

Horn in F

# Okukoowoola Kw'Ekkondeere (Horn Call)

Justinian Tamusuza

2006

$\text{♩} = 80$

*p* *ff* *p* *p* *ff* *p* *mf*

6 *p*

9 *pp*

13 *p* *ff*

17

21 *rit. poco a poco*

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## ***Okukoowoola Kw'Ekkondeere (Horn Call)* by Justinian Tamasuza**

*Okukoowoola Kw'Ekkondeere* is an expanded version of the unaccompanied horn call that serves as the introduction to an ensemble piece scored for horn, string quartet and maracas. This unaccompanied horn introduction works very well as a colorful stand-alone recital piece that includes sounds that are unexpected from a solo horn, even for those of us who play the instrument. In just over four minutes the horn opens with dissonant quartertone calls, followed by sections with rhythmic African pentatonic melodies, and then becomes increasingly more percussive, finally fading into the distance with a unique muted drumming passage. It is very audience-accessible, fun to perform for both professional and advanced student hornists, and adds some interesting diversity to the existing horn repertoire.

There is no literal English translation for *Okukoowoola Kw'Ekkondeere*. In the Luganda language of Uganda horn translates to *Ekkondeere*; *Okukoowoola* means "a calling or reaching to someone who is far away and cannot be seen." It would seem that in well-known horn calls from Wagner's *Siegfried* or Britten's *Serenade for Tenor, Horn and Strings*, the musical term "horn call" clearly suggests that same sense of distant communication that is implied in the African term *Okukoowoola*.

*Okukoowoola* is in a 6/4 meter with hemiolas throughout and is pentatonic with the exception of the quartertone alterations of the pentatonic scale notes. Based on the Kigandan vocal tradition known as *eggono*, the last note of many phrases are often raised by a quartertone just before the cut-off.

‡ indicates a quarter-tone which is halfway between the natural and sharp version of the note. Quarter-tones pertain only to the individual notes that they are attached to and do not carry through the bar except when tied to following notes.

The opening calls are the only place where the quartertones are sustained using the natural horn fingerings, similar to the opening of Britten's *Serenade*. In bars 3, 5, 7, 9, 11, 13, 18, 20 and 73 the quartertones are produced by fingerings for natural harmonics (indicated in the music). In bars 15, 31, 33, 37, 42, 43, 50, 56, 67, 71, 77, 81, 88, and 95 the *eggono* effect bends up a quartertone from a stopped note to a half-stopped note, easily produced by opening the right hand halfway from the stopped horn position and indicated by this sign: ⊕

Throughout the piece the composer uses the dotted-line slur to indicate phrasing, not articulation.

The section from 26 to 95 uses a number of different effects including *eggono*, lip trill, stopped horn and flutter-tonguing. All of these as well as dynamics and articulations should be emphasized in order to add many different colors to the minimalist pentatonic melodies.

In the rest at 96, the mute is inserted (for the remainder of the piece) and the second F and first Bb tuning slides are removed from the horn (also for the remainder of the piece). From bar 97 to 131 the horn plays percussive African ostinato figures that are common in Kigandan music. With the tuning slides removed from the valve section of the horn, the notes are played with the unusual harmonic series that is created by the open slide tubes. Because this sound does not come out of the bell it is much smaller than the usual horn tone and, if played with strong