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Afrikaans art songs as teaching material for undergraduate classical singers: A pedagogical guide

by

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Declaration and ethics statement

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I declare that this thesis, which I hereby submit for the degree Doctor of Music (Musicology) at the University of Pretoria, is my own original work and has not been previously submitted at any tertiary institution or for another qualification. I also declare that the use of generative AI tools and chatbots were not implemented during any phase of this research study. Neither the conception of the research idea nor formulation of the findings were guided by such tools.

I have read and am aware of the University's policy and consequences regarding plagiarism. Where secondary sources were used, they were duly acknowledged and referenced as per the University of Pretoria's requirements. Furthermore, for the research described in this work, I have obtained the applicable research ethics approval. I declare that I have observed the ethical standards required in terms of the University of Pretoria's Code of ethics for researchers and the Policy guidelines for responsible research.

Signature: 

Date: February 2025

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Abstract

This study investigated Afrikaans art songs as voice training material to address aspects of vocal technique in undergraduate singers. The Afrikaans art song is a vocal music genre for solo voice with piano accompaniment which originated in South Africa more than a century ago. Extensive contributions were made to the genre by historical figures such as Stephanus Le Roux Marais and Rosa Nepgen. Notable South African composers including Niel van der Watt, Hendrik Hofmeyr, and Martin Watt still contribute repertoire to the genre. Pedagogical investigation is needed to prepare 21st century voice teachers to teach these songs since they still form part of examination curriculum at many South African institutions. However, there is a significant research gap pertaining to their use as teaching material.

A pedagogical guide containing analyses of 10 Afrikaans art songs by different composers stemmed from this thesis. The songs were analysed according to guidelines created for this study. This guide includes English translations, IPA, and demonstrations for studio use of the songs. It shows how each song may be used in its entirety as part of a repertoire-based approach to teaching singing. Potential technical challenges were identified and corrective exercises were suggested. Semi-occluded vocal tract (SOVT) exercises and kinesthetic singing tools were included as corrective exercises. In addition, the guide illustrated how passages from the songs' vocal lines may be used as exercises for vocal development. This was done by translating the vocal line passages to numeric patterns and grouping them into categories of vocal exercises.

This is a qualitative, literature-based study situated in an interpretivism-constructivism paradigm. A content analysis was implemented within an evidence-based voice pedagogy framework where voice research and practice knowledge were integrated throughout. Findings revealed that each song offers unique characteristics to target technical principles.

Keywords: Afrikaans art song; classical singing; evidence-based voice pedagogy; *kunslied*; pedagogical guide; teaching material; vocal exercises; vocal technique

Opsomming

Die studie ondersoek Afrikaanse kunsliedere as opleidingsmateriaal en is gemik op die ontwikkeling van voorgraadse studente se sangtegniek. Die Afrikaanse kunslied is ’n vokalemusiek genre vir solostem met klavierbegeleiding wat ontstaan het in Suid-Afrika net meer as ’n eeu gelede. Vele bydraes tot die genre is gelewer deur komponiste soos Stephanus Le Roux Marais en Rosa Nepgen. Invloedryke Suid-Afrikaanse komponiste soos Niel van der Watt, Hendrik Hofmeyr en Martin Watt voeg steeds liedere by tot die genre. Pedagogiese ondersoek is nodig om 21ste-eeuse sangdosente op te lei vir die onderrig van sulke liedere, omdat dit steeds deel is van eksamenkriteria in sommige Suid-Afrikaanse instansies. Daar is egter ’n opvallende navorsingsleemte rondom die gebruik van die liedere as opleidingsmateriaal.

’n Pedagogiese gids met analises van 10 Afrikaanse kunsliedere, deur verskillende komponiste, het voortgespruit uit hierdie studie. Die liedere is geanaliseer volgens riglyne wat tydens die studie geskep is. Die gids sluit Engelse vertalings, asook fonetiese transkripsies in en demonstreer gebruike vir die gekose liedere in sanglesse. Dit stel ten toon hoe elke lied in sy totaliteit gebruik kan word as deel van ’n repertorium-gebaseerde benadering tot sangonderrig. Tegniese uitdagings is geïdentifiseer en oefeninge vir verbetering is voorgestel. Vernoude vokalegang oefeninge en kinestetiese hulpmiddele word verskaf. Daarmee saam illustreer die gids hoe gedeeltes van die vokale lyne gebruik kan word as oefeninge vir stemontwikkeling. Dele van die vokalelyne is vertaal as numeriese patrone en ingedeel in kategorieë van sangoefeninge.

Hierdie is ’n kwalitatiewe, literatuur-gebaseerde studie wat van ’n inhoudsanalise binne ’n bewysgebaseerde stempedagogiek raamwerk gebruik gemaak het. Stemnavorsing en praktiese kennis is geïntegreer regdeur die studie. Die bevindinge wys dat elke lied unieke strukturele eienskappe bevat wat geskik is om beginsels van sangtegniek mee aan te spreek.

Trefwoorde: Afrikaanse kunslied; klassieke sang; bewysgebaseerde stempedagogiek; opleidingsmateriaal; pedagogiese gids; tegniese oefeninge; sangtegniek

Abbreviations[1]

DALRO	Dramatic, Artistic and Literary Rights Organisation
SAMRO	Southern African Music Rights Organisation
FAK	*Federasie van Afrikaanse Kultuurverenigingе*
	Federation of Afrikaans Cultural Associations
B&H	Boosey & Hawkes Music Publishers Ltd.
UP	University of Pretoria
IPA	International Phonetic Alphabet
SOVT	Semi-Occluded Vocal Tract
PAS	Pedagogical Art Song (studies)
RRDI	Ralston Repertoire Difficulty Index
SOVTEs	Semi-Occluded Vocal Tract Exercises
EBVP	Evidence-Based Voice Pedagogy
AATS	American Academy of Teachers of Singing
NATS	National Association of Teachers of Singing
SPLAT	Singers Please Loosen Abdominal Tension
LAPS	Lower Abdominal/Pubic Symphysis
VivA	Virtual Institute for Afrikaans
TA	Thyroarytenoid
CT	Cricothyroid
SABC	South African Broadcasting Corporation

[1] Listed in the order according to which they appear in this document.

Study-specific definitions

- **Vocal technique.** In this study, any mention of vocal technique, technique, or technical principles refer to a classical singing technique as encountered in Western art music.
- **Scoop.** This word refers to an audible scooping or sliding up to the written pitch, usually from beneath, which is undesirable in classical singing and often regarded as "sloppy singing" (Stark, 2008, p. 164). This is different from *portamento*, sometimes heard from a higher to a lower note for expressive purposes, or *legato* where there is a connection from one pitch to the next to ensure consistency of tone colour between notes (Stark, 2008).
- **Scoop factor.** This term is used in Chapter 5 to prompt voice teachers and singers to consider how likely it might be for an undesirable scoop to occur from one note to the next in specific musical contexts. For example, students should be aware that an undesirable scoop on pitches that begin with voiced consonants is likely, i.e., the scoop factor is quite high.
- **Repertoire-based approach.** The deliberate use of song repertoire to advance technique. It often involves turning a troublesome phrase into an exercise to address that challenge.
- **Corrective exercises.** It refers to interventions or strategies that may be implemented to address challenges or develop principles associated with vocal technique.
- **Staff notated exercises.** This refers to vocal exercises that are presented in the form of musical staff notation, as opposed to exercises that are explained in narrative form.
- **Numeric patterns.** In this study, numbers are assigned to the pitches of challenging vocal line passages. Each number signifies a scale degree of the tonic solfa system. For example, in a stepwise major scale passage from the tonic to the dominant and back, scale degree 1 is the tonic (*do*) and 5 is the perfect fifth above it (*so*). This translates as 1-2-3-4-5-4-3-2-1. Throughout this study, numeric patterns are assigned to indicate new vocal line

exercises that stem from the challenging vocal line sections. Such numeric patterns could simplify the transposition of warm-up exercises.

- **Vocal line exercises.** A term created for this study to refer to new vocal exercises that are created from difficult passages in a song's melody. They are found throughout Chapter 6 of this study, and are presented in the form of staff notated exercises with numeric patterns in Appendix C.
- ***Vocalise*.** Throughout this study, *vocalise* and *vocalises* either refer to (a) technical studies such as those in practical singing method books by, for example, Nicola Vaccai (1790-1848) or Mathilde Marchesi (1821-1913), or (b) vocal exercises without words.
- **Teaching material.** This term is used interchangeably with 'voice training material', 'developmental repertoire', and 'technical/teaching tools'. It refers to vocal repertoire selected with the intention to address areas of classical singing technique.
- **Structural components.** This refers to visible attributes of a song's text, vocal line, and accompaniment such as range, rhythm, intervals, and dynamics. It is used synonymously with 'topographical characteristics' and, as termed by Latta (2012), 'musical topography'.
- **Pedagogical analysis.** It is the analysis of song repertoire for its use as teaching material. This includes the identification and discussion of inherent structural components in a song's vocal line and piano accompaniment that might present technical challenges.
- **Pedagogical art song study.** This term was created for this study. It refers to studies that pedagogically investigate unfamiliar art songs, often with the aim of promoting their use as teaching material. They are referred to in this document as PAS studies.
- **Range designation.** Throughout this study, middle C is C4, while the octave above is C5 and octave below is C3.
- **Young and developing singers.** In this study, this term refers to undergraduate students being trained in classical singing technique, usually between the ages of 18 and 23.

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“It is lamented that the presence of Afrikaans in the genres of art song and choral music does not feature more prominently in the consciousness of speakers of the language…”

Lüdemann (2017, p. 582)

Chapter 1: Introduction

1.1 Background and rationale

The voice as a musical instrument is an intricate, organic mechanism that requires careful consideration of many elements during the process of tuition. Training a singing voice involves taking care of the singer's instrument, developing a healthy and consistent vocal technique, cultivating musicianship and artistry, and nurturing a passion for the art form – all while working on repertoire for examinations and/or recitals. To address each of these areas in a weekly lesson setting requires skilful planning and dedication from both the teacher and student within regular, productive instruction times.

Baughman (2016) and Holden (2002) remark that weekly student-teacher contact time is often limited and that time restrictions challenge voice teachers to find a balance between working on technical development and polishing prescribed repertoire. An investigation by Stephenson (2013) revealed that collegiate voice teachers spend the majority of studio time working on repertoire and therefore often neglect technical studies. Similarly, Hoch (2019) noted a decline in the use of *vocalises* in the voice studio in the 21st century. Although these remarks stem from observations in private voice studios and tertiary institutions in the United States, I have experienced it in a South African context where I have been teaching applied voice and voice pedagogy to undergraduate classical singers for the past decade.

Considering lesson time restrictions and the neglect of technical studies, possibly resulting from demanding academic schedules, it is necessary to earnestly engage in the discourse about the inner workings of a repertoire-based approach to teaching singing. This approach entails the deliberate use of repertoire as teaching material to address principles of vocal technique (Clements, 2005; Fields, 1947; Latta, 2012). The implementation of such an approach to target technical development in voice tuition could be the springboard necessary

to improve lesson productivity and outcomes. This approach is undoubtedly being applied to varying degrees in voice studios, but a systematic strategy of using repertoire prescriptively for technical challenges is not yet implemented consistently (Latta, 2012). When using this approach, two factors to consider are the type of repertoire and its practical application.

Voice teachers often fall into the habit of not venturing beyond prescribing the *24 Italian Songs and Arias* and other repertoire they sang as students, since such repertoire offers familiar choices (Bronner, 2003; Hoch & Lister, 2016; Kimball, 2014). While these classics are indeed valuable pedagogical tools, there is a plethora of lesser-known art songs which could also beneficially shape and advance a student's vocal technique (D'Amato, 2024). This is evident from the substantial number of studies that have been conducted from a pedagogical perspective about lesser-known art songs. Such studies usually contain pedagogical guides, analyses, and/or investigations of the art songs (Garner, 1981; Kano, 2016; Moore, 2019). They often act as an academic plea to use those art songs as teaching material in voice studios and offer information to facilitate their use. In this study, they are called pedagogical art song (PAS) studies. Furthermore, I have realised from my teaching practices that the practical application of repertoire requires (a) the anticipation of potential technical challenges and vocal demands inherent in a song's vocal line, potentially intensified by the accompaniment, and (b) the ability to guide students through those challenges in a way that not only addresses the challenge, but also develops the related technical principle(s).

To anticipate challenges in repertoire, one should have functional knowledge of the laryngeal and breathing mechanisms and understand the influences of structural components in the vocal line and piano accompaniment on a singer's vocal technique. Even though voice pedagogy literature and teaching experience are essential to inform and guide anticipations, it is necessary to acquire a methodical strategy. The concept 'musical topography', created and termed by Latta (2012), may be used as a systematic approach for the anticipation of

technical challenges in vocal repertoire. He defines musical topography as "the shape of a particular musical landscape, or metaphoric "lay-of-the-land," where the vocal line's structural components of rhythm, tempo, melodic shape, tessitura, even language of the text, among others, could be mapped" (Latta, 2012, p. 92). Thus, if structural components are mapped (identified) from a pedagogical perspective, they could reveal inherent challenges in repertoire. For example, if large intervals moving across *passaggi* are identified, teachers could recognise a potential technical pitfall for singers with limited registration and/or breath management abilities and begin to consider targeted corrective exercises.

Guiding students through difficult sections of repertoire creates opportunities to instil in them good practice habits. Baughman (2016) and Wurgler (1997), although two decades apart, share the same sentiment: Students do 'in the way' teachers teach. They assert that the teaching practices that are modelled by teachers in lesson settings inform the practice strategies adopted by students between lessons. Technical principles should thus be taught and reinforced in such a way that students are equipped to become their own teacher during practice sessions (Baughman, 2016). One method to achieve this is to turn challenging sections of the vocal line into technical exercises (Webb, 2012). This method is a prominent aspect of the present study and in this thesis such exercises are termed 'vocal line exercises' and they are translated as numeric patterns to facilitate seamless transposition when using them as warm-up or technical exercises. For as long as I have been teaching, I have created exercises from the vocal lines of repertoire during lessons to solve technical challenges. This is an interest that was ignited during my undergraduate studies by the pedagogy lecturer who focused on Richard Miller's exercises to target technical challenges. It was further fuelled by Nix and Simpson's (2008) article about semi-occluded vocal tract exercises (SOVTEs), and later by Ragan's (2020) use of kinesthetic singing tools. I believe there is much value in using these strategies to address troublesome sections in a student's prescribed repertoire.

In this study, the practical application of selected Afrikaans art songs is explored as part of a repertoire-based approach to teaching singing. The Afrikaans art song is a genre of vocal music for solo voice, usually with piano accompaniment, intended for concert performance and it is set to Afrikaans poems or texts. Afrikaans [a.friˈkɑ:ns] is one of South Africa's 11 official languages. In Afrikaans an Afrikaans art song is called a *kunslied* [ˈkøns.lit], the plural being *kunsliedere* [ˈkøns.li.də.rə]. The genre originated in South Africa more than a century ago (Grové, 2011[2]). Early works are reminiscent of Victorian parlour songs, while later works contain 20th century, avant-garde, and Impressionistic elements (Bester & Forbay, 2022a; Muller, 2006; Van Rhyn, 2013). To date, established South African composers including Niel van der Watt, Hendrik Hofmeyr, and Martin Watt still contribute noteworthy repertoire to the genre. There is a vast amount of Afrikaans art songs. A handful of them are available in publications such as the *FAK-Sangbundels* (FAK[3] songbooks) and those compiled by Anna Bender – see Appendix A.

As an Afrikaans mother-tongue speaker, classically trained singer, and tertiary-level voice lecturer, I have engaged with Afrikaans art songs in various capacities during my life. On a personal level, these songs are close to my heart as I have been surrounded by them since childhood and the genre offers a wealth of beautiful music awaiting exploration and performance. Repertoire in the genre is often referred to in Afrikaans as a *kunsliedskat* [ˈkøns.lit.skat] which translates as 'art song treasure'. Professionally, I continually witness the benefits that these songs have on singers' technical development. For example, Afrikaans as a sung language poses unique benefits and challenges with which to target specific areas of vocal technique. Furthermore, although Afrikaans art songs are often musically challenging and contain complex harmonic and rhythmic elements typical of the compositional styles of

[2] Studies written in Afrikaans are underlined throughout this document, except in the list of references.
[3] The FAK (*Federasie van Afrikaanse Kultuurverenigingе* - Federation of Afrikaans Cultural Associations) was founded in 1929 and its songbooks contain Afrikaans folk songs, art songs, and choral music (Bothma, 1986).

20th and 21st century vocal repertoire, much of the repertoire is vocally undemanding and suitable for the developing voice. These are some of the aspects that make this genre a flexible and suitable option for undergraduate singers at various levels of vocal and musical development. For these reasons I decided to undertake a formal research investigation.

1.2 Research problem

Information about Afrikaans art songs is often inaccessible as much of its academic literature is written in Afrikaans, and access to sheet music is mostly limited to affiliates of South African universities. Moreover, Lüdemann (2017) speculates that the legacy of Afrikaans art songs alone is not enough to conserve the genre and that a revival by means of compositional output of such songs is unlikely. It is therefore crucial to conduct research about and promote the use of these songs in voice teaching communities. Currently, the genre still forms part of the prescribed examination curriculum at many South African tertiary institutions and is listed as a separate category in Eisteddfods and competitions throughout the country. Yet even in South Africa, the value and efficacy of these songs as teaching material remain obscure to those who do not know the Afrikaans language. Hence, if the pedagogical benefits of these songs are researched and put forth with practical application in mind, and publications become more readily available, the genre could be reimagined both locally and internationally as a necessary inclusion in the pedagogical art song canon. This would also aid in the preservation of a national cultural heritage.

1.3 Literature overview

Chapter 2 contains a detailed exposition of the reviewed literature, while this section merely provides an overview of the themes and findings. Literature pertaining to two research fields, namely Afrikaans art songs as well as a repertoire-based approach to teaching singing

were reviewed for this study. It was found that much literature exists in both fields, but research pertaining to the practical application of Afrikaans art songs as part of a repertoire-based approach is elusive. This means that inquiry into the relationship between the fields is required. After reviewing a wide range of Afrikaans art song studies conducted between 1943 and 2023, five common research themes emerged, namely (a) the origin and development of the genre, (b) its political context, (c) compositional or thematic analyses, (d) catalogues of composers' oeuvres, and (e) Afrikaans lyric diction. There are five studies, Bester and Forbay (2022a; 2022b), Loots (2018), Olivier (2012), and Van Lill (2017), that allude to the value and potential studio uses of specific Afrikaans art songs, but neither the practical application thereof nor creation of vocal exercises are included in the scope of those studies.

A kaleidoscope of studies conducted between 1981 and 2024 that relate to a repertoire-based approach to teaching singing were also reviewed. Four prevalent research themes arise from this field's literature, namely (a) pedagogical art song studies, (b) voice pedagogy literature, (c) methods for the pedagogical analysis of vocal repertoire, and (d) corrective exercises. At present, no standard method for the pedagogical analysis of vocal repertoire exists (Christensen, 2024; Sonbert, 2018; Streets, 2002). PAS studies such as Latta (2012), Rock (2005), Webb (2012), and Wienand (2016) contain literature-based staff notated exercises to address technical challenges in the repertoire they analysed. However, no PAS study was found in which vocal line exercises are translated into numeric patterns and presented for general voice training, as is done in this study.

Afrikaans art songs have been researched through multiple lenses and a repertoire-based approach which uses lesser-known art songs has been advocated by many scholars. However, there is a dearth of research conducted from a voice pedagogy perspective about Afrikaans art songs. Moreover, their use as voice training material and creation of exercises from their vocal lines are virtually unexplored. This study aims to bridge those gaps.

1.4 Aim of the study

The main aim of this study is to demonstrate the use of 10 Afrikaans art songs as teaching material for undergraduate classical singers. This is put forth in the form of a pedagogical guide that presents a discussion of every song and includes their sheet music. To address the multiple facets of teaching material, each discussion contains a quick reference sheet, a text section, as well as a pedagogical analysis and practical application section. The aim of providing practical tools throughout the discussions of the songs is to show their application as teaching material in ways that might help teachers in the voice studio increase lesson productivity and train singers to foster beneficial practice habits between lessons.

1.5 Research questions

Primary research question

How might the selected Afrikaans art songs be used as teaching material for undergraduate classical singers?

Secondary research questions

1. Which structural components in the vocal line and piano accompaniment of each song could lead to technical challenges?
2. Why could technical challenges stem from the identified structural components?
3. Which corrective exercises could address the identified challenges and their relevant technical principles?
4. How might passages from the vocal lines of each song be used as teaching material for general vocal development?

1.6 Research methodology

A brief overview of the methodological elements of the study is provided here, while an in-depth explanation is presented in Chapter 3. This is a qualitative, literature-based study that was conducted from the interpretivism-constructivism approach outlined by Van der Walt (2020). Data were collected from primary and secondary sources which consist of the sheet music of the Afrikaans art songs as well as academic, published literature. The selected songs represent 10 songs I have previously taught, by different South African composers. A qualitative content analysis was used as a method for pedagogical analysis and informed data collection and analysis methods. This was used in accordance with Sajeena's (2021) view on the analysis of curriculum. New guidelines for the pedagogical analysis of vocal repertoire, rooted in voice research, were created for this study. Data were analysed and interpreted according to principles in voice pedagogy literature and my practice knowledge gained from being a voice teacher and pedagogue. Thorsten (2015) regards practice knowledge as beneficial to highlight profession-related questions that would otherwise remain hidden. All facets of this study are underpinned by voice research and teacher experience while student goals and perspectives were kept in mind. Those are the three components of the evidence-based voice pedagogy (EBVP) framework, defined by Ragan (2018). EBVP is the conceptual framework of this study and is a comprehensive approach to teaching voice.

'Voice research' includes the integration of voice science research and anecdotal research with teaching practices (Maxfield & Ragan, 2021). Voice pedagogy literature forms the basis of every process in this study, especially Chapters 4 to 6, and includes works by voice pedagogues such as James McKinney, Richard Miller, Janice Chapman, David Jones, Kari Ragan, and Jan Bickel. 'Teacher experience' validates voice teachers' practitioner empiricism accumulated through personal voice training, performance experience, and studio teaching strategies, as ways to identify and solve technical challenges (Bozeman & Ragan,

2022). In this study, I drew on my accumulated practitioner experience during each process. 'Student goals and perspectives' pertains to a holistic approach to voice tuition by valuing a student's needs and preferences (Helding & Ragan, 2022). Teaching tools and strategies are included in the pedagogical guide to enable the facilitation of a creative and collaborative space in voice studios in which teachers and students work together to discover and nurture musical, vocal, and technical development. Collaboration during the creation of exercises from students' repertoire could empower students and reduce the longstanding master-apprentice approach where teachers demonstrate and students follow (Sherwood, 2023).

1.7 Delimitations

When assigning corrective exercises for potential technical challenges, general scenarios that undergraduate singers might face are highlighted in this study. These scenarios are based on a decade's tertiary-level teaching experience in addition to drawing from a wide spectrum of voice research literature. However, since singers' voices are unique and respond differently to intervention, the suggested corrective exercises and strategies are not intended to solve every technical shortcoming of all singers in all contexts. The aim of this guide is to offer an introductory stepping stone for the practical application of Afrikaans art songs as teaching material. This study neither provides an overview of the history or development of the Afrikaans art song genre nor its political context as those areas have been researched at length in other studies and are outside the scope of the present study. Staff notated exercises from the literature are not included in this study since the focus is on developing and providing new vocal line exercises from the Afrikaans art songs analysed in the guide.

1.8 Value of the study

This study contributes new knowledge to Afrikaans art song research. Its contribution is unique as little is known about the practical value, uses, and developmental benefits of this genre as voice training material. As an Afrikaans mother-tongue speaker, this study bears personal value and it acts as a springboard for a preservation project of Afrikaans art songs. The Afrikaans art song represents a domain, or a territory of sorts, in which Afrikaans as a language continues to exist (Lüdemann, 2017). In 1925, Afrikaans was instated as an official language in South Africa, which means that 2025 commemorates its centennial (Carstens, 2023). It is my hope that after 2025, this study will be one of many that investigate the uses of this genre for vocal development.

The study furthermore contributes to the field of voice research. Although it deals with Afrikaans art songs, the results are applicable to the use of any vocal repertoire as teaching material. The new analysis guidelines enable the analysis of any vocal repertoire from a voice research perspective. Voice teachers and singers may consult the information in the pedagogical guide during their general processes of voice training. A cache of vocal exercises, based on the analysed songs' vocal lines, sprout from this study and may be used globally by any voice teacher, singing student, or professional singer. They might be used as warm-ups or cool-downs and to address elements of vocal technique. The study thus equips singers with pedagogical tools to enhance the efficacy of their practice sessions and vocal development away from lessons. Once singers are no longer frustrated by artistic limitations stemming from technical challenges, they may begin to embrace the opportunity of self-expression and music making offered to them by the inherently expressive language of music.

1.9 Chapter outline

Chapter 1: Introduction. The background and rationale, research problem, literature overview, research aims and questions, and brief discussion of the research methodology are included.

Chapter 2: Literature review. Studies related to Afrikaans art songs as well as a repertoire-based approach are examined. It includes research on PAS studies and corrective exercises.

Chapter 3: Research methodology. The research approach and design, data collection, song selection criteria, analysis methods, and layout of the song discussions in the Afrikaans art song pedagogical guide are explained. Research validity and ethics conclude the chapter.

Chapter 4: Practical principles of classical singing technique. Technical principles and related corrective vocal exercises from the literature are examined with regards to their application in the voice studio. The pedagogical underpinnings of the categories of basic vocal exercises outlined in this study are referred to at the end of the chapter.

Chapter 5: Guidelines for the pedagogical analysis of vocal repertoire. This chapter contains the analysis guidelines that were created in this study. It highlights relationships between structural components and areas of vocal technique. The guidelines are also presented in different templates for convenient use.

Chapter 6: The Afrikaans art song pedagogical guide. In-depth information about each of the 10 songs is provided to demonstrate their use as teaching material. Such information includes the pedagogical analyses that were conducted according to the new guidelines. An example of how to use a few of the vocal line exercises is provided in the form of a fictional scenario.

Chapter 7: Discussion. Findings related to the overarching uses of the selected songs as a collection, their individual potential studio uses, and the application of the vocal line exercises that resulted from each song are discussed.

Chapter 8: Summary and conclusion. This chapter concludes the study by contextualising its place within the related fields' literature and it contains recommendations for future research.

Appendices. Appendix A: This is a list of several song compilations and publications that contain Afrikaans art songs as well as websites and libraries where more information may be obtained. Appendix B: It includes a list, per composer, of the Afrikaans art songs that were investigated in this study's pedagogical guide. Appendix C: Vocal line exercises that stemmed from the analyses in the guide are listed according to the literature-based categories. This may be regarded as an index of new technical exercises.

Chapter 2: Literature review

This chapter positions the present study within the existing body of knowledge about Afrikaans art songs as well as a repertoire-based approach to teaching singing. As this is a literature-based study, this chapter is fundamental to the entire study and provides sources that inform each of the ensuing chapters. By collecting information from the sources reviewed in this chapter, the research questions could be answered from the standpoint of existing voice research. Prevalent themes that appear in each of the two research fields are unpacked in the following sections.

2.1 Afrikaans art song studies

Afrikaans art song research regularly appears in studies pertaining to the lives, compositional styles, and works of South African composers, as well as in studies about the FAK and its songbooks. In addition to those studies, numerous others have been conducted solely about Afrikaans art songs and those are the focus of this section. Themes in such studies include the origin and development of the genre, its political context, analyses of composers' song repertoire, catalogues thereof, and singing in the Afrikaans language. It must be noted that the purpose of this section is not to supply information about the genre's development, details concerning its political context or composers' stylistic elements. Rather, its intention is to sort available literature into the five identified themes to highlight disparities in the research. In view of those themes, it is evident that the genre has been studied through various lenses, but it also invites the idea that possible research gaps exist regarding using these songs as technical tools in voice training.

2.1.1 Origin and development of the genre

According to De Villiers (2023) and Du Toit (1960), the origin of the Afrikaans art song genre is intricately linked to the development of Afrikaans poetry and its language movements. Grové (2011) and Malan (1979; 1982; 1984; 1986) are essential sources for the history of the Afrikaans art song and much of its associated composers and repertoire. They reason that the origin of the genre can be traced to composer-pianist Jan Gysbert Hugo Bosman's (1882-1967) setting of Eugène N. Marais's (1871-1936) poem *Winternag* (Winter night) in 1908. These themes are also prominent in Gerber's (1998; 2005) studies about renowned South African soprano Mimi Coertse's (b. 1932) influence and contribution to the development and performance of Afrikaans art songs. A fragment of the Afrikaans art song heritage is preserved in FAK songbooks. Hence, some of the genre's repertoire and context is discussed in studies related to the history of the FAK, including Bosman (2004), Bothma (1986), and Gutsche (1943). In addition to describing the origin and development of the language and genre, Bester and Forbay (2022a) allude to specific songs that may suit medium and high voices in developmental stages. It is one of few Afrikaans art song studies that sow into the field of a repertoire-based approach to teaching singing.

2.1.2 Political context

De Villiers (2023) asserts that studies pertaining to music in South Africa "inevitably include discussions of music's relation to the country's complex political history" (p. 145). This is seen in Heunis (1999) who unpacks the contrasting lifestyles and education of the performer and resistance poet Mzwakhe Mbuli (b. 1959) as well as the Afrikaans art song composer Pieter de Villiers (1924-2015) as a representation of the South African society prior to the first democratic elections in 1994. Muller (2008; 2016) investigates subtle and overt influences of *apartheid* on the lives and compositional aesthetics of South African composers

Arnold van Wyk (1916-1983) and Stephanus Le Roux Marais (1896-1979), respectively. Both contributed significantly to the Afrikaans art song genre and some of their repertoire is mentioned by Muller. Patriotism and its sub-themes in seven Afrikaans art songs by two South African composers are explored by Du Toit (2021) and indicated on the sheet music of those songs. His study not only produced much-needed context for those songs, but also provides access to Afrikaans art songs not accessible elsewhere online.

2.1.3 Analyses of Afrikaans art song repertoire

As this study is concerned with the pedagogical analysis of Afrikaans art songs it is necessary to provide a framework within which to situate it. This is arguably the research area that has received the most attention in Afrikaans art song literature, yet it is dominated by compositional, musical, and stylistic analyses. The information obtained from the sources reviewed in this section provides the contextual details of the quick reference sheets in this study's pedagogical guide.

Potgieter (1967) contributes a landmark study about Afrikaans art songs which include compositional analyses of selected repertoire in the canon. He provides discussions and analyses of the available works by Rosa Nepgen (1909-2000), Blanche Gerstman (1910-1973), Arnold van Wyk, and Hubert du Plessis (1922-2011), as well as information and remarks on roughly 80 other South African composers' songs. Conducted from a different viewpoint than Potgieter, namely writing about the FAK and its songbooks, Bothma (1986) also contributes a significant study in which she provides short musical analyses of many Afrikaans art songs by a broad range of composers. This includes analyses of the 26 songs in the *FAK-Kunsliedbundel* (FAK art song compilation).

While Van der Merwe (1984) conducted analyses of selected songs by Rosa Nepgen to derive stylistic characteristics, Grové (1994) presented a musical and stylistic overview of

Nepgen's *Liedere-keur* (Selected songs), a three-volume anthology containing 25 of the composer's Afrikaans art songs composed between 1941 and 1985. To compare Nepgen's early and late compositional styles, Jorritsma (2001) analyses two of Nepgen's art songs. She mentions that Nepgen can be regarded as a role model for South African women composers emerging from a patriarchal society.

Two vocal works by Arnold van Wyk, namely *Vier weemoedige liedjies* (Four melancholy songs) and the song cycle *Van liefde en verlatenheid* (Of love and desolation), are analysed from a compositional style perspective in Temmingh (1965) as well as Geldenhuys (1983). Viljoen and Drennan (2013) also analyse *Vier weemoedige liedjies*, but do so with specific reference to tonality, texture, and poetry. They provide insight into themes and symbols present in the poems and how they are interwoven across the poems. Oosthuizen (2014) provides detailed compositional analyses of all Van Wyk's published and unpublished vocal works that are available at Stellenbosch University in the Arnold van Wyk collection.

Van der Mescht (1987) analyses all Hubert du Plessis's Afrikaans art songs, both textually and musically. In a two-part article series, Van der Mescht (2001a; 2003) interviews Du Plessis to investigate the background and origin of his Afrikaans art songs. Uys (2011) and Thom Wium (2011) mention stylistic elements in some of Du Plessis's song repertoire as part of commemorative articles in the year of his passing.

Comprehensive musical analyses of the song cycle *Alleenstryd* (Outcast) by the renowned South African composer Hendrik Hofmeyr (b. 1957) are offered by Roos (2000), May (2003), and Cupido (2009). While Roos analyses it to pen down aspects of Hofmeyr's compositional style, May deals with pitch organisation in the cycle, and Cupido investigates the influences that shaped Hofmeyr's compositional process. Spies (2006) includes an in-depth analysis of the poems to which Hofmeyr's song cycle *Die stil avontuur* (The quiet

adventure) is set and highlights that she wanted Hofmeyr to design it as an Afrikaans version of Schumann's *Frauenliebe und -leben*. The cycle received musicological attention from Claasen (2012) who conducted a musical and poetic analysis thereof. In an article about Hofmeyr's Afrikaans art songs, Van der Mescht (2007) provides the composer's thematic analysis of his song cycle *Vier gebede by jaargetye in die Boland* (Four seasonal prayers). Van Rhyn (2013) conducts close readings of selected art songs by composers in Nigeria, Ghana, Egypt, and South Africa. This includes an investigation of Hofmeyr's song cycle *en skielik is dit aand* (and suddenly it is evening), composed in 2005, to determine how the composer depicts Africa throughout these songs. In his literature review, Van Rhyn reviews 25 Afrikaans art song studies, from a compositional perspective, conducted between 1965 and 2011. However, none of them relate to Afrikaans art songs as voice training material.

Niel van der Watt (b. 1962) is an established and influential South African composer. In an informal interview with the composer, Blignaut-Rautenbach (2011) notes his analytical thoughts regarding some of his compositional aspects of his song cycle *Vier Elemente en 'n Epiloog* (Four Elements and an Epilogue) on texts by Daniel Hugo. Through compositional analysis, Bester (2014; 2022) investigates the traces of Indigenous Bushmen music in Van der Watt's song cycle *Die wind dreun soos 'n Ghoera, 'n siklus Boesman-mites* (The wind drones like a Ghoera, a Bushmen-myth cycle). Loots (2018) explores the value and meaning of Van der Watt's vocal compositions by analysing the experiences of seven participants who are well acquainted with the composer's works. One of the participants, a professional classical singer and voice lecturer, stated that Van der Watt's Afrikaans art songs are well-suited to young, developing voices since the composer understands how the voice works and thus writes well for the voice. The participant furthered that Van der Watt's songs allow free sound production making them healthy repertoire options. This feeds a repertoire-based approach, although does not yet deliver any practical considerations. The scenario, however,

brings a vital EBVP principle to the foreground, namely that teacher experience can enable teachers to judge which repertoire is likely suited to young, developing singers.

To promote exposure and further illustrate the depth of this research area, important composers whose Afrikaans art songs have not received much analytical inquiry are outlined in the next two paragraphs. Brukman (2011) analyses three Afrikaans song cycles by Cromwell Everson (1925-1991) to highlight the extensive modernism in the composer's style. In a study by Van der Mescht (2001b), Herbert Howells's (1892-1983) *Twee Afrikaanse liedere* (Two Afrikaans songs) are analysed according to elements such as range, form, piano part, and poetic content. He notes that they are valuable contributions to the genre and contain artistic merit that needs to be further explored. An overview of Pieter de Villiers's compositional style in his five Boerneef[4] song cycles, consisting of 38 songs, is given by Van der Walt (1999). In this article, Van der Walt alludes to an important concern regarding repertoire suitability for different voice types. She states that, although the Boerneef song cycles were composed for specific singers, they have been and can be sung by other voice types than the intended ones. This is a concept to be taken note of as it illustrates the possibility of transposing songs or cycles to suit the current pedagogical needs of the individual student which is another component of EBVP. While composers use specific keys for specific reasons, one should consider the number of keys in which *arie antiche* and Franz Schubert (1797-1828) *Lieder* are available and how widely they are used in voice studios.

Paxinos (1973) unpacks compositional characteristics and stylistic influences on the Afrikaans songs of Dawid Engela (1931-1967), while Greyling (1980), a postgraduate student of Paxinos, conducts stylistic analyses of Engela's music. The cycle *Vyf liedere op tekste van Ingrid Jonker* (Five songs on texts by Ingrid Jonker) by Stefans Grové (1922-2014)

[4] Pseudonym of the Afrikaans poet Izak Wilhelmus van der Merwe (1897-1967) (Van der Walt, 1999).

is analysed from stylistic and compositional perspectives in Rörich (1989). An excerpt of *Van Kirstenbosch tot in Namakwaland* (From Kirstenbosch to Namaqualand), an art song by Lourens Faul (b. 1931), is included in Van Coller's (1991) article to demonstrate aspects of his style. Werba (as quoted in Van Coller, 1991) describes Faul as the South African Francis Poulenc (1899-1963). Aitchison (1991) analyses elements including melody, harmony, rhythm, and form in Dirkie De Villiers's (1920-1993) songs. Musical analyses of Gideon Fagan's (1904-1980) song oeuvre are found in Coetzee (1989) and she illustrates his characteristic Fagan-motive.

Two studies include analyses of selected Afrikaans art songs from a teaching perspective. The first study, Olivier (2012), pertains to general teaching methods that South African teachers could implement for high school learners in solo and choral singing scenarios. It includes a brief analysis of one Afrikaans art song in which Olivier mentions a few of the song's structural components and technical considerations. The considerations contain instructions that make use of subjective teacher-specific terminology such as "on the word *tel* in bar 9 the learner should lift the sound, so that it does not drop into the throat" (Olivier, 2012, p. 353). One danger associated with using teacher-specific or ambiguous vocabulary is that readers without contextual knowledge about voice pedagogy might misunderstand the core goal of the instruction and end up implementing it incorrectly. Although such instructions may convey aspects of vocal technique, they should rather reflect objective terminology stemming from voice science evidence about the functioning of the singing voice. For this reason, the principles of vocal technique and terminology implemented in the present study are clarified in Chapter 4.

In the second study, Van Lill (2017) analyses eight Afrikaans art songs to determine their difficulty level. She analyses each song according to (a) the findings from interviews

with experienced voice teachers, and (b) the categories of the Ralston Repertoire Difficulty Index (RRDI) (Ralston, 1999). She then compares the two analyses to determine the efficacy of the RRDI as a repertoire selection method for novice South African voice teachers. Both Olivier (2012) and Van Lill present full sheet music of each song, which advances the global online accessibility of those Afrikaans art songs. Their sheet music contains symbols that represent subjectively worded technical instructions relating to areas like phrase lengths, onsets, and high notes. Neither Olivier nor Van Lill include translations of the Afrikaans texts, IPA transcriptions, or vocal exercises created from the repertoire to address challenges in their investigated songs, which are attributes of the present study's Afrikaans art song pedagogical guide.

2.1.4 Catalogues of Afrikaans art song repertoire

Studies that exclusively contain catalogues of composers' Afrikaans art songs are uncommon. Holzapfel (1992), Jorritsma (2001), and Potgieter (1967) are some of the few that contain such catalogues. Composers' song output is mostly found in combination with catalogues of their entire compositional output. One such source is the *South African Music Encyclopedia* in four volumes, available in English and Afrikaans (Malan, 1979; 1982; 1984; 1986) which include detailed catalogues of hundreds of South African composers. Catalogues could expand teachers' and singers' knowledge of Afrikaans art song repertoire if they are willing to sift through the other works. Many of the studies mentioned in section 2.1.3 that contain analyses of composers' Afrikaans art songs, also include catalogues of their songs.

An annotated catalogue of Stephanus Le Roux Marais's 108 published and unpublished Afrikaans art songs was compiled by Holzapfel (1992). This is perhaps the most comprehensive account of Le Roux Marais's life and works. It contains brief analyses of each song and includes aspects like suggested voice type, vocal range of the song, form analysis,

comments about the piano accompaniment, and publication details. The value of Holzapfel's study for the present study is the singer-related comments in some of the analyses that stem from his perspective as a singer. He states that the *tessitura* of many of Le Roux Marais's Afrikaans art songs are medium and that the melodies are comfortable for singing and allow ease in voice production. He furthers that the composer includes *vocalise* sections in several of his art songs and that many of his works can be incorporated successfully in concert programmes. In working with undergraduate singers, I have found that those *vocalise* passages can be turned into useful technical exercises.

While Le Roux Marais is regarded by many as "the Afrikaans Schubert" (Muller, 2016, p. 69), scholars like Grové (1994), Jorritsma (2001), and Potgieter (1967) view Rosa Nepgen as the most productive and important Afrikaans art song composer owing to her number of Afrikaans art song compositions which, according to Jorritsma, is approximately 165. Jorritsma offers a complete catalogue of Nepgen's solo vocal works and includes publication details that could assist in locating their sheet music.

Volume 1 of *Nagmusiek*, Muller's (2014) monumental biography about Arnold van Wyk, has a complete catalogue of the composer's works. A catalogue of Hubert du Plessis's art songs is found in Van der Mescht (1987; 1992) and includes publisher details for most of the songs. May (2007) provides a worklist of Hendrik Hofmeyr's song repertoire, while Niel van der Watt's worklist is found in Bester (2014). The art songs of Mornay du Plessis's (1909-1941), as provided by his family and acquaintances, are outlined in Bender (1986). A catalogue of Stefans Grové's solo vocal works is found in Walton (2006) which includes some publication information as well as details of recordings. Van Coller (1995) compiled a thematic catalogue of all Lourens Faul's compositions between 1950 and 1993. Finally, the

published songs of Stephanus Le Roux Marais, John Pescod (1896-1985), Pieter de Villiers, and Arnold van Wyk are listed in Forbay (2011).

These studies offer a large pool of options to choose repertoire from for examination/recital programmes and may help to increase studio use and performance of Afrikaans art songs. However, the reviewed studies rarely include vocal technique considerations of their catalogued repertoire and only a few provide publication details, making it difficult to find and use these songs. For this reason, the sheet music of the songs analysed in this study are added before each analysis. In addition, several websites, libraries, and publications that contain Afrikaans art songs or provide more information about them are listed in Appendix A, while Appendix B provides a list of the Afrikaans art songs mentioned in this study's pedagogical guide.

2.1.5 Language considerations: Singing in Afrikaans

Lüdemann (2017) investigates the relationship between Afrikaans and music. He compares the musical characteristics of Afrikaans with other languages to determine the singability of the language. His findings show that Afrikaans is particularly singable since the language inherently contains rhythmical accents and tone, both of which allow composers to extract melodies from the words and sentences. However, he mentions that singers need to be aware of the frequent diphthongs and /x/ sounds as well as the sound formation that is generally further back in the mouth than for example Italian. Such considerations are addressed in Bester and Forbay (2022b), Botha (2014), Forbay (2011), and Venter (2019). The potential pedagogical implications of the Afrikaans language for singers are briefly discussed in Chapter 4 of this study.

The study by Forbay (2011) deals with Afrikaans lyric diction. She includes basic diction, pronunciation, and grammar conventions of Afrikaans, applies them to singing, and

adds IPA transcriptions of 17 well-known Afrikaans art songs. While her study focuses on diction, she includes recommendations for performance practice. She asserts that Western classical music greatly influenced the Afrikaans art song genre and mentions Arnold Van Wyk's *Vier weemoedige liedjies* as an example in which singers can use the Impressionism of Debussy as a model to perform the songs. Similarly, Forbay states that meaningful *portamenti* may be used in Afrikaans waltz songs such as *Oktobermaand* (October month) by John Pescod as it reminds one of the operetta arias of Johann Strauss II (1825-1899).

Forbay's (2011) study has been consulted by several others. In a study by Botha (2014) about Afrikaans diction challenges in non-Afrikaans mother-tongue choirs, Forbay acted as a cornerstone source. Furthermore, the IPA transcriptions of four Afrikaans art songs transcribed by Forbay were adapted for use by Venter (2019) who contributes a practice-led study of *Vier weemoedige liedjies* by Arnold van Wyk and explores the expressive properties of its Afrikaans text. Venter provides linguistic classifications of Afrikaans phonemes and their lip, tongue, and soft palate positions and formations specifically aimed at singing in Afrikaans. She also includes the full sheet music of the four analysed songs in her study. Furthermore, Bester and Forbay (2022b) published a guide to Afrikaans lyric diction which includes features of Afrikaans vowels and consonants with sample IPA transcriptions of two Afrikaans art songs, one of which is found in Forbay, but slightly adapted in the article.

Sources related to Afrikaans diction and grammar from a linguistic perspective are also consulted for the IPA transcriptions provided in Chapter 6 of this study. Although their IPA transcriptions do not make provision for the subtleties of sung Afrikaans, these sources provide a reliable point of departure. The online platform *Taalportaal* is a vital source for IPA transcriptions as it provides articles about Afrikaans linguistics pertaining to the phonology, morphology, and syntax of the language. The creation of the Afrikaans language

section on *Taalportaal* stemmed from a project by the Virtual Institute for Afrikaans (VivA) in 2014 and the final topics were added in 2020 (Van Huyssteen, 2020).

Donaldson (2000) introduces the Afrikaans language to beginners and provides an Afrikaans-English glossary, while Coetzee (2018) provides a more detailed view of Afrikaans phonetics. The *Pharos Afrikaans-Engels/English-Afrikaans Woordeboek/Dictionary* (Pharos, 2005) is a comprehensive dictionary used for this study's English translations at it provides two or more translations of a word as well as cross-references for accurate, contextual translation. The sheet music of some Afrikaans art songs or song cycles provide English translations of the Afrikaans text, for example, *en skielik is dit aand* by Hendrik Hofmeyr (Hofmeyr, 2005). Studies in which Afrikaans art songs are discussed or analysed often provide English translations of the analysed songs' texts such as Claasen (2012), Forbay (2011), Van der Mescht (2001b), Van Rhyn (2013), and Venter (2019).

None of the reviewed Afrikaans art song studies are dedicated to a repertoire-based approach to teaching singing or translate the vocal lines of Afrikaans art songs as potential vocal exercises. Comments relating to aspects of such an approach are limited to those found in Bester and Forbay (2022a; 2022b), Loots (2018), Olivier (2012), and Van Lill (2017). When considering the substantial number of studies reviewed here, 69 in total, and the brevity of the comments related to the use of these songs as voice training material, it becomes clear that the research gap is substantial.

2.2 A repertoire-based approach to teaching singing

Before embarking on the review of related literature in this field of study, it is necessary to briefly unpack findings and thoughts about this approach. It is widely recognised in the literature as an accepted approach to teaching, but the 'how-to' thereof requires

additional research. Following are three scholars' opinions of the approach. Firstly, Fields (1947) phrases it as "the song approach" (p. 53) and includes survey responses about its benefits and drawbacks. Those that are for a song approach praise its ability to produce technical exercises, while those that are against it state that songs should be used to test technical facility, not develop it. Clements (2005) calls it "the song-approach to vocalizing" (p. 19) and mainly includes sentiments brought forth by Fields. She also mentions that such an approach requires careful repertoire selection. Lastly, in a comprehensive study by Latta (2012), the approach is referred to as "a repertoire-based approach to singing" (p. 59), and a description and practical strategy of its implementation is explored in-depth. The mapping of musical topographies in repertoire is the cornerstone of his approach.

Although phrased in different ways, each of the three scholars fundamentally assign the same meaning and aspects to the approach. All of them include in their definitions the idea that a singer's repertoire can be used effectively as a vehicle to advance vocal technique. It is important to note that they do not discredit the use of *vocalises*, but rather emphasise the unsung technical value of repertoire as teaching material. Another point of scholarly agreement about this approach, is that vocal problems or technical challenges arising in the repertoire can be turned into accurate exercises to address the specific problems. For these reasons, such an approach is in alignment with the aims and procedures of this study.

The study conducted by Latta (2012) impacted the present study in two ways: His concept of musical topography and his phrase "a repertoire-based approach to singing" (p. 4), are modified for this study. There are significant differences between the two studies with regards to the implementation of musical topography, practical outcomes, and inclusion of corrective exercises. Latta's musical topography is intended as a classification method to sort repertoire into groups according to principles of vocal technique which each song may teach.

In this study, ‘musical topography’ is termed ‘structural components’ and viewed as a starting point to identify areas in vocal repertoire that might lead to technical challenges. Practical outcomes of Latta’s research relate to indexed repertoire tables that list musical topographies in the repertoire of Joan Frey Boytim’s song books for novice singers. His lists are intended to help teachers choose songs that target specific technical principles. The practical outcomes of the present research yield ‘how-to’ strategies for voice teachers and singers to address technical challenges that appear in the analysed repertoire. Latta includes corrective exercises from Miller (1986) and repertoire examples from Boytim’s song books to illustrate what the musical topographies might look like in repertoire. Corrective exercises found in the present study consist of suggestions for the identified technical challenges based on a wide range of voice pedagogy sources and my teaching experience. Lastly, Latta’s phrase, ‘a repertoire-based approach to singing’, is adapted here as ‘a repertoire-based approach to *teaching* singing’ to emphasise the focus on pedagogy.

Turning to literature related to the inner workings of a repertoire-based approach to teaching singing, there are four areas that are frequently investigated, namely (a) pedagogical art song studies, (b) voice pedagogy literature, (c) methods for the pedagogical analysis of vocal repertoire, and (d) corrective exercises. The intersections between the five Afrikaans art song studies reviewed in section 2.1 that relate to aspects of a repertoire-based approach and the studies reviewed in this section, are indicated in Tables 1 to 3.

2.2.1 Pedagogical art song studies

After reviewing relevant studies conducted between 1981 and 2024, it became evident that pedagogical art song (PAS) studies usually examine art songs of a specific genre, composer, or voice type. These studies are often the practical, academic seedlings that sprout from repertoire-based approaches used in voice studios. They make a case for the inclusion of

the specific art song genre alongside the existing canon of teaching material, mainly aimed at undergraduate singers. Such studies act as catalysts to spur teachers on to explore other repertoire since "every teacher has a personal canon of repertoire appropriate for developing young singers" (Compton, 2023, p. 3), yet they are sometimes limited to tried and tested surefire songs that have worked in the past. Background information and characteristics of the genre and its songs, and/or pedagogical analyses of the repertoire with practical insights on how to teach a selection thereof, are generally supplied in PAS studies. They vary in depth and extent of inquiry, either containing an introductory overview or an extensive study of the art songs. Voice teachers and singers should consult PAS studies to broaden their knowledge and inform their repertoire selections. This reservoir of untapped repertoire could allow repertoire selection to coincide with a singer's personality and personal preferences where possible, which is a vital aspect of voice tuition (Jung, 2010; Nix, 2002; Ragan, 2018).

As this is a PAS study, it needs to be situated within the extensive body of related literature. Thus, an overview of PAS studies is presented in three tables, grouped according to the most common research themes, namely art songs of specific genres, composers, and voice types. Each table contains the research theme of the PAS study and the seven attributes of this study. Tables 1 to 3 illustrate the gaps in the current body of knowledge and the results are presented in Table 4, followed by a brief conclusion to this section. Abbreviations, specific terms, and formatting used in the tables are as follows:

- Afrikaans art song studies related to a repertoire-based approach are highlighted in grey.
- The * notes the inclusion of Pinyin, the Chinese alphabet for pronunciation (Yao, 2022).
- The column 'Voice ped. lit.' indicates the presence of voice pedagogy literature and is limited to texts about teaching singing as well as vocal technique.
- 'Arneson & Athey-Janka' refers to Arneson and Athey-Janka (2014).

For this chapter, pedagogical analysis methods are indicated in the following ways. **Adapted (A):** An existing method is altered but still resembles the original. **Existing (E):** An existing method is used in its original form. **New (N):** Elements from one or more existing methods are combined to create a new method that has not previously existed in this form. The details of A, E, and N methods are indicated in the columns where available. **Other:** This term denotes studies where a pedagogical analysis method is not applicable or clearly visible. Such studies often present an introductory overview of the specific art song genre and include various aspects such as its language, a brief musical analysis to preview a sample of the repertoire, and/or resources of where to acquire the music. **Own method/Own difficulty levels:** Authors describe, list, or visually present aspects of their intended analysis or difficulty levels, but do not explicitly state if it is based on a specific method or how they arrived at their method. It is thus regarded as a method unique to their study. **Survey:** An umbrella term to refer to instances where teachers or performers were interviewed or filled out a questionnaire to indicate their experiences with or opinions about the specific repertoire. Scholars then extracted and presented pedagogical information from the data.

The types of corrective exercises found in the reviewed PAS studies are grouped as outlined next. Some studies contain multiple types of corrective exercises, which are specified in the tables. **Lit. applications:** Staff notated exercises from voice pedagogy literature are applied to the repertoire and discussed as potential corrective exercises. **Lit.-based written suggestions:** Corrective exercises based on literature are presented in narrative form and no staff notated exercises are incorporated. **Lit. music examples:** Staff notated exercises from the literature are inserted and explained, yet they are not applied to the repertoire analysed in a study. **Language-based:** Corrective strategies are based on principles of a language. **Own written suggestions:** Subjective strategies, not based on literature, are presented as corrective exercises. No staff notated exercises are incorporated. **Participant**

strategies: Staff notated exercises and written strategies are acquired from participants learning specific songs and reporting their methods and findings. **Vocal line exercises:** This refers to the creation of staff notated exercises from passages in the vocal lines of the investigated repertoire. **Numeric patterns:** They are assigned to passages in the vocal lines.

Before proceeding to the PAS study tables, it is crucial to note that the use of percentages and statistics within the tables and the discussions that follow them, does not reflect a quantitative research approach. It is meant to situate this study within the significant number of related studies, and at the same time highlight the research gap and stress the importance of the present study.

In Table 1, various art song genres are represented, ranging from Afrikaans and Chinese to Hungarian, Korean, and Ukrainian. Most studies in this category are designed to introduce the specific genre, its composers, and repertoire. Studies that contain no related attributes are still included in the table since they fit the PAS study research theme, give an overview of a specific genre, and provide catalogues or resources for sheet music acquisition.

Table 1. PAS studies related to a specific art song genre.

Art song genres	PAS studies	Music examples	Full sheet music	Eng. translations	IPA	Voice ped. lit.	Pedagogical analysis method	Corrective exercises
African American	Sonbert (2018)	✗	✗	✓	✓	✓	N: Arneson & Athey-Janka	✗
Afrikaans	Bester & Forbay (2022a)	✓	✗	✗	✗	✗	Other	✗
Afrikaans	Bester & Forbay (2022b)	✗	✗	✓	✓	✗	Other	✗

Afrikaans	Van Lill (2017)	✓	✓	✗	✗	✓	E: RRDI + Survey	Lit. music examples
American	Snydacker (2011)	✗	✗	✗	✗	✓	N: Grading + voice ped. lit.	✗
Argentine	Pauls (2018)	✓	✗	✓	✓	✓	E: Wicklund (2015)	✗
Australian	Aggett (2014)	✓	✓	✗	✗	✓	A: RRDI	Participant strategies + lit.-based suggestions + vocal line exercises
Brazilian	Porter (2016)	✗	✗	✗	✗	✗	Other	✗
Brazilian	Santos Brandão (1999)	✗	✓	✓	✓	✓	E: Hahn (1990)	✗
Canadian	Vida (2020)	✗	✗	✗	✗	✓	N: Grading + voice ped. lit.	✗
Chinese	Chang (2020)	✗	✗	✓	*	✗	Own method	✗
Chinese	Li'an & Yodwised (2022)	✓	✗	✗	✗	✗	Other	✗
Chinese	Lin (2020)	✓	✓	✓	✓ *	✗	Other	✗
Chinese	Xueying & Hin (2024)	✗	✗	✗	✗	✓	Other	✗
Chinese	Yao (2022)	✓	✗	✓	✓ *	✓	Own method	✗
Chinese	Zhu (2021)	✗	✗	✓	*	✗	Own method	✗
Chinese classical poetry	Cui (2021)	✓	✗	✓	✓ *	✓	E: Arneson & Athey-Janka	✗
Flemish	Huybrechts (2021)	✓	✗	✗	✗	✗	Other	✗
French-Canadian (19th C.)	St-Pierre (2016)	✓	✗	✓	✓	✓	N: Kimball (2005) + Hopkin (2002)	✗

							+ Arneson & Athey-Janka	
Hungarian	De'Ath & Rethazi (2010a)	✗	✗	✗	✗	✗	Other	✗
Hungarian	De'Ath & Rethazi (2010b)	✗	✗	✗	✓	✗	Other	✗
Korean	Kim (2010)	✓	✓	✓	✓	✗	A: Bernac (1990)	✗
Latin American	Caicedo (2012)	✗	✗	✗	✗	✗	Other	✗
Spanish	Canedo (2019)	✓	✗	✓	✓	✓	Own method	Language-based (Spanish)
Spanish	DeLapp-Culver (2016)	✗	✗	✗	✗	✗	N: RRDI + Hopkin (2002)	✗
Swedish	Hersey (2012)	✗	✗	✓	✓	✗	Other	✗
Ukrainian	Bratishko (2018)	✓	✓	✓	✓	✗	Other	✗
Welsh	Schutz (2020)	✗	✗	✗	✗	✗	Other	✗
24 Italian songs and arias	Taylor (2018)	✗	✗	✗	✗	✓	Survey + N: Own analysis + Arneson & Athey-Janka	✗
TOTAL	**29**	**13**	**6**	**14**	**15**	**13**	**n/a**	**3**

Table 2 lists studies in which scholars draw attention to the art songs of underrepresented composers, such as Black female composers, immigrant composers in America, German women composers, and French-Canadian composers. There are also scholars who highlight the unknown art songs of well-known composers like Giuseppe Verdi (1813-1901), Richard Wagner (1813-1883), and Alban Berg (1885-1935).

Table 2. PAS studies related to specific composers' art songs.

Composers	PAS studies	Music examples	Full sheet music	Eng. translations	IPA	Voice ped. lit.	Pedagogical analysis method	Corrective exercises
Adolphus Hailstork	Blalock (2016)	✓	✗	✓	✓	✗	Own method	✗
Alban Berg	Zaro-Fisher (1993)	✗	✗	✓	✓	✓	Own method	✗
Black women	Rodriguez & Alfred (2021)	✓	✗	✗	✗	✗	N: Teaching experience + Sonbert (2018)	✗
Carlos López Buchardo	Weiss (2005)	✓	✗	✓	✗	✗	Own method	✗
Charles Ives	Robinson (2020)	✓	✗	✗	✗	✗	Own method	✗
Charles Ives	Rodríguez (2019)	✗	✗	✓	✗	✗	N: Snydacker (2011) + Kimball (2005)	✗
Charles Ives	Ruhleder (2012)	✓	✗	✗	✗	✓	E: Ware (2008) + Kimball (2005)	✗
Edmundo Villani-Côrtes	Silva (2006)	✗	✗	✓	✓	✗	Own method	✗
Edmundo Villani-Côrtes	Rodrigues (2014)	✓	✓	✓	✓	✓	Own method	Own written suggestions
Ernst Krenek	Hu (1991)	✓	✓	✓	✗	✓	Own method	✗
Florence Price	Jobson (2019)	✓	✗	✓	✗	✗	N: Kimball (2005) + Hardenbergh (1997)	✗
Franz Lehár	Nielsen (2018)	✓	✗	✓	✗	✗	E: Kimball (2005)	✗
Franz Liszt	Ash (2023)	✓	✗	✗	✗	✓	N: Grading + PAS lit.	✗
Franz Schubert	Fourie (1986)	✓	✗	✗	✗	✓	Other	Lit. music examples +

								Lit.-based + own written suggestions
French-Canadian	Manifold (2011)	✗	✗	✓	✗	✓	Own method	Lit. music examples + applications + own written suggestions
German women	Compton (2023)	✗	✗	✗	✗	✓	Own method	✗
Giuseppe Verdi	Brewer (2016)	✓	✗	✓	✗	✓	N: Kimball (2005)	✗
Immigrant Composers in America	Omune (2018)	✗	✓	✓	✗	✗	Own method	✗
John Beckwith	Christensen (2023)	✓	✗	✓	✗	✓	N: Saunders & Holahan (1997) + Grading + PAS lit.	Own written suggestions
Les Six	Kim (2006)	✓	✗	✓	✓	✗	N: Alt & Greene (1996) + Hardenbergh (1997)	✗
Living Americans	Carrano (2018)	✓	✗	✗	✗	✓	Own method	✗
Michael Head	Streets (2002)	✓	✗	✗	✗	✓	N: Grading + PAS lit.	✗
Mikhail Ivanovich Glinka	Anderson (2020)	✓	✗	✓	✗	✗	Own difficulty levels	✗
Niel van der Watt	Loots (2018)	✗	✗	✗	✗	✗	Survey	✗
Ottorino Respighi	Jones (1988)	✗	✗	✓	✗	✗	Own difficulty levels	✗
Paul Bowles	Dawkins (2014)	✓	✗	✓	✓	✓	Own method	Own written suggestions
Roger Quilter; Erich Korngold; Madeleine Dring	Averyt (2023)	✓	✗	✓	✗	✓	Own method	Lit. music examples + applications

Richard Hundley	Hardenbergh (1997)	✓	✗	✓	✗	✓	N: Alt & Greene (1996)	✗
Richard Wagner	Wee (2017)	✓	✗	✓	✗	✓	E: Hardenbergh (1997)	✗
Ronaldo Miranda	De Oliveira Mota (2009)	✓	✓	✓	✓	✗	E: LaRue (1970)	Own written suggestions
Samuel Coleridge-Taylor	Gwinn (2022)	✓	✗	✓	✗	✓	N: PAS + voice ped. lit.	✗
Samuel Coleridge-Taylor	Hampton (2021)	✗	✗	✓	✓	✓	N: Arneson & Athey-Janka + Sonbert (2018)	✗
Thomas Pasatieri	Mallory (2016)	✓	✗	✓	✗	✗	N: LaRue (2011)	✗
Thomas Pasatieri	Nardolillo (2013)	✗	✗	✓	✗	✓	A: Doscher's (1994) vowels	✗
Tom Cipullo	Benson (2019)	✓	✗	✗	✗	✗	Other	✗
Zachary Wadsworth	Davidson (2017)	✓	✗	✓	✗	✗	Own method & difficulty levels	✗
TOTAL	**36**	**26**	**4**	**26**	**8**	**19**	**n/a**	**7**

Table 3 presents PAS studies pertaining to specific voice types. They may be regarded as technical guides since many incorporate voice-specific training methods. Their information is primarily situated in prominent voice pedagogy literature and contributes research to the field of a repertoire-based approach to teaching singing that connects vocal technique and repertoire.

Table 3. PAS studies related to art songs for specific voice types.

Voice types	PAS studies	Music examples	Full sheet music	Eng. translations	IPA	Voice ped. lit.	Pedagogical analysis method	Corrective exercises
Teenage singers	Olivier (2012)	✗	✓	✗	✗	✓	E: Jill Nock Studio (n.d.)	Lit. music examples + applications
Young singers	Jung (2010)	✓	✗	✗	✗	✓	Own method	Own written suggestions
Beginning voice students	Teat (1981)	✗	✗	✗	✗	✓	Survey	✗
Developing classical singers	Lauricella (2021)	✓	✗	✗	✗	✓	Own method	✗
Young female voices	Moore (2019)	✓	✗	✓	✗	✓	N: Hardenbergh (1997) + Wienand (2016)	Lit.-based + own written suggestions
Soprano	Geihsler-Chittom (2008)	✓	✗	✗	✗	✓	N: Grading + PAS lit.	✗
Soprano	Rock (2005)	✗	✗	✗	✗	✓	Own method	Lit. music examples + applications
Mezzo-soprano	Alexander-Luna (2022)	✓	✗	✗	✗	✗	E: St-Pierre (2016)	✗
Mezzo-soprano	Bickel (1992)	✗	✗	✗	✗	✗	Own method	✗
Mezzo-soprano & Contralto	Bubar (2003)	✓	✗	✓	✗	✓	Own method	Own written suggestions
Mezzo-soprano	Smith (2014)	✓	✗	✓	✓	✗	A: Kimball (2005)	✗
Mezzo-soprano	Von Hoff (2013)	✗	✗	✗	✗	✓	N: Ped. + performance literature + interviews	✗

Mezzo-soprano	Zhang (2012)	✓	✗	✓	✗	✓	Own method	Own written suggestions
Beginning male singers	Wienand (2016)	✓	✗	✓	✗	✓	Own method	Lit. music examples + applications + vocal line exercise
Adolescent and adult male voices	Van Heerden (2000)	✓	✗	✗	✗	✓	Other	Lit. music examples + Lit.-based + own written suggestions
Tenor	Kano (2016)	✓	✗	✓	✓	✓	Own method	Lit.-based + own written suggestions
Tenor	Kano (2021)	✗	✗	✓	✗	✓	Own method	Lit.-based + own written suggestions
Tenor	Webb (2012)	✓	✗	✗	✗	✓	Own method	Lit. music examples + vocal line exercises
Baritone	Brown (2018)	✓	✗	✓	✓	✓	Own method	Lit.-based written suggestions
Baritone	Heffel (2005)	✓	✗	✗	✗	✓	Own method + difficulty levels	✗
Baritone	Lalrinmawia (2021)	✓	✗	✓	✗	✓	Own method	Lit. music examples + lit.-based + own written suggestions
Baritone	MacMullen (2020)	✓	✗	✗	✗	✗	Own method	Own written suggestions
Bass, bass-baritone & baritone	Rodriguez (2015)	✓	✗	✗	✗	✓	N: Voice ped. lit.	✗
Countertenor	Morris (2019)	✗	✗	✗	✗	✓	Own method	✗
TOTAL	**24**	**17**	**1**	**9**	**3**	**20**	**n/a**	**14**

Table 4 presents the results of all reviewed PAS studies, and along with Tables 1 to 3, sketches an idea of the gaps in the current literature.

Table 4. Summary of the findings from Tables 1 to 3.

PAS studies	Number of PAS studies	Music examples	Full sheet music	Eng. translations	IPA	Voice ped. lit.	Pedagogical analysis method	Corrective exercises
Art songs	29	13	6	14	15	13	n/a	3
Composers	36	26	4	26	8	19	n/a	7
Voice types	24	17	1	9	3	20	n/a	14
Total	**89**	**56**	**11**	**49**	**26**	**52**	**n/a**	**24**
Percentage %		**63**	**12**	**55**	**29**	**58**	**n/a**	**27**

Considering the information yielded from the discussions in section 2.1 and the information presented in Tables 1 to 4, the following observations arise about previous research and the place of this study in the broader body of existing knowledge:

- Published research about the Afrikaans art song from the perspective of demonstrating a repertoire-based approach to teaching singing remains elusive.
- None of the 153 studies (64[5] Afrikaans art song studies and 89 PAS studies) contain all seven attributes found in this study.
- A literature foundation for classical singing technique is not included in all PAS studies.
- PAS study scholars often create their own method of pedagogical analysis but there are certain methods that are used more than others.
- Only three PAS studies include vocal line exercises of a few of their analysed songs.

[5] For this count, the five Afrikaans art song studies related to aspects of a repertoire-based approach are included in the PAS studies' count since they are grouped in the tables to illustrate thematic intersections.

- None of the reviewed studies offer numeric patterns of passages in the vocal line with the aim of presenting them as general vocal exercises.

2.2.2 Voice pedagogy literature

From the reviewed PAS studies, it was noted that 58% include voice pedagogy literature. It is thus not standard practice to include a voice pedagogy framework in a PAS study. However, for voice teachers and singers alike, the ability to solve technical problems in the voice studio and practice room often relies on knowing why specific structural components could lead to technical challenges as well as recognising which principles of vocal technique might be affected by those components. For this reason, and to adhere to the voice research component in the EBVP framework of this study, it is necessary to create a foundation of knowledge pertaining to classical singing technique. This is done in Chapter 4 of this study, based on literature reviewed in this section.

Voice pedagogy books. The following 18 sources, several of which were also used by the reviewed PAS studies, span from 1967 to 2020 and are dedicated purely to classical voice pedagogy and principles of classical singing technique. Hoch (2019) describes *Singing: The Mechanism and the Technic* by Vennard (1967) as a seminal text that introduced the fact-based era of voice pedagogy. It offers scientific insights to the physiology, functioning, and coordination of the singing voice. Next, in addition to basic technical principles such as respiration, phonation, resonance, and vocal registers, Doscher's (1994) *The Functional Unity of the Singing Voice* contains large sections on vowel acoustics and formant tuning. Nix (2020) mentions that Doscher's "teaching in the studio, in the classroom, and in how she lived her life left an indelible mark on her students" (p. 260), while Hoch (2024) regards her as "one of the most important voice pedagogues of the twentieth century" (p. 297). Another pedagogue, McKinney (1994), offers explanations and practical guidelines to diagnose and

correct vocal faults related to the principles of vocal technique. McKinney is cited often by Chapman (2017) and Ragan (2020) and is regarded as an indispensable resource for any voice studio. Components of technique discussed by Ware (1998) are similar to those found in McKinney, but Ware adds sections on the philosophy and psychology of singing.

The various works by Miller (1986; 1993; 1996; 2000; 2004; 2008) are widely used by scholars and he is regarded as "arguably the most prolific and important modern classical voice pedagogue" (Hoch, 2019, p. 52). Miller formulated a systematic approach to teaching classical singing where technical principles are developed sequentially through exercises, which is an expansion of what *bel canto* pedagogues advocated (Hoch, 2019). He also favoured and advocated using repertoire passages as technical exercises (Geihsler-Chittom, 2008). Miller's systematic approach, seen in *The Structure of Singing* (1986), begins with foundational skills such as onset and breath management, and then progresses to more advanced concepts like range extension and *messa di voce*, indicated as < > (*crescendo-decrescendo*). Miller wrote specific books for sopranos and mezzo-sopranos (2000), tenors (1993), and baritones, bass-baritones and basses (2008). Miller (2000) argues that every singer should be proficient in breath management, articulation, resonance, and registration.

In *The Naked Voice: A Wholistic Approach to Singing*, Smith and Chipman (2007) propose six 'inventions' that can be seen as practical exercises to experience and experiment with basic technical principles. The inventions include cultivating healthy phonation and a healthy speaking voice, and learning to let the breath flow freely and consistently. Another practical approach is followed in Brown (2008) where technical principles are explained and practical applications suggested. He emphasises the importance and value of primal sounds and releasing inhibitions to arrive at the core of voice production, free of potentially detrimental 'learned' behaviours.

The remaining six sources about vocal technique contain findings from the last two decades. Davids and LaTour (2012) put forth a practical guide in which they offer advice about technical principles for solo singers and choristers. They address topics such as vibrato in the choral setting, voice changes in adolescent boys and girls, and reducing tension in areas like the neck and shoulders. Bickel (2017) lets the basic technical principles unfold through using simple, yet accurate, language which beginning singers and teachers can easily digest and apply. Next, as an interdisciplinary researcher, singing teacher, and voice pedagogue, Chapman (2017) writes with authority about vocal technique from scientific, practical, and pedagogical perspectives. Apart from basic technical principles, she includes sections about neurological and auditory factors in relation to singing, and touches on manual therapy in voice disorders. Research by Chapman has been consulted widely by scholars (Bickel, 2017; Lalrinmawia, 2021; Sherwood, 2023; Sonbert, 2018; Wienand, 2016) and her book *Singing and Teaching Singing: A Holistic Approach to Classical Voice* (2017) is praised by Robert Sataloff[6] who writes "it is a fine example of progression from 18th century teaching tradition to pedagogical enlightenment of the 21st century" (Sataloff as cited in Chapman, 2017, p. vii). Jones (2017) produced a practical application text which includes case studies, exercises and considerations from his previous teachers or acquaintances about technical principles. Furthermore, the book by Alderson and Alderson (2020) not only describes basic principles but also elaborates on how to teach them to singers, keeping in mind the various stages of physical development: From a young voice, through adolescence and maturity, to an aging voice. Lastly, Ragan (2020) integrates recent voice science research with singing and includes a wealth of vocal exercises such as SOVTEs and kinesthetic singing tools related to respiration, phonation, registration, articulation, and resonance.

[6] Sataloff is a renowned otolaryngologist, a professional singer, and voice teacher who is leaving an indelible mark in interdisciplinary voice science and pedagogy research (Drexel University, 2024).

Perusing these 18 voice pedagogy books revealed that all of them discuss similar principles of vocal technique and areas of applied voice, albeit to varying extents and from different perspectives. Although each book includes distinctive subject matter and different areas of inquiry, it was noted that each one, by default, discusses the following principles: Breath management, phonation, articulation, resonance, and registration. Their practical applications are described in Chapter 4.

PAS studies with vocal technique discussions. Works like those by James McKinney, Barbara Doscher, and Richard Miller are often used as source material in PAS studies that contain information about vocal technique. There are five PAS studies that offer a comprehensive account of the basic principles addressed in classical singing technique. As part of a discussion on the formal knowledge required by voice teachers, Van Lill (2017) unpacks technical principles that are associated with aspects of the RRDI. The principles include but are not limited to range extension, vocal flexibility, breath management, and articulation. Her discussions are firmly situated in voice pedagogy literature such as Fourie (1986), which is an invaluable study. Fourie provides in-depth explanations from voice pedagogy literature about technical principles for both high and low male and female singers. She also includes detailed discussions of principles such as resonance and *legato* in singing, with a substantial number of corrective exercises for each principle taken from voice pedagogy literature sources. Fourie's study might be unparallelled in PAS studies, but English readers may consult Olivier (2012), Jung (2010), and Lauricella (2021) for similar discussions. While Olivier and Jung expound technical considerations for young singers, Lauricella contributes practical insights based on personal teaching observations of vocal challenges in the developing soprano, mezzo-soprano, tenor, baritone, and bass voices. Lauricella also highlights technical principles that are similar across voice types, which is a useful overview for novice teachers and singers.

Several PAS studies concerning specific voice types, include a section on technical principles about that voice type. Such sections provide valuable, concise information hubs that could fuel a repertoire-based approach to voice training. In addition to basic principles such as free phonation, Rock (2005) describes nine technical faults young sopranos often deal with, some of which include straight tone, wide/fast vibrato, nasality, and sharping/flatting of pitch. Geihsler-Chittom (2008) also explores technical challenges in selected soprano repertoire. Next, voice classification, *tessitura*, and general vocal ranges for mezzo-sopranos are elaborated on in Bickel (1992), Bubar (2003), and Von Hoff (2013), while Zhang (2012) briefly describes the development of the mezzo-soprano voice type. Furthermore, technical principles related to the tenor voice are examined at length in both Webb (2012) and Kano (2016) who delve into areas such as *passaggi*, vowel modification, and *chiaroscuro*. Brown (2018) peruses basic principles including baritone *passaggi* and registration, while Lalrinmawia (2021) explores areas like onset and agility for baritones. Lastly, after a concise overview of laryngeal anatomy that relates to phonation and pitch changes, Rodriguez (2015) provides pitch designations for the *passaggi* of bass, bass-baritone, and baritone voices.

Essential aspects of technical principles are discussed in the following PAS studies. Heffel (2005) encourages a speech-like, declamatory approach to singing and mentions that it is not far-removed from traditional *bel canto* principles. Furthermore, Canedo (2019) links articulation and resonance, and emphasises the notable effects of language on tone quality and sound production. Similarly, Rodrigues (2014) describes vowel acoustics and vowel modification for male and female singers, while Nardolillo (2013) gives an overview of the vowels that male and female singers prefer in their upper ranges. Hu (1991) offers a detailed report about registers, registration, and *passaggi* for male and female singers, while Van Heerden (2000) meticulously studies the register transitions of male voices. A valuable comparison between an overly bright and balanced warm tonal quality in the *secondo*

passaggio, applicable to any voice type, is provided in Van Heerden's study and includes the aspects of vocal technique responsible for those two tonal contrasts.

The sources reviewed in this section amount to only a small tip of the enormous iceberg of voice pedagogy literature, but they could act as dependable reference guides for areas of vocal technique. While the pedagogy texts by Vennard (1967) through to Ragan (2020) provide vital information that underpins this study, those and similar sources do not always include comments or sections about the effects of specific musical elements of compositions on aspects of a singer's technique. Furthermore, PAS studies that provide sections on principles of vocal technique, rarely incorporate those principles in their analyses or practical applications. For this reason, this study's analysis guidelines and pedagogical guide aim to bridge the gap between vocal technique and structural components in selected Afrikaans art song repertoire, both from a voice research and practical perspective.

2.2.3 Methods for the pedagogical analysis of vocal repertoire

There is currently no standardised method or set of guidelines for the pedagogical analysis of solo vocal repertoire. Christensen (2024), Streets (2002), and Sonbert (2018) found this to be true in their research, and from reviewing the 89 PAS studies, the same conclusion is reached in the present study as well. It is, however, apparent that the following methods were applied in several studies, though in diverse ways and to varying extents:

1. Kimball's (2005) components of style.
2. Arneson and Athey-Janka's (2014) rubrics for rating difficulty.
3. Hardenbergh's (1997) difficulty levels and vocal requirements.
4. Hopkin's (2002) analysis protocol.
5. Ralston's (1999) Ralston Repertoire Difficulty Index (RRDI).
6. Alt and Greene's (1996) graded repertoire lists.

7. Sonbert's (2018) repertoire evaluation rubric for developing singers.
8. St-Pierre's (2016) difficulty level assessment grid.

1. Kimball's (2005) components of style. Although not intended as a pedagogical analysis method, this is the most widely used method by PAS study scholars. Adaptations thereof are seen in nine studies: Christensen (2023), St-Pierre (2016), Vida (2020), Rodríguez (2019), Ruhleder (2012), Nielsen (2018), Brewer (2016), Smith (2014), and Jobson (2019). The original method is based on input from Kimball's colleagues, students, teachers, relevant research literature, and contributions from composers. It is intended for art song analysis, without a rating system, as well as to determine style elements of composers and introduce a broad body of art song repertoire. The components of style can be outlined as follows:

Table 5. An outline of Kimball's (2005) components of style.

Melody	Melodic contour/phrase shape; phrase length; range and *tessitura*; chromaticism; motives; vocal articulation (lyric melody/recitative); text painting
Harmony	Harmonic texture; tonality; tonal vs. atonal; dissonance vs. consonance; recurring harmonies; keys/modulations/cadences; contrasts of major/minor; text illustration through harmonic means
Rhythm	Tempo; metric organisation; rhythmic patterns; unifying rhythms; *ostinato*; rhythms reinforcing the text
Accompaniment	Predominant figures; prominent sections without the voice; shared material with the voice; motives; text illustration in patterns; texture; dramatic effects
Texts/Poets	Choice of text; prose settings; treatment of prosody; response to poem
Secondary style factors	Unifying elements in a song/cycle; form; influences on the composer

2. Arneson and Athey-Janka's (2014) rubrics for rating difficulty. Four rubrics are presented in Arneson and Athey-Janka to evaluate vocal music and determine its

difficulty level. The first three include technical aspects and a rating scale which can be used to indicate the relative difficulty level. The fourth rubric adds useful questions, termed "problem solving questions" (Arneson & Athey-Janka, 2014, p. 15), that can be answered to gain more information about characteristics of the song, thus leading to more informed decisions about the difficulty. Such questions resemble Latta's (2012) rhetorical questions, one of which include "Is the tessitura consistently high or low?" (p. 121).

Prior to the presentation of the sample rubrics, Arneson and Athey-Janka (2014) provide insightful comments on the impact of certain structural components on principles of vocal technique. A summative list of their considerations can be seen in Sonbert (2018). Their comments seem to stem from teaching experiences as no voice pedagogy literature is cited in those sections. The rubrics were created by Arneson and Athey-Janka's graduate students as part of a course about repertoire for teaching and are based on Nix's (2002) criteria for repertoire selection. Versions of their rubrics or information from their book are used by eight PAS study scholars: Christensen (2023; 2024), Sonbert (2018), Cui (2021), St-Pierre (2016), Taylor (2018), Hampton (2021), Vida (2020), and Gwinn (2022). Technical aspects listed in the rubrics comprise the following:

Table 6. Technical aspects listed in Arneson and Athey-Janka's (2014) rubrics[7].

Range; *tessitura*; **intervallic leaps**[8]; **registration**
Phrase length; **breathing**; rhythm; tempo
Language/diction; **text setting**; **text articulation**; **lyrical flow**; **vowel sequences**; **melismas**
Poetic themes; **text interpretation**; **characterisation**
Dynamics; musical considerations; accompaniment (support/double; **playable/fakeable**)

[7] The order of the aspects does not appear in Arneson and Athey-Janka's (2014) rubrics as indicated here. I grouped them to enable coherence outside the context of the original rubrics.
[8] Aspects in bold did not appear in prior tables, but those in plain text did. This is applicable to Tables 6 to 13.

3. Hardenbergh's (1997) difficulty levels and vocal requirements. The guidelines provided in Hardenbergh's study assist readers to assign difficulty levels, without a scoring system, to vocal repertoire and piano accompaniment. She discusses each difficulty level's vocal requirements. Unlike Arneson and Athey-Janka's (2014) rubrics, the analysis method by Hardenbergh is not contextualised within a voice pedagogy framework and does not contain technical deliberations about each aspect of the method. Her method is based on the parameters put forth in Alt and Greene (1996) and has been applied to various extents in seven PAS studies, namely Snydacker (2011), Streets (2002), Geihsler-Chittom (2008), Jobson (2019), Wee (2017), Kim (2006), and Moore (2019). A summary of vocal requirements in Hardenbergh's difficulty levels may be presented as follows:

Table 7. Vocal requirements mentioned in Hardenbergh's (1997) difficulty levels[9].

Range; *tessitura*; **approach, length, and position in the phrase of high notes**; **duration of sustained high *tessitura***; registration
Phrase length; meter changes; rhythmic complexity; tempo changes; dynamic range
Character development and **emotional intensity**; **changes in mood**
Composers' markings; **special techniques** (Hardenbergh does not elaborate on this)

4. Hopkin's (2002) analysis protocol. Writing about appropriate repertoire for young and developing singers, Hopkin developed a protocol by which he analysed over 2000 songs from 70 anthologies. It includes remarks about technical considerations, such as "high tessitura challenges the student's ability to sing a unified scale" (Hopkin, 2002, p. x) but does not delve into the pedagogical reasoning behind it. This protocol serves as a vehicle to aid teachers' repertoire selection practices by assigning difficulty levels to the songs via score ratings. He does, however, caution teachers not to choose repertoire based solely on the

[9] I grouped the elements of this table, but the grouping does not represent an order of importance or difficulty.

difficulty level and furthers that "a simple song sung well outshines a difficult song sung poorly" (Hopkin, 2002, p. xiii). His method is implemented in diverse ways by the following six PAS study scholars: Christensen (2023; 2024), St-Pierre (2016), DeLapp-Culver (2016), Vida (2020), Ash (2023), and Geihsler-Chittom (2008). The protocol contains the following considerations:

Table 8. An outline of Hopkin's (2002) analysis protocol.

Melodic contour	**Width** of the range; high *tessiture*[10]; **wide/frequent interval leaps**
Phrasing	Phrase length measured in **seconds**; **much/little time to breathe**
Rhythm	Meter change; **fast/sustained text articulation**; rhythmic complexity
Text	Language (**native/foreign**)
Accompaniment	Mirror; supportive; **independent/antagonistic**
Harmonic language	Diatonic; chromatic; atonal
Dynamics	**Moderate (*mp-mf*)**; **loud or soft (*p-f*)**; **extreme contrasts (*ppp-fff*)**

5. Ralston's (1999) Ralston Repertoire Difficulty Index (RRDI). This index provides general guidelines to grade the difficulty of songs and relies on a points system. Ralston regards the studies by Hu (1991) and Jones (1988) as the basis of her index. Furthermore, she conducted surveys in which voice teachers had to grade repertoire using her index. Afterwards, she measured the findings against the difficulty ratings set forth by Boytim (1982). Ralston found that it correlated strongly with Boytim and that the RRDI is a reliable index. She also found that it surpasses Boytim's criteria since the RRDI includes descriptions of which musical elements are regarded as difficult while Boytim does not. Although the index was initially intended for high female voices, Ralston concluded that the findings can be generalised and applied to any voice.

[10] In Italian, the plural of *tessitura* is *tessiture*.

The following six PAS study researchers either adapt the RRDI to suit their specific analysis criteria, use the original version, or consult its contents: Christensen (2023; 2024), Aggett (2014), DeLapp-Culver (2016), Vida (2020), Streets (2002), and Van Lill (2017). Sonbert (2018) asserts that Arneson and Athey-Janka's (2014) rubrics include criteria from the original RRDI, although their rubrics provide more guidance for evaluating specific criteria. Van Lill uses the RRDI in its original form and is the only available study, to my knowledge, to conduct Afrikaans art song research using a repertoire grading system. Ralston's aspects provided in the index can be outlined in the following way:

Table 9. An outline of Ralston's (1999) RRDI.

Range	Width of range; registration
Tessitura	Area of *tessitura* (medium/high/low); **easy/difficult if sustained**
Rhythm	**Symmetrical**; **compound**/alternating meters
Phrases	Phrase length; impact on breath management
Melodic line	Diatonic vs. chromatic; **conjunct vs. disjunct intervals**; **syllabic vs. melismatic**
Harmonic foundations	**Triadic**/non-supportive accompaniment; **amount of dissonance in accompaniment**
Pronunciation	Ease of text articulation related to tempo, **vocal placement**, and **repetition** (Ralston does not elaborate or describe the last two)

Van Lill (2017) analysed eight Afrikaans art songs according to the RRDI, along with best practices stemming from interviews she conducted with experienced South African singing teachers. The aim was to determine the accuracy of the RRDI as a repertoire rating model. The findings revealed that the RRDI should preferably be used only as a guideline or point of departure for grading and selecting repertoire, the reason being that the criteria of each category are too isolated to determine the interaction between structural components, such as breathing requirements resulting from a specific tempo. From the interviews and

questionnaires, it became evident that more specific criteria, like the frequency of singing across the *passaggio*, needed to be added to the RRDI to make it more effective.

6. Alt and Greene's (1996) graded repertoire lists. They describe characteristics of easy, moderate, and difficult musical theatre repertoire and provide lists, without rating scales, of Broadway songs for high and medium/low male and female voices that fit those levels. Although their difficulty level descriptions include musical theater considerations, such as the use of belting and head or mixed voice for female singers, they address structural components in the vocal line that are relevant to teaching singing in general. Hardenbergh (1997), Streets (2002), Geihsler-Chittom (2008), and Kim (2006) base their pedagogical analysis methods on these guidelines. Like Hopkin (2002) and Arneson and Athey-Janka (2014), Alt and Greene's method is situated within valuable voice pedagogy insights, yet they do not cite any sources. They assert that "categorization by voice type is not meant to be rigid or exclusive" (Alt & Greene, 1996, p. 26), which is also true for the present study. Alt and Greene's grading system, without musical theatre considerations, are outlined as follows:

Table 10. Classical elements in Alt and Greene's (1996) Broadway grading system[11].

Range; **middle voice development potential**; **high notes**; length and place in the phrase of high notes (beginning/middle/end); sustained notes in a high *tessitura* **or at the end of a long phrase**; registration
Phrase length; phrase direction
Tempo; **opportunity for "a released and balanced inhalation"** (Alt & Greene, 1996, p. 25); tempo's influence on text articulation, e.g., **patter songs or sustained singing**
Acting ability; characterisation; emotional requirements
Musical and rhythmical challenges

[11] I grouped these elements by type to boost comprehension outside the context of Alt and Greene's study.

7. Sonbert's (2018) repertoire evaluation rubric for developing singers. After reviewing related PAS studies and voice research literature, Sonbert asserted that there is no standardised system for grading vocal repertoire. Subsequently, she set out to develop a repertoire evaluation rubric for young and developing singers that suits the repertoire she is investigating. While her rubric is informed by the literature, she primarily consults Arneson and Athey-Janka (2014) and their rubrics. Sonbert's rubric makes use of a numeric ranking system to grade the difficulty of a vocal composition's foundational, musical, and textual elements. The content of her rubric, specifically the descriptions used for the most difficult criteria in each section, informs the vocabulary used in the present study's guidelines. This facilitates the identification of structural components that are deemed difficult and may lead to technical ailments. An example thereof is where she states that an advanced level of lyrical flow involves "extreme use of consonant clusters and very heavy incorporation of unvoiced consonants" (Sonbert, 2018, p. 41) which means that *legato* would be compromised unless an intervention is devised. Sonbert's evaluation rubric has been consulted by Hampton (2021), Rodriguez and Alfred (2021), and Vida (2020). Her rubrics are summarised as follows:

Table 11. Elements of Sonbert's (2018) evaluation rubric for developing singers.

FOUNDATIONAL ELEMENTS	
Range and *tessitura*	Width of range; **width of *tessitura***; location of *tessitura*; ease of *tessitura* if sustained
Rhythm and meter	**Type** of rhythmic patterns; meter changes; **syncopation**
Tempi	Tempo changes; tempo extremes; **variations in tempo**
Duration and form	**Song length in minutes**; **ABA or AB etc.**; **through-composed or strophic**; **ornamentation**
MUSICAL ELEMENTS	
Melodic line	**Size and frequency of intervals: stepwise/skips/leaps**; phrase direction (**ascending/descending**); diatonicism vs. chromaticism

Accompaniment support	Supportive/independent; **frequency of harmonic changes**; presence of tonal centre
Phrase length	Phrase length measured in seconds
Melismatic phrasing	**Number of melismas**; **grace notes**; **turns**
TEXTUAL ELEMENTS	
Diction and articulation	**Difficulty of consonant clusters**; **pitches of consonants**; influence of tempo on text articulation; **amount of text**
Text interpretation and characterisation	Native/foreign language; dramatic intensity; **link between characterisation and musical indications**; text repetition
Lyrical flow	**Balance/imbalance between voiced and unvoiced consonants/clusters**

8. St-Pierre's (2016) difficulty level assessment grid. St-Pierre created a new vocal repertoire assessment tool, containing a points scoring system. It is based on the sample rubrics of Arneson and Athey-Janka (2014), Hopkin's (2002) analysis protocol, the components of style from Kimball (2005), and personal teaching and performing experience of St-Pierre. A designated section is found after the grid that describes each element and includes voice pedagogy observations from Nix (2002), Miller (2008), McKinney (1994), Vennard (1967), and Arneson and Athey-Janka (2014). This is important for the present research as it links principles of voice pedagogy to specific structural components. Three PAS study authors use St-Pierre's grid. Alexander-Luna (2022) obtained permission from St-Pierre for the duplication and use of the grid in her study, while Vida (2020) draws on it in combination with other studies for the creation of her graded database, and Christensen (2023; 2024) consults it to create his grading rubric and compares it with existing methods. The elements of St-Pierre's difficulty level assessment grid are summarised in Table 12:

Table 12. Elements addressed in St-Pierre's (2016) difficulty level assessment grid.

Melody	Width of range; *tessitura*; form (through-composed/strophic); size and type of intervals; phrase lengths; **presence of sustained notes**; ornamentation; **note articulation (*tenuto*, accents, etc.)**; extended vocal technique; dynamics
Rhythm	**Specific tempo indications**; tempo and meter changes; **type of meter**; rhythmic complexity
Harmony	Modulations; chromaticism vs. atonality
Text	Text length; **subject matter**; **modern/old language use**; **expression markings**
Piano accompaniment	**Duration of prelude/interlude/postlude**; **vocal line entrance preparation**; **light/dense** texture; accompaniment difficulty

When discussing St-Pierre's (2016) grid, Vida (2020) raises a valid concern about the precision of rating scales used in grading tools. She states that "this system potentially lacks accuracy because the total point value does not indicate where the areas of difficulty lie and could allow for songs to be presented as easier or more challenging than they are in reality" (Vida, 2020, p. 60). For this reason, this study does not use rating scales or difficulty levels.

AATS (2007) and Latta (2012) were not encountered in PAS studies but they are immensely valuable to facilitate an understanding of the innate challenges that may arise in vocal music. AATS is the acronym for the American Academy of Teachers of Singing. An article written by AATS was published in the NATS (National Association of Teachers of Singing) Journal of Singing and yields crucial insights about the composition of vocal music and the effects of certain structural components on singers' vocal technique. It is the ninth method considered here. Furthermore, although Latta's work has already been described earlier in this study (see section 2.2), it is necessary to delve into the specific musical topographies he covers, making it the 10th method of analysis discussed in this section.

9. AATS' (2007) suggested guidelines for the composition of vocal music. The article was not intended as an analysis method or assessment tool but contains the results of a questionnaire sent to members of the AATS community working and living in the United States. In this article, voice teachers offer insights about compositional choices that can be beneficial and/or detrimental to a singer's voice. It is a comprehensive, contextual outline of structural components that can lead to technical problems and includes suggestions for more singer-friendly, comfortable alternatives. In addition to considerations related to composition, guidelines for learning and teaching 20th century vocal music are included. The parameters resulting from the questionnaire provided in AATS (2007) are presented in Table 13:

Table 13. Parameters to consider for vocal compositions reported in AATS (2007).

Melody	Range; *tessitura*; **interval relationships (disjunct intervals)**; **octave displacement**; melodic sweep or direction; phrase lengths in relation to breathing; **pitch onset – breathing before or after a high note**
Rhythm	Metric vs. nonmetric; meter changes; **text rhythms vs. musical rhythms**; syncopation
Harmony	Tonal vs. atonal; **presence of melody in the harmony**; **contrapuntal vs. chordal accompaniment**
Timbre	Vowels; **vowels on high notes**; **text intelligibility**; consonants; **consonants formed at the back of the mouth**; consonant clusters; **anticipatory consonants**; extended vocal techniques
Texture	Accompaniment density; **octave of doubling**; **smaller/larger voices**; **percussive vs. *legato* piano accompaniment**; **pedagogical uses for different types of accompaniments**; vocal line doubling; text setting **(text repetition and flow)**

10. Latta's (2012) musical topographies. When describing musical topographies, Latta begins by defining the specific principle of vocal technique at play and often provides a related comment from Miller (1986). In these descriptions he alludes to what the musical topography would look like in vocal music, in other words the specific structural components

that may be involved, for example intervals or melismatic patterns. He illustrates this by including a vocal exercise from Miller and a repertoire excerpt from Boytim (2003) that resemble the musical topography being discussed. This is particularly useful for the identification of technical challenges in the present study's pedagogical analysis. Latta provides rhetorical questions for each topography that help to collect more information about the topography. Musical topographies by Latta can be summarised and outlined as follows:

Table 14. Musical topographies by Latta (2012)[12].

Dynamics	**Dynamic markings and contrasts**; dynamics as interpretive tools in strophic settings; pedagogical use and value of *messa di voce*
Onset	Words or phrases beginning with vowels
Sostenuto	*Legato*; slow tempo; long phrases; phrasal markings
Imposto	Singing in a limited range to practice timbre consistency; humming to produce correct sensations (sympathetic resonance); consistent tone in fast patter songs; consistent tone quality in intervals larger than a 4th
Range	**Establish middle voice before range extension**; **width/location of *tessitura***
Registration	Identify transitional/pivotal points in repertoire; examine large intervals that span multiple registers
Aggiustamento	Vowel quality; vowel modification; linked to range and *tessitura*; alternating forward and back vowels
Dexterity	Melismatic passages (runs/trills); brisk tempo; *coloratura*; many eighth or sixteenth notes; impact of fast syllabic settings on articulator flexibility

It is evident that many PAS studies employ grading systems or evaluation rubrics as their methods of pedagogical analysis. Even though such methods may be useful tools to initially locate troublesome spots, many of them do not grapple with the root of technical problems arising from those components or the technical principles that might be implicated.

[12] As there are many aspects in this table that have not previously appeared, boldface formatting is used in this table to rather indicate aspects that appeared in previous tables.

This is a gap in the literature that limits the prescription of accurate corrective exercises. In light thereof, guidelines for the pedagogical analysis of vocal repertoire are created for this study. From the aspects seen in these 10 methods of analysis, five compositional elements were decided upon, namely Melody, Rhythm, Phrase shaping, Text, and Piano accompaniment, for the overarching structure of the guidelines. Each element includes related structural components, 17 in total, which are elaborated on in Chapters 3 and 5. The new guidelines could enable readers to highlight potential obstacles within repertoire and to assign or create corrective exercises that address the core of a specific challenge.

2.2.4 Corrective exercises

A variety of voice pedagogy literature and PAS studies that contain corrective exercises are examined. Categories of basic vocal exercises for vocal development as well as the use of numeric patterns in vocal exercises are also investigated. This informs the creation of vocal line exercises throughout the pedagogical guide in this study.

Corrective exercises in voice pedagogy literature. Christy (1974) includes a chapter on basic vocal exercises. To advance vocal development, Christy presented four types of basic vocal exercises, namely sustained notes, scales, *arpeggio* patterns, and a combination of the three. Repeated notes are included in the sustained notes category. Detailed descriptions of each type, including specific directions for practical implementation and technical principles that may be involved, are provided with staff notated examples. Furthermore, Christy suggests that the objectives of vocal exercises should be to free the voice, open the throat, purify vowels, balance resonance, extend the range, address agility, and "improve efficiency, beauty and expressiveness of tone" (1974, p. 215). One tool suggested by Christy is to harmonise in 3rds (above or below) with students, whether vocally or with an instrument, while they sing repeated or sustained notes as it may improve intonation and

assist in adjusting tone colour. The four types of basic exercises are considered for the grouping of exercises in this study, and the exercise objectives provide an idea of what this study's exercises can be applied for in the voice studio and practice room. To gain the most from exercises, Christy provides practical advice such as "take time to pause, relax and think before repeating an exercise" (1974, p. 216). It encourages singers to immediately reflect on what was done, assess the outcome, and adjust a technical variable before continuing. This type of approach is echoed in Frey-Monell (2013) who discusses self-assessment and self-regulation for singers.

Alderson (1979) discusses principles of vocal technique in short, manageable sections that include applicable notated exercises. He often provides analogies related to common experiences or concepts with which most singers would be able to identify. Such analogies could lead to the creation of innovative vocal exercises. The analogies include references to the emission of air from a balloon to describe the concept of air flow and air pressure as well as their interrelation. Moreover, Alderson often compares singers to athletes and uses sports analogies, such as a golfer's swing, to reveal details of technique. In the case of the golfer's swing analogy, technical principles like preparation, onset, and phonation are involved. Alderson groups repertoire that can be used to target specific structural components into the following categories: Descending/ascending scales, narrow/wide intervals, melismatic runs, long phrases, and a wide range. These categories are considered for the present study.

In addition to describing vocal principles and providing exercises for each, Alderson and Alderson (2020) devote an entire chapter to basic vocal exercises. Topics include appropriate planning of exercises for individual students, the consideration of short-term and long-term exercises, and the sequences and types of warm-up exercises that can be used by teachers and singers. Alderson and Alderson emphasise the importance of body, mind, and voice exercises as holistic preparation for the task of singing and its related demands. They

also stress the fact that teachers should always be ready to provide a simple, logical reason for assigning a certain exercise and be able to link it to the technical principle that requires attention. They recommend general exercises that coordinate breath and sound, such as humming, *glissandi* on different vowels, limited range exercises on words/syllables with the same initial and final voiced consonants, and *legato* exercises spanning multiple registers. Those categories are considered for the grouping of exercises in the present study.

Chapman (2017) includes an appendix that contains written as well as staff notated vocal exercises that can be used to target specific technical challenges. Many of the corrective exercises or interventions presented in Chapman stem from her teaching experience and research about interdisciplinary interventions from the field of speech therapy. One of those interdisciplinary interventions is SOVTEs. Chapman states that they are useful devices to improve the appropriate kinesthetic awareness and sensations in singers. They are described in Chapter 4.

Ragan's (2020) book, *A Systematic Approach to Voice: The Art of Studio Application*, is an indispensable source of vocal exercises that offer kinesthetic singing tools for breathing, phonation, registration, articulation, and resonance. When addressing technical problems, an over-emphasis on the functioning of the singing mechanism or parts thereof may worsen the problems (Treinkman, 2022). For this reason, Ragan suggests the use of kinesthetic singing tools to direct singers' attention to something other than their voice. Kinesthetic singing tools are beneficial interventions as they may offer "a more expeditious approach to a new and replicable sensory experience than ongoing explanations by a teacher" (Ragan, 2020, p. 5). Large exercise balls, exercise bands, and SOVTEs are some tools included in her kinesthetic interventions. These interdisciplinary interventions from speech therapy are incorporated in the corrective exercises suggested in the present study.

The pedagogy books by Miller (1986; 1993; 2000; 2008) not only contain detailed discussions of the principles of vocal technique, but also include an extensive variety of written as well as staff notated vocal exercises that could address each principle. The books present relevant exercises with explanations in the same section as the technical principle being discussed. The exercises are either taken from passages in vocal repertoire or slightly adapted from such passages, or they are unrelated to specific repertoire. For most of the vocal exercises, Miller assigns carefully designated vowel and consonant combinations that possess specific pedagogical functions. He also indicates the pitch ranges of the voice type in question in each book. Teachers and singers should consult them to be aware of reasonable range demarcations when implementing exercises. *On the Art of Singing* (Miller, 1996) contains fewer exercises in staff notation than his other books, while *Solutions for Singers: Tools for Performers and Teachers* (Miller, 2004) contain no such exercises but instead many written instructions. Upon consulting his work, one realises that Miller's exercises are infused with pedagogical knowledge and insight that is indispensable to a repertoire-based approach. They have been widely consulted by scholars, including Fourie (1986), McKinney (1994), Rock (2005), Latta (2012), Ragan (2020), and Averyt (2023).

Solo Vocal Repertoire for Singers and Teachers of Singers is a five-book series by Arneson and Athey-Janka (2017a-e) that act as companion anthologies to *Literature for Teaching* (Arneson & Athey-Janka, 2014). The series contains an anthology for soprano, mezzo-soprano, tenor, baritone, and bass. They are excellent sources to learn about the practical application of a repertoire-based approach, as they turn difficult vocal line passages from art songs and arias in various languages into vocal exercises that address those passages. They also include the full sheet music of the songs and arias. The exercises are supplemented with brief explanations of how to implement them to address the applicable technical principle. Each anthology begins with "a basic guide to vocal exercises for beginning singing

teachers" (Arneson & Athey-Janka, 2017a-e, p. iii). It is the same in each anthology and offers practical insights about teaching the following technical principles: Onset, resonance, breath management, *legato*, *staccato*, phrasing, agility, range, vowel and consonant considerations, and coordination of registers.

The voice pedagogy book by Jones (2017) provides a variety of practical interventions, many of which apply to registration. He offers advice and corrective exercises specifically to target the interdependence of the tongue and jaw. This is something many a singer suffers from and may lead to numerous technical problems. Jones also includes a separate chapter on applying vocal technique to repertoire which mentions the influence of structural components on technical principles such as breath management and resonance balancing. Even though some voice pedagogy sources mention the application of technique to repertoire, the prime focus of many such sources is to clarify principles of vocal technique and provide vocal and/or physical exercises for singers in general. This differs from the focus of the majority of PAS studies which is to enable the use of a specific type of lesser-known repertoire in the voice studio. The focus is now shifted from voice pedagogy literature to PAS studies that contain vocal exercises.

Corrective exercises in PAS studies. The information presented in Tables 1 to 3 reveals that only 24 of the 89 PAS studies (27%) provide corrective exercises, and that those 24 vary considerably in their approaches. None offer numeric patterns of vocal line passages. This indicates another gap in the literature. Of the 24 PAS studies that offer corrective exercises, five require separate mention to more accurately situate the present study within the existing body of related knowledge. From the literature reviewed in Tables 1 to 3, Olivier (2012) and Van Lill (2017) are the only studies that not only analyse Afrikaans art songs, but also contain vocal exercises. Furthermore, as mentioned at the end of section 2.2.1, three

studies namely Aggett (2014), Webb (2012), and Wienand (2016) are of specific interest here as their outcomes relate those adopted in this study regarding vocal line exercises. Those studies include staff notated exercises based on vocal lines of some of their analysed songs.

Olivier (2012) inserts various staff notated exercises from voice pedagogy literature and explains how they can be used to address technical principles. She also documents exercises that she assigned to 13 learners and provides brief feedback on their progress after the interventions. In the analysis of the only Afrikaans song in her study, Olivier offers suggestions such as how to approach certain high/low notes but does not include practical measures that can be executed to achieve those goals. There are also no exercises created from vocal line patterns in the song.

Van Lill (2017) includes five staff notated vocal exercises from the literature that could advance certain technical principles associated with aspects mentioned in the RRDI. The exercises assigned to technical principles are useful as they are situated in pedagogy literature. Yet those exercises are not applied to the analysed songs and Van Lill does not create interventions based on passages from the eight Afrikaans art songs that she analysed.

Aggett (2014) developed a pedagogical cache that contains 156 written strategies for learning and performing Australian art songs. Some strategies are based on voice pedagogy literature, whilst others emerged from participants who engaged with the repertoire. While she did not include staff notated exercises from voice pedagogy literature, Aggett devised 12 pedagogical exercises based on vocal line snippets from her analysed songs. The aim of those exercises is to help singers learn and perform the songs, and target technical challenges that might arise in those songs. Her pedagogical exercises are promising teaching tools, yet the descriptions of their application and involvement of related technical principles are rather brief and will require insight from teachers to implement them effectively in other contexts.

Although Webb (2012) provided staff notated exercises from the literature, he did not discuss how they might be applied to the repertoire. Instead, he created new sequences that resemble patterns of his analysed songs which serve to prepare singers for those challenging passages. Webb's perspective inherently advocates a repertoire-based approach and is informed by voice pedagogy literature and his teaching experience. His rationale for turning vocal line patterns into technical exercises is to enable singers to focus on vocal technique while learning songs, instead of using general exercises that do not contribute directly to learning the song. This links to what Wurgler (1997) terms "teach for transfer" (p. 5). Wurgler aptly argues that skills developed by any form of *vocalise* should always prepare singers for their repertoire. These processes could help manage the limited studio and practice time more effectively.

Wienand's (2016) study includes notated exercise sequences from voice pedagogy literature. He created one new exercise based on a melodic passage from one of the songs he analysed. His study differs from the previous two as it contains designated training sections after each song's analysis. In each of those sections, Wienand thoroughly explains how literature examples could be applied to address technical concerns in the specific song. By doing so, his study shows that practical application sections contribute to demonstrating the use of repertoire as technical tools.

It is worth noting that PAS studies such as Averyt (2023), Rock (2005), Manifold (2011), and Lalrinmawia (2021) also relate to the present study, as they provide and apply staff notated exercises to facilitate the training of specific technical principles in their analysed repertoire. By perusing such studies, one learns how to apply exercises to repertoire. This could spark a creative flame in teachers and students to devise their own exercises in the studio and practice room. Baughman (2016) encourages this type of creativity where students

build warm-ups in lessons under the supervision of the voice teacher. It correlates with the 'student goals and perspectives' component of the EBVP framework.

Creation of vocal line exercises. Studies such as LeRoux (1996), Stohrer (2006), Pomfret (2012), Montgomery (2018), and Ragan and Kapsner-Smith (2019) can be used as springboards for the creation of vocal line exercises. They prescribe exercises, sometimes with numeric patterns, that address areas such as breathing, phonation, registration, resonance, *legato*, range, flexibility, articulation, SOVTEs, and sample sequences for warming up the voice. As explained in the study-specific definitions at the beginning of this thesis, as well as in Hoch and Lister (2016), numeric patterns refer to numbers that can be assigned to musical patterns by using the movable *do* system where *do* is scale degree 1, *re* is scale degree 2 and so forth. The application thereof in the present study is discussed in more detail in Chapters 3 and 6. Reviewing the literature revealed that none of the 89 PAS studies ascribe numeric patterns to exercise sequences which they present as corrective exercises. From personal teaching experience, I found that numeric patterns make it easier to transpose passages to address situations outside the original context of the song, than when having to immediately transpose them from staff notation. Numeric patterns also enable teachers to group similar passages into categories to create a large cache of original, quickly transposable technical exercises. Hence, vocal line exercises in Chapter 6 include numeric patterns.

When using or creating vocal exercises in the voice studio or practice room, it is essential to remember that exercises should never be void of musicality. This principle is phrased eloquently by Miller (2002) as follows: "There is no reason why an arpeggio or a scale cannot become a musical experience. Music making has to do with the shaping of sound" (p. 37). It may be easier for novice singers to achieve a musical experience at first if vocal exercises have interesting or original melodic motives, as opposed to the standard patterns like 1-3-5-3-1. Hence, using material from vocal repertoire as exercises could enable

students to improve musicianship and phrasing whilst working on specific technical principles. For these reasons, the vocal lines of the Afrikaans art songs are turned into exercises that could be used as corrective exercises in the voice studio and practice room. They are also grouped into categories to prepare their use, not only as corrective exercises for the song-specific challenges, but also as tools for general voice training purposes. By doing so, the use and value of Afrikaans art songs as teaching material are demonstrated.

There are many sources that contain a wide variety of corrective exercises. Yet those exercises are not generally categorised according to a specific system. During this section of the literature review, various structural components were mentioned in the sources as categories of exercises that could be used to advance vocal development. Eight categories were selected for this study to present a list of exercise categories that become progressively more difficult and require more coordination from singers. This is in accordance with Richard Miller's systematic approach to teaching singing (Hoch, 2019). In this way, teachers and singers have set starting points from which to work in the voice studio and practice room and know how to progress from there. The categories for this study consist of onset, little melodic movement, stepwise patterns and medium intervals, stepwise patterns and large intervals, triads and/or arpeggiated patterns, medium and large intervals, large intervals, as well as sustained notes and/or long phrases. The principles of vocal technique that relate to these categories are discussed at the end of Chapter 4. The application of these categories in the voice studio is demonstrated at the end of Chapter 6 through a fictional scenario.

Sources often present exercises along with discussions of the technical principles but do not provide an index of those exercises for quick reference. As such, the vocal line exercises that emerged from Chapter 6 are listed in Appendix C according to these literature-based categories.

2.3 Conclusion

From the wide range of Afrikaans art song studies, PAS studies, and voice pedagogy literature that were reviewed, no study was found that discussed or implemented the use of Afrikaans art songs in nearly the same way as in this study. Although much research has been conducted about Afrikaans art songs as well as a repertoire-based approach to teaching singing, the relationship between these two research fields is not yet established.

There are five Afrikaans art song studies, from the 69 that were reviewed, that relate to aspects of a repertoire-based approach, namely Bester and Forbay (2022a; 2022b), Olivier (2012), Loots (2018), and Van Lill (2017). However, none contain practical demonstrations of the songs as teaching material, exercises based on the vocal lines of the songs, or numeric patterns for those exercises. While 24 of the 89[13] PAS studies that were reviewed include corrective exercises, only Aggett (2014), Webb (2012), and Wienand (2016) contain vocal line exercises, i.e., staff notated exercises based on vocal lines. However, they do not provide numeric patterns for the exercises. It was also observed that the incorporation of SOVT exercises and kinesthetic singing tools as corrective exercises is not standard practice in the reviewed literature.

In addition to providing the sources necessary for the ensuing chapters, this review laid the foundation according to which the following aspects were selected: The five basic principles of vocal technique discussed in Chapter 4, the five compositional elements and 17 structural components that comprise the new guidelines presented in Chapter 5, and the eight categories of basic vocal exercises according to which the vocal line exercises of this study are grouped.

[13] This total includes the five related Afrikaans art song studies.

Chapter 3: Research methodology

The methodological procedures implemented in this study combine various approaches. The result is a research methodology that is unique to this study, one that is not encountered in the studies that have been reviewed. In short, this is a literature-based, qualitative study that was conducted from an interpretivism-constructivism approach. It adopts a qualitative content analysis design and relies on practice knowledge. The evidence-based voice pedagogy (EBVP) framework, defined by Ragan (2018), is the conceptual framework that underscores all facets of this study.

3.1 Evidence-based voice pedagogy

A systematic review by Crocco et al. (2017) revealed a paucity in high-quality research designs for evidence-based frameworks in the teaching and learning of classical singing. The EBVP framework defined by Ragan (2018) could address this gap. Ragan states that the EBVP framework originated from frameworks in the fields of medicine and behavioural health. Essentially, those frameworks require that a method of intervention should be based on (a) the best available scientific research evidence, (b) the expertise and judgement of the practitioner, and (c) the patient's values and needs (Rubin & Bellamy, 2012). Those components are translated by Ragan into the domain of voice pedagogy as (a) voice research, (b) voice teacher expertise and experience, and (c) student goals and perspectives. Ragan views the framework as a comprehensive approach to teaching voice. She asserts that the aim of integrating the three components of the framework is to "effectively evaluate and identify technical inefficiencies to guide students toward vocally healthy and efficient, stylistically accurate, and artistic performances" (Ragan, 2018, p. 157). Moreover, evidence-based voice pedagogy is a tool with which to bridge the gap between

research findings and teaching practices, whilst advocating a heuristic approach to learning (James, 2016; Helding & Ragan, 2022; Rollings Bigler & Osborne, 2021).

EBVP is suited to the aims and procedures of this study. As mentioned in Chapter 1, the voice research component is reflected in the literature-based nature of this study where a wide range of voice pedagogy literature informed each aspect and chapter of the study. Teacher experience was used to select the Afrikaans art songs and apply information from the literature to the practical use of the songs. Student goals and perspectives were considered through providing numeric patterns for the exercises in Chapter 6. In this way, students could learn how to create vocal exercises from repertoire and assume a collaborative role in the interventions devised during lessons.

3.2 Research approach

As mentioned in Chapter 2, the statistics and percentages referred to throughout this study are not indicative of a quantitative research methodology. They merely serve to position the present study within the vast amount of related research and to emphasise the need for this study. Based on the writings of Creswell (2014) and Fouché (2021), a qualitative research approach is deemed most appropriate for this study. They state that the collection and analysis of textual data is at the root of qualitative research, and it aims to provide a deeper understanding of a specific situation. In this study, the data is textual (literature and sheet music), and the 'situation' being investigated is the use of Afrikaans art songs as instructional material in a repertoire-based approach to teaching singing. Three other characteristics of qualitative research, applicable to this study, are that the researcher is regarded as the key instrument in collecting data through document examination, the research design is emergent since it evolved and was modified as the research progressed, and the researcher reflected on how her background might shape and influence the direction of the

study (Creswell, 2014; Fouché, 2021). This reflexivity in qualitative research strongly relates to aspects of the interpretivism-constructivism paradigm outlined by Van der Walt (2020).

Interpretivism-constructivism as a research approach requires researchers to investigate the values and theories that underpin their beliefs (Van der Walt, 2020), which is akin to reflexivity. The present research study is influenced by my perspectives formed from being a classical voice performer and teacher. Additionally, my perspectives were shaped from exposure to academic theories whilst being educated in and teaching voice pedagogy at tertiary-level. My previous knowledge and theories are thus intertwined with the pedagogical investigation of the Afrikaans art songs. This is in line with Cohen and Crabtree's (2006) view of the subjectivity found in interpretivism, where the researcher cannot be separated from the research or processes. Interpretivism and constructivism are seen by Van der Walt (2020) as two sides of the same coin. Regarding the constructivism side of the approach, Bryman et al. (2011) and Merriam (2009) are of the opinion that researchers do not 'obtain' knowledge but rather construct it from interacting with documents or individuals and developing subjective interpretations from those interactions. Thus, knowledge about the use of Afrikaans art songs as teaching material is constructed through my interaction with information from the literature, working with and analysing the selected sheet music, as well as interpreting the data collected from it. The application of interpretivism-constructivism in this study is strongly associated with Thorsten's (2015) research about practice knowledge.

Thorsten (2015) defines 'practice knowledge' as the practice-based knowledge gained from one's teaching experience. She furthers that the consideration and use of such knowledge may improve a teacher's practice, draw attention to specific profession-related questions, and raise awareness of the significance of tacit knowledge that would otherwise not have been considered. Tacit knowledge refers to embodied knowledge that is part of a

teacher's subconscious process of understanding and decision-making which results from professional experience (Dudley, 2013; Thorsten, 2015). When one continuously dwells in the practice of learning or teaching a skill, tacit knowledge is formed (Polanyi, 1962). Regarding this type of knowledge, Thorsten asserts that "we often handle situations successfully without being able to describe every part of what we did. The knowledge is gained because we have had many experiences that have led to intuitive knowledge about how to act in various situations" (2015, p. 275). This correlates with the teacher expertise and experience component of the EBVP framework (Ragan, 2018). Drawing from my practice knowledge throughout the study is thus an inherent aspect of the research approach implemented in this study and has clear ties to interpretivism-constructivism as well as EBVP. Practice knowledge should, however, be challenged since some of a teacher's tacit knowledge may have been gained as a novice teacher and might need refinement (Dudley, 2013). For this reason, Chapter 4 is based on voice pedagogy literature and was regarded as the compass in this study which continually directed the focus of Chapters 5 and 6 towards the voice research component of EBVP.

3.3 Research design

In accordance with the voice research component of the EBVP framework, this is a literature-based study where all facets, arguments, and interpretations are underpinned by the literature reviewed in Chapter 2. In addition, this study follows a qualitative content analysis design in which a content analysis was used as both a data collection and analysis method. A content analysis allows a systematic, in-depth analysis of the selected material's content with the aim of identifying specific information and deriving potential themes (Leedy & Ormrod, 2021). It is therefore appropriate to implement a content analysis as a pedagogical analysis

for each Afrikaans art song to identify potential technical challenges. Before considering how a content analysis was used as a pedagogical analysis in this study, the latter must be defined.

In the field of education, pedagogical analysis involves the systematic investigation of curriculum from a pedagogue's perspective (Das, 2020). The aim of such an investigation is to assist the teacher in devising strategies for the effective implementation of the curriculum (Sajeena, 2021). In the present study, 'curriculum' comprises Afrikaans art songs used as teaching material in the voice studio for undergraduate classical singers. The descriptions by Das and Sajeena thus align with how the term pedagogical analysis is used in this study.

Pedagogical analysis is seldom defined in PAS studies, even though many contain such analyses. However, two PAS studies define pedagogical analysis in accordance with the aims and methods of the present study. Streets (2002) asserts that a pedagogical analysis of art songs means that one should break up the various parts of the song "to determine how those parts are specifically related to concepts emphasized in the teaching of voice" (p. 18). Wienand (2016) states that "pedagogical analysis is a breakdown of the specific piece in order to identify musical figures that pose a specific technical difficulty, and, more importantly what specific traits allow them to aid in technical training" (p. 28).

As discussed in the literature review, a standard method for the pedagogical analysis of art songs does not exist (Christensen, 2024; Sonbert, 2018; Streets, 2002). Moreover, it is not possible to collect the necessary pedagogical information from the Afrikaans art songs through a traditional music analysis. Sajeena (2021) is of the opinion that an appropriate method for the pedagogical analysis of curriculum is a content analysis. As the Afrikaans art songs in this study are regarded as curriculum, a content analysis is thus appropriate as a method for pedagogical analysis. The content analyses were conducted according to the

categories and subcategories of the new pedagogical analysis guidelines. By doing so, the content analysis became a pedagogical analysis that was tailor-made for this study.

3.4 Data collection

Data collection and analysis processes occurred simultaneously as part of a cyclical process throughout this study, as is characteristic of qualitative research (Nieuwenhuis, 2019). Textual data were collected from primary and secondary sources.

Primary sources consist of the sheet music of the selected Afrikaans art songs. The songs were selected, from several publications, according to predetermined selection criteria. Pedagogical analyses were used to collect data from the sheet music of the selected songs. The data collected from the sheet music include structural components that may lead to potential technical challenges, and melodic passages that can be turned into new vocal exercises, i.e., vocal line exercises. The data collection from primary sources in this study is elaborated on throughout sections 3.4.1 to 3.4.4.

Secondary sources include academic journals, published articles, book chapters, theses, dissertations, and voice pedagogy books. Databases such as ProQuest, JStor, SUNScholar research repository, UPSpace, Project Muse, and the NATS Journal of Singing were consulted to acquire such sources. Relevant literature was identified using search terms such as Afrikaans art song, classical singing, *kunslied*, repertoire-based approach to singing, pedagogical analysis, pedagogical analysis of art songs, pedagogical guide, vocal exercises, and vocal technique. With regards to data collection from secondary sources in this study, data were collected from them through a traditional literature review in which a wide variety of Afrikaans art song studies, PAS studies, and voice pedagogy literature were critically investigated. As this is a literature-based study, the literature reviewed in Chapter 2 played a

key role in the creation of a studious foundation for this study. The data collected from the literature informed the descriptions of the principles of classical singing technique in Chapter 4, the new guidelines for pedagogical analysis of vocal repertoire in Chapter 5, as well as the suggestions for corrective exercises and the exercise categories for Chapter 6. Next, the data collection methods for the primary sources in this study, namely sheet music, are described.

3.4.1 Afrikaans art song publications

The Afrikaans art songs for this study were selected from (a) the *FAK-Sangbundel* volume 1, (b) publications of selections of Afrikaans art songs and song cycles, and (c) compilations of Afrikaans art songs published by DALRO (Dramatic, Artistic and Literary Rights Organisation) in partnership with SAMRO (Southern African Music Rights Organisation). The details of these publications can be seen in the list of references under the Sheet music section. The scores for the selected songs were sourced from the University of Pretoria's music library, the publishers, and the composers. Several Afrikaans art song publications are listed in Appendix A.

3.4.2 Song selection criteria

The songs that were pedagogically investigated during this study were selected with the vocal health of young and developing singers in mind. This was done by consulting voice pedagogy literature and relying on the practice knowledge I have gained through teaching Afrikaans art songs to undergraduate singers.

Voice training for novice singers ought to begin in a comfortable medium range, which often correlates with their speaking voice range (McKinney, 1994; Miller, 2008). Their repertoire should thus be able to cultivate a healthily energised speech-approach to song (Heffel, 2005; Ware, 1998). The criteria for selecting repertoire for developing singers, set

forth by Boytim (2003), include structural components that are not vocally demanding. Moreover, Wienand (2016) and Moore (2019) consulted said criteria in their research on developmental repertoire. For these reasons, Boytim's criteria were consulted for this study and include the following: A limited vocal range; comfortable *tessitura*; melodies with rhythmic movement rather than extensive sustained singing; easy to moderate musical difficulty; a moderate tempo and dynamic level; and undemanding breath requirements.

To offer insight into the use of Afrikaans art songs as teaching material, I selected songs from my repertoire index that I have previously taught and indicated as useful to facilitate technical development in my undergraduate students over the past decade. The structural components of the selected songs resemble Boytim's (2003) criteria, they can facilitate a speech-approach, and differ in areas like interval structure, tempo, range, *tessitura*, and accompaniment. To consider a wide spectrum of compositional elements, the selection consists of songs by 10 composers ranging from those born in the late 19th century to those who are still alive. Many Afrikaans art songs contain complex harmonic and rhythmic elements typical of the compositional styles of 20th and 21st century vocal repertoire. Even though they might be musically challenging, they are vocally suitable for a developing voice, making them appropriate for undergraduates at various levels of development. The songs were not selected with specific voice types in mind, since it is widely accepted that art songs are transposed to suit a voice or pedagogical goal (Arneson & Athey-Janka, 2014). The Afrikaans art songs analysed in this study are presented in Chapter 6 in chronological order, according to the composers' birth dates as follows:

1. *Die Donkerstroom* by S. Richfield (1882-1967)
2. *Die Letaba* by S. Le Roux Marais (1896-1979)
3. *Kokkewiet* by P. J. Lemmer (1896-1989)

4. *Die see is wild* by J. Loots (1907-1985)
5. *Salut d'Amour* by R. Nepgen (1909-2000)
6. *Boggom en Voertsek* by A. Van Wyk (1916-1983)
7. *Die Olifant* (from *Noag se ark*) by L. Faul (b. 1931)
8. *Geen skip strand ooit* (from *en skielik is dit aand*) by H. Hofmeyr (b. 1957)
9. *Verhaal* by N. van der Watt (b. 1962)
10. *Winternag* (from *Vyf liedere op gedigte van Eugéne Marais*) by M. Watt (b. 1970)

3.4.3 Pedagogical analysis of the selected songs

The guidelines created for this study made it possible to conduct content analyses of the selected songs from a voice pedagogy perspective and to systematically collect data from the music. These guidelines highlight areas in the music where technical challenges could appear and describe why those areas could be challenging. They are literature-based and were created by combining aspects from the following vocal repertoire analysis methods found in PAS studies and voice pedagogy literature:

1. Kimball's (2005) components of style.
2. Arneson and Athey-Janka's (2014) rubrics for rating difficulty.
3. Hardenbergh's (1997) difficulty levels and vocal requirements.
4. Hopkin's (2002) analysis protocol.
5. Ralston's (1999) Ralston Repertoire Difficulty Index (RRDI).
6. Alt and Greene's (1996) graded repertoire lists.
7. Sonbert's (2018) repertoire evaluation rubric for developing singers.
8. St-Pierre's (2016) difficulty level assessment grid.
9. AATS' (2007) suggested guidelines for the composition of vocal music.
10. Latta's (2012) musical topographies.

