latim is an Acholi teacher and artist.

V. Hadendowan Love Song<sup>228</sup>

When she passes by you she gives such an aroma  
 that it never leaves even when you are asleep.  
 If when you wake in the morning and move,  
 you have to be careful not to move too much  
 otherwise it might even come out of your own breath.

If you love her, other people will smell it  
 and men will fall in love with her, and women will get jealous.  
 She has excelled other girls in all qualities and her hands,  
 when she is walking, are so admirable that  
 one can not resist the desire to touch them  
 as if she were carrying a gold stick.

Why do you give a colourful cotton cloth to her mother  
 as though you were giving the remains of food to a she-dog?  
 Why, you ought to have given her mother clothing  
 of pure silk, knitted with golden thread.

Her wedding train is something that is to be respected,  
 like a ship that is filled with courageous men who are prepared  
 to defend their comrades in the front line.

(Repeat verse)

Those white teeth – would they never be dirtied by any material,  
 never lose the front smile by missing them.

(Repeat verse)

Her fingers are so, that when I shook hands with those rings,  
 that should not have been worn to add beauty to those smooth  
 flexible fingers as though they were created without bones,  
 I suddenly became senseless.

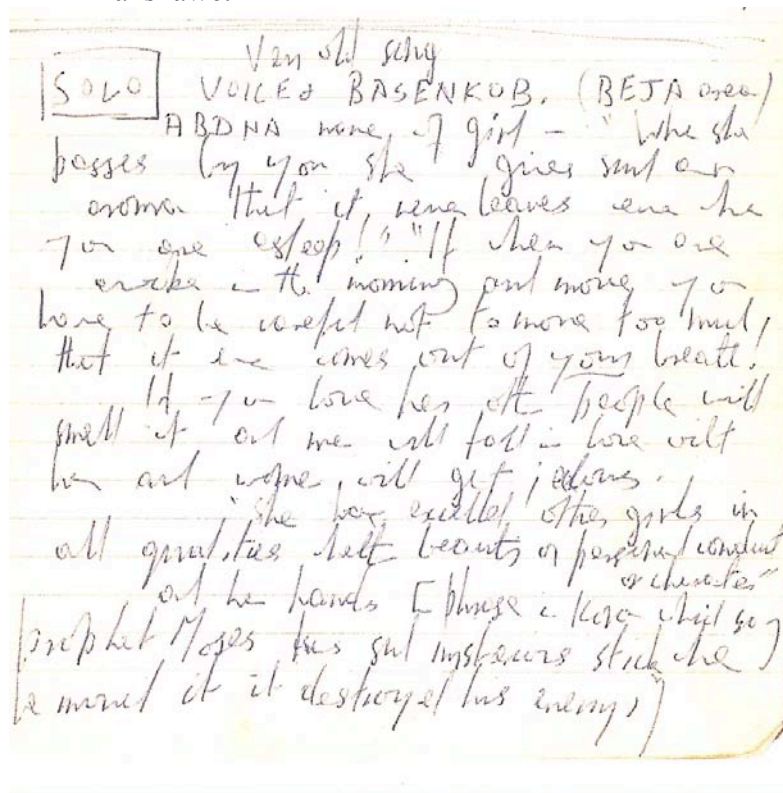
According to Artur Simon's studies regarding the music of north Sudan, the musical repertory of the Hadendowa consist of love songs, songs in praise of women, camel songs, tribal songs (about historical events, places, areas, seasons, caravan trade),

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<sup>228</sup> Translated by Shaikh Mohammed el Amin Tirik, Nazir of the Hadendowan ethnic group, Aroma, east Sudan 1969.

songs played at festivities and improvisation.<sup>229</sup> The *African Sanctus* "Love Song" represents many of these characteristics, the translation providing comprehension of a song about love and the praise of women.

Example B.1. Love Song translation, African Journal I, 1969. Courtesy David Fanshawe.



<sup>229</sup> Artur Simon, "Music of North Sudan" in "Africa," *The Garland Encyclopedia of World Music, Africa, Vol. I*, (New York: Garland Publishing, 1998), 559.

