

https://dspace.org/

The Voice of the Black Choir: Exploring the Sounds of Vernacular Language Singing in a Performance of Mzilikazi Khumalo's UShaka

Zungu, Thamsanqa

2024

University of the Witwatersrand, Johannesburg

https://hdl.handle.net/10539/44916

Zungu, Thamsanqa. (2024). The Voice of the Black Choir: Exploring the Sounds of Vernacular Language Singing in a Performance of Mzilikazi Khumalo's UShaka [PhD thesis, University of the Witwatersrand, Johannesburg]. WIReDSpace. https://hdl.handle.net/10539/44916

Downloaded from a DSpace repository. https://dspace.org/

The Voice of the Black Choir: Exploring the Sounds of Vernacular Language Singing in a Performance of Mzilikazi Khumalo's *UShaka*

Thamsanqa Zungu

A thesis submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy in the Wits School of Arts, Faculty of Humanities, University of the Witwatersrand

Johannesburg, February 2024

Declaration

I declare that this research thesis is my own unaided work. It is submitted for the degree of Doctor of Philosophy at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination at any other university.

Ethics clearance number: H20/08/45



Thamsanqa Zungu

February 2024

Abstract

This PhD thesis explores the phonetic attributes of one of South Africa's dominant languages, isiZulu, and their sonic implications for choral singing. The research is located within the field of artistic research and explores all three categories of artistic research as set out by Henk Borgdorff. To this end, my creative work entails preparing, performing, and recording the epic choral work *UShaka KaSenzangakhona* by Mzilikazi Khumalo. This includes IPA transliteration and English language translation of *UShaka*'s chorus lyrics for preparation for rehearsals, choral sound experimentation and interpretation, which I document in Chapter 3 of the thesis. Chapter 2 is a micro-ethnography of contemporary general practices of training Black choirs. I describe the processes by which choirs learn to sing choral music, specifically examples of vernacular musics, and the criteria by which the resultant choral sound is judged. The ethnography of the choir employs fieldwork observation of choirs' rehearsals and performances, interviews and focus group discussions with conductors and adjudicators, and draws on my experience as a Black choral conductor and adjudicator. My theoretical commitments integrate both decolonial and artistic research frameworks. By critically analysing existing literature and theories, I challenge the dominant Western narratives and practices of training the choral singing voice for the field of Black South African choralism. Performing the choral voice demonstrates the practical implications of decoloniality for Black choralism.

Contents

Declaration ii
Abstract iii
List of Figures and Examples vi
Acknowledgements vii

Chapter 1 – Introduction

A Personal Perspective 1
A Brief History of *UShaka KaSenzangakhona* 2
Black South African Choralism: The Background 4
Rationale for the Study 6
Theoretical Commitments 7
My Research: Design and Method 9

Chapter 2 – On the Arts: A Micro-Ethnography of 'The Voice of the Choir'

Introduction 13
Inside the Conductor's Rehearsal 14
Choral Singing 18
The Choral Conductor as Voice Builder 25
Black Choralism and the Problem of Adjudication 28
Discussion 34

Chapter 3 – For the Arts: IsiZulu Sounds and Experimenting with the Choir's Voice

Introduction 36
Vowels and Consonants in isiZulu 38
Khumalo as Linguist-Composer 46
The Libretto: Phonetic Preparation and Translation 50
Building Choral Sound Through Warm-up Exercises 55
Choral Blend and Balance 57
Critically Analysing *UShaka*'s Score for Performance 62
Reflections 70

Chapter 4 – In the Arts: Conducting a Performance of *UShaka*

Introduction 72
Score Selection: The Structure of My *UShaka* 73
Score Study for Performance: The Conductor's Perspective 75
Rehearsing for the Performance 89
Thoughts after the Concert 95

Coda 98

References 104

Appendix One: Interview Schedule 114

Appendix Two: Transliteration and Translation of *UShaka*'s Libretto 116
Appendix Three: Audio Recording of Spoken Pronunciation of *UShaka'*s Lyrics 129

Appendix Four: Track List for the Recording of *UShaka* 130
Appendix Five: Audio Recording of *Ushaka* 130

List of Figures and Examples

Figure 1: Old Mutual National Choir Festival repertoire prescription from 1993 to 1997 30
Figure 2: IsiZulu vowel chart 39
Figure 3: Table indicating the place of articulation, manner of articulation and voicing of isiZulu consonant phonemes 46
Example 1: "*Ikloba lothando*" (A blazing furnace of love), bars 90-98 50
Example 2: Voice exercise for legato singing 56
Example 3: Voice exercise for improving minor mode singing 56
Example 4: "*Izibongo zikaShaka*" (UShaka's praise poem), bars 123-128 58
Example 5: "*Izibongo zikaShaka*" (UShaka's praise-poem), bars 129-133 60
Example 6: "*Izibongo zikaShaka*" (UShaka's praise-poem), bars 44-48 61
Example 7: "*Ilembe labikezelwa zinyandezulu*" (The coming of Ilembe was foretold by the great ancestral spirits), bars 9-10 63
Example 8: "*Laqhibuk'ikhow'eLangeni*" (The mushroom suddenly burst out), bars 43-46 68
Example 9: "*Izibongo zikaShaka*" (UShaka's praise poem), bars 93-96 66
Example 10: "*Siyashweleza Nodumehlezi*" (We beg your pardon, Nodumehlezi), bars 25-35 70
Example 11: "*Ikloba lothando*" (The Furnace of Love), bars 1-9 77
Example 12: "*Ndabezitha*" (Your Majesty), bars 1-7 83
Example 13: "*Imbizo yezinyand'ezulu*" (Assembly of the great ancestral spirits), bars 21-29 84
Example 14: "*Siyashweleza Nodumehlezi*" (We beg your pardon, Nodumehlezi), bars 91-98 88
Example 15: "*Izibongo zikaShaka*" (UShaka's praise poem), bars 12-13 88
Example 16: An example of my conductor's annotated score from "*Uthi mangithini?* (What can I say?)", bars 17-24 90
Figure 4: Choral camp rehearsal programme for the second day 92

Acknowledgements

First and foremost, I would like to thank my supervisor, Dr Grant Olwage, for providing invaluable guidance, enormous knowledge and unwavering support throughout the process. Your expertise and patience played a pivotal role in shaping this thesis and enhancing my research skills.

Many thanks go to the Vocal Art choir from Tshwane University of Technology which provided me the “singing voice” to conduct my creative performance research. The knowledge and experience gained over the choral sound experiments, rehearsals and performance, not only developed my choral voice training skills, but has undoubtably elevated my conducting skills.

I extend many thanks to the research participants for their thoughtful engagement with interview questions and discussion points which subsequently provided the data that I used throughout this thesis.

Finally, but most importantly, my sincerest of thanks go to my wife and sons. It is to you that I dedicate this work, for without you and your unwavering love and support this process, and ultimately this thesis, would not have been completed.

CHAPTER ONE: Introduction

A Personal Perspective

My professional identity was developed over twenty years as an opera singer, voice teacher, choral conductor, and choral music workshop facilitator and adjudicator within the field of Black South African choralism. What Henk Borgdorff defines as "tacit knowledge" was built over this time such that when I now rehearse and perform with my choir I am drawing on this collected *inqolobane*, to use the isiZulu word (or repository), of theory, experience and expertise that combines to enable me to perform choral music with competence, without necessarily being able to explain how I know what to do (2006: 14). Through my career, I also developed as a voice teacher, first working with individual singers, then building the 'voice of the choir' which I have done for many choirs. Finally, I have acted as a choral music adjudicator working at choral festivals across southern Africa. As an academic, I bring theory and practice together to help my singing and choral conducting students to succeed. In particular I am actively involved in the development of choral conductors through hosting choral workshops. And I have the confidence, necessary skills and theoretical knowledge to explain different Western approaches to singing. However, when I am confronted with Black vernacular South African choral singing a feeling of vulnerability creeps in. Being a native speaker of isiZulu language is not enough. In singing practice, I rely on well-established Western tools and techniques collected over the twenty years of my professional career. I apply this tacit knowledge instinctively but I lack a clear process and conceptual clarity with regards to matters of singing vernacular choral music. During choral workshop facilitation, I often get confronted about the perceived 'correct' sounds that Black South African choirs should be producing.

Issues related to race and singing have been examined by scholars since the turn of the twenty-first century (see for example Eidsheim 2019 and Olwage 2003). Often the black voice and white voice debate is anchored in discussions of vocal timbre (which I discuss in Chapter 2) versus culture, specifically the unique singing styles and vocal techniques that have been passed down through generations in any one voice culture. One of the foremost writers on the relationship between race and voice Nina Eidsheim defines the "black voice" as "an observation born from an encultured notion of sound that expects fidelity to a referent and listens for difference" (2019: 51), which denotes that in some quarters there are "expected correlations between skin color and vocal timbre" (4). On the other hand, "white tone" has been described, admittedly in an unhelpfully generalised way, as "a voice without resonance, undirected or unplaced" (Laidlaw 1988: 102). The descriptive use of the black or white voices, and their material sonic realities, seems to be idiomatic and so I hesitate to use these terms to identify vocal colour or timbre. Eidsheim reminds us that "the material voice manifests cultural and societal values and dynamics of power in its habituation of ligaments, muscles, and tendons, and sounds timbral identity categories accordingly" (Eidsheim 2019: 34). The dynamics of power in the teaching of singing refers to the balance of authority and influence between the singing teacher, conductor or choral voice builder and the singing student or choristers, amongst other relationships, including

institutional ones. In conventional practice, the conductor often holds most of the power in the conductor-choir dynamic. Conductors regularly select the repertoire, set expectations and provide guidance on choral singing technique and interpretation. The singer's or choir's vocal sound might therefore not have anything to do with skin tone (as a crude reduction of racial essence) and I rather take the position that singing is based on training, culture, nutrition, and physiological acts that, importantly for my research, include speech. I also use the term "Black" as an expression of identity politics in contemporary South Africa which enables me to articulate artistic and cultural experiences within my Black communities; and as many have argued "capitalizing Black is about claiming power" (Price quoted in Appiah, 2020).

The foundation for my research proceeds from the idea that the "presence of the vernacular, and, particularly the materiality of black singers using their mother tongue, must go some way in accounting for black vocality" (Olwage 2003: 198). My own accounting for, and accountability towards, the Black voice therefore proceeds from the language of song – and from my language. Specifically I am interested in singing in the language of isiZulu, and the implications of such for the 'voice of the choir', which I explore through an artistic research project grounded in a performance of *UShaka KaSenzangakhona*, a cantata written by the South African composer Mzilikazi Khumalo (1932-2021), between 1981 and 1985.

A Brief History of *UShaka KaSenzangakhona*

UShaka KaSenzangakhona is Khumalo's only completed cantata. The composer has also used terms such as 'epic' and oratorio to refer to *UShaka*. His other large-scale dramatic vocal work is the opera *Princess Magogo kaDinizulu*. The work's story revolves around uShaka, the founder of the Zulu nation who reigned as Zulu monarch during the *Umfecane* era in southern African history, a time of Zulu nation-building resulting in political disruption and forced migration of local populations during the early nineteenth century. The libretto was initially written by the composer, and is based on the praise poetry of *UShaka kaSenzangakhona*, and, in the completed vocal version, on Themba Msimang's poems. The work is known to have an intricate creative history as well as complicated performance rights questions. The composer wrote "*Izibongo zikaShaka*", a choral song in 1981; *izibongo* is an art performed by *izimbongi*, or praise poets, who extol the virtues, foibles and idiosyncrasies of kings, rulers, and other venerable personages in public (Pooley 2016: 9). This was followed by "*Siyashweleza*", also a choral song in 1983, and the completed vocal version of *UShaka* in 1985, all scored in tonic sol-fa notation (Mugovhani 2008: 158-159). The two orchestral versions of *UShaka* were written by Christopher James and Robert Maxym.

The complete *a cappella* score of *UShaka* has been infrequently performed, however the "*Izibongo zikaShaka*" extract has often been prescribed for eisteddfodau and festivals by Black choral organisations. The "*Izibongo zikaShaka*" extract "takes a central position in the epic, not only because it was the first song to be completed, but because it prepared the way for the overall conception of *UShaka* and the production of a large-scale work written with the aim of using the idioms of indigenous African music" (Detterbeck 2002: 338). The

ethnomusicologist David Rycroft claimed that prior to the composition of *UShaka*, missionary influenced Black composers "ignore[d] the traditional influence of speech-tones upon melody movement" (1991: 7). With the composition of "*Izibongo zikaShaka*" "Khumalo ha[d] significantly taken Zulu written choral music away from domination by mission ideologies" by means of "deploy[ing] core texts in a new way linking his contemporary practice with distant past" (Xulu 1992: 332). The composer had always shown interest in exploring Zulu traditional styles in his compositions, for example in choral songs such as "*Ugqozi*" and "*KwaDedangendlale*", in which he incorporates *haya*, *bonga* and *indlamu* styles found in indigenous Zulu culture (Detterbeck 2002: 337). Further information regarding the genesis of the work and its different versions is discussed in Chapter 4.

The composer Philip Antoni Schonken has written about the history of authorship and ownership of *UShaka KaSenzangakhona*, differentiating the terms as such:

> Authorship pertains to the amount and type of material contributed by each composer to the work and the function of said material in the music. Ownership refers firstly to the labelling of its contributors as Composer, Author or Arranger by the South African Music Rights Organisation [SAMRO], and secondly to the royalties generated from the work and the division of shares between contributors (2013: 9).

Schonken's research focused primarily on the orchestral accompaniment, and his unveiling of authorship and ownership issues forces researchers and performers alike to confront these questions. The only orchestral version that has been used since 1996 is that of Maxym. However, most researchers and practitioners have commented on how Maxym's orchestration work devalues, in various ways, the original intent of the composer. Detterbeck writes that in "the later version by Maxym, much of the original appeal of Khumalo's harmonic and melodic concepts is lost or covered by a thick instrumentation, which at times does not give enough space to the beautiful vocal lines" (2002: 339). This view is supported by composer-academic Mokale Koapeng who prefers the first orchestration of *UShaka*, done by Christopher James since it "gives more room" and "it's much thinner" as compared to Maxim's orchestration (2014: 339). From the musical point of view, Schonken takes issue with "the dramatic changes made in orchestral sound and texture" that "do harm to the consistency and flow of the work" (2013: 52). But even though the literature appears to be against Maxym's orchestration, the performance rights are closely linked to him and, according to information I obtained from SAMRO, for the performance of *UShaka* I undertook for this research I was compelled to use Maxym's orchestration, his piano reduction or the *a cappella* version of the work. After thorough negotiations and discussions with the rights holders, I successfully secured the rights to perform *UShaka* from both SAMRO (who provided me with the *a cappella* score of *Izibongo zikaShaka* and the full score which I utilised for perusal only) and Robert Maxym (who provided me with the piano-vocal score). I explain my personal reasons for choosing *UShaka* in Chapter 5.

Black South African Choralism: The Background

Choral singing is without a doubt the most popular musical endeavour in South Africa at the present time, and most especially amongst Black communities (Van Wyk 1998: 23). My investigation focusses specifically on "Black choralism", a term that was coined by Grant Olwage (2002). Black choralism is an interconnected practice of several fields of choralism: church choir singing, school choir activity such as occurs in the South African Schools Choral Eisteddfod (SASCE), and black adult community and workplace (such as union) choirs. After the introduction of "hymns and psalms as a way of promoting Christian ideas" in colonial South Africa, choir singing became the central part of the church service and leisure time during the colonial missionary era (Detterbeck 2002: 141). Music and song remain a pivotal feature of the Black church experience today. Church choirs mostly lead the congregation in song during service, worship, and mass (in the case of the Catholic and Anglican churches), and also perform more challenging choral pieces. Church choirs also compete in interdenominational competitions and festivals. Regardless of the availability of instruments in some Black churches, the human voice takes precedence.

