Vowels and consonants as the primary tools of expression in Arnold van Wyk's *Vier weemoedige liedjies*

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DECLARATION OF ORIGINALITY

I, Eulandri Venter declare that this dissertation, which I hereby submit for the degree MMus Performing Arts at the University of Pretoria, is my own original work. Where other people's work has been used (either from a printed source, internet or any other source), it has been properly acknowledged and referenced in accordance with departmental requirements.

Signature:

Date: 11 January 2019

SOLI DEO GLORIA

The composer and librettist have given us a score with pitches, time values, and text. It is up to you, the artist, to breathe life into them, to make musical phrases out of them, and to transmit complete thoughts behind words. That is the way the music is served, the text is served, and art is created.

– LaBouff (2008:257)

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF APPENDICES

ABSTRACT

This study focuses on the use of vowels and consonants as primary tools of expression in South African composer Arnold van Wyk's *Vier weemoedige liedjies*. Vowels and consonants are viewed as probable tools of expression as they can be manipulated, in terms of duration, intensity and physical formation, to suit the meaning of the text. The initial theory concerning the use of vowels and consonants to advance text expression was confirmed through practice-led experiments conducted with insight obtained from the existing literature. To utilise vowels and consonants for text expression, it was necessary to establish an awareness and understanding of the involvement of the articulators in the formation of vowels and consonants in Afrikaans, pronunciation challenges and solutions when singing in Afrikaans, and the basic roles of vowels and consonants in singing. Practice-led experiments were conducted using selected words to discover specific ways in which the meaning of the word could be enhanced, either by emphasising phonemes or under-articulating them to soften the meaning or change the colour of the word if so required by the text. These experiments were documented and score excerpts were included as contextual harmonic reference for selected words. The variation and adjustment of phonemes in emotive words depend on the context within the poem, as well as the meaning of the word. It was found that vowels and consonants can be lengthened or shortened (duration), pronounced louder or softer (intensity), or darker or brighter than during standard IPA pronunciation (formation), to enhance text expression.

KEY TERMS: Afrikaans, Arnold van Wyk, art song, consonants, diction, expression, singing, *Vier weemoedige liedjies*, vocal music, vowels

OPSOMMING

Hierdie studie fokus op die gebruik van vokale en konsonante as primêre middele tot uitdrukking in Suid-Afrikaanse komponis Arnold van Wyk se *Vier weemoedige liedjies*. Vokale en konsonante word hier beskou as moontlike middele tot uitdrukking aangesien hulle gemanipuleer kan word in terme van duur, intensiteit en fisiese vorming om sodoende die betekenis van die teks te pas en versterk. Die aanvanklike teorie aangaande die gebruik van vokale en konsonate ter bevordering van teksuitdrukking is bevestig deur praktiese eksperimente wat gegrond is op die bestaande literatuur. Om vokale en konsonante aan te wend vir teksuitdrukking vereis 'n bewussyn en begrip van die betrokkenheid van die artikulators tydens vokaal- en konsonantvorming, uitdagings en oplossings ten opsigte van Afrikaanse uitspraak tydens sang, asook die basiese, bestaande funksies van vokale en konsonante in sang. Praktiese eksperimente is uitgevoer met gekose woorde om spesifieke maniere te ontdek waarop die betekenis van die woorde versterk kan word, hetsy deur foneme te benadruk of onderbeklemtoon om 'n sagtheid aan die woord te verleen of die kleur van die woord te verander, sou die teks dit vereis. Hierdie eksperimente is gedokumenteer en bladmusiekuittreksels word verskaf ten einde 'n harmoniese konteks vir die gekose woorde daar te stel. Die variasie en aanpassing van foneme in emosioneel-belaaide woorde hang af van die konteks van die woord binne die geheel van die gedig, asook die betekenis van die betrokke woord. Die bevinding is dat vokale en konsonante verleng of verkort kan word (duur), harder of sagter uitgespreek kan word (intensiteit), asook helderder of donkerder as standaard IFA uitsprake (vorming) gebruik kan word ten einde die teks se betekenis te versterk.

TREFWOORDE: Afrikaans, Arnold van Wyk, kunslied, konsonante, diksie, uitdrukking, sang, *Vier weemoedige liedjies*, vokale musiek, vokale

CHAPTER 1.   INTRODUCTION

1.1.   Introduction and background to the study

To sing is to tell a story through music. These stories consist of text and music. Without text, music can be beautiful and significant in evoking various emotions, but with text another dimension is added to the music (Dayme & Vaughn 2008:309). Due to the verbal nature of singing and the expressive content of the poems to which songs are set, an audience can identify continuously with the message a singer aims to portray (Suurpää 2014:16, 30).

The text of a song, generally a poem, is often the point of departure for the composer's creative process (Sable 1982:78; Suurpää 2014:17). Sable and Suurpää also state that the music eventually reflects the composer's insight into the original poem. Due to the significance of the text in the creative process, singers are expected to actively engage with the text when studying a song. Through doing so, a singer not only gains an understanding of the intricacies of the poem, but also identifies elements of the text which can be used for expressive purposes. Successful utilisation of the text enables singers to convincingly tell a story to the audience (Sell 2005:150), whether joyful and energetic, or despondent and nostalgic, as in the case of Arnold Van Wyk's song cycle *Vier weemoedige liedjies* (Four sad little songs) (1934–1938).[1]

A song cycle is a collection of art songs to be performed in succession, telling a story or suggesting a shared mood (Burkholder, Grout & Palisca 2010:A18). An art song then, is a setting of poetry or prose usually for solo voice and piano. The text of an art song is equally as important as the music, and the composer aims to reflect every nuance of the text throughout the song. Each of these elements of an art song is relevant and the vowels and consonants of the text are of great value to highlight those elements (Du Plessis 1981:386). Van Wyk did not regard *Vier weemoedige liedjies* as a song cycle, but rather as four miniatures that share a single mood (Ferguson 1987:6). However, it is generally regarded as a song cycle and the four songs[2] are usually performed together.

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[1]   See Appendix D for the full score of *Vier weemoedige liedjies.*

[2]   The songs are *Vaalvalk* (1936 - W.E.G. Louw), *Eerste winterdag* (1937 - W.E.G. Louw), *In die stilte van my tuin* (1938 - I.D. du Plessis) and *Koud is die wind* (1934 - I.D. du Plessis).

Due to the accessibility of recordings on platforms such as YouTube, modern day singers are exposed to art songs in languages from around the world and are not limited to those in their mother tongue. This requires singers to spend even more time studying the language of an art song. For the sake of sincere and authentic interpretation, singers should understand the text, know how to correctly pronounce the words (efficient pronunciation for singing), and how to convey its meaning within the style of different types of art songs.

Various countries have distinct art songs in their own style and language. The first which comes to mind is often the German art song or *Lied,* as to some extent it has become a generic term for art songs with piano accompaniment. Yet, South Africa also has a rich treasury of art songs or *kunsliedere*. There are many *kunsliedere* that are unfamiliar to the public, partly due to a lack of knowledge about the correct diction for singing in Afrikaans (Forbay 2011:108). In this study I will attempt to not only create an awareness of one of Van Wyk's many treasures, *Vier weemoedige liedjies*, but also to equip singers with ways in which vowels and consonants can be used as primary tools of expression. This dissertation's topic originated from my own struggles during my BMus degree in which I found it difficult to interpret a song sincerely and honestly. I added nonsensical and pointless hand gestures that did not contribute toward the interpretation and expression of the words. It was challenging to adequately interpret a song without becoming over-emotional, thereby negatively influencing my singing technique.

A few years ago, during a voice lesson in which I had to recite the text of a song as an exercise in clear diction and interpretation, I realised that the sound of the word *weep* already expresses the meaning of the word. This happened because vowels and consonants were used outside of their everyday speech barriers in terms of duration, intensity, and sound quality, thereby advancing honest, expressive singing. I shifted my focus to elements of the text which can be emphasised or manipulated to depict certain emotions or events within the text. I realised that the formation of vowels and consonants are *variable*, meaning they can be lengthened, shortened, or coloured differently (within bounds) to accentuate the meaning of a specific word (Sell 2005:150). This illustrates that effective utilisation and formation of vowels and consonants are useful in expressing the meaning of the text, which should always be the priority in art songs.

Focusing on diction through experimenting with various formations of vowels and consonants during preparation for my first MMus recital proved to be valuable, since I received positive feedback from members in the audience who stated that they could hear the text clearly and

experienced the *weemoed* (meaning sadness)[3] in *Vier weemoedige liedjies*. Thereafter I decided that Van Wyk's *Vier weemoedige liedjies* would be an appropriate choice for a study in which I would document the process of experimenting with various formations of vowels and consonants for expressive purposes.

Even though I have performed *Vier weemoedige liedjies* several times, including at master classes with UCT professor Albie van Schalkwyk, learning how to effectively engage the speech articulation organs[4] for expression will add a deeper layer of understanding of the work. Using vowel formation and consonants for expression in *Vier weemoedige liedjies* firstly requires an understanding of the function of vowels and consonants in singing, how they are correctly formed in Afrikaans, and which articulators are engaged during their formation. Manipulating vowel and consonant sounds to accentuate the meaning of a word is the beginning of expressive singing.

As an Afrikaans mother tongue speaker, I am familiar with the colloquial sound of the language. This initially caused a lack of awareness of the challenges related to singing in Afrikaans, such as the appropriate lift of the soft palate during the vowel /a/. Under the tutelage of my voice lecturer I became aware of mother tongue speech habits which negatively affected my singing. The pronunciation of certain sounds in Afrikaans has changed over time and they are now heard commonly among younger generation Afrikaans speakers (Wissing 2011:19). These changes, such as the de-rounding of rounded vowels and the rounding of unrounded vowels, negatively influence singing and will be discussed in section 2.3. Nevertheless, with the expertise and guidance of my lecturer, as well as the knowledge I have gained through studying and teaching voice pedagogy, I have been able to find solutions for Afrikaans-related pronunciation challenges. General pronunciation challenges include the formation of the *g-*sound /x/[5] as in 'A***g***[6] man!', the rolled *r*-sound /r/ as in '***r***ooibos', and the execution of diphthongs in singing, such as the -*ooi*-sound /ɔø/ in 'r***ooi***bos' or 'b***oy***' in English. Particularly

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3   Hereafter when a word in Afrikaans is provided in italics, the English translation will be given in brackets without the word *meaning*.

4   Hereafter referred to as articulators.

5   The International Phonetic Alphabet (IPA) will be explained at length in Chapter 2 of the dissertation. The bracketed letters refer to a system of sounds, represented by letter symbols (IPA), which internationally represent the same sound. In the meantime, word approximations will be given.

6   Where a letter within a word is bolded, it refers to an isolated sound in that word. The rest of the word not in bold should be discarded as it serves no purpose for pronunciation.

the /x/ and /r/ sounds would be able to accentuate the meaning of a word when executed effectively and deliberately. Another problematic occurrence, especially in Afrikaans, is the rounding of the unrounded vowel /a/ as in the English word 'c**u**p', which will be discussed later.

Since I started teaching singing, I have realised that proper diction is dependent on the activity and use of the articulators. If diction is unclear, it means the articulators are not used effectively. It is crucial for a singer to aim toward clear diction; hence it is necessary to actively engage the articulators through targeted exercises, especially with beginner students (LeFevre 2011:157). Exercises are vital to activate and train the articulators to keep them from becoming lethargic. Young singers who do not realise the importance of the text, or understand how to use the articulators to express the meaning of the text, often believe that interpretation consists of only adding facial expressions or gestures to convey a specific feeling or emotion (which I testified to earlier). Inexperienced singers often deem it necessary to have experienced an emotion before being able to convey it properly (Sell 2005:150). If so, those who lack emotional experience would be shallow, dishonest interpreters. Miller (2004:226–227) describes it as follows:

> By confusing reality and art, an overachieving interpreter may try to metamorphose into someone she or he is not, coming off as shallow and unbelievable. This may lead to superficial 'acting'

The importance of the text and engaging with it must be communicated early on in voice training since that is, after all, what distinguishes vocal from instrumental music (Brown 2008:99). This study demonstrates how vowels and consonants can be used as primary tools to this end.

1.2.   Research questions

1.2.1   Main research question

How can vowels and consonants be used as the primary tools of expression in Arnold van Wyk's *Vier weemoedige liedjies*?

1.2.2   Secondary research questions

- How are the articulators involved in the formation of vowels and consonants in Afrikaans?
- Which pronunciation challenges are found in Afrikaans?
- How can lip, tongue, and soft palate positions in the formation of vowels and consonants in Afrikaans be adjusted to enhance text expression?
- How can the duration and intensity of vowels and consonants in Afrikaans be changed to enhance text expression?

1.3.   Aim of the study

The main aim of this study is to determine how vowels and consonants can be used as the primary tools of expression in Arnold van Wyk's *Vier weemoedige liedjies*. In Chapter 4, I aim to demonstrate how varying the formation of, or emphasising, vowels and consonants can be used when expressing the meaning of the text in singing. More specifically, I aim to demonstrate how various vowel and consonant formations in Afrikaans can enhance the meaning of emotive words[7] as well as strengthen the inherent emotion in those words through emphasising the sounds already present in the word.

Furthermore, I aim to determine the nature of the involvement of the articulators in the formation of vowels and consonants in Afrikaans, as well as to identify and solve pronunciation challenges in Afrikaans. I will also provide possible lip, tongue and soft palate position adjustments, as well as insight into changing the duration and intensity of the vowels and consonants in Afrikaans to enhance text expression.

1.4.   Literature review

This literature review[8] includes information on how the articulators are used in the formation of vowels and consonants as well as pronunciation challenges and solutions within Afrikaans. An overview of what has been documented about the functions of vowels and consonants in singing is also included. By conducting a thorough review of the existing literature pertaining to the field of voice pedagogy, a theoretical framework was established for this study. This

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[7]   Words with inherent emotional connotations.

[8]   See research methodology in Chapter 3.

framework created a well-informed foundation from which I drew while conducting the practical experiments described in Chapter 4. However, the existing literature is limited to brief references to theoretical knowledge of practical application. For the purposes of this study, practical application includes information on how to change the positions of the articulators, as well as the duration and intensity of vowels and consonants for expressive purposes.

The literature review will be conducted according to the following topics identified from the literature: text expression in singing, the role and importance of vowels and consonants in singing, the involvement of the articulators in the formation of vowels and consonants specifically in Afrikaans, differences in classification and description of vowels and consonants, pronunciation challenges in Afrikaans, analysis of *Vier weemoedige liedjies* and lastly, the functionality of the text setting of *Vier weemoedige liedjies*. Sources particularly valuable and relevant to this study include Bickel (2008), Brown (2008), Davids and LaTour (2012), Dayme and Vaughn (2008), Forbay (2011), LaBouff (2008), Sell (2005), Suurpää (2014), Temmingh (1965), Viljoen and Drennen (2013) and Wissing (2011, 2017, 2018).

In all my research to date, I have not come across any studies on advancing expressive singing in *Vier weemoedige liedjies* through the deliberate use of vowels and consonants. There is a relationship-based gap in the body of literature (Murray & Beglar 2005:34) since numerous sources include information about *Vier weemoedige liedjies*, the use of the articulators in the formation of vowels and consonants in singing, as well as pronunciation challenges in Afrikaans. Yet, no study to my knowledge link these three areas.

1.5.   Research methodology

A detailed exposition of the research design, methodology, data collection and data analysis techniques are provided in Chapter 3. Briefly, this is a qualitative study based on an interpretivist paradigm as the findings of the study cannot be measured (Maree 2007:55–56) and the researcher aimed to comprehend a certain phenomenon through a subjective approach (Tracy 2013:48). The study combines a literature review and a practice-led research approach where the literature review informed the practical application section of the study. Data were collected by means of a literature review in which primary and secondary sources were consulted. The primary source is the music score of *Vier weemoedige liedjies*; the text itself is data. Secondary sources include academic articles, published voice pedagogy books, journals retrieved from online research databases such as *SUNScholar research repository*

and *Acta Academica,* as well as reputable internet articles about *Vier weemoedige liedjies*. Data were furthermore collected through practice-led research activities, such as listening to and watching recordings of *Vier weemoedige liedjies* and experimenting with the formation of vowels and consonants in emotive words. The information obtained during the literature review was analysed using a content analysis, while the texts of the four songs were interpreted to identify certain words to experiment with as documented in Chapter 4. Moreover, the recordings were analysed by listening to and documenting how each of the three performers treated phonemes in selected emotive words. The data were organised and grouped into tables, where after they were interpreted to answer the research questions.

1.6.   Ethical considerations

This study has no ethical implications, as no participants were involved. I strove to add a fresh approach to the interpretation within the Afrikaans art song genre by using sources that were reliable and up to date.

1.7.   Delimitations of the study

The focus of this study is on Afrikaans *kunsliedere,* as well as the pronunciation challenges found in Afrikaans. To maintain focus on the study, it does not include any other indigenous African art songs.

This study does not include a traditional score analysis. However, the melodic line, including rhythm, and the piano accompaniment, were considered occasionally as contextual reference. Poems were not studied as a means to interpret the poem itself, but rather examined to create an inventory of emotive words.

The focus of this study is on text expression rather than vocal technique. This is by no means a guide to vocal technique or the intricacies of Afrikaans diction and grammar. Only the involvement of the articulators in the formation of vowels and consonants found in the emotive words in *Vier weemoedige liedjies* were considered, hence not all vowels and consonants in Afrikaans are discussed.

1.8.   Value of the study

Individuals add subjective interpretations to the text of a song; accordingly, this study is mainly a reflection of my personal interpretation of the text. This study primarily demonstrates various possibilities of vowel and consonant formations which can be adjusted to reflect other performers' subjective interpretations. The findings of the research can serve as a foundation for singers who are curious about how vowels and consonants can be used for text expression. I believe the ideas laid out in this study will greatly benefit classical singers, not only in the study of Afrikaans art songs, but in a variety of other Western classical songs or arias. It will also be beneficial to non-classical singers who practise other genres. This study emphasises the importance and value of the text of a song, which is so often neglected by singers. It will not only enable a singer to interpret a song sincerely and honestly, but it illustrates the value of using vowels and consonants as primary tools of expression. Lastly, the study will contribute to singing in Afrikaans and creating awareness of the expressive nature of vowels and consonants.

1.9.   Chapter outline

Chapter 1 of the study is introductory and consists of a background to the study, as well as insight into the motivation for this study. Moreover, the research problem, questions and aims were stated and an overview of the research methodology was provided.

Chapter 2 comprises a literature review which includes information about the way in which the articulators are used in the formation of vowels and consonants, as well as pronunciation challenges and solutions within Afrikaans.

Chapter 3 consists of an in-depth description of the methodology of this study, elaborating on the research design and methodology as well as the data collection and analysis techniques.

Chapter 4 documents the emotive words, findings from the literature and practice-led research findings which include the experimentation with phoneme formations. During this chapter the results will be described through textual documentation.

Chapter 5 is a summary of the research findings, as well as recommendations for further study.

CHAPTER 2.   LITERATURE REVIEW

The literature review situates this study within the practice-led research and voice pedagogy fields and highlights gaps in the literature. A relationship-based gap exists since much has been written on *Vier weemoedige liedjies*, the use of the articulators in the formation of vowels and consonants in singing, as well as pronunciation challenges in Afrikaans. However, to my knowledge, no study exists which deals with advancing expressive singing in *Vier weemoedige liedjies* through the deliberate use of vowels and consonants. Literature expounding the precise use of the articulators, as well as pronunciation challenges and solutions within Afrikaans, informs the practical experiments with the phonemes of the emotive words, described at length in Chapter 4.

