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I, Bronwen M. Forbay, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Voice.

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Afrikaans Art Song: A Stylistic Study and Performance Guide

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Afrikaans Art Song: A Stylistic Study and Performance Guide

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by
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ABSTRACT

The aim of this document is to introduce Afrikaans art song literature to the international Western classical singing community. The introduction situates the topic in its historical context, providing an overview of the Afrikaans language’s European and indigenous influences, as well as the measures taken to elevate its socio-linguistic status. Information is included on the Afrikaans literary tradition and its impact on the development of the Afrikaans art song. Part One includes chapters on basic grammar and pronunciation for sung diction. Part Two includes chapters briefly defining the genre by describing the eclectic Western classical influences inherent in the music through a survey of selected songs by the following diverse composers: S. le Roux Marais (1896-1976),¹ John K. Pescod (1896-1985),² Arnold Van Wyk (1916-1983)³

¹ S. le Roux Marais (full name Stephanus le Roux Marais) autographed his compositions as S. le Roux Marais.

² John K. Pescod (full name John Kilburn Pescod) autographed his compositions as either J. K. Pescod or John K. Pescod.

³ Arnold Van Wyk (full name Arnoldus Christiaan Vlock Van Wyk) autographed his compositions as Arnold Van Wyk.

In this document, all composers will be referred to as their names appear in published scores.
and Pieter de Villiers (1924- ). In conclusion, recommendations for performance practice are offered. Translations of selected songs and lists of published song output by the four composers are located in the appendix.

Given the dearth of published studies on this genre in English, it is hoped that this document will be a significant contribution to the discipline.
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BRONWEN MICHELLE FORBAY
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INTRODUCING AFRIKAANS

1.1 Situating Afrikaans in its Historical Context

Afrikaans is a product of the cultural and linguistic explosion that took place in Southern Africa as a result of colonization by the Dutch and the British. These nations expanded their territories into what is now called South Africa from Cape Town in 1652 onwards, alternating their occupation of the Cape.

Linguistically, Afrikaans is rooted in various regional seventeenth-century Dutch dialects transported by colonists to the Cape.\(^4\) Considered one of the youngest Germanic languages, Afrikaans encountered a number of diverse influences in its over-three-hundred-year tenure on the African continent. These included Malay-Portuguese brought over by slaves (or indentured servants) from the late 17\(^{th}\) century onwards,\(^5\) French transported by Huguenots, who began arriving at the Cape in 1688,\(^6\) German by immigrants who arrived throughout the 18\(^{th}\) century,\(^7\) as well as the language of the indigenous Khoi-San.\(^8\)


\(^5\) Ibid, 24.


\(^7\) Ibid, 1.

\(^8\) Haarhof, 25. (While Haarhof refers to this ethnic group as “Hottentots”, the more politically correct terms in the post-1994 South Africa are either Khoi or Khoi-San.)
Bruce Donaldson’s article “Afrikaans” in *The Germanic Languages* demographically identifies the approximately five million Afrikaans first-language speakers as belonging to a broad spectrum of backgrounds and ethnicities. These include the descendants of Dutch settlers called “Afrikaners” [afriˈkaːnərs] located primarily in the Free State (formerly known as the Orange Free State), Gauteng (formerly known as the Transvaal), Eastern, Western and Northern Cape provinces, the mixed race population of the Cape (racially classified “colored”⁹), and descendants of indigenous ethnic groups including the Khoi-San.¹⁰

During *apartheid* (racial segregation), most South Africans spoke Afrikaans as a second language as it was a compulsory academic subject at primary and high school level. A vast majority of the population developed a strong resentment towards Afrikaans since if one did not pass it, one had to repeat the entire school year. The historic Soweto riots of 1976, in which some school students demonstrating against this compulsory rule were shot dead by the police, significantly fuelled anger towards Afrikaans and the *apartheid* regime. Initially a language of the oppressed, Afrikaans’ nationalistic political leanings resulted in its becoming the language of the oppressor synonymous with the policies of *apartheid*. In the post-1994 democratic South Africa however, all eleven languages have been officially recognized and awarded equal status

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⁹ The racial classification “colored”, considered contentious in the United States but acceptable in South Africa, refers to approximately four million mixed race South Africans from diverse ethnic backgrounds. They include the descendents of indigenous ethnic groups such as the isiZulu and isiXhosa mixed with various European settlers from the United Kingdom, Germany, Holland, France, etc., the Cape Malays, as well as the Khoi-San.

with English (which is understood by most South Africans throughout the country) often being the preferred language of communication in business, courts, politics and schools.11 (According to the 2001 South African census, English is only the fifth most widely spoken home language while Afrikaans is in third place after isiZulu and isiXhosa.12) After 1994, once Afrikaans was phased out as a compulsory academic subject in schools, the number of Afrikaans second language speakers declined significantly. Afrikaans is still available at school level but students can now choose between studying it or other indigenous languages. Despite the interracial conflict of the past and the incalculable hurt it inflicted on large sections of the population, South Africans in this fledgling democracy are making efforts to move forward by sharing in each other’s cultures and languages in a way that was inconceivable just twenty years ago. The 2010 Soccer World Cup provided a remarkable opportunity for South Africans to acknowledge their differences whilst accepting each other’s humanity and achievements, enabling all to work towards building a future together on a world stage. Given the unifying nature of music, it is my hope that this document will contribute to this nation-building ideal from an artistic perspective.

The expansion of large numbers of Afrikaners through the interior of the country in 1836 in a migratory journey known as the Great Trek was prompted by numerous frontier wars between settlers and indigenous ethnic groups, as well as a growing


disenchantment with the British imperialist government, which had assumed control of the Cape in 1806. In his book *A History of Afrikaans Literature: die Beiteljie* (the Little Chisel), Kannemeyer explains the significant impact the Great Trek had on the Afrikaans literary tradition:

The Trek gave rise to a range of diaries and other documents. These reveal an even greater commitment to the country and its problems than the eighteenth century diaries had done. They reflect not only the Trekkers’ belief in the meaning of their action and their deep religious conviction, but also their commitment to the South African soil. The awkward language used in these documents is a clear indication that they were no longer Dutch colonists, but a new people with a character of their own.

This statement could also be supported by the fact that the translation of the word “Afrikaan,” from which “Afrikaans” is derived, means African.

Afrikaners on the Trek called themselves “Voortrekkers”[^15] (pioneers), and established two independent territories called “Boer”[^16] (Afrikaner/farmer) republics. According to Kannemeyer, the ascendency of Afrikaans in these territories during the 1870s was fuelled by opposition to preceding decades of British Anglicization policies[^17] and the resulting cultural oppression that had accompanied them. A strong sense of solidarity developed among Afrikaners resulting

[^13]: Kannemeyer, 2.
[^14]: Ibid, 2.
[^15]: Ibid, 2.
[^17]: Ibid, 5.
[^18]: Ibid, 3-4.
in a surge of nationalism that culminated in the First Anglo-Boer War (1880-1881).\textsuperscript{19} The annexation of the two Boer republics of the Transvaal (Gauteng) and Orange Free State (Free State), in an attempt to gain complete access to diamond and gold resources and unite the four existing South African colonies under the British flag, ignited a “struggle for freedom” among Afrikaners resulting in the Second Anglo-Boer War (1899-1902).\textsuperscript{20} During this war, the implementation of concentration camps and scorched-earth policies of the British forces devastated the Afrikaner people.\textsuperscript{21} The creation of the Union of South Africa in 1910 resulted in a loss of independence for Afrikaner states,\textsuperscript{22} disempowering efforts to maintain their own identity. A general feeling of subjugation was reinforced by the peace agreement which “. . . included the stipulation that English would be the only medium in the administration and the courts, although provision was made for the use of Dutch.”\textsuperscript{23} Attempts to elevate the status of Afrikaans thus formed part of a resistance movement against the British imperialist government from the outset.

As a result, Magreet de Lange notes that the political struggle framing the development of the Afrikaans language led to a situation where “. . . literary works and

\textsuperscript{19} Ibid, 5.
\textsuperscript{20} Ibid, 9.
\textsuperscript{21} Ibid, 9.
\textsuperscript{22} Ibid, 9.
\textsuperscript{23} Ibid, 10.
their authors acquired an elevated almost holy status. . . . Thus, historically, each work in Afrikaans can be seen as a brick in the edifice of Afrikaner cultural identity.”

Considered inferior to Dutch and English, written Afrikaans was somewhat delayed in making its appearance, even though it was spoken at the Cape prior to its becoming a British colony. The first acknowledged Afrikaans book, *Zamenspraak tusschen Klaas Waarzegger en Jan Twyfelaar* (Conversation between Klaas Soothsayer and Jan Sceptic) by Louis Henri Meurant (1812-1893), based on ideological discourse, only became available in 1861. Unlike the predominantly “religious-moralizing emphasis” of Dutch literature of the Cape, Trekker writing was simpler and thus more appealing to descendants of settlers for whom even the Dutch Bible had become “. . . rather foreign or difficult to understand.” Disparagingly referred to as “. . . a “kitchen language”, only fit for communication with uneducated “Hottentots” (the Khoi, forebearers of the coloreds), Afrikaans soon united citizens born in Africa of Dutch


25 Kannemeyer, 3.

26 Ibid, 3.

27 Ibid, 2-3.

28 Ibid, 5.

29 The forebearers of the “coloreds” included other ethnic groups as well as the Khoi. See above, 2.

ancestry, providing them with a common ground and identity separate from the Dutch and the British.  

It is important to note that while Dutch literature was unable to successfully establish itself in South Africa, it did co-exist with early Afrikaans literature through the late nineteenth century. Unlike Afrikaans however, written Dutch was considered culturally superior and therefore acceptable for use in formal and public settings. Nonetheless, it was not uncommon for Dutch authors to occasionally make liberal use of “Afrikaanerisms” in an attempt to appeal to a wider audience. Interestingly however, this “. . . unintentionally provided a morphological transition” ultimately facilitating the development of written Afrikaans.

1.2 An Overview of the Development of Afrikaans Literature from 1875-1960

Early writers of the First Afrikaans Language Movement (1875-1900) produced mainly “thematically restricted” works, often “. . . expressing close ties with the motherland in general and the Afrikaner in particular.” A simplified colloquial language evolved with literary works including subject matter pertaining to rural

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31 Ibid, 4.
32 Kannemeyer, 11.
33 Ibid, 8.
34 Ibid, 3.
36 Ibid, 8.
37 Ibid, 7.
Afrikaner life, life on the Trek, Afrikaans fantasy stories and folklore. Writers were desirous of entertaining and educating the Afrikaner public by encouraging them to read in Afrikaans and take a stand against British imperialism. Important writers of this generation included Jan Lion Cachet (1838-1912), S. J. du Toit (1847-1911), C. P. Hoogenhout (1843-1922), and G. R. von Wielligh (1859-1932).

It was soon decided however that in order to “. . . combat the prestigious English language,” Afrikaans needed to sever all ties with the lower classes and repackage itself to participate in the ascendancy of the white “. . . rural aristocrat, the landowner – and not the worker.”

As a result, according to Kannemeyer:

. . . poets after 1900 . . . had the ‘natural’ obligation to develop Afrikaans into a language of culture, to render it a sensitive instrument which could convey the deepest emotions of the people and of the individual, and in this way to help gain official recognition of Afrikaans as a national language.

Writers of the Second Language Movement (1900-1930) took this obligation seriously, fostering a conscious awakening in Afrikaner creative activity. Eugène N. Marais’s (1871-1936) poem “Winternag” (Winter Night) (1905) is considered “. . . the first successful example of the depiction of nature in Afrikaans: the sound patterns, the imagery and diction charged with deep feeling and the taut (sic) construction of the

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38 Ibid, 7.
39 Ibid, 7.
40 Ibid, 7-8.
41 Van der Merwe, 5.
42 Kannemeyer, 11.
whole made for its striking impact.”43 This poem was used by Gustav S. Preller - (1875-1943), editor of Die Volkstem (The People’s Voice) journal, and known as the first Afrikaner to publicly promote the use of Afrikaans over Dutch, to advocate for the recognition of written Afrikaans.44

Other significant poets of this generation include Jan F. Celliers (1865-1940),45 J. D. du Toit, pseudonym Totius (1877-1953),46 and, the most important of the three, C. Louis Leipoldt (1880-1947).47 All three poets responded by writing predominantly about the nineteenth century rural Afrikaner lifestyle, life on the Trek, the South African landscape and the struggle against British imperialism.48

Thereafter, other thematic offshoots soon developed. Gustav S. Preller (see above) wrote adventure stories and biographies of Afrikaner leaders in a “...lyrical celebration of the Afrikaner’s heroic past” that led to a flourishing of romantic fiction.49 D. F. Malherbe (1881-1969) developed the genre further “...through the use of idealized and usually heroic figures in Biblical antiquity or national history”.50 While A. G Visser's (1878-1929) love poetry is “mainly rhetorical” and considered somewhat

43 Ibid, 22.
44 Ibid, 10 and 22.
46 Ibid, 12.
48 Ibid, 11-18.
49 Ibid, 18.
50 Ibid, 18.
mediocre, he is better appreciated for “his witty poems which use exaggerated perspectives, the inversion of situations and, in particular, surprising rhymes,” elements which have contributed to his popularity among art song composers.

Didacticism and satire flourished in the hands of Willem Postma (1874-1920), who wrote under the pseudonym Dr. O’Kulis, and C. J. Langenhoven (1873-1932), who was acknowledged as the “. . . first successful exponent in Afrikaans” of this tradition. Langenhoven was adept at writing in a number of other genres as well. His poem “Die Stem van Suid-Afrika” (The Call of South Africa), depicting the vastness and diversity of the South African landscape while reaffirming his commitment to the country, was set to music by M. L. de Villiers (1885-1977) and became the national anthem. This song still forms a vital part of the new South African national anthem in the post-1994 era.

According to Kannemeyer, the realist tradition begun by Jan Lion Cachet attained “. . . its highest achievement until the thirties” in the hands of Jochem van Bruggen (1881-1957), whose humorous works often contain elements of “social didacticism,” while commenting on “social degeneration” and the threat of industrialization to the nineteenth century (rural) Afrikaner way of life.

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51 Ibid, 27.
52 Ibid, 19.
54 Ibid, 20.
The writers of the *Derde Beweging* (Third Afrikaans Language Movement), referred to as the *Dertigers* (Thirti-ers/Writers of the Thirties), actively distanced themselves from the “limited colonial tradition” that had preceded them.\(^{56}\) They perceived “. . . poetry as a conscious task and aimed to create verse in which every word and image would be precise and artistically satisfying.”\(^{57}\) While Dertigers were multi-skilled, often serving as critics, playwrights, and travel writers, their main focus was on poetry.\(^{58}\) Early poetry dealt primarily with a “confessional tradition” and the portrayal of the exploration of “. . . every aspect of human life”.\(^{59}\) Later works stepped away from this topic however, concentrating more on image and form, especially in nature poetry, with some poets producing epics.\(^{60}\) The most important poets of this period include the innovative, sophisticated and at times impressionistic (particularly in his nature poetry) W. E. G. Louw (1913-1980),\(^{61}\) his elder brother (and late bloomer) N. P. van Wyk Louw (1906-1970), who developed into “. . . one of the greatest figures in Afrikaans literature”;\(^{62}\) Uys Krige (1910-1987), known for reaching “. . . out to the world around him” and for translating Spanish and French literature into Afrikaans,\(^{63}\) and finally

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\(^{56}\) Ibid, 35.

\(^{57}\) Ibid, 35.

\(^{58}\) Ibid, 35.

\(^{59}\) Ibid, 35.

\(^{60}\) Ibid, 35.

\(^{61}\) Ibid, 36.

\(^{62}\) Ibid, 38.

\(^{63}\) Ibid, 49.
Elizabeth Eybers (1915-2007), whose early work is considered “. . . in a sense the feminine counterpart to W. E. G. Louw’s confessions of the young man.”

I. D. du Plessis (1900-1981) continued the earlier historical romance tradition in Afrikaans poetry by producing anthologies of “. . . retellings of Cape Muslem (sic) stories” while documenting their folk material. Although his initial influences included Visser and Leipoldt, he was later influenced by the early works of W. E. G. and N. P. Van Wyk Louw, which helped him refine his art, bringing him closer to the thematic and formal tone of the Dertigers, although he never quite fully become one.

After the 1930s, realist authors began to focus on “greater objectivity” and the “. . . ability to depict three-dimensional characters in an existential dynamic.” Van Bruggen’s humourist realism was taken further in portrayals of people of mixed race at the Cape, who, according to Kannemeyer, “. . . came to replace the poor white in novels and plays.” Important writers of this tradition include J. van Melle (1887-1953) and C. H. Kühn (1903-1968), who wrote under the pseudonym Mikro.

Realist poetry received a boost in the 1940s and 1950s when poets such as I. W. van der Merwe (1897-1967), writing under the pseudonym Boerneef (Farmer-

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64 Ibid, 52.
65 Ibid, 30-31.
67 Ibid, 33.
68 Ibid, 33.
69 Ibid, 33.
70 Ibid, 34.
cousin/Farmer-nephew), began infusing regional dialects and mannerisms of local city and country folk from various races and walks of life in poetic dialogues while including regional anecdotes and daily events in their poetry.\textsuperscript{71} These techniques effectively “. . . portray rural life as folklore or myth,” although Boerneef is also careful to “. . . express the suffering, fears, longings and loneliness of the biographical speaker.”\textsuperscript{72} A special quality and important characteristic of Boerneef’s poetry is the musicality he achieves “. . . by means of wordplay and an incantatory repetition of sounds,”\textsuperscript{73} a feature which appealed to many art song composers.

1.3 The Development of the Afrikaans \textit{Kunslied} (art song)

The development of the Afrikaans \textit{kunslied} (art song) was heralded by the publishing of well-crafted original Afrikaans poetry in 1905 by the Second Language Movement poets Marais, Celliers and Totius.\textsuperscript{74} This important event was greatly influential to Jan Gysbert Hugo Bosman (1882-1967), who took on the stage name Vere di Ravelli when he embarked on a career as a concert pianist in Leipzig in 1902, performing throughout Europe and becoming the first South African to have “. . . forged into Europe’s musical life as a pianist”.\textsuperscript{75} After returning to South Africa, Bosman

\begin{flushright}
\textsuperscript{71} Ibid, 58.
\textsuperscript{72} Ibid, 59.
\textsuperscript{73} Ibid, 59.
\end{flushright}
composed a collection of *Drie Liederen* (Three Art Songs), one of which was called “Winternag” (Winter Night), composed in 1908 and dedicated to Mrs. J. C. Smuts, based on Marais’s famous poem of the same name.⁷⁶

Bosman was born into a musical family in Piketberg in the Western Cape.⁷⁷ He lived in Europe for about eight years,⁷⁸ studying piano at the Leipzig Conservatory,⁷⁹ and composition with John Field and Alexander Winterberger, both former students of Franz Liszt.⁸⁰ He returned to South Africa in 1906 “full of romantic ideals.”⁸¹ Bosman’s contribution to the development of the Afrikaans art song is crucial, in his three songs he demonstrated to other composers that Afrikaans was a language of culture suitable not only for charming folk songs but also for serious art song literature.⁸²

In his book *Woord en Wys van die Afrikaanse Lied* (Word and Ways of the Afrikaans Song) Jan Bouws (1902-1978), a Dutch musicologist, educationist and composer of Afrikaans art songs, argues that the Afrikaans art song is not descended from the folk song at all, and that the assumption that it is is a misconception.⁸³ Another

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⁷⁶ Jan Bouws, *Suid-Afrikaanse Komponiste van Vandag en Gister* [South African Composers of Today and Yesterday], (Kaapstad [Cape Town]: A.A. Balkema, 1957), 28.


⁷⁹ Bouws, *Komponiste van Suid-Afrika*, 47.

⁸⁰ Ibid, 48.


factor substantiating this assertion is that, while Bosman was drawn to folk music in his search for a unique South African art song identity, in the same manner as other romantic composers of the nineteenth century, he did not look to Afrikaner folksongs for inspiration but to Zulu folksongs which informed his two piano pieces entitled “‘n Zoeloe-Huweliks en Begrafnislied” (A Zulu Wedding and Burial Song).

Rooted in various eclectic Western classical compositional styles, early art song composers did not simply imitate and borrow musical ideas in the way that late nineteenth century folksong musicians at the Cape had. While they occasionally made use of folksong tunes in instrumental pieces, and in art songs where it seemed appropriate to do so in order to express the text more fully, their goal was to create a unique and sophisticated individual South African sound and style in a manner similar to that of other nationalistic composers such as Dvořák, Janáček, Bartók and Kodály.

In the early years of the genre, composers such as M. L. De Villiers (1885-1977) initially wrote their own texts, while poets such as Langenhoven “dabbled” in setting their own poetry to music. It was soon realized however, that greater success was achieved when each artist remained in his/her own sphere of expertise and as a result,

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84 Bouws, Komponiste van Suid-Afrika, 49.
85 Ibid, 50.
86 Jan Bouws, Solank daar musiek is... Musiek en musiekmakers in Suid-Afrika (1652-1982) [As long as there is music...Music and musicians in South Africa (1652-1982), (Kaapstad [Cape Town]: Tafelberg-Uitgewers Beperk, 1982), 182.
87 Bouws, Woord en Wys van die Afrikaanse Lied, 12-13.
a symbiotic relationship developed between poets and composers that has been in place ever since.\textsuperscript{89}

Early art song composers initially made use of poetry translated into Afrikaans from texts by Goethe, Heine, Eichendorff, Rückert, Burns, Victor Hugo and other poets set by international lieder composers.\textsuperscript{90} This was because Afrikaans poetry was still in its infancy, and it took time for well-crafted offerings to become available. The arrival of the Second Language Movement changed all of that as, shortly thereafter, art songs came to be based exclusively on original Afrikaans poetry with composers drawing from the natural rhythm and melody within the language and meaning of the text as inspiration for their musical interpretations.\textsuperscript{91} As a result, an extensive use of word painting developed and became an important feature in art songs, regardless of the compositional style used. Composers strove to achieve the greatest expressivity for the language by marrying the text to the music and integrating the accompaniment in a meaningful way. This characteristic, as well as the title of the genre \textit{kunstlied} (art song), points to the importance of the influence of the German Romantic Lied and the significance placed upon it by Afrikaans art song composers.

In general, Afrikaans folksongs made use of concertina or harmonium accompaniment\textsuperscript{92} while art songs were predominantly scored for solo voice with piano accompaniment. Later on, numerous art songs scored for solo voice and chamber

\begin{footnotesize}
\textsuperscript{89} Bouws, “Sestig Jaar Afrikaanse Kunstlied”: 73.

\textsuperscript{90} Ibid: 72-73.

\textsuperscript{91} Bouws, \textit{Solank daar musiek is}, 183-184.

\textsuperscript{92} Jan Bouws, \textit{Die Afrikaanse Volkslied} [The Afrikaans Folksong], (Johannesburg: Voortrekkerpers Bpk., (FAK), 1957), 12.
\end{footnotesize}
orchestra or string quartets were composed, as well as arrangements for solo voice and orchestra of songs originally scored for voice and piano. These include, for example, John Pescod’s (1896-1985) “Oktobermaand” (The month of October).