The guidelines are presented in Chapter 5 which contains two sections, namely a comprehensive explanation of the analysis guidelines and templates for their application. The main categories of the guidelines consist of five compositional elements, while the subcategories contain structural components related to those elements. The structural components for these guidelines were grouped according to methods in the literature and my practice knowledge. The discussion of each compositional element in section 5.1 concludes with pedagogical context prompts. They are examples of questions that may be asked about a challenging area in the music to gain a better understanding of its nature, context, and relation to other structures within the musical phrase. Such prompts can help determine the type and extent of potential technical challenges and corrective exercises that may arise from the song. The idea of context prompts was influenced by the concept of rhetorical questions found in Latta (2012) and Arneson and Athey-Janka (2014). The guidelines are outlined as follows:

A. Melody: Range; *tessitura*; notes of note (high/low/sustained); intervals.
B. Rhythm: Tempo; rhythms; meter.
C. Phrase shaping: Phrase length and breath management; phrase direction; preparation, onset and release; dynamics.
D. Text: Text setting; vowels; consonants.
E. Piano accompaniment: Type of accompaniment; density; support.

In section 5.2, the guidelines are presented in three templates that may be used as frameworks for the pedagogical analysis of vocal repertoire. The templates contain the same areas of music to investigate but they differ in the amount of information provided and the presentation thereof. Various templates are provided to accommodate different ways of processing information, such as broad-picture thinking, elaborating on key words, and answering questions. The guidelines provided the framework according to which the

pedagogical analysis and practical application sections of each song in the Afrikaans art song pedagogical guide were executed.

3.4.4 Corrective exercises and vocal line exercises

To make suggestions for the corrective exercises in Chapter 6, data were collected from the vocal lines of the selected songs. Such data include potentially difficult structural components and the scale degrees of the melodic passages. As mentioned earlier, data from structural components were collected by means of the guidelines to prescribe suitable exercises from the literature. Data from the melodic passages were collected by translating the scale degrees of the passages into numeric patterns to create new vocal line exercises. The translations were done by drawing from my training in music theory and taking the starting note of the vocal line passage as a solfa *do*, thus scale degree 1, outside the context of the tonality of the song. Alternatively, if scale degree 1, as a starting note for a vocal exercise, created too many accidentals or a pattern that would be too complicated to transpose, another scale degree for the starting note was considered.

3.5 Data analysis and interpretation

Inductive and deductive reasoning were employed during the data analysis processes to determine the need for additional data (Creswell, 2014). The data analysis and interpretation processes of this study were informed by voice research and driven by an interpretivist approach. These processes were conducted according to the framework of the newly created analysis guidelines which is in accordance with the content analysis design of this study. My subjective experiences as a classical singer and a lecturer in applied voice and classical voice pedagogy at a tertiary institution, provided practice knowledge that inherently underscored all analysis and interpretation processes.

The data collected from each song, i.e., structural components that may cause technical problems, were presented in Chapter 6 according to components of the new analysis guidelines. Structural components and their contexts were then analysed according to voice research to determine why challenges could occur and which principles of technique might be affected. Next, the analysed data were interpreted at the hand of information from voice pedagogy literature and my practice knowledge, to determine which corrective exercises could be suggested for the identified technical challenges. Three methods that stemmed from reflecting on strategies acquired from my accumulated teaching experience were implemented for the suggestion of corrections. This is in accordance with the second EBVP component in which Bozeman and Ragan (2022) assert that "as teacher experience grows, effective strategies emerge" (p. 390). The following methods were thus applied in Chapter 6.

Method 1: Aspects of a challenging phrase or pattern were altered to target a specific technical issue. This included changing the phonemes or rhythms to achieve a desired result. For example, the use of SOVTEs to solve challenges like articulator tension, airflow inadequacies, or resonance imbalances were suggested. **Method 2:** A troublesome passage or phrase was suggested as an exercise exactly as it appears in the score, but written instructions from voice research on how to execute the passage in another way to target specific challenges were included. A kinesthetic device such as a squat or exercise ball was suggested for the execution of a high note. For this method, the translation of the vocal line as a numeric pattern was included to use it as an exercise in multiple ranges. **Method 3:** Sections of the song unrelated to the troublesome area were suggested to facilitate a desired technical change in the problem area. Unrelated sections of music may include patterns where singers already produce the desired tone or manner of voice production. They were suggested as point of departure to address the challenging section and became onset-devices for difficult areas.

With regards to the numeric patterns, they were provided for the difficult vocal line passages throughout the analyses and an exercise number was assigned after each numeric pattern. At the end of each analysis, said patterns were grouped into the eight categories of basic vocal exercises that are advantageous for vocal development. These categories progress in difficulty and affect different areas of vocal technique. Technical principles relevant to each category are discussed in Chapter 4. The categories were selected from those mentioned by Christy (1974), Alderson (1979), Alderson and Alderson (2020), Arneson and Athey-Janka (2017a-e), and Miller (1986) in the literature review. The numeric patterns are grouped into the categories according to the following specifications that are based on my experience:

1. **Onset.** Short phrases or patterns, those in a limited range, and those beginning with rests or containing rests in the middle are included in this category.
2. **Little melodic movement.** Small and medium intervals. In this study, small intervals are repeated notes, semi-tones, and stepwise motion, and medium intervals are 3rds and 4ths.
3. **Stepwise patterns and medium intervals.** Phrases that span a larger range than little melodic movement, but no more than a 6th. It contains stepwise motion and/or 3rds/4ths.
4. **Stepwise patterns and large intervals.** It includes stepwise motion and intervals of 5ths or larger. If there is a 4th and 5th in one pattern, it is classified as a large interval section.
5. **Triads and/or arpeggiated passages.** A full *arpeggio*, triads in root position or in an inversion, and/or a combination thereof are grouped into this category.
6. **Medium and large intervals.** Patterns are classified as such when intervals of 3rds or 4ths as well as intervals of a 5th or larger appear in a phrase or pattern.
7. **Large intervals.** This includes intervals of 5ths and larger that occur frequently, whether consecutively or in total, within one passage.
8. **Sustained notes and/or long phrases.** Long notes within the context of the specific song, and long phrases of several measures in a slow tempo which might require catch-breaths.

All the vocal line exercises from Chapter 6 are grouped into the eight categories in Appendix C where each exercise contains its assigned exercise number, the song title, its numeric pattern, additional studio uses/benefits, and the vocal line exercise in staff notation. The Afrikaans text for each has pedagogical value regarding aspects such as vowel alignment and the cultivation of breath energy and consistent airflow, as found in Chapter 6. The music composition and notation software, MuseScore 4, was used to make corrective exercises in the analyses of Chapter 6 as well as the 96 staff notated vocal lines inserted in Appendix C.

3.6 The layout of the 10 discussions in the Afrikaans art song pedagogical guide

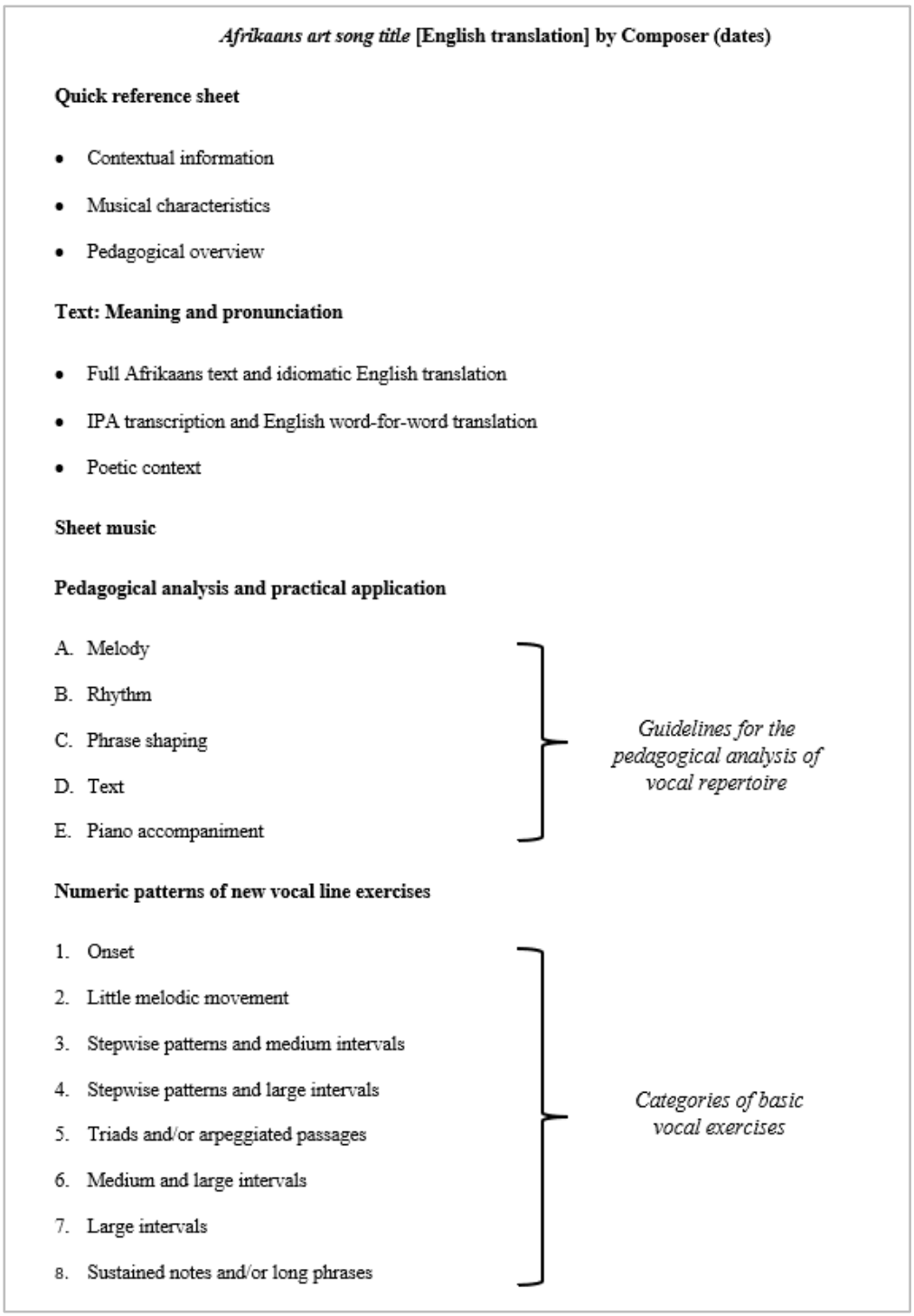
This pedagogical guide houses the discussions of each of the 10 Afrikaans art songs. Each song's discussion yielded information that enables its use as teaching material. The layout for the discussion of each song is the same and was influenced by the layouts of Kim (2006), Moore (2019), MacMullen (2020), and Wienand (2016). The discussion layout for this guide is not found in another source as it was compiled to suit the needs of this study. Figure 1 shows the layout of each song discussion and indicates how the guidelines and exercise categories relate to the discussions. The sections of the layout are discussed next to enable their use as a blueprint for the pedagogical investigation of any song repertoire.

3.6.1 Quick reference sheet

After the title of the song, prominent contextual information, musical characteristics, and a pedagogical overview of the song are provided. The sheet can act as an index card, catalogued in the voice teacher's personal repertoire library, used when selecting repertoire for singers. Information in such a sheet could aid the decision-making process when matching a song to a specific singer. It may also reveal whether further investigation into the song's use as voice training material is warranted or if another song should be considered. The quick

reference sheet as presented here is not found in any other source as it was created for this study and combines elements from various sources and my teaching experience. The information segments contained in the quick reference sheet are mere highlights of the song's structural components and are presented in key words or phrases, instead of full sentences.

Figure 1. The layout of the song discussions in the Afrikaans art song pedagogical guide.



Contextual information. This is a background on aspects of the song and should help students develop an interest in the song and provide insight into its context. A link to a recording of the song on an open platform, available at the time of this study, was inserted. Aspects of contextual information were influenced in the following ways: 'Background information' by Anderson (2020) and Hardenbergh (1997); 'dedication/commission' by De Oliveira Mota (2009); 'link to a recording' by MacMullen (2020) and Vida (2020).

Musical characteristics. Aspects such as the theme of the song, number of measures, initial tempo indication, time signatures in the song, the key in which it begins, and the approximate *tessitura* were stated. The vocal lines of all the selected Afrikaans art songs are composed in the treble clef. Therefore, the range and *tessitura* pitch designations correspond to treble clef frequencies, noting that male singers will sing in their octave regardless of clef. Aspects of this section were influenced as follows: 'Theme' by Nardolillo (2013) and Davidson (2017); 'number of measures' by Bickel (1992); 'width of the range, e.g., 10^{th}' by Wienand (2016); 'range and treble clef consideration for male voices' by Robinson (2020).

Pedagogical overview. Topographical characteristics, the suggested voice, potential studio uses, and collective study options were provided. This may give teachers and singers a better idea of technical pitfalls and vocal demands inherent in the song. The term 'topographical characteristics' was used in the quick reference sheets to refer to the song's structural components since it is more descriptive at first glance than 'structural components'. For the 'suggested voice' categorisation, broad categories such as high, medium, or low were assigned based on the specific sheet music analysed in this study. It should be kept in mind that songs could be transposed and used for any voice type. Technical benefits from learning the song were summarised in the 'potential studio uses' section. 'Collective study' refers to two Afrikaans art songs that could be studied alongside the song in question. They were selected and suggested according to my practice knowledge from the songs I have sung and

taught that are similar in range and *tessitura* to the one in question. The suggested songs contain structural components and developmental aims that are either similar or contrasting to those of the main song. This enables singers to reinforce similar technical principles addressed in the main song or work on principles not primarily addressed therein. The teacher's discretion is necessary to decide which song(s) to study alongside the one in question. Aspects for the pedagogical review section were influenced by: 'Topographical characteristics' by Latta (2012) and Rock (2005); 'potential studio uses' by Gwinn (2022) and MacMullen (2020); 'collective study' by Morris (2019) and Von Hoff (2013). To conclude, a template of the quick reference sheet is offered in Figure 2 to be consulted by readers for their own pedagogical use.

Figure 2. Quick reference sheet template.

***Song title* [English translation] by Composer (dates)**

Poet, composition date, dedication/commission, background information, link to a recording and/or sheet music information.

Theme:	**Time signatures:**
Number of measures:	**Key:**
Duration:	**Range:**
Tempo:	***Tessitura*:**

Topographical characteristics:
Suggested voice:
Potential studio uses:
Collective study:

3.6.2 Text: Meaning and pronunciation

Performers should engage with text and make it their own before considering how to present it to an audience. This is achieved by first translating the foreign text and delving into the poetry before any score study is attempted (Garrett, 2016). This section of the guide contains material necessary to engage on a deeper level with the text of the song.

Full Afrikaans text and idiomatic English translation. Both the Afrikaans text and English translation were included to enable singers to read the text in the form of a poem before singing it. This provides singers with the opportunity to practice dramatic and expressive reading of the foreign text and encourages them to connect personally to the text without the added difficulty of singing at the same time. Arneson and Athey-Janka (2014) assert that being well-versed in the translation and meaning of the text, as well as having a mental picture of each word being sung, will benefit the singer's vocal function in that song.

IPA transcription and English word-for-word translation. Accurate pronunciation of the Afrikaans text is vital for effective communication with the audience and is, in turn, a device that can be used to improve the quality of phonation. LaBouff (2008) warns against neglecting lyric diction by stating that "muddy diction can result in muddy singing" (p. 5). The IPA transcriptions and English translations were compiled based on my knowledge as an Afrikaans mother-tongue speaker and singer as well as drawing from the sources identified in this study's literature review. The word-for-word translations are not grammatically accurate as they serve to provide literal translations of each word.

Poetic context. Arneson and Athey-Janka (2014) advise teachers to study the song's poetry before assigning it to singers to ensure that there is a match between the poetic content and the singer's emotional maturity. If singers are unable to connect with the text, it may be difficult to encourage expressive singing and the singer may attempt to unnaturally produce a

sound that fits the text rather than responding to its meaning (Arneson & Athey-Janka, 2014). While this poetic context can improve the understanding of the poem, it is by no means exhaustive and performers are encouraged to further investigate the imagery, metaphors, and nuances found in the poetry, as well as their relation to and representation in the music.

3.6.3 Sheet music

Many notated music excerpts from the original sheet music of the Afrikaans art songs were included between the narrative sections to illustrate and reflect the characteristics mentioned in the various discussions. Where the sheet music of an Afrikaans art song is included, permission was obtained to insert it in this document. Personal communication with composers and publishers was stated before the inclusion of the sheet music to indicate the terms of inclusion. The music scores were acquired from publishers, composers, and the University of Pretoria's music library. Where applicable, composers' websites were added for readers to be able to purchase the score.

3.6.4 Pedagogical analysis and practical application

Structural components in the vocal line and piano accompaniment that may require pedagogical intervention were documented and discussed according to aspects listed in the new guidelines. In a few discussions, guideline aspects were grouped together due to their interrelation. The place of the guidelines in this guide's discussions is seen in Figure 1.

3.6.5 Numeric patterns of new vocal line exercises

Numeric patterns were derived from the scale degrees of vocal line passages. Each song's patterns were grouped into the categories of basic vocal exercises according to the specifications mentioned in section 3.5. The place of the categories in each song's discussion is seen in Figure 1.

3.7 Research validity

To ensure the credibility of this study, the strategy of triangulation was implemented in which multiple sources were integrated to corroborate findings (Leedy & Ormrod, 2021; Nieuwenhuis, 2019). The subjective findings from my experiences were substantiated by findings from a wide range of sources from existing literature. Creswell (2014) comments on the validity of researcher bias, which requires researchers to define and reflect on their role in the research processes whilst constructing knowledge. My practice knowledge was a bias that influenced this study. However, Schurink et al. (2021) believe that "practitioners are sitting on a goldmine of practice wisdom" (p. 318). Lastly, peer debriefing and an external auditor enhances the validity of the study (Creswell, 2014). In the present study, this refers to the involvement of the supervisor and the external examiners.

3.8 Ethical considerations

This study did not involve participants, interviews, questionnaires, or surveys. Thus, ethical considerations regarding participants for such purposes do not apply. Where secondary sources, such as scholarly articles or published books were used, I endeavoured to cite them in an accurate way that does not misrepresent information, harm the authority of the author, or plagiarise the information.

As this is a literature-based, content analysis study with no participants, the collected raw data inherently forms part of the thesis document. This thesis is uploaded to the University of Pretoria research data repository and platform, UPSpace. In accordance therewith, the raw data will be available on the open-access platform for a minimum of 10 years from the commencement of this study, in other words, at least until 2033. The raw data will be stored indefinitely in my Google Drive, OneDrive, and MuseScore 4 accounts.

Chapter 4: Practical principles of classical singing technique

To prescribe goal-oriented corrective exercises that are based on students' repertoire, teachers and singers require functional knowledge of the principles of vocal technique (Webb, 2012). Key aspects of technical principles and corrective exercises related to those principles are thus described in this chapter to act as a point of departure for such knowledge acquisition. The literature includes a myriad of sources containing detailed descriptions about various aspects of technical principles. The aim of this chapter is to clarify and describe terminology and aspects related to technical principles encountered throughout this study. This chapter is thus the theoretical foundation for the pedagogical analyses and suggested corrective exercises, consisting of SOVTEs and kinesthetic singing tools, found in Chapter 6.

The literature review revealed that the fundamental principles of vocal technique are breath management, phonation, articulation, resonance, and registration. These principles are discussed in this chapter, with a separate section on language considerations related to singing in Afrikaans included after articulation. Elements of these discussions are visible throughout Chapters 5 and 6 from song analysis and practical application perspectives, respectively. The discussions of structural components between these chapters overlap because the principles of vocal technique are intricately interconnected (Ware, 1998). The pedagogical underpinning of the categories of basic vocal exercises, outlined in Chapter 3, are derived from these discussions and an explanation thereof concludes this chapter. The outline of this chapter is set forth in the following table.

Table 15. Practical principles of vocal technique and their key aspects.

4.1 Breath management	Postural considerations
	Inhalation
	Exhalation
	Dynamic levels
4.2 Phonation	Phonatory process
	Preparation, onset and release
	Primal sound
	Healthy phonation
	Semi-occluded vocal tract exercises
4.3 Articulation	Releasing articulatory tension
	Vowel and consonant formation
	Articulatory independence
4.4 Singing in Afrikaans	Consonant-driven nature
	Execution of diphthongs
	Glottal separation
	Specific Afrikaans phonemes
4.5 Resonance	Resonance
	Resonators
	Resonator adjustment
	Strategies for resonance
4.6 Registration	Registration
	Register physiology and terminology
	Registration events
	Vocal weight and registration
	Vowel modification
	Technical exercises for registration

4.1 Breath management

Breath initiates and sustains vocal sound, it influences every aspect of singing, and requires skilful management to cultivate a healthy, durable vocal technique. Postural

considerations during the breath cycle begin this section. They are followed by discussions on inhalation and exhalation with practical ways to implement both. Information on dynamic level changes conclude the section.

Postural considerations. Effective body alignment precedes effective breathing (McKinney, 1994). Throughout the breath cycle, the spine should remain flexible and lengthened, and postural alignment should neither sag nor stiffen but instead be dynamically adjusted (Smith & Chipman, 2007). To this point, instead of maintaining a static 'posture' throughout a song or phrase, singers will benefit from continuously, though subtly, adjusting or readjusting areas of the body to eliminate unnecessary tension. This may help singers remain flexible and maintain healthy tone production for artistic freedom. To prevent tension and rigidity, singers should move during practice sessions and lessons, i.e., bend over, stretch, squat, or lift the knees as if marching. Mental and physical buoyancy, balance, and readiness are vital to equip singers for the vocal athleticism required in singing (Alderson, 1979). Hence, vocal warm-ups are not only intended to warm up the voice, but also to instil focus in singers' thought processes and ready the mind for the coordination of the various elements involved in singing (Alderson & Alderson, 2020). Likewise, singers should do physical warm-ups, stretches, and relaxation exercises prior to singing. When working on any area of vocal technique, mental readiness and dynamic body alignment should be present.

Inhalation. For singing, inhalation should be silent, slow, and low. Silent or noiseless inhalation is desirable because it indicates that there is no restriction in the air passageway, i.e., the throat is open (Miller, 2004). Noisy inhalation might occur if singers do not have enough time to breathe between phrases, or do not prepare adequately for a musical entrance. While the phrase structure and duration of rests determine the 'speed' of inhalation, the in-breath should never be rushed as that could raise the larynx and accumulate tension in the throat (O'Connor, 2022). For this reason, breaths should never be left to chance, but rather

planned and marked on the score so that it could be deliberately practiced until habitual (Bickel, 2017). Furthermore, muscles of the neck and throat must remain relaxed during inhalation and the shoulders and chest should not be tensed or lifted. Thus, 'low' inhalation refers to belly-release upon inhalation which, according to Chapman (2017), automatically lowers the larynx and is beneficial as it increases vocal tract space. Chapman's SPLAT method, short for 'Singers Please Loosen Abdominal Tension', enables singers to achieve the desired naturally low, belly-release inhalation that is silent and can be paced. It sets up the conditions for a coordinated onset as well as continuous and consistent airflow. Her method prioritises focusing on the out-breath first and depends on abdominal wall flexibility that enables quick, full, and efficient diaphragmatic descension during the in-breath.

To practice SPLAT, Chapman (2017) advises singers to either lie down with knees bent and feet flat on the ground, or to stand well-aligned with knees slightly bent. Singers then breathe out maximally through puckered lips, as if blowing out air through a drinking straw, without compromising postural alignment. Once the available breath is depleted, singers must notice the tension in the abdominal muscles for a few seconds and then release all the tension. The result should be that air enters the body automatically and quietly, as a reflex action, naturally satisfying lung capacity instead of overcrowding it. Over-breathing may create tension in the upper-chest and shoulders that may be transferred to the neck muscles and voice (Miller, 2004). SPLAT teaches singers what the recoil action of the lower abdominal area should feel like when inhalation is a natural response to exhalation. Worth noting is that the idea of SPLAT is not to implement breathing out maximally and holding tension in the abdomen for catch-breaths or at the end of a sung phrase, but rather to raise awareness of the areas that need to be released for efficient inhalation. It is not only a useful acronym to prompt singers mid-phrase, but when practiced, SPLAT may improve the flexibility and complete release of the abdominal muscles.

Exhalation. A singer's breath should be regarded as a continuous column of air that is not let out in spurts but flows consistently through any tone or phrase (Smith & Chipman, 2007). If indicated on a graph, breath flow should appear as a consistent line instead of valleys and hills. Airflow is an essential aspect of vocal *legato* which is defined as "the unrelenting flow of tone" (Miller, 1996, p. 19). Continuous airflow also helps singers to maintain pharyngeal space, which could contribute to a resonant tone quality (Bickel, 2017). Thus, airflow not only carries the tone throughout a phrase, but also improves tone quality.

Breath cannot flow freely if the abdominal muscles are tightened or rigid as it inhibits the diaphragm's ascent which allows air to be expelled from the lungs (McKinney, 1994). For the same reason, while the rib cage naturally expands during inhalation, it should not be held in this position during exhalation but gradually return to its resting position (Ragan, 2020). Airflow is also compromised if singers hold onto their breath when they are afraid of running out of breath in long phrases, instead of releasing it freely and continuously. Diminished airflow could lead to a tight or thin sound. Smith and Chipman (2007) argue that such consequences regularly result from using the word 'support' to denote singing louder/higher and 'control' to refer to singing longer, since those words are associated with pulling in, squeezing, or bracing abdominal muscles.

From teaching experience, I have found that using the words 'breath energy' instead of 'support' yields more positive results. This is always accompanied by a kinesthetic instruction, such as doing a squat for a high note. Similarly, when working on a singer's breath capacity, the words 'breath control' do not feature in my teaching practices. Instead, McKinney's (1994) concept of 'breath control' is integrated by using sustained, unvoiced consonants, such as /s/ or /f/, to practice increasing the duration of exhalation. At its root, 'support' must be reconstructed to mean the following: The breath supports the sound by flowing continuously and consistently.

Both Chapman (2017) and Ragan (2020) emphasise the importance of pelvic floor engagement in energetic sound production and continuous airflow. Chapman suggests that to activate this muscle region, which she calls the lower abdominal/pubic symphysis (LAPS), the area around and below the belly-button should move freely towards the spine instantly after SPLAT, just prior to phonation. Lower abdominal muscle activation is also achieved by energetically rolled /r/ sounds, primal sounds and SOVT exercises discussed in section 4.2, and kinesthetic singing tools (Chapman, 2017; Jones, 2017; Ragan, 2020). The kinesthetic tools for breath management described here are found in Ragan (2020). They consist of small and large exercise balls and resistance bands such as those used in Pilates or aerobics.

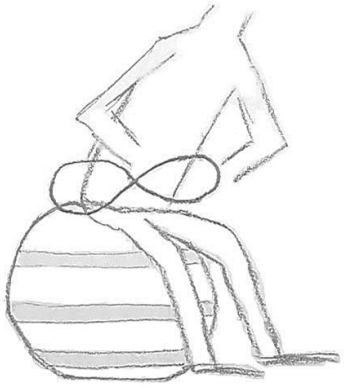
A small exercise ball could activate the pelvic floor in instances such as when singers progress into a high note. Singers sit comfortably upright on a chair with the ball between their knees and squeeze it while proceeding from a low to a high note. During the squeeze, singers should avoid deliberately engaging abdominal muscles or tensing the neck or shoulders. Objects like a firm pillow or a large bunched-up towel may also be used.

A large exercise ball may be placed against the wall and the singer's lower back. Singers move into a squat position, with the ball being in the small of the back, and then sing passages from the repertoire. This engages the lower body and should free tension in the upper body. Singing while doing these exercises or being in these positions encourages muscle activation without explicitly referring to it during voice training. In addition, if airflow is inhibited by rigid abdominal muscles or tension in the body, Ragan (2020) advises singers to sit on a large exercise ball, with both feet firmly and flat on the ground, and rotate the hips in the form of an infinity symbol (∞). This is illustrated in Figure 3[14]. First, rotate the hips without singing, and once comfortable, rotate while singing passages from the repertoire.

[14] This sketch was drawn by the present author and is based on Ragan's (2020, p. 55) image.

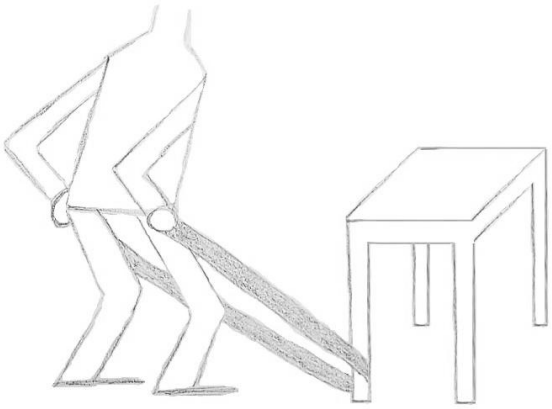
Without a ball, singers may bend the knees and rotate the hips in the same way. Ragan reasons that such motion increases pelvic floor mobility and prevents locking the airflow.

Figure 3. Hip rotation for pelvic floor release.



Using an exercise band, as described by Ragan (2020), may help to gradually increase and decrease breath energy. The exercise band is spun around a sturdy table's or piano's leg. Singers grip one end of the band with each hand and stand upright in an elegantly, noble position leaning slightly forward with the upper body. The knees are slightly bent. Singers pull their hands backwards past their hips with bent elbows. Elbows move equally backwards without letting the shoulders lift or become tense. A gentle expansion is felt in the upper chest. The area of interest is the activation of the pelvic floor which occurs automatically once the hands pull the band past the hips, as seen in Figure 4[15].

Figure 4. The use of an exercise band in breath energy adjustments.



[15] This sketch was drawn by the present author. It is based on Ragan's (2020, p. 64) image.

Singers gradually increase breath energy in ascending phrases by pulling the band back and decrease it for descending sections by moving the hands forward again. Teachers have to monitor the effect of this exercise on singers, as all singers do not have adequate body awareness or muscle tonicity, in which case tension might be created and cause vocal strain.

Dynamic levels. Constant breath flow, the amount and regulation of breath pressure, and vocal fold vibration should be considered for dynamic level changes (Miller, 1986). Singers can experiment with the movement of the belly-wall toward the spine during the *crescendo* and *decrescendo* (Chapman, 2017). For these reasons, the *messa di voce* is useful to practice singers' coordination between breath flow and vocal fold movement (Miller, 2008). Practicing the increase and decrease of dynamic volume should be done with caution. The level of comfort with which the softest and loudest pitches can be produced, trumps the decibel volume of each. Miller (2004) advises singers to begin with the *crescendo* section, starting at their softest dynamic level and progressing to their most comfortable *forte*. After a breath renewal, singers continue with the same dynamic intensity as before the breath and then continue through the *decrescendo* to their *piano* level. Immediately after the two phrases of the interrupted *messa di voce*, singers do the full *crescendo* and *decrescendo* without a breath. Miller furthers that the aim of *messa di voce* is consistent timbre in all dynamic levels and a seamless transition between different dynamic levels. He emphasises that dynamic extremes and bursts of energy from one level to another is undesirable. A misconception about dynamic levels in a *messa di voce* is that *piano* is sung in head register and *forte* in chest register, but shifts in registration during a *messa di voce* must be avoided (Miller, 2008). Singers should practice *messa di voce* on pitches in a comfortable range and gradually, over an extended period of time, extend the range. This may also teach the skills and coordination necessary to practice phrasing off phrases both musically and technically secure.

4.2 Phonation

Phonation is the process of making vocal sound and originates from the vibration of the vocal folds in the larynx (Hoch, 2014). The phonatory process, vocal onset and release, primal sounds, healthy phonation, and semi-occluded vocal tract exercises are discussed.

Phonatory process. As Bickel (2017) states, the vocal folds act as a valve to regulate airflow and air pressure. She furthers that during breathing, the vocal folds are in a resting position away from each other (abducted). This allows breath to flow from the lungs through the windpipe and glottis, which is the space between abducted vocal folds. Prior to phonation, the vocal folds come together (adduct) by the mere thought of pitch and the neurological impulse to make a sound as well as the movement of the intrinsic laryngeal muscles (Brown, 2008). Subglottal air pressure builds up beneath adducted vocal folds and pushes them apart to set their vibration in motion (Chapman, 2017). The rate or frequency of vocal fold vibration determines identifiable pitches, for example, if they vibrate at 523 cycles per second, C5 is produced (Malde et al., 2017; Nix, 2014). Moreover, two intrinsic laryngeal muscle groups, namely the thyroarytenoid (TA) and cricothyroid (CT) muscles, are primarily responsible for changing pitch as well as the length and thickness of the vocal folds which in turn affect how they vibrate, i.e., the mode of vibration (Michael, 2024) – see Registration.

Preparation, onset and release. In this study, ‘preparation’ refers to tuning the inner ear, shaping the vocal tract, and preparing for inhalation before the onset of a note. Since the vocal folds adduct at the mere thought of sound, prephonatory tuning is an indispensable tool to achieve a balanced and well-coordinated onset. This requires singers to mentally hear their starting pitch and imagine the desired tone quality prior to phonation which may aid accurate intonation and a free tone upon onset (Patenaude-Yarnell, 2004). Singers should also physically prepare for the pitch and vowel that follow, by acquiring appropriate vocal tract

positioning before an onset. This will affect the resonance of the entire phrase as well as the success of an onset (Indik, 2015). Preparation and onset is therefore an inseparable unit.

'Onset' is the commencement of a sung tone or phrase and the manner of onset will determine the amount of freedom during the rest of the phrase (Miller, 2008). The type of onset depends on the coordination between the singer's laryngeal and breathing mechanisms (Chapman, 2017). When breath flow precedes vocal fold adduction, a breathy or aspirated onset is heard. Conversely, when vocal fold adduction precedes breath flow, the onset is pressed or glottal. The timing factor between vocal fold closure and breath flow is thus essential to arrive at a coordinated onset where both occur simultaneously. If the onset is not coordinated, the phrase is compromised and hyperfunctional singing might be the result, if singers attempt to compensate for what was lost at the beginning of the phrase (Miller, 1986).

'Release' refers to the ending of a note or phrase and should be planned and definite (Miller, 2008). For an appropriate release, the sound "should not just fade away or die from lack of energy" (McKinney, 1994, p. 80), since this could cause the pitch to dip and the tone quality to be diminished. On the other hand, if breath energy is increased towards the end of a sustained note, vocal flexibility and intonation might be affected. Hoch and Lister (2016) assert that problematic releases also include an operatic grunt, audible breathy exhalation after phonation, and sliding off the pitch. They recommend short onset exercises to practice well-balanced, coordinated releases. In such exercises, a vowel is sung three times on one pitch and the breath is renewed between each note to practice multiple progressions through the entire onset and release cycle (inhale, onset, release, repeat). Singers may also imagine a pendulum swinging from side-to-side, where the one end is the onset and the other is the release. Similarly, slow metronome beats may be used to plan and time onsets and releases.

Primal sound. Brown (2008) notes that primal sound is the most natural sound one can produce; it is uninhibited and instinctive. According to Chapman (2017), the cry of a baby, spontaneous laughter, sobbing, sighing, and the sound of agreement or disagreement are examples of the body's involuntary responses to emotional scenarios. She adds that a witch's cackle and monkey noises may elicit the same physical sensations. The benefit of implementing primal sounds in singing is that it "not only gives connection to the support system but can be used to improve vocal efficiency" (Chapman, 2017, p. 20). It must be noted that a primal sound is not intended to be the end result of the tone quality a singer strives for but is used to achieve an immediate, full-body activation. Such activation is necessary for voice-body connection, which Van Heerden (2000) refers to as an "anchored feeling" (p. 81). He furthers that without voice-body connection, a singer's sound may possess a thin or floaty tone quality with little tone colour resembling that of head voice.

Insightful exercises to find one's primal sound are provided by Brown (2008). He suggests saying 'Huh?!' /hə/ as if reacting to a surprise, 'Uh-huh' /əhə/ as if in agreement, and 'Huh-huh' /həhə/ or 'Ha-ha' /haha/ like bubbling laughter. I have found that or 'Ah!' /a/ and 'Aha!' /aha/ are also beneficial sounds. Brown furthers that such sounds may be elongated and then slid up and down through a comfortable range to connect the primal sounds with specific pitches. Light laughter may also be executed in which the last sound is sustained. If singers lack voice-body connection, primal sounds are effective onset tools that may be used either prior to sung passages or alternated with them.

Healthy phonation. Singers speak up to 85% more than they sing in a normal day, which means that speaking habits, both good and bad, are likely to be transferred to singing (Chapman, 2017). Therefore, they need to work on cultivating a free, resonant, and flexible sound quality in their speaking voices as well (Ragan & Kapsner-Smith, 2019). Students should be mindful of efficient breathing and avoid dropping the pitch or sound quality into

glottal fry at the end of sentences in casual speech (Hoch & Lister, 2016). To work towards healthy phonation, a concept of desirable and undesirable vocal tone qualities must be established. Table 16, adapted from McKinney (1994), provides vocabulary to this end.

Table 16. Desirable vs undesirable characteristics in phonation.

Desirable (healthy) tone quality	**Undesirable (unhealthy) tone quality**
Freely produced tone; effortless	Constricted; forced; strained
Pleasant for the listener to hear	Piercing; strident
Rich; ringing; resonant	Hoarse; husky; rough
Breath flows smoothly between notes	Breathy; no/little *legato*
Vibrant; dynamic; energised	Colourless; weak; dull

To cultivate healthy, energised speech that can be used as a speech-approach to song, Ware (1998) suggests that text from the vocal line can be repeated three times, systematically increasing the level of energy and dynamics each time. One may begin with conversational speech, progress to elevated speech, and end with declamatory speech. ‘Conversational’ refers to casual speech in a small room, while ‘elevated’ is used to address audiences of a moderate size, as in a classroom. Ware furthers that ‘declamatory’ requires the type of energy and volume one would use in a large hall or for stage acting in the style of Shakespearian oration. This approach may be used for repertoire either as an onset tool or by alternating between speaking and singing (Wienand, 2016). Teaching experience has taught me that speak-sing-speak-sing exercises can address vocal weight imbalances in both hyper- and hypofunctional singing. First, it may improve the spontaneity of an onset, thereby diminishing a superficial or heavy ‘operatic’ sound. Second, such an approach may increase tonal clarity to counter a muffled or breathy sound.

Gilman et al. (2010) advise teachers to collaborate with speech-language pathologists to ensure a holistic approach to any singer's vocal well-being. For this reason, semi-occluded vocal tract exercises are incorporated in this study. The background, physical processes, benefits, and execution of such exercises are briefly considered in the next section.

Semi-occluded vocal tract exercises. These exercises, SOVTEs, have received much interdisciplinary research attention and their benefits for healthy phonation and singing are indisputable (Manternach, 2024). SOVTEs are used in speech-language pathology as interventions to rehabilitate dysphonic or injured voices and in singing training to address an array of technical principles and to keep the voice healthy (Maxfield et al., 2015; Nix, 2016). The pioneering voice scientist, Ingo Titze (b. 1945), widely known for his popularisation of straw phonation, has conducted and continues to conduct extensive research on SOVTEs and strongly advocates their inclusion in singers' practice routines (Hoch, 2019).

SOVTEs impact the air pressure systems in the vocal tract which in turn positively affect the positioning and vibration of the vocal folds (Titze, 2018). The vocal tract extends from the vocal folds to the lips (Rainero, 2012). 'Semi-occluded' refers to the partial closure of the mouth, at the lips or slightly further back in the mouth, caused by applying interventions like specific consonants, straw phonation, or articulatory trills (Hijleh & Pinto, 2021). In short, just as subglottal air pressure from the lungs builds up beneath the vocal folds when they adduct, supraglottal air pressure above the vocal folds increases when the mouth is semi-occluded and air is released from the vocal folds (Titze, 2018). SOVTEs thus create an equilibrium between air pressure systems within the vocal tract. This not only reduces the amount of subglottal air pressure necessary to initiate vocal fold vibration, but also lessens the collision force during adduction (Manternach, 2024). By using SOVTEs, the vocal folds vibrate more efficiently with less effort and facilitate a healthy point of departure for efficient vocalisation and targeting technical challenges and principles (Ragan, 2020).

Owing to the benefits of these exercises, multiple studio applications have been identified. For example, SOVTEs enable singers to safely stretch the vocal folds for higher pitches and experience increased breath energy without hyperadduction (Nix, 2016). In addition, they may be implemented to warm up and cool down the voice, raise awareness of the muscle engagement necessary for breath management, release tension in the articulators, raise the soft palate, balance resonance, smooth out noticeable register transitions, and open the throat (Manternach, 2024; Nix, 2016; Nix & Simpson, 2008; Ragan, 2020).

Ragan (2020) issues a warning regarding the use of SOVTEs by stating that "a primary objective of SOVT exercises is to create an unpressing of the vocal folds; however, if the singer has inefficient closure, some tools may be counterproductive under certain conditions" (p. 97). She mentions that if vocal fold closure is insufficient due to swelling, whether caused by illness or an underlying condition, singers might undesirably recruit other muscles or articulators to assist adduction. It is for this reason that Ragan advises teachers to always ask what a student feels, listen critically to tone quality, and collaborate with a professional voice rehabilitator when necessary. Maxfield et al. (2015) investigated and compared 13 SOVT postures. Their study may inform teachers' decision of when to use which SOVTEs. For the present study, the pedagogical benefits and implementation of straw phonation, articulatory trills, and consonants as SOVTEs are discussed.

Straw phonation. Notes, patterns, or entire songs may be vocalised through a drinking straw. The diameter of the straw may vary between 3 and 6 mm depending on the singer's technical needs and laryngeal build (Ragan, 2020). Since the diameter and length of the straw remain the same, singers might achieve continuous breath flow and phonation more easily during straw phonation than with tongue/lip trills and voiced fricative consonants, because those postures may be hindered or altered by articulatory tension or an inability to perform such actions (Maxfield et al., 2015; Titze, 2000).

To execute straw phonation, singers place one end of the straw between their lips, inhale through the nose, and exhale through the straw, allowing no air to escape from the nose or either side of the lips (Titze, 2010). This exhalation resembles that which precedes SPLAT. Singers should monitor continuous breath flow with one hand at the other end of the straw. Then, singers add vocalisation through the straw on a medium pitch without letting the airflow cease. The tone may be initiated and stopped whilst letting the breath continue to flow, essentially turning the voice on and off (Katarina H, 2020). Pitch glides with a straw may be done in a flexible, siren-like fashion for scales or large intervals to alleviate potential tension accumulation in ascending scales and to address register transitions (Ragan, 2020). For the gradual transferal of straw sensations to repertoire, I often instruct singers to begin with straw vocalisation in a challenging passage, then have them take the straw away and immediately transition into /z/, and finally release /z/ on the vowel(s) of the song text.

If a straw cannot be acquired, an alternative to straw phonation is the ‘puffy cheeks’ exercise by Chapman (2017), called the ‘Blowfish’ by Manternach (2024). It promotes airflow to target registration difficulties for large intervals and it eliminates nasality by keeping the soft palate elevated and the pharyngeal wall widened, thus opening the throat. While vocalising, singers blow a consistent stream of air with gently inflated cheeks through a small lip opening. The space between the front of the teeth and the cheeks must remain filled with air. Such vocalisation can be alternated with vowels or text.

Articulatory trills. Tongue trills (/rr/), lip trills (/brr/), and voiced raspberries (a tongue trill in which the tongue protrudes between the lips) are useful for warming up the tongue and lips, monitoring continuous airflow, and raising awareness of appropriate muscle activation for breath management (Pomfret, 2012). However, not all students are able to do these trills. Their inability may either point to tense articulators, insufficient or interrupted airflow, or speech deficits requiring specialist intervention (Chapman, 2017; Pomfret, 2012).

When students can do these trills, depending on their technical needs, the trills may be sequenced by alternating sustained /rr/, /brr/, and raspberries. They could also be used as pilot sounds for difficult onsets, or even sustained through passages to generate breath energy.

Consonants as SOVTEs. Even though consonants are frequently used in the voice studio owing to their various pedagogical functions, they are not necessarily thought of as semi-occlusions. Yet Titze (2000) writes that straw phonation "simulates the semi-occluded vocal tract configuration we often encounter in voiced consonants" (p. 27). The consonants /g/ and /k/ create an occlusion further back in the mouth and may be used to practice the increase and decrease of breath pressure along with the movement of the soft palate (Arneson & Athey-Janka, 2014). Moreover, if onsets are breathy, /b/ and /d/ may be used as pilot consonants to train coordinated onsets (Miller, 2000). Other consonants like /v/, /m/, and /n/ may create vibratory sensations in the lips and mouth which can assist in achieving a forward sound, balance in resonance, and natural resistance during exhalation that enables singers to feel the appropriate abdominal muscle activation (Miller, 2008). Continuing airflow during a phrase can be taught with unvoiced and voiced consonants, such as /s/ and /z/ as well as /f/ and /v/ (Arneson & Athey-Janka, 2017d). Unvoiced consonants could build a habit of freely flowing air (Jones, 2017). Singers sustain a pattern on /s/ or /f/ and immediately after, sing it while recalling the feeling of airflow. The /z/ and /v/ allow singers to add vocalisation while practicing continuing the airflow and may be used as an interim step before adding song text. Afrikaans consonants as SOVTEs, like the rolled /r/, are seen in Chapter 6.

SOVTEs are useful tools for solving problems in a repertoire-based approach to teaching singing, since they may be used as pilots for onsets or alternated with normal phonation in vocal line passages. Teachers should demonstrate and explain the gradual transition from SOVT postures to text or song context. In this way, the improved phonatory sensation or technical skill could be transferred to the repertoire for replication after a lesson.

4.3 Articulation

The formation of intelligible speech sounds, i.e., articulation, is unique to the voice as a musical instrument since language adds complex acoustic factors not found in other instruments (Rainero, 2012). Depending on the use of articulators, such as the jaw, tongue, lips, and soft palate, they may improve or impair tone quality, vocal function, and resonance (McCarther & Arneson, 2023; Smith & Chipman, 2007). Releasing articulatory tension, vowel and consonant formation in singing, and articulatory independence are discussed.

Releasing articulatory tension. Since many muscles used for articulation are also engaged in chewing and swallowing, a singer's daily regimen should include stretching the movable articulators to release tension that could result from everyday use or overuse (Bickel, 2017). This is especially relevant for singers who tend to clench the jaw or grind the teeth. The jaw and tongue are closely interrelated and tension in the one may affect the other (LeFevre, 2011). They are thus the focus of this discussion. When executing the following stretches or interventions, it is essential to monitor and avoid unnecessary recruitment of extrinsic laryngeal muscles in the throat and neck. All of them should be done under the supervision of a knowledgeable practitioner.

For jaw clenchers, the masseter muscles may be massaged with the thumbs to alleviate jaw tension and prevent the larynx from being elevated by compensatory muscle activation (Ragan, 2020). The masseters are located where the cheek bone and the lower jaw connect and can be felt by tracing the cheekbone to the point where muscle contraction is most prominent when the jaw is clenched (Ragan & Kapsner-Smith, 2019). Constant pressure or small circular motions may be applied and can be initiated in a closed mouth position, slowly and gradually opening the mouth as if for a high note (LeFevre, 2011).

Tongue tension is a frequent problem faced by many singers and may be difficult to correct (LeFevre, 2017). The root or base of the tongue is sometimes depressed and used as a crutch for manipulating tone colour and controlling the voice, often in an attempt to create better acoustic, auditory feedback for the singer (Chapman, 2017; Smith & Chipman, 2007). To counteract this tendency and alleviate the tension accompanying it, singers may gently massage the base of the tongue, located underneath the chin in the soft tissue area, in small circular motions with the thumb (LeFevre, 2011). The massage may occur first with a closed mouth and then opening the mouth to monitor inappropriate tongue activation and coupling with the jaw (Ragan, 2020). The base of the tongue should be soft and pliable once opening the mouth. Vocalisation may be added as a last step during the massage to check unnecessary tongue base engagement in vowel formation. The tongue may also be stretched by sticking it out the mouth and directing the tip down to the floor, or by placing the tongue tip behind the lower front teeth and moving the tongue body far forward/outside the mouth (Ragan & Kapsner-Smith, 2019). Gauze may be used to grip the tip of the tongue and gently hold it to become aware of undesirable tongue engagement during vocalisation (LeFevre, 2017). This kinesthetic tool determines if the tongue retracts during inhalation, vocalisation, or ascending passages, none of which is conducive to singing (Ragan, 2020).

Vowel and consonant formation. Phonemes have pedagogical functions that should not be underestimated (Montgomery, 2018). Vowels are the building blocks of vocal tone – the primary tone carriers – and when formed appropriately and lengthened adequately, they may be used for resonance balancing and to facilitate the development of *legato* (Arneson & Athey-Janka, 2014; Ware, 1998). Consonants demarcate words to provide intelligibility and they generate energy for vowels, acting as launchpads (Brown, 2008; Titze, 2000). Vowels and consonants may be used as tools for expressive purposes by changing inherent vowel colour and lengthening/shortening, or intensifying consonants as required by the song's text

(Venter, 2019). Yet when vowels and consonants are not formed efficiently, they cannot fulfil their intended functions and could compromise vocal technique.

The tongue forms all vowels and most consonants (Chapman, 2017). The tongue tip should have a point of reference at the lower front teeth where it remains during the formation of vowels and to which it returns immediately after forming consonants (Davids & LaTour, 2012). When progressing from bright to dark vowels (/i ɛ a ɔ u/), the highest point of the tongue arch is at the front of the mouth for /i/ and moves progressively back for /u/, while the vowels /ɔ/ and /u/ require lip rounding (McKinney, 1994). Singers may place the tip of their index finger in the middle of their tongue while speaking the vowel sequence /a ɛ i ɔ u/ a few times in a natural way (Rosine, 2018). This should reveal the amount of natural tongue movement involved in vowel formation and be transferred to singing as the basis for vowel alignment. Aligning vowels enables singers to change the inherent colour of a vowel to suit the text's expressive meaning when necessary (McKinney, 1994). Vowel alignment entails the production of a seamless *legato* transition with uniform tone quality between all vowels in any sequence. To practice vowel alignment, students may sing vowel sequences on one pitch, alternating between inherently bright and dark vowels with appropriate tongue movement. Furthermore, the formation of consonants requires investigation of which articulators should be involved, since the interdependence of articulators may have adverse phonatory effects.

Articulatory independence. The jaw and tongue muscles are mutually connected to the larynx through the hyoid bone which means that their movements and tensions directly affect phonation (AATS, 2014). It is imperative that singers learn to manage the independent functioning of articulatory structures to avoid unnecessary muscle engagement that could lead to tension and ineffective sound production (Ragan, 2020). In general, to achieve independence, the role of each articulator in the formation of a phoneme should be determined, isolated, and practiced. Examples of interdependence and interventions follow.

Larynx-tongue. When the movement of the larynx and tongue are coupled, usually due to tongue root tension, the result is a heavy, wobbly sound with potential intonation problems and muffled vowels (Chapman, 2017). To draw the tongue body forward and separate the interdependence, it is suggested to vocalise with the tongue outside the mouth, or to use the unvoiced and voiced consonant combination TH as in the English words *wi**th*** /θ/ or ***th**is* /ð/ to establish new kinesthetic sensations (Chapman, 2017). They could be used outside the context of singing, or for entire sung phrases, or as pilots for passages in the repertoire.

Tongue-larynx-soft palate. If the tongue root is depressed in an unnatural attempt to lower the larynx, it may cause the soft palate to lower which will create nasality and lessen resonance space in the vocal tract (Chapman, 2017). Natural tongue arching allows the tongue root to release and may be encouraged by vocalising on /ŋ/ and opening on a vowel by raising the velum instead of lowering the tongue (LeFevre, 2011). The movement of the soft palate may be isolated and practiced by using spoken and sung /ŋa/, /ga/ and /ka/ sequences (Jones, 2017). Appropriate positioning of the tongue, larynx, and soft palate may be achieved through imitating the beginning of a yawn without retracting the tongue (McKinney, 1994).

Lips-jaw. When the lips are inactive or flaccid in the formation of vowels and consonants, the jaw may be unnecessarily closed during formation which will decrease pharyngeal space and may create tension (Alderson & Alderson, 2020). To practice the independent movement of the lips, /wa/ as in the English word ***wha**t*, /wo/ as in ***wo**rn*, or /wɛ/ as in ***whe**n* could be repeated in sequences such as 5-4-3-2-1, noting that the jaw remains freely open and inactive (Alderson, 1979). The same may be done with /m/ sounds (Davids & LaTour, 2012). Singers may also alternate /ba/ and /bɛ/ or /pa/ and /pɛ/ on 1-3-5-3-1 with only lip movement and no jaw engagement (Alderson, 1979). As the pitch rises, the jaw will lower to accommodate the pitch increase, but its role in articulation should remain minimal.

Tongue-jaw. The jaw is often undesirably active in the formation of consonants that are supposed to be formed only by the tongue, for example /d/, /t/, /n/, and /l/ (Alderson, 1979). When the tongue and jaw are joined in function, it is more difficult to sustain an open throat, consonants are unfavourably elongated, and vowels are shortened, which is the opposite of what is required for *legato* in singing (Jones, 2017). This also causes vowels and consonants to be pronounced unclearly and incorrectly. The Italian word *dentale* and phrase *kona lona luna* may be spoken and sung on one pitch ensuring no jaw activation for any phonemic change (Jones, 2017). As a second step, this may be done on arpeggiated patterns. It must be noted that there will be lip involvement for the /ɔ/ and /u/ sounds in the Italian phrase. One way to monitor jaw (dis)engagement is by placing one's index finger vertically on the chin whilst vocalising, allowing the jaw to drop down and back like a ventriloquist puppet's mouth, and ensuring that the jaw does not engage unnecessarily (Bickel, 2017; Chapman, 2017). For independent tongue and jaw movement, phrases may be practiced by sustaining /n/ while slowly raising and lowering the jaw (Ragan & Kapsner-Smith, 2019).

4.4 Language-specific considerations: Singing in Afrikaans

Afrikaans is included in the family of Germanic languages (Lüdemann, 2017). This section deals with considerations regarding the formation and pronunciation of Afrikaans phonemes in classical singing and the potential pedagogical benefits and implications thereof. Singing in Afrikaans shares several considerations with singing in English and German, such as their consonant-driven nature, the presence of diphthongs, and the required light glottal strokes for glottal separation in words beginning with vowels. There are also Afrikaans phonemes that require separate discussion, namely (a) /a/ vs /ɑ:/ and the quality of /ɑ:/, (b) the formation and pronunciation of /x/, /r/, and /ə/, and (c) /æ/ and the dark /ɬ/.

Consonant-driven nature. As with English and German, Afrikaans contains various consonant clusters and sequences that may require practice for efficient phonation and clear communication in singing. They could occur in numerous settings, for example within polysyllabic words like *ha**ndskr**if* [ˈha**nt.skr**əf] (handwriting) or between words ending and beginning with consonants, such as *herfs **g**eskryf* [hæ**rfs x**əˈskrəjf] (autumn wrote). Such instances might necessitate isolated and slow practice of each phoneme, after identifying which articulators are supposed to be involved in the formation of the respective phonemes.

Lyrical flow refers to the ease with which *legato* in the vocal line is sustained and it is influenced by the presence of specific consonants (Arneson & Athey-Janka, 2014; Sonbert, 2018). Afrikaans contains consonant clusters and unvoiced consonant sequences between vowels or voiced consonants which may affect *legato* since voicing is paused during those phonemes. An effective strategy to counter this potential challenge would be the on-off straw phonation exercise (Katarina H, 2020). In this exercise, a singer exhales through a straw, with ('on') and without ('off') phonation, but ensures the continuation of airflow through the 'off' phase. This allows singers to practice wilful adduction of the vocal folds for voicing and may benefit them when having to alternate voiced and unvoiced consonants in Afrikaans clusters.

When studying text pronunciation, consonant clusters could pose challenges in determining syllabification, due to the uncertainty surrounding the division of clusters. For this reason, the IPA transcriptions in this study make use of a period (.) to indicate syllabification. This is applied in accordance with the existing word breaks that appear in the specific sheet music edition of the relevant analysed Afrikaans art song.

Execution of diphthongs. Two successive vowel sounds part of one syllable create a diphthong and it usually occurs in a syllable with two vowel letters, but it may also occur in those with only one, such as in the English word *by* [baɪ] (Adams, 2022). Diphthongs are

common occurrences in Afrikaans and often a significantly challenging area for both mother-tongue and non-mother-tongue speakers (Wissing, 2005). In the same way as English and German, Afrikaans diphthongs require the singer to elongate the first vowel sound and sing the second as late as possible (Forbay, 2011). This is done to sustain consistent tone quality and avoid sudden shifts therein (Davids & LaTour, 2012). The key to diphthongs is the effective and timely movement of the tongue (Malde et al., 2017). Afrikaans contains three types of diphthongs, namely inauthentic, authentic, and Schwa off-glides (Botha, 2014; Coetzee, 2018; Forbay, 2011). Their spellings and IPA can be outlined as follows:

1. Inauthentic: /e:u/ in *eeu*, /ɑ:i/ in *aai*, /o:i/ in *ooi*, /ui/ in *oei*, /ai/ in *ai*, and /ɔi/ in *oi*.
2. Authentic: /əj/ in *y* and *ei*, /œy/ in *ui*, and /œu/ in *ou*.
3. Schwa off-glides: /e:ᵊ/ in *ee*, /o:ᵊ/ in *oo*, and /ø:ᵊ/ in *eu*.

Regarding inauthentic diphthongs, the /i/ may be replaced by /j/ (Forbay, 2011). Authentic diphthongs and Schwa off-glides can be influenced significantly by speech habits stemming from a chronolect implemented by younger generation Afrikaans speakers as opposed to older speakers (Venter, 2019; Wissing, 2011). The de-rounding of rounded first vowel sounds in diphthongs, the addition of noticeable Schwa sounds in words ending with /l/, and vowel lowering are seen in this younger generation's chronolect (Coetzee, 2018; Wissing, 2005; Wissing, 2011).

Constant de-rounding not only changes the meaning of words but can also diminish resonance space and potentially create a brighter sound than desired. For example, de-rounding /ø:ᵊ/ in *kl**eu**re* (colours) changes the vowel to /e:ᵊ/ creating the word *kl**e**re* (clothes) and is often heard in younger speakers (Wissing, 2011). Diphthongs in the form of Schwa sounds are frequently added in words spoken by children such as *byl* [bəjl] (axe) being pronounced as [bəjəl] (Wissing, 2005). This might lead to the creation of a dark /ɬ/ (Wissing,

2014), which may produce an undesirable tongue position that does not resonate well (Adams, 2022). Vowel lowering in the diphthong /əj/, spelled either *y* or *ei*, could result in /æɛ/ and is most notably found in Afrikaans pronouns like *my* (my), *hy* (he), *sy* (she), *jy* (you) (Wissing, 2005). It may also be seen in the Afrikaans pronoun *jou* [jœu] (you), often pronounced as [jəu]. As with de-rounding, vowel lowering may result in an undesirable timbre or a spread tonal quality. From teaching Afrikaans mother-tongue singers as well as second- and third-language singers, I have observed that Wissing's (2011) notion of a chronolect is becoming more apparent. Students are usually surprised by the differences between spoken Afrikaans and sung Afrikaans and many regard them as separate dialects.

If students are unable to hear these linguistic differences and are accustomed to their chronolect, those speech habits may creep into singing. Remedies for such habits include making students aware of them and offering continuous correction of incorrect or inefficient phoneme formation. Teachers may also let singers practice sustaining the first vowel sound in a diphthong to encourage isolating the correct sound and formation. In the IPA transcriptions in this study, the second vowel of a diphthong is indicated in superscript to ensure the appropriate lengthening and purity of the first vowel sound.

Glottal separation. A word ending with a vowel or consonant followed by one beginning with a vowel, necessitates a light glottal stroke to ensure the required glottal separation for text intelligibility, as is the case with English and German. Examples include *ek is* (I am) and *so ook* (so also), instead of *e kis* and *sook* which do not exist in Afrikaans. On a micro level, glottal separation is essentially a coordinated onset after a precise release. Adams (2022) asserts that if the previous note, or in this case phoneme, is released precisely and securely, then the ensuing vowel onset is easier. He regards /ʔ/ as a consonant that should be articulated as part of the sequence of sounds within or between words. He mentions that the largest consideration regarding glottal separations is that they should not interrupt the

legato line. This is an element that should be practiced meticulously to avoid pressed glottal onsets, the initiation of each vowel-word with /h/, or the linking of vowels that should not be linked as it leads to textual ambiguity. Miller's (1986) onset exercises offer practice in glottal separations as he suggests practicing repeated vowels and taking a breath between each vowel before continuing to the next. Glottal separation may also be practiced through on-off straw phonation. Lastly, singers may imagine /ʔ/ as a consonant and practice it as part of other phonemes, which is an intervention derived from Adams (2022).

Specific Afrikaans phonemes. A distinction must be made between the Afrikaans /a/ and /ɑ:/ used in this study as there are discrepancies in the use and pronunciation of these symbols in linguistic and song-related studies, which is outside the scope of this study. The /a/ is used here to refer to the short *a* vowel in **A**frikaans and is intended to be pronounced as the equivalent of a bright Italian /a/. Conversely, this study's /ɑ:/ denotes the long *aa* vowel in Afrik**aa**ns and is a slightly darker, elongated sound that requires discussion. As part of the younger generation's Afrikaans chronolect, the /ɑ:/ is incorrectly rounded and becomes /ɒ/ as in the English word *sw**o**rd* (Venter, 2019; Wissing, 2006). This is problematic for singing as it makes use of a lower soft palate position and reduces the resonating space in the vocal tract (Venter, 2019). The /ɑ:/ in this study should not bear any resemblance to /ɒ/ and should have appropriate soft palate elevation to resemble that of the English word *father* or *far*. These English word approximations should be pronounced in English Received Pronunciation, which refers to neutral British pronunciation free from regionalisms (LaBouff, 2008).

The formation and pronunciation of /x/, /r/, and /ə/ are nearly identical to their German counterparts (Forbay, 2011). The Afrikaans /x/ is sometimes attributed as being formed further back in the mouth (Lüdemann, 2017). The /r/ in Afrikaans is generally rolled more than in German, but some instances such as *r* at the end of a high note or medially in a word, may be executed with less of a roll. The formation of /ə/ is identical to the German

Schwa and should not be formed with any lip rounding otherwise it will become undesirably darkened (Forbay, 2011). The Afrikaans Schwa occurs in various morphological contexts in the language, but two contexts worth noting for singers is the Schwa that appears in a stressed syllable on a strong beat and the insertion thereof between syllable-final liquids and nasal consonants, both of which are seen in Chapter 6 of this study. For singers used to singing repertoire from the canon of vocal music in Italian, German, and French, this context might require some practice because the Italian language does not contain /ə/ and in German and French the Schwa is found in unstressed syllables (Adams, 2022). Furthermore, in Afrikaans, if a syllable-final liquid, such as *l* or *r*, precedes a nasal consonant like *m* or *n*, a Schwa /ə/ is undesirably inserted between them, resulting in /rəm/ or /ləm/ (Forbay, 2011). This is seen in Afrikaans words such as *warm* (hot), *talm* (linger), *storm* (storm), and *grashalm* (grass blade). Most often, such words are set to one note which makes it difficult for singers to avoid inserting a noticeable Schwa. However, when set to two notes, this is unavoidable. Instances of both scenarios are seen in Chapter 6.

The /æ/ vowel as in *ek* (me) and *plek* (place/location) should not be too bright or too open, as it may cause the tone to spread and lose focus. However, for a muffled tone quality, the /æ/ vowel is useful to bring the sound forward and create clarity (Ragan, 2020). As stated earlier, a dark /ɬ/ may be undesirably formed in certain contexts, such as when inappropriate Schwa diphthongs precede a final /l/ (Wissing, 2005). Similarly, if /ɑː/ precedes a dark /ɬ/, coarticulation between them may result in /ɒ/ (Wissing, 2014). A dark /ɬ/ is formed in English when /l/ precedes another consonant such as in the word *cold* (Adams, 2022). This may then also occur in Afrikaans in words such as *kelk* (goblet), *veld* (field), and *helder* (bright). Neither a dark /ɬ/ or /ɒ/ are conducive to singing as they lower the soft palate, depress the back of the tongue, and encourage sound production at the back of the mouth (Adams, 2022). To prevent a dark /ɬ/ from being created, singers may consider forming the /l/ slightly more

like its Italian counterpart with the tip of the tongue behind the front teeth, ensuring brightness and a raised soft palate in the preceding vowel as well (Adams, 2022).

4.5 Resonance

Resonance is an acoustic phenomenon that benefits singers' tone quality, volume, and intonation (Davids & LaTour, 2012). In this section, the concept is defined and resonators and resonator adjustment are discussed. Strategies to improve resonance conclude the section.

Resonance. This is the process during which tone colour and intensity of vocal sound are enhanced, due to additional vibrations that are set in motion by the sound that travels through the vocal tract during phonation (Hoch, 2014; Ragan, 2020). The resonators in the vocal tract, which are air-filled chambers, begin to vibrate sympathetically as the initial sound passes through them, thereby causing the additional vibrations, and by doing so they add their own characteristics to the travelling sound, acting as filters (Chapman, 2017).

Resonators. The location of resonators in relation to the vocal folds and their degree of adjustability are considered to distinguish between true resonators that could influence tone quality and those that may act as sensation guides (McKinney, 1994). From the seven possible resonators, scholars agree that the chest, tracheal tree, nasal cavity, and sinuses do not contribute to resonance due to their limited adjustability, lack of space, and soft tissue that would absorb rather than resonate tone (Chapman, 2017; McKinney, 1994; Ware, 1998). The chest and nasal cavity are sensation guides for singers because, although the sound does not originate in those areas, if vibration is felt, it indicates that the sound is being produced efficiently and freely (Chapman, 2017). The vibrations in the chest may be felt more clearly for lower notes. Furthermore, the size and shape of a resonator and the rigidity of its walls determine which frequencies of the initial sound will be enhanced or dampened during its

travel (Ragan, 2020). Therefore, dynamically adjusting resonators and eliminating unwanted tension in the vocal tract are of utmost importance to tone quality.

Resonator adjustment. The most important and adjustable resonators are the pharynx, oral cavity, and larynx (Davids & LaTour, 2012). The pharynx (throat) is the most important resonator due to its degree of adjustability and large size. For example, elevating the soft palate and lowering the larynx both increase pharyngeal space (Ware, 1998). When sound travels through a pharynx that is sufficiently expanded without tension, the pharynx may enhance the lower partials of a sound, creating a warmer and richer sound (McKinney, 1994). If the pharynx is expanded in such a way that causes tension, or not expanded enough whereby recruiting secondary muscles, the tone quality may become strident (Rock, 2005).

Second in importance is the oral cavity (mouth), because its shape and size are malleable to large extents due to the movement of the soft palate, tongue, jaw, and the lips (McKinney, 1994). Since phoneme formation changes the shape and size of resonators in the vocal tract, articulation has a considerable influence on resonance (Rainero, 2012). To this point, pulling the tongue back blocks the sound from freely resonating, too much frontal opening of the mouth may lead to a loss in tonal beauty and muffled vowels, and lip tension may reduce resonance due to rigidity in a resonating surface (Bickel, 2017; Brown, 2008).

The larynx is the third most important resonator as sound originates from it and its height may influence timbre (McKinney, 1994). A neutral-low larynx increases pharyngeal space, which in turn increases warmth, and contributes to the formation of the singer's formant, also known as the 'ring' in the voice which increases singers' resonance to enable them to be heard over an orchestra without electronic amplification (Brown, 2008). The height of the larynx may be monitored by placing a hand on the Adam's apple and noting the

motion when swallowing and yawning (Malde et al., 2017). The beginning of a yawn was mentioned earlier to elicit natural soft palate elevation and low laryngeal positioning.

Strategies for resonance. *Chiaroscuro* means light-dark and refers to a balanced tone containing both ring and brilliance in the voice as well as warmth and depth (Bickel, 2017). To arrive at such a balance, Edwin (2022) uses what he calls 'the balancing act model' – I have renamed it in the voice studio as the 'Goldilocks approach'. This refers to venturing to the extremes of the spectrum (too hot/too cold) to arrive at a midway point (exactly right) more easily. For example, a pattern may be sung overly bright, then overly dark, and then midway between the two to achieve a *chiaroscuro* balance.

Sustained notes on vowels are excellent tools to practice balancing brightness and darkness since there is time to listen analytically, adjust resonators, and assess the outcome (Arneson & Athey-Janka, 2014; Christy, 1974). This is especially relevant to work towards *chiaroscuro* in Afrikaans art songs because the Afrikaans language has a relatively dark timbre which might need adjustment for singing since the soft palate is generally positioned slightly low (Forbay, 2011). This is due to the inappropriate rounding of vowels and a muffled sound that may result from the frequent /x/ phonemes that are produced towards the back of the mouth (Venter, 2019; Lüdemann, 2017).

There are specific consonants that could improve resonance balance to work towards *chiaroscuro*. In addition to sustained /m/ and /n/ sounds to generate resonance sensations (Miller, 2008), Brown (2008) and Ragan (2020) advocate the use of /hm/ to facilitate a 'taller' vocal tract shape with more space and depth. Singers may use these consonants, as well as /ŋ/, as pilot consonants to work on immediately transferring the forward resonance sensations experienced from the consonants to the ensuing vowel upon release of the consonant (Ragan, 2020).

The /ŋ/ tongue position, achieved by vocalising on the English word *sing* and sustaining the final sound, is effective to draw the bulk of the tongue up and forward to naturally create resonating space in the pharynx (Jones, 2017). Using the word *sing* in a sung sequence may take the shape of sing-ng-ng-ng-ng on 1-3-5-3-1 (Ragan, 2020). To avoid tongue-root tension, which lowers the larynx unnaturally and decreases laryngopharyngeal resonance, /ŋ/ may be formed by moving the middle of the tongue body towards the hard palate while the tip remains at the lower front teeth (Jones, 2017). Letting the tongue remain in this arched, elevated position upon release of /ŋ/ by only lowering the jaw, may help singers prevent tongue-root depression when adding vowels. A sustained /ŋ/ sequence with bright vowels such as /ŋi/-/ŋæ/-/ŋa/ may be useful to this end (Ragan, 2020). The up-and-forward tongue position may be useful for resonance balancing in Afrikaans.

Kinesthetic singing tools for resonance include the use of a chopstick during vocalisation (Ragan, 2020). It may be substituted by a (clean) pen, pencil, or sturdy straw. Singers lightly hold it horizontally between their teeth, "imagining sound that is directed over the top of the implement" (Ragan, 2020, p. 215) which may assist appropriate soft palate lift and tongue position monitoring since the tip should remain behind the lower front teeth. First, speak /i/ a few times to get used to the sensation. Then, a simple 5-4-3-2-1 pattern may be sung on /i/, ascending in semi-tones in a comfortable range to encourage forward sensations and prevent the tongue from pulling back when singing higher. When nearing the *secondo passaggio*, the chopstick may need to be held with a hand to enable lowering the jaw for pitch accommodation. Teachers should be cautious to give this exercise to a singer who habitually closes the mouth or spreads the lips during singing as it may encourage those habits.

4.6 Registration

Discussing registration is aptly described as a "semantic minefield" (McCoy as cited in Ragan, 2020, p. 115). There is little agreement between scholars about the phenomenon of registration, number of registers, and associated terminology (Herbst, 2020; Ware, 1998). The aim of this section is not to solve the mysteries of registration but to offer an overview of the principle as it is applied in this study, while acknowledging that the aspects of registration are much more complex than presented here.

Registration. A vocal register is a specific range of pitches in a singer's vocal range produced with the same manner or mode of vocal fold vibration, containing the same distinct tone quality (McKinney, 1994; Michael, 2024). Even though there are multiple registers, efficient registration is possible through blending or adapting register timbres and manner of production to ensure a seamless transition between them (Herbst, 2021; McCarther & Arneson, 2023). The aim of efficient registration is to achieve consistent *chiaroscuro* tone colour with equal resonance throughout a singer's functional range, regardless of musical or textual contexts (Alderson & Alderson, 2020).

Register physiology and terminology. Different registers are often evident when listening to the involuntary, abrupt changes in tone colour and quality that occur in untrained singers' voices. The TA[16]-dominant mode of vibration produces chest register, also called heavy mechanism or mode 1 (M1) and is generally associated with phonation in the lower third of a singer's range (Bourne et al., 2011; Michael, 2024; Vennard, 1967). A CT-dominant mode of vibration produces head register, also known as light mechanism and mode 2 (M2), generally in the upper third of the singer's range (Bourne et al., 2011; Michael, 2024; Vennard, 1967). Even though one pair of muscles is more active in certain regions of

[16] As discussed in section 4.2, TA refers to the thyroarytenoid muscles, while CT refers to cricothyroid muscles.

the voice, both remain active and should always be flexible to allow easy transitions between them (Michael, 2024). The existence of a mixed/middle register between the chest and head registers is debated, since a pair of muscles is not specifically attributed to such a register (Ragan, 2020). It does, however, seem as if there is an area, roughly the middle third of a singer's range, which can be sung using a combination of TA and CT muscle activation, thus presenting as a 'blended' middle register that contains qualities of both the chest and head registers (Herbst, 2021; Ware, 1998). Such a blend is not only achieved by balancing the TA and CT muscles, but also by adjusting vocal tract resonance through changing articulatory movements and/or vowel formation (Herbst, 2021).

The terms 'chest' and 'head' registers are regularly used to indicate where the vibratory sensations of a well-produced sound may be felt (Chapman, 2017). Descriptions of the tone quality associated with the chest register include robust, heavy, smoky, or sexy, while those associated with head register include pure, light, ethereal, or floaty (Malde et al., 2017). Similarly, if too much TA-engagement is present in a higher range, the sound may be described as strident, too bright, or pressed, while too much CT-engagement in a lower range may be described as breathy, muffled, or weak (McCarther & Arneson, 2023).

In the present study, as in Alderson and Alderson (2020), the terms low, middle, and high register are used instead of chest, mixed, and head/*falsetto*. The reason being that the latter set of terms are often misunderstood. Even though songs may be transposed and every singer is different, the song analyses in this study refer to the involvement of low, middle, or high registers in specific areas. This serves to inform singers of possible reasons for the unexpected changes in tonal quality and the kinesthetic sensations they might experience in those regions, as well as certain vocal tract adjustments that might be necessary in the Afrikaans art songs.

Registration events. There are specific areas in every singer's voice where a transition from one register to another takes place. These are natural physiological occurrences that are also influenced by changes in the vocal tract's resonance (Michael, 2024). Noticeable registration events may appear in ascending and descending contexts, for example, when a singer sings a pattern or phrase from low to high and the tone quality suddenly becomes weaker, lighter, and/or softer than the preceding notes (Bickel, 2017). The opposite is also true when descending into the low register, suddenly sounding heavier or darker than in the high register.

Abruptly crossing a pivotal point can feel uncomfortable and is sometimes referred to as a 'break' or a 'crack' in the voice (Stark, 2008). This terminology should be avoided as it is not physiologically accurate, and it negatively impacts the singer's thought processes by emphasising register division instead of unification (Miller, 1986). Instead, registration events are called pivotal points, transitional points, or *passaggi* which means "passages from one method of vocal production to another" (Davids & LaTour, 2012, p. 149). Two *passaggi* are often described in the literature, namely *primo passaggio* (first passage) between low and middle registers, and *secondo passaggio* (second passage) between middle and high registers (Jones, 2017; McKinney, 1994). Pitches at which *passaggi* might occur for voice classifications should be regarded as mere guidelines as *passaggi* vary between individuals and may also be affected by technical inefficiencies (Ware, 1998; Ragan, 2020). The *zona di passaggio* (zone of passage) includes speaking range pitches and is often regarded as the middle register as it occurs between the *primo* and *secondo passaggio* (Miller, 2008).

According to Michael (2024) and Stark (2008), undesirable register transitions can result from imbalances within and between three components: Laryngeal muscle activity, vocal tract configurations, and breath management systems. Those components are related to countless considerations, a few of which are mentioned here. Laryngeal muscle activity is

related to the interaction between TA- and CT-dominant modes of vibration which can affect vocal weight. Vocal tract configurations are related to resonance balancing which is affected by vowel modification. Breath management systems and their relation to vocal fold vibration and the size and shape of the vocal tract have been discussed in sections 4.1 and 4.2.

Vocal weight and registration. Singing too heavy or with too much vocal weight generally refers to producing pitches with too much TA muscle activity as the pitch ascends (Miller, 2004). To 'carry' the low register into the realm of the high register is alluring because the low register may have a fuller and richer sound in certain medium-range pitches that can also be sung with the high register (Davids & LaTour, 2012). This type of heavy sound production in the medium range leads to challenges around the *secondo passaggio* and in the upper range, since the TA muscles are not able to sustain their mode of vibration at those pitch levels without substantial tension (Bickel, 2017). A balance between TA- and CT-dominance should be established in the medium range before ascending to the *passaggio* and beyond to ensure a freer and more resonant tone quality in the upper range (Jones, 2017; Stark, 2008). Excessive vocal weight may also be the reason a singer struggles with vocal flexibility in agility patterns, finds it difficult to execute large intervals smoothly, and has intonation problems in the higher ranges of the voice (Rock, 2005).

Vocal weight imbalances not only result from a lack in TA and CT muscle flexibility or improper transitioning between their dominance, but also from laryngeal elevation and inadequate breath energy as the pitch increases (Davids & LaTour, 2012; Michael, 2024). If the larynx rises as the pitch does, the TA becomes fully contracted and prevents the CT from fulfilling its inherent function, namely contracting optimally to raise pitch to facilitate easier access to higher notes (Davids & LaTour, 2012). Inadequate breath flow and energy during pitch increase may lead to compensation at the laryngeal level, causing an increase in vocal weight or tension in the throat.

The *tessitura* of a song may also influence vocal weight and registration. *Tessitura* refers to the pitch range in a vocal line that is most frequently encountered during a song. The ease with which singers sustain different *tessiture* vary between voice classifications as well as individual singers and is often influenced by technical proficiency and vocal maturity. It is also influenced by what occurs at the laryngeal level and the accumulated effect thereof in sustained passages. The higher the pitch, the more vocal fold vibration cycles per second and continuous airflow are required (Malde et al., 2017). If extended passages are sung in a high *tessitura*, the laryngeal muscles might be unable to sustain such demands. This may lead to audible registration events and vocal fatigue or eventual harm (McKinney, 1994). If a singer does not force the voice down but appropriately relaxes the laryngeal and breathing mechanisms for a passage of low notes, the chances of damaging the voice are far less than when sustaining high passages (McKinney, 1994).

Vowel modification. This is called *aggiustamento* and pertains to acquiring equal resonance through a singer's functional range, regardless of the type of vowel, and is done by adjusting specific vowels according to the sung pitch (Hoch, 2014). When approaching the *secondo passaggio* or moving beyond it, bright vowels /i/ and /ɛ/ require some modification because singing pure, bright vowels in the upper range and range extremes will likely cause jaw tension, close the throat, reduce resonance, and affect intonation (Davids & LaTour, 2012; Rock, 2005). This necessitates a gradual increase in pharyngeal space as the pitch rises which may be done by lowering the jaw and maintaining a naturally low laryngeal position (McKinney, 1994). It is vital to continue thinking the original vowel to avoid complete vowel distortion, and eventually, text unintelligibility. This process requires experimentation on the singer's part whilst the teacher monitors the outcome, since increasing the space prematurely may lower the soft palate and increase vocal weight (Rock, 2005). When approaching the *primo passaggio* or lower, singers could gradually modify the vowel by decreasing space in

the vocal tract and returning to a speech-approach, whereby increasing tonal focus and clarity in dark vowels like /a/, /o/, and /u/ (Rodrigues, 2014).

Exercises for registration. Strategies for bridging the *passaggi* and balancing vocal weight are discussed, both of which contribute to unifying registers and working towards consistent timbre. Musical contexts in the selected Afrikaans art songs that can be used as strategies to this end are highlighted in Chapter 6.

Glides. Vocalising on pitched glides throughout the vocal range, gradually ascending and descending in pitch at random, is a widely used strategy for register unification (Brown, 2008; Miller, 2004; Ragan, 2020). By doing so, singers naturally and gradually adjust the relevant laryngeal muscles and practice continuous breath flow as well as laryngeal muscle flexibility between registers and around transitional points (Chapman, 2017; Miller, 2004). Glides may be done by using straws, humming /hm/, buzzing /z/ and /v/, and rolling /rr/. This is useful to target difficult register transitions in the *secondo passaggio* and may be used in stepwise 1-2-3-2-1 patterns or intervals of a 3rd, such as 1-3-1 (Ragan, 2020). Large interval leaps spanning multiple registers may be challenging due to more significant adjustments in various systems. To target this, a slow glide, which becomes a *portamento*, may be practiced in which every single pitch fragment is included from one note to the next to unify the registers with a warm and brilliant tone colour (Miller, 2004; Stark, 2008). Eventually, the *portamento* between the two notes of the large interval is sped up and eliminated audibly while only retaining the feeling of the *portamento*.

Vowels and vocal weight. Specific vowels are often used to elicit either more or less engagement from specific registers and can affect vocal weight. A floaty /u/ vowel is used to incorporate more of the head register's vibrational mode, while a brassy /æ/ is used to engage more chest register activity (Arneson & Athey-Janka, 2014; Ragan, 2020). Similarly, vocal

weight is added by descending with /ɑ/, while /o/ and /u/ sheds vocal weight in an ascending setting (Jones, 2017). For this reason, singing in Afrikaans with its many /ɑ/ sounds must be monitored to avoid singing too heavy. The onomatopoeic English word ‘meow’ may be used to facilitate a blended mixed register (Ragan, 2020). The vowel sequence in ‘meow’ is depicted by Ware (1998) as “[m-i-ɪ-e-ɛ-æ-a-ɑ-ɔ-o-ʊ-u]” (p. 163) and illustrates why vocalising relatively slow on ‘meow’ in various parts of the range would be able to facilitate a blend between chest and head register characteristics. The ‘meow’ is sung on each note in a pattern like 1-2-3-4-5-4-3-2-1 in one breath, paying attention to seamless register transitions (Ragan, 2020). I have noticed that singers often compress the neck or pull the chin down-and-in to sing ‘cat-like’, in which case a loosely lengthened neck, continuous breath flow, and adequate pharyngeal space throughout all vowels should be advocated when meowing.

Arpeggio. Progressing from the low to high registers with an appropriate blend in the middle can be practiced through arpeggiated patterns (McKinney, 1994). An *arpeggio* in 4/4 may be sung on 8-5-3-1-8-1 with /i/ as a triplet on 8-5-3, followed by /ja/ on each of the 1-8-1 crotchets (Ragan, 2020). A slow *portamento* may be incorporated into this *arpeggio* during the octave leaps and gradually faded once a steady, resonant sound is achieved. Extending the width of the *arpeggio* increases the difficulty of achieving smooth registration. Ragan (2020) suggests an *arpeggio* sequence of a 10th, translated to a numeric pattern as (1-3-5-3) (1-3-5-3) (1-3-5-8-10-8-5-3) [1-3-5-8-10-8-5-3-1]. The sequences in rounded brackets are sung with *staccato* and those in square brackets with *legato*, all as quavers and everything in one breath. An ascending and descending *arpeggio* that extends to a 12th is translated as 1-3-5-8-10-12-11-9-7-5-4-2-1 or C-E-G-C-E-G-F-D-B-G-F-D-C and could address multiple registers and *passaggi* (Davids & LaTour, 2012). During this exercise, singers ought to consider consistent and continuous timbre and airflow both ascending and descending. Alternating between *staccato* and *legato* is important as they require different coordination from singers in terms

of breath management and vocal articulation. Likewise, major and minor scales or *arpeggio* patterns may be alternated consecutively. I have noticed that some singers respond to a minor scale with more tonal warmth.

"The wobble". This is an intervention offered by Smith and Chipman (2007, p. 93) in which singers rapidly alternate between intervals of a 4th as a means to stop holding on to a specific mode of sound production and allow the voice to become naturally flexible and responsive. Laryngeal muscle activity may be brought into balance through such exercises. The authors emphasise that 'wobble' in no way refers to sound quality or vibrato, but merely suggests the feeling of relinquishing control of phonation. One repetition of this exercise stretches across four 4/4 measures and contains crotchets alternated by semi-quaver patterns. The entire sequence appears as follows, where dashes (-) represent semi-quaver patterns:

4/4: [1 4 1 4] [1-4-1-4 1-4-1-4 1 𝄽] [$^{\#}$4 $^{\#}$1 $^{\#}$4 $^{\#}$1] [$^{\#}$4-$^{\#}$1-$^{\#}$4-$^{\#}$1 $^{\#}$4-$^{\#}$1-$^{\#}$4-$^{\#}$1 $^{\#}$4 𝄽]

Messa di voce* and *speak-sing-speak-sing. The breath management considerations related to *messa di voce* makes it a valuable tool for registration. Learning to balance laryngeal muscle activity and the changes in the amount of breath is imperative for any singer's vocal efficiency (Ragan, 2020). If the breath flow is too little or too much, the mode of vocal fold vibration can change abruptly. Practicing *messa di voce* around the *passaggi* is necessary to balance the different vocal systems (Ragan, 2020). Alternating between speaking and singing is an intervention to balance vocal weight and reduce the phonatory load of the vocal folds (Wienand, 2016). This was discussed in section 4.2.

To summarise principles mentioned in this chapter, a golden rule was identified from McKinney (1994): To achieve effective registration, the amount of breath energy and vocal tract space should be adapted gradually and dynamically to suit the vocal demands of the musical context. This is potentially coupled with vowel modification in the upper as well as

lower ranges of the voice. In an ascending scale or *arpeggio*, there should be an increase in breath energy, vocal tract space, and depth in the sound. In a descending setting, there should be less of each. This should happen gradually and seamlessly. To increase space in the vocal tract, the pharynx should widen, larynx must be comfortably low, soft palate should raise, and jaw must drop. For vocal folds to vibrate at a specific pitch or dynamic level, they require adequate breath energy and resonance in the vocal tract. Without this, they may suddenly default to another mode of vibration.

The fundamental principles of vocal technique were discussed in this chapter to provide a framework for their practical application in the selected Afrikaans art songs. As a conclusion to the chapter, technical principles related to the categories of basic vocal exercises outlined for this study are presented in the next section.

4.7 The pedagogical underpinning of the categories of basic vocal exercises

The list of exercise categories compiled for this study is based on what scholars in the existing literature deem necessary for the development of vocal technique. These categories consist of different types of structural components and progress systematically in difficulty level with regards to technical skills and coordination required. This is in accordance with Richard Miller's systematic approach of teaching the principles of vocal technique (Hoch, 2019). The technical principles discussed in this chapter that relate to the eight exercise categories are outlined next to illustrate the overarching pedagogical goals of each category.

1. **Onset.** The initiation of sound relates to the coordination between laryngeal and breathing mechanisms. These exercises may therefore be used to develop aspects of efficient breath management such as a timed exhalation prior to a SPLAT in-breath. Short passages may develop the ability to secure phonation at the beginning of phrases in various areas of the singer's range. Onsets beginning on high or low notes also involve preparing the required

breath energy and vocal tract space for the specific phoneme and pitch prior to onset. Such exercises also develop prephonatory tuning.

2. **Little melodic movement.** Depending on where in a singer's range these exercises are practiced, they could be used to develop healthy phonation and a speech-approach to singing. The amount of adjustment in breath energy and vocal tract space remains moderate. Resonance balancing and vowel alignment may also be targeted in various areas of a singer's range, especially around the *passaggi*, with exercises in this category.
3. **Stepwise patterns and medium intervals.** These exercises begin to make some demands on breath energy and vocal tract adjustments since range width increases and phrase direction ascends or descends for longer periods. Singers may begin to practice consistent timbre and continuous breath flow between the notes of medium intervals. Such exercises may be reintroduced at various stages of vocal development to revisit the basic principles.
4. **Stepwise patterns and large intervals.** Exercises in this category demand more from a singer's ability to suddenly increase and decrease breath energy and vocal tract space. This incorporates aspects of registration and vocal weight balancing since multiple registers may be involved and sudden adjustments may be necessary between intervals. These exercises afford singers the opportunity to practice healthy phonation in limited ranges while also beginning to explore larger intervals or different areas of the range.
5. **Triads and/or arpeggiated passages.** Such exercises challenge singers to gradually increase/decrease breath energy and vocal tract space in ascending/descending phrases. Depending on the tempo, these adjustments may need to be made quite quickly, teaching vocal flexibility and responsive breath management. If ascending arpeggiated patterns end on a high or long note, the efficient release of tone must also be addressed.
6. **Medium and large intervals.** Frequent intervallic movement require singers to become more acquainted with flexible breath management and pharyngeal space, especially if

intervals consecutively ascend and descend. These exercises also teach singers to think about the movement of the musical phrase as a horizontal line instead of vertical valleys and hills to prevent unnecessary rising of the larynx during consecutively ascending and descending intervals.

7. **Large intervals.** They rely on previously acquired skills. Consecutive large intervals require register unification, consistent timbre, continuous airflow, laryngeal stability with vocal flexibility, and significant breath energy and vocal tract space adjustments that potentially occur suddenly. This may teach singers to think low when singing higher and to plan the execution of consonants with regards to whether they will be voiced on the first or second note of the interval to prevent scooping or vocal tract narrowing.
8. **Sustained notes and/or long phrases.** The exercises in this category draw on all the previous technical skills and the coordination of various principles with the added challenge of breath management. Long notes and phrases challenge singers to maintain consistent timbre throughout an array of structural components mentioned in previous categories, while ensuring that the breath continues to flow and the voice remains free.

Even though these categories are primarily related to melodic structural components, it is recommended that singers also experiment with varying the tempo and rhythms of the exercises, according to the teacher's discretion, to achieve different technical outcomes. It is also recommended that these categories should be practiced in a comfortable, medium range at first and to only extend the range once technique is secure in the medium range. SOVT exercises and kinesthetic singing tools may be applied to all categories for optimal technical development. The use of SOVTEs and kinesthetic singing tools in the voice studio could accomplish efficient and sustainable technical progress due to the first-hand physical sensations singers experience from using such tools which are more replicable away from lessons than master-apprentice demonstrations (Ragan, 2020; Sherwood, 2023).

Chapter 5: Guidelines for the pedagogical analysis of vocal repertoire

The prescribed repertoire of a singer could yield the pedagogical tools necessary to target and develop aspects of vocal technique. The use of repertoire to this end requires a pedagogical analysis of the structural components in the music before assigning it to a singer. As a result, it is easier to identify potential technical pitfalls and envision how to use musical elements as corrective exercises. Difficulty in repertoire analysis arises if one is unable to listen to a recording of the music or play through it to establish a comprehensive idea of the elements involved in the performance thereof (Arneson & Athey-Janka, 2014). Recordings of compositions are not always available, and a teacher or student might not be able to play through intricate accompaniments or vocal lines. It is thus essential to know what to look for in sheet music to analyse repertoire for pedagogical use.

The aim of this chapter is to provide voice teachers and singers with guidelines that highlight and explain structural components in the vocal line and piano accompaniment that should be considered when using repertoire for voice training. These guidelines are intended to help identify troublesome spots in a song and anticipate subsequent technical implications by asking the following: How might specific structural components in this song influence principles of vocal technique? For example, what influence could the width of the range have on registration? To generate and answer such questions, these guidelines are rooted in voice pedagogy literature and provide a pedagogical foundation for the inquiries relating to the use of Afrikaans art songs as teaching material in the voice studio. They are intended to guide the reader's thought processes when engaging with vocal repertoire. To implement the guidelines presented in section 5.1, the templates in section 5.2 could be used as frameworks for the analysis of vocal repertoire.

5.1 Guidelines

The guidelines created for this study consist of five compositional elements and each element is discussed according to structural components associated with it (see Table 17). Sections of these discussions overlap or are duplicated to a certain extent due to the interconnected relationships between the principles of vocal technique. Although some information in this chapter was mentioned in Chapter 4, information pertaining to song analysis is reiterated here to ensure these guidelines are thorough.

Table 17. Guidelines for the pedagogical analysis of vocal repertoire.

A. Melody	B. Rhythm	C. Phrase shaping	D. Text	E. Piano acc.
• Range • *Tessitura* • Notes of note: High/low/ sustained • Intervals	• Tempo • Rhythms • Meter	• Phrase length & breath management • Phrase direction • Preparation, onset & release • Dynamics	• Text setting • Vowels • Consonants	• Type of acc. • Density • Support

It is important to note that the guidelines presented in this chapter serve only as a point of departure for repertoire analysis and must be considered in conjunction with the singer's personal vocal journey. The considerations for structural components discussed in this section, though extensive, are not exhaustive and might also not be applicable to all singers or vocal repertoire. Similarly, not all components mentioned in these guidelines are relevant or equally important for all songs, and other songs may illicit additional components that are not addressed here. Voice teachers and singers are therefore encouraged to include, dismiss, or elaborate on any of these elements as needed for their own pedagogical analyses.

A. Melody

It is essential to examine the pedagogical implications of the pitch-related characteristics of the vocal line by considering whether they could build a healthy, free, balanced, and resonant vocal tone quality, or hinder such attempts when training young and developing singers. Range and *tessitura* are foundational components that determine the suitability of a song. The highest, lowest, and longest notes as well as the size and location of intervals in the vocal line should be investigated. Each of these components possess unique characteristics that could either create or correct technical challenges.

Range

The highest and lowest note of the vocal line must be considered when selecting repertoire. However, the vocal demands of a song should not solely be judged by its highest and lowest pitch, but also by the frequency of their occurrences and the number of notes just below or above them. The fact that a singer can pitch the highest or lowest note of the vocal line is not an indication of repertoire suitability. It is imperative to consider the tonal beauty and freedom of those notes as well as those in the surrounding pitch areas. The voice teacher must determine whether the highest and lowest notes of the song are in the extremities of the singer's current range and how favourable their settings are[17], making the song either more or less appropriate to safely work towards range extension. McKinney (1994) and Miller (2008) assert that voice tuition should commence in the speech-inflection range or a comfortable medium range, and that range extension should only be explored once phonation is free and technically efficient in the medium range of the voice. Art songs that revolve around the

[17] Specific challenges related to the setting of high and low notes are discussed in Notes of note.

speech-inflection range are also advantageous because text expression is easier to achieve when the melodic range is similar to the speaking range (AATS, 2007).

The total width of the melody is another key factor in deciding whether a song should be used as teaching material for voice training or not. The wider the range, the more likely it is for registration challenges to arise since multiple register transitions may be encountered and vowel modification might become necessary (Latta, 2012; Ralston, 1999). For novice singers, difficulty may occur when the width of a song is more than a 10th, as the chances are high that it will require navigating transitional points beyond the range of the speaking voice (DeBoer, 2013). Besides voice type and vocal maturity, a singer's technical faults or inefficiencies often limit the overall vocal range and can hide or shift natural register transitions (Ware, 1998). Approximate ranges and *passaggi*, found in many voice pedagogy sources for broad voice classifications (soprano, mezzo-soprano, contralto, tenor, baritone, and bass), should thus be seen only as guidelines when working with developing voices.

Suggested context prompts for the pedagogical consideration of range as a structural component include:

- Are the highest and lowest notes in the melody accessible to the singer or are they found in the singer's current range extreme?
- Could the width of the range (e.g., octave, 9th, 13th) cause registration problems?
- Does the range of the vocal line resemble the speaking range of the student, or does it extend far below or above?
- Could this song be used to develop the speech-inflection/medium range?
- How might range extension be explored by using this song?

Tessitura

As a general unwritten rule, a song is assigned a high *tessitura* if the majority of pitches are in the upper regions of the vocal line and vice versa for a low *tessitura*. However, there is much more to consider when assigning *tessitura*. 'Tessiturography' is a term used by Thurmer (1988) which refers to the process of pinpointing a vocal line's *tessitura*. He developed the tessiturogram to graphically illustrate the *tessitura* of a song/operatic role and applied it to seven roles in Mozart's *Die Zauberflöte*. This method involves counting all the notes in the vocal line of a song, noting the number of occurrences of each pitch, and determining the sum of each pitch's occurrence as a percentage of all the notes in the vocal line. The results are displayed in a histogram where a piano keyboard forms the x-axis and the percentage is indicated on the y-axis. Two decades after Thurmer, the tessituragram (with an *a*) was put forth by Titze (2008) and is regarded by Nix (2014) as an upgrade of Thurmer's tessiturogram (with an *o*). Titze's tessituragram makes provision for, among other aspects, the accumulated duration of each pitch. However, Nix aptly states that such methods to assign *tessitura* and determine repertoire suitability are labour intensive and may not be as effective for singers and teachers if advancements in hardware and software, in addition to familiarity with the methods, do not increase. He mentions that traditional score study is preferred by teachers and singers and is at present still regarded as more effective. Unpacking the structural components in this chapter of the study thus provides guidance for score study.

Even with mathematical equations, demarcating a general pitch range to designate a *tessitura* is often a subjective process that may differ with a few notes depending on who calculates it and the method used. Some vocal lines include phrases throughout various parts of a wide range, while others implement numerous large intervals, causing several different pitch ranges to be represented throughout one vocal line. Such scenarios are described as

having a 'varied *tessitura*' by one of the participants in Aggett's (2014) study, but it is an ambiguous term that might cause confusion. For this reason, *tessitura* designations should be clarified. Since the Afrikaans art songs analysed in this study are composed in the treble clef, the B4 staff-line in the treble clef is regarded as the dividing line between *tessiture*. This designation is seen in McKinney (1994) where low and high *tessiture* are assigned to two melodies in relation to the number of notes below and above B4. Even though the treble clef is used, it is applicable to high and low developing voices. The designations created for this study are illustrated in Figure 5.

Figure 5. Designations for the approximate *tessiture* of Afrikaans art songs in this study.



These designations were informed by my experience gained from teaching undergraduate singers and the fact that they often have limited ranges. The process according to which the designations of Figure 5 are assigned to each song in Chapter 6 of this study, involve investigating the occurrences of each pitch as well as the longest note's duration and pitch. This is graphically illustrated in Chapter 6 within the analysis of *Geen skip strand ooit* (Hofmeyr, 2005) as a simplified version of Thurmer's (1988) tessiturogram and Titze's (2008) tessituragram.

Structural components such as the location (high/medium/low) and duration (sustained for extended periods/brief moments) of the vocal line's *tessitura* should be considered. It is recommended that young and developing singers sing repertoire with easy to moderate *tessitura* demands and that the ease with which a singer is able to navigate the specific *tessitura* should be monitored by the teacher (Ware, 1998). Thus, it is not advised

that singers, especially untrained singers, sing sustained passages that centre around the *passaggi* or contain extreme high/low *tessitura* for extended periods as it may cause vocal fatigue (AATS, 2007). Continuous singing of passages with a *tessitura* that is too high for a singer could, in extreme cases, lead to vocal fold nodules (Van Lill, 2017). Not only is it vocally demanding, but it also poses challenges regarding the modification of vowels and the execution of voiced consonants on high notes (AATS, 2007; St-Pierre, 2016). The tempo, dynamic level of the vocal line, and density of the piano accompaniment will also influence the ease with which a singer can execute various *tessiture*. The number of occurrences of each pitch as well as the pitch and length of the sustained notes in the vocal line should be considered to anticipate potential technical challenges in the song. For example, a low *tessitura* with numerous long, high notes might need to be designated as medium-low to take the outlying notes into account. As with approximate vocal ranges and *passaggi*, the comfortable *tessiture* for young and developing singers must be considered in relation to the singer's level of vocal and technical development.

If the selected art song is beneficial in other technical or interpretive areas, but the *tessitura* is too challenging for the singer at a specific point of development, Arneson and Athey-Janka (2014) suggest transposing it slightly higher or lower to arrive at a more comfortable *tessitura* that will suit the singer's level of development and voice type. While certain keys elicit specific moods or atmospheres and composers likely use those keys for specific reasons, well-known art songs are often found in a variety of keys, both online and in printed albums, which is beneficial for teaching purposes[18] (Arneson & Athey-Janka, 2014).

Suggested context prompts for the pedagogical consideration of *tessitura* as a structural component include:

[18] This is not the case with Afrikaans art songs and highlights another gap in the research field.

- What is the *tessitura*? E.g., High, medium, low, medium-high, medium-low.
- Do the phrases remain in one part of the voice, or do they move throughout the range of the vocal line?
- Will the singer be able to sustain notes in that part of the voice without causing fatigue?
- In what way could text intelligibility and phoneme formation be affected by the *tessitura*?
- Do tempo, dynamic levels, and piano accompaniment support or challenge voice production due to the *tessitura* of this song?
- Does the melody frequently include/revolve around the *primo* and/or *secondo passaggio*?

Notes of note: High, low, and sustained notes

One must consider the structural components that immediately precede high, low, and sustained notes as well as their location in the phrase, specific setting, and where in a singer's current range they appear. When long ascending stepwise passages precede a high note, the freedom and tonal quality of the high note might be compromised if it is sustained and/or at the end of a phrase (AATS, 2007). If a descending interval precedes a high note, it may ease its execution, but excessive vocal weight should not be placed on the preceding lower note (AATS, 2007). An example of a preceding descending interval could be F5-D5 in a pattern such as F5-D5-Bb5. Where the melodic line does not feature a descending interval before the high note, I have found that such an interval can temporarily be included as an exercise to help the singer achieve a naturally low laryngeal position as point of departure for the execution of the high note. When low notes are immediately preceded by high notes, the low notes require a sudden decrease in breath energy (McKinney, 1994). A breath or rest immediately preceding high or low notes requires a quick re-onset for that note which could result in technical challenges (AATS, 2007), such as intonation problems or ineffective pharyngeal adjustment.

The location of high notes in a phrase requires more pedagogical consideration than low notes due to the increased breath energy and vocal tract space needed for high notes. One must consider whether high notes are found at the beginning, middle, or end of a phrase, or in a section of which the *tessitura* is challenging for the singer. Depending on a singer's breath management skills, high notes early in a phrase are easier to execute than those found at the end of long phrases (Alt & Greene, 1996). However, if a phrase begins on a high note or if a high note is after a rest, the singer should practice preparing the necessary space in the vocal tract in advance to avoid technical faults such as a pinched sound or intonation problems (Rock, 2005). One or more sustained high notes that are composed in an uncomfortable *tessitura* at the end of a long phrase, could make demands on the laryngeal and breathing mechanisms that may require pedagogical intervention. Irrespective of where low notes are in the phrase, they warrant the implementation of a speech-approach to phonation as if in the speech-inflection range of the voice (Miller, 2008).

The following areas related to the setting of the notes of note are of importance: Their length, proximity to the *primo* and *secondo passaggio*, phonemes to which they are set, dynamic level, and location in the singer's current range. It is worth monitoring whether high and low notes are *staccato* or sustained, or if there are multiple high or low notes in quick succession (Nix, 2002). Those factors require the singer to manage the breath energy and pharyngeal space differently. Furthermore, it can be challenging if high, low, or sustained notes are found around the *passaggi*. Such notes may influence resonance balancing due to the interaction between the vibration of the vocal folds and the shaping of the vocal tract usually associated with registration events (AATS, 2014). As for the phonemes to which these notes are set, voiced consonants and bright vowels are difficult to sing on high pitches (Nix, 2002). They may require adjustments in preparation and vowel modification which are discussed in more detail in the Phrase shaping and Text sections of this chapter. A dynamic

marking such as *pianissimo* on a high note is challenging and requires an advanced level of vocal fold coordination and breath management (Arneson & Athey-Janka, 2014). Sustained notes could be more difficult if they are set to particularly high or low notes, found at the end of a long or challenging phrase, or set to a dynamic level such as *pp* or *ff*. With regards to sustained notes, I have noticed that singers need to work on letting the sound production remain free and healthy throughout. They also need to work on keeping the desired tone quality and required dynamic level consistent, if it is what the text and score demand. Vowel integrity should remain unchanged for the duration of the note. This requires that breath flows continuously through a dynamically balanced pharyngeal space and oral cavity, with the appropriate level of breath energy for the specific pitch. Sustained notes may benefit resonance balancing and articulation as it requires the singer to elongate vowels, which provide opportunities to judge and adjust resonance (Arneson & Athey-Janka, 2014).

The final consideration pertains to locating where in the singer's current negotiable range the notes of note appear. This will influence whether vowel modification is necessary to preserve vocal freedom as well as tonal clarity and beauty in those notes. If those notes appear in the extremities of the singer's range, it is necessary to reconsider whether the student is ready to work on such range extension or whether it could potentially harm the voice if a student were to repeatedly practice or perform those pitches.

Suggested context prompts for the pedagogical consideration of high, low, and sustained notes as structural components include:

- How frequently do high, low, and sustained notes occur in the vocal line?
- Do high, low, or sustained notes revolve around a *passaggio*?
- Where in the phrase are high notes located? E.g., beginning, middle, or end.
- How are high notes approached? E.g., leap, step, or rest.

- Do low notes immediately follow high notes?
- Are there sustained notes in challenging *tessiture*, range extremes, or at the end of long ascending phrases?
- How can sustained notes in this song be used to improve resonance balance and breath flow?

Intervals

Areas of interest regarding intervals in the vocal line include their size, direction, and frequency of occurrence. These aspects can be more (or less) challenging depending on where in the singer's vocal range the intervals occur.

As mentioned in Chapter 3, in this study 'small' intervals refer to repeated notes, stepwise motion, and semi-tones, while 'medium' intervals comprise 3rds and 4ths, and 'large' intervals include those of a 5th and more. Stepwise motion as well as small and medium intervals could become troublesome when they occur in the extremities of a singer's range or recur around a *passaggio*. From experience, I have noticed that singers often find it difficult to pitch semi-tones accurately. This could be due to several reasons such as underdeveloped aural skills, or inaccurate physical sensations of how large or small the semi-tone feels to the singer. Regarding large intervals, they are considered difficult because registration and breath management challenges might occur if the intervals span multiple registers (Latta, 2012; St-Pierre, 2016). Such intervals generally challenge singers to maintain consistent tone quality between the notes of the interval and they necessitate continuous breath flow between the pitches as well as dynamic adjustment in pharyngeal space (Latta, 2012; Manifold, 2011). Large intervals could be used in the voice studio to find and maintain a balance in vocal weight (AATS, 2007). This has to do with effective registration and refers to not singing too heavy, i.e., with too much muscle engagement, in any part of the range but

rather remaining flexible and agile throughout. Repeating the two notes of a large interval in different ways allows singers to experiment with and determine the appropriate amount of vocal weight.

Ascending intervals require an increase in breath energy whilst descending intervals require a decrease thereof (Miller, 2000). For this reason, singers find it difficult to navigate ascending intervals at the ends of phrases, especially when their available and usable breath is at a minimum. Similarly, stepwise motion or small and medium intervals in medium ranges of the voice are considered easy (Ralston, 1999), but continuous ascending stepwise motion in the high register is considered challenging and could inhibit vocal muscles from releasing adequately, thus creating tension in the laryngeal mechanism (AATS, 2007).

If the melody frequently requires sudden movement between very high and very low pitches, breath management and resonance balancing might be affected, and it could also potentially lead to vocal fatigue (AATS, 2007). Therefore, musical phrases with much intervallic movement could become effective tools to train singers in the art of unifying registers (Miller, 1986). Intervals such as 3rds centring around a singer's *passaggi*, or large intervals venturing into or from the *passaggi*, require attention and could become useful exercises (Arneson & Athey-Janka, 2014; Brown, 2008).

Suggested context prompts for the pedagogical consideration of intervals as structural components include:

- Does the vocal line primarily contain stepwise motion, medium intervals, large intervals, or a combination thereof?
- Are there many semi-tones? Do singers struggle to pitch them accurately?
- Is there ascending stepwise motion set to sustained notes in a high range?

- Are there large ascending intervals at the end of a phrase?
- Where in the singer's range do intervals occur? E.g., extremities, speech-inflection, frequently across a *passaggio*.
- Do large intervals frequently appear?
- Do large ascending/descending intervals span multiple registers?
- How could the intervallic movement/patterns in this song be used to train registration?

B. Rhythm

Rhythm is the driving force of music, the propellor of phrases. It is the constant and continuous pulse that can generate momentum throughout a phrase. Plunket Greene (1912) emphasised this over a century ago when he stated that one should "never stop the march of a song" (p. 37). He noted that the rhythmic movement of a song is often interrupted or even halted because of deficiencies in singers' breath management skills and/or a lack in their understanding of the rhythmical structure. The tempo, rhythmic patterns, and meter(s) of a song inherently possess characteristics that could have an influence on a singer's technique.

Tempo

It is important to determine an appropriate tempo, or set of tempos, for a song that will best convey the character but also serve to advance and not deter technical progress. While the tempo is often subject to interpretation by the teacher, singer, and répétiteur, it will influence the potential benefits and uses of a song. Extremes in tempo, such as very fast or very slow tempos, and frequent tempo changes may be challenging and will address different components of vocal technique (DeLapp-Culver, 2016). According to St-Pierre (2016), a slow tempo for solo vocal compositions is approximately 52 bpm or less with indications such as *largo*, *lento*, or *grave*, while a fast tempo is approximately 120 bpm or more with

indications such as *allegro*, *vivace*, or *presto*. A song's tempo may affect areas such as breath management, resonance balancing, ease of *tessitura*, articulation, and vocal flexibility.

In a fast tempo, breath management may be challenged with regards to the successful implementation of catch-breaths between rapidly successive phrases that have no or noticeably short rests between them. This requires shortening the note at the end of the one phrase to allow the singer enough time to breathe effectively before the next phrase and to still be on time for the ensuing onset. In an anecdote by Jones (2017), this practice is referred to as "creating resting spots" (p. 194) in the musical phrase and enables a singer to relax the body between phrases in order to sing freely throughout an entire song[19]. Fast tempos also challenge resonance balancing and text intelligibility in passages that require rapid text articulation as it might reduce vowel elongation and increase the speed of consonant articulation, both of which have the potential to decrease pharyngeal space. Vocal agility is addressed in phrases that require florid, melismatic singing for extended periods (Latta, 2012). One advantage of rapid text articulation may be the facilitation of a speech-approach to singing as there might be more textual coherence than in slow sustained expressions of text.

Slow tempos coupled with long phrases make demands on breath management and may expose inadequacy in a singer's ability to sing a *legato* phrase (Arneson & Athey-Janka, 2014). *Sostenuto* singing is required in a slow tempo in which the duration of the pitches are crotchets or longer (Latta, 2012). This may become vocally challenging or fatiguing if the *tessitura* is in a demanding pitch range for the singer. However, a slow tempo also grants the singer the opportunity to practice slow and deliberate transitions between vowels and consonants, and to work on resonance balancing as mentioned in the Notes of note section.

[19] In this study, 'resting spots' are referred to as 'reset moments'.

Suggested context prompts for the pedagogical consideration of tempo as a structural component include:

- What is the predominant tempo?
- Are there tempo changes or extremes?
- Is florid or sustained singing required due to the tempo?
- How could the tempo challenge breath management in this song?
- How will resonance balancing and articulation be influenced by the tempo? E.g., vowel length, consonant clusters, pharyngeal space.
- What influence does the tempo have on the ease with which the *tessitura* will be sung?
- Will the tempos benefit or hinder the singer's technical progress?

Rhythms

Rhythmic patterns of a song are generally in accordance with natural word stresses of a text (Kimball, 2005). However, some songs are not always set in complete unity with the natural rhythms of speech, whether deliberately or due to a composer not being a native speaker of the language. I have noticed with some students that technical challenges arise when, for example, an unaccented final syllable is set to a much higher note than the preceding accented one. This is problematic since a higher pitch naturally emphasises an unaccented syllable, due to the natural increase of breath energy and volume. In an attempt to avoid placing an emphasis on that syllable, the high note is sometimes sung too short, with too little energy, flat, too soft, or with a pinched or breathy quality. Plunket Greene (1912) argues that if a two-syllable word with an accented first syllable is spread across two notes of equal value, they need not be sung as such but rather in accordance with the spoken word's syllabic stress. He suggests that singers should not necessarily take time away from the second note, but rather emphasise the first note more – as in speech. When an accented

syllable is set to a weak beat or shorter note than the unaccented one, it is less problematic from a technical standpoint. In this case, it is up to the singer and teacher to choose whether the music or text will receive preference.

Several rhythmic patterns might influence vocal technique. Syncopation could distort the natural rhythmic accents in a song and cause a temporary displacement of the meter (Kimball, 2005). Such rhythmic patterns disrupt the regular flow of the vocal line and may challenge the singer's attempts to produce an uninterrupted *legato* line and a continuous flow of breath. Singers whose musicianship skills are underdeveloped might struggle with these rhythmic imbalances and could begin to produce a pinched or thin sound due to uncertainty and a lack of confidence with the music. Dotted rhythms and triplets may benefit a singer's technique by improving the ease of phonation (Arneson & Athey-Janka, 2014). These rhythms could release vocal tension and help the singer to avoid over-singing since they encourage movement, breath flow, and lightness in the voice.

Suggested context prompts for the pedagogical consideration of rhythms as structural components include:

- Do unaccented final syllables occur on high notes or strong beats?
- Are there rhythms that could disrupt the regular flow (meter) of the vocal line? E.g., syncopation.
- Are there other challenging rhythmic patterns that could cause technical problems?
- Do dotted rhythms and/or triplets feature in the vocal line?
- Which other rhythmic patterns may benefit the singer's technique? How?
- How might this song develop or challenge a singer's sense of rhythmical movement?

Meter

From my teaching experience, I have found that many singers, when learning a melody, fixate on tone quality and pitch accuracy, but neglect precision in rhythmic patterns and their relation to the relevant meter(s). McKinney (1994) emphasises the pedagogical importance of counting during singing: "One of the most important skills a singer can have is the ability to count time accurately. Only in this way can he know when to attack[20] a tone, how long to sustain it, and when to release it" (p. 81). He contends that insecure musicianship is the cause of many technical challenges that relate to the onset and release of notes, as well as phonation itself. Rhythmic security and accuracy are thus indispensable to prevent unnecessary technical challenges.

Meter is at the base of rhythmic movement and security since it provides a steady pulse for a song. As alluded to in Rhythms, any meter changes can be challenging because the familiar pattern of stress in the music's rhythmic organisation is displaced for brief or extended moments (Sonbert, 2018; St-Pierre, 2016). Whether the change in meter is a time signature change or the result of specific rhythmic patterns, if singers are not rhythmically secure or familiar with the new pulse structure, such changes could throw them off and thereby influence their technical stability. Aggett (2014) suggests visually highlighting meter changes. It is also necessary to determine the nature of the meter change, for example, whether it remains duple or changes to triple, or changes from simple to compound. Arneson and Athey-Janka (2014) note that meters such as triple meter can advance continuous breath flow and lightness in the voice when in a moderate tempo. They do not elaborate on the reason, but it might be due to the inherent Waltz-like element that nudges singers to feel, for example, a 3/4 meter as **1**, 2, 3, **1**, 2, 3 instead of regarding each beat as equally important.

[20] McKinney (1994) often uses the word 'attack' to refer to onset, yet it is undesirable to use such a term as it could cause singers to implement a glottal or pressed onset.

Conversely, duple meters have the potential to increase heaviness in tone production as the march-like element could provoke the singer to sing each upbeat with as much emphasis as the downbeat. In light thereof, if a singer approaches a duple meter such as 6/8 with a Waltz-like mindset, it is beneficial to lighten the voice and generate momentum throughout the musical phrase. It may seem unconventional to use the term 'Waltz-like' for dividing a duple meter such as 6/8, but I have seen positive results in my teaching practice by using this term and approach as a teaching tool.

Suggested context prompts for the pedagogical consideration of meter as a structural component include:

- What is the predominant meter?
- Is the meter simple, compound, or irregular?
- What influence might this meter have on the lightness/heaviness of the singer's tone production?
- Are there frequent meter changes?
- Does the nature of the meter change? E.g., simple to compound, or regular to irregular.
- How might meter changes influence singers? E.g., new pulse structure, confidence.

C. Phrase shaping

To shape phrases musically, it is imperative that singers study the length and vertical direction (ascending/descending) of each phrase of a song as well as the required dynamic level and the context of phrasal onsets. This will give them a more coherent idea of the phrase structure which may help them shape it more musically and move towards key areas in each phrase as opposed to unintentionally emphasising every note. Plunket Greene (1912) aptly

remarks the following: “Phrases are the bricks out of which interpretation is built, phrasing [is] the laying of these bricks by the master-builder” (p. 8).

Phrase length and breath management

It is important to study the presence or absence of phrasal and breath markings and to change or add such markings to suit the singer’s level of development and the meaning of the text. The length of a song’s phrases may challenge and/or develop a singer’s breath management skills and vocal stamina. I have found that the number and duration of rests, piano interludes, and reset moments in phrases should also be examined because they could affect the flow of the phrase as well as the singer’s ability to cope with the vocal demands thereof. To reiterate, reset moments are moments within or between phrases in which the singer is able to reset (relax) the laryngeal and breathing mechanisms to avoid tension accumulation between phrases (Jones, 2017).

In some songs no phrasal markings are indicated, perhaps due to a specific edition or publication, or the composer’s desire to offer the singer more autonomy in interpretive and technical choices. It is nonetheless essential that phrasing be indicated in the sheet music at the teacher’s discretion. This should be done in consultation with the student to facilitate the development of musicianship and to teach the student about phrasing. The same applies to breath markings. If they are not indicated by the composer or editor, usually by (✓), (’), or (∨), it is imperative to plan and indicate them on the sheet music for each phrase so that they may be practiced and become a habit (Bickel, 2008). In cases where they are indicated as part of a specific edition, it must be noted that they might not be ideal for all singers. If so, the practicality of the markings needs critical engagement from both the teacher and singer.

Both long and short phrases pose challenges for breath management. Novice singers may experience technical problems at the end of a long phrase, especially if it ends on a high or long note or ascending interval. Phrases longer than five bars or 10 seconds may be challenging (Ralston, 1999; Sonbert, 2018). In the initial stages of learning a song, breaths may be added and removed as the singer's breath management improves. Punctuation, specific types of words in the text, and rests in the phrase are guidelines for the addition of breaths within a phrase (AATS, 2007). In short phrases, singers might overestimate the amount of breath required and, in the process, end up over-breathing (Jones, 2017). This may be avoided by careful score study with an awareness of phrase lengths. Irregular phrase lengths prevent singers from establishing predictable breathing patterns (Arneson & Athey-Janka, 2014). This can serve a pedagogical purpose as it can teach singers to cultivate a flexible use of the breathing mechanism and breath flow because they would need to avoid both over-breathing for shorter phrases and under-breathing or not releasing the breath during longer phrases. This process may teach them how to match the appropriate amount and use of the breath to the vocal requirements of a phrase.

The number of reset moments or rests within or between consecutive phrases must be examined. If phrases follow one another in quick succession and catch-breaths are continuously required, it becomes difficult to reset the laryngeal mechanism and abdominal muscles between phrases. This scenario may compromise ensuing inhalations and onsets due to potential tension accumulation in the body. To prevent tension from accumulating during a phrase, singers ought to prioritise the continuous (dynamic) alignment of their bodies (Jones, 2017). Another danger with quick successive phrases is that singers often insert an additional beat for breathing between such phrases. This stops the march of the song and impedes the ensemble between singer and pianist. It does not mean that there should be no *rubato* or interpretive nuances in the rhythmic movement of phrases, but rather that breathing should be

considered as part of the phrase and rhythmic movement, and not as a separate entity. These are opportune moments to teach singers not to cling to the last note of a phrase.

When measures of rests or piano interludes are found between sung phrases, they may be beneficial in resetting the laryngeal and respiratory mechanisms. All rests must be located and considered as potential reset moments mid-phrase, or as an opportunity to prepare for the onset and execution of the next phrase. However, I have noticed that a danger associated with rests is that singers often do not count or pay attention to them while practicing, which causes them to overlook those beats in performance. If this happens, they are unprepared for the next phrase which will affect the inhalation, onset, and accuracy of their entries. Not counting rests is a difficult habit to unlearn and it prevents singers' understanding of the shape and content of the phrase. Moreover, singers regularly hold their breath or keep tension in the body during rests or interludes. Teachers should monitor this and devise a plan to target it, such as clearly indicating to the student when to breathe or making them aware of when they hold their breath or begin to tense areas of their bodies.

Suggested context prompts for the pedagogical consideration of phrase length and breath management as structural components include:

- Are phrasal and breath markings clearly indicated? Do they benefit the singer?
- Are phrases long, short, regular, or irregular?
- What is the duration of the longest/shortest phrase and how could a singer manage it?
- Is there enough time to breathe within and between phrases?
- Are there opportunities for reset moments or does the song require catch-breaths?
- Where are rests and piano interludes and how can they benefit preparation for onsets?
- Which pedagogical purpose(s) can the length of the phrases in this song serve? E.g., flexible breath management training.

Phrase direction

If phrases are primarily ascending or descending, they could train singers in balancing the registers. According to Sonbert's (2018) repertoire evaluation rubric for the developing singer, ascending phrases and intervals are more challenging than descending ones. Her rubric does not provide a rationale for rating them as such, but it might pertain to the potential undesirable timbre changes that often occur when untrained singers ascend beyond their habitual speaking range (Miller, 2004). This requires them to make adjustments that may seem unnatural and could become unhealthy if repeatedly done incorrectly. Furthermore, Nix (2002) mentions that ascending phrases may tempt the singer to carry vocal weight into the high register. If singers sing too heavily at the beginning of such phrases, it could limit the ease and flexibility with which they can access and execute pitches in their upper range. This could potentially challenge the execution of high notes in long ascending, stepwise patterns as well as in phrases that contain repeated or multiple notes in a lower range that suddenly leap to higher notes. Jones (2017) regards such sudden ascending intervals as opportunities to implement primal sounds as point of departure for higher notes as it may establish a spontaneous, balanced sound in the lower range.

In contrast with Sonbert's (2018) rubric, Jones (2017) and Miller (2004) note that singers may face notable challenges with descending phrases as well. Miller states that if singers sing in high ranges and do not gradually reduce the breath energy in a descending phrase or pattern, it can become difficult to return to a speech-approach in the medium and lower ranges because the breath pressure remains too high. The extent of these processes depends on where in a singer's range the phrases are set. Arneson and Athey-Janka (2014) note that descending stepwise phrases may be useful in gradually transferring qualities of the high register into the lower ranges of the voice if needed. Although they do not elaborate on

this argument it might refer to blending the 'lightness', often encountered in head voice in a singer's higher ranges, with the middle and lower ranges if they contain too much heaviness (Hoch & Lister, 2016). Certain vowels allow singers to add or reduce vocal weight. Descending patterns on /ɑ/ could add weight to the sound, while /o/ and /u/ may reduce weight in ascending patterns (Arneson & Athey-Janka, 2014; Jones, 2017). Vocalising on /u/ helps to naturally lower the larynx (Brown, 2008).

Suggested context prompts for the pedagogical consideration of phrase direction as a structural component include:

- Are phrases predominantly ascending or descending, or a combination of both?
- How might the direction of the phrases affect register balancing in this song?
- Are there phrases that move to the range extremes/high *tessitura* of the song?
- In what way could the vowels in the text be used to add or reduce vocal weight?
- How could the direction of phrases in this song be used to address gradual changes in breath energy and pharyngeal space as well as vowel modification and register balancing?
- Which sections of this song can address registration problems caused by the direction of the phrases?