The starting point was to investigate what has been written about text expression in singing. This included the relationship between text and music, whether text is indeed seen as crucial, and if so, how it can be utilised to advance expression. After acquiring information on text expression, voice pedagogy sources were consulted in which it became evident that vowels and consonants have specific preordained functions or roles in singing. Most voice pedagogy books view vowels and consonants as technical properties and not necessarily expression enhancers (Dayme & Vaughn 2008:317). Another gap in the literature is the virtual absence of practical application in using phonemes to advance text expression. Where phonemes are seen as having the ability to advance expression, only brief references are made to that function and no practical applications are mentioned or demonstrated.

Being aware of and understanding the appropriate articulator positions for vowel and consonant formation created a well-informed foundation from which to depart when conducting experiments. This included experimenting with various formations, durations and intensities of the phonemes in emotive words to determine how these variations could advance text expression.[9] Furthermore, to interpret the four songs – respecting the composer and poet's intensions – it was crucial to review literature about Van Wyk's life, work and the background of *Vier weemoedige liedjies*. Literature examining the text of the four songs was studied to identify emotive words and to acquire information from a literary, poetic perspective.

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[9]   These variations will differ among individuals and the documentation of experiments in Chapter 4 will specifically include my subjective experiences.

2.1.   Text expression in singing

Suurpää (2014:41), a prominent author of musico-poetic associations, provides valuable propositions that an interpreter of text-music relationships should reflect upon. He clarifies that there can be a relationship between text and music in terms of emotional qualities, imitation, and structural features. Suurpää's (2014:30) research emphasises that music alone cannot create a fictional world; however, when text is added the fictional world awakens. When considering that "[t]he poem and its emotions must then guide the composer" (Suurpää 2014:17), it becomes reasonable to investigate which elements of the text can be used for expression. Contrary to many sources (Brown 2008; Dayme & Vaughn 2008; Sable 1982; Suurpää 2014), Bickel (2008:100) believes, as do I, that music and text are equally important.

Text consistently proves to be essential in expressive singing, yet almost no sources demonstrate how to deliberately use specific elements of the text – in this case phonemes – to express its meaning. During the literature review two focal points with regard to text expression have been identified: 1) appropriate word stress, both within a multisyllabic word and a sentence (Brown 2008:125; LaBouff 2008:17, 25–26; Suurpää 2014:37; Ware 1998:239), and 2) the importance of vowels and consonants for text expression (Brown 2008:126; Harrison & O'Bryan 2014:57; LaBouff 2008:113, 256; Sable 1982:78; Sell 2005:150; Ware 1998:154). The extent to which these two points have been discussed in many sources is mostly limited to brief references to theoretical knowledge and not practical application. For the purposes of this study, practical application includes the various ways in which a singer could use and change the articulator positions, as well as the duration and intensity of the vowels and consonants, to enhance the meaning of the text.

Although this study isolates the use of vowels and consonants as primary tools of expression, it is essential to keep in mind that they are part of a word within a sentence. Brown (2008:125) notes that great song interpreters spend more time reading the poem than singing the melody to gain a sense of logical word flow. Along with stressing specific words within a sentence (LaBouff 2008:20; Ware 1998:239), this is essential for any singer who wishes to convey the meaning of the text to the listener.

Throughout the literature no reference is made to practical application of the two focal points – the use of word stress and the importance of vowels and consonants for text expression – and information regarding the use of vowels and consonants for expressive purposes is ambiguous. Two authors (Brown 2008:126; Sell 2005:150) emphasise the importance of varying the duration and stress of consonants for expressive purposes. However, they do not elaborate on this concept. These examples from the literature reveal that discussions about the way in which vowel and consonant formation will benefit text expression are insufficient and leave practical application to the reader.

A contradiction is found in Dayme and Vaughn (2008:318), when they state that manipulating the text and concentrating on the formation of words will not communicate with the audience, yet in the next sentence suggesting that onomatopoeia is an important facet in singing since the sound of all words are important. In my opinion the manipulation of vowel and consonant sounds can indeed be used for the purposes of expression and so communicate a message to the audience. In this study, the aim is to demonstrate how a singer can engage the articulators and change the length, quality and intensity of vowels and consonants in emotive words found in *Vier weemoedige liedjies* to advance text expression.

According to LaBouff (2008:3), the study of sung speech (diction) consists of three aspects: pronunciation, enunciation, and expression. They are defined by LaBouff (2008:3) as follows:

Pronunciation: Cultivation of sung speech free from regionalisms and easily understood by an audience.

Enunciation: The study of the physiology of speech sounds in order to deliver the vocal text with ease, clarity, and minimal tension.

Expression: Communication of the emotion and meaning of vocal text within the boundaries provided by the composer (the score).

The goal of studying diction is to be able to communicate a message in such a way that the audience hears and understands every word, even though not everyone present understands the language (LaBouff 2008:4; Ware 1998:155). Since studying the physiology of speech sounds is included when defining diction, LaBouff confirms that *knowing how* to form vowels and consonants is an essential aspect to focus on when studying singing. Diction will be compromised when one of the three areas (pronunciation, enunciation, expression) is inadequate. Therefore, singers need to know how to produce vowels and consonants

accurately to be able to use them for expression without creating tension in the vocal mechanism (LaBouff 2008:113). Considering that diction consists of studying the physiology of speech sounds and that this study aims to clarify how vowels and consonants in Afrikaans are formed, a more adequate understanding as to where this study fits in with existing literature is created.

Lip and tongue positions for all vowels and consonants in American, Mid-Atlantic and British English for singing are provided in LaBouff (2008). This study will use a similar structure in providing the positions of the articulators during the formation of vowels and consonants in Afrikaans, yet will do so with regard to emotive words used in Van Wyk's *Vier weemoedige liedjies*.

2.2.   The role and importance of vowels and consonants in singing

Various sources emphasise the different roles of vowels and consonants in singing. In voice pedagogy books, vowels and consonants are often documented as principally being responsible for vocal quality, proper resonance balancing, and vocal technique (Bickel 2008:90; Davids & LaTour 2012:5; Dayme & Vaughn 2008:317), but are not generally recognised for their substantial contribution toward expression (Brown 2008:126; Sell 2005:150). Dayme and Vaughn (2008:315) mention that the building blocks of language are vowels and consonants, where vowels carry the tone and consonants divide sounds into logical patterns for intelligibility. Davids and LaTour (2012:5) deem the effective use of vowels and consonants necessary for a healthy vocal technique. Bickel (2008:90) addresses the most important function of vowels in singing; namely, that since they can carry the tone, they can be sustained with no interference from the articulators. Another significant role of vowels is that they can be used to develop a proper *legato* singing technique (Ware 1998:170). By practicing songs solely on vowels, thus words minus consonants, a *legato* line can be cultivated. Brown (2008:126) and Sell (2005:150) mention the importance of using consonants for expression as well as articulating vowels distinctively to achieve intelligibility in singing, however no practical application is provided. Sell (2005:150) delves deeper when stating that, during vowel formation, changing timbre can be an effective way to communicate various feelings. Vowels contain an inherently bright or dark tone quality[10] (timbre), which can be manipulated through subtle changes in the articulators to create desired timbres for

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[10]   Bright vowels (/i/, /e/) also known as *front vowels* and dark vowels (/a/, /o/, /u/) also known as *back vowels* (LaBouff 2008:35).

expression. A large part of the foundation of a proper vocal technique is effective vowel alignment. McKinney (2005:186–187) and Chapman (2017:338, 344) describe vowel alignment as singing through your entire range on any vowel without noticeable quality changes, only through adjusting the tongue position and space in the throat. Only when vowel alignment is effortless and successful can a singer begin to manipulate the vowels or change their inherent colour. The aim is to be able to skilfully change the inherent quality of the vowel when required for the purpose of text expression. Expressive singing could stem from proper diction which will in turn also benefit vocal technique. Yet, techniques of beautiful singing and good diction need to go hand in hand. LaBouff (2008:4–5) significantly describes it as follows:

> …beautiful singing with muddy diction is not as exciting for the listener as beautiful singing in which the text is also clear. Actually, muddy diction can result in muddy singing.

Many voice pedagogy books hint at the possibility of using consonants for expression, but then mainly by dragging them out (Brown 2008:126; Davids & LaTour 2012:107, 116). On the other hand, consonants are often treated as unwelcome guests since they are wrongly perceived as tone interrupters (McKinney 2005:155). Scotto di Carlo (2007:559) confirms this notion when noticing that singers frequently under-articulate consonants, since they (supposedly) interrupt the melodic line to rather preserve the "quality of the *legato*" and beautiful tone (LaBouff 2008:4). However, LaBouff (2008:114) rightly argues that consonants are not the "enemy of *legato*". When consonants are used effectively they can be of great value to a singer. McKinney (2005:156) similarly notes that firm consonants assist in establishing and maintaining proper, solid tone production on vowels. Apart from using them for expressive purposes, consonants, when properly executed, are essential in singing as they provide energy to vowels and character to text (Brown 2008:109). Brown (2008:99) attributes the essential role of intelligibility in song, to vowels and consonants:

> Music is said to heighten the meaning of text. But what is the purpose of text if you can't understand it? […] Who wants to attend a song recital and hear baby talk? Yet, what you hear is very often little better

2.2.1 Involvement of the articulators in the formation of vowels and consonants, specifically in Afrikaans

Singers are distinguished from instrumentalists through the way in which they use their articulation structures to form words as an integral part of their music making (Dayme 2009:50). To allow vowels and consonants to assume their intended roles in order to effectively communicate a verbal message, singers ought to know which articulators are involved, and to what extent, during the process of articulation. Only thereafter does it become possible to manipulate the formation of various sounds for expressive purposes.

Bickel (2008:87) believes that articulation, in song, refers to singing the text in such a way that the listeners can hear every detail clearly. Articulation can also be defined as the conversion of sound into recognisable speech patterns through using the articulators (Rademan 2005:27). Furthermore, if listeners understand the language of the song, they often expect to hear and comprehend most of the text on initial hearing (LaBouff 2008:5). When each vowel and consonant of the sung language is pronounced accurately and clearly, the singer is attributed by the listener as having excellent diction (Bickel 2008:87). Since proper diction is crucial in singing, singers initially need to learn the physical formation of each vowel and consonant separately (Bickel 2008:87; Brown 2008:126) to be able to eventually manipulate those formations for the purposes of expression.

Davids and LaTour (2012:88) list the lips, tongue, and soft palate as the primary articulators involved in forming vowels and consonants. However, the practical application of manipulating these formations for expression is not found in literature; even less so the application thereof to songs in Afrikaans. Wissing (2011; 2017; 2018) published many valuable academic articles which assisted in compiling a comprehensive list of appropriate lip, tongue and soft palate positions for the formation of vowels and consonants in emotive words. However, phonological[11] studies such as Wissing (2001) and Donaldson (2000) cannot provide a complete overview of vowel and consonant formation in singing as the enunciation for speaking and singing vary somewhat. It is necessary to review literature from a linguistic perspective to cross-check complicated pronunciations and IPA[12] symbols in Afrikaans. Yet, very few phonological studies are aimed at singing in Afrikaans. Donaldson's (2000) book on

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[11]   Phonology: "The study of sounds and sound systems of individual languages and of the nature of such systems in general." (Matthews 2007)

[12]   See Appendix B for the IPA transcription and English translation of each of the four poems.

colloquial Afrikaans speech, Forbay's (2011) thesis on Afrikaans diction for singing, as well as Wissing's (2017; 2018) articles on the linguistic internet platform *Taalportaal*, are some of the few phonological sources applicable to this study. These three sources, along with voice pedagogy sources Adams (2008), LaBouff (2008) and Ware (1998), will be used to determine the pronunciation as well as formation of vowel and consonant sounds for singing in Afrikaans. LaBouff (2008:8) and Sable (1982:39) address the differences between speaking and singing in English; many of which can be applied to Afrikaans, namely, during speech, vowels are not elongated to carry a resonant sound and the involvement of the articulators are much less than in singing. For this reason, it is important to investigate voice pedagogy books, such as Davids and LaTour, which include chapters on the formation and function of vowels (2012:87–110) and consonants (2012:113–122) in singing.

Bickel (2008:88) provides a layout, with IPA, of which vowels are lip vowels and which are tongue vowels, as well as vowel and consonant charts in IPA (2008:88–89). The tongue is the most important articulator. Along with the lips, it is of great importance in articulation as it is responsible for the formation of almost all consonants (Dayme & Vaughn 2008:314; Sell 2005:123). Since the tongue is quite a large muscle, it can substantially influence the vocal tone. If the tongue is tense or retracted – blocking the sound from freely resonating – it can cause extensive problems for singers. Sell (2005:123) suggests that the tongue should not be grooved, raised or pulled back.[13] McKinney (2005:154), as well as Davids and LaTour (2012:88), emphasise the necessity for a point of reference for the tongue. Ideally, the tongue should rest on the gum line behind the lower front teeth. During the formation of all vowels, the tip of the tongue must remain there while the middle and back of the tongue make the necessary changes. The tongue lies relatively low and spread out in the mouth and must quickly return to the reference point after changing positions for consonants. Dayme and Vaughn (2008:317) suggest that a mirror be used to ensure that no deviation from the centre of the mouth by the tongue tip or lips should occur as it can distort vowels and consonants. Figure 2-1 (LaBouff 2008:33) places the movement of the lips, tongue and soft palate in context with the secondary (immoveable) articulators and could enable a singer to visually locate physical sensations. The tongue consists of four areas that influence vowel and consonant formation: the tip (10), front (12), middle (13) and back (14).

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[13]   Two tables with lip, tongue and soft palate positions for the formation of vowels and consonants in emotive words are included in Chapter 4.

1. Lips (labia)¶
2. Teeth (dentes)¶
3. Alveolar ridge¶
4. Hard palate¶
5. Soft palate (velum)¶
6. Uvula¶
    a. relaxed¶
    b. raised¶
7. Nasal passage¶
8. Mouth¶
9. Tongue (lingua)¶
10. Tip of the tongue¶
11. Blade of the tongue¶
12. Front of the tongue¶
13. Middle of the tongue¶
14. Back of the tongue¶
15. Throat (pharynx)¶
16. Epiglottis¶
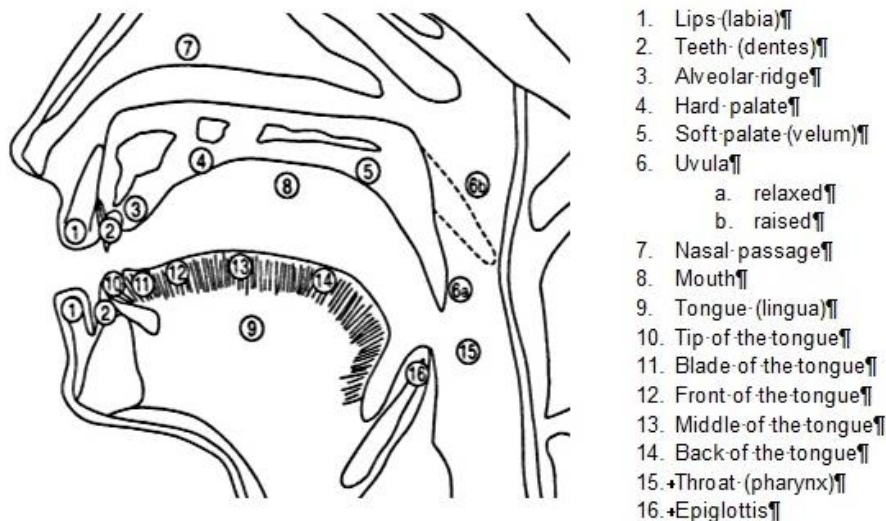
Figure 2-1: Speech articulatory organs[14] (LaBouff 2008:33)

During vowel formation the tongue is most active and the lips must be free from tension (McKinney 2005:152). The consonants *d, l, n,* and *t* only involve lip and tongue tip movements, not the jaw (see Table 4-5). McKinney (2005:153) adds that the jaw should be free from tension and in a relaxed position. It should be slightly dropped as if yawning in public, while keeping the lips closed and increasing the space at the back of the mouth.

Knowledge of vowel and consonant formation could aid singers with specific speech deficits or certain genetic predispositions such as a lisp, or the inability to create a rolled /r/. Ware (1998:173) and Davids and LaTour (2012:117) are helpful in this regard since they provide illustrations and examples for the correct articulator position for problematic consonants. Chapman (2017:129, 131–132) and LaBouff (2008:147–148) offer practical tips and exercises to overcome tongue challenges. This is valuable since Afrikaans includes a few of these consonants that can be challenging to singers.

When working and deliberately engaging with the articulators, it is necessary to keep them free from unnecessary tension. Davids and LaTour (2012:222, 225) include a valuable chapter on alleviating tension in the vocal mechanism, particularly in the tongue and lips. Tension in the articulators is highly undesirable as it restricts movement and limits agility and flexibility (Dayme & Vaugh 2008:308). Structures of articulation need to be free from tension and able to move quickly and precisely (McKinney 2005:155). In Afrikaans there are certain

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[14] See Appendix C for articulator terminology.

consonant sounds that could create tongue tension, such as /x/ and /r/, explained in 2.4. Another cause of tension in the articulators can often be attributed to inefficient breath support (Chapman 2017:135; Sable 1982:39). When singers attempt to pronounce phonemes clearer, it occasionally happens that they over engage the articulators, whereby creating unnecessary tension, instead of utilising the breath to supply the extra energy. How the breath supports the phonemes is not an aspect of articulation commonly referred to. Yet, through diaphragmatic-intercostal breathing and efficient breath support, the consonants can be properly produced without creating undue tension in the articulators.

However, Sable (1982:39) addresses the opposite when stating:

> Perhaps the hardest chore for American speakers is the rediscovery and use of lip muscles. Our speech patterns do not include the affirmative action of the lip muscles that good singing demands

This is an issue that remains in singing since singers generally require more action from their articulators when singing than when speaking. It is especially relevant in Afrikaans as the language contains certain inherent pronunciation challenges due to the laxness of articulators in the formation of phonemes in the spoken word (Rademan 2005:46).