Bosman toured South Africa in 1910 with soprano Daisy Maartens Bosman (1878-1943 - a soprano and choral conductor who had studied voice in Germany and was the wife of painter Jacques Bosman), performing many concerts and introducing his countrymen to his compositions in hopes that this would lead to an awakening in music, similar to what had occurred in literature. He also wrote an article in Die Volkstem (The People’s Voice) about the necessity for South African composers to develop their own unique style, and advocated for a national academy of music to develop musicians from around the country. Regrettably, his plans never came to fruition and he left South Africa towards the end of 1910, returning to Europe. It would seem that his appeal to South African composers to find their own unique style was somewhat premature, as there was unfortunately no-one available in the country at the time with his sophisticated compositional skill sets to continue the art song tradition from where he had left off. The limited access to education for South African composers, as well as the limited amount of well-crafted original Afrikaans poetry

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95 Ibid, 28-29.

96 Ibid, 29.

available, delayed the *Afrikaanse Liedbeweging* (Afrikaans art song movement), so that it officially only took off about ten years after the Second Language Movement began.\(^{98}\)

Early composers of the art song who made significant contributions to the cultural development of the Afrikaner included Stephen H. Eyssen (1890-1981), a teacher, composer and baritone based in the Cape who was well-known for his song “Segelied” (Victory Song) also known by the alternate title “Hoop” (Hope), and written in the style of the Dutch and Flemish Lied.\(^{99}\)

Charles Nel (1890-1983), from Bosman’s hometown of Piketberg, wrote his first composition on “Dis Al” (That’s All) to poetry by Celliers in 1914.\(^{100}\) Due to the limited number of well-crafted published Afrikaans poems available at the time, this poem has been set by more than eight other composers from South Africa, Flanders/Belgium and Holland.\(^{101}\)

Composers writing in the 1920s included M. L. De Villiers (1885-1977), composer of the South African national anthem and avid supporter of Schubert, Schumann and Brahms as role models for composers of the Afrikaans art song.\(^{102}\) Other composers of note were the brothers Johannes (1898-1920) and Gideon Fagan (1904-1980), and Petrus Lemmer (1896-1979), well known for his popular art song

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\(^{98}\) Ibid: 73.

\(^{99}\) Ibid: 73.

\(^{100}\) Ibid: 73.

\(^{101}\) Ibid: 73.

\(^{102}\) Bouws, *Suid-Afrikaanse Komponiste van Vandag en Gister*, 36.
“Kokkewiet”\textsuperscript{103} (bush shrike, a type of bird), which has been likened to Grieg’s music for Ibsen’s \textit{Peer Gynt} for its descriptive musical depiction of nature’s awakening at sunrise.\textsuperscript{104}

S. Le Roux Marais (1896-1979), regarded as one of the most important early composers of the genre, wrote over one hundred art songs.\textsuperscript{105} Highly respected during his lifetime, he is regarded as the first South African composer to significantly raise the status of Afrikaans as a musical language by composing genuinely heartfelt, appealing art songs which demonstrated the language’s suitability for beautiful, artistic singing.\textsuperscript{106} His works are popular amongst singers of varying technical skills and are suitable for singers from the undergraduate through to the professional levels. He will be discussed in greater depth later in this document.

English-speaking composers of note writing in Afrikaans from the 1920s, whose works are also appropriate for undergraduate students through professional singers, include the following: Horace Barton (1872-1951); Sydney Richfield (1882-1967); Hayden Thomas Matthews (1894-1958), who published under the pseudonym Johannes Joubert; Eva Harvey (1900-1976); Heinz Hirschland (1901-1960); and John Pescod (1896-1985), best known for his setting of Leipoldt’s “Oktobermaand” (The month of October).\textsuperscript{107}

\textsuperscript{103} Bouws, “Sestig Jaar Afrikaanse Kunslied”: 74.

\textsuperscript{104} Bouws, \textit{Woord en Wys van die Afrikaanse Lied}, 20.


\textsuperscript{106} Bouws, \textit{Komponiste van Suid-Afrika}, 66, 68-69.

\textsuperscript{107} Bouws, “Sestig Jaar Afrikaanse Kunslied”: 74.
It is necessary to mention a group of poets from the latter part of the Second Language Movement of the 1920s who greatly expanded the vocabulary and repertoire of Afrikaans poetry and poems. They supplied a wider range of material for composers to set to music and they include A. D. Keet, H. A. Fagan, Wassenar, F. van den Heever and Kleinjan.¹⁰⁸

In keeping with the energetic cultural activity prompted by the Dertigers (Writers of the Thirties), the first public performance of works by a new generation of composers took place at the highly respected recital venue: the Oranjeklub (Orange Club) in Cape Town in November 1935.¹⁰⁹ Titled Sewe Onbekende Afrikaanse Komponiste (Seven Unknown Afrikaans Composers), the well-received program featured works by Arnold Van Wyk (1916-1983) and Blanche Gerstman (1910-1973), entitled respectively “Koud is die Wind” (Cold is the Wind) and “Vaalvalk” (Kestrel).¹¹⁰

Five other composers born between 1927 and 1932 who belonged to the same generation as Arnold van Wyk - one of South Africa’s most famous composers, and contributed to the further development of the art song - include John Joubert (1927), John Rose (1928), Peter Rorke (1928), the bilingual Cromwell Everson (1928-1991) and Dawid Engela (1931-1967).¹¹¹ While Arnold Van Wyk and John Joubert, “. . . who

¹⁰⁸ Ibid, 73.
¹⁰⁹ Ibid, 75.
¹¹⁰ Ibid, 75-76.
¹¹¹ Ibid, 77.
had emigrated to England in 1946”, received the greatest success and acknowledgement internationally from this generation, all six composers’ works are appealing and are highly recommended for performance by singers from advanced undergraduate through professional levels.

It is widely accepted that Bosman’s desire to create a sophisticated and unique South African art song tradition was finally fulfilled in van Wyk’s award-winning song cycle *Van Liefde en Verlatenheid* (Of Love and Loneliness) which is based on poetry by Eugène Marias about a young Bushman girl named Nampti. Auspiciously, the third song of this cycle is called “Winternag” (Winter Night) and is set to Marais’s poem of the same name.

It seems appropriate at this point to mention the names of other important Afrikaans art song composers who should be investigated further by advanced graduate students, professional performers and teachers. The works of these composers cover a wide range of genres, are of varying degrees of difficulty and are highly effective in performance. They include Pieter de Villiers (1924), Hubert du Plessis (1922), Stefans Grové (1922), Hendrik Hofmeyr (1957), Peter Klatzow (1945), and Rosa Nepgen (1909-2000).


113 Ibid, 78.

114 The current politically correct term is San.


1.4 The Elevation and Propagation of Afrikaans

In addition to various literary circles that sprang up during the 1930s to promote the dissemination of Afrikaans literature to a wider audience,\textsuperscript{117} various institutions such as the \textit{Suid-Afrikanse Akademie vir Wetenskap en Kuns} (South African Academy for Arts and Sciences), established in 1909, were founded to “protect the interests” of the Afrikaans language.\textsuperscript{118} The Academy standardized Afrikaans spelling rules, ensuring that its written form remained closer to Dutch rather than the various other ethnic forms that had developed and which included Arabic-influenced written Afrikaans used by people of Malay descent.\textsuperscript{119}

The efforts of organizations such as the \textit{Genootskap van Regte Afrikaners} (Association of True/Real Afrikaners, established in 1875 and referred to by its acronym GRA) were “. . . formed to promote Afrikaans as a written language.”\textsuperscript{120} Their efforts contributed to the Bible and Koran being translated into Afrikaans in 1933 and 1950, respectively.\textsuperscript{121} Other advances included the acknowledgement of Afrikaans as a medium of instruction in schools in 1914,\textsuperscript{122} and the recognition of Afrikaans as an

\begin{itemize}
  \item \textsuperscript{117} Kannemeyer, 30.
  \item \textsuperscript{118} Haarhof, 31.
  \item \textsuperscript{119} Christo Van Rensburg and Achmat Davids, et. al., \textit{Afrikaans in Afrika} [Afrikaans in Africa], (Pretoria: J.L. van Schaik, 1997), 45.
  \item \textsuperscript{120} Van der Merwe, 4.
  \item \textsuperscript{121} Van Rensburg and Davids, 68.
  \item \textsuperscript{122} Harhoff, 31.
\end{itemize}
official language in 1925.123 Once this was accomplished however, Afrikaans became increasingly associated with political leanings on account of the vigorous ethnic mobilization structures that had been erected predominantly by the GRA, Die Afrikaanse Patriot (The Afrikaans Patriot) newspaper, and Dr. S. J. du Toit, member of the First Afrikaans Language Movement.124

The elevation of Afrikaans and the Afrikaner cultural identity was also encouraged by the powerful nationalistic secret fraternal society called the Afrikaner Broederbond (AB), and various organizations linked to the Federasie van Afrikaanse Kultuurvereniginge (Federation of Afrikaans Cultural Organizations, known by its acronym FAK).125 Created in 1929, the FAK encouraged the development of Afrikaans literature and critical analysis by publishing manuals of technical terms, and arranging cultural festivals and events.126 A number of Afrikaans art song literature composers’ works have been published in various editions of FAK sangbundels (songbooks), which are excellent sources for obtaining Afrikaans art songs, folksongs and choral repertoire. Other publications, including The Afrikaans Dictionary of Musical Terms compiled by M. C. Roode and published in 1950, were also encouraged by the FAK.127 In addition, excellent collections of Afrikaans art songs can be found in publications commissioned

123 Friederich Albert Ponelis, The Development of Afrikaans, (Frankfurt am Main: P. Lang, 1993), 54.

124 Ibid, 53.

125 Ibid, 60.

126 Kannemeyer, 29.

by the *Suider-Afrikaanse Musiekregte Organisasie* (South African Music Rights Organization, known by its acronym SAMRO). These include among them the anthology *So Sing ook die Hart: getoonsette verse van C. Louis Leipoldt/versamel deur Anna Bender in opdrag* (So, too, Sings the Heart: compositions on poetry by C. Louis Leipoldt, compiled by Anna Bender).128

Historically Afrikaans medium-instruction universities, such as the universities of Stellenbosch and Potchefstroom (now called North-West University), began instructing in Afrikaans before 1920, while the universities of Pretoria and the Orange Free State (now called Free State) became predominantly Afrikaans medium instruction institutions in the 1930s.129 All of these universities, in addition to the English medium instruction South African College of Music (SACM) at the University of Cape Town, contributed greatly to the musical education of a vast number of Afrikaans composers and musicians.

Although the National Party, elected in 1948, promoted *apartheid* (racial segregation) while encouraging the elevated status of Afrikaans, a number of Afrikaans writers opposing the nationalist subservience of the language simultaneously contributed to its elevation.130 Many of these writers considered themselves part of a

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128 Christiaan Louis Leipoldt and Anna Bender, *So Sing ook die Hart: getoonsette verse van C. Louis Leipoldt/versamel deur Anna Bender in opdrag* [So, too, Sings the Heart: compositions on poetry by C. Louis Leipoldt/collected by Anna Bender]. (Johannesburg: Dalro, 1980.)

129 Ponelis, 54.

130 Ibid, 60.
resistance movement somewhat similar to the first Afrikaans authors in their struggle against British imperialism and Anglicization. As a result, an alternate use of anti-apartheid Afrikaans literature affirming the heritage of Afrikaans as a language of struggle became an important element from the 1960s onwards.

Technological advances enabled the state-run broadcasting authority known as the South African Broadcasting Company (SABC) to play a major role in the commissioning and recording of new works by South African composers for dissemination on radio, and later, television. The SABC, also known by its Afrikaans acronym SAUK prior to democratic elections held in 1994, was chaired for several years by Anton Hartman (1918-1982) the “leading musical administrator in South Africa” at the time. In his article “Bond of Broeders: Anton Hartman and music in an apartheid state”, C. R. Walton writes that as principal conductor and member of the Afrikaner Broederbond (AB), Hartman was instrumental in developing racially exclusive orchestral outreach programs nationwide for white South Africans only. Hartman hosted visits by Stravinsky, Boulez and Stockhausen in South Africa, and commissioned and performed works by South Africa’s most eminent composers.

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131 Ibid, 60.
132 Ibid, 60.
133 Walton, 63.
134 Ibid, 63.
135 Ibid, 63.
The “world premiere of In the Drought by John Joubert” which is considered to be “the ‘first South African opera’,”136 set to a libretto by Adolf Wood and based on the book by J. du Plessis,137 was first performed “… in an Afrikaans translation made by Hartman himself.”138 The first Afrikaans opera, Klutaimnestra (Clytemnestra), written by bilingual South African composer Cromwell Everson, was performed in 1967,139 while formerly state funded regional arts councils such as CAPAB (Cape Performing Arts Board based in Cape Town), produced Afrikaans versions of operas such as Mozart’s Die Towerfluit (Die Zauberflöte) (The Magic Flute), performed in 1978.140

A number of organizations continue to recognize and encourage the performance of Afrikaans art songs in the post-apartheid South Africa, including voice competitions such as the Afrikaanse Taal en Kultuur Vereniging’s (Afrikaans Language and Culture Organization, known by its acronym ATKV) Musiqanto (vocal music) competition and the Mimi Coertse Scholarship Competition for Singers, named after the first South African classically-trained singer to achieve widespread international success. These competitions, among others, have made significant contributions to the positive elevation of the language in the new South Africa. They are open to South Africans of all races and provide financial assistance to successful singers while keeping the

136 Ibid, 69.
137 Bouws, Komponiste van Suid-Afrika, 128.
138 Walton, 69.
139 Bouws, Komponiste van Suid-Afrika, 127-128.
language alive in a socially uplifting way, distancing it from the negative associations of the past.

While it is impossible to discuss all the factors which have contributed to the elevation of Afrikaans as well as the Afrikaner creative cultural identity within the context of this document, it is hoped that situating the topic in context will facilitate accessibility and interest in the language and the music to which it is set.
CHAPTER 1

BASIC DICTION FOR SINGERS

Although Afrikaans grammar is discussed in greater detail in chapter two, a brief introduction has been included in this chapter in order to facilitate the singer’s understanding of basic Afrikaans diction.

1.1 An Introduction to Basic Afrikaans Grammar

Written Afrikaans utilizes the same twenty six letters as the English alphabet. Afrikaans sounds closest to Dutch but uses considerably simpler spellings by comparison, a characteristic that makes it more accessible than many other Germanic languages. For example: certain pairings of letters found in Dutch retain their pronunciation in Afrikaans but are reduced and, in some cases, have disappeared altogether. These include the Dutch sch and ch consonant combinations which, other than in certain proper nouns, are spelled and pronounced sk /sk/ and g /x/ respectively. The spelling of the Dutch diphthong -ij /əj/ has also been simplified to: -y /əj/ in Afrikaans. -ij spellings can still occasionally be found in pronouns, although many have been respelled over time with the simpler more modern Afrikaans variation.

Although Afrikaans shares many cognates with English, it is characterized by the frequent use of diminutives (inherited from Dutch), numerous diphthongs, a lack of gender distinction, and simplicity in its verbal system. Verbs are not conjugated, but remain the same within a specific tense regardless of person or number. This particular
characteristic makes Afrikaans considerably easier to master than other Germanic languages.

One of Afrikaans’ other distinguishing characteristics is that, depending on the region, it is possible for vowels to be nasalized when followed by n, as well as ns, nf and nx spelling combinations.\textsuperscript{141} Instances where s pluralizes the word are excluded from this rule. Unlike French, it is permissible for nasalizing consonants to be pronounced in Afrikaans. Doing so however, denasalizes vowels and shortens their length slightly. This characteristic will be discussed in greater detail later in this chapter.

Indigenous Afrikaans words generally receive stress on the first syllable.\textsuperscript{142} Prefixes and suffixes usually remain unstressed, while the root portion of a word is emphasized.\textsuperscript{143} Exceptions include either foreign or borrowed words where stress shifts to the final syllable or separable compound words where stress shifts to the prefix.\textsuperscript{144} Since a number of exceptions exist for which no rule can be provided,\textsuperscript{145} the use of a reliable dictionary such as the Madeline du Plessis et. al., \textit{Pharos Afrikaans-Engels Woordeboek} (Pharos Afrikaans-English Dictionary) listed published in 2005 is highly recommended. Also highly recommended is the \textit{Afrikaans-Japannese Woordeboek met Engelse Vertalings} (Afrikaans-Japanese Dictionary with English Translations), created


\textsuperscript{143} Ibid, 7.

\textsuperscript{144} M. P. O. Burgers, \textit{Teach Yourself Afrikaans} (London: English Universities Press, 1957), 15.

\textsuperscript{145} Donaldson, \textit{Colloquial Afrikaans}, 7.
by Ernst Kotzé, emeritus professor in Afrikaans and Dutch, general linguistics and translation studies at Nelson Mandela Metropolitan University in Port Elizabeth, with co-compiler Takashi Sakurai, professor at Meikai University, Chiba, Japan. This dictionary was published in 2001 and is a particularly useful resource as it utilizes the International Phonetic Alphabet, which most Afrikaans dictionaries (including the Pharos 2005 first edition) do not. Nonetheless, stressed syllables are indicated in both these recommended resources as well as in most other Afrikaans dictionaries.

Afrikaans is a phonetic language with a limited number of exceptions and is sounded, for the most part, as it is spelled. Each new syllable begins with a consonant with closed syllables ending in a consonant and open syllables ending in a vowel.146 Where two consonants or double consonants separate two syllables, the division usually falls between the two consonants and the first syllable is closed. Exceptions to this rule include the consonant combinations: tr, kw, dr, kl, and kr which are divided before the initial consonant.147

1.2 Diacritical Marks

Afrikaans makes use of four diacritical marks:

The acute accent on é indicates syllabic stress148 but does not modify the vowel.

Example:  
dié [ˈdiː] (this/that)

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146 Ibid, 7-8.
147 Burgers, 17.
Please note that although the spelling of the example word is almost identical to that of the definite article “die” (the), the acute accent indicates not only that the syllable is emphasized but also that a different meaning of the word is present.

The grave accent on è indicates that the vowel beneath it is stressed, open, and of long duration.\textsuperscript{149} It is found mostly over short exclamation words. Incidentally, there are only four indigenous Afrikaans words which are compulsorily written with a grave accent, i.e. “dè” [ˈdɛː] (take this), “hè” [ˈɦɛː] (really?), “nè” [ˈnɛː] (n’est-ce pas?/ isn’t it? /not so?/yes?) and “appèl” [ɑˈpɛ:l] (appeal).\textsuperscript{150}

Circumflex accents on ê, î, ô, and û stress the syllable over which they appear and result in long open vowels pronounced /ɛː/, /ɔː/, /ɔː/ and /œː/ respectively\textsuperscript{151} i.e. “sê” [sɛː] (say), “wê” [ˈvə:ɦə] (wedge), “môre” [mɔːrə] (morning/tomorrow) and brûe [ˈbrœ:ɦə] (bridges). The circumflex accent does not appear above a vowels in Afrikaans.\textsuperscript{152}

The Dieresis occurs on ë, ï, ö and ü vowels.\textsuperscript{153} It can occur on ä in rare circumstances when “. . . in combination with a preceding a, to indicate the start of a new

\textsuperscript{149} Ibid, 20.

\textsuperscript{150} Ernst Kotzé, e-mail message to author, “Afrikaans Diction and Grammar Research,” March 21, 2011.

\textsuperscript{151} Stephanus Olivier (former Professor of Afrikaans language studies at the University of KwaZulu-Natal), copies of IPA charts used for lectures of the “Afrikaans as a Second Language” class at the University of KwaZulu-Natal (Howard College campus), n.p., n.d., received by the author in August, 2010.

\textsuperscript{152} Ibid.

\textsuperscript{153} Ernst Kotzé, e-mail message to author, “Afrikaans Diction and Grammar Research,” April 21, 2011.
syllable, such as in Aäron, lilaägtig, Kanaän, and a number of technical (mostly scientific) terms where a suffix starting with a follows a stem ending on a.”

Although Afrikaans is Germanic in origin, this diacritical mark does not function as an “umlaut” as vowel modification does not occur. Called a “deelteken” [ˈdeːltəkən] in Afrikaans, it serves as a divisional sign or vowel separator. The “deelteken” ensures that the second vowel in the word is not assimilated into the overall sound but is sounded separately from the vowel preceding it. Syllabification occurs immediately before the “deelteken” and as a result, the vowel preceding it is always in an open syllable.

Example: oë [ˈoːə] (eyes)

1.3 Specific Vowel Sounds in Afrikaans

Afrikaans has five pure vowel sounds: a, e, i, o and u. In this document the Afrikaans a vowel is represented phonemically by /a/ and /a:/ and the diphthong spelling –ou by /œu/. It is possible to observe darker sounds for a and –ou in spoken Afrikaans which can be represented by the lower palatal symbols /ɑ/, /ɑː/ and /əu/. However, the brighter representations have been chosen for this document in order to encourage singers to maintain the higher palatal positions essential for efficient vocal production. It is hoped that the phonetic representations used will be of benefit to singers while still maintaining the authenticity of the language.

Vowels Spelled with the Letter A

/a/

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154 Ibid.
The short open /a/ sound, similar in color and palatal height to the bright /a/ observed in the German word “hat” or English word “cup,” occurs when single a spellings appear in a stressed closed syllable. This includes instances where:

- Single a spellings are followed by two consonants
  Example: vars [fars] (fresh)

- Single a spellings are followed by a single consonant in monosyllabic words.
  Example: tak [ˈtak] (branch/bough/limb)

According to Professor Ernst Kotzé “. . . another phonological phenomenon which distinguishes Afrikaans from Dutch, namely the so-called svarabhakti, which means that a schwa is inserted between a syllable-final liquid (i.e. l or r) and an adjacent nasal, resulting in ‘warm,’ ‘film’ and ‘kerm,’ etc., being pronounced as [ˈvarəm] (warm/hot), [ˈfələm] (film), [ˈkærəm] (moan/grumble), and even the Dutch ‘koorn’ (wheat) is written as “koring” [koˈrəŋ] in Afrikaans.”155

/a:/

The long /a:/ sound like the English word “father,” occurs when:

- Single a spellings occur in a stressed open syllable
  Examples: blare ['blaːrə] (foliage/canopy of leaves)
  pa ['paː] (father)

- Twin aa spellings appear in a stressed, closed syllable
  Example: aand ['aːnt] (evening)

- ae spellings are present.

155 Kotzé, e-mail message to author, March 1, 2011.
Example: hael [ˈhaːl]* (hail/hail shower/shot)

*In normal speech it is common for ae spellings to be pronounced as one long /aː/. For sung diction however, it is permissible for two separate sounds: /aː/ to be pronounced, especially if the –e is located over a separate note resulting in a schwa /ə/. (It is also possible for /aː/ to be represented by the lower palatal /ɑ/ or /ɑː/.)

Vowels Spelled with the Letter E

/ɛ/

The short open /ɛ/ sound, similar to the English word “bed” and German word “wenn,” occurs under the same conditions as those which create the short bright /a/. It is found therefore, when single e spellings occur within a stressed closed syllable.

Examples: lekker [ˈlɛkər] (sweet)
met [ˈmet] (with/by/at)

/æ/

A short /æ/ sound, like the English word “cat,” occurs when single e spellings are followed by l, k, r and g spellings within a stressed closed syllable.

Example: geld [ˈxælt]* (money/cash)

*It is possible for this vowel to also be pronounced /ɛ/ when found before k, r and g. When it occurs before l however, the resulting alternate sound is somewhat

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156 Kotzé, e-mail message to author, March 21, 2011.

157 Ibid.
diphthongized as in ‘spel’ [speil] (game/play).\textsuperscript{158} (These alternate pronunciations are regarded as being somewhat localized.\textsuperscript{159})

\[/æ:/\]

The long /æ:/ sound, almost twice as long in duration as the shorter version, occurs when:

- Single ê spellings are followed by \textit{r} in a stressed open syllable
  
  Example: \textit{wêrld} ['væ:rəlt] (world)

- Single \textit{e} or ê spellings are followed by \textit{r}, \textit{rd}, \textit{rt}, or \textit{rs} in a closed syllable.
  