Preparation, onset and release

The timely and appropriate preparation of the vocal tract should be considered and carefully monitored because articulatory formations influence onset (Indik, 2015). Singers ought to prepare the vocal tract for the pitch and vowel that is about to be sung, regardless of whether the word begins with a consonant[21]. Whether phonemes are initial, medial, or final in a word, or if phrases appear after interludes, rests, or reset moments, their freedom and

[21] Specific considerations for vowel and consonant onsets are discussed in the Text section of this chapter.

success are dependent on the planning and execution of a coordinated onset as well as a timed release since the release of a phrase or note will influence an ensuing onset. These structural components must be practiced until the necessary responses become habitual. Prephonatory tuning is an indispensable tool to foster a coordinated onset and forms part of the preparation for an onset (McKinney, 1994; Miller, 2004). Such tuning also helps the singer to avoid scooping up or sliding down to the notated pitch.

In the voice studio, I have experienced that challenges regarding preparation as well as onset and release may arise from various structural components, namely when (a) the phrase begins on a high note or a sudden medium/low note, (b) there is little time to breathe between phrases or large intervals, (c) frequent rests appear, (d) an onset is set to a syncopated rhythm or beat, (e) the piano accompaniment has a long interlude or no interlude and the singer did not count or prepare adequately, and (f) the onset is set to a vowel, consonant, or phonemic combination that is challenging for the singer. In addition, I have also noticed that the free release of a note is often difficult when a long note ends with a vowel as there is no help from a final consonant to stop the sound and it relies on the ability to end breath flow and vocal fold vibration at the same time. Similarly, when singers have to release a high note ending with a voiced consonant that closes the mouth, the freedom and tone quality of the release may be compromised as the vocal tract becomes narrowed. Various other scenarios can also be experienced and discovered by singers and teachers.

Suggested context prompts for the pedagogical consideration of preparation as well as onset and release as structural components include:

- Which scenarios in this song could inhibit the singer to prepare sufficiently for onsets? E.g., onsets on high pitches or sudden medium/low pitches; onsets after catch-breaths or rests; onsets on syncopated beats; onsets after long or short preludes or interludes.

- Are there specific articulatory formations that could compromise the efficacy of an onset?
- Which long notes end with vowels?
- Are there high notes that end with voiced consonants?
- What can be done to prevent the phrase structure (catch-breaths, rests, interludes) from hindering coordinated onsets?
- Which passages can be used to train prephonatory tuning and coordinated onsets? How?

Dynamics

Dynamic markings are usually intended to serve the text and may generally refer to emotional intent rather than decibel volume. As a result, the execution of dynamic markings is a highly subjective area of singing. Moreover, in some cases, one singer's *forte* might be another's *piano*. These differences allude to the fact that every singer's technical level allows varying capabilities in dynamic levels and that each voice is built differently and varies in size and vocal power. The potential challenges related to dynamic markings as a structural component relate to the extent and context of the markings. First, the extent refers to the extremes of the spectrum, whether *pianissimo*, *fortissimo*, or even *ppp* or *fff*, as well as sudden or frequent dynamic changes (DeLapp-Culver, 2016). Such dynamic extremes and rapid changes are challenging and may be vocally fatiguing to young and developing voices (Jung, 2010). Second, the context refers to instances where an extreme dynamic marking is to be executed during sections with particularly high or low *tessiture*, sustained notes, dense piano accompaniment, or slow tempos. Developing singers might struggle to retain a healthy technique during rapid dynamic changes or extreme dynamics in challenging contexts such as *pianissimo* on a long high note.

There are specific pedagogical functions of dynamic markings that may be considered. Gradual dynamic markings such as a *crescendo* may assist in advancing breath

flow and energy in sustained notes (Arneson & Athey-Janka, 2014), while a *messa di voce* may be used to practice coordination between breath management and phonation (Latta, 2012; Miller, 2004), and a *decrescendo* may teach singers to phrase off without stopping the airflow or losing consistent timbre (Miller, 1986). A variety of moderate dynamic markings may be used as a tool to shape the phrase and take strain off the voice as it requires managing varying levels of energy and allows the vocal mechanism to alternately supply and release energy. If dynamic markings coincide with the meaning of the text, it may help the singer to achieve better textual expression.

Suggested context prompts for the pedagogical consideration of dynamics as structural components include:

- Are the dynamic markings extreme? E.g., *pianissimo* or *fortissimo*.
- Do they change frequently, suddenly, and/or gradually?
- Are extreme or challenging dynamics found in difficult contexts? E.g., high or low *tessiture*, sustained notes, or dense accompaniment passages.
- Could they lead to vocal fatigue?
- Do the dynamics vary in accordance with the meaning of the text?
- How might the dynamics shape the phrase and manage energy levels and breath flow? E.g., *crescendo* or *messa di voce*.

D. Text

The structural components discussed here involve the potential technical challenges and pedagogical benefits that may arise from the way in which the selected Afrikaans art songs' texts were set to music. Arneson and Athey-Janka (2014) remark that inefficient articulation can cause tension in the vocal tract, but they also view articulation as a tool with

which such tension can be eliminated. This is seen in the practical application section of the discussions in Chapter 6 of this study where vowels and consonants are used as pedagogical tools to address aspects of vocal technique. While reference is made here to Afrikaans language-specific challenges, they were discussed in more depth in Chapter 4.

Text setting

Text setting as a structural component refers to whether the text has been set in a melismatic or syllabic manner. Melismatic text settings, or melismas, contain one syllable that is set to more than one note, while syllabic text settings contain one syllable per note. Melismas may be a useful means in working toward vocal freedom and flexibility in *sostenuto* singing (Miller, 2004). Melismatic passages may also expose a singer's ability to produce a *legato* line and reveal whether the breath is flowing continuously and if resonance is consistent in all vowel sounds. Depending on the tempo, syllabic passages may challenge a singer's articulation skills. Effective articulation relies on freedom and flexibility in the functioning of the articulators as well as the independent functioning of the tongue and jaw in the formation of phonemes (Jones, 2017).

Suggested context prompts for the pedagogical consideration of text setting as a structural component include:

- Is the text setting melismatic or syllabic?
- What influence might the text setting have on the singer's technique? E.g., breath flow, vowel length.
- How might melismas in this song be used to free the voice or work on *legato*?
- In what way might syllabic patterns facilitate effective articulation practices?

Vowels

Vowel-concerns comprise the influence of a song's tempo on vowel length, pitches to which vowels are set, and the influence of consonants preceding and following them. The execution of diphthongs and glottal separations, phrases/words beginning with vowels, and melismatic intervals, as well as vowel alignment in vowel sequences are also mentioned.

During slow tempos, vowels may be elongated which allow singers to practice adjusting resonance (Arneson & Athey-Janka, 2014). Conversely, during fast tempos, the sheer number of consonants that follow one another within a short space of time might be difficult to articulate clearly and freely. It may prevent vowel lengthening and could lessen pharyngeal space if the opening and closing of the mouth, for the formation of different consonants, is not negotiated efficiently (Jones, 2017). As the pitch ascends it becomes more difficult to sing pure, bright vowels without throat tension or a strident tone (Rock, 2005). In such cases, vowel modification might be required to achieve uniform resonance and freedom throughout the singer's vocal range (Miller, 2004). The nasal consonants /m/, /n/, /ŋ/, and /ɲ/ may cause nasality to be carried over into the ensuing vowel if the soft palate is not raised immediately after consonant articulation (Miller, 2000). This can be monitored by alternatingly pinching the nose during phonation, releasing the pinch for nasal consonants and retaining it for vowels, assessing any changes in sound quality. If consonants that follow vowels are not articulated quickly and efficiently, they may impede the preceding vowel sound, a concept known as 'vowel pollution' (Davids & LaTour, 2012).

Diphthongs are prevalent in Afrikaans because many single vowel letters and vowel combinations produce diphthongs. Their execution is treated the same as German diphthongs with regards to elongating the first vowel sound and avoiding splitting them over two notes as if they were two syllables. Another vowel-concern found in Afrikaans, also seen in English

and German, pertains to the light but intelligible glottal separation that is required between words ending with a consonant/vowel followed by one beginning with a vowel. Similarly, if phrases continually begin with vowels, it may lead to or expose technical problems (Arneson & Athey-Janka, 2014). For vowel onsets that are breathy or pressed, consonants may be used to rectify such onsets (Miller, 2000). A consonant like /f/ may target pressed onsets as it prompts breath flow, while /b/ may be used to increase subglottic pressure in breathy onsets, and a silent /h/ may be used to facilitate coordinated onsets (Ragan, 2020). Furthermore, I have observed that melismatic passages or large intervals set to vowel sounds pose technical challenges for singers since they are required to simultaneously focus on implementing the following: Continuing the breath flow between notes, monitoring articulator movements, maintaining consistent timbre and vowel integrity as far as aesthetically and healthily possible, as well as managing vowel alignment and vowel modification. Vowel sequences from the text may be practiced as a *vocalise* to facilitate equal resonance between vowels and the adjustment of inherent vowel colour for interpretation.

Suggested context prompts for the pedagogical consideration of vowels as structural components include:

- Are there bright vowels on high notes? Do they require vowel modification?
- Which consonants precede and/or follow vowels? E.g., potential nasalisation and/or vowel pollution.
- How are the Afrikaans diphthongs set? Are the first vowel sounds difficult to sustain?
- In phrases/words beginning with vowels, how can pressed (glottal)/breathy onsets be prevented?
- How might melismatic vowels and/or vowels set to large intervals influence the singer? E.g., consistent timbre, vowel integrity.

- Which vowel sequences in the text can be used as a *vocalise* to address vowel alignment?

Consonants

Consonants are often seen as the enemy of *legato* because they momentarily close or narrow the vocal tract and affect the continuous airstream, thus preventing tone to be carried in the same way as vowels (Scotto Di Carlo, 2007a; Ware, 1998). However, Rock (2005) means that consonants act as catalysts of *legato*. Likewise, works by Richard Miller strongly advocate the use of consonants as tools for pedagogical intervention in many areas of vocal technique, which is illustrated in the practical application sections in the next chapter. Factors pertaining to consonants that may require pedagogical attention include the timing and pitch of onsets, the tempo, syllabic text setting and consonant clusters, as well as lyrical flow.

Initial consonants must be anticipated to momentarily precede the beat, thus ensuring the vowel is precisely on time and may resonate for its full duration (Davids & LaTour, 2012). Anticipatory consonants are mainly applicable to consonant clusters and unvoiced consonants as they require more time for articulation and/or expressive purposes. Whether voiced or unvoiced, initial consonants should be thought and sung on the same pitch as the ensuing vowel to avoid a scoop up/down to the written pitch (McKinney, 1994). Consonants such as /k/, /g/, /s/, /tr/, /n/, and /z/ on high pitches may be difficult as they cause a closed vocal tract position for the ensuing vowel (Arneson & Athey-Janka, 2014). To prevent this, it is necessary to prepare for the vowel instead of the consonant. In upper extremes of the range, singers might need to modify consonants to preserve tone quality and freedom (Rock, 2005). Final consonants should be executed clearly for word intelligibility and as late as possible to avoid affecting the preceding vowel's integrity and resonance (Davids & LaTour, 2012).

In fast syllabic text settings with many rapidly successive consonants, the tone quality, articulatory freedom, and text clarity may be hindered if the jaw is involved in

formation of consonants that do not require jaw movement (Chapman, 2017). If the text requires particularly fast articulation, specific Afrikaans consonants and consonant combinations, such as *r* (/r/) and *g* (/x/), and *spr* (/spr/), *tr* (/tr/), *kr* (/kr/), and *wr* (/vr/), might impede smooth articulation. While similar to the pronunciation of the German rolled /r/ and ach-*Laut* /x/, these sounds may require some attention and could lead to tension in the articulators if pronounced ineffectively. The articulation of consonant clusters requires the articulators to be flexible as they need to move freely and accurately through multiple phonemic positions in a limited amount of time.

The presence of many consonant clusters and/or unvoiced consonants in the vocal line makes it challenging for a singer with regards to lyrical flow as such consonants might make it difficult to sustain *legato* (Sonbert, 2018). It also applies to the execution of intervals where the second note starts with a consonant. The consonant of the second pitch of the interval may be anticipated since, in this way, the consonant is used to propel the airflow instead of stopping it (AATS, 2007; Rock, 2005). Similarly, medial consonants should be executed quickly and precisely to keep the flow of tone consistent to avoid interrupting *legato*.

Suggested context prompts for the pedagogical consideration of consonants as structural components include:

- Which initial consonants require attention to timing, anticipation, and pitching? E.g., scoop factor.
- How will the consonants that are set to high pitches affect the singer?
- How might this tempo affect the articulation of consonants? Do they follow in quick succession?
- Which type of consonants are common in this song? E.g., voiced, unvoiced, clusters.
- What is the influence of these consonants on the lyrical flow?

- How can consonant sequences facilitate the practice of tongue and jaw independence?
- How might consonants be used as pedagogical tools to advance technique in this song?

E. Piano accompaniment

The pedagogical function of the piano accompaniment is explored here, with the overarching question being: How might the accompaniment support or hinder the singer's technical development? While some harmonic elements are considered, such as harmonic progression and certain notes, chords, or patterns in the accompaniment that may affect the singer, the aim is not to create guidelines with which to conduct a harmonic analysis.

Type of accompaniment

Whether rapid, arpeggiated, chordal, rhythmic, *legato*, or sustained, the type of piano accompaniment will have a specific influence on the singer, partly because singers tend to sing in the same way that the accompaniment of the song is played (AATS, 2007). Rapid or arpeggiated accompaniment may assist in building momentum in phrases and encouraging lightness in the voice. However, if the singer is unable to feel the main beat or clear rhythmic structure in the accompaniment, it is possible that vocal stability and voice-body connection may be hindered. Chordal accompaniment could encourage a tone quality that is more anchored and stable if chords change on strong beats. Slow changing chords may, however, cause the singer to lose tempo or sing with more vocal weight. Rhythmic accompaniment refers to whether the accompaniment has a clear rhythmic drive and movement. It may assist singers to generate and maintain momentum and to intentionally propel sung pitches through each phrase (Arneson & Athey-Janka, 2014). *Legato* figures in the accompaniment may improve a singer's facility in *legato*, as the voice is a *legato* instrument by nature (AATS, 2007). Long, sustained chords or few harmonic changes might not provide as much support

for the singer as quickly evolving harmonic progressions that can aid forward thinking throughout the phrase. Sustained chords may enable singers to tune accurately with the harmony created between the vocal line and accompaniment, and develop secure intonation.

The type of accompaniment or figures therein could be used deliberately to attain specific technical outcomes. Singers can be prompted to listen to an aspect of the accompaniment that is missing in their technique, such as *legato*, and then imitate that effect in their singing. This motivates the singer to respond instinctively to what they hear in the accompaniment. Drawing from specific figures or aspects in the accompaniment provides subtle teaching tools that do not noticeably draw the singer's attention to the functioning of the vocal mechanism or the demands of the vocal line. This is done to prevent the singer, and often the teacher, from over-analysing the inner workings of the voice which might end up causing more technical problems and tension than it solves (Treinkman, 2022).

If the teacher wants the singer to sing with a different level of energy, one approach could be to ask the singer to state which emotions are elicited by specific figures in the accompaniment. The teacher can then request that the singer attempt to sing a troublesome phrase with the identified emotional intensity. Chapman (2017) asserts that if a singer sings "as though in a state of anger" (p. 143), it could produce the appropriate emotional energy and act as an efficient impetus for the singer to experience healthy, natural singing energy. An instruction such as that could immediately draw out a primal sound response which can establish voice-body connection (Chapman, 2017). These instructions must be rooted in voice research and answerable if a student should question the 'why' behind the instruction. They should also be tailored to the individual's world of knowledge and experiences.

Suggested context prompts for the pedagogical consideration of type of accompaniment as a structural component include:

- What type of accompaniment features in the song? E.g., rapid, arpeggiated, chordal, rhythmic, *legato*, sustained.
- How could the type of accompaniment benefit or hinder the singer's vocal technique? E.g., encourage lightness/heaviness in the voice, or generate *legato* singing/momentum.
- Which figures in the accompaniment could aid the singer's technical development?
- In what way could the teacher guide the singer to use the type of accompaniment to achieve a technical outcome?

Density

In these guidelines, density refers to the fullness or texture of piano accompaniment. If the accompaniment is sparse, any inadequacies in the singer's vocal technique will be exposed (Nix, 2002). For this reason, sparse accompaniment requires the singer to be technically and musically secure. Depending on the voice teacher's goal for the singer, such accompaniment should be considered cautiously for novice singers. On the other hand, if the accompaniment is particularly dense, the vocal line might be drowned out and require more vocal stamina and resonance from the singer. This may lead to technical challenges depending on where in the singer's range the accompaniment is dense, and whether the vocal line is sustained in those areas (St-Pierre, 2016). Dense accompaniment may also be problematic if it is in the same octave as the vocal line (AATS, 2007). This is discussed in the section Support. In addition, dense accompaniment in sopranos' and tenors' lower ranges may drown their voices. This may cause singers to engage in muscular compensation to balance vocal intensity with the density of the accompaniment. It could be vocally fatiguing if the singer's voice type or level of development cannot accommodate such singing.

Suggested context prompts for the pedagogical consideration of density as a structural component include:

- Is the accompaniment sparse, dense, or a combination thereof?
- Is the singer vocally secure enough to be supported only by sparse accompaniment?
- In which part of the singer's vocal range is the accompaniment dense?
- How could the density influence the ease of singing the song's high/low *tessitura*?
- In what ways could the density be beneficial or detrimental to the singer's technical development?

Support

A singer may be supported by the piano accompaniment in numerous ways and to lesser or greater extents. Areas such as vocal line doubling, entrance preparation, emphasising specific notes or chords in the accompaniment, and harmonic movement are worth mentioning for teaching purposes.

The effect of vocal line doubling in parts, or all of the accompaniment, is an area of contention. Arneson and Athey-Janka (2014) state that, for a novice singer, it is important that the accompaniment be as supportive as can be, perhaps even doubling the vocal line. However, AATS (2007) assert that if the vocal line is doubled in the piano accompaniment in the same octave as the vocal line, it creates competition instead of support for the singer. Furthermore, they concluded that vocal line doubling can be musically conducive for a beginner singer, but not vocally. It is therefore up to the voice teacher to determine the needs of the singer and decide what would be beneficial to development. From a compositional point of view, the vocal line may have been doubled in the piano accompaniment for expressive purposes or to illustrate something specific in the text (Kimball, 2005). There are

varying degrees of vocal doubling which may play a role in pedagogical consideration. Arneson and Athey-Janka (2014) divide accompaniment patterns into three categories namely imitative, supportive, and independent. Imitative accompaniment mirrors the melody, either precisely or relatively, and may assist the singer in accurately pitching the melody. Supportive accompaniment supports the melody but does not double it, which requires the singer to act more independently from the accompaniment. Independent accompaniment is sometimes in opposition to the melody and requires the singer to be musically secure.

St-Pierre (2016) notes that if there is no prelude or introduction, or only a very brief introduction consisting of a few beats, offering little or no support from the piano at the outset of the song, it is challenging for a singer to determine and onset the initial pitch and tempo accurately and effectively. She furthers that difficult entries where the accompaniment does not play the first note of the vocal line or a chord from which it can be derived, but rather prepares its entrance with a dissonant interval or different key, may lead to troublesome onsets if the singer is not prepared for them. On the other hand, long preludes or interludes are difficult for singers as it challenges their interpretation skills, and they need to keep the audience's attention whilst being silent (St-Pierre, 2016). Such silences are often uncomfortable for the singer and may need to be addressed by the teacher. Entering on time after piano preludes or interludes is a notorious Achilles's heel for many singers. Continually counting and learning to cultivate an accurate awareness of where one is in a song is a vital skill to develop in order to avoid unnecessary technical challenges stemming from entries.

Specific notes or harmonies in the piano accompaniment that are doubled in octave or emphasised by the voice teacher on the piano during a lesson, may benefit a singer's vocal technique and tone quality. From my own teaching experience, I have often found that singers who struggle with voice-body connection or depth in their tone quality, benefit from

hearing octaves of notes from the predominant harmonic changes in the accompaniment. These can be played in the bass clef range on the piano whilst they sing the phrases they struggle with. To this point, D'Amato and Puccinelli (2023), when they wrote a tribute to the collaborative pianist Margo Garrett and mentioned her teaching and playing, they explained that she used to emphasise the importance of the left hand of the accompaniment for collaborative playing. Furthermore, I have also found that when the bass notes in the accompaniment and the vocal line move in opposite directions, particularly if the piano line descends, it benefits the singer in the same way. The effect of contrary motion may be related to McKinney's (1994) suggestion of thinking down as you sing higher. In this way if a singer hears a descending line, it might be easier to facilitate an ascending line with ease.

It is essential to be aware of the harmonic movement and progression of the song. Although this does not require an in-depth harmonic analysis of the song, Arneson and Athey-Janka (2014) are of the view that, if the singer is aware of the progression of the harmony, breath management will become easier since the singer understands the overall structure of the song and knows where each phrase is headed. They furthered that this awareness also improves the singer's ability to sing with more expression and cultivate a wider variety of tone colours. To determine which parts of the piano accompaniment can be used to guide the singer through phrases, whether emphasised or doubled in octave during the lesson, is a valuable tool with which to facilitate technical and musical development.

Suggested context prompts for the pedagogical consideration of support as a structural component include:

- Does the piano accompaniment double the vocal line? To what extent?
- How could this vocal doubling influence the singer? E.g., octave of doubling.
- Is the accompaniment imitative, supportive, or independent?

- How could the piano accompaniment influence the singer's entries? E.g., short or long prelude/interlude, dissonant preparation, new key before entrance.
- Which notes in the accompaniment could be doubled by the teacher to help the singer experience voice-body connection?
- Where does contrary motion between the piano accompaniment and vocal line occur?
- How might the harmonic progression be emphasised or used to advance vocal technique?

5.2 Templates

Three templates are provided that were created from the information presented in section 5.1. Any of them could be used for pedagogical analyses since all three refer to the same areas of music that ought to be observed when analysing vocal repertoire for its use as voice training material. The aim of the various templates is to advance the practical use of the information presented in section 5.1. Template 1 is an outline of the compositional elements and the structural components of the guidelines. This is for readers who want a quick, broad overview of the aspects of vocal repertoire that must be considered for studio use. The second template contains key words and phrases from the context prompt questions in section 5.1. This template consists of five tables, one for each compositional element, and contains more detail than template 1 about what to consider for each structural component. Readers can choose to elaborate on all or some of the phrases for their own analyses. Lastly, template 3 includes the context prompt questions of each structural component in section 5.1. It is provided for those who seek to analyse a song by answering questions in a systematic manner. In templates 2 and 3, the phrases or questions indicated with ***** are those that may be considered specifically for the practical application of vocal repertoire.

Template 1: Outline

A. Melody

- Range
- *Tessitura*
- Notes of note: High, low, and sustained notes
- Intervals

B. Rhythm

- Tempo
- Rhythms
- Meter

C. Phrase shaping

- Phrase length and breath management
- Phrase direction
- Preparation, onset and release
- Dynamics

D. Text

- Text setting
- Vowels
- Consonants

E. Piano accompaniment

- Type of accompaniment
- Density
- Support

Template 2: Keywords and phrases

Table 18. Melody.

Structural component	**Prompts for pedagogical consideration**
Range	Accessibility of highest and lowest notes; range width influence on registration; relation of sung range to speaking voice range; *middle range development potential; *exploration of range extension through this song.
Tessitura (*T*)	High/medium/low/medium-high/medium-low; sustained phrases or move through vocal line; ease of sustained notes in *T*; effect of *T* on text intelligibility; stamina required for *T* (tempo, dynamics, and accompaniment); frequent notes around *passaggi*.
Notes of note: High (H)/low (L)/ sustained (S)	Recurrence of H/L/S notes; around a *passaggio*; location of H notes (begin/middle/end phrase); approach of H notes (leap/step/rest); low notes after H notes; context of S notes (difficult *tessitura*/range extreme/end of long ascending phrase); *use of resonance balance and breath flow in S notes.
Intervals	Size (stepwise/medium/large/combination); semi-tone recurrence and pitch accuracy; stepwise ascending to high *tessitura*/sustained notes; large ascending intervals at phrase endings; location in singer's range (extremities/speech-inflection/*passaggio*/multiple registers); frequent large intervals; *patterns to train registration.

Table 19. Rhythm.

Structural component	**Prompts for pedagogical consideration**
Tempo	Main tempo; many changes/extremes (very fast or slow); florid or sustained singing required; effect on breathing, resonance and articulation (vowel length/consonant clusters/pharyngeal space), and ease of *tessitura*; *benefit or hinder technique.
Rhythms	Unaccented final syllable on high note/strong beat; rhythms that disrupt regular meter (syncopation); dotted rhythms and triplets; technical benefits/challenges of other rhythmic patterns; *song's influence on sense of rhythmical movement.
Meter	Main meter; simple/compound/irregular; influence of meter on tone production (lightness/heaviness); frequent meter changes; nature of meter change (e.g., from simple to compound); influence of meter changes on singer.

Table 20. Phrase shaping.

Structural component	**Prompts for pedagogical consideration**
Phrase length & breath management	Phrasal and breath markings (presence/suitability); phrase length (long/short/regular/irregular); duration of longest/shortest phrase and intervention method; time to breathe within/between phrases (reset moments/catch-breaths); *location and benefits of rests and piano interludes for onset preparation; *pedagogical purposes of phrase length (e.g., flexible breath training).
Phrase direction	Ascending/descending/combination; effect of phrase direction on register balancing; phrases that move to range extremes/high *tessitura*; *add/reduce vocal weight with certain vowels; *learn gradual increase/decrease of breath energy and pharyngeal space and presence of vowel modification and register balancing; *corrective exercises from phrase direction.
Preparation, onset & release	High or sudden medium/low pitch onsets; onsets after catch-breaths/rests, on syncopated beats, after long/short preludes or interludes; difficult articulatory formations on onsets; long note vowel endings; high note voiced consonant endings; *passages to train prephonatory tuning and coordinated onsets.
Dynamics	Extent (extreme dynamics or frequent/sudden/gradual changes); context (challenging dynamics in high or low *tessitura*/sustained notes/dense accompaniment); *dynamics vary according to text; *use of dynamics to shape melody and manage energy levels and breath flow (*crescendo*/*messa di voce*).

Table 21. Text.

Structural component	**Prompts for pedagogical consideration**
Text setting	Melismatic or syllabic; influence of text setting on singer's technique (e.g., breath flow and vowel length); *use of melismas to free the voice or work on *legato*; *use of syllabic patterns to train efficient articulation.
Vowels	Bright vowels on high pitches (vowel modification); consonants preceding/following vowels (nasalisation/vowel pollution); setting of Afrikaans diphthongs (vowel elongation); vowel onsets (avoid breathy/pressed/glottal); consistent timbre and vowel integrity in vowels set to melismas or large intervals; *use of vowel sequences in the text as exercises for vowel alignment.
Consonants	Timing, anticipation, and pitching of initial consonants (scoop factor); effect of consonants set to high pitches; rapid articulation challenges related to fast tempo; common consonants in this song (voiced/unvoiced/clusters); influence on lyrical flow; *sequences from the text for tongue and jaw independence exercises; *other uses of consonants as teaching tools.

Table 22. Piano accompaniment.

Structural component	**Prompts for pedagogical consideration**
Type of accompaniment	Type (rapid, arpeggiated, chordal, rhythmic, *legato*, sustained); influence on technique (e.g., encourage lightness or generate *legato* singing/momentum); *figures in accompaniment that could aid technical development; *teacher's guidance for the use of such figures to achieve technical outcome.
Density	Sparse/dense/combination; vocal security in sparse accompaniment; singer's range in which accompaniment is dense; effect of density on ease of *tessitura*; beneficial/detrimental to technical development.
Support	Extent of vocal line doubling and its influence (e.g., octave of doubling); imitative/supportive/independent; influence of accompaniment on entries (e.g., prelude/interlude, dissonant preparation, new key); *which piano notes doubled for voice-body connection; presence of contrary motion; *emphasis of harmonic movement as teaching tool.

Template 3: Context prompt questions

A. Melody

Range

- Are the highest and lowest notes in the melody accessible to the singer or are they found in the singer's current range extreme?
- Could the width of the range (e.g., octave, 9th, 13th) cause registration problems?
- Does the range of the vocal line resemble the speaking range of the student, or does it extend far below or above?
- *Could this song be used to develop the speech-inflection/medium range?
- *How might range extension be explored by using this song?

Tessitura

- What is the *tessitura*? E.g., High, medium, low, medium-high, medium-low.
- Do the phrases remain in one part of the voice, or do they move throughout the range of the vocal line?
- Will the singer be able to sustain notes in that part of the voice without causing fatigue?
- In what way could text intelligibility and phoneme formation be affected by the *tessitura*?
- Do tempo, dynamic levels, and piano accompaniment support or challenge voice production due to the *tessitura* of this song?
- Does the melody frequently include/revolve around the *primo* and/or *secondo passaggio*?

Notes of note: High, low, and sustained notes

- How frequently do high, low, and sustained notes occur in the vocal line?
- Do high, low, or sustained notes revolve around a *passaggio*?

- Where in the phrase are high notes located? E.g., beginning, middle, or end.
- How are high notes approached? E.g., leap, step, or rest.
- Do low notes immediately follow high notes?
- Are there sustained notes in challenging *tessiture*, range extremes, or at the end of long ascending phrases?
- *How can sustained notes in this song be used to improve resonance balance and breath flow?

Intervals

- Does the vocal line primarily contain stepwise motion, medium intervals, large intervals, or a combination thereof?
- Are there many semi-tones? Do singers struggle to pitch them accurately?
- Is there ascending stepwise motion set to sustained notes in a high range?
- Are there large ascending intervals at the end of a phrase?
- Where in the singer's range do intervals occur? E.g., extremities, speech-inflection, frequently across a *passaggio*.
- Do large intervals frequently appear?
- Do large ascending/descending intervals span multiple registers?
- *How could the intervallic movement/patterns in this song be used to train registration?

B. Rhythm

Tempo

- What is the predominant tempo?
- Are there tempo changes or extremes?
- Is florid or sustained singing required due to the tempo?

- How could the tempo challenge breath management in this song?
- How will resonance balancing and articulation be influenced by the tempo? E.g., vowel length, consonant clusters, pharyngeal space.
- What influence does the tempo have on the ease with which the *tessitura* will be sung?
- *Will the tempos benefit or hinder the singer's technical progress?

Rhythms

- Do unaccented final syllables occur on high notes or strong beats?
- Are there rhythms that could disrupt the regular flow (meter) of the vocal line? E.g., syncopation.
- Are there other challenging rhythmic patterns that could cause technical problems?
- Do dotted rhythms and/or triplets feature in the vocal line?
- Which other rhythmic patterns may benefit the singer's technique? How?
- *How might this song develop or challenge a singer's sense of rhythmical movement?

Meter

- What is the predominant meter?
- Is the meter simple, compound, or irregular?
- What influence might this meter have on the lightness/heaviness of the singer's tone production?
- Are there frequent meter changes?
- Does the nature of the meter change? E.g., simple to compound, or regular to irregular.
- How might meter changes influence singers? E.g., new pulse structure, confidence.

C. Phrase shaping

Phrase length and breath management

- Are phrasal and breath markings clearly indicated? Do they benefit the singer?
- Are phrases long, short, regular, or irregular?
- What is the duration of the longest/shortest phrase and how could a singer manage it?
- Is there enough time to breathe within and between phrases?
- Are there opportunities for reset moments or does the song require catch-breaths?
- *Where are rests and piano interludes and how can they benefit preparation for onsets?
- *Which pedagogical purpose(s) can the length of the phrases in this song serve? E.g., flexible breath management training.

Phrase direction

- Are phrases predominantly ascending or descending, or a combination of both?
- How might the direction of the phrases affect register balancing in this song?
- Are there phrases that move to the range extremes/high *tessitura* of the song?
- *In what way could the vowels in the text be used to add or reduce vocal weight?
- *How could the direction of phrases in this song be used to address gradual changes in breath energy and pharyngeal space as well as vowel modification and register balancing?
- *Which sections of this song can address registration problems caused by the direction of the phrases?

Preparation, onset and release

- Which scenarios in this song could inhibit the singer to prepare sufficiently for onsets? E.g., onsets on high pitches or sudden medium/low pitches; onsets after catch-breaths or rests; onsets on syncopated beats; onsets after long or short preludes or interludes.
- Are there specific articulatory formations that could compromise the efficacy of an onset?

- Which long notes end with vowels?
- Are there high notes that end with voiced consonants?
- *What can be done to prevent the phrase structure (catch-breaths, rests, interludes) from hindering coordinated onsets?
- *Which passages can be used to train prephonatory tuning and coordinated onsets? How?

Dynamics

- Are the dynamic markings extreme? E.g., *pianissimo* or *fortissimo*.
- Do they change frequently, suddenly, and/or gradually?
- Are extreme or challenging dynamics found in difficult contexts? E.g., high or low *tessiture*, sustained notes, or dense accompaniment passages.
- Could they lead to vocal fatigue?
- *Do the dynamics vary in accordance with the meaning of the text?
- *How might the dynamics shape the phrase and manage energy levels and breath flow? E.g., *crescendo* or *messa di voce*.

D. Text

Text setting

- Is the text setting melismatic or syllabic?
- What influence might the text setting have on the singer's technique? E.g., breath flow, vowel length.
- *How might melismas in this song be used to free the voice or work on *legato*?
- *In what way might syllabic patterns facilitate effective articulation practices?

Vowels

- Are there bright vowels on high notes? Do they require vowel modification?
- Which consonants precede and/or follow vowels? E.g., potential nasalisation and/or vowel pollution.
- How are the Afrikaans diphthongs set? Are the first vowel sounds difficult to sustain?
- In phrases/words beginning with vowels, how can pressed (glottal)/breathy onsets be prevented?
- How might melismatic vowels and/or vowels set to large intervals influence the singer? E.g., consistent timbre, vowel integrity.
- *Which vowel sequences in the text can be used as a *vocalise* to address vowel alignment?

Consonants

- Which initial consonants require attention to timing, anticipation, and pitching? E.g., scoop factor.
- How will the consonants that are set to high pitches affect the singer?
- How might this tempo affect the articulation of consonants? Do they follow in quick succession?
- Which type of consonants are common in this song? E.g., voiced, unvoiced, clusters.
- What is the influence of these consonants on the lyrical flow?
- *How can consonant sequences facilitate the practice of tongue and jaw independence?
- *How might consonants be used as pedagogical tools to advance technique in this song?

E. Piano accompaniment

Type of accompaniment

- What type of accompaniment features in the song? E.g., rapid, arpeggiated, chordal, rhythmic, *legato*, sustained.
- How could the type of accompaniment benefit or hinder the singer's vocal technique? E.g., encourage lightness/heaviness in the voice, or generate *legato* singing/momentum.
- *Which figures in the accompaniment could aid the singer's technical development?
- *In what way could the teacher guide the singer to use the type of accompaniment to achieve a technical outcome?

Density

- Is the accompaniment sparse, dense, or a combination thereof?
- Is the singer vocally secure enough to be supported only by sparse accompaniment?
- In which part of the singer's vocal range is the accompaniment dense?
- How could the density influence the ease of singing the song's high/low *tessitura*?
- In what ways could the density be beneficial or detrimental to the singer's technical development?

Support

- Does the piano accompaniment double the vocal line? To what extent?
- How could this vocal doubling influence the singer? E.g., octave of doubling.
- Is the accompaniment imitative, supportive, or independent?
- How could the piano accompaniment influence the singer's entries? E.g., short or long prelude/interlude, dissonant preparation, new key before entrance.

- *Which notes in the accompaniment could be doubled by the teacher to help the singer experience voice-body connection?
- Where does contrary motion between the piano accompaniment and vocal line occur?
- *How might the harmonic progression be emphasised or used to advance vocal technique?

Chapter 6: The Afrikaans art song pedagogical guide

Ten Afrikaans art songs are analysed in this guide with the aim of demonstrating their use as teaching material for undergraduate classical singers. The research questions stated in Chapter 1 are therefore answered throughout this chapter. The guide consists of songs between the early 20th and 21st centuries and represents 10 composers. These songs differ in compositional style, character, tempo, poetic content, range, and *tessitura*. They were selected with the development of healthy phonation in mind and have been used for undergraduates as part of my teaching practices over the past decade. This guide serves as an introduction to Afrikaans art songs as pedagogical tools. There is a myriad of other Afrikaans art songs, by these and other composers, that should also be explored to target aspects of vocal technique – see Appendix A and B. It is recommended to transpose these songs to increase their accessibility for different voice types, and to suit singers' current abilities and pedagogical goals with regards to range and *tessitura*.

Technical challenges and benefits in the vocal lines of each song are identified and discussed according to the guidelines created for this study. Literature-based corrective exercises are suggested to address said challenges, and pitches of the challenging vocal line passages are translated as numeric patterns. As mentioned in Chapter 3, the translation of pitches to scale degrees occurs outside the context of the song's key/tonality and depends on the tonic solfa scale degree (*do* = 1) that I assign to the first note of the passage. The numeric patterns are created with convenient transposition in mind when using the vocal line exercises as warm-up/cool-down exercises and as tools to target specific technical principles in different ranges of a singer's voice. The vocal line exercises from this chapter are grouped into the literature-based categories of vocal exercises compiled for this study and are presented in Appendix C. Symbols encountered in this chapter are described in Table 23.

Table 23. Symbol chart for Chapter 6.

Symbol	**Use**	**Numeric context**	**Pitch context**
♭	The pitch is a semi-tone lower than the indicated scale degree.	1-♭3-5	C-Eb-G
#	The pitch is a semi-tone higher than the indicated scale degree.	1-3-#5	C-E-G#
~	*Portamento* between scale degrees.	1~4~1	C~F~C
_	Executed with a speech-approach.	1-1-1-3-5-3-1	C-C-C-E-G-E-C
ˈ or ˌ	Scale degree is in the octave above (ˈ) or below (ˌ) the tonic.	1-2ˈ-5-7ˌ-1	C4-D5-G4-B3-C4
(’)	Indication for optional and catch-breaths.	1-1-1 (’) 2-2-2	C-C-C (’) D-D-D
/	Modulation: The / converts the pitch to a new scale degree.	1-2-♭3/1-5	C-D-Eb/Eb-Bb

A variety of corrective exercises are offered throughout this guide. This serves to create a cache of multiple interventions to select from during voice training. For each challenge, benefit, and exercise discussed in this guide, there are countless more that could be extracted from the songs. The use of a song depends on the tailor-made pedagogical goals of teachers and singers as well as the individual voice and developmental journey of the singer (Clements, 2005). Bearing in mind that every singer responds differently to pedagogical interventions, teacher discernment is advised for the implementation of the vocal exercises and strategies provided in this guide.

6.1 *Die Donkerstroom* [The dark stream] by S. Richfield (1882-1967)

Sydney Richfield was a London-born composer who moved to South Africa (Malan, 1986). He set *Die Donkerstroom* by A. G. Visser in 1936 and in the same year it won the first and special prize in the Afrikaans eisteddfod in Johannesburg (Richfield, 1936/1978). Eternity is an underlying theme but the attention is directed towards eternal dreaming about one's lover. The romantic, dreamlike atmosphere of the accompaniment is magnified in the orchestrated version of this art song found at www.youtube.com/watch?v=in3ZRcMLGxk (Potgieter, 2014). Sheet music of a minor 3rd higher is available from the UP music library.

Theme: Eternity; Dreaming; Love

Time signature: 4/4

Number of measures: 38

Key: D major

Duration: ± 02:30

Range: A3-D5; 11th

Tempo: *Moderato* (moderate); few changes

***Tessitura*:** Medium-low; ± B3-B4

Topographical characteristics: Many descending 6ths and 8ths followed by ascending patterns; lyrical, *legato* lines; high notes often preceded by a lower note; two-measure phrases throughout but a four-measure ending; sustained low note ending; simple rhythms; majority of phrases begin with vowels; repeated chords in imitative accompaniment.

Suggested voice: Medium; medium-low; medium-high (with a resonant low register)

Potential studio uses: Consistent timbre and *legato* through large ascending and descending intervals; register balancing between descending leaps and ascending patterns; coordination of vowel onsets; introduction to high register; aural training in frequent modulatory sections.

Collective study: *Vir nou* from *Vroeë Liefde* (H. Hofmeyr): Faster tempo; declamatory singing; higher range and *tessitura*; triplets in vocal line and accompaniment; tender love.

Dis al (J. Joubert): Slow tempo; sustained notes to balance resonance; similar range and *tessitura*; ascending scalic passages and many 4ths and 5ths; themes of nature and isolation.

6.1.1 Text: Meaning and pronunciation

Presented here is the Afrikaans text from the music (Richfield, 1936/1978, pp. 156-158). The title is translated by Podbrey (1978) as “The dark dividing stream” (p. 33) and his translation of the poem is used for this idiomatic English translation.

Full Afrikaans text and idiomatic English translation

1. Ek wonder steeds of ons eendag,	I wonder yet if we one day,
2. Daar anderkant die donkerstroom,	Across the dark dividing stream,
3. Of ons sal weet en voel en lag	If we shall feel and laugh and play
4. En in die lange slaap nog droom.	And in that long long slumber, dream.
5. As ek kon droom en fantaseer	If I could dream and fantasise
6. In skadu-ryk hierna, dan sou…	In the hereafter’s blackest brew, [then shall]
7. Dan sou ek geen geluk begeer	Then I shall wish no greater prize
8. As, Liefste, net te droom van jou!	Than this, my love, to dream of you.

IPA transcription and English word-for-word translation

Die Donkerstroom | [di ˈdɔŋ.kər.stroːˀm] | The dark stream

1. *Ek wonder steeds of ons eendag,*	5. *As ek kon droom en fantaseer*
[æk ˈvɔn.dər steːˀts ɔf ɔːns ˈeːˀn.dax]	[as æk kɔn droːˀm ɛn fan.taˈseːˀr]
I wonder still if we one-day,	If I could dream and fantasise
2. *Daar anderkant die donkerstroom,*	6. *In skadu-ryk hierna, dan sou…*
[dɑːr ˈan.dər.kant di ˈdɔŋ.kər.stroːˀm]	[ən ˈskɑː.dy.rəjk hirˈnɑː dan sœu]
There across the dark-stream,	In shadow-realm hereafter, then would…
3. *Of ons sal weet en voel en lag*	7. *dan sou ek geen geluk begeer*

[ɔf ɔ:ns sal ve:ᵊt ɛn ful ɛn lax]

If we shall know and feel and laugh

4. *En in die lange slaap nog droom.*

[ɛn ən di ˈla.ŋə slɑ:p nɔx dro:ᵊm]

And in the long-lasting sleep still dream.

[dan sœu æk xe:ᵊn xəˈlœk bəˈxe:ᵊr]

Then would I no happiness desire

8. *As, Liefste, net te droom van jou!*

[as ˈlif.stə nɛt tə dro:ᵊm fan jœu]

Than, my-love, only to dream of you!

Poetic context

In this poem, the speaker wonders about eternity. More specifically, the things one would be able to do after having crossed the dark dividing stream between life and death. Would it be possible to dream? The mere prospect of dreaming excites the speaker to the point of declaring that nothing in eternity would be better than dreaming about his/her lover.

6.1.2 Sheet music
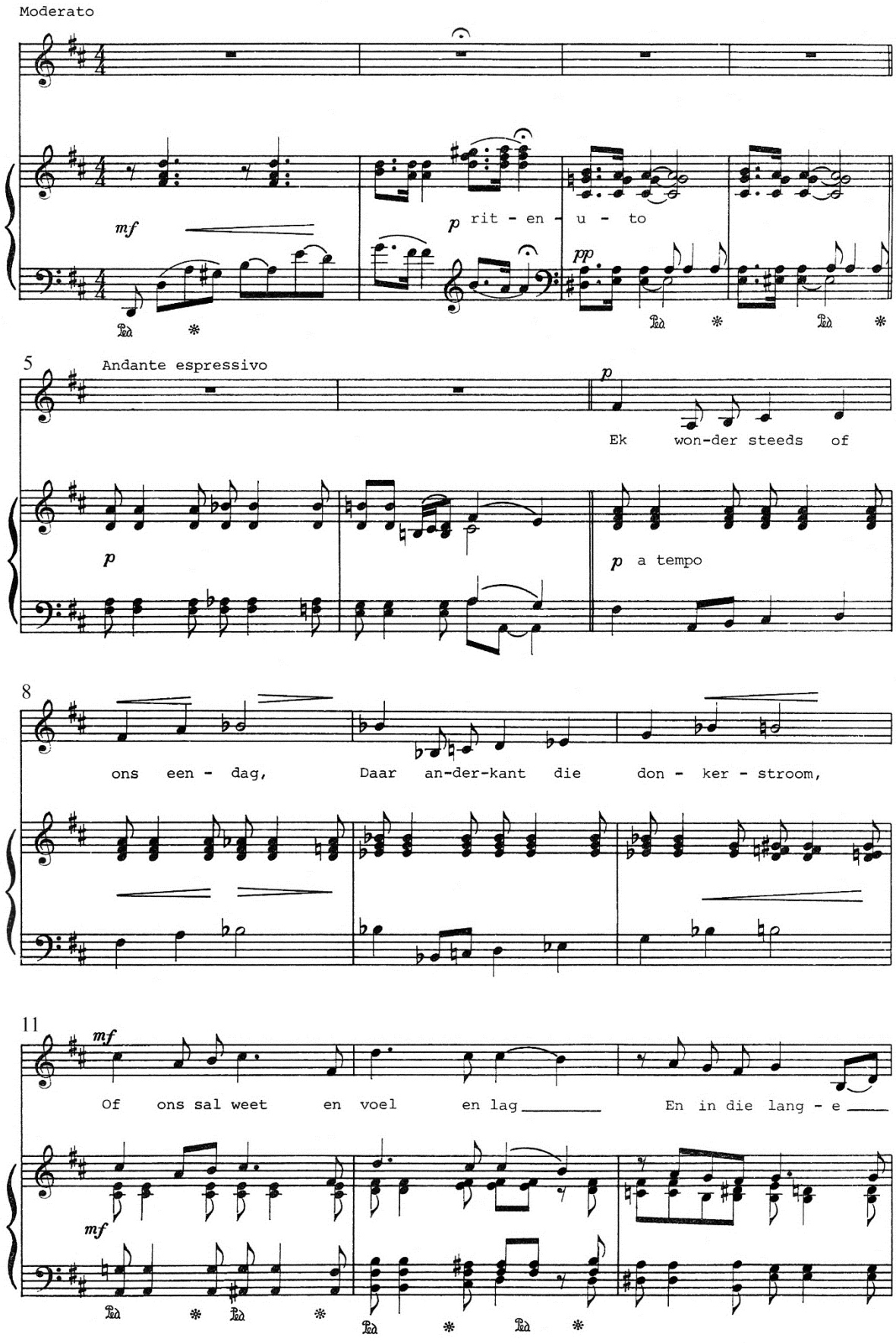
The original publisher, DALRO, granted permission to include this sheet music in accordance with the general exceptions policy regarding the insertion of a full score for the purposes of academic research (R. Whisgary, personal communication, October 20, 2023).
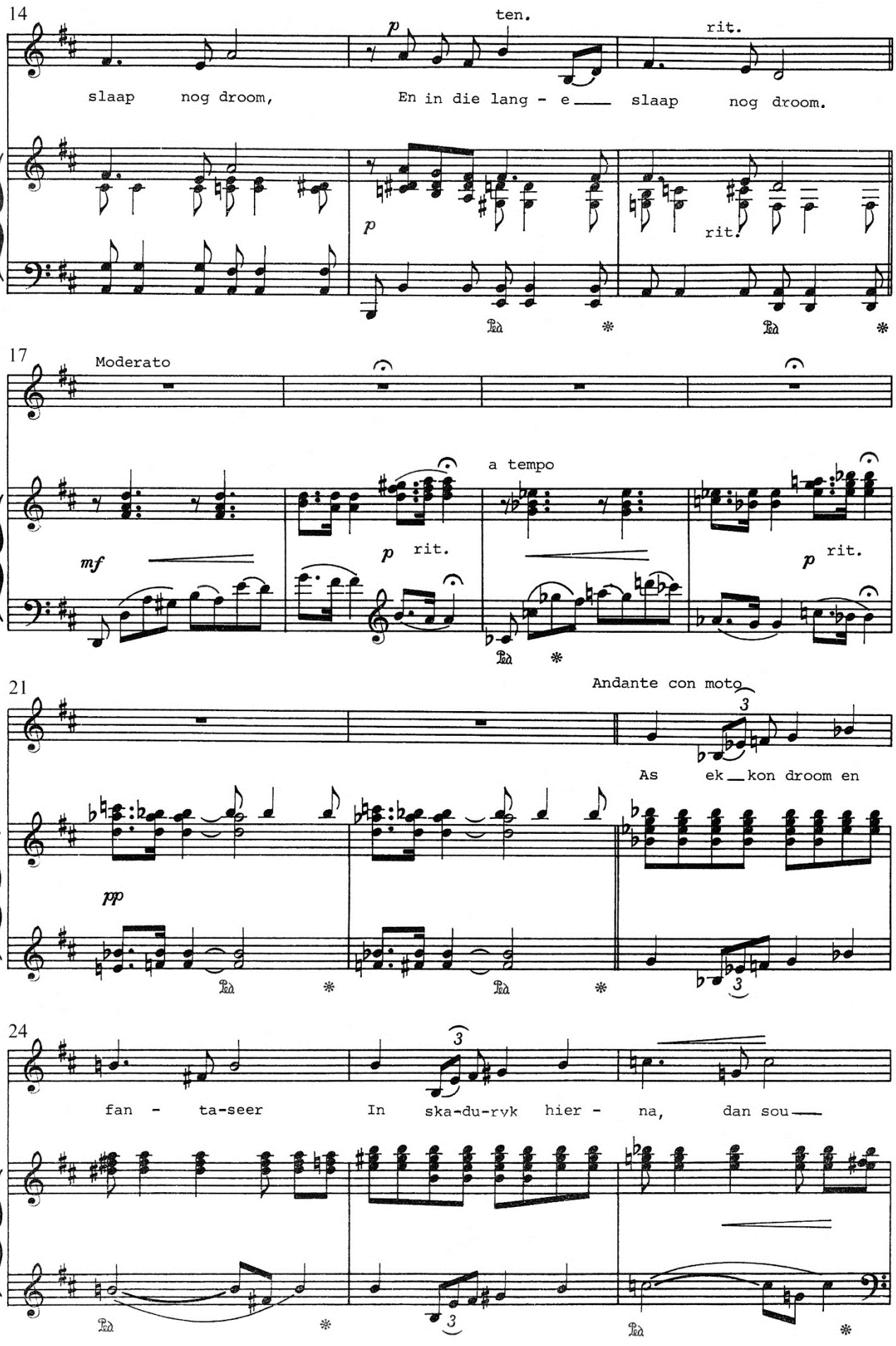
Die Donkerstroom
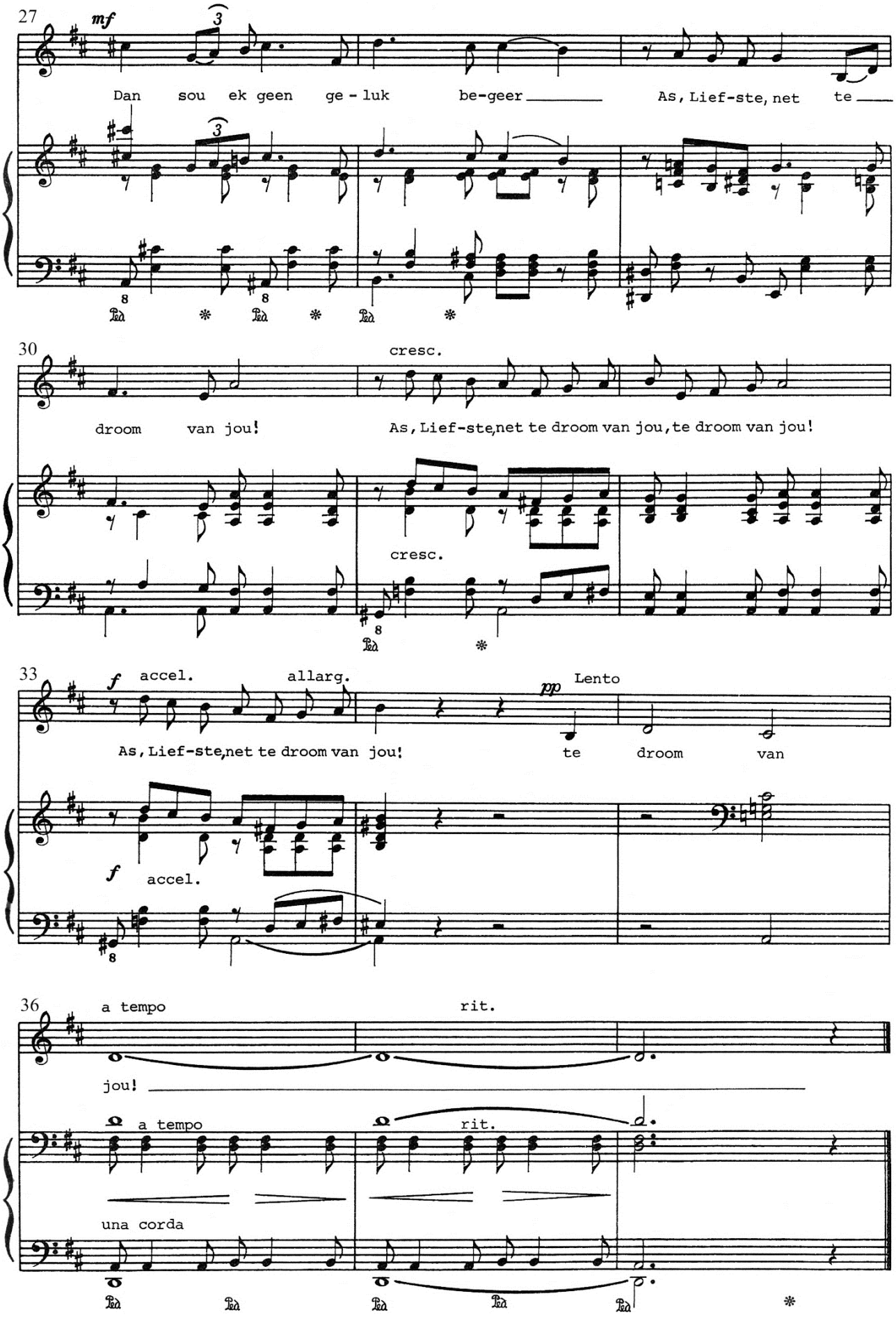
(Eerste en Spesiale Prys - Afrikaanse Kunswedstryd - Johannesburg - 1936)

WOORDE: A.G. VISSER

MUSIEK: SYDNEY RICHFIELD




14
ten.
rit.
slaap nog droom, En in die lang - e slaap nog droom.
17
Moderato
a tempo
21
Andante con moto
As ek kon droom en
24
fan - ta-seer In ska-du-ryk hier - na, dan sou


27
mf
Dan sou ek geen ge - luk be-geer As, Lief-ste, net te
30
cresc.
droom van jou!
As, Lief-ste, net te droom van jou, te droom van jou!
cresc.
33
f accel.
allarg.
pp Lento
As, Lief-ste, net te droom van jou!
te droom van
f accel.
36
a tempo
rit.
jou!
a tempo
rit.
una corda
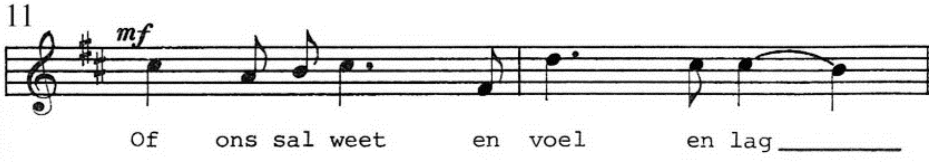
6.1.3 Pedagogical analysis and practical application

A. Melody

Range and *tessitura*. The range of the vocal line is an 11th (A3-D5) in which the melody remains primarily below B4, resulting in a medium-low *tessitura* (± B3-B4). There is frequent melodic movement that requires singers to adapt quickly between registers or large parts of a single register in one phrase. This is seen throughout the ensuing discussions.

Highest note. D5 appears in two contexts that offer valuable learning opportunities for singers namely, to approach a high note preceded by an ascending 6th and to begin a phrase after a rest with a high note. The first instance is presented in Example 1-1 while the second is discussed under Phrase shaping.

Example 1-1. Highest note, D5, approached by ascending 6th, mm. 11-12.
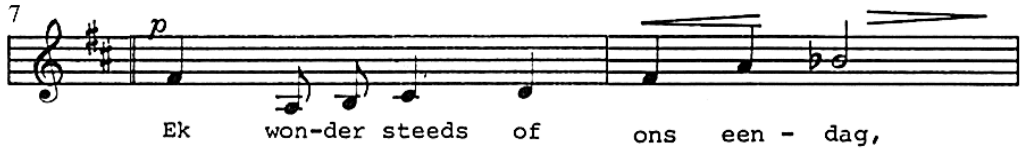


The descending interval from C#5 to F#4 may benefit the high note, D5, since F#4 may create a naturally low laryngeal position from which D5 may be sung (AATS, 2007). The word *voel* (feel) is beneficial on D5 since /f/ assists with continuous airflow necessary between large intervals, and /u/ aids low laryngeal positioning (Brown, 2008), if the larynx raised during the ascent from F#4. This phrase may be used in various parts of the singer's range and it translates as 3-1-2-3-6¸-4-3-3-2 (Exercise 1). The glottal separation required in this text is discussed in Text.

Intervals and lowest note. There are several phrases that begin with descending 6ths or 8ths followed by ascending patterns with smaller intervals. Such an interval structure could be used to address two contrasting registration components, namely sudden adjustments in

large intervals, and gradual adjustments in smaller intervals. It may also target the *primo passaggio* since large intervals descend from the middle register to the low register. Not only could the seamless transition between registers be impacted, but singers might produce a dark/heavy chest voice sound in the second note due to a sudden transition to the low register. Example 1-2 shows a phrase, containing the only instance of A3, where the chest voice sound might occur.
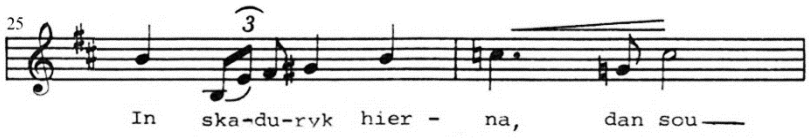
Example 1-2. Lowest note A3 as second note in a descending 6th, mm. 7-8.



The vowel /æ/ is beneficial to arrive at a balanced and clear tone quality (Ragan, 2020). The /æ/ in *Ek* on F#4 can be used as a tool to this end. This phrase can be sung on /æ/ to experiment with resonance balancing between the registers and to arrive at the appropriate *chiaroscuro* balance for singers. The phrase translates as 6-1-2-3-4-6-8-^{b}9 (Exercise 2).

The largest interval is an octave and occurs several times. Besides the descending 6ths and 8ths, phrases generally alternate medium and large intervals (Example 1-3). *Legato* and consistent tone colour remain important in such phrases. Although vowel-only practice may advance *legato*, consonants are also essential and useful to this end (Rock, 2005) and must be included when practicing the lyrical lines of this song.
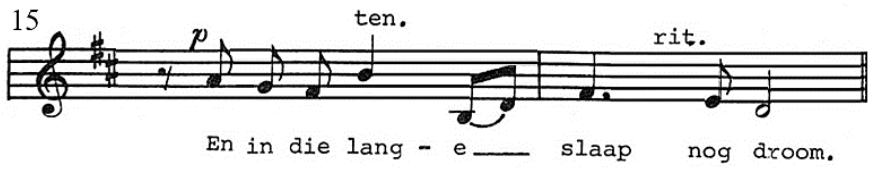
Example 1-3. Much intervallic movement in one phrase, mm. 25-26.



The word *in* [ən] (in) is often incorrectly sung as *en* [ɛn] (and). Singers ought to practice *in*'s Schwa meticulously, potentially by alternating /ə/ and /ɛ/ to hear and feel the difference. Furthermore, this and similar phrases may present challenges in laryngeal stability

since the larynx naturally rises with articulation (McKinney, 1994). Tongue retraction is also a potential danger when ascending into a higher range (Ragan, 2020), in this case from B3 to C5. Gently place a hand on the throat to monitor laryngeal and tongue movement as they are interrelated. While freedom in laryngeal movement is essential, a neutral-low larynx is desired in ascending passages for optimal vocal tract size to enhance resonance (Chapman, 2017). To practice this phrase, it may be translated as 8-1-4-5-6-8-♭9-♭6-♭9 (Exercise 3). Measures 15 to 16, shown in Example 1-4, presents a pattern that contains stepwise, medium, and large intervals and spans an octave in total.

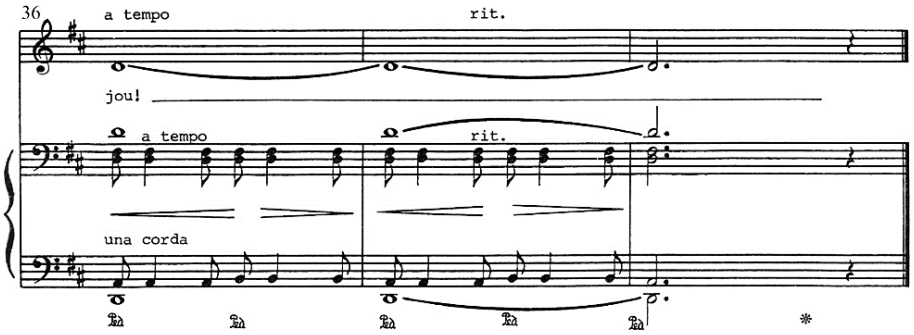
Example 1-4. Stepwise motion as well as medium and large intervals, mm. 15-16.



This pattern and a variation thereof occur a few times in the song, and it could be turned into a general warm-up exercise that targets the lower part of the range first. It may also address registration and aural development as it includes a perfect 4th and 8th as well as an ascending minor triad. It translates as 5-4-3-6-6, 1-3-2-1 (Exercise 4).

Sustained notes. Example 1-5 displays the longest and final note of the song. This sustained D4 may present breath management challenges to a novice singer as it lasts three measures, i.e., 11 beats. It is underpinned by repeated chords in the accompaniment.

Example 1-5. Longest and final note (D4) with repeated chords, mm. 36-38.
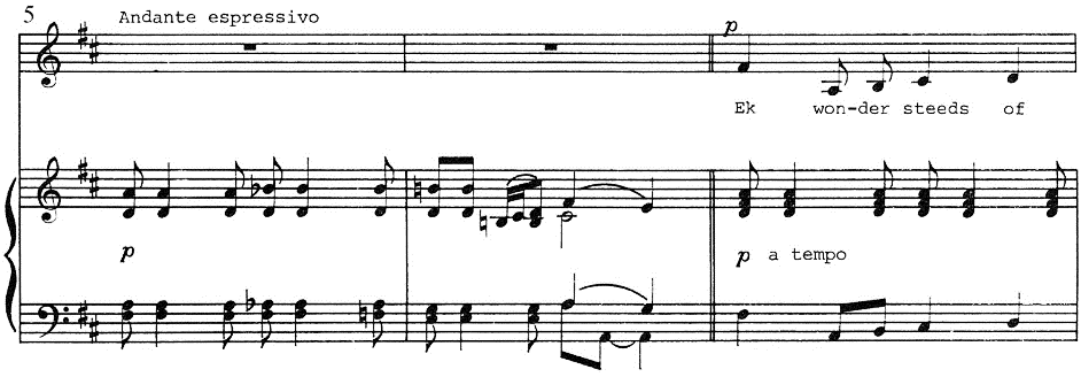


Should the length of this D4 be problematic, the repeated chords may be played *poco accelerando* at first to generate momentum which might help singers to think forward and continue to sing towards the end of the phrase. Alternatively, singers could sing D4 in the rhythm of the piano to foster the continuous movement of breath and avoid holding on to it.

B. Rhythm

Tempo. It is moderate and includes a few changes in accordance with the mood and meaning of the text. Singers could easily implement these changes by merely emphasising the rhythms in the vocal line. One such instance is found at the beginning of the second section (m. 23) where the indication is *andante con moto* (moderately with movement) and the vocal line contains triplets. Such instances could teach singers about phrase shaping.

Meter. Often, a 4/4 meter causes non-*legato* singing as young and developing singers emphasise each beat. However, as shown in Example 1-6, the meter is faintly disguised by the syncopated patterns in the accompaniment which may counter such tendencies.

Example 1-6. Slight syncopation to counter non-*legato* in 4/4, mm. 5-8.

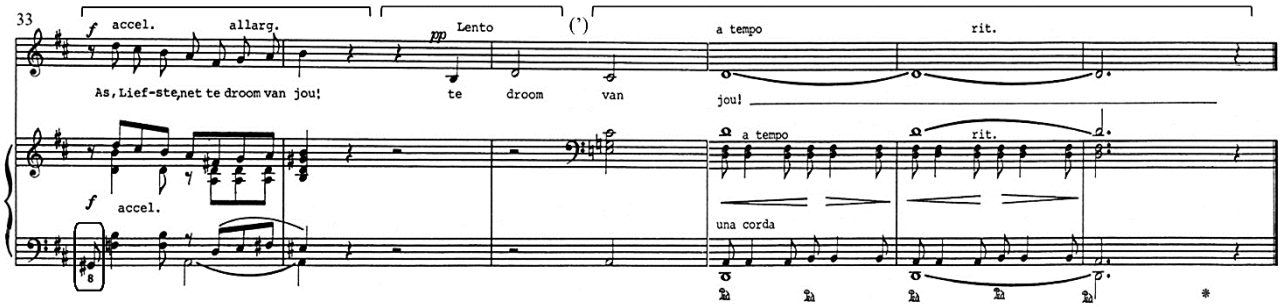


Rhythms. The syncopated rhythmic patterns in Example 1-6 may prevent singers from getting stuck during the lyrical lines, but it might throw singers off who are not rhythmically secure or aware of this syncopation. Simple rhythmic patterns are found throughout the vocal line with the most intricate patterns being triplets, one of which is seen in Example 1-3. The triplets consist of adapted material from the first section of the song.

C. Phrase shaping

Phrase length and breath management. For most of the song, the phrase length consists of two 4-beat measures, but the last six measures of the song contain three irregular phrases. The final phrases comprise a 6-beat phrase, one 4-beat phrase, and a 14-beat phrase. This is illustrated in Example 1-7 along with an optional breath, which I indicated with (’), before the final two notes.

Example 1-7. Irregular phrase lengths at the end of the song, mm. 33-38[22].



Preparation, onset and release. The excerpt in Example 1-7 addresses preparation, onset and release, breath management, and resonance balancing. The highest note, D5, initiates a descending pattern after a rest. The G#1 indicated in the bass clef in measure 33 could prepare the laryngeal position even though it is not the same pitch. I have noticed that if singers hear and tune to a much lower note than their starting note, the larynx naturally assumes a neutral-low position. Regarding the onset on D5, two pilot consonants, namely /s/ and /d/, may be used to coordinate the onset on /a/ for *as liefste* (as my love). Singing ***S****as liefste* could initiate breath flow, while ***D****as liefste* promotes an unaspirated, energised onset (Miller, 2008). For both pilot onsets and the eventual vowel onset, it is essential to prepare the vocal tract and ear for the pitch via prephonatory tuning before onset.
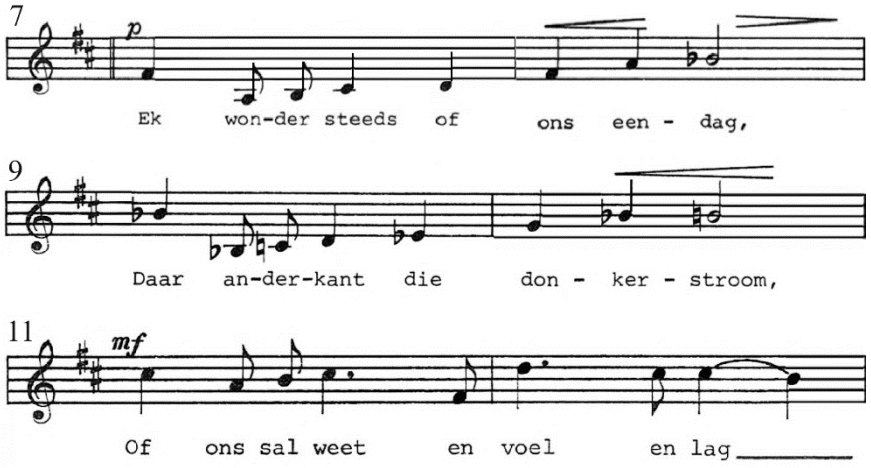
[22] Blocks, circles, brackets, and lines were added to music examples in this guide to highlight specific components.

C#4's onset in measure 35 could be a teaching moment because if the singer overbreathed after the previous short phrase (B3-D4) to compensate for the ensuing sustained note, C#4 might be subject to a noticeable registration event due to too much vocal weight/breath pressure. To prevent this, the /f/ in *van* (of) may be used to reduce breath pressure. Furthermore, resonance could be tested and adjusted in the sustained D4. The entire section spans a 10th and could be applied to high- and low-note onsets. It translates as 8-7-6-5-3-4-5-6 (') 6¸-1 (') 7¸-1 (Exercise 5). The rests and breath indications provide opportunities to practice a timed release of the notes.

Throughout the song, there is time to prepare for onsets since all but two phrases end with a minim and many begin with quaver rests. These instances may teach singers to cut the duration of the final note, thereby practicing the release of a note, in order to adequately prepare for the next phrase. Such instances also allow singers to release any tension that might have accumulated through the ascending phrases discussed next.

Phrase direction and dynamics. The majority of phrases begin with descending intervals (between 2nds and 8ths) and then ascend. Example 1-8 shows that many phrases follow similar patterns and each starting note is higher than the previous.

Example 1-8. Continuous ascending phrases, mm. 7-11.

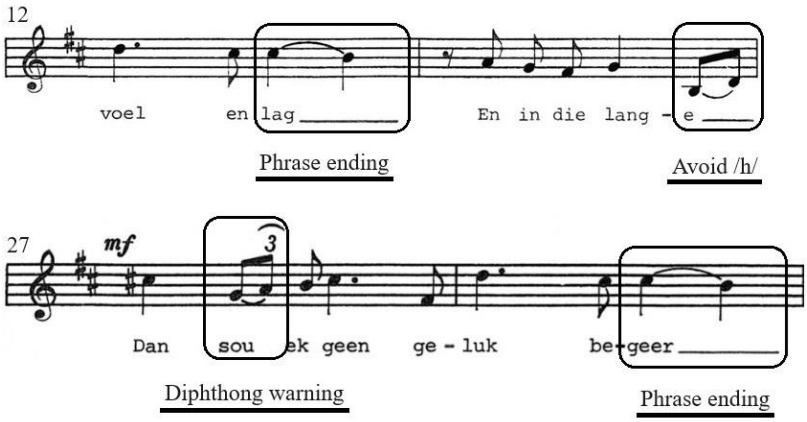


Such successively ascending phrases may be challenging because the vocal demand increases per phrase. However, there is time to breathe between phrases which may enable laryngeal reset. Regarding the dynamics, they generally increase as the pitch increases and they range from *piano* to *forte*.

D. Text
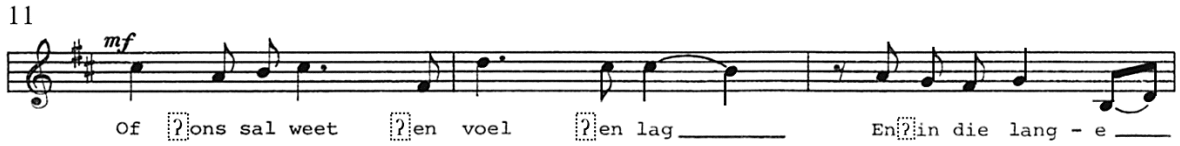
Text setting. It is syllabic apart from a few two-note melismas that could teach *legato* in vowels without singing /h/ in between as well as stretching out the first vowel sound in a diphthong in short notes. A diphthong 'warning' is issued in the next example to prevent splitting the diphthong sound in *sou* (would) over the two notes. There are also two-note melismas at phrase endings that could teach gentle phrasing off. Selected instances thereof are excerpted in Example 1-9.

Example 1-9. Melismas to practice *legato* and phrasing, mm. 12-13 & 27-28.



Vowels. This song contains numerous phrases that start with vowels and words beginning with vowels within those phrases. They occur at various pitches throughout the range of this song. Mid-phrase vowel onsets that require a light glottal stroke, such as those in Example 1-10, are perhaps more difficult than those at the beginning of phrases. The reason being, there is little time in short notes to coordinate onsets, time consonants, and at the same time, manage breath and energy for movement in intervals.

Example 1-10. Glottal separation in words beginning with vowels, mm. 11-13.
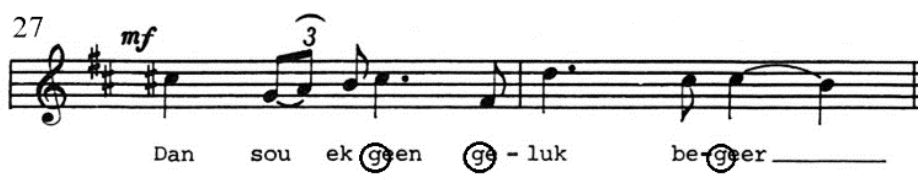


A crucial factor for glottal separations is to release the final consonant instead of connecting it to the subsequent vowel. It is important to avoid a hard, pressed or pinched glottal onset in an attempt to separate the phonemes. Some experimentation and practice might be necessary to find out what works for each singer. As mentioned in Chapter 4, Adams (2022) describes /ʔ/ as a consonant. The illustration in Example 1-10 demonstrates how /ʔ/ could be seen as a consonant before a vowel and might enable singers to make sense of coordinating its timing and execution.

Another consideration regarding the phrase in Example 1-10 is that nasality may creep in, since all the words beginning with vowels are followed by the nasal consonant /n/ – *ons* (us/we), *en* (and), and *in* (in). Nasality is likely to occur if the soft palate is lowered too early and/or not raised immediately after voicing /n/. A remedy could be one of Chapman's (2017) SOVTEs, namely the puffy cheeks exercise explained in Chapter 4, because it raises the soft palate. Puffy cheek vocalisation might be alternated with text to transfer the acquired sensations to the repertoire.

Consonants. The phrase in Example 1-11 exhibits the potential Afrikaans language challenge related to /x/. Since it is formed close to the back of the mouth, it may cause the ensuing vowel's sound to become muffled. It occurs three times in the next phrase.
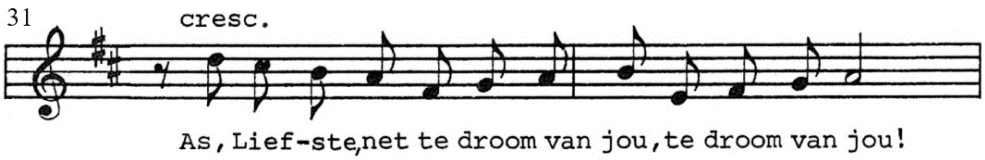
Example 1-11. The Afrikaans /x/ three times in one phrase, mm. 27-28.



In general, /x/ should not be exaggerated and does not differ much from the German *ach-Laut*. To prevent the sound from becoming muffled or being formed too far back in the throat due to the formation of /x/ in *geen* (none), *geluk* (happiness), and *begeer* (desire), the letters *th* (/θ/) as a pilot consonant can be useful as it fronts the tongue (Miller, 2004). For this exercise, the tongue should rest lazily on the lower lip, somewhat outside the mouth. The /θ/ is then articulated with the upper front teeth and the tongue meeting between the front and middle of the tongue. Example 1-11 can be sung with *th* as pilot for each word to draw the tongue forward and relieve potential tongue-root tension.

A consonant-laden phrase in this song is seen in Example 1-12. The consonant sequence consists of [-s l-fst- n-t t- dr-m f-n j] which contains many unvoiced consonants where singers might lose voice-body connection or waste breath. To practice this phrase in different ranges, it translates as 8-7-6-5-3-4-5-6-2-3-4-5 (Exercise 6) and singers should practice it slowly to elongate the vowels.

Example 1-12. Consonant-heavy phrase, mm. 31-32.
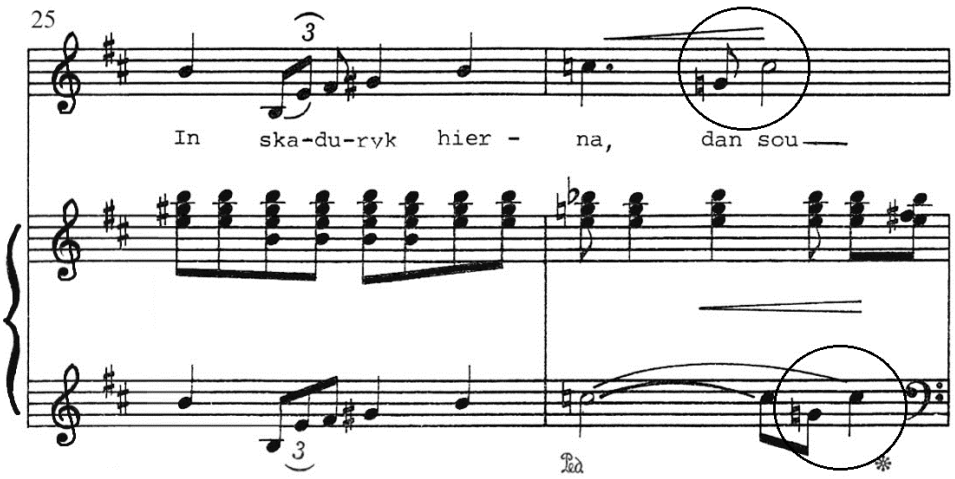


E. Piano accompaniment

Type of accompaniment. Quickly changing harmonies and repeated chords could push singers forward, help phrase the lyrical lines, and assist maintaining momentum until a release in the harmonic tension is provided. This is seen in the first half of the song in which the vocal line only ends on the tonic once, namely at the end of the first section. The structure of the song is AA^2 in which the song begins with a prelude and contains an interlude between the two A-sections. In these piano sections, singers should maintain focus and emotional intensity and practice to become comfortable with silence on stage.

Support and density. The accompaniment is mostly imitative and doubles the vocal line interchangeably between the treble and bass clefs. It should be investigated to avoid any confusion as it occasionally mimics pitches in the vocal line after they have been sung which might cause singers to abandon the conviction of their note (Example 1-13).

Example 1-13. Late mimicking of the vocal line, mm. 25-26.



6.1.4 Numeric patterns of new vocal line exercises

Six new vocal exercises (Exercises 1-6) stem from the vocal line in this song. They are grouped into the literature-based categories of basic vocal exercises as follows:

1. Onset: None
2. Little melodic movement: None
3. Stepwise patterns and medium intervals: None
4. Stepwise patterns and large intervals: 8-7-6-5-3-4-5-6-2-3-4-5 (Exercise 6)
5. Triads and/or arpeggiated passages: 6-1-2-3-4-6-8-$^{\flat}$9 (Exercise 2)
6. Medium and large intervals: 3-1-2-3-6$_{,}$-4-3-3-2 (Exercise 1) **&** 5-4-3-6-6$_{,}$1-3-2-1 (Exercise 4)
7. Large intervals: 8-1-4-5-6-8-$^{\flat}$9-$^{\flat}$6-$^{\flat}$9 (Exercise 3)
8. Sustained notes and/or long phrases: 8-7-6-5-3-4-5-6 (’) 6$_{,}$-1 (’) 7$_{,}$-1 (Exercise 5)

6.2 *Die Letaba* [The Letaba] by S. Le Roux Marais (1896-1979)

Stephanus Le Roux Marais composed this song with words by Victor Pohl in 1930. The Letaba is one of the large rivers in the north-eastern part of South Africa and flows through areas of the Kruger National Park. Le Roux Marais frequently set music to texts that describe nature, and in this song one can hear the flowing of the river in the piano accompaniment in a way that is characteristic of the composer's style (Holzapfel, 1992). A recording is available at www.youtube.com/watch?v=z07Jz4S6zgs (Kotze, 2023).

Theme: Pensive companions in nature

Time signature: 6/8

Number of measures: 63

Key: Ab major

Duration: ± 3 minutes

Range: Eb4-G5 (optional Ab5); 10th

Tempo: *Moderato* (moderate); few changes

***Tessitura*:** Medium-high; ± Ab4-Eb5

Topographical characteristics: Lyrical lines; syllabic quavers; frequent dotted crotchets tied to crotchets; many stepwise and repeated notes; numerous 3rds and 4ths; some 5ths and 6ths; *vocalise* section on /a/; sinuous ascending and descending phrases; medium and high-lying phrases; supportive arpeggiated and chordal piano accompaniment.

Suggested voice: High (with resonant lower range); medium-high (with accessible high range)

Potential studio uses: Learn *legato* in syllabic text setting; improve middle range phonation; begin to explore higher ranges; register balancing between middle and high registers through stepwise and medium intervals; vowel alignment and modification through *vocalise* practice.

Collective study: *Lied van die Lappop* from *Vyf liedere op tekste van Ingrid Jonker* (S. Grové): Wider range (B3-G#5); moderate-slow tempo; score indications like 'with no vibrato'; complex harmonies and much dissonance; independent accompaniment. *Krymekaar* (S.H. Edwards): Faster tempo; quick articulation; lively Alberti bass-like accompaniment; simple time; similar melodic structure with low- and high-lying phrases; similar range (D4-A5).

6.2.1 Text: Meaning and pronunciation

Pohl wrote this poem in English and Le Roux Marais set it as such. It was later translated into Afrikaans by C. F. Visser and the song is more widely known and performed in Afrikaans than in English (Holzapfel, 1992). Both texts are part of the score and used here (Le Roux Marais, 1930/1953, pp. 3-7). However, two translated Afrikaans phrases in the score differ in meaning from the original English. They are indicated by * in the next section.

Full Afrikaans text and idiomatic English translation

1. Letaba jy boei ons oor nag en oor dag,	Oh river that haunts us by night and by day,
2. Dan volg ons jou kronk'lende stroom	We'll follow thy way to the sea
3. Ons kuier in hoekies beskadu, begroei.	We'll loiter by nooks sheltered and flanked.
4. Met krimmetat[23] en bloubessieboom.	By boabab[24] and blueberry tree.
*5. Ons dwaal by die rietkuil waar seekoeie woon,	We'll linger by reed bordered saurian pools,
*6. Die water so helder en klaar.	To drink just as deep as we care.
7. Ons staar met die sterre die dieptes, blinktes in	We'll gaze with the stars in thy silvery depths,
8. Na die weelde wat wink vandaar.	At the gems that are sparkling there.

IPA transcription and English word-for-word translation

Die Letaba | [di leˈta:ba] | The Letaba

1. *Letaba jy boei ons oor nag en oor dag,*	5. **Ons dwaal by die rietkuil waar seekoeie woon*
[leˈta:ba jəj bui ɔ:ns o:ˤr nax ɛn o:ˤr dax]	[ɔ:ns dwɑ:l bəj di ˈrit.kœyl vɑ:r ˈse:ˤku:jə vo:ˤn]
Letaba you captivate us at night and at day	We wander by the reed-pool where hippos live

[23] *Krimmetat* (line 4) is an archaic word for *kremetartboom* – a baobab tree in Afrikaans (Marloth, 1917).
[24] 'Boabab' (line 4) is spelled like this in the English text on the score.

2. *Dan volg ons jou kronk'lende stroom*

[dan fɔlx ɔ:ns jœu ˈkrɔŋk.lən.də stro:ˀm]

Then follow we your winding stream

3. *Ons kuier in hoekies beskadu, begroei*

[ɔ:ns ˈkœy.ər ən ˈhu.kis bəˈskɑ:dy bəˈxrui]

We hangout in corners shadowed, overgrown

4. *Met krimmetat en bloubessieboom*

[mɛt krə.məˈtat ɛn ˈblœu.bɛ.si.bo:ˀm]

With baobab and blueberry-tree

6. **Die water so helder en klaar*

[di ˈvɑ:tər so:ˀ ˈhæl.dər ɛn klɑ:r]

The water so lucent and clear

7. *Ons staar met die sterre die dieptes, blinktes in*

[ɔ:ns stɑ:r mɛt di ˈstæ.rə di ˈdip.təs ˈbləŋk.təs ən]

We stare with the stars the depths, shiny-places in

8. *Na die weelde wat wink vandaar*

[nɑ: di ˈve:ˀl.də vat vəŋk fanˈdɑ:r]

At the opulence that beckons from-there

Poetic context

This poem conveys a shared experience of the fascination with the Letaba river and its surroundings. A speaker tells the river that he/she will spend time there with a companion and mentions the scenery they will admire. It is unclear if the companion is present or if the speaker is dreaming about the future.

6.2.2 Sheet music
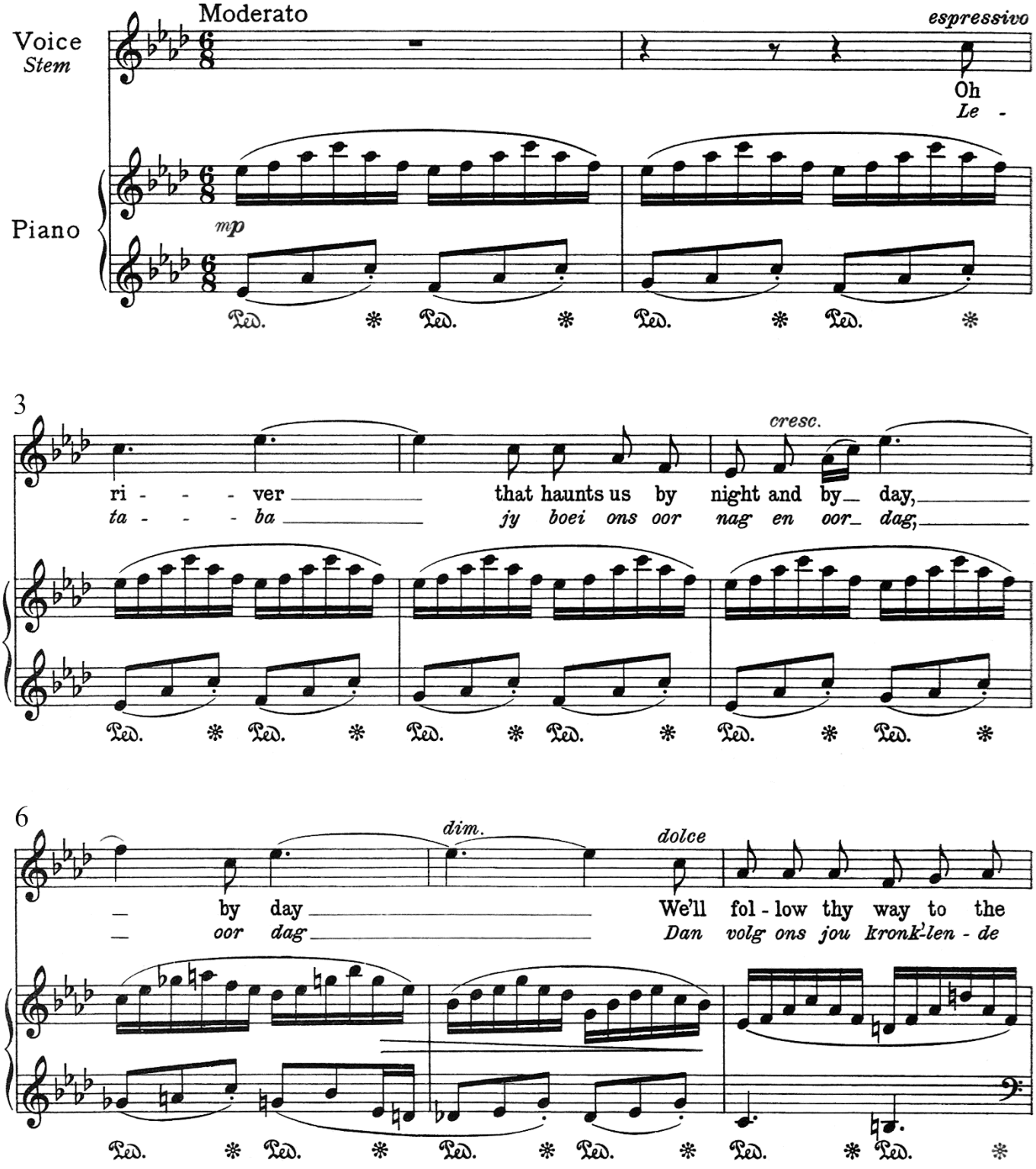
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Song of Letaba
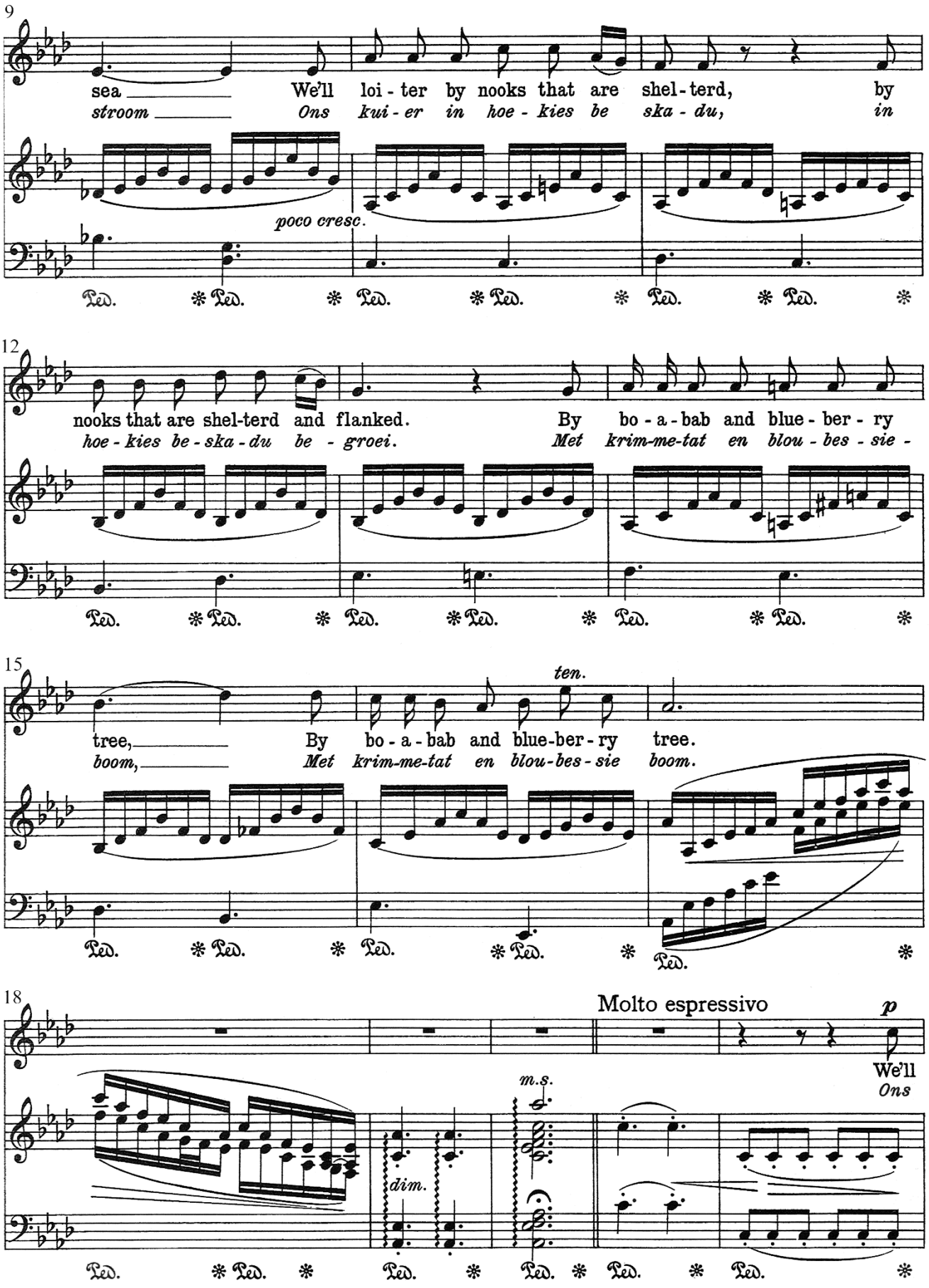
Die Letaba

WORDS by
VICTOR POHL
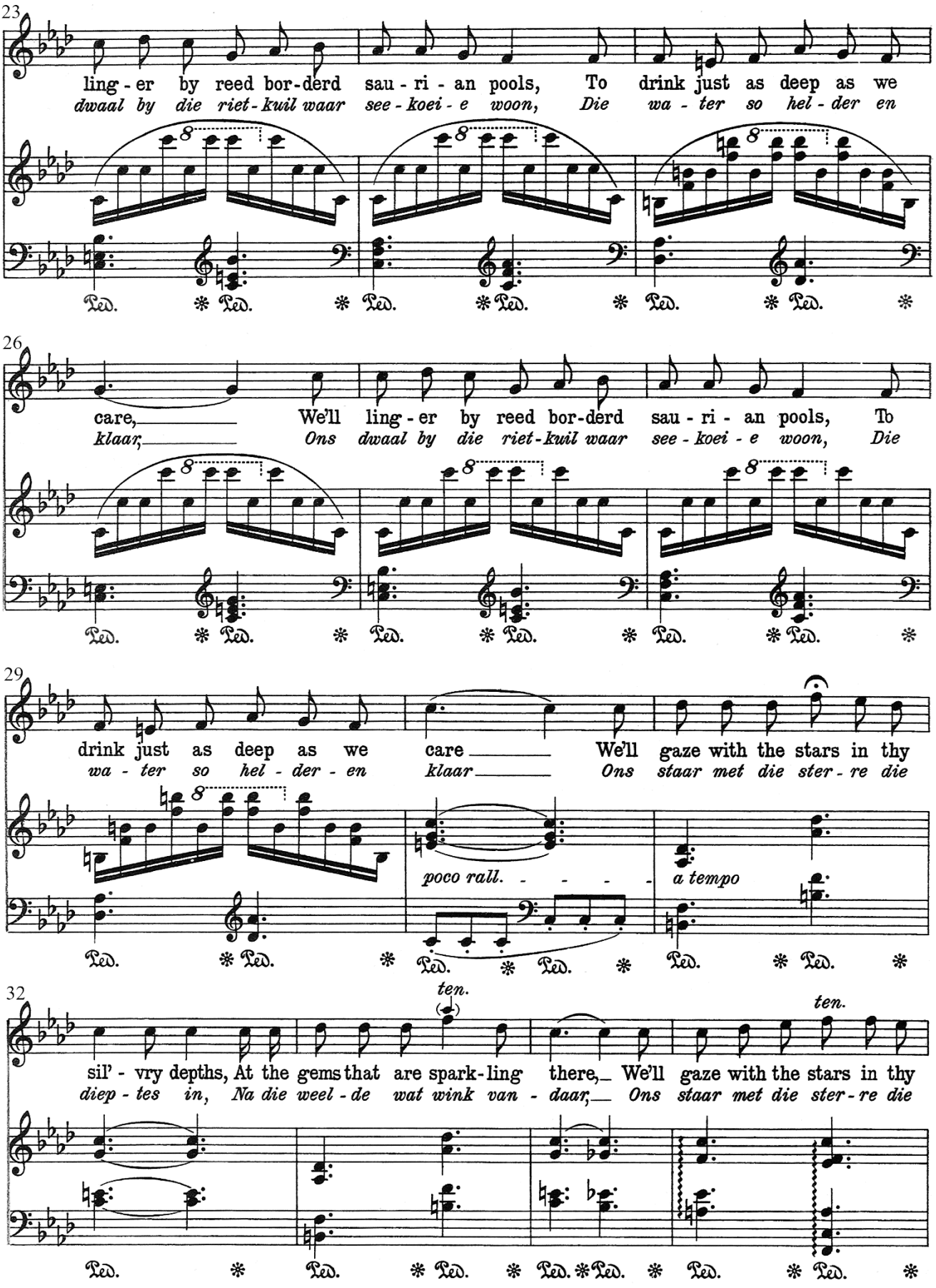
MUSIC by
S. le R. MARAIS
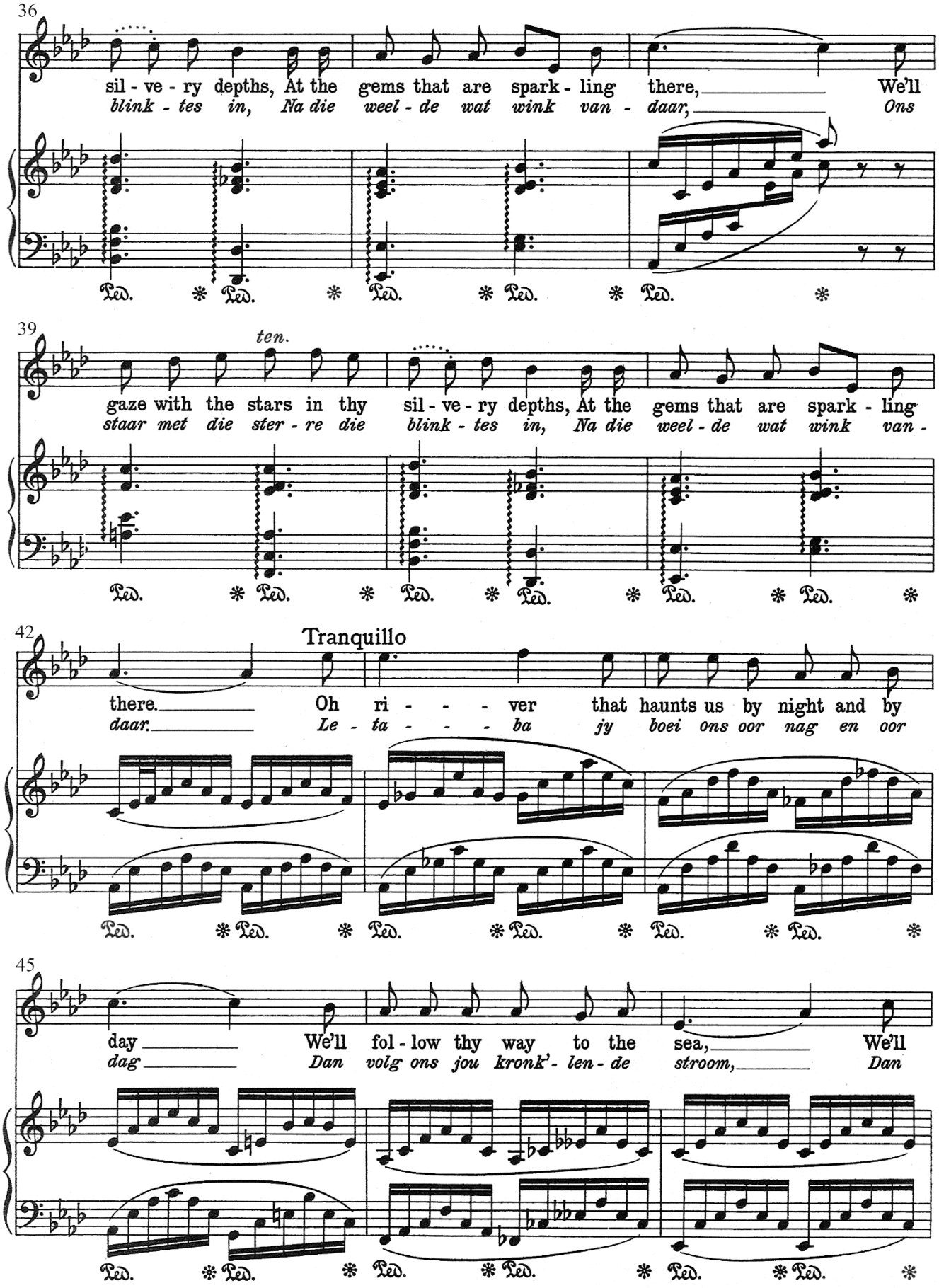


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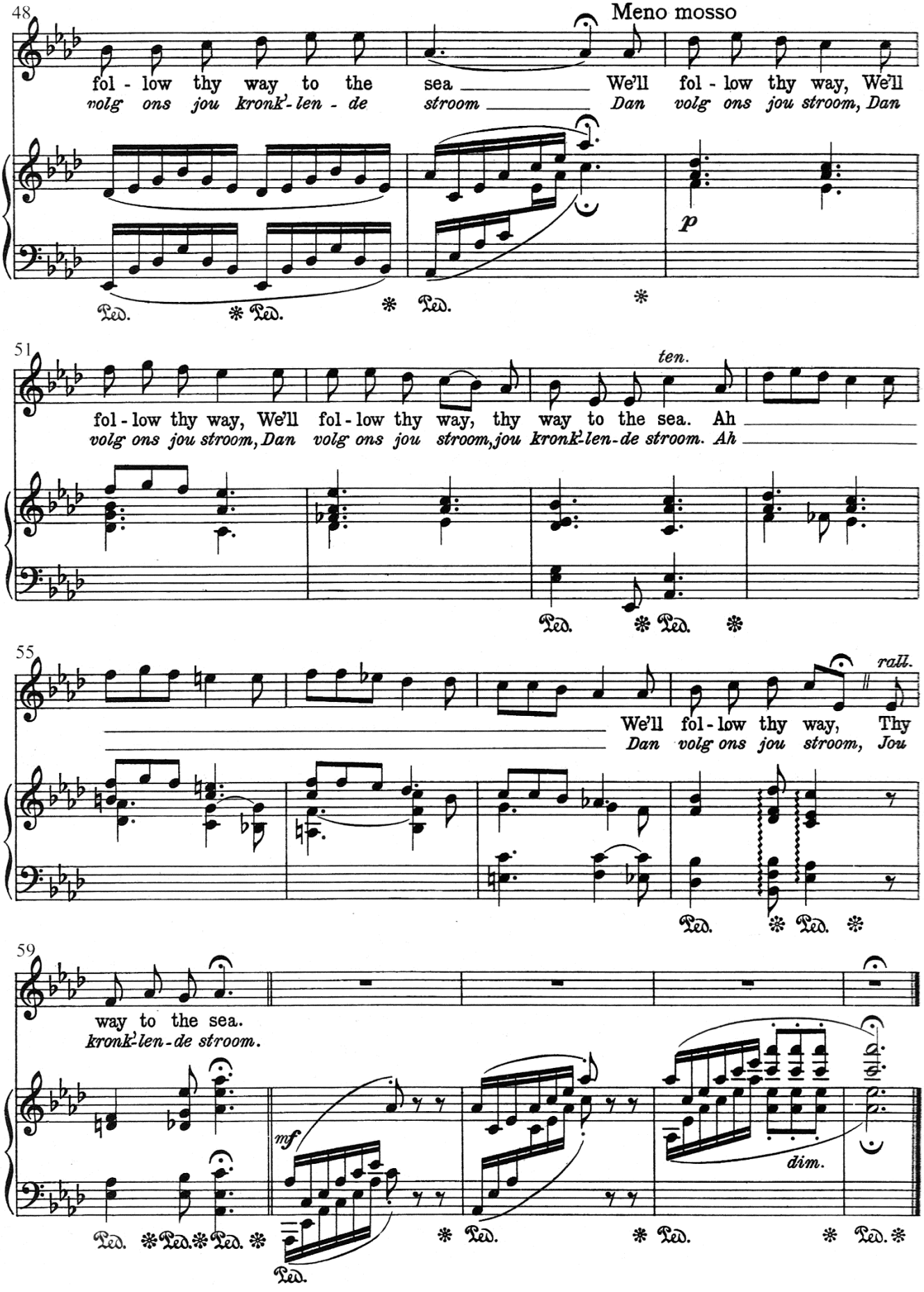


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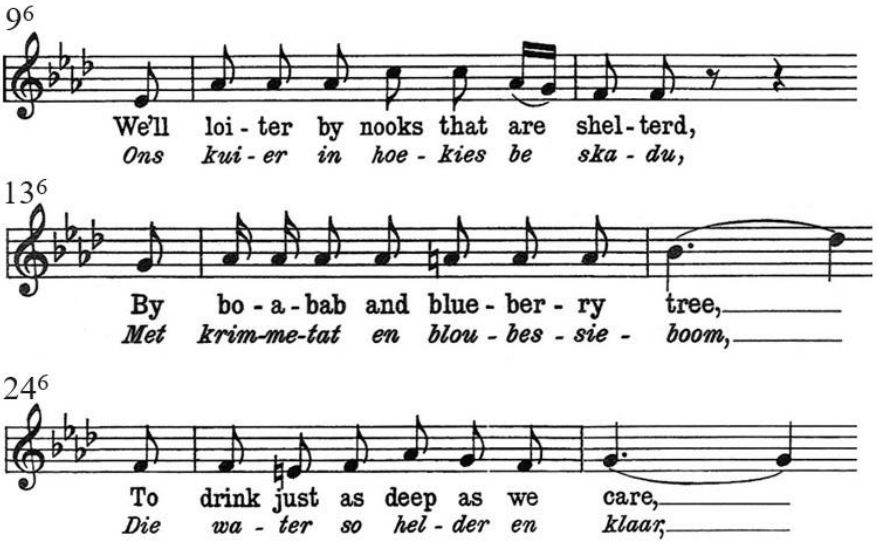
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6.2.3 Pedagogical analysis and practical application

A. Melody

Range and *tessitura*. The range is a major 10th (Eb4-G5) without the optional Ab5, and *tessitura* is medium-high (± Ab4-Eb5). Many phrases contain sections that centre around Ab4. This may be troublesome for singers who habitually sing too heavy in the medium range as it could restrict freedom in the song's higher sections. A speech-approach might thus be necessary to remedy vocal weight imbalances. To this end, a few medium-range phrases in this song are provided in Example 2-1. Their text could be spoken energetically and spontaneously, and then chanted on the starting notes while retaining the speech-like feeling. Singers may alternate between singing and spontaneous speech as needed.
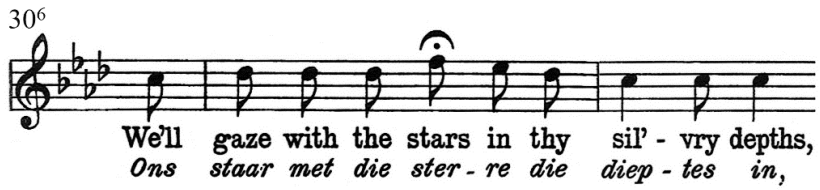
Example 2-1. Medium phrases to counter heaviness, mm. 9-11, 13-15 & 24-26.



The first phrase in Example 2-1 is an effective speak-sing-speak-sing tool since it includes short notes set to medium intervals and repeated notes that mimic the natural inflections of speech. The phrase translates as 5¸-1-1-1-3-3-1-7¸-6¸-6¸ (Exercise 7). The second phrase begins in the medium range and ascends to the medium-high range with longer notes. The ease and amount of vocal freedom during the progression from Bb4 to Db5 may

reveal whether the vocal weight at the beginning of the phrase was too much or whether it was balanced well. To practice this, the translation is 7̣-1-1-1-1-♯1-♯1-♯1-2-4 (Exercise 8). In the third phrase, there is little melodic movement which may help singers secure phonation in and around the *primo passaggio*. It translates as 1-1-7̣-1-♭3-2-1-2 (Exercise 9). The sustained notes that end the second and third phrases allow singers to test the quality of a longer note at the end of a phrase which was initiated with a speech-approach. The three phrases in Example 2-1 may be used as onset devices to manage vocal weight in higher phrases, such as the one in the next example.

Example 2-2. Higher phrase in the song, mm. 30-32.
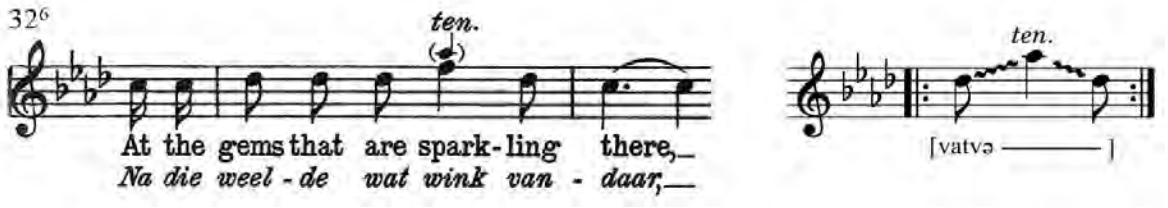


The phrase in Example 2-2 translates as 7̣-1-1-1-3-2-1-7̣-7̣-7̣ (Exercise 10) and may target the area around the *secondo passaggio*. A lip or tongue trill may be used in such phrases to generate breath energy that can be drawn from during normal vocalisation (Nix & Simpson, 2008).

Highest note. Ab5 might be difficult due to the preceding ascending 5th (Db5) and voiced /v/ onset which requires a closed mouth position. In addition, the Schwa in a stressed syllable on a strong beat might be unusual to those used to singing in Italian, German, or French (see Chapter 4). The 5th from below the *secondo passaggio* into the high register requires increased breath energy and pharyngeal space. Doing a squat going into Ab5 benefits breath management by encouraging full body engagement necessary for energetic singing (Ragan, 2020). This may also aid breath continuation during the high note to prevent a

decrease in pharyngeal space if airflow stops (Chapman, 2017). Singers may practice pharyngeal adjustment via slow *portamenti* in the next example.
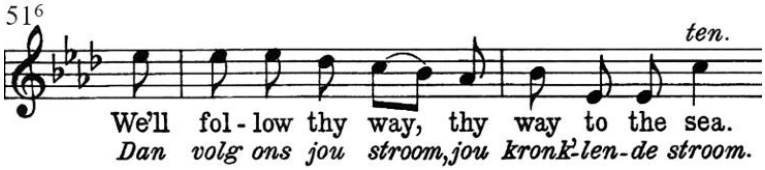
Example 2-3. *Portamenti* to increase pharyngeal space for Ab5 on *wink*, m. 33.



To practice this phrase as an exercise, it translates as 7¸-7¸-1-1-1-5-1-7¸ (Exercise 11). It is recommended to practice it lower and systematically proceed to the written pitch. To target pharyngeal adjustment during the ascending 5th, the section *wat wi-* (/vatvə/) of *wat wink* (that beckons) may be sung on Db5 in which /ə/ is scooped to Ab5 and back to Db5. When textual restrictions are temporarily removed, singers can freely experiment with pharyngeal space. Later, the text can be added during which singers recall the previous sensation. Singers ought to be careful not to scoop the /v/ up to Ab5 but practice its onset precisely pitched on Ab5. Seeing as voiced consonants are difficult to pitch on high notes (Nix, 2002), it may require practice and experimentation during which it is essential to prepare the vocal tract for the vowel instead of the consonant (Davids & LaTour, 2012).

Lowest note. Eb4 appears several times, often part of successive descending and ascending 4ths, 5ths, or 6ths. Such instances might be challenging for some singers as it is close to or in their *primo passaggio* and requires a sudden decrease and increase of energy in combination with potential vowel modification. Example 2-4 displays a phrase beginning in the *secondo passaggio* that descends in both stepwise motion and an interval of a 5th to Eb4.
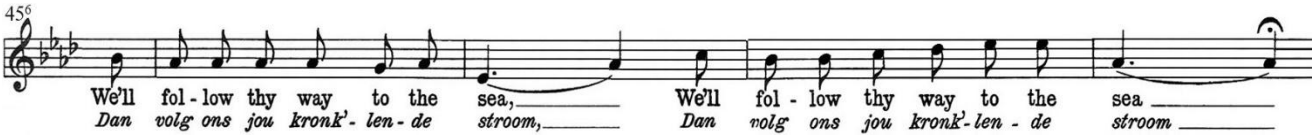
Example 2-4. From *secondo passaggio* to *primo passaggio*, mm. 51-53.



The phrase in Example 2-4 and similar phrases require coordination and versatility in breath management to avoid vocal weight imbalances that may result in an audible register transition at Eb4 or an unstable sound on C5 in measure 53. An intervention may be created from *kronk'lende* (winding) and *stroom* (stream) that could serve to naturally balance energy levels. If /kr/ on Bb4 is executed in a speech-like manner and breath is released through emphasis of the final /k/ in *kronk*-, energy could be reduced. The two Eb4s should be sung in a comfortable speech-like manner whilst avoiding overarticulation as it can cause noticeable registration events (Scotto Di Carlo, 2007b). To increase energy for C5 in *stroom*, the /s/ can be elongated and the /r/ rolled for natural engagement of the appropriate abdominal muscles (Chapman, 2017). This phrase with its text could be a functional exercise to practice these technical principles through the singer's range and translates as 5-5-5-4-3-2-1-2-5¸-5¸-3 (Exercise 12).

Intervals. The interval framework of this song contains many repeated notes, stepwise motion, and 3rds. Intervals of 4ths, 5ths, and 6ths occur approximately once per system, mostly in undemanding contexts. A likely problem associated with repeated notes is that singers tend to emphasise each note which may result in locking the airflow (Wienand, 2016). Example 2-5 presents two consecutive phrases in this song with repeated notes.
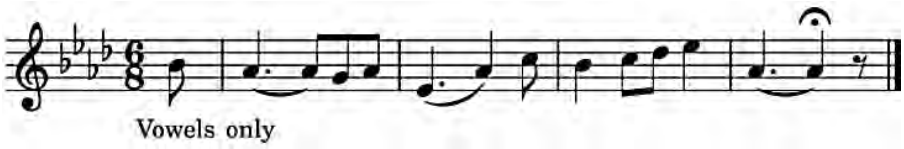
Example 2-5. Repeated notes in two consecutive phrases, mm. 45-49.



Singers may breathe between these two phrases, i.e., after the first *stroom* (stream). The phrase translates as 2-1-1-1-1-7¸-1-5¸-1 (') 3-2-2-3-4-5-5-1 (Exercise 13). To avoid the tendency of emphasising each note, singers could practice such phrases by linking the

repeated notes to create sustained notes, as illustrated in Example 2-6. Practicing in this way may improve *legato* that could be transferred to the original shorter notes.
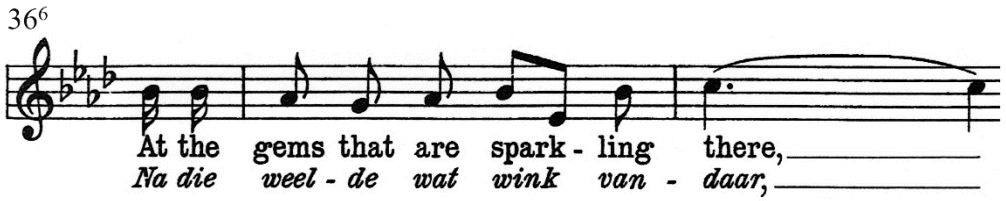
Example 2-6. Repeated notes as sustained notes exercise, mm. 45-49.



This intervention should be practiced on vowels only. Afterwards, the consonants may be added. The repeated notes could then be sung in a chant-like manner to retain the seamless flow of the phrase. This process should be applied to all repeated note sections in the song.

Regarding the rest of the interval structure of this song, potentially challenging ascending 4ths are examined in Phrase shaping. Furthermore, there are several 5ths in the song, the most challenging of which is described under Example 2-3 going to the optional Ab5. As seen in Example 2-7, the 5ths in this song are usually found as part of a phrase that is predominantly stepwise. This allows singers to systematically practice large intervals in undemanding contexts. However, it may be challenging since the 5ths occur suddenly due to the short note values.

Example 2-7. Stepwise motion with 5ths, mm. 36-38.



The phrase in Example 2-7 translates as 2-2-1-7¸-1-2-5¸-2-3 (Exercise 14) and it is interesting to note that this is nearly a mirror image of Example 2-3 in terms of phrase direction. Care must be taken with the phrase in Example 2-7 regarding the sudden descent to

and ascent from the region of the *primo passaggio*. To practice consistent airflow between the 5ths and manage breath energy levels in this phrase, singers could implement straw phonation (Ragan, 2020). Lastly, the interval of a 6th is the largest interval in the song. The only two appearances thereof are between Eb4 and C5 (mm. 53 & 58), once ascending and once descending. The ascending 6th is seen and discussed in Example 2-4 and the same principle may be applied to the other instance.
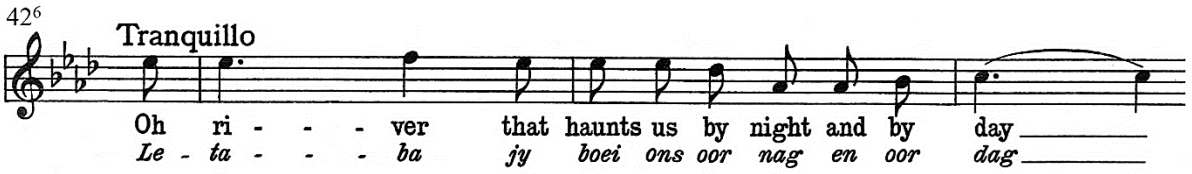
Sustained notes. Multiple sustained notes appear across the range (Eb4, G4, Ab4, C5, Eb5) and are primarily tied-over notes lasting a dotted crotchet plus a crotchet. Even though they often occur at the end of phrases, it is more beneficial than troublesome as one could use them to evaluate and practice resonance balance. Pedagogical opportunities arise through those notes to teach about relaxing the phrase endings and allowing them to gradually fade. A semi-breve in the form of two dotted crotchets plus a crotchet is the longest note and is found in the opening phrase. Depending on how many breaths are taken in that phrase, if any, sustained notes may become an area of interest. This is discussed in Phrase shaping.

B. Rhythm

Rhythmic patterns are simplistic, primarily comprising quavers and dotted crotchets tied to crotchets. Tempo indications range from *moderato* (moderate) at the beginning, to *molto espressivo* (very expressive) in the B-section (m. 21), *tranquillo* (calmly) in the varied return of the A-section (m. 42), and *meno mosso* (less movement/slower) in the coda (m. 49). These indications may encourage *legato* and a natural broadening of the sound as instinctive ways to increase expression. However, they could also cause gradual slowing down and/or heavy sound production due to overemphatic, superficial ‘expression’. To counter this, singers could emphasise the two main beats of the 6/8 meter in a Waltz-like manner (**1**, 2, 3, **2**, 2, 3), thereby retaining lightness in the voice and a forward-thinking momentum, instead of

lingering on weak beats. A Waltz-like way of thinking is useful in this quaver-dominant song with many repeated notes to prevent each quaver from being emphasised. In addition, identifying important words to move towards is also beneficial to prevent overemphasis. The characteristic rhythmic patterns and meter of this song is clearly illustrated in Example 2-8.

Example 2-8. Characteristic rhythmic patterns in *Die Letaba*, mm. 42-45.



This phrase may be used as an exercise to practice descending stepwise and intervallic motion beginning from the *secondo passaggio*. It may be translated as 5-5-6-5-5-5-4-1-1-2-3 (Exercise 15).
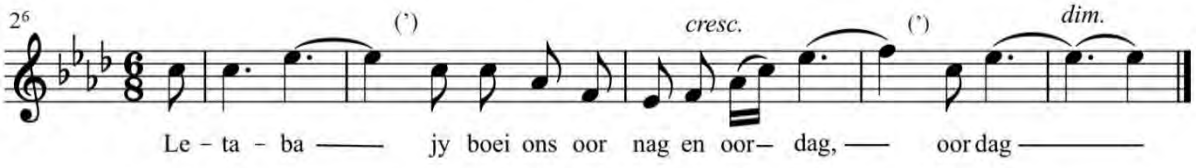
C. Phrase shaping

Phrase length and breath management. No phrasal markings are indicated but the length is easily identifiable since each phrase begins with a quaver upbeat, sometimes in the form of two semi-quavers. The majority of this song consists of two-measure phrases, yet there are four exceptions, three of which could impose breath management challenges:

1. The opening phrase comprises five measures (mm. 2-7).
2. Four one-measure phrases are found in the first section of the coda (mm. 49-53).
3. The second section of the coda contains one four-measure phrase (mm. 53-57).
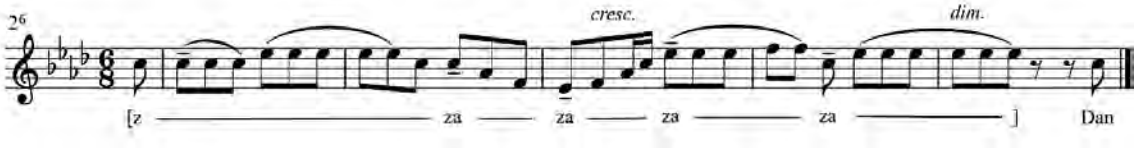
Depending on the tempo, the opening phrase could be sung in one breath, or split into two or three irregular phrases in accordance with the text as indicated in Example 2-9.

Example 2-9. Breathing options for the opening phrase, mm. 2-7.



A breath could be added after *Letaba* as it indicates that the river is being addressed. If not, one could be inserted after the first *dag* (day). Working towards singing this phrase in one breath could be a beneficial breath management exercise, bearing in mind that the final sustained note would be cut for phrasing and breath purposes. Example 2-10 presents a potential intervention to practice this long phrase.

Example 2-10. Breath management exercise for the opening phrase, mm. 2-7.
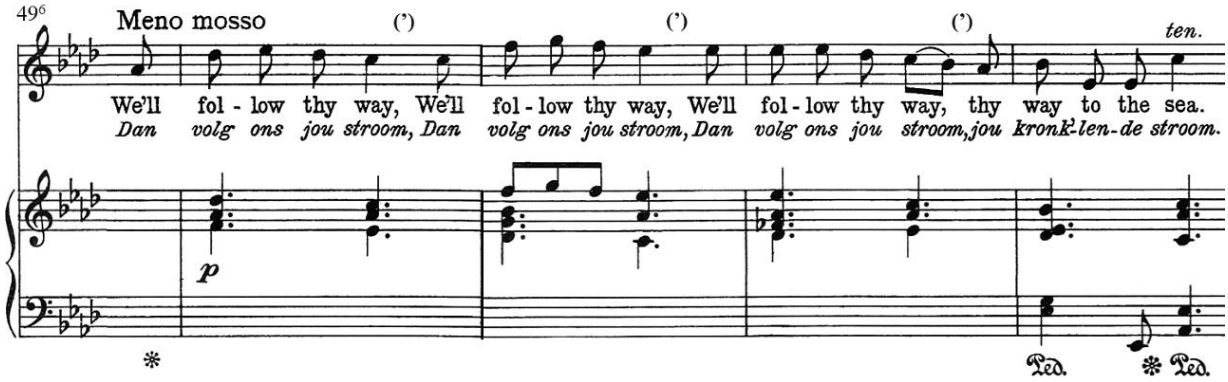


The sustained notes in the opening phrase are divided into quavers in this example to visualise the movement of breath through long notes. The *tenuti* indicate possibly beneficial places to move towards through the phrase. For singers who tend to sing with little voice-body connection or hold on to the breath, the voiced fricative /z/ is useful to naturally engage the lower abdominal muscles to generate breath energy, and it promotes consistent airflow (Jones, 2017; Montgomery, 2018). A buzz is initiated and sustained on /z/ for the first few notes to establish breath energy and flow as well as a forward tongue position (Miller, 2000). This is important since there are several dark vowels and /x/ sounds that could cause the singer to produce an overly round or throaty sound leading to restricted space in the vocal tract for the column of air to pass through. After a few notes, /z/ must be energetically released on a vowel recommended by the teacher and added at various places in the phrase to act as an impetus to keep the breath energised and flowing. This phrase can be sung faster at

first and gradually slowed down to the selected tempo. It translates as 3-3-5-3-3-1-6¸-5¸-6¸-1-3-5-6-3-5 (Exercise 16) and may also be used to work on uniform tone quality throughout the registers.
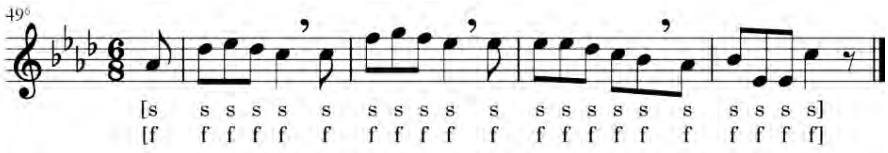
If breaths are taken according to punctuation, the first section of the coda contains four one-measure phrases. This is indicated in Example 2-11 and is another exception to the two-measure phrases in this song.

Example 2-11. Four consecutive one-measure phrases, mm. 49-53.