42 (taught by listening - the practice of  
 village to village she is farmers (ploughs)  
 it wells & things happen  
 When he walks she moves her hands so  
 she is carrying walking he hands like so  
 admirably that one can not resist the  
 desire to touch the or shake her as if  
 she is carrying a gold stick.  
 "Why do you give a colourful cotton  
 cloth to her mother as though you were giving  
 the remains of food to a she dog or bit  
 why you ought to have given pure silk  
 knitted with gold string  
 Repeat, The train (wedding) is something  
 as respected like a ~~prince~~ that is filled  
 with a company (army) of officers  
 that are prepared to defend their woman  
 who is in the front - repeat -  
 These date fault would they seem be  
 distried by any material her whose  
 the front smile by missing them.  
 "Her fingers are so - when I shake  
 hands with those rings (like across the sea Bedin Sandi)  
 that would not have been worse to odd (society)

- to those smooth flexible fingers as  
 though they were created without bones.  
 I was senseless? for some fine  
 I lost my senses in whole

## VI. Et in Spiritum Sanctum

### Zande Song of Flight<sup>230</sup>

The title “Song of Flight,” was given to this song by Fanshawe, who believed the song to be about the family’s recent flight through the bush from their homeland of Yambio, south Sudan to the safety of Uganda.<sup>231</sup> Although the translation of the song doesn’t document their flight, it does mention unrest in Yambio, and implies the necessity for relocation.

### Zande Text and Translation

*Zande text: conversation held between members of Zande family prior to singing*

Ani kabi gaani bia awere tipa wadu ngbatunga rani nga Azande.

Sene furoni, ii.

Mini kata kundi nga Justin Azizi, badini, Regina ti gari, rikini tumba ri bia.

Raba gbiakuti Maikoro na Rudia gbiakuti Roza, oni kini karaga ha.

Rini katumba ha tigari. ii, Raba du raniyo te.

*English translation*

Justin Azizi: We are going to sing our song now as our tribe is Zande. Greetings to everyone. [Family gives response to his greeting]

Justin Azizi: My name is Justin Azizi and I am going to play the thumb piano, and then Regina is going to start the song. Raba, Michael, Rudia and Rosa - you are a going to respond it. She (Regina) is going to start it.

Family member: okay, but Raba is in the village.

*Song (Zande language):*

Mi dada Nzara yo, yo yanvo wiriboro ni kuti ringo banga.

Ayanya Mary, Ayanya nasaringbanga.

Yambio yo Roza, Yambio yo moa yago nirengo.

Nina Mary, Buba basaringbanga.

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<sup>230</sup> Translation by Judith Agi, a Zande native living in the Southern Sudanese Community of Seattle, WA. 26 August 2009. Subsequent information about the song and Zande community was also gleaned from Judith Agi.

<sup>231</sup> Fanshawe, *African Sanctus: a story of travel and music*, 167. The Sudanese first civil war was from 1955 – 1972, and resulted from the British agreement to allow Sudan self-governance. However, this event put a majority of the country’s power in the hands of the north Sudanese, largely excising the south from the government.

Mi dada Nzara yo Dani, Buba basaringbanga.  
 Razigi mouka buda fere kono, moningere kuti rigo banga.  
 Razigi nagera weyo nadu ro gingbire ani kpara rengo.  
 Nina Razigi, Buba basaringbanga.  
 Nina Razigi kinare nasaringbanga.  
 Ayanya ii. Ayanya nasaringbanga.  
 Nina Roza na, Nina wiri zande kuaro.  
 Yambio yo Roza na, Yambio yo ya imi bamu ni na.  
 Yambio yo Roza na, Yambio yo mo bi kangba zande.  
 Nina saimon, Buba basaringbanga.  
 Nina Mary, Buba basaringbanga.  
 Katerina ya gu wene mani re.  
 Gaburere ya gu wene mani re.  
 Anibiyo Ya gu wene mani re.  
 Remoare Razigi, remoare kuti ringo banga.  
 Ayanya Razigi kinare basaringbanga.  
 Animbugu