  Examples: \textit{ver} ['fæ:r] (far)

  \textit{perd} ['pæ:rt] (horse)

  (Please note that the last two sounds can also be pronounced /ɛ:/ although this would again be regarded as being somewhat localized.\textsuperscript{160})

\[/ɛ:/\]

The long open /ɛ:/ is found in final single ê spellings in monosyllabic words

Example: \textit{lê} ['lɛ:] (lying/lie down)

\[/e/\]

The closed /e/ sound is somewhat narrower than the British English word “pet,” and almost resembles an /i/ sound. It usually occurs when:

- Single \textit{e} spellings occur within a stressed open syllable

Example: \textit{gelede} [xə'le\də] (ago/past)

\textsuperscript{158} Ibid.

\textsuperscript{159} Ibid.

\textsuperscript{160} Kotzé, e-mail message to author, March 21, 2011.
• Stressed twin ee spellings occur in a closed syllable.

Example: teen [ˈteːn] (against/towards)

/eː/

The long and closed /eː/ occurs when e is followed by an r within a stressed closed syllable.

Example: veer [feːr] (feather)

The Off-glide

Diphthongization occurs between stressed /e/, /ɛ/ and /o/ vowels and the consonants that follow them.\(^{161}\) As a result, it is appropriate for an unstressed schwa-like off-glide to naturally insert itself between the stressed vowel and consonant. This off-glide is indicated throughout this document by /ᵊ/. Please note that this sound does not occur when e and o vowels are followed by the nasalizing consonants.

/i/  

The Afrikaans /i/ sound, similar to the English word “thief” only shorter in duration, occurs in words spelled with the ie vowel combination:

Example: iets [ˈits] (something)

/iː/

The long /iː/ occurs in monosyllabic words when ie spellings are followed by an r. However, “. . . lengthening of this vowel sound does not take place in bi- or multisyllabic

words such as *kierie*, *hierdie*, etc., although it does receive separate stress in compounds such as *miershoop* (anthill), and is then lengthened accordingly.\footnote{Kotzé, e-mail message to author, April 21, 2011.}

Example: dier [ˈdiːr] (animal)

**Vowels Spelled with the Letter /i/**

/ə/ and /əː/

Spellings of the *i* and *ɪ* vowel always sound as a neutral schwa /ə/ and are the Afrikaans version of the Dutch short /i/ which has disappeared entirely from the Afrikaans language. An important characteristic of the Afrikaans schwa /ə/ is that it can be either long or short in duration and, unlike German, can occur in both stressed and unstressed positions. Exceptions include foreign borrowed words where /i/ is pronounced.

/ə/ is found in:

- Unstressed prefixes such as *ge-*, *be-* etc.

Example: gespeel [xəˈspeɪl] (played)

- Single *i* spellings in stressed and unstressed closed syllables (including final –*ig*)

Examples: sit [ˈsət] (sit/sitting position)

middag [ˈmədax] (midday/noon)

rustig [ˈrœstəx] (restful/tranquil)

- Unstressed final -*e* or –*er* spellings.

Examples: se [ˈsə] (of/belonging to)

beter [ˈbeᵊtər] (better)
/ə:/

The long /ə:/ occurs when the circumflex ũ is present. (Please note that when words spelled with ũ are followed immediately by e, an aspirated /ɦ/ sound occurs between the two syllables.)
Example: wie [ˈvə:ʱə] (wedge)

In spoken and sung Afrikaans, /ə/ is practically identical to the German schwa. Similarly, the lengthier Afrikaans /əː/ also produces the same sound as the German schwa but with an important difference: this sound is almost twice as long in duration.

Although the Afrikaans /əː/ may seem somewhat unnatural to English speakers, it is not a challenging sound to create. It may be helpful to first pronounce the schwa as one would in German, and to then to allow for the duration of the Afrikaans /əː/ to be similar in length to the French word “leur” /œ/. Please note however, that the Afrikaans /əː/ does not make use of rounded lips.

Vowels Spelled with the Letter O

/ɔ/

The short closed /ɔ/ similar to the American English word “pour” (but without the /r/)\(^{163}\) uses a more rounded slightly pouty mouth shape than in English. It occurs when:

- Twin oo vowels appear in a stressed closed syllable

Example: boom [ˈboʊm] (tree)

- Monosyllabic words end in a final o vowel i.e. in an open syllable.

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\(^{163}\) David Adams, e-mail message to author, May 10, 2011.
Example: bo [ˈboʊ] (above)

/oː/

Like /eː/, the long closed /oː/ occurs when twin oo vowels are followed by r within a closed syllable.

Example: voor [foːr] (in front of/before)

/ɔ/

The short open /ɔ/, which also has a rounded lip shape, is a considerably shorter staccato-like version of the closed /o/. It occurs under the same spelling conditions as those which created the short open /a/ and /ɛ/ and can be seen when single o vowels occur in a stressed closed syllable.

Examples: rokke [ˈrɔki] (little dress)

rok [ˈrɔk] (dress)

/ɔː/

The long open /ɔː/ is found in words spelled with the circumflex accent on ô.

Example: môre [ˈmɔːrə] (morning/tomorrow)

The Afrikaans /u/ sound, similar to the English word “book,” except with a slightly lower tongue position, occurs in words spelled with the vowel combination: oe.

Example: groetnis [ˈxrutnəs] (greeting)

Vowels Spelled with the Letter U

/œ/

Similar to the short open /œ/ sound produced in the French word “fleur” – but with less rounded lips, the Afrikaans /œ/ occurs under the same spelling conditions as
those which created the short open /a/, /ɛ/ and /ɔ/. It is seen when single u spellings occur within a stressed closed syllable.

Examples:  

hulle ['hœlə] (theirs)  
hul ['hœl] (their)

/œ:/

Like î, ô and ê, the circumflex on û results in a long open /œ:/ sound.

Example:  
brûe ['brœːə] (bridges)

/y/

A short /y/ sound, similar to the German û in “Flüsse” occurs when single u vowels appear within an open syllable.

Examples:  
minute [mɔνytə]

/y/

A closed /y/ sound occurs when twin uu vowels appear in a closed syllable, except when followed by r.

Example:  
minuut [mɔnyt]

/yː/

Stressed twin uu vowels followed by -r in a closed syllable result in a lengthier /yː/ sound.

Example:  
muur ['myːr] (wall)

Summary

Words spelled: aa, ae, ê, î, ô, and û form long vowel sounds.

Words spelled: a, e, i, ie, o, oe, u and uu generally form short vowel sounds.
R consonants and r spelling combinations generally lengthen the duration of vowels regardless of original quality or length.

E and o vowels can be followed by a (schwa-like) off-glide which inserts itself naturally between the stressed vowel sound and consonant. This off-glide /ᵊ/ is usually not present after a, i or u vowels or when e or o vowels are followed by the nasalizing consonants.

i and ɪ spellings are pronounced as a schwa /a/ which can be of long or short duration and can occur in both stressed and unstressed positions, even within the same word.

/ɪ/, /iː/, and /u/ sounds are formed by the combinations: -ie, -ier, and -oe respectively.

**Nasalization**

Nasalization is a unique characteristic of spoken Afrikaans. Generally, /a/, /ɛ/, /i/, and /ɔ/ can be slightly nasalized when followed by n and when n is combined with s, x, or f.\(^\text{164}\) The resulting nasalized vowel sounds are “... similar to their French and Portuguese counterparts although a following consonant in these languages does not trigger nasalization as it does in Afrikaans.”\(^\text{165}\) Nasalization does not occur when s represents a plural in Afrikaans and, unlike French, m does not generally nasalize Afrikaans vowels although a few limited exceptions exist. Nasalization is not a compulsory effect, however, as it differs by region and social class and as a result, one


\(^{165}\) Kotzé, e-mail message to author, March 1, 2011.
is not obliged to make use of it.\textsuperscript{166} It also seems to be disappearing from modern Afrikaans and can be a complex concept to master, especially for second-language speakers.\textsuperscript{167} Since spoken Afrikaans vowels can be dark at times, the occasional slight nasalization of vowels may assist singers in reducing tongue tension by lifting the palate, enabling the vocal mechanism to function more efficiently in maintaining a smoother vocal legato line. (Caution is advised, however. This slight nasalization is to be used sparingly, for the enhancement of the individual singer’s technical needs. It is recommended that this be discussed with the teacher.) It is acceptable for all nasalizing consonants to be pronounced in sung Afrikaans diction and therefore, for the degree of nasalization to be either very slight or for no nasalization to occur at all. Please note that when nasalizing consonants are pronounced, the length of the preceding vowel is shorter and denasalized. Since art songs are considered a highly esteemed genre, not nasalizing vowels when singing would be appropriate and is generally recommended for sung Afrikaans diction.

Preferred phonetic representations of words containing nasalizing consonants recommended for sung Afrikaans diction include:

Examples: Afrikaans \textit{[afri'kaːns]}

prins \textit{[prɔns]} (prince)

ons \textit{[ˈɔns]} (us/we)

\textsuperscript{166} J. G. H. Combrink and L. G. de Stadler, \textit{Afrikaanse Fonologie} [Afrikaans Phonology], (Johannesburg: Macmillan South Africa, 1987), 74.

\textsuperscript{167} Daan Wissing, (Professor at the Center for Text Technology, North-West University, Potchefstroom), e-mail message to author, March 1, 2011.
mens [ˈmɛns] (a person)

In addition, singers will find the assimilation of certain consonants particularly useful in maintaining a legato line. For example: when $n$ is followed by either $m$ or $b$, the $n$ sounds as /m/.\(^{168}\)

Example: onbewus [ˈɔmbəˈvœs] (unconscious)
onmiddelik [ˈɔmiddələk] (immediately)

Other consonants which are assimilated and effectively facilitate sung diction include:\(^{169}\)

- $h$ in the suffix –heid which becomes silent when preceded by $g$, except when in a stressed position
- $n$ followed by $k$ which becomes /ŋ/
- $p$ followed by $b$ which becomes /b/ and
- $t$ followed by $d$ which becomes /d/.

1.4 Diphthongs

Afrikaans contains numerous diphthongs. The second symbol in all diphthongs can be represented phonemically by either an /i/ or /j/ which are interchangeable and produce the same sound. Just as in German, when singing in Afrikaans it is important for the first part of the diphthong to be at least twice as long (or even longer) in duration than the second part.

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\(^{168}\) Burgers, 14.

\(^{169}\) Ibid, 14.
The Three ‘Egte’ (Genuine/Authentic) Diphthongs\textsuperscript{170} contain the following spelling combinations: \textit{ei /y, ui} and \textit{ou}.

\textit{y/ei} Spellings

In this document, syllables spelled \textit{y} or \textit{ei} will be represented by \textit{æj/}.

Examples: \textit{myn} [ʹməjn] (mine)

\textit{meisie} [ʹməjsi] (girl)

\begin{itemize}
  \item Please note the important difference between the Afrikaans and German \textit{ei} spelling combination which is pronounced /æj/ and /ae/ respectively.
\end{itemize}

\textit{Ou} Spellings

In this document \textit{ou} spellings will be represented as /œu/. This is preferred by the author as it encourages singers to keep a relaxed yet slightly rounded mouth and higher palatal position than would be the case if /œu/ were used.

Example: \textit{koud} [ʹkœut] (cold)

\textit{Ui} Spellings

Syllables spelled \textit{ui} are represented phonetically as /œy/ with the /œ/ portion sounding similar to the French word “fleur” (but with a less rounded shape) and the /y/ similar to the French word “lune”.

Example: \textit{uit} [ʹœyt] (out)

These last two sounds can be difficult for English speakers to produce as there is no equivalent in English. It is necessary to round the lips slightly as if to pout and say both vowels smoothly, without interruption, through the slightly rounded lip shape.

\textsuperscript{170} Olivier, copies of IPA charts used for lectures of “Afrikaans as a Second Language”, n.p., n.d., received by the author in August, 2010.
Please note however that while the lips are slightly rounded to create these vowel sounds in Afrikaans, they are somewhat less rounded than they would otherwise be when creating similar sounds in French.

The ‘Nie-egte’ (Inauthentic) diphthongs are easy to identify as they include combinations of a vowel with either an i or u spelling. Examples of how these can be represented phonetically are listed below:

Diphthongs spelled with two vowels that produce a short initial sound include:

- **ai /aj/**
  - Example: baie ['bajə] (many)

Diphthongs spelled with two vowels that produce a longer initial sound include:

- **ði /ɔːj/**
  - Example: nōi ['nɔːj] (young lady/sweetheart)
  - (This is the alternate form of the word “nooi”).

- **eu /øː/**
  - Example: kleur ['kløːr] (color)

Diphthongs spelled with three vowels that produce a short initial sound include:

- **ooi /ɔːj/**
  - Example: gooi ['xɔj] (to throw)

- **oei /ui/**
  - Example: koei ['kui] (cow)

Diphthongs spelled with three vowels that produce a longer initial sound:

- **aai /aːj/ or /aːi/**
  - Example: waai ['va:j] (bend/blow/wave)

- **eeu /eːu/ or /eːw/**
  - Example: leeu ['leːu] (lion)

- **ieu /iːu/**
  - Example: Nieu-Seeland ['niːu 'seːlənt]

- **ooi /oː j/**
  - Example: nooi ['noː j] (young lady/sweetheart)

**Diminutives** (Verkleinwoorde [fərˈklɛjnvoːrə])
Diminutives make Afrikaans nouns small “. . . but can also express affection or approval.”171 While colloquial English words such as “kitty” or “lovey” are considered childish, the Afrikaans equivalent, created by adding the diminutive to the end of a noun, is not perceived as such since it creates words that would otherwise not exist in Afrikaans172 such as mandjie (mand in Dutch – basket), sokkie (sok in Dutch – sock).173

Diminutives are easy to identify and are found in the following suffixes:

- -djie /ki/ , -tjie /ki/ , -kie /ki/ , -pie /pi/ and –ie /i/ .

Example: liefie [ʹlifi] (darling/lovey/sweetie)

When diminutive words contain the following spellings: a, aa, an, aan, aen, e, en, i, in, o, oo, on, oon, oe, u or un in the stem of the word, diphthongization occurs.174 This means that an /i/ or /j/ glide inserts itself naturally after the stressed vowel, resulting in a diphthong prior to /ki/ being sounded. It is possible for the following phonetic representations of this sound to occur as seen below.

Example: katjie [ˈkajki] or [ka ͥ ki] (kitten/kitty).

It is the author’s impression that the /ͥ/ used in the Kotzé-Sakurai dictionary more successfully demonstrates the forward motion of the blade of the tongue in creating this diphthong sound and that keeping this phonetic representation in mind will contribute to a greater release of the tongue, benefiting vocal production.

171 Donaldson, Colloquial Afrikaans, 106.

172 Ibid, 105.

173 Kotzé, e-mail message to author, April 21, 2011.

174 Donaldson, Colloquial Afrikaans, 4.
Diminutive diphthongs with the suffix spellings –tie and -djie⁷⁵ include:

\[
\begin{align*}
/aj/ \text{ or } /a\acute{y}/ & \quad \text{Example: } katjie ['kajki] (kitten) \text{ or } ['ka\acute{i}ki] \\
/ɛj/ \text{ or } /ɛ\acute{y}/ & \quad \text{Example: } prentjie ['prɛjɲki] (picture) \text{ or } ['prɛ\acute{e}ɲki] \\
/ɔj/ \text{ or } /ɔ\acute{y}/ & \quad \text{Example: } hondjie ['hɔjɲki] (puppy) \text{ or } ['hɔ\acute{j}ɲki] \\
/œyj/ \text{ or } /œy\acute{y}/ & \quad \text{Example: } fluitjie ['flœyjki] (whistle) \text{ or } ['floey\acute{i}ki] \\
/œj/ \text{ or } /œ\acute{y}/ & \quad \text{Example: } muntjie ['mœjɲki] (coin) \text{ or } ['mœ\acute{e}ɲki]
\end{align*}
\]

It is important to note that diphthongs with n before the diminutive suffixes –tie and -djie can result in very slight nasalization of the vowel preceding them.⁷⁶ The palatal vowel /j/ or /i/ inserts itself before the /ɲ/ sound.⁷⁷ As mentioned earlier, /\acute{n}/ is the preferred symbol in representing this sound for sung diction. The /ɲ/ sound, similar to the French word “Boulogne”, is created by placing the blade of the tongue against the palate and the tip of the tongue against the bottom teeth.⁷⁸

1.5 Consonants and Consonant Combinations

A large number of Afrikaans consonants are pronounced in exactly the same way as their English counterparts but they are generally produced in a gentler, less effortful manner. The aspirated sound that usually accompanies the production of

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⁷⁶ Burgers, 14.

⁷⁷ Ibid, 15.

⁷⁸ Kotzé, e-mail message to author, March 21, 2011.

⁷⁹ Burgers, 14.
English consonants is mostly absent in Afrikaans. As a result, it is appropriate for singers to lightly aspirate consonants where necessary in sung Afrikaans diction in order to clearly articulate the text. In doing so however, it is imperative to continue to maintain the character, authenticity and natural flow of the language.

B consonants are generally voiced and are pronounced /b/ except when in final position or when followed by an s as in the French word “l’absent.” These two exceptions result in an unvoiced /p/ being sounded.

Examples: absorbeer [apsɔrˈbeːr] (to absorb/engage)

Job [ˈjɔp] (Job, a proper name)

C consonants are rarely used but occasionally appear in proper names or borrowed words of foreign origin. They are sounded /s/ when in the suffix –ici but generally retain the pronunciation of the borrowed word which can be either /s/ or /k/.

Example: musici [muˈsisi] (musicians)

cadenza [kaˈdɛnza] (cadenza)

Caesar [ˈsesa:r] (Caesar)

Initial Ch spellings are also found mostly in borrowed words where they can produce a /k/, /ʃ/ or Afrikaans ach-Laut /x/ sound.

Example: chef [ʃɛf] (chef)

The Afrikaans ach-Laut /x/ makes use of a slightly lower tongue position than the German ach-Laut /x/ with larger amounts of air blown over the blade of the tongue. It is considered closer to the Scottish word “loch” than the German ach-Laut /x/, although the same IPA symbol /x/ is used to represent it.
In “Teach Yourself Afrikaans,” M. P. O. Burgers provides helpful instructions on how to pronounce the Afrikaans ach-Laut /x/: “. . . pronounce /k/, keep the tongue in the same position but draw it slightly away from the palate, and force the breath through the opening. Avoid a throaty, rasping effect and produce a clear fricative.” Although this sound is somewhat longer in duration and therefore slightly more guttural than the German ach-Laut /x/, it is important to ensure that it (and the tongue) does not fall back into the throat while singing. As a result, slight adjustments are permissible. Orienting the tongue position of the Afrikaans ach-Laut /x/ towards the German version (while maintaining the Afrikaans ach-Laut’s longer duration) is helpful in maintaining a consistent legato line.

Initial D consonants and d consonants followed by an unstressed, neutral e /ə/ are voiced and pronounced /d/.

Examples: dag [ʹdax] (day/daylight)

honde [ʹhɔndǝ] (dogs)

However, when in final position, d and ds are pronounced /t/ and /ts/ respectively.

Examples: hard [ʹhart] (hard/harsh)

aards [ʹa:rts] (earthly/mortal)

-Djie spelling combinations, found in diminutive suffixes, are pronounced /k/.

Example: liedjie [ʹliki] (little song)

F consonants are identical in English and Afrikaans.

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180 Burgers, 10.
Example: familie [famˈiːli] (family/relations)

Attention needs to be paid to G consonants which are pronounced in a wide variety of ways:

When preceded by a liquid l or r and followed by an unstressed neutral e /ə/, g /g/ is sounded like the English equivalent in the word “give.”

Example: berge ['bɛːrgə] (mountain)

Initial Gh spellings, a combination usually found in borrowed words, produce the same sound. The following h indicates that a /g/ is sounded.

Example: gholf ['ɡɔlf] (golf).

Initial g consonants followed by ie /i/ or ee /e/ spelling combinations result in an ich-Laut sound /ç/.

Examples: gieter ['çitǝr] (guitar)

geel ['ceɻ] (yellow)

In contrast, the following conditions all produce an ach-Laut /x/ sound and include:

- Initial g followed by a single vowel

Example: gister ['xəstər] (yesterday)

- Twin g’s spelled adjacent to one another within the same word (like German, twin consonants are pronounced as one sound)

Example: liggaam ['lɔxa:m] (body)

- Final g.

Example: berg ['bɛrx] (mountain)

–Ng spelling combinations result in an /ŋ/ sound.
Example: verlang [fərlan] (to yearn/long for)

As in German, this spelling combination is never pronounced like the English word “finger”.

However, when a stressed prefix ending in n is combined with a word stem beginning with g, the consonants are sounded separately and g is pronounced as an ach-Laut /x/.

Example: ingetrek [ʹənxø,trɛk] (drawn in)

Here one would commonly expect nasalization of the schwa in spoken Afrikaans\(^{181}\) but this is not necessary for singing.

H consonants are not as breathy as in English but are more voiced and result in a semi-vowel represented as /ɦ/.  

Example: heimwee [ʹhəjmve] (homesickness/nostalgia).

Semi-consonant J is pronounced /j/ in most Afrikaans words as in the German word “ja.” The exception, a /ʤ/ sound, only occurs in borrowed words of foreign origin.

Examples: ja [ʹja] (yes)

jellie [ʹʤɛli] (jelly)

K Consonants are not as strongly produced as in English and are not aspirated in Afrikaans. /k/ is sounded in all positions even when followed by n, unlike in English where this combination results in a silent /k/.

Example: knie [ʹknı] (knee)

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\(^{181}\) Kotzé, e-mail message to author, March 21, 2011.
Spoken Afrikaans l consonants are slightly longer in duration than in English with the tip of the tongue placed in a more forward position in its production, especially when found at the end of a word or syllable. For sung Afrikaans diction it is recommended that l, m, and n are pronounced dentally, as in Italian, to facilitate the vocal legato line.

-Nk spelling combinations result in an /ŋ/ sound as in English and are not sounded as two separate sounds.

Example: ink [ˈŋk] (ink)

This rule is generally true, except when k is the initial consonant of the following syllable.

Example: inkom [ɔŋkɔm] (come in)

P consonants are produced as in English but are not aspirated.

Example: pa [ˈpaː] (father)

Q consonants are rarely used and generally appear in proper names or borrowed words of foreign origin. When they do appear, they are pronounced /kw/.

Example: quart [ˈkwɑrt] (measurement/quart)

Exceptions include unrecognized Afrikaans loanwords, such as quenseliet and quiche, where the q is pronounced as /k/.

Example: quiche [kiʃ]

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183 Kotzé, e-mail message to author, April 21, 2011.
184 Ibid.
185 Ibid.
186 Ibid.
R consonants are rolled strongly in all positions in spoken Afrikaans with the tip of the tongue trilled against the hard palate immediately behind the top teeth. It is recommended that this consonant be pronounced somewhat less vigorously for sung Afrikaans diction and that it be modeled after the rolled Italian /r/ sound.

Example: roos [ʹroᵊs] (rose)

S consonants sound as an unvoiced /s/ in all positions and are never pronounced /z/.

Example: ses [ses] (six)

Initial Sch spellings are pronounced /sk/.

Example: Schoeman [ʹskuman]

Sch spellings in proper nouns of Dutch origin are pronounced /s/ as seen in the suffix below.

Example: Stellenbosch [ʹstɛlənbɔs]\textsuperscript{187}

Sj spellings, found in borrowed foreign words, are sounded /ʃ/ in all positions.