The *meno mosso* offers the opportunity to take (some) time for breaths and express the repeated text in different ways. This section could teach singers to manage the amount of breath and energy needed for short, ascending phrases in and around the *secondo passaggio* that later descend to the *primo passaggio*. The phrase can be translated as 1-4-5-4-3 (') 3-6-7-6-5 (') 5-5-5-4-3-2 (') 1-2-5¸-5¸-3 (Exercise 17). For flexible breath management in short phrases, Ragan (2020) and Arneson and Athey-Janka (2017b) suggest repeating unvoiced consonants, such as /f/ and /s/, on rhythmic patterns to train the coordination necessary for the quick engagement and release of the abdominal wall. Since there are several /f/ and /s/ consonants in the repeats of *dan volg ons jou stroom* and the phrases follow in quick succession, this section is appropriate for such training. Example 2-12 exhibits an application of this exercise.
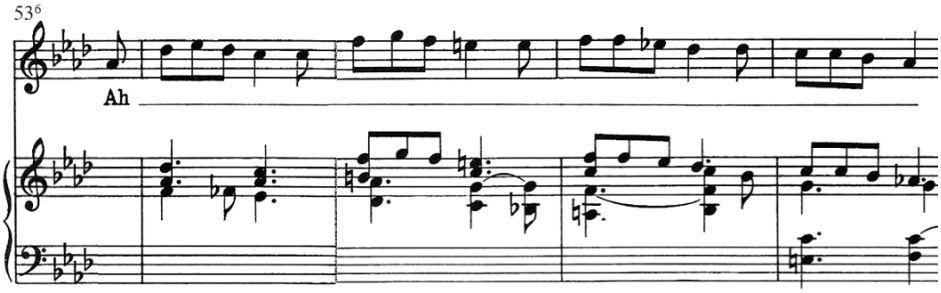
Example 2-12. Rhythmic unvoiced consonants for flexible breath, mm. 49-53.



Singers should experience a subtle inward movement of the belly-button towards the spine on each consonant sound in this exercise (Chapman, 2017; Ragan, 2020). The melody should be heard in the inner ear while working with the unvoiced consonants (Jones, 2017). Going back and forth between the unvoiced consonants and sung text may assist singers to determine the required amount of breath with a more responsive breathing mechanism.

The final exception to two-measure phrases is the *vocalise* in the second section of the coda that contains a four-measure phrase (Example 2-13). Although it has nearly the same melody as the first section, it must now be sung in one breath which may be difficult due to the *meno mosso* and slightly higher pitches. However, the accompaniment underscoring it is more supportive than in the previous section and could encourage singers to keep moving.
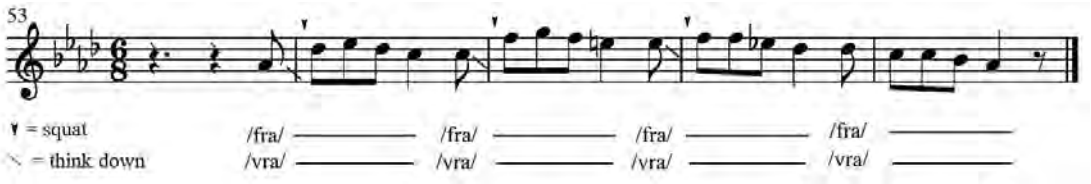
Example 2-13. *Vocalise* section on /a/, mm. 53-57.



The *vocalise* on /a/ spans a major 7th, includes two ascending 4ths, circles the *secondo passaggio*, and descends stepwise to the starting note, Ab4. This phrase could be a valuable tool to target register unification, breath management, as well as vowel alignment and vowel modification. It translates as 1-4-5-4-3-3-6-7-6-$^{\#}$5-$^{\#}$5-6-6-5-4-4-3-3-2-1 (Exercise 18). For additional vowel alignment and modification practice, the Italian pure vowels (/ɛ/,

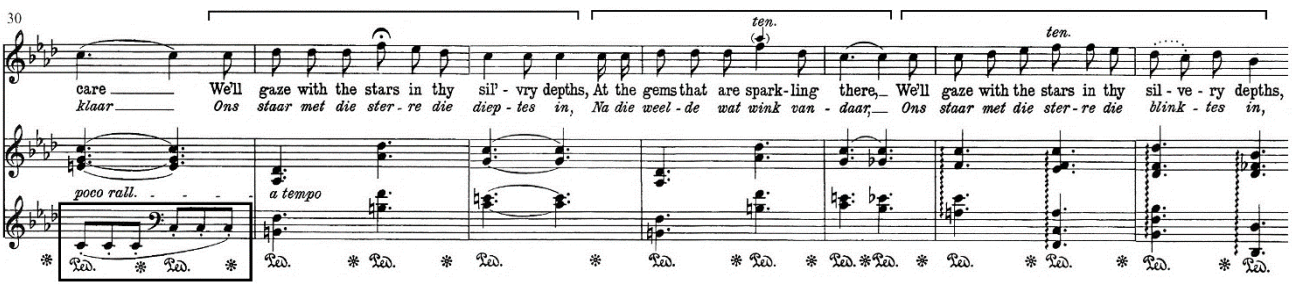
/i/, /ɔ/, /u/) may be used along with the long Afrikaans *u* (/y:/) and Afrikaans Schwa (/ə/). To increase breath energy and prevent the larynx from rising in the ascending 4ths, one could implement squats and think down as one sings higher (McKinney, 1994; Ragan, 2020). To prompt continuous airflow and energy during the long phrase, /f/, /v/, and /r/ are valuable. Example 2-14 shows these interventions.

Example 2-14. Addressing ascending 4ths around *secondo passaggio*, mm. 53-57.



Preparation, onset and release. Reset moments are few and far apart in this song as phrases follow each other in quick succession. This influences onsets, releases, and breath renewal. Quick onsets could be practiced in the four short phrases in Example 2-11 and the three medium-high phrases, one of which includes the optional Ab5, that move between C5 and F5. Example 2-15 illustrates the three consecutive phrases and a potential aid from the accompaniment. These phrases require proper preparation and onset as they are slightly higher than the other phrases in the song, consist mainly of stepwise and repeated notes in a range approaching the *secondo passaggio*, and the second phrase suddenly enters the high range.
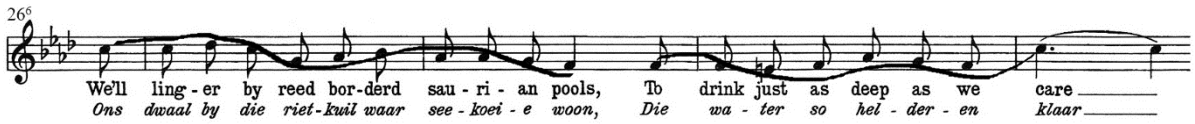
Example 2-15. Three consecutive phrases around *secondo passaggio*, mm. 30-36.



Catch-breaths might need to be implemented between these three phrases, paying special attention to maintaining a low laryngeal position for the optional Ab5. A crotchet ends the first phrase and may be released after a quaver, leaving a quaver for breathing. Application of a catch-breath is the same for the second phrase. Sustained piano chords in those sections provide some leeway for onsets after catch-breaths. It is also necessary to remind the student not to hold on to the last note of a phrase but gently release it. C4 and C3 in the bass line accompaniment of measure 30, briefly in the treble clef, may benefit low laryngeal positioning through prephonatory tuning. In the moment between phrases, preparing as if to sing a low C may allow the laryngeal position to reset if it raised during previous phrases.

Phrase direction. Continuous pitch movement in wavelike ascending and descending directions is a prominent feature throughout the song. The direction of the phrases visually illustrates the winding of a river (see Example 2-16). Such wavelike motion requires efficient registration and vocal flexibility to manage constant breath energy increase/decrease. To practice the phrase in Example 2-16 and similar phrases, SOVTEs like pitched glides or straw phonation would be beneficial (Ragan, 2020). Singers could breathe between these two phrases which translate as 3-3-4-3-7,-1-2-1-1-7,-6, (') 6,-6,-#5,-6,-1-7,-6,-3 (Exercise 19).

Example 2-16. Wavelike motion in the vocal line, mm. 26-30.



Dynamics. The dynamic markings throughout this song are at a moderately low dynamic level in both the vocal line (*p*, *cresc*., *dim*.) and piano accompaniment (initiates *mp* and ends *mf*). A potential challenge associated with the low dynamics is that singers may revert to being physically inactive during sound production, losing voice-body connection.

To counter this, singers could sing the song much faster at first and with varying emotional intensities, such as that of anger or jubilation, to arrive at a well-connected sound which could be drawn from when returning to the original lyrical context (Chapman, 2017). As seen in Example 2-9 in the opening phrase of the song, there is a *crescendo* indicated as the *arpeggio* ascends, which may be beneficial to naturally increase the breath energy as the singer sings higher. Additionally, at the end of the opening phrase there is a *diminuendo* which could help to phrase off the sustained note.
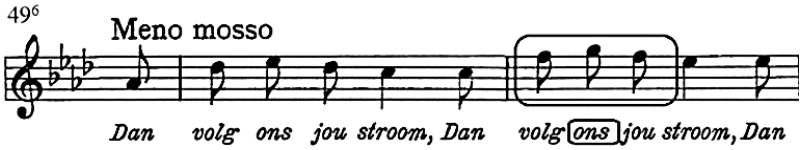
D. Text

Text setting. Nearly all syllables in this syllabic setting are set to quavers. It might be difficult to maintain resonance in short vowels and freedom in successive articulator movements. However, the moderate tempo and its expressive variations allow singers to practice lengthening vowels. The syllabic quavers make textual coherence attainable and could help singers work towards healthy, speech-like phonation in medium ranges.

Vowels. Challenges include glottal separations and the word *ons* (us/we). The opening phrase *Letaba jy boei ons oor nag en oor dag, oor dag* may be difficult since five vowel onsets require glottal separation. This is a teaching opportunity to practice it in a lyrical context without hindering *legato*. Adams (2022) contends that it may be achieved by releasing preceding final consonants. It is imperative that the tongue tip returns immediately after the consonant has been voiced to its resting position at the lower front teeth.

Many phrases begin with *ons* and/or contain it mid-phrase. Singers should avoid initiating those phrases with a hard glottal onset and allowing nasalisation from /n/ to intrude. Both will influence the freedom and quality of the rest of the phrase. As nasalisation lowers the soft palate, it decreases the amount of pharyngeal space making it difficult to sing high notes comfortably and resonantly. Hence, *ons* on G5 must be monitored (see Example 2-17).

Example 2-17. *Ons* on G5, mm. 49-51.



Maintaining pharyngeal space, breath flow, and quick articulator movements between /x/ and a forward /ɔ/ without a nasal influence from /n/ might be difficult to manage between F5 and G5. However, as the same text is sung immediately prior in a range that allows textual clarity, it is permissible to opt for better sound quality and sacrifice text clarity in measure 51.

Consonants. There are three consonant-laden phrases that repeat several times and could restrict space in the vocal tract, whether at the lips or further back:

1. *dan volg ons jou kronk'lende stroom* = [d-n f-lx -ns j- kr-ŋkl-nd- str-m]
2. *met krimmetat en bloubessieboom* = [m-t kr-m-t-t -n bl-b-s-b-m]
3. *na die weelde wat wink vandaar* = [n- d- v-ld- v-t v-ŋk f-nd-r]
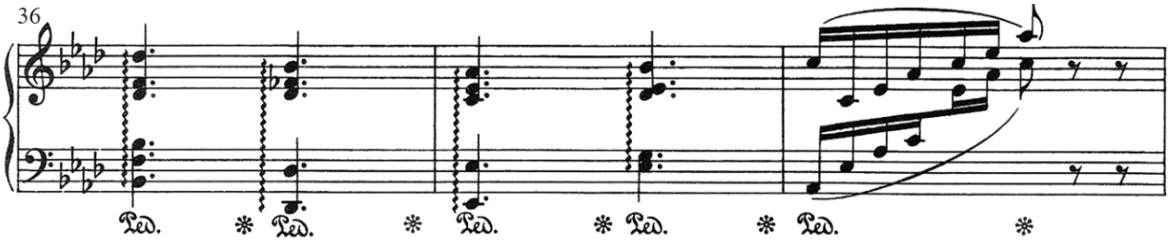
Consonant clusters should be anticipated and rapidly articulated for the vowel to be exactly on the beat and still lengthened enough for optimal resonance (Davids & LaTour, 2012). Vowel space must be maintained when articulating consonants, and tongue and jaw independence must be learnt (Jones, 2017; Montgomery, 2018). The first step is to identify which consonants are formed with the tongue only and which require jaw movement. In the examples 1 to 3 above, /d/, /n/, /l/, /x/, /j/, /k/, /r/, /ŋ/, and /t/ require only tongue involvement, while /m/ and /b/ engage the lips, and /f/, /v/, and /s/ require jaw involvement (Alderson, 1979). To practice separating tongue and jaw movement, Jones (2017) suggests practicing the Italian word *dentale* with a slightly open jaw and tongue-tip that flips each consonant behind the upper front teeth. The Afrikaans word in this text, *kronk'lende*, may be used in the same way to practice tongue-jaw independence. I have found that if singers struggle to achieve this,

they may hold their face between both hands with a loosely hanging jaw to monitor tongue activity and inappropriate jaw activity.

E. Piano accompaniment

Type of accompaniment. The piano accompaniment alternates between arpeggiations and dotted crotchet chords (Example 2-18). Arpeggiations encourage continuous movement and breath flow during phrases, which is especially useful for the long opening phrase. They could also aid the natural creation of a fuller vocal sound as they provide various tone colours from which the singer may draw. The second part of the B-section implements chords as well as rolled chords, while the coda only contains chords. Both sections resemble a recitative, and their melodies are higher than other phrases in the song. The recitative-like sections might diminish voice-body connection and tonal fullness due to the sudden decrease in sound and movement around a singer's line. To counter this, singers could recall sensations experienced during the arpeggiated sections.

Example 2-18. Dotted crotchet rolled chords and arpeggiations, mm. 36-38.



Density and support. For novice singers still working on establishing healthy phonation in the lower and middle ranges, the arpeggiated patterns may drown their sound. Speech-approach exercises may be beneficial to prevent singers from pushing their voices beyond their current abilities. The vocal line is only doubled during the *vocalise* which may help singers to sing the highest notes with confidence and energy.

6.2.4 Numeric patterns of new vocal line exercises

Thirteen new vocal exercises (Exercises 7-19) stem from the vocal line in this song. They are grouped into the literature-based categories of basic vocal exercises as follows:

1. Onset: None
2. Little melodic movement: 5¸-1-1-1-3-3-1-7¸-6¸-6¸ (Exercise 7) **&** 7¸-1-1-1-1-#1-#1-#1-2-4 (Exercise 8) **&** 1-1-7¸-1-♭3-2-1-2 (Exercise 9) **&** 7¸-1-1-1-3-2-1-7¸-7¸-7¸ (Exercise 10) **&** 5-5-6-5-5-5-4-1-1-2-3 (Exercise 15)
3. Stepwise patterns and medium intervals: 1-4-5-4-3-3-6-7-6-#5-#5-6-6-5-4-4-3-3-2-1 (Exercise 18)
4. Stepwise patterns and large intervals: 5-5-5-4-3-2-1-2-5¸-5¸-3 (Exercise 12) **&** 2-1-1-1-1-7¸-1-5¸-1 (') 3-2-2-3-4-5-5-1 (Exercise 13)
5. Triads and/or arpeggiated passages: 3-3-5-3-3-1-6¸-5¸-6¸-1-3-5-6-3-5 (Exercise 16)
6. Medium and large intervals: 3-3-4-3-7¸-1-2-1-1-7¸-6¸ (') 6¸-6¸-#5¸-6¸-1-7¸-6¸-3 (Exercise 19)
7. Large intervals: 7¸-7¸-1-1-1-5-1-7¸ (Exercise 11) **&** 2-2-1-7¸-1-2-5¸-2-3 (Exercise 14)
8. Sustained notes and/or long phrases: 1-4-5-4-3 (') 3-6-7-6-5 (')5-5-5-4-3-2 (') 1-2-5¸-5¸-3 (Exercise 17)

6.3 *Kokkewiet* [Bush-shrike] by P. J. Lemmer (1896-1989)

In 1935 Petrus Johannes Lemmer composed his first Afrikaans art song, *Kokkewiet*, on poetry by S. J. M. Osborne (Potgieter, 1967). This is a well-known and widely performed art song about a little, yellow-breasted South African bush-shrike. Onomatopoeia is found in the text and certain word combinations imitate bird sounds. It is also portrayed in the piano accompaniment and the vocal line. To listen to a soprano accompanied by piano, visit www.youtube.com/watch?v=2oWK3T44SQk (Coertse, 2015), and to hear a tenor with an orchestra, visit www.youtube.com/watch?v=w7ZGo3XAuyY (Escorcio, 2018).

Theme: Spring is coming

Time signature: 6/8; 3/8

Number of measures: 54

Key: E major

Duration: ± 02:10

Range: E4-G5 (optional A5); 10th

Tempo: *Allegro e scherzando* (Cheerful and jestingly)

***Tessitura*:** Medium-high; ± G#4-E5

Topographical characteristics: Animated tempo; 5ths are the largest intervals; frequent 2nds, 3rds, and 4ths; irregular phrase lengths; many dynamic nuances (*ppp* - *ff*); two prominent rhythmic motives in the vocal line and accompaniment:  and  ; the text, certain intervals, and rhythms imitate bird sounds (*wiet-wiet-woer*).

Suggested voice: High; medium-high (with a free, flexible, and easily accessible upper range)

Potential studio uses: Lightness in the voice (6/8 and dotted rhythms); advance text expression since the music illustrates the meaning of the text; middle voice development via a speech-approach; work on ensemble due to many nuances in tempo indications; flexible breath management in irregular phrases and alternation between short and sustained notes in a phrase.

Collective study: *Lentelied* (S. Le Roux Marais): High *tessitura*; fast tempo; quick articulation; cadenza that can be used as a warm-up exercise. *'n Treurlied* (R. Nepgen): Slightly lower range and *tessitura*; nostalgic theme; slow tempo; unconventional harmonies.

6.3.1 Text: Meaning and pronunciation

The Afrikaans text from the score is included here (Lemmer, 1935/1979, pp. 84-87). Furthermore, I consulted the Pharos Afrikaans-English dictionary (Pharos, 2005) to create the idiomatic and word-for-word English translations.

Full Afrikaans text and idiomatic English translation

1. Het jy gehoor by die voor	Did you hear at the furrow
2. hoe die kokkewiet fluit,	how the bush-shrike whistles,
3. en die wêreld bekoor	and enchants the world
4. met sy heerlik geluid?	with his beautiful sound?
5. Dis kokkewiet! Kokkewiet!	It's kokkewiet! Kokkewiet!
6. Dan eers weer rus,	Then he rests again for a while,
7. heen en weer op 'n takkie gesus.	swaying back and forth on a little branch.
8. En hy luister en wag	And he listens and waits
9. op sy maatjie se koer:	for his companion's coo:
10. Wiet-wiet-woer! Wiet-wiet-woer!	Tweet-tweet-too! Tweet-tweet-too!
11. Daar in die boom by die stroom;	There, in the tree at the stream;
12. hoor jy hom?	Do you hear him?
13. Borsie van goud, lentes herout;	Gold-breasted herald of spring;
14. luister hoe fluit hy dit glorieryk uit!	listen how gloriously he announces its coming!
15. Stilte, en luister hoe bly dat hy fluit:	Keep quiet and listen how pleased he is to be whistling:
16. Lente kom! Lente kom!	Spring is coming! Spring is coming!

IPA transcription and English word-for-word translation

Kokkewiet | [kɔkəˈvit] | Bush-shrike

1. *Het jy gehoor by die voor*
[hɛt jəj xəˈhoːʳr bəj di foːʳr]
Did you hear(d) at the furrow
2. *hoe die kokkewiet fluit,*
[hu di kɔ.kəˈvit flœyt]
how the bush-shrike whistles,
3. *en die wêreld bekoor*
[ɛn di ˈvæ.rəlt bəˈkoːʳr]
and the world charms
4. *met sy heerlik geluid?*
[mɛt səj ˈheːʳr.lək xəˈlœyt]
with his glorious sound?
5. *Dis kokkewiet! Kokkewiet!*
[dəs kɔ.kəˈvit kɔ.kəˈvit]
It's kokkewiet! Kokkewiet!

6. *Dan eers weer rus,*
[dan eːʳrs veːʳr rœs]
then first again rest,
7. *heen en weer op 'n takkie gesus.*
[heːʳn ɛn veːʳr ɔp ə ˈta.ki xəˈsœs]
to and fro on a twig swayed.

9. *op sy maatjie se koer:*
[ɔp səj ˈmɑːi.ki sə kur]
on his friend's coo:
10. *Wiet-wiet-woer! Wiet-wiet-woer!*
[vit vit vur vit vit vur]
Tweet-tweet-too! Tweet-tweet-too!

11. *Daar in die boom by die stroom;*
[dɑːr ən di boːʳm bəj di stroːʳm]
There in the tree by the stream;
12. *hoor jy hom?*
[hoːʳr jəj hɔm]
hear you him?
13. *Borsie van goud, lentes herout;*
[ˈbɔr.si fan xœut ˈlɛn.təs hæˈrœut]
Little-breast of gold, springs herald;
14. *luister hoe fluit hy dit glorieryk uit!*
[ˈlœys.tər hu flœyt həj dət ˈxloːʳri.rəjk œyt]
listen how whistles he it gloriously out!
15. *Stilte, en luister hoe bly dat hy fluit:*
[ˈstəl.tə ɛn ˈlœys.tər hu bləj dat həj flœyt]
Silence, and listen how happy that he whistles:

8. *En hy luister en wag*	16. *Lente kom! Lente kom!*
[ɛn həj ˈlœys.tər ɛn vax]	[ˈlɛn.tə kɔm ˈlɛn.tə kɔm]
And he listens and waits	Spring comes! Spring comes!

Poetic context

The little bush-shrike in this poem is the herald of spring. The speaker heard its announcement and is eager to share news of the new season with someone. A jovial mood is elicited by the poem and it is expressed in the music. The word *kokkewiet* does not have a translation and might be an onomatopoeic derivative of the bird's call. It is used in line 5 as the bush-shrike's name. There are several types of these birds in South Africa, yet it is unclear which type the poet is referring to. According to the descriptions of South African bush-shrikes in Kidson and Van Niekerk (2018) that resemble the information in the poem, this bush-shrike could be a *Bokmakierie*.
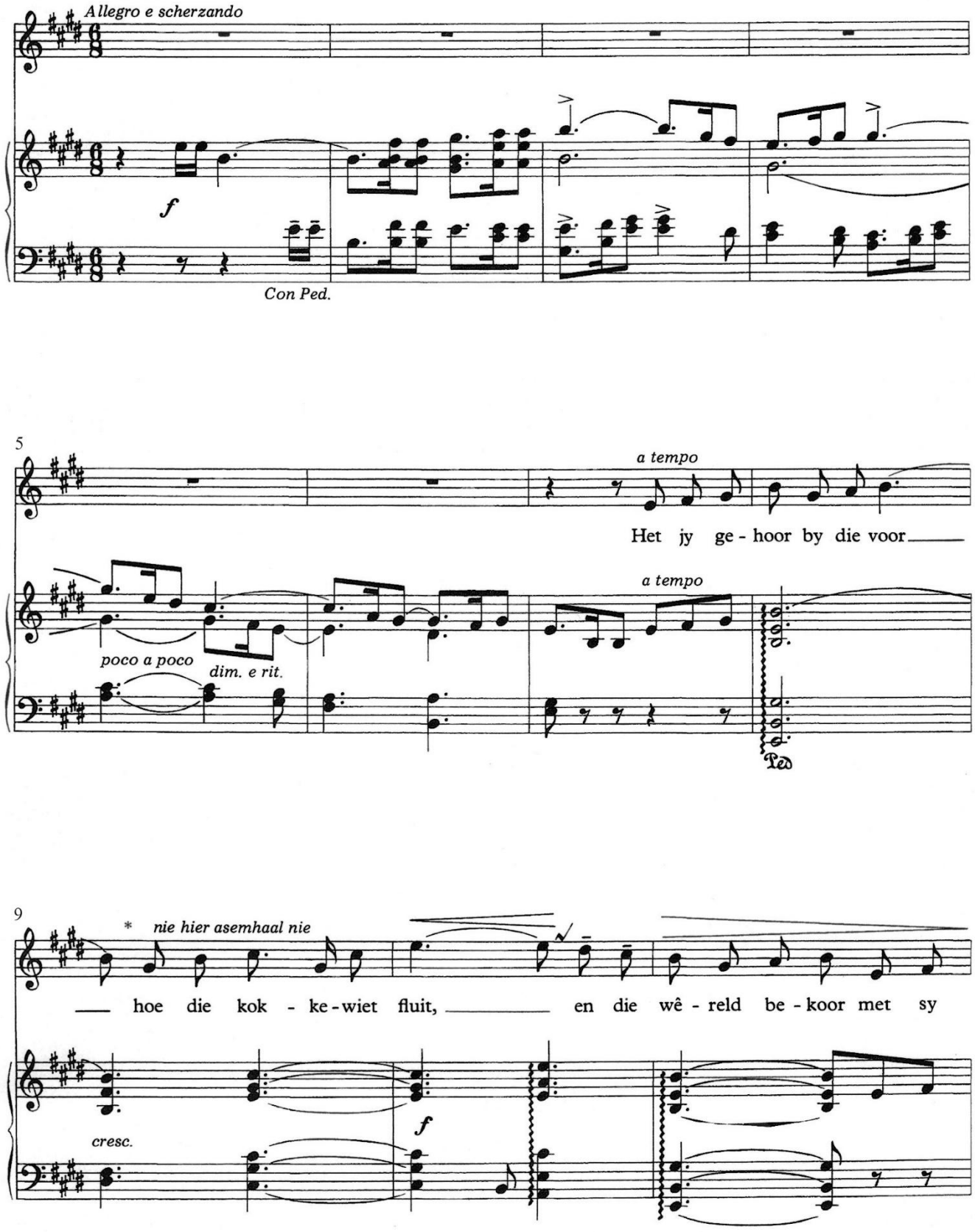
6.3.2 Sheet music
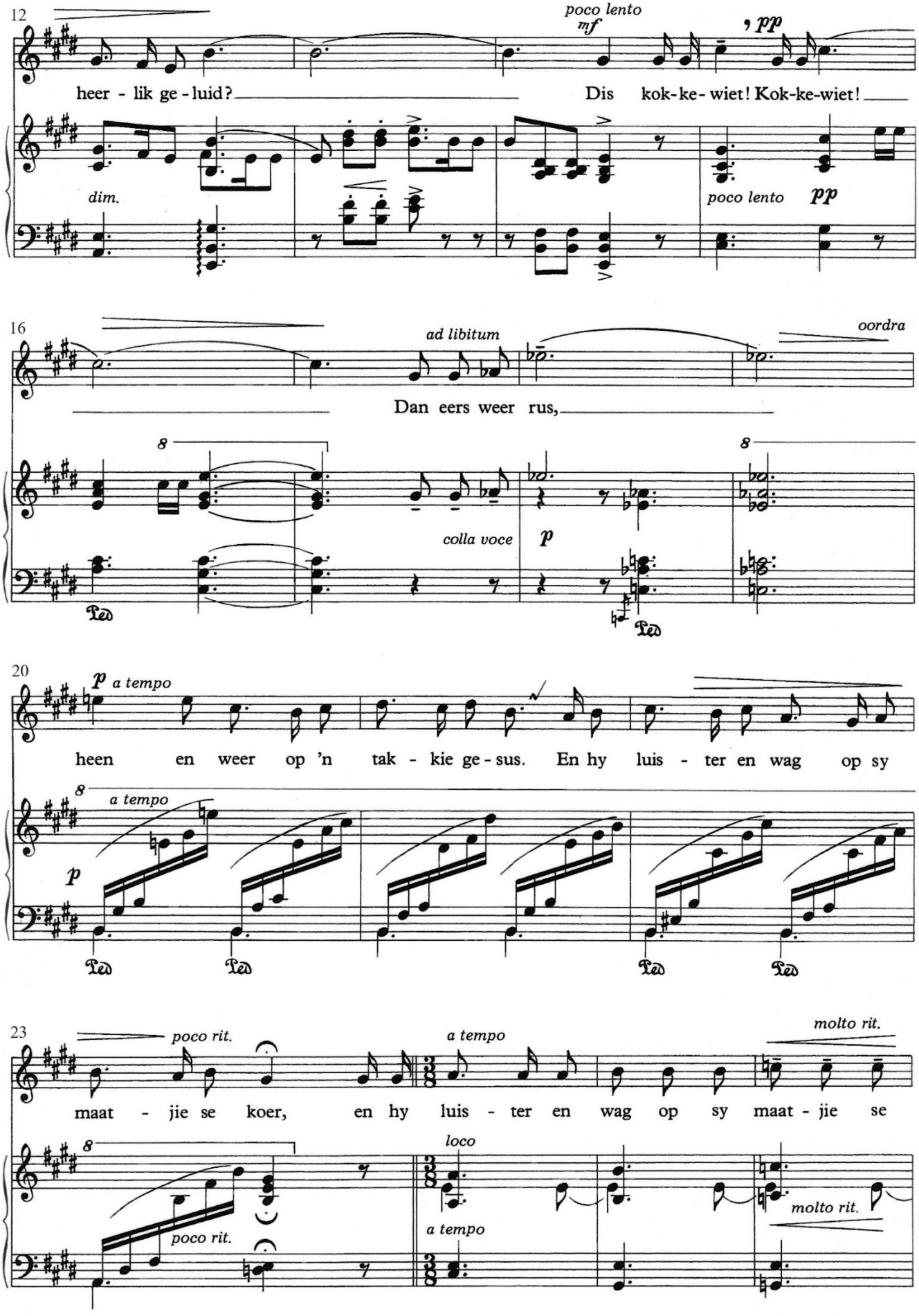
Permission to include this sheet music in the present thesis was granted by the managing director of the FAK (D. Langner, personal communication, August 18, 2023).
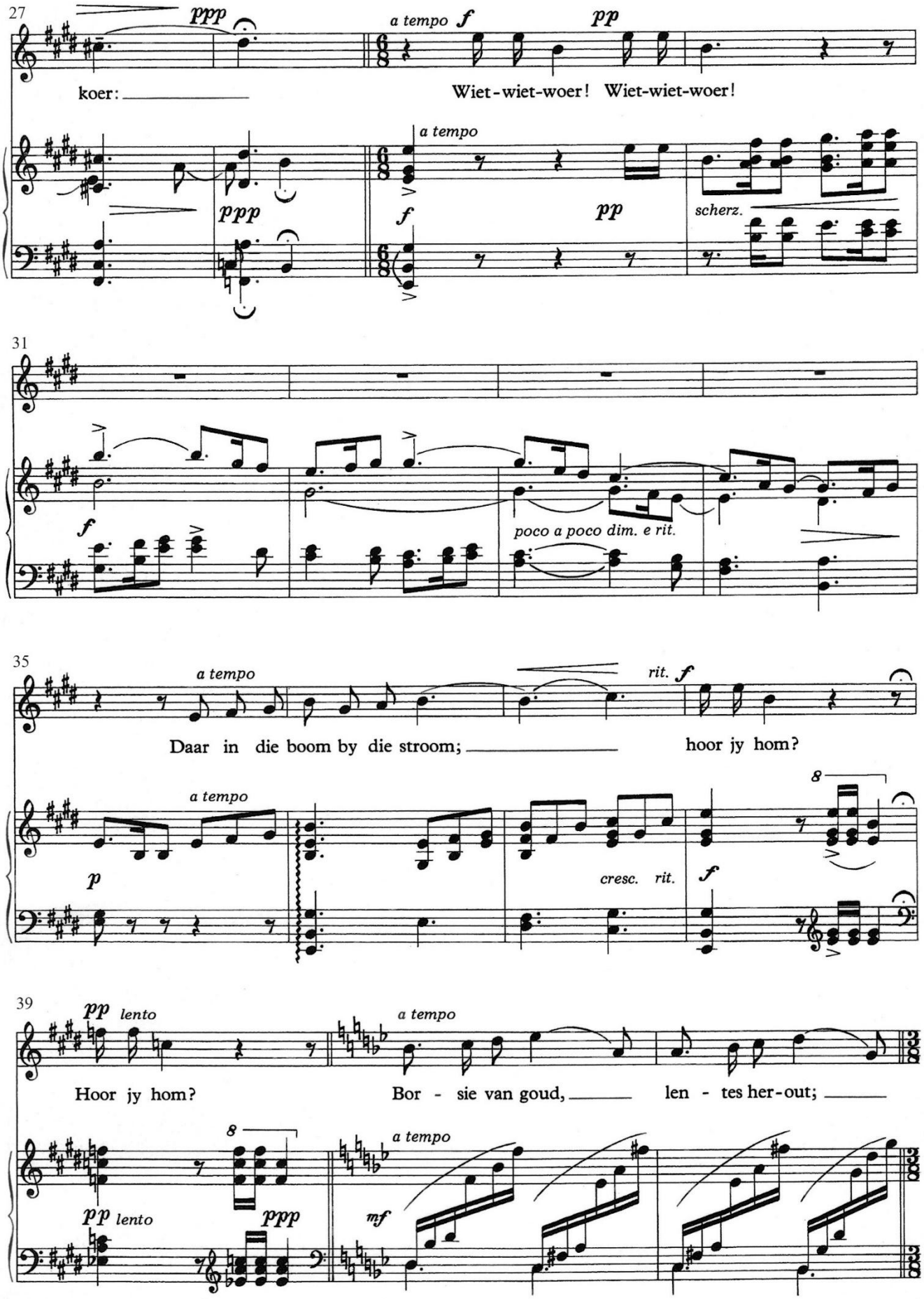
KOKKEWIET
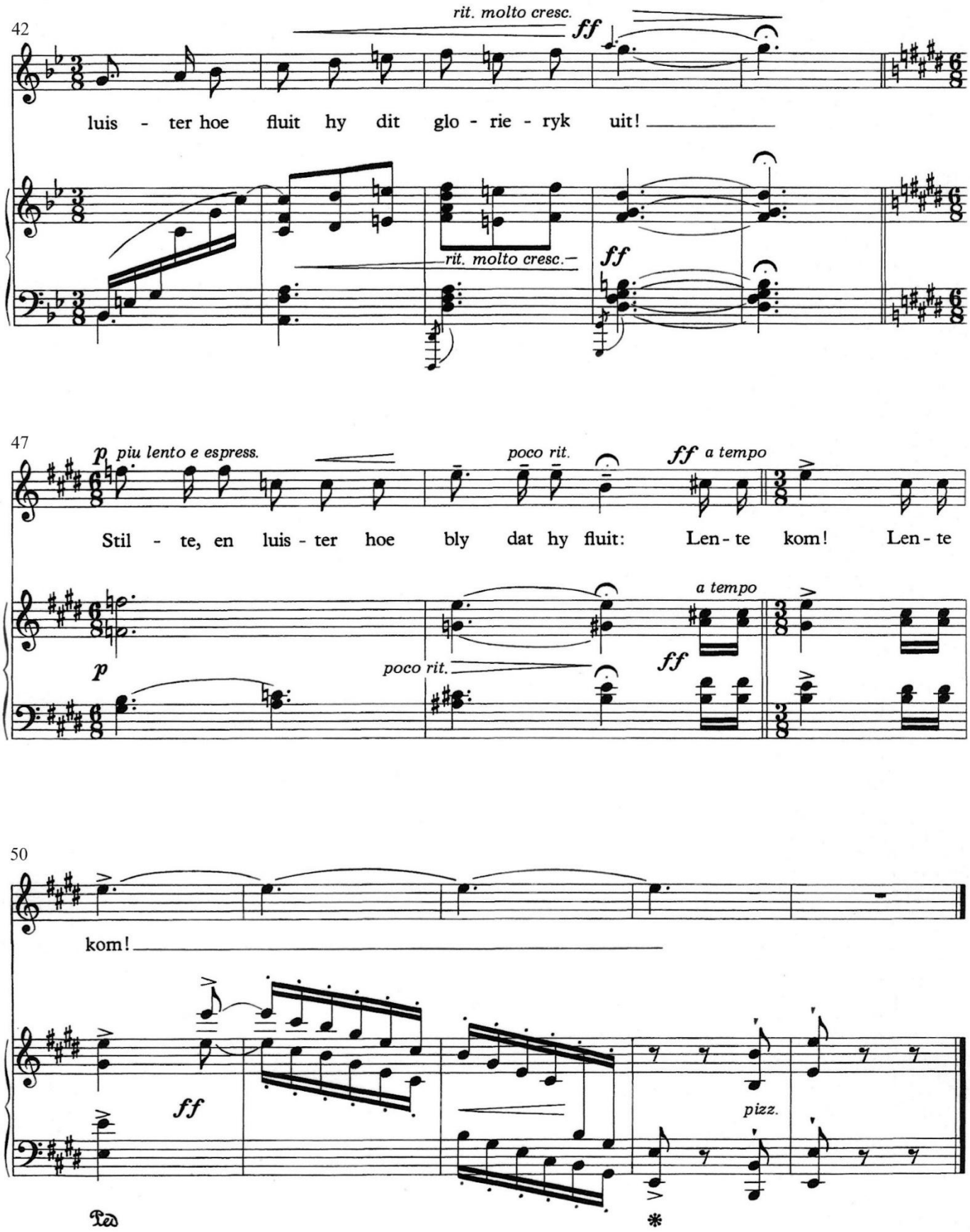
S. J. M. OSBORNE

P. J. LEMMER




12
poco lento
mf
pp
heer - lik ge - luid?
Dis kok-ke-wiet! Kok-ke-wiet!
dim.
poco lento
pp
16
ad libitum
oordra
Dan eers weer rus,
8
colla voce
p
Ped
20
p a tempo
heen en weer op 'n tak - kie ge - sus. En hy luis - ter en wag op sy
8
a tempo
p
Ped
23
poco rit.
a tempo
molto rit.
maat - jie se koer, en hy luis - ter en wag op sy maat - jie se
8
poco rit.
loco
a tempo
molto rit.


27
ppp
koer:
a tempo f
pp
Wiet-wiet-woer! Wiet-wiet-woer!
a tempo
ppp
f
pp
scherz.
31
f
poco a poco dim. e rit.
35
a tempo
rit. f
Daar in die boom by die stroom;
hoor jy hom?
a tempo
p
cresc. rit.
f
8
39
pp lento
Hoor jy hom?
a tempo
Bor - sie van goud,
len - tes her-out;
8
pp lento
ppp
a tempo
mf
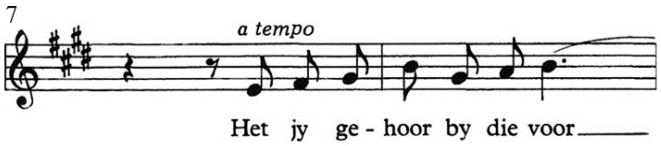

42
rit. molto cresc.
ff
luis - ter hoe fluit hy dit glo - rie - ryk uit!
rit. molto cresc.
ff
47
p piu lento e espress.
poco rit.
ff a tempo
Stil - te, en luis - ter hoe bly dat hy fluit: Len - te kom! Len - te
a tempo
p
poco rit.
ff
50
kom!
ff
pizz.
Ped.
*

6.3.3 Pedagogical analysis and practical application

A. Melody

Range and *tessitura*. The range is a minor 10th (E4-G5) without the optional A5. This song's medium-high *tessitura* (± G#4-E5) is in a comfortable area for a high voice and would also be comfortable for most voices if the song is transposed. A few ascending phrases begin in the speech-inflection range, for instance the section in Example 3-1.

Example 3-1. Speech-approach practice in medium-low range, mm. 7-8.



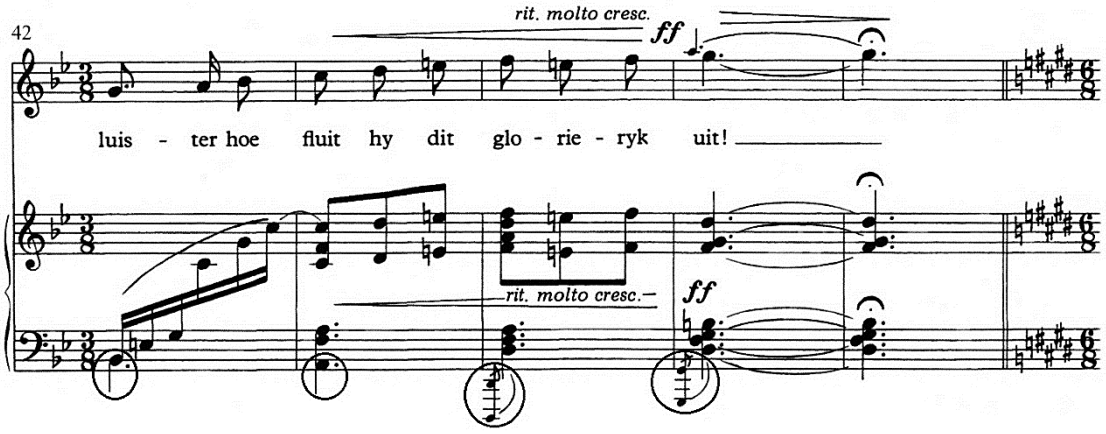
This passage may be a tool to practice healthy phonation in a small, ascending range and to alternate bright and dark vowels. It may be translated as 1-2-3-5-3-4-5 (Exercise 20) and could be applied to various parts of the singer's range for timbre uniformity. In addition, singers might use it as an onset exercise in which they consciously exhale and implement a SPLAT in-breath. Example 3-7 shows the full phrase.

Lowest note. The phrase in Example 3-1 contains the lowest note (E4) which occurs four times: Twice as phrasal onsets and then approached by step and descending 4th. In all instances, it must be executed in a speech-like manner as it is in the *primo passaggio* for higher voices. Therefore, this and similar phrases may be practiced in a speak-sing-speak-sing way to facilitate a natural and spontaneous sound production at the onset of the phrase that may be carried into the rest of the phrase.

Highest notes. Traditionally, the optional A5 is sung instead of G5 and is therefore regarded for this discussion, as the highest note in the song. With A5, the phrase in Example 3-2 spans a major 9th, almost the entire range of the song. Various problems may arise due to
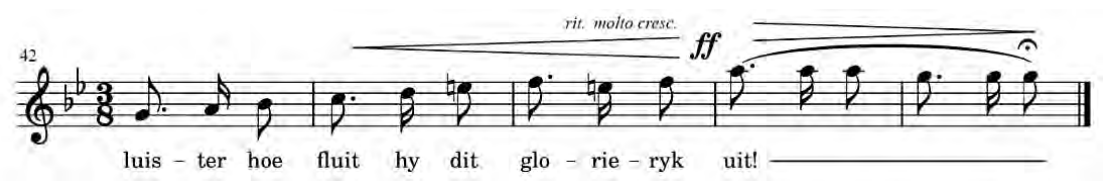
the ascending stepwise motion before A5 (which is also the pinnacle of a *crescendo*). Problems might include undesirably raising the larynx, vocal weight imbalances, laryngeal tension, tongue retraction, and difficulty with A5's onset. The last two are discussed in Text.

Example 3-2. Stepwise ascending phrase to the highest note(s), mm. 42-46.



The bass line of the piano moves in contrary motion from the vocal line as indicated in measures 42 to 43. Based on McKinney's (1994) suggestion to think down as one sings higher, if singers listen to the descending movement of Bb2 to A2 while singing their ascending line, the larynx might not rise as the vocal line ascends. This is also applicable to measures 44 to 45 by listening to the low octave *acciaccature* in order to prevent decreased resonance space in the vocal tract around the *secondo passaggio* and at the onset of A5. If the singer begins this phrase with too much laryngeal muscle engagement, tension might accumulate through the phrase and diminish the freedom of the high notes at the end of the phrase. The dotted quaver and semi-quaver in measure 42 could cultivate lightness in the voice (Arneson & Athey-Janka, 2014). As illustrated next, in Example 3-3, measures 42 to 46 could be practiced on the rhythmic pattern in measure 42.

Example 3-3. Dotted rhythms to free the breath in an ascending phrase, mm. 42-46.
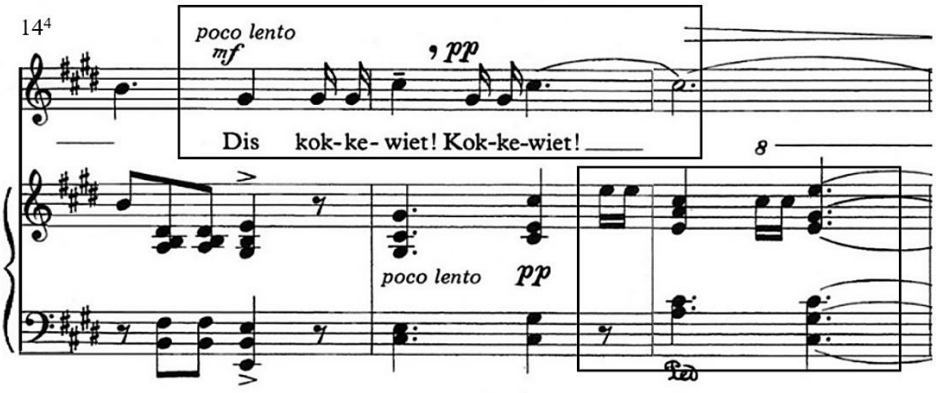


The practice-phrase presented in Example 3-3 may be used to encourage freedom in the breathing mechanism and lighten the voice as the pitch rises. To achieve this, the duration of the dotted note may be cut or sung with a *staccato*. On the other hand, those who sing too lightly and need to anchor their sound to sing with more gravitas, may lengthen dotted notes to create an emphasis on the first note of each measure during practice. A kinesthetic tool that may be incorporated to encourage movement in the sound as well as a more anchored feeling could be to let the singer dance to the rhythm, as if doing the Waltz, whilst singing.

The *crescendo* in measures 43 and 44 might be a natural aid for vocal weight balancing as it encourages the gradual increase of breath energy necessary for both an ascending phrase and an increase in dynamic level. The teacher should monitor the intensity of the dynamics, discuss it with the singer, and ensure that they are only executed according to the level of physical and technical development of the singer (Chapman, 2017). Instead of trying to sing louder, singers should be encouraged to think about the emotional intent of this phrase (joyous and glorious) to invite primal sound responses. As it may be challenging for singers to *decrescendo* on G5, the progression from A5 to G5 may already create a natural *decrescendo*. Repeated notes are added to the highest notes in Example 3-3 to practice a slight elongation of the *fermata* on G5. For a longer *decrescendo*, a *messa di voce* can be practiced on various pitches (Miller, 2004; Ware, 1998).

By applying the phrase in Example 3-2 and/or 3-3 as a general exercise, gradually progressing higher/lower in semi-tones, it could be used as a tool to develop range extension and work on register transitions whilst, at the same time, practicing a musical phrasing off in the last two notes. The phrase translates as 1-2-$^{\flat}$3-4-5-6-$^{\flat}$7-6-$^{\flat}$7-9-8 (Exercise 21). It might be useful to add descending patterns or chords in the piano while singing this phrase.

Intervals. The interval structure in this song contains intervals ranging between 2nds and 5ths. The interval of a 5th occurs frequently and is the largest interval in the song. Tonal consistency in the *zona di passaggio* as well as transitions between low and middle, and middle and high registers may therefore be practiced. This song's characteristic intervallic motive, mostly comprising 3rds and 4ths for both singer and pianist, is displayed in Example 3-4 and it symbolises the bush-shrike's call.

Example 3-4. The bush-shrike's call, mm. 14-16.



This phrase would be favourable to practice sudden contrasts between dynamics while retaining voice-body connection and taking a quick breath between the patterns (which is indicated by **'**). The sudden *pp* could cause breathiness if the breath energy is taken away. If this happens, the first /k/ in the softer *Kokkewiet!* may be substituted with /g/ to practice a coordinated and vibrant onset. The phrase translates as 1-1-1-4 (') 1-1-4 (Exercise 22).
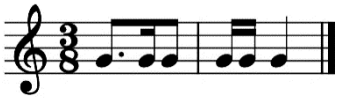
Sustained notes. Many sustained notes appear at the ends of phrases in this song. Changing long notes into shorter repeated ones, whether quavers/dotted quavers, may be applied to all instances to advance breath flow and freedom of tone throughout longer notes.

B. Rhythm

A playful tempo characterises this song and it contains many indications such as *poco lento* (a little slow), *ad libitum* (as desired), and *piu lento e espress*. (more slow with

expression). Such indications guide singers to sensitive, meaningful interpretation and expression of the text. Furthermore, there are 6/8 and 3/8 meters, frequent dotted patterns, and sustained notes at the end of many phrases. Example 3-5 shows two prominent rhythmic patterns, both of which occur in the vocal line and accompaniment in various settings.

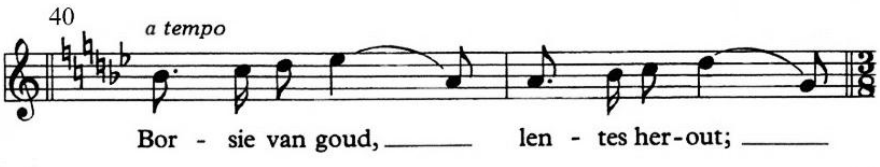
Example 3-5. The two foundational rhythmic patterns of the song.



The lively tempo, dotted patterns, and compound meters are useful components as they could prevent singers from singing too heavy, especially since dotted patterns often initiate ascending phrases in the song. If singers require voice-body connection, the energetic atmosphere and lively tempo might contribute to this end (Lauricella, 2021). Moreover, tapping these rhythms or energetically walking around on them creates a physical connection to the rhythm that can be drawn from when singing.

Another benefit of this song's rhythmic structure is the progression from dotted or quaver patterns to sustained notes in one phrase. This is advantageous to facilitate continuous breath flow and freedom during sustained notes since one can recall the energetic sensations of the preceding passage. A miniature example of such a progression is seen in Example 3-6.

Example 3-6. Dotted quaver pattern progressing to a crotchet, mm. 40-41.
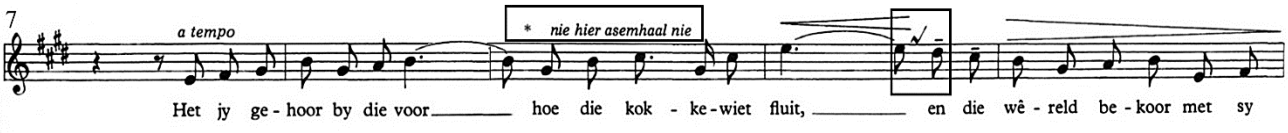


This is a useful warm-up or general exercise for the alternation of short and sustained notes. It translates to 1-2-3-4-7,-7,-1-2-3-6, (Exercise 23). The value of the Afrikaans text in this example is discussed in Text.

C. Phrase shaping

Phrase length and breath management. These phrase lengths are irregular and vary between 3 quaver beats in one phrase to 23 quaver beats. This aids the development of flexibility and responsivity in breath management skills as singers learn to determine the amount of breath needed for short versus long phrases and avoid the autopilot mode that might occur with predictable phrase lengths.
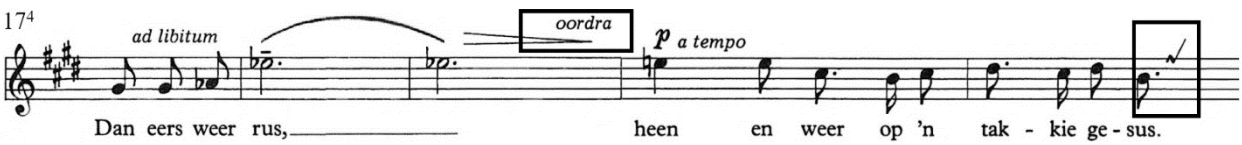
While phrasal markings are not included in the score, the composer made it clear where he wanted singers to breathe as he indicated breaths with ’ and ✓ in the sheet music. Lemmer includes two indications in Afrikaans, besides those in Italian, namely * *nie hier asemhaal nie* (do not breathe at *) and *oordra* (carry over) seen in the following examples.

Example 3-7. Afrikaans score-indication and breath marking #1, mm. 7-10.



Since Lemmer instructs the singer not to breathe in measure 9, the phrase becomes relatively long. It may require the insertion of a practice breath at the * whilst learning the song but its removal must be ensured once breath management improves. This phrase can be used to work through an octave range via stepwise motion alternated by descending and ascending 3rds and 4ths. It could also teach phrasing off a high note before a catch-breath as preparation for the next long phrase. The passage translates as 1-2-3-5-3-4-5-3-5-6-3-6-8 (Exercise 24) and centres around scale degree 3.
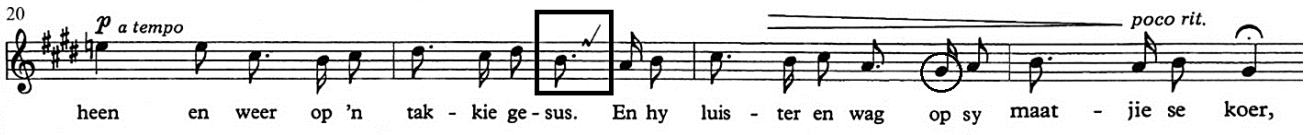
Example 3-8. Afrikaans score-indication and breath marking #2, mm. 17-21.



The indication ‘carry over’ invites speculation as to whether Lemmer intended the dynamic intensity to be carried over to the next phrase or if he wanted the singer to sing the two connecting phrases in one breath. A case could be made for both instances. If it is the latter, it would mean this is a 25 quaver beat phrase. However, by not breathing at the start of measure 20, one eliminates the expected silence after the word *rus* (rest) which precedes the resumption of the bird’s swaying. This debate is open for interpretation by the teacher and singer in accordance with their pedagogical goals. The first part of this phrase may be a useful tool to practice a speech-approach before a sustained medium-high note, especially since the Eb5 begins with /r/, which naturally stimulates an increase in breath energy (Chapman, 2017). The passage translates as 1-1-1-5 (Exercise 25) and the *decrescendo* is also useful to practice phrasing off a long note.

Phrase direction. Many phrases in this song begin in an ascending direction. The value lies in the fact that some of them proceed in stepwise motion and others through interval-leap sequences which provide singers with the opportunity to practice both. The phrase displayed in Example 3-9 begins around the *secondo passaggio* and descends prancingly in 2nds and 3rds to G#4.

Example 3-9. Descending phrase in dotted patterns of 2nds and 3rds, mm. 20-23.

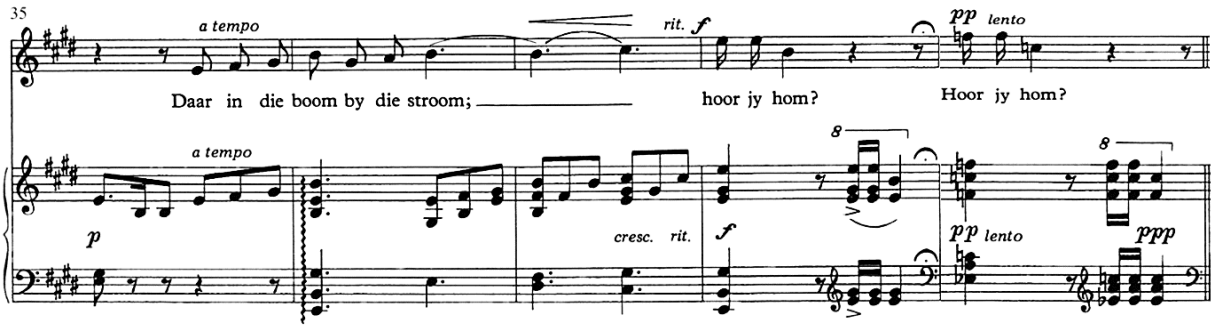


This phrase may be turned into an exercise to practice the gradual decrease of space and energy through interval movement that is interrupted by a catch-breath as indicated in the example. It can translate as 8-8-6-5-6-7-6-7-5 (’) 4-5-6-5-6-4-**3**-4-5-4-5-3 (Exercise 26). The only semi-tone in this pattern is indicated with a circle in Example 3-9 and boldface in the translation as it is often unexpected. Singers may also practice without the breath marking to

work on gradually decreasing space for a longer period and larger range. The reason the breath might be omitted during practice is because an appropriate breath may allow the laryngeal mechanism to automatically adjust adequately for the middle register, in which case the singer does not learn how to make such adjustments in a longer phrase.

Preparation, onset and release. There are many rests in this song in which singers are able to prepare well for onsets. The phrase in Example 3-10 could address the release of a longer ascending pattern, as well as the execution of a coordinated onset with contrasting dynamic levels at pitches in the *secondo passaggio*. These patterns may mimic bird calls.

Example 3-10. Sudden changes in dynamic levels for bird calls #1, mm. 35-39.

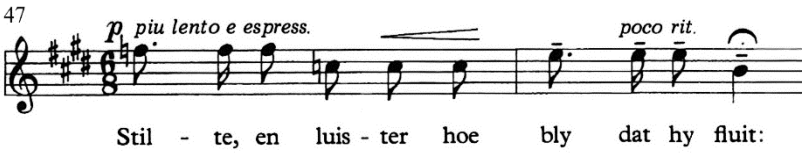


With regards to the ascending pattern ending with a sustained note, singers should prioritise retaining movement in the long note to prevent a tense release of the C#5. This might be achieved by implementing repeated notes for the duration of the sustained notes and elongating the /m/ in *stroom* (stream). For the first *hoor jy hom?* (do you hear him?) the singer can decide whether to continue from *stroom* uninterruptedly or implement a catch-breath. The *ritardando* emphasises the imaginary 'hearing' of the call and may provide singers with more time to prepare for the next note. The repeated patterns allow the practice of a coordinated audible /h/ onset. Measures 38 and 39 may also be used as an exercise in prephonatory tuning and ensemble communication where the singer and pianist begin simultaneously. For this exercise, the two patterns are performed once in a comfortable range. Thereafter the singer takes the lead to initiate the next sequence and progresses in semi-tones

without the pianist playing the starting note. In this process, singers need to pay attention to the preparation needed for a clean /h/ onset and accurate semi-tones. The patterns are translated as 1-1-5¸ (') $^{\#}$1-$^{\#}$1-$^{\#}$5¸ (Exercise 27).

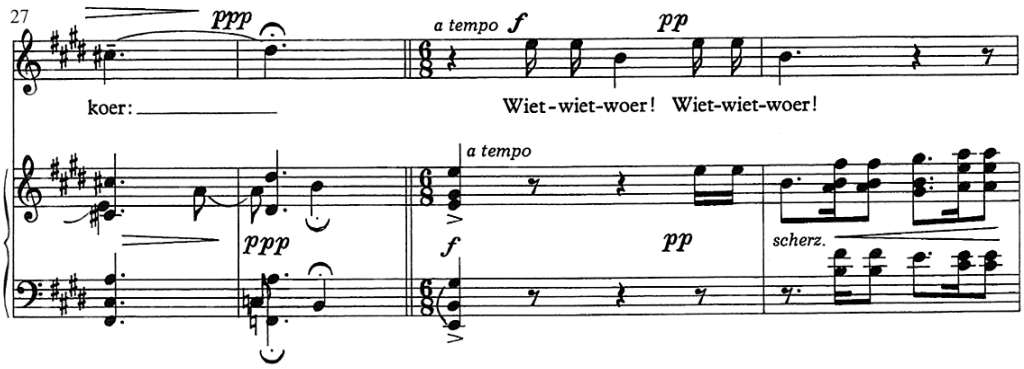
A phrase that requires attention to preparation and onset begins on F5 with the word *stilte* (silence). This is shown in Example 3-11. Singers should prepare the vocal tract for the vowel /ə/ and not for the closed-mouth consonant cluster /st/. In addition, as this /ə/ is in a stressed syllable on a strong beat, it might need additional consideration because /ə/ is not found in Italian and only occurs in unstressed syllables in German and French (Adams, 2022). For an exercise, this phrase may be translated as 4-4-4-1-1-1-3-3-3-7¸ (Exercise 28) and could be used to balance vocal weight in a phrase that begins in the *secondo passaggio* and progresses to the medium range via descending and ascending medium intervals.

Example 3-11. Preparation for /stə/ in *stilte* on F5, mm. 47-48.



Dynamics. This song contains a wide spectrum of dynamics, ranging from *ppp* to *ff*. As seen in Examples 3-10 and 3-12, sudden changes often correlate with patterns intended as a bird call or its answer, whether by another bird or an echo that returned. Dynamics such as these are useful to shape phrases and colour the interpretation.

Example 3-12. Sudden changes in dynamic levels for bird calls #2, mm. 27-30.



The *decrescendo* in measure 27 ends with a *ppp* in measure 28 to symbolise the fading of the *kokkewiet*'s call as he listens for his companion's answer. Suddenly, the answer arrives valiantly (*forte*) and fades in an echo (*pianissimo*). The E major chord in measure 29 prepares the singer well for the *forte* entrance on E5 and it would be beneficial to think about singing an E4 to lower the larynx if it raised during the preceding ascending phrase. The difficulty of this pattern is the immediate decrease in energy from *forte* to *pianissimo* for an echo on the same pitches without losing voice-body connection or producing a breathy or tense sound with inaccurate intonation. It may take some practice and experimentation to find a balance between each singer's consecutive louder and softer sounds without losing tone quality. The rehearsal room and performance hall acoustics will also play a role in the execution of this phrase. It may help to assign a specific tone colour to a specific dynamic level (Aggett, 2014). Measures 29 and 30 are valuable pedagogical tools to practice executing quickly changing dynamics and could be sung on various starting notes with the piano: Major tonic chord & 1-1-5¸-1-1-5¸ (Exercise 29). The onomatopoeic text *wiet-wiet-woer* may also draw out a primal response if the student is prompted to imitate bird calls.

D. Text

The text is syllabic with a handful of melismas mostly set to two notes containing a diphthong. Instances where vowels and consonants in the text may require more attention include *wiet-wiet-woer!* (tweet-tweet-too!) in measures 29 and 30, *borsie van goud, lentes herout;* (little-breast of gold, springs herald;) in measures 40 and 41, and *luister hoe fluit hy dit glorieryk uit!* (listen how gloriously he whistles it!) in measures 42 to 46.

Wiet-wiet-woer! (see Example 3-12)

To pitch /v/ in *wiet* on E5 without scooping may be difficult. Another consideration is to prepare the vocal tract space for /i/ around the *secondo passaggio* instead of for /v/. The

Major tonic chord & 1-1-5¸-1-1-5¸ pattern may be initiated in a comfortable speaking range and progress higher in semi-tones until E5 is reached. It is crucial to focus on accurately pitching /v/ at the onset and that /i/ should immediately follow it to prevent stopping the air and closing the throat. In the exercise, the /v/ could be sustained on scale degree 1 to establish accurate pitch and commence airflow.

Borsie van goud, lentes herout; (see Example 3-6)

The vowel sequence in this text phrase may challenge vowel alignment across the range of a 6th as it requires quick transitions between bright and dark vowels as well as an elongated diphthong ending: [ɔ i a œu] and [ɛ ə æ œu]. The diphthong /œ/ in the melisma on *goud* and -*out* should not be split over two notes but should be lengthened through the second note where /u/ is only sounded at the end thereof. The sequence may be practiced on vowels only and then with unclear consonants later becoming clearer and more articulate.
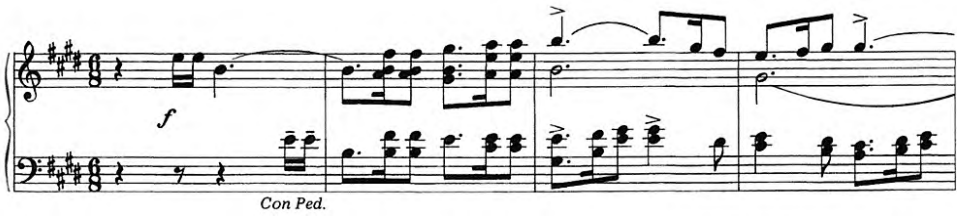
Luister hoe fluit hy dit glorieryk uit! (see Example 3-2)

This phrase contains more consonants formed at the front of the mouth (/l/, /t/, /f/, /d/, and /r/) than at the back (/x/ and /k/) which is beneficial to counteract tongue retraction in an ascending phrase. Retraction usually results from attempting to lower the larynx to create a perceived warmer and fuller sound (Davids & LaTour, 2012). This is a potential danger here since the phrase ascends to the highest note of the song in which the singer would want a full sound. Jaw movement is not needed in *dit glorieryk uit* which may aid in eliminating tongue and jaw dependence and contribute to freedom in A5. For the onset of *uit* on A5, the release of air from the formation of the preceding final /k/ may benefit A5 since it could counter the stop of airflow that often (undesirably) accompanies light glottal separations (Adams, 2022).

E. Piano accompaniment
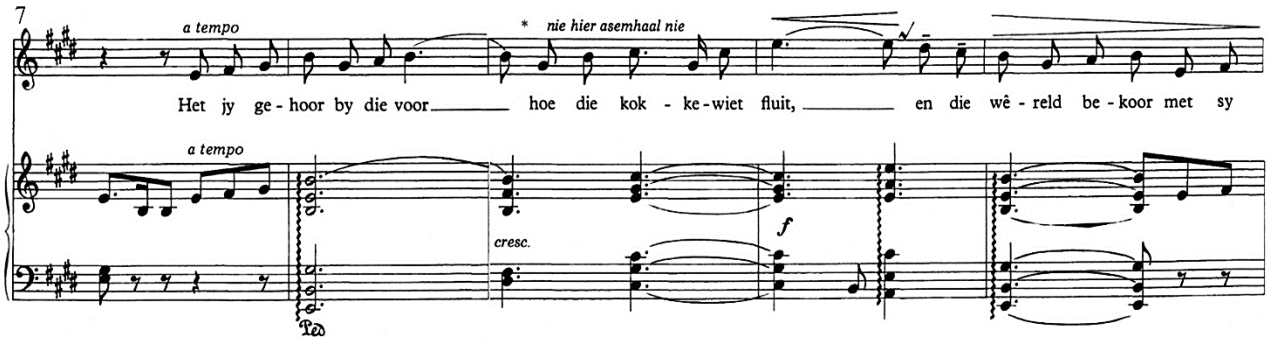
Type of accompaniment. The prelude is rhythmically driven and contains the two characteristic rhythmic patterns which sets a lively tone and enables singers to draw from its momentum and begin the song energetically (Example 3-13).

Example 3-13. Rhythmically driven prelude and characteristic rhythms, mm. 1-4.



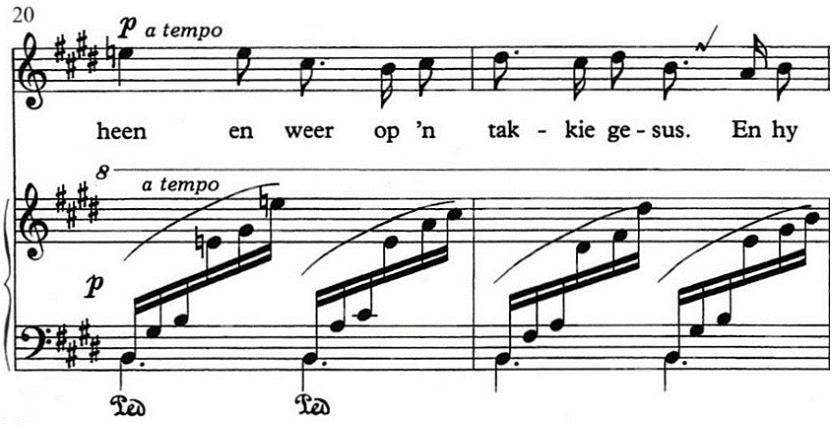
Support and density. Apart from the characteristic rhythms, the accompaniment includes a few rolled chords that emphasise the singer's melody and arpeggiated 16ths (Examples 3-14 and 3-15). Even though the accompaniment often doubles the vocal line in the same octave, its sparsity should not overpower a lighter voice, especially since the range is not low.

Example 3-14. Rolled chords, mm. 7-11.



The rolled chords may mimic the trickling of the water streams at the furrow (*voor*). This section is recitative-like which might help the singer to cultivate a speech-approach to the song, if applied with this in mind. In the next example, the 16ths symbolise the bird swaying on the branches (Potgieter, 1967) and could help the singer to express the text.

Example 3-15. Arpeggiated 16ths, mm. 20-21.



6.3.4 Numeric patterns of new vocal line exercises

Ten new vocal exercises (Exercises 20-29) stem from the vocal line in this song. They are grouped into the literature-based categories of basic vocal exercises as follows:

1. Onset: 1-2-3-5-3-4-5 (Exercise 20) **&** 1-1-5¸ (') $^{\#}$1-$^{\#}$1-$^{\#}$5¸ (Exercise 27) **&** 4-4-4-1-1-1-3-3-3-7¸ (Exercise 28) **&** 1-1-5¸-1-1-5¸ (Exercise 29)
2. Little melodic movement: None
3. Stepwise patterns and medium intervals: 1-2-$^{\flat}$3-4-5-6-$^{\flat}$7-6-$^{\flat}$7-9-8 (Exercise 21) **&** 1-2-3-5-3-4-5-3-5-6-3-6-8 (Exercise 24)
4. Stepwise patterns and large intervals: 1-2-3-4-7¸-7¸-1-2-3-6¸ (Exercise 23)
5. Triads and/or arpeggiated passages: None
6. Medium and large intervals: None
7. Large intervals: 1-1-1-5 (Exercise 25)
8. Sustained notes and/or long phrases: 1-1-1-4 (') 1-1-4 (Exercise 22) **&** 8-8-6-5-6-7-6-7-5 (') 4-5-6-5-6-4-3-4-5-4-5-3 (Exercise 26)

6.4 *Die see is wild* [The sea is fierce] by J. Loots (1907-1985)

Joyce Loots set this poem by C. Louis Leipoldt ca. 1964 (Potgieter, 1967). It is the third song in a work titled *Drie Afrikaanse liedere* (Three Afrikaans songs) (Malan, 1984). Up to 1980, she composed approximately 35 solo vocal works of which only six are Afrikaans art songs (Malan, 1984). The elements of a raging storm and their unpredictable destruction are described in the text and illustrated in the piano accompaniment. The speaker ends by stating that none of those elements are as unforeseen as death. A recording is available at https://youtu.be/bpDfmZ2xrNE (Venter, 2024c).

Theme: Nature; Death

Time signature: 6/8; 9/8; 4/8

Number of measures: 76

Key: E minor

Duration: ± 3 minutes

Range: E4-F#5; 9th

Tempo: *Inquieto con movimento* (Unquiet with movement)

***Tessitura*:** Medium-high; ± G4-E5

Topographical characteristics: *Tremolo* accompaniment figures; arpeggiated vocal line patterns; melismas; fast tempo; the Afrikaans text contains many consonant sounds that contribute to portraying the storm, such as /x/, /kr/, /str/, /br/, and /dr/.

Suggested voice: Medium-high; Medium (accessible high register); high (resonant low register)

Potential studio uses: Registration; retain consistent timbre and manage breath energy levels in quick transitions between medium and high ranges; cultivate a speech-approach and clear articulation throughout this range by using various Afrikaans consonants.

Collective study: *Wynverse*, a song cycle by H. Hofmeyr: Three playful songs about making and enjoying wine; tango rhythms; medium range (C4-F5); syncopation; the second song has a brief cadenza. *Bitterbessie dagbreek* (N. van der Watt): Themes of loss and nostalgia; medium *tessitura* (± F4-D5); slow tempo; middle range development; several phrases move to or revolve around the *secondo passaggio*; beneficial to address the high register of lower voices.

6.4.1 Text: Meaning and pronunciation

The Afrikaans text included here was obtained from the score (Loots, ca. 1964/1980, pp. 123-129). I created these translations after consulting the Pharos Afrikaans-English dictionary (Pharos, 2005).

Full Afrikaans text and idiomatic English translation

1. Die see is wild, die see is blind:	The sea is fierce and blind:
2. Hy slaan so oor die rotse grof;	He crashes coarsely over the rocks;
3. Véraf nog dreun sy donder dof,	From far away his thunder faintly drones,
4. En oor hom huil die noordewind.	And the north wind cries as it crosses over him.
5. Die wind is wild, die wind is kwaai:	The wind is savage and angry:
6. Hy gons die bome deur en breek	He gusts through trees and breaks
7. Die takke van die stam en steek	The branches of the tree trunk, and alights
8. Die haelbui aan met sy lawaai.	The hailstorm with his raucous noise.
9. Die hael is wild, die hael is sterk:	The hail is untamed and strong:
10. Hy maak die see se branders glad	He levels the sea's waves
11. En stamp die koringvelde plat	And pounds the cornfields leaving them flat
12. En breek die sekretaars se vlerk.	And breaks the wing of the secretary-bird.
13. Nog wilder as die see en wind,	Even more savage than the sea and wind,
14. Nog strammer as die haelstormnood,	Even worse than the need caused by the hailstorm,
15. Nog blinder as dié drie – die Dood,	Even blinder than these three – the Death,
16. Wat op jou voorkop sit, ou vrind!	Which is written on your forehead, old chum!

IPA transcription and English word-for-word translation

Die see is wild | [di seːᵊ əs vəlt] | The sea is fierce

1. *Die see is wild, die see is blind:*

[di seːᵊ əs vəlt di seːᵊ əs blənt]

The sea is untamed/wild, the sea is blind:

2. *Hy slaan so oor die rotse grof;*

[həj slɑːn soːᵊ oːᵊr di ˈrɔt.sə xrɔf]

He hits so over the rocks coarse;

3. *Véraf nog dreun sy donder dof,*

[ˈfærʔaf nɔx drøːᵊn səj ˈdɔn.dər dɔf]

Far-off still drones his thunder faded,

4. *En oor hom huil die noordewind.*

[ɛn oːᵊr hɔm hœyl di ˈnoːᵊr.de.vənt]

And over him cries the north-wind.

5. *Die wind is wild, die wind is kwaai:*

[di vənt əs vəlt di vənt əs kwɑːi]

The wind is untamed/wild, the wind is angry:

6. *Hy gons die bome deur en breek*

[həj xɔns di ˈboːᵊmə døːᵊr ɛn breːᵊk]

He buzzes the trees through and breaks

7. *Die takke van die stam en steek*

[di ˈta.kə fan di stam ɛn steːᵊk]

9. *Die hael is wild, die hael is sterk:*

[di hɑːᵊl əs vəlt di hɑːᵊl əs stærk]

The hail is untamed/wild, the hail is strong:

10. *Hy maak die see se branders glad*

[həj mɑːk di seːᵊ sə ˈbran.dərs xlat]

He makes the sea's waves level

11. *En stamp die koringvelde plat*

[ɛn stamp di ˈkoːᵊrəŋ.fæl.də plat]

And stomps the cornfields flat

12. *En breek die sekretaars se vlerk.*

[ɛn breːᵊk di sə.krəˈtɑːrs sə vlærk]

And breaks the secretary-bird's wing.

13. *Nog wilder as die see en wind,*

[nɔx ˈvəl.dər as di seːᵊ ɛn vənt]

Even wilder than the sea and wind,

14. *Nog strammer as die haelstormnood,*

[nɔx ˈstra.mər as di ˈhɑːᵊl.stɔrm.noːᵊt][25]

More stiff/rigid than the hailstorm-need,

15. *Nog blinder as dié drie – die Dood,*

[nɔx ˈblən.dər as di dri di doːᵊt]

[25] Since the syllable -*storm*- in *haelstormnood* is set to only one note there should not be a Schwa between *r* and *m*. This is particularly difficult for singers.

The branches of the trunk and stings/lights	Even blinder than these three – the Death,
8. *Die haelbui aan met sy lawaai.*	16. *Wat op jou voorkop sit, ou vrind!*
[di ˈhɑːˑˀl.bœy ɑːn mɛt səj laˈvɑːi]	[vat ɔp jœu ˈfoːˑˀr.kɔp sət œu frənt]
The hail-shower on with his racket.	Which on your forehead sits, old friend!

Poetic context

A speaker gives someone a detailed description of a raging storm and the destructive forces of nature that accompany it. It seems as if there might be some bad blood between the two people since the speaker insinuates that death is upon the other person. With this, the speaker also alludes to the fact that death is more unpredictable and startling than any of the events described in the poem. There is an agitated mood throughout the poem and the *tremolo* and quick repeated chords in the piano accompaniment amplify it.

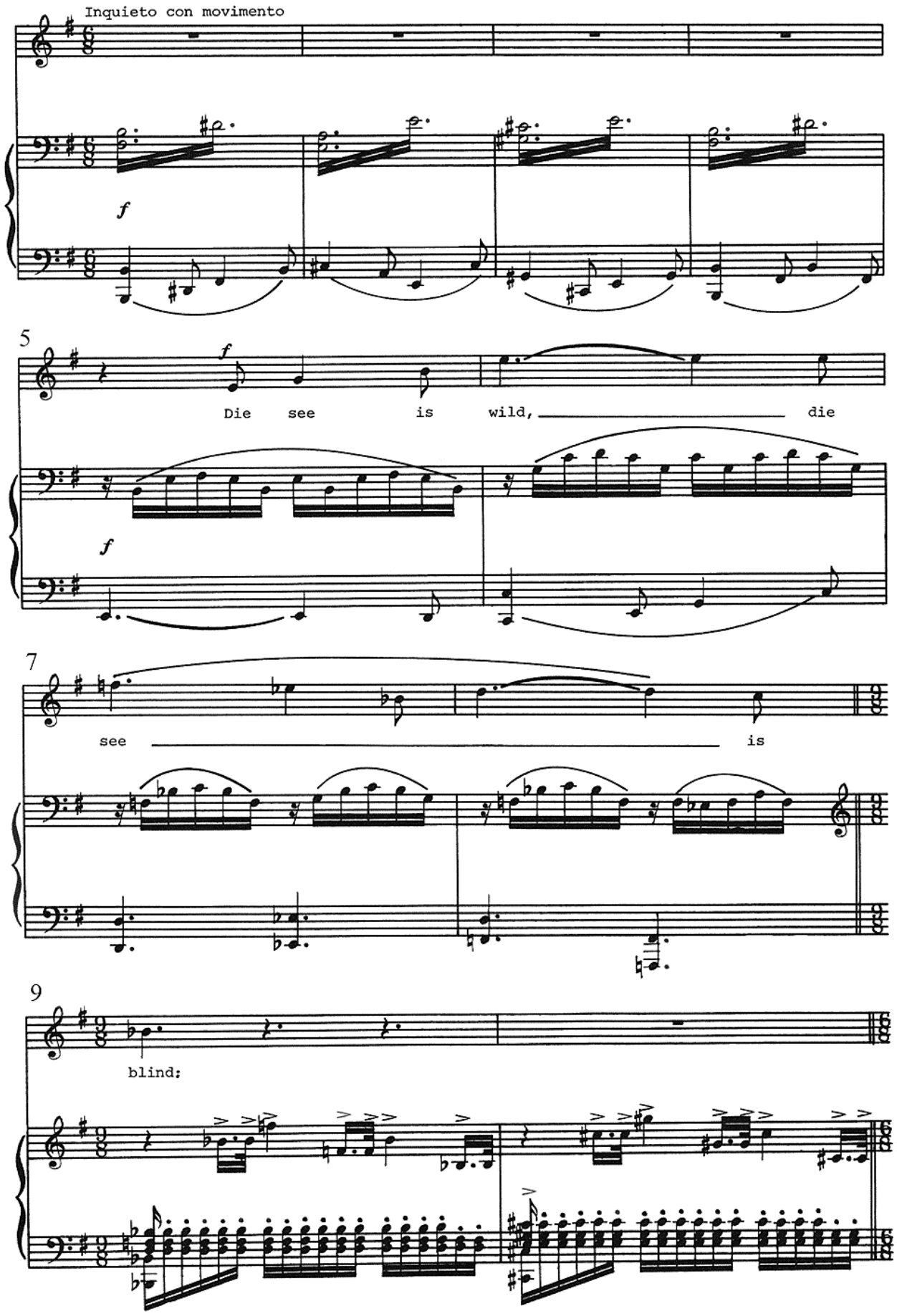
The words *blind*, *blinder* (lines 1 and 15) and *sekretaars* (line 12) require additional context. *Blind* (blind) and *blinder* (more blind) might mean that this force, whether the storm or death, is blind/oblivious to the damage it can cause. *Sekretaars* has no direct translation as it is derived from the Afrikaans word *sekretarisvoël* which is a secretary-bird. It is a rather large, sturdy bird of prey that is endemic to Africa and found in many parts of Southern Africa (Kidson & Van Niekerk, 2018). If the hailstorm can break this bird's wing, it is indeed a fierce storm.
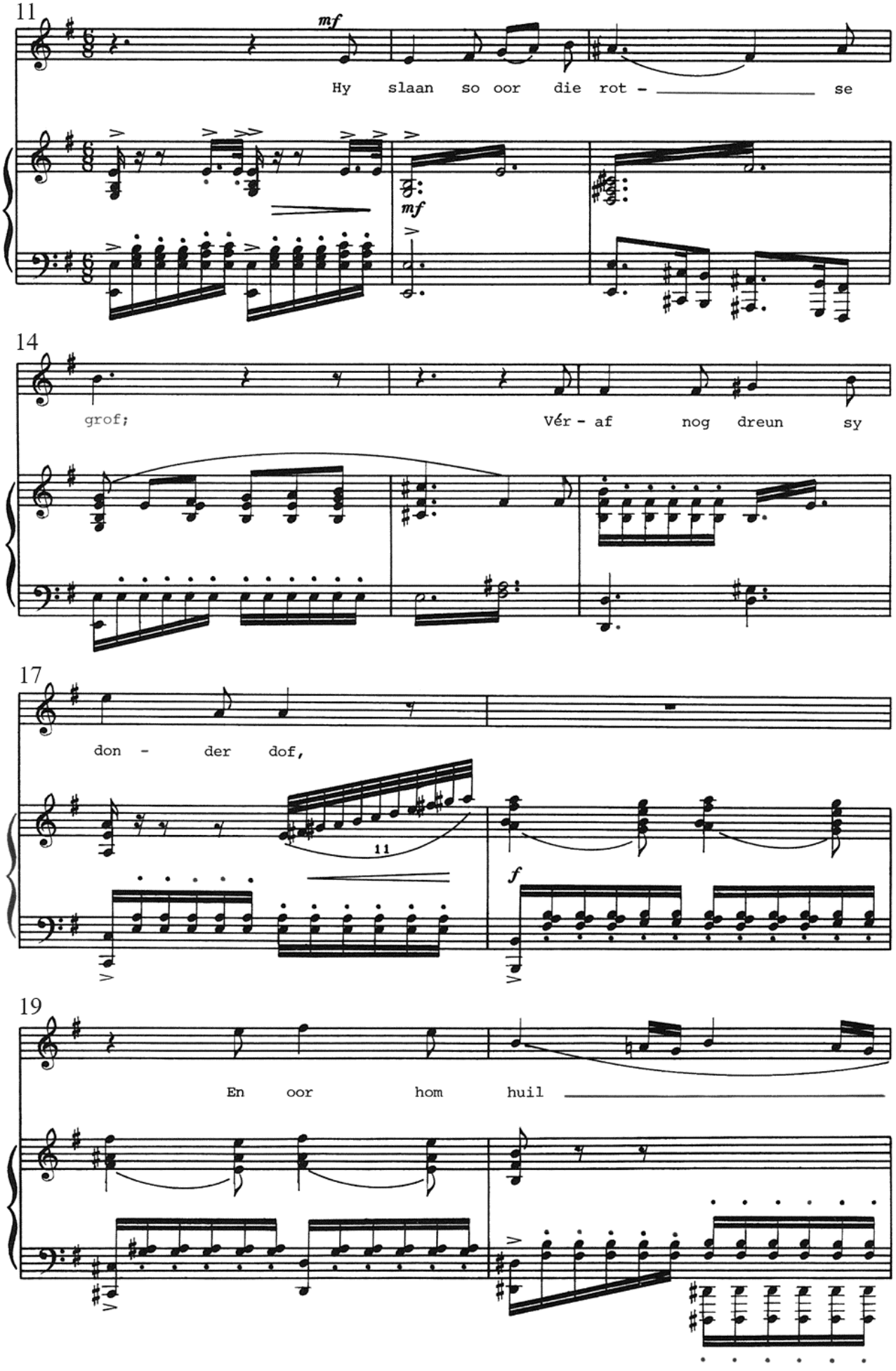
6.4.2 Sheet music
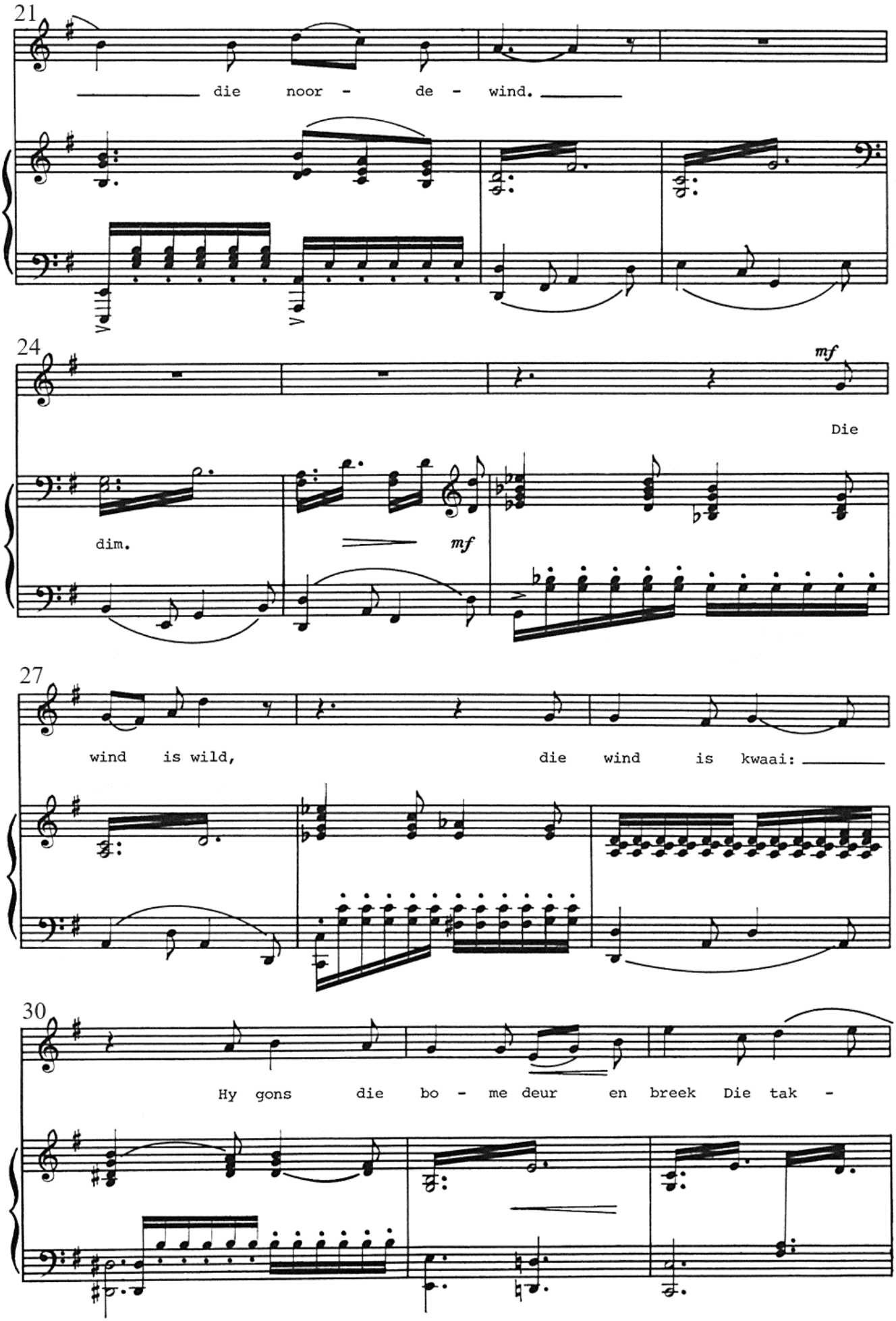
The original publisher, DALRO, granted permission to include this sheet music in accordance with the general exceptions policy regarding the insertion of a full score for the purposes of academic research (R. Whisgary, personal communication, October 20, 2023).
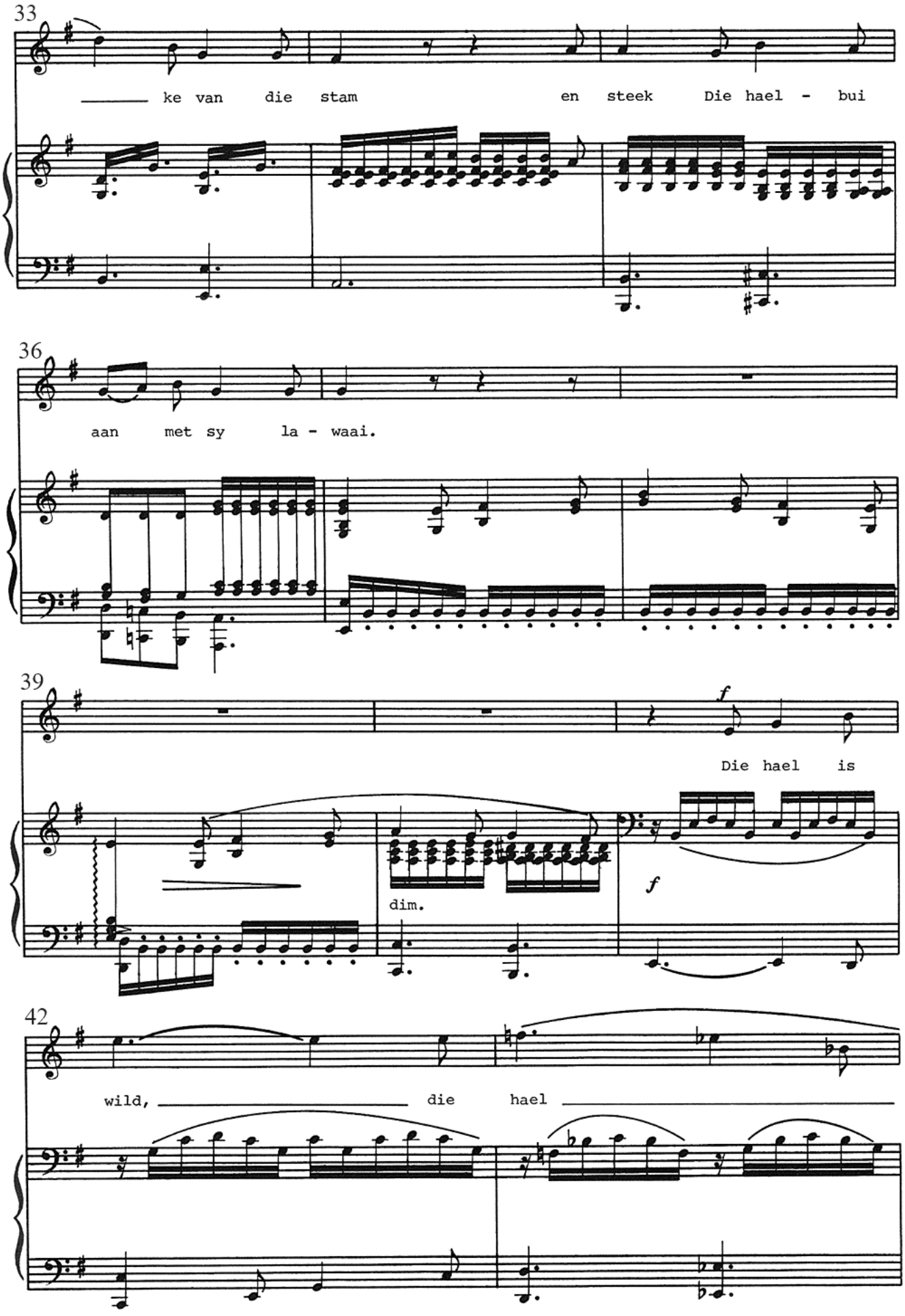
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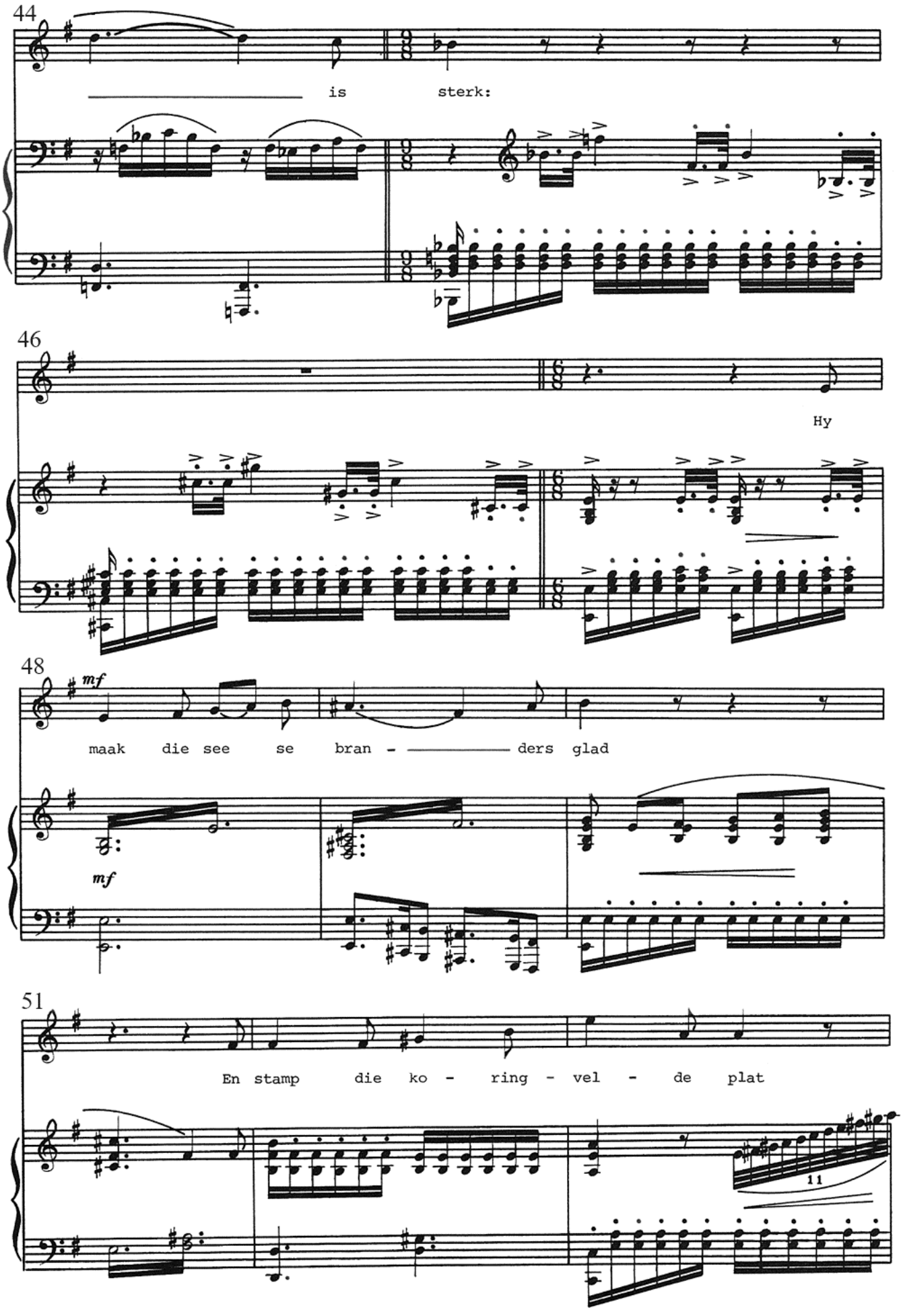
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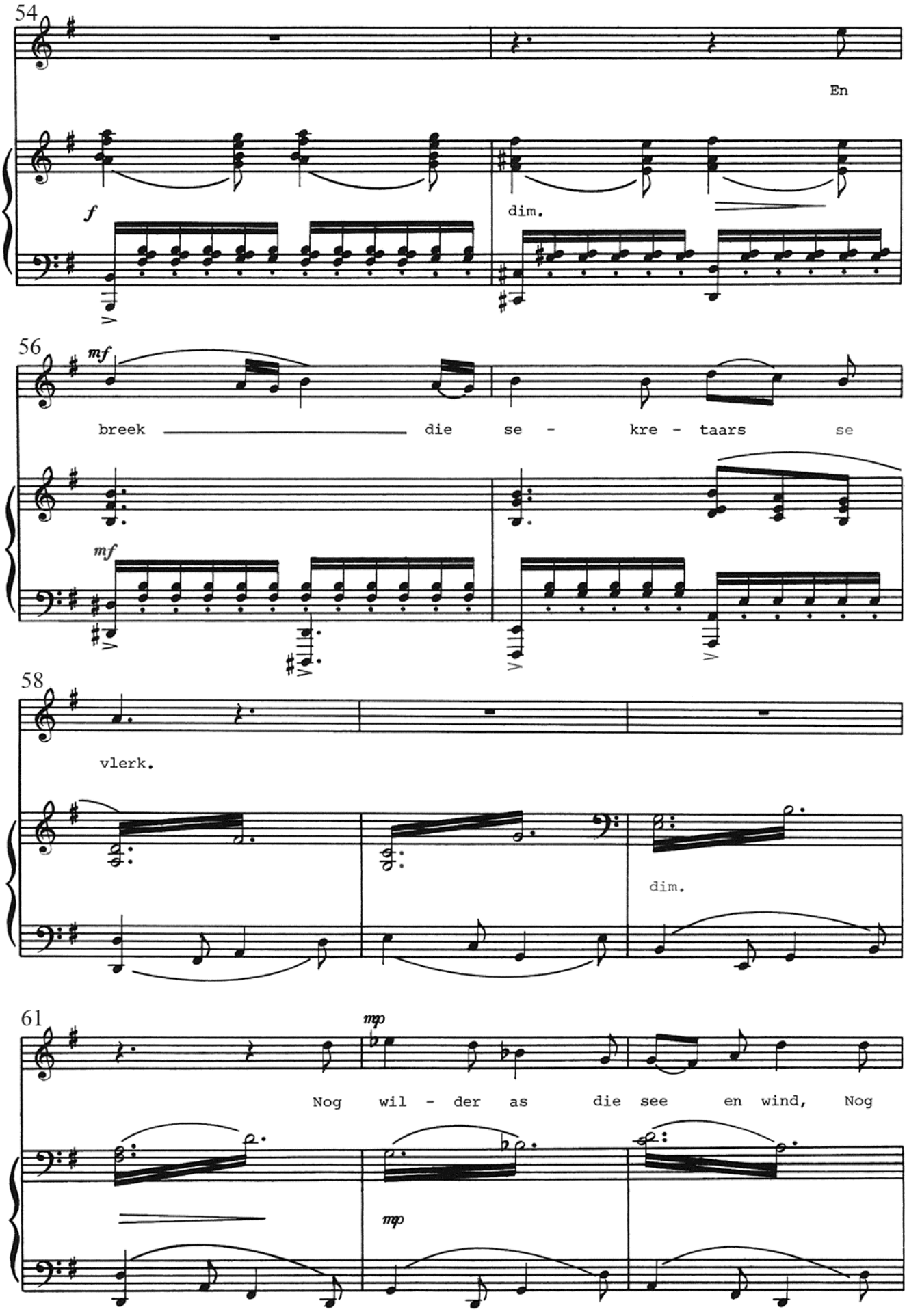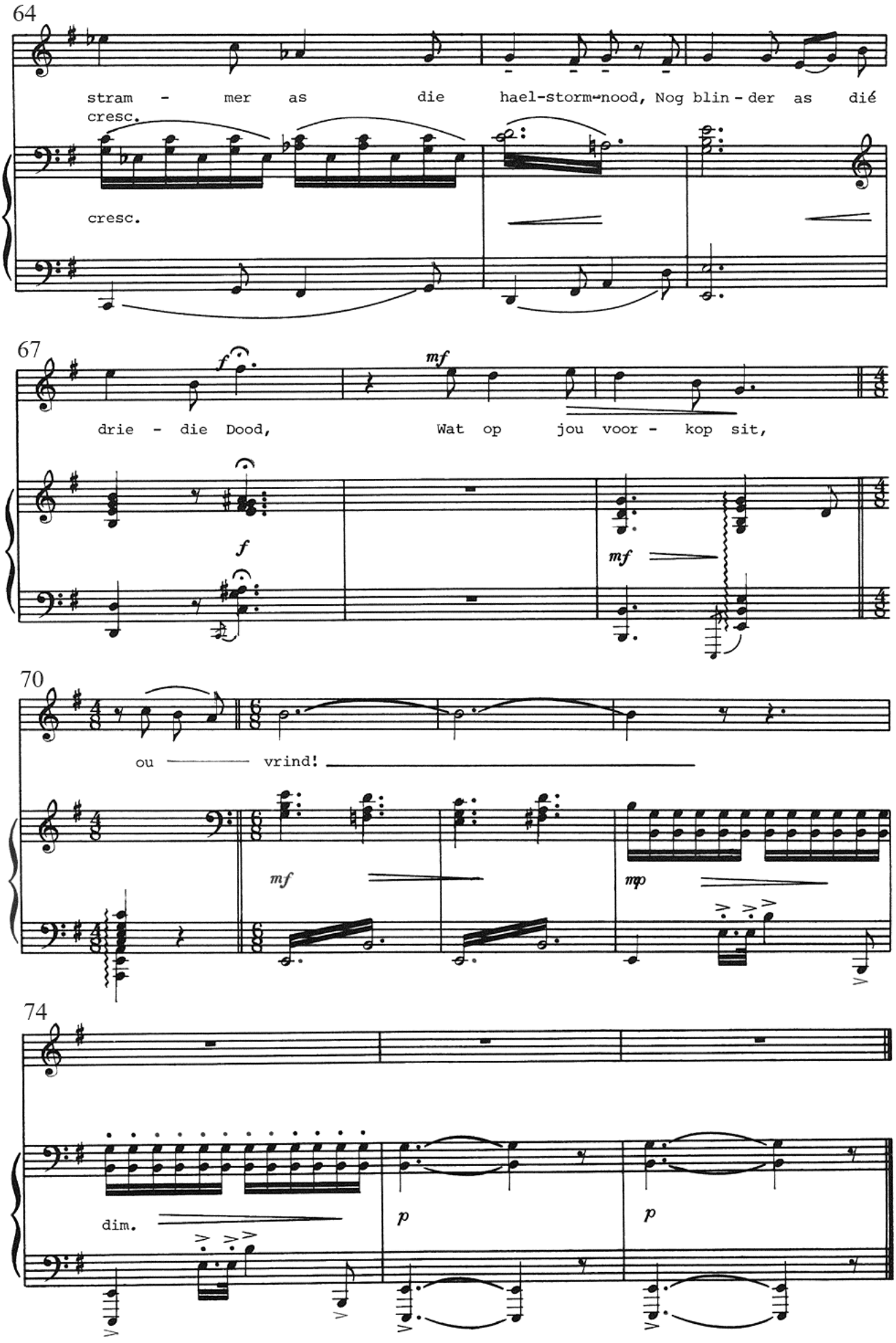



11
mf
Hy slaan so oor die rot - se
mf
14
grof;
Vér - af nog dreun sy
17
don - der dof,
11
f
19
En oor hom huil


21
die noor - de - wind.
24
mf
Die
dim.
mf
27
wind is wild, die wind is kwaai:
30
Hy gons die bo - me deur en breek Die tak -


33
ke van die stam en steek Die hael - bui
36
aan met sy la - waai.
39
f
Die hael is
dim.
f
42
wild, die hael


44
is sterk:
46
Hy
48
mf
maak die see se bran - ders glad
mf
51
En stamp die ko - ring - vel - de plat
11


54
En
f
dim.
56
mf
breek die se - kre - taars se
mf
58
vlerk.
dim.
61
mp
Nog wil - der as die see en wind, Nog
mp

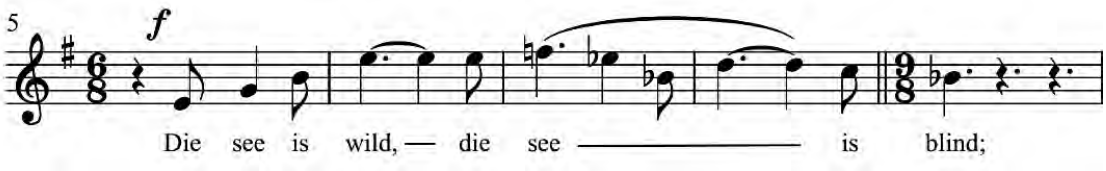

64
stram - mer as die hael-storm-nood, Nog blin - der as dié
cresc.
cresc.
67
drie - die Dood,
Wat op jou voor - kop sit,
f
mf
f
mf
70
ou ——— vrind! ———
mf
mp
74
dim.
p
p

6.4.3 Pedagogical analysis and practical application

A. Melody

Range and *tessitura*. The range spans a major 9th (E4-F#5). Pitches between G4 and B4 comprise almost two thirds of the notes in this melody, but Eb5 and E5 also feature regularly. The *tessitura* is therefore attributed as medium-high. Depending on the key, this song could address the back and forth between middle and high registers for high, medium, and low voices. Example 4-1 shows the opening phrase that spans a minor 9th and consists of an ascending *arpeggio* and descending modulatory passage.

Example 4-1. Opening phrase spanning a minor 9th, mm. 5-9.
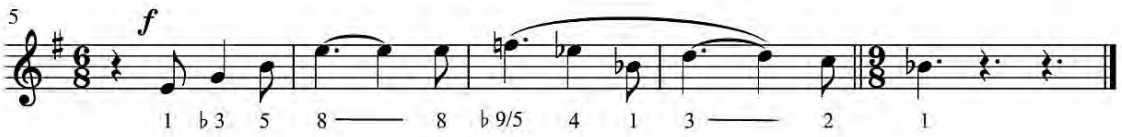


The use of this phrase in voice training pertains to marginal range extension, consistent timbre in wide ranges, negotiation of register transitions, and development of aural skills. Apart from the interval turn between E5-F5-Eb5 that might be challenging, singers will have to experiment with and practice breath energy adjustments throughout this phrase to prevent noticeable register transitions resulting from vocal weight imbalances. To practice the gradual increase and decrease of breath energy in this ascending and descending phrase, an exercise band may be used (Ragan, 2020). Singers pull the band back past their hips during the ascending section and release it forward during the descending section, as discussed in Chapter 4. SOVTEs such as lip trills are also favourable for the execution of arpeggiated patterns as they stimulate a natural increase in breath energy (Ragan, 2020).

The exercise translation of the opening phrase is visually presented in Example 4-2 and requires explanation due to its modulation in measure 7: An ascending minor *arpeggio*

initiates the phrase (1-♭3-5-8), the octave is repeated (8), a semi-tone is ascended (♭9), the semi-tone changes to scale degree 5 of the new key (♭9/5), the phrase ends with 4-1-3-2-1. Thus, the phrase translates as 1-♭3-5-8-8-♭9/5-4-1-3-2-1 (Exercise 30).

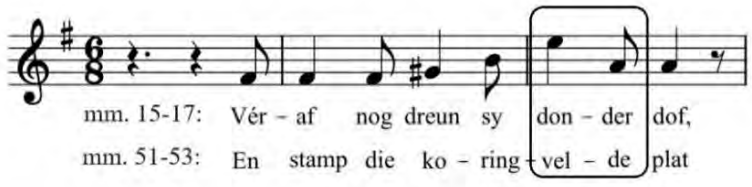
Example 4-2. Exercise translation for the opening line, mm. 5-9.



High, low, and sustained notes. The highest note is F#5 and occurs twice. Its first appearance in the song is discussed in Phrase shaping (Example 4-8), while the second is discussed in Text (Example 4-13). E4 is the lowest note and appears several times, predominantly at the beginning of ascending phrases, such as the opening phrase. Depending on the voice type, E4 is either in the low register or at the *primo passaggio*. Regardless, care must be taken not to sing too heavy otherwise the highest notes of the phrase will be jeopardised. The longest note is found at the end of the song on *vrind* (friend) and is set to a B4 which lasts 7 crotchet beats. It is seen and discussed in Example 4-5.

Intervals. This interval structure consists primarily of 3rds and 4ths, sometimes interrupted by 2nds. Triads and arpeggiated patterns occur frequently, resulting from the interval structure, and may impact *passaggi* since many phrases span a 7th, 8th, or 9th. Ascending and descending 4ths are also favoured in this song. The largest interval is a 5th and occurs three times in potentially challenging contexts. The two descending 5ths are seen in Example 4-3 and Example 4-13 shows the ascending 5th.
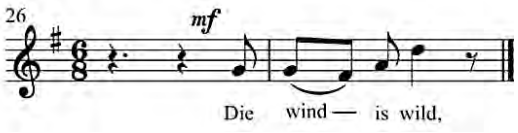
Example 4-3. Descending occurrences of the largest interval, mm. 15-17 & 51-53.



For these two descending 5ths between E5 and A4, the consonants are beneficial to aid their execution. In measure 17, the first /d/ in *donder* (thunder) may help secure the onset around the *secondo passaggio*, and the second /d/ could facilitate a secure return to a speech-approach (Miller, 2000). For the 5th in measure 51, the /f/ in -***v****elde*- (fields) assists airflow through the notes of the interval, while the /d/ in -*vel****d****e*- may be used in a speech-like manner to balance vocal weight descending from a higher note as in measure 17 as well. If breath energy diminishes due to the /f/, then a /v/ may be substituted and alternated until singers find the appropriate balance in breath energy necessary for a successful E5. This phrase may be a useful exercise to practice a speech-approach before fast, large ascending and descending intervals. It translates as 6ˌ-6ˌ-6ˌ-7ˌ-2-5-1-1 (Exercise 31).

Laryngeal stability may be challenged during the ascending 4th (A4-D5), seen in Example 4-4, in which case singers ought to think down when singing higher (McKinney, 1994). This phrase could be a teaching moment to learn about the amount of breath needed for a brief phrase that includes a short, ascending, medium-high note outside the natural speaking range.

Example 4-4. Short phrase that ends with an ascending 4th, mm. 26-27.



The D5 in this example might be elongated to establish the required energy level and then systematically decrease its duration to the original value but retain the level of energy. To measure and determine the necessary amount of energy, a rolled /r/ or vibrant /v/ may be implemented for the start of the passage and released on the /ə/ in *wind* (wind) after having sustained D5 for a while (Nix & Simpson, 2008). The /lt/ concluding *wild* (wild) should be precise and as late as possible. It would be advantageous to practice this pattern, translated as

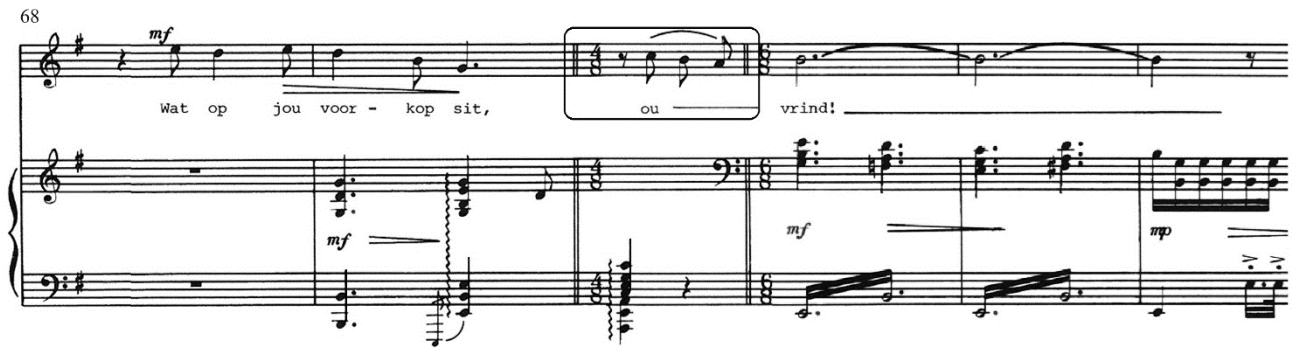
1-1-7$_{,}$-2-5 (Exercise 32), through the entire range. The triad at the end is in first inversion which can be practiced with solfa (d-d-t$_{,}$-r-s) to target aural development.

B. Rhythm

Tempo. The indication *inquieto con movimento* (unquiet with movement) is not commonly encountered, but it accurately describes the restlessness and persistence of a raging storm. It is essential to find an appropriate speed to fit this tempo indication. Preferably one that is not so fast that text intelligibility and expression are hindered, but still disquieted enough to portray an ongoing storm. I have found that a practical tempo ranges between 68 and 70 bpm for a dotted crotchet. There are no other tempo indications throughout this song which could teach singers to rely instead on the meaning of the text to accelerate and slow down as needed during each phrase.

Meter. This song's compound meters vary between 6/8 and 9/8. They could be useful to propel singers through the phrases and keep them from singing too heavy. One simple time measure (4/8) is found at the beginning of the final phrase, indicated in Example 4-5, in which the B4 in measure 70 may be slightly emphasised to illustrate the meter.

Example 4-5. The 4/8 meter in a 6/8 framework with the longest note, mm. 69-73.



This final B4 is the longest note in the song but should not be difficult since singers should be able to generate momentum and energy throughout the note by listening to and being driven by the tempo and nature of the accompaniment. The vowel quality of the Schwa

in *vrind* should be monitored to retain vowel integrity on /ə/ and a balanced *chiaroscuro* tone for the duration of B4.

Rhythms. All phrases in the vocal line begin with a quaver upbeat and nearly all of them are followed by a crotchet. This quaver-crotchet sequence is the most common rhythmic pattern in this vocal line and is used throughout the song. Such a rhythmical lilt is reminiscent of a sea shanty and may lead singers to discover that emphasising stronger beats in measures, could improve phrase shaping and continuous movement. The lilt may be useful to release tension caused by over-singing in an attempt to portray a raging storm. Instead, appropriate use of the text and phrase shaping could see to that.

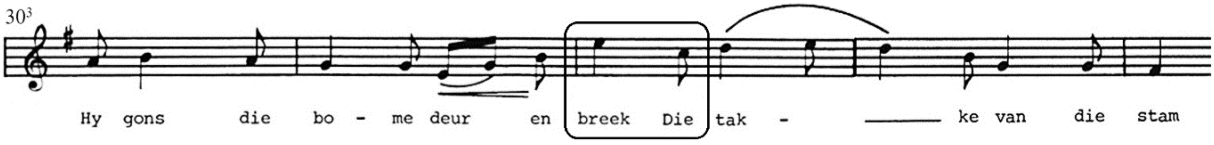
C. Phrase shaping

Phrase length and breath management. Irregular phrase lengths are found throughout and vary between 1 and 4 measures. The longest phrases would be comfortable for most singers. Even though phrasal and breath markings are not indicated in the music, the punctuation as well as the many rests and interludes that surround almost every phrase, signify places to breathe (Bickel, 2008). There are, however, two instances that might not be clear as to whether a singer should breathe at a specific place in the text. The first instance is the opening phrase shown in Example 4-1 in Melody, and the second instance is shown in Example 4-6 and relates to line break breathing and poetic enjambement.

Regarding the opening phrase (Example 4-1), a breath may be added after *wild* (wild) since there is a comma in the text. Doing so could let singers practice quickly phrasing off a long note, implementing a catch-breath, and re-onsetting on a note in/around the high register. It could also be sung with one breath to include the 9th scale degree and the descending passage in the gradual adjustment processes. Singing the phrase in one breath

allows singers to practice the coordination required to articulate the consecutive /t/ in *wild* and /d/ in *die* (the) separately.

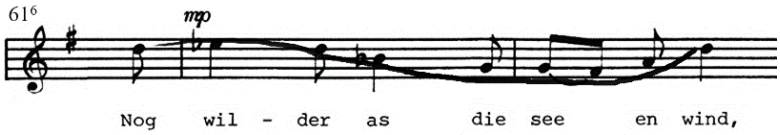
Example 4-6. Continuation of a phrase across lines of the text, mm. 30-34.



Singers might be tempted to breathe before *Die*, indicated in Example 4-6, because capitalisation usually indicates a new phrase. Yet, in this case, it shows a line break in the poem and the preceding conjunction *en* (and) calls for enjambement to link these lines. The consonant cluster /br/ in *breek* (break) may build momentum to continue through the phrase successfully without breathing, since /b/ could eliminate unwanted breathiness in the next vowel and the rolled /r/ naturally stimulates an increase in breath energy (Chapman, 2017; Ragan, 2020). The phrase translates as 2-3-2-1-1-6¸-1-3-6-4-5-6-5-3-1-1-7¸ (Exercise 33).

Phrase direction. Many phrases, such as the opening phrase, begin around the *primo passaggio* and arpeggiate to the *secondo passaggio* and vice versa, presenting a sinuous shape in which the phrase ascends and descends. Triadic movement and arpeggios create a mimicry of the swelling and shrinking of waves and the coming and going of gusty winds. Such mental images and movement may advance forward thinking throughout these phrases. Example 4-7 contains a phrase that descends and ascends within the span of a 7th.

Example 4-7. A gradually descending and ascending phrase, mm. 61-63.



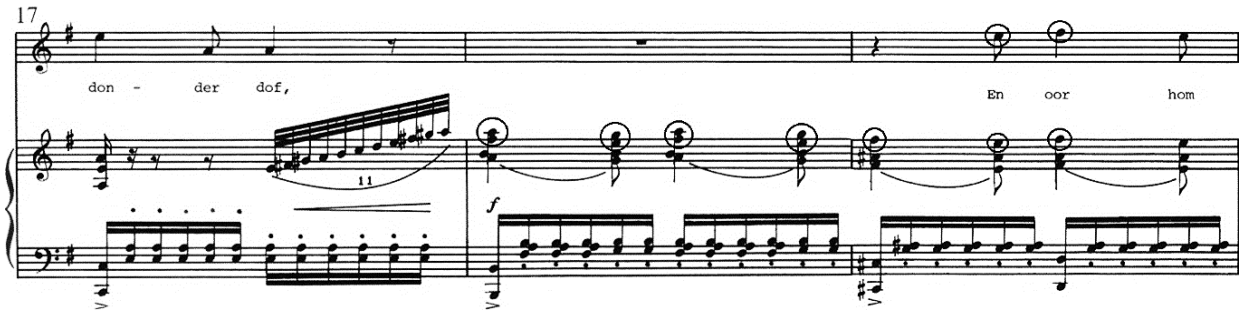
This phrase is a potential tool with which to address the adjustment of breath energy and pharyngeal space throughout triadic movement. However, focusing only on such physical adjustments might cause tension (Treinkman, 2022). Instead, the fricative consonants /v/ in

wilder (wilder) and *wind* and /s/ in *as* and *see* may adequately prompt and aid singers' airflow and resonance systems. Emphasising those consonants may also increase text expression as they are onomatopoeic representations of the ocean and wind. The phrase translates as 3-4-3-1-6,-6,-#5,-7,-3 (Exercise 34) and is an extension of the one in Example 4-4.

Dynamics. They range from *mp* to *f* for both singer and pianist. Throughout the song, the accompaniment and vocal line contain the same dynamic levels. Although the song requires an energetic approach, the singer might begin to compete with the accompaniment if they operate at the same dynamic intensity. Although voice-body connection should always be established, singers should also be able to implement a speech-approach in the lower sections of the song, in order to prevent potential over-singing as a way of compensating for dynamic volume. This could teach flexibility in balancing vocal weight adjustments as well as adapting to dynamic levels in the accompaniment without compromising sound quality.

Preparation, onset and release. Rests and interludes between most phrases allow singers ample time to prepare for onsets. It does, however, demand attention to the counting of rests as well as the accurate, timely preparation of vocal tract space and tongue position for the relevant phonemes before entries. Potentially difficult onsets include *en oor* (and over) in measure 19 (Example 4-8) and *wat op* (which upon) in measure 68 (Example 4-9). Example 4-8 shows the first of two instances of the song's highest note.

Example 4-8. Difficult onset and first appearance of highest note (F#5), mm. 17-19.

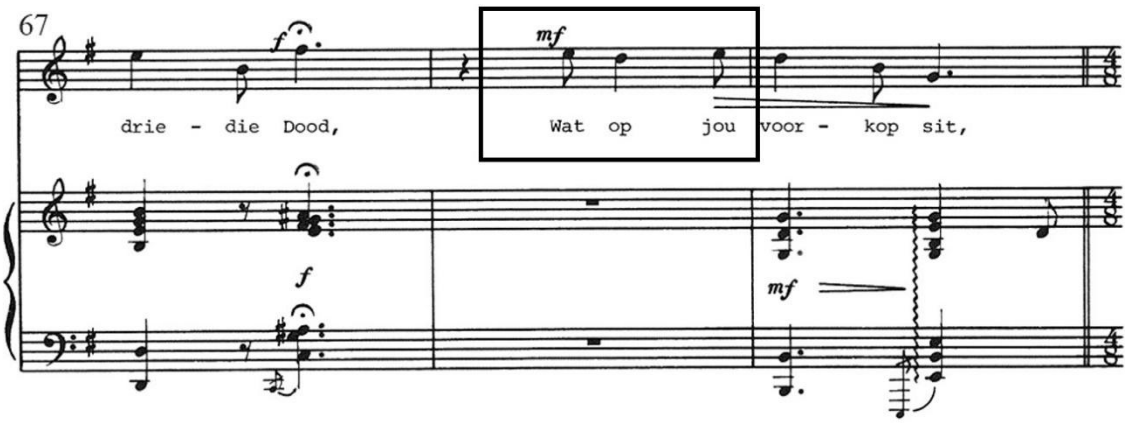


This section is an example of how the melodies in this accompaniment and vocal line intertwine. Here, E5 in the vocal line largely determines the success of F#5 and both are a continuation of a melodic sequence, indicated in Example 4-8, that begins after the 11-note tuplet in the upper notes of the treble accompaniment. E5's onset may be challenging as the accompaniment does not prepare the pitch entrance clearly. Singers could play the sequence A5-G5-A5-G5-F#5-E5-F#5-E5 on the piano a few times and sing E5 and F#5 to get used to their place in the sequence. Then play only up to the first F#5 and sing the E5 and F#5 without piano. During this, it is necessary to also pay attention to and practice the prephonatory tuning and preparation of the pharyngeal space for E5 and F#5 prior to onset. The repeat of this entrance later in measure 55 differs and should be noted.

A potential challenge of F#5 could be to achieve a light glottal stroke on *oor* without it resulting in a pressed onset, or the words changing to *e-noor* instead of *en oor*. First, the preceding /n/ must be articulated clearly and quickly, using only the tongue, and released completely before the next note. Second, in the style of Miller's (1986) onset exercises, the onset and release of both *en* and *oor* might be practiced separately with a short breath in between to practice individual coordination before linking them. The two words can be repeated in slow motion to determine what the tongue does and at what point the lip rounding for /o:/ should begin. Pay attention to the continuation of breath through both notes. This should be practiced much lower at first to avoid tiring the voice.

Example 4-9 presents an onset where there is no pitch preparation for the entrance of the vocal line and no harmonic support at the moment of voicing.

Example 4-9. Unaccompanied entrance on E5 set to *wat*, mm. 67-69.
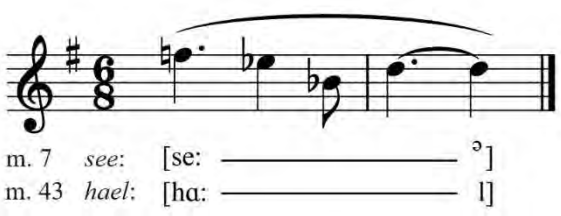


This section may be effective to practice prephonatory tuning and build confidence for secure onsets. It would help to practice B4 to F#5 as part of the phrase to secure a pitch context, but at a lower range at first and then systematically work up to the written pitches. Furthermore, measures 68 and 69 would be a suitable exercise to practice a descending triad beginning on a high note. The phrase translates as 6-5-6-5-3-1 (Exercise 35).

D. Text
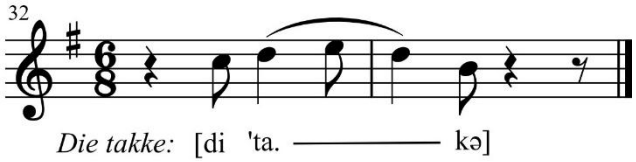
Text setting and vowels. It is primarily syllabic but contains several melismatic patterns with different vowels that allow singers to practice vowel alignment in various ranges. They include *see* (sea), *hael* (hail), *takke* (branches), and *huil* (cry). *See* in Example 4-10 and *huil* in 4-12 both contain different diphthongs that might require practice. They are indicated at the end of the phrase to give singers an idea of how late they must occur after elongating the first vowel.