*English translation*

I went to Nzara where they tied somebody to the trunk of the Banga tree;  
 Anyanya - Mary - Anyanya is the judge;  
 In Yambio - Rosa - in Yambio where you came from;  
 Mother – Mary - father is the judge;  
 I went to Nzara - Daniel - father is the judge;  
 Razig pour for me alcohol. You are [doing nothing but] looking at the trunk of the  
 Banga tree!;  
 Razig is looking into the fire. He used to be here but now he's gone and we really  
 miss him;  
 Mother – Razig - father is the judge;  
 Mother - Razig is here – the judge;  
 Anyanya – yes - Anyanya is the judge;  
 Mother – Rosa – mother she's Zande like you;  
 In Yambio – Rosa - in Yambio where they killed your father;  
 In Yambio – Rosa - in Yambio you can see the dead Zande;  
 Mother – Simon - father is the judge;  
 Mother – Mary - father is the judge;  
 Katerina – that's good money;  
 Gaburere - that's good money;  
 We see them – that is good money;  
 Razig you fit - you fit the trunk of the Banga tree;  
 Anyanya - Razig is here - the judge.

Family member: let us stop [the song].

In the recording, a member of the family, Regina, calls out a melody after which a response from the family is heard. There are several words and phrases that need further explanation including *Nzara*, *Banga*, *Anyanya*, “*looking into the fire*” and “*Razig you fit*

*the trunk of the Banga tree.*” Nzara is a town located outside of Yambio and *Banga* is a type of tree common in south Sudan. *Anyanya* is a term used by the south Sudanese to identify the southern rebels during the first Sudanese civil war (1955 – 1972). “*Looking into the fire,*” means that someone is in trouble and “*Razig, you fit the trunk of the Banga tree,*” jests that Razig would look good when tied up to the trunk of a tree. Mary, Rosa, Daniel, Razig, Simon, Katerina, Gaburere (Gabriel) are all people. The song also refers to “Mother” and “Father.” “Father is the judge,” is perhaps implying the judgment of God, the Father. Recall that the Zande are Christians, in fact, the first Christians Fanshawe recorded. Therefore, “Mother” may also refer to Mary, mother of Jesus.

## VII. Crucifixus: Rain Song<sup>232</sup>

Piny Nura

World Burden

Umm umm iii ee  
Atimo nining meya tin awoto kwene

Umm umm iii ee  
What could I do my love,  
where could I go?

Atimo nining meya tin awoto kwene liwota

What could I do my love,  
Where could I go my friend?

Piny nura woko larema  
Piny nura woko liwota  
Piny nura woko awok kwene kiwota

I am depressed my friend  
I am depressed my friend  
I am depressed where I could go  
today, my friend

Umm liwota, wu twon gweno kok tangu

Umm, my friend, the cock crows  
meticulously

Latwol li yang kite con

That is the nature of the cock ever  
since

Umm do liwota twon gweno yang kite meya

Umm, my friend, that is the nature of  
the cock

An do llarema twon kweno yang kite con

That is the nature of the cock ever  
since

Piny pudi  
Larema piny pudi  
Twon gweno kok gwok meya  
Okok gwok  
Latwol li kok tangu meya

It is not yet dawn  
It is not yet dawn, my friend  
The cock crows meticulously  
it crows, it crows  
The cock crows meticulously

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<sup>232</sup> Translated by Reverend Moticum Okello, Vicar at St. Matthew’s Church in West Ham, Stratford, London. Reverend Okello is a native Acholi. 16 August 2009.

Okok tangu Latwol li kok tangu meya, okok tangu	it crows The cock crows meticulously my love, it crows
Eee eee Cuu cuu cuu cuu	Eee eee Cuu cuu cuu cuu
Nyako ma loka ca ye Beceleri	The girl on the other side loves Beceleri
Nyako ma loka ca ye Beceleri	The girl on the other side loves Beceleri
Nyako ma loka ca mito Beceleri	The girl on the other side wants Beceleri
Geng dano ye geng dano Beceleri ye geng dano ba Beceleri ye geng dano Ee yo ee yo ee ii ucci	A weak person, loves a weak person Oh! Beceleri loves a weak person! Beceleri accepts a weak person Eee ucci ucci ucci
Ulu lu lu ai liwota Piny nura woko ya Eee eee eee Twon gweno kok tango Latwol li yam kite	Ulu lu lu ai my friend Dawn has caught up with me Eee eee eee The cock crows That is the nature of the cock

The singer of the piece, Latigo Oteng, is singing about love and in particular, a love that doesn't seem to be reciprocated. The unrest of the song is underscored by the thunderstorm heard in the background of the recording. The love song and a crucifixion don't seem to have common ground. However, the African song portrays a weakness in people, not unlike the message of the crucifixion, which indicates that humanity is weak and that Jesus died to offer salvation.