Example: Sjina [ʹʃina] (China)

Sp and St spellings are sounded /st/ and /sp/ in all positions. Unlike German, they are never pronounced: /ʃt/ or /ʃp/.

Examples: stad [ʹstat] (city/town)

speel [ʹspeᵊl] (to play)

T consonants are sounded the same as in English but without aspiration.

Example: tak [ʹtak] (branch of a tree/organization)

\textsuperscript{186} Ibid.

\textsuperscript{187} Ibid.
Initial Tj spellings, commonly seen in loanwords, are pronounced /tʃ/.

Example: tjek [ʼtʃɛk] (check)

-Tjie spellings, found in diminutive suffixes, produce a /ki/ sound.

Example: dogtertjie [ˈdɔxtɔrki] (little daughter)

V consonants are unvoiced and are pronounced like the English /f/ in all positions. Exceptions include loan words of foreign origin where the original pronunciation of the word occurs and /v/ is sounded.

Example: vandag [fanʼdax] (today/this day)

W consonants are pronounced like the voiced English /v/.

Example: water [ʼvaːtər] (water)

Exceptions include the following spelling combinations: dw, kw, sw and tw.\textsuperscript{188}

Here, syllabification occurs before the first consonant in the combination and the /w/ sound is like the /w/ in the English word “water” /w/.

Example: kwaad [ʼkwaːt] (angry/annoyed)

X and Z consonants are rarely used and generally appear in proper names or words of foreign origin where they are sounded as in English.

Examples: xenofobies [senoˈfoːbis] (xenophobic)

zoem [ʼzum] (buzzing/humming/drone)

1.6 Summary of Recommendations for Sung Afrikaans Diction

Spoken Afrikaans vowels are generally created with a lower palatal and tongue position than in German and can be considered rather dark by comparison. For sung

\textsuperscript{188} Burgers, 17.
Afrikaans diction it is recommended that the singer makes use of a slightly higher palatal position especially for the schwa and /a/ vowel sounds, directing them towards their German equivalents where necessary. It is however still important to maintain the authenticity and natural flow of the Afrikaans language. Listening to various recordings by famous South African soprano Mimi Coertse, available on CD and on “YouTube”, as well as to the CD *Celebrating one hundred years of the Afrikaans art song*, compiled by Professor Izak Grové at Stellenbosch University and released in 2010, is highly recommended.

Although Afrikaans consonants are not generally aspirated and are more gently pronounced than in English, it is permissible for the singer to slightly aspirate consonants where necessary in order to clearly articulate the text while remaining faithful to the authenticity of the language.

Attention needs to be paid to the rolled /r/ and Afrikaans ach-Laut /x/. While /r/’s tends to be strongly trilled in spoken diction, it is recommended that they be less strongly rolled for singing in order to maintain the ease and fluidity of the vocal line.\(^{189}\) It would be helpful for the Italian rolled r to be used as the model for /r/ in sung Afrikaans diction. It is also recommended that singers make use of a tongue position that is more forward when forming the Afrikaans ach-Laut /x/. Orienting this sound towards the German version while still maintaining the Afrikaans ach-Laut /x/’s lengthier duration is appropriate.\(^{190}\)

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\(^{189}\) Mimi Coertse, telephone interview by the author, July 27, 2010.

\(^{190}\) Ibid.
Glottal strokes are common in spoken Afrikaans and occur in similar locations as in English and German. They have not been indicated in this document. As in English and German, it is imperative that the singer produce glottal strokes as gently as possible without disturbing the efficiency of vocal production and ease of the legato melodic line. A slight lift in place of the glottal stroke is appropriate where necessary.
CHAPTER 2

BASIC AFRIKAANS GRAMMAR FOR SINGERS

This chapter does not attempt to present itself as a treatise on Afrikaans, but aims to provide a basic overview of Afrikaans grammar in order to help singers with no knowledge of the language gain access to Afrikaans art song repertoire. Bruce Donaldson’s book *Colloquial Afrikaans: The Complete Course for Beginners* (with its accompanying CD) is highly recommended for developing further knowledge of conversational Afrikaans as it is easy to follow and provides clearly laid out grammar rules and vocabulary for everyday situations. The CD is particularly helpful as it includes native speakers reading dialogues printed in the book. While the International Phonetic Alphabet is not used, approximate sounds in English are provided. This resource is an excellent tool for those interested in pursuing either an elementary or an in-depth study of Afrikaans.

The Definite Article (Die Bepaalde Lidwoord [di bə´pa:ldə `lətvo:rt])

There is only one definite article in Afrikaans: “die” [di] (the), which retains its German pronunciation. Like the English word “the”, the Afrikaans “die” [di] occurs before all nouns regardless of gender or number. Unlike German, there is no gender distinction among Afrikaans articles, and hence equivalents for *der* and *das* do not appear.

Examples: die vrou [di ´frœu] (the woman/wife)
die motor [di ˈmoːtər] (the car)
die meisies [di ˈmɔːjسي] (the girls)

The Indefinite Article (Die Onbepaalde Lidwoord [ɔmbəˈpaːlda ˈlətvoːrt])

The indefinite article, equivalent to the English “a” or “an”, is spelled ‘n [ə] in Afrikaans. (Please take note of the direction of the apostrophe.) The indefinite article is always written in the lower case. The first letter of the noun that follows it is capitalized when ‘n occurs at the beginning of a sentence. ‘n [ə] is used before all singular nouns. It is always sounded, even when followed by a word beginning with a vowel. As a result it is not unusual for the following to occur:

Example: ‘n aand [ə ˈaːnt] (an evening)

Generally, glottal stops/strokes occur before the indefinite article: ‘n [ə] when at the beginning of a clause, phrase or sentence, as well as before the following word if that word begins with a vowel. However, it is possible for ‘n [ə] to be assimilated with a preceding consonant or diphthong, as well as before vowels that begin a word. As mentioned in chapter one, the Afrikaans schwa is identical in pronunciation to its German counterpart. It is essential that glottal strokes be pronounced as gently as possible in singing in order to facilitate a legato vocal line. As in German and English, a gentle lift is a permissible and preferred substitute instead of glottal strokes when singing in Afrikaans.

Pronouns (Voornaamwoorde [ˈfoːraːmˌvoːrdə])

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191 Kotzé, e-mail message to author, March 21, 2011.
192 Ibid.
Like English, Afrikaans pronouns exist in a number of cases. Possessive forms of nouns are created by adding either “se” [sə] or the contraction “s’n” where the apostrophe indicates that a schwa is to be inserted between the consonants in pronunciation resulting in [sən]. Like the English “of”, “van” [fan] (of) can also be used before the noun to indicate possession.

Examples:

1. Dit is Marie se lied. [dɔt ǝs ′maːri sə lit]
   (It is Marie’s song.)

2. Dit is die lied van Marie. [dɔt ǝs di lit fan ′maːri]
   (It is the song of Marie/It is Marie’s song.)

3. Die lied is Marie s’n. [di lit ǝs ′maːri sən]
   (The song is (belongs to) Marie’s./It is Marie’s song.)

The nominative/personal (persoonlik [pəɾˈsoʊnlɪk]), objective (objektief [OBJEKˈtif]), attributive (attributief [ɑtʁəbyˈtif]) and predicative (predikatief [prɛdəkaˈtief]) cases of pronouns are outlined below. Please note that reflexive (wederkerend [veːˈdərˈkeːrɛnt]) and objective cases of personal pronouns are identical in Afrikaans.

<table>
<thead>
<tr>
<th>Nominative/Personal</th>
<th>Objective/Reflexive</th>
<th>Attributive/Predicative</th>
</tr>
</thead>
<tbody>
<tr>
<td>ek [ɛk] (I)</td>
<td>my [məj] (my)</td>
<td>myne [ˈməjnə] (mine)</td>
</tr>
<tr>
<td>jy [jəj] (You) (informal s.)</td>
<td>jou [jœu] (your)</td>
<td>joune [jœuənə] (yours)</td>
</tr>
<tr>
<td>u [y] (You) (formal s. &amp; pl.)</td>
<td>u [y] (you)</td>
<td>u s’n/u s’n [ˈysən] (yours)</td>
</tr>
<tr>
<td>hy [həj] (His)</td>
<td>hom [həm] (his)</td>
<td>syne[ˈsəjnə] (his)</td>
</tr>
<tr>
<td>sy [səj] (Hers)</td>
<td>haar [ˈhaːr] (her)</td>
<td>hare [ˈhaː]:rə] (hers)</td>
</tr>
<tr>
<td>ons [ɔns] (We/Us)</td>
<td>ons [ˈɔns] (our)</td>
<td>ons s’n [ˈɔnsən] (ours)</td>
</tr>
<tr>
<td>julle [ˈjələ] (You) (informal pl.)</td>
<td>julle [jœlə] (your)</td>
<td>julle s’n [jœləsən] (yours)</td>
</tr>
<tr>
<td>hulle [ˈhələ] (They)</td>
<td>hulle [ˈhələ] (their)</td>
<td>hulle s’n [ˈhələsən] (theirs)</td>
</tr>
</tbody>
</table>
The attributive form of the possessive case is identical to the objective/reflexive cases with one exception: the masculine attributive form changes to “sy” [sə] (his).

Additionally, it is not necessary to capitalize “u” (you) [y] in the middle of a sentence as is the case with “sie” in German.\(^{194}\)

The impersonal (onpersoonlik [ənpərˈsɔnliːk]) pronoun is “dit” [dət] (it/this).

Commonly seen demonstrative (aanwysend [əˈvɔːsənt]) pronouns include:

Hierdie [ˈhiːrdi] (This/That)
Daardie [ˈdaːrdi] (That/Those)
Dié [ˈdiː] (This/That/These/Those). (Here, the acute accent indicates that the word is stressed. The two vowels are combined and form one sound. This form can also be used independently i.e. it does not have to be followed by a noun, as in English.)

The Apostrophe (Die Apostroof [di apɔˈstroːf])

Unlike English, the apostrophe never indicates possession in Afrikaans although it does shorten words by means of elision.\(^{195}\)

Example:  geen [xeɪn] (no/not any) = g’n [xən] (no/not any)

Apostrophes in Afrikaans can also assist in the creation of plurals when nouns end in a long /aː/.

Example:  Pa word pa’s in die meervoud.

[paː vɔrt paːs ən di ˈmeːrəfʊt]

(Father becomes fathers in the plural.)

\(^{194}\) Kotzé, e-mail message to author, March 21, 2011.

\(^{195}\) Burgers, 19-20.
Plurals (Meervoud [ˈmeːrˈvoːt])

In general, plurals are formed by adding either –e, –s, –ens, –ere or –ers at the end of a word. In some instances this results in spelling changes in order to ensure that the initial sound of the word stem is retained.\textsuperscript{196}

Example:  

Singular: blaar [blaːr] (leaf)  

Plural: blare [ˈblaːɾə] (leaves)

The Three Tenses (Die Drie Tye [di dri ˈtɔjə])

Like English, Afrikaans has three tenses.

The Simple Present Tense (Die Teenwoordige Tyd [di teˈnˈvɔːrdəxə təjt]) in main clauses generally follows the same subject (onderwerp [ˈɔndərvɛrp]), verb (werkwoord [ˈvɛrkvoːrt]), object (voorwerp [ˈfoːrvɛrp]) sentence word order as in English. The verb is generally found in second position in Afrikaans word order.

Example:  

S    V  O  

Ek sing kunsliedere.  

[ɛk səŋ ˈkœnslidəɾə]  

(I sing art songs.)

Exceptions occur in interrogative sentences in the present where it is common for the subject and verb to swap places.

Example:  

V    S    O  

Sing die meisies kunsliedere?  

[ʂəŋ di ˈməjsis ˈkœnslidəɾə]

\textsuperscript{196} Burgers, 26.
(Direct translation: Sing the girls art songs?)

(Literal translation: Do the girls sing art songs?)

Like English, sentences in the active voice (bedrywende vorm [bəˈdrəjvəndə ‘fɔrəm]) become passive (lydend [ˈləjdənt]) when the sentence begins with the object. The same format and rules are followed as in English with the verb remaining in second position in word order. In subordinate clauses however, the indicative verb moves to the end of the clause following the same pattern as in Dutch and German.\(^\text{197}\)

Example: Ek weet dat sy môre kom.

[ɛk veᵊt dat səj mɔːrə kəm]

(Direct translation: I know that she tomorrow comes/is coming.)

(Literal translation: I know that she is coming tomorrow.)

The Simple Past Tense (Die Verlede Tyd [di fərˈleːdə təjt]) is formed when the auxiliary verb “het” [hɛt] (has/to have) usurps the main verb taking its (second) place in the sentence’s word order. The past participle of the main verb gains the prefix ge- [xə] and moves to the end of the sentence.

Example: S V1 O V2

Ek het kunsliedere gesing.

[ɛk hɛt ’kœnsliədə rə xə’soŋ]

(I sang art songs/I have sung art songs/I had sung art songs.)

\(^{197}\) Kotzé, e-mail message to author, March 21, 2011.
As only one past tense form exists in Afrikaans,\(^{198}\) this sentence can be represented by any of the three possibilities mentioned above.

Please note that verbs beginning with the unstressed prefixes: be-, er-, ge-, her-, mis-, ont-, and ver-, generally do not have the prefix ge- added to them in the past tense. The prefix ge- is not used when the main stress in a verb occurs later in the word, e.g. *het omsingel, het deursoek*, etc.\(^{199}\)

\[
\begin{array}{c c c}
S & V1 & O \\
V2 & &
\end{array}
\]

Example: Ek het Pavarotti ontmoet.

[\textipa{\textipa{ek hɛt pava\textipa{rɔti ɔnt\textipa{mut}}}]} (I met Pavarotti.)

When the word “toe” [tu] (then/at that time) is found at the beginning of a sentence or clause and the other verbs in the sentence are in the present tense, “toe” indicates that events have taken place in the past.\(^{200}\)

Example: Toe sy tuis kom . . .

[\textipa{\textipa{tu səj \textipa{tœys kɔm}}}]

(Direct translation: When she home came)

(Literal translation: When she came home)

Please note that conjunctions (voegwoorde [\textipa{\textipa{fuxvoːrdo}]]) such as “as” [as] (like/than/but/except) and “wanneer” [\textipa{\textipa{va\textipa{neːr}}}] (when/by/which) change to the temporal adverb “toe” in the past tense. Although “dan” [\textipa{\textipa{dan}}] (then) and “nou” [\textipa{\textipa{nœu}}] (now)


\(^{199}\) Kotzé, e-mail message to author, March 21, 2011.

\(^{200}\) Donaldson, *Colloquial Afrikaans*, 65.
occasionally serve as conjunctions, it is important to note that they are really temporal adverbs as they can cause an inversion of the subject and verb.\(^{201}\)

Example: Dan moet jy my help.

\[
\text{[dan mut jəj məj hɛlp]}
\]

(Direct translation: Then must you help me.)

(Literal translation: Then you must help me.)

Also, “toe” can be used as either a conjunction

Example: Toe ek hom vra, het hy niks gesê nie

\[
\text{[tu ɛk həm fra həj nəks xoˈsɛː ni]}
\]

(When I asked him, he said nothing/he had nothing to say.)

Or temporal adverb.\(^{202}\)

Example: Toe het ons huis toe gegaan.

\[
\text{[tu hɛt ɔns hœjs tu xoˈxaːn]}
\]

(Direct translation: Then home we went.)

(Literal translation: Then we went home.)

Irregular verbs which deserve further attention due to their tendency to divert from the norm when forming the past tense include:

- The verbs “wees” [ve’s] (to be) and “hê” [hɛ:] (to have), as well as
- The modal/auxiliary verbs “kan” [kan] (to be able to), “moet” [mut] (to have to) and “wil” [vəl] (to want to).

\(^{201}\) Kotzé, e-mail message to author, March 21, 2011.

\(^{202}\) Ibid.
Like English, the present tense of the verb “wees” [veˈs] (to be) is “is” [əs] (am/is/are).

Example:  
Hy is. [həj əs] (He is.)

Like English again, the simple past/imperfect of “is” [əs] (is) is “was” [vas] (was/were).

Example:  
Ek was. [ɛk vas] (I was.)

As discussed earlier, these verbs also remain unchanged in specific tenses regardless of person or number.

The infinitive of the verb “to have” is “hê” [ˈhɛː], the present tense is “het” [hɛt] and the past tense, which is created with an irregular past participle, is “gehad” [xəˈhat].

Example:  
Die meisie het ’n goeie stem gehad. 
[di ˈməjsi hɛt ǝˈxujə stɛm xəˈhat]  
(The girl had a good voice.)

Three modal auxiliary forms undergo transformation in the past and are spelled differently. These include “kan” [kan] (to be able to/can) which becomes “kon” [kən], “moet” [mut] (must) which becomes “moes” [mus], and “wil” [vəl] (want) which becomes “wou” [vœu] in the simple past tense. “Mag” [max] (may be allowed/permitted to) is unchanged for all tenses but the main verb is then marked for the past tense as seen below.\footnote{Kotzé, e-mail message to author, March 21, 2011.}

Example:  
Ons mag dit gedoen het.
(We were able/allowed to do it/have done it.)

“Kon,” “moes” and “wil” can be used together in the same sentence. They can also occur with other verbs such as the past tense of “sal” (will) which is “sou” [sœu] (would). Please note that here, the prefix ge- [xǝ] is not usually added to the main verb although the verb still moves to the end of the sentence or clause. (It is possible for the prefix ge- to be added to the main verb in rare cases although the meaning of the verb changes under these circumstances.)205

Example: Ons wou hè elke kunslied moes pragtig wees.

(We wanted every art song to be beautiful).

The Simple Future Tense (Die Toekomende Tyd [di tu'ko'mandǝ tajt]) makes use of the auxiliary verb “sal” (will/am going to) which is placed second in word order. Again, the main verb moves to end of the sentence. Please note that “wil” [vǝl] (want/wish to) is not used to create the future tense in Afrikaans.

Example: S V1 O V2

Ek sal liedjies sing.

(I will/shall/am going to sing songs.)

A more immediate future is expressed by using the auxiliary “gaan” [xaːn] which is similar to the English “am/are/is going to”.

Example: Ek gaan nou ‘n kunstlied sing.

[ɛk xaːn nœu œ kœnslit səŋ]

(I will/am going to sing an art song./I am now going to sing an art song.)

The Infinitive (Die Infinitief [di ənfənəˈtif])

The infinitive, which always moves to the end of a sentence, is formed by adding either “om te” [ɔm tə] (in order to) or “te” [tə] (to) to the verb.

Example: S  V  I

Ek hou om te sing.

[ɛk hœu ɔm tə səŋ]

(I like to sing.)

“Om te” often occurs as an uninterrupted unit but can be separated by an object:

Example: S  V  (I)  O  I

Ek hou daarvan om liedjies te sing.

[ɛk hœu daːrfan ɔm ˈlicis tə səŋ]

(I like to sing songs.)

It is also possible for an even shorter form to occur where both “daarvan” and “om te” are left out but the meaning of the sentence remains the same.

Example: S  V  O  V

Ek hou van sing.

\[206\] Kotzé, e-mail message to author, March 21, 2011.

\[207\] Ibid.
[ɛk hœu fan sǝŋ]
(I like to sing.)

Exceptions where only “te” and the verb are needed to create the infinitive include sentences with the words: “behoort” [bɔˈhoːrt] (belong), “hoef nie” [huf ni] (don’t need), “hoef net” [huf net] (need only), “deur” [dø:r] (through), “blyk” [bløjk] (it is a fact that) and “skyn” [skɔjn] (it appears that).208

The Negative (Die Negatief/Ontkennende Vorm [di ˈneːxatif/ɔntˈkɛnəndə fɔrəm])

In simple sentences, the negative is formed by placing the word “nie” [ni] (not) directly after simple verbs.

Example: Affirmative: Ek sing. [ɛk sǝŋ] (I sing.)
Negative: Ek sing nie. [ɛk sǝŋ ni] (I do not sing/I sing not.)

The repeated or double negative in Afrikaans occurs in sentences containing a verb, subject and an object. Here, the negative “nie” (not) is used twice: once after the verb and once after the object.

Example: Affirmative: Ek sing liedjies. [ɛk sǝŋ ˈlikis] (I sing songs.)
Negative: Ek sing nie liedjies nie. [ɛk sǝŋ ni ˈlikis ni]

(Direct Translation: I sing not songs not.)
(Literal Translation: I do not sing songs.)

The double negative also occurs when the verbal form consists of more than one component including sentences making use of auxiliary verbs209

Example: Ons kan nie sing nie.

208 Lutrin, 40.

209 Kotzé, e-mail message to author, March 21, 2011.
(We cannot sing.)

As well as separable compound verbs.\(^\text{210}\)

Example: Ons staan nie op nie (from the participle/phrasal verb “opstaan”).\(^\text{211}\)

(We cannot/are unable to get up.)

Please note that only the negative “nie” [ni] (not) can follow the infinitive in sentence word order.

Example: S V N (I) O I N

Ek hou nie om liedjies te sing nie.

(I do not like to sing songs.)

When two clauses are separated by the coordinating conjunctions: “en” [ɛn] (and), “maar” [maːr] (but) and “want” [vant] (because), the second “nie” occurs at the end of the main clause which may not necessarily be at the end of the sentence.\(^\text{212}\)

Additionally, the modal auxiliary verb “moet” can exist in the negative form as either “moet nie” or “moenie” [ˈmuni] (don’t).

**Adverbs** (Die Bywoord [di ˈbaːjvoːˌrɪ])

Afrikaans makes use of the same adverbial expressions as English, although they are organized differently within a sentence. Adverbs in Afrikaans appear in the

\(^{210}\) Ibid.

\(^{211}\) Ibid.

\(^{212}\) Donaldson, *Colloquial Afrikaans*, 71.
following order within a sentence: time (tyd [təjt]), manner (wyse [wɔjsə]) and place (plek [plek]). Attention should be paid as adverbs in English sentences are usually arranged in reverse word order. Like English, adverbs of degree also occur in Afrikaans. Useful adverbs of time include: “vandag” [fan’dax] (today), “vanmôre” [fam’mɔːrə] (this morning), “vanmiddag” [fam’mɔːdax] (this afternoon), “vanaand” [fa’nɑːnt] (this evening/tonight), “more” [‘mɔːrə] (tomorrow), “oormôre” [‘oːrmɔːrə] (the day after tomorrow), “gister” [‘xəstər] (yesterday) and “eergister” [‘eːrxəstər] (the day before yesterday).

Adjectives (Die Byvoeglike Naamwoord [di bəjˈfuxləkə ˈnaːmvoːrt])

In very basic terms, multisyllabic adjectives take on an –e ending “... when used as nouns after articles, demonstratives and possessives.” They generally also take on an -e ending when used before nouns as in the example: “’n vinnige tempo” [ə ‘fanəxə ‘tempo] (a fast tempo)”. Exceptions to this rule occur in adjectives ending in -er which include the comparative forms of the adjective. A detailed explanation of the complex manner in which monosyllabic adjectives are formed goes beyond the scope of this document. Suffice it to say that the use (or not) of the -e is largely determined by the ending of the stem form of the adjective itself. Like Afrikaans

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213 Ibid, 33.
214 Ibid, 87.
215 Kotzé, e-mail message to author, March 21, 2011.
216 Ibid.
217 Ibid.
plurals, this can result in spelling changes in some instances in order to retain the original sound of the word stem.