Example 4-10. *See* /eːˢ/ and *hael* /ɑː/, mm. 7-8 & 43-44.
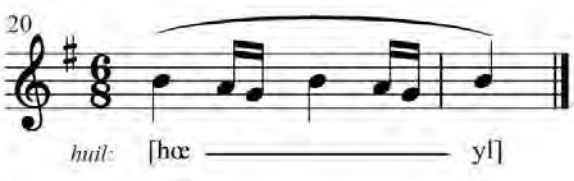


This pattern translates as 5-4-1-3 (Exercise 36) and could be used throughout the singer's range to address bridging both *passaggi* from various starting notes. To practice the distinction between the long /ɑ:/ and short /a/ in Afrikaans, one could alternate *hael*'s pattern with that of *takke* shown in Example 4-11.

Example 4-11. *Takke* /a/, mm. 32-33[26].



Die takke translates to 1-2-3-2-7, (Exercise 37) and could aid marginal range extension as well as vowel alignment through the [i a ə] sequence. If the final note of this pattern is used as the first note in a descending exercise, it could strengthen singers' aural skills since *ti* changes to *do* from which a stepwise major 3rd is sung in a new key each time. The next melisma, presented in Example 4-12, is useful to practice maintaining *legato* during choppy rhythms that repeat on the same pitches. It translates as 3-2-1-3-2-1-3 (Exercise 38).

Example 4-12. *Huil* /œy/, mm. 20-21.
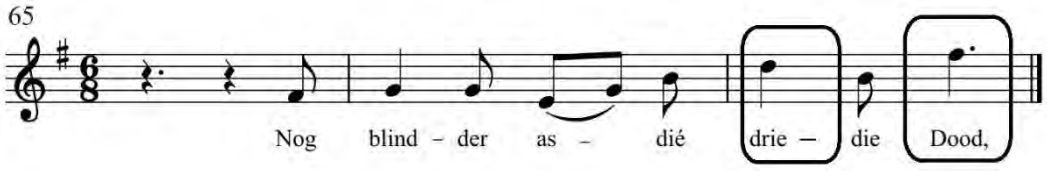


Consonants. Throughout this song there are many consonant clusters that might be particularly challenging for singers who are not used to the number and type of consonant combinations in Afrikaans, and could result in tension in the articulators. Examples of consonant-laden phrases include *rotse grof* (rocks coarse) in measures 13 to 14 which contains /r-ts- xr-f/, *branders glad* (level the waves) in measures 49 to 50 with /br-nd-rs xl-t/, and *nog strammer* (more rigid) from measures 63 to 64 that has an unusual cluster between

[26] The rests in this example are editorial for the sake of emphasising the pattern in question.

the words, namely /xstr/ with a double consonant /m/. Song-related remedies for consonant-laden phrases may include alternating them with melismatic patterns to feel the phonatory freedom in those sections and transfer it to consonant sections. Singers may need to include tongue and jaw relaxation and stretch exercises, some of which are alluded to in Chapter 4 in the discussion about Articulation.

There are consonants that could help with both text expression and energised singing, owing to onomatopoeia (Venter, 2019). This is seen in the onomatopoeic words such as *wind* (wind), *dreun* (drone), *donder* (thunder), *breek* (break), *stamp* (stomp), and *grof* (coarse). Useful consonant onsets on potentially difficult notes are excerpted in Example 4-13 and include /dr/ on E5, and /d/ on F#5, which is the second appearance of the highest note.

Example 4-13. Useful consonant onsets on difficult pitches, mm. 65-67.



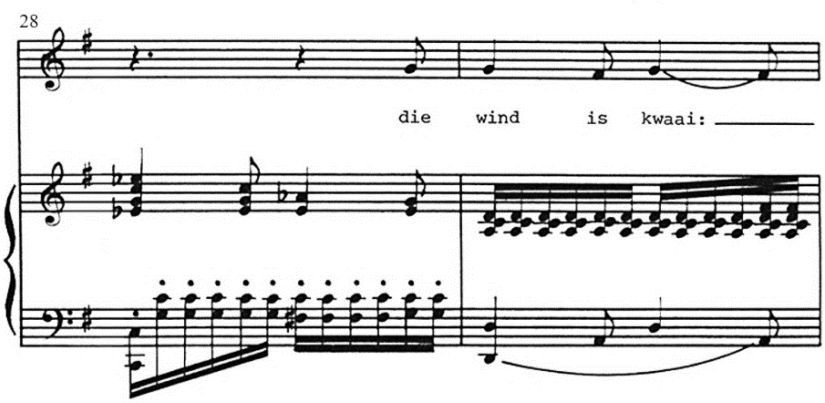
Since E5 and F#5 are the highest notes in this song, and E5 occurs numerous times, this /dr/ and /d/ may facilitate vibrant onsets and aid vowel freedom and resonance (Miller, 2000). This context of the highest note F#5 is favourable as it is preceded by a descending interval between D5 and B4 which helps laryngeal position to be neutrally low for the F#5 (AATS, 2007). To practice this pattern, it translates as 7¸-1-1-6¸-1-3-5-3-7 (Exercise 39).

E. Piano accompaniment

Type of accompaniment. The accompaniment is active and saturated with sound as it includes *tremolo* figures, arpeggiated semi-quaver patterns, and repeated semi-quaver chords. The bass clef is often used in both piano staves and contributes to the thundering atmosphere.

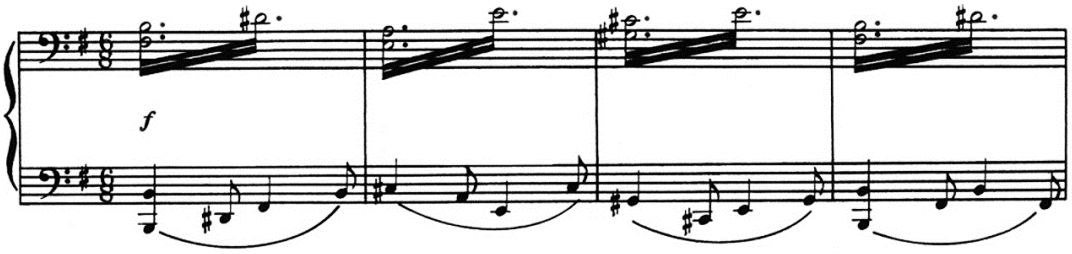
Density and support. Due to the type of the accompaniment, the texture is dense in some areas (Example 4-14). It often doubles the singer in the same octave, but the highest note in its treble clef is never higher than the vocal line. The sound of novice singers with light or high voices may be drowned in the lower ranges of the song (AATS, 2007). Depending on the singer's voice and the teacher's goals, such accompaniment might be beneficial towards the development of lower voices' high notes as some instances are supported by the bass clef in both staves.

Example 4-14. Dense accompaniment in lower ranges of the song, mm. 28-29.



By studying the content of the song and listening to the *tremolo* in the prelude, as seen in Example 4-15, singers who struggle with voice-body connection might develop primal sound responses, as described in Brown (2008) and Chapman (2017), to instinctively increase their level of energy at the outset of the song. This process must be handled with careful consideration not to steer such singers to the other extreme where they begin pushing the sound or singing with tension, potentially competing with the accompaniment.

Example 4-15. Prelude in bass clefs with *tremolo* in one of them, mm. 1-4.



At times, it seems as if the vocal line and accompaniment of this song do not deliver the dramatic meaning of the text due to the Major tonalities. The composer set the text in such a way that one hears the mounting elements of the storm (minor tonality) which immediately subside (Major modulation). This may symbolise the disorientation that a raging storm could cause, whether emotionally or physically. One instance can be heard in the opening phrase at the modulation. As with any song repertoire, such musico-poetic interpretations require singers to engage with the text and think about the composer's intention and the portrayal thereof in the music (Aggett, 2014; Suurpää, 2014).

6.4.4 Numeric patterns of new vocal line exercises

Ten new vocal exercises (Exercises 30-39) stem from the vocal line in this song. They are grouped into the literature-based categories of basic vocal exercises as follows:

1. Onset: 5-4-1-3 (Exercise 36)
2. Little melodic movement: 1-2-3-2-7¸ (Exercise 37) **&** 3-2-1-3-2-1-3 (Exercise 38)
3. Stepwise patterns and medium intervals: None
4. Stepwise patterns and large intervals: None
5. Triads and/or arpeggiated passages: 1-$^{\flat}$3-5-8-8-$^{\flat}$9/5-4-1-3-2-1 (Exercise 30) **&** 6¸-6¸-6¸-7¸-2-5-1-1 (Exercise 31) **&** 1-1-7¸-2-5 (Exercise 32) **&** 2-3-2-1-1-6¸-1-3-6-4-5-6-5-3-1-1-7¸ (Exercise 33) **&** 3-4-3-1-6¸-6¸-$^{\#}$5¸-7¸-3 (Exercise 34) **&** 6-5-6-5-3-1 (Exercise 35) **&** 7¸-1-1-6¸-1-3-5-3-7 (Exercise 39)
6. Medium and large intervals: None
7. Large intervals: None
8. Sustained notes and/or long phrases: None

6.5 *Salut d'Amour* [Greeting of love] by R. Nepgen (1909-2000)

Between 1928 and 1985, Rosa Nepgen composed nearly 165 Afrikaans art songs of which roughly 64 were published in that time (Jorritsma, 2001). She set this poem by A. G. Visser to music in 1936. It is a love letter clad with the fragrance of flowers and sent through the wind from a lover to a beloved. Nepgen believed that poetry only becomes complete once sound is added to it (Jorritsma, 2001). In this setting, the musical word emphasis is in exact accordance with the natural rhythms of speech (Potgieter, 1967). The song may be listened to at www.youtube.com/watch?v=E8yrgxM_Scw (Stapela & Rhoodie, 2020).

Theme: Nature; Love

Time signature: 4/4

Number of measures: 54

Key: F major

Duration: ± 02:02

Range: D4-Ab5; 12th

Tempo: *Allegro con vivo* (fast with vigor) ♩ = 144

***Tessitura*:** Medium; ± F4-D5

Topographical characteristics: Lively tempo; semi-supportive chordal accompaniment; unconventional harmonies; stepwise patterns alternated with leaps throughout the range (4ths to 6ths and one octave); some diminished 5ths; stepwise and intervallic melismas.

Suggested voice: High; medium-high (comfortable with leaps into the high register)

Potential studio uses: Execution of large ascending and descending intervals; practice continuous energy adjustment between registers; intonation in diminished intervals; various melismatic patterns that can be used for exercises; ending a song with a sustained *ff* G5.

Collective study: *Die pêrel se klokkies* (A. Ellis): Waltz-like accompaniment; light-hearted text with humour; a phrase in each stanza consisting of *la-la-la*; vary between medium and large intervals and stepwise; simple time triple meter; similar tempo and range; optional B5. *Geboorte van die lente* (S. Le Roux Marais): Nature theme; light-hearted and dramatic moments in accompaniment and vocal line; compound time; stepwise motion and *arpeggi*.

6.5.1 Text: Meaning and pronunciation

The Afrikaans text from the score (Nepgen, 1936/1978, pp. 150-153) and the English translation from Podbrey (1978, p. 15) appear here. I consulted the Pharos Afrikaans-English dictionary (Pharos, 2005) for the word-for-word translation.

Full Afrikaans text and idiomatic English translation

1. Ek ry in die veld in die môre,	I ride in the veld in the morning,
2. Ek drink uit die kelk van die nag	I drink from the chalice of night
3. ’n Heildronk geskep deur Aurore	A toast by Aurora adorning
4. Uit die bruisende bron van die dag.	A stream, effervescing with light.
5. Hoe glinster dit al in die ronde	How bright in the nocturnal hours
6. Met per’lende trane van dou,	Shine teardrops of glistening dew,
7. Gedroom het, in nagt’like stonde,	And sweetly the slumbering flowers,
8. Die blomme, my Liefste, van jou!	Are dreaming, my loved one, of you.
9. Hoe fluister dit al deur die blare	How softly the noon breeze caresses
10. So bly op die heldere noen…	The leaves as it flutters and dips –
11. Die wind het gespeel met jou hare,	The wind that has played with your tresses
12. Jou lippe, my Liefste, gesoen!	And kissed you, my love, on the lips.
13. Keer weer, o bevoorregte winde,	Return once again, winds of favour,
14. En bring, as die weste verkleur,	When colours dissolve in the West
15. ’n Groet van die veld my beminde	And bring, that my loved one may savour,
16. My boodskap met blomme se geur.	My message, with fragrance addressed.

IPA transcription and English word-for-word translation

Salut d'Amour | [sa.ly da.mur] | Greeting of love

1. *Ek ry in die veld in die môre,*
[æk rəj ən di fælt ən di ˈmoːˀrə]
I ride in the field in the morning,
2. *Ek drink uit die kelk van die nag*
[æk drənk œyt di kælk fan di nax]
I drink out-of the chalice of the night
3. *'n Heildronk geskep deur Aurore*
[ə ˈhəjl.drənk xəˈskɛp døːˀr auˈrɔ.rə]
a Salute/toast created by Aurora
4. *Uit die bruisende bron van die dag.*
[œyt di ˈbrœy.sən.də brɔn fan di dax]
From the bubbling-out source of the day.

5. *Hoe glinster dit al in die ronde*
[hu ˈxlən.stər dət al ən di ˈrɔn.də]
How gleams it all (in the) around
6. *Met per'lende trane van dou,*
[mɛt ˈpær.lən.də trɑːnə fan dœu]
With pearly tears of dew,
7. *Gedroom het, in nagt'like stonde,*
[xəˈdroːˀm hɛt ən ˈnaxt.lə.kə ˈstɔn.də]
Dreamt (had), in nightly times
8. *Die blomme, my Liefste, van jou!*
9. *Hoe fluister dit al deur die blare*
[hu ˈflœy.stər dət al døːˀr di ˈblɑːrə]
How whispers it all through the leaves
10. *So bly op die heldere noen…*
[soːˀ bləj ɔp di ˈhæl.də.rə nun]
So happy on the bright noon…
11. *Die wind het gespeel met jou hare,*
[di vənt hɛt xəˈspeːˀl mɛt jœu ˈhɑːrə]
The wind had played with your hair,
12. *Jou lippe, my Liefste, gesoen!*
[jœu ˈlə.pə məj ˈlif.stə xəˈsun]
Your lips, my love, kissed!

13. *Keer weer, o bevoorregte winde,*
[keːˀr veːˀr oːˀ bəˈfoːˀræx.tə ˈvən.də]
Return again, oh privileged winds,
14. *En bring, as die weste verkleur,*
[ɛn brəŋ as di ˈvɛs.tə fərˈkløːˀr]
And bring, as the West changes-colour,
15. *'n Groet van die veld my beminde*
[ə xrut fan di fælt məj bəˈmən.də]
A greeting of the field my dear
16. *My boodskap met blomme se geur.*

[di ˈblɔ.mə məj ˈlif.stə fan jœu]	[məj ˈboːˀt.skap mɛt ˈblɔ.mə sə xøːˀr]
The flowers, my love, about you!	My message with flowers' fragrance.

Poetic context

Translations of the French title *Salut d'Amour* include 'Salute to love' (Bester & Forbay, 2022a), 'Love's greeting' (Forbay, 2011), and 'Greeting of love' (French pocket dictionary, 2010). All of them capture the essence of this light-hearted love poem: A lover celebrates his/her beloved at dawn with a toast provided by *Aurore*, and at sunset asks the wind to send the beloved a personal greeting of love.

Context is required for some of the poem's phrases and words. As the speaker is riding in the field before sunrise, *kelk van die nag* (chalice of the night) in line 2 could refer to grass blades that hold dew drops formed during the night and are still visible at dawn. In Roman mythology *Aurora* is the goddess of dawn (Goswami, 2021), and the French word *aurore* translates to 'dawn' (French pocket dictionary, 2010). It is therefore possible that *Aurore* in line 3 refers to the goddess of dawn who ushers in the new day and salutes it with a dew-filled toast she offers to the lover. In line 6, *per'lende trane* (pearly tears) might imply that the beloved's striking beauty, likened to pearls, moves the lover to tears. In line 13, *o bevoorregte winde* (oh privileged winds) reveals the playful jealousy of the lover towards the breeze since it has the privilege of playing with the beloved's hair and kissing those lips. In the last line, the lover asks the wind to send a greeting of love with *blomme se geur* (flowers' fragrance) which is perhaps intended as the lover's distinctive cologne.

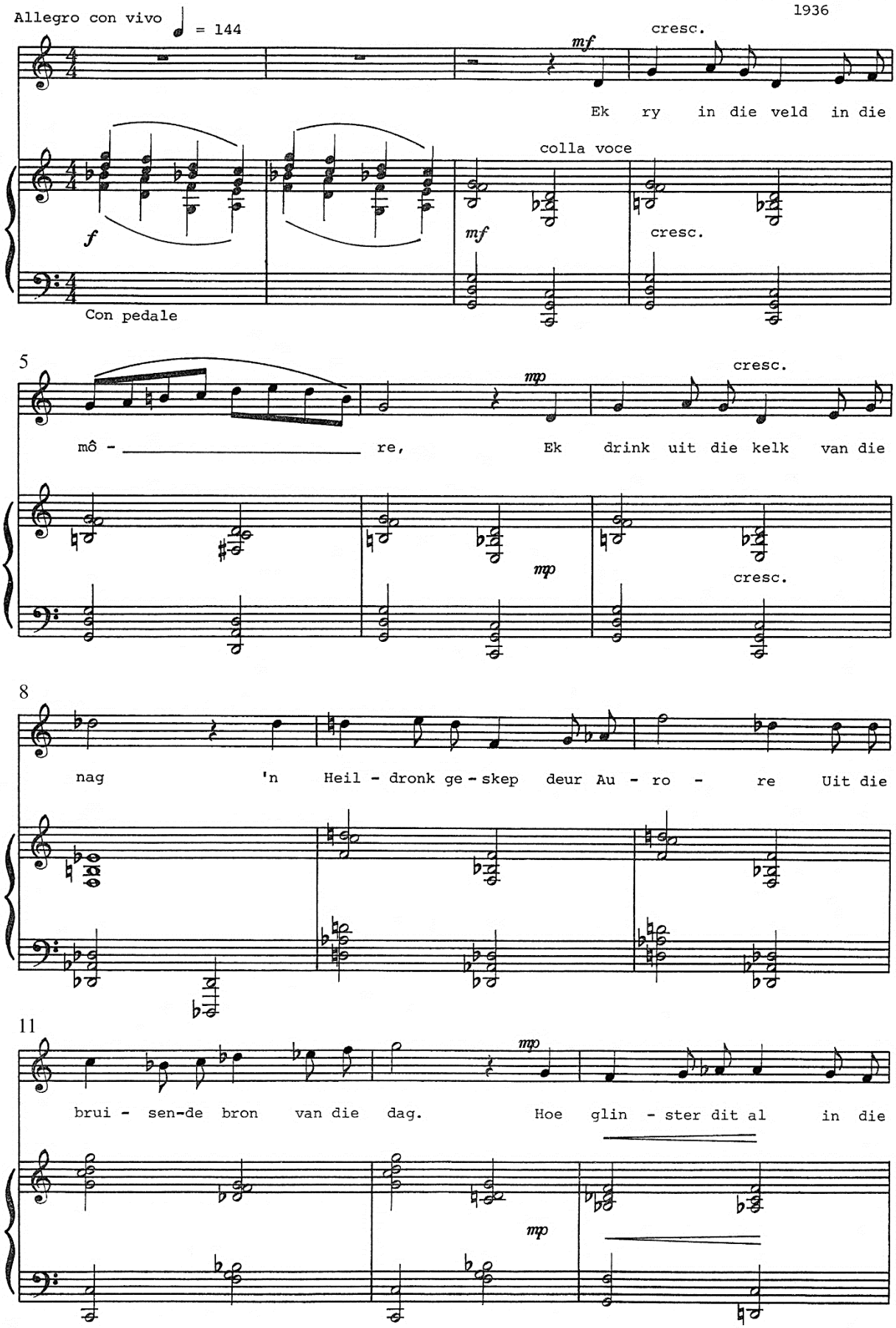
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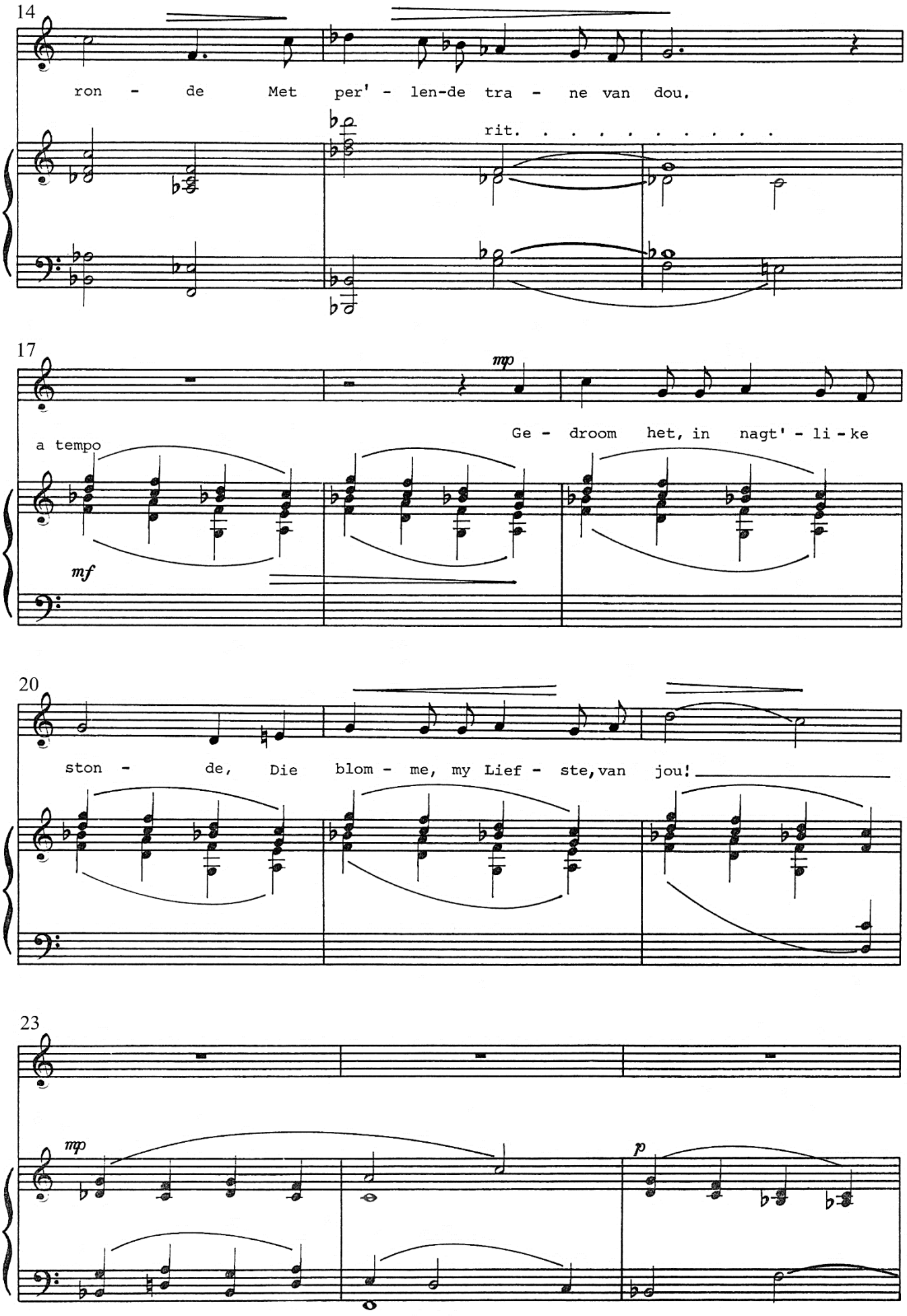
The original publisher, DALRO, granted permission to include this sheet music in accordance with the general exceptions policy regarding the insertion of a full score for the purposes of academic research (R. Whisgary, personal communication, October 20, 2023).
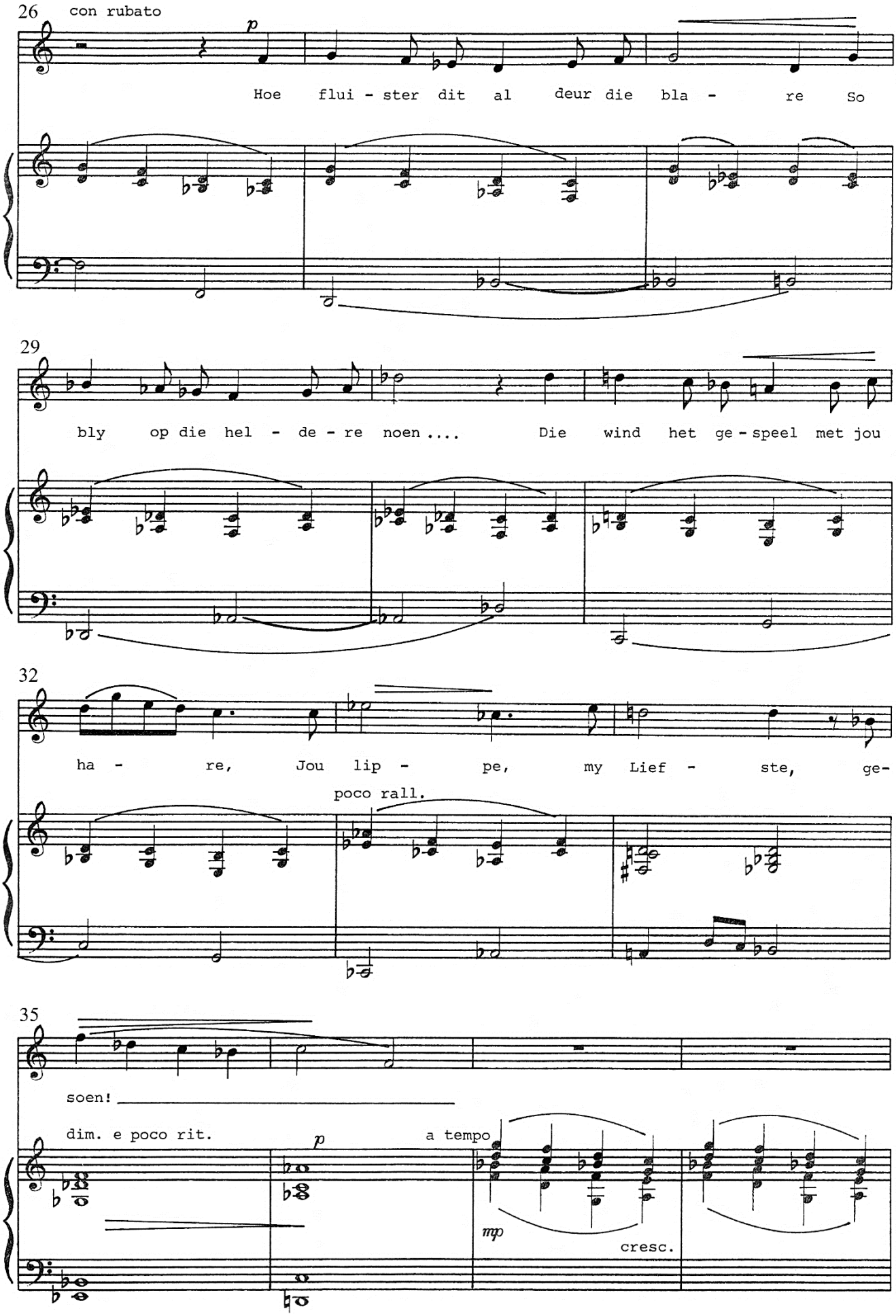
Salut d'Amour
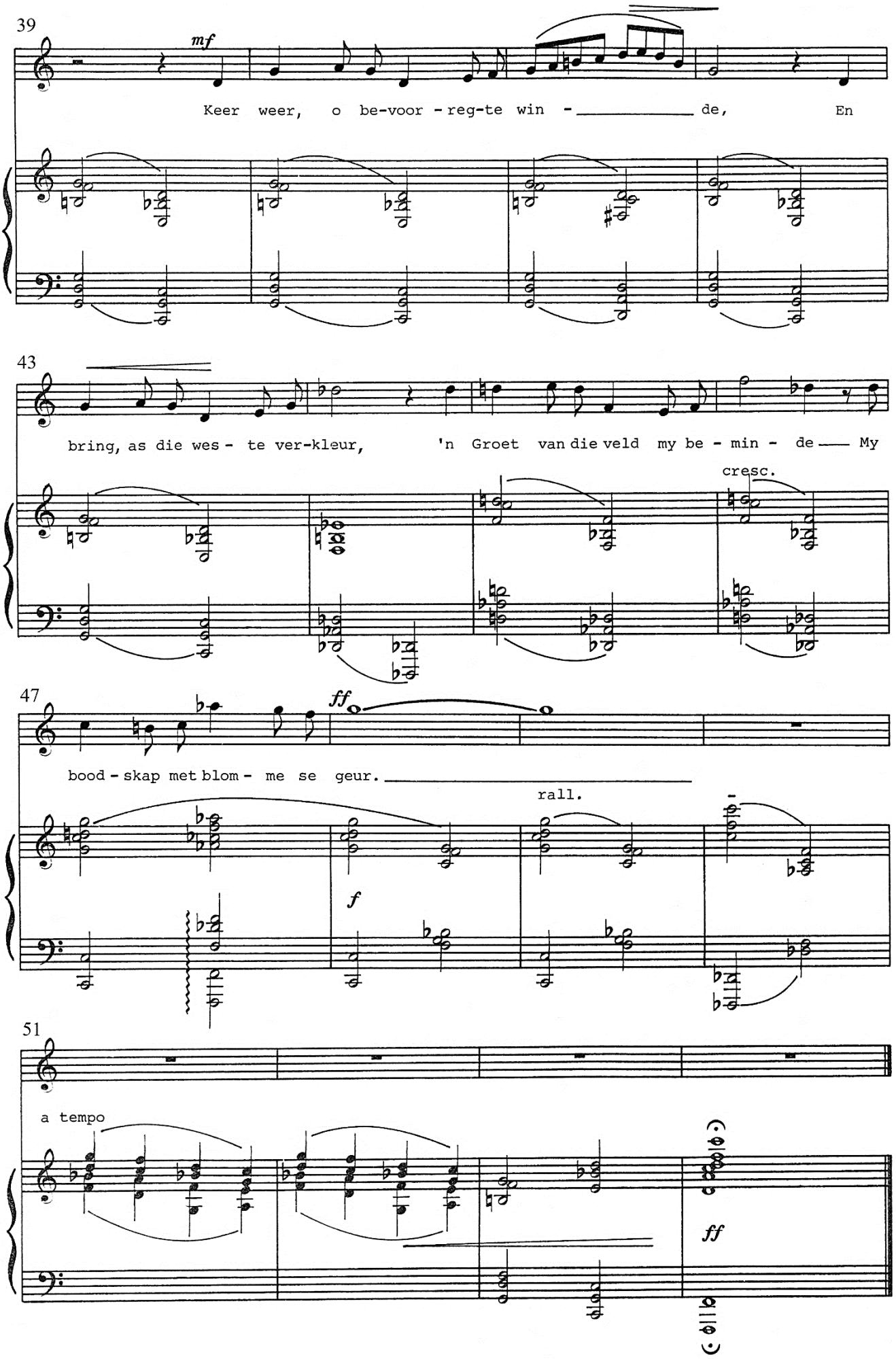
WOORDE: A.G. VISSER

MUSIEK: ROSA NEPGEN
1936




14
ron - de Met per' - len-de tra - ne van dou.
rit. . . . . .
17
mp
Ge - droom het, in nagt' - li - ke
a tempo
mf
20
ston - de, Die blom - me, my Lief - ste, van jou!
23
mp
p


26
con rubato
p
Hoe flui - ster dit al deur die bla - re So
29
bly op die hel - de - re noen .... Die wind het ge - speel met jou
32
ha - re, Jou lip - pe, my Lief - ste, ge-
poco rall.
35
soen!
dim. e poco rit.
p
a tempo
mp
cresc.

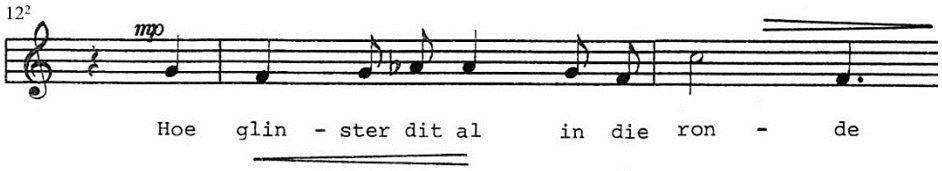

39
mf
Keer weer, o be-voor - reg-te win - de, En
43
bring, as die wes - te ver-kleur, 'n Groet van die veld my be - min - de My
cresc.
47
ff
bood - skap met blom - me se geur.
rall.
f
51
a tempo
ff

6.5.3 Pedagogical analysis and practical application

A. Melody

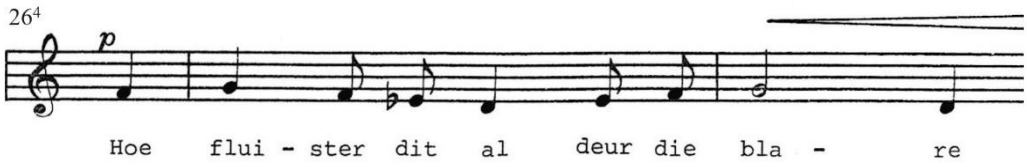
Range, *tessitura*, lowest note. The range spans a minor 12th (D4-Ab5) and the *tessitura* is medium (± F4-D5) with a few high notes. This is ideal for high voices to work on securing phonation in the *zona di passaggio*. Alternatively, medium-high voices could work on refining their higher ranges. The following two phrases could target the medium ranges of a voice and the area surrounding the *primo passaggio*.

Example 5-1. Medium range practice with ascending-descending 5th, mm. 12-14.



This phrase could help to balance vocal weight in the medium range before quickly ascending to the medium-high range and back to the medium range again. Pitched glides may be used between the notes of the large interval on /r/ of *ronde* (around) to ensure airflow continues between the notes of the 5ths. The passage translates as 2-1-2-$^{\flat}$3-$^{\flat}$3-2-1-5-1 (Exercise 40) and may contribute to tonal warmth as it has a minor tonality. Example 5-2 presents a phrase that moves around the *primo passaggio* through stepwise motion and a 4th.

Example 5-2. *Primo passaggio* practice with descending 4th, mm. 26-28.
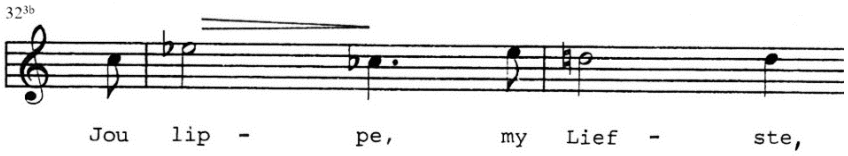


This phrase translates as 1-2-1-$^{\flat}$7$_{,}$-6$_{,}$-$^{\flat}$7$_{,}$-1-2-6$_{,}$ (Exercise 41) and is almost a mirror image of the phrase in the previous example. As with the previous example, its stepwise nature may help to secure the area around the *primo passaggio* and then test it in the

descending 4th to the lowest note D4 at the end of this phrase. Singers should be cautious not to increase the energy, owing to the *crescendo*, going to D4. They should reserve an increase in energy for the next G4, which is not shown in Example 5-2. The lowest note of the song (D4) appears several times in similar contexts, namely either beginning a phrase from which an ascending medium interval departs or being the second note of a descending medium interval. Regardless, the occurrence of D4 in this song provides opportunities to monitor energy adjustments and vocal weight in onsets.

There are also phrases that approach or revolve around the *secondo passaggio*, such as the one shown in Example 5-3. This example is beneficial as an exercise as it contains repeated 3rds and sustained notes around the *passaggio* which could help to practice bridging it successfully and briefly sustaining phonation in those regions. The phrase in the following example translates as $6_{,}$-1-$^{\flat}6_{,}$-1-$7_{,}$-$7_{,}$ (Exercise 42).
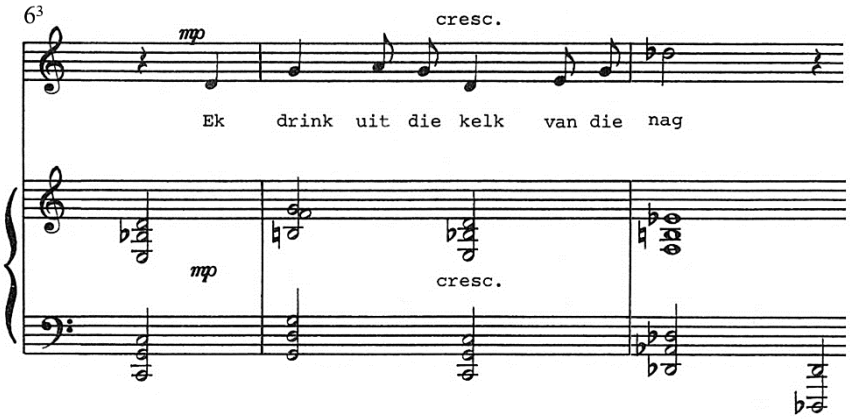
Example 5-3. Thirds and sustained notes near *secondo passaggio*, mm. 32-34.



Intervals. The interval structure in the vocal line is perhaps the song's most challenging and beneficial aspect. Reference to it is interwoven through various parts of the discussion of this song. Numerous 4ths, 5ths, 6ths, and 8ths could impact registration events and hinder singers' attempts at cultivating a *legato* line. Even though an 8th is the largest interval in this song and appears only once, there is much melodic movement in the vocal line that often progresses through multiple registers or large parts of one register in a single phrase. Such melodic movement is often accompanied by minim chordal changes that contain large intervals from one chord to the next. This perpetuates the difficulty to maintain *legato* through medium intervals and could undesirably increase vocal weight as certain notes in the

vocal line receive more subconscious emphasis than others. Example 5-4 shows an instance thereof.
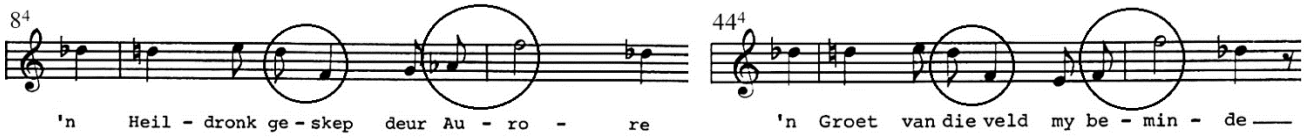
Example 5-4. Medium and large intervals in vocal line and piano, mm. 6-10.



This phrase translates as 5¸-1-2-1-5¸-6¸-1-♭5 (Exercise 43). Ascending and descending 4ths occur between low and middle registers, and an ascending diminished 5th appears near the end of the middle register. If sung too heavy in lower and medium ranges, a register transition might be evident in the return of D4 on *kelk* (chalice), which could diminish the freedom and quality of Db5 on *nag* (night) as well. To target this, the phrase may be sung using the voiced raspberry SOVTE, to equalise vocal weight in the lower and medium ranges and to cultivate evenness of airflow for Db5 to be resonant (Jones, 2017). With regards to the minim chords progressing via large intervals, they may be rolled or repeated in the initial stages of learning the song, to avoid sudden, large movements that might negatively affect the singer's *legato*. The medium intervals in the vocal line of such sections may also be aided by practicing the lyrical, more naturally *legato*, stepwise phrases like those shown in Examples 5-1 and 5-2 and recalling that feeling in the sections with several medium intervals.

Two phrases in this song contain large intervals close to and at the end of a phrase. Their Afrikaans text contains useful tools for breath energy adjustment in large intervals and effective onsets. These phrases require some discussion and are presented in Example 5-5.

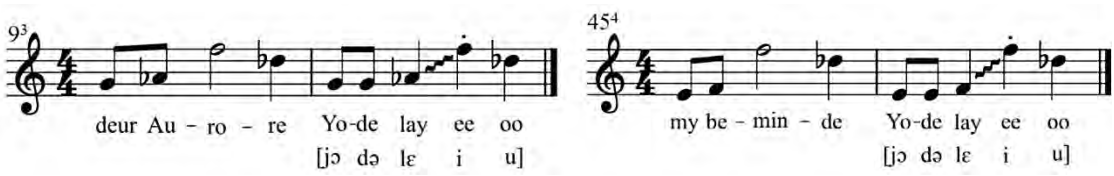
Example 5-5. Large intervals near the end of a phrase, mm. 8-10 & 44-46.



Singers need to make quick energy adjustments in descending and ascending major 6ths and the ascending perfect 8th indicated in these phrases. I have noticed that a slight elongation of /s/ in *geskep* (created) and /f/ in *veld* (field) may give singers time to release energy and to reach equilibrium between the breathing and laryngeal muscles necessary for a lower pitch. The /d/ in *deur* (through) and /b/ in *beminde* (loved one) could aid a coordinated and vibrant onset (Miller, 2000) in the middle and low ranges before a high note. The first /r/ in *Aurore* and the /m/ in *beminde* creates the opportunity to practice different voiced consonant onsets on the second note of a large interval. For the first /r/ only the tongue is active, but the jaw will drop to accommodate F5. At that pitch, /r/ need not be excessively rolled. The /m/ could teach singers to prepare for the vowel on F5 instead of the consonant which requires jaw closure. To practice the ascending 8th (***bemin****de*) in Example 5-5, the entire phrase from *'n Groet* (a greeting) translates as $^{\flat}$6-6-7-6-1-7$_{,}$-1-8-$^{\flat}$6 (Exercise 44).

The pitch patterns of *deur Aurore* and *my beminde* in Example 5-5 are reminiscent of yodels and could be used as such to elicit a primal sound response that may foster spoken medium range pitches and additional energy in the high notes. Chapman (2017) and Ware (1998) advocate the use of yodels to practice freely moving between registers. Example 5-6 illustrates yodels that could be derived from these two patterns.
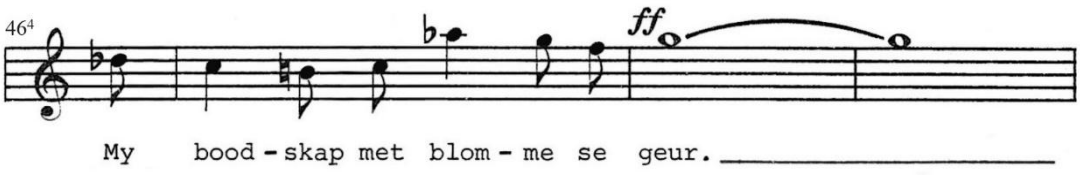
Example 5-6. Yodels for a spontaneous *secondo passaggio*, mm. 9-10 & 45-46.



The *portamento* in Example 5-6 must be done fully and in an energetic way with the F5 quickly released. Singers are encouraged to sing these exercises with the spontaneity of the yodels in 'The Lonely Goatherd' in Rodgers and Hammerstein's *The Sound of Music*. This approach may invite a balance between lightness and energy to a note around the *secondo passaggio* that is preceded by a 6th from a medium range.

Highest and sustained notes. Example 5-7 shows the last phrase of this song which contains both its highest and longest notes. Ab5 only appears once and is set to *blom*-, the first syllable in *blomme* (flowers). The longest note is a breve in the form of two tied-over semi-breves on G5 that ends the song with a *fortissimo* on *geur* (fragrance). They may require several interventions.

Example 5-7. Highest and longest notes, mm. 46-49.
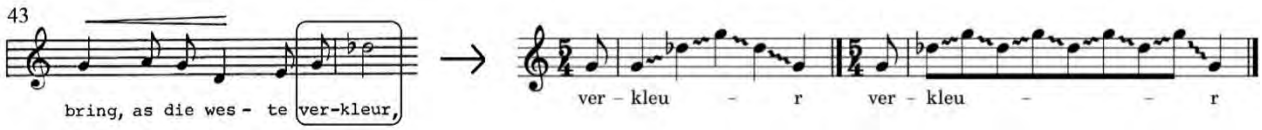


This phrase may be translated as 4-3-$^{\#}$2-3-8-7-6-7 (Exercise 45). A scoop with /l/ in the consonant cluster /bl/ should be avoided by accurately pitching both at the moment of onset on Ab5. If pharyngeal space is not prepared for /ɔ/ on Ab5 but for /bl/, the resulting sound will be pinched. To first create a sensation that could be drawn from to prevent a pinched sound, a slowly repeated *portamento* between C5 and Ab5 (much lower initially) on comfortable vowels might be practiced. It is essential that singers experiment with the gradual increase in pharyngeal space and breath energy during this process to arrive at a free, resonant Ab5. Vowels of the text may be introduced and then consonants may be added. Another remedy includes executing a quick squat as one approaches Ab5 (Ragan, 2020). It involves the entire body for energised sound production and takes the strain and focus off the voice and throat. As an additional measure, SOVTEs may be implemented in this phrase to

practice the high pitches more effectively and safely, and to widen the pharynx and lower the larynx (Titze et al., 2021). The entire phrase could be sung with a tongue trill (/r/) or lip trill (/br/) to prevent or alleviate pressed phonation in the high register (Ragan, 2020).

The longest note, G5, occurs after the highest note, Ab5, and concludes the song. The combination of G5's dynamic level, vowel, pitched consonant ending, and length could be difficult for a novice singer. Regarding the dynamic level, it is important to remind singers that dynamics mostly allude to emotional intensity and *ff* does not mean that the singer should sing as loud as possible. In this song, *ff* could indicate a confident and triumphant ending. Vowel modification might be required for /ø:ᵊ/ and can be achieved by increasing internal (pharyngeal) and external (jaw-drop) space, while the Schwa off-glide must be as late as possible. As for /r/ in *geur*, it does not have to be rolled extensively but must be pitched. Example 5-8 illustrates how to practice /ø:/ with natural vowel modification.

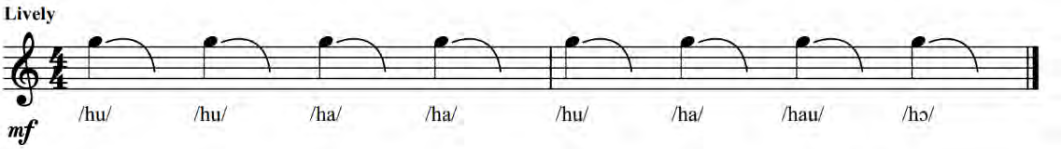
Example 5-8. *Verkleur* as an exercise for *geur* on G5, mm. 43-44.



One could use the G4 to Db5 in measures 43 to 44 as a *portamento*-exercise in which a G5 is added after Db5 as shown in Example 5-8. In this way, the vowel sound in *geur* is initiated and established at a lower range on *ver**kleur*** (colouration) and can be practiced with an ascending *portamento* in which the same vowel is sung but gradual jaw drop is added to accommodate the higher pitch. The exercise in Example 5-8 may also be used for practicing register transitions and diminished intervals.

A sustained G5, lasting a breve, will be challenging for novice singers and may even be harmful if care is not taken. Two interventions might address it. First, flexibility must be added to a long note. Example 5-9 illustrates repeated descending glides to this end.

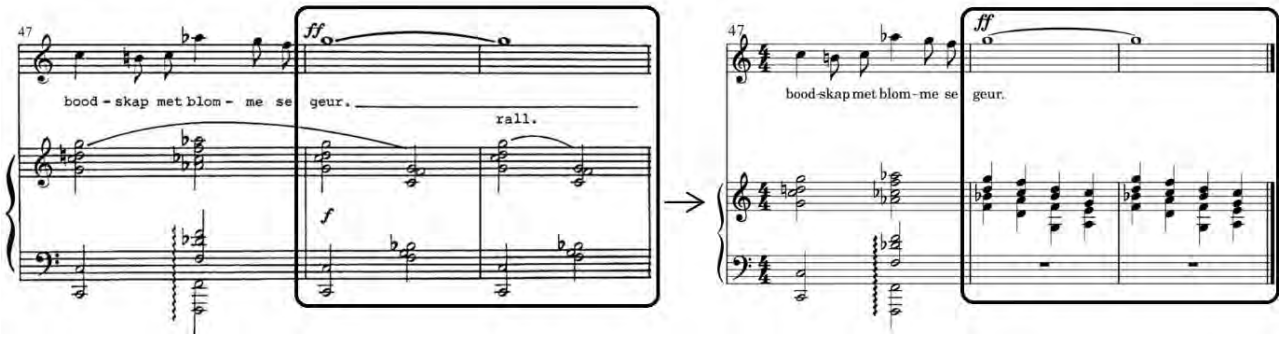
Example 5-9. Repeated descending glides on G5 for flexibility, mm. 46-49.



Prephonatory tuning and pharyngeal space preparation prior to onset are important for coordinated onsets in this exercise. Glides must be executed with abdominal muscle activation resulting from making primal sounds at the onset of each glide (Chapman, 2017). The phonemes in Example 5-6 are mere examples of what could be used, but primal sounds (monkey sounds, owl hoots, sighing, sobbing, yodel) is up to the singer and teacher. If the sound is particularly bright or spread, G3 octaves or rolled G major chords could be played simultaneously on the piano for singers to hear lower frequencies and adopt that timbre.

The second intervention relies on a frequent pattern in this song's accompaniment. Instead of the four minim chords that accompany the sustained G5, two four-crotchet chordal patterns, seen in various measures such as 1 to 2 or 51 to 52, could be played. Example 5-10 shows one possibility thereof.

Example 5-10. Fast-moving chordal patterns underneath G5 breve, mm. 47-49.



The quickly changing harmonic progression may spur singers on to keep singing energetically and with continuous breath flow during the breve, building momentum towards the end of the note. The crotchet accompaniment is like brisk trotting of a horse (Potgieter, 1967), and it would be beneficial to mimic such physical energy in the body during G5. Once the tone has movement and freedom, the accompaniment can be played as written again.

B. Rhythm
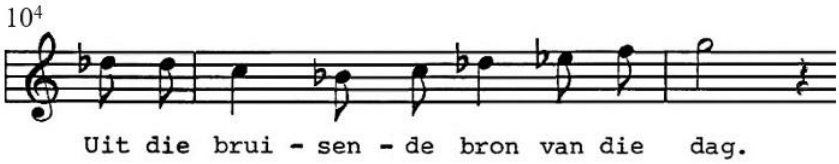
The tempo, meter, and rhythmic structure of this song are simple enough that singers could focus their attention on technique-related matters. The lively tempo, 144 bpm for a crotchet, could allow singers to avoid heavy singing, especially in the lower sections of this medium *tessitura*. The tempo is also advantageous for high and sustained notes throughout the song, particularly the final note. There is much variation between longer and shorter rhythms, and the meter remains 4/4 throughout.

C. Phrase shaping

Phrase length and breath management. The phrase lengths are irregular, varying between one-and-a-half and two measures, with a few three-measure phrases. Due to the fast tempo, breath capacity should not be a concern, but catch-breaths might need to be practiced. Examples thereof are discussed in the Preparation, onset and release section.

Phrase direction. The phrases in this song are balanced between ascending and descending and begin in various parts of the range. Two phrases that can be used to work on gradual increase/decrease of energy and space are seen in Examples 5-11 and 5-12. The first contains ascending stepwise motion leading to a sustained G5, while the second descends stepwise through the *zona di passaggio*.
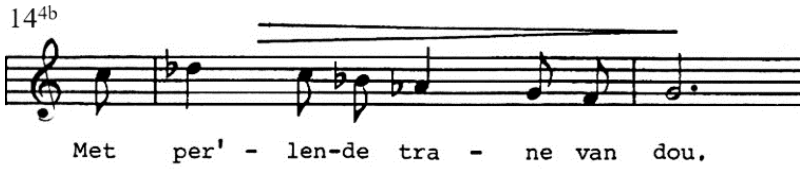
Example 5-11. Gradual increase of energy and space, mm. 10-12.



In *van die dag* (of the day) on Eb5 to G5, the tongue is responsible for /n/ and /d/ which renders the jaw available to drop for the (singer-specific) vocal tract space needed for G5. However, the success of this phrase largely depends on the phrasing off and inhalation

preceding it. If a shallow catch-breath is taken and the larynx rises, the freedom and resonance of this line will be compromised. This phrase translates as 4-4-3-2-3-4-5-6-7 (Exercise 46) and a potential intervention is discussed in the Preparation, onset and release section.

Example 5-12. Gradual decrease of energy and space, mm. 14-16.



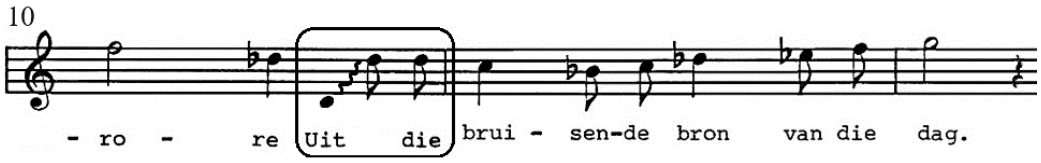
All the consonants apart from /f/ in *van* (of) require only tongue and lip formation. Thus, singers may focus on decreasing energy and maintaining timbre while the vocal tract remains free from unnecessary jaw interferences. This phrase could be used in various parts of a singer's range to practice these adjustments, and it translates as 3-4-3-2-1-7$_{\downarrow}$-6$_{\downarrow}$-7$_{\downarrow}$ (Exercise 47).

Preparation, onset and release. Singers must be aware of catch-breaths required in a few of these phrases due to the fast tempo. For some catch-breaths, the accompaniment contains sustained notes that may offer some extra time to breathe. The catch-breaths are opportunities for singers to learn to communicate with pianists about the ensemble between voice and piano and to let go of the last note of a phrase, thereby practicing efficient releases that are not abrupt. It is essential that singers see breathing as part of a musical phrase and not an entity on its own. Many phrases in this song are surrounded by rests which allow sufficient time to prepare for most onsets. As part of the role of text in specific intervals, onset is also discussed in Melody (Example 5-5).

The phrase in Example 5-11, shown in 5-13 as well, may need practice to achieve a catch-breath that is silent, low, and slow, as McKinney (1994) would advise. Attention should also be given to a low laryngeal position since the previous phrase ends with F5 to
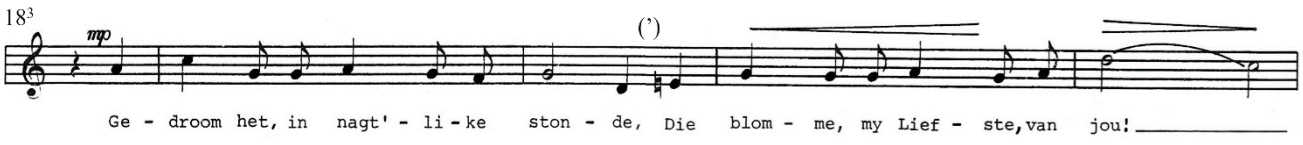
Db5 while this one re-onsets on Db5 then ascends to G5. It may be beneficial to practice the consecutive phrases separately at first with a long breath in between, i.e., measures 8^4-10^3 (') 10^4-12. This is to ensure that freedom and tone quality in the second phrase is not compromised during practice if inadequate catch-breaths are implemented. Once the second phrase is secure, the duration of the breath may be decreased. For laryngeal positioning, *uit* (from) may be practiced as a scoop from Db4 to Db5 before *die* (the), as indicated in Example 5-13, to reset the mechanism for the ascending phrase. Measures 10 to 12 shown in the example, could be a tool to practice low laryngeal positioning after a catch-breath. It could be implemented with or without the octave lower scoop as needed.

Example 5-13. Octave lower preceding scoop for laryngeal positioning, mm. 10-12.



Another phrase that might be challenging is the one captured in Example 5-14 since it requires a catch-breath before a phrasal ending which contains an ascending 4th and two minims. Separate practice of those two phrases is recommended to prevent a loud, shoulder/clavicular breath from becoming a habit between the phrases which might compromise the medium-high notes that end the second phrase. The two phrases can be translated as 6-8-5-5-6-5-4-5-2 (') 3-5-5-5-6-5-6-9-8 (Exercise 48).

Example 5-14. Catch-breath before intervallic, sustained phrase ending, mm. 18-22.



Dynamics. There are no extreme dynamic markings, besides the *ff* discussed in Melody. The dynamic markings, such as *crescendo* and *decrescendo* and their hairpins, provide teaching opportunities for the natural increase and decrease of energy. The reason
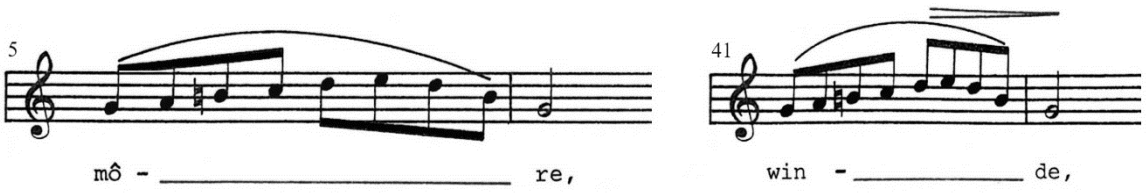
being that the *crescendi* often correlate with ascending phrases and *decrescendi* with those that descend.

D. Text

Text setting. The way in which this text is set is favourable for singing since many medium-high and high notes are set to dark or neutral vowels that encourage the natural increase of oral and/or pharyngeal space (Fourie, 1986). The text setting is mostly syllabic but there are a few melismatic patterns. As seen in Examples 5-5, 5-11, and 5-12, the Afrikaans text in some syllabic phrases may be used to cultivate coordinated onsets in large intervals, ease ascending stepwise patterns leading to a sustained high note, and address the systematic decrease of energy in descending passages. Three melismatic patterns with different interval combinations may be useful pedagogical tools and are discussed next.

Vowels and consonants. The pattern in Example 5-15 appears twice in this song and is translated for both *môre* (morning) and *winde* (winds) as 1-2-3-4-5-6-5-3-1 (Exercise 49).

Example 5-15. Melisma #1: *môre* and *winde*, mm. 5-6 & 41-42.
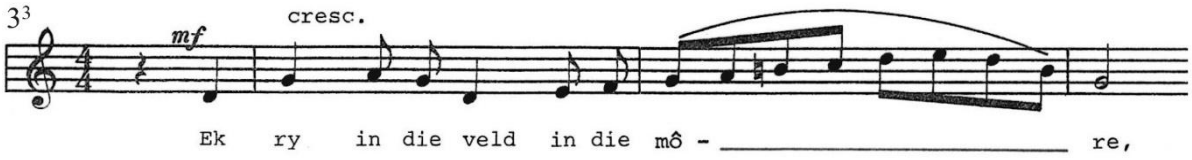


By using these two melismas, one could work towards achieving consistent timbre in different areas of the voice. In this range, it aids timbre unification in the pitches of the *zona di passaggio* and those approaching the *secondo passaggio*. The phonemes in Example 5-15 could address resonance balancing, vowel alignment, as well as tongue and jaw independence as follows:

1. The /m/ and /v/ may assist resonance balancing by raising awareness of vibratory sensations at the lips for a forward, clear sound in the ensuing vowel (Miller, 1986).

2. Moving from a dark vowel /ɔ/ to a neutral Schwa /ə/ is practiced in *môr**e***, while *w**i**nde* allows singers to practice sustaining a Schwa sound. The latter might require practice as a Schwa is not found in Italian (except in some dialects such as Neapolitan), and a stressed/elongated Schwa is uncommon in German, French, and English (Adams, 2022).
3. In this song, /r/ and /d/ frequently begin second/final syllables. This can be beneficial to teach accurate pitching in medial voiced consonants, and tongue and jaw independence since the jaw need not be involved in those formations (Jones, 2017).

An extended exercise containing the melisma in Example 5-15 may be created from the opening phrase of the song as it precedes the melisma before *môre*. It also contains an ascending and descending 4th around some singers' *primo passaggio*.
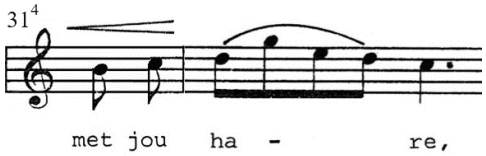
Example 5-16. Phrasal context of melisma #1, mm. 3-6.



This phrase may be translated as 5¸-1-2-1-5¸-6¸-♭7¸-1-2-3-4-5-6-5-3-1 (Exercise 50). It could be used to practice large intervals, extended stepwise motion, and descending triads. This creates the opportunity for singers to practice bridging the *primo passaggio* with 4ths and approach the *secondo passaggio* by step. A speech-approach should be implemented for the first *passaggio*, and *legato* with consistent airflow should be prioritised for the second.
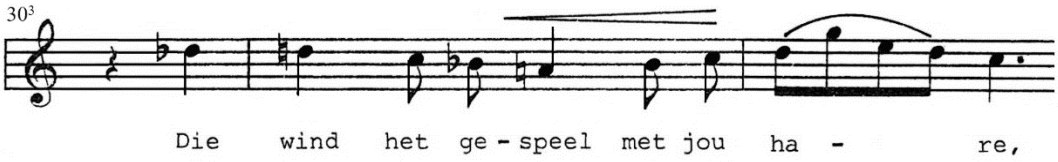
The second melisma in this song is seen in Example 5-17 and may be a useful pattern as it revolves around the *secondo passaggio* and enters the high register. This could be an effective exercise to work with difficulties in the approach and crossing of register transitions as it ascends and descends via stepwise motion and medium intervals through a potentially troublesome area in the voice.

Example 5-17. Melisma #2: *met jou hare*, mm. 31-32.



By repeating *met* (with) as an onset for the melisma on *hare* (hair) – in a declamatory manner with an elongated, resonant /m/ – vocal weight and breath energy may become appropriately balanced before proceeding into the high register with the perfect 4th. To this end, the pattern translates as $\underline{^{\flat}7}$-1-2-5-3-2-1 (Exercise 51) where singers could practice it as $\underline{^{\flat}7}$-$\underline{^{\flat}7}$-$\underline{^{\flat}7}$ (') $\underline{^{\flat}7}$-1-2-5-3-2-1 in various areas of the voice. The /j/ promotes an onset that only requires tongue movement, and /h/ should be gently voiced, not with a hard glottal. Both /j/ and /h/ facilitate a *legato* transition to the melisma in which jaw engagement is limited to accommodating pitch height. Furthermore, the part of the phrase preceding this melisma is presented in the next example.
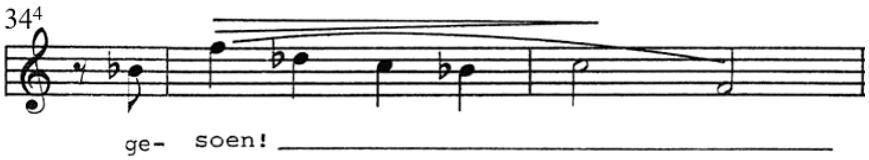
Example 5-18. Phrasal context of melisma #2, mm. 30-32.



This passage could be used to practice beginning in the medium-high range, then systematically decreasing energy, and finally increasing energy going into the higher range with the melisma on *hare*. The full phrase translates as $^{\flat}$2-2-1-$^{\flat}$7-6-$^{\flat}$7-1-2-5-3-2-1 (Exercise 52).

Melisma #3 is seen in Example 5-19 and spans an octave and includes an ascending and descending perfect 5th. It can be used as an exercise in which singers practice managing the gradual increase and decrease of breath energy and vocal tract space, while maintaining consistent timbre, particularly between the notes of large intervals.

Example 5-19. Melisma #3: *gesoen*, mm. 34-36.

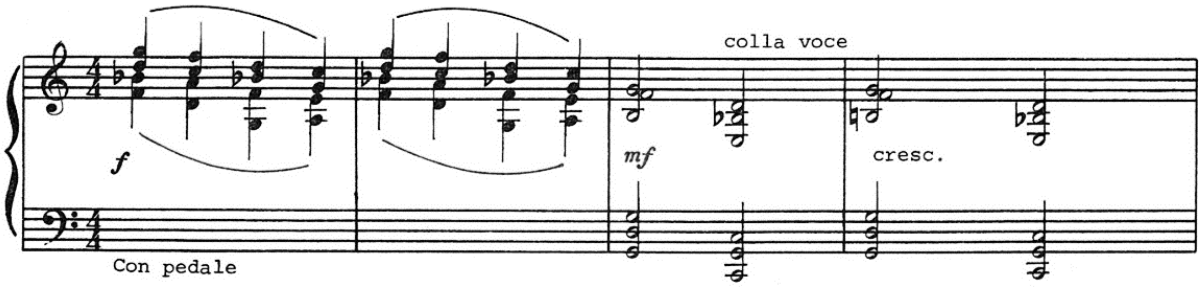


Novice singers often stop the airflow between the notes of large ascending intervals (Manifold, 2011). The syllable -*soen* (kiss) is advantageous for continuous breath flow and low laryngeal positioning. Initial elongation of this /s/ could draw attention to continuous airflow. The singer must, however, already prepare for the /u/ on F5 at the onset of /s/. When singing /u/, laryngeal lowering naturally occurs (Brown, 2008), which means that this F5 and the ensuing melisma may benefit from /su/ as a built-in onset device. The pattern of *gesoen* (kissed) can be translated as 1-5-$^{\flat}$3-2-1-2-5, (Exercise 53). The phrasal context preceding this melisma is displayed in Example 5-3.

E. Piano accompaniment
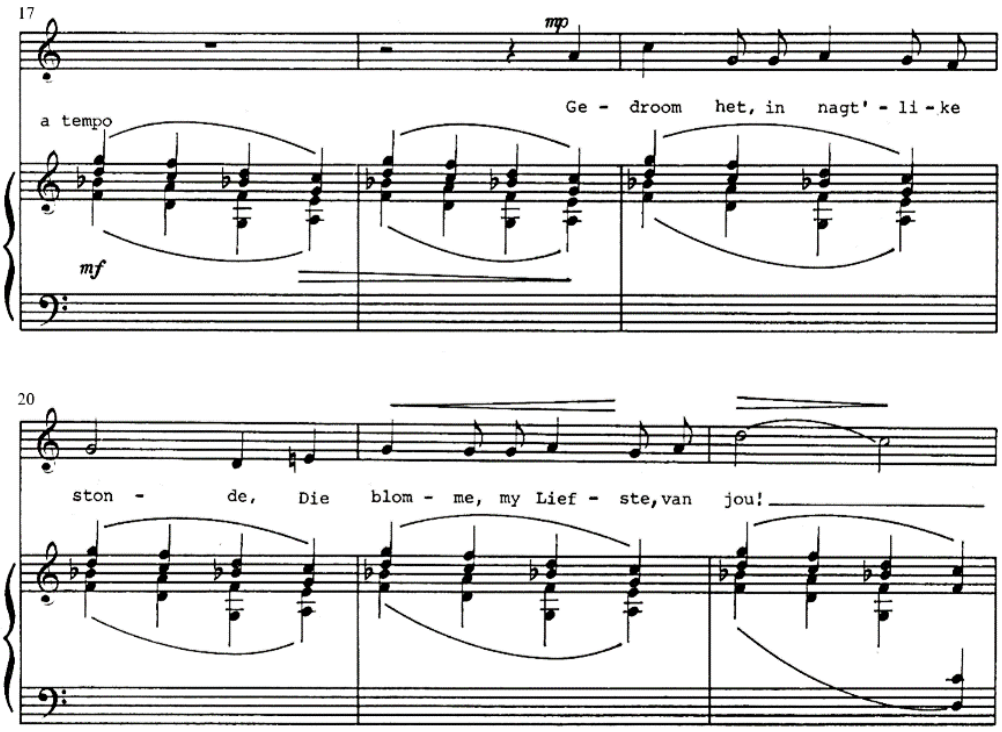
Type of accompaniment. This song contains chordal accompaniment that varies between crotchet patterns and minims, as seen in Example 5-20. Both may act as momentum building devices that drive singers through the phrases. Singers must be careful, however, not to fall victim to the over-emphasis of notes that are set to strong beats, perpetuated by the chordal changes, and should instead prioritise long vowels and *legato* singing towards the ends of phrases.

Example 5-20. Crotchet and minim chordal accompaniment, mm. 1-4.



Density and support. There is a section in this song, displayed in Example 5-21, where the accompaniment may pose challenges to the singer. It contains continuous crotchet chord changes in the same octave as a medium- to low-lying phrase in the vocal line that also moves in crotchets. All chords are four-part chords played in the treble clef with notes above and below those in the vocal line. The dynamic level in the accompaniment is *mf* while the vocal line is *mp*. Light voices still working on developing their low-middle register might begin to push or strain the voice to be heard over the accompaniment.

Example 5-21. Four-part chords in the vocal line octave, mm. 18-22.



In sections such as the one shown in Example 5-21, singers should ensure that a confident, speech-approach is implemented and that they do not try to sing over the piano accompaniment. If this singer's medium-low range is still developing, it must be openly communicated to the pianist and adjustments should be made as best as possible.

6.5.4 Numeric patterns of new vocal line exercises

Fourteen new vocal exercises (Exercises 40-53) stem from the vocal line in this song. They are grouped into the literature-based categories of basic vocal exercises as follows:

1. Onset: $\underline{^{\flat}7_{,}}$-1-2-5-3-2-1 (Exercise 51)
2. Little melodic movement: $6_{,}$-1-$^{\flat}6_{,}$-1-$7_{,}$-$7_{,}$ (Exercise 42)
3. Stepwise patterns and medium intervals: 1-2-1-$^{\flat}7_{,}$-$6_{,}$-$^{\flat}7_{,}$-1-2-$6_{,}$ (Exercise 41) **&** 4-4-3-2-3-4-5-6-7 (Exercise 46) **&** 3-4-3-2-1-$7_{,}$-$6_{,}$-$7_{,}$ (Exercise 47) **&** 1-2-3-4-5-6-5-3-1 (Exercise 49) **&** $5_{,}$-1-2-1-$5_{,}$-$6_{,}$-$^{\flat}7_{,}$-1-2-3-4-5-6-5-3-1 (Exercise 50) **&** $^{\flat}$2-2-1-$^{\flat}7_{,}$-$6_{,}$-$^{\flat}7_{,}$-1-2-5-3-2-1 (Exercise 52)
4. Stepwise patterns and large intervals: 2-1-2-$^{\flat}$3-$^{\flat}$3-2-1-5-1 (Exercise 40)
5. Triads and/or arpeggiated passages: $5_{,}$-1-2-1-$5_{,}$-$6_{,}$-1-$^{\flat}$5 (Exercise 43)
6. Medium and large intervals: None
7. Large intervals: $^{\flat}$6-6-7-6-1-$7_{,}$-1-8-$^{\flat}$6 (Exercise 44) **&** 1-5-$^{\flat}$3-2-1-2-$5_{,}$ (Exercise 53)
8. Sustained notes and/or long phrases: 4-3-$^{\#}$2-3-8-7-6-7 (Exercise 45) **&** 6-8-5-5-6-5-4-5-2 (’) 3-5-5-5-6-5-6-9-8 (Exercise 48)

6.6 *Boggom en Voertsek* [Bochum and Foortsek] by A. Van Wyk (1916-1983)

Arnold van Wyk sporadically worked on *Boggom en Voertsek* over a period of 27 years in which different versions of it were originally part of two of his choral works in 1957 and 1964 (Oosthuizen, 2014). He finished this art song version in 1980 and it was his final solo song. Van Wyk set the poem by C. Louis Leipoldt with two baboons in a Karoo landscape in mind (Muller, 2008; Oosthuizen, 2014). A recording is available at https://youtu.be/xbvbbYKiKq4 (Venter, 2024a).

Theme: Existential wandering

Number of measures: 109

Duration: ± 03:30

Tempo: *Commodo* (comfortable) ♩ = c. 72

Time signature: 2/4; 3/4

Key: F major

Range: C4-E5; 10th

***Tessitura*:** Medium; ± F4-C5

Topographical characteristics: Syncopation in the vocal line and accompaniment; irregular phrase lengths; frequent accidentals and many semi-tones; much interval movement in 3rds and 4ths; various dynamic levels; dissonant, independent, chordal piano accompaniment.

Suggested voice: Low (with accessible high register); medium; high (with resonant low notes)

Potential studio uses: Aural and rhythmic development; cultivate *legato* in staggered rhythmic patterns with many unvoiced consonants; middle voice development with brief high and low notes; phrase shaping through expressive dynamic markings.

Collective study: *Sluimerlied* (S. Le Roux Marais): Lyrical vocal line; compound time; diatonic accompaniment; slightly higher range and *tessitura*; useful for working on *legato* lines in ascending stepwise phrases. *Die Veles* from *Alleenstryd* (H. Hofmeyr): Similar theme and syncopated nature; energised tango accompaniment; frequent dynamic changes; large intervals to practice breath energy adjustment; available in four keys.

6.6.1 Text: Meaning and pronunciation

The composer and Howard Ferguson translated the Afrikaans poem to a singable English version (Oosthuizen, 2014). Both the Afrikaans text and English translation appear in the sheet music and are provided here (Van Wyk, 1980/1985, pp. 13-17).

Full Afrikaans text and idiomatic English translation

1. Boggom en Voertsek het saam gelewe	Bochum and Foortsek they lived together
2. Waar die Hantam-berge pryk	Where the Hantam-mountains rise
3. En die dun kapok in die naglug swewe	And the waving grass in the darkness trembles
4. As die wind die biesies stryk.	As the wind in the bushes sighs.
5. Boggom en Voertsek het saam geswerwe	Bochum and Foortsek they dreamed together
6. Waar die boegoe-bossies bloei	Where the buchu-flower blows
7. En die harde klip, deur die ys gekerwe	And the stubborn rock, carved by icy masses
8. In die oerou tyd, nog groei.	In a far-off age, still grows.
9. Boggom en Voertsek het saam gesanik	Bochum and Foortsek they whined together
10. In die aand teen die vollemaan:	In the evening beneath the moon:
11. Sluit ek my oë vandag, dan waan ek	I close my eyes and today imagine
12. Ek kan hulle taal verstaan.	Their words were as clear as noon.
13. Boggom en Voertsek het saam gesterwe,	Bochum and Foortsek they died together
14. Waar die Hantam-land hom strek.	Where the Hantam-mountains fall.
15. Daar’s niks as die storie om oor te erwe,	And now I can only repeat my story:
16. En niks om daaruit te trek.	It has no moral at all.

IPA transcription and English word-for-word translation

Boggom en Voertsek | [ˈbɔ.xɔm ɛn ˈfʊrt.sæk] | Bochum and Foortsek

1. *Boggom en Voertsek het saam gelewe*

[ˈbɔ.xɔm ɛn ˈfʊrt.sæk hɛt sɑ:m xəˈle:ᵊvə]

Bochum and Foortsek had together lived

2. *Waar die Hantam-berge pryk*

[vɑ:r di ˈhan.tam¦bær.gə prəjk]

Where the Hantam-mountains tower

3. *En die dun kapok in die naglug swewe*

[ɛn di dœn kaˈpɔk ən di ˈnax.lœx swe:ᵊvə]

And the thin snow in the night-air floats

4. *As die wind die biesies stryk.*

[as di vənt di ˈbi.sis strəjk]

If the wind the hairgrass strokes/moves.

5. *Boggom en Voertsek het saam geswerwe*

[ˈbɔ.xɔm ɛn ˈfʊrt.sæk hɛt sɑ:m xəˈswær.və]

Bochum and Foortsek had together meandered

6. *Waar die boegoe-bossies bloei*

[vɑ:r di ˈbu.xu¦bɔ.sis blui]

Where the buchu-small-bushes blossom

7. *En die harde klip, deur die ys gekerwe*

[ɛn di ˈhar.də kləp dø:ᵊr di əjs xəˈkær.və]

9. *Boggom en Voertsek het saam gesanik*

[ˈbɔ.xɔm ɛn ˈfʊrt.sæk hɛt sɑ:m xəˈsɑ:nək]

Bochum and Foortsek had together whined

10. *In die aand teen die vollemaan:*

[ən di ɑ:nt te:ᵊn di ˈfɔ.lə.mɑ:n]

In the night against the full-moon:

11. *Sluit ek my oë vandag, dan waan ek*

[slœyt æk məj o:ə fanˈdax dan vɑ:n æk][27]

Close I my eyes today, then imagine I

12. *Ek kan hulle taal verstaan.*

[æk kan ˈhœ.lə tɑ:l fərˈstɑ:n]

I can their language understand.

13. *Boggom en Voertsek het saam gesterwe,*

[ˈbɔ.xɔm ɛn ˈfʊrt.sæk hɛt sɑ:m xəˈstær.və]

Bochum and Foortsek had together died,

14. *Waar die Hantam-land hom strek.*

[vɑ:r di ˈhan.tam.lant hɔm stræk]

Where the Hantam-region him stretches.

15. *Daar's niks as die storie om oor te erwe,*

[dɑ:rs nəks as di ˈsto:ᵊri ɔm o:ᵊr tə ˈær.və]

[27] The word *oë* (eyes) is usually pronounced with a diphthong off-glide /o:ᵊ/ but since it is (unusually) set to two notes in this song, the vowels have equal duration.

And the hard stone, through the ice carved

8. *In die oerou tyd, nog groei.*

[ən di ˈʊrʔœu təjt nɔx xrui]

In the prehistoric time, still grows.

There's nothing except the story to inherit,

16. *En niks om daaruit te trek.*

[ɛn nəks ɔm dɑːrˈʔœyt tə træːk]

And nothing (from) out-of-it to extract.

Poetic context

A tale is told about the tedious lives of two baboons, *Boggom* and *Voertsek*. The narrator describes their excursions and surroundings: They lived, wandered, whined, and died in the mountainous Hantam region together. In lines 11 and 12, the narration changes to first-person within which the narrator imagines that he/she understands what the baboons are saying. This might imply that the narrator identifies with this sense of dull day-to-day living. The song ends with the statement that there is nothing to take from the story except the story itself; there is no moral or meaning to be derived.

Several Afrikaans words require explanation, namely *boggom*, *voertsek*, Hantam, and *boegoe-bossies*. *Boggom* is derived from *bôgom* (same pronunciation), the term used to refer to the bark of a baboon, and *voertsek* is a coarse way of dismissing a dog, animal, or in extreme cases, a person (Pharos, 2005). Van Wyk intended *Boggom* and *Voertsek* to be the names of the baboons (Oosthuizen, 2014). Hantam is an area in the Northern Cape province in South Africa, and the Calvinia district where Van Wyk was born, forms a small part thereof (Muller, 2008). A *boegoe-bossie* (buchu-bush) is a plant found in the Hantam regions and it has medicinal value (De Beer & Van Wyk, 2011).
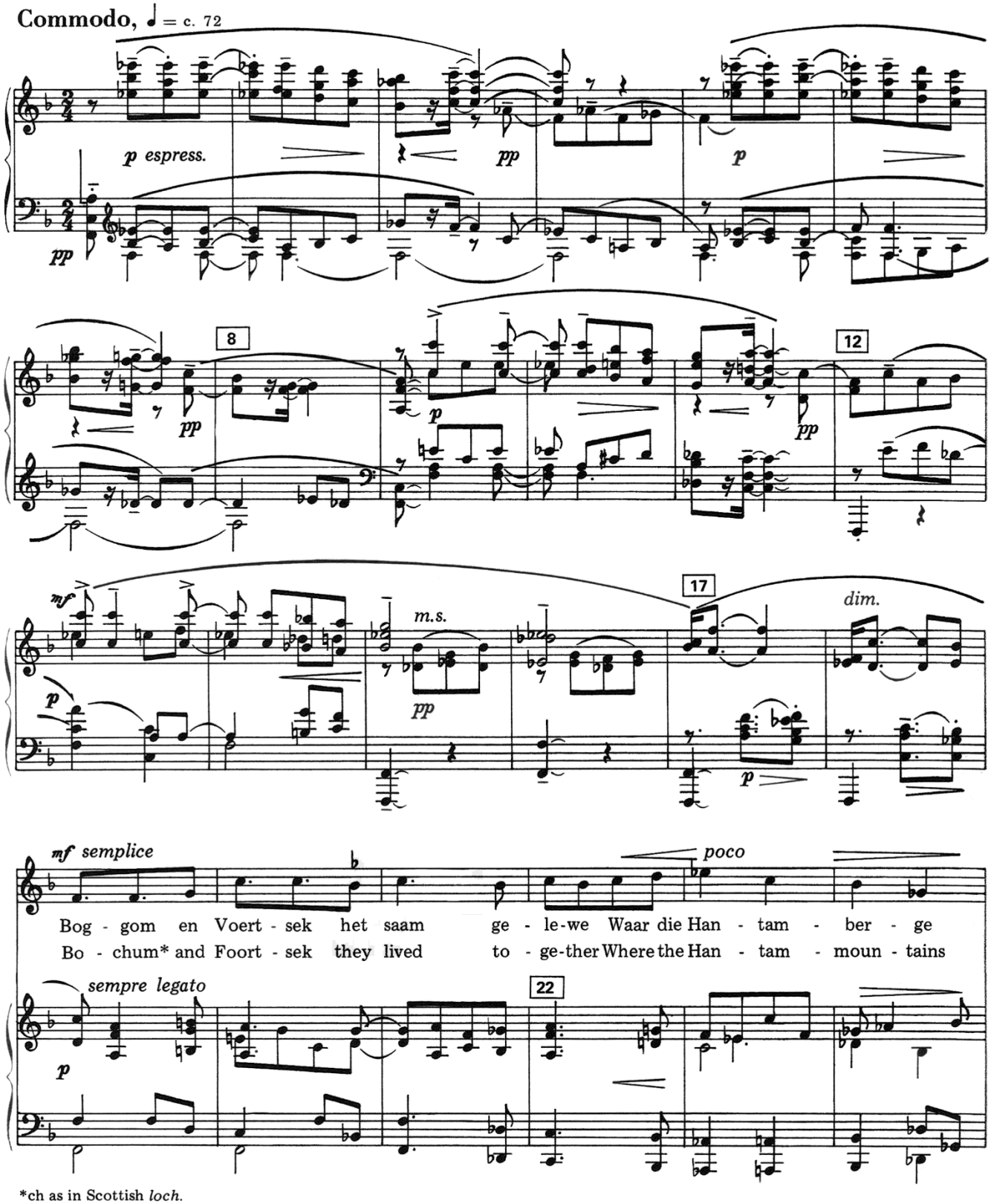
6.6.2 Sheet music

This sheet music is included with permission from the current executors of the Arnold van Wyk Trust (S. Muller & J. May, personal communications, October 12 & 14, 2023).
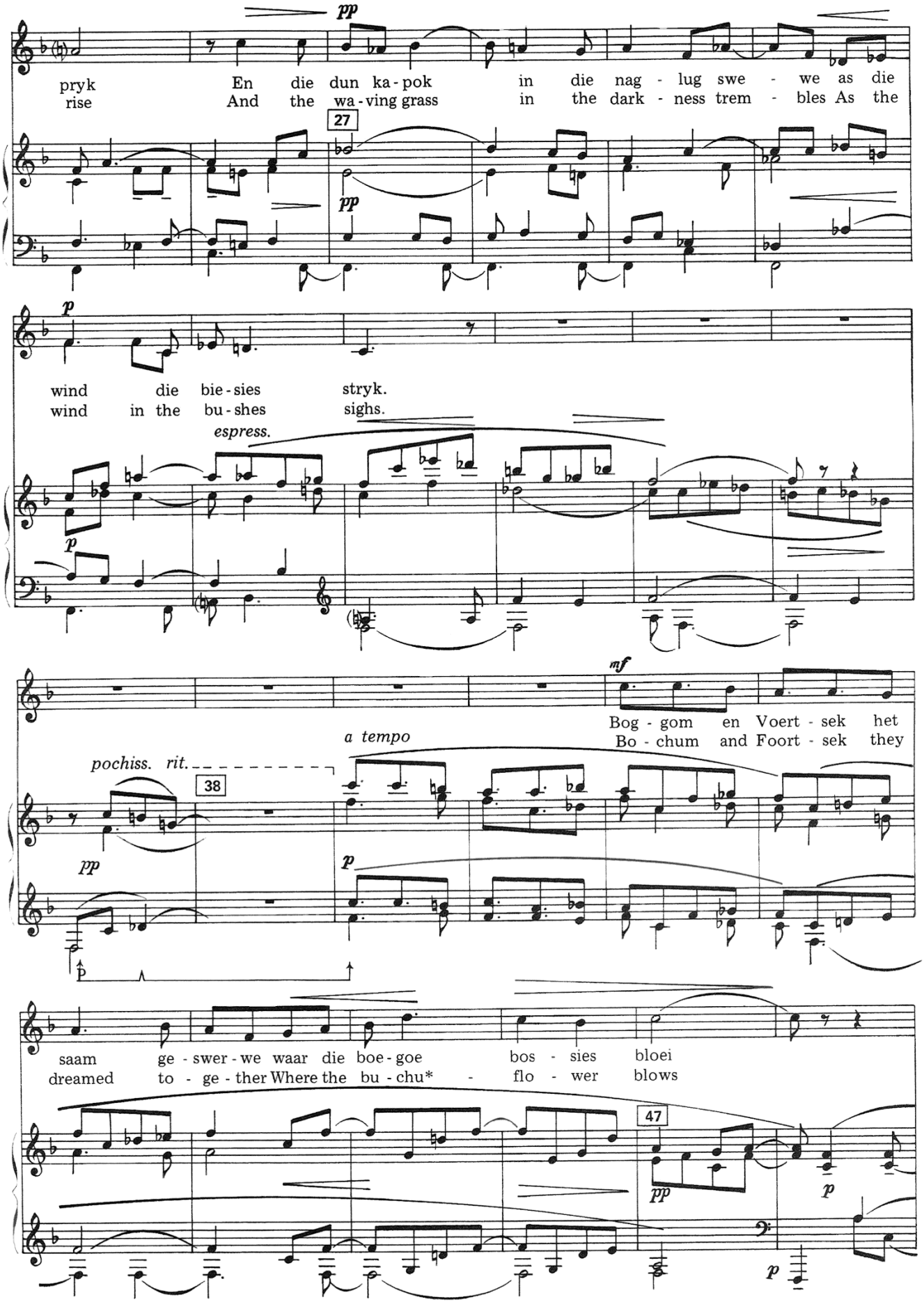
BOGGOM EN VOERTSEK
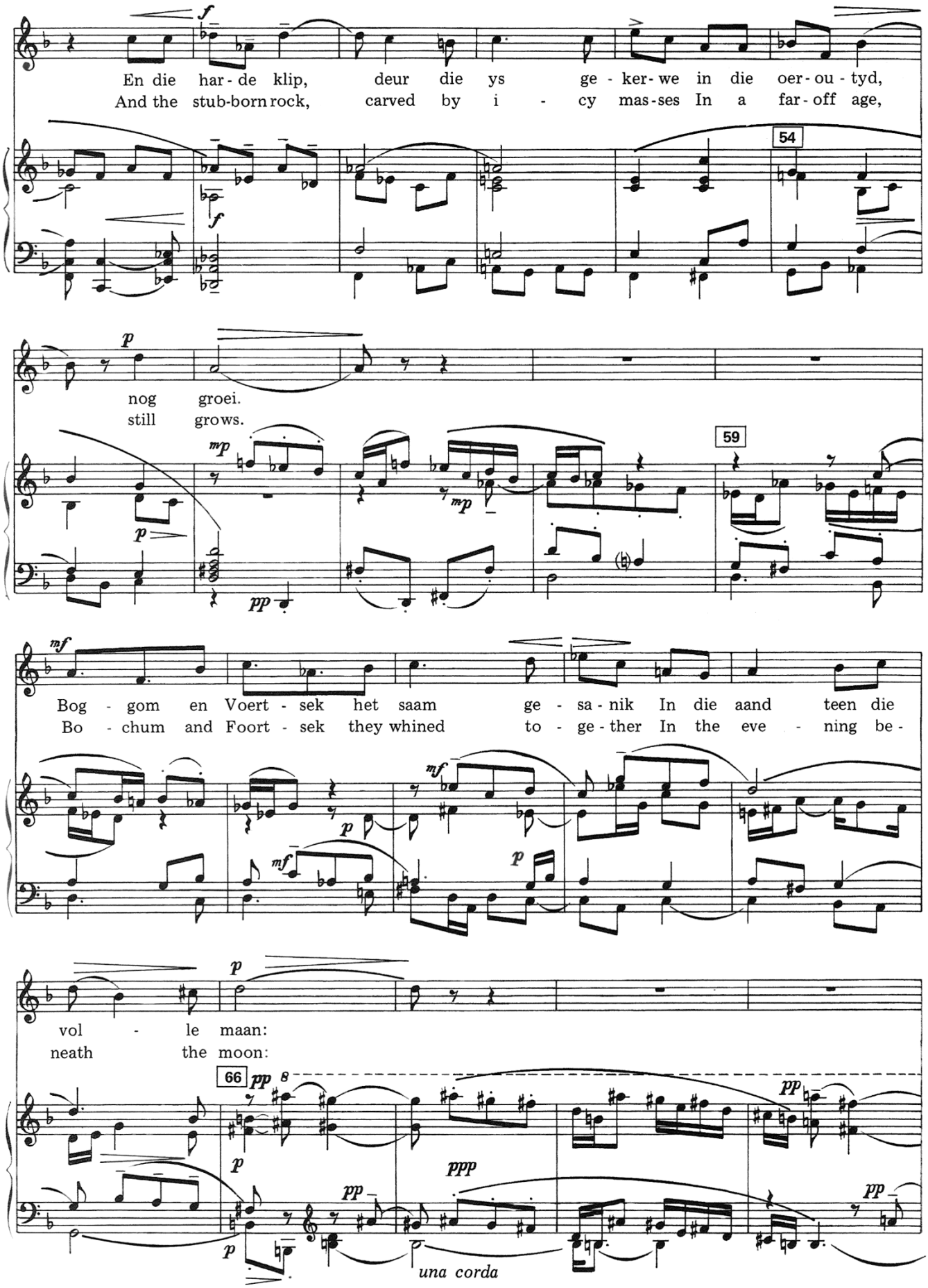
(1980)
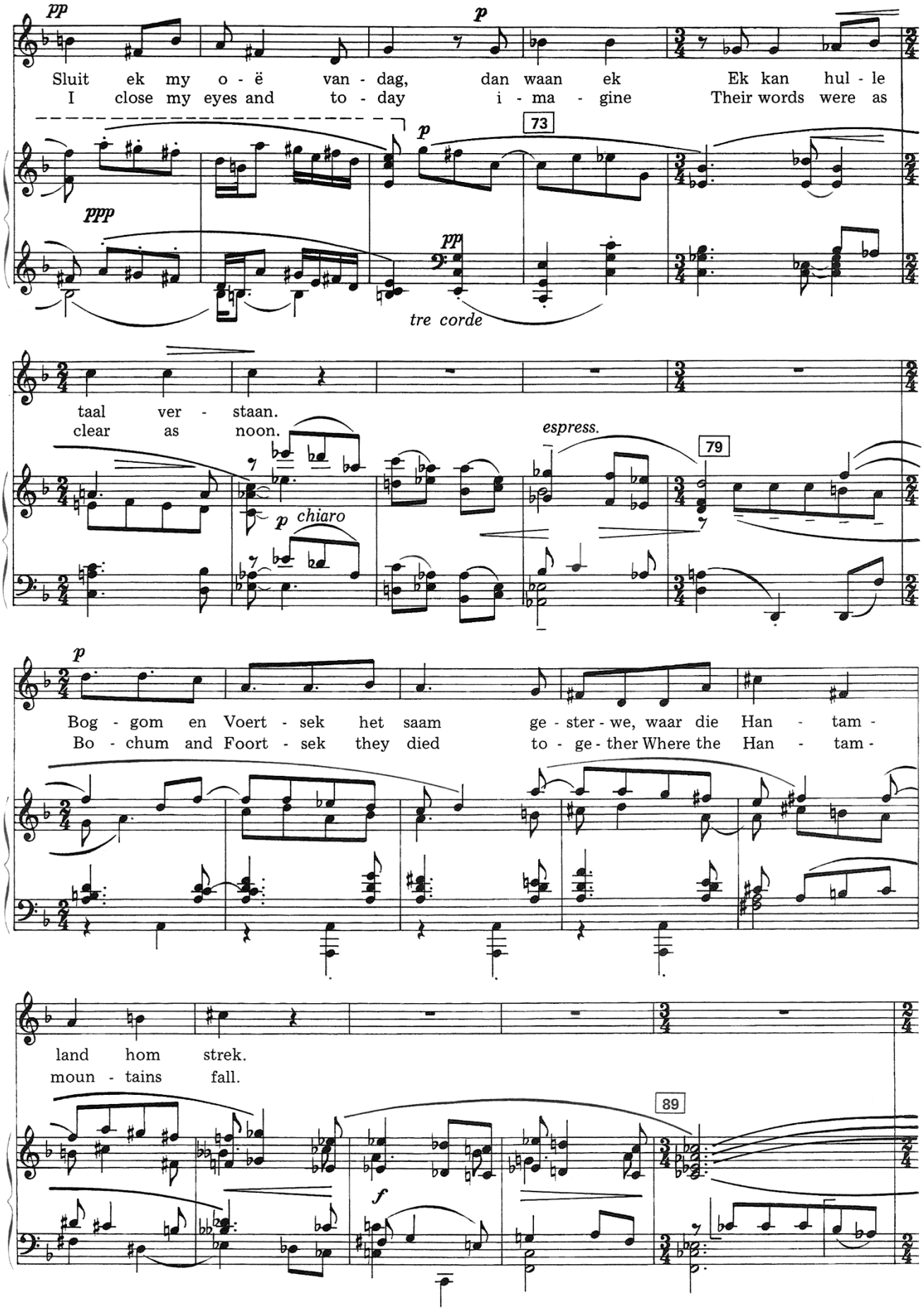
C.LOUIS LEIPOLDT ARNOLD VAN WYK
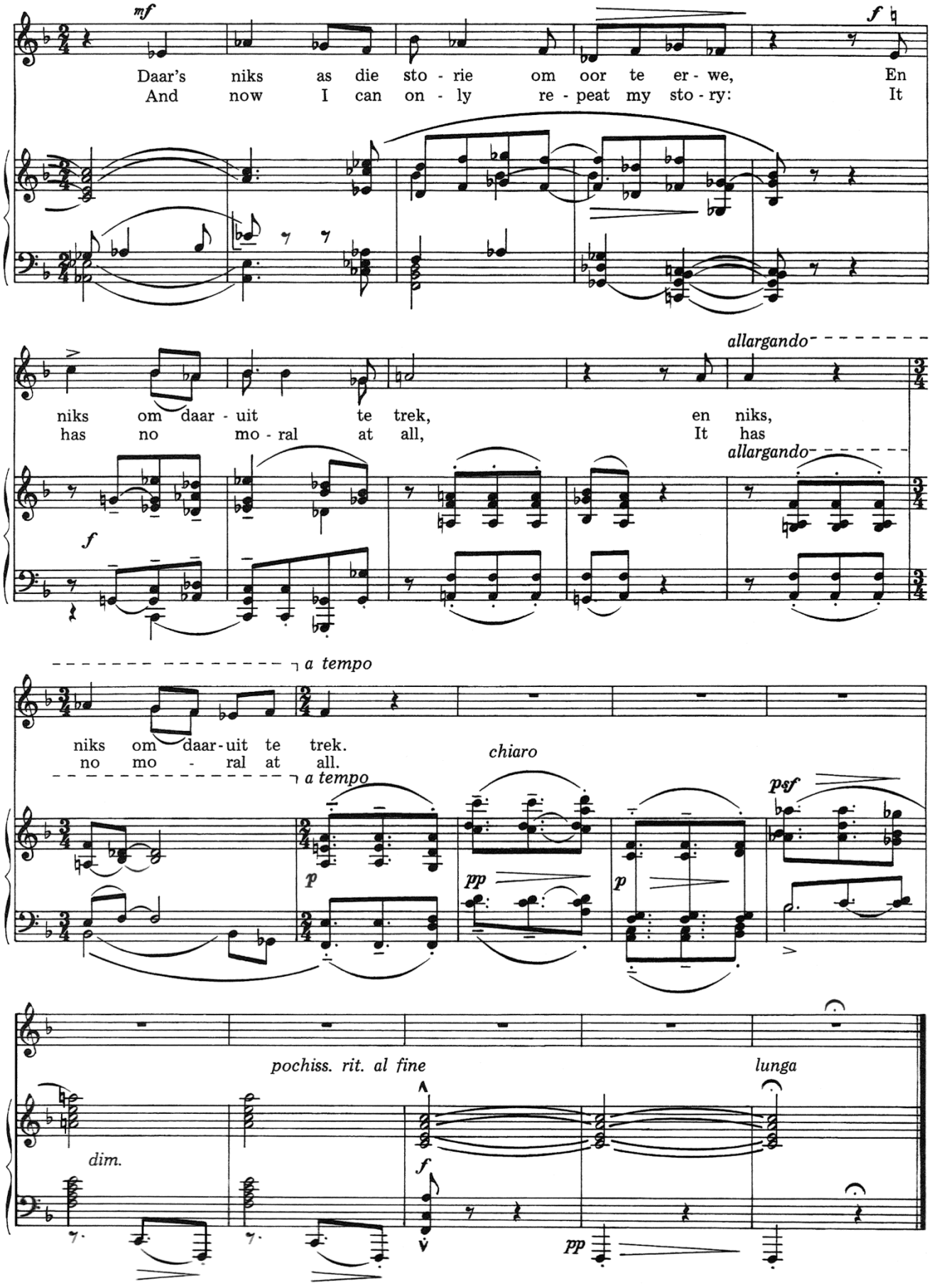


*ch as in Scottish *loch.*


pryk En die dun ka-pok in die nag-lug swe-we as die
rise And the wa-ving grass in the dark-ness trem-bles As the
27
wind die bie-sies stryk.
wind in the bu-shes sighs.
espress.
Bog-gom en Voert-sek het
Bo-chum and Foort-sek they
a tempo
pochiss. rit.
38
saam ge-swer-we waar die boe-goe bos-sies bloei
dreamed to-ge-ther Where the bu-chu* - flo-wer blows
47


En die har - de klip, deur die ys ge - ker - we in die oer - ou - tyd,
And the stub-born rock, carved by i - cy mas - ses In a far - off age,
54
nog groei.
still grows.
59
Bog - gom en Voert - sek het saam ge - sa - nik In die aand teen die
Bo - chum and Foort - sek they whined to - ge - ther In the eve - ning be -
vol - le maan:
neath the moon:
66
una corda


pp
p
Sluit ek my o - ë van - dag, dan waan ek Ek kan hul - le
I close my eyes and to - day i - ma - gine Their words were as
73
ppp
p
pp
tre corde
taal ver - staan.
clear as noon.
espress.
79
p chiaro
p
Bog - gom en Voert - sek het saam ge - ster - we, waar die Han - tam -
Bo - chum and Foort - sek they died to - ge - ther Where the Han - tam -
land hom strek.
moun - tains fall.
89
f


mf
Daar's niks as die sto - rie om oor te er - we, En
And now I can on - ly re - peat my sto - ry: It
f
allargando
niks om daar - uit te trek, en niks,
has no mo - ral at all, It has
allargando
f
a tempo
niks om daar-uit te trek.
no mo - ral at all.
a tempo
chiaro
p
pp
p
psf
pochiss. rit. al fine
lunga
dim.
f
pp
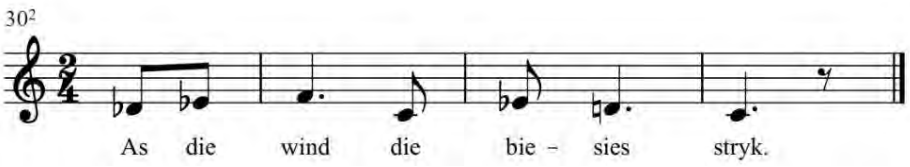
6.6.3 Pedagogical analysis and practical application

A. Melody

Range and *tessitura*. This range spans a major 10th between C4 and E5 and the *tessitura* is medium (± F4-C5). The singer does not remain in one area of the voice for long due to the continuous melodic movement. Even though the highest and lowest notes are neither sustained nor appear frequently, this song may still challenge the higher and/or lower ranges of a singer's voice because D5 and D4 appear several times. As alluded to in Chapter 5, singers should not judge the vocal demands of a song solely on its highest and lowest notes but should also consider ease and beauty of tone in pitches surrounding those notes.

Lowest note. C4 is shown in Example 6-1. It appears twice in the song and both instances occur in the same phrase. A descending 4th precedes the first C4 and descending stepwise motion precedes the second. Singers could thus practice the approach of low notes in contrasting contexts by using this phrase.
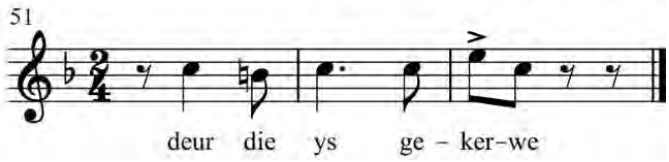
Example 6-1. Lowest note C4 approached by a 4th and stepwise motion, mm. 30-33.



It might be necessary to practice the descending stepwise pattern to C4 first, to determine the amount of energy necessary for the first C4. This phrase can be used to practice bridging the *primo passaggio* as well as for a short onset exercise beginning with a vowel. The phrase translates as 1-2-3-7$_{,}$-2-^{b}2-7$_{,}$ (Exercise 54). When it is practiced in descending semi-tones, the last 7$_{,}$ is the first note of the next pattern and could train singers to sing a major 1-2-3 immediately after a minor ^{b}3-2-1.

Highest note. E5 appears only once and a section of the phrase in which it appears is excerpted in Example 6-2 to demonstrate its use for working with higher notes. This phrase is preceded by a catch-breath due to a tied-over note before it and translates as 1-7¸-1-1-3-1 (Exercise 55).

Example 6-2. Approaching higher notes after a catch-breath, mm. 51-53[28].



This pattern and its text may be viable to work on balancing vocal weight before a high note. Singers often sing the C5s and B4 unnecessarily heavy in an attempt to begin the increase of energy for the high note (E5), but this makes it difficult to freely access the higher range. In addition to the preceding catch-breath, C5 is encountered frequently in prior phrases which could increase the difficulty since the larynx might already be in a higher position than ideal for the highest note. If initiated in the speaking range, the repeated notes can be spoken and then sung for several ascending patterns to counter heaviness. It is not recommended to take this exercise beyond the highest note of the song, except if the teacher is confident that it will contribute to the singer's technical proficiency.

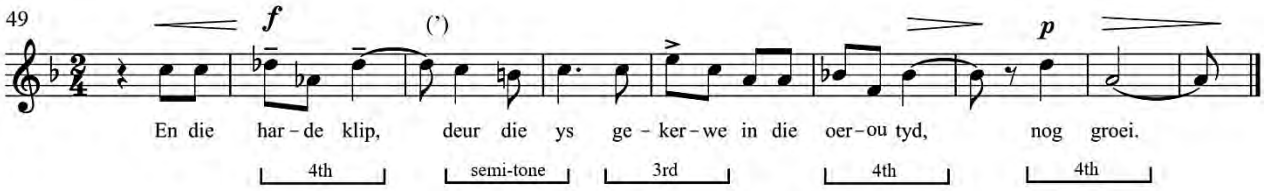
The text *deur die ys gekerwe* (through the ice carved) is beneficial for this exercise since the /d/ sounds in ***d**eur **d**ie* could facilitate a non-breathy, coordinated onset (Miller, 2000), especially in the speaking range. The execution of the *ge-* (/xə/) in *gekerwe* should not be difficult since it follows *ys* and results in /əjsxə/ on one note. This means that the vowel position on /ə/ is maintained, airflow is uninterrupted, and the formation of /x/ will be more forward as it follows in the space of /s/. Furthermore, the /k/ also encourages a precise vowel

[28] The rests in this example are editorial for the sake of emphasising the pattern in question.

onset and lateral abdominal wall engagement (Miller, 2004; Miller, 2008), both of which could aid the execution of the E5.

Intervals. They primarily consist of 2nds, 3rds, and 4ths interspersed throughout the vocal line. Some 3rds create triads but only in descending motion. There are frequent accidentals and semi-tones. The characteristic interval structure in some parts of the song is seen in Example 6-3. It comprises intervals that consecutively descend and ascend (and vice versa) to and from the same note. This occurs in the third and fourth lines in each of the first three stanzas (3-4, 7-8 & 11-12). Line 7 and 8's patterns are indicated in the next example, and one can also see the core intervals, accidentals, and semi-tones all in a single phrase.

Example 6-3. Characteristics of the interval structure of the song, mm. 49-57.



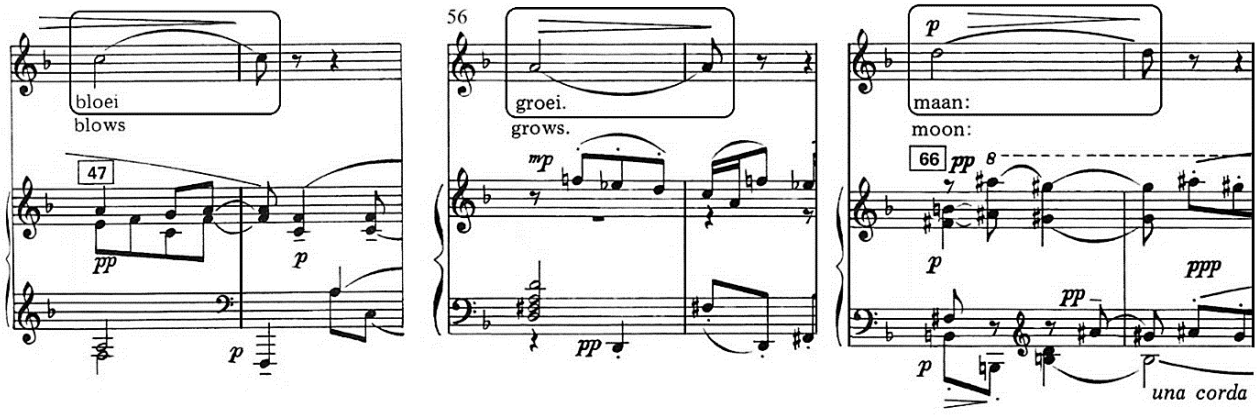
Although these intervals do not occur in challenging parts of a singer's range, this type of movement may still be difficult due to the quick adjustments in breath energy between intervals in different areas of the registers as well as the maintenance of consistent resonance through those areas and various vowels. For an exercise, this phrase translates as 1-1-♭2-♭6˛-♭2 (') **1-7˛-1-1-3-1**-6˛-6˛-♭7˛-4˛-♭7˛ (') 2-6˛ (Exercise 56). It is an extension of Example 6-2, indicated in boldface, in which both short and long passages could be practiced to acquire flexible breath management. Frequent accidentals cause an ongoing sense of changing tonality that could throw the singer off and then influence technical stability. A remedy for this is to practice the melody on solfa to determine the nature and size of each interval, and by doing so, secure pitch accuracy.

There are only two 5ths (mm. 83-84) and they are discussed in Phrase shaping. The largest interval in this song is an ascending 6th and occurs once (E4-C5), at the end of the

song (mm. 94-95). It might be challenging since the C5 crotchet has an accent marking, but the meaning of the word *niks* (nothing) may be beneficial here as the singer could cut the duration and execute it in a speech-like manner to emphasise the nothingness. Singers could use the /ə/ in ***ni****ks* to practice a short Schwa in a stressed syllable that is set to a strong beat on a medium-high note.

Sustained notes. A minim tied to a quaver is found at the end of three phrases, each with a *decrescendo* (Example 6-4). All instances are underscored by movement in the accompaniment which should spur the singer on and prevent locking the airflow mid-note when trying to decrease volume. This teaches singers to phrase off musically and technically.

Example 6-4. Sustained notes with *decrescendo*, mm. 47-48, 56-57 & 66-67.



Singers could practice *messa di voce* on each of the three notes to experiment with various levels of breath energy while maintaining consistent timbre (Miller, 1986).

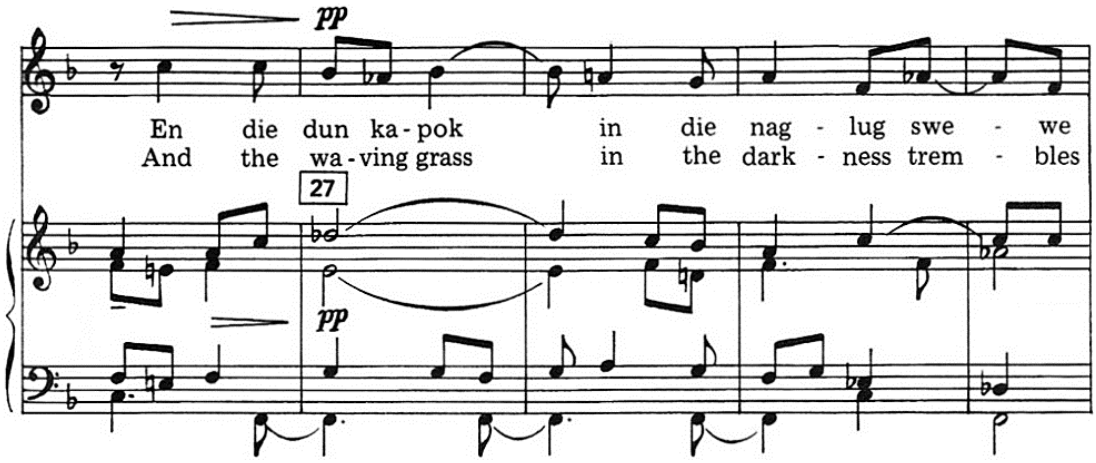
B. Rhythm

Tempo. The tempo provided at the beginning of the song is *commodo* with a crotchet around 72 bpm. Baker (1995) indicates that *commodo*, also *comodo*, means "easy, leisurely, at a convenient pace" (p. 58). However, two répétiteurs have found 72 bpm to be somewhat fast for a *commodo* tempo for this song and advised that textual expression must take precedence over the tempo indication (A. Ball & P. Ferreira, personal communications,

November 5 & 6, 2023). Although tempo is a largely subjective element and depends on technical ability and personal preference for text expression, a slower tempo is recommended for this song.

Meter. The 2/4 meter makes it difficult to build momentum through a phrase since singers often fall victim to its march-like effect and end up emphasising every beat. However, in this song, syncopation regularly appears in the vocal line and piano accompaniment (see Example 6-5) and might counter simple time influences.
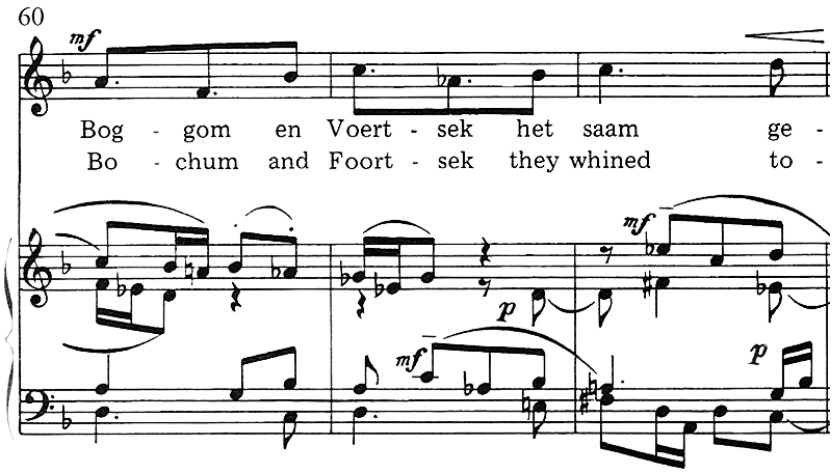
Example 6-5. Syncopation as a means to counter the stagnant 2/4 march, mm. 26-30.



The image in this phrase of snowflakes floating (*swewe*) in the night air (*naglug*) will also contribute to the lilt which could be carried over to other sections. This is especially effective if one emphasises the crotchet *nag*- on A4 and the quaver *swe*- on Ab4 in measure 29. This phrase could be an effective exercise to counter march-like singing and translates as 5-5-4-♭3-4-3-2-3-1-♭3-1 (Exercise 57).

Rhythms. Two dotted quavers and a quaver is used for every *Boggom en Voertsek* in the vocal line and may be imitative of baboons barking (Oosthuizen, 2014). This rhythmic pattern might be difficult as there are contrasting rhythms in the accompaniment which vary with each repeat of *Boggom en Voertsek*, one of which is seen in Example 6-6.
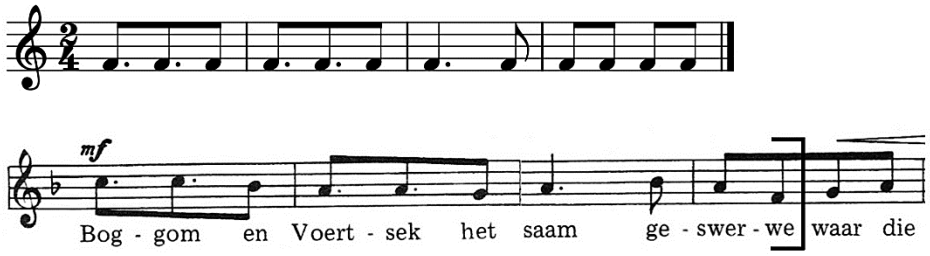
Example 6-6. Rhythm contrasts between *Boggom en Voertsek* and piano, mm. 60-62.



As this pattern begins each stanza, any rhythmic uncertainties or faults could impair free, confident sound production during the rest of the phrase. Counting in quavers at first and practicing with a metronome could clarify the timing of the two dotted quavers plus a quaver. The singer could also identify and listen to the quavers in the piano accompaniment.

One benefit of this rhythmic pattern is that it could be used effectively to loosen the singer's breath – and inhibitions – if one bounces to the rhythm while singing. Ware (1998) suggests using a full-body "bounce-jiggle" (p. 90) while vocalising on one pitch to coordinate breath and tone. In this bounce or jiggle action, the singer energetically raises and lowers the heels in quick succession and feels wobbling in the breathing mechanism. Avoid rising too high and stomping into the ground upon return as it could result in an unhealthy impact on the lower back. The resulting sound should be as if driving on an unpaved, gravel, or dirt road in a small car with an open mouth. Within this song's context, the bounce-jiggle could be implemented on *Boggom en Voertsek*'s rhythm or it may be extended to encompass the first four measures of each stanza since they contain the same rhythmic pattern each time. The four-measure rhythmic pattern is seen in Example 6-7 along with an example from the song.

Example 6-7. Repeated rhythmic pattern of each stanza, mm. 41-44.



The bounce-jiggle manoeuvre by Ware (1998) may be implemented on the standard rhythmic pattern at the beginning of each stanza, shown first in Example 6-7, as an exercise to loosen the breath. The musical phrase after the rhythmic pattern translates as 5-5-4-3-3-2-3-4-3-1 (Exercise 58). Only the bracketed section is included in the numeric pattern since this is where the singer could take a breath in this specific phrase, and it ends on the tonic which makes it simpler for a novice singer.
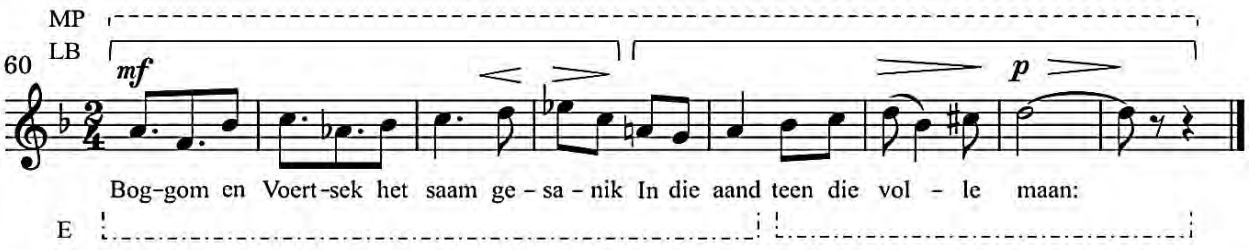
C. Phrase shaping

Phrase length and breath management. Although no phrasal or breath markings are indicated in the vocal line, singers have multiple options for breathing to express the text and to prioritise tone quality without hindering phrase shaping. Phrase lengths are irregular, and a decision must be made whether to breathe according to (a) the song's natural musical phrases, (b) the poem's line breaks, or (c) enjambement in the poem.

If the singer follows musical phrases, identifiable by rests, the longest phrases are between seven and eight measures (approximately 12-15 seconds). For developing singers, this is rather challenging (Ralston, 1999; Sonbert, 2018), and more so because of the frequent interval movement and the minor 7th width of the phrase. On the other hand, if line breaks or enjambement in the poem is followed, the lengths of the long phrases are three to four measures but require a quick catch-breath between two quavers. The two options pose different challenges that require different strategies. Breathing according to the musical

phrases demands elongated exhalation. In these long musical phrases with much interval movement, singers might not release the breath, in an attempt to ‘save’ it, or begin to squeeze the abdominal muscles as air depletes near the end of their capacity (Ragan, 2020). For line break or enjambement breathing, singers must practice catch-breaths and learn the quick (musical) release of the final note of a phrase. This may cause singers to take a quick/shallow clavicular breath, leaving them with locked airflow (Bickel, 2017), or causing them to be late for the next note since the breathing timespan is limited to the time between two quavers. The ensuing onset may also be compromised. Suggested remedies for the long phrase and catch-breath options are explained after the illustration of potential breathing marks in Example 6-8, according to the musical phrase (MP), line breaks (LB), and enjambement in the poem (E).

Example 6-8. Breathing options for phrases without clear indications, mm. 60-67.
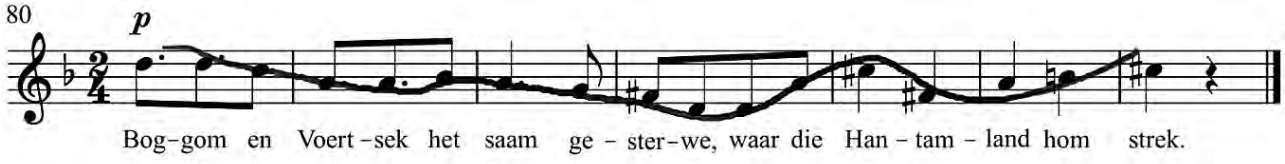


If the tempo is approximately 65 bpm for a crotchet, the MP is around 15 seconds. To release tension in the breathing mechanism that might occur in the MP, Ware’s (1998) bounce-jiggle or a brisk walking-version thereof could be implemented to get the singer active and draw the attention away from the breath. Additionally, interventions by Ragan (2020) and Jones (2017) could be combined as follows: Practice the phrase on /ʃ/, to increase breath capacity by naturally stimulating appropriate abdominal engagement, and at the same time imagine the pitches of the phrase. Memorise the feeling and repeat it on a comfortable vowel with a pilot /ʃ/. Add /ʃ/ onsets when airflow or muscles hint at returning to old habits. To practice increasing breath capacity, this phrase translates as 3-1-4-5-$^{\flat}$3-4-5-6-$^{\flat}$7-5-3-2-3-4-5-6-4-$^{\#}$5-6 (Exercise 59).

Preparation, onset and release. Whether breathing according to LB or E, catch-breaths will need to be implemented but they may compromise the onset of the next phrase/section if releases are not timed and secure. If singers decide to breathe between *gesanik* (whine) and *In* (in) (mm. 62-63), the phrases could be practiced separately with a slow and adequate breath included at first. This is to practice both parts of the phrase with resonance and freedom throughout, instead of arriving at the end of the phrase with an inadequate catch-breath tone each time. The duration of the inserted breath should be cut systematically, eventually turning into a quick and efficient SPLAT-ted catch-breath. The slow tempo should, however, allow some time to breathe between the quavers. If singers decide to take a catch-breath between *aand* (night) and *teen* (against) in measure 64, the duration of *aand* could be cut, but not abruptly, and a silent, low, and slow breath should be taken (McKinney, 1994).

Phrase direction. Even though the direction is balanced between ascending and descending phrases, there is much melodic movement due to the many 3rds and 4ths. One instance thereof is seen in Example 6-9. The constant phrasal movement might challenge singers in areas of registration and vowel alignment.

Example 6-9. Predominantly descending phrase with sinuous tale, mm. 80-86.
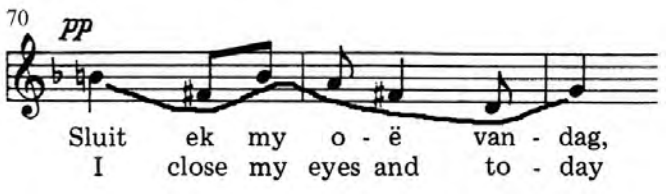


To address this phrasal movement, an SOVTE might help to become aware of breath energy demands and to learn how to equally distribute breath throughout the phrase, particularly due to the two 5ths that occur in close proximity to each other. Since there is a lot of text, a voiced raspberry may be beneficial to release tongue tension at the same time (Nix & Simpson, 2008; Ragan, 2020). For an exercise, one can translate this pattern as 8-8-♭7-5-5-

♭6-5-4-3-1-1-5-7-3-5-6-7 (Exercise 60). Apart from timbre and register negotiation, singers could use this as a breath management exercise since the phrase is extensive.

Another phrase that illustrates the general descending phrase direction of this song is seen in Example 6-10 and progresses via descending and ascending medium intervals. The phrase may translate as 3-7˛-3-2-7˛-5˛-1 (Exercise 61). This vowel sequence could be used to practice vowel alignment as it progresses through several types of vowels ([œy æ əj o:ə a-a]). It must be noted that the diphthong on *oë* (eyes), spread over two notes, is unconventional. Care should be taken not to create a sudden change in tone colour between those two notes.

Example 6-10. Descending phrase direction via medium intervals, mm. 70-72.



Dynamics. The dynamic markings in the vocal line range between *pp* and *f* which may help to shape the phrases musically and express the text. There are several *messa di voce* indications and *crescendi* and *decrescendi* that may improve singers' coordination between the laryngeal and breathing mechanisms (Latta, 2012). See Example 6-4 regarding *decrescendi*.

D. Text

Text setting. It is syllabic, apart from one syllable that is set to two notes, namely *vo-* in *volle* (full) (m. 65). *Legato* singing might be compromised through such a setting but could be avoided by lengthening the vowels and paying attention to phrase shaping.
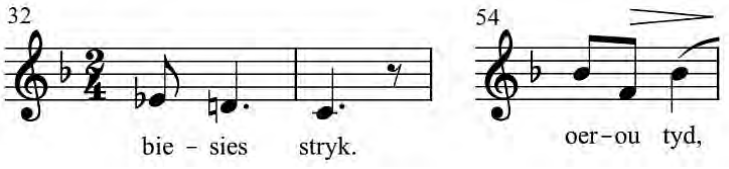
Vowels and consonants. Perhaps the most difficult part of this poem, the most singer-unfriendly, is the first line of each stanza, namely *Boggom en Voertsek het saam gelewe*/*geswerwe*/*gesanik*/*gesterwe*. In those lines, the following aspects must be considered:

- Double consonants (/x/) shorten the preceding vowel.
- Consonant clusters (/rt.s/, /st/, /rv/) may cause tongue tension and reduce vowel duration.
- Several /x/ sounds might cause ensuing vowels to be produced at the back of the mouth.
- Unvoiced consonants (/x/, /f/, /s/) stop tone production, yet continue breath emission.
- The dotted patterns with their text elicit a jagged feeling that might cause breath to be released in irregular spurts, undesirably opening and closing the throat.

These five textual considerations impact breath management as continuous expulsion of breath occurs without much progression through the phrase. They also influence resonance balance because the amount of space in the vocal tract constantly changes due to the many times the jaw is required to close for consonants. It may help to practice the vowels alone at first to ensure they are resonant and elongated, then determine which consonants do not require jaw movement and insert them (Christy, 1974). Later add some consonants of the clusters and check that the articulators function independently, freely, and quickly while retaining vowel length. Avoid non-*legato* in the first few notes, otherwise the rest of the phrase is compromised.

Two instances, excerpted in Example 6-11, require separate mention, namely *biesies stryk* (hairgrass stroke) (mm. 32-33) and *oerou tyd* (pre-historic times) (m. 54).

Example 6-11. Textual considerations in *biesies stryk* and *oerou tyd*, mm. 32-33 & 54.