### IX. Lamentation

Oh my son, my son, my son, oh what is this?

This translation was given to Fanshawe at the time of the recording, but Fanshawe's *African Journal, Volume 2* does not indicate who provided it. Information taken from the tape box that housed the original recording suggests the circumstances surrounding the mourning:



“Mourning of Bakenye, lakeside people not baptized.  
 Mother at the head, wife at the feet.  
 Husband/son buried in the afternoon  
 wrapped in cloth brought by  
 visitors, continue until next day.  
 The wife has chosen a successor to  
 look after wife and mother.”<sup>233</sup>

The music of this movement is comforting, and as Fanshawe states, “it takes us back to the simplicity of all that is Africa, back to nature.”<sup>234</sup>

### X. Chants

The material in *African Sanctus* “X. Chants” contains references to animism. Here, the concern is how the indigenous texts may relate to the context of Fanshawe’s Mass setting. Movement “X. Chants” begins with five measures of Latin chant “quia tuum est regnum, et potestas et Gloria, in saecula.”<sup>235</sup> Immediately following the chant is a recording of the “Maasai Milking Song”, which according to Fanshawe, is directly linked to the closing doxology of “The Lord’s Prayer.”<sup>236</sup> The next two animistic pieces, “Song of the River” and the “Turkana Cattle Song,” complete “X. Chants.” Fanshawe claims that each of these three quoted pieces is itself a Lord’s Prayer-- beautiful, like a prayer.<sup>237</sup> “One is reminded of the very dust of Africa, the country’s charm and humour, its gaiety and tragedy.”<sup>238</sup>

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<sup>233</sup> Fanshawe recorded library, *African Sanctus Journey*, Master Tape 11.

<sup>234</sup> Fanshawe, interview by author, 8 August, 2006.

<sup>235</sup> For Thine is the kingdom, and the power, and the glory, forever and ever.

<sup>236</sup> David Fanshawe, *African Sanctus* (International Music Publications Limited, 1977), appendix, movement X, “Chants.”

<sup>237</sup> Ibid.

<sup>238</sup> David Fanshawe, *African Sanctus*, Bournemouth Symphony Chorus, Silva SILKD 6003, liner notes, 18.

### Maasai Milking Song

The cow, when giving milk, does not consider  
the race of the person who will drink the milk.  
The cow gives to all men [mankind] freely.  
Bless this cow for giving milk to her calf,  
also to the children. It is finished.

After each sentence the singer mentions the name of the cow, called  
NOORMANGI, which means that the cow was exchanged with an ox. The cow  
recognizes its name from the song and the voice of the woman who owns it.

### Turkana Cattle Song

#### Turkana

Nyatidea oh yelyelo nyatidea  
Lotodo ho kiswakak nyakadungon nyatidea<sup>239</sup>

#### English Translation<sup>240</sup>

What is hanging under the throat  
Oh my one-horned bull [Lotodo]  
The cutter of the horns started  
To cut early in the morning.

My friend cut the horn of my bull  
And this, my friend's name, is given from my father's wife.

It was cut by Nakain [name of the woman given to a man]  
Who is the wife of my father.  
My friend's name is the wife of my father.  
Skin [doolap] is still hanging – hanging.

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<sup>239</sup> This is most likely phonetic and does not represent the true spelling of the Turkana text.

<sup>240</sup> Translated by Paul from the Royal Catholic Mission at Kakuma, who was Fanshawe's guide during the 1970-71 African Journey. Paul was a Turkunan interpreter and translator who was assigned by Father Barrett at the Catholic Mission to help Fanshawe.

The Turkana place tremendous importance on the shape of a bull's horns, whether they are curved, hang, or carved. Also important is the soft hanging skin (doolap) under the throat, which is cut and left hanging. *Lotodo* refers to the shape of a one-horned bull standing somehow erect, which the singers mime, showing the shape of the horn with their hands and arms. It is a symbol of ownership.<sup>241</sup>

Example B.2. Excerpt from Fanshawe's *African Journal*, Vol. 3. Turkana Cattle Song notes. Courtesy, David Fanshawe.