Example:  
groot [xroˈt] (large/great/huge/tall)

grote [xroˈtə] (large/great/huge/tall)

–s endings are also prevalent and often occur in adjectives preceded by the indefinite pronouns “iets” [its] (something) and “niks” [nɔks] (nothing).\textsuperscript{218}

Example:  
Dit is niks nuuts nie. [dət əs nɔks ńyts ni] (It is nothing new.)\textsuperscript{219}

Please note that the spellings of words representing colors are not altered when in their adjectival form.\textsuperscript{220}

Degrees of Comparison (Trappe Van Vergelyking [ˈtrapə fan fɛrxəˈlɔjkəŋ])

Identical endings are used in creating the Afrikaans comparative form as in English with –er endings added to the ends of words. Like adjectives and plurals, there may be some spelling changes in order for the original sound of the word stem to be retained. The superlative is generally formed by adding –ste endings.

Example:  
groot [xroˈt] (big), groter [ˈxroˈtər] (bigger), grootste [ˈxroˈtstə] (biggest)

Like English, exception words which undergo changes to the word stem include:

Example:  
goed [xut] (good), beter [ˈbeᵊtər] (better), beste [ˈbɛstə] (best)

Separable Compound Verbs/Phrasal Verbs (Skeibare Werkwoorde [ˈskəjbaɾə ˈvɛrkvoːrdə]/ Deeltjiewerkwoorde [ˈdeᵊlkiˈvɛrkvoːrdə]) occur when an infinitive and

\textsuperscript{218} Donaldson, \textit{Colloquial Afrikaans}, 116.

\textsuperscript{219} Ibid.

\textsuperscript{220} Lutrin, 14.
preposition (voorsetsel [ˈfoːrɛtsəl]) are combined and written as one word. These verbs contain a stressed prepositional prefix and can be separated depending on the tense used. For example, the separable compound word “opstaan” [ˈɔpstaːn] (to get up) can be realized in the simple past as:

Example:  Ek het opgestaan.

[ɛk hɛt ˈɔpxǝˋstaːn]

(I got up/I had gotten up.)

Inseparable Compounds (Onskeibare Werkwoorde [ɔnˈskəjbaːrə ˈvɛrkvoːrdə]) on the other hand, generally do not add ge- in the past tense. They are easy to identify as they begin with the same unstressed prefixes previously discussed in the simple past and include: be-, er-, ge-, her-, mis-, ont-, and ver-. The main stress generally occurs on the final part of the verb. Please note that if “her” is stressed in the initial position as in the exception word “hereksamineer” [ˈɦərɛksaməneːr] (re-examine), ge- is added in the past tense.

Example:  gehereksamineer [xəˈɦərɛksaməneːrr] (re-examined)

Relative Pronouns (Betreklike Voornaamwoorde) can act as conjunctions, resulting in the main verb moving to the end of the sentence. Like English, the repeated subject, verb or object in the second sentence is removed. A comma usually separates

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221 Donaldson, *Colloquial Afrikaans*, 56.

222 Donaldson, *Colloquial Afrikaans*, 57.

223 Ibid, 57.

224 Kotzé, e-mail message to author, March 21, 2011.

225 Ibid.
the two adjacent verbs. For people, either “wie se” (whose), “wat” (who) or “wie” (who) is used while inanimate objects only receive “wat” (that/which/what).  

Example: Die meisie sing liedjies. Sy woon in Kaapstad.

Die meisie wat liedjies sing, woon in Kaapstad.

[di ˈməjsi vat ˈlikis səŋ voːn ən ˈka:pstat]

(The girl who sings songs lives in Cape Town.)

In keeping with Afrikaans’ simplification tendencies, relative pronouns and prepositions referring to non-human referents often combine to form one word.  

Examples: wat + van = waarvan [ˈvaːfan] (of/from)

by + dit = daarby [ˈdaːrbəj] (near it/with it)

Exceptions resulting in spelling changes include:

Examples: vir + dit = daarvoor [ˈdaːrfoːr] (in front of)

wat + vir = waarvoor [ˈvaːrfoːr] (for what/what for)

met + dit = daarmee [ˈdaːrmei] (with it/that)

wat + met = waarmee [ˈvaːrmei] (with what)

In the case of humans, the equivalent forms are “van wie” (of who(m), “by wie” (by who(m), “vir wie” (for who(m), “met wie” (with who(m), etc.  

Relative Clauses

Unlike English which can use a number of words to introduce a relative clause, only one form of the relative pronoun is used in Afrikaans: “wat” [vat] (what).  

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226 Ibid.

227 Ibid.

228 Ibid.
Example: Die klein dogtertjie wat sing, het ’n mooi stem gehad.

[di klǝjn ʹdɔxtǝrki vat sǝŋ het ǝ mo:j stɛm xǝˆhat]

(The young girl who sings/sang has/had a lovely voice).

**Participles** (Deelwoorde [΄deᵊlvo:ᵊrdə])

“The participle may be a Noun, Adjective or Adverb, depending on how it is used in the sentence.”230 The present participle is often identifiable by –de or –end(e) at the end of the verb while the past participle adds –de, –te or -e to the end of the verb.

Examples: Present Participle: Die huilende kind. [di ΄hœyləndə kənt] (The crying child.)

Past Participle: Die gekokende kos. [di ΄koᵊkəndə kɔs] (The cooked food.)

**Reduplication of Verbs**

Another unique characteristic of Afrikaans is the doubling/reduplication of certain words including verbs, nouns, numerals and adverbs in order to express a new connotation.231

Example: gou-gou [xœu xœu] (quick-quick)

**Hyphens** (Die Koppelteken [di ΄kɔpəlteᵊkən])

Hyphens are used for this purpose, as well as for the names of countries with two or more words in the title and in words indicating direction.

Example: Suid-Afrika [sœyt ΄afrika] (South Africa).

Hyphens can also be found when too many vowels lie adjacent to one other within a word or when it is necessary to provide clarity in long compound words.232

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230 Lutrin, 38.

231 Donaldson, *Colloquial Afrikaans*, 152.
Example:  Drie-enheid [dri ˈeːnhɔjt] (Trinity)\textsuperscript{233}

\textsuperscript{232} Burgers, 21.

\textsuperscript{233} Ibid.
INTRODUCING THE COMPOSERS

Although the four composers selected for this stylistic survey were contemporaries, each of them drew upon a wide variety of diverse Western classical genres in the songs discussed here. This is particularly interesting when one considers the many similarities between the educational backgrounds of each of these composers. All four began their musical studies in South Africa: all furthered their education in London, England at the Royal School of Music (RSM), Royal College of Music (RCM), and/or the Royal Academy of Music (RAM); and all returned to South Africa upon completion of their studies. All were pianists (three were also organists); all recorded works for the South African Broadcasting Company (SABC); and all had various compositions published in FAK songbooks.

De Villiers is unique as he is the only member of this group noted for his use of Afrikaans words to indicate tempo at the beginnings of compositions.234

In the following chapters, selected works by these four composers will be examined stylistically through a discussion of their use of form, harmony, tonality, text, accompaniment and compositional style.

234 English translations of the Afrikaans musical terms found in the Sewe Boerneef Liedjies (Seven Boerneef Songs) song cycle are located in Appendix A.
STEPHANUS LE ROUX MARAIS (1896-1976)

S. le Roux Marais was born in 1896 on the farm “Aasvogelkop” near Bloemfontein and died in 1976 in Graaff-Reinet,235 a rural town in the Karoo known as the fourth oldest city in South Africa.236 He was an organist and church musician, music teacher, composer, and “pioneer” of the Afrikaans art song.237 His extensive compositional output includes over one hundred art songs, two operettas, various choral works, and organ music.238 Rosa Nepgen (1909-2000) is the only Afrikaans art song composer recorded as having composed more songs than Marais.239 Marais’s early musical studies were at the Bloemfontein Normal and Polytechnical College under the direction of P. K. de Villiers, who encouraged him to consider a career in

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238 Ibid, 199-201.

composition. After various stints as an organist and music teacher, Marais became a student at the South African College of Music (SACM) in Cape Town from 1921 to 1923. While at the SACM, he studied music history and theory under the direction of Professor W. H. Bell (1873-1946) who was a highly esteemed teacher and director of the SACM, extremely influential in the education of many South African composers. Marais undertook further studies at the Royal School of Music and Academy of the Royal College of Music in London where in 1924 he received diplomas. Upon his return to South Africa, Marais resumed his career as a music teacher and church musician in various rural areas around the country. His early compositional period was his most productive, and was spent in Brandfort/Ermelo from 1924 to 1940.

Although Marais’s musical contemporaries included Schoenberg (1874-1951), Bartók (1881-1945), and Hindemith (1895-1963), he chose to model his personal musical idiom, developed in the 1930s, after the compositional techniques of Schubert (1787-1828), Schumann (1810-1856), and Mendelssohn (1809-1847), all three from one

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241 Ibid, 198.
243 Ibid, 486.
244 Ibid, 510.
hundred years earlier.\textsuperscript{247} It is highly probable that these masters appealed to him as they were well known for their expertise in successfully fusing music with text, a goal to which Marais also aspired. His art songs have been described as:

\textellipsis\ easily singable and melodically facile, and stylistically distinguished by a sort of ballad-like, narrative quality which generates emotional responses in the listener. In their own simple, uncomplicated way they express the child-like, naïve factors in the national Afrikaans character, marked by distinct traces of sweet melancholy, so that his style might be described as a kind of adolescent Afrikaner romanticism.\textsuperscript{248}

A number of Marais’s art songs, including the waltz song “Kom dans Klaradyn”\textsuperscript{249} (Come dance, Klaradyn) and the emotionally compelling “Heimwee” (Homesickness/Nostalgia), can be considered as having “\textellipsis\ achieved the status of national songs, even of genuine folksongs” among the Afrikaner public.\textsuperscript{250} His works are widely acknowledged as an early highpoint in the development of Afrikaans music literature as they “\textellipsis\ served to awaken the Afrikaner’s consciousness of the musical values of their language.”\textsuperscript{251} Marais was popular in his lifetime, having won twenty-three distinctions at various Eisteddfodau by 1934.\textsuperscript{252} The magnitude of his contribution to the Afrikaans art song was likened to C. J. Langenhoven’s impressive contribution to Afrikaans literature in a speech by Prof. W. F. C Arndt at an awards ceremony in

\begin{footnotes}
\item\textsuperscript{247} Ibid, 339.
\item\textsuperscript{248} Malan, \textit{South African Music Encyclopedia, Vol.3, J-O}, 199.
\item\textsuperscript{249} Klaradyn is the name of the narrator’s sweetheart.
\item\textsuperscript{250} Malan, \textit{South African Music Encyclopedia, Vol.3, J-O}, 199.
\item\textsuperscript{251} Ibid, 199.
\item\textsuperscript{252} Ibid, 198.
\end{footnotes}
Marais’s honor held by the South African Academy for Arts and Sciences in 1946. Shortly thereafter, Marais became a highly respected figure within Afrikaans music circles, while important South African singers, including Mimi Coertse, performed his songs nationally as well as abroad.

Marais’s harmonic language remained diatonic throughout his long career. He favored the effect of placing related or parallel major and minor keys adjacent to one other in order to heighten the text, a stylistic feature also employed by Schubert. Marais also made liberal use of chromatic II chords, Neapolitan, Italian and German augmented sixth chords, diminished seventh chords (in all of their forms), in addition to a variety of secondary dominant/chromatic chords in order to highlight the meanings of words.

The accompaniment rarely assumes a dominant role in Marais’s songs although it does contribute significantly to enhancing the text. Marias was fond of arpeggios, ostinato/walking bass lines, the occasional pedal point, as well as an octave bass note in the left hand - found at the end of many of his songs.

Apart from his lyrical writing, he also made use of a recitative-like vocal line accompanied by blocked chords on the downbeat (and third beat in 4/4 meter) - often

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253 Ibid, 198-199.  
254 Ibid, 199.  
255 Holzapfel, 347.  
256 Ibid, 346-347.  
257 Ibid, 344.  
258 Ibid, 345.
found in places where the poem takes on a more serious or melancholic tone, giving the singer greater freedom in delivering the text.\textsuperscript{259}

Text painting is important and evident in all of Marais’s vocal compositions. Potgieter notes that Marais’s choices regarding form generally develop directly from the poetry and its construction, resulting in a musical composition that serves the greater good of the text.\textsuperscript{260} A notable example of this occurs in “Geboorte van die Lente” (The Birth of Spring) (1930), which won a Marais first prize in composition at the Cape Eisteddfod in 1939.\textsuperscript{261} Each section of the musical setting of this song is determined by the construction of the text which directly affects changes in key, form, meter, and accompanying figures, as well as the phrasing of the vocal melodic line.

“Geboorte van die Lente” (The Birth of Spring) is a through-composed song with a fantasy-love theme based on the witty and humorous poetic fable by A. G. Visser (1878-1929).

Brief synopsis: Once upon a time, the Sun and Rain had a beautiful wedding. Shortly thereafter however, they argued creating a terrible hailstorm. The Sun disappeared and the Rain made a harsh cold wind blow from the north. Nonetheless, they reconciled and soon rejoiced over the birth of their daughter, Spring.

Marais musically sets this poem in the following formal sections:

Prelude, A Section, B Section, Interlude, C Section, D Section, Postlude. The song begins cheerfully in the key of G Major with a simple four measure prelude of

\textsuperscript{259} Ibid, 345.

\textsuperscript{260} Potgieter, “‘n Analitiese Oorsig van die Afrikaanse Kunslied”, 61.

\textsuperscript{261} Holzapfel, 173.
arpeggio figures in the accompaniment joyfully anticipating the Sun and Rain’s wedding day. Predominantly in 6/8 meter, the opening tempo is marked *andante grazioso* and is graceful and unhurried. The accompaniment plays an important role throughout the song, commenting on and personifying events as they occur within the poetry (such as the hailstorm which is found in the piano interlude). Nonetheless, the accompaniment never dominates the vocal melodic line. The voice enters in measure five and continues this ecstatic mood while the piano continues with its arpeggios in the remainder of the A section. In the B section (m.14-23) which musically describes how the Sun and Rain began to argue, the mood changes dramatically by means of a modulation to the mediant key of B Major. Here, the tempo is marked *agitato* and the troubled mood is reinforced by faster and increasingly chromatic arpeggio figures in the accompaniment. These build momentum, heralding the approaching storm. A series of tremolos in the accompaniment combined with repeated pitches in the vocal melodic line (m. 18-22) assist in driving this mood forward, culminating in a perfect authentic cadence in the parallel minor key (B minor). The piano interlude in B minor (m. 24-26) is distinguished by challenging triplet figures in the right hand and staccato sixteenth notes and rests in the left hand. These figures depict the hailstorm in a manner reminiscent of the piano works of Liszt and Chopin, with a sustained trill (m. 26) and harmonic resolution providing some welcome relief from the tension. The song remains in the parallel minor key of B minor in the C section (m. 27-31) although the accompaniment style changes. Here, Marais makes use of four-part chorale style hymn-like accompaniment in 4/4 meter which suits the text as the Sun and Rain are trying to resolve their differences amicably. The meter suddenly changes to 2/4 (m. 31) where Marais places a musical
accent on the word “liefde” (love) that is reinforced by the use of resonant, full chords in the accompaniment. This is followed by a perfect authentic cadence to the parallel major key of B major, successfully depicting the Sun and Rain’s realization that they love one another and indicating that they have resolved their differences musically and textually. The song then continues happily in B major for the final D section (m. 32-40) which is marked *tempo primo*. Here, motivic fragments from the A section are recalled but this is not a true reprise as the song never returns to the tonic key. The insertion of a 3/8 measure (m. 38) immediately before the name of the Sun and Rain’s daughter is announced, musically reinforces the rhythmic surprises Visser’s poetry is renowned for. The piano concludes the fable with a brief yet dazzling postlude while Marais’s traditional long note pedal in the bass finalizes the piece.

In general, Marais’s melodies are charming, well-balanced, tuneful and pleasant to sing. While a few characters’ names are mentioned in the course of the story, there is only one singing character: the narrator. Interestingly, Marais made an important emphasis change to Visser’s text, placing a musical accent on the word “liefde” (love) (m.31). It has been suggested by Holzapfel that this probably helped to remove some of Visser’s naughty roguishness, which Marais tries to clean up in this song. It is however appropriate for the singer to allow a little chest voice into the word “rente” (interest, as in interest on monies borrowed or owed) (m. 29) in order to judge the Sun

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262 Kannemeyer, 27.

263 Holzapfel, 173.

264 Ibid, 173.
and Rain’s mischievous behavior by incorporating a warmer vocal color, contributing an additional interpretive layer in performance.

Throughout his career, Marais composed in a variety of Western classical forms including strophic, binary, ternary, and through-composed forms. Incidentally, one of Marais’ songs in ternary form “Lentelied” (Spring song) contains a “… (Johann) Strauss-like”\textsuperscript{265} cadenza at the end of its B section, demonstrating the likely influence of German operetta. This delightful song is an excellent repertoire choice for coloratura sopranos as the cadenza and florid writing showcase the virtuosic capabilities of the singer and can be performed with great success.

Marais favored poetry “… written in and about the Second Language Movement”\textsuperscript{266} that comprised a wide variety of themes including depictions of nature, the fatherland, romantic love, and elegies.\textsuperscript{267} Notable songs include those set to poems by the following Afrikaans Second Language Movement poets: Jochem van Bruggen (1881-1957) (11), A. G. Visser (1878-1929) (8), A. d. Keet (7), I. D. du Plessis (1900-81) (7), J. F. E Celliers (5) and C. F. Visser (5).\textsuperscript{268}

Marais’s songs are suitable for young singers as the voice parts are mostly set in the middle voice and make use of a limited vocal range from middle C (C4), rarely ascending to G5 or A5.\textsuperscript{269} All his songs are written in the treble clef. A large number of

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{265} Potgieter, “’n Analitiese Oorsig van die Afrikaanse Kunslied”, 62.
\item \textsuperscript{266} Malan, \textit{South African Music Encyclopedia, Vol.3, J-O}, 199.
\item \textsuperscript{267} Potgieter, “’n Analitiese Oorsig van die Afrikaanse Kunslied”, 49-51.
\item \textsuperscript{268} Ibid, 49.
\item \textsuperscript{269} Holzapfel, 343.
\end{itemize}
\end{footnotesize}
his songs are better suited to men’s voices, with the exception of those containing texts of lullabies and children’s songs which are better suited to women’s voices.\textsuperscript{270} It is therefore important to know the meaning and perspective of the title/narrative when determining repertoire selection.\textsuperscript{271} Although Marais does not generally specify which voice type is preferred for specific songs (with a few exceptions), lyrical tenor voices tend to be better suited to his compositions than baritone voices due to the \textit{tessitura} used.\textsuperscript{272}

Helmut Holzapfel’s dissertation is a highly recommended resource for teachers and students interested in the songs of S. le Roux Marais. While it is almost exclusively written in Afrikaans, it includes a thorough listing of Marais’s published and unpublished works, as well as incipits of all his songs, information on vocal range, poetry used, and the names of the publishers, etc.

\textsuperscript{270} Ibid, 343.

\textsuperscript{271} English translations of the titles of Marais’ songs are located in Appendix B while translations of selected songs by S. le Roux Marais are located in Appendix C.

\textsuperscript{272} Holzapfel, 343.
CHAPTER 4

JOHN KILBURN PESCOD (1898-1985)

John K. Pescod was an organist, music teacher, and Afrikaans art song composer.273 He was born in Kimberley - capital city of the Northern Cape Province, also known as the Diamond City274 - in 1896, and died in Johannesburg in 1985.275 He attended school in Kimberley and obtained the Trinity College of Music ATCL organ diploma at the age of eighteen while a student of Walter Humphries.276 After a brief career as an organist and music teacher during the First World War years he departed for the Royal Academy of Music and was based in London from 1919 onwards.277 In 1921 Pescod’s composition “Die wildeby” (The wild bee) was premiered at one of Cape Town’s highly respected recital venues, the “Oranjeklub” (Orange Club), introducing him to South African audiences as a composer.278 During his studies in London he met Betsy de la Porte and Jan van Zyl, South African singers who later performed and


276 Ibid, 11.

277 Ibid, 11.

278 Ibid, 11.
recorded some of his songs for HMV and the BBC. Upon returning to South Africa in 1925, Pescod taught music privately in Paarl, Kimberley, Pretoria and Durban, also serving as an organist at various Methodist churches in the latter three cities. Visits to London in 1929 and 1934, and military service from 1943 to 1945 interrupted his work momentarily. In 1948 Pescod relocated to Johannesburg, where he taught and played the organ, later lecturing at the University of the Witwatersrand’s Music Department from 1963 to 1965.

Pescod composed nine art songs in total. Like Marais, he made use of a variety of Western Classical formal designs throughout his compositional career. His songs are set to Afrikaans poetry, however, spanning a much wider timeframe in Afrikaans literature than Marais’s. He set one poem each by: C. L. Leipoldt, D. F. Malherbe, J. F. E. Celliers, P. de Waal, J. R. L. van Bruggen, and A. G. Visser. “Wiegeliedjie” (Cradle Song) was written and set to music by Pescod, while “Kom sit by my” (Come sit beside me) and “Die wildeby” (The wild bee) - one of his famous children’s songs - are set to anonymous poems. The thematic material of the poems Pescod set to music includes poetry about nature, moralistic poems, lighthearted love

279 Ibid, 11.  
280 Ibid, 11.  
281 Ibid, 11.  
282 Ibid, 11.  
283 Ibid, 11-12.  
284 Potgieter, “’n Analitiese Oorsig van die Afrikaanse Kunslied”, 107.  
poems and an amusing children’s poem. Generally, the poetry he set tends to be cheerful and upbeat with an occasional element of roguishness, except for songs where the poem contains a moral in the story.

Potgieter notes that while Pescod’s tempi are generally well-chosen, his text painting can be somewhat awkward as important words can be under-stressed at times while certain unimportant words - including prepositions - can be over-emphasized by the musical setting. This may have been because Pescod was not a first-language Afrikaans speaker, being of English descent. (Malan notes that Pescod spent a period of his school education in Boshoff “to improve his Afrikaans.”)

According to Malan, Jan Bouws: musicologist, educationist and composer of Afrikaans art songs, noted the following characteristics found in (Pescod’s) songs (transl.):

On the whole the pianoforte part is more important than the melody. Too often the latter is determined by the chord progression and is bound by the rhythmical schemes of the poetry. The result is that the voice persistently tends to intone and only occasionally succeeds in really singing. Songs which are not affected by these restrictions are generally more fluent and livelier, as e.g. Was ek ’n sanger.

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286 Potgieter, “’n Analitiese Oorsig van die Afrikaanse Kunslied”, 108.
287 Ibid, 108.
288 Ibid, 110.
289 Ibid, 108.
“Oktobermaand” (The month of October) (1925) is a lively, merry, strophic waltz song in the key of F major. It was first published in 1930 in Die Huisgenoot magazine, a popular Afrikaans magazine still in circulation today. (Its English equivalent in South Africa is called “You” magazine). Pescod later dedicated “Oktobermaand” to Mimi Coertse.

Leipoldt’s poem glorifies spring, which in the southern hemisphere includes the month of October. It describes the landscape from a South African perspective, naming the unique plants and trees familiar to South Africans but which are unfamiliar elsewhere. In his composition, Pescod removes Leipoldt’s original refrain and only includes the first three strophes of the poem.

“Oktobermaand” is diatonic and generally makes use of functional, consonant harmonies. The three strophes, all in the key of F major, make use of occasional chromatic chords, including secondary dominants as well as German augmented sixth chords, to color specific words.

The accompaniment opens the song with a four measure prelude consisting of blocked chords and grace notes, evoking an atmosphere of spring awakening. It makes limited technical demands upon the pianist with constantly moving arpeggios propelling the more sustained (yet still exuberant) vocal melodic line forward, without detracting

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292 Ibid, 12.