As with church singing, Black school music denotes choral music produced within largely black government or public schools. It draws its traditions from the colonial past "of the mission school culture" (Xulu 1992: 320). Currently, through SASCE, black schools continue the strong choral singing tradition. The amended protocol for the music eisteddfod in 2010 makes it clear the main purpose "is to facilitate the effective and efficient implementation of school music competitions and/or festivals" (National Education Policy Act, 1996: 2). With this approach, however, choral singing in schools stagnates outside the competition season and limits the possibility of further development of choral musicianship. Santisa Viljoen, a researcher of voice pedagogy and choral conducting, has also raised concerns that "organisers of these competitions often prescribe repertoire that is too difficult and advanced for young voices" (2013: 18). Nevertheless, "successes have been attained by the SASCE programme" which has paved the way for globally acclaimed singers such as Pretty Yende, Phumeza Matshikiza, Given Nkosi and Hlengiwe Mkhwanazi (Dzorkpey 2010: 5-16; Motsepe Foundation 2018).

As Detterbeck pointed out in his study of the history of Black choralism, school "eisteddfodau and competitions played a decisive role in the development of *amakwaya*", and black choral conductors have made it a habit over the years to attend school choral events, especially competitions, with the aim of recruiting for their adult choirs (2002: 201). The typical black community choir, according to Koapeng's research, "attracts both young and old members of the community and has a mixed class profile whose membership is made up of factory, retail shop, and general office workers" (2014: 2). Black adult choirs have no national association that governs and oversees aspects of choral singing (whereas for example in the United States Chorus America is the advocacy, research, and leadership development organisation that advances the choral music field). Nevertheless, some organisations such as the South African Choral Music Association (SACMA) have been formed in the past with the aim of authorising choral activities at national level and indirectly at provincial level through provincial choral structures. Even though SACMA's goal

hasn't been realised, numerous choral activities take place at the provincial level, with provincial associations running choral workshops and competitions.[1]

One important, long-running institution of Black choralism in South African was the Old Mutual National Choir Festival (OMNCF) created by Khabi Mngoma in 1978 to continue with the legacy of a black middle class constituency in the 1970s whose main objective was for "promoting national identity, establishing and advancing educational and cultural standards, stimulating growth and progress, and cultivating taste" (Detterbeck 2002: 207). Today, the OMNCF runs competitions for southern African choirs; these include choirs from Zimbabwe, Namibia, Lesotho and Swaziland. Even though the OMNCF does not function as a single authority within the Black choral community it is regarded by many as the most important choral music event in the country (Old Mutual National Choir Festival 2019). My own involvement in the OMNCF began when I was a member of the Durban Sings Adult Choir in Umlazi from 1988 to 1996 and continues as a conductor and chief adjudicator. In the interim I spent several years in the U.S. studying singing and upon my return to South Africa in 2003, and as I began teaching voice in 2004 and adjudicating choirs regularly in 2005, I became increasingly aware of what shaped the perception of what constitutes a desirable choral voice within the Black choral community.

An often important feature of choral singing competitions is the variety of repertoire they encourage participants to engage with. In this vein, in South Africa an approach that sectionalises repertoire in choral competitions is common. This started in the first quarter of the twentieth century (Coplan 2000; Detterbeck 2002) and is still prevalent in choral eisteddfods today. Sections are typically composed of Western and vernacular repertoire; and "*Izibongo zikaShaka*" would be prescribed in the latter category. The prescribed Western works "for female and male voices and mixed choirs", which alternates between popular oratorio and opera choruses, has created challenges for many Black South African singers; for example to produce European-language vowels, which to most choristers do not exist in their home languages (Twani 2011: 11). Like all singing, choral singing involves, amongst other things, the "anatomy and physiology of phonation" (Smith 2000: 15), that is, the production of vocal sounds and speech from laryngeal muscles and ligaments. It is commonly accepted that issues of language impact singing considerably (Miller 1996: 54; Olwage 2003: 193).

Choristers therefore need guidance as to pronunciation, enunciation and delivery, all the more since they rarely have individual singing lessons. According to Mollie Stone, a choral conductor and a choral music educator, it is also important to "learn and impart information about language and the significance of the text" in conveying the message and emotion of the song (2017: 237). For more than two decades I have been exposed to the effects of choral competitions both on choral sound and on conductors' attitudes towards and practices of attaining their choirs' sounds. And I am aware of the pressure put on

[1] Active organisations include Mpumalanga Choral Music Association (MCMA), LECMA, Western Cape Choral Music Association (WCCMA), TUTTI (KZN), Limpopo Choral Music Association (LICMA), Gauteng Choral Music Association (GACMA), Lengau Choral Music Association (Free State), Northern Cape Choral Music Union (NCCMU), The Guild of Choral and Indigenous Music Practitioners in the Eastern Cape (GCIMP-EC) and Eastern Cape Choral Music Association (ECCMA).

conductors to “please the adjudicators” and thereby to rely on the “faculty of imitation” (Detterbeck 2002: 258; Olwage 2005: 6). Clearly the role of adjudicators in the collective production of the Black choir’s sound cannot be ignored. Although adjudicator-panellists for the most have some music training and or experience, often they are dominated by non-vocal experts. In an interview with Detterbeck, choral composer, conductor and scholar Koapeng suggested a “training program [that] would help adjudicators to make better and informed decisions” (2002: 258). It is not surprising, therefore, that the normally successful choirs “become icons whose performance practice, stage appearance and aesthetic are imitated by the defeated choirs in the hope of impressing adjudicators the following year” (267). This then is the state of the field: imitation results in the status quo being maintained, and singing challenges are plenty. My aspiration is that the three major actors in the field – conductors, choristers and adjudicators – achieve a better understanding of vernacular language speech and its sounds in singing, because without analysing their effect on choral singing technique, these problems will remain unaddressed. The field of Black choralism needs to have singing method(s) as a point of reference that would lead to South African vocal sounds in choral practice borne out of, and complementary with, local languages. The scholarship I’ve discussed above provides the grounds from which my research proceeds: rather than continue ‘just’ to document and critique the history of and contemporary practices and problems within the field of Black choralism I offer an interventive study through artistic practice.

Rationale for the Study

In 2015 students around the country made a loud call for the decolonisation of higher education, including the revising of curricula. This prompted institutions such as Tshwane University of Technology, where I teach, to reconsider the academic programmes on offer. In my capacity as programme coordinator for Voice and Choral Studies, I have had to reflect on the contexts and contents and modes of transmission of knowledge by which I train voices. I concede that the current voice training regime, at my institution and elsewhere in the country, is by and large founded on Western practice with singing methods mostly based on Italian, German, French and American/British traditions, depending on the tradition within which specific voice teachers are trained. Apart from relatively small changes, such as the inclusion of South African songs in the syllabus at the exit level year of music qualifications, the singing methodologies have not been interrogated, let alone investigated for how they might be ‘transformed’. As I began to read about the history of Black choralism, I came to realise the problem is further exacerbated by the lack of what Olwage referred to, almost two decades ago, as “black utterances on the voice” (2003: 188). Whether the segregation structures of the past prevented these utterances through academic “gate keeping” or the “lack of zeal” from black vocal and choral practitioners, it is clear at this juncture that “Black silence needs black words” for decoloniality to be realised (Muller and Froneman 2017: 145). Some time ago the composer of *UShaka* Khumalo also criticised the lack of African idioms in music conservatoires around South Africa, stemming from his observation that “when singing in an African idiom, a western music-trained person will interpret that as faulty intonation such as scooping” (quoted in Mugovhani 2008: 164).

Cultural influences, as Khumalo suggests (and as we saw in Eidsheim's writing), are a significant determinant of singing practices. The manner in which a particular group of people practises traditional singing influences, for example, vocal tone production also in classical singing. For instance, the success of Russian basses on the global stage can be traced back to the influence of musical practices in the Russian Orthodox Church. What makes the Russian bass cantor, observed Roland Barthes, is the effective use of the "body and its mother tongue" (quoted in Olwage 2003: 193). In the same vein, Nguni groups have singing customs embedded in their languages which I propose might affect their singing in the classical tradition. The emphasis on Eurocentric vocal techniques is thus not necessarily always pertinent to the production and evaluation of the Black choral voice, and most conductors and their choristers still need to recognise the attributes of South African language speech sounds in singing. Accordingly "matters of language" are thus important not only to decolonisation broadly conceived but to the decolonisation of choral practice and the production of vocal sound specifically (Muller and Froneman 2017: 154). My research is thus undertaken as an insider, from the position of a Black singer and choral practitioner-scholar, during a particular moment of decoloniality. It is both this position that distinguishes my research, and the subject of my research, from the existing work on Black choralism.

The majority of research on South African choral music has focused on the following areas, which is but a sample of the literature: translating contemporary African choir music for non-African choirs (Human 2007), the integration of Western European and traditional African musical features by South African composers of choral music (Haecher 2012), choral singing in multi-cultural South African choirs (Barrett 2007; Hammond 2007), indigenous African choral music in the search for identity (Mugovhani 2016), and the social and historical contexts of black choralism (Detterbeck 2002; Olwage 2002). Significantly less attention has been paid to matters of Black choral performance practice in general (though see Koapeng 2014), the production and evaluation of the sound of the Black choir, and on the effects of indigenous languages on singing (although see Bester and Forbay 2022 for Afrikaans-language singing). Moreover, as I discuss in Chapters 3 and 4, artistic research places emphasise on materiality and embodiment through experience. As I assume the task of a Black choral voice builder and conductor, I endeavour towards participating in this decolonial moment, decolonising not only the transmission of knowledge but also the embodiment of singing through artistic research.

Theoretical Commitments

Decoloniality is important in the process of "confronting" and "de-linking" from the "Western control of philosophy as the correct way of thinking" (Tlostanova and Mignolo 2009: 22). Furthermore, according to one of the leading theorists of decoloniality Walter Mignolo, it offers ways to "produce, transform, and disseminate knowledge" that "responds to the need of the colonial differences" (Mignolo 2002: 85). By colonial difference Mignolo means bringing to the fore the histories belonging to the previously colonised that were silenced by Western civilisation and modernity. I am interested in grounding my research in

two ideas that appear frequently in Mignolo's scholarship: pluriversality and the border space (Mignolo 2007: 497). Pluriversality is defined by Mignolo as the "entanglement of several cosmologies connected today in a power differential", a combination of "local histories" with "global designs" (2013: 129). An important concept in understanding pluriversality, and therefore doing decolonial research, is "border thinking" or "border epistemology" and "border gnosis" (2009: 1-3). Border thinking relates to "epistemology of the exteriority; that is, of the outside created from the inside" (Mignolo and Tlostanova 2006: 206). This encourages me to use "alternative knowledge traditions and alternative languages of expressions" to those of a Western epistemology (Mignolo 2011). In his auto-biographic op-ed on pluriversality, Mignolo stresses reflexive praxis as a critical aspect of decoloniality (Mignolo 2013). I am interested in exploring how praxis in the sense of artistic research may enable and inform a music research project that is grounded in decolonial thinking.

It is a commonplace to say that Black choralism was a product of colonialism, and has an ongoing interdependent relationship with western choral and singing practices and philosophy. The western impression on South African choral music was originally leveraged in part as a way to change the character of a native culture to "be more Western" (Detterbeck 2002: 131-133). During the early twentieth century, Black choral practitioners on the whole identified with the colonisers' culture to such an extent that "uncritical imitation and attempts at assimilation" of western culture increased and indigenous knowledge was frowned upon (Detterbeck 2002: abstract). Imitation and assimilation was, at first, a tool for survival by the conquered in a colonised space, and later was a means to social progress. To "assimilate means that you accepted your inferiority and [are] resigned to playing the game that is not yours, but that has been imposed on you" (Mignolo 2011: 2). On the other hand, and with specific reference to choral practice in general, imitation is a tool to fast-track the learning of the text during choral singing rehearsals, and is therefore a pragmatic tactic. Brenda Smith states, for example, that "the choir must rely on good examples spoken and sung by the conductor or a language assistant" (2006: 198). Obviously, not all acts of artistic imitation are unscrupulous; and, as Olwage for example has shown, already in the colonial era Black choralism worked at "deforming" the colonial forms it had mastered (2005). However, with regards to Black choral practice a major bone of contention is that "uncritical imitation", as Detterbeck has called it (2002: abstract) has undue, ongoing prominence in the practice (see also Koapeng, 2014).

The influence the West has on South Africa(n music) exceeds acculturation and enculturation (both central to the colonising endeavour); it goes further to epistemological and ontological issues. This is the reason William Fourie advocates for "border thinking as a decolonial epistemology in which musicology can be rethought" (Venter et al. 2017: 138). He goes further to explain a "border as a site of duality" (2017: 139). To engage in border thinking, according to Mignolo, is to "move beyond the categories created and imposed by Western epistemology" (2002: 11). Mignolo uses the term "global designs", which proceed from a universalist philosophy such as Christianity (or any world religion), the civilising mission, development, marketisation and modernisation (2002: 8). I view the dominant global/Western modes of voice training, according to which I was trained and for long

taught, as an example of a global design.[2] My intention is to critique the global demands in training the Black choral voice and to propose that local sounds, practices, and knowledge – that is, an instance of border gnosis – rooted in Black choralism should receive more prominent position. A theoretical framework of decoloniality, as offered by Mignolo, has assisted me towards "centring a musical knowledge rooted in blackness" (Venter et al. 2017: 145). And that musical knowledge has arisen from engaging in artistic research.

According to Borgdorff and Hultberg, artistic research is "the exploration of the tacit dimension of knowledge embedded in artistic processes and works" which are practiced "from within" the researcher's viewpoint (Hultberg 2013: 80; Borgdorff 2006: 16). Furthermore, artistic research "seeks to convey and communicate content that is enclosed in aesthetic experiences, enacted in creative practices and embodied in artistic products" (Borgdorff 2012: 144). Similarly, artistic practices are "performative practices, in the sense that artworks and creative processes do something to us, set us in motion, alter our understanding and view of the world, also in a moral sense" (Borgdorff 2006: 16). On the topic of aesthetic experience, Mignolo encourages (Black) artists to "delink" from the "legacy of modern aesthetics and its Greek and Roman legacies", in order to view the issues of taste and beauty through local, often peripheral lenses (2014: 201).

My Research: Design and Method

This research project uses "creative performance as a method of inquiry" (Kershaw 2009: 105), examining the phonetic attributes of the isiZulu language in choral singing for the production of a (Black) choir's sounds. Work towards this aim involved translating and transliterating nine choral numbers – there are also solo pieces – in *UShaka* for, among other things, the purposes of hermeneutics in order to express in performance the work's character. In order to position my own creative work I undertook a mini-ethnography of the Black choral voice to understand the current general practice within the field, and this included the conducting of interviews with choral conductors, voice trainers and selected adjudicators. My research takes an autoethnographic approach in which I documented my experience of preparing the score and choral texts for performance, rehearsing the choir, and experimenting with the production of the choir's sound, culminating in a performance of *UShaka KaSenzangakhona*.