The /str/ in *biesies **str**yk* must be elongated to prevent the words from sounding like *biesie stryk* or *biesies tryk*. Due to the moderately slow tempo, there should be enough time for a brief pause between the two words so that the listener could distinguish the words. *Oerou tyd* needs a glottal onset on *oer-* and glottal separation befor *-ou-* to portray the

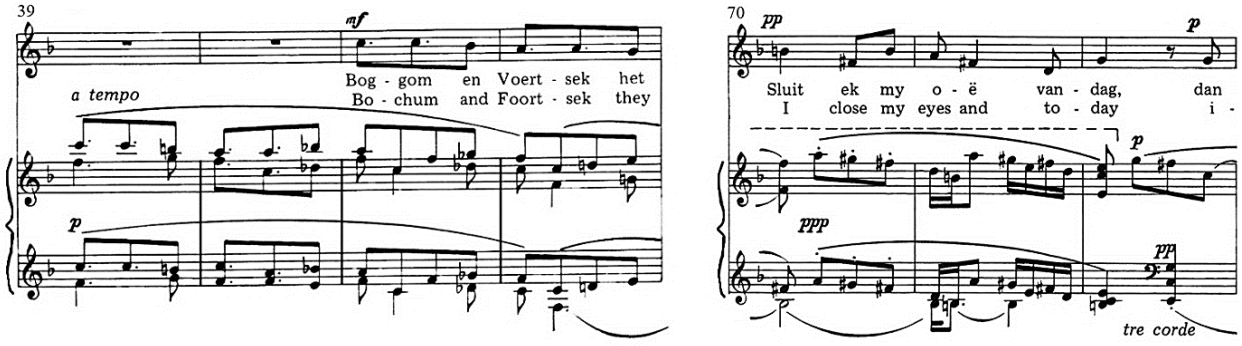
meaning of the text, the pre-historic times with cave people, which can be an opportunity to practice a primal sound onset on /ʊ/ (Jones, 2017).

E. Piano accompaniment

Type of accompaniment. The prelude contains non-*legato* chords and many accents and *staccati*. The singer may draw from the energy generated in the prelude to begin the song with natural, energetic singing. This type of accompaniment might, however, tempt singers to sing accents on each beat, and by doing so adopt a non-*legato* way of singing that could hinder continuous breath flow. To counter that, sustaining /z/ through troublesome phrases may raise awareness of continuous breath flow and energy (Jones, 2017).

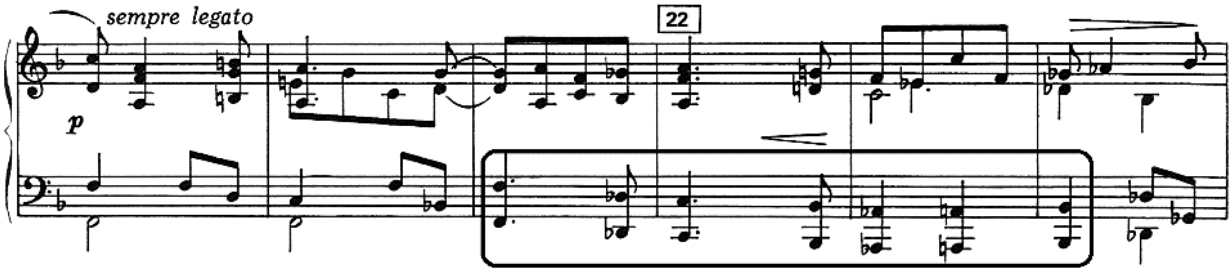
Density and support. The texture is dense and active in the prelude but thins when the voice enters. The vocal line is enfolded by the accompaniment from above and below. Since the vocal line is not doubled, singers might not be overpowered by the accompaniment as it features different notes in the same octave. However, the voice must be resonant enough to highlight the melody beyond the surrounding pitches in the accompaniment. A speech-approach is key. This independent accompaniment with its frequent harmonic shifts and syncopation may challenge and/or develop musicianship skills. Furthermore, the bass clef often changes to treble clef and the accompaniment's melody is doubled in both staves as shown in the next example.

Example 6-12. Doubled treble clef accompaniment, mm. 39-42 & 70-72.



This treble clef accompaniment might aid lower voices that need to add brightness to the sound, but higher voices that are naturally bright must take care not to lose warmth or depth in their sound. For high voices it may be useful to recall the sensations experienced upon hearing the low frequencies in the opening phrase, indicated in Example 6-13, where the notes in the bass clef descend in octaves.

Example 6-13. Descending octaves in bass clef to aid warmth and depth, mm. 19-24.



6.6.4 Numeric patterns of new vocal line exercises

Eight new vocal exercises (Exercises 54-61) stem from the vocal line in this song. They are grouped into the literature-based categories of basic vocal exercises as follows:

1. Onset: 1-2-3-7¸-2-♭2-7¸ (Exercise 54) **&** 1-7¸-1-1-3-1 (Exercise 55)
2. Little melodic movement: 5-5-4-♭3-4-3-2-3-1-♭3-1 (Exercise 57)
3. Stepwise patterns and medium intervals: 5-5-4-3-3-2-3-4-3-1 (Exercise 58) **&** 1-1-♭2-♭6¸-♭2 (') 1-7¸-1-1-3-1-6¸-6¸-♭7¸-4¸-♭7¸ (') 2-6¸ (Exercise 56)
4. Stepwise patterns and large intervals: None
5. Triads and/or arpeggiated passages: 3-7¸-3-2-7¸-5¸-1 (Exercise 61)
6. Medium and large intervals: 8-8-♭7-5-5-♭6-5-4-3-1-1-5-7-3-5-6-7 (Exercise 60)
7. Large intervals: None
8. Sustained notes and/or long phrases: 3-1-4-5-♭3-4-5-6-♭7-5-3-2-3-4-5-6-4-♯5-6 (Exercise 59)

6.7 *Die Olifant* [The elephant] by L. Faul (b. 1931)

Die Olifant opens the song cycle *Noag se Ark* (Noah's ark) composed ca. 1975 by Lourens Faul on A. G. Visser poems. The cycle is dedicated to Eva Harvey (1900-1984), a South African composer who contributed richly to the promotion of Faul's compositions (L. Faul, personal communication, October 18, 2023). This cycle contains humorous depictions of animal characteristics. In this song, glides symbolise an elephant's swinging trunk and tail as well as its trumpeting sound. Faul may be heard singing and accompanying his song at https://youtu.be/WbhudqvDBwg (Venter, 2024b).

Theme: A description of an elephant

Time signature: 4/4

Number of measures: 25

Key: Non-tonal[29]

Duration: ± 01:40

Range: C4-Gb5; 12th

Tempo: *Adagio* (slowly) ♩ = 58

***Tessitura*:** Medium; ± Eb4-C5

Topographical characteristics: Frequent pitched glides through many areas of the range; many semi-tones, 4ths to 5ths, and 7ths to 8ths; four consecutive sustained notes in a high range; accented chordal accompaniment with *acciaccature* alternated by septuplet scalic runs.

Suggested voice: High; medium-high (with freely accessible high notes)

Potential studio uses: Vocal flexibility and consistent timbre throughout the range via pitched glides; registration; continuous breath flow; learning to pitch successive 4ths and 5ths as well as 7ths and 8ths; release inhibitions through the performance of glides as part of repertoire.

Collective study: Two other Faul songs. *Op my ou ramkietjie*: Lower (A3-F#5); similar *tessitura*; long melisma; irregular phrase lengths; lively. *Wys my die plek*: Higher (D4-Ab5); similar *tessitura*; slow & lyrical plus fast & urgent sections; meter changes; modulations.

[29] Faul mentioned that he did not compose this song in a specific key but rather composed freely, without any restrictions, as his inspiration and imagination led him (L. Faul, personal communication, October 25, 2023).

6.7.1 Text: Meaning and pronunciation

The Afrikaans text from the score is used here (Faul, ca. 1975/1978, pp. 75-77). The English translations were compiled by consulting the composer (L. Faul, personal communication, October 18-19, 2023) and an Afrikaans-English dictionary (Pharos, 2005).

Full Afrikaans text and idiomatic English translation

1. Hierdie gomlastiek kalant	This elastic, rubber rogue
2. Met sy stert aan elke kant	With a tail at both ends
3. Met sy turfvel kaal en skurf	With a thick skin, bare and rough
4. Met sy lang slang van ’n slurf	With a long snake-like trunk
5. Is die olie- rolie- polie- katjie- poetjie- olifant	Is the roly-poly, kitty-pawed elephant

IPA transcription and English word-for-word translation

Die Olifant | [di ˈoːᵊli.fant] | The elephant

1. *Hierdie gomlastiek kalant*

[ˈhir.di xɔm.lasˈtik kaˈlant]

This elastic rogue/rascal

2. *Met sy stert aan elke kant*

[mɛt səj stært ɑːn ˈæl.kə kant]

With his tail on every side

3. *Met sy turfvel kaal en skurf*

[mɛt səj ˈtœrf.fæl kɑːl ɛn skœrf][30]

With his peat-skin naked and coarse

4. *Met sy lang slang van ’n slurf*

[mɛt səj laŋ slaŋ fan ə slœrf]

With his long snake of a trunk

5. *Is die olie- rolie- polie- katjie- poetjie- olifant*

[əs di oːᵊli roːᵊli poːᵊli ˈkɑi.ki ˈpui.ki ˈoːᵊli.fant]

Is the elly- roly- poly- kitty- small-paw- elephant

[30] In speech, the two /f/ sounds (*f* and *v*) in *turfvel* (peat skin), would assimilate and only be pronounced once as [ˈtœr.fæl]. However, as the text is set to two notes with stomp-like chords underneath them, it may advance interpretation to pronounce each sound separately as indicated in the syllabic separation of the vocal line (m. 9).

Poetic context

In this narration, a speaker is introducing an elephant and describing the animal's physical traits to a person or an audience. The following indication is found at the beginning of the sung text: "Met die welsprekendheid van iemand wat 'n sweep in sy hand en 'n pluiskeil so effens skuins agteroor gestoot het" (Faul, ca. 1975/1978, pp. 75). It translates: With the eloquence of someone with a whip in his hand and a top hat pushed back slightly skew. This indicates that the speaker might be a circus' ringmaster introducing the animal as an entertainer to the audience. The whip in the ringmaster's hand is a sign of authority over the elephant and could explain why this majestic animal is described, somewhat derogatory, in diminutives at the end of the poem.

An alternative interpretation of this poem could be that the speaker is Noah, and he is describing all these animals he has never seen before. He may be introducing the elephant to the other animals already in the ark and the whip might be the only way to get this rogue animal into the ark. The piano accompaniment creates a majestic atmosphere for the elephant's entrance.

6.7.2 Sheet music

The composer has granted permission for the inclusion of this sheet music in this thesis (L. Faul, personal communication, October 18, 2023). A sizeable number of Faul's compositions may be listened to on the audio hosting platform Audio.com.
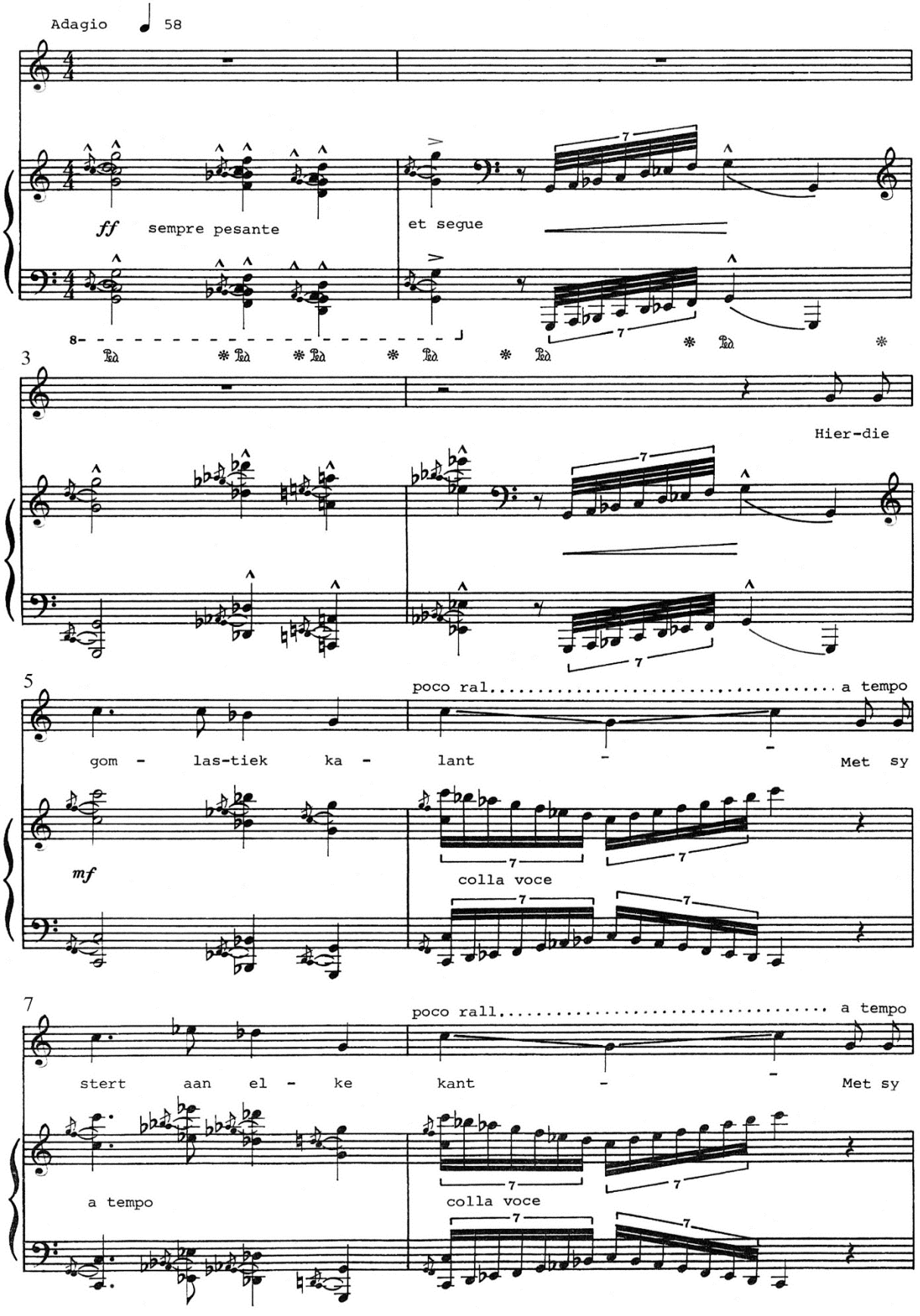
Noag se Ark *

(n Sangsiklus opgedra aan Eva Noel Harvey)
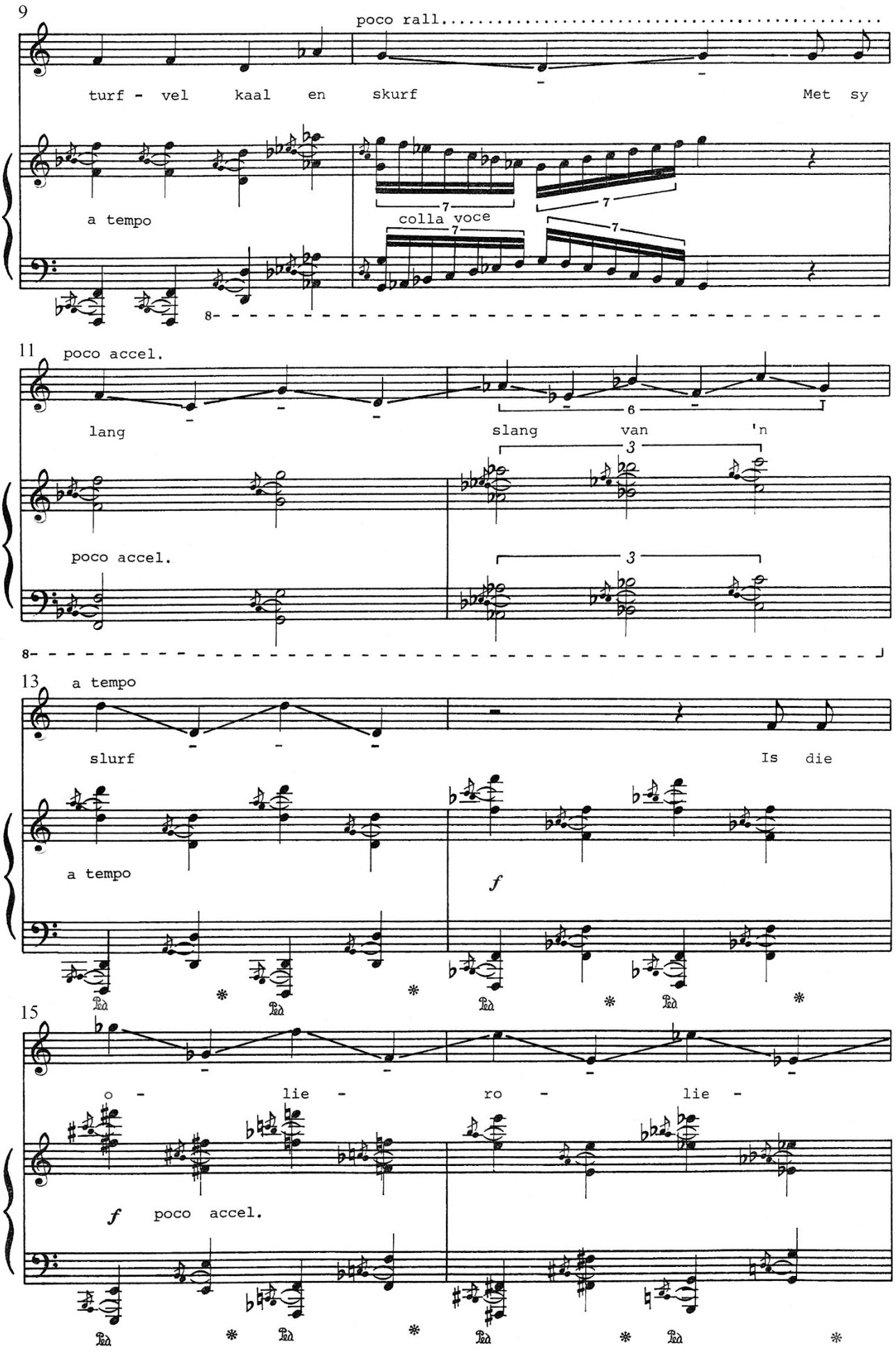
WOORDE: A.G. VISSER
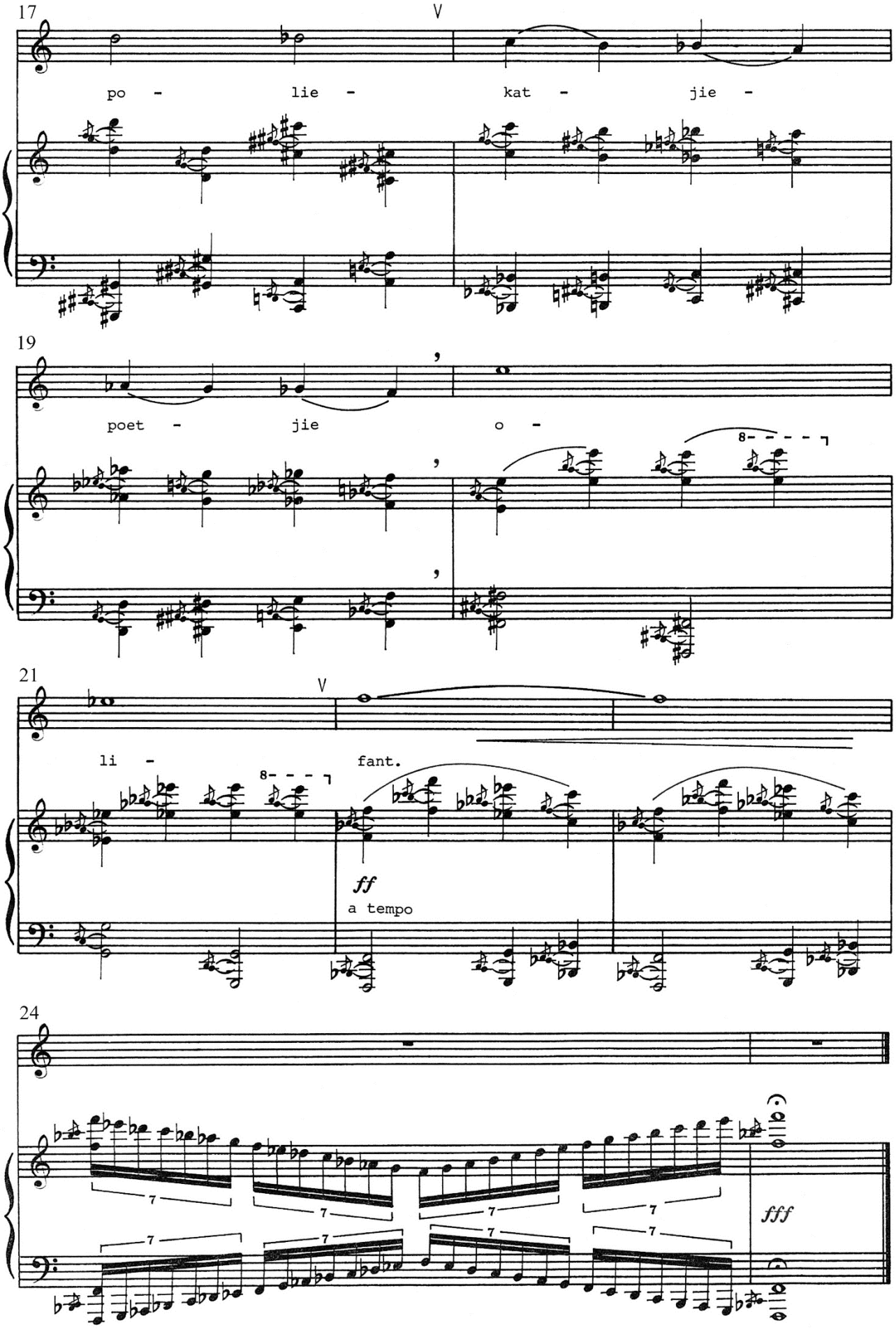
MUSIEK: LOURENS FAUL

1. Die Olifant



* Met die welsprekendheid van iemand wat 'n sweep in sy hand en 'n pluiskeil so effens skuins agteroor gestoot het.


9
poco rall.
turf - vel kaal en skurf
Met sy
a tempo
colla voce
11
poco accel.
lang
slang van 'n
poco accel.
13
a tempo
slurf
Is die
a tempo
f
15
o - lie - ro - lie -
f poco accel.


17
V
po - lie - kat - jie -
19
poet - jie o -
8
21
V
li - fant.
8
ff
a tempo
24
7
fff

6.7.3 Pedagogical analysis and practical application

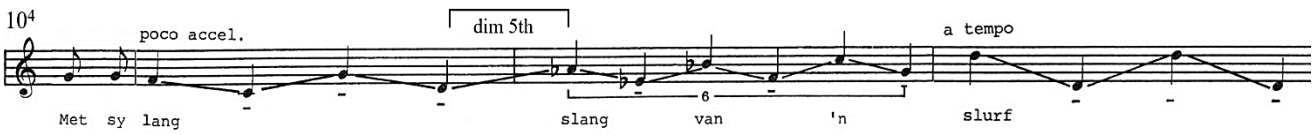
A. Melody

Range and *tessitura*. The range of this vocal line is a 12th (C4-Gb5) and the *tessitura* is medium (± Eb4-C5). Even though the *tessitura* is medium, the final note lasts for the duration of a breve on F5 and may be difficult for medium-voiced singers – see Sustained notes. Frequent pitched glides appear throughout the song in various and large areas of the range. They may be practiced as glides or slow glides, i.e., *portamenti*. There are two phrases, discussed in Intervals, that consist solely of glide sequences and span multiple registers. This is advantageous for developing vocal technique since the written glides act as built-in devices to practice vocal flexibility and seamless registration to achieve scale uniformity.

Highest and lowest notes. Both the highest (Gb5) and lowest (C4) notes feature only once in this song and are part of the two glide-sequence phrases, which make them less vocally demanding, yet they occur in contexts that cross the *passaggi*. Gb5 requires consideration as it is preceded by an ascending minor 9th, while a descending 4th from F4 precedes C4. They are discussed as part of the glide sequences in which they occur.

Intervals. This song's interval structure is exhibited in Examples 7-1 to 7-3 and predominantly includes semi-tones, 4ths, 5ths, 7ths, and 8ths, most of which occur consecutively and as glides. Practicing these glides with straw phonation could aid seamless transitions between the registers, as SOVTEs can bring about a consistent flow of air (Ragan, 2020; Titze et al., 2021). Practicing the next two long phrases is discussed in Phrase shaping.

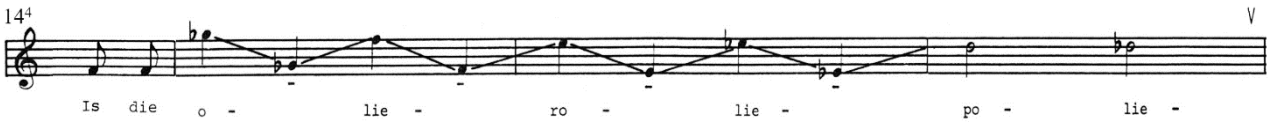
Example 7-1. Low- to medium-high glides in 4ths, 5ths, and 8ths, mm. 10-13.



This phrase could be useful to unify the low register and *zona di passaggio* as well as areas approaching the *secondo passaggio* and pitches around the *primo passaggio*. Aural skills are also addressed since this phrase contains perfect 4ths, 5ths, and 8ths with one diminished 5th between measures 11 and 12. Regarding the lowest note, C4, the descending 4th from F4 may teach singers to gradually decrease energy since heavy singing across the *primo passaggio* will result in a noticeable transition. Although it is daunting to attempt this pattern as a vocal exercise, it is a valuable pedagogical tool. The pattern is based on the natural minor scale and translates as 5-5-4~1~5~2~♭6~♭3~♭7~4~8~5 (') 9~2~9~2 (Exercise 62). From 4~1 (F4-C4) two patterns consisting of a whole tone, semi-tone, and two whole tones are one beat apart, namely 4-5-♭6-♭7-8 and 1-2-♭3-4-5. The 5-5 on *met sy* (with his) may encourage finding a balanced, speech-like onset prior to the glides, while the two 9~2 glides on *slurf* (trunk) in measure 13 allow practicing flexibility and registration throughout the preceding range. As an exercise, the sextuplet in measure 12 (discussed in Rhythm) should be accelerated to avoid tiring out a singer's voice. However, it should eventually be practiced at the correct tempo for performance. If necessary, as indicated in the numeric pattern, a catch-breath may be added before the *a tempo* on *slurf* (trunk) in measure 13.

A minor 9th from F4 to Gb5 is the largest interval in the song and is seen in Example 7-2. Such a large ascending interval may pose difficulties for a novice singer in areas such as low laryngeal positioning for a high note and vocal weight balancing between a medium-low range pitch near the *primo passaggio* and the highest note in the song.

Example 7-2. High to low octave pitched glides with 7ths and 8ths, mm. 14-17.

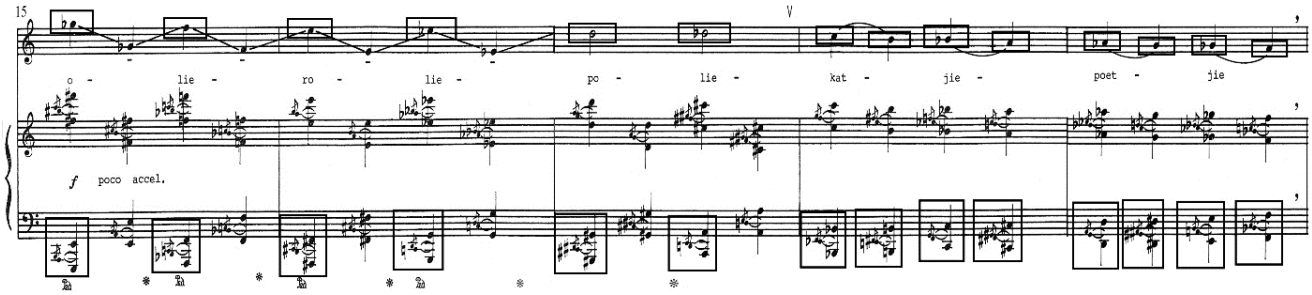


A temporary slow glide may be repeated between F4 and Gb5 to practice prolonging a neutral laryngeal position while approaching Gb5. This interval must be established before

proceeding to the rest of the phrase. If F4 is sung in a speech-like manner, it may contribute to vocal freedom in Gb5. These pitched glides could target troublesome transitions around the *secondo passaggio* from above and below, and develop consistent tone quality through the *zona di passaggio* to the *primo passaggio* (Nix, 2016). This phrase alternates descending perfect 8ths (P8) with ascending major 7ths[31] (M7) and ends with a descending minor 2nd/semi-tone (m2). It translates as 1-1~♭9~♭2~8~1~7~7¸~♭7~♭7¸~6-♭6 (Exercise 63) or 1-1~♭9~P8~M7~P8~M7~P8~M7~P8~M7~P8-m2 since the interval direction is predictable.

A descending semi-tone sequence in the vocal line and an ascending one in the bass line of the accompaniment is initiated from measure 15 and continues to measure 19. This is indicated in Example 7-3. Even though the treble clef accompaniment doubles the vocal line, contrary motion between the sequences causes occasional dissonances (e.g., major 2nd, diminished 4th) which singers need to be aware of to be accurately in tune with the piano.

Example 7-3. Semi-tone sequences in the vocal line and accompaniment, mm. 15-19.



To practice precise intonation for the sequence in Example 7-3, I have noted that the following four steps could be helpful. The tempo can be accelerated and the glides and text may be omitted at first with gradual reintroduction, depending on what the singer needs.
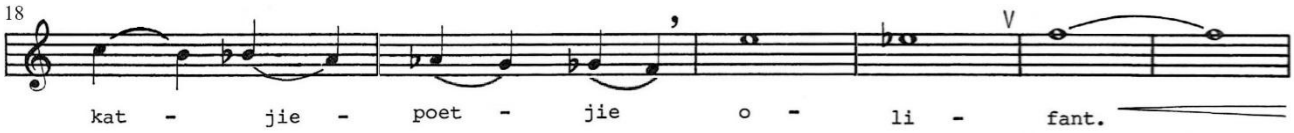
1. Pedal tone practice: Use octaves of C in the bass region of the piano as a pedal tone and Gb5 as the first note. This will create a diminished 5th. Singers could practice accurately tuning all intervals created between the descending semi-tones from Gb5 to C4.

[31] Although E4 to Eb5 in measure 16 is a diminished octave, it is an enharmonic major 7th between E4 and D#5.

2. The vocal line could be practiced while playing its treble clef octaves on the piano. Play those octaves an octave lower to ensure the singer hears the pitches accurately. This might encourage a warmer sound due to lower pitches that will fill the singer's ear.
3. Sing the vocal line with the contrary motion semi-tone octaves in the piano's bass line.
4. Systematically reintroduce text and glides with full accompaniment.

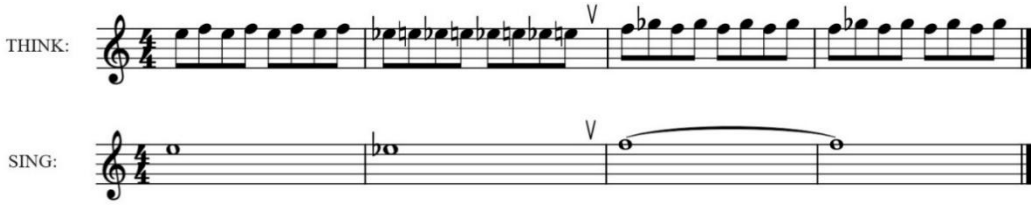
Sustained notes. The melody ends with four consecutive semi-breves in a medium-high range, potentially around the *secondo passaggio*, seen in Example 7-4. It is also preceded by a descending semi-tone sequence in the medium range that might unnecessarily increase vocal weight. This may be difficult for a developing singer and needs some intervention, especially since a *crescendo* is indicated towards the end of the final note.

Example 7-4. Context of the four semi-breve high notes ending the song, mm. 18-23.



These phrases translate as 5-$^{\#}$4-4-3-$^{\flat}$3-2-$^{\flat}$2-1 (') 7-$^{\flat}$7 (') 8 (Exercise 64). A breath is indicated, unconventionally, before the last syllable in *olifant* (elephant). This could allow singers to get through the phrase successfully and may signify the final trumpeting, the closing act, of this elephant-entertainer. If singers avoid a shallow/high breath, the indicated breath may provide release for laryngeal muscles. However, if tension accumulates here or if it is difficult to sustain notes in this range, the glides in measures 15 and 16 (Example 7-3) could act as tension relievers, as they revolve around the same range. During the sustained notes, singers should recall the feeling generated in the glides. Flexibility and agility are at the base of freedom in sustained notes (Miller, 2004; Rock, 2005). To work towards free sustained notes filled with movement, Alderson and Alderson (2020) suggest practicing singing a sustained note while thinking alternating semi-tones. This is seen in Example 7-5.

Example 7-5. Cultivating movement in sustained notes, mm. 20-23.

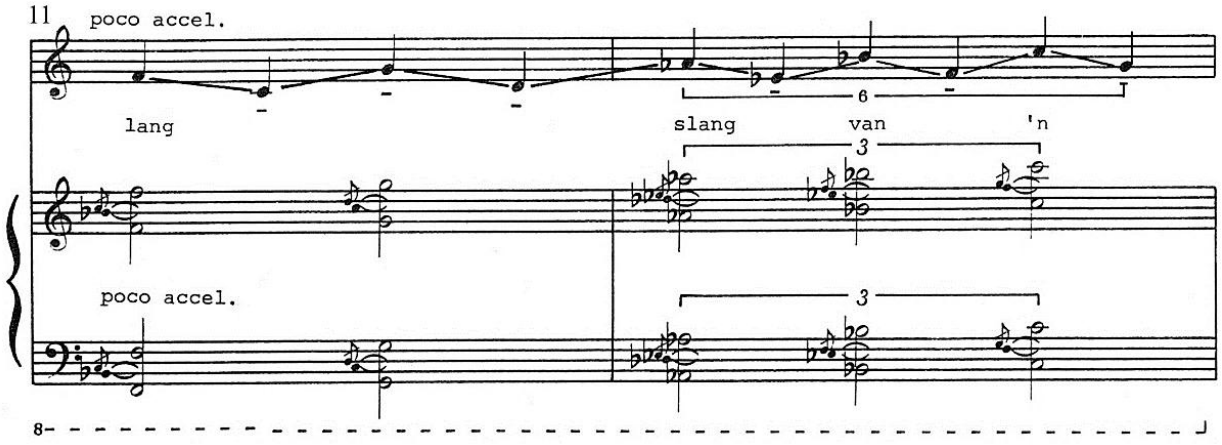


This exercise may be done in a comfortable medium range at first. Pitch is later increased to what is written while maintaining the same feeling of movement. The think-phrase must be sung first to establish a reliable sensation to draw from during the sing-phrase (Alderson & Alderson, 2020).

B. Rhythm

At 58 bpm this *adagio* is relatively slow and might make demands on breath management in the long phrases seen in Examples 7-1, 7-2, and 7-4. Although the 4/4 meter does not aid the generation of momentum, the glides are useful to counter a march-like meter. Rhythms in this song are simple, but timing between glides require practice and is discussed in Text as it pertains to consonant timing. The sextuplet in measure 12, captured in Example 7-6, is a challenging rhythmic pattern and is underpinned by a triplet in the accompaniment.

Example 7-6. Vocal line sextuplet with accompaniment triplet, mm. 11-12.



A sextuplet is difficult as six crotchets are sung in the time of four. Not only is the timing complicated, in general, but this one adds two more notes and a glide to a phrase that

is already lengthy. Practicing measures 11 to 12 with a metronome may provide a better idea of the correct timing of the pattern.

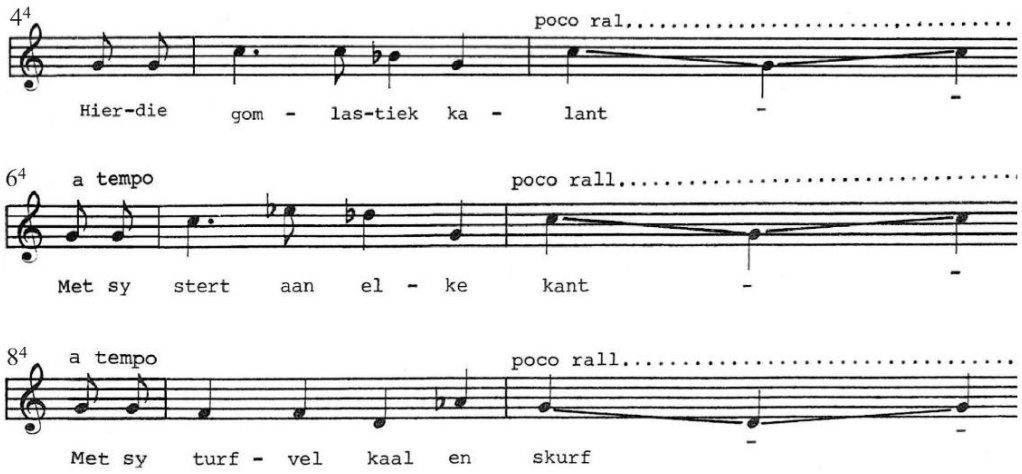
C. Phrase shaping

Phrase length and breath management. There are two consecutive long phrases that may be used to smooth out register transitions, develop breath management, and increase vocal flexibility and pitch accuracy in large intervals – all of which are interrelated. They are presented in Examples 7-1 and 7-2 in Melody. Both phrases' *poco accelerando* indications could assist singers to get through the phrases easier and teach them to build and maintain momentum towards the end of a phrase. Since both phrases are three measures long at an *adagio* tempo and contains large ascending and descending glides, it will be challenging but useful for the development of breath management. One danger associated with such phrases is that singers hold on to the breath in an attempt to 'save' it, but it is counter-productive and can cause tension. For the breath to remain free and continuous during such a phrase, singers could use Ragan's (2020) hip rotation kinesthetic tool by sitting on a large exercise ball and rotating the hips in the form of an infinity sign (∞). This is seen in Figure 3 in Chapter 4.

Phrase direction, preparation, onset and release. Due to the glides, the phrase direction in this song is balanced between ascending and descending and provides various opportunities to practice increasing and decreasing breath energy and space in the vocal tract. In the first three phrases, seen next in Example 7-7, the melodic structure alternates sung pitches and glides. Chapman (2017) categorises vocalised sighs and yawns as primal sounds that are essentially types of glides and could easily be translated to pitches. These glides therefore offer singers opportunities to onset the song and several phrases with primal sounds that could be carried into the rest of the song and their vocal technique. As the following phrases end with consonants, the release of the glided notes would be manageable, but it may

be practiced without consonants at first to improve a singer's coordination in releasing vowel endings.

Example 7-7. Glides of the phrase to assist onset in the first three phrases, mm. 4-10.



Brown (2008) suggests implementing several vocalised sighing sounds moving between high and low at random like an ambulance. Then, with the same feeling, let the voice slide down from a specific middle-range pitch and later make the starting pitch higher systematically. It must remain comfortable and healthy and should be done without reverting to a 'singing mode'. This procedure may be applied to all the phrases in Example 7-7 to draw out the spontaneous and primal nature of sound onset by means of pitched glides. The glides of the phrase can be added to the start of the phrase to create a sequence of primal sound glides followed by sung pitches. The first phrase could be translated as 1-1-4-4-♭3-1-4~1~4 (Exercise 65), or with the starting glide as **4~1~4**-1-1-4-4-♭3-1-4~1~4. It could be particularly beneficial when used with the Afrikaans text of the first phrase, namely *gomlastiek kalant* as it refers to 'elastic rascal' – two words that could elicit primal sound responses. Where the first phrase descends after C5, the second ascends after C5. Singers could thus practice a speech-approach before ascending to a medium-high range to balance vocal weight. The second phrase translates as 1-1-4-♭6-♭5-1-4~1~4 (Exercise 66). In the third phrase, the vocal line descends and remains in a much lower area than the other two. This could be used to

facilitate a speech-approach in medium ranges and to target problems associated with crossing the *primo passaggio*. It translates as 5-5-4-4-2-$^{\flat}$6-5-2-5 (Exercise 67).

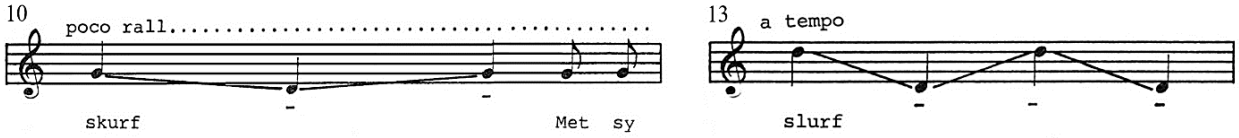
Dynamics. The piano accompaniment initiates the song with *ff* and concludes with a triumphant *fff*. The dynamic levels vary between *mf*, *f*, and *ff* throughout the song. With regards to the vocal line, no dynamic markings are indicated. This might be due to the specific score edition or freedom the composer wanted to afford singers. Singers could then follow what is written in the piano accompaniment but should be reminded that dynamics are not always related to a specific decibel volume but rather suggestive of the meaning of the text and atmosphere being conveyed. In this song, singers should be careful of remaining at a *f* level throughout but instead create nuances in the phrase shaping with regards to different dynamic shadings in accordance with the text (Arneson & Athey-Janka, 2014).

D. Text

Text setting. It is divided almost equally between syllabic and melismatic sections. The melismas are mainly set to pitched glides, apart from the semi-tones in measures 18 and 19, near the end of the song. The inclusion of both settings allows singers to practice short and long vowels in various parts of the range as well as crisp, clear consonants in both contexts. There are vowels, vowel sequences, and consonant clusters that may be useful pedagogical tools.
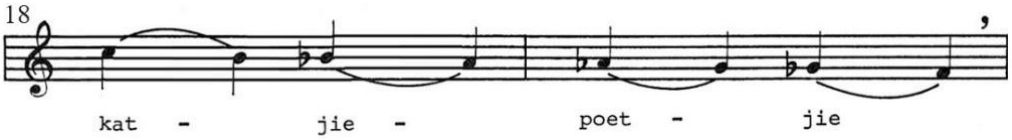
Vowels. Words with vowels useful for technical development include those in Example 7-8, namely *skurf* (coarse) (m. 10) and *slurf* (m. 13). For diphthong timing, *katjie-poetjie* (kitty-paws) (mm. 18-19) in Example 7-9 may be practiced. The vowel sequence in *olie- rolie- polie* (elly-roly-poly) (mm. 15-17) shown in Example 7-10, can address both vowel alignment and modification.

Example 7-8. Vowels in *skurf* and *slurf*, mm. 10 & 13.



Vocal exercises often make use of the Italian pure vowels /a/, /ɛ/, /i/, /ɔ/, and /u/, yet neglect vowels like /œ/. Therefore, the /œ/ in *skurf* and *slurf* set to medium and large interval glides can be an exercise to practice aligning that vowel sound in the range around the *primo passaggio* as well as through the entire *zona di passaggio*.

Example 7-9. Diphthongs in *katjie- poetjie*, mm. 18-19.



The phrase *katjie poetjie* is useful to get acquainted with the timing of diphthongs set to melismas. Singers are often tempted to split the two vowel sounds of the diphthong equally between the two notes, but this should be avoided. In measure 18, /kɑ/ must be sustained during C5 and B4 with the /i/ only voiced at the last possible moment, just before Bb4. The same applies to /pu/ elongated through Ab4 and G4 where /i/ is voiced just before Gb4.

Example 7-10. Repeated vowel sequence /o:ᵊ/ to /i/ in *olie- rolie- polie*, mm. 15-17.
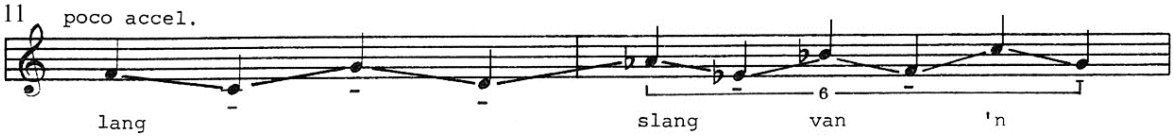


The diphthong off-glide in /o:ᵊ/ is treated similarly to those in Example 7-9 with /ᵊ/ just before /l/ and /l/ pitched exactly on the third beat each time. Within the width of a 10th, the vowel sequence in *olie- rolie- polie* moves from a dark vowel /o/ to a bright vowel /i/ three times. This may be a resource for developing vowel alignment between /o/ and /i/ in a wide range between multiple registers. It also serves as a tool to practice natural vowel modification for /i/ as the first /i/ in *-lie* can be sung in the /o/ space that precedes it, but with

adequate tongue movement for /i/ on F5. As /l/ does not need jaw movement, independence between the jaw and tongue in articulation may be practiced, especially at high pitches. This passage may contribute to freedom in the sustained notes in *olifant* ending the song (mm. 20-23) since the final phrase's vowel sequence (/o:ə i a/) and range resemble this phrase's and one can recall the feeling of these glides to prevent tension in the semi-breves.

Consonants. Consonant clusters and voiced consonants pose challenges related to the timing of glide onsets in measures 11 and 12. Examples 7-11 and 7-12 contains the phrase itself and a suggestion for the potential timing of the phonemes.

Example 7-11. Coordination of glide onsets, mm. 11-12.



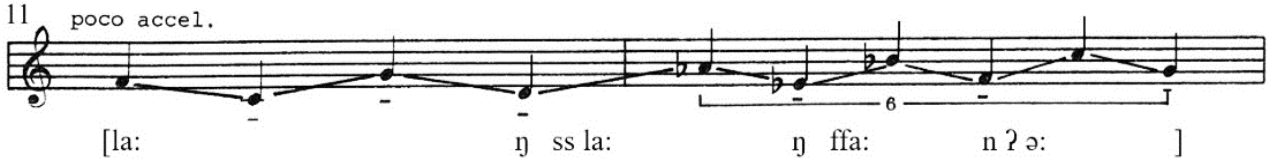
The closed syllables and consonant cluster onset in *lang slang van 'n slurf*[32] (long snake of a) as well as the Afrikaans language-specific glottal separation before *'n* makes it difficult to glide smoothly through all the pitches and onset the text exactly on the pitches they are set to. If one prioritises the text, the continuation of the glides might be compromised. Yet if priority is given to glides, exact onsets on the words are rather difficult. In an attempt to prioritise both, steps 1 to 4 may be implemented. They are visually illustrated in Example 7-12. Singers ought to take note that the following scoop-procedure in which voiced consonants are anticipated and elongated through an interval is the exact opposite of what is desired for *legato* in singing, and is thus suggested here only as a means to an end.

1. The /ŋ/ in *lang* is voiced on D4 whilst the /s/ in *slang* is anticipated and elongated before Ab4. The /la/ is then scooped up from D4 to Ab4.

[32] *Slurf* is omitted from this example as no glide precedes it, which makes the timing of the onset much simpler.

2. For the rest of *slang*, the /a/ is scooped down to Eb4 ending with /ŋ/ on Eb4.
3. Anticipate and elongate /f/ in *van* then scoop from Eb4 to Bb4 on /a/. End with /an/ on F4.
4. After /n/ on F4, create a glottal separation for /ə/ in *'n*, then scoop from F4-C5-G4 on /ə/.
5. Pay attention to the Schwa of *'n*, avoiding lip rounding and maintaining vowel integrity.

Example 7-12. Visual illustration of the coordination of glide onsets, mm. 11-12.



It is necessary to practice the timing of these glides to articulate the right phonemes and pitches precisely on the indicated beats (Davids & LaTour, 2012). An effective aspect of the music is thus to practice onset timing. Singers could practice without glides at first to focus on pitch and phoneme accuracy before adding the timing factor. A metronome is useful to practice the glides and get accustomed to the actual amount of time between beats.

The glides on open syllables with a single consonant onset, seen in Example 7-10, are much simpler than those in Example 7-11 with closed syllables and consonant clusters. Both may be used to practice the coordination necessary for timed glide onsets in different contexts.
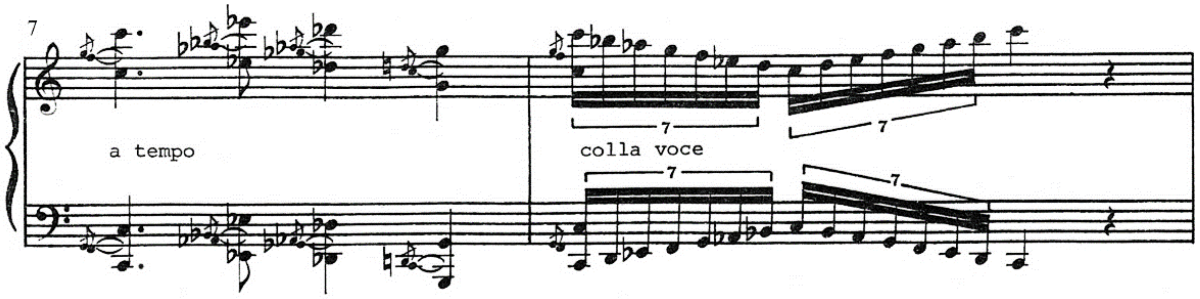
E. Piano accompaniment

Type of accompaniment. Octaves in treble and bass clefs, each with an *acciaccatura* onset, are alternated with stepwise septuplet quavers (Example 7-13). This might develop voice-body connection, but light voices should avoid singing too heavy (AATS, 2007).

Support. The treble clef accompaniment doubles the vocal line in octaves for nearly the entire song, apart from measures 6, 8, and 10 to 12. In the latter sections, descending glides occur with sustained octaves or septuplets. It teaches singers to pitch descending 4ths

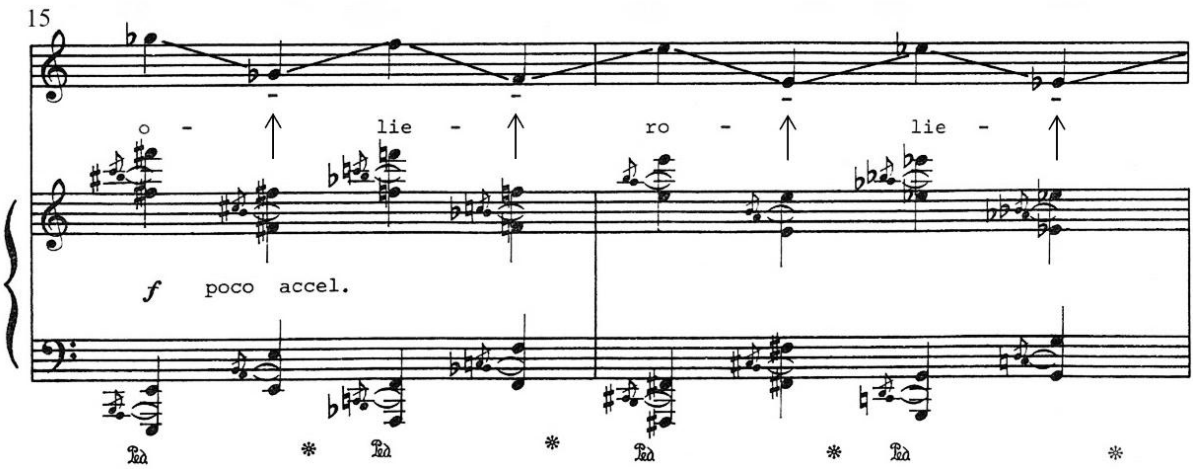
and the ascending glide back to the 5th with no support from the accompaniment and addresses the timing factor alluded to in Text. Bass clef accompaniment also doubles the vocal line in octaves, but only until measure 14 from which, as mentioned in Melody, an ascending semi-tone sequence is initiated in the octaves (see Example 7-3).

Example 7-13. Treble and bass clef octaves, *acciaccatura*, septuplet runs, mm. 7-8.



Density. Since the vocal line is doubled in octaves in both accompaniment clefs, lighter voices might struggle to be heard in their lower ranges. An additional challenge may result in areas where the lower pitch of the glides contains a *tenuto* marking. Singers might be tempted to sing those pitches too heavy and, along with the octaves surrounding their line, might force the sound which could cause strain and/or audible register transitions as many *tenuti* approach or surround the *primo passaggio*. *Tenuti* are indicated with arrows in Example 7-14. This should be monitored, and teachers must encourage gradual energy decrease and a speech-approach in those areas.

Example 7-14. Octave doubling with *tenuto* around *primo passaggio*, mm. 15-16.



6.7.4 Numeric patterns of new vocal line exercises

Six new vocal exercises (Exercises 62-67) stem from the vocal line in this song. They are grouped into the literature-based categories of basic vocal exercises as follows:

1. Onset: 1-1-4-$^{\flat}$6-$^{\flat}$5-1-4~1~4 (Exercise 66)
2. Little melodic movement: 1-1-4-4-$^{\flat}$3-1-4~1~4 (Exercise 65)
3. Stepwise patterns and medium intervals: None
4. Stepwise patterns and large intervals: 5-$^{\#}$4-4-3-$^{\flat}$3-2-$^{\flat}$2-1 (') 7-$^{\flat}$7 (') 8 (Exercise 64)
5. Triads and/or arpeggiated passages: None
6. Medium and large intervals: 5-5-4-4-2-$^{\flat}$6-5-2-5 (Exercise 67)
7. Large intervals: 1-1~$^{\flat}$9~$^{\flat}$2~8~1~7~7$_{\text{,}}$~$^{\flat}$7~$^{\flat}$7$_{\text{,}}$~6-$^{\flat}$6 (Exercise 63)
8. Sustained notes and/or long phrases: 5-5-4~1~5~2~$^{\flat}$6~$^{\flat}$3~$^{\flat}$7~4~8~5 (') 9~2~9~2 (Exercise 62)

6.8 *Geen skip strand ooit* [No ship e'er strands] by H. Hofmeyr (b. 1957)

Hendrik Hofmeyr composed this song as the introduction to his song cycle *en skielik is dit aand* (and suddenly it is evening), set to texts by Wilhelm Knobel, in 2005. Deon Knobel commissioned this work in commemoration of the seventieth birthday of his brother, Wilhelm (Hofmeyr, 2005). This song is an evocation of a barren, desolate coast and can be listened to at https://www.youtube.com/watch?v=qujlKtGFJbw (Hofmeyr, 2023). Although this key is intended for bass or contralto, a version for baritone or mezzo soprano, a minor third higher, can be acquired from the composer.

Theme: Desolation

Time signature: Alternate between 3/4 and C

Number of measures: 56

Key: D minor

Duration: ± 02:50

Range: F#3-D5; 13th

Tempo: *Desolato* (desolate) ♩ = c. 69-76

***Tessitura*:** Medium-low; ± A3-F#4

Topographical characteristics: Simple rhythms; many repeated notes and much stepwise motion; balanced ascending and descending motion; intervals between 3rds and 6ths as well as a 7th and 9th; independent accompaniment with *arpeggio*-like motives repeating throughout.

Suggested voice: Low; medium-low (bass/contralto)

Potential studio uses: Slow tempo as well as repeated and stepwise notes assist resonance balance due to little articulator interference; cultivation of natural and free phonation in lower and medium ranges; introduction to high notes; learn independence from accompaniment.

Collective study: *Helde rus* (S. Le Roux Marais): Slow tempo; similar range and *tessitura*; chordal accompaniment; a theme about honouring fallen heroes; a short, dramatic recitative-like section. *Rots by die see* (P. J. Lemmer): Lively tempo; compound time; higher range (D4-F5) and medium-high *tessitura* (± F4-D5); phrases with melismas and sustained notes for resonance balancing; rhythmically driven arpeggiated accompaniment.

6.8.1 Text: Meaning and pronunciation

The Afrikaans text and adaptions I made from the English translations in the sheet music (Hofmeyr, 2005, p. 1, 2-5) are included in these sections.

Full Afrikaans text and idiomatic English translation

1. geen skip strand ooit teen hierdie kus nie	no ship ever runs aground along this coastline
2. die wind bereik nooit stormsterkte nie	the breezes here blow but listlessly
3. en die getye bring in die golwe geen groot verskil nie	and tidal changes are barely noticeable
4. die sout van die see het alles op die land laat verdor	the sea's salt has bleached and wilted everything
5. en die seevoëls moet ver die kus in vlieg vir water	and the seabirds must fly far in search of water
6. soms kom 'n skool dolfyne vanuit die oop see	at times a pod of dolphins come from the open sea
7. tot digby die strand geswem	swimming rather close to the beach
8. maar die afwesigheid van lewe	but the absence of life
9. laat hul belangstelling gou verflou	all too quickly lets their interest fade
10. en snags	and at night
11. as selfs die gekrys van seevoëls verstom	when even the screeching seabirds are mute
12. sak verlatenheid nog dieper oor die landskap toe	desolation spreads even further over the land

IPA transcription and English word-for-word translation

Geen skip strand ooit | [xeːˀn skəp strant oːit] | No ship e'er strands

1. *geen skip strand ooit teen hierdie kus nie*	7. *tot digby die strand geswem*
[xeːˀn skəp strant oːit teːˀn ˈhir.di kœs ni]	[tɔt ˈdəx.bəj di strant xəˈswɛm]
no ship gets-stuck ever against this coast (not)	till quite-close-to the beach swam
2. *die wind bereik nooit stormsterkte nie*	8. *maar die afwesigheid van lewe*
[di vənt bəˈrəjk noːit ˈstɔrəm.stærk.tə ni][33]	[mɑːr di afˈveːˀsəx.həjt fan ˈleːˀvə]

[33] Since *storm-* in *stormsterkte* (gale force) is set to two notes in this song, /ə/ is created between the *r* and *m*, resulting in /rəm/ on the second note. See the Text section in the ensuing discussion.

the wind reaches never gale-force (not)

3. en die getye bring in die golwe geen groot verskil nie

[ɛn di xəˈtə.jə brəŋ ən di ˈxɔl.və xeːˀn xroːˀt fərˈskəl ni]

and the tides bring in the waves no major changes (not)

4. *die sout van die see het alles op die land laat verdor*

[di sœut fan di seːˀ hɛt ˈa.ləs ɔp di lant lɑːt fərˈdɔr]

the salt of the sea has everything on the land let parch

5. *en die seevoëls moet ver die kus in vlieg vir water*

[ɛn di ˈseːˀfoːˀls mut fær di kœs ən flix fər ˈvɑːtər]

and the seabirds must far the coast in fly for water

6. *soms kom 'n skool dolfyne vanuit die oop see*

[sɔms kɔm ə skoːˀl dɔlˈfəj.nə fanˈʔœyt di oːˀp seːˀ]

at-times comes a school dolphins from the open sea

but the absence of life

9. *laat hul belangstelling gou verflou*

[lɑːt hœl bəˈlaŋ.stæ.ləŋ xœu fərˈflœu]

lets their interest quickly wane

10. *en snags*

[ɛn snaxs]

and nightly

11. *as selfs die gekrys van seevoëls verstom*

[as sælfs di xəˈkrəjs fan ˈseːˀfoːˀls fərˈstɔm]

when even the screeching of seabirds fall-silent

12. *sak verlatenheid nog dieper oor die landskap toe*

[sak fərˈlɑːtən.həjt nɔx ˈdi.pər oːˀr di ˈlant.skap tu]

dawns desolation still deeper over the landscape close

Poetic context

The scenery of a desolate coast that is unable to sustain life is described. Loneliness and emptiness are portrayed effectively by the piano accompaniment and the text setting. Van der Mescht (2007) states that this poem conveys Wilhelm Knobel's experiences of having succumbed to a depressive episode often encountered as part of manic depression. The poem contains no punctuation marks or capital letters. This might have been done deliberately to symbolise a feeling of emptiness (H. Hofmeyr, personal communication, October 15, 2023).

6.8.2 Sheet music

This sheet music and the permission to include it were obtained from the composer (H. Hofmeyr, personal communication, July 15, 2023). The composer may be contacted to acquire PDF versions of his compositions and they may be purchased from www.allmusic.co.za or https://www.noten-roehr.de/en/search?s=Hendrik%20Hofmeyr.
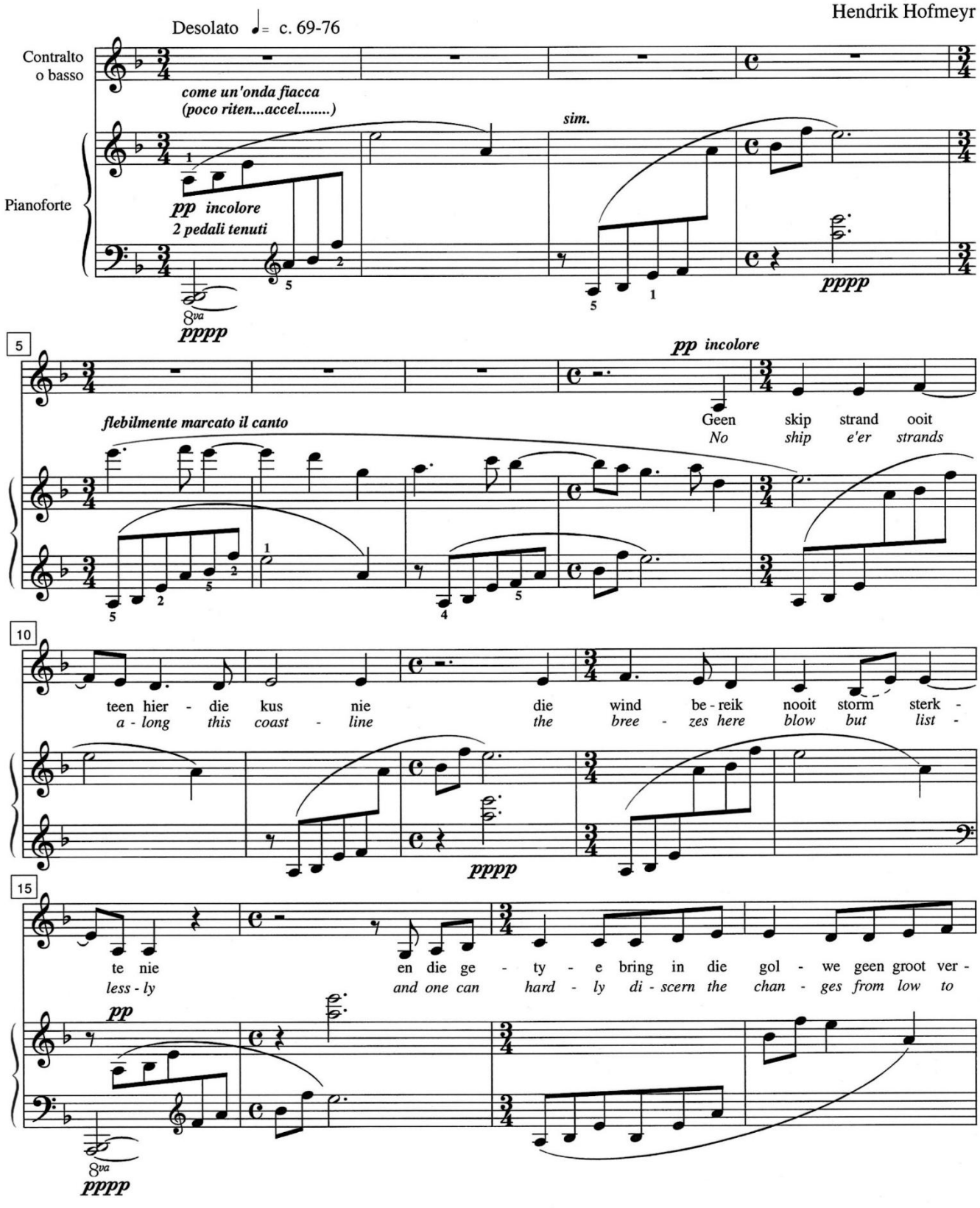
In opdrag van Deon Knobel ter herdenking van Wilhelm Knobel se sewentigste verjaarsdag

EN SKIELIK IS DIT AAND *AND IT IS SUDDENLY EVENING*
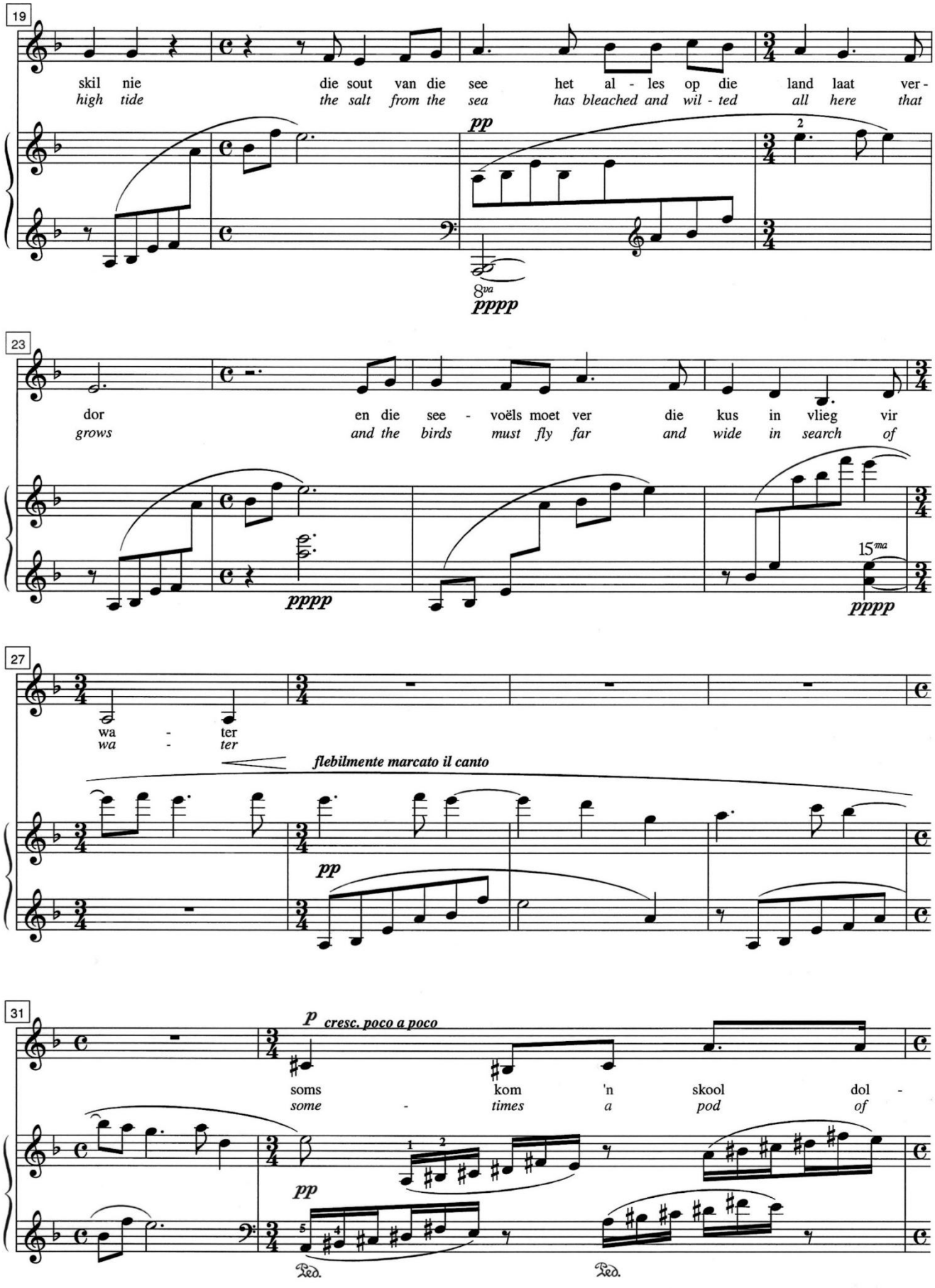
(Wilhelm Knobel)
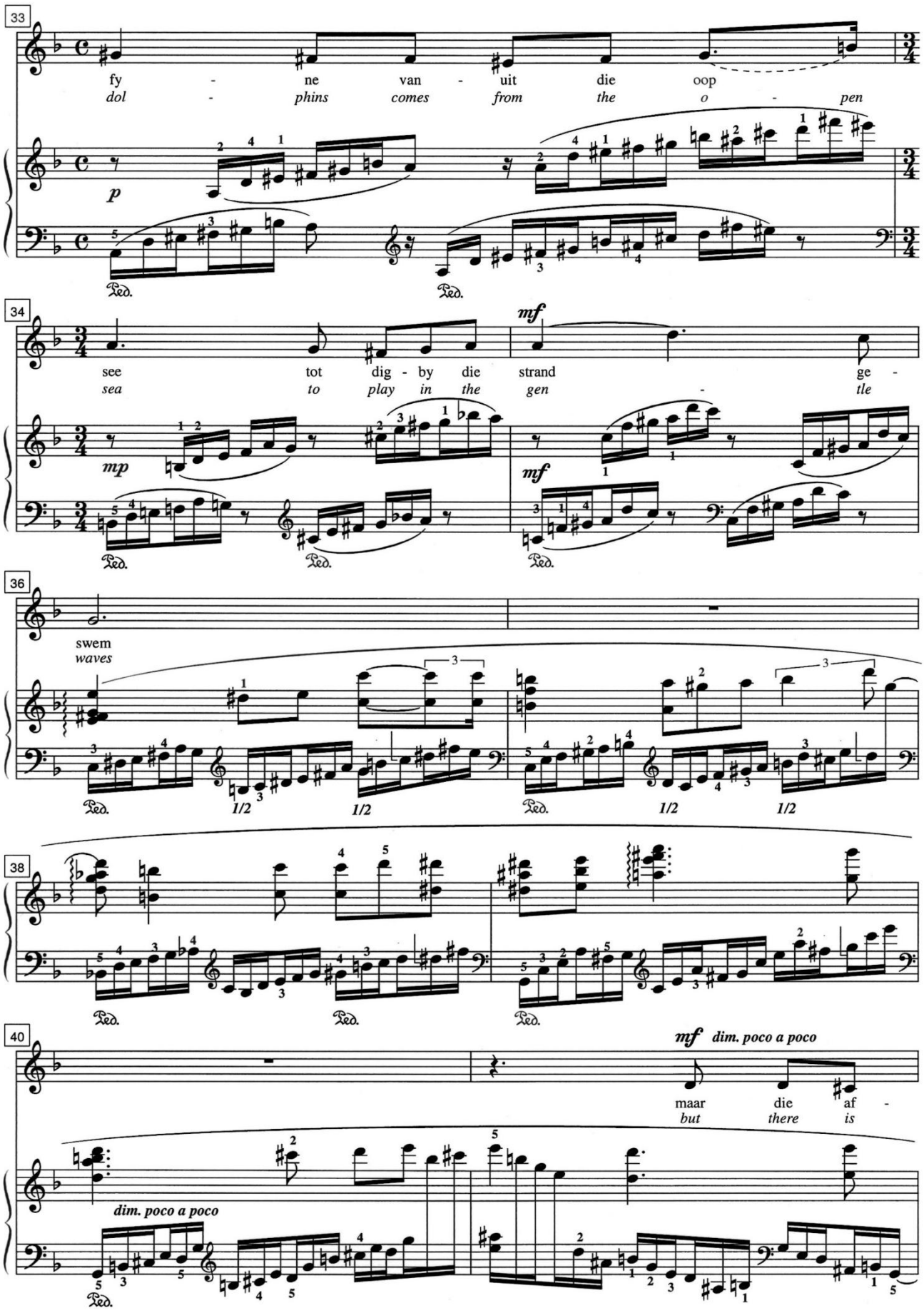
I. Geen skip strand ooit *No ship e'er strands*
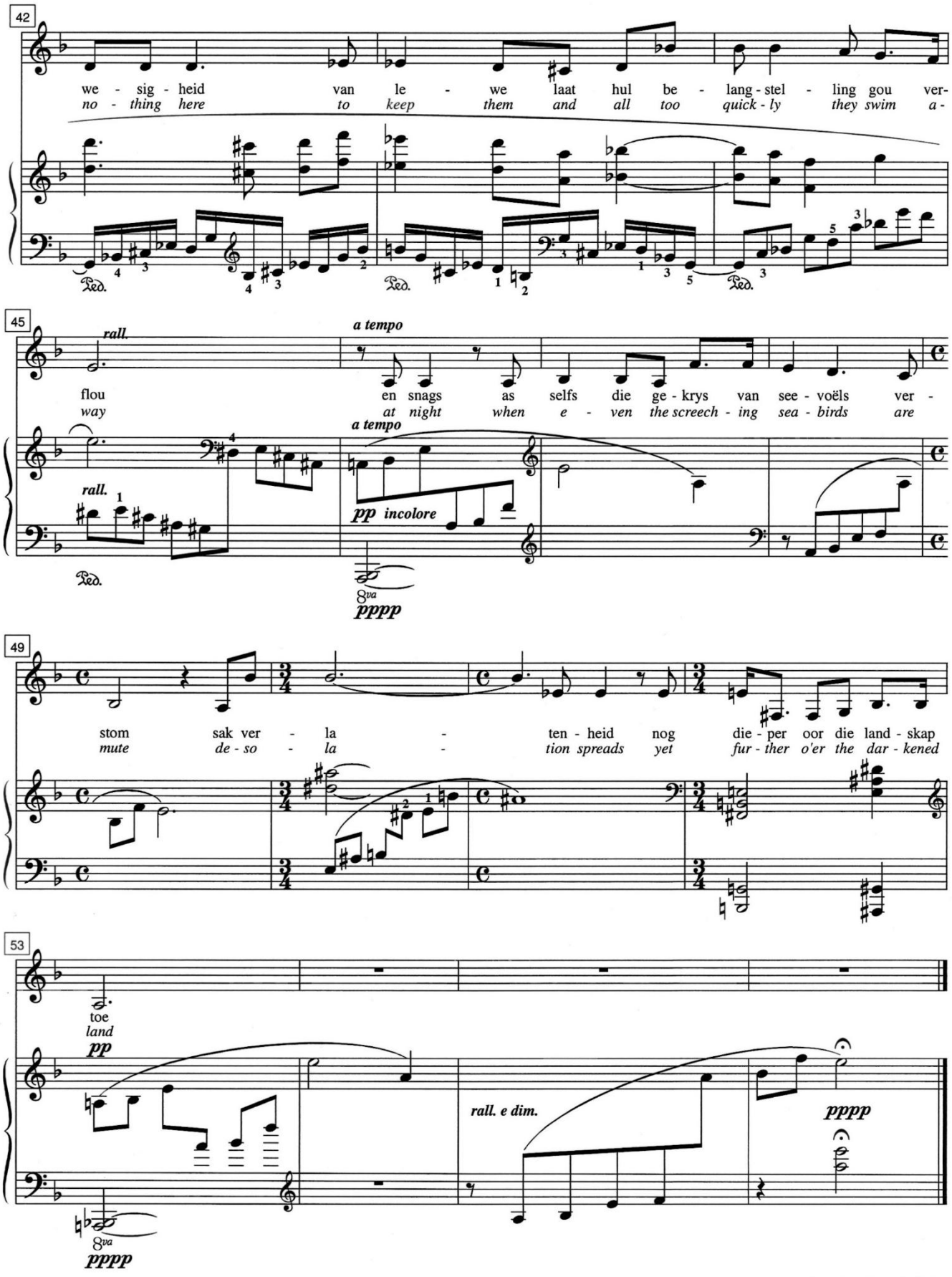
Hendrik Hofmeyr



© Hendrik Hofmeyr 2005.


19
skil nie die sout van die see het al - les op die land laat ver -
high tide the salt from the sea has bleached and wil - ted all here that
pp
8va
pppp
23
dor en die see - voëls moet ver die kus in vlieg vir
grows and the birds must fly far and wide in search of
pppp
15ma
pppp
27
wa - ter
wa - ter
flebilmente marcato il canto
pp
31
p cresc. poco a poco
soms kom 'n skool dol -
some - times a pod of
pp
Ped.
Ped.


33
fy - ne van - uit die oop
dol - phins comes from the o - pen
p
34
see tot dig - by die strand ge -
sea to play in the gen - tle
mp
mf
mf
36
swem
waves
1/2
1/2
1/2
1/2
38
40
mf dim. poco a poco
maar die af -
but there is
dim. poco a poco



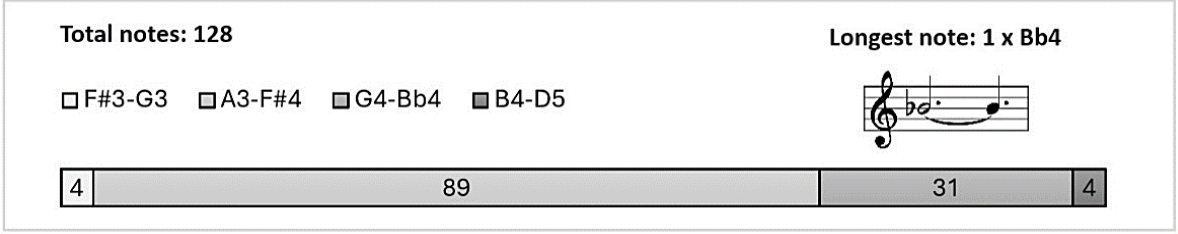
Kaapstad-Darling, 24-26/2/2005.
Durata: c. 2'40".

6.8.3 Pedagogical analysis and practical application

A. Melody

Range and *tessitura*. The range is a minor 13th (F#3-D5) which is a wide range for young and developing singers (DeBoer, 2013). It requires navigation of both *passaggi* and potential range extremes. The majority of these phrases stretch across 6ths, 7ths, or 8ths in various areas throughout the minor 13th. The bulk of the vocal line is set between A3 and F#4, which is a low *tessitura*, yet various notes are set between G4 and Bb4, with Bb4 being the longest note in the song. Thus, the *tessitura* is designated as medium-low. Figure 6 visually illustrates the distribution of the 128 notes in this vocal line to clarify the *tessitura* designation. The illustration is based on Thurmer's (1988) tessiturogram and Titze's (2008) tessituragram, as described in Chapter 5.
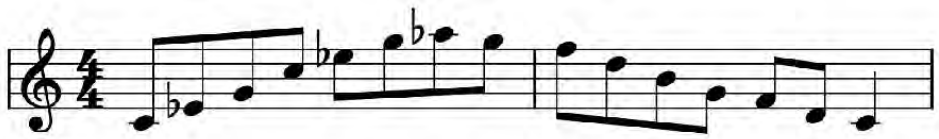
Figure 6. Illustration of *tessitura* and note distribution in *Geen skip strand ooit*.



Example 8-1 contains an exercise based on material from this song to equip singers for its range. It is adapted from the arpeggiated 12th by Davids and LaTour (2012), explained in Chapter 4. This minor key version uses a minor 13th as a semi-tone turn before returning to the starting note and is translated as 1-$^{\flat}$3-5-1'-$^{\flat}$3'-5'-$^{\flat}$6'-5'-4'-2'-7-5-4-2-1[34].

[34] This new pattern is not regarded as a vocal line exercise as it does not contain a pattern from this song.

Example 8-1. Range extension and register unification for *Geen skip strand ooit*.
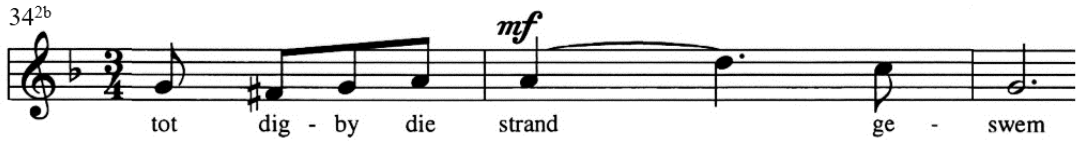


Sustain: /z/		
'z'trand	[zdra	nt]
strand	[stra	nt]
oop see	[o:	ᵊp se:ᵊ]
dieper	[di	pər]
en	[ɛ	n]

This pattern may be practiced in various ranges until the lowest and highest note of this song are included. The aim is that the minor 13th at the top becomes more comfortable over time. This may gradually extend the upper range but also targets register transitions and the development of consistent timbre through a wide range. As indicated in Example 8-1, a sustained /z/ and the words *strand* (beach), *oop see* (open sea), *dieper* (deeper), as well as *en* (and) may be implemented on this pattern to train singers for the following contexts: *Strand* and *oop see* are in the song's highest ranges and *dieper* in the lowest. The word *en* initiates several phrases in different contexts, making it useful to practice sustaining /ɛ/ through various pitches. First, singers may sustain /z/ to acquire resonance sensations, a forward tongue position, and advance the *legato* line (Jones, 2017). Then, to systematically transfer those sensations to *strand*, a pilot /z/ may be used to produce *ztrand*. Finally, the original *strand* is used once sensations are transferred effectively and the desired tonal results are achieved. This procedure may be used as needed for the rest of the words as well.

Highest note. D5 is the highest note and appears only once, while C5 is the second highest and occurs twice. Example 8-2 shows the highest note and one occurrence of the second highest note. The other occurrence is discussed in Phrase shaping. Within the phrase shown in Example 8-2, the text and dynamic marking are built-in pedagogical tools that may address technical challenges associated with these notes.

Example 8-2. Highest note D5 and second highest note C5, mm. 34-36.
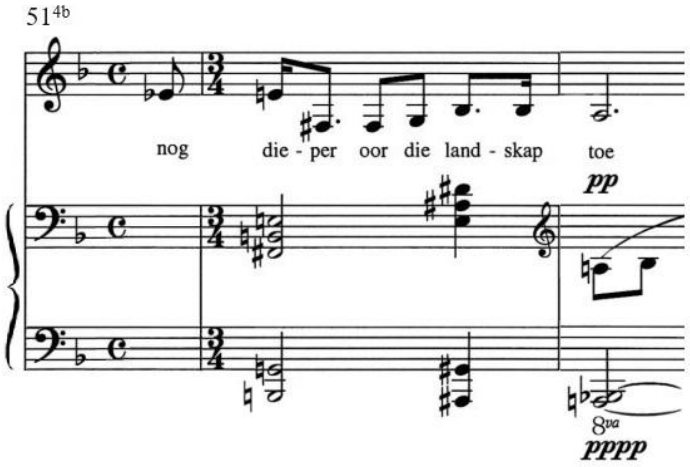


D5 is set as the second note of a melisma on /a/ which is a favourable approach to a high note as there are no consonants to hinder the shape of the vocal tract. It is thus easier to work on uninterrupted breath flow, *legato*, and the increase of energy from A4 to D5. The triplet on *digby die* (close-to the) and the *mf* contribute to a natural generation of energy and momentum as the pitch rises, but A4 should not be sung too heavy.

Whilst the singer sits upright, a small exercise/Pilates ball may be squeezed between the knees as soon as proceeding from A4 to D5. This kinesthetic tool by Ragan (2020) and its related considerations are found in Chapter 4. Other exercises include SOVT glides between A4 and D5 with fragments of the text – /r/, /tr/, and then /str/ – to practice arriving at an appropriate amount of energy at the onset. *Portamenti* on /a/ may also be sung between the notes. The /n/ in *strand* should be articulated as late as possible to allow the vocal tract to retain its space for the duration of the high note and ensure vocal stability. This could prevent nasality that stems from forming /n/ too early. C5 contains /x/ that might help singers arrive at pitch stability if /x/ is slightly lengthened. The /s/ in -*swem* (swim) may have the same effect, naturally decreasing energy from a high to medium pitch. This phrase can be used to practice approaching a high note and it could be translated as 1-7¸-1-2-2-5-4-1 (Exercise 68).

Lowest note. F#3 is seen twice in total, both of which occur consecutively in the penultimate measure of this song. Example 8-3 captures the first and only use of a specific rhythmic pattern, interval, and chordal density during this song, implemented as part of the F#3 context.

Example 8-3. Lowest note F#3 and accompaniment, mm. 51-53.



The semi-quaver plus dotted quaver rhythm in measure 52 emphasises the syllabic stress of *die-* in *dieper*, while the descending minor 7th to F#3 expresses the increasing depth of darkness in the land, described in the poem. The densest chord in the bass clef, which contains five parts, is found here and may symbolise the permanence of desolation in this region through its dissonances. This emotional context sets the scene for potential technical challenges for young and developing singers. Although these aspects may assist the singer in achieving depth and timbre for the F#3, singers might be enticed to over-sing the low note and lose vocal stability and pitch accuracy.
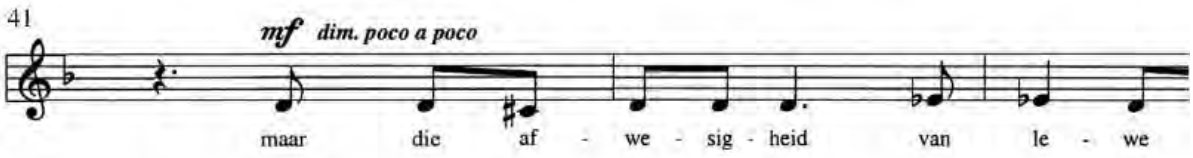
Descending to a low note through a large interval, especially one as low as F#3, requires a decrease in energy towards the low note as well as relaxation on the low note itself (McKinney, 1994). This could be achieved by using /p/ in *dieper* in varying ways. If there is too much energy, /p/ can be aspirated to release some breath. Conversely, if there is too little energy, vocal stability, or breathiness, /p/ could be plosive and unaspirated as in Italian (Adams, 2022). Sliding down from E4 to F#3 on /æ/ might facilitate vocal clarity in the lower range and could then be gradually transitioned to *dieper*'s /i/ and /ə/ (Ragan, 2020). Releasing the /r/ in *dieper* makes it easier to apply a light glottal stroke to *oor* (over) on the next F#3.

This phrase may be used to refine a singer's lower ranges, systematically working towards the lowest note. It translates as 7-8-2-2-^{b}3-^{b}5-^{b}5-4 (Exercise 69).

Sustained notes. The longest note is Bb4 and lasts a dotted minim tied-over to a dotted crotchet. The context of this note is excerpted in Example 8-8 and its potential technical challenges and solutions are discussed in the Preparation, onset and release section.

Intervals. The interval structure of this song is characterised by small and medium intervals, and it contains numerous semi-tones, repeated notes, and stepwise motion. This is beneficial to develop or refine sound production and resonance balancing in multiple, targeted areas of a singer's voice. Phrases with extended stepwise motion are discussed in Phrase shaping. Example 8-4 seen next, contains a passage with semi-tones and repeated notes that could be applied to various technical scenarios, much like a multi-tool in a toolbox.

Example 8-4. Semi-tones and repeated notes, mm. 41-43.

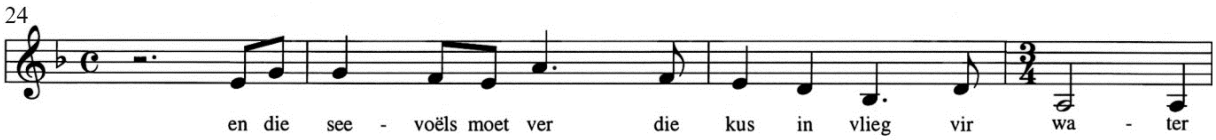


This phrase could work towards a speech-approach in medium ranges, align consecutive bright and dark vowels throughout the range, and increase breath flow during sustained notes due to the many quavers that are almost all on the same pitch. This phrase translates to 1-1-7,-1-1-1-^{b}2-^{b}2-1 (Exercise 70). First, the text may be spoken several times in different declamatory ways, imagining a Shakespearean stage actor (Ware, 1998). With the same level of energised speech, the text may be chanted on the starting note of the phrase and eventually transitioned to the original pitches (Christy, 1974). Second, vowel alignment is discussed in the Vowels section. Lastly, breath occasionally stops flowing in sustained notes when novice singers want to 'preserve' their air supply to avoid running out of breath.

Repeated notes may be added for the duration of the long note to prompt continuous breath flow (Arneson & Athey-Janka, 2017e). Within the context of the phrase in Example 8-4, semi-tone pitch variations also encourage the movement of tone and air.

During this song, a balance is seen between ascending and descending 3rds, 4ths, and 5ths which allows singers to practice both increasing and decreasing breath energy in different musical environments. There are some phrases in which these intervals depart from, move to, or revolve around E4/D4. One such phrase is seen in the next example.
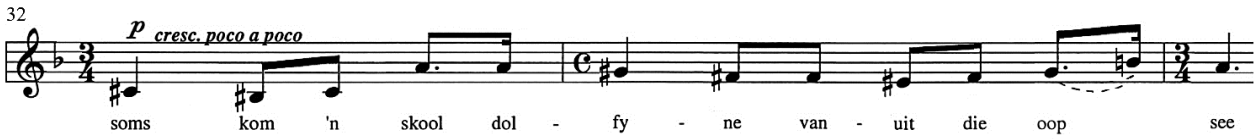
Example 8-5. The prominence of E4 and D4 in intervallic movement, mm. 24-27.



This phrase spans an 8th between A3 to A4 and since it swivels around specific notes (E4 and D4), it would be a suitable exercise to target problematic register transitions as well as the areas above and below them. The jagged motion between 3rds and 4ths may, however, cause breath to be expelled in uneven spurts or the larynx to move up/down with the melodic contour. Both scenarios may cause noticeable *passaggi*. To regulate the flow and amount of breath with the aim of creating a consistent and continuous airflow, singers may use Chapman's (2017) puffy cheeks exercise. As explained in Chapter 4, it naturally encourages continuous breath flow, raises the soft palate, and lowers the larynx. The same may be achieved by using straw phonation or lip/tongue trills (Nix & Simpson, 2008; Ragan & Kapsner-Smith, 2019). This passage translates as 7¸-2-2-1-7¸-3-1-7¸-6¸-4¸-6¸-3¸-3¸ (Exercise 71). Puffy cheeks vocalisation may be alternated with vowels of the text and later its words. Another phrase swivelling around E4 and D4 can be seen in the first phrase of Example 8-11.

The next passage, presented in Example 8-6, contains semi-tones amidst intervals of various sizes in the vocal line. This offers an innovative way to improve intonation and train singers to become aware of what consecutive small and large intervals feel and sound like.

Example 8-6. Semi-tones amidst intervals of various sizes, mm. 32-34.



The intervals in this phrase comprise semi-tones, a minor 6th, repeated notes, major 2nds, and a minor 3rd. It could be translated as 1-7¸-1-♭6-♭6-5-4-4-3-4-5-♭7-♭6 (Exercise 72). This phrase contains the first of three ascending minor 6th intervals in the song. The 6th seen here should be navigated carefully as it is the largest interval in the song thus far and ascends into the medium range. A speech-approach may be implemented in 1-7¸-1 and 4-3-4 to ensure that they are not too heavy for the rest of the phrase which ends relatively high within the context of the song's range. The highest note in this phrase is favourably set to a melisma and can teach singers to extend /o:/ as long as possible while the Schwa off-glide /ᵊ/ is brief. The other two ascending 6ths of the song appear in measure 43 (Example 8-7) and measure 47 (Example 8-8), both of which are discussed in Phrase shaping. They are similar to the first since both are preceded by low notes and the second note of the interval has a consonant that could be used advantageously to create a natural increase of energy. The descending 7th is discussed in the Lowest note section while the ascending 9th is the largest interval in this song and is unpacked in the Preparation, onset and release section.

B. Rhythm

Tempo. The tempo indication is *desolato* (desolate) at ca. 69-76 bpm for a crotchet. Even though the composer indicates on the last page that the duration should be ca. 02:40, it should not be too fast or rushed otherwise the feeling of intense desolation and emptiness is

lacking. For example, the recording referred to in the quick reference sheet, in which the composer accompanies a baritone, is just over 3 minutes. The slow tempo of this song has articulatory benefits. It allows singers to experiment with different consonant lengths in the clusters and practice vowel alignment and resonance adjustment in lengthened vowels.

Rhythms and meter. Rhythmic patterns are simple and include numerous crotchets and quavers as well as a few dotted crotchets and dotted minims. The meter at the beginning of the song is 3/4 but soon changes to C and back to 3/4. This frequent alternation continues throughout the song, sometimes only staying in a meter for one measure. Each phrase, besides the one initiating the middle section (m. 32) seen in Example 8-6, begins with some form of an upbeat. This might be problematic due to the frequent meter changes and differing number of rests between phrases. If singers are unsure of entries, it influences vocal stability and onset efficacy. This is elaborated on in Preparation, onset and release in the next section.

C. Phrase shaping

Phrase length and breath management. Even though breath markings and phrase lengths are not indicated in the score, they are clearly identifiable since these phrases are bordered by rests and piano interludes. The average phrase length is three measures. This is roughly between 7 and 10 seconds per phrase, depending on the selected tempo and nuances of a singer's phrase shaping. Challenges might arise in longer phrases, those around 10 or 11 seconds (Ralston, 1999; Sonbert, 2018), and may be caused by specific consonants. Scenarios thereof are discussed in the Consonants section.
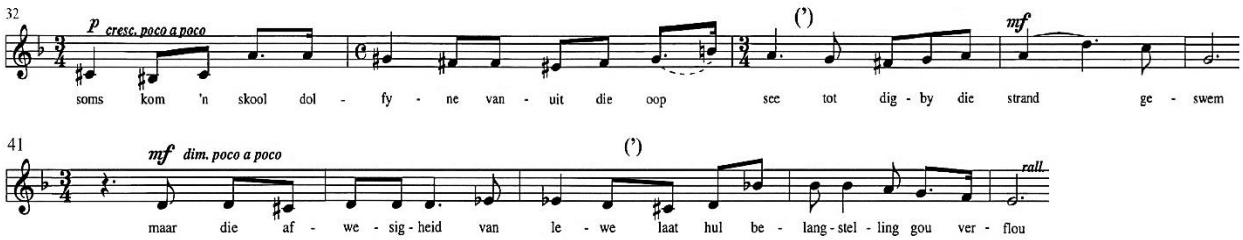
Preparation, onset and release. Due to many rests and piano interludes bordering this song's phrases, singers have enough time to reset the laryngeal and respiratory mechanisms between phrases and prepare sufficiently for onsets. A benefit of this song is that the duration of rests and piano sections between phrases vary. The first section of the vocal

line includes rests that last between 2.5 and 3.5 crotchets, whilst the middle section contains no rests between phrases, and the final section contains quaver and crotchet rests. The song begins with a prelude of seven measures (mm. 1-7), whilst there are two short interludes in the middle section (mm. 28-31 & 37-40), and a short postlude (mm. 54-56).

Often during long rests and piano sections, singers lose concentration, interpretation, and/or awareness of where in a measure or in which meter they are. In contrast, during short rests or piano sections, singers may gasp for air if they prepared too late or imagined the rest longer than it is. It is crucial for singers to count time accurately and to prepare well in advance for onsets, because prephonatory insecurity leads to vocal clumsiness, such as sudden breathy or pressed onsets that lack accurate pitch and sufficient resonance. The solution to losing track of the meter and being unprepared for entries is thorough score study, practice, and continuous counting – the Achilles's heel for many singers.

The long rests and piano sections in this song enable singers to practice (a) exhaling completely, (b) releasing abdominal muscles to allow a SPLAT in-breath to be a reflex action (Chapman, 2017), and (c) implementing prephonatory tuning, to ensure a coordinated onset with the desired timbre (Patenaude-Yarnell, 2004). For catch-breaths or shorter rests, singers then practice speeding up processes (a) to (c). Two instances in the middle section are displayed in Example 8-7 where catch-breaths may be added to help singers secure phrase endings and practice freely and quickly releasing notes.
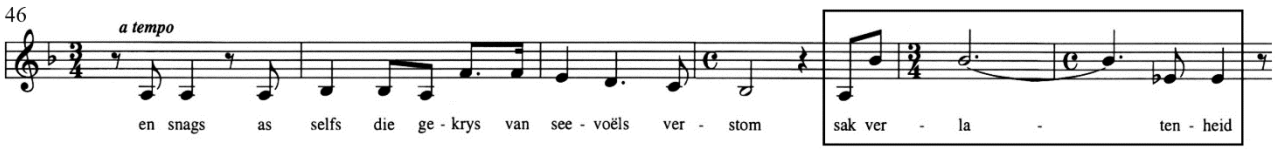
Example 8-7. Catch-breaths to secure phrase endings, mm. 32-36 & 41-45.



In both phrases in Example 8-7, the larynx should not rise during the catch-breath since the highest note follows a few notes after the catch-breath in the first phrase, and a large ascending interval follows the catch-breath in the second one. On a practical level, to prevent the larynx from rising during the catch-breath, the exhalation and SPLAT in-breath processes must be slowed down at first and the phrases could be practiced separately. When systematically speeding up the process to arrive at a successful catch-breath, singers should ensure that there is no raising of the shoulders, tensing the neck, or an audible, sudden chest/clavicular breath. The numeric patterns for the first three shorter phrases are discussed under Examples 8-2, 8-4, and 8-6. The final short phrase in this Example (mm. 43-44) translates as $^{\#}5_{\text{,}}$-6$_{\text{,}}$-4-4-4-3-2-1-7$_{\text{,}}$ (Exercise 73).

Regarding potentially challenging phrasal onsets, a few phrases begin at the lower end of the song's range (G3/A3). Implementing a speech-approach by alternating the speaking and singing of the text is useful. Doing ascending and descending tongue trills /r/ that begin on the low starting note might also help to gauge whether too much or too little breath and/or breath energy is applied in those regions of the voice. One low phrasal onset must be singled out, namely the penultimate musical phrase containing the ascending minor 9th interval from A3 to Bb4 – the longest note in the song. Example 8-8 displays the context of this low onset.

Example 8-8. Low onset preceding largest interval and longest note, mm. 46-51.



The A3 in measure 49 is at risk of being sung too heavy because it is preceded by an extended low phrase. This may compromise the ensuing Bb4 and potentially result in an unwanted, audible registration event. However, the onset of measure 49's A3 can be eased through using the crotchet rest to reset the vocal mechanism and release any accumulated

tension or weight from the previous phrase. Elongating /s/ in *sak* (dawn on) may have the same effect. Another danger is that singers might lose tonal colour, resonance, or pitch accuracy on Bb4 in an attempt to portray the meaning of *verlatenheid* (desolation). Such technical inefficiencies could result from losing voice-body/primal sound connection when trying to create a 'lighter' or ethereal sound to suit the text, or if said connection and *legato* are lost during the ascending minor 9th. To counter this, /f/ in *verlatenheid* may be substituted by /v/ to ensure activation of the appropriate abdominal muscles. The /v/ may then be slid up and down between A3 and Bb4 to raise awareness of the required energy. Other SOVT interventions such as a raspberry or lip trill may also be used as glides or pilot sounds to this end (Nix & Simpson, 2008). The 4.5 crotchet-beat note may be divided into five crotchets on /lɑː/ to ensure pitch accuracy and on /rɑː/ for freeing the breath and preventing it from locking (Arneson & Athey-Janka, 2017a). Practicing a *messa di voce* on the long note is equally valuable to achieve this.
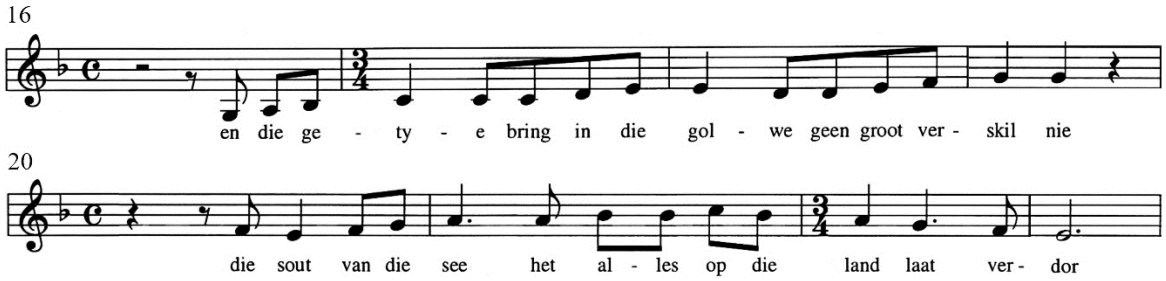
Both phrases in Example 8-8 may become onset tools. The first phrase translates as 3-3 (') 3-4-4-3-8-8-7-6-5-4 (Exercise 74) while the second could translate as $7_{,}$-1'-1'-4-4 (Exercise 75), or if used after the first pattern as 3-4'-4'-$^{b}7_{,}{}^{b}7_{,}$. Coordinated onsets on the A3s in measure 46 will also help with the onset of A3 in measure 49.

Phrase direction. Although the range width of the phrases differs, each phrase contains both ascending and descending motion to some extent. The phrases in this song consist mostly of gradual melodic movement, albeit with some large intervals. For example, whenever a 6th ascends in this song, the melodic line begins to gradually descend thereafter. This might create a visual representation of the meaning of the text in which the sudden rise and gradual fall of the melodic contour resemble the breaking of the waves and slow receding thereof on this coast. Such visual contours are seen multiple times during the song: The absence of life is portrayed through the semi-tones and repeated notes (Example 8-4); the

flying and landing of seabirds are displayed in the many 3rds and 4ths (Example 8-5); and the dolphins jumping out of the water are visible in the 6th, 3rd, and 4th (Example 8-7). The differing melodic contours teach singers to manage both sudden and gradual adjustments within one phrase, resulting in flexible registration and consistent tone quality in narrow stepwise areas. It also helps singers to interpret the text more effectively.

In the next example, two consecutive phrases that contain only stepwise motion, mostly ascending, are presented. The slow and almost unnoticeable rise and fall of the waves are depicted in these phrases. They may facilitate a speech-approach in various ranges and could teach singers how to gradually increase breath energy and vocal tract space. As these phrases begin with rests, they are also viable tools for practicing coordinated onsets where the focus should be on exhalation that precedes inhalation (SPLAT).

Example 8-9. Two consecutive stepwise phrases, mm. 16-19 & 20-23.



The consecutive ascending motion from G3 to C5 – the second highest note in the song – might be demanding depending on where in the voice this passage is situated for the specific singer. However, C5 is brief and the descent after it assists in releasing tension that could have accumulate during the previous two ascending passages. These two phrases translate as 2-3-4-5-5-5-6-7-7-6-6-7-8-9-9 (Exercise 76) and 1-7,-1-2-3-3-4-4-5-4-3-2-1-7, (Exercise 77). Together, they nearly progress through the entire range of the song. The second Schwa in *verskil* (difference) is on a strong beat in a stressed syllable. If sung with a slight *tenuto*, it could contribute to emphasising the imagery of the continuous mounting of
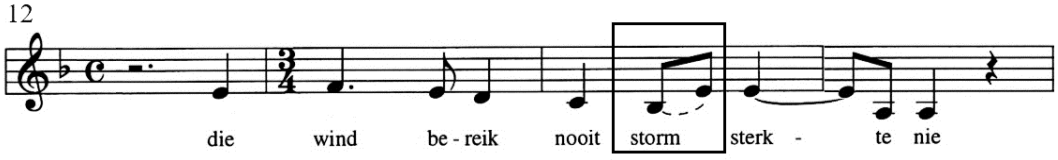
the waves that turn into nothing. This is illustrated by the crotchet first beats followed by quavers with unstressed syllables in measures 17 to 19 in Example 8-9.

Dynamics. In accordance with the sombre and desolate text, the dynamic markings are subdued. Singers remain at a *pp* level for long, working up through *p* to reach *mf* at the highest note of the song (m. 35). The vocal line then remains at a *mf* level for some time but ends *pp*. In the early stages of development, vocal exercises should be sung between *mp* and *mf* to avoid demanding too much from a developing voice (Fourie, 1986). Dynamics in the accompaniment revolve around *pppp* and *pp* for the majority of the song but includes a *mf* section with the singer. The overall low dynamic level may be a stumbling block for singers, potentially leading to a lack of primal sound connection. It may be worsened by the score indication at the beginning of the vocal line, *incolore* (colourless), which also occurs in the accompaniment near the end of the song. Singers ought to remember that dynamic markings are indicative of emotional intensity and not necessarily decibel volume. It would be prudent to practice the song with energy and resonance, only dialling the energy down a notch once resonance and voice-body connection are well-established. As for *incolore*, singers should experiment with different sound colours under a teacher's guidance. Aggett (2014) suggests matching dynamic levels with specific tonal colours.

D. Text

Text setting. While primarily syllabic, the setting contains three two-note melismas. Two of the three have been discussed before as they occur on high notes aiding their execution. The other melisma is excerpted in Example 8-10 and is a unique case.

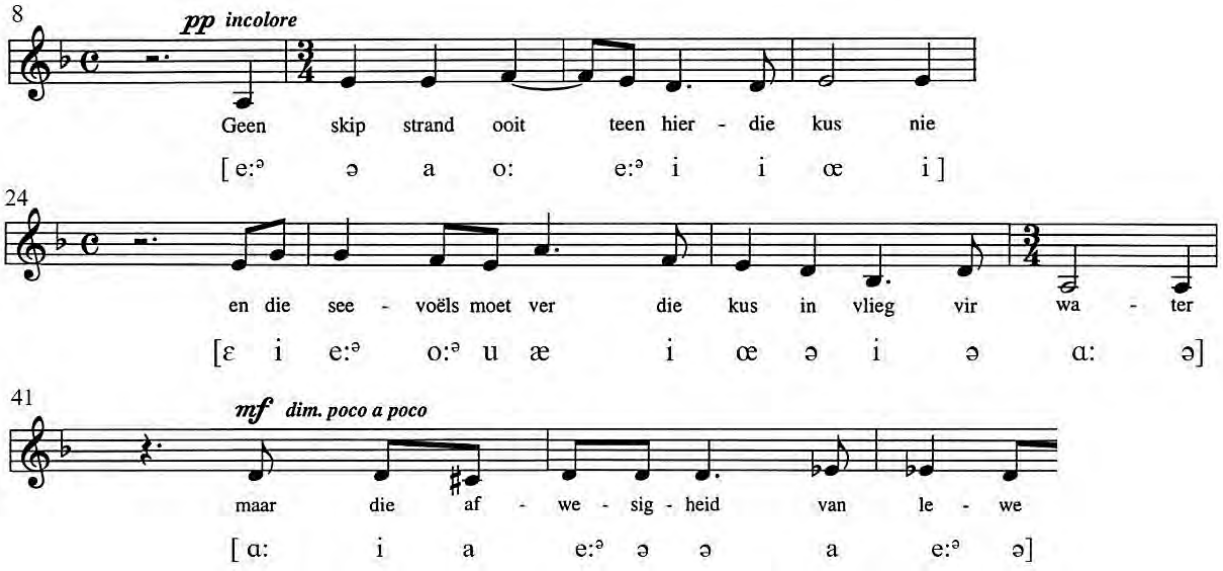
Example 8-10. Unique melisma in Afrikaans, m. 14.



Since the syllable *storm-* in ***storm****sterkte* (gale force) is set to two notes here, /ə/ is included between the *r* and *m*, resulting in an undesirable yet unavoidable /rəm/ on the second note, E4. Regardless of linguistic factors, this is a beneficial setting as it allows singers the opportunity to continue more tone throughout the phrase since a consonant cluster /rmst/ would otherwise have been formed. For an exercise, this phrase may translate as 7-8-7-6-5-4-7-7-3-3 (Exercise 78) and could be used to practice small and large intervals.

Vowels. Practicing vowel sequences from this song throughout singers' ranges could contribute to aligning consecutive bright and dark vowels and modifying them as needed throughout the range. These sequences are beneficial since distinct types of vowels are found multiple times in one phrase, as seen in Example 8-11. To practice aligning the vowels, consonants should be removed at first and added systematically once vowels are secure. *Legato* and uniform tone quality between each vowel must be prioritised. I have found that this could be done by singing the full phrases on one pitch, keeping the rhythm, and later adding the melody.

Example 8-11. Vowel sequences, mm. 8-11, 24-27 & 41-43.



Tongue movement from one vowel to the next should be practiced in front of a mirror for these sequences. While the tongue is active during the formation of all vowels, /o/ and /u/

require lip rounding, yet too much jaw closure and puckered lips during the lip vowels should be avoided as it may decrease resonance and create lip tension (Davids & LaTour, 2012). To use these phrases as exercises, the first phrase translates as 1-5-5-$^{\flat}$6-5-4-4-5-5 (Exercise 79). The second phrase's numeric pattern is found in Example 8-5 and the third phrase is seen in Example 8-4.

Consonants. The challenges regarding consonants in this song relate to the substantial number of consonant clusters and unvoiced consonants, which might impede lyrical flow (Sonbert, 2018). The clusters could cause articulator tension or take away time from vowels, whilst unvoiced consonants might negatively impact breath management. Examples of consonant clusters with their rhythmic setting include:

geen skip strand (mm. 8-9)	*golwe geen groot verskil nie* (mm. 18-19)
[x-n sk-p str-nt]	[x-lv- x-n xr-t f-rsk-l n-]
♩ ♩ ♩	♩ ♪ ♪ ♪ ♪ ♩ ♩
no ship gets-stuck	waves no major change (not)

Considering the consonant clusters, vowel length might be reduced either due to the many consonants on short notes, or if the vowel or consonant lengths are altered for expressive purposes. Nevertheless, the slow tempo should allow optimal vowel elongation since consonants generally need to be articulated as well as released quickly and clearly. Furthermore, the many /x/ sounds may be problematic. First, it is important to remember that they resemble the German *ach-Laut* (Forbay, 2011). Second, if singers draw from the forward tongue position of /e:/ in *geen* when practicing the words *golwe* and *groot*, it could prevent /x/ from causing their /ɔ/ and /o:/ sounds to be formed too far back in the mouth. If difficulty persists, the /x/ may be alternated with a German *ich-Laut* /ç/ to draw the sound forward for clarity as opposed to a muffled quality.

The second consonant challenge in this song pertains to the numerous unvoiced consonants. As alluded to in Phrase length and breath management, if singers have trouble with the longer phrases, around 10 or 11 seconds, it is worth investigating whether there are unvoiced consonants such as /s/ and /f/ in which singers release too much air or 'waste' breath (Arneson & Athey-Janka, 2017c). This might be the case in the following instances:

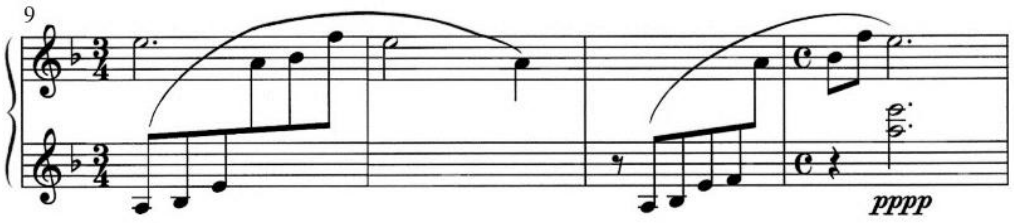
en die seevoëls moet ver die kus in vlieg vir water (mm. 25-27)	*en snags as selfs die gekrys van seëvoels verstom* (mm. 46-49)
[-n d- s-f-ls m-t f-r d- k-s -n fl-x f-r v-t-r]	[-n sn-xs -s s-lfs d- x-kr-js f-n s-f-ls f-rst-m]
[-n d- **z**-**v**-l**z** m-t **v**-r d- k-**z** -n **v**l-x **v**-r v-t-r]	[-n **z**n-x**z** -**z** **z**-lf**z** d- x-kr-j**z** **v**-n **z**-**v**-l**z** **v**-r**z**t-m]
and the seabirds must far the coast in fly for water	and nightly as even the screeching of seabirds fade

As shown in the third row, the /s/ and /f/ consonants may be substituted by their voiced counterparts /z/ and /v/ to establish consistent voicing (AATS, 2007). Voiced and unvoiced consonants may then be alternated as needed when gradually transitioning back to the original context.

E. Piano accompaniment

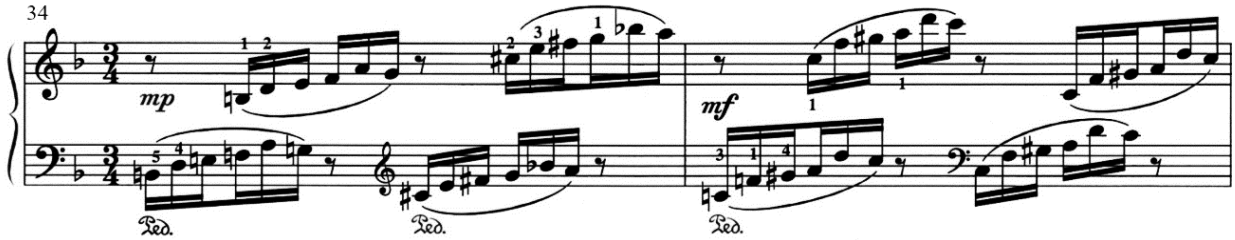
Type of accompaniment and density. Two types of accompaniments are seen in *Geen skip strand ooit*, each impacting singers in different ways. Both consist of repetitive *arpeggio*-like patterns. The first type appears throughout the beginning (mm. 1-31) and end (mm. 46-56) of the song and only includes a handful of chords, while the second type is found during the middle section (mm. 32-45) with more regular and denser chords. Example 8-12 shows the first type and Example 8-13 presents the second type.

Example 8-12. Accompaniment type 1: Repetitive quaver patterns, mm. 9-12.



The density in the first type is sparse. These two quaver patterns, mostly divided between the two clefs, appear continuously but do not offer the singer much melodic support or elements with which to generate energetic singing.

Example 8-13. Accompaniment type 2: Semi-quaver triplets, mm. 34-35.

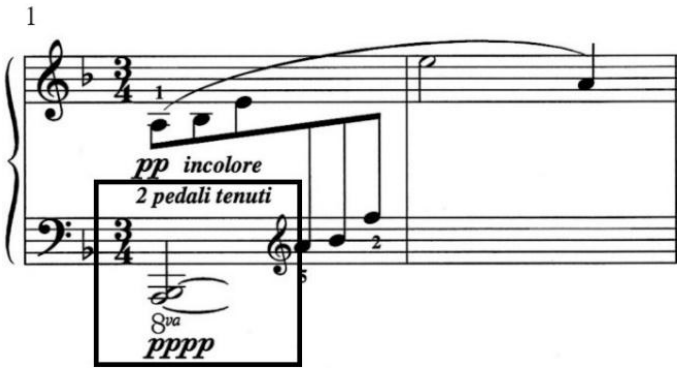


The second type is equally as repetitive as the first, but it is denser and busier due to the semi-quaver triplets portraying the dolphins. This is especially helpful since larger intervals and the highest note are found in the middle section. It must be noted that the triplets in the accompaniment are not always indicated by the traditional bracket but rather through note groupings. This might be to prevent confusion between piano fingerings and tuplets.

Support and density. The bass clef of the accompaniment frequently alternates between treble and bass clefs. For this reason, the accompaniment is often in the same octave as the vocal line and creates a weaving effect as the lines move between one another. Despite the weaving effect, this accompaniment is independent as it does not include segments of the vocal line and only occasionally include the singer's notes. Nonetheless, due to the vocal line's simplicity and small number of dissonances between it and the accompaniment, the independence of the accompaniment should not pose technical challenges to singers.

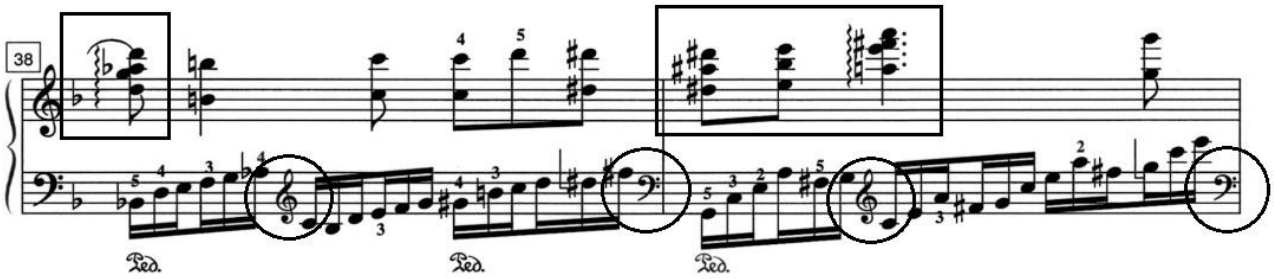
In the first and final sections, singers do not compete with the accompaniment being in their octave as the density is sparse and the accompaniment is primarily *pppp*. However, this might become problematic for singers prone to singing too softly or with less energy when there is little support from the accompaniment. In addition, the treble clef accompaniment in these sections of the song, might make it difficult for singers to cultivate depth in their sound. A device that could aid singers to this end is found in the music. Singers may draw from the low, bass clef minims clustered on A1 and Bb1, indicated in Example 8-14. They are found five times during the song and are sustained each time with both pedals until faded.

Example 8-14. Bass clef minims clustered on A1 and Bb1 (*2 pedali tenuti*), m. 1.



The final extract from this song is seen in Example 8-15 and displays a section of the interlude between the middle and final sections. It contains lively accompaniment with more frequent and fuller chords. This could encourage singers to generate energetic, primal sound singing if they listen to it and draw from it (Brown, 2008; Lauricella, 2021). In addition, the frequent alternation between clefs, as indicated in the example, before the final section contributes different textures to singers' timbre to acquire a fuller sound in the emptier first and last sections. For these reasons, the middle section should thus be practiced before the first section and used as reference point for adequate energy and voice-body connection.

Example 8-15. Denser interlude to draw from for energetic singing, mm. 38-39.



6.8.4 Numeric patterns of new vocal line exercises

Twelve new vocal exercises (Exercises 68-79) stem from the vocal line in this song. They are grouped into the literature-based categories of basic vocal exercises as follows:

1. Onset: None
2. Little melodic movement: 1-1-7¸-1-1-1-♭2-♭2-1 (Exercise 70)
3. Stepwise patterns and medium intervals: 1-7¸-1-2-2-5-4-1 (Exercise 68) **&** 7¸-2-2-1-7¸-3-1-7¸-6¸-4¸-6¸-3¸-3¸ (Exercise 71) **&** 2-3-4-5-5-5-6-7-7-6-6-7-8-9-9 (Exercise 76) **&** 1-7¸-1-2-3-3-4-4-5-4-3-2-1-7¸ (Exercise 77)
4. Stepwise patterns and large intervals: ♯5¸-6¸-4-4-4-3-2-1-7¸ (Exercise 73) **&** 3-3 (') 3-4-4-3-8-8-7-6-5-4 (Exercise 74) **&** 7-8-7-6-5-4-7-7-3-3 (Exercise 78) **&** 1-5-5-♭6-5-4-4-5-5 (Exercise 79)
5. Triads and/or arpeggiated passages: None
6. Medium and large intervals: 1-7¸-1-♭6-♭6-5-4-4-3-4-5-♭7-♭6 (Exercise 72)
7. Large intervals: 7-8-2-2-♭3-♭5-♭5-4 (Exercise 69) **&** 7¸-1'-1'-4-4 (Exercise 75)
8. Sustained notes and/or long phrases: None

6.9 *Verhaal* [A tale] by N. van der Watt (b. 1962)

Niel van der Watt set the poem *Verhaal* by Elisabeth Eybers to music on two occasions: He composed the first as a student for a compositional project in 1983, whereas the second was composed in 2018 with a completely different and more mature setting of the poem (N. van der Watt, personal communication, April 17, 2023). Van der Watt also mentioned that he admires Eybers immensely and that *Verhaal* is possibly the Eybers poem that is most dear to him. For this study, the 1983 composition is investigated and a recording is available at https://youtu.be/YeB6zDclNBs (Venter, 2024d).

Theme: Unrequited waiting

Number of measures: 27

Duration: ± 3 minutes

Tempo: *Verstild* (subdued) ♩ = 52; *Traag* (slow) ♩ = 40

Time signature: 4/4; 5/4

Key: Initially atonal; E min; G maj

Range: A3-E5; 12th

***Tessitura*:** Medium-low; ± B3-B4

Topographical characteristics: Primarily crotchet chord accompaniment; many  patterns in the vocal line; the melody includes numerous repeated notes, stepwise patterns, and ascending and descending 4ths and 5ths; largest intervals are ascending and descending 7ths; frequent dissonance between vocal line and accompaniment occur; syllabic text throughout.

Suggested voice: Low; medium (with a resonant, clear lower range)

Potential studio uses: Counter strong beat accents within crotchet accompaniment; practice *legato* in dotted rhythms and large intervals; balance resonance and blend registers in interval leaps; natural speech rhythms to develop speech-approach; introduction to high and low notes.

Collective study: *My voete loop na Monteku* from *Liedwerk van klip* (N. van der Watt): Similar range but higher *tessitura*; light-hearted, fast tempo; elements of South African folk songs; major tonality. *Matrooslied* (S. Le Roux Marais): Same range; slightly lower *tessitura*; sailor's song (*yo-ho* in text); compound time; lively quaver accompaniment; several melismas.

6.9.1 Text: Meaning and pronunciation

Verhaal is translated as ‘Narrative’ by Van Vuuren (2021), ‘A Woman’s Story’ by Marchand (1997), and ‘A tale’ or ‘A woman’s tale’ by the composer (N. van der Watt, personal communication, October 7, 2023). The Afrikaans text from the music (Van der Watt, 1983, pp. 1-4) and line breaks from Brink (2008) are used in this section. I adapted the translations by Marchand and Van Vuuren for this idiomatic translation, and consulted the Pharos Afrikaans-English dictionary (Pharos, 2005) for the word-for-word translation.

Full Afrikaans text and idiomatic English translation

1. ’n Vrou het stil geword van baie wag	A woman grew still from endless waiting:
2. die aarde het gegly deur die spiraal	the earth slid through the smooth spiral
3. van dag na nag was beurtelings groen en vaal	of day and night, from greenery to dullness,
4. en soms het sy gehuil en soms gelag	sometimes she wept and sometimes laughed.
5. Ook was sy dikwels wakker in die nag	She was often awake at night,
6. maar sy het in haar woning en op straat	yet in her home and through the streets
7. gewoon gehandel en gewoon gepraat	she left no clue through word or gesture
8. en niemand het geweet hoedat sy wag.	and no one knew the weight of her waiting.
9. Verlange word aanvaarding langsaamaan	Yearning becomes acceptance, eventually:
10. want wag is beurtelings hoop en wanhoop tot	waiting alternates hope and anguish until
11. die twee versmelt en stilte alleen bestaan.	they merge and only stillness reigns beyond.
12. En deur die jare heen het sy self die slot	Through time, she herself grew into the end
13. van die verhaal geword: haar stilte en haar krag	of the story: her silence and strength
14. was skoner as die ding waarop sy wag.	more beautiful than what she waited for.

IPA transcription and English word-for-word translation

Verhaal | [fərˈhɑ:l] | A tale

1. *'n Vrou het stil geword van baie wag*
[ə frœu hɛt stəl xəˈvɔrt fan ˈbɑ.jə vax]
A woman had quiet became from much waiting
2. *die aarde het gegly deur die spiraal*
[di ˈɑ:r.də hɛt xəˈxləj dø:ˀr di spiˈrɑ:l]
the earth had slid through the spiral
3. *van dag na nag was beurtelings groen en vaal*
[fan dax nɑ: nax vas ˈbø:ˀr.tə.ləŋs xrun ɛn fɑ:l]
from day to night was alternately green and drab
4. *en soms het sy gehuil en soms gelag*
[ɛn sɔms hɛt səj xəˈhœyl ɛn sɔms xəˈlax]
and sometimes had she cried and sometimes laughed

5. *Ook was sy dikwels wakker in die nag*
[o:ˀk vas səj ˈdək.vəls ˈva.kər ən di nax]
also was she frequently awake in the night
6. *maar sy het in haar woning en op straat*
[mɑ:r səj hɛt ən hɑ:r ˈvo:ˀ.nəŋ ɛn ɔp strɑ:t]
but she had in her home and on street
7. *gewoon gehandel en gewoon gepraat*
[xəˈvo:ˀn xəˈhan.dəl ɛn xəˈvo:ˀn xəˈprɑ:t]
ordinarily lived and ordinarily spoken
8. *en niemand het geweet hoedat sy wag.*
[ɛn ˈni.mant hɛt xəˈve:ˀt ˈhu.dat səj vax]
and none had known in-what-way she waits.