2.2.2   Differences in classification and description of vowels and consonants

In the reviewed literature, various sources have different ways in which they describe the same element in terms of the classification and description of vowels and consonants. In voice pedagogy books, vowels are either classified as front and back vowels (LaBouff 2008:35; McKinney 2005:147), tongue and lip vowels (Bickel 2008:90, 95; Brown 2008:103), bright and dark vowels (Davids & LaTour 2012:98) or classified according to formant frequencies (Davids & LaTour 2012:100; Miller 2000:69; Ware 1998:159). The classification system found in both LaBouff (2008:35–36) and McKinney (2005:147) is valuable as it classifies vowels according to the highest point in the tongue's arch[15]:

- **Front vowels** (tongue vowels) include /i/, /e/, /ɛ/ and /a/
    - The middle of the tongue moves forward and rises toward the hard palate
    - The vowel /i/ has the highest tongue arch
- **Back vowels** (lip vowels) include /ɔ/, /o/ and /u/

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[15]   The tip of the tongue should always be in contact with the lower front teeth.

        o   The tongue arch is raised toward the soft palate
        o   The vowel /u/ has the highest tongue arch
- **Central/neutral vowel** /ə/
  - Wissing (2018e) defines /ə/ as an "unrounded mid-central vowel"[16]
  - The tongue arch is in the centre of the mouth, in a neutral position

The front and back vowel classification system can further be explained visually by a diagram found in Miller (2000:77).[17]

Point of maximum tongue height

1. /i/
2. /e/
3. /ɛ/
5. /a/
6. /ɔ/
7. /o/
8. /u/
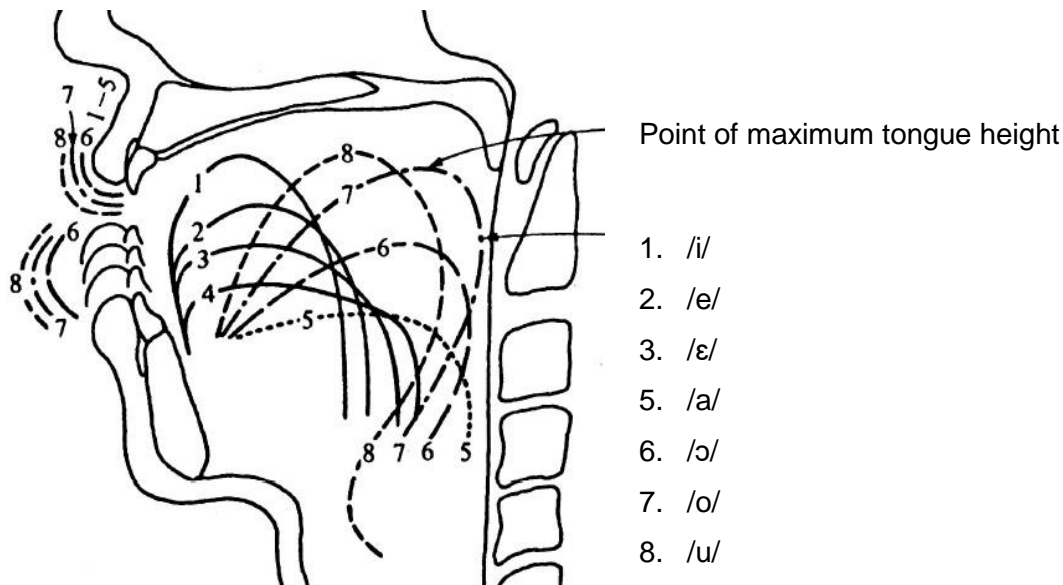
Figure 2-2:   Lip and tongue positions during vowel formation for 7 Afrikaans vowels

Phonological and linguistic studies, such as Wissing (2018c), classify vowels as:

i.   Rounded or unrounded;
ii.   Mid, low or high, (or in combination: mid-high); and
iii.   Front, central or back

Within this vowel classification system there are, however, differences. For example, Wissing (2018c) classifies /ɔ/ as "rounded mid-high back vowel", whereas Niesler, Louw and Roux (2005:473) classify /ɔ/ as "rounded mid-low back vowel". This classification system relies on a vowel trapezoid diagram, found in Ware (1998:160) and Wissing (2018d), in which vowel classification is indicated in relation to the hard palate, tongue base and soft palate (i.e. the front and back of the mouth). Ware (1998:163) includes an effective approximation to

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16   Known as a *schwa*

17   Refer to Chapter 4 for detailed explanations, in table format, of the diagram's concept.

establish lip and tongue positions from /i/ to /u/, called "The cat's 'meow'". By slowly voicing *meow*, the singer will notice that the following happens: [m-i-I-e-ɛ-æ-a-ɑ-ɔ-o-ʊ-u].

The following vowel trapezoid combines Ware's (1998:163) physiological structures and Wissing's (2018d) tongue positioning (front, central and back) for vowels:
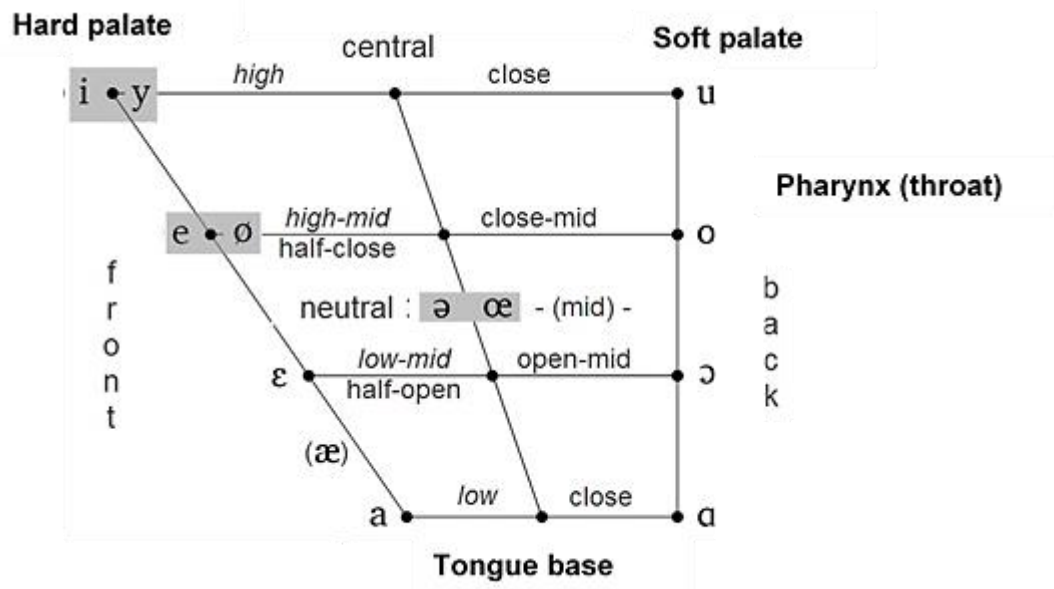
Figure 2-3: **IPA vowel chart with standard Afrikaans vowels (Ware 1998:163; Wissing 2018d)**

Another variation found in the literature is the notation of the vowel *a*. Most sources include pronunciation of singing in English, thus referring to the pronunciation of the letter *a* as /ɑ/ in IPA, which refers to a darker variant of /a/ (Bickel 2008:95; Brown 2008:102; Davids & LaTour 2012:89; LaBouff 2008:35; McKinney 2005:147; Ware 1998:157). Wissing (2018d) also refers to this sound when writing about the "unrounded low-central sound /ɑ/" in Afrikaans which Forbay (2011:32) acknowledges, although she accredits it to spoken Afrikaans. Forbay (2011) does, however, mention that it is desirable to rather sing the vowel *a* in Afrikaans with a high soft palate position,[18] i.e. /a/. Niesler, Louw and Roux (2005:473), although a linguistic study, also refer to the low central sound in Afrikaans as /a/ and to /a:/ (as in *Pa,* father) as the low central sound *with duration*.

Fewer differences within the classification of consonants are found, yet they remain somewhat

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[18]   See 2.4.

varied. Consonants are classified according to place and manner of formation, which includes tongue and lip positions. For example, /l/ is classified as an "alveolar lateral approximant" by Niesler, Louw and Roux (2005:472), whereas Wissing (2018b) classifies /l/ as a lateral liquid. Forbay (2011:33, 50) also refers to /l/ as a liquid, yet LaBouff (2008:179) classifies it as a voiced lateral consonant. Where the tongue is active in forming consonants, the alveolar ridge is often the place of articulation, complicating descriptions slightly. For example, /d/ and /t/ are classified as alveolars by Wissing (2018c) and Niesler, Louw and Roux (2005:470), yet classified by LaBouff (2008:119) and Ware (1998:172) as lingua-alveolars. The latter proves to be more helpful for singing as it specifies exactly which articulators or places of articulation are utilised during formation.

Both the vowel trapezoid and other classification systems can become complicated and include different descriptions for the same phoneme. For this reason, the International Phonetic Alphabet (IPA) is used. The IPA consists of characters, each representing a unique sound. The sounds remain consistent regardless of the language (LaBouff 2008:207; Sheil 2004:1). Therefore, by using IPA, it is possible to consult literature about vowel and consonant formation in singing in English to compile a list of vowel and consonant formations for singing in Afrikaans. LaBouff (2008) includes effective descriptions about lip and tongue positions for singing in English which is a valuable source for the practical experimentations of this study.

2.3.   Pronunciation challenges in Afrikaans

Singing in Afrikaans poses certain pronunciation challenges, not only to non-mother tongue speakers. As in the previous section, Wissing (2011; 2017; 2018), Donaldson (2000) and Forbay (2011) are prominent authors specialising in Afrikaans pronunciation. Adams' (2008) handbook of diction for singers is also a valuable resource as it provides the complete Italian, German and French IPA, much of which can be applied to singing in Afrikaans. Certain Afrikaans sounds are not found in English, in which case Donaldson (2000:3–4) and, to a lesser extent Rademan (2005:45), proved to be helpful as they provide English[19] word approximations for Afrikaans diminutives and diphthongs. Word approximation, as a concept, serves as a guideline to accurately pronounce sounds in an unfamiliar language. It provides a word in the familiar language which contains the sound of the unfamiliar language. For example, the diminutive of *mat* (rug) in Afrikaans, *matjie*, can be pronounced as 'Mikey' in

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[19]   Where referred to word approximants, British English should be applied.

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English (Donaldson 2000:4). When no word approximations could be given as reference, lip and tongue positions and IPA transcriptions were included to assist in achieving accurate pronunciation.

Manning and Payne (2012:761) address a significant facet of singing when stating that "different languages directly affect the placing of the vocal sound". The *placement of sound* is a controversial phrase used in voice pedagogy. Davids and LaTour (2012:84) believe, as do I, that a singer cannot physically *place* a tone somewhere in the throat, mouth or nasal cavities, but can rather *feel* the vibrations of a healthily produced tone in those areas. Furthermore, Wissing's (2017) article is insightful as it states that phonemes in Afrikaans are naturally formed quite laxly, meaning that the articulators are not involved actively enough in sound production. Rademan (2005:46) remarks that this laxness results in vowel formation occurring more to the back of the throat than, for example, Italian or German sounds which are formed notably forward in the mouth. The characteristic laxness with which the language is often spoken contributes to three pronunciation challenges when singing in Afrikaans: achieving the appropriate lift of the soft palate when pronouncing the vowel /a:/ (Wissing 2017), the relaxed and proper execution of /x/ and /r/ (Adams 2008:102; Davids & LaTour 2012:121), and correctly singing diphthongs and diminutives[20] (Forbay 2011:43). These pronunciation challenges were identified during the initial stages of my vocal development and I now deal with them when teaching my own students.

Concerning the pronunciation of the Afrikaans vowel *a*, Forbay (2011:32, 109) mentions that vowels in Afrikaans are naturally formed with a lower soft palate position than vowels in European languages, such as Italian, which emphasises the regular lift of the soft palate (Adams 2008:4). A high soft palate position can create a bright, pure vowel sound which is crucial for singing as it increases pharyngeal space to ensure a more resonant tone quality (Adams 2008:6). The low soft palate position of the vowel *a* in spoken Afrikaans results in a naturally darker variation, /ɑ/, than is desired for singing. Coupled with the laxness associated with the younger generation's speech patterns (Wissing 2011:19), the long, unrounded /a:/ sound in a stressed syllable is frequently rounded to /ɒ/ in speech (Wissing 2006:87, 91–92). The sound /ɒ/ as in the English word 'b*o*ttom' (McKinney 2005:165), formed further back in the throat than the bright /a:/ sound, is undesirable in singing since it decreases pharyngeal space, thus hindering resonance production. A possible reason for insufficient lift of the soft

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[20]   IPA for selected diphthongs and diminutives is provided in Chapter 4.

palate in the formation of /a:/ is identified by Wissing (2011:19) as a "chronolect" present in younger generation Afrikaans speakers. This means that they speak differently, laxer than older generations (Wissing 2017), often rounding unrounded vowels and de-rounding rounded vowels (Wissing 2011:19). LaBouff (2008:8) warns that speech habits are carried over to singing which is true of the rounding and de-rounding of vowels in Afrikaans. The inherent lax pronunciation of Afrikaans vowels and diphthongs create the danger that rounded vowels can easily become unrounded, which could lead to vowel-neutralisation causing misunderstandings in the meaning of the text (Wissing 2017).

An example of de-rounding is pronouncing the rounded vowel in 'l*u*g' /œ/ (sky) as its unrounded counterpart in 'l*i*g' /ə/ (light) (Wissing 2018c; Wissing 2018e). Emphasis is placed on the pronunciation challenges in Afrikaans due to two crucial reasons: accurate pronunciation is always important for proper diction, and if singers can hone the skill to change the inherent quality of the vowel[21] to suit the emotion of the text, expressive singing is within their grasp.

As /a:/, the sounds /x/ and /r/ are challenging since they are not found in English. There are, however, even mother tongue speakers who struggle to pronounce them freely and accurately. The tongue is the main culprit and should be relaxed and free from tension when attempting to form these sounds. To produce /x/ the back of the tongue should gently arch toward the hard palate, with the tip of the tongue remaining behind the lower front teeth. The soft palate should lift and an unvoiced airstream should flow past the back of the hard palate (Adams 2008:102). For a rolled /r/, the tip of the tongue should be placed on the alveolar ridge as a consistent flow of air is initiated and later sustained for a longer trill (Davids & LaTour 2012:121).

Furthermore, diphthongs always pose a challenge to singers, irrespective of the language. Two consecutive vowel sounds occurring in the same syllable is defined as a diphthong (Adams 2008:15). In Afrikaans, diphthongs occur frequently and can be found in words with one, two or three consecutive vowels. In words with one vowel, either stressed *e* or *o*, an unstressed schwa sound /ᵊ/ is inserted between the stressed vowel and the following consonant; except when followed by nasalised consonants (Forbay 2011:36). In other words, a single /e/ or /o/ vowel in a stressed open syllable, followed by one consonant, will become a

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[21]　　　From /ɒ/ to /a:/ or vice versa if the text so requires.

long vowel sound creating a schwa-diphthong as second vowel sound (Donaldson 2000:7–8). For example, the first syllable in *rose* (roses), *ro-*, contains one vowel, yet two vowel sounds: [ro^esə] (Donaldson 2000:3; Forbay 2011:140). The following vowel letter combinations also create two vowel sounds in one syllable: "*y/ei, ou, ui, ai, ôi, eu, ooi, oei[22], aai, eeu, ieu,* and *ooi*" (Donaldson in Forbay 2011:45). Diphthongs are also formed when diminutives are spelled with the following vowel letter combinations in the word stem: '*a, aa, an, aan, aen, e, en, i, in, o, oo, on, oon, oe, u* or *un*' (Donaldson 2000:4).

Diminutives in Afrikaans can be identified through noun suffixes such as *-djie, tjie* and *-kie*, all pronounced /ki/. After the stressed vowel in a diminutive, an off-glide (/i/ or /j/) is naturally added, forming a diphthong before the diminutive's /ki/ is sounded. For example, *kat* becomes *katjie* (kitten). It is pronounced '**ki**te + **key**' and transcribed in IPA as ['kajki][23] (Forbay 2011:47). There is often uncertainty among singers about how to treat diphthongs. Forbay (2011:109) recommends that diphthongs in Afrikaans be sung in the same manner as German diphthongs; spending much more time on the first vowel sound and letting the second vowel sound be pronounced as late and short as possible. If a consonant follows a diphthong, Davids and LaTour (2012:107) suggest imagining the second vowel sound is attached to the consonant, thereby keeping the purity of the first vowel sound and not anticipating the second vowel sound.

LaBouff (2008:8) accurately states that the articulators must work much more efficiently in singing than in speaking. Without proper instruction and knowledge on how to form vowels and consonants efficiently, tension can be caused, or poor speech habits could be carried over into singing; both of which contribute to the deterioration of vocal sound. Occasionally, when trying to improve diction, singers are encouraged to exaggerate consonants and engage the articulators more (Brown 2008:108). However, Davids and LaTour (2012:114–115) believe that exaggeration of consonants is not always desirable, although it depends on how singers are instructed to do so; mouth and jaw positions should not be exaggerated. They suggest that singers need to understand how to efficiently form vowels and consonants and be mindful of final consonants as a means of improving diction.

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[22]   Indicated by Forbay (2011:45) as /ui/.

[23]   In IPA transcriptions, the symbol indicating word stress (**'**) is placed before the stressed syllable (Adams 2008:13). This is prevalent in 4.3. and Appendix B.

2.4.　　　Van Wyk as composer and *Vier weemoedige liedjies*

To add context to the discussion of the four songs, it is necessary to acquire information about the background of the composer as well as the work in question. Van Wyk's output of vocal compositions stretched across his entire career, with *Vier weemoedige liedjies* as some of the earliest compositions he wished to preserve (Muller 2014:806). Many sources that provide an analysis of the four songs include an overview of Van Wyk's life and work (Ferguson in Klatzow 1987; Forbay 2011; Grové 2011; Lüdemann 2017; Oosthuizen 2014; Temmingh 1965), which is particularly useful when having to interpret a work. Muller's (2014) *Nagmusiek* is an in-depth study of Van Wyk and his *oeuvre* and includes the complete list (with details) of his compositions: published, unpublished, unfinished, and those withdrawn by the composer himself. Muller (2014:536) mentions the personal anecdotes collected by Hubert du Plessis (in Grové 1984:40) which, along with *Nagmusiek*, provides deeper insight into the composer's personal life.

Arnoldus Christiaan Vlok van Wyk was born on the 26th of April 1916 in Calvinia and passed away on the 27th of May 1983 in Bellville, Cape Town (Grové 1984:1). In *Nagmusiek* (2014), Muller includes various letters, quotes and anecdotes from close friends, as well as Van Wyk's eulogy which he scrutinises and on which he comments. Muller's biographical tone of writing is quite blatant as he exposes many personal, private aspects of Van Wyk's life which might be useful when interpreting his compositions. Frits Stegmann, a close friend of Van Wyk, stated in the eulogy (Muller 2014:6–7) that from an early age, Van Wyk showed great musical prowess through improvising on the piano. Van Wyk was the first South African composer to achieve international acclaim. Muller scrutinises this statement mentioning that Van Wyk's music was not widely known outside South Africa after 1983. However, he was indeed the first South African composer to achieve international recognition (Forbay 2011:99) and did ground-breaking work with regard to the Afrikaans art song (*kunslied*) (Oosthuizen 2014:2). After studying abroad at the Royal Academy of Music in London in 1938, receiving various prizes and awards, he returned to South Africa in 1946 (Malan in Grové 1984:10) where he worked as a freelance artist until 1949 (Temmingh 1965:3). From 1949 to 1960 Van Wyk lectured at the University of Cape Town, whereafter he lectured at the University of Stellenbosch until his retirement in 1978 (Muller 2014:7). He was made an Honorary Doctor of Music by both the University of Cape Town (1972) and the University of Stellenbosch (1981) (Ferguson in Klatzow 1987:6).

Although talented and skilled at composition, Van Wyk saw himself mainly as a composer of instrumental works who seldom composed for voice. Yet, at the end of his career it was evident that he had composed roughly the same amount of vocal as instrumental compositions (Oosthuizen 2014:3). His compositional output mainly includes vocal, piano and chamber compositions (Grové 1984:2). It is apparent from the literature that Van Wyk was enormously self-critical about his work, constantly revising his compositions, and withdrawing those he considered unacceptable (Forbay 2011:100; Grové 1984:3; Muller 2014:7; Oosthuizen 2014:129; Temmingh 1965:2). For this reason, only 15 of Van Wyk's art songs were published and another five (which he withdrew) exist only in manuscript form (Oosthuizen 2014:4). It is noteworthy that *Vier weemoedige liedjies* met his approval as it is the earliest of his works which he chose to preserve (Oosthuizen 2014:139). The poems of the four songs were taken from W.E.G. Louw and I.D. du Plessis' volumes of poetry. *Vaalvalk* and *Eerste winterdag* were written by W.E.G. Louw, while *In die stilte van my tuin* and *Koud is die wind* were written by I.D. du Plessis (Oosthuizen 2014:139). The works, composed between 1934 and 1936, were only published in 1947 after strenuous revision of the piano accompaniment (Muller 2014:806). A second edition of *Vier weemoedige liedjies* was published by the Arnold van Wyk Trust in 1985. It was in fact his early songs, *Koud is die wind* and *Vaalvalk,* that generated positive attention from the music public and critics, thereby initiating his career as a composer (Oosthuizen 2014:3).