According to Henk Borgdorff, artistic research can be broken into three categories: "(a) Research on the arts, (b) Research for the arts and (c) Research in the arts" (2006: 6). The first category characterises a fundamental separation between the researcher and the research object, whereas the second category provides "tools and the knowledge of materials that are needed during the creative process or in the artistic product". The third category combines the subject and objects where there is no "distance between the researcher and the practice of art" (6-7). My research is situated within all three categories. My ethnographic work on Black choral sound, through observation and interviews with

[2] Christine Lucia made a similar point about "music theory" (see 2011).

practitioners, is an example of research on the arts; my performance of *UShaka* is, in part, research for the arts, as I engaged in preparatory research and rehearsal work for a performance of the work. The act of conducting and performing *UShaka*, presented in a sound recording, constitutes research in the arts. This thesis is presented in four chapters, which I briefly outline below, and includes a recording of the performance (see Appendices 4 and 5). Chapters 2, 3 and 4 were designed to answer research questions associated with the specific artistic research categories identified by Borgdorff. Each chapter includes an introduction, discusses literature that articulates method(s) specific to the artistic research category, and presents and discusses the 'results' of my research.

Category One (Chapter 2): The aim here is to understand the current general practice in training Black choirs; what one might call 'the voice of the choir' of Black choralism. I give an exposition of the processes by which choirs learn to sing choral music, specifically examples of vernacular musics, and the criteria by which the resultant choral sound is judged. As a mini-ethnography the sample of the field is highly selective.

Research question 1. What is the general practice in training the voice of the Black choir in South Africa, and how is the resultant sound assessed?

Category Two (Chapter 3): Here I explore the phonetic attributes of one of South Africa's dominant languages, isiZulu, for choral singing.

Research question 2. What are the phonetic attributes of the isiZulu language, particularly as they pertain to choral singing, and how can these be developed for singing?

Category Three (Chapter 4): The aim of the study is to preserve the choral sound cultivated during experimentation sessions and rehearsals in a performance of *UShaka*.

Research question 3. How does a choral voice builder or a conductor preserve in performance a choir's sound adapted from and to the vernacular language?

According to Stuart Hall there is no "enunciation without positionality. You have to position yourself somewhere in order to say anything at all" (1990: 18). Merriam et al. believe that positionality is "determined by where one stands in relation to 'the other'" (2001: 411). Here the authors emphasise the importance of understanding how our identities and experiences are shaped in reference to others around us, and to the subject(s) of our research. This highlights that our positionality is not fixed but rather fluid and consistently evolving based on our interactions with those who have similar or different ideas, identities, and life experiences from us, hence the insider/outsider dichotomy in research. An "insider has similarities with participants" (Bayeck 2022: 1), for example, cultural background, race, religion, or education, "which is inherently advantageous in understanding the culture" (1). Yet, according to Brian Bourke, being an outsider "makes the researcher sensitive to

phenomena that the insider tends to take for granted" (2014: 2). As a Black choral practitioner-scholar and isiZulu language speaker investigating Black choralism I consider myself as an insider voice. Still, I consistently questioned my assumptions, sought external perspectives by utilising ethnographic approaches, and stayed open to new angles of understanding 'the voice of the choir' through (re)reading choral music literature, despite my familiarity with the subject matter, and many years of professional practice.

My positionality impacted the epistemological foundations of my research and affected the choice of research methods, data collection and interpretation. Borgdorff declares that epistemology in artistic research concerns itself with the "knowledge embodied in art practices", particularly the "object and processes" (2006: 13). Like any musical score the *UShaka* score is a valuable object in musical research as it serves as a visual representation of musical and textual information that can be analysed, interpreted, and utilised to create new knowledge, in my case in terms of choral performance and sound. In chapter three and four I utilise score study, as part of my creative research, in which I delve into the intricate details of Khumalo's music, analysing the lyrics and examining melodic and harmonic structures of the composition. This process allowed for a profound understanding of the score and provided me with insights into the historical and cultural significance of the work all of which informed my performance of the work. Rehearsing and performing *UShaka* involved creativity and innovation that led to my interpretation of the score with a hope of expanding knowledge about choral sound as it related to language within the Black choral community and contributing to the ongoing dialogue surrounding *UShaka*. My interventions on training 'the voice of the choir' begin with an ethnography in chapter two. I am an insider to the tradition, as are my participants, whose choirs I have adjudicated in Black choir competitions, and so we share a common choral culture. In order to include their perspectives in addition to mine I adopted reflexivity as "a continuing mode of self-analysis" (Callaway 1992: 33). I *listened* to the participants to gain different perspectives. Also, I embraced my vulnerabilities and I was open to explore uncomfortable truths about myself as a choral practitioner-scholar through the processes of doing autoethnography.

In particular, I documented my own music score preparations, choral voice experiments, rehearsals and performance through autoethnographic practice. An inclusive definition of autoethnography pertains "to research and writing that seeks to describe and systematically analyze (*graphy*) personal experience (*auto*) in order to understand cultural experience (*ethno*) (Ellis, Adams & Bochner 2011: 1). Conversely, Bochner emphasises that autoethnography should "extract meaning from experience rather than to depict experience exactly as it was lived" (Adams and Jones 2008: 374). This approach was appropriate to my research, which focussed on my feelings, perceptions, thoughts and experiences in developing creative techniques for the production of Black choral sound, contributing to further unveil the structures of Black choral singing through ethnography.

In recent years, the importance of utilising autoethnography to further our understanding of practice in artistic performance perspective has been progressively recognised (Crispin 2014: 139; Davidson 2015: 98). Brydie-Leigh Bartleet and Carolyn Ellis point out that as "musicians and autoethnographers explore their sense of selves, they also face the potential darkness of vulnerability that comes with revealing their stories, lives, and creative

decisions" (2009: 10). In supplying tools for autoethnography in music, Bartleet and Ellis suggest the use of "emotional" and "sensory recollections of significant moments" (2009: 715). She also takes advantage of a variety of media to document her work: "I filmed my rehearsals and concerts and undertook interviews with colleagues and used sound recordings and photographs and images to reflect on my significant moments in my process of interpretation and performance" (715). Bartleet's use of a variety of media is something that I have executed in documenting my own practice.

Considering there are numerous ways of writing autoethnography, I use a first-person narration alongside the technique of "showing", which is "designed to bring readers into the scene" mainly "into thoughts, emotions and actions" (Ellis, Adams and Bochner 2011: 3). Even though autoethnography has been criticised, among other things, "for doing too little fieldwork, for observing too few cultural members" and "for not spending enough time with others" (7), I endeavoured to temper such criticism through undertaking the mini-ethnography so that there are other choral practitioners' voices represented in addition to mine. In addition, I have been inspired by what's been called "queering autoethnography", which embraces fluidity, resists definitional and conceptual fixity, looks to self and structures as relational accomplishments, and takes seriously the need to create more liveable, equitable and just ways of living (Adams and Jones 2008: 384). As in the case of Mignolo's decolonial scholarship, and its focus on the multiple knowledges of pluriversality, the concerns of queering autoethnography strives to unveil "subjugated knowledges", exposing "stories that are present but disguised" (Adams and Jones 2008: 385).

CHAPTER TWO

On the Arts: A Micro-Ethnography of 'The Voice of the Choir'

Introduction

In order to expose and explain the processes by which Black South African choirs learn to sing choral music, specifically examples of vernacular musics, and the criteria by which the resultant choral sound is judged, I employed a qualitative research approach which included leading a focus group and conducting semi-structured interviews with experienced choral conductors and adjudicators. As Liz Garnett reminds us, "if we are to understand what people are doing, it makes sense to pay attention to what they say they think they are doing" (2009: 34). Therefore, I proposed a micro-ethnography of 'the voice of the choir', employing fieldwork observation of choirs' rehearsals and performances, and drawing on my experience as an adjudicator to understand the sounds and values associated with contemporary Black choral singing in South Africa. I focused on two community choirs in Gauteng, Voices of the Nation (VON) trained by Thembela Vokwana and the Gauteng Choristers (GC) conducted by Sidwell Mhlongo, and the Clermont Community Choir (CCC) from Durban conducted by Johannes Moaisi (and note that in some cases the choral voice builder or trainer is not necessarily the choir's conductor). These choirs participate in the Old Mutual National Choir Festival, amongst other events. I conducted semi-structured interviews with these choirs' conductors and/or voice trainers over a period of eight months between April and November 2021. For the focus group, I chose adjudicators who have been in leadership positions at different Black choral festivals, who have worked with me, and are actively involved in teaching music at higher education and training institutions (See Appendix 1 for the semi-structured interview questions and focus group discussion topics). Participants included Nomusa Seleke who was the chief adjudicator for the Old Mutual National Choir Festival from 2012 to 2014 and taught at the University of Zululand until her death in 2021; Patrick Tikolo the director of vocal studies at the University of Cape Town; and Kiewiet Pali the quality assurer for Higher Education Performing Arts Festival (HIEPAFEST) who teaches classical voice at Tshwane University of Technology. Above all, these adjudicators form what Daniel Leech-Wilkinson calls "the performance police, i.e. teachers [and] critics" (quoted in Doğastan-Dack 2015: 34). The micro-ethnography provides an account of existing practice from which my creative intervention will proceed and with which it engages.

Ethnographic method entails qualitative research and has been defined as "a philosophy that highlights culture within a group, especially any in which the ethnographer is directly involved" (Carey 2012: 147). The literature also suggests the use of micro-ethnography which "takes place over a shorter time period, from several weeks to a few months, and as a consequence tends to be much more focused" than large-scale ethnographic research (154). My research utilises micro-ethnography since my field (the Black community adult choir in rehearsal and performance) is limited, as is my sample of choirs and practitioners (as I described in the above paragraph), and my subject is specific to what choristers and their trainers do in rehearsals to facilitate choral tone development. I use a well-established

practice of ethnographic method, that is participant observation, seeing that as a long-involved practitioner in the field I had to "participate in enough group activities to develop rapport with members and gain a direct sense of what group members experience" (Engel and Schutt 2013: 278).

One research tool commonly used in ethnographic research is the interview, and I conducted semi-structured interviews with the conductors and/or trainers; and for adjudicators I employed a focus group method. The semi-structured interview approach "integrates a combination of pre-planned and spontaneous questions, with the latter allowing the interviewer some discretion to ask new questions in response to a participant's answers or body language" (Carey 2012: 112). Focus groups, by contrast, use "group discussion to generate the data" and I chose to use this approach to engage with adjudicators as it "create[s] a process of sharing and comparing among the participants" (de Vos 2002: 307). My intention for both of these approaches was to discover reliable and comparative qualitative data to capacitate and further enrich my autoethnography.

The focus group provided two hours of discussion and happened over two days whereas the semi-structured interviews were an hour each for each of the three conductors (over five hours in total). I translated from recorded audio into written English text and applied non-verbatim transcription for both the focus group discussions and the semi-structured interviews. Even though non-verbatim transcription offered me pragmatism in a way that I could omit unnecessary speech, in my capturing and analyses of the data I attempted to maintain the fundamental meaning of the primary data. As Janesick observes:

> At each stage the analysis does indeed take you further away from the participant and includes more of you. However, 'the you' is closely involved with the lived experiences of the participant – and the resulting analyses will be a product of both of your collaboration efforts (quoted in Bonshor 2014: 59).

My aim in the presentation and discussion of the interview and focus group material was to confirm my desire as an insider voice in the field of Black choralism for continued rapport with the community. Over and above interviews, I observed select choral rehearsals and performances to fully understand what Black choral conductors and/or trainers do to cultivate choral sound.

Inside the Conductor's Rehearsal

Performances can "demonstrate a relationship between conductor gesture and choral sound, but they cannot show us how those gestures [and choral sounds] became meaningful" (Garnett 2009: 33). By this, Garnett suggests the rehearsal is where an ethnographer can understand how choral conductors cultivate the choral sound. In this regard, I attended Gauteng Choristers rehearsals at the Catholic Archdiocese of Johannesburg to explore the nature of choral voice building within Black choralism. When I first arrived at a rehearsal on 24 April 2021 I was surprised by the large number of choristers in attendance given it was during the height of the Covid-19 pandemic. There were thirty choristers in total and they were all punctual with the rehearsal starting exactly at 2pm. As

the conductor, Sidwell Mhlongo, seated me close to his conducting desk which was facing the choir, I realised that the choir included four former students of mine who studied voice at the Tshwane University of Technology where I teach. This points to a trend in the profile of Black adult choir membership noted by Mokale Koapeng, that is, the presence of vocal music graduates in choirs (2014: 2).

While trying to better understand the flow of events at the rehearsal, I observed there was no vocal warm-up session nor attention to choral tone. This is contrary to the advice of choral pedagogues. Smith and Sataloff teach the voice builders that a warm-up process provides "a transition between speaking and singing" (2006: 153). Walter Lamble goes further claiming that warm-up exercises help choirs achieve a well blended choral sound that is sung with dynamic color and variety (2004: 28). All my informants agree that vernacular language contributes to choral tone, however when I asked the participants about choral voice exercises and warm-ups, it became clear they do not engage in such activities. Nor have they thought about incorporating vernacular language sounds into vocal warm-up practice. Vokwana finds exercises "very frustrating" because "most choristers cannot connect the exercises to the music" (Vokwana interview, June 2021). However, Moaisi uses "a five-tone scale going up and down" to "find the nice vowel definition required in a specific song" (Moaisi interview, June 2021). Since singing is a physiological process, obviously the muscles involved need to be awaken and trained at an individual level which can be achieved through warm-up sessions, and this in turn develops choristers' singing skills, and helps develop the voice of the choir. Choral voice builders should use warm-up "exercises dealing with [the] coordinated act of singing … to improve singer's breath support" (Robinson and Althouse 1995: 84). It is concerning that Black South African choirs don't always practice warm-ups, and this may impede the development of the voice of the choir. However, Mhlongo gave reasons for these omissions during our interview shortly after the rehearsal:

> I think as conductors, we must shift our focus from building what is popularly called in our circles as choral tone to getting our choirs to sing in tune. We seem to spend too much time on building this choral tone and neglecting the most important thing which is tuneful singing. Let's not obsess about this tone and let's get our choirs to sing tunefully (Mhlongo interview, April 2021).

The discussion of problems relating to tone, intonation and tuneful singing, as expressed by Mhlongo, has "been part of the history of *amakwaya* from the early days" (Detterbeck 2002: 351). In order to offer prescriptive measures to these problems, I am convinced it is necessary to redefine these terms and analyse their connection to speech and choral singing. Tone, for example, is not the same thing as intonation. The tones of tonal languages like isiZulu "use contrastive pitch specifications at every level of the phonological hierarchy", suggesting that "a rise or fall in pitch between spoken syllables may sometimes alter the meaning" (Best 2019: 2; Rycroft 1991: 7). For example, the words for 'grandmother' and 'lanky' are both spelled *ugogo*, but they are pronounced with different tones: *ug<u>o</u>go* for 'grandmother', and *<u>ug</u>ogo* for 'lanky' (where the underscore on 'o' and 'u' indicates the stressed syllable). Mzilikazi Khumalo, the composer of *UShaka*, was a linguist who researched isiZulu phonology and refers to isiZulu as a tonal language. Along with tones and

vowels, isiZulu consonants function at a segment level. For instance, the ethnomusicologist David Rycroft, who focused on Zulu music-making, and was especially interested in how language affected Zulu prosody, explains that apart from vowels isiZulu "syllables beginning with certain voiced consonants" such as d, g, v, z "normally tend to commence with a brief rising *portamenti* on-glide, and this is automatically carried over into song" (1991: 7). He continues to observe "when syllables end with such consonants, they tend to glide downwards in pitch" (7). Another function of tone has been raised by George Mugovhani, a researcher of Venda choral music, when he states that, as "in speech, correct tone is essential for conveying the meaning of the words", and by this he means that tone also conveys emotional communication (2007: 23). Intonation (in a non-musical sense), by contrast "involves gradient phonetic values of pitch, as well as duration and intensity" for the purpose of expressing something other than differentiating words such as surprise and anger (Downing and Railland 2016: 26). Since tone and intonation in tonal languages involve pitch, obviously they interact.