9. *Verlange word aanvaarding langsaamaan*
[fərˈla.ŋə vɔrt ɑ:nˈfɑ:r.dəŋ ˈlaŋ.sɑ:mʔɑ:n]
Longing becomes acceptance slowly-on
10. *want wag is beurtelings hoop en wanhoop tot*
[vant vax əs ˈbø:ˀr.tə.ləŋs ho:ˀp ɛn ˈvan.ho:ˀp tɔt]
because waiting is alternately hope and despair until
11. *die twee versmelt en stilte alleen bestaan.*
[di twe:ˀ fərˈsmælt ɛn ˈstəl.tə aˈle:ˀn bəˈstɑ:n]
the two blend and silence alone exists.
12. *En deur die jare heen het sy self die slot*
[ɛn dø:ˀr di jɑ:rə he:ˀn hɛt səj sælf di slɔt]
and through the years along had she herself the end
13. *van die verhaal geword: haar stilte en haar krag*
[fan di fərˈhɑ:l xəˈvɔrt hɑ:r ˈstəl.tə ɛn hɑ:r krax]
of the tale became: her silence and her strength
14. *was skoner as die ding waarop sy wag.*
[vas sko:ˀnər as di dəŋ ˈvɑ:rʔɔp səj vax]
was prettier than the thing on-which she waits.

Poetic context

Expressed in this poem is the emotional numbness and the eventual acceptance that accompany a woman's unrequited waiting for something she deeply yearns for. The narrator concludes that after years of waiting and continuing to act unaffected when with others, the woman realises and accepts that serenity and strength are worth more to her than that which she is waiting for. The end of the poem might suggest that the woman accepted it close to or at the end of her life. Claasen (2012) mentions that Eybers's album *Die ander dors* (The other thirst), which was published in 1946 and contains *Verhaal*, maintains that all women, even those who are loved and have experienced motherhood, have a "common human feeling of being unfulfilled" (p. 32). This is masterfully depicted by Van der Watt.
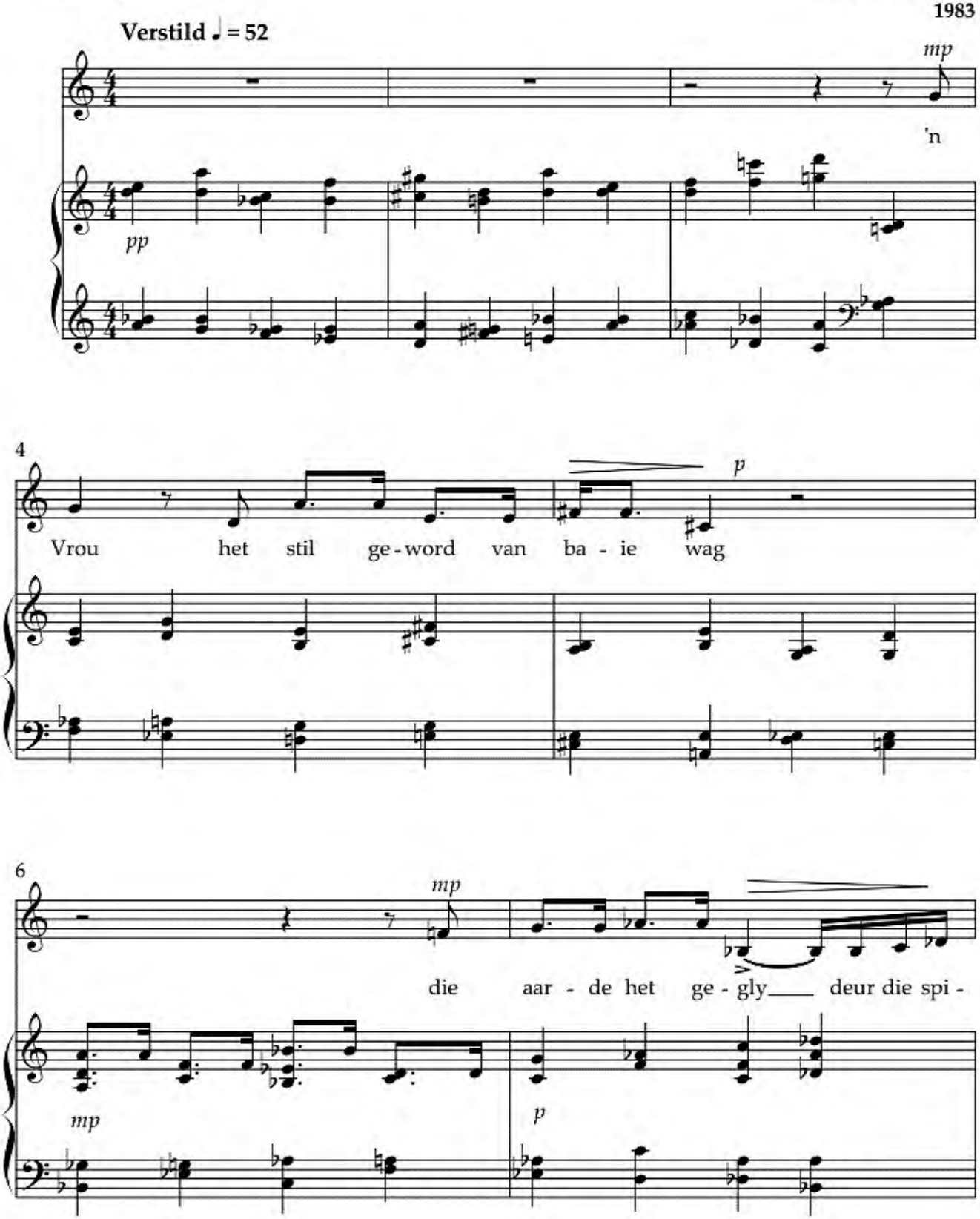
6.9.2 Sheet music

A sample of the sheet music (75%) was provided by the composer and is permitted for inclusion here (N. van der Watt, personal communication, July 18, 2023). The full score may be requested for purchase from the composer's website www.nielvanderwattmusic.com.

Verhaal
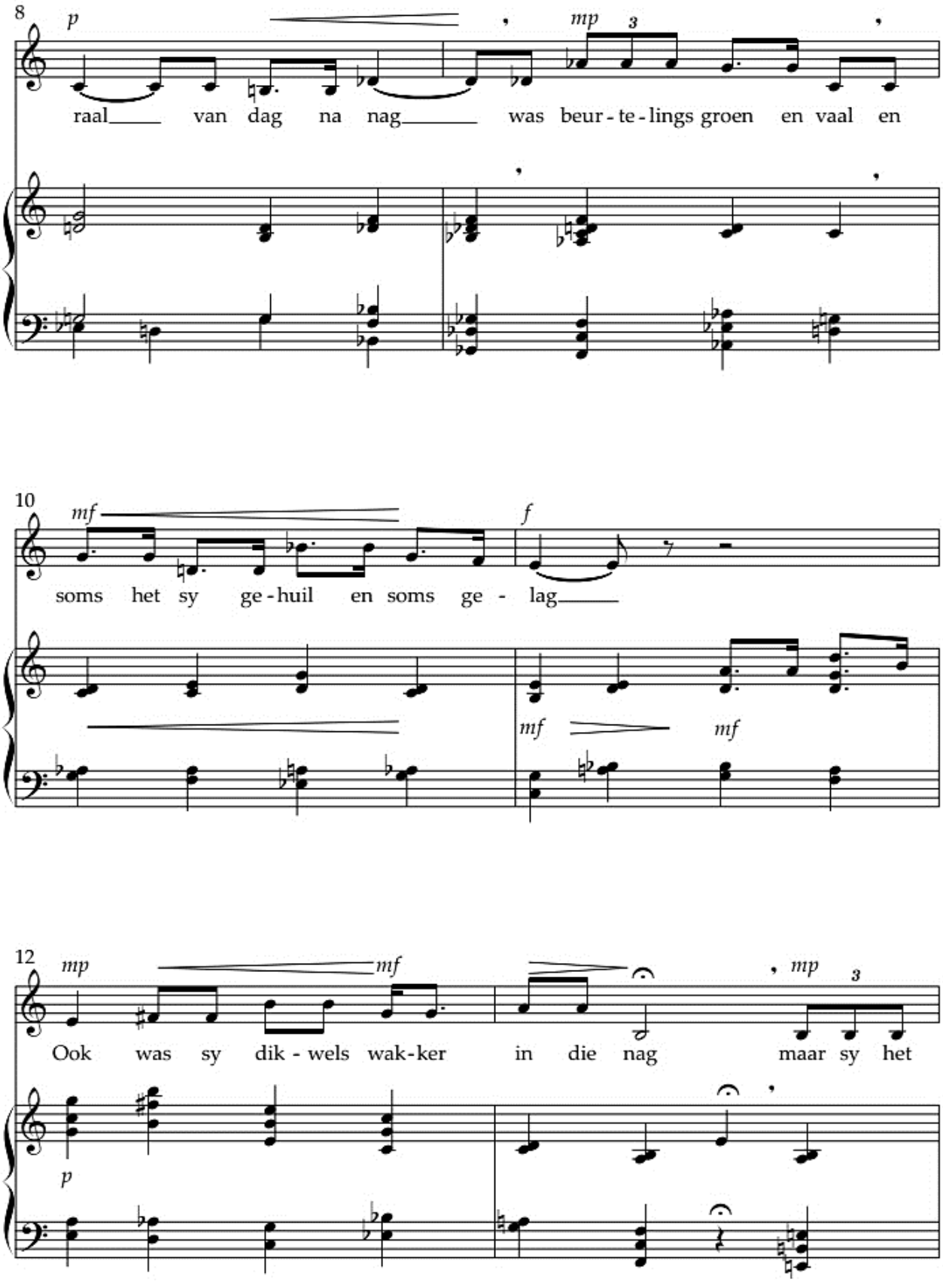
Elizabeth Eybers

Niel van der Watt
1983

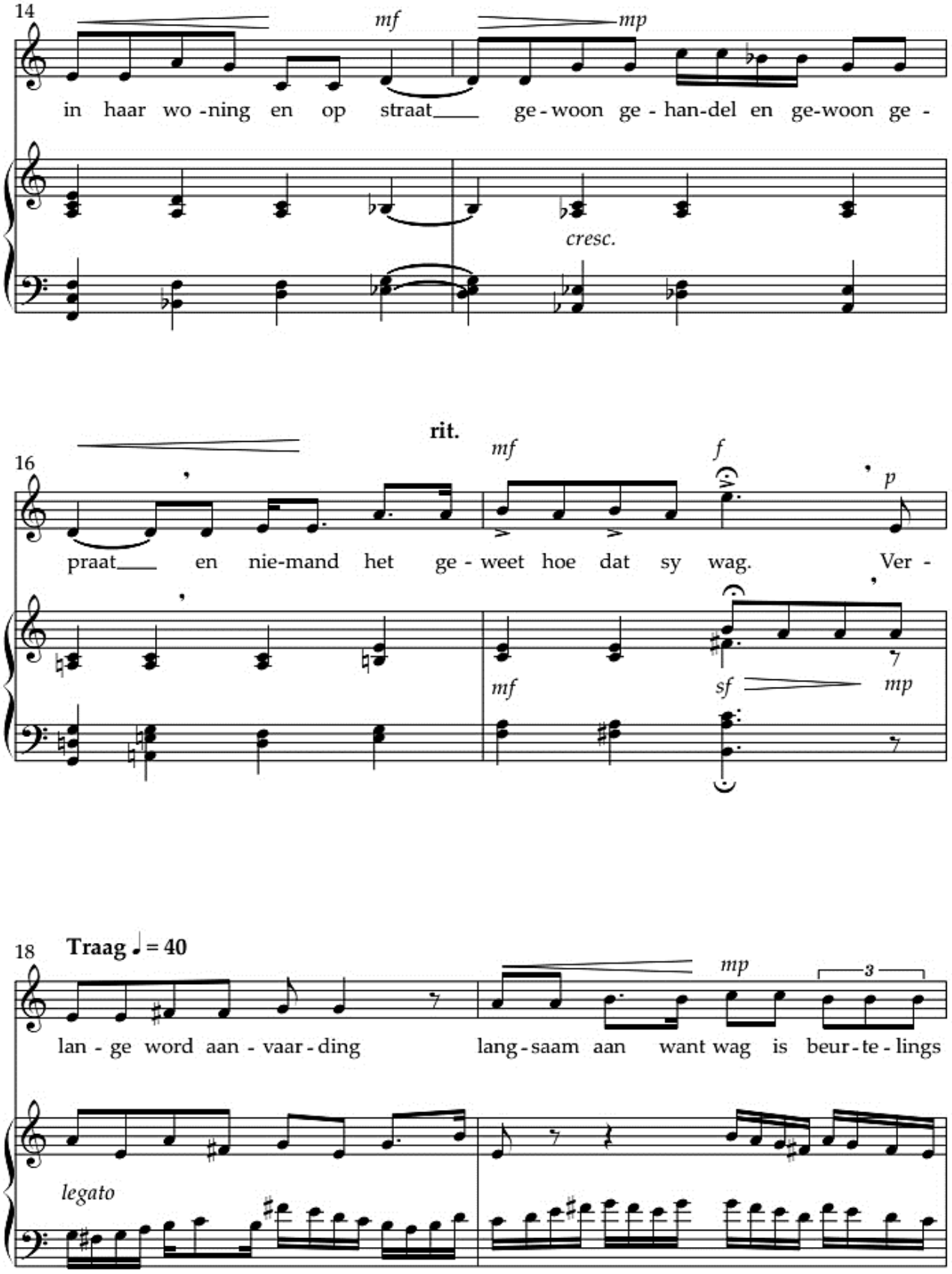


Copyright © 1983 by Niel van der Watt

2


8
p
mp
3
raal van dag na nag was beur - te - lings groen en vaal en
10
mf
f
soms het sy ge - huil en soms ge - lag
mf
mf
12
mp
mf
mp
3
Ook was sy dik - wels wak - ker in die nag maar sy het
p

3


14
mf
mp
in haar wo - ning en op straat ge - woon ge - han-del en ge-woon ge -
cresc.
rit.
16
mf
f
p
praat en nie-mand het ge - weet hoe dat sy wag. Ver -
mf
sf
mp
18
Traag ♩ = 40
mp
3
lan - ge word aan - vaar - ding lang - saam aan want wag is beur - te - lings
legato

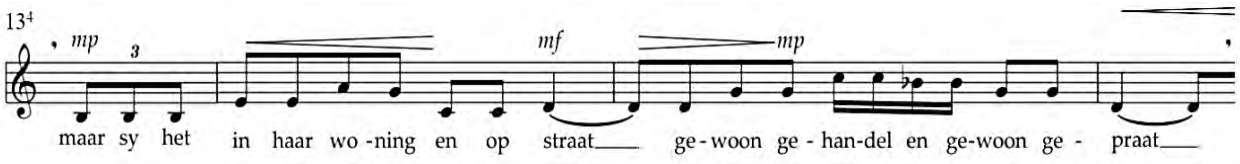
6.9.3 Pedagogical analysis and practical application

A. Melody

Range and *tessitura*. Even though the range is a 12th (A3-E5), which is relatively wide for a developing singer (DeBoer, 2013), the vocal line mainly consists of pitches between B3 and B4, resulting in a medium-low *tessitura*. One could use this range and *tessitura* combination to work on healthy phonation in the medium range, develop the lower range, and introduce the higher range. However, due to the frequent low-lying pitches, singers unskilled in registration might begin singing too heavy in those areas, which will influence other areas of the voice. Providentially, the intervallic movement is a remedy.

Intervals. The largest interval in the song is a minor 7th and it occurs several times. They are discussed under Examples 9-4, 9-5, and 9-7. Furthermore, the interval structure of this song is characterised by repeated notes as well as ascending and descending perfect 4ths and 5ths. Such melodic movement may expose weighty singing since a heavy sound lacks the flexibility necessary to negotiate frequent interval leaps, especially around potential register transitions. The regular perfect intervals are beneficial for aural training purposes as I have realised that some singers struggle with the intonation of perfect 4ths, 5ths, and 8ths. The phrase in Example 9-1 captures this song's characteristic intervals.

Example 9-1. Intervallic structure: Repeated notes, 4ths, and 5ths, mm. 13-16.
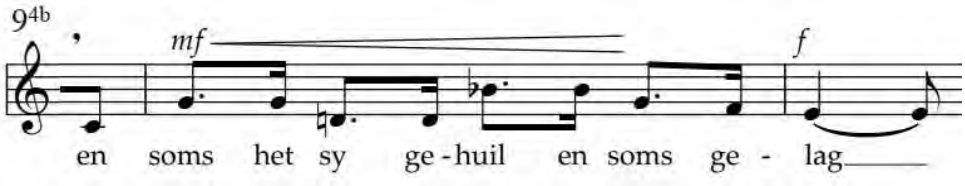


The phrase excerpted in Example 9-1 consists of two subphrases that could address specific registration events. Both begin with two consecutive ascending perfect 4ths and a descending whole tone. The first subphrase, *maar sy het in haar woning en op straat*, could

be translated to an exercise pattern as 6˛-6˛-6˛-2-2-5-4-♭7˛-♭7˛-1 (first half of Exercise 80) and may treat registration challenges between the low and middle registers. To smooth out difficult register transitions between the intervals, singers could sing the passage using straw phonation glides or glides on the frequent voiced consonants of this Afrikaans text, namely /r/, /n/, and /v/. The second subphrase, *gewoon gehandel en gewoon gepraat*, translates as 1-4-4-♭7-♭7-♭6-♭6-4-4-1 (second half of Exercise 80) and is useful to bridge the middle and high registers. An undue increase in energy during the ascending intervals to ***wo****ning* (home) and *ge****han****del* (acted/lived) should be avoided. A4 and C5 are often over-sung since they occur on strong beats and are the highest notes of each subphrase. Adhering to the composer's dynamic markings could prevent such unwanted phrasal spikes. Additionally, SOVT exercises could raise awareness of the amount of energy required during these ascending and descending intervals (Nix & Simpson, 2008).

Once the two subphrases are secure, the full phrase may be sung in different areas of the voice as a range extension exercise since it spans a minor 9th with brief low and high notes. It translates as 6˛-6˛-6˛-2-2-5-4-♭7˛-♭7˛-1 (') 1-4-4-♭7-♭7-♭6-♭6-4-4-1 (Exercise 80) and may also be used to increase breath management and practice a catch-breath. When doing this, singers should practice consistent timbre throughout their range, especially during the 4ths and 5ths. Slow *portamenti* between each note of those intervals could facilitate a tone colour and quality transfer between the notes (Stark, 2008). The *portamenti* should gradually become faster until it becomes unnoticed between the notes, but singers should still retain the feeling of the *portamento*. In addition to increasing breath capacity, this phrase may be used to practice speech-like phonation in the medium ranges of the voice.

The phrase excerpted in Example 9-2 next, may be regarded as a multi-tool in the teacher's and singer's toolbox. It could translate as 1-5-5-2-2-♭7-♭7-5-4-3 (Exercise 81).
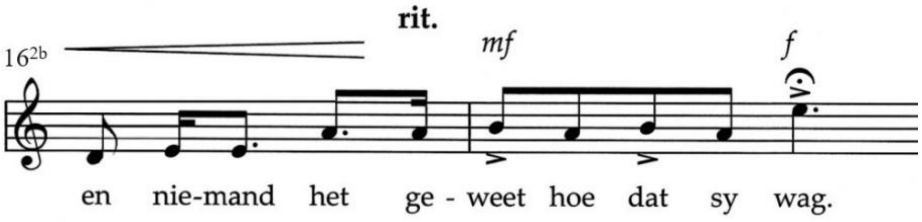
Example 9-2. A multi-purpose teaching tool, mm. 9-11.



Singers may incorporate this phrase in their daily routines to practice several types of intervals in an interesting context throughout their range. It includes repeated notes and intervals from a semi-tone to a 6th. Owing to the dotted rhythms, it is useful to alleviate excessive vocal weight if done at a fast tempo and gradually brought back to *a tempo*. If this phrase is sung much slower, consistent timbre between intervals may be practiced between bright and dark vowels. This is thus a practice-tool for various technical scenarios.

Highest note. The context of the highest note E5 is provided in Example 9-3. While it only appears once in the song, E5 might pose challenges. Apart from it being a 4th higher than the upper border of the song's medium-low *tessitura*, it is preceded by a perfect 5th at the end of an ascending phrase. Moreover, it is set to a long note, contains an accent, a *fermata*, and a *forte*. If the lower and medium ranges are sung too heavy and weight is carried up through the phrase, there could be a noticeable registration event on E5, leading to a tight sound or one that is suddenly weaker with less resonance and colour (Van Heerden, 2000). This could be aggravated by the accents on B4 and the growing *crescendo* and *ritardando*.

Example 9-3. Highest note E5, mm. 16-17.
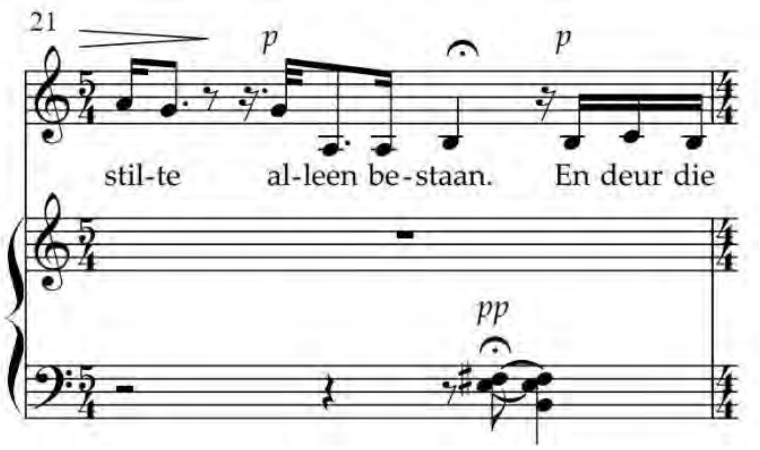


Balanced voice production should thus be established in the medium pitches preceding the high note, perhaps by speaking the text on the rhythm first to cultivate a

speech-approach (Aggett, 2014; Wienand, 2016). It might be necessary to initiate physical movement to release tension that might have accumulated in the upper body or neck due to the ascending phrase and high note. Bending the knees and facilitating a light, repeated bounce may activate the lower body and take the focus off the throat. In addition, drawing small infinity symbols (∞) in the air with the nose whilst elongating the back of the neck or repeating tiny nods up-and-down and side-to-side could loosen the head and neck (Chapman, 2017). If problems persist, laryngeal activity must be investigated.

'The Wobble' by Smith and Chipman (2007) might balance laryngeal muscle activity by rapidly repeating ascending and descending perfect 4ths, as described in Chapter 4. It may be adapted for this context to alternate perfect 5ths between A4 and E5 several times to release any 'holding onto' a specific mode of sound production. The perfect 4th between E4 and A4 in measure 16 may also be 'wobbled'. In time, the freedom and flexibility resulting from the rapid alternation of 4ths and 5ths should be transferred to the miniature 'wobble' between A4 and B4 prior to E5. Practicing such 'wobbles' could also benefit the intonation of perfect intervals found regularly in this song. This phrase may be translated as 1-2-2-5-5-6-5-6-5-9 (Exercise 82) and used for registration and introducing a high note. See Sustained notes regarding the length of E5.

Lowest note. In measure 21, seen in Example 9-4, the lowest note A3 is repeated after a descending 7th. The absence of accompaniment may challenge intonation during the minor 7th and may expose inefficiencies in vocal tone production. Appropriate preparation for and the onset of *alleen* (alone) is discussed in the Preparation, onset and release section. Gradual adjustment in breath energy and vocal tract space from G4 to A3, in addition to continuous breath flow between the notes, are of utmost importance to achieve a smooth pitch change and tonal clarity. Interventions are suggested next.

Example 9-4. Lowest note A3, m. 21.
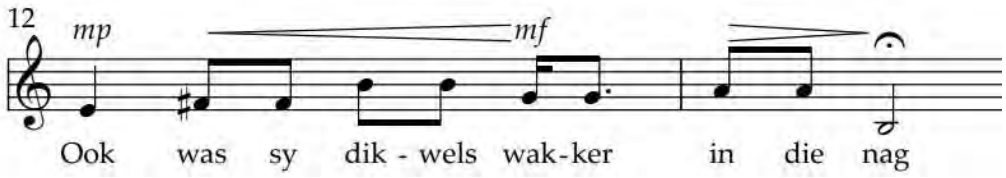


Straw phonation may be used from G4 to A3 to monitor and facilitate uninterrupted breath flow, while a chopstick (or similar object) may be used to assist the singer with vocal tract shape and vowel clarity (Ragan, 2020). Glides between the notes could be phonated with a straw until singers are comfortable and confident that the breath is consistently flowing. Then, a chopstick may be positioned horizontally between the front teeth whilst singing the pattern on /i/. Singers then experiment with the amount of vocal tract space required throughout this pattern whilst being mindful not to clench the jaw during this intervention. The aim is to maintain a raised soft palate and facilitate clarity in the sound instead of a muffled/overly dark tone in the A3s and B3. A dark quality often results in the lower range after a large interval if space and energy are not decreased accordingly and the soft palate is lowered (Davids & LaTour, 2012). From teaching, I have often observed that if /a/ in *alleen* is slowly slid down on an 'Ah!' sigh from G4 to A3 and /l/ is sustained on A3, singers become more aware of the interval's size and /l/ acts as a natural anchor for vocal stability. The prominence of the slide is decreased over time and removed when a balance is found.

Sustained notes. The longest notes in *Verhaal* are minims and dotted crotchets, many of which occur between B3 and E4. Two sustained notes might be challenging as they appear at or close to the range borders of the song. First, the highest note E5 is a dotted crotchet with

a *fermata* at the end of a *ritardando*. To attain freedom and actively flowing breath, it could be systematically practiced using short, repeated notes such as semi-quavers or quavers for the duration of the long note. Singers could begin with one short note and gradually add more beats until the full duration is comfortable over several practice sessions (Miller, 2000). It can be practiced lower at first, gradually returning to E5. Second, the longest note of the song is captured in Example 9-5 and its length is less of a concern than its context.

Example 9-5. Longest note on B3, mm. 12-13.



The B3 with a *fermata*, having descended from A4, might be sung too heavy or dark since it crosses a potential register transition that may invite an undesired dominant mode of sound production in the low register. The *decrescendo* might be beneficial to naturally decrease weight, yet if it is over-done B3 might become thin and breathy. As explained in Chapter 4, Ragan (2020) suggests using the vowel sequence in the English word 'meow' to balance vocal weight and achieve tonal clarity since it progresses systematically from bright to dark vowels, naturally adding and reducing vocal weight. Singers could sing each note of the passage on 'meow' to monitor balance and clarity, afterwards transferring the sensations to the text. The passage may translate as 6¸-7¸-7¸-3-3-1-1-2-2-3¸ (Exercise 83). The aim is to balance the phrase leading up to B3 and not just the note in isolation. Transitioning to the text, a lengthened /n/ for *nag* (night) gives singers a moment to arrive at the appropriate sound, like with /l/ in *alleen* discussed in the Lowest note section.

Also seen in Example 9-5, is the word *dikwels* (often) on B4 which contains two Schwa sounds, the first of which is in the stressed syllable. This is contrary to, for example,
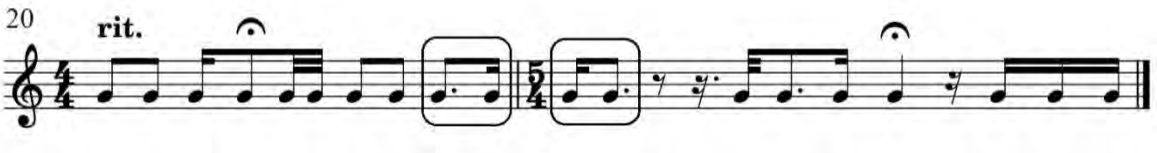
German and French in which a Schwa is found in unstressed syllables (Adams, 2022). The strong-beat setting should help to achieve the appropriate word stress.

B. Rhythm

Tempo and meter. The initial tempo indication is *verstild* (subdued) at 52 bpm for a crotchet and it changes to *traag* (slow) at 40 bpm for a crotchet in measure 18. Besides working on the ensemble in these tempo changes, they should not cause any technical difficulty for singers. The overall tempo of this song is slow with a solemn mood and may contribute to resonance balancing because vowels can be elongated sufficiently, especially in the lower sustained notes. The meter is 4/4 with two interjectory 5/4 measures, one in the *ad lib.* section seen in example 9-4 and the other in the penultimate measure.

Rhythms. There are various rhythmic patterns encountered throughout this song. The rhythmic variation may stem from the natural rhythms of the spoken language that are captured accurately in this setting of the poem and become apparent when the text is read on the rhythms. Syllabic stresses are on strong beats and rhythms reflect poetic emphases. The rhythmic patterns in this song thus reveal the flow of the language and could act as a tool for interpretation. Examples thereof are discussed in Text setting. Several of the various rhythmic patterns in the vocal line that appear in *Verhaal* are seen in Example 9-6. Two prominent rhythms are indicated in the example.

Example 9-6. Several of the rhythmic patterns found in *Verhaal*, mm. 20-21.



The dotted quaver plus semi-quaver rhythm and its inverse, indicated in Example 9-6, appear frequently throughout the song in different pitch contexts. They are favourable for reducing vocal weight as well as practicing sustaining a *legato* line through ‘jagged’ rhythms

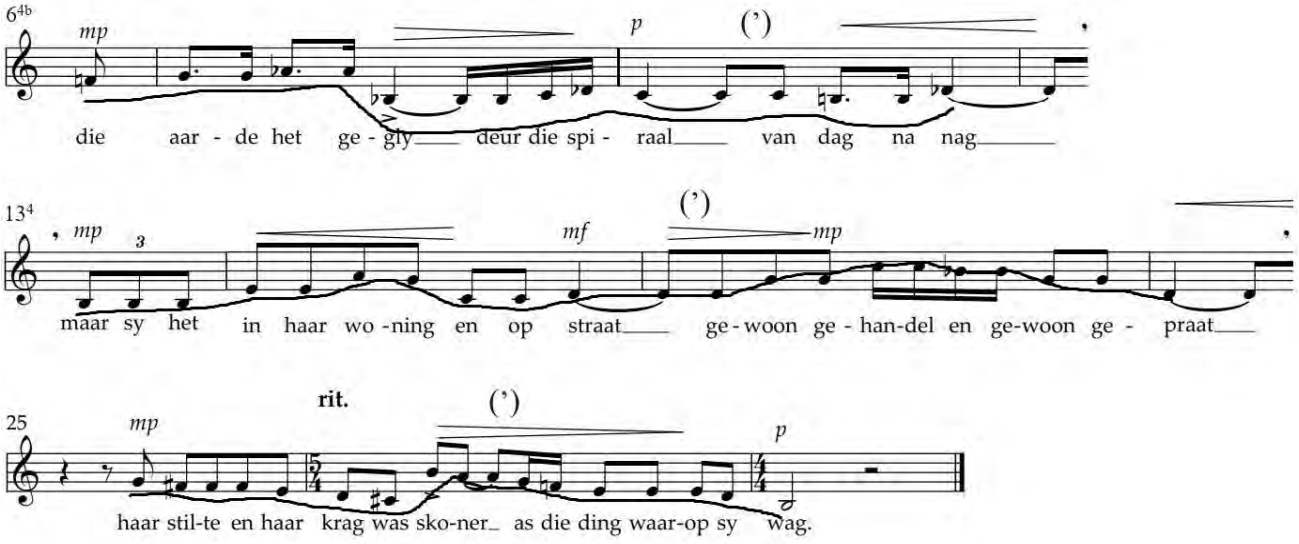
(Arneson & Athey-Janka, 2014; Christensen, 2023). This could aid singers to drive a phrase forward instead of emphasising each note.

C. Phrase shaping

Phrase length and breath management. Musical phrase lengths divided by rests or breath markings are irregular, spanning anything between a few notes and three measures. Locations to breathe are clearly marked by the composer and he mentioned that singers could take sufficient time at those pauses instead of moving along hastily (N. van der Watt, personal communication, April 18, 2024). Singers thus have enough time to breathe between phrases which makes this a useful song to practice slow inhalation after phrases.
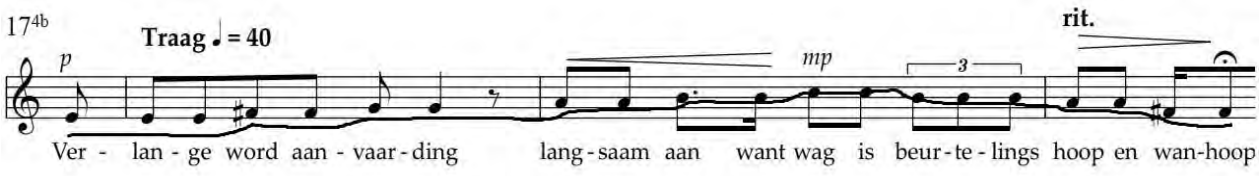
Owing to the slow tempo and several interval leaps, novice singers who are still improving their breath management may need to add an additional breath in the longer phrases. Example 9-7 contains three instances where additional breaths, indicated with (’), could be added to prioritise tone quality and successful phrase endings. These breaths may be removed once the breath capacity has increased. Additionally, phrase direction is also indicated in the next example.

Example 9-7. Additional breaths and phrase direction, mm. 6-9, 13-16 & 25-27.



Phrase direction. As seen in Example 9-7, the shape of several phrases in this song resembles mountain ranges or hills and are jagged due to the repeated notes and large intervals. This type of phrase structure offers a balance between ascending and descending motion, never remaining in one region for long, and is beneficial for the unification of the middle and low registers. To use these phrases as exercises, the first phrase can be translated as 6-7-7-8-8-2-2-3-4-3 (') 3-$^{\#}$2-$^{\#}$2-4 (Exercise 84) and used to facilitate healthy phonation in the medium and low ranges. The second phrase was translated in Example 9-1 and the third phrase is discussed next. The two consecutive descending passages in the third phrase are translated as 4-3-3-3-2-1-7¸-6-5 (') 4-$^{\flat}$3-2-2-2-1-6¸ (Exercise 85) and are split by an ascending minor 7th (C#4-B4). This phrase in its entirety could be used to facilitate register equalisation and aural training. Registers could be equalised because the phrase requires the gradual decrease in energy and space in the first part of this phrase (G4-C#4), as well as a sudden increase thereof in the middle (C#4-B4), and ends with another gradual decrease (B4-B3). Singing F4 may be difficult after having just sung F#4, as it results in an unexpected whole tone between scale degrees 4 and 3 which becomes 4 and $^{\flat}$3. This pattern is thus also a versatile tool for improving aural skills. Contrastingly, a more gradual hill-shape phrase is seen in the next example, since the phrase that initiates the *traag* section ascends and descends in stepwise motion.

Example 9-8. Stepwise ascending and descending motion, mm. 17-20.

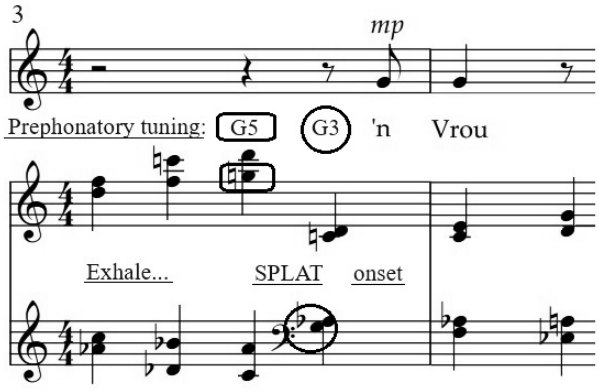


This phrase translates as 1-1-1-2-2-$^{\flat}$3-$^{\flat}$3 (') 4-4-5-5-$^{\flat}$6-$^{\flat}$6-5-5-5-4-4-2-2 (Exercise 86) which spans a minor 6th in a natural minor scale. When transposed and sung with no rest, this is an accessible tool to practice breath management as well as the gradual increase and

decrease of energy and space. The repeated notes may also be removed, producing 1-2-♭3-4-5-♭6-5-4-2, and the text could be replaced by one vowel at a time to practice vowel alignment and modification through the range, whereby advancing scale uniformity.

Preparation, onset and release. There is sufficient time to prepare for phrasal onsets owing to this song's slow tempo, number of rests, breath indications, and tied-over notes between phrases. From teaching experience, I have seen that insecurity in phrasal onsets is a notable challenge in this song as the melody rarely features overtly in the accompaniment. Being unsure or hesitant of an entry could cause technical problems such as holding the breath, a tight onset, unstable vocal sound, and/or inaccurate intonation. This song is beneficial to prompt singers to study the relationship between the vocal line and piano accompaniment and determine reference points to achieve well-prepared phrasal onsets. Example 9-9 shows one such instance. The singer begins with *'n Vrou* (a woman) on G4 following an atonal prelude.

Example 9-9. Preparation and onset for the first note of the song, mm. 3-4.
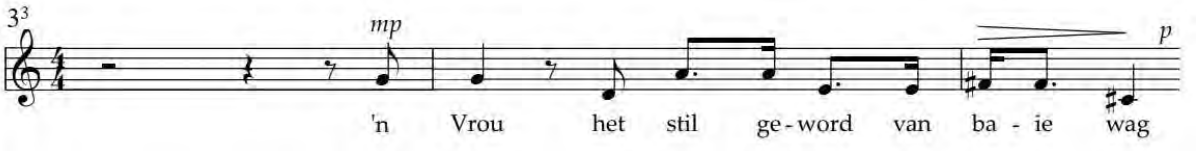


As indicated in Example 9-9, G5 is heard less than two beats before the singer's entrance and G3 is clustered with Ab3 in the chord preceding the entrance. Singers should play these chords and emphasise the G5 and G3 to gain a sense of their starting note within the context of the accompaniment. Once this process is habitual, the starting note can be

mentally heard by means of prephonatory tuning. Also seen in Example 9-9, is a suggested timing for exhalation and implementation of a SPLAT in-breath prior to the onset. In addition to prephonatory tuning, this timed process may help singers to avoid holding the breath or insufficiently preparing for an onset due to pitch-related doubts.

The opening phrase in its entirety, excerpted in Example 9-10, is an asset to the onset-toolbox as it contains two musical onsets separated by a rest that are situated within one poetic phrase. It also contains a vowel-release at the end of *vrou* and a consonant-release at the end of *wag* (wait) that may be practiced to secure releases in both contexts.

Example 9-10. The opening phrase as onset-tool, mm. 3-5.
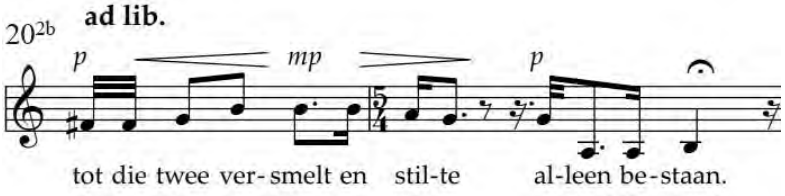


The repeated G4s at the beginning of the opening phrase could establish a speech-like onset and balance vocal weight if they are spoken at first and then transitioned to song. The rests at the beginning of this phrase could be included in the exercise to allow singers to practice two beats' exhalation, one beat's SPLAT inhalation, and a quaver beat's moment to prepare the vocal tract for the onset, i.e., to allow the vocal folds to adduct completely before voicing initiates. This step-by-step strategy helps to ensure that the appropriate processes are implemented during the preparation phase before an onset. It may be accelerated and practiced for other contexts, such as the onset discussed in Example 9-11. The tone quality and freedom in the 5th and two 4ths in the second part of the opening phrase may reveal the success of the onset of the repeated notes. Pitching the last perfect 4th is difficult and may require different ways of thinking. The full phrase may be translated as 1-1 (') 5,-2-2-6,-6,-7,-7,-#4, (Exercise 87) where *ti* moves to *fi* at the end, or 1-1 (') 5,-2-2-6,-6,-7,-7,/1-5, where *ti* becomes *do* in a new key and moves to *so* at the end. Alternatively, A4-E4-F#4-C#4

translates as 2-6¸-7¸-#4¸ which is the main melodic progression in the introduction of Pachelbel's Canon and may be a useful way to practice the accuracy of the intervals.

Another onset, similar to the opening phrase, which requires discussion is *alleen bestaan* (alone exist) and is seen next in Example 9-11. In measure 21 of this phrase, the short rests before G4 must be carefully navigated since taking an unnecessarily large breath could hinder the singer's attempt at reducing energy towards A3. However, taking no breath could compromise the stability and resonance of the lower pitches.

Example 9-11. Quick preparation and onset for vocal weight balance, mm. 20-21.



When practicing this phrase, the quaver and dotted semi-quaver rests should be used optimally since all of the following should happen: The *-te* in *stilte* (silence) is released and a SPLAT in-breath is taken with the vocal tract already in the shape of /a/ to prepare adequately for the vowel onset (Arneson & Athey-Janka, 2017d). This should allow the onset of *alleen* to be a mere continuation of the breath cycle. The step-by-step strategy to prepare for phrasal onsets, discussed for Example 9-10, may be applied to this context as well. The treatment of /l/ on A3 as a device for vocal stability, is discussed in the Lowest note section. This phrase is translated as 7¸-7¸-1-3-3-3-2-1 (') 1-2¸-2¸-3¸ (Exercise 88) and can be used in various ranges to practice a quick onset and the amount of breath required for a descending minor 7th.
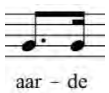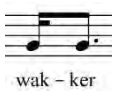
Dynamics. There are many dynamic markings for both the singer and pianist. In addition to several gradual hairpins, the most extreme markings for singers are *piano* and *forte*. All these indications assist singers with phrase shaping and interpretation. The accompaniment remains at a lower dynamic level than the vocal line. Due to the generally
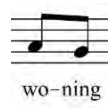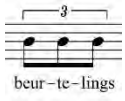
low dynamic levels and solemn atmosphere, singers might end up singing with little energy or voice-body connection. Singers should not regard dynamic levels as energy levels. If the level of energy is insufficient, resonance and tone colour may be compromised. There should always be resonance to carry the sound and colour to play with interpretation. Energy is generated by a physically connected manner of sound production as described in Chapter 4.

D. Text

Text setting. The combination of a completely syllabic text setting and a through-composed melody sets *Verhaal* aside from the other songs in this guide. Owing to the slow tempo, the syllabic nature of this song is beneficial for practicing the independent functioning of the tongue and jaw during articulation (Jones, 2017). This is elaborated on in Vowels and Consonants. As alluded to in Rhythms, this setting captures the natural speech rhythms of the Afrikaans language since syllabic stress is meticulous. For example, accented syllables are set to strong beats. Moreover, the use of dotted quaver and semi-quaver patterns act as miniature built-in devices to stress accented syllables and phrase off the weak syllables. The opposite is also true for the semi-quaver and dotted quaver patterns where the second syllable should be emphasised. Example 9-12 illustrates five examples, but there are many more in the song.

Example 9-12. Afrikaans syllabic stress and text setting, mm. 7, 12, 14, 19 & 20.
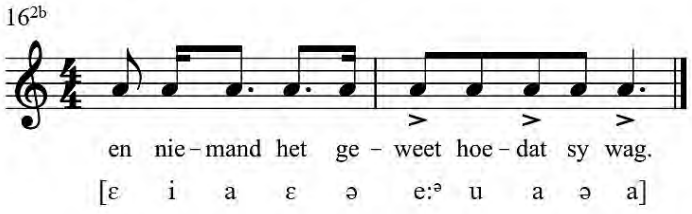
Word	**mm.**	**Syllabic stress**	**Setting**	**Description**
aarde (earth)	7	[ˈɑːr.də]		The long vowel in the stressed syllable is lengthened.
wakker (awake)	12	[ˈva.kər]		Double consonant pronunciation, resembling that of Italian, is emphasised.

woning (home)	14	[ˈvoːᵊ.nəŋ]		Syllabic stress is on the strong beat and a lower note denotes an unstressed syllable.
beurtelings (alternately)	19	[ˈbøːᵊr.tə.ləŋs]		The triplet reveals the rhythm of the spoken word.
wanhoop (despair)	20	[ˈvan.hoːᵊp]		This rhythm portrays the syllabic stress on *wan-* and vowel length of *-hoop*.
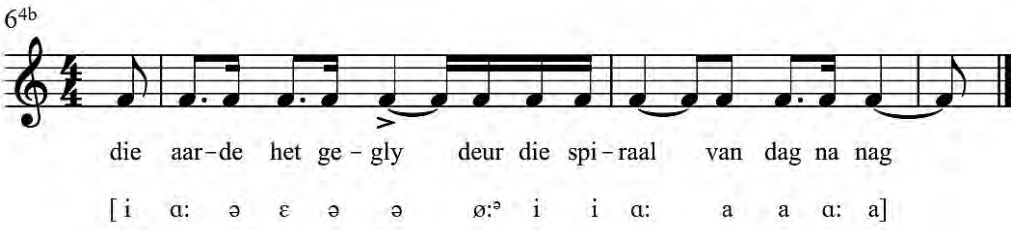
Vowels. This text involves numerous glottal separations between words. For efficient light glottal strokes, the preceding phoneme must be released in time for a coordinated onset (Adams, 2022). The slow tempo affords the singer ample time to practice the coordination of glottal separations. For example, within the antepenultimate word of the song, *waarop* (upon which), a light glottal stroke is needed for *-op* which might compromise the breath flow for the final sustained note of the song. Furthermore, this song contains many Schwa vowels in differing contexts, all of which should remain neutral /ə/ instead of gravitating towards open /ɐ/ or closed /ø/ variations. The poem opens with *'n Vrou*, resulting in /ə/ being the singer's first sound. The Schwa should therefore be clearly articulated, perhaps with a light glottal stroke, and then released before /f/ to prevent the first two words from sounding like the English word 'afro'.

The vowel sequences in this poem may be used to train vowel alignment and vowel modification as they occur in repeated notes and interval leaps. The vowel sequences alternate bright and dark vowels as well as the Afrikaans /a/ and /ɑː/, with the Schwa /ə/ frequently appearing in-between. Examples 9-13 to 9-15 illustrate vowel sequences that may be sung on a single pitch, with the original rhythms in various ranges, to practice vowel alignment. It may be sung without consonants at first and later with them. During vowel-only practice, it is crucial to avoid lip rounding for /ə/ and nasality or over-rounding during /ɑː/.
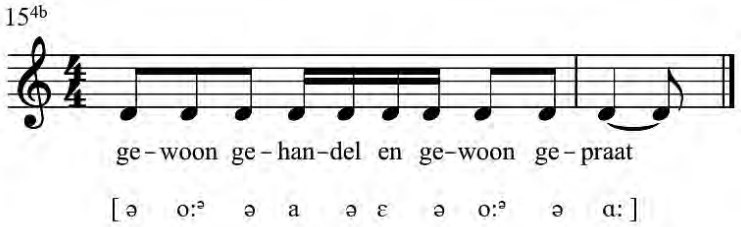
Example 9-13. Vowel sequence: Alternate dark and bright vowels, mm. 16-17.



Example 9-14. Vowel sequence: Alternate /a/ and /ɑː/, mm. 6-8.



Example 9-15. Vowel sequence: Numerous /ə/, mm. 15-16.



When adding consonants, singers should take note that only /v/, /s/, and /f/ in these sequences are formed with jaw involvement (Christy, 1974). This leaves the singer's vocal tract free from unnecessary closure and trains the tongue to be more active. Once vowel alignment is secure, the original pitch contexts (see Examples 9-3 and 9-7) may be added for practicing vowel modification.
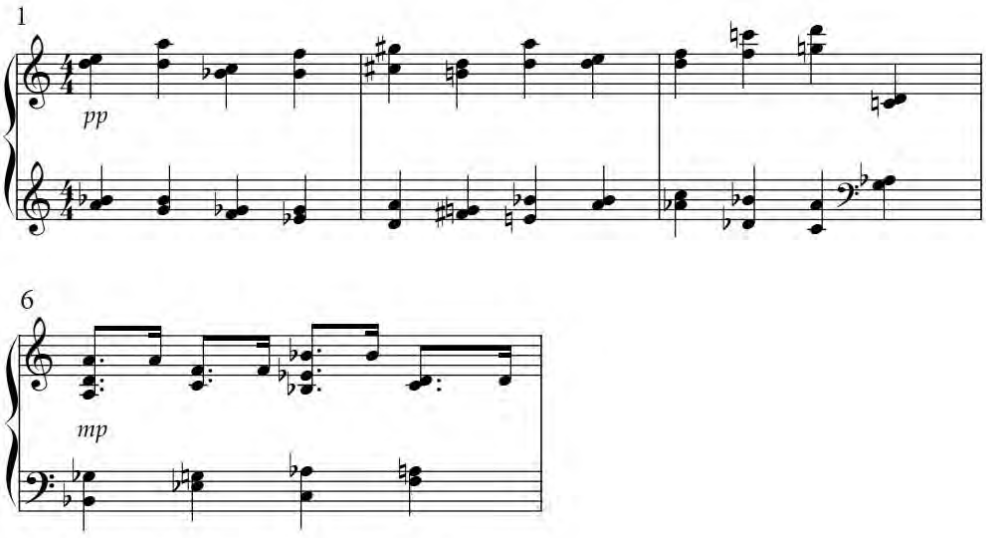
Consonants. *Verhaal* contains plenty of /x/ sounds in different pitch contexts. This is excellent to practice stopping the pitch but continuing the airflow, which is what is required for such phonemes. Executing the on-off straw phonation exercise, targets the stopping and starting of pitch whilst continuing the airstream and may be a useful intervention. Due to the numerous /x/ consonants and /ɑː/ vowels, in addition to the sombre mood, singers ought to be

careful not to create an overly dark tone, as discussed in Chapter 4. To prevent this, /z/ may help to draw the sound forward and keep the tone clear. Besides /x/, the poem contains many /f/, /v/, and /s/ sounds. Since they close the mouth, identifying where they occur and then practicing immediately opening the mouth after them, singers could optimise vocal tract space.

E. Piano accompaniment

Type of accompaniment. Although there are a few dotted quaver plus semi-quaver patterns in the piano accompaniment, chordal crotchets dominate the scene and may tempt singers to emphasise each beat, sing heavy, or drag the tempo slower. However, the rhythmic variety in the vocal line, specifically the dotted rhythms, could act as a remedy. Example 9-16 shows the chordal crotchets in the prelude as well as dotted patterns found later.
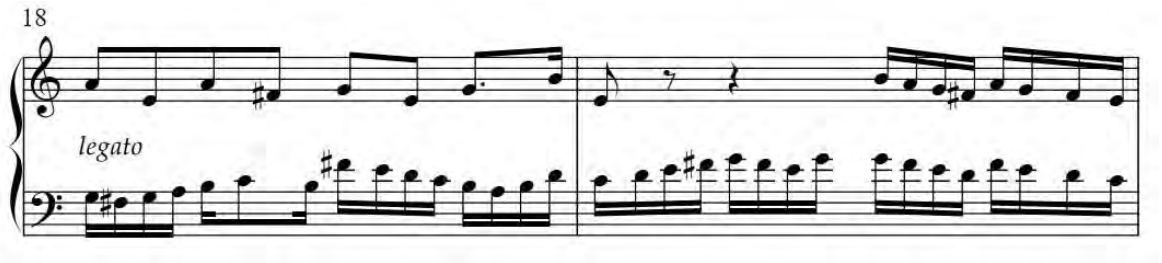
Example 9-16. Chordal crotchets and dotted patterns in the piano, mm. 1-3 & 6.



In the *traag* tempo section, the accompaniment assumes a semi-quaver and quaver character, as seen in Example 9-17. This generates momentum to push singers forward during the slower tempo and may help to facilitate an increase in voice-body connection from which singers may draw and then apply from the beginning of the song. It is recommended that

singers practice the *traag* section before the first section to establish appropriate energy levels.

Example 9-17. Character change in accompaniment at tempo change, mm. 18-19.



Density and support. Moderate density is seen in the crotchet chords as they seldom exceed four parts. Chords containing 2nds and 3rds in close spacing create dissonances that could throw singers off. If they become flustered, vocal technique is often compromised. Thus, this independent accompaniment trains singers to be vocally secure and it trains their aural skills, especially since there is a harmonic change on roughly every beat. Since singers do not compete with notes in their octave, voice-body connection may be lessened, in which case physical movement should be incorporated to avoid compensating with the voice.

6.9.4 Numeric patterns of new vocal line exercises

Nine new vocal exercises (Exercises 80-88) stem from the vocal line in this song. They are grouped into the literature-based categories of basic vocal exercises as follows:

1. Onset: 7¸-7¸-1-3-3-3-2-1 (’) 1-2¸-2¸-3¸ (Exercise 88)
2. Little melodic movement: 1-1-1-2-2-♭3-♭3 (’) 4-4-5-5-♭6-♭6-5-5-5-4-4-2-2 (Exercise 86)
3. Stepwise patterns and medium intervals: None
4. Stepwise patterns and large intervals: 1-2-2-5-5-6-5-6-5-9 (Exercise 82)
5. Triads and/or arpeggiated passages: None
6. Medium and large intervals: 6¸-7¸-7¸-3-3-1-1-2-2-3¸ (Exercise 83) **&**

1-1 (’) 5¸-2-2-6¸-6¸-7¸-7¸-#4¸ (Exercise 87)

7. Large intervals: 1-5-5-2-2-♭7-♭7-5-4-3 (Exercise 81)

8. Sustained notes and/or long phrases: 6-7-7-8-8-2-2-3-4-3 (’) 3-#2-#2-4 (Exercise 84) **&**

   6¸-6¸-6¸-2-2-5-4-♭7¸-♭7¸-1 (’) 1-4-4-♭7-♭7-♭6-♭6-4-4-1 (Exercise 80) **&**

   4-3-3-3-2-1-7¸-6-5 (’) 4-♭3-2-2-2-1-6¸ (Exercise 85)

6.10 *Winternag* [Winter night] by M. Watt (b. 1970)

Martin Watt set this poem for tenor/soprano in 2012 as the last song in his song cycle *Vyf Liedere op gedigte van Eugéne Marais* (Five Songs on poems by Eugéne Marais). The poem, written in 1905 by Marais (1871-1936), is viewed by many scholars and South Africans as one of the first Afrikaans poems with considerable literary worth (Bester & Forbay, 2022a; Swart, 2004). It has been set at least 23 times by various composers (Grové, 2011). Watt uses a musical anagram throughout the cycle, derived from M-A-R-A-I-S, which produces the E4-A4-D4-A3-F#4-Eb4 motive, discussed in this pedagogical analysis. A recording is available at www.youtube.com/watch?v=JnfmoBT6CsU (Watt, 2016).

Theme: Nature; Winter; Loss

Time signature: 4/4

Number of measures: 47

Key: Tonal and atonal juxtaposition

Duration: ± 03:15

Range: C4-A5; 13th

Tempo: *Adagio doloroso* (slowly sorrowful); ♩ = 60

Tessitura: Medium-high; ± Ab4-F5

Topographical characteristics: Many ascending and descending 4ths, 5ths, and 6ths often consecutively; vocal line movement around both *passaggi*; two M-A-R-A-I-S motives in succession starting on E5; long phrases; independent, sparse, *ostinato* accompaniment.

Suggested voice: High (tenor/soprano)

Potential studio uses: Energy adjustment and consistent timbre in successive large intervals; registration in middle and high registers; breath management in long phrases; vocal and musical security in sparse accompaniment.

Collective study: *Die Woestyn-lewerkie* from *Van Liefde en Verlatenheid* (A. Van Wyk): Many irregular meters; much melodic movement; melancholic undertone; same poet. *Lenteliedjie* from *Vier Liefdesliedere op gedigte van Marlene van Niekerk* (M. Watt): Similar range; lower *tessitura*; fast tempo; quick articulatory movements; lively accompaniment; melismas.

6.10.1 Text: Meaning and pronunciation

The Afrikaans text is inserted here as it appears in the score (Watt, 2012, pp. 31-36) and line breaks by Brink (2008) were consulted. Words with * differ from those found in poetry collections. This is elaborated on in Poetic context. The words from the collections are inserted in the next section after the score's words. I adapted the idiomatic English from Butler (as cited in Van Coller et al., 2018) and Van Vuuren (2021).

Full Afrikaans text and idiomatic English translation

1. O koud is die windjie	O cold is the wind
2. en skraal.	and thin.
3. En blink in die dof-lig	And bright in the dim-light
4. en kaal,	and bare,
5. so wyd as die Heer se genade,	as vast as the Lord's grace,
6. le* (lê) die velde in dof-lig* (sterlig) en skade.	the fields lie in dim-light* (starlight) and shade.
7. En hoog teen* (in) die rande,	And high against* (in) the ridges,
8. versprei in die brande	spread amongst the burnt patches,
9. is die grassaad aan roere	the grass seed is stirring
10. soos winkende hande.	like beckoning hands.
11. Hoe* (O) treurig die wysie	How* (O) grief-laden the tune
12. op die ooswind se maat,	on the beat of the east wind,
13. soos die lied van 'n meisie	like the song of a girl
14. in haar liefde verlaat.	forsaken by her lover.
15. In elk' grashalm se vou	In each grass blade's fold
16. blink 'n druppel van dou,	shines a dew droplet,
17. en vinnig verbleek dit	but it quickly grows pale
18. tot ryp in die kou!	to frost in the cold!

IPA transcription and English word-for-word translation

Winternag | [ˈvən.tər.nax] | Winter night

1. *O koud is die windjie*

[oːᵊ kœut əs di ˈvəiɲ.ki]

O cold is the little-wind/breeze

2. *en skraal.*

[ɛn skrɑːl]

and slim.

3. *En blink in die dof-lig*

[ɛn bləŋk ən di ˈdɔf.ləx]

and shining in the dim-light

4. *en kaal,*

[ɛn kɑːl]

and naked,

5. *so wyd as die Heer se genade,*

[soːᵊ vəjt as di heːᵊr sə xəˈnɑːdə]

as wide as the Lord's grace/mercy,

6. *le*[35] *die velde in dof-lig en skade.*

[lɛ di ˈfæl.də ən ˈdɔf.ləx ɛn ˈskɑːdə]

lie the fields in dim-light and shade.

7. *En hoog teen die rande,*

[ɛn hoːᵊx teːᵊn di ˈran.də]

and high against the ledges,

8. *versprei in die brande*

10. *soos winkende hande.*

[soːᵊs ˈvəŋ.kən.də ˈhan.də]

like beckoning hands.

11. *Hoe treurig die wysie*

[hu ˈtrøːᵊrəx di ˈvəj.si]

How sorrowful the tune

12. *op die ooswind se maat,*

[ɔp di ˈoːᵊs.vənt sə mɑːt]

on the east-wind's beat,

13. *soos die lied van 'n meisie*

[soːᵊs di lit fan ə ˈməj.si]

like the song of a girl

14. *in haar liefde verlaat.*

[ən hɑːr ˈlif.də fərˈlɑːt]

in her love abandoned.

15. *In elk' grashalm se vou*

[ən ælk ˈxras.halm sə fœu][36]

In every blade-of-grass' fold

16. *blink 'n druppel van dou,*

[bləŋk ə ˈdrœ.pəl fan dœu]

gleams a drop of dew,

[35] The word *le* does not exist in Afrikaans, but the original poem has *lê* which can mean lie or lay, depending on the context.

[36] No Schwa should be inserted between the *l* and *m* of *grashalm* as it is set to one note in this song.

[fərˈsprəj ən di ˈbran.də]

spread in the fires,

9. *is die grassaad aan roere*

[əs di ˈxra.sɑ:t ɑ:n ˈru.rə]

is the grass-seed busy moving

17. *en vinnig verbleek dit*

[ɛn ˈfə.nəx fərˈble:ᵊk dət]

and quickly fades (it)

18. *tot ryp in die kou!*

[tɔt rəjp ən di kœu]

to frost in the cold!

Poetic context

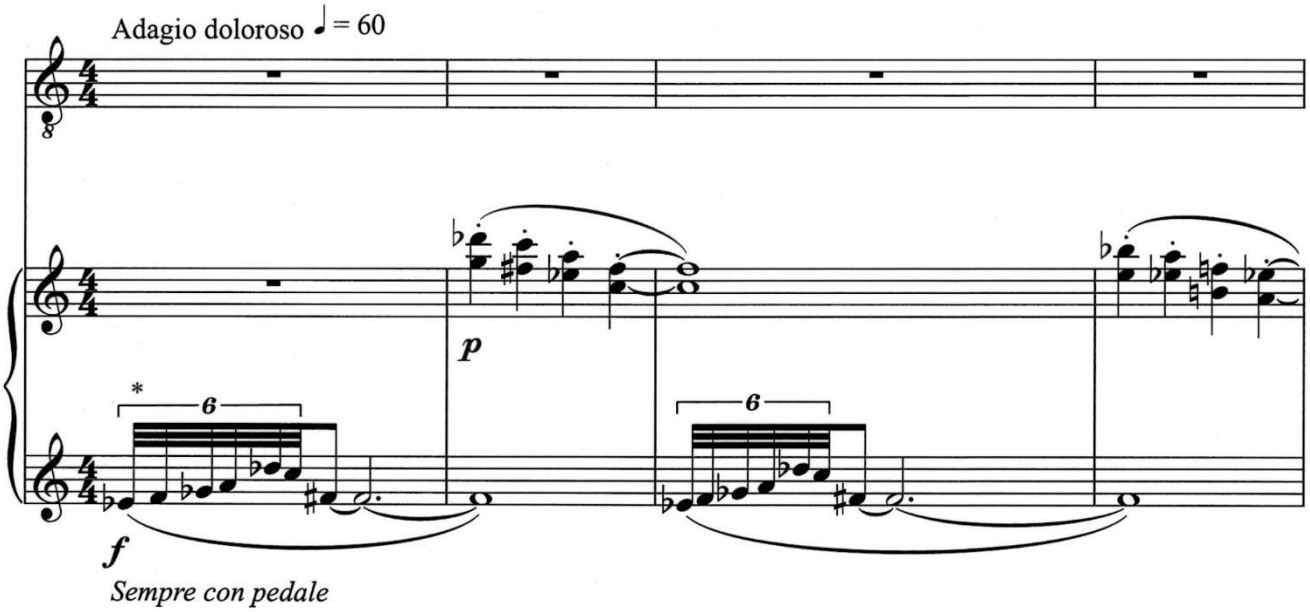
This poem offers a detailed description of the scenery associated with a cold and bleak winter's night in a large, bare field. The narrator immerses the reader in the scene by describing minute details like dew drops on blades of grass. There is an undertone of anguish and loss elicited by the woeful wind, bare and dimly lit fields, burnt patches, and frost on the grass. Nevertheless, Heywood (2004) attributes a hopeful quality to the poem as he considers the burnt patches to be an eventual source of new life, even amidst the frost.

Winternag as it is known today, underwent various transformations regarding line breaks, punctuation, and the transition of some Dutch spellings to Afrikaans spellings (Baard et al., 2005). This might be why a few words in the score differ from the version published in poetry collections such as Baard et al. (2005), Brink (2008), and Van Coller et al. (2018). Regardless, singers are to adhere to the score to honour the composer's intentions. From the poetry collections, it was also noted that the poet's name contains a grave accent (Eugène) instead of the acute accent (Eugéne) as seen in the title of the song cycle.

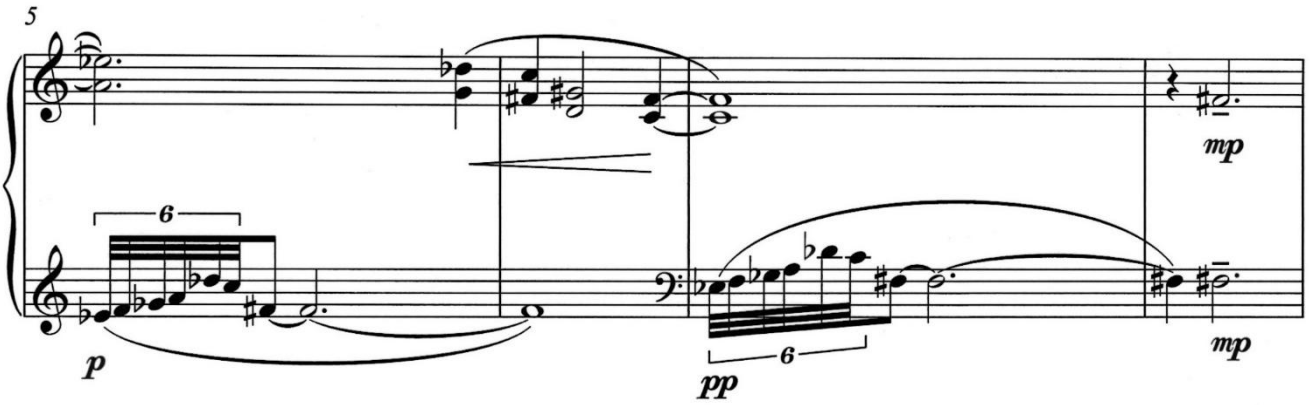
6.10.2 Sheet music

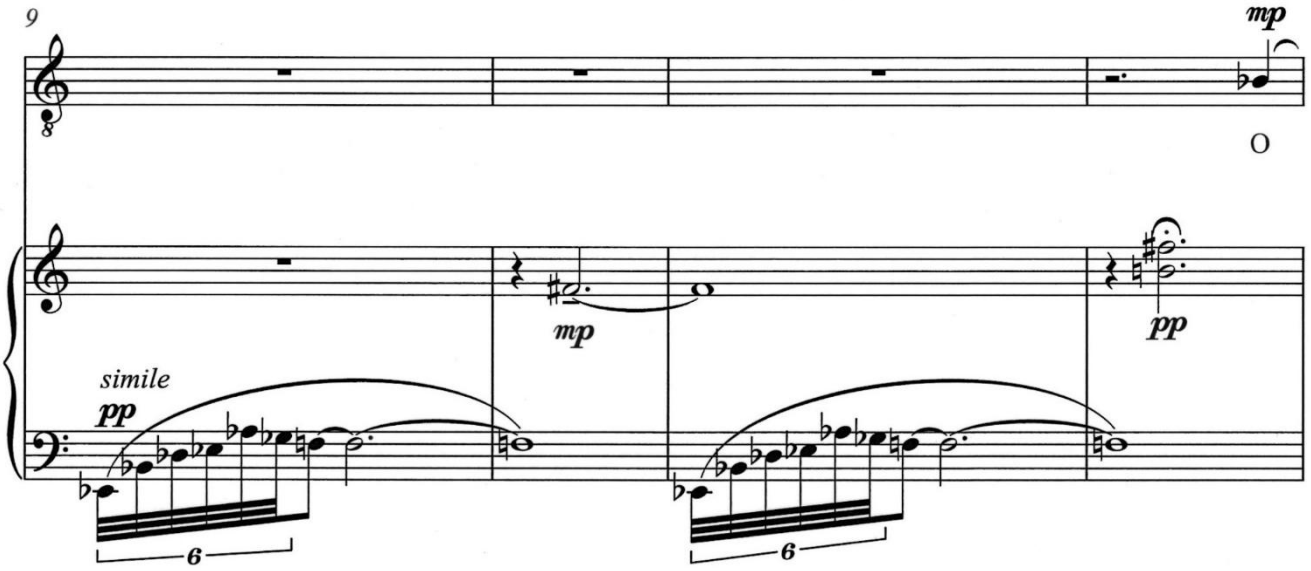
The composer provided the sheet music and permitted its use in this thesis (M. Watt, personal communication, July 15, 2023). It may be purchased at www.musicaneo.com.
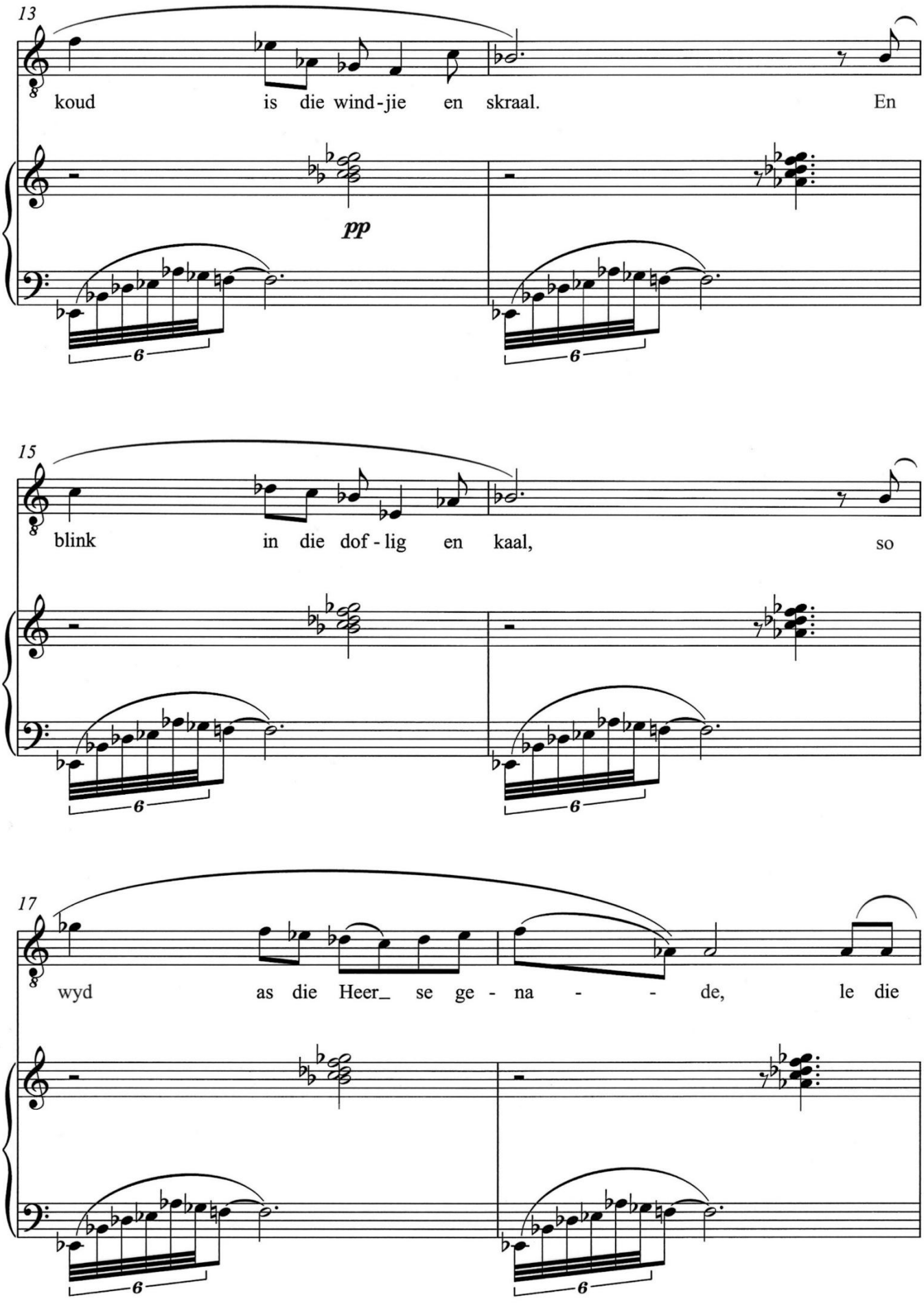
V:
Winternag
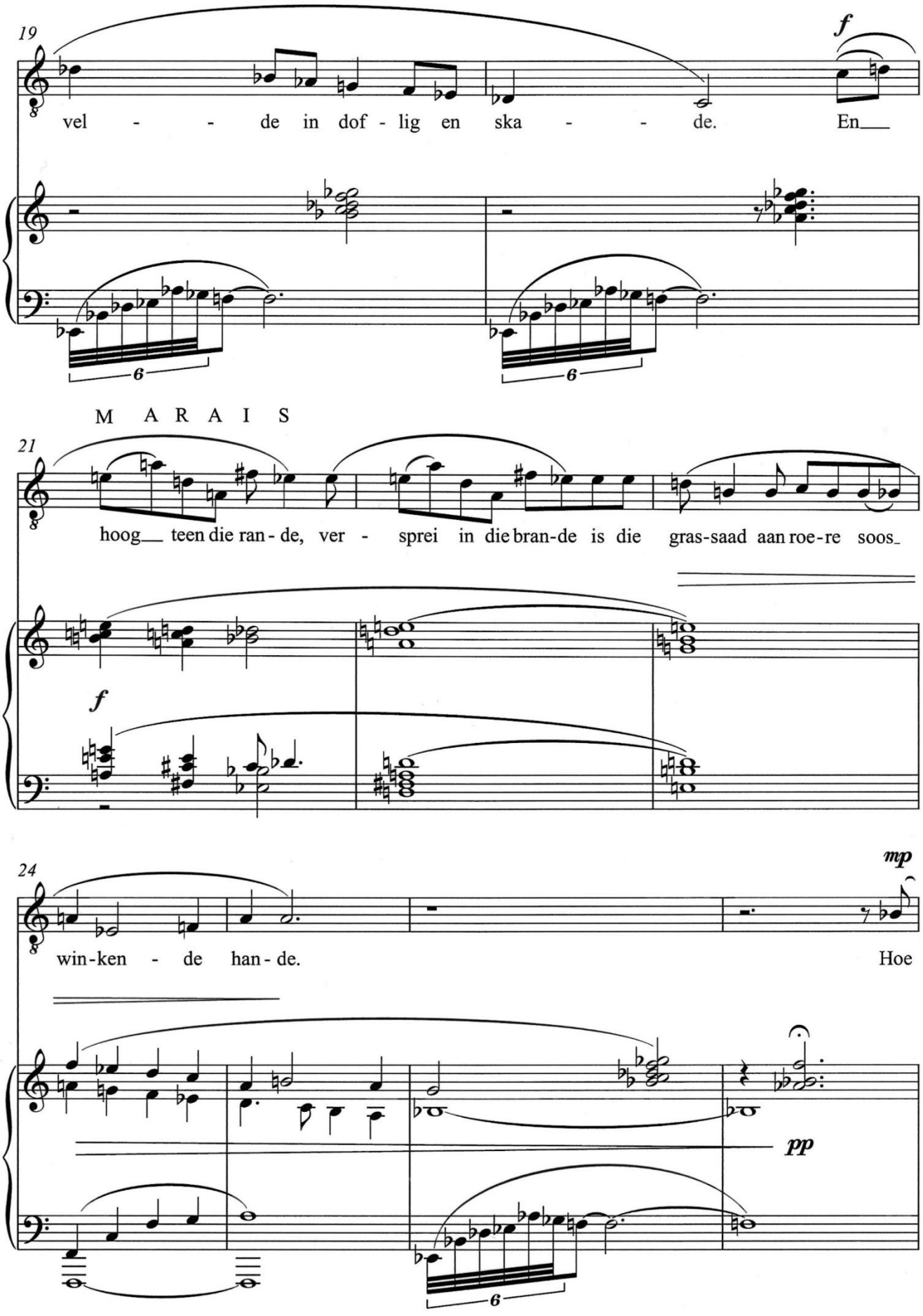


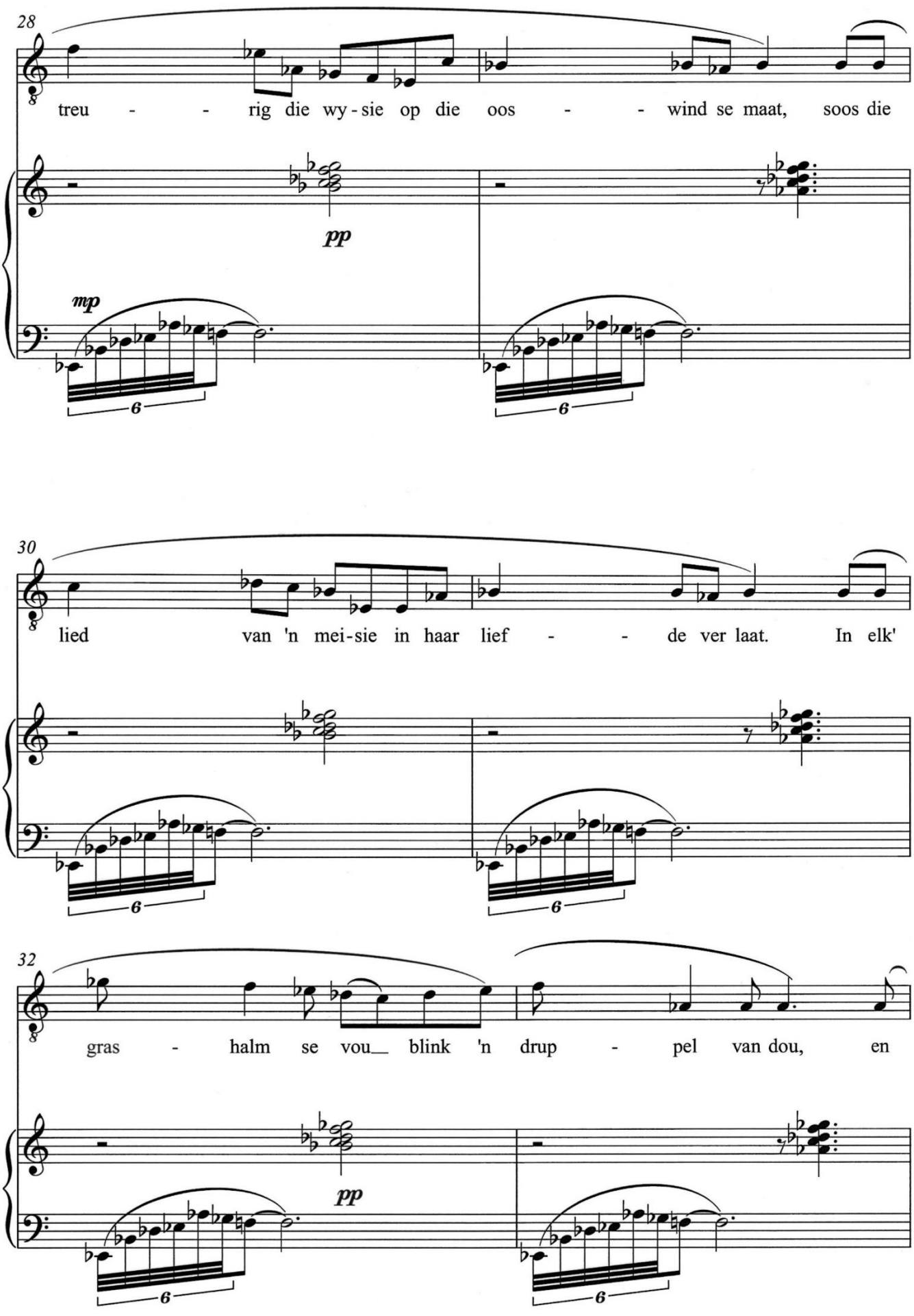
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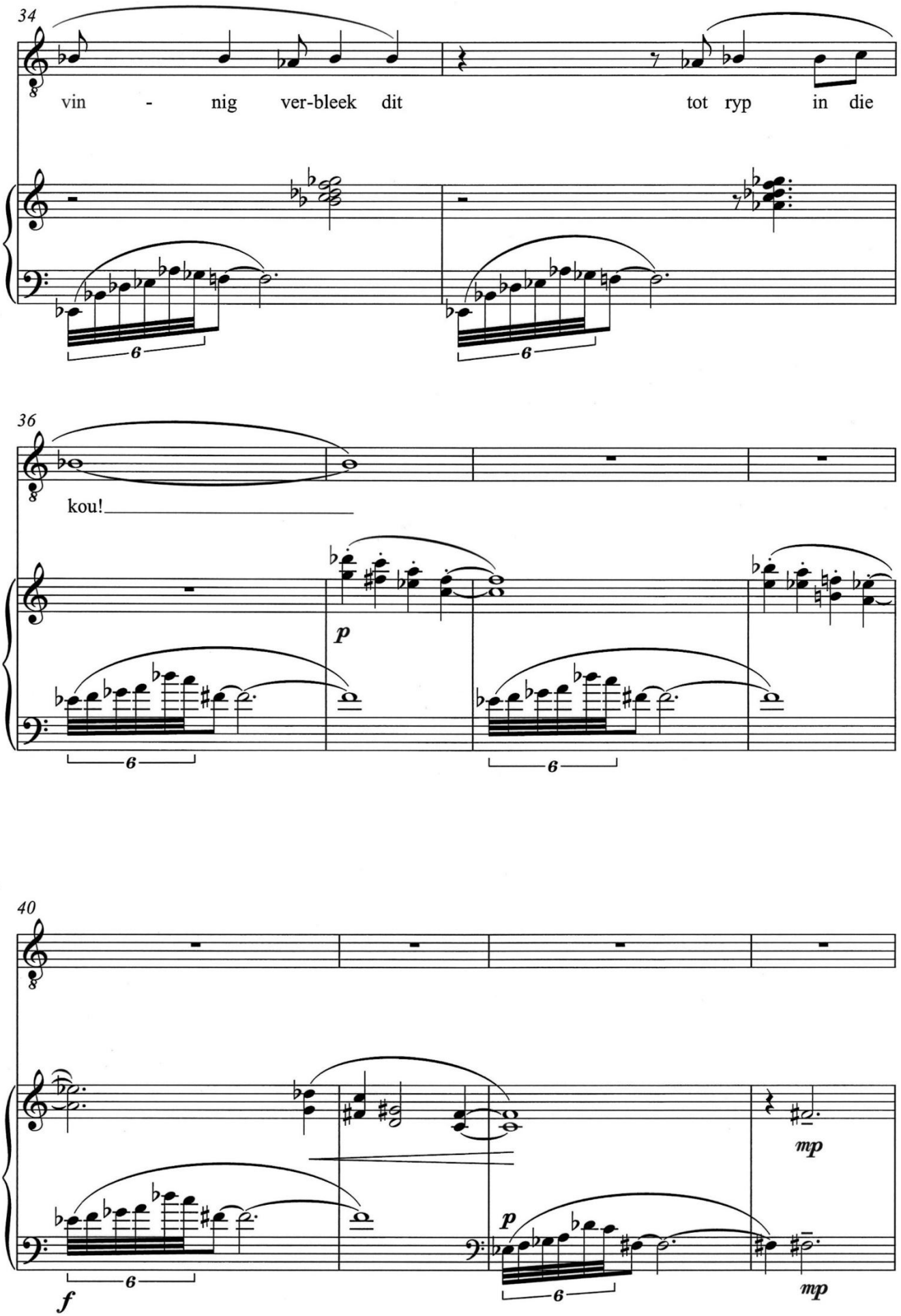


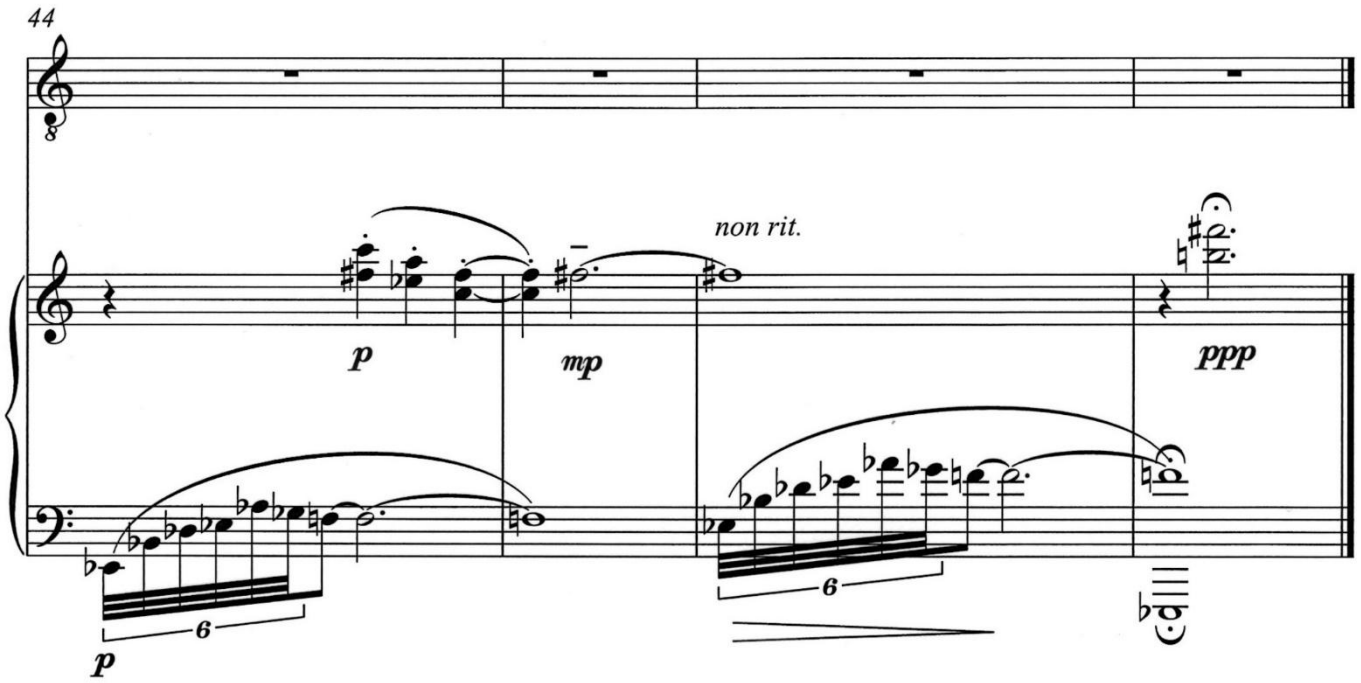



13
koud is die wind-jie en skraal. En
pp
15
blink in die dof-lig en kaal, so
17
wyd as die Heer_ se ge-na - - de, le die


19
f
vel - - de in dof - lig en ska - - de. En
6
6
M A R A I S
21
hoog teen die ran - de, ver - sprei in die bran-de is die gras-saad aan roe-re soos
f
24
mp
win-ken - de han - de. Hoe
pp
6


28
treu - - rig die wy - sie op die oos - - wind se maat, soos die
pp
mp
6
30
lied van 'n mei - sie in haar lief - - de ver laat. In elk'
6
32
gras - halm se vou_ blink 'n drup - pel van dou, en
pp
6


34
vin - nig ver-bleek dit tot ryp in die
36
kou!
p
40
f
p
mp
mp


44
non rit.
p
mp
ppp
6
p
6

6.10.3 Pedagogical analysis and practical application
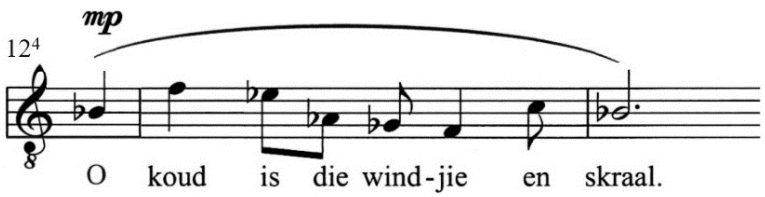
A. Melody

Range and *tessitura*. The vocal line covers a major 13th (C4-A5) and may present challenges to novice singers since it requires navigating both *passaggi* in varying contexts. Phrases mainly span 7ths, 8ths, and 9ths and the *tessitura* is medium-high (± Ab4-F5). The melody of this song does not remain in a demanding *tessitura* because the high notes[37] (F5-A5) immediately descend to lower ranges, making phrases more manageable. Some high notes quickly descend into medium and low ranges towards the *primo passaggio* (Example 10-1), while others gradually descend into medium-high ranges briefly revolving around the *secondo passaggio* (Example 10-2). Examples of both are discussed in the following section.

Intervals. In addition to the stepwise motion, semi-tones, and three 3rds encountered throughout the song, there is a great deal of 4ths (6), 5ths (11), and 6ths (7). Such frequent medium and large intervals would make phrases challenging for developing singers to navigate due to multiple high as well as low notes within a single phrase. This would require continuous adjustments in breath energy and vocal tract space. The large intervals in this song are balanced between ascending and descending motion, and appear at the beginning, middle, and/or ends of phrases. This intervallic structure provides singers with ample opportunities to practice flexible register transitions and scale uniformity. The largest interval is a 6th. Example 10-1 shows the opening phrase of *Winternag* which starts with an ascent, quickly ventures towards the *primo passaggio*, and departs from it again.

[37] For this discussion, 'high notes' are those that occur at and above the top border of the *tessitura*.

Example 10-1. Ascend-descend: Quick descent *primo passaggio*, mm. 12-14.
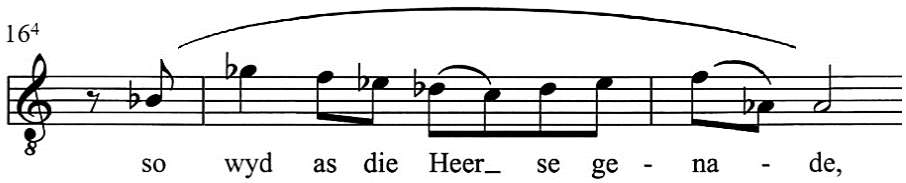


This phrase spans an 8th and could be a functional exercise to practice ascending and descending 5ths, thereby developing a singer's ability to quickly transition between registers and/or to improve the tone quality within different sections of one register. The phrase is translated as 1-5-4-$^{\flat}$7$_{\cdot}$-$^{\flat}$6$_{\cdot}$-5$_{\cdot}$-2-1 (Exercise 89). Phrases like this must be practiced without text to work on seamlessly navigating register transitions during large intervals that span multiple registers. Focus areas include vowel elongation, *legato* with regards to equal tone quality and continuation of airflow, and the sudden increase and/or decrease of breath energy.

The melody may initially be vocalised on /v/ or /z/ to facilitate *legato* and raise awareness of the type of adjustments necessary between the different 5ths (Nix & Simpson, 2008). The next step is to sing the melody on a comfortable vowel with slight scoops between the 5ths to train the continuation of airflow and tone colour between intervals. When the scoops are removed gradually, their sensations should remain. Vowels of the text are then introduced, and once comfortable, the consonants are added. Teaching experience has taught me that the text might be used as a crutch to falsely disguise register transitions under the guise of interpretation. Teachers should listen carefully to the *legato* in such phrases and whether the text is being used for sincere expression or to 'cheat' transitions. One example might be that *koud* (cold) on F5 is cut short for 'interpretive reasons', but in reality, the singer actually struggles to elongate a note around the *secondo passaggio* after an interval leap.

Example 10-2 presents a phrase similar to the opening phrase as it begins with an ascending 5th, but this phrase gradually descends to a medium-high range that revolves

around the *secondo passaggio*. It may be a beneficial tool to practice areas that enter, revolve around, and exit the *secondo passaggio*.

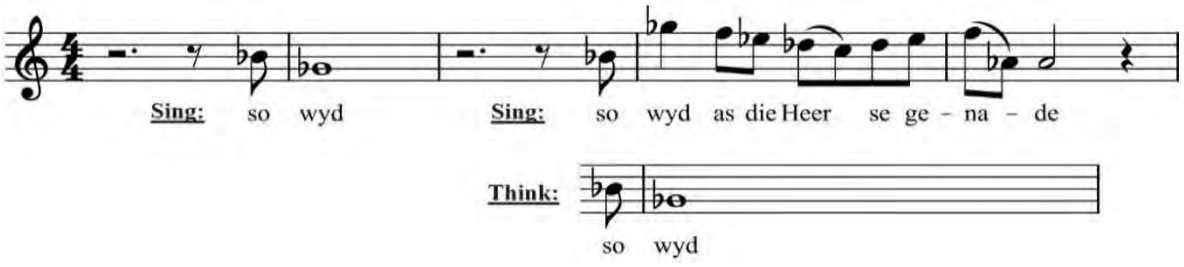
Example 10-2. Ascend-descend: Gradual descent *secondo passaggio*, mm. 16-18.



This phrase translates as 6˛-4-3-2-1-7˛-1-2-3-5˛-5˛ (Exercise 90). Technical considerations include vocal weight on the starting note and laryngeal position when ascending to the second note. If singers anticipate the energy necessary for Gb5 and apply it to Bb4 already, Bb4 might be too heavy which could cause a noticeable registration event in either of the notes or create laryngeal tension in the high note. Acquiring a speech-approach prior to Bb4 might be necessary to establish a balanced sound production. This may be done by chanting the text of the phrase on Bb4, or lower, in a speech-like manner and then alternating between speaking and singing Bb4 before proceeding to Gb5.

To prevent the larynx from rising with the pitch, singers should think down as they sing higher (McKinney, 1994). To practice this, singers may sustain *wyd* (wide) on Gb4, as shown in Example 10-3, and focus on experiencing relaxed and resonant sensations on /və/. Those sensations should be recalled when progressing from Bb4 to Gb5 and thereafter. It is also essential to increase the space necessary for Gb5 when progressing to it, even though it begins with /v/. The jaw should be dropped immediately once /v/ has been articulated.

Example 10-3. Entering the *secondo passaggio* with a neutral larynx, mm. 16-18.
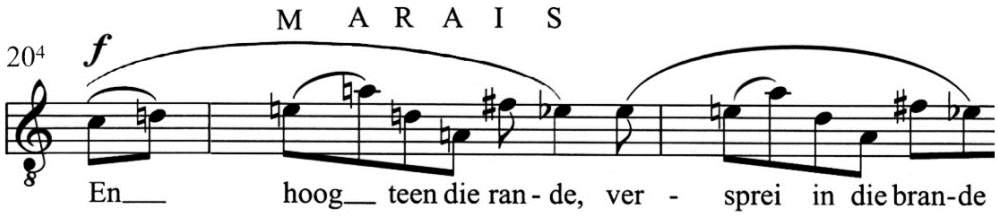


Regarding the passage that revolves around the *secondo passaggio* (F5-F5), shown in Examples 10-2 and 10-3, it may be vocalised on a hum since SOVT postures may expose where registration difficulties occur and can then be attended to easier (Ragan & Kapsner-Smith, 2019). As the phrase begins in the middle register and moves to the high register, vocal weight imbalances might appear. In those regions, the /u/ vowel helps to shed vocal weight, while /ɑ/ could add weight (Arneson & Athey-Janka, 2014; Jones, 2017). With regards to suddenly leaving the *secondo passaggio* at the end of the phrase, the melisma on *ge**na**de* (grace/mercy) may simultaneously be challenging and beneficial as there are no anchors or restrictions brought about by consonants. For a smooth transition between registers and to simulate vowel elongation in the melisma, singers could repeat sirens between F5 and Ab4. Straw phonation might also aid difficult transitions (Ragan, 2020).

Highest note. The highest note is A5 and is seen in the M-A-R-A-I-S motives. This is an anagram that uses solfa, traditional note names, alphabet letters, and German note names. I translated Watt's (2012) Afrikaans explanation of the anagram to English as follows:

M	Third scale degree in solfa	***Me***	E above middle C	E4
A	Traditional note name	**A**	A above middle C	A4
R	Second scale degree in solfa	***Re***	D above middle C	D4
A	Traditional note name	**A**	A below middle C	A3
I	The 9th letter of the alphabet	**I**	9 semi-tones above A3	F#4
S	German *Es* (means E-flat): Pronounced /ɛs/	***Es***	Eb above middle C	Eb4

The M-A-R-A-I-S motives encountered in *Winternag* occur twice, consecutively, and are excerpted in Example 10-4. This is potentially the most vocally demanding section of the song as the motive begins on E5 and measures 21 and 22 include both the A5s in the song.
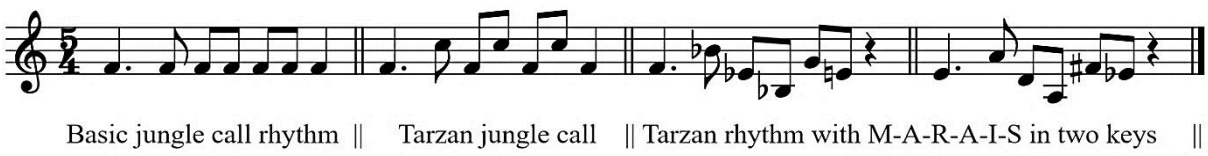
Example 10-4. M-A-R-A-I-S in *Winternag*, mm. 20-22.



This section should be practiced lower at first to secure the intervals and avoid creating tension or strain by unnecessarily repeating A5 too much, if it is at the range extreme of an undergraduate singer. Using M-A-R-A-I-S in various parts of the voice could cultivate a freely accessible high register and improve ease in and around the *secondo passaggio*. As the motive appears consecutively, it could be done as a longer exercise with or without taking a breath between the two motives. It is recommended to include the upbeat on *En* (and) for an exercise. The motive then translates as 1-2-3-6-2-6¸-#4-♭3 (') ♭3-3-6-2-6¸-#4-♭3 (Exercise 91).

The highest note A5 is approached by an ascending 4th which is at/near the *secondo passaggio*. To smooth out register transitions and ensure continuous airflow between the notes, straw glides may be implemented (Nix, 2016). If there is laryngeal tension that causes an inability to move rapidly between the notes, a Tarzan-like jungle call may be executed (Edwin, 1990), with a straw at first and later without. This entails yodelling between the notes of M-A-R-A-I-S on the rhythm shown in Example 10-5, adapted from Edwin (1990).

Example 10-5. Tarzan-like jungle call for laryngeal freedom in large intervals.
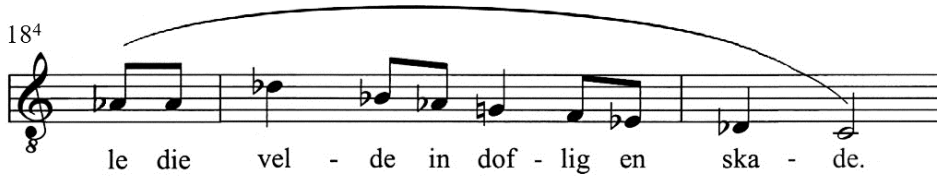


Yodelling or imitating a Tarzan jungle call, as illustrated in Example 10-5, can elicit a primal sound response which will help to achieve the instinctive voice-body connection necessary for the M-A-R-A-I-S motives. Furthermore, both A5s are set to melismas which

makes it easier to execute since it is more likely that the breath would not be impaired due to consonants. However, the first A5 is approached by a two-note melisma on *En*, and if it is sung with a glottal onset it might result in insufficient airflow. To remedy this, a pilot /r/ can be used, especially since there are many /r/ sounds in the rest of the phrase.

Lowest note. C4 appears only once and is found at the end of the longest descending stepwise passage in the song, seen in Example 10-6. To promote *legato* in this phrase, especially around the *primo passaggio*, it could be practiced using a /v/ or /z/ (Jones, 2017).
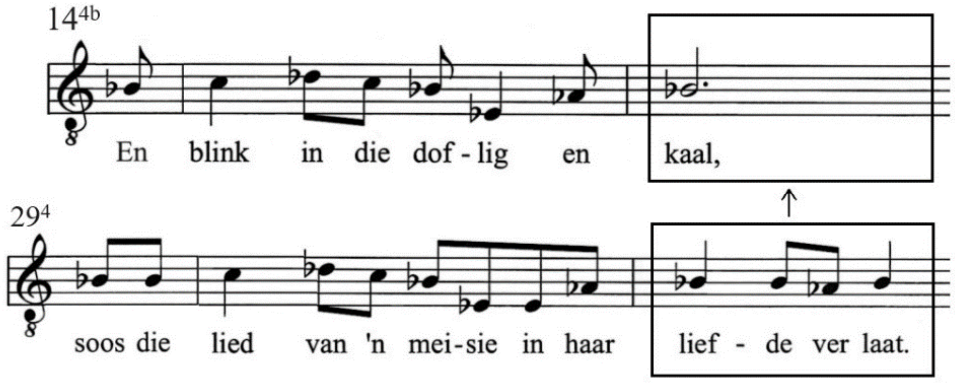
Example 10-6. Lowest note and the longest descending stepwise passage, mm. 18-20.



If the descending phrase is too heavy, specifically the minim on C4, it could cause difficulties in the next phrase which begins an octave higher and leads to the M-A-R-A-I-S motives. The /s/ in *skade* (shade) may be used to release breath energy towards the C4. This phrase translates as 5-5-8-6-5-$^{\#}$4-3-2-1-7¸ (Exercise 92). For a novice singer with a high voice, Eb4 to C4 might be challenging as that range is often underdeveloped. I have noticed that many young and developing singers try to sing louder in those underdeveloped ranges by adding more vocal weight, only to end up producing a pushed sound or causing a noticeable registration event as this is near the *primo passaggio*. Instead, a boost in resonance, tonal focus, and clarity is more desirable. To achieve this, Ragan (2020) encourages singers to hum the descending phrase on /hm/ to increase resonance sensations and then recall the same sensations while singing on vowels. Ragan's implementation of a chopstick, as described in Chapter 4, might also be used to this end.

Sustained notes. Minims and dotted minims end five of the song's phrases. At a slow tempo, breath flow in the dotted minims might cease or lock near the end. As seen in Example 10-7, singers could use measure 31 as a means to practice letting the breath continue until the end of the long note, seen in measure 16.

Example 10-7. Alternate phrasal endings to assist long notes, mm. 14-16 & 29-31.



The first phrase (mm. 14-16) translates as 6-7-8-7-6-2-5-6 (Exercise 93), whilst the second phrase (mm. 29-31) may be translated as 6-6-7-8-7-6-2-2-5-6-6-5-6 (Exercise 94). They may be used as separate exercises to practice phonation in and around the middle register, featuring the *primo passaggio*.

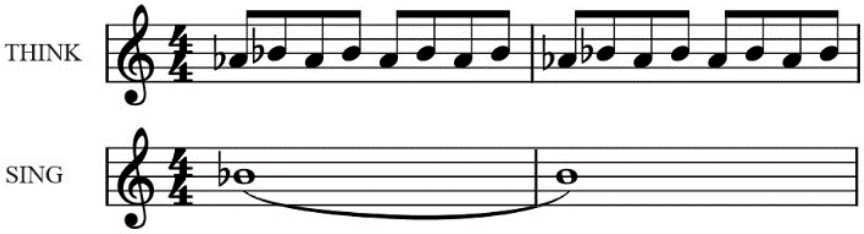
The longest note, which is seen in Example 10-8, is a breve at the end of the song in the form of two tied-over semi-breves set to Bb4 on *kou* (cold). A similar process to the one outlined in Example 10-7 may be applied to work on sustaining the breve. The Ab4 and Bb4 (mm. 33-34) as well as the rests before Ab4 (m. 35) may aid this process.

Example 10-8. Longest note Bb4 at the end of the song, mm. 33-37.



In Example 10-8, there are several Schwa sounds. This often causes singers to neutralise the *e* in *en* [ɛn] (and) to a Schwa and should be avoided. This phrase may be translated as 7ˌ-1-1-7ˌ-1-1 (') 7ˌ-1-1-2-1 (Exercise 95) and could be used to facilitate healthy phonation in a specific, limited range in the singer's voice. The oscillation between Ab4 and Bb4 resembles an exercise by Alderson and Alderson (2020) where singers should think alternating notes while singing a sustained note. This may prevent airflow from locking during a long note and is illustrated in Example 10-9.

Example 10-9. Alternating Ab4 and Bb4 to sustain the longest note, mm. 33-37.



To implement this think-sing exercise, singers should sing the think-phrase first to acquire appropriate sensations of continuous airflow and laryngeal freedom during a long phrase. Then, those sensations can be recalled during the sing-phrase. Furthermore, adequate exhalation and a SPLAT in-breath during the 1.5 beat rest before Ab4 (m. 35), should allow the Bb4 breve to be freer. It is worth noting that if a sustained note ends a phrase or song, it ought to be phrased off musically, not just stopped abruptly. To this end, a *messa di voce* could be practiced on the breve which might also help singers to avoid holding on to a note at the end of a phrase and not releasing it in time for the next note or phrase.

B. Rhythm

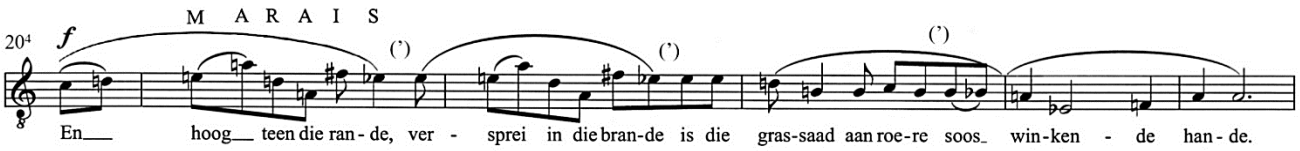
The tempo is indicated as *Adagio doloroso* (slowly sorrowful) with 60 bpm for a crotchet. *Doloroso* evokes a sense of anguish and suffering that may call for an even slower tempo. This slow tempo allows the elongation of vowels which enables the assessment and

adjustment of resonance balancing (Arneson & Athey-Janka, 2014). The vocal line consists mainly of quavers and crotchets. Syncopation is a frequent rhythmic pattern in this song and mostly occurs in the form of a quaver on a strong beat going to a crotchet on a weak beat. This emphasises syllabic stress as many of the words' first syllable should be accented and/or contain short vowels. The meter is 4/4 throughout, however, it is disguised due to the *ostinato* effects of the accompaniment and syncopated rhythms in the vocal line. Minimalist rhythms and the slow tempo enable singers to focus on their vocal technique during the large intervals.

C. Phrase shaping

Phrase length and breath management. Phrase lengths indicated by the composer show that almost all phrases are two measures. There are two exceptions, namely three consecutive one-measure phrases found in the B-section that may require catch-breaths, and one 2.5-measure phrase discussed in Sustained notes. Depending on the tempo, some breath management challenges may arise in the two-measure phrases, particularly those ending with long notes. To target this, singers could practice long phrases much faster at first, for example at 80 bpm instead of 60, to get used to the shape and contents of a phrase. The phrases may be slowed down incrementally using a metronome. This may be implemented in the A- and A^2-sections, i.e., measures 12 to 20 and 27 to 37. Furthermore, Example 10-10 presents the B-section and indicates potential catch-breaths with (’). They differ slightly from the composer's phrasal markings but are in accordance with the line breaks of the poem.

Example 10-10. Catch-breath practice in *Winternag*, mm. 20-25.
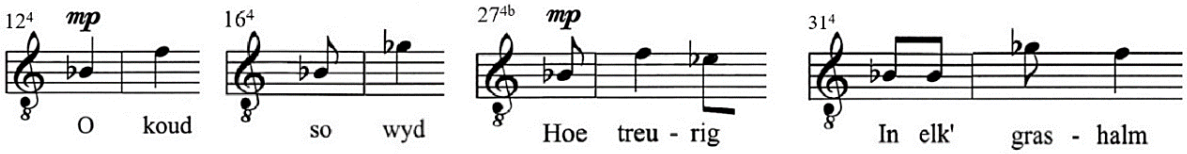


The reset moments between these phrases are instantaneous. For these short phrases with catch-breaths, it is vital to practice the phrases in isolation. To practice them separately,

numeric patterns of the M-A-R-A-I-S sections were provided in Example 10-4 and the final sections here may be translated as $^{\flat}$7-$^{\flat}$7-6-$^{\#}$4-$^{\#}$4-5-$^{\#}$4 (') $^{\#}$4-4-3-$^{\flat}$7¸-1-3-3 (Exercise 96). In contrast to long phrases, singers now slow the tempo down during practice and add time between each phrase, gradually decreasing the time by using a metronome. By doing so, onsets can be planned and the laryngeal and breathing mechanisms are able to reset, thus building effective habits at the outset of learning the song. This is especially relevant since two of these phrases begin around the *secondo passaggi* on Eb5. Loud, shallow breaths might raise the larynx and cause noticeable registration events or make it difficult to sing the ascending intervals and A5s.

In addition to phrase length and tempo, the vocal demands and breath management requirements for each phrase in this song are influenced by the differing phrase widths and number of large intervals in each. These aspects must be studied to determine a phrase's unique demands and to plan the most effective ways to respond to them. This teaches singers about flexible, dynamic breath management, while *Winternag* facilitates its application. Practically, phrases may be vocalised on SOVT postures to gauge their demands in terms of when breath energy increases/decreases are needed (Nix & Simpson, 2008).

Preparation, onset and release. In the A- and A^2-sections there are many rests and sustained notes that could be phrased off to create reset moments for singers to practice timed releases and prepare well for onsets. Apart from the B-section, discussed earlier, phrasal onsets in this song are not particularly high/low or fast/slow. The challenge, however, is to balance them since they primarily ascend to the high register through large intervals. As explained in Intervals, acquiring a speech-approach prior to the onset is necessary. Example 10-11 reveals opportunities in this song to practice balanced onsets that begin in the medium range and cross the *secondo passaggio*.

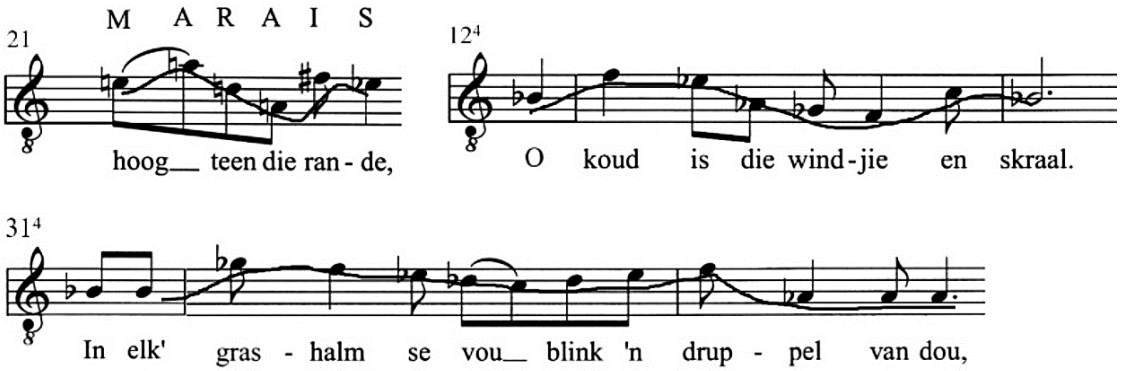
Example 10-11. Medium onsets ascending to high register, mm. 12, 16, 27 & 31.



The first vocal onset of the song (m. 12) might be difficult because the vocal line contains a Bb4 after a chord in the accompaniment with B4 and F#5. Uncertainty before this onset could affect vocal stability and compromise the ensuing F5 and the rest of the first phrase. Prephonatory tuning for Bb4 may require practicing to either think a semi-tone down from the B4 or a minor 6th down from F#5. One option should be selected and practiced consistently to avoid confusion. The /d/ at the end of *koud* may also be a challenging release as it may close the vocal tract on a high note. It should be voiced as late as possible.

Phrase direction. As mentioned throughout this discussion, phrases in *Winternag* typically begin with a large ascending interval (4th/5th/6th) and then descend stepwise or by larger intervals. Many phrases have a tail that contains a large interval followed by a small interval or repeated note. The motion of M-A-R-A-I-S is a compact representation of the phrase direction of many phrases in this song, illustrated in Example 10-12.

Example 10-12. General melodic contour, mm. 12-14, 21 & 31-33.



The phrase direction of this song is especially beneficial for studio use to learn how to increase and decrease energy, space, and depth – McKinney's (1994) golden rule – and practice consistent tone colour and evenness of tone through large intervals.

Dynamics. The A- and A^2-sections in the vocal line are *mp* while the B-section is *f* with a *decrescendo* towards the end of the section. The *mp* markings are useful to avoid singing too heavy on Bb4 in both sections (see Example 10-11). Conversely, it might lead to a breathy onset and prevent singers from establishing a primal sound connection for the ensuing F5. Singers ought to experiment with various levels of breath energy, being mindful of the intended mood. In the B-section, both the vocal line and accompaniment are *f*. This is beneficial as the two M-A-R-A-I-S motives require increased, energetic singing.

D. Text

Text setting. This setting is syllabic but includes seven two-note melismas, all of which are indicated by the composer with slurs. They occur at various pitches in the song and are found between the notes of small as well as large intervals. The melisma that is part of a descending 6th was discussed in Intervals, while the one leading up to the M-A-R-A-I-S motives and those on A5 were discussed in the Highest note section.

Vowels. The most challenging vowel scenarios in this song are found on the high notes (F5-A5) which are set to various vowels and diphthongs. The implication thereof is that there are differing vocal tract configurations and unique considerations for vowel-pitch combinations. The high notes and their vowels are listed and afterwards discussed per vowel.

- **F5:** *ou* /œu/ (m. 13); *a* /a/ (mm. 17 & 32); *a* /ɑ:/ (m. 18); *eu* /ø:ᵊ/ (m. 28); *u* /œ/ (m. 33)
- **F#5:** *a* /a/ (mm. 21 & 22)
- **Gb5:** *y* /əj/ (m. 17); *a* /a/ (m. 32)
- **A5:** *oo* /o:ᵊ/ (m. 21); *ei* /əj/ (m. 22)

The /a/ vowels are beneficial since they resemble the bright Italian /a/ which brings the tongue into an ideal position for singing and raises the soft palate sufficiently for optimal resonance (Adams, 2022; Chapman, 2017). The /ɑ:/ on the other hand, seen in measure 18 on F5 set to *-na-* in *genade*, is slightly trickier since the soft palate must remain raised in this context to prevent intonation problems and nasality from creeping in, even more so after a nasal consonant (Rock, 2005).

The primary consideration for /œ/ in ***dru****ppel* (droplet) on F5 (m. 33) is that /dr/ should be pitched on F5 with the appropriate (slight) lip rounding and oral space necessary for /œ/, i.e., singers ought to prepare for the vowel and not for the consonants. The same is true for /œu/ in ***kou****d* on F5. However, singers should voice the /u/ in the diphthong as late and short as possible, like an off-glide, and avoid lip puckering or jaw closure during its formation which could cut resonance (Davids & LaTour, 2012). Alternating /œ/ and /u/ on a lower pitch and monitoring airflow and lip movement between the two notes could be useful.

The most challenging vowel in the list might be the closed diphthong /ø:ᵊ/ on F5 (m. 28) part of ***treu****rig* (sorrowful) because it is an elongated closed vowel that might diminish the space in the vocal tract. This could be countered by sufficient jaw lowering and pharyngeal space. At the same time, a darker and more closed sound may fit the meaning of the text and should be implemented at the teacher's discretion.

Regarding the /əj/ on Gb5 (m. 17), singers must be mindful that the Schwa should not contain lip rounding and /j/ must be voiced as late as possible (Forbay, 2011). The diphthongs /o:ᵊ/ and /əj/ (mm. 21 & 22) set to A5 are part of melismas where the elongated vowel is established on the first note and carried into A5. Afrikaans diphthongs should not be split over two notes. With adequate tonal focus, depending on the mouth aperture size, vowel

integrity could be preserved healthily in this case. Here, it may be acceptable if the diphthong off-glide /ᵊ/ and /j/ disappear since clear diction above G5 is challenging (Doscher, 1994).

Consonants. This poem contains a balance between voiced and unvoiced consonants that could help singers attain natural abdominal muscle activity and breath flow by merely articulating the text well. There are several voiced consonants or clusters on high notes which could ease the execution of the high notes as those consonants are built-in energy increasers. For the unvoiced consonant /k/ in *koud* in the first phrase, if too much air is released on the aspirate /k/, singers could implement its unaspirated Italian counterpart (Adams, 2022). Lastly, no /ə/ is inserted between the syllable-final liquid and nasal consonant in *grasha**lm*** (grass blade) as -*ha**lm*** is set to one note, resulting in /lm/. This differs from *sto**rm*** (storm) in Hofmeyr's *Geen skip strand ooit*, which is set over two notes, resulting in /rəm/.

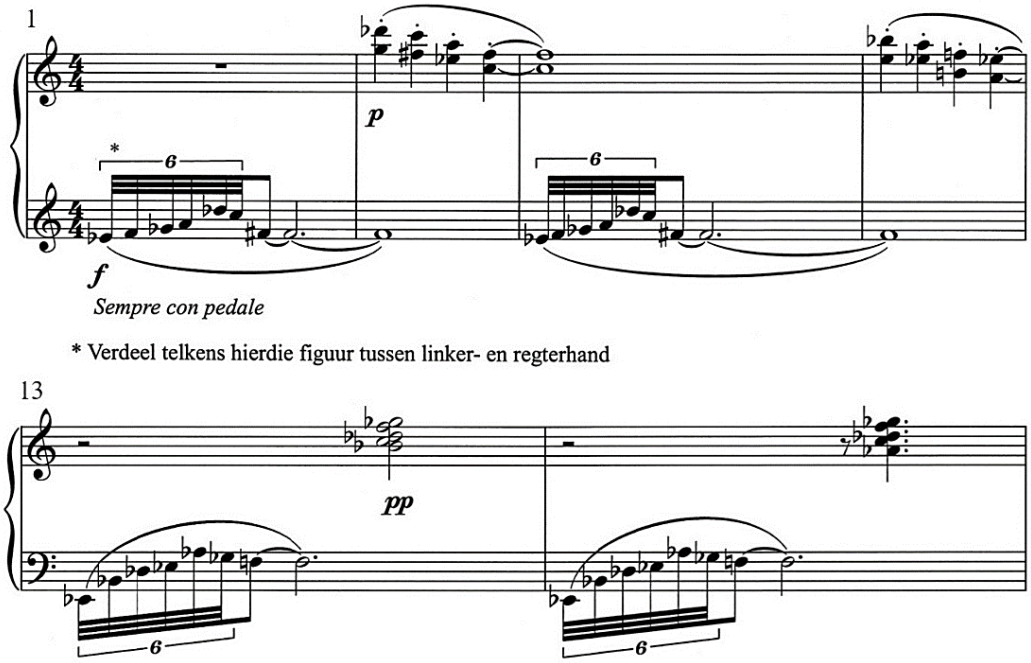
E. Piano accompaniment

Type of accompaniment. The accompaniment creates an atmosphere of loss and emptiness where the prelude and postlude portray the singer's innermost thought-life. The song begins with a long, slow prelude and ends with similar content in the postlude. They are identical apart from one measure and the final chord in the postlude that differs from the prelude. Long piano sections often cause singers to lose focus and forget to count or keep track of their entrances. During this prelude and postlude, it is of utmost importance for successful interpretation that singers capture listeners' attention, potentially through creating and practicing a mental narrative that could be implemented during the piano sections.

Throughout the song, singers are accompanied by arpeggiated *ostinato* figures followed by a five-part chord, either a minim or a dotted crotchet. The * in measure 1 in the score notes the following: "Verdeel telkens hierdie figuur tussen linker- en regterhand"

(Watt, 2012, p. 31). This translates to: Divide this figure between left and right hand each time. Example 10-13 contains the two characteristic figures that comprise most of the song.

Example 10-13. The two characteristic arpeggiated *ostinato* figures, mm. 1-4 & 13-14.



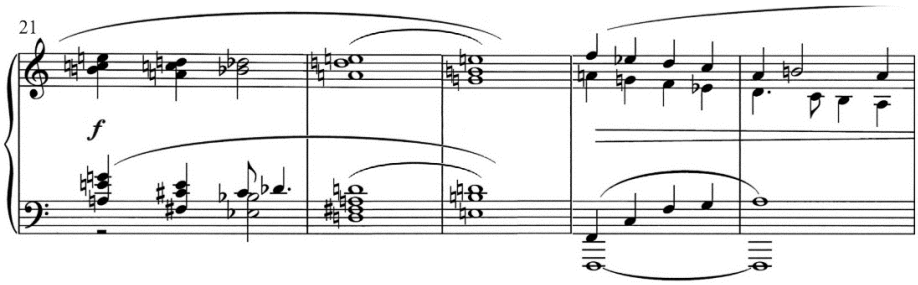
Piano figure 1

Piano figure 2

As indicated in Example 10-13, piano figure 1 occurs in the prelude and postlude, while figure 2 accompanies the singer for most of the song. Furthermore, the B-section, displayed in Example 10-14, contains chordal accompaniment for most of the five measures. Only the first measure could support the singer in the difficult and high M-A-R-A-I-S motive since the second and third measures are sustained. Singers must therefore draw from the previous chords to acquire the same energy for the second motive.

Density and support. The density is sparse, except in the B-section which contains a few dense chords. This singer must be vocally and musically secure since the accompaniment is completely independent, apart from containing the melody note disguised in cluster chords at times. While the singer does not compete with the accompaniment being in the same octave, the sparsity challenges singers to cultivate and maintain a primal sound connection. If singers connect sincerely with the text, the voice-body connection will be easier.

Example 10-14. Chordal accompaniment in the B-section, mm. 21-25.



6.10.4 Numeric patterns of new vocal line exercises

Eight new vocal exercises (Exercises 89-96) stem from the vocal line in this song. They are grouped into the literature-based categories of basic vocal exercises as follows:

1. Onset: None
2. Little melodic movement: None
3. Stepwise patterns and medium intervals: 5-5-8-6-5-$^{\#}$4-3-2-1-7¸ (Exercise 92) **&** $^{\flat}$7-$^{\flat}$7-6-$^{\#}$4-$^{\#}$4-5-$^{\#}$4 (') $^{\#}$4-4-3-$^{\flat}$7¸-1-3-3 (Exercise 96)
4. Stepwise patterns and large intervals: 6¸-4-3-2-1-7¸-1-2-3-5¸-5¸ (Exercise 90) **&** 6-7-8-7-6-2-5-6 (Exercise 93)
5. Triads and/or arpeggiated passages: None
6. Medium and large intervals: 6-6-7-8-7-6-2-2-5-6-6-5-6 (Exercise 94)
7. Large intervals: 1-5-4-$^{\flat}$7¸-$^{\flat}$6¸-5¸-2-1 (Exercise 89) **&** 1-2-3-6-2-6¸-$^{\#}$4-$^{\flat}$3 (') $^{\flat}$3-3-6-2-6¸-$^{\#}$4-$^{\flat}$3 (Exercise 91)
8. Sustained notes and/or long phrases: 7¸-1-1-7¸-1-1 (') 7¸-1-1-2-1 (Exercise 95)

Throughout this chapter it was observed that structural components could bring about technical challenges, but they also have pedagogical functions that could serve as tools with which to address those challenges, i.e., vocal line exercises. The 96 vocal line exercises that stemmed from this guide are listed in Appendix C. To conclude this chapter, an example of the practical application of several Afrikaans art song passages as exercises is provided. This

demonstrates their use as teaching material for general vocal development within a fictional scenario, drawing from my teaching experience.
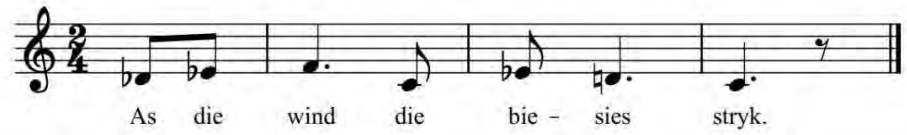
6.11 Sample training regimen
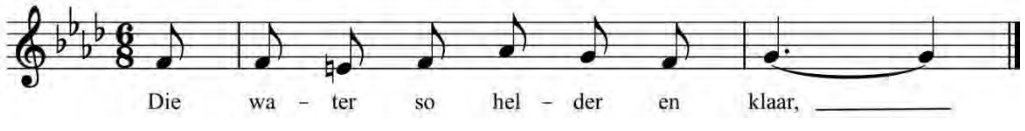
A training regimen is created for the imaginary student, Esther, who was constructed for this study. Of the 96 exercises, 24 are prescribed to address her technical challenges. The exercises are assigned in the order of this study's eight exercise categories. Category numbers are included to illustrate their systematic progression and potential use during voice training. Also included are the vocal line exercises' numbers, as labelled in this guide. These exercises are not intended as the only exercises that should be used for technical development but as suggestions of the type of systematic training that would take place over multiple lessons.

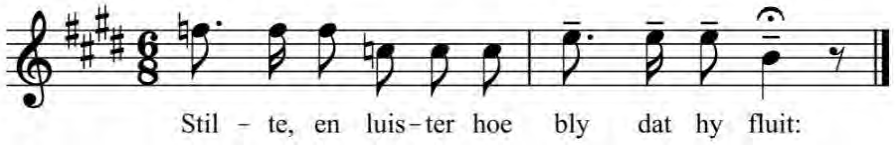
Esther is an average undergraduate classical singing student. She feels comfortable singing between C4 and D5 but can reach B3 and G5. It is too early to classify her voice as it is still developing physically and the technique is not secure yet. Her voice is thus treated as medium, whilst exploring marginal range extension in both directions. It was noted that her onsets are often pressed in her medium and lower ranges, where she sings too heavily and the tone is pushed. She predominantly sings in her lower range as she feels shy about the breathy, thin tone quality in her higher range and the frequent, noticeable registration events. *Legato* and vowel alignment lack due to the audible *passaggi*. Regardless of her technical challenges, Esther is eager to learn, has mature musical instincts, and keen awareness of body alignment.