Forbay (2011:101–102) mentions that Van Wyk's compositional style does not completely abandon tonality. He does, however, use 20th century harmonies and 12-tone technique abundantly, demonstrating an impressionist influence, although less so in his earlier works (Viljoen & Drennan 2013:229–230). The prominent themes and feelings of melancholy and desolation present in Van Wyk's major works also present themselves in *Vier weemoedige liedjies* in 'a uniquely developed individual process of tonal and textural interaction' (Viljoen & Drennan 2013:231). An important aspect of Van Wyk's compositional style is that he placed a great deal of focus on the communication of the mood, as well as the text, of his compositions, which is evident in *Vier weemoedige liedjies* (Forbay 2011:101). Forbay notes that, to bring the text to the foreground, Van Wyk made less use of counterpoint, keeping to harmonic aspects (2011:101). Viljoen and Drennan (2013:230) similarly note that Van Wyk composed music which complements the text. For example, feelings of loss and emptiness in *Vaalvalk*, conveyed by the poems, are reflected in the music by elements such as the repeated G#4, simple scale-degree melodic patterns in the voice part, and the repetition of *soos hy draai* (as he circles) with no accompaniment at the end.

Furthermore, there are several studies which include Van Wyk's compositional style and/or an in-depth analysis of *Vier weemoedige liedjies*. These studies were reviewed since the melody and rhythm, as well as the piano accompaniment, are occasionally explored as contextual references for emotive words, such as *hart* (heart) or *wee* (woe). Oosthuizen's (2014) thesis provides an in-depth music analysis of the four songs, valuable poem translations, and a detailed background of factors relating to the origin of the four songs. Viljoen and Drennan's (2013) article *Tonality and texture in Arnold van Wyk's* Vier weemoedige liedjies*: musical, poetic and personal considerations,* similarly includes a traditional analysis and is indispensable to this study since it includes an in-depth analysis of the four poems. This was also a valuable source in the compilation of a list of emotive words to add context and motivate word choices which might not seem obvious. In some cases, an underlying deeper meaning of the word is not present when presented in isolation. Reference is also made by Viljoen and Drennan (2013:236) to poetic devices such as alliteration, which can directly be applied to this study, as it relates to the use of vowels and consonants as primary tools of expression. The first study on Van Wyk is Temmingh's dissertation, *'n Stylkritiese studie van die musiek van Arnold van Wyk* (1965), which includes a brief analysis on each of the four songs' word-note relationship with an in-depth music analysis of the four songs. Temmingh (1965:47) states that the piano accompaniment emphasizes the content of the text and that, with a few exceptions, the word accent and the musical accent in all four songs are analogous. This affirms Suurpää's (2014:37) proposition in *Death in Winterreise: musico-poetic associations in Schubert's song cycle* which states that "music and text in *Lieder* can have similar underlying structural features". Suurpää (2014) focuses on the importance of the relationship between text and music and believes that it is essential for the text and music to be analysed separately, which could avoid the one influencing the other. Thereafter they should be analysed simultaneously to understand the "ongoing and interactive interpretations" (Suurpää 2014:39, 52). There is nothing singers can change regarding the notated music to add expression to a song, but they can change characteristics of vowels and consonants (within bounds) to better express a certain emotion. For this reason, the functionality of the text setting of *Vier weemoedige liedjies* should be investigated.

2.5.   The functionality of the text setting of *Vier weemoedige liedjies*[24]

During the compositional process it is helpful if a composer is aware of the limitations of a voice to be able to strive for intelligibility of words (Manning & Payne 2012:761). This includes avoiding, or at least limiting, the setting of words in the text containing the vowels *i* or *e* on high pitches (Stapela 2017). If the singer does not create adequate space in the throat for such vowels on high pitches, the resulting sound could be shrill and strained rather than rich and resonant (Brown 2008:109);[25] however, the extra space makes it difficult to produce pure *i* and *e* sounds.

The vocal line throughout *Vier weemoedige liedjies* ranges from B3 to F#5, indicating that it is suitable for a mezzo-soprano or a soprano with an adequate middle range (Temmingh 1965:14). This limited range enables a singer to more clearly articulate the text since F#5 is a reasonably comfortable pitch to sing with average space in the throat. This means the phonemic identity[26] of the vowel can be mostly retained due to the context in which F#5 is found: it only occurs three times during *Vier weemoedige liedjies*, all of which occur in the second song *Eerste winterdag* (bars 3, 7–8 and 17) on words *na* (after), *vaal* (bleak) and *die* (the). The first two words are easier to sing on F#5 due to the neutral position of the tongue when forming the *a*-sound /a:/, while in this context, the *i*-sound /i/ is more easily executable due to the energy the voiced *d*-consonant provides to the vowel as well as the short quaver note value. Examples such as these are drawn from my experiences relating to performing *Vier weemoedige liedjies*.

The limited range and specific placement of certain vowels on certain pitches suggest that Van Wyk could have been mindful of singers when setting the text. One could argue that Van Wyk simplified the setting of the vocal line in order for singers to be able to express the meaning of the poems more accurately and precisely, rather than negotiating sustained high notes or complex dissonant intervals created by the accompaniment. Singers are thus able to use the vowels and consonants to their full effect as primary tools of expression due to the comfortable text setting by Van Wyk. To narrow the scope of this study only emotive words

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[24]   See Appendix A for the full text of *Vier weemoedige liedjies*.

[25]   In voice pedagogy, creating space on /i/ or /e/, when set on a high pitch, is referred to as vowel modification (Brown 2008:109).

[26]   Phonemic identity or integrity refers to the basic unchanged recognizable sound of a vowel. In other words, an *i* will still sound like /i/ or an *e* like /e/ (McKinney 2005:149–150)*.*

will be examined. The article by Viljoen and Drennan (2013) focuses on the nuances and importance of the poems which assists in determining which words in the four songs contain inherent emotional connotations.

Regarding poetic prosody and word accentuation, it very rarely happens that Van Wyk sets unaccented syllables on a strong beat. In fact, it only occurs once in *Vier weemoedige liedjies*, seen by Potgieter as a definite mistake, whereas the other instances are justifiable as means of expression (Potgieter in Grové 1984:78). In *Koud is die wind*, he sets the word *lourierboom* (laurel tree) as ***lour**ierboom* and not *lou**rier**boom.* The second edition of *Vier weemoedige liedjies*, published by the Arnold van Wyk Trust in 1985, includes the rhythmic change in *Koud is die wind* to accentuate the correct syllable of *lourierboom* (Oosthuizen 2014:143; Temmingh 1965:45). I shall be working from the second edition.

2.6.   Conclusion

Considering all the themes discussed, it is evident that there are gaps in the literature pertaining to the practical demonstration of how vowels and consonants can be used for expressive singing. Through combining the knowledge gained from the literature review with practical experimentation with phonemes of emotive words, I am able to determine how vowels and consonants can be used as primary tools of expression in Van Wyk's *Vier weemoedige liedjies*.

CHAPTER 3.   RESEARCH METHODOLOGY

3.1.   Research design and methodology

This is a qualitative study, based on an interpretivist paradigm, which combines a literature review with a practice-led research approach. The literature review was conducted to inform the practice-led experiments described in Chapter 4. The starting point of qualitative research is an assumption which leads to specific research problems that are informed by a theoretical and/or interpretive framework (Creswell 2013:44). The assumption of this study, derived from subjective practical experiences, is that vowels and consonants can be used as primary tools of expression in Van Wyk's *Vier weemoedige liedjies.* Through gathering information about, and studying the text of the four songs, the study provides findings that cannot be measured or generalised, which labels this methodology as qualitative (Maree 2007:55–56). Furthermore, qualitative research seeks to understand a specific phenomenon through collecting descriptive data (Maree 2007:50) which can then be analysed and interpreted to identify and describe patterns or meanings that emerge from the research (Tracy 2013:36).

Within an interpretivist paradigm, the researcher's goal is to understand the *why* and *how* of a specific phenomenon through a subjective perspective (Tracy 2013:48). In this case, it includes how vowels and consonants can deliberately be used to enhance text expression, which will differ from interpreter to interpreter. Thus, an interpretivist paradigm underpins the study, since answers to the research questions cannot be generated directly from the collected data. It is only when data are interpreted, explained, and placed into context of the specific study, that research questions can be answered (Maree 2007:21).

Artistic practice can be significant during the input, process and output stages of research (Crispin 2015:60). When research produces new understandings about practice and new knowledge which impacts practice, the research is practice-led (Candy 2006:1). In this study I aimed to provide new suggestions and information about the use of vowels and consonants in singing to advance text expression. Nimkulrat (2007:3–4) discusses the dual role of the *practitioner-researcher* in practice-led research and states that both roles are equally important. Crispin (2015:60) agrees and explains that the *practitioner-researcher* can ask questions that researchers would not normally think about; questions that are "intensely practical and link to the immediate physiological or psychological demands of composing or performing music" (Crispin 2015:60). Nimkulrat (2007:3) continues by saying that practice can

generate research questions which in turn can be answered by practice, creating an ongoing dialogue between practitioner and researcher. If this dialogue is notated, the notation becomes research data which can be used as research material (Nimkulrat 2007:4). Through having prepared and performed *Vier weemoedige liedjies,* I drew on personal experiences to generate research questions, after which I endeavoured to answer those questions by documenting observations through practice.

Smith and Dean (2009) additionally state that practice-led research is based on a creative output component which informs the study. In this case the creative output component includes drawing on personal performance experiences. Practice-led research also includes the procurement of knowledge and insight throughout various processes characteristic of the researcher's discipline. For the purposes of this study, processes included my own preparation for performances, the actual performances, master classes, and experimentation with vowel and consonant formations, as well as notes made during these processes. Gathering knowledge and insight continued throughout the study by personally experimenting with various vowel and consonant formations, followed by the documentation of the findings. This occurred through changing the position of the articulators, as well as the duration and intensity of vowels and consonants, to determine how they could be used as primary tools of expression.

A literature review approaches and engages the literature critically to reveal inconsistencies within the selected sources, as well as identifies gaps in the literature (Danson & Arshad 2015:37–38). A literature review was conducted to inform the practical experiments of the study as well as to position the study within context of the existing literature. The literature assisted in refining or redefining the research questions (Griffith University 2017). For that reason, the sources included in the review were carefully selected to include only sources that are reliable and assist the researcher's understanding of the research problem (Jesson, Matheson & Lacey 2011:15).

3.2. Data collection techniques

Data were collected by means of a literature review as well as practice-led research activities. From the literature, both primary and secondary sources were used. The text of *Vier weemoedige liedjies* is a primary source and is regarded as data. Secondary sources included academic resources such as published voice pedagogy books, articles from online research

databases including *SUNScholar research repository*, *Acta Academica* and *Taalportaal*, and articles found online from journals such as *Journal of Singing* and *Tydskrif vir Geesteswetenskappe*. A literature review as a data collection technique assisted in answering the first two secondary research questions[27] and provided the necessary information to be able to conduct academically informed practical experiments. Literature about the involvement of the articulators in the physical formation of vowels and consonants in Afrikaans was reviewed, although, when similar formations in English were found, they were also included. Information about pronunciation challenges in Afrikaans and suggestions on how to treat those challenges in singing were also gathered.

Data collected through practice-led research activities provided information with which the third and fourth secondary research questions[28] could be answered. This is empirical data as it is based on observations and derived from practical experiences (Cahoy 2018). The texts of the four songs were examined to identify emotive words. *Emotive words* is my own term designated to selected words capable of evoking an emotion through an inherent emotional quality in the sound of the word (onomatopoeic effect), or through cultural, personal, historic connotation or experiences associated with the word. These words do not necessarily have to evoke emotion in isolation, although when in context they contribute to the desired and intended emotional effect. Emotive words can be found in any of the word groups such as nouns, verbs and adjectives. As a practitioner-researcher (Nimkulrat 2007:3–4), I recognised three angles from which the collection and selection of emotive words occurred: subjective researcher, objective listener, and literary poetic insights.

A subjective researcher determines, through personal experimentation, if a word is appropriate for text expression based on the degree of success in varying the word's phonemes to enhance its meaning, whether in isolation or in context. The personal experimentation consisted of lengthening and shortening the duration of vowels and consonants, changing the amount of space in the mouth and throat to determine whether a darker or brighter vowel sound was fitting or not and varying lip and tongue positions in the

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[27]   1. How are the articulators involved in the formation of vowels and consonants in Afrikaans?

         2. Which pronunciation challenges are found in Afrikaans?

[28]   3. How can lip, tongue, and soft palate positions in the formation of vowels and consonants in Afrikaans be adjusted to enhance text expression?

         4. How can the duration and intensity of vowels and consonants in Afrikaans be changed to enhance text expression?

formation of vowels and consonants. These three ways of experimenting with the phonemes provided new information necessary to answer the research questions. An objective listener obtains additional ideas and notices whether interpretive choices are effective through observation and listening to what other performers have done with the text. Lastly, it is necessary to acquire knowledge about poetic devices, such as alliteration, already present in the text as they can also be emphasised or downplayed to advance text expression. Accordingly, Viljoen and Drennan's (2013) article provided insight from a literary and poetic perspective on which words were worthy of emphasis. During data collection from these three approaches I documented my observations and findings. I combined the three approaches and compiled a list of emotive words with which to experiment.

Since I have performed *Vier weemoedige liedjies* several times and worked through them in master classes with professor Albie van Schalkwyk during the University of Pretoria Music Festival (UPMF) 2017, data were also collected from practical performance experiences. Practical experiences furthermore included reviewing the recording of my first MMus recital, as well as handwritten notes I made during voice lessons and master classes, which guided the practical experiments and substantiated my findings.

Throughout the entire data collection process, I documented my observations and findings and used it as research material. The documentation enabled me to scrutinise the empirical data for analysis and interpretation.

3.3.   Data analysis and interpretation

Data were analysed from various angles to better understand the unrefined data (Maree 2007:101–102); in this instance both from a practitioner (singer) and researcher point of view. Data collected from the literature review and practice-led activities were analysed through artistic practice and by means of a qualitative content analysis. Crispin (2015:60) states that artistic practice can play a role in working through aspects of the research question, while a qualitative content analysis is a research method used to analyse and interpret textual data (Hsieh & Shannon 2005:1278–1284). The data were interpreted from a subjective point of view when I applied the findings from the tables (4-1 to 4-10) to the practical experiments described in Chapter 4.

Firstly, the recordings of the four songs were analysed by listening to and documenting how each performer treated vowels and consonants in the preselected emotive words (tables 4-1 – 4-4). A table for each song was created (tables 4-5 – 4-8) which include emotive words, their English translation, English word approximations to assist in achieving consistent and accurate pronunciation, isolated vowel and consonant sounds with IPA symbols, and lastly, IPA transcriptions of the emotive words. These transcriptions can assist in achieving an acceptable level of proficiency in the Afrikaans text of *Vier weemoedige liedjies.* Information about the involvement of the articulators in the formation of phonemes in emotive words, as well as pronunciation challenges in Afrikaans, were analysed through a content analysis in which the data were organised and grouped into tables and interpreted to answer the research questions. These tables created the foundation for the practical experiments described in Chapter 4. The experiments with vowel and consonant formation were documented and used as research material. While documenting the experiments, I included suggestions for different[29] formations, durations and intensities of the phonemes in the emotive words. This was done to demonstrate how the vowels and consonants can be used to enhance text expression in *Vier weemoedige liedjies*, ultimately answering the main research question.

The melodic line, which includes rhythm, as well as the piano accompaniment, was considered occasionally as a contextual reference for emotive words such as *hart* (heart), *wee* (woe) and *vreugde* (joy). This was done to determine whether Van Wyk used harmony and harmonic change to enhance the text. It is important to note that words with different emotional connotations can contain similar letter combinations, yet the formation of the vowels and consonants will vary to highlight the dissimilar meaning of the words. An example is the distinction between *dreun* (drone) and *drywe* (floating), where the letter combination *dr* and the consonant *w* is not treated similarly to be able to create a contrasting meaning. A word with specific emotive content could be enhanced, yet also downplayed (if the text so requires) through varying the formation, duration and intensity of vowels and consonants. In Chapter 4, when reference is made to specific music examples, score excerpts are included.

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[29] Different from standard IPA pronunciation.

3.4.　　　Conclusion

This chapter provided an in-depth explanation of the methodological procedures used within this qualitative study. With the intention of understanding how to use vowels and consonants as the primary tools of expression in Arnold Van Wyk's *Vier weemoedige liedjies*, the study is situated within an interpretivist paradigm and practice-led research approach. The data collection was done through a literature review to identify the formation of phonemes in standard IPA pronunciations of emotive words found in the four songs. Data were additionally collected through practice-led research activities and experiments. The data were analysed and interpreted through a content analysis and practice-led experiments, described in Chapter 4, about ways in which the positions of the articulators, as well as the duration and intensity of the phonemes can be varied to enhance text expression.

CHAPTER 4.   RESULTS

In this chapter I shall present the emotive words, findings from the literature and practice-led research findings. The emotive words were identified from three perspectives: subjective researcher, objective listener, and literary poetic insights. After the appropriate words were chosen, word inventories were created which include the emotive words, their translations, and IPA transcriptions. The findings from the literature consist of appropriate articulator positions of vowels and consonants in selected emotive words. These findings created the foundation for the practical experiments. Lastly, the practice-led research findings contain a harmonic context, informed by the literature, for the emotive words, as well as documentation of the suggestions for vowel and consonant formations and adjustments in terms of duration and intensity to enhance text expression.

4.1.   Emotive words

4.1.1   Subjective researcher

Word selection was based on experimentation with various formations of the phonemes in the words of *Vier weemoedige liedjies* to determine if, and how suitable, a word is for expressive purposes. Included here are examples of elements which were considered during the process of experimentation. By pronouncing the phonemes in various ways (longer, shorter, louder, softer, darker or brighter), I discovered that the voiced/unvoiced characteristic of a consonant can accentuate or downplay the meaning of the word. It occasionally happens that an otherwise gentle-meaning word includes harsh-sounding consonants. *Bedaar* (subside) in *Koud is die wind* is an appropriate example of how voiced consonants, in this case /b/ and /d/, can 'harden' the sound of an otherwise 'gentle' word, making a tender word sound harsh.

As mentioned in section 3.2, some words contain inherent emotional connotations, and the way in which the phonemes are used can support and enhance the meaning. *Vaal* (pale/bleak) in *Eerste winterdag* contains a voiceless /f/ and elongated double vowel sound /a:/ which contribute to the evident bleakness and emptiness. Other words imitate the meaning of the word through the sound of the phonemes, in which case varying the phonemes could also enhance that onomatopoeic effect. The phonemes in *skoenlappers* (butterflies) have an onomatopoeic effect; the sibilant /s/, velar plosive /k/, bright short /a/ and double consonant /p/, imitate the motion of a butterfly's wings and fluttering, sudden movements.

However, using these phonemes in a different manner does not evoke a specific emotion; it merely describes the motion of the butterfly, making *skoenlappers* an unsuitable emotive word. Subjective opinions such as these make it necessary to listen to and document (4.1.2) what other singers have done with certain words of *Vier weemoedige liedjies*.

4.1.2   Objective listener

This section begins with table 4-1, the first song of *Vier weemoedige liedjies*, and progresses to table 4-4 containing the last song. The tables consist of subjectively preselected emotive words in the first column. These words were selected during the subjective researcher phase (4.1.1) wherein I experimented with various phonemes of the poems' texts. The second, third and fourth columns contain an objective description of how the preselected words were emphasised during each recording.