As in speech, tone and intonation are central elements of choral singing; as Andrew Withington reminds us, a "fundamental principle in enhancing choral intonation is that the tuning of each note sung by a choir needs to align with the harmonics of the root of the chord" (2017: 35). Here, Withington implies for example that for the tonic triad of E major, the harmonics of E root should be used to tune the G# and B. Another observation has been given by Elizabeth A. Green and Mark Gibson who note that when "the chorus begins to sing flat, it is often due to [a] poorly-tuned third" (2004: 185). What Mhlongo refers to as "tuneful singing" is actually the correct perception of pitch and singing of intervals. The above prescriptions, from Western choralists, are of course based on the equal-tempered tuning system that may not be 'universally' applicable to choral cultures whose ears are differently attuned. For example, Christine Lucia has observed that indigenous tuning systems based on bow musics have a flattened 7^{th} from the harmonics series (2005), and this could be a contributing factor for Black South African choirs to often singing certain degrees of the scale 'flat'.

In addition to focussing on various aspects of pitch in singing, Robert Garretson believes choral voice builders must work towards "uniform vowel production and tonal and harmonic awareness" for "the tone is sustained on the various vowel sounds" (1998: 217). Garretson continues to warn that "[l]ack of attention to careful enunciation of the words can create intonation difficulties" (219). Consequently tone, intonation and tuning are connected. Difficulties in one will frequently manifest in others, or difficulties with all of them may be the results of underlying causes such as poor breath management and support for instance.

In the Gauteng Choristers rehearsal I observed Mhlongo did, however, work thoroughly on rhythmic precision, correct pronunciation of text, and dynamics. He played the notes for specific vocal parts on the keyboard while setting up the tempo and conducting. The repertoire included vernacular choral songs such as *Ngcwele* by Qinisela Sibisi and *Della* by

Michael Mosoeu Moerane.[3] The choir learned pronunciation of the song's lyrics by listening to the conductor speaking the text, although the choristers did not imitate the conductor but went straight to singing the works. Moreover, enunciation and pronunciation were never discussed in terms of their effects on intonation and tone. The Gauteng Choristers produced a well-balanced choral sound which could be attributed to the number of choristers in each voice group. While I am interested in matters related to the 'voice of the choir', my presence provided other types of information I was not anticipating, such as regarding the rehearsal 'space'. For example, choristers reported on each other, in a sometimes fierce manner, when one of them sang out of tune or sustained the note value longer than required. The experience made me uncomfortable especially since I agree with Garnett that the "[r]ehearsal is a private space in which musicians find themselves in a state of some musical undress" (2009: 36). The choir was preparing for a performance in the Northern Cape province which I could not attend. I did, however, use other tools to observe choral performances.

For example, Donald Hunsberger and Roy Ernst encourage choral conductors to "[l]isten to the recordings of other compositions by the same composer, or in the same style or of the same genre" in order to compare one's interpretation "with the musical thoughts and expression of other conductors and performers" (1992: 53). The only professional recording of *UShaka KaSenzangakhona* is conducted by Robert Maxym and was released in 1997 under the Sony Classical label. In this spirit, I searched for online performances of *UShaka* and came across the Kopano Chorus performing the choral number "*Izibongo zikaShaka*" (Shaka's praise poem) (Moleke 2011). Like the Gauteng Choristers, the Kopano Chorus is an adult community choir. Even though the choir was able to sing with an easy balanced range, it could not meet the linguistic and stylistic demands of the piece. For example, the articulation of some words with click sounds such as "q" in "*waqedaqeda izizwe*" (you exterminate nations) and the phonetic "ɦɛ" in "*hhe! hhe! Hhe*", sounded outlandish in terms of proper isiZulu pronunciation. There was also no difference in the vocal sounds of the performance between closed and open vowels such as "kwehle" [ɠwɛɬe] (flow down). In turn, the choir was unable to sing isiZulu as a tonal language and could not develop sufficient breath for long phrases as represented in the score. "*Izibongo zikaShaka"* is a retelling of history through praise poetry, however, the voicing and embodiment of Shaka's character in the performance left much to be desired. This could be attributed to the lack of consideration of *UShaka's* praise poem for interpretative and physical engagement. It is clear from my observation of a contemporary live choral rehearsal and a recorded performance of a vernacular choral work that matters related to the rehearsal of vernacular language vocalisation, with its specific requirements of tone and intonation, cannot be excluded in choral training. For the presentation of the micro-ethnography results, I organised the data from the interviews and focus group discussions into themes relevant to the study, starting with choral singing.

[3] For information on the composition *Della* see the Moerane Scholarly Edition (https://african-composers-edition.co.za/work/della/).

Choral Singing

There are many demands in cultivating a choral sound, including physiological, technical and embodiment components, and because of this "complex sound" (Smith and Sataloff 2006: 184) it is a challenging activity for a choral voice builder to achieve a high level of performance. In considering the singer's body as it relates to the production of choral sound I begin with a discussion of the physiology of singing.

Physiology of Singing

In choral singing, awareness of vocal physiology is important. For example, Grant Olwage reiterates that the "singing voice is, of course, part of the body, produced by body parts" (2003: 183). These body parts include a power source (air pressure from the lungs), vibrator (the vocal folds) and the modification system (pharynx/mouth/nose) (Hollien 1999: 11; McCoy 2004: 27). The correlation among these body parts begins with effective breathing for singing which is the use of intercostal muscles and is diaphragmatic (Slater 2016: 31; Doscher 1994: 19). Thereafter, the "sound is initiated at the level of the larynx" which is where the vocal folds are kept and cause the "vocal folds to vibrate" (Miller 1996: 228; Garretson 1998: 67). It is the vocal vibration that is varied to produce intonation and tone. Lastly, the "pharynx, the oral cavity, and nasal cavity act as a series of interconnected resonators" and articulators which shape the sound into speech (Smith and Sataloff 2006: 25). The explanation above relates to generic voice mechanisms, but there are types of speech sounds that are produced by other sources of air movement. A case in point, during their investigation on the effects of isiZulu depressor consonants on pitch, Anthony Traill et al. reported that "an anterior movement of the arytenoid and the posterior movement of the tubercle of the epiglottis … induces an unusual degree of shortening of the vocal chords with a consequent lowering of their rate of vibrations" (quoted in Silverman 2000: 5). So, this unusual vocal tract configuration may require a different training method of the 'voice of the choir' in order to preserve the organic sound.

As I continued to listen to performances of choirs conducted by the study participants, it became clear to me that the physiological aspects of singing might not be given enough attention; a general critique of Black South African choral singing. For example, in the Clermont Community Choir's performance of the choral song "*KwaDedangendlale*" by Khumalo, there was no distinct dynamic control on the words "*lapho ngiyoba namandla*" (where I will have power/ability) which is indicated *fortissimo* in the score and "*ngiwuvalele embizeni*" (I shut it down inside the pot) which is *pianissimo* (Zungu 2019). The *fortissimo* sections were correctly pitched while the soft singing was a bit flat. This could be attributed to the lack of attention towards physiological engagement in singing, as Petronella Laidlaw points out: "[a]ccurate pitch and intonation is dependent upon correct vocal production" (1988: 32). Choral voice builders need to know that correct vocal production begins with the realisation that the "carrying power of the voice depends largely upon… control of breath" (18).

The interviews with conductors further proved the uncertainty around and debate on the physiological requirements of singing. The emphasis for Black choristers and conductors seems to be a reliance on the singers' natural talents and the learning of music to the neglect of, for example, breath management methods and their application for vocal production during choir practice. Before studying singing, I recall that I used to only watch my conductors demonstrate how to sing and their description of how to sing was not grounded in a discussion of specific parts of vocal anatomy. Vokwana presents a similar perspective in our discussion of choral voice breathing and support:

> Since I am totally unorthodox, I move away from pedagogy when people want to sing. Some choristers tell you 'we are not in a music class here'. So, I try to make them feel things bodily rather than name them. So, I mention basic body parts such as ribcage and diaphragm but I don't go into the nitty-gritties of singing pedagogy. I believe in demonstration! (Vokwana interview, June 2021).

Evidently, most amateur choristers view breath management as a boring topic and difficult activity that they need to engage with while singing, as if breath management and singing are separate acts. Indeed, perhaps choristers and conductors are more interested in the immediately visible aspects of the body, such as bodily movement and physical gestures made during choral singing that typifies Black choral performance. This reinforces the stereotype that "the bodiliness of black musicking is signified by, and so confined to, dancing" (Olwage 2003: 183). There is also the idea that because breathing is a 'natural' act, practising how to breathe for singing and the bodily support required for it is experienced by Black choristers as unnatural and unnecessary. However, it is important to note the possibility of choristers to under-support, by which I mean not engaging breath, or to over-support which involves ejecting too much breath and that is due to, among other things, what Smith calls "[f]earing a deficit in air supply" which causes choristers to "gather tension in the area of the clavicles and in the muscles of the abdomen" (2006: 161). The challenges experienced by the Kopano Chorus in the performance of "*Izibongo ZikaShaka*" that I discussed earlier, could be a result of over-support. There is, however, a middle ground in which the singers' air is controlled resulting in a dynamic and flexible voice of the choir. Mhlongo shared his practice on the matter:

> When we start a song, I identify points of breathing. When they learn the song I encourage them to sustain breath until certain points so they get used to breathing coordination. Breathe naturally and not manufacture it. I try to follow a specific method of breathing such as the one you teach in schools (Mhlongo interview, April 2021).

Moaisi differentiates between breathing for singing and breathing for speaking:

> We have been breathing since we were born so I treat singing as an elongated speech. We actively think about length of breathing. The tightening talk creates tension. First thing I think about is posture. Breathing mustn't impede the sound at all. This also goes for music which doesn't need to have gaps. Concentrating a lot on consonants can be negative, example "s" uses a lot of energy (Moaisi interview, June 2021).

So the three conductors I interviewed, perhaps unsurprisingly, have different positions on the utility of the discourse of vocal physiology for training amateur choristers, and different

practices of speaking about and training singers' breathing. The issue of posture which Moaisi raised, has been suggested as one of the main features for breathing and support in singing. For example, Ronald Corp warns that "[c]ommon vocal problems such as … wobbly or breathy tone, are usually caused by tension, bad posture and trying to push the voice out" (2000: 11). Consequently, guidance on standing and seated postures (because choristers often sit when rehearsing) needs to be made an habitual part of the rehearsal process.

Another notable point raised by Moaisi is with regards to consonants such as "s" and their effects on breathing, which is part of a continued discussion relating to breathing and vernacular language sound. A performance by Voices of the Nation of a choral piece titled "*Madiba*" by Phelelani Mnomiya (Fuzani 2014), brought these issues to light.[4] It is important to state that just like Khumalo's works, this isiZulu choral music composition by Mnomiya "displays some elements of its tonal [language] structure" (Mugovhani 2008: 157). Even though the performance by Voices of the Nation is delivered with subtle emotion and astonishing energy, not every tone is distinct such as in the underlined phonemes in the phrases "*abaningi be<u>ngc</u>ebeleka*" (while many were in recreation places) and "*wa<u>qhu</u>ba Madiba*" (You continued, Mandela). Both combinations of 'ngc' and 'qh' are referred to as "prenasalised aspirated clicks" and they belong to the "depressor class" of isiZulu phonemes (Silverman 2000: 4).[5] According to Anthony Trevor Cope, a researcher of isiZulu tonology, phonology and grammar, the depressor sonorants are characterised by their "heaviness" which means, according to Silverman, "by a combination of breath and voice" (1966: 86; 2000: 4). One of the ways Voices of the Nation could have excelled in this repertoire, achieving clear tone and enunciation to suit the "*Madiba*" choral song, would have been: first to think about the specific sounds in the isiZulu language while identifying muscles involved in the making of those sounds, and then regularly to repeat the different sounds including depressors at the same time balancing the flow of air in order to help the choir become more effective in their singing. Similar to physiological factors, the technical components of singing are important and most of the time these components (such as choral tone, blend, balance, and diction) are the backbone of choral singing.

<u>Vocal Technique in Choral Singing</u>

Core to my research on and practice of choral singing is vernacular language sound. The *Merriam-Webster Dictionary* describes timbre as "the resonance by which the ear recognises and identifies a voiced speech sound" ("Timbre"). According to Shirlee Emmons and Constance Chase, choral sound describes a "tone that results from individual timbres united in choral singing" (2006: 153). Henriette Nissen-Salomon, a Swedish singer and a voice teacher, distinguished "two main timbres in singing: dark and light" (Martynova, Marynov and Sukhova 2018: 290). Specifically, the above authors referred to these timbres as "chest and head" registers (290). Dark and light timbres also represent bright and dark vowels (see Miller 1996: 10-16). And so, although it is an obvious point to make, language sounds affect the voice's singing sounds.

[4] Madiba is a clan name for the Mandela surname.

[5] A depressor consonant lowers the tone of its neighbouring syllable.

I asked the conductors who participated in my research about choral tone, blending and balance and they all agree that the pronunciation of vowels and consonants is an important element in choral singing, which is in line with Garretson's observation that "if uniform tone production and tonal blend are to be achieved, you must be cognizant of the precise differences of vowel sounds used in speaking and singing" (1998: 92). However, the participants' experience is that balancing a choir's sound is harder to achieve due to the often necessary volume adjustments required of different parts. Mhlongo notes:

> During rehearsals I listen attentively if there are voices sticking out in a specific part. I let and encourage them to blend. Sometimes those voices are powerful ones so I try and find balance that they are not discouraged and subdue them but use them correctly. Allow the weaker voices to gain confidence from the strong voices (Mhlongo interview, April 2021).

Vokwana, on the other hand, is very prescriptive about the number of choristers in each part in order to balance his choir:

> I think about numbers. I love sopranos and they form an important part of the choir. So, I normally have 18 sopranos 12 tenors, 12 altos and 16 basses. So the inner voices are harmonic fillers whereas the outer voices carry the melody and support the harmony (Vokwana interview, June 2021).

It is important to keep in mind the connection between blend and balance as it relates to 'the voice of the choir'. Blending refers to uniting "all participatory voices" in individual parts as articulated by Mhlongo (Smith 2006: 183). Regarding balance, Timothy Seelig defines the act as "balancing color and timbre, first in each voice and then in the combining of individual voices to make a balanced sound" (2005: 77). By balanced sound, Seelig means the relative volume of the choir which further suggests that the volume of each part should not necessarily be the same. The soprano part, which Vokwana loves, is prominent since it carries melody. Even though Green and Gibson advise choral voice builders to "[p]ay attention to where the melody lies [since] it will not always be in the soprano part", having more soprano choristers in a choir is often regarded as ideal (2004: 174). At the same time, a lower part such as the bass plays an important part in the choir. For example, Green and Gibson say a "lack of vocal support in the basses will also lead to poor intonation" which implies that soprano, alto and tenor singers should be able to hear the bottom notes of the chord so that they can tune to them (2004: 185). And in the South African context, much traditional, neo-traditional, and popular music is bass heavy. For instance, in *isicathamiya* music, the bass part in deep resonating voices typically serves as a foundation for the rhythm and harmonies of a song (Erlmann 1996: 36). Evidently, blend and balance depend on careful listening by the choral voice builder. Another idea that can assist conductors with blend and balance is sectional rehearsals, that is rehearsing voice parts separately. In this smaller group environment, a conductor has an opportunity to directly tackle the physiological and technical singing concerns that impede effective blending and balance.