294 Potgieter, “’n Analitiese Oorsig van die Afrikaanse Kunslied” 111.

295 Ibid, 112.
from it.\textsuperscript{296} The uncomplicated vocal melodic line moves mostly by step. Occasional decorative/ornamental figures and regular leaps of a minor third and perfect fifth at the ends of phrases enhance the charming yet simple vocal melodic line.

Pescod’s songs, although they tend to lack the contrapuntal and emotional variety of S. le Roux Marais’s, are still tuneful, attractive and appealing. They often conclude with accompanimental codas, although some such as “Oktobermaand” have a coda shared by the piano and the vocal melodic line. His songs typically include an introduction of up to four measures but not every song, including “Oktobermaand”, has a postlude.\textsuperscript{297}

An interesting distinguishing feature of “Oktobermaand” is its three written-out cadenzas, two of which are somewhat extensive.\textsuperscript{298} After singing the first verse, the singer may choose between either the first cadenza (consisting of trills recalling the opening thematic material of the prelude), or the second cadenza (which is an approximate pastiche of the written out cadenza found at the beginning of Juliette’s waltz aria “Je veux vivre” from the opera \textit{Roméo et Juliette} by Charles Gounod (1818-1893)). Despite the fact that these two cadenzas are marked “eerste keer” (first time) in the score, it is appropriate and correct for the singer to choose only one of these cadenzas to perform after the first verse. The third written-out cadenza – marked “tweede keer” (second time); is to be performed after the second verse. The influence of

\textsuperscript{296} Ibid, 110.


\textsuperscript{298} Ibid, and Potgieter, 111.
Johann Strauss’ (1825-1899) waltzes is evident in the spirited tempo, as well as in the mood of the flute-like cadenzas which separate the strophes of the song.\textsuperscript{299} As a result of this influence, it is appropriate for (supported) descending \textit{portamenti} to be used in this sentimental song. It is recommended however that this not be overdone and that the singer keep \textit{portamenti} to a minimum, only making use of \textit{portamenti} to enhance the meaning of specific words. (Ascending \textit{portamenti} are permissible stylistically but are not recommended as the possibility exists for this to turn into tasteless scooping, rendering the song inelegant).

The vocal melodic line requires a high voice comfortable with the \textit{tessitura} in which the song hovers, as the \textit{passaggio} is regularly engaged. Due to its length, it may be challenging to use this song as an encore but it is possible to do so if the singer either sings the shorter first cadenza, which consists of trills, or eliminates the cadenza after the first verse altogether. Either choice is acceptable. The cadenza after the second verse should still be included however. An important moment to insert a (supported) descending \textit{portamento} is towards the end of the piece. After the sustained high B flat (B flat 5) on the final “mooiste” (most beautiful), a descending \textit{portamento} to the lower pitch (E4) creates an appropriate sentimental effect. In the final phrase: “die mooiste mooiste maand,” it is advised that the singer breathe after the first “mooiste” and not between the last two words: “mooiste maand.” This song has also been arranged for voice and orchestra and is a lovely showpiece for high voices, especially coloratura sopranos.

\textsuperscript{299} Potgieter, “’n Analitiese Oorsig van die Afrikaanse Kunslied”, 111.
PIETER DE VILLIERS (1924-)

De Villiers was born in 1924 in Klerksdorp, a gold mining town in the North-West Province (formerly called the Western Transvaal Province). He attended the Universities of Pretoria and Stellenbosch, and obtained various diplomas from the University of South Africa (known by its acronym UNISA), qualifying as a music teacher in 1948. He then furthered his studies in London under Pollard and obtained diplomas from the RAM and ARCM. Upon his return to South Africa, he made frequent appearances as a solo pianist and harpsichordist with both the Cape Town City Orchestra and the South African Broadcasting Company (SABC) Orchestra, becoming a nationally respected accompanist and performing with many well-known South African opera singers including Betsy de la Porte and Mimi Coertse. De Villiers has also made significant contributions to South African music as a choral

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302 Ibid, 350.

303 Van Blerk, 490.

304 Ibid, 490.
director, recording all the available Afrikaans psalms and hymns at the time with the Sanglus choir (the official choir of the SABC) for the SABC in Johannesburg, between 1962 and 1969. He has worked at the universities of Stellenbosch, Pretoria, and Potchefstroom (now called North-West University), as well as for the SABC. He is the recipient of numerous awards, including the Artes Award for serious music from the SABC (1985), the FAK Award for exceptional contributions to the development/promotion of Music (1991), and the ATKV certificate for exceptional contributions to the South African Classical Music Industry (2002). He currently resides in Stellenbosch.

De Villiers set poems by poets whose work spans a wide timeframe in the history of Afrikaans literature. He set one poem each by I. L. de Villiers, T. Wassenaar and A. D. Keet, three by A. G. Visser and seven by Boerneef.

His compositions generally have a strong folk influence, evident throughout his song cycle: Sewe Boerneef Liedjies (Seven Boerneef Songs), also known as Sewe

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306 Ibid, 350-351.
307 Biographical information on the back fold of the cover to Pieter de Villiers and Boerneef (pseudonym of I. D. van der Merwe), Boerneef sing: Komposisies van Uitgesoekte verse: 10 siklusse [Farmer-cousin/Farmer-nephew Sings: Compositions of Selected verses: 10 cycles], (Pretoria: Litera, 2004).
308 Ibid.
310 Van Blerk, 490.
Lawwe Liedjies (Seven Silly Songs), which was composed between 1960 and 1961 and is dedicated to South African mezzo-soprano, Betsy de la Porte.\textsuperscript{311}

De Villiers was inspired by Boerneef’s ability to poetically and sensitively portray rural life in the Karoo,\textsuperscript{312} a semi-desert region in South Africa. In the Sewe Boerneef Liedjies (Seven Boerneef Songs) he effectively captures the natural rhythm of the regional dialects Boerneef was fond of by allowing the construction of the text to dictate the meter, rhythm, form, shape of the vocal melodic line, accompaniment and mood of these songs, effectively enhancing Boerneef’s trademark “. . . musicality, achieved by means of wordplay and the incantatory repetition of sounds.”\textsuperscript{313}

Love songs tend to contain a more linear, lyrical melodic line predominantly making use of stepwise movement. Tuneful folk-like melodies and balanced two measure phrases are common. (The compositional style of de Villiers’ lyrical writing is reminiscent of other nationalistic composers of the twentieth century such as Edvard Grieg.) However, leaps of an octave and chromatically altered chords (including secondary dominants) occur on important words, painting them effectively as in the seventh song “Doer bo teen die rant” (Up there, high against the ridge). The octave leap between the words “doer” (up there) and “bo” (high/above) (m. 3-4) musically depicts just how high above the ridge it is. Additionally, the “die” (the) in the phrase “teen die rant” (against the ridge) (m. 4) is “leaned on” by the chromatically altered A flat 4 (♭III

\textsuperscript{311} Pieter de Villiers and Boerneef (I. D. van der Merwe), Boerneef sing [Farmer-cousin/Farmer-nephew Sings], vii.

\textsuperscript{312} Kannemeyer, 59.

\textsuperscript{313} Ibid, 59.
in the song’s key of F major) resulting in a jazz-like “blue” note, creating a highly expressive word painting moment.\footnote{Pieter de Villiers and Boerneef (I. D. van der Merwe), \textit{Boerneef sing} [Farmer-cousin/Farmer-nephew Sings], 12.}

By contrast, poems more declamatory in nature predominantly make use of a recitative-like effect which helps the singer enunciate the words clearly. The melodic line is not necessarily beautiful in these songs but it is functional, and serves the text. This quality is prominent in song numbers one, two, four, and six where the rhythm of the words is of particular importance and interest.

The abruptly alternating 4/8-3/8-4/8-3/4-4/8 meters in “Klein Piedeplooi” (Little Piet du Plooy) (m. 3-12) allow De Villiers to enhance the recitative-like quality of the poetry as the constantly changing meters produce a natural speech-like rhythm.\footnote{Potgieter, “’n Analitiese oorsig van die Afrikaanse kunslied”, 177.} This effectively captures the regional dialect inherent in the text while creating an angular syncopation that contributes to the restless atmosphere suggestive of the singer’s agitation at being in bed trying to catch a flea.

Throughout the cycle, the accompaniment sets the mood of the songs with preludes of varying lengths, effectively preparing the listener for what is to come. For example in song number two, “Klein Piedeplooi” (Little Piet du Plooy), the accompaniment consists of jerky blocked chords which drive the piece forward.

While blocked chords are generally common in the more declamatory songs, flowing arpeggios are prevalent in the lyrical, sentimental songs. All the songs have preludes of varying lengths that evoke the atmosphere of the poetry, but they do not all...
have postludes. The postludes that are evident, as in the third song “Die berggans het ’n veer laat val” (The mountain-goose let a feather fall), usually contain material from the prelude. In the case of this third song the prelude, interlude and postlude are identical.

De Villiers makes use of a variety of Western Classical forms in his compositions. The strophic “Die berggaans het ’n veer laat val” (The mountain-goose let a feather fall) can be divided into the following formal sections: Prelude (m. 1-2), A Section (m.3-14), Interlude (m.15), A Section (repeated) (m.3-14), and Postlude (m.15-16) i.e. Prelude, A Section, Interlude, A Section, and Postlude.

In addition to the lyrical character of the Prelude, Postlude and Interlude (which contain identical musical material), the piano part in the A section consists of gentle staccato arpeggios in the right hand and written out trills in the left hand. By comparison, the vocal melodic line is slower moving and takes on a more pastoral character than the accompaniment. This is reinforced by the quarter note followed by an eighth note rhythm in 6/8 time which is present in the vocal melodic line throughout the song. The prelude opens the song in the key of B flat major. The voice enters in measure three with the leap of a major sixth and then descends in mostly stepwise motion, musically depicting the falling goose feather. Text painting also occurs on the word “hoogste” (highest) with an ascending interval of a minor third. Thereafter, various secondary dominants musically depict the singer’s anxiety at being separated from the Beloved while the song returns to the tonic in measure11. Here, the singer declares that the rare mountain-goose feather is a gift for the Beloved to demonstrate how deeply the singer loves him/her.
The songs in this cycle are all essentially in major keys but have a modal quality, displaying liberal use of open 5ths, parallel 3rds, raised 4ths as well as chromatically altered chords which color specific words. Potgieter describes the harmony in the sentimental songs as being more full in general, approaching a sweet effect.\textsuperscript{316}

All of the songs are written in the treble clef, make use of a limited vocal range between C4 and E4, are short in duration and are appropriate for singers from undergraduate through professional levels. Caution is advised, however. While these songs seem uncomplicated at first, the various twentieth century compositional techniques used, especially with regard to rhythm and harmony, can prove somewhat challenging to novice singers. The lyrical songs (numbers three, five and seven) may however provide a more accessible introduction to this song cycle and are recommended as a good entry point. Singers are advised to sing these songs simply and honestly, without adding anything stylistically extraneous. (The works of Grieg, for example, would serve as a good stylistic model for performance practice.) Despite the sentimental, bordering on the erotic,\textsuperscript{317} quality of the love songs, the use of \textit{portamenti} is not recommended.

\textsuperscript{316} Ibid, 179.

\textsuperscript{317} Ibid, 179.
CHAPTER 6

ARNOLDUS CHRISTIAAN VLOCK VAN WYK (1916-1983)

Arnold Van Wyk was born into a musical family in 1916 in Calvinia, a rural town in the north-western Cape Province, and died in Stellenbosch in 1983. His compositional output, encompassing a remarkably wide range of genres, includes Afrikaans art songs, various choral, solo instrumental, chamber and orchestral works, as well as film music. He began his formal music education at the Stellenbosch Conservatory as a student of Alan Graham and Maria Fismer, but discontinued his studies upon receiving a scholarship for overseas study in composition from the British Performing Rights Society (PRS) - he was the first South African recipient of this award. At the Royal Academy of Music, which he attended from 1938, Van Wyk studied piano with Harold Craxton (1885-1971) and undertook his first formal lessons in composition with Theodore Holland (1878-1947).

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321 Ferguson, 2.
323 Ferguson, 2.
During his student years in London, Van Wyk received numerous awards, including in 1941 the prestigious medal of the Worshipful Company of Musicians, which is awarded every three years to the Academy’s most advanced student.\textsuperscript{324} He joined the British Broadcasting Company’s (BBC) newly created Afrikaans division from 1939 to 1944, during the Second World War, returning to South Africa in 1946.\textsuperscript{325} After two years of freelance work, mostly for the SABC, he took up lectureships first at the SACM (1949-1960) and later at the Stellenbosch Conservatory (1961-1978).\textsuperscript{326} (Incidentally, the SACM - which was founded in 1910 and had existed under its own authority - was incorporated into the University of Cape Town’s music department in 1923.\textsuperscript{327})

Van Wyk is widely acknowledged as the first South African composer to achieve international recognition.\textsuperscript{328} His instrumental and choral works are well-respected and have been performed extensively internationally; his song cycle for mezzo-soprano (or baritone) and piano \textit{Van Liefde en Verlatenheid} (Of Love and Loneliness) (1953), sung by Betsy de la Porte, was highly acclaimed at the 1954 Congress of the International Society of Contemporary Music (ISCM) in Israel, earning

\textsuperscript{325} Ibid, 432.
\textsuperscript{326} Ibid, 432.
\textsuperscript{328} Van Blerk, 521.
him the Jeunesses Musicales Prize.\textsuperscript{329} Van Wyk received a medal from the South African Academy for Arts and Sciences in 1949, was made a fellow of the RAM in 1952, and received honorary doctorates from the universities of Cape Town and Stellenbosch in 1972 and 1982, respectively.\textsuperscript{330}

Van Wyk composed few Afrikaans art songs during his long career.\textsuperscript{331} According to Malan, Van Wyk set one poem each by L. Uhland and I. D. du Plessis, three by W. E. G. Louw, and five by Eugène Marais.\textsuperscript{332} (He also set a cycle of five songs for baritone to poems by Petronius.\textsuperscript{333}) Please note however, that Malan’s tally is incorrect. The \textit{Vier Weemoedige Liedjies} music score\textsuperscript{334} attributes the first two poems of the song cycle to W. E. G. Louw and the last two to I. D. du Plessis. The Malan source incorrectly attributes “Koud is die Wind” (Cold is the Wind) to W. E. G. Louw.

Van Wyk was somewhat self-critical of his work, constantly revising his compositions, and as a result, additional songs that he had composed were withdrawn

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\textsuperscript{329} Ibid, 521.
\textsuperscript{330} Ferguson, 6.
\textsuperscript{331} Potgieter, “‘n Analitiese Oorsig van die Afrikaanse Kunslied”, 451.
\textsuperscript{333} Ibid, 434.
and were not published.\textsuperscript{335} He felt comfortable setting melancholic, sad poetry, a common theme in most of his songs.\textsuperscript{336} According to Ferguson, Van Wyk’s . . . distinctive idiom combines a basically tonal framework with harmony that is continually inflected. It sometimes has a modal flavor and often juxtaposes the major and minor forms of chords or uses both simultaneously. He has a fine melodic sense, a sure grasp of structure, and a vivid feeling for both instrumental and vocal colouring.\textsuperscript{337}

Malan acknowledges that “- Arnold van Wyk has been acclaimed the “doyen of South African composers”, a distinction justified by his historical position in the country’s music, but also by his command of all the facets of composition.”\textsuperscript{338} Unlike his Western European contemporaries, Van Wyk never seriously abandons tonality, despite his liberal use of twelve tones and twentieth century harmonies.\textsuperscript{339} He placed great value on communicating the mood and texts of his compositions and as a result, “counterpoint plays a more subsidiary role” while harmonic aspects dominate.\textsuperscript{340}

Van Wyk’s skillful use of rhythmic and melodic motivic development is evident from his early works, including the \textit{Vier Weemoedige Liedjies} (Four Melancholy/Depressing Songs), composed between 1934 and 1938, which were revised

\begin{footnotes}
\textsuperscript{335} Ibid, 435.
\textsuperscript{336} Potgieter, “‘n Analitiese Oorsig van die Afrikaanse Kunslied”, 452.
\textsuperscript{337} Ferguson, 6.
\textsuperscript{339} Ibid, 433.
\textsuperscript{340} Ibid, 433.
\end{footnotes}
and published in 1947. He composed “Koud is die Wind” (Cold is the Wind) in 1934, at the age of eighteen, and “Vaalvalk” (Kestrel - a grey-brown bird of the falcon family) two years later. Both songs are firmly rooted in twentieth century harmonic techniques and demonstrate an Impressionistic influence. Although all four songs are often performed as a group, and have been included in Malan’s account of Van Wyk’s output list as a song cycle, Ferguson states that they “... were not considered by Van Wyk to be a song cycle, but are four miniatures that share a single mood.” Van Blerk agrees with Ferguson and cites the same reason when listing Van Wyk’s art song output.

In the through-composed first song, “Vaalvalk,” the subtle and simple three measure prelude skillfully evokes a bleak, melancholic atmosphere. The song is in 4/4 meter throughout. Repeated chromatic figures in the left hand (m. 1-2 and m. 5-6, as well as m. 3-4 and m. 7-10), combined with the prominent syncopated and incessant G sharps in the right hand that do not resolve, contribute to the lonely atmosphere and


342 Ibid, 82.

343 Ibid, 82.


345 Ferguson, 6.

346 Van Blerk, 522.
reinforce the bird’s aimlessness.\textsuperscript{347} The melodic range moves mostly by step, is highly chromatic, and is limited to the interval of a fifth, except for two pitches lying within a semi-tone lower. A sense of freedom in the phrasing of the lyrical vocal melody line is reinforced by the song’s \textit{lento rubato} tempo indication. This contributes to Van Wyk’s musical depiction of the “Vaalvalk” soaring and turning aimlessly. Word painting on important words such as “treurige” (mournful) and “waai” (blow/wave) are musically represented by the leap of a perfect fifth adding a brief extra dimension to the mournful atmosphere.\textsuperscript{348} The lonely vocal melodic line concludes the song without piano accompaniment and fades away to nothing, as instructed by the diminuendo sign and dynamic marking \textit{niente}, reinforcing the feeling of isolation and overall mood of the poem.

In the second song, “Eerste Winterdag” (First Winter’s Day), the steady 4/8 meter, marked \textit{andante sostenuto}, sets a gentle yet sustained mood. The vocal melodic line and accompaniment are characterized by much repetition. Repeated pitches in the former, one per syllable, create simple motivic fragments emphasizing the meanings of specific words and reinforcing the overall sense of loneliness and boredom on a dismal rainy day, musically depicting the incessant drizzle typical of the Cape in winter. Fine examples of word painting occur on the words “motreen” (drizzle/fine rain) (m. 12-13), “dwarrelend” (whirlwind) (m.16-17), “teen die ruite” (against the window pane) (m.33-34) and “drup, drup eentonig” (drip, drip in a monotone) (m.35-37). Apart from the chordal syncopated blocked chords in the prelude (m. 1-2), an expressive melodic figure

\textsuperscript{347} Potgieter, “‘n Analitiese Oorsig van die Afrikaanse Kunslied”, 462.  
\textsuperscript{348} Potgieter, “‘n Analitiese Oorsig van die Afrikaanse Kunslied”, 462.
occurs in the piano part during an interlude (m. 20-26) providing momentary musical
variety and relief from the chordal blocked chords which nonetheless resume, like the
never-ending rain. Throughout the song, the predominantly chordal accompaniment
contains repeated syncopated unresolved sevenths and ninths. Abrupt harmonic shifts
directly related to the text contrast sharply with the melodic monotony and add an
occasional splash of tonal color to help maintain the listener’s interest. The song closes
with sustained notes in the treble and bass set several octaves apart.

The third song, “In die Stilte van my Tuin” (In the Quietness of my Garden),
begins and ends in the tonic key of G flat major but incorporates sudden tonal shifts
utilizing raised fourths and flattened sevenths which effectively color the text. Although
melody is less important in the first two songs, a conversational yet melodically
attractive vocal line enhances this third song, drawing the listener into the intimate
atmosphere of the poet’s private quiet garden from the beginning of the A section (m. 1-
2) to the poet’s personal thoughts at the reprise of the opening motive (m.20-21).
Marked quasi parlante, the vocal line possesses a recitative-like quality lending
particular importance to the exotic words of the poem and the construction of the poetry.
Excellent examples of text painting occur throughout the song. For example, the triplet
figure and the interval of a fourth on the word “flikker” (flicker) in measure two helps to
musically represent the meaning of this word: Van Wyk evokes a strong mental picture
for the listener through the careful choice of rhythm and melodic interval. The opening
theme (m. 1-2) returns towards the end (m.20-21), signaling the closure of the piece
with blocked chords resuming in the accompaniment, enhancing the introspective
atmosphere.
Accompanying figures in this song are considerably more varied than in the first two. There is no prelude here and the voice is preceded simply by one I 6/4 G flat major blocked chord at the very beginning. The accompaniment, moving at a much slower pace than the vocal melodic line, contains a chordal texture throughout, with blocked chords on the downbeat and third beat in this predominantly 4/4 metered song reinforcing the recitative-like quality of the vocal melodic line (m. 1-4). Arpeggios divided between the hands marked quasi improvisato (as if improvised) provide some momentary release (m. 5-6) before the recitative-like texture resumes (m.7-9). In measures eleven and twelve, the accompaniment, though recalling the earlier arpeggiated figure, is now pitched a tritone lower. Rapidly descending arpeggio figures musically illustrate the flapping wings of the moon-white butterflies as they drift across the sky (m. 13-19) followed by the earlier ascending arpeggio motive recalled for the third time (m.19-20) but now rhythmically and harmonically altered. Finally, the reprise of the opening recitative-like motive in measure twenty-one and twenty-two, with the same accompanying blocked chords, signals the end of the piece. This again provides a satisfying sense of release, punctuated by two sustained G flat major blocked chords in root position (m.25-26): a fitting closure complimenting the opening, tonally open I 6/4 chord.

There is no prelude or introduction to the fourth song, “Koud is die Wind” (Cold is the Wind). Here, Van Wyk jumps directly into the essence of the poem, simultaneously introducing melodic and rhythmic motives in the voice and piano. The left hand makes use of an accented drone ostinato on B3 throughout the song. This pitch, while occasionally descending by an octave, is ever present, possibly musically
representing a death knell for the deceased Daphne who is being remembered. Strong evidence of Van Wyk’s later preoccupation with motivic development and repetition is prevalent throughout this song. This is demonstrated by his use of meaningful melismatic motives in the vocal melodic line, beginning with the interval of a descending fifth, which helps to highlight important words in various ways dependent on the meaning of the word. For example, a shivering quality is musically evoked on the word “Koud” (Cold) (m.1), while a tearful or grief-stricken quality is suggested on the word “haar” (her) (m. 23-24), where the melismatic passage is repeated by the narrator.

The sensitive attention paid to the text, use of syncopations and repetition of motives in the accompaniment (including in measures twenty to twenty-seven where painful sixteenth and sharp eighth intervals and trills personify the bitterly cold whistling wind in a bleak coastal town) create a sophisticated framework for the narrator’s repetitive legato yet predominantly declamatory vocal melodic line.\(^{349}\) With few exceptions, the song moves between tonic and (mostly modal) dominant constructions in the key of e minor, effectively contributing an appealing quality that highlights specific words.

While there is very little shared material between the voice and accompaniment in the four songs, Van Wyk creates an individual impression evoking a highly sensitive and artistic musical treatment of the poetry, enhanced through his use of the bass, pedal tone, melodic and rhythmic motivic fragments.\(^{350}\)

Throughout this group of songs, Van Wyk’s expert handling of rhythmic and melodic motives in the voice and accompaniment express and sustains a melancholic

\(^{349}\) Potgieter, “Die Afrikaanse liedere van Arnold Van Wyk”, 82.