Table 4-1:   Vaalvalk

Emotive words	Recording 1	Recording 2	Recording 3
wit	-[30]	-	short /ə/ and slight pause after /t/
wee	very short and hardly audible /v/	anticipated /v/, initiated before the beat; more fricative, resonant /v/ than in 1; absence of *vibrato* on *ee*	absence of *vibrato* on *ee*
treurige	the first /r/ and the /x/ are under-emphasised	slight emphasis and elongation of /tr/	both *r*'s rolled (the first accented more than the second)
waai	more resonance on /v/ than in *wee*	voiced and more resonant /v/ than in 1; diphthong drawn out: elongated /a:/ with /j/ late and short	diphthong emphasised more than /v/
vaalvalk	both /f/'s emphasised more than other consonants in the word; consonants are gently pronounced	each consonant is clearer and much more audible than in 1	elongated /f/; absence of *vibrato* on /a:/; /l/'s deliberately pronounced
draai	very slightly flipped *r*	first *draai*: the singer stops *-aai* abruptly	*vibrato* on diphthong -*aai*

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[30]   Dashes (-) in empty blocks indicate that the specific word was not used expressively in the recording.

Table 4-2:   Eerste winterdag

Emotive words	Recording 1	Recording 2	Recording 3
sonskyn	both vowels bright	long, open /ɔ/; overly bright /ə/ (in *skyn*)	short, bright /ɔ/ and /ə/
donker	*o* pronounced darker than standard IPA /ɔ/ but not /o/; /ŋ/ elongated	long, dark /ɔ/; dark /ə/; lightly rolled /r/	long, closed /ɔ/; second syllable drawn out; intensely rolled /r/
vaal	first *vaal*: slight *vibrato* on /a:/; second *vaal*: absence of *vibrato* on bright /a:/	first *vaal*: absence of *vibrato*; slightly elongated /f/	elongated /f/; presence of *vibrato* on /a:/
yl	-	-	presence of *vibrato*
stuiwe	gently pronounced /v/	-	-
dwarrelend	all consonants exaggerated; final *d* not devoiced to /t/	emphasised rolled /r/; long final syllable /ə/; final /d/ is not sounded, it is blended with the initial /d/ in the following word *die*	-
vlug	/fl/ more energy than /x/; /x/ lightly pronounced	/x/ almost not sounded	/œ/ elongated; /x/ emphasised
stil	-	/s/ initiated before the beat; gradual *crescendo* on /ə/	anticipated *s*
sleep	-	-	anticipated *s*
stuif	prolonged /f/	-	-
motreën	-	short /ɔ/; emphasised /t/; slight break between /t/ and /r/	the first syllable is elongated with a long /ɔ/
druppels	-	emphasised rolled /r/; long /œ/; pause lips in the position of /p/ and continue with -*pels* on the following note	emphasised rolled /r/; long /œ/ and pause lips in the position of /p/ and continue with -*pels* on the following note
tril	-	-	resonant and intensely rolled /r/
droewig	short /u/; *portamento* between /u/ and /v/	accented syllable *droe-* with a slight rolled /r/ and then a quick *diminuendo* on -*wig*	rolled /r/ with *portamento* from -*oe-* to -*wig*
drup-drup	speech-like; clear consonants	speech-like rolled /r/; un-aspirated /p/'s	speech-like; aspirated, plosive /p/'s
eentonig	absence of *vibrato*; monotonous sound quality in vowels	presence of *vibrato* in vowels	slight *vibrato* on vowels /eə/, /oə/ and /ə/

swaarblink	*swaar*: long vowel sung as dark /ɑ:/; -*blink*: vowel sung darker than standard IPA pronunciation /ə/ but not /œ/	*swaar*: dark /ɑ:/; -*blink*: long /ə/	*swaar*: long, dark /ɑ:/ followed by short, bright /ə/; -*blink*: aspirated /k/
kale	clearly articulated /k/	aspirated /k/ and long drawn out /a:/	emphasised, slight aspirated /k/

Table 4-3:   In die stilte van my tuin

Emotive words	Recording 1	Recording 2	Recording 3
stilte	-	Under-articulated /l/	anticipated /s/; first /t/ emphasised; gap between *s* and *t*
flikker	long, *legato* vowels; *r* not pronounced	emphasised /fl/; short /ə/	sudden /fl/; short /ə/; tongue stop in the position of /k/ and then voice /k/ on the next pitch
son	bright /ɔ/	short /ɔ/; *n* linked with *en* (and) that follows, not phrasing off *son* for clear intelligibility	Bright, long /ɔ/
skaduwee	dark /ɑ:/; dark /ɛ/ on *ee*	bright, long /a:/; dark /ɛ/ on *ee*	long, bright /a:/; bright /eə/, but with more pharyngeal space on *ee*
verbloeide	elongated -*oei*	emphasised /b/; slightly elongated /l/; elongated /u/ in -*oei*	elongated -*oei*
drywe	-	much *vibrato* on *y*	-
geurende	-	slight *portamento* between vowels of the diphthong *eu*; gently rolled /r/; *portamento* continues from -*ren* to -*de*; *crescendo* on first syllable and *decrescendo* on the last two syllables	-
lomerig	*tenuti* on each syllable as score indicates; short, articulated consonants and long vowels	*tenuti* on each syllable as score indicates; short vowels and a slight emphasis on each syllable	clearly articulated /l/, /m/ and /r/ while placing stress on each syllable through vowel lengthening
hart	-	-	emphasised /t/
bemin	gently pronounced consonants	lengthened /m/	emphasised /m/; accented second syllable
vreugde	emphasised /fr/	all consonants	all consonants

		emphasised	emphasised
lag	very lightly, almost inaudibly pronounced /x/	first *lag*: short vowel and almost inaudible /x/; second *lag*: long vowel and emphasised /x/	bright /a/ and short, firm /x/; presence of *vibrato* in /a/

Table 4-4:   Koud is die wind

Emotive words	Recording 1[31]	Recording 2	Recording 3
koud	short and abrupt /k/, leaving the word almost sounding as *oud* (old)	articulated /k/; slight pause after *koud*	Under-articulated /k/
teer	Un-aspirated /t/	scoops[32] up to initial pitch of the melisma and *portamento* to second note	aspirated /t/
warm	lengthened /v/ and /m/ on pitch	/v/ not on pitch	voiced, elongated /v/; flipped /r/; resonant, elongated /m/
lourierboom	the singer used the original score with emphasis on the first syllable	the singer used the original score with emphasis on the first syllable	the singer used the amended score with emphasis on the second syllable
rusplek	first *rusplek*: /œ/ prolonged; second *rusplek*: /œ/, /s/, /l/ and /ɛ/ drawn out	second *rusplek*: paused between syllabi due to slight elongated /s/ and voiceless /p/	short /œ/; elongated /s/ and /l/ with short /ɛ/
waai	from *nou fluit die bitter wind* (now whistles the bitter wind) the singer emphasised each quaver, especially the off-beats (as in *bitter*) and melismas	/v/ not on pitch	-
fluit		-	sudden, short consonants and vowel sounds
bitter		paused on the first /t/ with the tongue in the position of /t/; rolled /r/	tongue paused in the position of /t/ and continue with -*ter* on the next pitch
bedaar	-	more *legato* and a phrase that flows, instead of accenting each quaver as in recording 1	-
branders	first and second *branders*: under-articulation of	first *branders*: both *r*'s rolled and clear /s/; second *branders*: both *r*'s	first and second *branders*: both *r*'s rolled extensively

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[31]   Throughout, intelligibility of words is compromised by under-articulated consonants.

[32]   If a voiced consonant is not on the beat and on pitch, a *portamento* or scoop occurs. Many voiced consonants, by this singer, precede the beat but continue the pitch of the previous note into the next.

	consonants; almost inaudible *s*	rolled and slight voiced *s* /z/	
dreun	first *dreun*: dark, closed vowel *eu*; second *dreun*: the quavers/melisma were quite fast; emphasised all the phonemes: /d/, /r/, /ø:ᵊ/ and /n/	first *dreun*: emphasised rolled /r/ not on pitch; second *dreun*: lengthened melisma and used *portamenti* between many of the notes of the melisma	first and second *dreun*: emphasised /d/, /r/ and /n/

4.1.3   Literary, poetic insight

Viljoen and Drennan's (2013) article provided an in-depth academic foundation from which to draw when selecting emotive words for practical experiments. As they focus on the analysis of the poems in conjunction with the text setting, their article informed this study of poetic devices, such as alliteration, which are vital for text expression.

Vaalvalk (1936 - W.E.G. Louw)

According to Viljoen and Drennan (2013:233, 235), *Vaalvalk* refers to a poetic term rather than a bird species, possibly symbolising recurrent loss in life. This is evident in the continuous circling of the falcon in the last line of the poem: *soos hy draai, soos hy draai….* The words *wit* and *vaal* contribute to the feeling of emptiness, loss, and desolation which Louw wanted to achieve.   *Wit* was chosen as it symbolises the bleakness of the moment, while d*raai* symbolises the recurring nature of the bleakness (*Vaalvalk*).

The use of alliteration (*wit*, *wêreld*, *wee*, *windjie*, *waai*) lends a song-like quality to the text assisting in interpretation (Viljoen & Drennan 2013:236) since the voiced consonant *w*/v/ can be lengthened for expression, requiring the singer to simply use what is written to create the desired effect. The repeated and continuous drone quality of /v/ contributes to the desolate and monotonous feeling of the poem, especially when applied effectively.

Eerste winterdag (1937 - W.E.G. Louw)

Eerste winterdag follows and elaborates on the themes found in *Vaalvalk*. The bleakness and desolation are seen in the words *vaal* and *yl,* as well as the image of dead leaves on the floor swept away by the wind (*laagdwarrelend die blare vlug*), leaving the tree bare and leafless (*kale amandeltak*) (Viljoen & Drennan 2013:240–241).   Forbay (2011:103) mentions the effective word painting on *motreën*, *laagdwarrelend*, *teen die ruite*, and *drup-drup eentonig*.

The feeling of desolation is heightened by the sound-image of mournful, monotonous raindrops and drizzle created by the onomatopoeic effect of the words *druppels*, *tril* and *drup-drup* (Viljoen & Drennan 2013:241).

As in *Vaalvalk*, Louw creates lyricism within the text by using ample alliteration (*stil*, *sleep*, *stuif* and *druppels*, *droewig*, *drup-drup*), enabling the singer to readily use the text for expression, since the fricative consonants *s*, *f*, *g* and alveolar trill *r* can easily be lengthened while the plosive consonants *d* and *p* can be intensified. The juxtaposition of *sonskyn* and *donker* in the opening line serves to intensify the transition from what was once positive to what has become negative. The dismay of the first day of winter is furthermore emphasised through the elongated and syncopated words *stil* and *vaal* (Geldenhuys 1983:40; Oosthuizen 2014:155). Except for *tril* and *swaar-* which are set melismatic over two notes, the text is set syllabically (Oosthuizen 2014:153).

In die stilte van my tuin (1938 - I.D. du Plessis)

The vocal line resembles a recitative, as the beginning is marked *quasi parlante* (almost speaking). This enables the singer to more readily emphasise certain words or sounds as the execution of the text is closer to speech. Word painting is found throughout the song, for example after repeated notes in measures 1–2^c, on *flikker*, the melody suddenly darts across the interval of a fourth to the next word *son*, imitating a flickering motion (Forbay 2011:104). Except for *flikker* and *geurende*, the text is set syllabically (Temmingh 1965:33).

The vocal line centres around Bb and moves stepwise, only including a few intervals of thirds and fifths. *Hart* is sounded over a minor third triad in the treble clef of the piano accompaniment, symbolising nostalgia, later changing to a major chord in first inversion when *lag* arises (Oosthuizen 2014:160). The repeat of *as jou mond so lag* does not occur in the original poem yet was added to emphasise the feeling of nostalgia (Temmingh 1965:34).

Koud is die wind (1934 - I.D. du Plessis)

Tragedy is strongly symbolised by various images of wind as well as the restless ocean (Viljoen & Drennan 2013:253). The following words are viewed as emotive words by Viljoen and Drennan (2013:258): *koud*, *wind*, *waai*, *fluit*, *bitter*, *branders*, *dreun*. Van Wyk uses plentiful melismas in the vocal line (Forbay 2011:106), possibly to symbolise the movement of

the howling wind. It is the most melismatic song in Van Wyk's *oeuvre* (Oosthuizen 2014:142).

The piano accompaniment (not the melody) was revised and published again in 1947 where after the Arnold van Wyk Trust corrected the supposed syllabic fault, from ***lou**rierboom* to *lou**rier**boom*, and published it in 1985 (Oosthuizen 2014:143).

4.2.   Emotive word list

Identifying nearly all words from the text as emotive words exhibits an aspect of the nature of poetry; words are not used redundantly. Poems are compactly written, and as such each word is deliberately chosen and placed within a sentence. Most of the words in a poem have expressive qualities and contribute to the emotional context. Therefore, several words from each song are chosen to experiment with, while words such as prepositions and articles are excluded. Though the following list consists of subjectively identified words, it is substantiated by what other performers have presented, as well as what scholars Viljoen and Drennan (2013) deemed important from a literary, poetic perspective.

The findings from the previous three standpoints were combined to form the following list of emotive words.

Vaalvalk	wit, wee, treurige, geen, waai, vaalvalk, sing, draai
Eerste winterdag	sonskyn, donker, vaal, yl, motreën, stuiwe, laagdwarrelend, vlug, stil, sleep, stuif, druppels, tril, droewig, drup-drup, eentonig, swaarblink, kale
In die stilte van my tuin	stilte, flikker, son, skaduwee, verbloeide, drywe, geurende, lomerig, hart, bemin, vreugde, lag
Koud is die wind	koud, wind, teer, warm, rusplek, waai, fluit, bitter, bedaar, branders, dreun

4.3. Emotive word inventories

The following tables contain emotive words in Afrikaans, their English translation, word approximations, isolated vowel and consonant IPA transcriptions, and lastly, emotive words wholly transcribed in IPA. This enables a singer to isolate and correct certain challenging sounds in Afrikaans as well as assist in achieving a proficient level of pronunciation of the emotive words. The word approximations consist of personal initiative as well as Donaldson (2000) and Forbay's (2011) research, while the vowels, diphthongs and consonants were found in Wissing's (2018a; 2018c) articles. The IPA transcriptions of emotive words were amended from Forbay (2011) and indicated as such.

Table 4-5: **Vaalvalk (Falcon)**

['fa:lfalk]

Afrikaans	English	Word approximation[33]	Vowels and diphthongs	Consonants	Emotive word's IPA[34]
wit	white	tak**e**n	i /ə/	w /v/; t /t/	[vət]
wee	woe	d**ee**r	ee /eᵊ/	w /v/	[veᵊ]
treurige	mournful	*eu*: tongue position /e:/ & lip position /o:/ for /ø:/ with schwa /ə/ diphthong (Adams 2008:99)	eu /ø:ᵊ/; i /ə/; e /ə/	t /t/; r /r/; g /x/	['trø:ᵊrəxə]
geen[35]	none/no	d**ee**r	ee /eᵊ/	g /x/; n /n/	[xeᵊn]
waai	blow	wh**y**	aai /a:j/	w /v/	[va:j]
vaalvalk	falcon	*aa*: f**a**ther *a*: c**u**p	aa /a:/; a /a/	v /f/; l /l/; k /k/	['fa:lfalk]
sing	sing	tak**e**n	i /ə/	s /s/; ng /ŋ/	[səŋ]
draai	turn	wh**y**	aai /a:j/	d /d/; r /r/	[dra:j]

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[33]   Abbreviated as WA.

[34]   Amended from Forbay (2011:139).

[35]   When singing in Afrikaans, a singer should elongate the first vowel sound in a diphthong, voicing the second vowel sound – the schwa /ᵊ/– as late and short as possible. It is undesirable to transfer the excessive diphthong of the spoken word into singing.

Table 4-6:   Eerste winterdag (First day of winter)

['eːᵊrstə 'vəntərdax]

Afrikaans	English	WA	Vowels and diphthongs	Consonants	Word in IPA[36]
sonskyn	sunshine	*o*: **ou**ght *y*: m**ay**	o /ɔ/; y /əj/	s /s/; n /n/; k /k/	['sɔnskəjn]
donker	dark	*nk*: si**ng + k**	o /ɔ/; e /ə/	d /d/; n /ŋ/; k /k/; r /r/	['dɔŋkər]
vaal	pale/bleak	f**a**ther	aa /aː/	v /f/; l /l/	[faːl]
yl	sparse	m**ay**	y /əj/	l /l/	[əjl]
motreën	drizzle (noun)	*eë*: d**ee**r	o /ɔ/; eë /eᵊ/	m /m/; t /t/; r /r/; n /n/	['mɔtreᵊn]
stuiwe	drizzle (verb)	ui: *u*: h**ea**rd + *i*: m**e** (pout lips)	ui /œy/; e /ə/	s /s/; t /t/; w /v/	['stœyvə]
laag-dwarrelend*	low whirling	*aa*: f**a**ther *a*: c**u**p *e*: tak**e**n	aa /aː/; a /a/; e /ə/	g /x/; d /d/; w /w/; r /r/; l /l/; n /n/; d* /t/	['laːxdwarələnt]
vlug	flee	*u*: h**u**rt	u /œ/	v /f/; l /l/; g /x/	[flœx]
stil	quiet	tak**e**n	i /ə/	s /s/; t /t/; l /l/	[stəl]
sleep	drag	d**ee**r	ee /eᵊ/	s /s/; l /l/; p /p/	[sleᵊp]
stuif	drizzle (verb)	see *stuiwe*	ui /œy/	s /s/; t /t/; f /f/	[stœyf]
druppels	drops	*u*: h**u**rt *e*: tak**e**n	u /œ/; e /ə/	d /d/; r /r/; p /p/; l /l/; s /s/	['drœpəls]
tril	trill	tak**e**n	i /ə/	t /t/; r /r/; l /l/	[trəl]
droewig	sorrowful	*oe*: b**oo**k *i*: tak**e**n	oe /u/; i /ə/	d /d/; r /r/; w /v/; g /x/	['druvəx]
drup-drup	drop-drop	*u*: h**u**rt-h**u**rt	u /œ/	d /d/; r /r/; p /p/	[drœp]
eentonig	monotonous	*ee*: d**ee**r *o*: t**ou**r	ee /eᵊ/; o /oᵊ/; i /ə/	n /n/; t /t/; g /x/	[eᵊn'toᵊnəx]
swaarblink	heavy shine	*aa*: f**a**ther *i*: tak**e**n	aa /aː/; i /ə/	s /s/; w /w/; r /r/; b /b/; l /l/; n /ŋ/; k /k/	['swaːrbləŋk]
kale	bare	*aa*: f**a**ther *i*: tak**e**n	a /aː/; e /ə/	k /k/; l /l/	['kaːlə]

Table 4-7:   In die stilte van my tuin (In the quietness of my garden)

[ən di ˈstəltə fan məj tœyn]

Afrikaans	English	WA	Vowels and diphthongs	Consonants	Word in IPA[37]
stilte	quietness	*i:* tak**e**n *e:* tak**e**n	i /ə/; e /ə/	s /s/; t /t/; l /l/	[ˈstəltə]
flikker	flicker	*i:* tak**e**n *e:* tak**e**n	i /ə/; e /ə/	f /f/; l /l/; k /k/; r /r/	[ˈfləkər]
son	sun	**ou**ght	o /ɔ/	s /s/; n /n/	[sɔn]
skaduwee	shadow	*a:* f**a**ther *u:* m**e** (pout lips) *ee*: d**ee**r	a /aː/; u /y/; ee /eə/	s /s/; k /k/; d /d/; w /w/	[ˈskaːdyveə]
verbloeide	wilted	*e:* tak**e**n *oei*: l**oui**s (French)	e /ə/; oei /uːj/; e /ə/	v /f/; r /r/; b /b/; l /l/; d /d/	[fərˈbluːjdə]
drywe	float	*y*: m**ay** *e:* tak**e**n	y /əj/; e /ə/	d /d/; r /r/; w /v/	[ˈdrəjvə]
geurende	fragrant	see *treurige*	eu /øːə/; e /ə/	g /x/; r /r/; n /n/;	[ˈxøːərəndə]
lomerig	drowsily	*o*: t**ou**r	o /oə/; e /ə/; i /ə/	l /l/; m /m/; r /r/; g /x/	[ˈloəmərəx]
hart	heart	c**u**p	a /a/	h /h/; r /r/; t /t/	[hart]
bemin	love	*e:* tak**e**n *i:* tak**e**n	e /ə/; i /ə/	b /b/; m /m/; n /n/; d /d/	[bəˈmən]
vreugde	bliss	see *treurige*	eu /øə/; e /ə/	v /f/; r /r/; g /x/; d /d/	[ˈfrøəxdə]
lag	laugh	c**u**p	a /a/	l /l/; g /x/	[lax]