While discussing blend and balance, the matter of the alto vocal part emerged as another crucial challenge for participants. Moaisi notes:

> As you are talking about the voice of the choir, for me the alto part is where I have serious challenges. They do not breathe the same way and I work harder in teaching them to hold breath the same way. My altos believe I hate them since I speak to them more often. Keeping the entire choir focused is another challenge. Teaching the alto line the melisma is also difficult (Moaisi interview, June 2021).

From my experience working with Black choirs, alto choristers use the chest voice extensively which could be the reason for the challenge experienced by Moaisi.[6] When altos use their chest register excessively it can create a harsh, forcing and 'shouting' sound compared to the rest of the choir. This can cause an imbalance in vocal tone, making the altos stick out and overpower the other sections, which can hinder blend and balance. On the other hand, Vokwana shared what has worked for him in treating the altos of his choir: "I pay attention to altos because in most choirs they are treated like fallen angels and so nobody pays attention to how they sound. I match them with sopranos so they can sing higher and encourage them to approach the singing in a similar way" (Vokwana interview, June 2021).

The conversation about the altos and their use of the chest voice speaks to the relation between cover and registration which is equally pertinent to the overall discussion of blending and balance of the choir's sound. When discussing cover and singing in physiological terms, Richard Miller explains that the epiglottis along with the thyroid cartilage and cricoid cartilage is one of the three chief unpaired cartilages of the larynx, with the epiglottis acting as a lid for covering the larynx (1998: 1). Previous research on laryngeal mechanisms by Arnold Rose suggests the act of swallowing is the same motion that takes place during cover in singing. He writes: "In the production of lower notes, the glottis is open widest in its posterior part and the vocal cords are short and thick. As the pitch rises, the croco-thyroid muscles tense so that vocal cords gradually lengthen and grow thinner" (1971: 109-110). David D. Slater describes register as a "series of notes, produced by the same mechanism, or condition of the vocal organs" (2016: 59). This suggests that before the action of covering the voice, singing range should have been identified. In *Voice Building for Choirs*, Wilhelm Ehmann and Frauke Haasemann explain the issue of cover and register further:

> The human voice consists in three natural regions: head, middle and chest registers. The tone which is ideal for artistic expression unites the best qualities of all three registers. The main goal of vocal technique is to disguise the adjustments between registers clearly. The voice will sound as if it had only one register. Since each vowel has its own resonating area, the vowel becomes useful for the alignment of the voice (1981: 83).

The instruction by Ehmann and Haasemann clearly encourages the blending of three tonal registers through the singing of vowels. There is no clear indication as to why altos and to some extent tenors in Black choirs seem to use the chest voice. Perhaps it is the imitation culture prevalent in Black choralism, including the imitation of professionl stentorian operatic tenors by amateur choristers. However, the global *portamento* training method could be applied productively for singing in vernacular languages.[7] For example, in isiZulu

[6] Miller refers to the chest voice or open voice as an "undesirable timbre" (1996: 10).

[7] *Portamento* is an Italian term meaning "carrying" whereby the pitch slides from one tone to another.

speech and singing, “the voice is allowed to slide on tones”, therefore altos could practice singing a tone in the chest voice range and glide it up to the head voice and then back to the middle voice register (Rycroft 1991: 7). In this way, the entire choir will produce a sound from ‘the same mechanisms’ of the vocal organs which will make blending and balance possible.

Similar to combining chest and head voice, the negotiation of bright and dark vowels is one of the most important features of classical singing. Since a “vowel is defined by specific phonetic postures” in both speech and singing, the historic Italian school of singing was guided by the proverb “*Si canta come si parla*” meaning “Sing as you speak” (Miller 1996: 47). This denotes the importance of incorporating natural speech patterns into singing and that the speaking voice may be an indicator for singing range differentiation. Even though most authors agree with the speaking range as an instrument for range identification in singing (for example, Robinson and Winold 1976: 74), most disagree with the concept of *si canta come si parla* as a model to be applied in singing (Emmons and Chase 2006: 63; Emil-Behnke 1947: 84). Emmons and Chase conclude their discussion on the subject by saying “one cannot sing as one speaks” for that practice discounts “regional accents and bad language habits” (2006: 63). The difference between speech and singing has been covered extensively in the literature (see Smith 2006: 162; Ware 1998: 64). But this discussion proceeds from western song practice. In some cultures there is a close(r) relationship between the spoken and sung voice, which effects not only popular and folk vocal genres, but potentially choral and art singing too. *Izibongo* (praise poetry), for example, talks directly to the relationship between the spoken and sung voice. According to Thomas M. Pooley, *izibongo* occupy “an intermediate zone that makes them suitable for insertion into a wide range of genres while retaining their distinctive poetic potency and prosodic signature” (2016: 9). Rycroft goes further to declare that “*izibongo* recitation does not violate speech tone” (1962: 79). In his choral music composition of *UShaka KaSenzangakhona*, Khumalo emphasises and imitates the rhythms and accents of isiZulu praise poetry. Also, during the performance of *UShaka* the praise poet recites Zulu kings’ (uShaka’s and uSenzangakhona’s) praise poems to advance the plot and reveal character on both what is said and how it is said.

There is considerable effort by the conductors I interviewed to apply the ‘sing as you speak’ idea in their choral voice building. First, all participants acknowledged that their choristers come from diverse vernacular language backgrounds, and that their choirs are often multilingual. Mhlongo observed that “Tshwana singers might not understand how the Zulu sounds are done and formulated”, therefore it is important to be patient when teaching pronunciation (Mhlongo interview, April 2021). Furthermore, all participants recognise that as conductors they are not experts in all vernacular languages. In those situations, getting external assistance with regards to pronunciation and translation is necessary. The idea of ‘one sings as one speaks’ is believed to be an effective tool by all participants, albeit with different approaches. Moaisi outlined his approach as follows:

> We read the words together, we say the words together with all their intonation. For example, when we say *amanzi* (water) we must sound the same. So, we need to agree on that first. The way we sing text must agree to the way we speak it. Afterwards we

> deal with diction, meaning singing something in a meaningful way. So we must hear what the choir is singing about (Moaisi interview, June 2021).

Likewise, Vokwana uses the idea of 'one sings as one speaks' in his rehearsals.

> I totally believe in the concept with modification here and there. Once you sing like you speak it allows for ease in singing. No pressure. But singing requires more support. The concept helps me deal with these other myths on covering, choral, baritone singing and resonance. Some people think the concept means *ukuklabalasa* [shouting] without control and shape, so dealing with these things comes through experience (Vokwana interview, June 2021).

The example of pronouncing the isiZulu word "*amanzi*" points towards the intonation of vowels and consonants as dependant on each other. Singing the vowel [a] has been a challenge for Black choirs, specifically its placement and production (see Olwage 2003: 195). As a way of arriving at the proper intonation of isiZulu words, Khumalo suggested a thorough examination of two elements of physiological production of speech sounds: the "tongue-body feature" and "nasal harmony" (1987: 22). The tongue is the articulator featuring different positions for both front and back vowels, whereas consonants such as [m] and [n] are nasal in nature (and would affect the proper sounding of *amanzi*). While speaking is different from singing, the timbre of one's voice should be maintained in singing. On this point, Smith reminds us that "the speaking range [and] the vocal timbre are all of equal importance" (2006: 172). Therefore, in preparing for the performance of vernacular language choral works the "myths" on covering and baritone singing (which suggests vocal range issues) experienced by Vokwana could be mitigated by employing technical considerations arising from the idea of 'sing as you speak'.

Embodiment and Interpretation in Choral Song

An important component of emotion is physiological response (Tschacher and Martin 2011: 253). In singing, Erin Heisel believes "emphatic embodiment … is a way to describe the connection between the emotional aspects of vocal performance and the physical [technical] work" of producing vocal sounds (2015: 109). One of the mistakes I made at the start of my teaching career, was to ask students to simply 'feel' the music in order to produce an emotionally compelling performance. This yielded no favourable results. But, when I encouraged them to be intrinsically sensitive to the composition, engaging in actions such as articulating dynamics and understanding of the text, they made some progress in performing an emotionally convincing interpretation of a work. A potential solution with respect to "emphatic embodiment" presents itself through understanding the meaning and emotions expressed through the lyrics the choir is performing.

For example Mhlongo reported that his choir has many isiZulu speakers who sing a great deal of Sotho songs. Therefore, he "take[s] them through the pronunciation, sounds and meaning" of song texts. Similarly, after having done all the technical things required, Moaisi "speak[s] to the choir during the rehearsals, discussing each and every section" of the composition the choir is learning. So he too interprets the song's meaning for the choristers in order that the choir arrives at a consolidated understanding of the work. Regarding interpretation of a story line, Vokwana told me:

> Personally, I am a bit lazy to go around looking for stories and *libretti* but there are other people in the choir who enjoy that part. For me, I concentrate on the sound. But, the embodiment for me is really about the total package; how they look, make-up, follow the story way and individually find your own way, charm the audience, facial expression. I learned this from Gauteng Choristers who always had physical presence. Purposeful embodiment and not necessarily artistic embodiment (Vokwana interview, June 2021).

These conductors' practices are close to what I aim to achieve in teaching a singer to embody the music. I too get choristers to learn the music first, that is 'the notes', after which I move to considering the meaning of the text and how to emotionally project it in performance. Choral performances are typically done with a concert in mind, therefore the challenge arises when the character of a work such as *UShaka* needs to be convincingly projected in concert performance to an audience.

The Choral Conductor as Voice Builder

In the literature choral conducting has taken on many definitions, and encompasses a wide variety of practice. For instance Smith states that "[c]horal conductors are generally keyboard players or instrumentalists with a love of singing", whereas Garretson views the choral conductor as "first an organizer, second a teacher and finally conductor" (2006: vii; 1998: 275). A significant number of conductors within the field of South African Black choralism do not have any formal music or choral conducting education or training and this has important practical implications for singing and musicianship in general. For example, the prescribed repertoire for choral competitions and festivals is normally transcribed from staff notation to tonic sol-fa in order to accommodate most conductors who cannot read staff notation. Most conductors have experience singing in choirs, sometimes as soloists if the prescribed repertoire warrants it, and it is likely that this experience of choral singing is where the desire for conducting originates. For this study, in the local scene the work of the choral voice builder, which Smith defines as "a specialist with training in vocal pedagogy and choral conducting, an advocate for the amateur choral singer" (2006: 150), is often undertaken by the conductor. Patrick Tikolo, an experienced adjudicator within Black choralism, says that "what you want to see [in a performance] is the role of the conductor who is there to guide, lead or impress" (Focus group discussion, May 2021). Therefore, the use of the term conductor in Black choralism typically encompasses the work of the choral voice builder, especially since most conductors lead rehearsals and conduct performances in competitions and festivals.

<u>Imitation and Modelling: Different Voice Building Strategies</u>

Imitation has played a pivotal role in transmission of knowledge within the oral traditions of Black African communities (Wilkinson 1994: 32). Passed down from generation to generation, imitating the words, rhythms, and cadences of ancestral stories, songs, and proverbs has been a fundamental method of preserving cultural heritage. Christopher Wilkinson refers to imitation as one of those "shared conceptual approaches" (30), and this talks to situations whereby individuals collaborate with and learn from one another by sharing ideas, perspectives, and experiences. As a child I sang Zulu folk songs in imitation of

my elders. Within this context, choral voice building exercises complement the practice of imitation by providing space for choristers to collectively mimic and internalise the sounds and emotions conveyed through language.

Research into black choral singing commonly reports that conductors employ an approach that involves imitation in choral sound production. For example, Zoliswa Twani observed in her research on choral singing at correctional institutions in South Africa that inmates were "relying on the prowess of the conductor singing all the vocal parts, which they all had to imitate" (2011: 2). In response to the general question I put to the conductors, "What are the leading objectives in your training of the choir?", Moaisi mentioned that he works towards creating a "unified sound" for the choir, which he achieves by "looking for strong individual voices and [then] models the sound around them" (Moaisi Interview, June 2021). That is, choristers imitate other choristers' sound. On the other hand, Mhlongo had a different opinion: "I go for free sound. I want choristers to sing in their comfort zone. I have witnessed in other choirs where the choral sound is modelled around specific strong singers and I disagree with that process. You can't ask singers to emulate sounds that are not suitable for their voices" (Mhlongo Interview, April 2021).

The approach of getting choristers to imitate a conductor could be favourable if the conductor has mastered singing technique, and produces a desirable vocal sound for choral sound. And Vance George does recommend that "any aspiring conductor should learn to sing; the better you understand your voice, the better you will train a choir and demonstrate" (quoted in Bowen 2003: 45). But even with voice training, the conductor can only excel in the tradition(s) and the vocal range in which they have been trained and can therefore only demonstrate for a specific voice group and specific traditions of singing. Modelling the sound around strong singers could be a difficult approach if one considers the "voice has its own personal and individual timbre" coupled with possible advanced skills that the amateur singers would be required to mimic from the occasional vocally trained chorister (Hemsley 1998: 92). However, guidance by the trained conductor in singing might provide necessary leadership in choral voice building. Vokwana allows higher education trained vocal students and graduates who are members of his choir to contribute in the voice building of the choir. Modelling the sound might require the repositioning of a choral conductor to include the role of a facilitator and could be a viable alternative way of contextualising learning within voice building activities. For the learning of vernacular language choral works choristers who are first-language speakers or indigenous language specialists may be additionally used for purposes of modelling proper language-voice sounds.

Planning and Designing Choral Rehearsals

Researchers have identified proper planning as being vital to the success of the rehearsal. Additionally, "[c]areful prerehearsal planning is also likely to result in more meaningful learning experiences" (Garretson 1998: 202). For instance, Green and Gibson stress that "much of the rehearsal and preparation process is in fact a form of teaching" (2004: 186). By this, these authors denote that during rehearsals choral voice builders must aim to connect musical content (which include melody, harmony, dynamics, rhythm, tempo and timbre)

with meaning and, in turn, choristers will acquire musical knowledge. Dennis Shrock says "all music starts from score study", which is a starting point towards successful planning and designing of choral music rehearsals (1991: 12). The form of teaching that Green and Gibson articulate comes from having not only a good rehearsal plan for each individual component but also a view of the grand scheme, a sense of how individual components, such as language timbre, fit into producing the 'the voice of the choir' for performance. Mhlongo and Vokwana differ slightly on the issue of planning. Vokwana indicated he does not "plan in terms of sitting down and studying the score" (Vokwana interview, June 2021), whereas Mhlongo believes in "attending all rehearsals and deals with the music challenges as they arise during the rehearsals" (Mhlongo interview, April 2021). These undertakings are not surprising, because in my experience Black choral conductors tend to rely on what has made them successful in competitions, or they take their direction from observing other successful conductors for the development of their ideas. On the other hand, Moaisi directly links his success to administrative planning: [8]

> I ensure the music is complete with enough copies. Thereafter, I circulate audios [recordings] with individual parts. Sometimes I create them or use Sibelius [the notation software]. I sometimes play the parts on the piano and circulate them on our WhatsApp group so that when we meet it's not something new. At the rehearsal, still I would treat the teaching of music as if I didn't circulate it, from the first note to the last (Moaisi interview, June 2021).