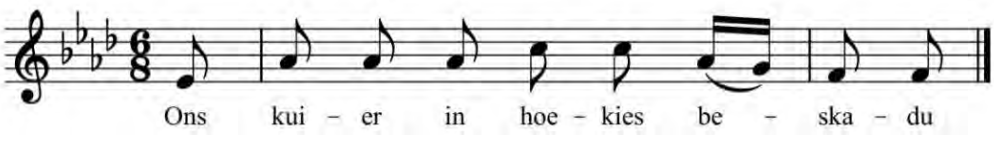
The following exercises may be used as warm-up exercises in the voice studio, as cool-down exercises at the end of a lesson, and to improve vocal technique away from lessons. They should be practiced without consonants at first to address Esther's *legato* and vowel alignment in various musical contexts. Developing freedom in tone quality and a balance in *chiaroscuro* might precede clear diction in the early stages of development, yet a
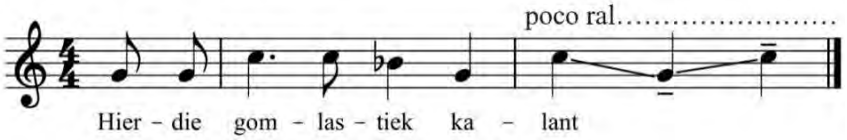
teaching approach must be determined according to the entire technical package of a student, being mindful that consonants may be tools to energise voice production and advance *legato*.
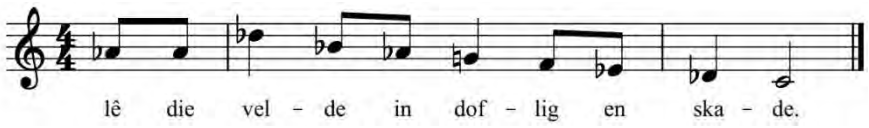
1. Onset (Category 1)	Exercise 54
Two easy onset exercises with little melodic movement, such as Exercise 54 (*Boggom en Voertsek*: 1-2-3-7˛-2-♭2-7˛) and Exercise 9 (*Die Letaba*: 1-1-7˛-1-♭3-2-1-2) could facilitate the development of healthy phonation in an undemanding context. Exercise 54, shown here, may reduce Esther's vocal weight, as there are /s/ sounds that could lessen breath pressure. This phrase also targets the alternation between the bright Afrikaans /a/, /i/, and neutral /ə/. As a *vocalise*, this exercise might initiate training efficient tongue movement during vowel formation, noting that it must also be present when adding consonants.	
	

2. Little melodic movement (Category 2)	Exercise 9
The 6/8 time of Exercise 9 might be beneficial to work on lightening voice production by drawing Esther's attention to the Waltz-like nature of the meter. During the long note ending, repeated quavers may be sung to practice continuing the breath flow, and by doing so, target breath management at an early stage. Both Exercises 54 and 9 should focus on the coordination between laryngeal and breathing mechanisms to arrive at a coordinated onset while preparation and the processes of the breath cycle (SPLAT) are introduced.	
	

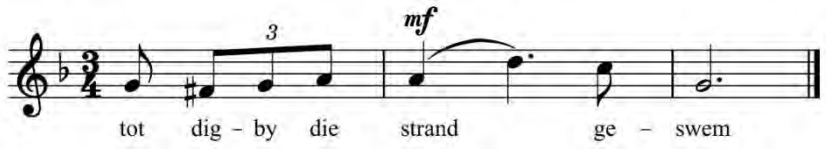
3. Onset (Category 1)	Exercise 28
To target Esther's pressed onsets, a short lower range pattern beginning on /s/ or /f/ could be applied. Exercise 28 (*Kokkewiet*: 4-4-4-1-1-1-3-3-3-7¸) may be used a 5th lower to work in a medium range at first and practice coordinated onsets. The dotted rhythms in this passage may facilitate a decrease in vocal weight, while the text is a tool with which to practice tongue and jaw independence. Practicing the appropriate formation of phonemes and involvement of articulators early on is essential. In this phrase, only /s/ and /f/ require jaw closure, while the other consonants rely on effective tongue and lip engagement.	
	
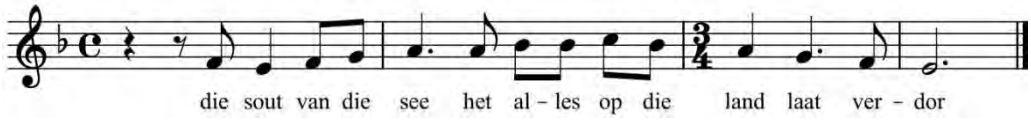
4. Little melodic movement (Category 2)	Exercise 7
An exercise with little melodic movement that incorporates brief medium-high notes could be beneficial to integrate characteristics of the higher range. To this end, Esther could practice Exercise 7 (*Die Letaba*: 5¸-1-1-1-3-3-1-7¸-6¸-6¸) in which the range is slightly wider than the previous exercises. This passage calls for a speech-approach onset on Eb4 to prevent vocal weight from being carried to C5.	
	

5. Little melodic movement (Category 2)	Exercise 65
Exercise 65 (*Die Olifant*: 1-1-4-4-$^{\flat}$3-1-4~1~4) may be beneficial to begin working on vocal flexibility because it contains medium and medium-high notes with glides between them, while revolving around repeated notes and introducing several medium intervals.	
	

6. Stepwise patterns and medium intervals (Category 3)	Exercise 92
A speech-approach onset before progressing to a medium-high range could be practiced through the stepwise patterns and medium intervals in Exercise 92 (*Winternag*: 5-5-8-6-5-$^{\#}$4-3-2-1-7$_{,}$). If the /f/ in *velde* increases breathiness in Esther's higher range due to less vocal fold adduction in unvoiced consonants, it may be substituted with /v/ during practice. This exercise is useful to begin practicing *legato* in an undemanding descending phrase.	
	
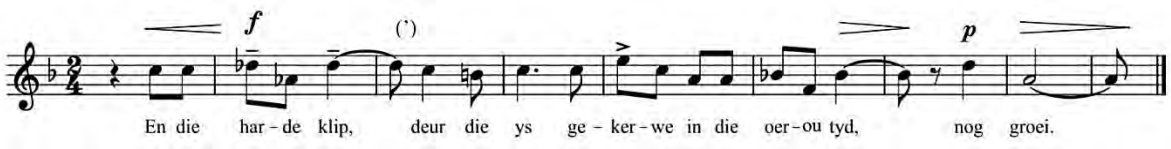
7. Stepwise patterns and medium intervals (Category 3)	Exercise 68
Once the vocal weight in Esther's low and medium ranges becomes more balanced, her higher range should become more secure and resonant. To further achieve this, Exercise 68 (*Geen skip strand ooit*: 1-7$_{,}$-1-2-2-5-4-1) may be implemented since it contains an ascending passage with a medium ascending interval that could test Esther's ability to	

gradually and suddenly increase breath energy without adding unnecessary vocal weight. The Afrikaans text is beneficial to this end as the medium interval on *strand* (beach) is set to a melisma on /a/, allowing the air to flow continuously, i.e., uninhibited by consonants.


8. Stepwise patterns and medium intervals (Category 3)	Exercise 77
A stepwise ascending and descending phrase may be introduced here to establish the concept of gradually increasing and decreasing breath energy and vocal tract space while continuing the airflow. Exercise 77 (Gee*n skip strand ooit*: 1-7˛-1-2-3-3-4-4-5-4-3-2-1-7˛) with articulatory trills (lip trill/raspberry) might be useful. At this point, exercises like this should be incorporated to prioritise continuous flow or air, with and without consonants. *Chiaroscuro* and balanced resonance may be presented in a stepwise context such as this.	
	
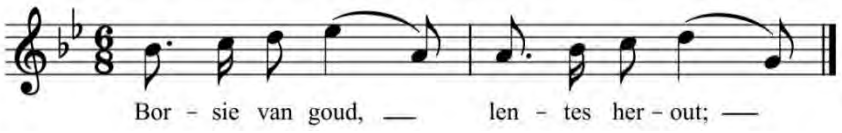
9. Stepwise patterns and medium intervals (Category 3)	Exercise 56
A passage with multiple stepwise patterns and medium intervals may be introduced to target vocal flexibility before progressing to larger intervals. Exercise 56 (*Boggom en Voertsek*: 1-1-♭2-♭6˛-♭2 (’) 1-7˛-1-1-3-1-6˛-6˛-♭7˛-4˛-♭7˛ (’) 2-6˛) may be useful to this end as it also introduces catch-breaths, a slightly longer phrase, and potentially sudden adjustments in breath energy and vocal tract space. While *legato* may be introduced earlier,	

this exercise may be an appropriate place to emphasise the concept since the vocal weight balance should begin to improve systematically. Asking for *legato* should not be a trigger for vocal weight increase. Melodic movement such as this requires continuous airflow and consistent tone colour which could help to work on creating a balanced *chiaroscuro* tone.



10. Stepwise patterns and large intervals (Category 4)	Exercise 23
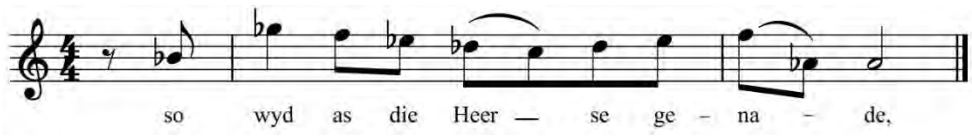
To practice scale uniformity (timbre and *legato*) within or between registers, a stepwise pattern with large intervals, such as Exercise 23 (*Kokkewiet*: 1-2-3-4-7,-7,-1-2-3-6,) and Exercise 90 (*Winternag*: 6,-4-3-2-1-7,-1-2-3-5,-5,), may be prescribed to Esther. Exercise 23, seen here, combines gradual and sudden adjustments in breath energy and vocal tract space in a sequential pattern. A repeated pattern may train aural skills and enable principles to be further established if progressing up/down in semi-tones during practice.



11. Stepwise patterns and large intervals (Category 4)	Exercise 90
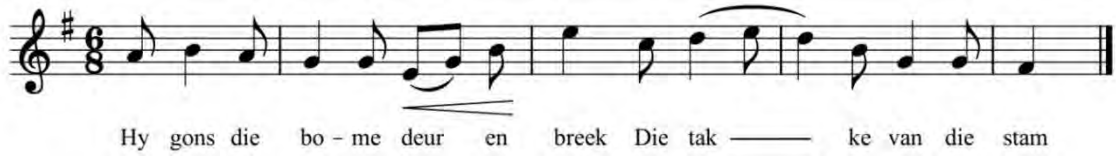
Exercise 90 requires Esther to suddenly increase vocal tract space and breath energy, then manage the gradual pitch movement, and then suddenly decrease space and energy again. *Portamenti* may be used between the notes of the large intervals to practice consistent

timbre and continuous airflow. Esther should be reminded that this resembles the glides practiced in the earlier stages of her training.



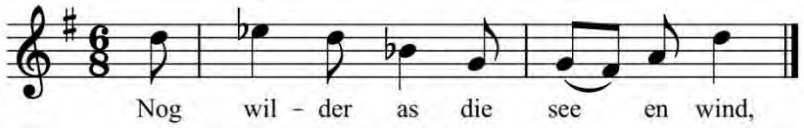
12. Triads and/or arpeggiated patterns (Category 5)	Exercise 33
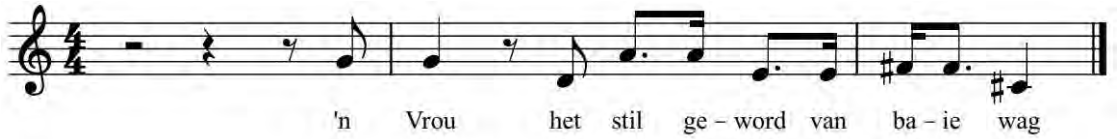
As Esther's vocal weight balance and coordination in breath management improves, arpeggiated patterns may be introduced and could systematically extend the range. Exercise 33 (*Die see is wild*: 2-3-2-1-1-6,-1-3-6-4-5-6-5-3-1-1-7,) may be used since triadic patterns are in an undemanding context. If vocal weight on *deur* (through) (E4) is excessive, /d/ may be substituted with an aspirated /t/ during practice to reduce weight. The /br/ in *breek* (break) (E5) is conducive to a coordinated onset in a higher range.

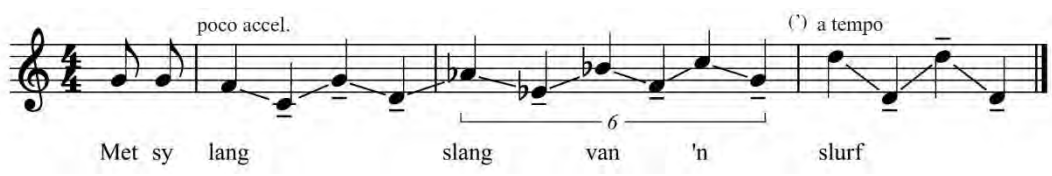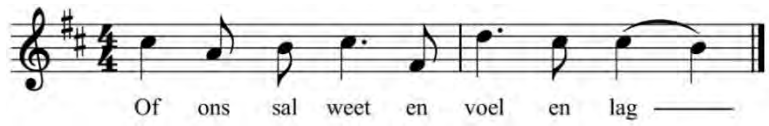


13. Triads and/or arpeggiated patterns (Category 5)	Exercise 34
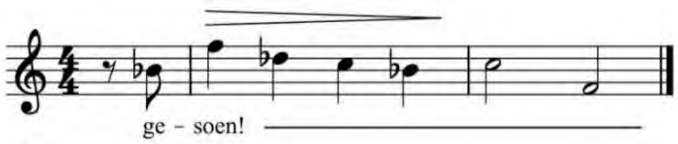
One type of triadic pattern which could address the flexibility of Esther's breath management is seen in Exercise 34 (*Die see is wild*: 3-4-3-1-6,-6,-#5,-7,-3) where the pattern ends with ascending motion. This may be challenging as the release of the last note relies on the coordination to stop vocal fold vibration and breath flow simultaneously. The final consonants /nt/ in *wind* (wind) could assist Esther in practicing a coordinated release,

but care must be taken not to lower the soft palate prematurely, due to the /n/, which will negatively affect vowel quality and could cause nasality.
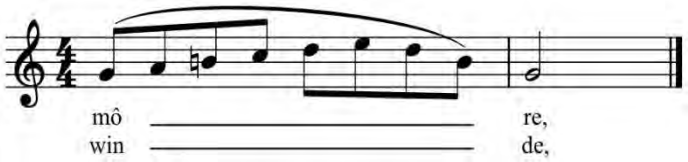

14. Medium and large intervals (Category 6)	Exercise 87
Medium and large intervals ought to be introduced to practice improving *legato* throughout a phrase with much melodic movement and dotted rhythms. This might be achieved by using Exercise 87 (*Verhaal*: 1-1 (') 5˛-2-2-6˛-6˛-7˛-7˛-#4˛) which also allows Esther to revisit efficient preparation and onset processes.	
	
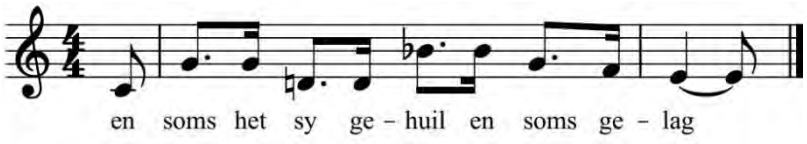
15. Sustained notes and/or long phrases (Category 8)	Exercise 62
To prepare Esther for larger intervals and work on vocal flexibility and unifying the low and middle registers, glides in Exercise 62 (*Die Olifant*: 5-5-4~1~5~2~♭6~♭3~♭7~4~8~5 (') 9~2~9~2) are beneficial. Through these glides, the increase of breath energy is noticeable and the appropriate abdominal muscles might be naturally activated.	
	
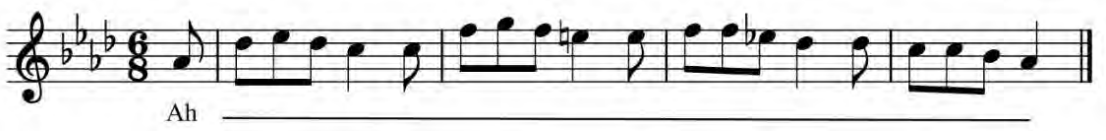
16. Medium and large intervals (Category 6)	Exercise 1
The next step is to introduce medium and large intervals without glides. Exercise 1 (*Die Donkerstroom*: 3-1-2-3-6¸-4-3-3-2) may be used to this end. Here, Esther should be taught to think horizontally instead of vertically to prevent the laryngeal position from changing with each pitch. This may be facilitated through straw phonation which could also improve *legato* and consistent airflow in such passages. Moreover, in a consonant-driven phrase such as this, vowel elongation and quick consonants are of utmost importance.	
	

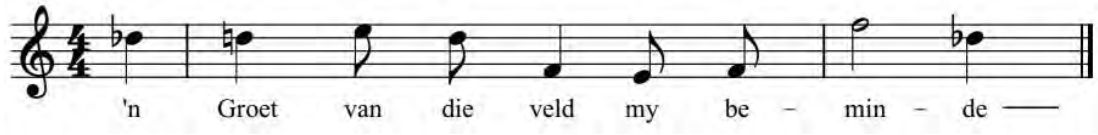
17. Large intervals (Category 7)	Exercise 53
To extend the range and work towards free and resonant higher notes, Exercise 53 (*Salut d'Amour*: 1-5-♭3-2-1-2-5¸) may be implemented. The /s/ in *gesoen* encourages consistent airflow between the notes of the 5th and its /u/ lowers the larynx to increase the pharyngeal space necessary for a high note. The melisma will expose whether there is still breathiness or vocal weight imbalances in specific areas of Esther's voice.	
	
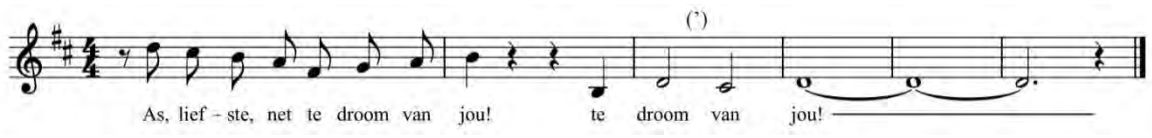
18. Stepwise patterns and medium intervals (Category 3)	Exercise 49
At this point, a melismatic stepwise passage with a smaller range may also be beneficial to remind Esther of the basic principles she has been taught with regards to continuous breath	

flow and gradual breath energy adjustments. Incorporating exercises from earlier categories are beneficial, such as Exercise 49 (*Salut d'Amour*: 1-2-3-4-5-6-5-3-1).

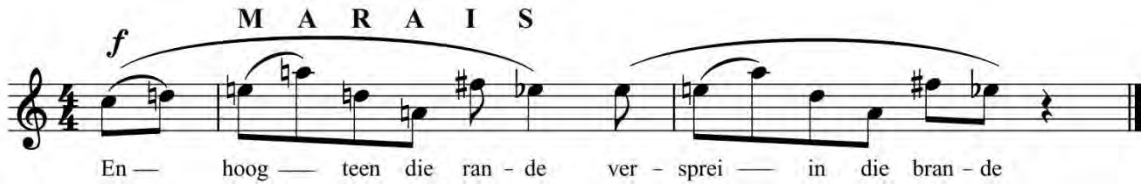

19. Large intervals (Category 7)	Exercise 81
Large intervals with dotted rhythms might hinder *legato* and continuous airflow. For this reason, Exercise 81 (*Verhaal*: 1-5-5-2-2-$^{\flat}$7-$^{\flat}$7-5-4-3) is a useful pedagogical tool. Moreover, the Afrikaans text offers the opportunity for Esther to practice vowel alignment between bright and dark vowels in a more demanding context.	
	
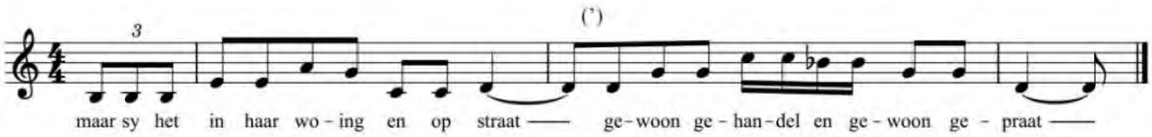
20. Stepwise patterns and medium intervals (Category 3)	Exercise 18
If the dotted rhythms of Exercise 81 lead to staggered or non-*legato* singing, Exercise 18 (*Die Letaba*: 1-4-5-4-3-3-6-7-6-$^{\#}$5-$^{\#}$5-6-6-5-4-4-3-3-2-1) could be prescribed to counter and address such tendencies. The *vocalise* might help to re-establish continuous airflow and *legato* between medium intervals before progressing to larger ones.	
	

21. Large intervals (Category 7)	Exercise 44
A combination of stepwise sections and several large intervals may be used next to test and develop Esther's skill in register unification, i.e., energy adjustments and consistent timbre between registers. To this end, Exercise 44 (*Salut d'Amour*: $^{\flat}$6-6-7-6-1-7$_{,}$-1-8-$^{\flat}$6) is useful.	
	

22. Sustained notes and/or long phrases (Category 8)	Exercise 5
If large intervals diminish resonance, a combination between shorter and sustained notes may be introduced to work on resetting Esther's resonance balance and continuous airflow. Exercise 5 (*Die Donkerstroom*: 8-7-6-5-3-4-5-6 (') 6$_{,}$-1 (') 7$_{,}$-1) would address these aspects.	
	

23. Large intervals (Category 7)	Exercise 91
To practice catch-breaths, with specific reference to low laryngeal positioning for a quick onset, Exercise 91 (*Winternag*: 1-2-3-6-2-6$_{,}$-$^{\#}$4-$^{\flat}$3 (') $^{\flat}$3-3-6-2-6$_{,}$-$^{\#}$4-$^{\flat}$3) is ideal, of course transposed to comfortable ranges. For the extensive amount of intervallic movement and consecutive large intervals in this exercise, exercise balls and squats may be implemented. This phrase is also a useful tool to revisit the principle of tongue and jaw independence, since	

the text in the first motive requires no jaw engagement, while the repeat of the motive begins with /f/ and /s/ that will close the jaw and require the singer to quickly open again for A5.


24. Sustained notes and/or long phrases (Category 8)	Exercise 80
Finally, when sound production is more balanced and freer, and the basic principles of vocal technique are settling during Esther's developmental journey, phrases with a variety of structural components could be assigned. Exercise 80 (*Verhaal*: 6˛-6˛-6˛-2-2-5-4-♭7˛-♭7˛-1 (') 1-4-4-♭7-♭7-♭6-♭6-4-4-1) and similar exercises are recommended in this regard.	
	

To conclude, this sample training regimen demonstrates potential uses for the passages in the selected Afrikaans art songs as teaching material for general vocal development. The resulting vocal line exercises are thus generalisable and could be applied to various singers with different levels of vocal and musical development.

Chapter 7: Discussion

The aim of this study was to demonstrate how the 10 selected Afrikaans art songs might be used as teaching material for undergraduate classical singers. This was facilitated through the analyses in the Afrikaans art song pedagogical guide in Chapter 6. The findings from the pedagogical guide are discussed in this chapter within three sections that progress from overall findings to more specific discoveries. These three sections are titled General findings, Song-specific findings, and Phrase-specific findings, and the discussions in them unpack the three ways in which the primary research question was answered through the pedagogical guide. To reiterate, the primary research question is:

How might the selected Afrikaans art songs be used as teaching material for undergraduate classical singers?

General findings relate to general attributes of the analysed songs – as seen in their quick reference sheets – and reveal the overarching value and use of this selection of songs as a group with contrasting and complementary elements. Song-specific findings have bearing on core structural components of each song and key principles of vocal technique that might be addressed when they are used in the voice studio. The phrase-specific findings pertain to corrective exercises that were suggested throughout the guide, and the vocal line exercises for general vocal development that were created from the songs during the pedagogical analyses.

7.1 General findings

From analysing this group of Afrikaans art songs, it became evident that there is a fair distribution of different poetic themes, tempos, meters, tonalities, range combinations, *tessiture*, and text settings between them. These structural components could influence the musical and vocal development of singers in various ways.

Poetic theme. The 10 Afrikaans art songs' poetic themes include nature and animals, love and companionship, as well as desolation and loss. These aspects are skilfully portrayed in the songs and could help singers to increase their skills in text expression. For example, while *Kokkewiet* exhibits bird calls and their echoes by using specific intervals and sudden dynamic contrasts, *Verhaal* includes an atonal prelude to express the inner workings of the woman in the tale, and *Die see is wild* paints a picture of the unruly waves through its tremolos in the piano accompaniment.

Tempo. The tempos range from lively and moderate to moderately slow and slow. Although the tempos like *allegro e scherzando* and *allegro con vivo* in these songs are lively, they are not fast enough to place unnecessary demands on the articulators. These tempos could encourage energetic singing and voice-body connection, whether drawing from the joy of spring in *Kokkewiet* or the raging storm in *Die see is wild*. This aligns with Chapman's (2017) and Brown's (2008) views with regards to drawing from strong emotions to attain a primal sound connection. Next, the moderately slow tempos such as *commodo* in *Boggom en Voertsek* and *desolato* in *Geen skip strand ooit* allow singers to practice taking slow, unrushed breaths between phrases, prepare adequately for phrases, and elongate vowel sounds for optimal resonance. Slow tempos like *adagio* in *Die Olifant* and *verstild* or *traag* in *Verhaal* may challenge singers in long, slow phrases but may be effective for practicing continuous airflow. This is often where catch-breaths are needed and onsets are influenced. Such tempos might tempt singers to sing heavy, especially in a song like *Die Olifant* where the imagery of an elephant is at play. To counter this, the contrast of bird calls elicited by *Kokkewiet*'s short rhythms may be a remedy.

Meter. Seven of the 10 songs are composed in simple meter. Five of them are in 4/4. While the march-like nature of 2/4 is not as prevalent in 4/4, it may still tempt singers to emphasise each beat which could negatively affect *legato* and vocal weight balancing. For

example, the 4/4 in *Salut d'Amour* is emphasised by crotchet chords in the accompaniment. This would thus be a useful song to teach singers to avoid emphasising each beat despite the accompaniment. The three compound meter songs (*Die Letaba*, *Kokkewiet*, *Die see is wild*) may aid in lessening vocal weight and improving musical phrase shaping, since time signatures such as 6/8 and 9/8 help singers to naturally emphasise only the strong beats in a Waltz-like manner. Six of the selected songs end with a long, sustained note. Drawing from the lightness and momentum generated through compound meters may help singers to retain freedom and continuous breath flow throughout those notes (Arneson & Athey-Janka, 2014).

Tonality. As vocal technique and maturity develop, it is imperative that musicianship is developed alongside it. The variety of major and minor keys, in addition to the alternation between atonal and tonal elements found in these songs, offer singers assorted options to explore and develop their musicianship in contexts that are not vocally demanding. The amount of dissonance between the vocal line and piano accompaniment varies between songs. For example, *Die Olifant* was composed without a specific key in mind. This creates some dissonance between the voice and piano, but the vocal line that is doubled in the accompaniment helps singers. In contrast, *Verhaal* contains an atonal opening after which it progresses through characteristics of E minor and G major, but the accompaniment does not include the vocal line, which makes it particularly challenging for a developing singer's ear.

Range combinations. The width of the range in the selected songs span between a 9th and a 13th. Each song contains medium-range sections that could be used to practice a speech-approach. This is beneficial for novice singers since Miller (2008) emphasises the importance of starting voice tuition in a medium, speech-inflection range. The highest and lowest notes of these songs are not extensive in terms of recurrences and duration but are sometimes approached by large intervals rather suddenly. This offers singers the opportunity to practice vocal flexibility and agile registration with regards to bridging the *passaggi*.

Within these range combinations, the interval structures vary significantly. Several songs contain much intervallic movement, i.e., frequent and large intervals, while others contain much stepwise motion. Regardless of the range width, the phrases in these songs often span 7ths, 8ths, or 9ths. The largest interval is a minor 9th and only occurs twice: Once in *Die Olifant* and once in *Geen skip strand ooit*.

***Tessitura*.** As discussed in Chapter 5, the *tessiture* of these Afrikaans art songs were assigned according to my adaptation of McKinney's (1994) system where the B4-line in the treble clef acts as an approximate division between high and low *tessiture*. The *tessiture* distribution from this group of songs consists of three medium (± F4-C5), four medium-high (± A4-E5), and three medium-low (± B3-F#4) *tessiture*. The selected songs do not remain in a demanding *tessitura* for extended periods and the phrase directions are predominantly balanced between ascending and descending motion. This could help singers to practice the increase and decrease of breath energy and vocal tract space in different musical contexts.

Text. The songs are syllabic but contain a few melismas usually set over two notes. *Die see is wild*, *Salut d'Amour*, and *Die Olifant* contain more extensive melismas useful for technical development. *Verhaal* is an exception as it contains no melismas, making it the only purely syllabic and through-composed song in this selection. The syllabic text coupled with the moderate tempos of these songs allow singers to practice vowel elongation amidst consonant clusters and consonant-laden phrases, which are challenges related to Afrikaans.

Other Afrikaans language-challenges and -benefits, observed from the analyses in the guide, include the prevalence of glottal separations, diphthongs, and the Schwa /ə/ in a stressed syllable on a strong beat. Glottal separations might diminish *legato* and thus provide teaching opportunities for the efficient release and onset of a variety of phonemes. Common appearances of diphthongs in the selected songs are seen as opportunities to lengthen vowels

in order to elongate the tone quality of the first vowel until the moment of release of the second vowel. This can prevent an undesirable sudden change in tone colour (Davids & LaTour, 2012). The stressed Schwa is often set to a relatively high and/or long note in this group of songs. Italian does not contain a Schwa, while the stressed Schwa is uncommon in German and French (Adams, 2022). Hence, when the meaning of a word relies on a stressed Schwa, it might require practice. This occurs in all 10 songs on words like *st**i**lte* (silence), *w**i**nde* (winds), ***'n*** (a), *versk**i**l* (difference), *d**i**kwels* (often), and *v**i**nnig* (quickly). The Schwa occurs in diverse contexts in these songs, offering various moments to practice vowel alignment with a neutral vowel since singers often only focus on the five Italian pure vowels.

Besides *Die Donkerstroom*, *Die Letaba*, and *Boggom en Voertsek*, none of the other selected songs repeat any text but rather present the poem in its original form. In this way, the music brings the poetry to life and they become a cohesive unit, as is characteristic of the art song genre (Suurpää, 2014).

7.2 Song-specific findings

The findings derived from the analyses, regarding the use of these songs as teaching material, may differ depending on the teacher and reason for song analysis. This is because applications for songs as pedagogical tools are virtually unlimited. What follows is merely an idea of the selected songs' potential uses in voice studios and practice rooms, based on information from voice research literature combined with my experience teaching the songs. To contextualise the information that contributed to answering the primary research question, findings from the first two secondary research questions are discussed. The two questions are:

1. *Which structural components in the vocal line and piano accompaniment of each song could lead to technical challenges?*
2. *Why could technical challenges stem from the identified structural components?*

With regards to how the first secondary research question was answered, challenging structural components of the songs were identified according to the guidelines created in this study. The five compositional elements of the guidelines that were explored in the analyses of each song are Melody, Rhythm, Phrase shaping, Text, and Piano accompaniment. They are commented on in this section. The answering of the second secondary research question was intertwined with the first, since influences of the identified structural components on vocal technique were explored. Principles of classical singing technique, derived from the literature review and discussed in Chapter 4, were the guideposts for those explorations and comprise breath management, phonation, articulation, resonance, and registration, also alluded to in this section of the discussion.

During the analyses, it was found that the 10 Afrikaans art songs could be versatile tools to address various principles of vocal technique and develop a diverse range of technical and musical abilities in singers. It was also observed that each song contains characteristics that distinguish them from one another, thus enabling certain technical principles to be addressed to a greater extent in some songs than others. Through this lens, the findings related to song-specific uses are discussed next.

***Die Donkerstroom* by S. Richfield (1882-1967).** Several phrases begin with large descending intervals (6ths and 8ths) from a medium to low range, followed by smaller ascending intervals to the medium range. Singers could thus practice managing sudden and gradual changes in breath energy and vocal tract space. Registration and consistent timbre between middle and low registers are addressed, since medium and large intervals frequently cross the *primo passaggio*. Despite those frequent intervals, the vocal line is lyrical and calls for expressive and seamless *legato* to convey the dreamlike atmosphere. Simple rhythms and short, two-measure phrases allow singers to focus solely on improving healthy phonation and seamless registration. High notes are short and often preceded by a lower note. This provides

an advantageous introduction to the higher range since a neutral laryngeal position would precede higher notes (AATS, 2007). The frequent Afrikaans /x/ sounds could train singers to prevent consonants formed at the back of the mouth from causing muffled vowels.

***Die Letaba* by S. Le Roux Marais (1896-1979).** The combination of medium and medium-high phrases could target register balancing between the middle and high registers. There are various medium phrases with little melodic movement that consist of stepwise motion and repeated notes alternated by 3rds and 4ths. This allows singers to develop healthy phonation in the *zona di passaggio*. The *vocalise* section includes stepwise motion and medium intervals around the *secondo passaggio* where singers can practice vowel alignment and modification. The medium-range phrases encourage a speech-approach and may be used as onset devices for the higher phrases in the song. Phrases mostly consist of syllabically set quavers and require singers to implement *legato* during short, repeated notes to prevent emphasising each quaver beat. The dotted crotchet chords in the accompaniment may combat potential quaver-beat emphasis and encourage a Waltz-like beat structure instead.

***Kokkewiet* by P. J. Lemmer (1896-1989).** The playful *allegro e scherzando* tempo as well as the frequent dotted rhythms and 6/8 meter may contribute to vocal weight balancing. If voice-body connection is lacking, the bird calls imitated in this song might draw out a primal sound response to aid sound production. The onomatopoeic words such as *wiet-wiet-woer*, *koer*, and *kokkewiet*, the characteristic bird-call intervals, and illustrative piano accompaniment may teach singers about natural text expression and improve their interpretation abilities. Similarly, there are many tempo indications and dynamic nuances that might advance the ensemble between singer and pianist. These aspects also afford singers the opportunities to learn about and achieve musical and meaningful phrase shaping.

***Die see is wild* by J. Loots (1907-1985).** Ascending and descending arpeggiated passages and triads appear frequently in the vocal line and constitute most of the song. This is beneficial to practice register unification and could teach the gradual increase and decrease of breath energy and vocal tract space as well as quick transitions between medium and high ranges. There is enough time to breathe adequately between most phrases which allows singers to plan and execute coordinated onsets, yet it requires security in counting time accurately during interludes. The poetic content and fast *inquieto con movimento* tempo along with the *tremolo* and repeated chords in the accompaniment may help singers who have little voice-body connection to cultivate a primal sound response. The text has many Afrikaans consonants and clusters such as /x/, /kr/, /str/, /br/, and /dr/ that might be used to represent the sounds of the raging storm. Applying clusters like /br/ and /dr/ may accomplish effective, vibrant onsets. There are several melismas with stepwise motion and medium intervals which are beneficial for continuous breath flow, *legato*, and scale uniformity (Miller, 2004).

***Salut d'Amour* by R. Nepgen (1909-2000).** The intervallic movement in this song is its most challenging and beneficial aspect. Oscillating minim chords in the accompaniment regularly progress via large intervals, and several medium and large intervals in the vocal line often occur at the same time as those chordal changes. This aspect may train singers to avoid emphasising every beat, or every second beat, in a 4/4 meter, which is a tendency that diminishes register unification and creates vocal weight imbalances. This song has several phrases with stepwise patterns that are alternated by ascending and descending 4ths to 6ths. They require making large and small adjustments, often consecutively in short timeframes, and could teach the cultivation of consistent tone quality in contrasting contexts. Several areas contain stepwise and intervallic melismas where singers may learn to maintain timbre and resonance. Of all the songs, this one includes the most extensive melismas with some ranging up to eight notes in stepwise and thirds, and others set to medium and large intervals.

***Boggom en Voertsek* by A. Van Wyk (1916-1983).** The syncopation and jagged, dotted rhythmic patterns in the vocal line, the non-*legato* and accented piano accompaniment, and the large number of consonants in this text may hinder *legato* and continuous breath flow. This song is thus appropriate for teaching singers how to maintain a consistent *legato* line amidst such elements. There are many *crescendo* and *decrescendo* dynamics in this song that could improve phrase shaping and *legato* line-building. Moreover, drawing from the lyric character of songs like *Die Letaba* and *Die Donkerstroom* may also advance *legato*. The vocal line and piano accompaniment contain regular accidentals which create dissonance and difficult intervals that could challenge and develop pitch accuracy. Within this environment of an independent accompaniment, singers learn to become musically secure. Regarding technical security, the phrase lengths are irregular which may cultivate an awareness of the amount of breath needed for specific contexts to prevent over- and/or under-breathing.

***Die Olifant* (from *Noag se ark*) by L. Faul (b. 1931).** Pitched glides in the vocal line throughout various areas of the range is a prominent characteristic. This is beneficial to develop areas of technique such as vocal flexibility, registration, pitch accuracy, consistent timbre, continuous breath flow between large intervals, and timing of onsets. Moreover, performing glides as part of prescribed repertoire may encourage singers to cast aside some of their inhibitions and mental tensions that restrict vocal freedom. The glides also inspire primal sound voice production as they are reminiscent of an elephant's trumpeting sound and swinging trunk. Intervals of 4ths and 5ths as well as 7ths and 8ths are repeated in phrases with glides. This could target register transitions around both *passaggi*. The melismatic glides create a useful pedagogical tool to practice vowel alignment and natural vowel modification since singers alternate, via pitched glides, between /o/ and /i/ vowels on high as well as low pitches within one phrase. Another vowel sound found in this song, which is often neglected when practicing vowel alignment, is /œ/ and appears in various pitch contexts.

***Geen skip strand ooit* (from *en skielik is dit aand*) by H. Hofmeyr (b. 1957).** The melodic and rhythmic simplicity allow singers to focus on developing healthy phonation and technical security. The moderately slow tempo, frequent repeated notes, and stepwise movement could assist resonance balancing in troublesome ranges of the singer's voice due to the elongated vowels and little articulator interference. Vowel sequences in stepwise passages may address vowel alignment, while frequent Afrikaans consonant clusters like /str/ and /rd/ could train articulator flexibility. Melodic contours that illustrate the meaning of the text in combination with the types of piano accompaniment found in this song, facilitate sincere expression and portrayal of the mood and events in the poem. This is achieved by merely adhering to what the composer wrote. For example, slow independent accompaniment changes to lively *arpeggio*-like motives that symbolise the porpoising of the pod of dolphins. In this phrase, the vocal line contains its first dotted quaver and quaver rhythmic pattern.

***Verhaal* by N. van der Watt (b. 1962).** The level of emotional maturity as well as musicianship required for this through-composed song must not be underestimated. There are many accidentals in the vocal line and accompaniment due to atonal elements combined with major and minor tonalities. Singers' aural skills may be challenged by dissonances between the vocal line and accompaniment. The independent accompaniment teaches singers to be musically secure instead of relying on the piano for their notes. The rhythmic patterns used in this song are in tandem with the natural syllabic stresses of the Afrikaans language. This may facilitate the development of natural expression and a speech-approach to song. Vowel sequences in this text may be used to practice alternating the Afrikaans /a/ and /ɑ:/ as well as the Schwa which appears frequently. Practicing alternating between the bright and dark Afrikaans *a*-vowels could help singers, overall, to gain clarity in vowels regardless of whether dark vowels precede them, thus preventing a muffled sound. This song's long phrases could teach singers about the continuation of airflow and increase of breath capacity.

***Winternag* (from *Vyf liedere op gedigte van Eugéne Marais*) by M. Watt (b. 1970).**

This song demands vocal and musical security as the accompaniment is sparse, independent, and contains atonal and tonal elements. In addition, there are ascending and descending 4ths, 5ths, and 6ths that often occur consecutively and around both *passaggi*. A phrase surrounding the *secondo passaggio* is seen in the M-A-R-A-I-S motive, which is a handy teaching tool to practice large intervals and bridge register transitions. This song offers many opportunities to practice balanced onsets in medium ranges that ascend to a high range. Sustained note phrase endings might challenge singers due to the *adagio doloroso* tempo and long phrase lengths. This could teach them to avoid holding on to their breath to 'save' it and instead let it flow uninterruptedly throughout phrases. The long, slow phrases with consecutive large intervals provide instances to practice maintaining tone colour and resonance, and to improve flexible and responsive breath management within contexts that require sudden adjustments.

7.3 Phrase-specific findings

This section zooms in to the most detailed findings from the guide, namely the material that was analysed within each phrase of the 10 songs' vocal lines. While each song has overarching pedagogical benefits, when magnifying the passages within the songs, additional uses of the selected songs as teaching material emerge. These findings will vary depending on the teacher analysing the song and the student for whom the song is analysed. Hence, the number and type of exercises derived from the songs do not represent their value as teaching material, but rather my perspective of their use to this end. Findings from the final two secondary research questions are discussed next. These two questions are:

3. *Which corrective exercises could address the identified challenges and their relevant technical principles?*

4. *How might passages from the vocal lines of each song be used as teaching material for general vocal development?*

To answer the third secondary research question, the applications of SOVTEs and kinesthetic singing tools as corrective exercises were studied. Through such an approach, voice science research on vocal technique and the functioning of the laryngeal and breathing mechanisms was combined with problem-solving methods I often apply in the voice studio – a characteristic of EBVP (Ragan, 2018). The findings relate to the type of SOVTEs and kinesthetic singing tools that were prescribed as suggestions for technical challenges in the guide. Regarding the fourth secondary research question, melodic patterns in the 10 songs that contain challenging components were translated as numeric patterns. This facilitates their use in various areas of a singer's vocal range, thereby creating melodically and rhythmically driven vocal exercises. The resulting vocal line exercises were grouped into eight categories to enable their use as general voice training material. They consist of onset, little melodic movement, stepwise patterns and medium intervals, stepwise patterns and large intervals, triads and/or arpeggiated patterns, medium and large intervals, large intervals, as well as sustained notes and/or long phrases. Those findings are discussed here.

Corrective exercises. The SOVTEs from the literature that I suggested as corrective exercises in the guide include the following: Straw phonation (Titze, 2010); puffy cheeks (Chapman, 2017); pitched glides in the form of sirens and *portamenti* (Stark, 2008); humming on /hm/ (Brown, 2008); voiced and unvoiced consonants (Miller, 2008); and articulatory trills comprising lip trills, tongue trills, and voiced raspberries (Nix, 2016). These exercises were assigned to a diverse range of technical challenges, some of which include resonance balancing, practicing continuous airflow and managing breath energy between large ascending and/or descending intervals, as well as aiding register transitions and laryngeal flexibility. The suggested SOVTEs incorporated Afrikaans consonants from the

songs' texts that could be sustained such as /m/, /n/, /r/, /v/, /f/, and /s/ as well as those that could be used as efficient pilot consonants including /d/, /b/, /br/, /str/, /sk/, and /kl/.

The kinesthetic singing tools prescribed during the guide were drawn from Ragan (2020) and include the use of a chopstick, small and large exercise balls, exercise bands, hip rotation, and gym squats. The chopstick aids singers with the positioning of vocal tract shape which influences vowel clarity as well as resonance. The other tools relate to the activation of the pelvic floor to aid breath management with regards to the increase of breath energy by means of indirect abdominal muscle activation, and the facilitation of continuous breath flow by loosening potentially rigid abdominal muscles. These tools could be used to release or lessen tension by drawing singers' attention away from the act of singing, since too much focus on vocal technique may add rather than reduce tension in the voice (Treinkman, 2022).

During the guide, SOVTEs and kinesthetic singing tools were frequently suggested for passages that are primarily ascending/descending, patterns with consecutive large intervals, phrases that move throughout multiple registers, particularly slow and long phrases, as well as sudden high or low notes. These scenarios, among others, require coordination between continuous breath flow as well as an increase/decrease of breath energy and vocal tract space. *Legato* and tone colour are often affected in such contexts and may be diminished due to a lack of coordination between these technical elements. For these reasons, SOVTEs and kinesthetic singing tools were applied to address challenges in the Afrikaans art songs.

Vocal line exercises. The generalisability of this study's findings was demonstrated in the sample training regimen where 24 vocal line exercises resulting from the pedagogical guide were prescribed to a young and developing fictional singer. Progression in the difficulty level of the vocal line exercises within the eight categories of basic vocal exercises was evident. Another finding relates to the prescription of exercises in a less demanding

category during later stages of development, to return to foundational principles of vocal technique. Such back-and-forth between difficulty levels of exercises is necessary in voice training to ensure that subtle tensions or faulty habits do not gradually filter through to vocal technique. In these ways, passages from Afrikaans art songs form part of a repertoire-based approach to teaching singing, thus aligning with Richard Miller's systematic approach. In addition to these 96 exercises, countless more could be created. This study is merely a point of departure for these Afrikaans art songs as training tools and provides an exercise cache for voice studios and practice rooms. Findings from the fictional scenario conclude this chapter.

Two to three passages from each of the 10 Afrikaans art songs were used as exercise material throughout the fictional scenario. Initial stages of tuition for the fictional singer, Esther, included prescribing short onset exercises and patterns with little melodic movement, to develop and establish healthy phonation and a speech-approach in medium ranges in undemanding musical and technical contexts. Such exercises also introduced the preparation, onset and release processes early on, with regards to aspects of the breath cycle and coordinated onsets at the beginning of notes and phrases. During the early stages, the continuation of breath in combination with effective tongue movement during vowel formation were emphasised. Vowel alignment was addressed throughout lessons by using the exercises without consonants. Once consonants were added, appropriate phonemic formation and articulator involvement were trained to prioritise tongue and jaw independence. Dotted rhythms of the passages and the Afrikaans text were applied to balance vocal weight throughout Esther's comfortable range.

A wider range was systematically introduced to integrate characteristics of different vocal registers and test her registration abilities. The use of a speech-approach was used during vocal weight balancing when increasing the range. Next, training vocal flexibility was

facilitated by means of glides in larger intervals. A medium-high range was engaged with and without glides in which descending stepwise phrases were practiced before progressing to larger ascending intervals or phrases. Ascending and descending stepwise patterns with medium intervals were introduced to work on the gradual increase and decrease of breath energy and vocal tract space, while still prioritising continuous airflow. During this stage of development, the concept of *chiaroscuro* and balanced resonance was introduced. This was beneficial to subsequently begin practicing scale uniformity between registers and phrases that contain large intervals, while reminding Esther about vocal flexibility.

After some time, arpeggiated patterns were incorporated to work on vocal weight adjustment and coordination of breath management skills while slowly extending her range. Patterns with ascending endings were used to target the release of notes. Passages with medium and large intervals were integrated to practice *legato* and continuous airflow during frequent melodic movement. Those exercises were also prescribed to facilitate thinking horizontally instead of vertically throughout such phrases to prevent laryngeal movement that occurs undesirably with pitch changes. Melismatic passages were included to revisit basic principles such as breath flow, vowel elongation, and consistent tone colour.

Prescribing exercises with large intervals was done with caution, at later stages of Esther's vocal development. They were introduced with dotted rhythms at first. This targeted register unification with regards to sudden energy adjustments, consistent sound quality, and vowel modification. Due to Esther's improvement, exercises with diverse structural components were assigned to work on catch-breaths that would address vowel alignment, onsets and releases, as well as tongue and jaw independence in more challenging contexts.

The following chapter concludes the study by presenting a summary of these findings, the place of this study within existing research, and suggestions for future research.

Chapter 8: Summary and conclusion

Potential studio uses of 10 Afrikaans art songs as developmental repertoire for undergraduate classical singers were investigated and demonstrated in three ways throughout this study. The findings from the resulting Afrikaans art song pedagogical guide indicated overarching pedagogical benefits for the collective use of the songs as a group which contains contrasting and similar elements that could supplement one another. The findings further revealed that each song has unique characteristics that could target and develop specific principles of vocal technique. Findings from the analyses relate to SOVTEs and kinesthetic singing tools as corrective exercises for technical challenges. But more importantly, the analyses birthed 96 new vocal exercises with a strong melodic and rhythmic drive, from the 10 songs' vocal lines, that are viable as material for vocal exercises during voice training.

The application of the Afrikaans art song vocal line exercises for general vocal development was illustrated in the fictional scenario at the end of Chapter 6. This scenario showed that the exercises, as grouped into the eight new categories of basic vocal exercises, progress systematically in difficulty and the amount of technical coordination required, thus making them suitable for singers in various stages of vocal and musical development. Owing to the numeric patterns created for each exercise, they could be used in diverse ways in voice studios and practice rooms, i.e., warm-up, cool-down, or general developmental exercises.

By demonstrating how to transform the selected Afrikaans art songs into teaching material and technical exercises, the practical application of these songs as part of a repertoire-based approach to teaching singing was introduced. Subsequently, this study bridged a substantial research gap and connected two large research fields that had little prior intersection, namely Afrikaans art songs and a repertoire-based approach to teaching singing.

From the review of literature in Chapter 2, it became evident that extensive research had been conducted about those two fields, yet the relationship between them had not been explored to the same extent. The reviewed Afrikaans art song studies span from 1943 to 2023 and comprise 69 studies. Over half of those studies (55%) are written in Afrikaans, making them less or completely inaccessible to a global audience. Of the 69 studies, only five allude to Afrikaans art songs as potential voice training material (Bester & Forbay, 2022a-b; Loots, 2018; Olivier, 2012; Van Lill, 2017). However, none demonstrate potential studio uses of the Afrikaans art songs or include exercises from their vocal lines for voice training purposes.

With regards to literature pertaining to a repertoire-based approach to teaching singing, 84 studies spanning from 1981 to 2024 were reviewed. While most of these studies discussed/demonstrated studio uses for their selected art song genres, only three (Aggett, 2014; Webb, 2012; Wienand, 2016) included a few exercises based on the vocal lines of the songs. None included numeric patterns with studio uses to enable them to be used easily outside their original context. The review also revealed that using SOVTEs and kinesthetic singing tools as corrective exercises are not yet standard practice in PAS studies, even less so in Afrikaans art song studies. These exercises, which include lip trills, squats, and exercise balls or bands, add another dimension to voice tuition where freedom, silliness, and creativity contribute to vocal development. This may reduce a longstanding master-apprentice approach in which teachers primarily demonstrate sound-ideals or reinforce concepts they were taught, instead of leading students to discover their own, optimal manner of voice production.

The literature review also revealed that no standard guidelines for the pedagogical analysis of vocal repertoire exist (Christensen, 2024; Sonbert, 2018; Streets, 2002). It was further noted that analysis methods are not consistently informed by voice pedagogy literature. For these reasons, guidelines for the pedagogical analysis of vocal repertoire were created in this study. They are based on voice pedagogy literature and link the influences of

specific structural components with aspects of vocal technique. When singers consult the analyses that were conducted according to these guidelines, this study might help them to collaborate in decision-making processes in the studio and facilitate autonomous learning outside lesson contexts. These guidelines may be adapted to analyse any song repertoire.

To conclude, this is a literature-based study in which no participants were involved. Throughout the study, research from Afrikaans art song studies, voice pedagogy literature, and a repertoire-based approach to teaching singing were integrated which created a sturdy foundation from which the Afrikaans art songs were analysed and the resulting findings were interpreted. In addition, the practice knowledge stemming from my accumulated teaching experience added another layer to this foundation, which was done in accordance with the components of the evidence-based voice pedagogy framework as defined by Ragan (2018).

Regarding recommendations for future research, this study could be used as the theoretical basis for a follow-up project where the efficacy of the 96 vocal line exercises might be documented. In such a project, student and teacher participation would be of much value. The vocal line exercises could be prescribed and implemented in voice studios of novice and experienced voice teachers, and the results could be documented over an extended period to explore immediate and long-term findings. This would yield results that challenge and reinforce the findings of this study which may become increasingly beneficial towards teaching and practice strategies, all while raising awareness of Afrikaans art songs.

One project I am planning, that stemmed from this study, is the creation of companion booklets for the *FAK-Sangbundels*, *FAK-Kunsliedbundel*, and Anna Bender compilations to further the use of those songs as teaching material and preserve more of the genre's musical heritage. This may also be applied to other Afrikaans art songs by composers investigated in this study and those mentioned in the literature review. The companion anthologies by

Arneson and Athey-Janka (2017a-e), containing song repertoire for developing singers, may be consulted for such investigations. My companion booklets would assume the form of pedagogically annotated lists of Afrikaans art songs, similar to the 'collective study' sections seen in this study's guide. The lists would also include publisher information or details of institutions that have the sheet music to increase the accessibility of the songs.

Since there were no available recordings of *Boggom en Voertsek* (A. Van Wyk), *Die see is wild* (J. Loots), and *Verhaal* (N. van der Watt) at the time of this study, recordings were made specifically for this study. In light thereof, it would be a substantial contribution to the musical heritage of the Afrikaans art song genre to launch a project in which Afrikaans art songs are located, catalogued, and recorded. A project like this could be an essential ingredient in the preservation and promotion of the genre. Scholars could update works such as Potgieter (1967) and Malan (1979; 1982; 1984; 1986) by investigating the archives of South African universities and organisations such as SAMRO and SABC. The DOMUS guide (see Appendix A) could be a useful resource for such an endeavour.

Turning to voice science research that could sprout from this study, spectrographic analyses could be conducted before and after the implementation of the SOVTEs suggested as corrective exercises in this study's analyses, to determine short-term and long-term efficacy. Research by Maxfield et al. (2015) could be consulted for such a study. Moreover, tessiturograms could be created for Afrikaans art songs to facilitate repertoire selection from an objective perspective. Similarly, the duration of voicing, i.e., inherent vocal demands, in Afrikaans art songs and song cycles could be calculated to measure their suitability for inclusion in examination or recital programmes. Studies that could be used as the point of departure for this type of future study include Thurmer (1988) and Titze (2008).

By combining research into the Afrikaans art song genre with a repertoire-based approach as well as voice science, the research opportunities are endless. Such research could enable this musical heritage to be preserved in various forms for generations that follow and may allow teachers and singers to benefit from the unsung pedagogical value of these songs. The Afrikaans art song has the potential to be acknowledged as voice training material among the existing canon of developmental repertoire. As the genre contains numerous songs that are not vocally demanding, but are melodically and harmonically complex at times, its songs may be prescribed for singers at various levels of vocal and musical development. The variety of poetic themes with descriptive imagery and text painting in the piano accompaniment found in Afrikaans art songs, provide singers with a colourful palette from which to select repertoire for a diverse range of occasions.

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Appendix A: Selected Afrikaans art song compilations and publications

Provided here are several publications that contain Afrikaans art songs, websites and libraries where more information may be obtained, and research studies that contain the sheet music of Afrikaans art songs. The aim of this list is not to provide a detailed catalogue or comprehensive account of Afrikaans art song publications, but merely to spark an interest of the wide variety of Afrikaans art songs and composers to create a starting point for further investigation.

A1. Afrikaans art song publications

A1.1 FAK songbooks

The following songbooks are not the only publications or songbooks by the FAK, but a selection that could be consulted as a point of departure for repertoire selection. The FAK songbooks (1979 & 2016) contain children songs, folk songs, art songs, and chorus music in Afrikaans, while the FAK art song compilation (1984) contains only Afrikaans art songs. These songbooks contain a variety of Afrikaans art songs by numerous composers.

- *FAK-Sangbundel Volume I* published by the FAK and Protea Boekhuis in 1979.
- *FAK-Kunsliedbundel* published by the FAK in 1984.
- *FAK-Sangbundel Volume II* published by Protea Boekhuis in 2016.

A1.2 Anna Bender compilations

Anna Bender (1919-2004) was a South African pianist appointed as accompanist for recordings by the broadcasting network, SABC (South African Broadcasting Corporation) (Malan, 1982). The Afrikaans art songs in the four compilations were selected by Bender and published by DALRO, in partnership with SAMRO. They contain a significant number of songs by lesser-known South African composers worth investigating.

- *Sing sag meniglied… 'n Versameling toonsettings van die verse van A.G. Visser* published in 1978. Translation: 'Sing softly many a song… A collection of songs set to the verses of A. G. Visser'
- *So sing ook die hart… Getoonsette verse van C. Louis Leipoldt versamel deur Anna Bender* published in 1980. Translation: 'As sings the heart… Songs on verses of C. Louis Leipoldt collected by Anna Bender'
- *Lied van die nagwind… Getoonsette verse van D. F. Malherbe versamel deur Anna Bender* published in 1981. Translation: 'Song of the night wind… Songs on verses of D. F. Malherbe collected by Anna Bender'
- *Liefdeswee: 'n Keur van Afrikaanse Kunsliedere versamel deur Anna Bender* published in 1983. Translation: 'Love songs: A selection of Afrikaans art songs collected by Anna Bender'

A1.3 Selections of composers' Afrikaans art songs

The following publications contain selections of several composers' Afrikaans art songs and are listed according to composer birth dates. These publications may be requested via interlibrary loan from South African institutions mentioned in the next section.

Sydney Richfield (1882-1967)

- *Twee aand liede*[38] published by Mackay Bros. Ltd. in 1933. Translation: 'Two evening songs'

Stephanus Le Roux Marais (1896-1979)

- *Nuwe liedere* published by the FAK in 1970. Translation: 'New songs'

[38] At present, these songs are housed at the University of Pretoria's music library under the code MUSB 28490.

- *Ses kunsliedere – Woorde deur Afrikaanse digters* published by Boosey & Hawkes in 1953. Translation: 'Six art songs – Words by Afrikaans poets'
- *Vyf kunsliedere* published by Boosey & Hawkes in 1953. Translation: 'Five art songs'

Jan Bouws (1902-1978)

- *Elf Afrikaanse liedere* published by Studio Holland in 1974. Translation: 'Eleven Afrikaans songs'

Arthur Wegelin (1908-1995)

- *Vier liedere vir sopraan met klavierbegeleiding – Gedigte van Freda Linde* published by O. W. Publishers in 1984. Translation: 'Four songs for soprano with piano accompaniment – Poems of Freda Linde'
- *Ses liedere op Afrikaanse tekste vir sopraan met klavierbegeleiding* published by Studio Holland in 1976. Translation: 'Six songs on Afrikaans texts for soprano with piano accompaniment'

Rosa Nepgen (1909-2000)

- *Die liedere van Rosa Nepgen – Deel I: Vyf Vroeë liedere* published by Nasionale Boekhandel in 1956. Translation: 'The songs of Rosa Nepgen – Part I: Five early songs'
- *Die liedere van Rosa Nepgen – Deel III: Drie Marais-liedere* published by Nasionale Boekhandel in 1956. Translation: 'The songs of Rosa Nepgen – Part III: Three Marais songs'
- *Die liedere van Rosa Nepgen – Deel IV: Drie liedere op gedigte van Elisabeth Eybers* published by Nasionale Boekhandel in 1956. Translation: 'The songs of Rosa Nepgen – Part IV: Three songs on poems of Elisabeth Eybers'

Maria van der Mark (1912-unknown)

- *Gedig en lied*[39] published by Perskor in 1986. Translation: 'Poem and song'

Lourens Faul (b. 1931)

- *Vyf Palissandryne van Boerneef vir mezzosopraan of bariton met klavier* published by DALRO in 1972. Translation: 'Five Palissandryne[40] of Boerneef for mezzo soprano or baritone with piano'

A2. Libraries and websites

A2.1 Music libraries

Three universities in South Africa contain a large amount of Afrikaans art song sheet music, namely North-West University (NWU), Stellenbosch University (SU), and University of Pretoria (UP) (Bester & Forbay, 2022a). Other universities in the country with music libraries and/or music collections include Rhodes University (RU), University of Cape Town (UCT), University of the Free State (UFS), University of KwaZulu-Natal (UKZN), Nelson Mandela Metropolitan University (NMNU), University of South Africa (UNISA), and University of the Witwatersrand (Wits) (Stellenbosch University Library, 2017).

A2.2 Composer websites

The four composers alive at the time of this study provided websites for the acquisition of their music and/or recordings thereof.

Lourens Faul (b. 1931)

- Audio.com – https://audio.com/lourens-faul

[39] At present, this songbook is housed at the University of Pretoria's music library under the code MUSB 12303.
[40] There is no translation for this word, but it might refer to the type of rosewood, *Palissanderhout*, which is mentioned in the first song of the cycle.

- FAK – https://musiekerfenis.co.za/dr-lourens-faul/

Hendrik Hofmeyr (b. 1957)

- AllMusic – https://www.allmusic.co.za/
- SAMRO Music Archive – https://www.samroscores.org.za/composer/hendrick-hofmeyr/
- Noten Roehr – https://www.noten-roehr.de/en/search?s=Hendrik%20Hofmeyr

Niel van der Watt (b. 1962)

- Niel van der Watt Music – https://www.nielvanderwattmusic.com/

Martin Watt (b. 1970)

Musicaneo – https://martinwatt.musicaneo.com/

A2.3 Documentation Centre for Music (DOMUS)

The DOMUS began as a research project by Stephanus Muller to create a South African music archive containing special music collections and it was established in 2005 at Stellenbosch University (De Jongh, 2009). An electronic database for the DOMUS was developed where information and sheet music of special collections may be found at the following website: https://libguides.sun.ac.za/domus (De Jongh, 2009). The website houses digital versions of various Afrikaans art songs' scores and also directs users to original scores kept in the physical archives of organisations such as SAMRO and SABC.

A3. Research studies with Afrikaans art song sheet music

In addition to the present study, there are four studies mentioned in the literature review that contain the full sheet music of selected Afrikaans art songs, namely Du Toit (2021), Olivier (2012), Van Lill (2017), and Venter (2019).

Appendix B: Afrikaans art songs discussed in Chapter 6
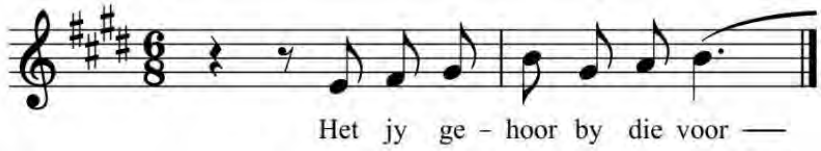
Syndey Richfield (1882-1967)	*Die Donkerstroom*	The dark stream
John Joubert (1894-1958)	*Dis al*	That's all
Stephanus Le Roux Marais (1896-1979)	*Die Letaba*	The Letaba
	Lentelied	Spring song
	Geboorte van die lente	Birth of Spring
	Sluimerlied	Lullaby song
	Helde rus	Heroes rest
	Matrooslied	Sailor song
Petrus Johannes Lemmer (1896-1989)	*Kokkewiet*	Bush-shrike
	Rots by die see	Stone by the sea
Joyce Loots (1907-1985)	*Die see is wild*	The sea is fierce
Rosa Nepgen (1909-2000)	*Salut d'Amour*	Greeting of love
	'n Treurlied	A mourning song
Arthur Ellis (1909-1992)	*Die pêrel se klokkies*	The pearl's bells
Arnold Van Wyk (1916-1983)	*Boggom en Voertsek*	Bochum and Foortsek
	Die Woestyn-lewerkie (from *Van Liefde en Verlatenheid*)	The desert beetle (from Of love and desolation)
Stefans Grové (1922-2014)	*Lied van die Lappop* (from *Vyf liedere op tekste van Ingrid Jonker*)	Song of the ragdoll (from Five songs on texts by Ingrid Jonker)

Stewart Hylton Edwards (1924-1987)	*Krymekaar*	Get each other
Lourens Faul (b. 1931)	*Die Olifant* (from *Noag se ark*)	The elephant (from Noah's ark)
	Op my ou ramkietjie	On my old small guitar
	Wys my die plek	Show me the place
Hendrik Hofmeyr (b. 1957)	*Geen skip strand ooit* (from *en skielik is dit aand*)	No ship e'er strands (from and suddenly it is evening)
	Vir nou (from *Vroeë Liefde*)	For now (from Early love)
	Wynverse: 3 Tango's	Wine verses: 3 Tangos
	Die Veles (from *Alleenstryd*)	The many (from Outcast)
Niel van der Watt (b. 1962)	*Verhaal*	A tale
	Bitterbessie dagbreek	Bitter berry daybreak
	My voete loop na Monteku (from *Liedwerk van klip*)	My feet walk to Monteku (from Song-work of stone)
Martin Watt (b. 1970)	*Winternag* (from *Vyf liedere op gedigte van Eugéne Marais*)	Winter night (from Five songs on poems of Eugéne Marais)
	Lenteliedjie (from *Vier Liefdesliedere op gedigte van Marlene van Niekerk*)	Little Spring song (from Four love songs on poems of Marlene van Niekerk)
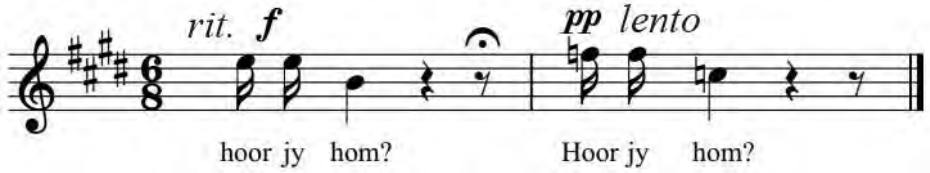
Appendix C: Vocal line exercises from 10 Afrikaans art songs

Category 1: Onset

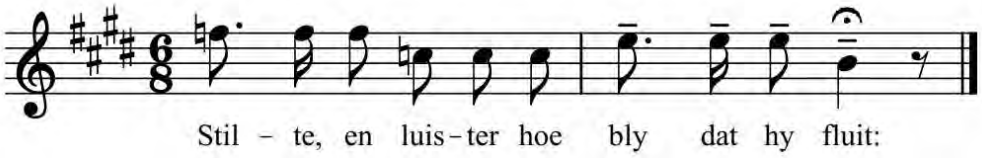
Exercise 20		
Kokkewiet	1-2-3-5-3-4-5	Bright & dark vowels; uniform timbre; many consonants
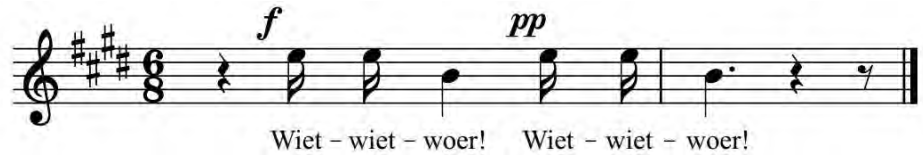


Exercise 27		
Kokkewiet	1-1-5, (') $^{\#}$1-$^{\#}$1-$^{\#}$5,	Prephonatory tuning; /h/ practice; sudden dynamic contrast
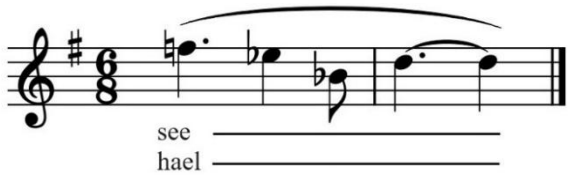


Exercise 28		
Kokkewiet	4-4-4-1-1-1-3-3-3-7,	Prephonatory tuning; prepare vocal tract for /ə/ before /st/
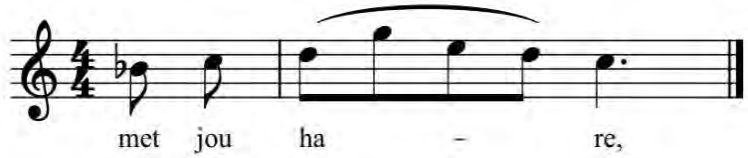


Exercise 29		
Kokkewiet	1-1-5¸-1-1-5¸	Prephonatory tune; onomatopoeia; bird primal sound; dynamics
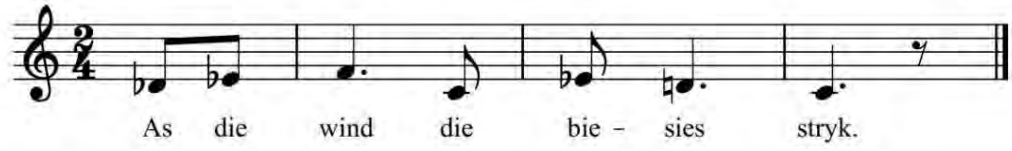


Exercise 36		
Die see is wild	5-4-1-3	Onset /s/ & /h/; bridge *passaggi*; vowel modification /i/ & /ɑ:/
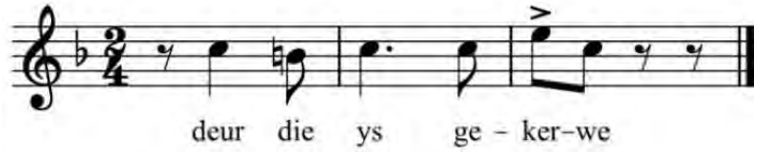


Exercise 51		
Salut d'Amour	$\underline{^{\flat}7}$¸-1-2-5-3-2-1	Speak-sing; onset prep for large interval to high register
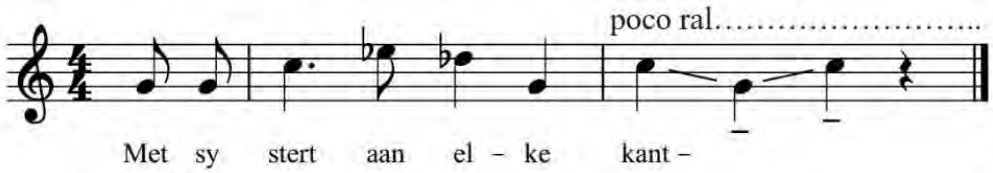


Exercise 54		
Boggom en Voertsek	1-2-3-7¸-2-$^{\flat}$2-7¸	Speech-approach; bridge *passaggi*; maj-min 3rds
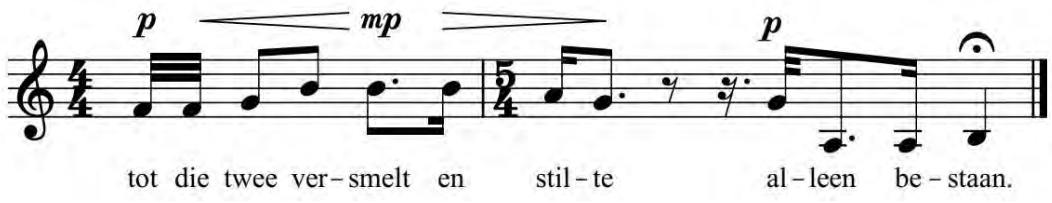


Exercise 55		
Boggom en Voertsek	1-7¸-1-1-3-1	Catch-breath; coordinated onset /d/; introduce high note



Exercise 66		
Die Olifant	1-1-4-♭6-♭5-1-4~1~4	Speak-sing onset for higher passage; glottal strokes

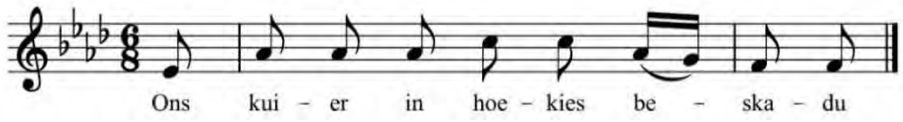


Exercise 88		
Verhaal	7¸-7¸-1-3-3-3-2-1 (') 1-2¸-2¸-3¸	Vocal weight balance; mid-phrase onset
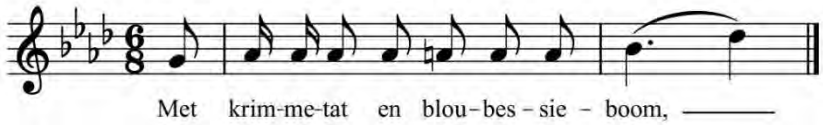


Category 2: Little melodic movement
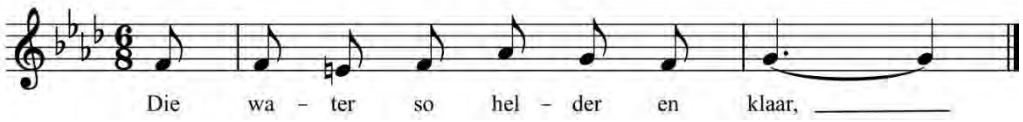
Exercise 7		
Die Letaba	5¸-1-1-1-3-3-1-7¸-6¸-6¸	Speech-approach; vocal weight; *legato* quavers
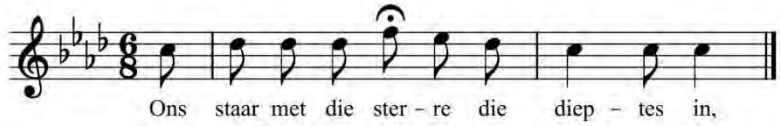


Exercise 8		
Die Letaba	7¸-1-1-1-1-$^{\#}$1-$^{\#}$1-$^{\#}$1-2-4	Vocal weight balance ascending phrase with long end
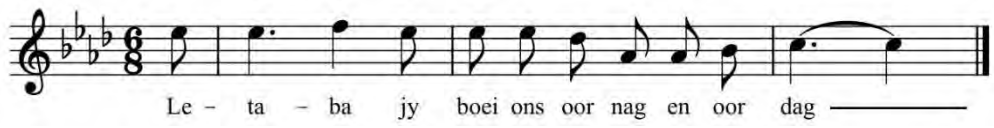


Exercise 9		
Die Letaba	1-1-7¸-1-$^{\flat}$3-2-1-2	Speech-approach; vowel alignment; *legato* in small range
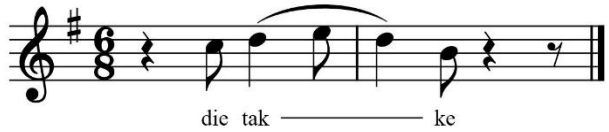


Exercise 10		
Die Letaba	7¸-1-1-1-3-2-1-7¸-7¸-7¸	*Secondo passaggio*; /s/ for continuous breath flow
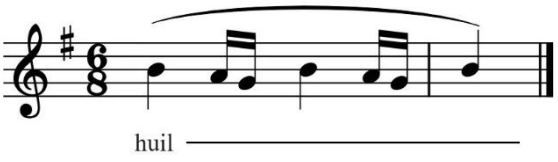


Exercise 15		
Die Letaba	5-5-6-5-5-5-4-1-1-2-3	Glottal strokes; *secondo passaggio*; vowel alignment



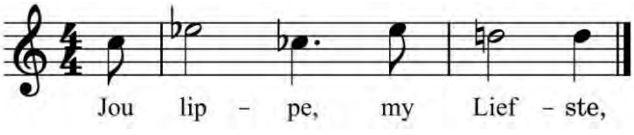
Exercise 37		
Die see is wild	1-2-3-2-7,	Melisma; double consonant practice; marginal range extension
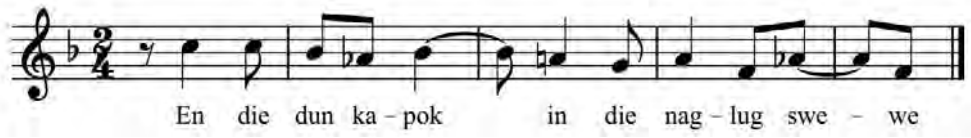


Exercise 38		
Die see is wild	3-2-1-3-2-1-3	Melisma /œy/; ‘cry’ primal sound; vocal flexibility
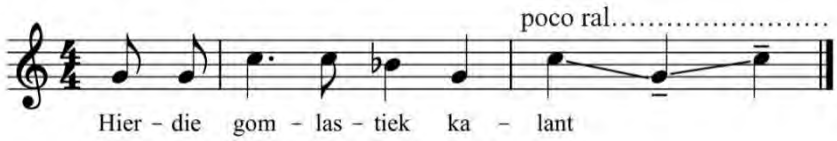


Exercise 42		
Salut d’Amour	6,-1-♭6,-1-7,-7,	Practice double consonant on long note; semi-tone ending
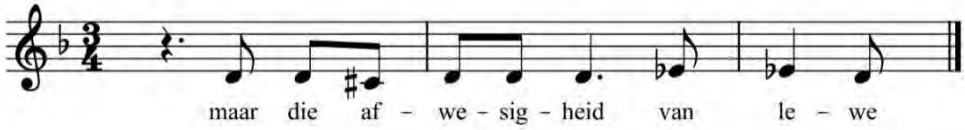


Exercise 57		
Boggom en Voertsek	5-5-4-♭3-4-3-2-3-1-♭3-1	Syncopation; descending; vowel onset
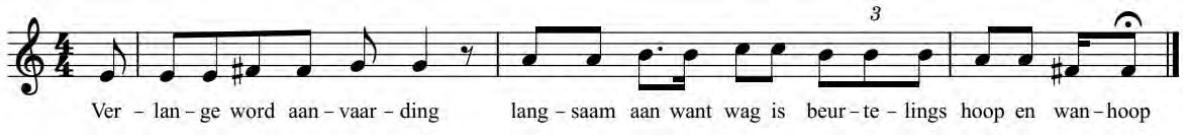


Exercise 65		
Die Olifant	1-1-4-4-♭3-1-4~1~4	Refine small range via repeated notes, glides, consonants



Exercise 70		
Geen skip strand ooit	1-1-7,-1-1-1-♭2-♭2-1	Vowel alignment; semi-tones; onset phrase
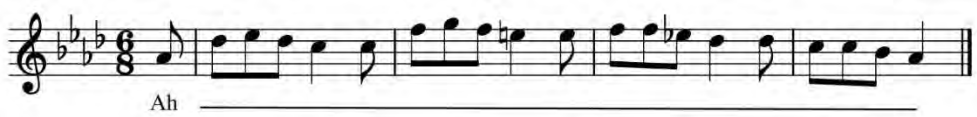


Exercise 86		
Verhaal	1-1-1-2-2-♭3-♭3 (') 4-4-5-5-♭6-♭6-5-5-5-4-4-2-2	Increase-decrease energy & space
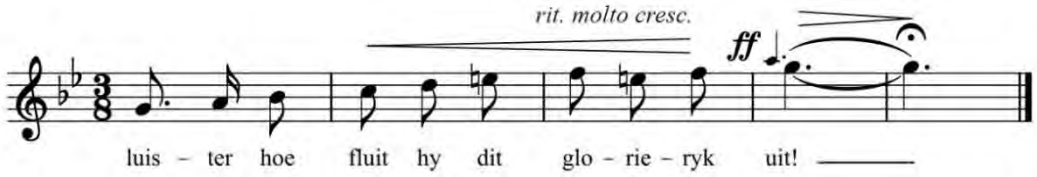


Category 3: Stepwise patterns and medium intervals
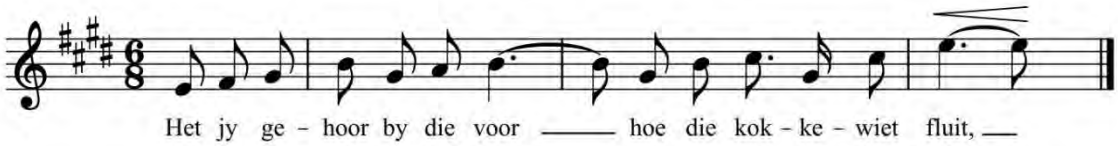
Exercise 18		
Die Letaba	1-4-5-4-3-3-6-7-6-$^{\#}$5-$^{\#}$5-6-6-5-4-4-3-3-2-1	Bridge *passaggi*; vowels modify
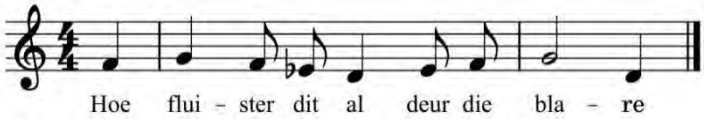


Exercise 21		
Kokkewiet	1-2-$^{\flat}$3-4-5-6-$^{\flat}$7-6-$^{\flat}$7-9-8	Ascend to high ending; align vowels; useful dynamics
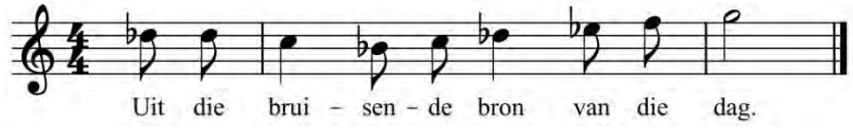


Exercise 24		
Kokkewiet	1-2-3-5-3-4-5-3-5-6-3-6-8	Ascend; end with triad to high note; dotted rhythms
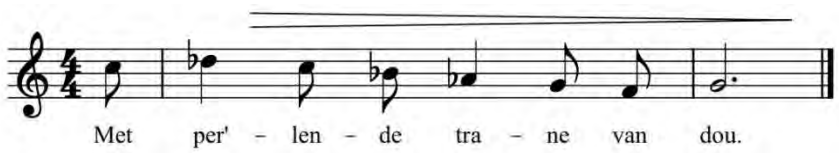


Exercise 41		
Salut d'Amour	1-2-1-$^{\flat}$7$_{,}$-6$_{,}$-$^{\flat}$7$_{,}$-1-2-6$_{,}$	Stepwise and descending 4th between D4 and G4
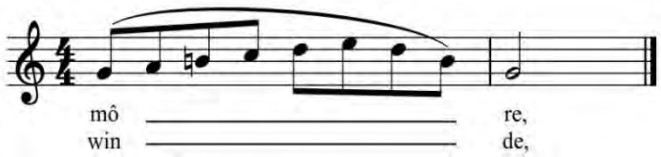


Exercise 46		
Salut d'Amour	4-4-3-2-3-4-5-6-7	Stepwise ascend; long end; independent tongue & jaw
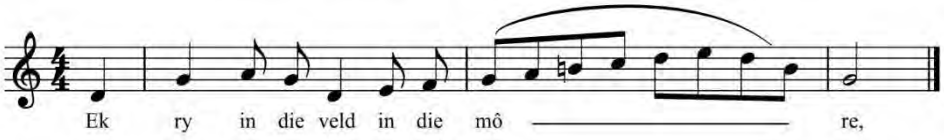


Exercise 47		
Salut d'Amour	3-4-3-2-1-7,-6,-7,	*Decresc.* match energy decrease; only /f/ requires jaw



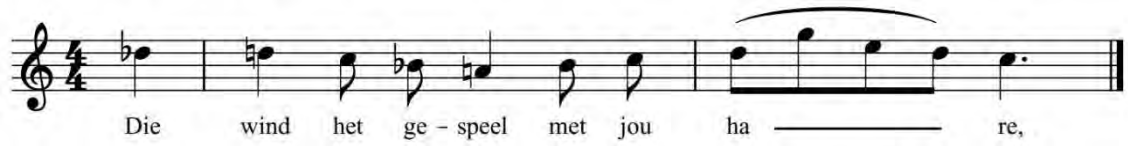
Exercise 49		
Salut d'Amour	1-2-3-4-5-6-5-3-1	Vowel modification & alignment; registration; *legato*
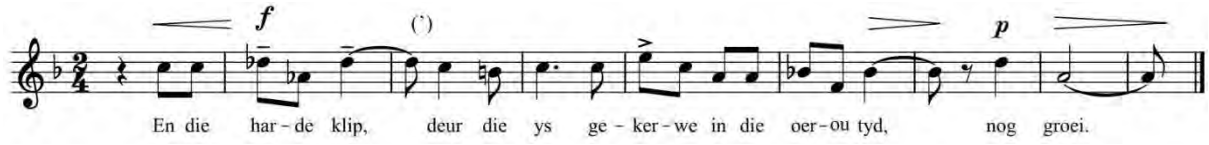


Exercise 50		
Salut d'Amour	5,-1-2-1-5,-6,-♭7,-1-2-3-4-5-6-5-3-1	Sudden & gradual energy adjustment
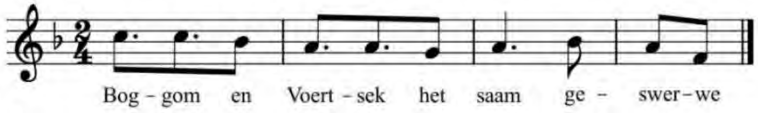


Exercise 52		
Salut d'Amour	♭2-2-1-♭7¸-6¸-♭7¸-1-2-5-3-2-1	Stepwise with melismatic 4th, 3rd & 2nd



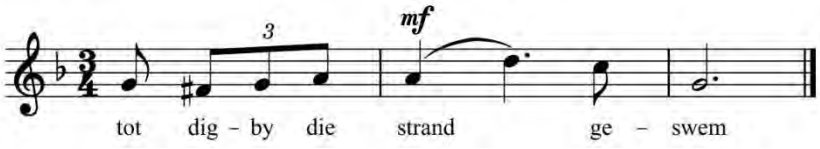
Exercise 56		
Boggom en Voertsek	1-1-♭2-♭6¸-♭2 (') 1-7¸-1-1-3-1-6¸-6¸-♭7¸-4¸-♭7¸ (') 2-6¸	Continue air
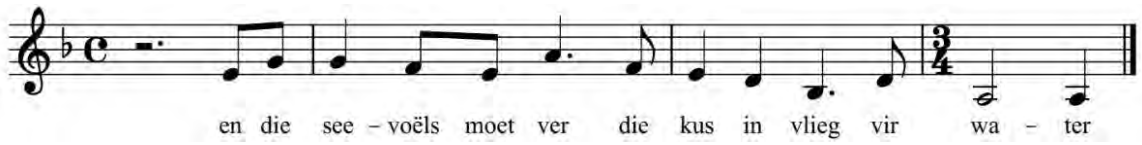


Exercise 58		
Boggom en Voertsek	5-5-4-3-3-2-3-4-3-1	Double consonant; *legato* in jagged rhythm



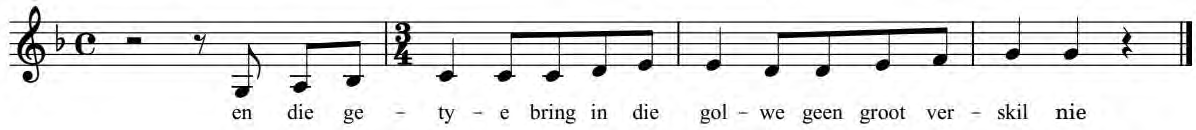
Exercise 68		
Geen skip strand ooit	1-7¸-1-2-2-5-4-1	Speak-sing before high note; energy adjustment
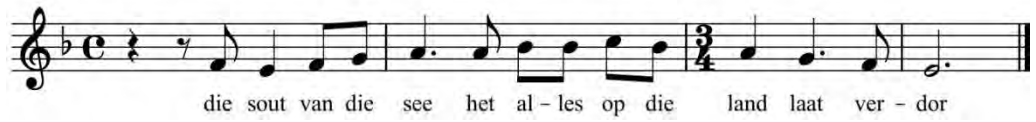


Exercise 71		
Geen skip strand ooit	7¸-2-2-1-7¸-3-1-7¸-6¸-4¸-6¸-3¸-3¸	*Passaggi*; /s/ and /f/ continue air
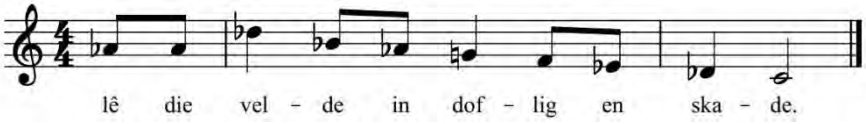


Exercise 76		
Geen skip strand ooit	2-3-4-5-5-5-6-7-7-6-6-7-8-9-9	Vowel onset; uniform scale; /x/
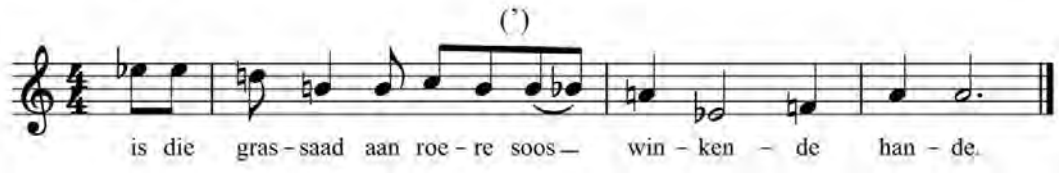


Exercise 77		
Geen skip strand ooit	1-7¸-1-2-3-3-4-4-5-4-3-2-1-7¸	Consonant onset; ascend-descend; /ʔ/



Exercise 92		
Winternag	5-5-8-6-5-#4-3-2-1-7¸	Ascending leap followed by descending stepwise; *legato*

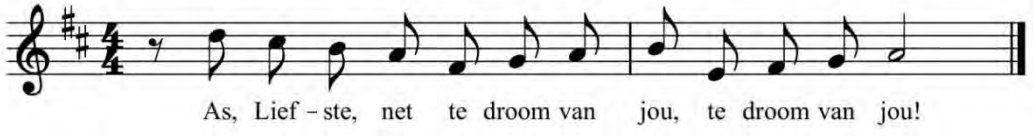


Exercise 96		
Winternag	♭7-♭7-6-♯4-♯4-5-♯4 (') ♯4-4-3-♭7¸-1-3-3	*Secondo* to *primo passaggio*; aug. 4th
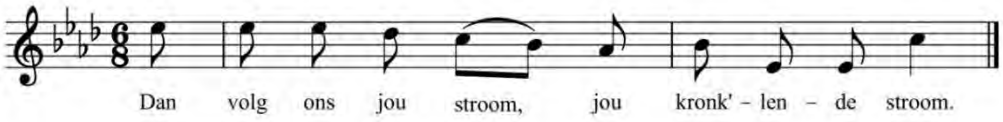


Category 4: Stepwise patterns and large intervals

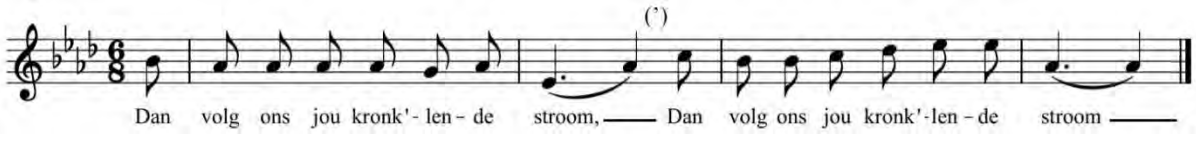
Exercise 6		
Die Donkerstroom	8-7-6-5-3-4-5-6-2-3-4-5	Practice vowel onset & long vowel release
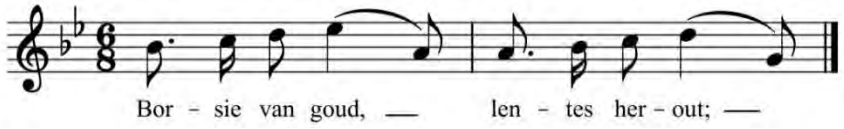


Exercise 12		
Die Letaba	5-5-5-4-3-2-1-2-5¸-5¸-3	Breath energy adjustments between *passaggi*
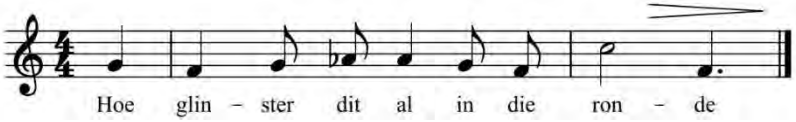


Exercise 13		
Die Letaba	2-1-1-1-1-7¸-1-5¸-1 (') 3-2-2-3-4-5-5-1	Registration; energy adjust; *legato*



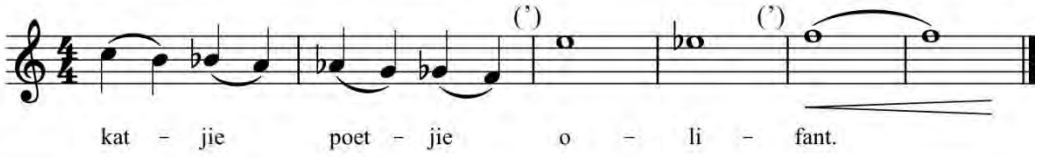
Exercise 23		
Kokkewiet	1-2-3-4-7¸-7¸-1-2-3-6¸	Ascend stepwise, descend 5th; dotted notes vocal weight
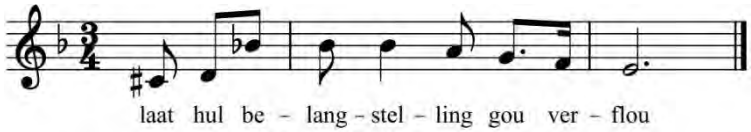


Exercise 40		
Salut d'Amour	2-1-2-♭3-♭3-2-1-5-1	Ascending-descending final 5ths; energy adjustment



Exercise 64[41]		
Die Olifant	5-♯4-4-3-♭3-2-♭2-1 (') 7-♭7 (') 8	Diphthongs; onset after stepwise & leap
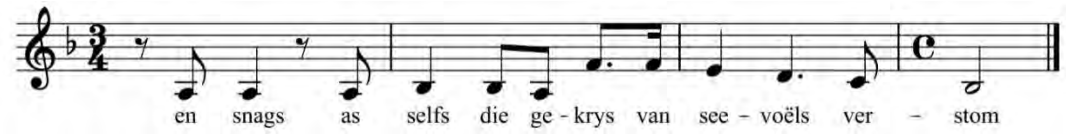


Exercise 73		
Geen skip strand ooit	♯5¸-6¸-4-4-4-3-2-1-7¸	Larynx low in leap; *legato* in stepwise & leap
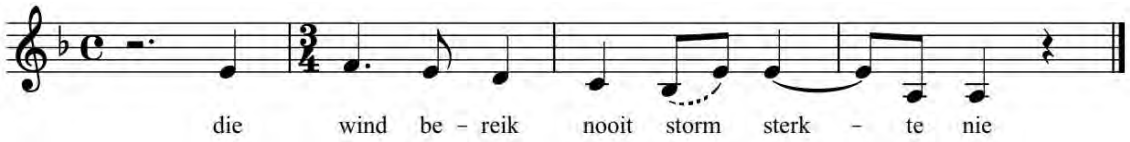


[41] The composer indicated a breath before the final note.

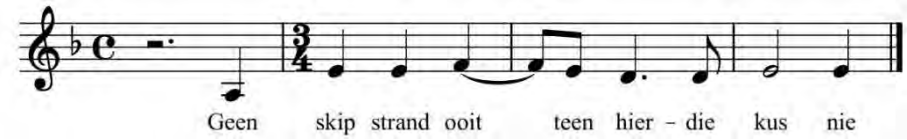
Exercise 74		
Geen skip strand ooit	3-3 (’) 3-4-4-3-8-8-7-6-5-4	Vowel onsets; stepwise around leap
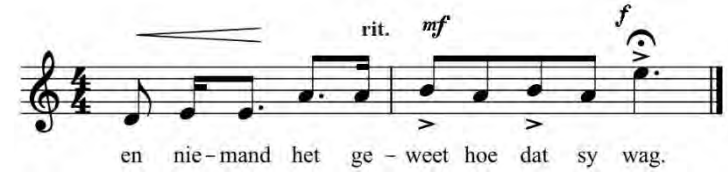


Exercise 78		
Geen skip strand ooit	7-8-7-6-5-4-7-7-3-3	Gradual & sudden breath energy adjustments
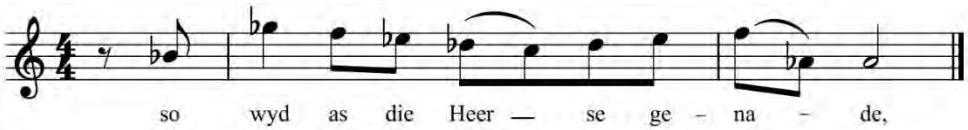


Exercise 79		
Geen skip strand ooit	1-5-5-$^{\flat}$6-5-4-4-5-5	Onset; initial large interval; speech-approach
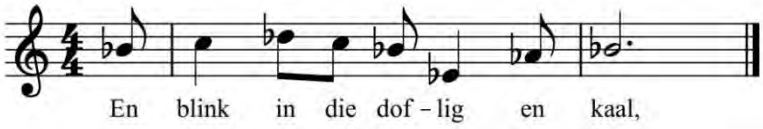


Exercise 82		
Verhaal	1-2-2-5-5-6-5-6-5-9	Vowel alignment; medium range stability; dynamics; accents



Exercise 90		
Winternag	6¸-4-3-2-1-7¸-1-2-3-5¸-5¸	Stepwise bordered by leaps; laryngeal stability

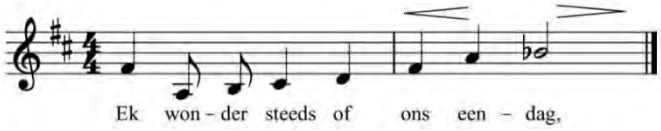


Exercise 93		
Winternag	6-7-8-7-6-2-5-6	Glottal strokes; /b/ & /d/ for vibrant onsets; jaw only for /f/
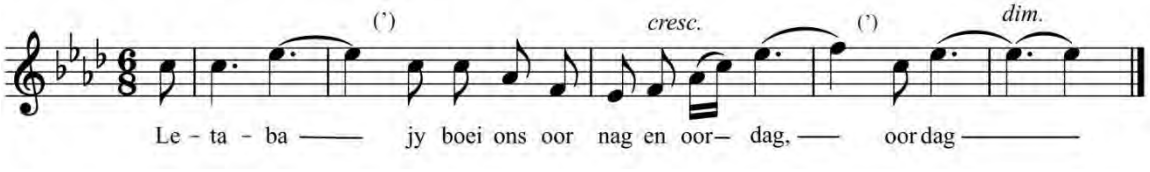


Category 5: Triads and/or arpeggiated passages

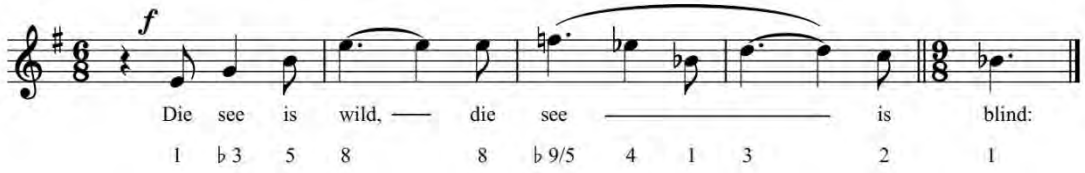
Exercise 2		
Die Donkerstroom	6-1-2-3-4-6-8-♭9	Dynamics aid energy increase & phrase-off long note
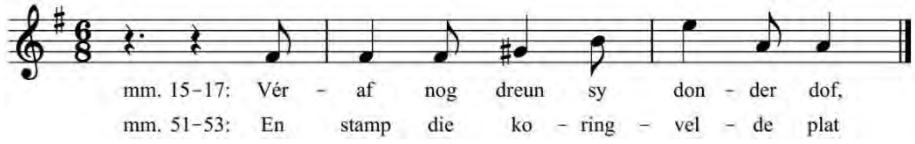


Exercise 16		
Die Letaba	3-3-5-3-3-1-6¸-5¸-6¸-1-3-5-6-3-5	No (') increases breath capacity; registration



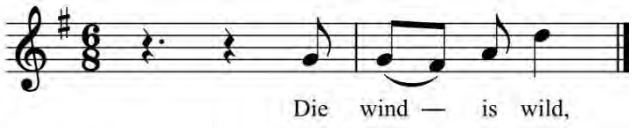
Exercise 30		
Die see is wild	1-♭3-5-8-8-♭9/5-4-1-3-2-1	Range extend; practice *legato*; balance weight
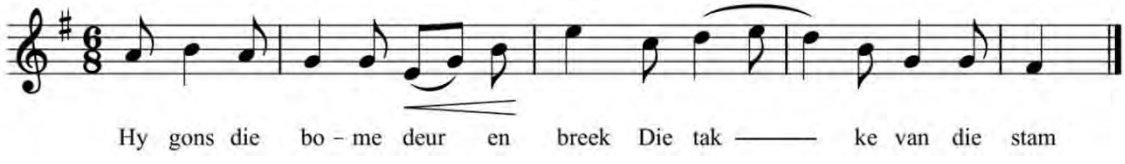


Exercise 31		
Die see is wild	6¸-6¸-6¸-7¸-2-5-1-1	Speak-sing before triad to high note; sudden descend

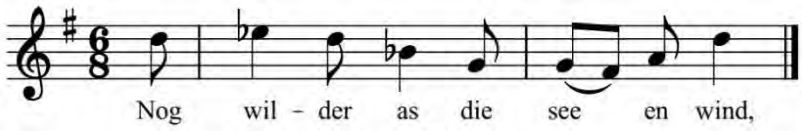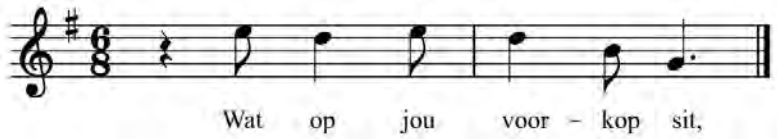


Exercise 32		
Die see is wild	1-1-7¸-2-5	Onset; ascending 1st inversion triad; practice high note ending

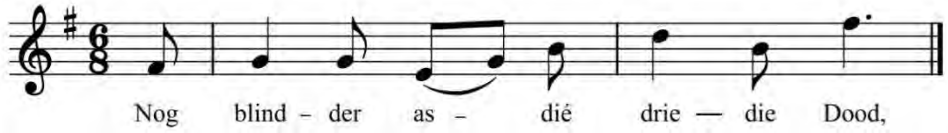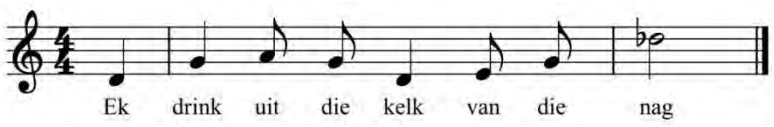


Exercise 33		
Die see is wild	2-3-2-1-1-6¸-1-3-6-4-5-6-5-3-1-1-7¸	Increase-decrease energy & space
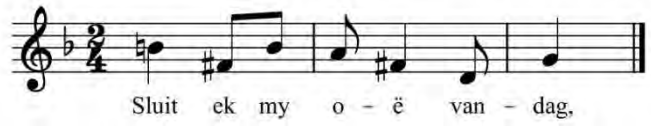


Exercise 34		
Die see is wild	3-4-3-1-6˛-6˛-#5˛-7˛-3	Descending & ascending motion; high note ending
		
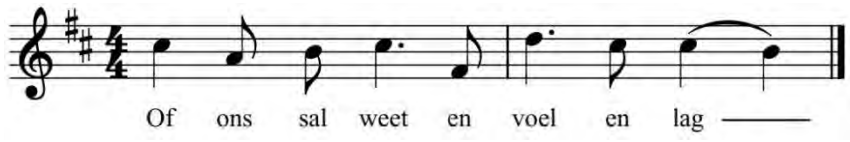
Exercise 35		
Die see is wild	6-5-6-5-3-1	Onset; triads descend from high notes; breath energy decrease
		
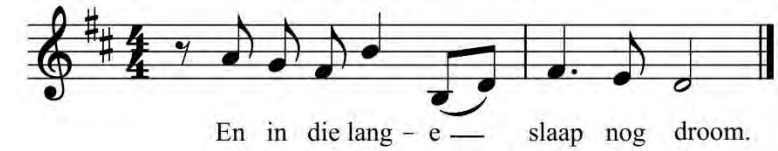
Exercise 39		
Die see is wild	7˛-1-1-6˛-1-3-5-3-7	Speak-sing; large interval end; flexible registration
		
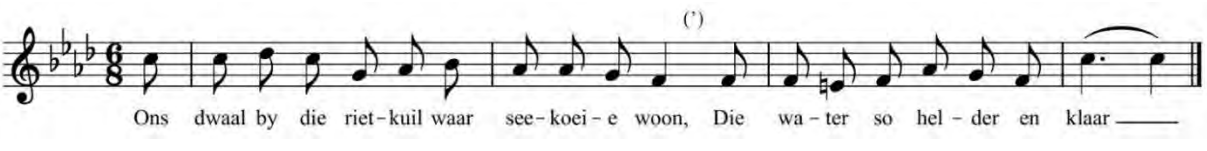
Exercise 43		
Salut d'Amour	5˛-1-2-1-5˛-6˛-1-♭5	Diminished leap; long end; *legato* through consonants
		

Exercise 61		
Boggom en Voertsek	3-7¸-3-2-7¸-5¸-1	Many vowel types; frequent movement; *passaggio*
		
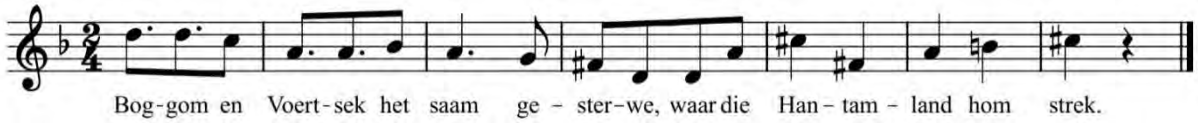
Category 6: Medium and large intervals

Exercise 1		
Die Donkerstroom	3-1-2-3-6¸-4-3-3-2	Vocal stability through leaps; glottal separations
		
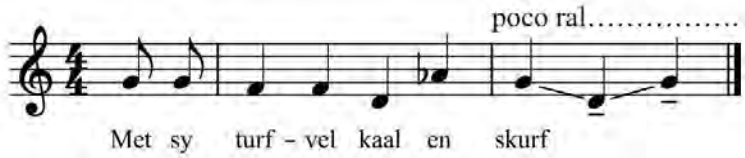
Exercise 4		
Die Donkerstroom	5-4-3-6-6¸1-3-2-1	Prep onset for stepwise, 8th, and triadic movement
		

Exercise 19		
Die Letaba	3-3-4-3-7¸-1-2-1-1-7¸-6¸ (') 6¸-6¸-#5¸-6¸-1-7¸-6¸-3	Flexibility; catch-breath
		
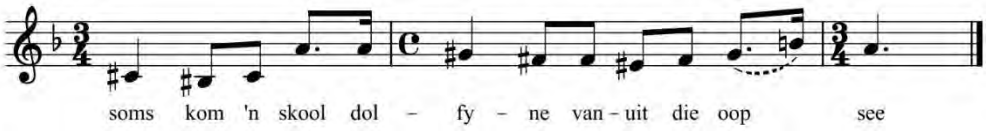
Exercise 60		
Boggom en Voertsek	8-8-♭7-5-5-♭6-5-4-3-1-1-5-7-3-5-6-7	Uniform scale; breath capacity
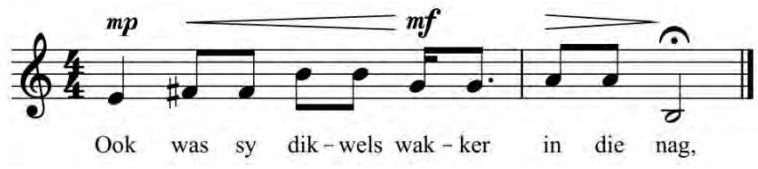


Exercise 67		
Die Olifant	5-5-4-4-2-♭6-5-2-5	Vowel alignment & modification on /œ/; diminished 5th
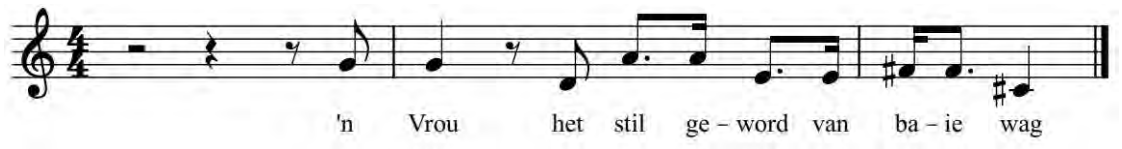


Exercise 72		
Geen skip strand ooit	1-7,-1-♭6-♭6-5-4-4-3-4-5-♭7-♭6	Speak-sing 6th; energy increase
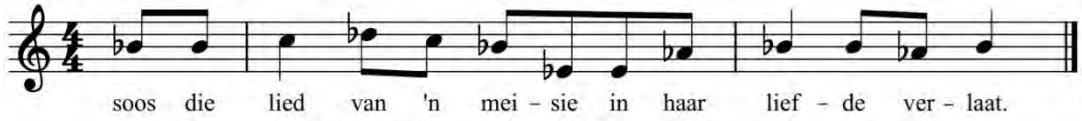


Exercise 83		
Verhaal	6,-7,-7,-3-3-1-1-2-2-3,	Dynamics link to energy adjustments; *legato* in leaps



Exercise 87		
Verhaal	1-1 (') 5¸-2-2-6¸-6¸-7¸-7¸-#4¸	Aural skills 4ths; *legato* in leaps & dotted rhythms
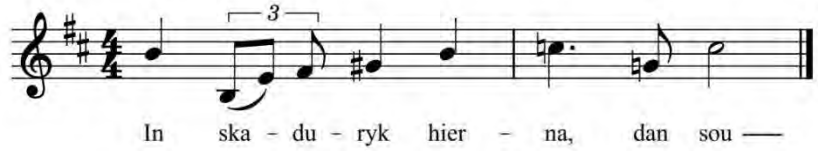


Exercise 94		
Winternag	6-6-7-8-7-6-2-2-5-6-6-5-6	Leaps bordered by stepwise; *primo passaggio*
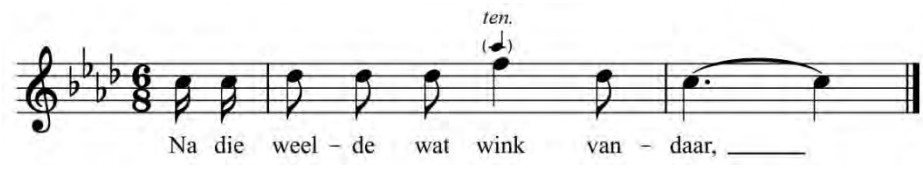


Category 7: Large intervals
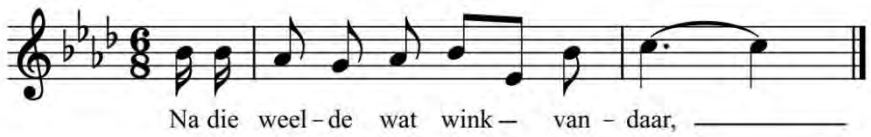
Exercise 3		
Die Donkerstroom	8-1-4-5-6-8-♭9-♭6-♭9	Stable larynx in ascending & descending leaps
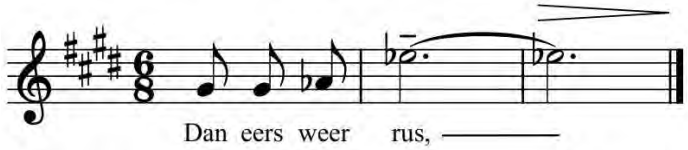


Exercise 11		
Die Letaba	7¸-7¸-1-1-1-5-1-7¸	High note /və/; keep resonance space despite jaw closure



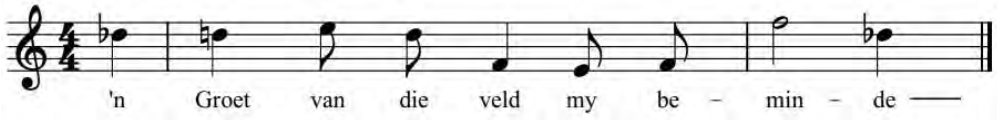
Exercise 14		
Die Letaba	2-2-1-7¸-1-2-5¸-2-3	Speak-sing; sudden interval to & from *primo passaggio*
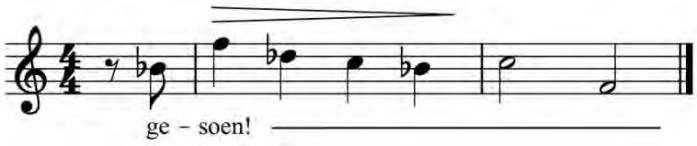


Exercise 25		
Kokkewiet	1-1-1-5	Speak before long, high end; /r/ increase energy; *decresc*. phrase-off



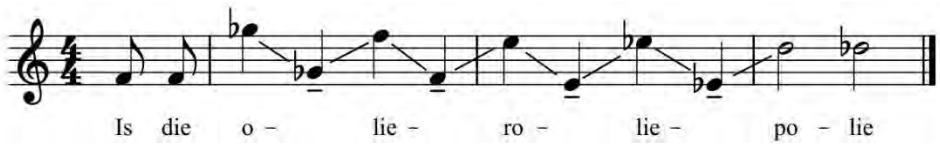
Exercise 44		
Salut d'Amour	♭6-6-7-6-1-7¸-1-8-♭6	Semi-tones, stepwise, leaps; laryngeal stability



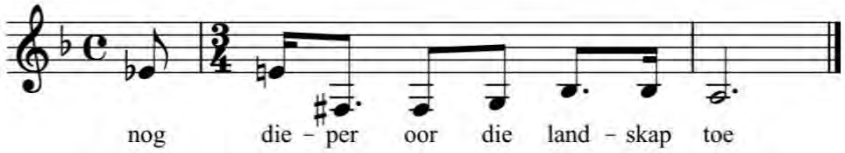
Exercise 53		
Salut d'Amour	1-5-♭3-2-1-2-5¸	Unify registers; *passaggi*; *decresc*. match energy decrease
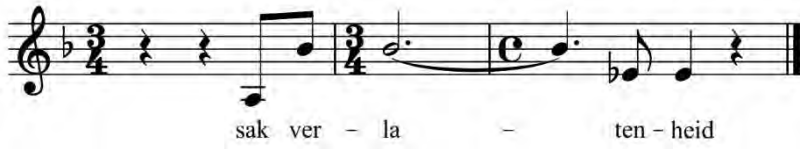


Exercise 63		
Die Olifant	1-1~♭9~♭2~8~1~7~7˛~♭7~♭7˛~6-♭6	Breath capacity; 7ths & 8ths; flexibility
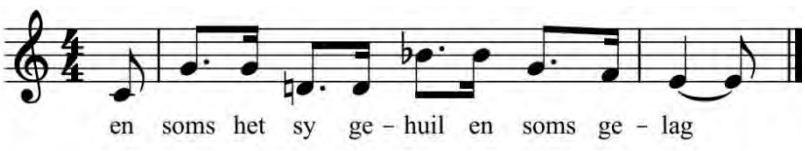


Exercise 69		
Geen skip strand ooit	7-8-2-2-♭3-♭5-♭5-4	Sudden adjustments; vocal & pitch stability
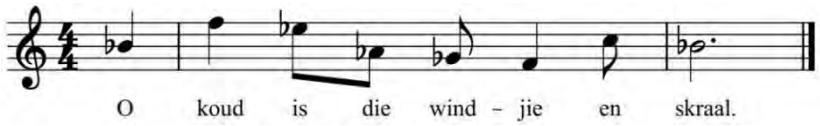


Exercise 75		
Geen skip strand ooit	7˛-1ˈ-1ˈ-4-4	Balance vocal weight before min 9th sustained note



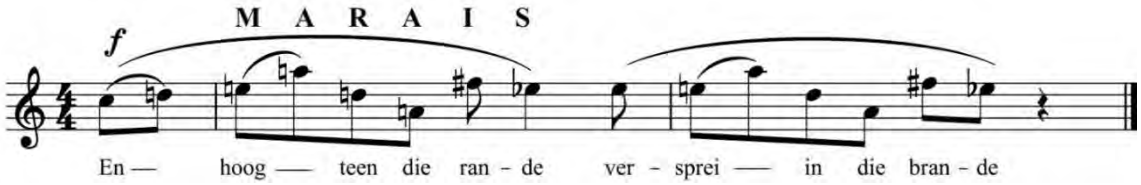
Exercise 81		
Verhaal	1-5-5-2-2-♭7-♭7-5-4-3	Dotted rhythms reduce vocal weight; vowels align; *legato*



Exercise 89		
Winternag	1-5-4-♭7¸-♭6¸-5¸-2-1	Approach *passaggi*; quick registration & *legato* in leaps
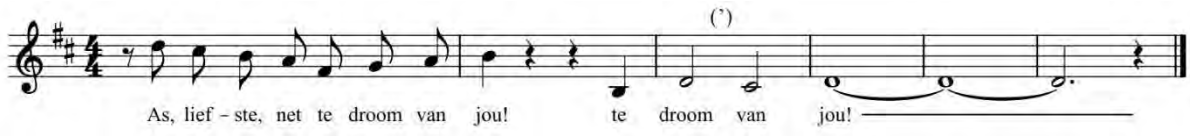


Exercise 91		
Winternag	1-2-3-6-2-6¸-♯4-♭3 (') ♭3-3-6-2-6¸-♯4-♭3	Unify registers; *legato*; consistent tone

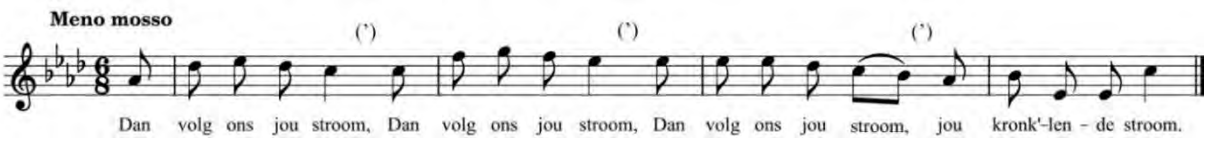


Category 8: Sustained notes and/or long phrases
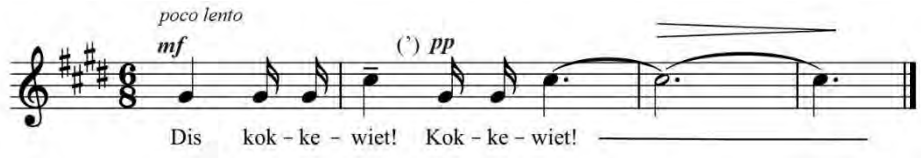
Exercise 5		
Die Donkerstroom	8-7-6-5-3-4-5-6 (') 6¸-1 (') 7¸-1	Agile breath; high & low onsets
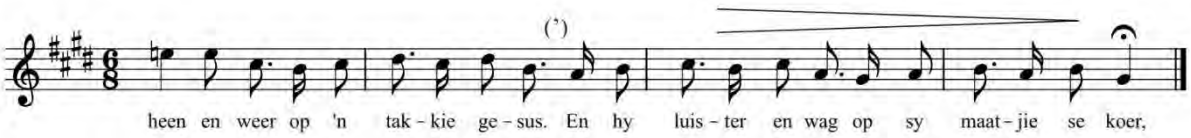


Exercise 17		
Die Letaba	1-4-5-4-3 (') 3-6-7-6-5 (') 5-5-5-4-3-2 (') 1-2-5¸-5¸-3	Catch-breaths; *passaggi*



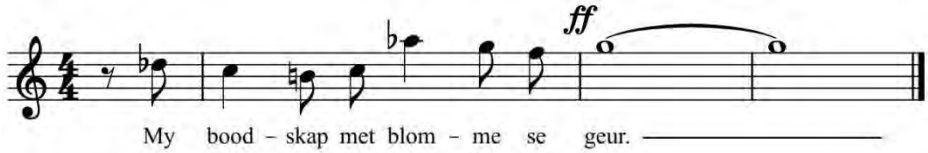
Exercise 22		
Kokkewiet	1-1-1-4 (’) 1-1-4	Catch-breath; dynamic contrast; *decresc.* phrase-off long note
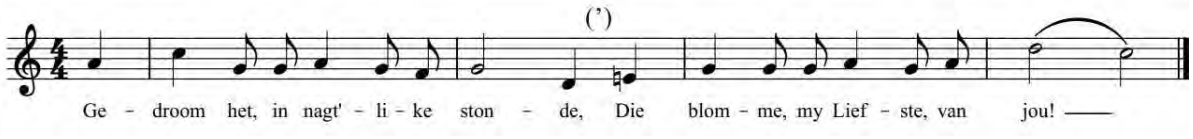


Exercise 26		
Kokkewiet	8-8-6-5-6-7-6-7-5 (’) 4-5-6-5-6-4-3-4-5-4-5-3	Catch-breath; dotted note weight
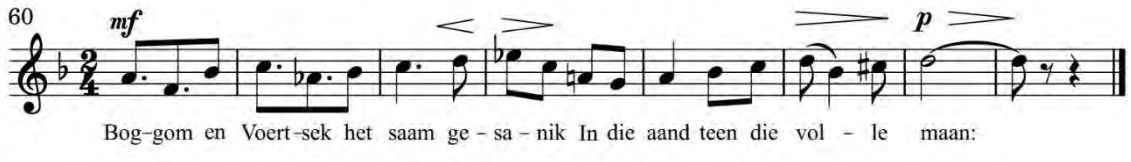


Exercise 45		
Salut d’Amour	4-3-#2-3-8-7-6-7	Low 6th before high end; double consonant practice



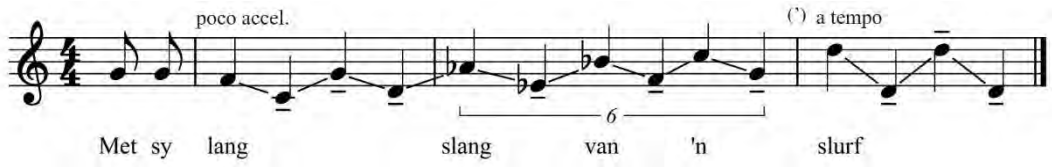
Exercise 48		
Salut d’Amour	6-8-5-5-6-5-4-5-2 (’) 3-5-5-5-6-5-6-9-8	Catch-breath before long note end
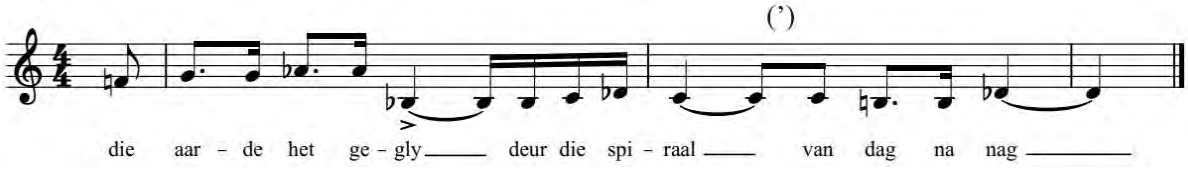


Exercise 59		
Boggom en Voertsek	3-1-4-5-♭3-4-5-6-♭7-5-3-2-3-4-5-6-4-♯5-6	Rhythmic & aural skills



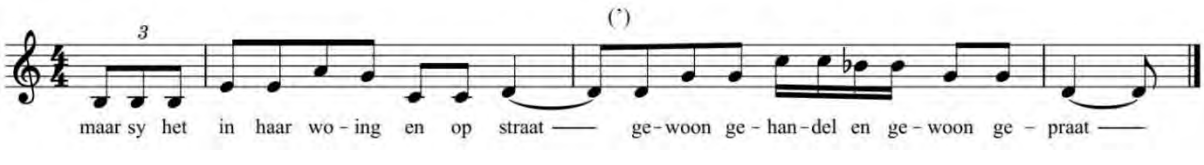
Exercise 62		
Die Olifant	5-5-4~1~5~2~♭6~♭3~♭7~4~8~5 (') 9~2~9~2	Tuplet; glides to bridge *passaggi*

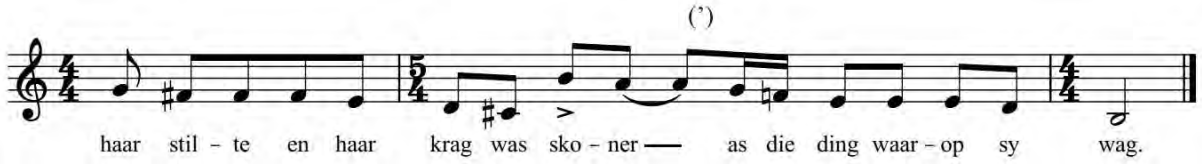


Exercise 84		
Verhaal	6-7-7-8-8-2-2-3-4-3 (') 3-♯2-♯2-4	Stepwise; descend leap; tongue-jaw independent



Exercise 80		
Verhaal	6˛-6˛-6˛-2-2-5-4-♭7˛-♭7˛-1 (') 1-4-4-♭7-♭7-♭6-♭6-4-4-1	Registration; *legato*



Exercise 85		
Verhaal	4-3-3-3-2-1-7¸-6-5 (’) 4-^{b}3-2-2-2-1-6¸	Stepwise; ascend leap; energy adjustments
		
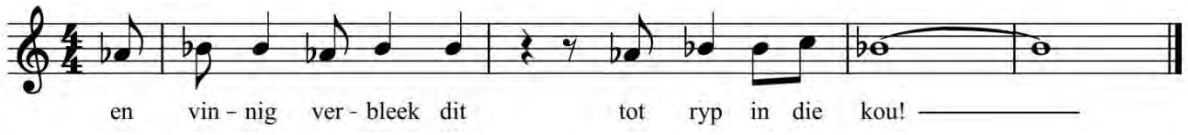
Exercise 95		
Winternag	7¸-1-1-7¸-1-1 (’) 7¸-1-1-2-1	Vowel & consonant onsets; airflow in long note
		