37   Amended from Forbay (2011:140–141).

Table 4-8:   Koud is die wind (Cold is the wind)

[kœut əs di vənt]

Afrikaans	English	WA	Vowels and diphthongs	Consonants	Word in IPA[38]
koud	cold	b**oa**t	ou /œu/	k /k/; d /t/	[kœut]
wind	wind	tak**e**n	i /ə/	w /v/; d /t/	[vənt]
teer	tender	d**ee**r	ee /e:ᵊ/	t /t/; r /r/	[te:ᵊr]
warm[39]	warm	*a*: c**u**p *rem*: tak**e**n	a /a/	w /v/; rm /rəm/	['varəm]
rusplek	resting place	*u*: h**ur**t *e*: n**e**ck	u /œ/; e /ɛ/	r /r/; s /s/; p /p/; l /l/; k /k/	['rœesplɛk]
waai	blow	b**ye**	aai /a:j/	w /v/	[va:j]
fluit	whistle	see *stuiwe*	ui /œy/	f /f/; l /l/; t /t/	[flœyt]
bitter	bitter	*i*: tak**e**n *e*: tak**e**n	i /ə/; e /ə/	b /b/; t /t/; r /r/	['bətər]
bedaar	subside	*e*: tak**e**n *aa*: f**a**ther	e /ə/; aa /a:/	b /b/ d /d/; r /r/	[bə'da:r]
branders	waves	*a*: c**u**p *e*: tak**e**n	a /a/; e /ə/	b /b/; r /r/; n /n/; d /d/; s /s/	['brandərs]
dreun	drone/roar	see *treurige*	eu /øᵊ/	d /d/; r /r/; n /n/	[drøᵊn]

4.4.   Findings from the literature

Brown (2008:103) suggests that the schwa be the starting point for vowel formation. The lip and tongue position for the schwa /ə/ (neutral vowel) is simple to arrive at as it consists of a neutral lip and tongue position with the tip of the tongue resting behind the lower front teeth. The jaw lowers and phonation is initiated on the first vowel sound as in *alone*. It is essential to remember that none of the articulator positions are intended to remain in a fixed position. The schwa only assists in arriving at the appropriate position, bearing in mind that supple articulators are always the aim. Articulation is a continual process of slight adjustments.

The following tables[40] present the articulator positions for vowels and consonants in emotive words of *Vier weemoedige liedjies*.

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[38]   Amended from Forbay (2011:141–142).

[39]   In Afrikaans, a schwa is inserted between a syllable-final liquid (/l/ or /r/) and a nasal consonant, resulting in *warm* (hot) being pronounced as ['varəm] and not [varm] (Forbay 2011:33; Wissing 2018b).

[40]   To be used with the illustration of lip & tongue positions for vowels found in Figure 2-2 in 2.3.2.

Table 4-9:   Lip, tongue and soft palate positions during vowel formation[41]

Vowels & diphthongs[42] (IPA)	Lip position	Tongue position[43]	Soft palate position
a /a/ (unrounded) low central vowel	relaxed; no lip rounding otherwise /ɔ/	tongue body lies in a low position; front flat (no molar contact); middle slightly arched	the soft palate should be in a high/lifted position during singing
aa /a:/ low central vowel with duration	/a/ with duration	/a/ with duration	sustained high position, otherwise /ɒ/
e /ɛ/ mid-low front vowel	relaxed	from /hi/ relax tongue further than /he/ to arrive at a sound similar to 'yet'; sides slight contact with upper molars	high
ee /eᵊ/; eë /eᵊ/ mid-high front vowel with duration	relaxed, not spread	contact with upper molars; middle between /i/ and /ɛ/ positions; sustain /hi/, let the tongue relax slightly and drop jaw; with /ə/ off-glide	high
e /ə/; i /ə/ central vowel (schwa)	relaxed, no rounding	tongue body in neutral position, central in mouth	high
ie /i/ high front vowel	relaxed, not spread	sustain /hə/ and gently move middle of tongue voicing /həji/ stopping on /i/; front arched forward toward hard palate; sides will touch upper molars on each side	high
o /ɔ/ rounded mid-low back vowel	sustain /hu/ then open on 'wall', sustain /ɔ/; lip rounding and forward protrusion; much space inside the mouth;	sides in contact with lower molars; back arched slightly	high - especially in o sounds, otherwise nasal sound
o /oᵊ/; oo /o:ᵊ/ [44] rounded mid-high back vowel with duration (and schwa off-glide)	mouth corners in /o/, rounded lips; closed, elongated version of /ɔ/; sustain /hu/ then slightly drop jaw	with schwa /ə/ off-glide back arched higher than /ɔ/, lower than /u/;	high

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[41]   Bickel (2008:96), Brown (2008:104–105) and LaBouff (2008:44, 51, 57, 60, 68, 72, 82, 86).

[42]   Vowel descriptions from Niesler, Louw and Roux (2005:473–474).

[43]   The tip of the tongue should always be in contact with the lower front teeth (LaBouff 2008:36).

[44]   In IPA the colon symbol elongates the preceding sound (Adams 2008:4).

oe /u/[45] high back vowel	prolong voicing of a schwa /ə/ and round lips as if cooling hot beverage; round, smallest mouth aperture rounder lip = higher tongue arch	make sure the jaw hangs freely (enough space in the mouth); back arched high toward soft palate; sides in contact with upper molars	high
eu[46] /ø:ə/ rounded mid-high front vowel with duration (and schwa off-glide)	2. lip position /o:/	1. tongue position /e:/; with schwa /ə/ off-glide	high
u /œ/; i /œ/ rounded mid-low front vowel	2. lip position /ɔ/	1. tongue position /ɛ/	high
u /y/ rounded high front vowel	2. lip position /u/	1. tongue position /i/	high
y[47] /əj/ /ə/ + /j/	neutral, relaxed	/ə/ + /j/ tongue tip low as for /i/; front: high in the mouth; move forward for next vowel sides in contact with upper molars	high
ou /œu/ /œ/ + /u/	1. lip position /ɔ/ + tongue position /ɛ/ = /œ/ 2. /u/		high
ui /œy/ /œ/ + /y/	1. lip position /ɔ/ + tongue position /ɛ/ = /œ/ 2. lip position /u/ + tongue position /i/ = /y/		high
aai /a:j/ /a:/ + /j/	neutral	moves upward and forward from low /a/ position to high frontal /j/ position	high
oei /u:j/ /u:/ + /j/	rounded lips /u/	moves from back high position /u/ to front high position /j/	high
ooi /o:j/ /o:/ + /j/	rounded lips /o/	moves from medium back position /o/ to front high position /j/	high

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[45] Discrepancies found in Forbay:

1) She states that the diphthong *-oei* should be /u:i/ (2011:45) yet transcribes it as /u:j/ in *verbloeide* (blossomed) (2011:140). I agree with /u:j/.

2) She writes that the vowel sound *oe* must be pronounced /u/ (2011:39) yet transcribes it as /uə/ in *droewig* (sorrowful) (2011:140). I agree with /u/.

[46] Three mixed vowels: combining lip and tongue positions of other vowels, the tongue position is the most important and should be attained first (Adams 2008:100).

[47] Six diphthongs: two individual vowel sounds occurring successively; immediately move from first to second sound.

Table 4-10: Lip, tongue and soft palate positions during consonant formation[48]

Consonants[49] - IPA	Lip position	Tongue position[50]	Soft palate position
b /b/ voiced bilabial plosive	lips adduct then spring apart as vocal folds vibrate	inactive - tip rest behind lower front teeth	high
p /p/ unvoiced bilabial plosive	lips adduct then spring apart as air is released		high
w /v/ voiced labiodental fricative	lower lip loosely in contact with base of upper front teeth; narrow opening between lip and teeth for sound to pass	relaxed, low; behind lower front teeth	high
v /f/; f /f/ unvoiced labiodental fricative	lower lip loosely in contact with base of upper front teeth; narrow opening between lip and teeth for breath to pass		high
d /d/ voiced lingua-alveolar plosive	space in the mouth, but lips inactive	sides in contact with upper molars; tip on alveolar ridge; release energetically; rests behind lower front teeth while vocal cords vibrate	high
t /t/; d /t/ unvoiced lingua-alveolar plosive		sides in contact with upper molars; tip on alveolar ridge; release energetically; rests behind lower front teeth while breath is released	high
r /r/ alveolar trill	mouth open; relaxed, inactive lips	tip against alveolar ridge; steady, energetic airstream initiates and sustains tongue tip trill[51]	high

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[48]   From Forbay (2011) and LaBouff (2008:120, 123, 127, 144, 146, 161, 167, 169, 171, 180).

[49]   Consonant descriptions from Niesler, Louw and Roux (2005:470–471) and LaBouff (2008).

[50]   Consonant pairs (voiced and unvoiced) formed with similar lip and tongue positions (Miller 2000:82).

[51]   Forbay (2011:53).

k /k/ unvoiced lingua-velar plosive	space in the mouth, but lips inactive	middle in contact with hard palate posterior; tongue is released energetically as air exits	slightly lowers then lifted again
g /x/ unvoiced velar fricative	mouth open; relaxed, inactive lips	pronounce /k/; similar tongue position yet lower away slightly from palate; force breath through opening; keep tip behind lower front teeth in order not to pull back when phonating /x/[52]	rapid lowering and then lifting; unvoiced airstream passes hard palate posterior
m /m/ bilabial nasal	space in mouth; lips adducted; sustain hum	flat, low /a/ position	actively lowered; only with nasal consonants; sustain phonation - air escape through nose; immediately after consonant return to a high position, avoiding nasality in the following vowel
n /n/ alveolar nasal	abducted	tip against alveolar ridge	
ng /ŋ/ velar nasal	abducted, assuming position for following vowel	tip down; middle raised toward soft palate anterior; sides in slight contact with upper molars	
n /ɲ/ palatal nasal		front placed behind alveolar ridge	
l /l/ alveolar lateral approximant	relaxed, abducted	tip against alveolar ridge; middle in low position; after /l/, tongue returns to low position	high
s /s/ unvoiced lingua-alveolar fricative/sibilant	symmetrical; relaxed, not spread	sides touch upper back teeth; tip positioned toward centre of upper front teeth; vibration present between tip and alveolar ridge	high
w /w/ voiced bilabial consonant glide	rounded for /u/; begin phonating a slight /h/ in /u/ lip position and suddenly draw lips back to a neutral position, creating a gliding /w/ sound as in 'witch'	tip behind lower front teeth; back raised	high

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[52]   Forbay (2011:49).

4.5.   Practice-led research findings

To achieve authentic and holistic interpretation, I integrated findings from two different data sources: existing literature and practice-led experiments. A harmonic context, informed by the literature, is provided for each song to be understood and interpreted from more than one angle. Additionally, this section consists of suggestions for vowel and consonant formations and adjustments in terms of duration and intensity to enhance text expression.

Using *Vier weemoedige liedjies* for a practice-led study about text expression is especially appropriate as the texts are set with great effect: "The ability to translate a poet's thoughts into terms of music" is one of Van Wyk's prominent style characteristics (Ferguson 1987:6). This is evident in how he repeats a section of the beginning of a song at its end, such as in *In die stilte van my tuin*, yet varies it melodically and harmonically to reflect the meaning of new words. This suggests that Van Wyk intentionally composed music to fit the mood and emotional nuances of the text of the four songs. It encourages the singer to use elements of the text for expression and authentic interpretation. For this study, a traditional harmonic analysis was not conducted; however, the vocal line and accompaniment were studied occasionally for contextual reference at emotive words in the score. The following sources provided valuable data on harmonic analysis of *Vier weemoedige liedjies*: Ferguson (1987), Forbay (2011), Geldenhuys (1983), Oosthuizen (2014), Temmingh (1965) and Viljoen and Drennan (2013).

4.5.1   Practical experimentation

Three crucial elements of singing were focused on during my practical experimentation of varying formation, duration, and intensity of vowels and consonants: technique, isolation, and timing. While experimenting with the vowels and consonants of the emotive words, it is essential to keep a healthy vocal technique in place. It should be advised against using all the descriptive nouns and verbs in the text for expression as it could possibly interrupt the musical phrase and compromise the vocal technique (Stapela 2017). A balance between interpretation and vocal technique should always be established as the one cannot successfully function without the other (LaBouff 2008:4–5).

Before attempting to apply any of the following suggestions, it is necessary to familiarise oneself with the standard formation of the vowels and consonants in Afrikaans found in section

4.3. If this foundation is not established, using vowels and consonants for expression could create tension in the vocal mechanism. Davids and LaTour (2012:115) comment on the importance of using the appropriate articulators for efficient consonant formation, keeping the following or preceding vowels from being compromised in quality or freedom or tone, which they term *vowel pollution.* The reverse is also true; if the tongue is lethargic or inactive during vowel or consonant formation, the sound quality, intonation, and resonance can be negatively influenced (Davids & LaTour 2012:115).

Whilst striving to accurately pronounce each phoneme independently (isolated) and freely, articulation and diction will improve. Brown (2008:102) explains it as follows:

> The nearer you can come to creating the phonemes as free, independent actions, the better the articulation and the sound will be… you need to isolate each action as much as possible

The isolation of vowel and consonant sounds is beneficial as it not only assists in creating an authentic Afrikaans sound, but also enables the singer to practice separate formations to manipulate those sounds for the purpose of expression. Through isolating sounds in emotive words, it becomes clear that the inherent colour of a vowel in a word can either be made darker or brighter to emphasise the meaning of the word. A good example is the word *swaarblink* in *Eerste winterdag.* The elongated vowel sound /a:/ in *swaar-* naturally has a darker colour than the /ə/ in *-blink.* If the vowel quality of these vowel sounds is slightly exaggerated, the juxtaposition of the two parts of the compound word is easily emphasised.

The final element of singing that was focused on is timing. Miller (2004) as well as Sundberg and Bauer-Huppmann (2007) (in Davids and LaTour 2012:116) believe that consonants should often precede the beat. The timing of the placement of consonants is an essential aspect when using the text for expression. Unvoiced consonants, which carry no pitch, should be anticipated, whereas voiced consonants carrying pitch should be voiced on the beat. Thus, vowel onset occurs simultaneously with the accompaniment. These are all aspects that need to be taken into consideration when working through the following suggestions on adjustments in formation, duration, and intensity of the vowels and consonants found in the emotive words of *Vier weemoedige liedjies*.

4.5.2   Harmonic context and suggestions for vowel and consonant formations

4.5.2.1   Vaalvalk

Harmonic context

Both staves of the accompaniment are in the treble clef while only one note in the entire song is played in the bass-clef, G#2 (measure 18). Throughout, the accompaniment circles around the patterns E#, E, D, D#, F# and E#, E, D, C#, B, A, G# with sequential repeats and variations to these motives (Oosthuizen 2014:151) and no resolution of the G# (Viljoen & Drennan 2013:237). The accompaniment is repetitive and sparse, symbolic of the desolation and recurring loss in life. The vocal line circles around the triad G#-B-D#, remain in G# minor, move chromatically and stepwise, and occasionally include an interval of a fifth (Oosthuizen 2014:151). This, along with the recurring motives, sequences, and pedal points within the sparse accompaniment symbolises the circling of the falcon (recurring loss). Word painting in the vocal line is illustrated on *treurige* and *waai* with intervals of an augmented and perfect fifth, respectively (Forbay 2011:103; Temmingh 1965:15).

Emotive words

wit, wee, treurige, geen, waai, vaalvalk, sing, draai

Suggestions for vowel and consonant formations

Wit: With the entrance of *wit* on B4 (measure 4), the vocal line completes the repeated pattern of the accompaniment, immediately emphasising *wit*. By singing *wit* with an anticipated, elongated /v/ and a short, bright vowel /ə/ with no *vibrato*, bleakness is suggested by the drone quality of the pitched /v/ while a 'white' emptiness is suggested through the bright, straight-tone sound of the vowel.

Wee: The *tenuto* on *wee* and *crescendo* in the left-hand treble clef (measures 5–6) assists in emphasising the inevitable woe. Initiating /v/ before the beat and on pitch reinforces the alliteration to emphasise a monotonous drone quality. A slightly darker vowel quality on /eᵊ/ provides a more sombre feeling.

Figure 4-1:   Wit, wee (measures 4–5)

***Treurige*:** The *tenuto* and *messa di voce* on *treurige*, D#5, as well as the highest note in the accompaniment of this song, G#5, assist in accentuating the word. Gently pronouncing the plosive, trill and fricative consonants assist in creating a more intimate, sombre atmosphere suiting the word's mournful meaning. The first *r* can be rolled /r/ on pitch while the second is flipped /ɾ/, pronouncing a soft /x/ with less friction than standard IPA pronunciation. Create adequate space in the throat for a warmer, darker sound on /ø:ə/ with lips rounded more than usual contributing to the darker vowel sound and mournful effect.

Figure 4-2:   Treurige (measures 6–7)[53]

***Geen*:** A lightly pronounced velar fricative /x/ and an absence of *vibrato* on a bright, short /eə/ vowel along with a firmly pronounced /n/, emphasise the emptiness of *geen* - none, nothing.

***Waai*:** Anticipate and lengthen the /v/, elongate /a:/ and pronounce /j/ as late as possible. The /v/ alliteration will contribute to the sound image of wind blowing.

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53   Measure(s) hereafter referred to as m.

Figure 4-3:   Geen, waai (m.14–15)

Vaalvalk: Lengthen both unvoiced fricative /f/ sounds to symbolise emptiness and bleakness in life through an empty (voiceless) sound. Elongate the double vowel /a:/ with only slight *vibrato* to create a pale sound.

Sing: An elongated, firm /s/ with no gap between the /s/ and bright, long /ə/ creates a solemn sound as one can imagine a pale falcon would sing. Lengthen the /ŋ/, creating a song-like quality in *ng*.

Draai: A relaxed, free vowel sound with *vibrato* and warmth on the diphthong contributes to the meaning of the word when the tone has movement in it. If there is movement in the tone (warm, rich sound with *vibrato*) it underlines the continual movement of the falcon.

Figure 4-4:   Vaalvalk, sing, draai (m.16-18)[54]

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[54]   Note the bass clef m.17[4b] and treble clef m.18[3.]

4.5.2.2   Eerste winterdag

Harmonic context

The accompaniment in *Eerste winterdag* is in both treble and bass clef throughout the song. Temmingh (1965:24) mentions that the piano accompaniment for this song has the sole function of accompaniment. However, the repeated chords in the accompaniment, as well as the variation of the two main motives throughout the voice part, symbolise the endless rain (drizzle), while the unresolved sevenths and ninths within these chords contribute to the solemnity of rain in winter (Forbay 2011:104; Oosthuizen 2014:154).