08 TURKANA KENYA  
DF JOURNAL 3A  
(1970)

trans. tape 18 cont.

song (9)

(h). cattle man -  
'ERUK NYEPOCHOPOLHO mmmmm  
ERUK NYEPOCHOPOLHO ERENY NYITADIKO'

OK song My spotted bull moos (mamm is like the moo)  
My spotted bull moos - The young bull shield  
\* follows the big one is led.

(i). cattle man -  
'NYATIDEA DA YELYELO NYATIDEA,  
LOTODO HO KISWAKAK NYATIDEA,  
NYAKADUNYON  
'What is hanging under the throat,  
Oh my one-horned bull,  
The cutter of the horns started to cut early  
in the morning.

(ii). NOTE Tremendous importance is given to the shape  
of the bull's horns, whether they hang or are  
erect - also the soft hanging skin under the  
throat is cut & left hanging.

(cont) My friend cut the horn of my bull  
and then my friend's wife the wife of my  
father's name is given to a man  
It was cut by NAKAIN (name of the woman given  
who is the wife of my father to a man)  
My friend's name is the wife of my father  
skin is still hanging - hanging -

<sup>241</sup> Fanshawe, *African Journey Journal*, Vol. 9, 1970.

Song of the River in Karamoja<sup>242</sup>

Sung by the Karamojong elders, this particular song was recorded in a village near Moroto, Uganda. Example A.3 depicts the translation as taken from Fanshawe's *African Journal*, vol. 2, pgs. 16-18, 1969.

The river is bending the trees when it is in flood

Hor Hor.

Omaniman flows to the west.

Hor Hor.

The river Kabilarmorok bending

Hor Hor.

The river Lotenepusi

Hor Hor.

Bending the river flows Hey-cookoh

Hor Hor.

The river is bending Nyaawoi

Hor Hor.

Bending Hey-cookoh

The river Omaniman flows to the west.

It is entering the lake,

It has entered the lake

Hor Hor.

According to Fanshawe's 1969 journal, *Hor Hor* is an exclamation of praise similar to "alleluia." *Omaniman*, *Kabilarmorok* and *Lotenepusi* refer to rivers familiar to the Karamojong. The term *Nyaawoi* is a collective noun identifying a particular type of tree that always washes away with the flooding river.<sup>243</sup>

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<sup>242</sup> Translated by Patrick Apuun. In 1969, Apuun was a sixteen year old Karamajong who had received secondary education at the University in Moroto, Uganda. He served as Fanshawe's guide during Fanshawe's stay in the Karamajong region of Uganda. The translation is found in Fanshawe's *African Journey* journal, volume 2, 16-19 and in Fanshawe's book, *African Sanctus: a story of travel and music* (Colwell: the Knell Press, 1986), 191. The recording was made in a village located approximately sixty miles west of Mount Moroto, near Lotome. The example found on the Raw tape is a thirty-one second excerpt of a longer recording.

<sup>243</sup> Fanshawe, *African Sanctus: a story of travel and music*, 191.

Example B.3. Karamojong Song of the River. Translation by Patrick Apuun. Extracted from David Fanshawe's African Journey journal vol. 2, pp. 16-18, 1969.

16

KARAMOJONG TAPES  
TRANSLATION

TAPE 2. OLD MEN PATRICKS VILLAGE

PATRICKS step father.

SONG I " About the Omaniinan river when it  
is in flood all the trees around are carried  
off. Mentions other rivers - a particular  
tree that is found all along the river.  
The river goes into the lake.

EXACT TRANSLATION) HOR HOR - (a  
word as we say Alleyluhya i praise)

The river is bending the trees  
when it is in the flood - HOR HOR  
(Man is both female's male imitating the  
female praise Hey - Hey <sup>trm</sup> Ltt)

" Omaniinan flows to the West  
The river is bending the trees as it flows " HOR HOR

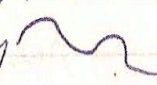
" The river ~~KABILADOK~~<sup>HOK</sup> KABILAMOROK HOR

bending - river LOTENEPUSI - HOR - HOR -  
bending - river flows - HOR HOR

Hey - cooboh (counters tenor)  
HOR HOR

ho  
Logh  
HOR  
HOR  
B

✓ The river <sup>is</sup> ~~is~~ bending NYAAWOI (collective  
norm of trees particular type that the river always  
washes away) Ho Ho


bending - Hey 

Ho Ho

bending - flood - flood (amount of  
water too  
much of it)


bending river NyaaWOI Ho Ho  
bending - HOCHORIAHOYAN flows to the  
west - OMANIMAN (tributary flows to O.)