Smith notes that choral conductors are in a "unique cultural and epidemiologic position to educate, protect, or potentially injure singers" and this makes the physiological and technical demands of choral singing complex, especially from the choral voice builder's point of view (2006: 3). So, Moaisi could expand on his approach to technologically-aided part learning to include information that would assist in choral voice building in the following ways. This activity could begin with warm-ups (which I discuss in Chapter 3), and a conductor could prepare and send a sample audio file with him leading warm-ups from the keyboard or piano. Furthermore, it is important to note that choral voice builders should share warm-up exercises specifically designed to build 'the voice of the choir' and meet the demands of vernacular choral music. Second, Ray Robinson and Allen Winold view "[c]horal diction…[as] one of the important elements of the choral experience" and due to its articulatory nature, instructions on diction could easily be included in the audio recordings circulated to the choristers (1976: 115). Over and above good diction, Garretson further suggests the "application of tone syllables towards the achievement" of good choral tone (Garretson 1998: 109).[9] Accepting that particular "attention must be paid to the intonation of [in my case, isiZulu] text" in singing (Haecker 2012: 68), choral conductors could consider typing out the phonetic letters of the text and "practice intoning the words of entire phrases on one note" (Corp 2000: 16). Consequently, hearing the recorded parts on the piano, accompanied by audio instructions on the practising of language sounds of the lyrics could

[8] The Clermont Community Choir conducted by Moaisi has been in the top two of the Large Section choir league of the OMNCF.

[9] Tone syllables include m, n, ng, l, and y.

be one of the methods to accelerate learning of the music while making "singers feel individually responsible for intonation" (Hunsberger and Ernst 1992: 74).

Of particular interest in the development of a local method of choral voice building is the utilisation of singing camps as a means to accelerate learning. Regarding this Vokwana says:

> The choir is made up of singers from all over the country, therefore we rely on camps rather than weekly rehearsals. So we are unorthodox when it comes to rehearsal. I don't think about vocal health but rather the finances required to host choir camps. Rehearsals are much longer and strenuous since we rehearse overnight. So, these camps normally take place on weekends to accommodate choristers from other provinces (Vokwana interview, June 2021).

In using camps, choral voice builders have the opportunity to focus on developing the choir's sound, amongst other things, in a concentrated period. This type of rehearsal design is particularly beneficial for those choristers who have limited time to attend rehearsal as a result of the distance they live and work from where weekly rehearsals take place. And I used the choir camp for my own project (discussed in Chapter 4). However, it is important to be mindful of the potential overuse of voice which can result in vocal fatigue and strain. Miller says "the major sources of tension in singing tend to be located in the tongue, in the musculature of the neck and in the region of the jaw" called the mandible (1996: 233). The tongue is responsible for producing a focused tone and text articulation, with the neck housing "the chief instrument of phonation" and the jaw "is capable of both lateral and perpendicular movements" (233). Therefore, overnight practicing and rehearsing programmes for the choir need to include simple physical stretching activities like turning ones head from side to side occasionally and for singing to be halted for a time by speaking the text, in order to allow the tongue to move within normal postures of speech production.

For the most the rehearsal of repertoire in Black choral practice occurs as preparation for performance, specifically for competitions and festivals. Conductors are expected to familiarise themselves with the competition requirements such as understanding the specific expectations and guidelines set by the competition organisers regarding repertoire selection and duration of the works. Then conductors plan a schedule for rehearsals leading up to the competition.

Black Choralism and the Problem of Adjudication

I felt honoured when I was invited by the Old Mutual National Choir Festival (OMNCF) to be part of the panel of adjudicators in 2010. Prior to the invitation, I had mostly adjudicated in schools' competitions and for the South African Choral Music Association (SACMA). I have always been aware that the quality and objectivity of adjudication in Black choral competitions, especially for adult choirs, is a complicated matter. Hence the observation by Detterbeck that as "an organised activity, [Black] choral singing is also subject to pressures that tear apart and divide rather than build and unite" (2002: 258). This could be attributed to the reflection by Detterbeck that organisers of festivals and adjudicators are less "concerned with the quality of the musical experience that choirs have at the competitions"

and are more interested in "the public relations side of the events" (270). My duties as an adjudicator for OMNCF began with an adjudicators' workshop which was followed by the workshops for choirs (see Koapeng 2014: 53). During the adjudicators' workshop I was nominated by colleagues to fill the then recently vacated position in the repertoire prescription committee. To this day, I am not sure why my name was put forward since I was a newcomer. But I remember colleagues were happy with my presentation of "*che sento, ohime*" (I feel that grief) from Rossini's *William Tell* which was a Western prescription for both the standard and large choirs sections (see Koapeng 2014: 53). In addition to the Western repertoire, there are prescribed works for vernacular choral songs, and also categories for own choice pieces, and folklore items. The overall winners are determined by the combined marks of the Western and vernacular choral performances.



OLD MUTUAL NATIONAL CHOIR FESTIVAL

Previous Years Prescription

Year	Title Of Songs	Composer
1993	Te Deum	Antonin Dvorak
	Rorisang Morena	JSP Motuba
1994	EkhayaAfrika	L Chonco
	From the Censer Curling Rise	Handel
	Awake the Harp	J Haydn
	Ruri	MM Moerane
1995	Kyrie (Organ Solo Mass)	WA Mozart
	Chunchani Mindzhwalo	SJ Khosa
	Qingqa Lovedale	MH Mjana
	Die Strahlen Gesohnen (from Opera Magic Flute)	WA Mozart
1996	Yekel' Amathwasa	SBP Mnomiya
	At last divine Cecilia came	Alexandra Feast
	Karabo kebethele	JP Lepheane
	Happy, happy shall we be	GF Handel

1997	Bulang Dikgoro	JSP Motuba
	The Marvellous Work (from Creations)	J Haydn
	MatimbaYaVuyimbeleri	SJ Khosa
	Gloria (from Mass in G – D167	F Schubert

Figure 1: OMNCF repertoire prescription from 1993 to 1997. Compiled by the author.

Between 2014 and 2016 I was asked by Nomusa Seleke, who had just been nominated as chief adjudicator, to lead the prescription of the Western repertoire. I was aware of the dissatisfaction with repertoire selection, such as that expressed by Musa Nkuna, a tenor and Tshitsonga choral music composer, that "a lot of Western compositions are not sung because … competitions always prescribe the same thing: Haydn, Handel [and] Mozart" (quoted in Detterbeck 2002: 265). The repertoire list for the mid- to late 1990s in Figure 1 demonstrates the criticism raised by Nkuna. For that reason I decided to include composers such as Berlioz, Gounod, Wagner, Boito and Massenet to name a few. While I was serving under Seleke, I admired her creative means to ensure that new vernacular choral pieces were prescribed. For example, she used social media, posting on the OMNCF Facebook page to encourage the Black choral community to suggest alternate composers and their vernacular choral pieces. Through such measures, vernacular songs such as "*Umthetho*" by Sibusiso Njeza and Mathokoza Sibiya were prescribed by the OMNCF and premiered in 2015. At the finals held in Bloemfontein in 2015, I was nominated as the chief adjudicator for the OMNCF. As I began my duties in 2016, I received many calls to diversify the repertoire, especially the vernacular choral music prescription. I was also conscious of remarks such as those made by George Ndwamato Mugovhani that "a lot of *Vhenda* choral music has not survived" due to minimal prescription by the major Black choral festivals (2007: 151).

In 2017, Old Mutual celebrated forty years of partnership with the National Choir Festival. For this event, I recommended to the management committee of the OMNCF that the Festival commissioned Mnomiya and Sibisi to compose vernacular choral songs for the anniversary event. For the large choir section, Mnomiya's "*Khab' ingoma*" choral composition used elements of the gospel style whereas Sibisi's "*Yash' ingoma*" choral piece incorporated aspects of jazz. During my tenure as an adjudicator for the OMNCF, I was also invited by the O.R. Tambo Melting Pot Choral Music Festival (ORTMPF) to be the chief adjudicator, in addition to prescribing Western opera music.[10] On the other hand, the vernacular choral songs were chosen by the invited choirs. While OMNCF and SASCE have regional elimination rounds, ORTMPF invited choirs to the finals and the process and criteria by which the invitations were extended have never been clear to the public. What was unique about adjudication in this festival is that it had adjudicators from Europe and the United States. According to the CEO of the festival Gcisa Mdlulwa this was to ensure

[10] Koapeng mentions the ORTMPCMF as one of the biggest festivals in the South African black choral field (2014: 54).

participants and audience members that the festival had invited the best in the business and can also competently adjudicate Western opera music.[11] One problem then lies with the association between the competition officials and their processes, and the adjudicators who are mostly hired by competition officials.

Officials and Processes of Adjudication

Adjudicators and quality assurers are appointed by the National Coordinating Committee at South African Schools Choral Eisteddfod (SASCE).[12] The management committee along with the chief adjudicator at the OMNCF invite adjudicators for the duration of two years.[13] In most cases, church choir associations have music committees that prescribe repertoire and invite adjudicators. The CEO of ORTMP invited me to be the chief adjudicator, however I had no influence as to whom should be invited to the adjudication panel. Black choral festivals give extensive powers to chief adjudicators and quality assurers to uphold and maintain fairness in the assessment of choral performances. In turn, chief adjudicators and quality assurers attempt to ensure that adjudicators are impartial in their deliberations. I asked the focus group members, who are all experienced adjudicators, to analyse the evaluation criterion and instruments they have been presented with in the past.

There are two processes used in, for example, SASCE, OMNCF and World Choir Games (WCG): the discussion panel and individual adjudication. The discussion panel listens to the performance, after which its members collectively pen comments on a single adjudication sheet and decide on the marks to be awarded. In most cases, adjudicators choose among themselves who should pen the score-sheet. More common is individual adjudication whereby each adjudicator writes down their opinions and awards marks accordingly. The latter system is based on an averaging of the marks to avoid the possible abuse of the system by individual adjudicators. Pali is comfortable with both processes, but suggests that the written score-sheet must: (1) be helpful; (2) motivational; and (3) recognise progress over results. Seleke prefers "individual adjudication since it places more responsibility to the individual as opposed to discussion panel which could open-up some adjudicators to bullying by strong characters in the panel". Tikolo admits the discussion panel system is not popular but considers it fair since it takes into consideration the input of all the panel members thus producing a more informed decision. He concludes his argument by stating that "individual assessment works well when all adjudicators are informed and not employed through *iziduko*" (clan names), which implies nepotism in their appointment (Focus group, May 2021).

The question of informed adjudicators and their qualifications has been much debated within the Black choral community. For example, ethnographic research on adjudication done by Detterbeck almost twenty years ago, revealed that most conductors "would like to see … adjudicators who have had more experience in the field of singing" (2002: 234). Yet

[11] Personal communication with Gcisa Mdlulwa (Carnival City, *Ekurhuleni*, October 19, 2013).
[12] In festivals and competitions choirs are ranked and eliminated based on a mark system. A quality assurer is tasked with preventing calculation mistakes.
[13] For the OMNCF, a chief adjudicator is nominated by the panel of adjudicators whereas the CEO of ORTMF appoints the chief adjudicator.

Mhlongo, who was interviewed in the study by Detterbeck, continues now to express dissatisfaction with "adjudicators who assess opera but have never attended an opera at the theatre" (Mhlongo interview, April 2021).[14] Tellingly, Pali recalls that in the past adjudicators' profiles were read out loud in introducing the adjudicators to the participants and audience, but this practice has come to an end because most of "our friends and colleagues are not qualified" (Focus group, May 2021). The matter of qualification refers to adjudicators having the appropriate level of skill, knowledge, and experience in the field of singing and choral music performance. According to Nina Eidsheim a vocal performance is "the product of combined processes of entrainment, style, and technique", which singers and conductors acquire from "a lifetime of formal and informal pedagogy" (2019: 32-33). Although Tikolo admits to the importance of appropriate qualifications, for example in voice studies, he acknowledges that adjudicators may acquire knowledge through informal education, through their experience in the field, and that it is the responsibility of competition officials to review and decide on what capacity such individuals can contribute. In classical music competitions adjudication is typically done by seasoned performers and teachers. For example, Leech-Wilkinson mentions that "juries consist substantially of soloists who also teach" (2020: 123). In other words, adjudicators in these contexts are accomplished performers who have the skill to help other musicians improve. By contrast, there is a perception that competition officials in the Black choral community do not want to be challenged by knowledgeable adjudicators. Pali puts the blame on "unqualified music administrators who head music projects who tend to avoid hiring qualified musicians" (Focus group, May 2021). Tikolo also raises the issue of some choral eisteddfodau and festivals "outsourcing unqualified music directors whereby their duties expand beyond organising orchestral musicians and facilitating workshops but influence decisions on the invitation of adjudicators" (Focus group, May 2021). Pali views this employment practice "as celebration of mediocrity which kills the craft" (Focus group, May 2021). All the focus group participants maintain that adjudicators must be qualified, with checks and balances to ensure this.

The outsourcing of unqualified music directors has brought another layer of challenges in assessment. According to Pali, these include "some adjudicators who use the platform to elevate their conductor-friends by giving them marks that they do not deserve" (Focus group, May 2021). He also takes issue with adjudicators who work or train choirs that compete in the same competition in which they are deployed. On the other hand, Seleke has observed that "some adjudicators assess choirs based on their past performances and successes, therefore ignoring the performances on the day at the competition" (personal communication, July 2021). She concludes that such adjudicators become blinded by adoration or dislike which compromises the adjudication process. Tikolo and Pali acknowledge that uninformed adjudicators can be influenced by the responses of audience members towards the performance. Tikolo directed the discussion on adjudication towards conductors who accept and acknowledge results only when their choir wins.

[14] In the Western prescription category at the OMNCF, there is an annual alternation between opera and sacred repertoire.

Another problematic area of assessment involves distinctions in assessing Western choral music and vernacular language music. On the other hand, most Black choral competitions utilise the same score-sheet for Western and vernacular prescribed songs. Isaac Tlou, who adjudicated for many years in Black choral festivals, differentiated Western and vernacular repertoire, claiming that "[m]ost of the English pieces are light in character … it's not heavy music", whereas our [vernacular] songs are very big, very tight as far as sound is concerned" (quoted in Detterbeck 2002: 256). Such generalisations are not necessarily useful but in my own practice as an adjudicator I too have been eager to define the nature of such differentiations. On occasion this has triggered sharp differences among the panel members, with some believing there should not be different criteria for different repertoire. When I prescribed "*Mein Herr und Gott*" (my Lord and God) from *Lohengrin* by Wagner in 2013, I recalled a radio interview with Hans Hotter, the German bass-baritone singer who specialised in Wagnerian opera roles, who noted that "most singers think Wagner means singing big and loud", whereas "there is enormous variety of piano singing in Wagner" (1974). Adjudicators should have a depth of knowledge of the choral works and the attendant performance styles and traditions they adjudicate. The same holds true for vernacular choral works and their performance, which shouldn't unthinkingly be assessed by the same criteria used for assessing Western choral music.

The focus group members agree that distinct criteria should be used in assessing Western choral music and vernacular language music. This suggests an adjudicator must be well informed about both categories; or specialist adjudicators could assess different categories. One of the central issues identified by the focus group members regarding vernacular language music is the lack of writing on and knowledge of performance practice, especially the technical aspects of the performance as compared to the case of "Western singing", which Pali observes "has rules that are clear to the performer such as *bel canto*" (Focus group, May 2021). Focus group members propose that composers pay attention to speech sounds and incorporate folk singing styles such as *ukungqokola* in their compositions. According to Kropf's 1899 Dictionary *ukungqokola* means "to sing in a hoarse bass voice, producing the sound far back in the throat, and keeping the mouth open" (quoted in Dargie 1991: 33). As it stands, "the majority of black contemporary composers … show signs of still working under the spectre of colonialism", a source of confusion mentioned by adjudicators which makes their assessment of vernacular compositions difficult (Koapeng 2014: 10).