Emotive words

sonskyn, donker, vaal, yl, motreën, stuiwe, laagdwarrelend, vlug, stil, sleep, stuif, druppels, tril, droewig, drup-drup, eentonig, swaarblink, kale

Suggestions for vowel and consonant formations

*Sonskyn***:** The two quavers on *sonskyn* assist in achieving a short, light quality, suggesting happiness (although fleeting), while the *tenuto* and crotchet plus quaver on *donker* suggest that darkness (despair) is drawn out and lasting as the note value is suddenly longer than all the preceding notes in the phrase. The simultaneous perfect fifth (G3-D4) and diminished fifth (E4-Bb4) in the accompaniment create dissonance which also enhances the sombre feeling. The vowels in *son-* and *-skyn* should be bright and short while both *s*'s should be clearly and deliberately produced, suggesting 'sunshine' through the sibilant quality of the *s*.

*Donker***:** The crotchet D5 assists in emphasising the first syllable which includes the phonemes required for expression of this word. A firm voiced onset on /d/ with an elongated and dark /ɔ/ and resonant /ŋ/, emphasises the dark and (when in context) stern meaning of the word. There should be no emphasis on *-ker* and only a lightly pronounced rolled /r/.

Figure 4-5: **Sonskyn, donker (m.4–6)**

***Vaal*:** The *tenuto* and syncopation on the first *vaal*, as well as anticipation and elongation of the /f/ emphasises bleakness through the unvoiced, elongated fricative sound. To further emphasise the austerity and bleakness of winter, *vaal* is repeated a tenth lower in m.11. The interval between *lug* (m.10) and *vaal* (m.11) is the largest interval in the four songs, an octave downward. The *crescendo* on *vaal*, along with the diminished 7th chord (G3-Bb3-D4-F4) in the accompaniment emphasises the sullen atmosphere.

Figure 4-6: **Vaal (m.7–8)**

Figure 4-7: **Vaal (m.10–11)**

***Yl*:** To emphasise the sparse nature of drizzle, *yl* must be pronounced with a bright /ə/, containing no *vibrato*. Deliberately voice the /l/ and move into /m/ uninterruptedly.

***Motreën*:** The repeated A4s in the vocal line already contribute to the monotonous effect of drizzle and raindrops falling. To further enhance the impression of continuous raindrops, the syllables can be divided into a deliberate short *mot-* and a longer *-reën*. The natural word accent remains, yet is exaggerated to emphasise the meaning of the word through an onomatopoeic approach. *Mot*: If a short resonant /m/, short open /ɔ/ and short aspirated /t/ are executed, the image of raindrops is created by the drop-like consonant and vowel sounds.

-reën: As drizzle is continuous, an elongated rolled /r/ before the beat, continuing immediately from the /t/ and flowing into an elongated /eə/ on the dotted crotchet, an appropriate sound image is created. The same applies for *motreën* in measure 29.

Figure 4-8:   YI, motreën (m.12–13)

Stuiwe, *stuif* and *motreën* all mean drizzle; however, the first two are conjugations of the verb and the latter is a noun. The three descriptions of drizzle contribute to the bleak and continuous nature thereof.

Stuiwe: Elongating the fricative sounds of /s/ and /v/ contributes to the continuous, gentle sound of drizzle. The *crescendo* and *decrescendo* on /œy/ (m.15) suggest increasing and decreasing spurts of drizzle.

Laagdwarrelend: Except for /x/ and final *d* which devoices to /t/, all consonants are voiced, already onomatopoeically enhancing the whirling sensation of the wind. The first two syllables (*laag-* and *dwa-*) are treated separately and contrastingly. *Laag*: A gentle /l/, no *vibrato* on /a:/ and a lightly pronounced /x/ downplays the quality of the word, emphasising the meaning of *-dwarrelend* by underemphasising *laag*. *Dwa-* should be quick and clear to allow for more time on /r/. The rapid movement through /d/ to /w/, combined with a bright and forward /a/ sound and intensified rolling of the /r/ on pitch, with enough space in the mouth for ample resonance, assist in creating a whirling sound image.

Figure 4-9:   Stuiwe, laagdwarrelend (m.14–17)

Vlug: Through elongating the /fl/ sound and strongly releasing /l/ into /œ/, the word's fleeing and urgent meaning is emphasised. The /x/ should be deliberately pronounced on the following quaver (m.19).

Figure 4-10:   Vlug (m.18–19)

Stil: Anticipate and elongate the unvoiced sibilant /s/ to create a continuing silence. The *s* alliteration assists in creating a silent, solemn atmosphere.

Sleep: Both a drawn out /l/ and long /e/ with no *vibrato* on C#5 contribute to a moaning, sighing sound and discomfort associated with dragging something.

Stuif: Emphasise /s/ and /f/, yet keep them short. The hissing, fricative, unvoiced quality of /s/ and /f/ produce a continuous audible airflow which contributes to the sound image of continuous drizzle.

Figure 4-11: Stil, sleep, stuif, motreën (m.26–29)

***Druppels*:** This word requires relaxed, flexible articulators with a natural forward placement and formation of the consonants. Begin by deliberately voicing the /d/ and slightly rolling the /r/ on pitch. A short closed /œ/ sound is then followed by a momentary pause of the lips in the position of the /p/, after which firmly continuing a short -*pels*. The pause (in the position of *p*) between the two syllabi create a drop-like sound image.

***Tril*:** The deliberately pronounced /t/ and successive rolled /r/ (more rolled than in *druppels*) with a bright /ə/ and forward, clear /l/ contribute to a trilling effect of raindrops against the windows.

***Droewig*:** As with *treurige*, the consonants are downplayed and underemphasised to articulate the word's sorrowful meaning. A flipped /r/, closed /u/ sound on *droe-*, slight *portamento* through *droe-* to -*wig* with the emphasis on *droe-*, create a gentle, yet grief-stricken effect.

A note on technique: The combination of the words *die druppels* and interval G-D should be approached with care. I have come across an intriguing situation whilst experimenting with various formations and adjustments of these specific words. I realised that my soft palate was not lifted enough to manage the interval of a fifth in that specific area of my vocal range, causing the first syllable of *druppels* to be unsteady and expressionless. Since there was not enough space in my throat and mouth to easily form a /d/ followed by a rolled /r/, tension built up and the sound quality kept on decreasing.

After careful analysis of the situation I realised that every so often it happens that tension is unknowingly acquired when singing or experimenting with vowel and consonant formations and adjustments. It occurs gradually, eventually accumulating to something audible or tangible in the voice. The articulators should remain flexible and free from tension, never articulating a consonant for expression in such a way that it compromises vocal stability or technique. As stated earlier, it is essential that the articulators can function in isolation so as to avoid forming vowels or consonants with excessive use of supposedly inactive articulators (Davids & LaTour 2012:115).

Two other important realisations are the constant lift of the soft palate as well as the forward, clear, and articulate formation of consonants. It also depends on which part of the hard palate your tongue is in contact with when rolling an alveolar trill /r/, and with which part of your tongue, the tip or the blade the trill is made. The tip is more flexible and less likely to cause interference than the larger surface of the blade against the alveolar ridge.
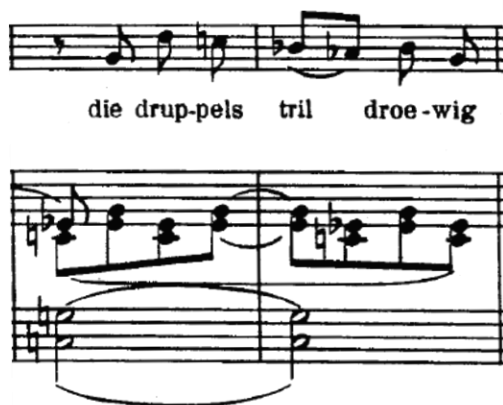
Figure 4-12:   Druppels, tril, droewig (m.31–32)

Drup-drup: Speech-like. The rolled /r/'s and plosive, aspirated /p/'s with closed /œ/ sounds produce a dripping sound image.

Eentonig: Repeated F#4s in the vocal line on *eentonig* assist in establishing a monotonous feeling while the word is further emphasised as it is repeated. The two long vowel sounds /e:/ and /o:/ succeed in sounding monotonous when *vibrato* is kept to a minimum.

Figure 4-13:   Drup-drup, eentonig (m.35–37)

Swaarblink: The natural bright /a:/ in *Swaar-* must be pronounced as the darker variant /ɑ:/ to create a 'heavier' sound colour image. However, the soft palate needs to be continuously lifted to keep the /ɑ:/ from becoming /ɒ/, as Wissing (2006:87) explains. The melismatic setting suggests effort as the word is set over two notes instead of one. Elongating both the /s/ and /w/ assists in achieving a longer and 'heavier' sound. *-blink*: should be pronounced with a forward /b/ and /l/, a bright short /ə/ and an aspirated /k/ to create a lighter sound.

Kale: An un-aspirated /k/, bright long /a:/ with minimal *vibrato* and a lightly pronounced /l/ produce a bare, stripped sound image.

Figure 4-14:   Swaarblink, kale (m.40–41)

4.5.2.3   In die stilte van my tuin

Harmonic context

The accompaniment remains in the treble and bass clef, respectively. The chordal accompaniment, alternated by arpeggios, progresses much slower than the melodic line, enforcing the recitative-like quality of the song. The piano part is solely intended for accompaniment and the vocal line has no syncopated rhythms (Temmingh 1965:28). There are four sections (ABCA) in three keys (Viljoen & Drennan 2013:250). The song begins and ends in Gb major yet contains sudden tonal shifts (Forbay 2011:104). The core motif consists of rising and falling major and minor thirds (Temmingh 1965:24).

Emotive words

stilte, flikker, son, skaduwee, verbloeide, drywe, geurende, lomerig, hart, bemin, vreugde, lag

Suggestions for vowel and consonant formations

As the score indication in the first phrase is *quasi parlante* (almost speaking) and the accompaniment resembles a recitative, the singer can approach this song from a recitative point of view, i.e. with more freedom to express the text in a speech-like manner than in the previous two songs. Emotive words can be expressed easier since the nature of this song so closely resembles speech and is set in a comfortable speaking range.

Stilte: Anticipate and elongate the /s/ and emphasise the entire first syllable of the word, not solely the /s/. Continue uninterruptedly from /s/ through /t/ to a bright /ə/. The elongation of the unvoiced /s/ creates an image of silence to emphasise the word's meaning.

Flikker: After an anticipated yet quick /f/ and slightly elongated /l/ on pitch with a short bright /ə/ on the melisma Bb4 to F4, pause momentarily in the tongue position of /k/ then voice /k/ on the second Bb4. These rapid fricative and aspirated consonants with short bright vowels assist in achieving a flickering quality in the triplet pattern.

Son: A clear /s/, short and bright /ɔ/ and forward /n/ hint at sunlight.

63

Skaduwee: Lips should be rounded slightly for /ɑ:/ to become the darker variant /ɒ:/ and /eᵊ/ to become a darkened /ɛ/, suggesting shade through the sound colour of the word.

Figure 4-15: Stilte, flikker, son, skaduwee (m.1–3)

Verbloeide: This is a naturally emotive word with an inherent emotional sound and therefore it is not necessary to unduly vary the phonemes. The /b/ and elongated /l/ should be on pitch, after which the diphthong's /u:/ can be lengthened with the off-glide /j/ as late as possible. The lengthening of the /l/ and the diphthong's /u:/ highlights the tenderness of something which has wilted.

Figure 4-16: Verbloeide (m.6–7)

Drywe: The /d/ and the flipped /r/ can be anticipated so the bright /ə/ with ample *vibrato* is on pitch. The gently pronounced /r/ along with the movement in the sound, due to *vibrato*, creates a relaxed and laidback sound which highlights the word's floating quality.

Geurende: The step-wise melodic contour, *crescendo* and *decrescendo*, along with the irregular rhythmic pattern – dotted crotchet, quaver, crotchet, quaver, quaver – assists in creating a swaying effect associated with a butterfly's fluttering flight. A very lightly pronounced /x/ should be followed by *portamenti* between the vowel sounds of the diphthong /ø:ᵊ/ across the first four notes ending with *portamenti* between -*ren* and -*de* as well enhancing the fluttering effect.

Figure 4-17: Drywe, geurende (m.15–16)

Lomerig: The *tenuti* on the three descending crotchets in the vocal line assists in creating a sound image of a butterfly drowsily preparing to land after infinite floating. The /l/ and /m/ should be elongated, while the *r* should be a flipped /r/ and the *g* a lightly pronounced /x/. The three vowels /oᵊ/, /ə/ and /ə/ should be emphasised and slightly elongated while the consonants are pronounced clearly and on pitch.

Figure 4-18: Lomerig (m.18)

Hart: This word contains 'harsh' consonants, *r* and *t*, yet has a gentle meaning. The sounds are therefore downplayed only using a gently rolled /r/ and soft aspirated /t/ with a clear, anticipated and aspirated /h/ to create an intimate, warm effect.

Bemin: The /m/ must be lengthened and resonant to suggest a tender feeling.

Vreugde: It is set on the climax point of the returning first phrase and supported by fuller chords than previously in the accompaniment. A quick /f/, emphasised rolled /r/ on pitch, with a short bright /ø:ᵊ/, accentuated /x/ and deliberate /d/ can be used to generate a joyful feeling. As the word is set on a quaver, the phonemes should be rapid, but pleasant.

Figure 4-19: Hart, bemin, vreugde (m.20b–22)

Lag: The /l/ can be short followed by a short bright /a/ and a lightly pronounced /x/ to suggest a joyful sound image. For the second *lag* the /l/ can be lengthened, while the /x/ can be pronounced clearer than the first.

Figure 4-20: Lag (m.23–25)

4.5.2.4   Koud is die wind

Harmonic context

Koud is die wind contains the most stave changes for the pianist in all four songs. The song begins with the accompaniment in both treble and bass clef. The bass clef is replaced with the treble clef at the end of measure 18 and only returns at the end of measure 35. This will be indicated in footnotes at the relevant figures. Throughout, the accompaniment centres around a continuous ostinato on B3. The vocal line contains sequences and oscillating thirds and fifths throughout, as well as a dominant pedal point (Viljoen & Drennan 2013:255–256). The piano accompaniment contains a prominent painterly element as it imitates the ominous howling of the wind with trills and tremolos, leaving a large component of expressivity to the pianist (Temmingh 1965:39, 45). The trills in the high-register of the piano illustrate the chilling whistling of the bitter wind to Daphne (m.20–21) (Viljoen & Drennan 2013:255).

Emotive words

koud, wind, teer, warm, rusplek, waai, fluit, bitter, bedaar, branders, dreun

Suggestions for vowel and consonant formations

Koud: The B3 minim in the piano accompaniment and B4 quaver of the vocal line begin simultaneously. This unison, thin texture suggests the desolation and scarcity of life and warmth outdoors in winter; only the cold wind is present. The one-note accompaniment, which gradually increases, contributes to the barrenness of an empty graveyard and the feeling of death or drama enclosing. An aspirated /k/ imitates the sound of a cold wind or alternatively the steam that exits from a person's mouth when standing outside in winter.

Wind: An anticipated and elongated /v/ on pitch with an aspirated final /t/ also imitates the sound of wind.
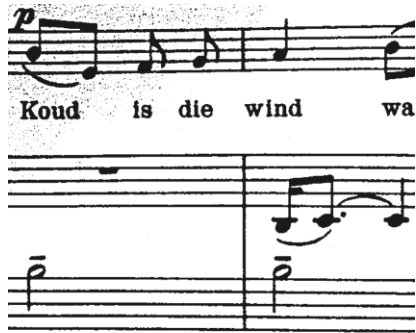
Figure 4-21:   Koud, wind (m.1–2)

Teer: Drawn out over three notes to emphasise Daphne's tenderness. An un-aspirated /t/ just after the beat can be used to symbolise the difficulty with which the author speaks about her, while a rolled /r/ is pronounced gently.

Warm: The elongated /v/ and bright /a/ exhibit a pleasant memory caught in the dreary present.

Figure 4-22:   Teer, warm (m.6–8a)

Rusplek: To generate the feeling of a resting place, the *r* must be a flipped /ɾ/ followed by an elongated /œ/ and /s/ directly flowing into the /p/ and a slightly elongated /l/ with a short /ɛ/.

Waai: Initiating and lengthening the /v/ before the beat can symbolise the wind's presence. Emphasise the movement of the wind through lengthening an /a:/ sound with *vibrato*.

Figure 4-23: Rusplek, waai (m.11–12)

Figure 4-24: Rusplek, waai (m.15–16)

Fluit: To create a sound image of the wind whistling, *fluit* should be lengthened by elongating the /f/, /l/ and /œy/ sounds, ending with an aspirated /t/ to add to the windy picture.

Bitter: Emphasise /b/, shorten /ə/, pause momentarily in the tongue position of /t/ at the end of A4 and then voice *-ter* on C5 ending with a flipped /ɾ/. Along with the other adjustments in phonemes, the pause greatly imitates the feeling of bitterness.

Figure 4-25: Fluit, bitter (m.20–22)[55]

Bedaar: The voiced consonants /b/ and /d/ can harden the sound of this otherwise calming word. Emphasising the plosive voiced consonants is an appropriate expressive choice as it conveys the uneasiness of attempting to calm down within disorderly circumstances. The melisma, as well as long *decrescendo* on *bedaar*, is efficient since it symbolises the process of taking time to calm down after howling winds and snow storms (whether personal or literal storms).

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[55] Piano accompaniment in treble clef.

Figure 4-26:   Bedaar (m.30–32)

Branders: Pronouncing the /b/ and rolled /r/ on pitch with a bright and short /a/ assists in creating a hard sound that symbolises stormy waves. The /d/ and second /r/ can also be emphasised and on pitch. All consonants must be formed well forward (to the front of) in the mouth and with precision and accuracy. Where the first *branders* contains the tail end of a *decrescendo,* the second *branders* begins within a *crescendo*, yet has no harmonic movement or change in piano accompaniment.

Dreun: The first *dreun* should be less dramatic than the second. The second *dreun* is set to a three-bar melisma over a sustained chord in which the bass clef returns at the end of m.35. The sudden change to the bass clef and sustained chord enhances the droning sound of the waves. Both the first and second *dreun* should elongate and emphasise the /dr/. The last *dreun* should end with a sustained nasal continuant /n/ to suggest the ongoing, yet fading movement of the waves.   As the final word of *Vier weemoedige liedjies* ends with a *decrescendo*, the disappearing sound symbolises a final glimmer of hope vanishing, possibly lost at sea – lost between the turmoil and uncontrollable circumstances of life.

Figure 4-27:   Branders, dreun (m.34–38)

4.6.   Conclusion to this section

Every so often text works in isolation to convey a particular image, such as *fluit* and *bitter,* which has almost the same melody as the opening line of the fourth song. At other times music works in isolation to portray an emotion or scenario such as the melismatic setting of *haar* indicating great turmoil, also in the fourth song. When text or music works in isolation, it usually has a special effect and conveys accurately what the poet and composer intended. Ideally, text and music should work together to portray a sound image, idea or emotion. Through understanding what occurs in the harmonic structure and how elements of the text can be used for expression, singers are enabled to reflect on the author and composer's intentions and create a unique and beautiful product of song.

CHAPTER 5.   SUMMARY AND CONCLUSION

5.1.   Summary

The textual element in singing distinguishes it from instrumental music as it adds another dimension to music making; a verbal message with which the audience can continually identify. Since text is often the point of departure for composers, with the mood and emotional nuances within the poem guiding them (Suurpää 2014:17), it is imperative that singers respect the text by attaining complete comprehension thereof. The message, as intended by the poet, should not only be understood and cared for by the singer, but also be delivered in such a way that the audience understands and cares for the poem, even if they do not understand the language (LaBouff 2008:4; Van Schalkwyk 2018; Ware 1998:155). To be able to fittingly portray the intended message, elements of the text which can be manipulated or accentuated can be used to enhance its meaning, i.e. vowels and consonants. Due to various pronunciation possibilities – longer, shorter, louder, softer, darker or brighter – vowels and consonants are appropriate tools for expression.