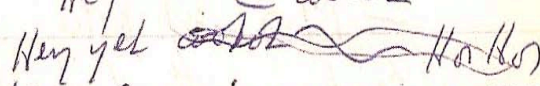
Ho Ho  
bending - NAMALERA the river ho ho

bending - NANGIRONGOLAE (tributary) OWA  
river Hey 

bending - Hey Yeh wookoh the river is

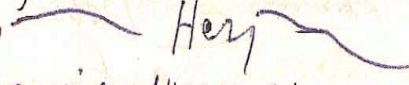
bending NYAAWOI - ho ho

bending Hey  wookoh

Ho Ho  
Hey yet  Ho Ho

HOR-HOR Bending Omaniman come  
flow (come  
bu

← (The river is flowing) towards the desert.  
where they are.

B U  Ho Ho  
Bending river NYAAWOI

Ho Ho - Bending | Hey Yeh

Bending - inis Nyawoi  
Ho Ho

Bending - Nangirohgole - flows (see) ~

Ho Ho - Bending - Hey Yeh ~ KABILARMOA

Bending - times is Bending - Hey Yeh - Bend

Ho Ho - Bending - inis - inis on inis it

on inis the biggest Ho Ho -  
on inis - on inis ~~KACHORAKA~~ KACHORAKA  
RA-67-AN (another form)  
LOCHORAKA OYAN

(spoken "Bending") inis byawoi - Hey Ya ~

Bending inis byawoi - Ho Ho

Ho tulaak - (imitating stones falling into water)

[changes pitch for ending] up whole tone)

- Mo - up pitch

"It is entering the lake (process of entering)

It has entered the lake

Yeh (WOMEN)  
~~~~~ hills

~~~~~  
~~~~~  
~~~~~

It is relevant that translations of three of the “Songs of Nature” appear in Fanshawe’s book, chapter XIII.<sup>244</sup> The book’s translations of the “Maasai Milking Song” and the “Turkana Cattle Song” are incorrect. Fanshawe admits that the translations in his book were more poetic, serving an aesthetic purpose. The translations of the three “Songs of Nature” found in this document have been retrieved from Fanshawe’s *African Journals*, Vol. 2, 1969, where Fanshawe collected the literal translations from his native speaking guides.

The final “Song of Nature” is also from Kenya. Departing from references to animals and the environment, the Luo execute a Burial dance at the request of Fanshawe. If the circumstances surrounding the recording had been unplanned and executed for an actual burial, the name of a single deceased person would have been part of the burial text.

#### Luo Ritual Burial Dance<sup>245</sup>

.....wod gombe eeee lowo jajwok (repetition of text many times) lowo otimo mwa marach lowo jajwok ilando ot majalala ogembo odelelo Ogembo thuo mayoro Jiranda yeee Ogembo Ogembo rach In okew jo ka near Nyathi punda ere Omuga natimo ango wod Gombe	Our son of Gombe The grave is a witch  Death has done us wrong The grave is a witch You have built a large home Ogembo is a great hero We mourn our neighbor Ogembo Ogembo, how can you leave us? You are related to important people We praise you of such strength Our son of Gombe has killed a rhino
Amoso harambee misawa Mos Ongo imoso Ongo jambo	My greetings to those who have gone Send my greetings to Ongo
Olango ne eketho anjo?	What did I do to make you leave?

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<sup>244</sup> Ibid., 190-192.

<sup>245</sup> Translated by Dr. Hilary Kowino. Dr. Kowino is an Assistant Professor of English at the University of MN Duluth. He is a native Luo.



Obongo oduogo rusa  
Okello dhio wendo Okello solo owete

Obongo has come back  
Okello has gone, he's been invited

Amoso jongo wod okoyo mi misawa  
Oh piny chama

Greet those in the afterlife  
I am overwhelmed by death

The text above does possibly mention a deceased person; however, the name changes throughout the song, therefore supporting the theory of the predetermined nature of the performance. The names mentioned throughout the song include Son of Gombe, Ogembo, Obongo and Okello. The singers are indeed calling out to the deceased of the past.

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