\(^{350}\) Potgieter, “'n Analitiese Oorsig van die Afrikaanse Kunslied”, 487.
and introspective atmosphere without any of the songs coming to a grinding halt.\textsuperscript{351} Metrical monotony is prevented by the use of syncopated rhythms and contrasting melodic themes in the voice and accompaniment which form a vital rhythmic counterpoint,\textsuperscript{352} aiding the overall momentum of the songs.

These songs are at once sophisticated and beautiful, having been artistically constructed with great sensitivity. While they have not received the same accolades as Van Wyk’s later song cycle \textit{Van liefde en Verlatenheid} (Of Love and Loneliness), they anticipate his mature compositional style and provide great insight into his works. These \textit{Vier Weemoedige Liedjes} (Four Melancholy/Depressing Songs) are nonetheless impressive in their own right and are highly successful in performance. Since the vocal range covers B3 to F sharp 5, they are more appropriate for middle voices, although many sopranos with strong middle voices have undertaken them successfully. An advanced level of musical artistry and attention to detail is required to perform this group of songs successfully, and it is therefore recommended that they be undertaken by advanced singers preferably from senior undergraduate levels upwards. It is not necessary, nor recommended, for singers to attempt to add emotion or vocal effects to this repertoire. These songs are sophisticated and impressionistic and should be performed honestly, with close attention paid to the words and the composer’s intentions. Appropriate models for performance practice of this particular song cycle include the compositions of Claude Debussy (1862-1918) and Gabriel Fauré (1845-1924).

\textsuperscript{351} Potgieter, “Die Afrikaanse liedere van Arnold Van Wyk”, 80.

\textsuperscript{352} Ibid, 80.
CHAPTER 7

RECOMMENDATIONS FOR PERFORMANCE PRACTICE

Taking the time to familiarize one’s self with the basic principles of Afrikaans grammar and pronunciation opens up a world of exciting art song repertoire possibilities that have barely been explored outside of South Africa’s borders – least of all in the United States. While the Afrikaans language is unfamiliar, its grammar and pronunciation rules are not challenging to master and are considerably easier to learn than those found in many other Germanic languages. These factors, when combined with Afrikaans composers’ artistically sensitive musical settings of well-crafted Afrikaans poetry, make this repertoire an attractive addition to standard art song literature choices.

Afrikaans art songs resemble, and are directly influenced by, a number of Western classical genres which should be used as models for performance practice. For example, since Van Wyk’s *Vier Weemoedige Liedjies* (Four Melancholy/Depressing Songs) are rooted in Impressionism, it is therefore appropriate to model their performance practice along lines stylistically appropriate to the works of Debussy. In contrast, it is acceptable for Afrikaans waltz songs such as “Oktobermaand” (The month of October) - a delightfully exuberant song reminiscent of Johann Strauss’s operetta arias - to make use of supported *portamenti* to highlight specific cadences and embellish important words when interpreting the song.
While it is recommended that singers interested in the study of this repertoire listen to as many recordings as possible, caution is advised – particularly with regard to interpretations of sentimental Afrikaans art songs and, in some cases, waltz songs. Evidence of the overuse of unsupported *portamenti*, which can rapidly degenerate into scooping, is common here and risks over-sentimentalizing and trivializing the quality of these compositions. It is recommended that instead, supported *portamenti* be used sparingly but in a meaningful way, in order to complement and enhance these artful songs.

It is correct and necessary at times for singers to gently aspirate Afrikaans consonants, which are usually un-aspirated in spoken Afrikaans, in order to clearly articulate the text when singing. Colleen Philp, former senior lecturer in Western Classical voice at the University of KwaZulu-Natal and second-language Afrikaans speaker agrees that while spoken Afrikaans vowels make use of a lower palatal position, singers should make efforts to consciously utilize a higher soft palatal position for sung Afrikaans diction in order to provide greater access to the *passaggio*\(^{353}\) and facilitate efficient vocal production. It is also highly recommended by the author of this document that singers produce Afrikaans diphthongs as they would when singing in German or English i.e. spending at least twice the amount of time on the first vowel and allowing the second vowel to be lightly and quickly pronounced, resulting in an elegant effect. Many recordings, even those made by one singer in various recordings of the same song, are inconsistent regarding this issue. It is quite common to hear singers produce

\(^{353}\) Colleen Philp, telephone interview by author, July 13, 2010.
vowel sounds in diphthongs equally in duration on one recording, and to then hear the same singers sing the first vowel quickly and the second vowel twice as long in duration as the first, on other recordings. Neither option is advisable as the result is a distortion in the word stress which can sound affected and even comical.

A useful observation from Mimi Coertse, the internationally acclaimed South African coloratura soprano (and native Afrikaans speaker), is that singers interested in performing Afrikaans art song literature should familiarize themselves not only with the musical styles employed by the diverse composers, but also with the rhythm of the Afrikaans language, poetry, and meaning of the text.\textsuperscript{354} This is true with regard to the study of most German Romantic Lieder and, as such, an investment of this nature enables singers to perform songs with a deeper understanding and ability to express the composer’s musical intention within the well-crafted poetry that has been set.\textsuperscript{355}

Considering the unfamiliarity of the genre, singers are strongly encouraged to undertake this kind of research and preparation when studying this literature.

While most written material providing information on Afrikaans art song repertoire is predominantly in Afrikaans itself, important resources available in English include the \textit{South African Music Encyclopedia}, edited by Jacques P. Malan, which consists of four volumes and contains biographical information on South African composers, their compositional styles and output lists. (Original Afrikaans titles of art songs are listed in composers’ output lists but without English translations). Also helpful are the following: the book \textit{Composers in South Africa Today}, edited by Peter Klatzow-

\textsuperscript{354} Mimi Coertse, telephone interview by author, July 27, 2010.

\textsuperscript{355} Ibid.
formerly professor of composition at the South African College of Music at the University of Cape Town, and the doctoral dissertation by Conroy Cupido, currently a senior lecturer in Classical voice at North-West University, entitled “Significant influences in the composition of Hendrik Hofmeyr’s song cycle, *Aleenstryd*.” (Professor Hendrik Hofmeyr is currently the head of history, theory and literature at the South African College of Music at the University of Cape Town).

For singers seriously interested in exploring Afrikaans art song repertoire, sheet music is available in numerous volumes of songbooks published by the *Federasie van Afrikaanse Kultuurvereniging* (Federation of Afrikaans Cultural Organizations, known by its acronym FAK), and in various anthologies commissioned by the South African Music Rights Organization (SAMRO). Sources may be obtained directly from those organizations, from the South African Broadcasting Company (SABC) Music Library, as well as through South African university music libraries from around the country including the universities of Stellenbosch, Cape Town (at the South African College of Music), Pretoria, North-West University, Free State, KwaZulu-Natal and the University of South Africa (UNISA).356

It is hoped that this information will prove helpful in encouraging the study of this repertoire on an international scale.

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356 Appendix B of this document includes information on the publishers of the songs listed in each of the four composers’ output lists with English translations of all the song titles listed.


Gerber, Marelize. 'n Kritiese Waardebepaling van Mimi Coertse (1932–) se hydrae tot die Uitvoering van die Afrikaanse Kunstlied. Thesis (M. Mus.)-- University of South Africa, 2005.


Grové, I. J., Elna Van der Merwe, Minette Du Toit-Pearce, André Howard, and Vanessa Tait-Jones. 'n Eeu van Afrikaanse liedkuns. South Africa: s.n, 2009.


APPENDIX A

GLOSSARY OF MUSICAL TERMS found in the Sewe Boerneef Liedjies/ Sewe Lawwe Liedjies [ˈseɪvə ˈbuːrneəf ˈlikis] (Seven Boerneef Songs) song cycle:

Effens stadiger [ˈɛfəns ˈstadəxət] (a little slower)

Geestig [ˈɡeɪstəx] (witty/saucy/pointed)

Inniglik [ˈənəxlək] (with heartfelt sincerity/inner fervor)

Meer teerheid [meːˈr teːˈrəhəjt] (with more tenderness/delicately)

Met humor [mɛt hyˈmɔːr] (with humor/humorously)

Vinnig [ˈfənəx] (fast/quickly)

Vloeiend [ˈfluːjənt] (flowing/liquid)

Vrolik [ˈfroɪlək] (merry/cheerful/joyous)
APPENDIX B

PUBLISHED SONG OUTPUT BY:

1.1 S. le Roux Marais
1.2 John. K. Pescod
1.3 Pieter de Villiers
1.4 Arnold Van Wyk

1.1 S. le Roux Marais
(Songs are published by either R. Müller and, after 1958, by Boosey & Hawkes, unless otherwise specified, and may also be found in FAK songbooks and SAMRO anthologies. The vocal range of songs is generally from C4 to G5/A5. Songs tend to suit lyric tenor voices rather than baritone voices due to the tessitura used. A number of songs are better suited to women’s voices, especially those containing texts of lullabies and children’s songs.)

Four Afrikaans Songs, 1928:
1. Wees sterk, my siel (Be strong, my soul) (J. F. E. Cilliers)
2. Slaapdeuntjie (Sleep song) (J. R. L. van Bruggen)
3. Viermaal gesien (Seen four times) (Totius)
4. Amors confetti (Love’s confetti) (Jan Celliers)

357 The published song output list for S. le Roux Marais (with Afrikaans titles, names of poets and publishing information) has been excerpted from:


English translations of song titles have been provided by the author of this document.


359 Holzapfel, 343.

360 Ibid, 343.
Heimwee (Homesickness/ Nostalgia) (J. R. L. van Bruggen), 1930.

_Die roos en ander Afrikaanse liedere_ (The rose and other Afrikaans songs), 1930:
1. Die roos (The rose) (A. G. Visser)
2. Dis al (That’s all) ((J. F. E. Cilliers)
3. As saans (When at night) (A. D. Keet)
4. Die kindjie (The (little) child) (C. J. Hofmeyr)
5. Met ’n mandjie rose (With a basket of roses) (A. G. Visser)
6. Kinderlied (Child song) (A. D. Keet)
7. Gebedjie (A little prayer) (Jan Celliers)

Geboorte van die lente (The Birth of Spring) (A. G. Visser), 1931. (This song also belongs to a song cycle called _Vyf kunstliedere_ (Five art songs), published in 1932.)

Die Letaba (The Letaba)\(^{361}\) (Victor Pohl), trans. C. F. Visser, 1932.

_Twee gewyde sangstukke_, (Two sacred songs) 1932:
1. Langs stille waters (Beside still waters) (Theo Jandrell)
2. Och! Dat Uw Geest den leraar sterk (O! That Your Spirit would strengthen the teacher) (Hymn Book)

_Vyf kunstliedere_ (Five art songs), dedicated to Mrs. B. du Preez, 1932:
1. Voor jou en mij (For you and me) (A. van Schelteman)
2. Geboorte van die Lente (The Birth of Spring) (A. G. Visser)
3. Malie, die slaaf, se lied (Malie, the slave’s song) (Leipoldt)
4. Avond (Evening) (A. van Schelteman)
5. Sluimer, beminde (Slumber, beloved) (Dirk Mostert)

_Bosveld-toe en twee ander liedere_, (To the Bushveld and two other songs) 1934:
1. Bosveld-toe (To the Bushveld) (C. F. Visser)
2. Gee-my! (Give me!) (J. R. L. van Bruggen)
3. Nuwe somer (New summer) (Eitemal)

Kom dans Klaradyn (Come dance, Klaradyn) (C. F. Visser), 1936.

Lentelied (Spring song) (J. R. L. van Bruggen), 1936.

Heimwee na die see (Longing for the sea) (J. R. L. van Bruggen), 1936

Herfsaand (Autumn evening) (C. M. van den Heever), 1936

Helderus (Hero’s rest) (Dirk Mostert), 1937.

Matrooslied (Sailor’s song) (I. D. du Plessis), 1937.

*Twee huweliksliedere*, (Two wedding songs) 1937:
2. Troulied (Song of Fidelity) (S. J. M. Osborne), comp. 1934.

Die boodskap van die ossewa (The message from the ox wagon) (dr. B. A. de Wet), Nasionale Pers Boekhandel (National Press Bookshop), 1938.

*Ses kursliedere* (Six art songs), Song Cycle, 1938:
1. Moeder (Mother) (A. D. Keet)
2. Bosveldhuisie (Bushveld house) (Ben Dreyer)
3. Salut d’amour (Love’s greeting) (A. G. Visser)
4. Lied van die wonderboom (Song of the miracle tree) (Vosser)
5. Amoreuse liedeken (Love songs)(Dirk Mostert)
6. Treurlied (Song of grief) (Leipoldt)

Sluimerlied (Slumber song) (H. S.), 1939 (1942?).

Die boerenooi staan brandwag (The Dutch/Afrikaans maiden keeps watch) (C. F. Visser), 1943.

*Nuwe liedere* (New Songs): Pr. Studio Holland, Kaapstad (Cape Town); publ. by FAK, Johannesburg, Jun.1970:
4. Die balling se boodskap (The exile’s message) (Dirk Mostert), comp. 1949.
5. Rus en stilte (Rest and quietness) (I. D. du Plessis), comp. 1942.
7. Daar’s ‘n tyd (There’s a time) (Dirk Mostert), comp. 1954.
8. As ek moet sterwe liefste (If I should die, dearest) (Nehemia), comp. 1936.
9. Dit is laat in die nag (It is late in the night) (A. D. Keet), comp. 1942.

Van Tafelberg se strand (From Table mountain’s shore) (C. F. Visser), single sheet printed, n. d.
1.2 J. K. Pescod:362

Die wildeby (The wild bee) (C. J. Langenhoven). Ms., 1921; in the SABC Music Library.


Kom sit by my (Come sit by/beside me) (Anon). Ms., between 1924-1926.

Oktobermaand (The month of October) (C. L. Leipoldt). Ms., 1925; Die Huisgenoot (You magazine), 6 June 1930.

Die ossewa (The ox wagon/prairie wagon) (Jan F. Celliers). Ms., 1925.

Was ek 'n sanger (Were I a singer) (Pieter de Waal). Ms., 1946.

Builof (Wedding feast) J. R. L. van Bruggen). Ms., 1965

Salut d’amor (Love’s greeting) (A. G. Visser). Ms., 1965

Wiegeliedjie (Lullaby) (own words). Ms., n. d.

1.3 Pieter de Villiers:363


Sewe Boerneefliedjies/Sewe Lawwe Liedjies (Seven Boerneef Songs/Seven Silly Songs) song cycle based on poems by Boerneef (Farmer-Cousin/Farmer-Nephew),

362 The published song output list for John K. Pescod (with Afrikaans titles, names of poets and publishing information) has been excerpted from:


English translations of song titles have been provided by the author of this document.

363 The published song output list for Pieter de Villiers (with Afrikaans titles, names of poets and publishing information) has been excerpted from:


English translations of song titles have been provided by the author.
pseudonym of I. D. du Plessis, dedicated to Betsy de la Porte (mezzo-soprano). Publisher: FAK, Johannesburg, 1961:

1. Blaas op die pampoenstingel (Blow on the pumpkin stalk)
2. Klein Piedeplooi (Little Piet du Plooy)
3. Die berggans het 'n veer laat val (The mountain-goose let a feather fall)
4. Waarom is die duivel vir die slypsteen bang? (Why is the devil afraid of the grindstone?)
5. Aandblom is 'n wit blom (Evening flower is a white flower)
6. My koekies verheen jou verkereveer (My speckled, cross-feathered hen)
7. Doer bo teen die rant (Up there, high against the ridge)

Ek hou van blou (I like blue) (A. D. Keet), Ms., 1967.


Four Psalms, for baritone and piano, commissioned by CAPAB (Cape Performing Arts Council). Ms., 1970/71.


Lied sonder woorde (Song without words), for soprano and pianoforte. Ms., 1975.

1.4 Arnold Van Wyk.364

364 The published song output list for Arnold van Wyk (with Afrikaans titles, names of poets and publishing information) has been excerpted from:


English translations of song titles have been provided by the author of this document.
*Vier weemoedige liedjies* (Four Melancholy/Depressing Songs), “. . . were not considered by Van Wyk to be a song cycle, but are four miniatures that share a single mood.” Comp. 1934-1938, rev. 1946-1947. Publisher: Heuwekemeijer, Amsterdam, 1947:

1. Vaalvalk (Kestrel) (W. E. G. Louw)
2. Eerste winterdag (First winter’s day) (W. E. G. Louw)
3. In die stilte van my tuin (In the quietness of my garden) (W. E. G. Louw)\(^\text{366}\)
4. Koud is die wind (Cold is the wind) (I. D. du Plessis)


*Van Liefde en Verlatenheid* (Of Love and Loneliness), song cycle for voice (mezzo-soprano/soprano) and piano, (E. Marais); comp. 1953. Boosey & Hawkes, London, 1956:\(^\text{367}\)

1. Die towenares (The sorceress)
2. Die woestynlewerkie (The desert lark)
3. Winternag (Winter night)
4. Hart-van-die-dagbreek (Heart-of-the-daybreak)
5. Dieprivier (Deep River)

*Vfy liedere op tekste van Petronius*, five songs on texts by Petronius for baritone and small instr. ensemble. Ms., 1964.\(^\text{368}\)

1. Qualis nox fuit illa
2. Lecto compositus
3. Foeda est in coitu
4. Somnia quae mentes
5. Sit nox illa diu nobis dilecta

\(^{365}\) Ferguson, 6.

\(^{366}\) Correction – This is incorrect. I. D. du Plessis is correctly listed as the poet of “In die stilte van my tuin” in the music score.


\(^{368}\) The published song output list for Arnold van Wyk (with Afrikaans titles, names of poets and publishing information) has been excerpted from:


English translations of song titles have been provided by the author of this document.
Heimwee (1930)

[ɦəjmveᵊ]
(Homesickness/Nostalgia)

Music by S. le Roux Marais (1896-1976)
Poetry by J. R. L. van Bruggen (1881-1957)

My hart verlang na die stilte,
[məj hart fərˈlaŋ na di ˈstɔlfə]  
(My heart longs for the quietness,)

Van die wye wuiwende veld
[fæn di ˈvəjə ˈvœyvəndə fælt]  
(Of the wide-open undulating veld\(^\text{370}\))

Ver van die stads geluide,
[ʃər fan di stats xoˈlœydo]  
(Far from the city’s noise,)

En die klinkende klank van geld.

\(^{369}\) Please note that punctuation and capitalization of the text has been represented as much as possible as that found in the various music scores. Changes at the author of this document’s discretion were however made to Pescod’s “Oktobermaand” as the entire handwritten text is capitalized in the score. Repeats have been omitted in most cases. English translations and IPA throughout have been provided by the author of this document.

It is recommended that singers pay attention to and make use of the assimilation rules previously mentioned as needed. See above, 43.

\(^{370}\) Vast African grasslands/countryside.
En di `KLØKlændə klånk fælt]
(And the jingle-jangle of money.)

Ek is moeg vir die rustelose lewe
[ek əs mux fær di `rôståloːsə `leːvə]
(I am tired of this restless life)

Van mense wat kom en gaan
[fæn `mɛnsə vat kɔm en xaːn]
(Of people that come and go)

k’Wil terug na die vrye ruimte,
[kvəl tɔ rœx na di `frəjo `rœymtə]
(I want to return to the free expanse,)

Waar ’n siel in woon, wat verstaan.
[vaːr ðə sil ən voːn vat fær ˈstaːn]
(Where a soul lives that understands (that freedom).)

O, ek sien weer die son op die velde
[o ek sin veːt di sɔn əp di ˈfældə]
(O, I see again the sun on the veld)

en die ewige blou daar bo.
[ɛn di ˈɛvəxə blœu daːr boː]
(And the eternal blue (heavens) above.)

En my hart skiet vol van heimwee,
[ɛn məj hart skit fɔl fan `fiːmjveː]
(And my heart is struck (through), full of homesickness,)

en my drome swem in my øë.
[ɛn məj ˈdroːmə swem ən məj øː]
(and my dreams swim (tearfully) in my eyes.)

Ek sien weer die ylbloue berge.
[ek sin veːt di ˈajblœuə ˈbergə]
(I see again the pale blue mountains.)

Daar ver oor die westerkim
[daːr fɛːr əːt di ˈvɛstərkəm]
(There far over the western horizon)

En wonder nie meer waarom weemoed,
[ɛn ˈvɔndər ni meːt ˈvaːːrmə ˈveːmut]
(And don’t wonder any more why sadness,)
so sag uit my liedere klim.
[so³ sax œyt məj ‘lidəɾə kləm]
(rises so softly from out of my songs.)

Klim na die gris lug bowe.
[kləm na di xrəjs læx ‘bo νə]
(Rising to the grey skies above.)

Waar die son in die miste kwyn,
[va:r di sɔn ən di ‘məʃtə kwəjn]
(Where the sun fades into the mists,)

Want O, ek verlang na die velde
[vant o³ ek fər’ləŋ na di ˈfeldə]
(Because Oh, I dearly long for the veld)

Na die ewige sonne skyn.
[na di ‘eːvəxə ˈsɔnə skəjn]
(For the eternal sunshine.)

**Kom dans Klaradyn (1935)**
[kɔm dans klara’dəjn]
*(Come dance Klaradyn)*

Music by S. le Roux Marais (1896-1976)
Poetry by C. F. Visser (n. d.)

Kom dans Klaradyn, kom en dans weer met my,
[kɔm dans klara’dəjn kɔm en dans veːr met məj]
(Come dance Klaradyn, come and dance again with me,)

Op maat van die aandwind wat wieg oor die wei,
[ɔp maːt fan di ˈaːntvənt vat vix oːr di vəj]
(In time to the evening breeze that wafts over the meadow,)

Die blomme hul nooi ons die feesmaal is klaar
[di ˈbləmə fiəl noːj ons di ˈfeːsmə:l əs klaːr]
(The flowers invite us, the feast is ready)

Die sterretjies brand al, die maan is al daar.
[di ˈstærəkis brant al di maːn əs al daːr]
(The (little) stars are all burning, the moon is already there.)

Kom dans Klaradyn, Kom dans Klaradyn,
[kɔm dans klara’dəjn kɔm dans klara’dəjn]
(Come dance Klaradyn, come dance Klaradyn.)

Kom en dans weer met my weer met my
[köm ên dans veːr met məj veːr met məj]
(Come and dance again with me, again with me)

Op maat van die aandwind wat wieg oor die wei,
[ɔp maːt fan ˈaːntvənt vɔt vix oːr di vəi]
(In time to the evening breeze that wafts over the meadow,)

Kom dans Klaradyn, Kom dans Klaradyn, . . . etc.
[köm dans klaːrəˈdəjn köm dans klaːrəˈdəjn]
(Come dance Klaradyn, Come dance Klaradyn)

Vertel Klaradyn, Kom vertel my dat jy,
[fərˈtɛl klaːrəˈdəjn kəm fərˈtɛl məj dat jəj]
(Tell me Klaradyn, Come and tell me that you,)

Die Konigin bruid van my hart ook gaan bly.
[di ˈkoːnəxən brœyt fən məj hart oːk xaːn bləj]
(Will also remain the bridal queen of my heart.)

As blomme verwelk en die weelde vergaan,
[əs ˈblɔmə fərˈvæːlk ən di ˈveːldə fərˈxaːn]
(Even if flowers wilt and wealth wastes away,)

As sterre verbleek en verduister die maan.
[əs ˈstɛərə fərˈbleːk ən fərˈdœystər di maːn]
(Even if stars grow pale and the moon grows dim.)