Through having performed Arnold van Wyk's *Vier weemoedige liedjies* several times and having discovered the gap in literature on using vowels and consonants in Afrikaans for expressive purposes, the seed was planted to conduct this research. To investigate how to use vowels and consonants effectively to advance expression in the four songs, it was necessary to acquire knowledge from the literature about the following themes; text expression in singing, the role and importance of vowels and consonants in singing, the involvement of the articulators in the formation of vowels and consonants, specifically in Afrikaans, differences in classification and description of vowels and consonants, pronunciation challenges in Afrikaans, analysis of *Vier weemoedige liedjies*, and lastly, the functionality of the text setting of the four songs.

With regard to text expression in singing, the focus is rarely placed on using phonemes for expressive purposes. Literature on interpretation and voice pedagogy sources regularly approach expression in terms of envisioning a previously experienced emotion. This is only valid to a certain extent because, if singing 'with emotion' becomes melodramatic, it could compromise vocal technique. However, there are other valuable contributions from the available literature such as emphasising specific words in a phrase and specific syllables within a word (Brown 2008:125; LaBouff 2008:17, 25–26; Suurpää 2014:37).

The purpose of this study was to examine how specific phonemes in selected words could be deliberately utilised for expressive purposes. Using vowels and consonants for expression not only advances vocal technique (LaBouff 2008:4–5), but also assists in highlighting specific words or emotive contexts in line with the poet's intensions. Researchers who advocate the worth of phonemes for their expressive qualities (Brown 2008:126; Sell 2005:150) do not supply practical applications. I believe that being aware of and varying the physical formation of phonemes could contribute to expressiveness. LaBouff (2008:3) confirms the correlation between the necessity to acquire knowledge about the physical formation of phonemes and expressive communication when including both as part of the definition of diction.

Various opinions are expressed about the role and importance of vowels and consonants in singing, as is evident from voice pedagogy books. The view is widely held that vowels are used as technique builders which can advance *legato* singing, while consonants provide intelligibility to the words of a song. A handful of sources put forth that consonants can be used to advance expression; however, when this opinion is aired it only includes the lengthening of consonants (Brown 2008:126; Sell 2005:150).

A gap in the literature was identified in terms of how to use vowels and consonants to advance expression. The point of departure for this study was that when understanding the involvement of the articulators in the formation of vowels and consonants, specifically in Afrikaans, a singer can begin to experiment with variations thereof for expressive purposes. Linguistic studies proved to be useful in terms of classifying vowels in a manner which describes the appropriate positioning of the tongue (Donaldson 2000; Niesler, Louw & Roux 2005; Wissing 2018). However, it was challenging to arrive at a universal classification and description of vowels and consonants as researchers describe the same vowel- or consonant-type in various ways. These differing descriptions depend on whether the researcher approaches it from a singing or linguistic point of view. Nevertheless, the involvement of the articulators in the formation of vowels and consonants found in selected words from the text were documented and used to enable accurate Afrikaans pronunciation; a necessary step to achieve expressive singing.

While striving to achieve accurate pronunciation, numerous challenges related to singing in Afrikaans were identified: the excessively relaxed pronunciation of /x/ and /r/, the inadequate lift of the soft palate in /a/, which then becomes /ɑ/ (Forbay 2011:32, 109), as well as the execution of diphthongs. The tongue must be relaxed and a steady stream of airflow should

energise the /x/ and /r/. Wissing (2017) mentions that the formation of vowels and consonants in Afrikaans is quite lax in terms of articulator activity. According to Rademan (2005:46), this laxness results in vowel formation occurring more to the back of the throat as opposed to the forward, and bright pronunciation of vowels in Italian which is desirable in singing (Adams 2008:4). The appropriate lift of the soft palate not only advances vocal technique to create an open, free sound, but also accurate pronunciation and expressive results. When arriving at a consistently open and free sound, it becomes possible to vary the position of the articulators for expressive purposes. For example, darkening a naturally bright vowel sound to create a solemn atmosphere – by creating pharyngeal space and soft palate lifting – and vice versa. Forbay (2011:109) advises spending more time on the first vowel sound of the diphthong and letting the second vowel sound be pronounced as short and late as possible. Very few studies address pronunciation challenges in singing in Afrikaans. Forbay (2011) was a particularly valuable source as she provided an overview of Afrikaans grammar and diction in singing with IPA transcriptions of *Vier weemoedige liedjies,* which was amended for this study.

Even though the use of vowels and consonants as expressive tools were mostly viewed as separate entities for the purposes of this study, it was necessary to consult sources which deal with harmonic analysis of the four songs to establish a well-informed harmonic context for emotive words. The existing literature includes many harmonic and melodic analyses of *Vier weemoedige liedjies*, as well as background on Van Wyk, his life, *oeuvre* and the four songs.

Muller's *Nagmusiek* (2014) provided personal insight to the composer's life and *oeuvre*, noting that desolation and loss were central themes of his compositions. Forbay (2011:101) and Viljoen and Drennan (2013:230) described his compositional style as one which strives to portray the mood of the text, composing music that complements the text. This is evident in *Vaalvalk* in which the accompaniment is sparse and repetitive, symbolising personal desolation and recurring unfortunate circumstances – the falcon's endless circling. Van Wyk's setting of *Vier weemoedige liedjies* is a functional, sympathetic setting which allows for word painting and expression to be equal partners with pleasing tone quality. In other words, as the text is mostly set in a medium range for a soprano, it is possible to retain vowel integrity as well as a resonant sound.

As poetry is written in such a manner that each word is purposefully chosen and placed, not many words can be discarded when selecting specific words to experiment with. For this reason, numerous words were identified as 'emotive' words. After listening to recordings to

hear what other singers deemed as important words, experimenting with the onomatopoeic effects of words and consulting a literary, poetic source, i.e. Viljoen and Drennan (2013), a list of words was compiled with which I conducted experiments for expressive purposes. These experiments were part of the study's practice-led data collection strategy and were conducted to find ways in which the meaning of the word can be enhanced. This was done either by emphasising phonemes or pronouncing them significantly less to downplay the meaning or change the colour of the word if so required by the text. How phonemes in emotive words would be varied and adjusted depends on the context, as well as the meaning, of the word. Vowels and consonants can be lengthened or shortened (duration), pronounced louder or softer (intensity), or darker or brighter than during standard IPA pronunciation (vowel colour) to enhance text expression.

5.2.   Conclusion

Anticipating, emphasising, lengthening or shortening a consonant can create various sound images such as a bleak, desolate setting (/f/ in *vaal*), howling wind (/v/ in *waai*), moments of silence (/s/ in *stilte*), raindrops falling (plosive or stopped *p*s in *drup-drup* and *druppels*), jubilant exclamations (/f/, /r/, /x/ and /d/ in *vreugde*) or a flickering of sunlight and shadows (/f/, /l/ and /k/ in *flikker*). Deliberately accenting or downplaying certain phonemes in a word to achieve an expressive result is also possible, when considering using a flipped /r/ in *drywe* to portray the floating quality of a butterfly or very gently pronouncing the /x/ in *treurig* or *droewig* to empathise with the sorrow. On the other hand, phonemes can be intensified, such as the rolled /r/ in *dreun* or the deliberately pronounced /x/ in *vlug* to emphasise the agitated, urgent meaning of the words.

The inherent colour of vowels can be changed to suit the text if so required. An inherently bright vowel can be darkened, through increasing pharyngeal space or narrowing lip aperture, to create a more sombre effect and vice versa. An inherently dark vowel can be brightened, either through the lift of the soft palate or varying the place of formation in the mouth, to the front or backward, to create a joyous or cheerful effect or conversely, a bleak, monotonous effect. For example, the double vowel *ee* is naturally a bright vowel but is darkened in *skaduwee* to symbolise shade, while an *o* is naturally a dark vowel, but brightened in *son* to exhibit the bright quality of sunshine.

It is crucial to note that phonemes will not always be used in the same manner to create an expressive effect. In many instances the same phoneme is able to evoke or enhance several different effects depending on how it is used. For example, an *r* in Afrikaans is a rolled /r/ with the tip of the tongue trilling against the alveolar ridge. It can be emphasised and rolled much more vigorously as in the words *branders* and *dreun* from *Koud is die wind*, to induce a stormy effect. On the other hand, *r* can be used as a flipped /r/ in the word *hart* to evoke a gentler emotion in *In die stilte van my tuin*. These findings are based on subjective experiences as part of personal practice-led experiments during the course of this study and can differ greatly between singers. However, I believe these suggestions to be beneficial to the field of interpretation of Afrikaans art songs.

Without knowledge, awareness, and an understanding of the involvement of the articulators in the formation of vowels and consonants in Afrikaans, a singer would not be able to effectively vary those positions and adjust duration, intensity, and quality of vowels and consonants for expressive purposes. The initial theory that vowels and consonants can be used as primary tools of expression was confirmed through practice-led experiments conducted with insight acquired from existing literature.

5.3.   Recommendations for further study

This study can be used as a foundation for future research that focuses on advancing text expression by means of utilising vowels and consonants, interpretation in *Vier weemoedige liedjies*, pronunciation challenges associated with singing in Afrikaans, as well as attaining a proficient level of pronunciation in Afrikaans art songs. An investigation into the use of vowels and consonants as primary tools of expression in other Afrikaans art songs or song cycles by Arnold van Wyk, Hubert du Plessis or Stefans Grové can be conducted.

A similar practice-led study can also be undertaken to determine the effect of using vowels and consonants as expressive tools on vocal technique. Another avenue to explore includes using this study as point of departure when comparing various settings of the same poem in Afrikaans, to determine whether the setting affects the way in which the phonemes in emotive words are varied or adjusted. Alternatively, a study investigating the use of vowels and consonants as tools of expression in selected English art songs or song cycles can be conducted. This could be extended to art songs in European languages such as German, French and Italian, including pronunciation challenges and solutions within these languages.

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APPENDICES

APPENDIX A: *VIER WEEMOEDIGE LIEDJIES* **FULL TEXT**[56]

i. Vaalvalk

Wit is die wêreld
van outydse wee,
en 'n treurige wals
is die vroemore see;
dou oor die duine, geen windjie wat waai,
net 'n vaalvalk wat sing soos hy draai, soos hy draai ...

ii. Eerste winterdag

Na al die sonskyn is dit donker;
vaal dryf die wolke in die lug;
vaal die yl motreën wat heeldag stuiwe;
laagdwarrelend die blare vlug -
Stil sleep die ure en stuif die motreën buite;
die druppels tril droewig teen die ruite;
drup-drup eentonig op gewel en dak
en hang swaar-blink aan die kale amandeltak.

iii. In die stilte van my tuin

In die stilte van my tuin
flikker son en skaduwee
beurtelings op die muur.
Blare van verbloeide rose
het die wind hier dik gestrooi
voor die ope deur.
En die maanwit skoenlappers
drywe op die geurende lug
lomerig verby.
Ook die hart wat jou bemin

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[56]   From Viljoen and Drennan (2013).

voel die vreugde van die uur
as jou mond so lag,
as jou mond so lag.

iv. Koud is die wind

Koud is die wind waar Daphne droom
Sy wat so teer en warm was
en skoner as die lourierboom
wat oor haar rusplek waai
en skoner as die lourierboom
wat oor haar rusplek waai.
Nou fluit die bitter wind vir haar
en sneeu pak om haar deur.
Daar onder as die wind bedaar
hoor jy die branders dreun,
hoor jy die branders dreun.

APPENDIX B: **TEXT, IPA AND ENGLISH TRANSLATION**[57]

i. Vaalvalk (Falcon)

['faːlfalk]

Wit is die wêreld van outyd se wee,

[vət əs di 'væːrəlt fan 'œutəjdsə veᵊ]

(White is the world of long ago's woe,)

en 'n treurige wals is die vroemore see;

[ɛn ə 'trøːᵊrəxə vals əs di fru'mɔːrə seᵊ]

(and a mournful melody is the early morning sea;)

dou oor die duine,

[dœu oːᵊr di 'dœynə]

(dew over the dunes,)

geen windjie wat waai,

[xeᵊn 'və ⁱ ɲki vat vaːj]

(no breeze that blows,)

Net 'n vaalvalk wat sing soos hy draai…

[nɛt ə 'faːlfalk vat səŋ soᵊs həj draːj]

(Only a falcon that sings as he turns…)

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[57]   Amended from Forbay (2011:139–142).

ii. Eerste winterdag (First day of winter)

['e:ᵊrstə 'vəntərdax]

Na al die sonskyn is dit donker;
[na: al di 'sɔnskəjn əs dət 'dɔŋkər]
(After all the sunshine it is dark;)
vaal dryf die wolke in die lug;
[fa:l drəjf di 'vɔlkə ən di lœx]
(the faded clouds float by in the sky;)

vaal die yl motreën wat heeldag stuiwe;
[fa:l di əjl 'mɔtreᵊn vat 'heᵊldax 'stœyvə]
(dull (is) the drizzling rain that falls all day long;)

laagdwarrelend die blare vlug.
['la:xdwarələnt di 'bla:rə flœx]
(low-whirling, the leaves flee.)

stil sleep die ure en stuif die motreën buite;
[stəl sleᵊp di 'y:rə ɛn stœyf di 'mɔtreᵊn 'bœytə]
(the hours drag by quietly and it still drizzles outside;)

die druppels tril droewig teen die ruite;
[di 'drœpəls trəl 'druvəx teᵊn di 'rœytə]
(the drops shiver sorrowfully against the window pane;)

drup-drup eentonig, eentonig op gewel en dak
[drœp drœp eᵊn'toᵊnəx eᵊn'toᵊnəx ɔp 'xeᵊvəl ɛn dak]
(drip, drip monotonously on the roof-comb and rooftops)

en hang swaarblink aan die kale amandeltak.
[ɛn haŋ 'swa:rbləŋk a:n di 'ka:lə a'mandəltak]
(and hangs with a heavy sheen on the bare almond branch.)

iii. In die stilte van my tuin (In the quietness of my garden)

[ən di 'stəltə fan məj tœyn]

flikker son en skaduwee
['fləkər sɔn ɛn 'ska:dYveᵊ]
(flicker sun and shadow)

Beurtelings op die muur.
['bø:ᵊrtələŋs ɔp di my:r]
(Alternating in turn against the wall.)

Blare van verbloeide rose
['bla:rə fan fər'blu:jdə 'roᵊsə]
(Leaves of budded roses)

het die wind hier dik gestrooi
[hɛt di vənt hi:r dək xə'stro:j]
(have been thickly strewn by the wind)

voor die ope deur.
[fo:ᵊr di 'oᵊpə dø:ᵊr]
(in front of the open door.)

En die maanwit skoenlappers drywe
[ɛn di 'ma:nvət 'skunlapərs 'drəjvə]
(And the moon-white butterflies float past)

op die geurende lug lomerig verby.
[ɔp di 'xø:ᵊrəndə lœx 'loᵊmərœx fər'bəj]
(drowsily in the fragrant sky.)

Ook die hart wat jou bemin
[oᵊk di hart vat jœu bə'mən]
(Also, the heart that you love)

Voel die vreugde van die uur
[ful di 'frøᵊxdə fan di y:r]
(Feels the bliss of the hour)

as jou mond so lag.
[as jœu mɔnt soᵊ lax]
(as your mouth laughs)

88

iv. Koud is die wind (Cold is the wind)

Koud is die wind waar Daphne droom.
[kœut əs di vənt va:r 'dafnɛ dro:ᵊm]
(Cold is the wind where Daphne dreams.)

Sy wat so teer en warm was…
[səj vat soᵊ te:ᵊr ɛn 'varəm[58] vas]
(She who was so tender and warm…)

en skoner as die lourierboom
[ɛn 'skoᵊnər as di lœu'ri:rboᵊm]
(and more beautiful than the laurel tree)

wat oor haar rusplek waai.
[vat o:ᵊr ha:r 'rœsplɛk va:j]
(That bends over her resting place.)

Nou fluit die bitter wind vir haar
[nœu flœyt di 'bətər vənt fər ha:r]
(Now the bitter wind whistles for her)

en sneeu pak om haar deur,
[ɛn sne:u pak ɔm ha:r dø:ᵊr]
(and snow is packed around her door,)

daar onder, as die wind bedaar
[da:r 'ɔndər as di vənt bə'da:r]

(there below, as the wind subsides)
hoor jy die branders dreun.
[ho:ᵊr jəj di 'brandərs drøᵊn]
(You can hear the thundering waves.)

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[58]   Schwa inserted in Afrikaans between syllable-final liquid (/l/ or /r/) and nasal consonant (Wissing 2018b; Forbay 2011:33).

APPENDIX C: PHYSICAL FORMATION DESCRIPTIONS[59]

- Alveolar   alveolar ridge (bump behind upper front teeth)
- Dental   teeth
- Labial   lip
- Lingua   tongue
- Palatal   hard palate
- Velar/Velum   soft palate
- Voiced   vocal folds adduct (close)
- Unvoiced   vocal folds abduct (part)
- Fricative   sound made by friction of the airflow passing through a narrow opening of the lips
- Plosive   sound made by the burst of compressed air through a closed mouth
- Bilabial   both lips
- Labiodental   the lower lip is in contact with the upper teeth
- Lingua-Alveolar   the tip of the tongue touches the ridge behind the upper front teeth
- Lingua-Palatal   the blade of the tongue is in contact with the hard palate
- Lingua-Velar   the tongue body is in contact with the velum
- Nasal   air passes solely through nasal cavity and the velum is lowered leaving the velopharyngeal[60] port open
- Sibilant   a hissing sound
- Velar   a sudden release of breath between the velum and tongue

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[59]   McKinney (1994:144); Miller (2000:91–92); Ware (1998:172).

[60]   The velum is in contact with the pharyngeal wall.

Aan Jan en Juliana Bouws

VIER WEEMOEDIGE LIEDJIES

I

VAALVALK
(W.E.G. LOUW)

ARNOLD VAN WYK

(1936)

II
EERSTE WINTERDAG
(W.E.G. LOUW)

ARNOLD VAN WYK

Na al die son-skyn is dit don - ker; *espr.*

vaal dryf die wol-ke in die lug; vaal die

yl mot - reën wat heel - dag stui - we; laag - dwar-re - lend die

bla - re - vlug. . . . .

Stil sleep die u - re en stuif die mot-reën bui - te; die drup-pels tril droe-wig teen die rui - te; drup-drup een-to - nig, een - to - nig op ge-wel en dak en hang swaar - blink aan die ka - le a-mandel - tak........

più lento

dim. e rit.

(1937)

III
IN DIE STILTE VAN MY TUIN

(I.D. DU PLESSIS)

Poco adagio : dolcissimo. (♩= 46 environ)

ARNOLD VAN WYK

In die stil - te van my tuin flik - ker son en ska - du - wee

beurtelings op die muur. . . . . Bla - re van ver -

bloei - de ro - se het die wind hier dik gestrooi voor die o - pe deur. . . .

En die

94

maan - wit skoenlap - pers dry - we op die geu ren - de

lug lo - me - rig ver - by.......

Ook die hart wat jou bemin voel die vreugde van die uur as jou

mond so lag, as jou mond so lag.

(1938)

IV
KOUD IS DIE WIND
(I.D. DU PLESSIS)

ARNOLD VAN WYK

Koud is die wind waar Daph - ne droom Sy wat so teer en warm was..... en sko - ner asdie lou-rier - boom wat oor haar rus-plek waai en sko-ner as die lou-rier - boom wat oor haar rus-plek waai. Nou fluit die

bit - ter wind vir haar en sneeu pak

om haar deur, daar - on - der, as die

wind be - daar hoor jy die bran - ders

dreun, hoor jy die bran-ders dreun.

(1934)

97