For this reason, I asked focus group members to 'adjudicate' "*Inqol' emasondosondo*" by Sibisi sung by the Prince Mshiyeni Choir, a choral song that has *ihubo* features; *ihubo* comes from *ukuhuba* which means "to sing with a deep roaring sound" (Xulu 1992: 2). Seleke, who was familiar with the *ihubo* style, said that if she was adjudicating a performance of the work she imagined women wearing *izigege* (a loincloth worn by girls) and *izicholo* (a married woman's hat) doing *ukugqumshela* (a slow Zulu dance). According to Seleke, the choir correctly applied the *ihubo* tone by producing strong resonant sound with a rich texture. Adjudicators' effective work in assessing vernacular choral works thus depends on their knowledge of the repertoire and the appropriate performance style. All focus group members agree that in order to capacitate adjuducatirs (and conductors) knowledge

workshops should consider both technical and artistic aspects of Western and vernacular repertoire and performance traditions.

Black choral competitions have always been structured around two or three elimination rounds which precede the finals. In most cases the eliminations are preceded by adjudicators' workshops followed by conductors' workshops. It is standard practice that at the end of an elimination round one of the adjudicators gives an oral summary of what is expected from and areas of improvement for those choirs proceeding to the next round. Such remarks are the motivating factors conductors and trainers rely on when preparing for the next round of elimination. Tikolo treats both the oral and written remarks as part of a choir's teaching and learning. He continues to argue that the information shared by adjudicators at the OMNCF is important; it constitutes knowledge that is powerful enough to influence the outcome of, amongst other things, choral tone production. These workshops would be one useful mechanism by which to transfer knowledge specific to the performance of the prescribed vernacular choral work to choirs. Detterbeck noted that "it is not only the comments of the adjudicators that have an important influence on the preparation of choirs. Winning choirs are regarded as successful adherers to the rules set by the adjudicators" (2002: 267). This suggests the rules of adjudicating need to be consistent and based on knowledge of vocal style and repertoire. In turn, there would be fewer "instances of juries breaking their rules" (McCormick quoted in Leech-Wilkinson 2020: 124). Pali recognises that adjudicators who are well informed about the prescribed repertoire and voice make useful remarks that in turn contribute to choral practice. But he is concerned about the lack of specialisation in specific areas. He focussed on accompaniment, suggesting that instructive workshops that would integrate specialists (collaborative pianists and orchestra conductors) are needed for adjudicators to fully grasp the repertoire and its performance and who would, in turn, be able to advise the conductors accordingly. The same argument could be made for growing the knowledge about vernacular choral music, performance practice, and singing styles.

Discussion

The small-scale ethnographic research documented in this chapter on training 'the voice of the choir' has been instructive and transformative. Through my own personal experience as a choral conductor and a choral voice builder, I have gained a profound understanding of the intricacies involved in this role and influence it can have on choral sound. By interviewing Black South African conductors, participating in the Gauteng Choristers' rehearsals, observing their conductor Sidwell Mhlongo leading the rehearsals and engaging in reflective practice, I have been able to discern the challenges and rewards associated with building a Black choral sound.

I applaud the participants for seriously considering the matters of blend, balance and diction in their choral voice building activities. What impressed me the most is that participants apply the 'sing as you speak' technique in teaching the choral song albeit using different methods. However, I recommend that Black choral conductors need to include the use of isiZulu (and other vernacular language) phonetic transcription in their score preparation and

rehearsal planning in order to improve the choral timbre and the intonation of both text and music. I also found that modelling the sound around strong singers assists choristers in understanding and improving aspects of choral singing such as sonorous tone quality.

Another important insight that emerged from this micro-ethnographic study is the crucial role of communication in effective choral sound. It might seem an obvious point to make but a choral conductor should have the skill to *listen* attentively to the choir as well as the ability to explain singing technical matters clearly to choristers; and this is not always the case in Black choralism. For example, it is important to know the body parts involved in singing and how they can be engaged for effective singing. Adjudicators too need to know about choral singing technique in order to adjudicate from an informed position.

In the world of Black choralism existing adjudication criteria, instruments and processes combine to create an enviroment that assists adjudicators in carrying out their tasks. But there are gaps, inconsistencies, and problems, as the above discussion has revealed. Performance experience (either as a conductor, vocal soloist or accompanist), music qualifications, and familiarity with the repertoire should be the grounds upon which to invite adjudicators. From an instrumental perspective, designing what I call an adjudication-sheet – Black choralism uses the term 'score-sheet' which to most musicians denotes printed notated music – that is easy to use could be advantageous.

The combination of a discussion panel and individual adjudication could be the best practical approach for Black choral competitions. By this I mean adjudicators would award marks individually for them to be calculated for the overall mark. Then for the comment section, the chief adjudicator or quality assurer would summarise the views of the panel in a single adjudication-sheet.

Adjudication should be based on empathy; the understanding and appreciation of the work done by conductors and their choristers. For this I propose being guided by three the Cs which stand for compliment, criticise and course for improvement; which appears in the adjudicator instructional booklet developed by the board of Missouri State High School Activities Association 2015-2016.

CHAPTER THREE

For the Arts: IsiZulu Sounds and Experimenting with the Choir's Voice

Introduction

Following the artistic research methodology underpinning this thesis, research for the arts requires researchers to provide "insights and instruments that may find their way into concrete practices in one way or the other" (Borgdorff 2006: 6). It was important for me to utilise a score study method which incorporates phonetic transcriptions and exegesis of the lyrics as tools both to explore the sounds of isiZulu in singing and to analyse the verbal text of the choral numbers in *UShaka* for the purpose of hermeneutics and expressive embodiment in order to interpret in performance the work's character. To put this into practice, the remainder of this chapter comprises of choral sound experimentation and rehearsals.

Decoloniality plays a critical role in the realm of language creation, preservation, and transformation within the context of choral singing. By acknowledging and addressing the historical impact of colonisation on indigenous languages and cultures, decolonisation seeks to empower marginalised communities to reclaim and revitalise their linguistic traditions (Wa Thiong'o 1994: 17). Through choral singing, languages such as isiZulu can be preserved and celebrated, and *UShaka* as a choral work provides an important platform for cultural expression and identity affirmation. As regards the subject of my research, Ngũgĩ Wa Thiong'o, the novelist and decolonial scholar, impressed upon language activists that "the particularity of the sounds" as an important phonological aspect of language needs to be reclaimed or restored (15). This suggests a need to recover and reintroduce indigenous language phonetic sounds and pronunciations that may have been suppressed or altered during the colonial period. I built on this insight by relearning and documenting historical isiZulu phonetic systems specifically for choral singing. Before considering the phonetic qualities and innate rhythms of isiZulu, it is important to understand firstly how consideration of phonetics has informed the general literature on voice training and singing.

The 'voice of the choir' depends upon a myriad of factors such as blending, balance and intonation. One of the reasons that choral singing is so engaging is that singers may sing in many languages that are foreign to them without having expert or indeed any knowledge of these languages. Choristers are often guided by the choral voice builder to pronounce and enunciate the sounds of the languages in which the choir sings. There are trends towards more systematic choral voice training utilising the International Phonetic Alphabet (IPA). Shirlee Emmons and Constance Chase thus stated, a "testament to the usefulness of the IPA is the fact that it would be difficult to find any major musical institution whose vocal department does not insist on the use of IPA" (2006: 97). Even though the reference here to vocal departments might be specific to solo vocal training, Brenda Smith believes that IPA symbols should also be adopted as the "elementary tool for the training of the [choral] conductor" (2000: 197). In turn, conductors and choral voice builders would be able to "greatly enhance [choristers'] understanding of the sounds of any language" (Robertson

1995: 2), especially considering most choristers “are not technically trained musicians (Smith and Sataloff 2006: 149).

In the area of vocal music conservatory training, IPA is a focal point of diction studies for singers due to the fact that “a fluency in a stylized, sustained, legato manner of pronunciation is required for the singing of any text” (Robertson 1995: 2). Indeed, my introduction to IPA occurred through diction classes I was required to attend as an undergraduate student. In all modules (Italian, German, French and English diction) the process of teaching IPA in singing typically started with the lecturers introducing basics of IPA symbols and their corresponding sounds. To emphasise the knowledge gained during diction classes, singers worked with vocal coaches (also known as repetiteurs) who specialise in teaching IPA for the purposes of pronunciation in addition to ensuring pitch accuracy, correct articulation of rhythm and musicality. I was also fortunate to have a voice teachers, Charles Kellis and Edith Bers, who guided my vocal technique development by encouraging me to pronounce each IPA symbol accurately through vocal exercises and repetition. All of this helped me to be familiar with the different sounds produced by the vocal apparatus. As a voice teacher and choral voice builder, I have had the opportunity to work with singers from various backgrounds and levels of experience. In order to help them improve their diction in singing Italian, German, French and English languages, I guide and encourage the singers to analyse the lyrics of the song by breaking down each word phonetically using IPA symbols. This enables individual singers and choirs that I train to pronounce languages correctly which improves pitch and tonal quality.

Subsequently, knowledge of IPA enables choristers and conductors to perfect their diction including in languages that they may not be familiar with by maintaining “a collaborative approach to vowel sounds” and ensuring that consonants are “rhythmic and timed” (Smith 197). So, possessing good diction could help with choral singing technique by improving intonation, rhythmic accuracy, and breath management. On the other hand, Duane Karna has also observed that even “when singing in the vernacular, singers often do not pronounce all sounds with uniformity” (2012: 1). This is because when words are set to music, they undertake specific changes such as lengthened vowel sounds or wide vocal registers on pitches that are far outside normal speaking range, such that choristers and their trainers need to pay closer attention to their native language sounds. Over and above diction, “the chief value for the singer [and choral voice builders] in thinking phonetically is not [only] in the improvement of language sounds but [also] in the recognition that constantly changing postures of the vocal tract for vowel definition, represented by IPA symbols, contribute directly to the timbre of the voice” (Miller 1996: 53-54). I follow this established practice and to develop an in-depth knowledge of linguistic elements, in what follows I phonetically analyse the isiZulu language and point out the postures of the vocal tract during articulation.

IsiZulu is one of the principal languages of South Africa (Khumalo 1981: 53). Due to “its past history as the language of a nation formed from all the tribes of Natal and Zululand, [it] is a remarkably uniform language” (Cope 1966: 2). This denotes that Zulu speakers all over the world understand one another in formal and informal communication. The uniformity of the isiZulu language that Trevor Cope discussed made my investigation of vernacular sounds

workable as opposed to possible impracticalities brought about by variations within the language that exist between dialects. A notable feature of Zulu expressive culture is the oral tradition of 'praise poetry' which inspired Mzilikazi Khumalo to compose the *UShaka KaSenzangakhona* cantata.

According to Thomas Mathew Pooley, *Izibongo* (praise-poetry) are "declamatory praises" of kings, outstanding warriors, royal women and are "complex in structure, more fluid in content, and are declaimed with a more nuanced and melodic prosodic profile" (2016: 8-9). By 'prosodic profile' Pooley is remarking on the linguistic features of speech that are not individual phonemes but are groupings of syllables and larger units of speech, and which includes the rhythms, stresses and, most importantly for my research, intonation of the articulation (Mary and Yegnanarayana 2008: 66). In addition to my discussion of tone and intonation in the previous chapter, the term intonation has also been referred to as "the melody of speech" by Daniel Hirst and Albert Di Christo (quoted in Zerbian and Barnard 2008: 235), and also encompasses "loudness" (35). The term melody also refers to the principal part in harmonised music and has been utilised in the discourse of Western classical music to describe amongst other things genres. For example, French art song is called *mélodie* and it is known for its close relationship between text and melody (Bernac 1976: xiii-xiv). Carol Kimball goes further to note that in order to "compose or interpret *mélodies*, one must have a sensitive knowledge of the French language, French poetry, and French poetic diction" (2006: 158). Similarly, "Khumalo's melodies in [*UShaka*] have a strong link with the words" and he "has tried to imitate the inflections of authentic Zulu speech" (Mugovhani 2010: 16-17). Ndwamato George Mugovhani's reference to melody could also be linked to a "song" which in the Black South African choral tradition usually "denotes a short unaccompanied work for SATB" (Lucia 2018). Elizabeth Anne-Wynne Gunner observed that in order to be successful a praise poet must be able "to adopt a recognisable vocal style which includes the control of intonation" (1984: 148), and so too must choral voice builders control the articulation of vowels and consonants in harmonised choral music. So while phonetics applies to the "study of speech sounds" (Smith and Sataloff 2006: 231), phonetised melody focuses on the articulation of sounds and rhythms, blend and balance of 'the voice of the choir' (the weighting of parts' sound volume in relation to each other), and diction and expression in isiZulu singing. It is a complex practice, one fundamental to a choir's sound. I start then by discussing isiZulu vowel sounds as they "constitute the simplest part of the phonology of the language; nevertheless, they form a very important part" (Doke 1926: 30).

Vowels and Consonants in isiZulu

The topic of phonemes and allophones has been widely discussed in the linguistic literature. Paul W. Justice differentiates these terms by describing a phoneme as "a unit of linguistic sound in a language that is recognised by a native speaker of that language" whereas an allophone is "a surface level representation of an underlying phoneme that is used in a specific linguistic environment" (2004: 301-304). The South African linguist L.W. Lanham, in his thesis "The Comparative Phonology of Nguni", provided a comprehensive discussion of

Nguni phonemes and allophones, concluding that the spoken language of isiZulu has seven vowel sounds (1960: 39). On the other hand, scholars such as Cope slightly disagree with Lanham, for example by "regarding [e] and [ɛ] as allophones of the mid-front vowel, and [o] and [ɔ] allophones of the mid-back vowel, instead of as phonemes in themselves" (1966: 18). I proceed towards Lanham's pattern which is motivated by my observation as a performer of vernacular language vocal music: even though there are five graphemes or written symbols of vowels (a, e, i, o, and u), there are seven phonetic symbols of vowel sounds (a, e, ɛ, i, ɔ, o and u) which translate more precisely into singing in isiZulu. What could assist choral voice builders with understanding the differentiation and articulation of closed and open isiZulu vowels is the explanation by Clement Doke that if "the vowel of the succeeding syllable be i or u, or if the succeeding syllable be m or n, the mid-forward and the mid-back vowels are of high quality" (1926: 26). For example, the word *ikheli* (address) is phonetically written as [ikʰeli] whereas *ukugeza* (to bath) is pronounced [uɠugɛza]. As the vowel chart in Figure 2 shows, the "headings front-back and high-medium-low refer to the positions of the tongue, so that the phonetic description of vowels is according to tongue positions" (Cope 1966: 18). Evidently, front vowels are [i], [e] and [ɛ] because they require the fronting of the tongue by allowing it to move forward and rise towards the hard palate; whereas the production of back vowels such as [ɔ], [o] and [u] occurs when the chief part of the tongue is raised towards the soft palate and the lips are rounded. Last, the vowel [a] is produced when the tongue is in its lowest position, neither front nor back.