Vertel Klaradyn, Vertel Klaradyn,
[fərˈtɛl klaːrəˈdəjn fərˈtɛl klaːrəˈdəjn]
(Tell me Klaradyn, tell me Klaradyn)

Kom vertel my dat jy, vertel my day jy
[kəm fərˈtɛl məj, fərˈtɛl məj dat jəj]
(Come and tell me that you, tell me that you)

Die Konigin bruid van my hart ook gaan bly,
[di ˈkoːnəxən brœyt fən məj hart oːk xaːn bləj]
(Will also remain the bridal queen of my heart.)

Vertel Klaradyn, Vertel Klaradyn, . . . etc.
[fərˈtɛl klaːrəˈdəjn fərˈtɛl klaːrəˈdəjn]
(Tell me Klaradyn, tell me Klaradyn)
Geboorte van die Lente (1931)
[ˈxəˑboːˌtɔ̃ fan di ˈlɛntɔ̃]
(The Birth of Spring)

Music by S. le Roux Marais (1896-1976)
Poetry by A. G. Visser (1978-1929)

Gelukkig en bly was die dag
[ˈxəˑlœkəx en blaj vas di dax]
(Happy and joyful was the day)

Toe die Reent met die Sonskyn gaan trou het,
[tu di rəˈɛnt mɛt di 'sɔnskɔyn xaːn trœu ɦɛt]
(When the Rain and the Sunshine were married,)

veelverwig die boog wat die Lug
[ˈfəˑlfərvɔx di boˈx vət di læx]
(a multi-colored archway (rainbow))

vir ’n trou present kunstig gebou het.
[fər ə trœu praˈʃent ˈkœnstɔx xaˈbœu ɦɛt]
(was artistically built for them by the sky as a wedding present.)

Getwi
[ˈxəˑtwəs ɦɛt ɦœl eɪns ɔp ə dax]
(One day they quarreled with each other)

met ’n storm verwytende woorde.
[mət ə stɔrəm fərˈvɔjtəndə ˈvoˑɾðə]
(with a storm of reproachful words.)

Die sonskyn verdwyn, die sonskyn verdwyn,
[dɪ ‘sɔnskɔjn fərˈdəwən di ‘sɔnskɔjn fərˈdəwən]
(The sunshine disappeared, the sunshine disappeared)

En die Reent word ’n haëlbuï koud uit die Noorde.
[ɛn di rəˈɛnt vɔrt ə ‘fiəːlˈbœy kœət əɛt di ‘noˑɾdə]
(And the rain became a cold hailstorm from the north.)

Versoen raak hul weer, versoen raak hul weer,
[fərˈsun rək hœl vəˈɾ fərˈsun rək hœl vəˈɾ]
(Then they reconciled again, they reconciled again.)

En betaal met rente, agterstalige Liefde.
[ɛn bəˈtæl met ˈrentə əxtərstaːˈlæxəˈlifdə]
(And paid with interest, back-pay for an overdue love.)
En Sonskyn en Reent, die juig tesaam,
[ɛn ˈsɔnskəjn ɛn reˈnt di jœyx tə saːm]
(And Sunshine and Rain rejoiced together)

Oor ’n liewe klein dogtertjie Lente.
[oːr ə ˈlivə kləjn ˈdɔxtəʁki ˈlɛntə]
(Over a dear little daughter Spring.)

**Rooidag (1970)**
[roːjdax]
*(Daybreak/Dawn)*

*Music by S. le Roux Marais (1896-1976)*
*Poetry by N. P. van Wyk Louw (1906-1970)*

Rooidag, rooidag wat bring jy
[ˈroːjdax ˈroːjdax vat brəŋ jəj]
(Daybreak, daybreak what do you bring)

Ek weet nie waarom voel ek so bly
[ɛk veˈt ni ˈvaːrəm ful ek soː bləj]
(I don’t know why I feel so happy)

My hart dit klop en dit voel vir my,
[məj ɦart dət klɔp ɛn dət ful fər məj]
(My heart is throbbing and I feel)

Sowaar sowaar vandag kom hy!
[soʊˈvaːr soʊˈvaːr fənˈdax kəm haɪ]
(It’s true, it’s true, he’ll come today!)

**Lentelied**
[lentəlit]
*(Spring Song)*

*Music by S. le Roux Marais (1896-1976)*
*Poetry by J. R. L. van Bruggen (1881-1957)*

Fladder, fladder vlindertjie,
[ˈfladəɾ ˈfladəɾ ˈflændɔrkɪ]
(Flutter, flutter little butterfly)

om en om ’n roos,
[ɔm en ɔm ə roʊs]
(round and round a rose,)
Kuier hier en kuier daar,
[ˈkœyər hiːr ən ˈkœyər dɑːr]
(Visit here and visit there.)

Fladder na jy weet nie waar,
[ˈfladər na jəj veːt ni vɑːr]
(flutter to you know not where.)

Laat die blomme bloos,
[laːt di ˈblɔmə bloːs]
(Let the flowers bloom/blush)

Jy’s die lente lieveling,
[jəjs di ˈlɛntə ˈlivələŋ]
(You are spring’s darling.)

Jy laat liedjies oral sing
[jəj laːt ˈlikis ˈoːral səŋ]
(You let songs sing everywhere (that Spring is here))

Lente is hier, lente is hier,
[ˈlɛntə əs hiːr ˈlɛntə əs hiːr]
(Spring is here, spring is here.)

Alles juig same van puur plesier,
[ˈaləs jœyx ˈsaːmə fan pyːr pləˈsiːr]
(Everything rejoices together from pure delight.)

juig same van puur plesier,
[jœyx ˈsaːmə fan pyːr pləˈsiːr]
(rejoices together from pure delight.)

O my liewe vlindertjie,
[oʊ məj ˈlivə ˈfləndərki]
(O my dear little butterfly.)

fladder in my hart,
[ˈfladər æn məj hɑrt]
(flutter in my hart.)

Fluister al jou liedjies daar,
[ˈflœystər al jœu ˈlikis daːr]
(Whisper all your songs there)

en verjaag my smart.
(and drive away my grief/sorrow.)

Wie wil nou ook nikke hê
(Who could now want anything more)

as die lente sing
(when the spring sings)

Fladder, fladder vlindertjie, lente troeteling
(Flutter, flutter little butterfly, spring’s favorite/cuddle pet)

Fladder, fladder vlindertjie,
(Flutter, flutter little butterfly)

om en on ’n roos, etc . . .
(round and round a rose, etc . . .)

_Oktobermaand (1928)_

__Music by John K. Pescod (1896-1985)__

__Poetry by C. Louis Leipoldt (1880-1947)__

Dit is die maand Oktober,
(It is the month of October,)

Die mooiste mooiste maand
(The most beautiful, beautiful month)

Dan is die dag so helder,
(Then is the day so clear,)

So groen is elke aand.

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371 The month of October is springtime in the southern hemisphere.
(So green is every evening.)

So blou en sonder wolke,
[soʊ blœu en ˈsɔndər ˈvɔlkə]
(So blue and without clouds,)

Die hemel heerlik bo-
[di ˈheᵊml ˈheᵊrᵊlk boʊ]
(The glorious heaven above -)

So blomtuinvol van kleure
[soʊ ˈblɔmtœynfɔl ˈfən ˈklʊrə]
(Like a flower garden full of color)

Die asval ou karoo.
[di ˈasfəl ˈœu ˈkarə]
(The ashen old Karoo.)³⁷²

Dit is die maand Oktober
[dət əs di maːnt əkˈtoʊbər]
(It is the month of October)

Die varkblom is in bloei,
[di ˈfarkblɔm əs ən bluːj]
(The arum lily³⁷³ is in bloom,)

Oor al die seekoegate
[oːr al di ˈseᵊkuxətə]
(Over all the hippo pools)

Is kafferskuil³⁷⁴ gegroei,
[əs ˈkaːfərskœyl xə ˈruːj]
(Bulrushes are growing,)

³⁷²The Karoo is an arid, semi-desert region in South Africa.

³⁷³ This is also known as the pig lily.

³⁷⁴ The stem/root portion of this compound word “kafferskuil” is historically derogatory and offensive to Black South Africans. For performance, the author of this document recommends either including a translation of the entire song in program notes, highlighting that the word “kafferskuil” means “bulrushes,” or that the singer use the Afrikaans synonym “papkuil” instead. In this case, the a vowel in “pap” is a full measure (three beats) in duration, while the suffix “kuil” is still placed on the downbeat of the following measure.
Die koppies kort gelede  
[di 'kɔpis kɔrt xo'le'də]  
(The hillocks, a short while ago)

Nog as `n klip so kaal,  
[nɔx as o klip so o ka:l]  
(Still as bare as a stone,)

Het nou vir welkoms groetnis  
[ɦɛt nœu fər 'vælkɔms ˈxrutnæs]  
(Have now welcomed with a hearty greeting)

Hul mooiste voorgehaal.  
[ɦœl ˈmoːjstə ˈfoːt xo ˈɦaːl]  
(Their most beautiful (floral) attire.)

Dit is die maand Oktober,  
[dət əs di maːnt ɔkˈtoʊbər]  
(It is the month of October,)

Die akke (sic)³⁷⁵ boom is groen,  
[di ˈakə boʊm əs xrun]  
(The acorn tree is green)

Die bloekoms langs die paaie  
[di ˈblukɔms laŋs di ˈpaːjə]  
(The blue-gums (trees) along the paths)

Is almal nuut geboen.  
[əs ˈalməl nyt xoˈbun]  
(Are all newly-polished.)

En orals in die tuin rond ruik jy sering en roos,  
[ɛn ˈoːrɔls ən di tœyn rɔnt rœyk jəj ˈsɛːrɪŋ ən roʊs]  
(And all around the garden you smell Persian lilac and rose,)

Jasmyn en katjiepiering  
[jasˈmɔjn en ˈkaɪ.piːriŋ]  
(Jasmine and gardenias)

Lemoen en appelkoos  
[ləˈmun en ˈapəlˈkoʊs]  
(Orange and apricot.)

³⁷⁵ The dictionary’s spelling of this word is “akker.”
Oktobermaand, Oktobermaand,
[ɔk'toʊbərmaːnt ɔk'toʊbərmaːnt]  
(October, October,)

Die mooiste mooiste maand.
[di 'moːstə maːnt 'moːstə maːnt]  
(the most beautiful most beautiful month.)

_Sewe Boerneef Liedjies/Sewe Lawwe Liedjies_
['seɪvə buːrˈnɛf ˈlɪkɪs/ ˈseɪvə laʊvə ˈlɪkɪs]  
(Seven Farmer-Cousin or Farmer-Nephew Songs/ Seven Silly Songs)

_Music by Pieter de Villiers (1924- )_  
_Poetry by “Boerneef” (Farmer-Cousin/Farmer-Nephew)_  
- pseudonym of I. W. van der Merwe (1897-1967)

1. _Blaas op die pampoenstingel_
[blaːs əp di pamˈpʰunˈstəŋəl]  
(Blow on the pumpkin stalk)

maak jou eie musiek,
[maːk jœu ˈajə muˈsɪk]  
(make your own music)

pomp jou kieste op
[pɔmp jœu ˈkɪstə əp]  
(puff up your cheeks)

blaas bas musiek
[blaːs bas muˈsɪk]  
(blow bass music)

’n dreunborslied in die bamboesriet
[əˈdraʊnbɔrsliɛt ən di bamˈbʊsrɪt]  
(a chest-booming song in the bamboo reeds)

waar rooibekkies skewekop luister
[vaːr ˈroːibɛkiɛs ˈskɛvəkɔp ˈlʊəstər]  
(where shaft-tailed whydahs - a type of bird with a red bill - listen with coked heads)

2. _Klein Piedeplooí_  

376 “Klein Piedeplooí” is likely the Afrikanerized version of the French Huguenot last name: du Plooy (much like the Americanization of foreign surnames to English sounding surnames) – Conroy Cupido, e-mail with the author, May 10, 2011.
Klein Piedeplooi, Klein Piedeplooi
[kləjn pidoɻploːj]
(Little Piedeplooi)

vangie flooi vangie flooi377
[ˈfanə fləːj ˈfanə fləːj]
(catch the flea, catch the flea)

in jou lekker warm kooi
[ən jœu ˈlɛkər ˈvarəm ko:j]
in your nice warm bed/bunk-bed

Soek die tata soekom
[suk di ˈtata ˈsukɔm]
Look for the scoundrel, look for him

vra die josie hoekom hy by jou kom kriewel.
[fra di ˈjoᵊsi ˈɦukɔm ɦəj bəj jœu kəm ˈkrivəl]
Ask the devil why he comes to tickle you

Klein Piedeplooi Klein Piedeplooi
[kləjn pidoɻploːj]
(Little Piedeplooi)

wys hom jys sy doekom
[vəjs ɦɔm jəj səj ˈdukɔm]
(show him you’re going to squash him.)

3. Die berggans378 het ’n veer laat val

Another possible explanation of this contraction is that it is “... written the way it is pronounced when one says it fast i.e. the -t from Piet is lost and we say de, not du; while the -ooi from Plooy is pronounced ooi.” – Sophié (Grobler) van der Westhuisen, e-mail with the author, May 8, 2011

377 A number of words are shortened throughout the cycle in various phrases such as in song number two: “vangie vlooi” which should really be represented as “vâng die vlooi”. When combined with the use of slang words such as “tata” and “josie”, a more colloquial style of speech is hinted at by the poet. Conroy Cupido, e-mail with the author, May 10, 2011.
[di `berxans fiet ə `feːrz lʰət fal]
(The mountain-goose dropped a feather)

van die hoogste krans by Woeperdal
[fən di ʰoːxstə krans bəj `vupərdal]
(from the highest rocky cliff at Woeperdal)

my hart staan tuit al meer en meer
[məj hart staːn tœyt al meːr ən meːr]
(my heart is aching (for you) more and more)

ek stuur vir jou die berggansveer
[ɛk styːr fər jœu di ʰberxansvəːr]
(I am sending you this mountain-goose feather)

mits diese wil ek vir wil jou sê
[məts ʰdiːsə vəl ɛk fər jœu səː]
(with this I want to tell you)

hoe diep my liefde vir jou lê.
[fiu dip məj ʰlifə fər jœu lɛː]
(how deep my love for you lies.)

4. Waarom is die duivel vir die slypsteen bang
[ˈvaːrom əs di ˈdœyvəl fər di ˈsləjpsteᵊn baŋ]
(Why is the devil afraid of the grindstone)

en nie vir die pikswart verspoegslang,
[ən ni fər di ˈpəkswart fərˈspuxsləŋ]
(and not of the pitch black spitting snake,)

vra vir jou pa vra vir jou ma my basie
[fraː ʰvər jœu paː fɾə ʰvər jœu maː məj ˈbaːsi]
(ask your father, ask your mother my (little) sir)

hoekom skrik hy vir ’n knapsak groot?
[ʰˈhuːkom skrək ʰəj fər ə ˈknapsak kroːt]
(why is he afraid of the big knapsack?)

is ’n mudsak sout konsuis sy dood
[əs ə ˈmətsak sæut kənˊsəıs səj dət]

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378 The mountain-goose is a very rare bird. As a result, finding its feather and
giving it to one’s beloved is a great symbol of one’s love for that person. Conroy Cupido,
e-mail with the author, May 10, 2011.

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(is a bag of salt his cause of death)

vra vir jou ma vra vir jou pa my basie
[fra: vɔr jœu pa: fra vɔr jœu ma: mɔj ’baːsi]  
(ask your father, ask your mother my (little) sir)

pa sê dis praatjies vir die vaak,
[paː sɛː dɔs praːkis fɔr di faːk]  
(father says it is only bed-time talk/a fairy tale,

ma wil niks meer hoor van die horingsmandraak.
[maː vɔl naks meːɾ hoːɾ fɔn di ʰoːɾənˈsmən’draːk]  
(mother does not want to hear anything more about the horned mandrake.)

5. **Aandblom is ’n witblom**
[’aːntblɔm əs ə ʰwɪtblɔm]  
(Evening flower is a white flower)

aandblom is my bloedrooi vers
[’aːntblɔm əs mɔj ˈblutrɔːj fɛrs]  
(evening flower is my blood-red/scarlet poem)

hartblom is my meisie
[’hartblɔm əs mɔj ˈmaːsi]  
(darling flower is my sweetheart)

ek en sy by die opsitkers
[ɛk ɛn səj bəj di ˈɔpsətkɛrs]  
(me and her by the courting candle)

blommetjie vergeet my niet
[ˈblɔmətʃi fərˈxeət məj nit]  
(little flower don’t forget me)

Blommetjie gedink aan my
[ˈblɔmətʃi ʰædəŋk ən məj]  
(Little flower think of me)

6. **My koekiesveerhen jou verkereveer**
[maː ˈkukis fəːɾ’hiːn jœu vɔr’keːɾəfeːɾ]  
(My speckled, cross-feathered hen)

wanneer kom my ghantang weer

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379 This refers to a species of Heperantha, Gladiolus, Freesia and Iridaceae.
[va’neːt kɔm məj `xantaŋ veːt]  
(when will my sweetheart come back again)

hier wag ek vir hom by die watervoor  
[hiːr vax ek fər hɔm boj di `vaːtəfoːt]  
(here I wait for him by the water course)

laat dit weer wees soos die voorige keer.  
[laːt dət veːt veʃ soʊ s di `foːrəxə keːt]  
(Let it be again like the previous time.)

7. Doer bo teen die rant  
[dur bo teˈn di rant]  
(Up there, high against the ridge)

staan ’n bos geplant  
[staːn ə bɔs xə plant]  
(a shrub has been planted)

dis ’n Sederbergse bos  
[daʃ a `sedərɛrxə bɔs]  
(it’s a Cederberg/Cedar-mountain shrub)

dis ’n wonderbossiebos  
[daʃ a `vɔndə `bɔsibɔs]  
(it’s a miraculous little shrub)

Laat trek van die ding met kruie geming  
[laːt træk fan di dəŋ met `krœyə xə ˈməŋ]  
(Let that thing (the little shrub) steep in water (like a tea) and flavor it with mixed spices)

Vir die sit en verlang wat die ouderdom bring  
[fər di sət en fər laŋ vat di `œudərdɔm brəŋ]  
(For the waiting and longing that old age brings)

Vier Weemoedige Liedjies (1947)  
[fiːr `vemudɔxə `likis]  
(Four Melancholy/Depressing Songs)

Poetry by W. E. G. Louw (1913-1980), nos. 1 & 2  
and I. D. du Plessis (1900-1981), nos. 3 & 4
1. **Vaalvalk**\(^{380}\)
   [fa:lfalk]
   *(Kestrel)*

   Wit is die wêreld van outyd se wee,
   [va:t əs di `væ:rəlt fənt `œutəjdsə veᵊ]
   (White is the world of yesteryear,)

   en `n treurige wys is die vroemore see;
   [ɛn ə `trə`:rækə vəjs əs di `fru`mə:ro seᵊ]
   (and a mournful melody is the early morning sea;)

   dou oor die duine,
   [dœu o:`r di `dœynə]
   (dew over the dunes,)

   geen windjie wat waai,
   [xeⁿ `və `ɲci vat vaːj]
   no breeze that blows,

   Net `n vaalvalk wat sing soos hy draai…
   [net ə `fa:lfalk vat soːŋ soːs həj draːj]
   (Just a kestrel that sings as he turns…)

2. **Eerste Winterdag**
   [ˈɛərstə ˈvəntərdax]
   *(First Winter’s Day)*

   na al die sonskyn is dit donker;
   [naː al di `sɔnskəjn əs dət `dɔŋkər]
   (After all the sunshine it is dark;)

   vaal dryf die wolke in die lug;
   [faːl drəjf di `vɔlkə ən di lœx]
   (the faded clouds float by in the sky;)

   vaal die ylmot reën wat heeldag stuiwen;
   [faːl di `əjlmət reːn vət `heːldax `stœyvən]
   (dull (is) the drizzling rain that falls all day long;)

   laag, dwarrelend die blare vlug.
   [laːx `dwarələnt di `blaːrə flœx]
   (low, whirling, the leaves fly by.)

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\(^{380}\) A grey-brown bird of the falcon family
stil sleep die ure en stuif die motreën buiten;\footnote{“buiten” is an older derivative of Dutch but in modern Afrikaans it would be “buite.” Conroy Cupido, e-mail with the author, May 10, 2011.}

[stəl sleᵊp di ˈyːːrə en stœyf di ˈmɔtreᵊn ˈbœytən]

(the hours drag by quietly and it still drizzles outside;)

die druppels tril droewig teen die ruite;

[di ˈdrœpəls trəl ˈdruᵊvəx teᵊn di ˈrœytə]

(the drops quiver pitifully against the window pane;)

drup drup eentonig, eentonig op gewei en dak

[dɾœp dɾœp ˈeᵊntoᵊnəx ˈeᵊntoᵊnəx ɔp xaˈvəj en dak]

(drip, drip monotonously on the fields and rooftops)

en hang swaarblink aan die kale amandeltak.

[ɛn haŋ ˈswaːrbləŋk a:n di ˈkaːlə aˈmandəltak]

(and hang with a heavy sheen on the leafless almond (tree’s) branch.)

3. \textit{In die stilte van my tuin}

[ən di ˈstəltə fən məj ˈtœyn]

(In the quietness of my garden)

flikker son en skaduwee

[ˈfləkər sɔn ɛn ˈskəːdəveə]

(flicker sun and shadow)

Beurtelings op die muur.

[ˈbɔːrtələŋs ɔp di ˈmœːr]

(Alternating in turn against the wall.)

Blare van verbloeide rose

[ˈblaːrə fən ˈvərˈbluːjə ˈroʊsa]

(Leaves of roses that have lost their blooms)

het die wind hier dikgestrooi

[ɦɛt di ˈvənt hiːr dəkəsˈtroːj]

(have been thickly strewn by the wind)

voor die ope deur.

[foːr di ˈoʊpə dəːr]

(in front of the open door.)

En die maanwit skoenlappers drywe

[ɛn di ˈmaːnviət ˈskunlapərs ˈdrajə]

\footnote{381}
(And the moon-white butterflies float past)

op die geurende lug lomerig verby.
[ɔp di ˋxø:rəndə lœx ˋlo mârəx förˈbəj]
(languidly in the balmy, fragrant sky.)

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

Voel die vreugde van die uur
[ful di ˇfrøːxdə fən di y:r]
(Feels the bliss of the hour)

as jou mond so lag.
[as jœu mɔnt soˈ läx]
(as your mouth laughs)

4. *Koud is die wind*
[kœʉt əs di vənt]
(*Cold is the wind*)

Koud is die wind waar Daphne droom.
[kœʉt əs di vənt vaːr ˋdafnə droːm]
(Cold is the wind where Daphne dreams.)

Sy wat so teer en warm was…
[səj vat so teːr en ˈvarəm vas]
(She who was so tender and warm…)

en skoner as die lourier boom
[ɛn ˋskoːnər as di ˋlœuri:r boːm]
(and more beautiful than the laurel tree)

wat oor haar rusplek waai.
[vat oːr haːr ˋrœsplɛk vaːj]
(That bends over her resting place.)

Nou fluit die bitter wind vir haar
[nœu flœyt di ˇbətər vənt fər haːr]
(Now the bitter wind whistles for her)

en sneeu pak om haar deur,
[ɛn sneːu pak ɔm haːr dœːr]
(and snow is packed around her door.)
daar onder, as die wind bedaar
[daːr ˈɔndər as di vənt bəˈdaːr]
(there below, as the wind subsides)

hoor jy die branders dreun.
[hoːˈr jəj di ˈbrandərs drøːn]
(You can hear the thundering waves.)