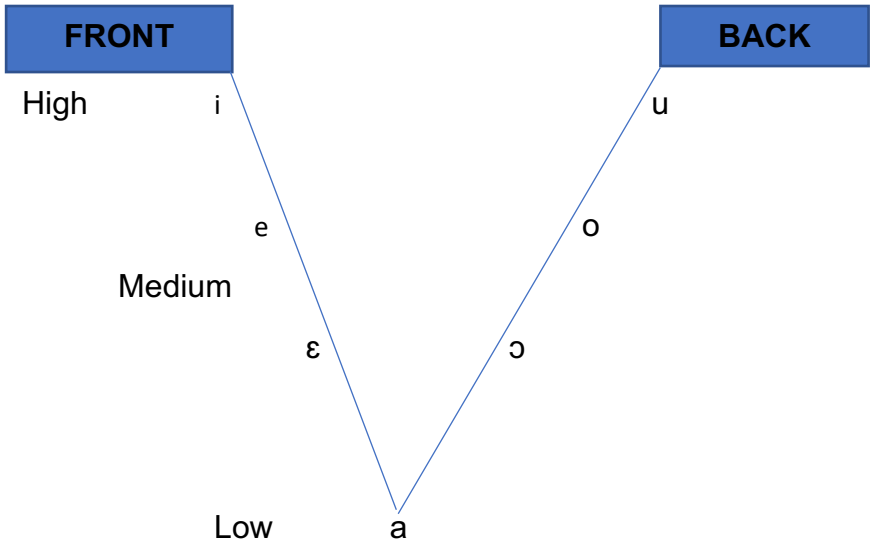


Figure 2: isiZulu vowel chart.

Another important feature regarding isiZulu is that "most words … end in vowels" which suggests voicing and singing the last syllable of the phrase becomes easy since the mouth is opened, as opposed to the words ending with consonants such as [p], [b] and [k] which require the lips to close or the air flow from the lungs to be blocked (Cope 1966: 1). Cope also notes that what makes isiZulu easy to listen to "is the elision of final vowels in normal speech, which contributes greatly to the legato quality of the language" (1). Two aspects of Cope's description – elision and legato – are worth considering for their implications for singing in isiZulu. Zerbian and Bernard explain that "elision of vowels takes place when two

words or word groups merge to form a new word group. Thereby, either the initial vowel of the second word or the final vowel of the first word might be deleted" and "vowels can also merge into one vowel" (2008: 237). For example, in *UShaka KaSenzangakhona* in the soprano solo and chorus "*Ikloba lothando*" (The flame of love), the combination of words in the line "*banyenyeza emichachazweni yamanzi*" (they whispered in the bubbling brooks) is pronounced *banyenyez͡e emichachazweni,* with an omitted [a] and linking [e]. In singing, legato refers to the "connected [and uninterrupted production of] vocal sound" which is provided by means of constant vowel flow within and between words (performed through elision, for example) along with correct breath control and support, and requires the choral voice builder and singers alike to understand which vowels and consonants are linked and how they relate to each other (Emmons and Chase 2006: 32). The elision and legato observed by Cope make isiZulu eminently suitable for singing. But, the aspects responsible for the unique sounds of isiZulu, especially in singing, are in fact the rhythmic structure of consonants which provides the background from which the vowel sounds can be projected.

According to the linguist and musicologist David Rycroft, in "traditional Zulu songs, speech tones and consonants certainly have an influence on the melodic rise and fall" (1962: 3). I focus my analyses of consonants therefore on depressor consonants and also briefly on speech tones. Before endeavouring to unpack the causes of depressors and their effects on singing, I discuss isiZulu consonants in general with special reference to voicing, place of articulation, and manner of articulation.

The isiZulu language contains fifty-four consonants (Liu and Kula 2018: 42). Twenty-three of them are voiced consonants and twenty-nine are unvoiced consonants. A voiced consonant "involves the vibration of the vocal chords in its production" whereas a voiceless or unvoiced consonant does not (LaBouff 1996: 91). Obviously, voiced consonants such as [m], [n], [ŋ], [ɲ], [mb], [nd], [ŋg], [w], [l], [j], [v], [z] and [ɦ] can be sung on pitch while the unvoiced consonants such as [p], [t], [k], [ts], [tʃ] and [kx] cannot. Another important point about consonants relates to the "place of articulation" or the "obstruction in the vocal tract" which usually involves "a passive structure such as alveolar ridge or teeth" and "the active articulator" which points to some part of the tongue (Radford et al. 2009: 31). In the "obstruction of [the] flow of air with both lips", as for the sounds [b] and [p], the place of articulation is called "bilabial" (Justice 2004: 16). The consonants [f], [v], [|] [g|], [ŋ|], [|^{h}] and [ŋ|^{h}] are made with obstructing the flow of air with the "lower lip and upper teeth" (16), so these are called labiodental sounds. Moving a tongue to the alveolar ridge above and behind the top teeth to produce a [t], [d], [t^{h}], [n], [n̥], [nd], [l] and [s] results in alveolar sounds (17). Then [ɬ], [ɮ], [‖], [g‖], [ŋ‖], [‖^{h}] and [ŋ‖^{h}] consonant sounds are called alveolar-lateral, meaning their place of articulation is a little bit behind the alveolar ridge (and sometimes Nguni linguists refer to these consonants as 'alveolar-palatal' or 'palate-alveolar' sounds because the place of articulation is between the alveolar ridge and the palate). Meanwhile "the roof of the mouth is called the palate" (sometimes hard palate) (Radford et al. 2009: 31), and accordingly [ɲ], [n̥], [j], [j̥], [ʃ], [ʤ], [!], [g!], [ŋ!], [!^{h}] and [ŋ!^{h}] are called palatal sounds as they are articulated with the body of the tongue against the hard palate. And if the body of the tongue or "dorsum" is "brought against the velum" (31), then the production is velar sounds such as [ɠ], [g], [k^{h}], [ŋ], [ŋ̊], and [ŋg]. The [h] and [ɦ] sounds are

“often called…glottal” because “the vocal cords are positioned so that a small amount of turbulent airflow is produced across the glottis” (Akmajian et al. 2001: 76). Finally, “the tongue” as the active articulator, “controls the events” in the place of articulation (Miller 1996: 228). Therefore, the choral voice builder must continuously remind choristers that “the apex of the tongue should rest at the lower front teeth” (230). This at-rest acoustic tongue posture can be found in isiZulu when articulating a word such as *amanga* (lies). In discussing the manners of articulation which “refer for the most part to how the articulators [lips or tongue] achieve contact with or proximity to the places of articulation” (Akmajian et al. 2001: 73), I will group the above consonants according to their inventory (as obstruents and sonorants) and concentrate on sounds that are uniquely Nguni. I start by discussing obstruents.

One of the most distinctive “phonetical characteristics” of the isiZulu language “include the clicks” (Cope 1966: 1). In analysing the click consonants, Khumalo notes that there are “three types of click influxes in Zulu, the dental [c] [|]; alveolar click [q] [!], and the lateral click [x] [‖]” (1987: 41). In other words, the dental click is represented by ‘c’ as in *cula* (sing) whereby the tongue is placed on the roof of the mouth near the incisors; the alveolar click is represented by ‘q’ as in *qala* (start) which is produced by putting the tip of the tongue against the roof of the mouth and snapping it downward in a chop sound; and the lateral click is represented by ‘x’ as in *xola* (forgive) which is produced by placing the side of the tongue against back teeth while inhaling. In trying to explain isiZulu pronunciation to a European audience in the late nineteenth century, Lewis Grout compared the dental click to a sound that is made “to attract the attention of a pet animal” and the lateral click to a sound that the rider makes “to urge on his horse” (1893:26-27). The isiZulu consonant inventory by Nancy Kula and Xiaoxi Liu shows that each click articulation covers five consonants, differentiated by the use of the depressor (g|ʰ, g‖ʰ, g!ʰ, ŋ|ʰ, ŋ‖ʰ and ŋ!ʰ), whether they are aspirated (|ʰ, ‖ʰ and !ʰ) or prenasalised (ŋ|ʰ, ŋ‖ʰ and ŋ!ʰ) for a total of fifteen click consonants (2018: 42). The effect of the proper articulation of click consonants by ‘the voice of the choir’ would lend a high degree of expressivity to the performance of the text and melody. For example, in the phrase “*Laqhibuk’ ikhow’ eLangeni*” (The mushroom suddenly burst out) which is also the title of the song, Khumalo accents the alveolar palatal click [!ʰ] as in “qhi”and the entire musical phraseology is similar to the manner in which the phrase is spoken in isiZulu. In order to effectively produce this click in singing I encouraged choristers to accentuate the click which is correctly placed on the down beat. (Listen to Clip 1, Track 7 3:30-3:40.)



(To play the clip, press the “play” button.)

In contrast to the click sounds, fricatives are “produced when the airflow is forced through a narrow opening in the vocal tract so that noise produced by friction is created” (Akmajian et al. 2001: 75). Mostly, there are eight fricative consonants of four similar pairs in isiZulu which are [f/v], [s/z], [ɬ/ɮ] and [h/ɦ], with the exception of [ʃ] (represented by ‘sh’) which is a standalone fricative. The fricative sounds of the first two pairs of consonants along with [h] are identical to the Romance language sounds whereas [ɬ] which is represented by

voiceless ‘hl’, [ɬ] represented by voiced ‘dl’ and [ɦ] represented by voiced ‘hh’, have no corresponding Romance language sounds but are common in spoken isiZulu. The “voice palatal fricative [ʒ] occurs only in songs” (Cope 1966: 21), for example, ‘iʒiʒi’ is used as a vocable in the song “*Ubuhle Bensizwa busentanyeni*” (The beauty of a young man is at his neck), from the *Princess Magogo* song cycle by Khumalo. A sound in which breath “under pressure reaches a peak in the articulatory adjustment and is released in a small puff of air when the articulators are relaxed” is called “a plosive sound” (LaBouff 1996: 96). There are six plosive consonants in isiZulu of four similar pairs – [b/p], [d/t], [ɠ/g] and [pʰ/ɓ] – as well as the individual plosive sounds [tʰ] and [kʰ]. A unique isiZulu plosive sound is [ɠ] which many choral voice builders confuse with “k”, a phoneme that occurs as the results of “loan words” such as *ikati* for a cat or *Kapa* for Cape (Khumalo 1987: 57). The [ɠ], as in the case of [k] and [g], is a “lingua-velar stop plosive” (LaBouff 1996: 96), meaning the articulation involves the back of the tongue and the velum. The recommendation is not to produce a harsh ‘k’ while singing which can impede the choral tone but to remind choristers to release air further forward from the hard palate, almost gliding over the consonant. Another category of consonants is the affricate, a “single but complex sound, beginning as a stop [plosive] but releasing secondarily into a fricative consonant sound” (Akmajian et al. 2001: 75). For instant, [ts] is a combination of a plosive ‘t’ with a fricative ‘s’ as in *i<u>ts</u>wayi* (salt) and [kx] is a combination of a plosive ‘k’ with a fricative ‘ɬ’ like in *umu<u>k</u>lomelo* (prize). The challenge for choristers with these unique affricates is that the alteration from one sound to the next has to be executed smoothly so that the listener perceives a single sound. Other affricates found in isiZulu are also common in Romance languages such as [dʒ] and [tʃ].

In contrast to the obstruents that I discussed above, nasals, liquids and glides are “not produced with significant obstruction of airflow”, and instead are produced with “relatively, open-air passage” and so are called sonorants (Justice 2004: 16). Traditionally, the sounds [l] and [r] are often referred to as liquids (Radford et al. 2009: 33). But it is important to note that [r] is not native to isiZulu and occurs only in borrowings from European languages and since the praise-poetry of *UShaka* uses only native consonants the [r] will not be discussed. The term liquid is a nontechnical and “impressionistic expression indicating that the sound is smooth and flows easily” due to the raising of the tongue blade towards the alveolar ridge which permits the air “to pass through the oral cavity without great friction” (Akmajian et al. 2001: 78). Subsequently, the following four consonants [w], [ʷ], [j] are [ʲ] are considered semi-consonants or semi-vowel glides in isiZulu due to their organic relation to “the vowel [u] and [i]” respectively (Khumalo 1987: 65). By way of explanation, it is the action of gliding from the related vowel sound to another succeeding vowel which causes the consonant to be created and sounded. Thus, in the word *wena* (you), the [u] glides to [ɛ] and in the process the [w] is sounded. For the isiZulu word *yebo* (yes), [i] glides to [e] which creates a [j] sound. IsiZulu also has nasal consonants which are speech sounds that are “characterized by the redirection of air through the nasal cavity” (Justice 2004: 303). The eight nasal consonants are [m], [ᵐ], [n], [ⁿ] [ŋ], [ᵑ] and prenasalised consonants are [mb], [nd] and [ŋg]. These resonant speech sounds are also found in many languages but sonorants that are depressor consonants are only featured in tonal languages such as isiZulu.

According to Lui and Kula, depression "refers to the phenomenon where some consonants exert a tone lowering effect on following vowels" (2018: 17), hence such consonants are referred to as depressor consonants or depressors. With regards to tone lowering effects, Cope reports that "Zulu possesses three tone patterns, high, low as well as high-low toneme cluster" (1966: 113). Over and above the click depressor consonants I discussed above, other isiZulu depressors include the conventional spelling of isiZulu "bʰ, d, dʒ, v, z, ʒ/lʒ, m, n, ɲ, ŋ, w, j and ɦ" (Silverman 2000: 4). For example, *isihlahla* (tree) has the following tone patterns: *i* is low, *si* is high, *hla* is low and *hla* is low. By contrast the plural of *isihlahla* is *izihlahla* which has the depressor consonant 'z' and the depressed tone is implemented in this manner: *i* is low, *zi* is low, *hla* is high-low and *hla* is low. Khumalo terms these tone patterns as "level high tone, level low tone and up-gliding high tone" (Mugovhani 2008: 157). The up-gliding tones are also known as "rising tones" and "down-glides" are also called "falling tones" which is due "to the heavy voice quality of the depressors" (Cope 1966: 67). For instance, the words *woza* (come) and *yitshe* (it is the stone) have rising tones attributed to depressor sonorants [w̤] and [j̤].

Physiologically, there are two matters that arise in the production of depressors. First, Michael Jessen and Justus Roux proposed that "extensive larynx lowering is the primary posture for voiceless unaspirated depressors [in isiZulu], which results in vocal fold slackening" (quoted in Lui and Kula 2018: 35). I argue that the low position of the larynx during the production of depressor consonants is an advantage for the voice of the Black choir, in a sense that "stabilized laryngeal position … is a universal mark of good singing" (Miller 1996: 229). By lowering the larynx in classical singing choristers elongate their resonating spaces above the vocal folds which makes the voice of the choir seem bigger (due to the increase in harmonics) and effortless (because of the slacking). In trying to maintain a low laryngeal position, however, choral voice builders should be careful not to produce "undesirable sound of a depressed larynx made by forcing the tongue into the pharynx" which swallows and muffles the tone (Alderson 1979: 157-158). Second, Traill et al. observed during their laryngographic tracing that during the articulation of depressor consonants, speakers lower pitch "with the better-known mechanism of crycothryroid laxing" (quoted in Silverman 2000: 5).[15] The crycothryroid muscle (along with the thyroarytenoid muscle) has a role in facilitating "vibration, acoustics and voice quality" (Yin and Zhang 2013: 2973), hence its informal name 'singer's muscle'. On the other hand, laxing refers to pronunciation "with relatively little muscular tension" (Akmajian et al. 2001: 581). Considering that singing is a skill that is partly based on 'muscle memory', then awareness of the place of articulation and a manner of articulation of isiZulu consonants during speech should help the choral voice builder and choristers to advance good habits during singing that should begin with the technique of 'sing as we speak' as I discuss later in this chapter.

The consonant phonemes I have discussed so far can be organised in tabular form indicating the place of articulation, manner of articulation and voicing (where 'p' stands for plain, 'a' aspirated, 'n' nasal, 'do' depressor oral, 'd' depressor, 'v' voiced, 'vl' voiceless and 'i' for implosive). In cases where there are no equivalent phonetic sounds in the Romance languages, I use isiZulu words as an example.

[15] A laryngograph is an instrument that allows for the tracing of the movements of the vocal folds.

Place→ Manner ↓		Bi-Labial	Labio-Dental	Alveolar	Alveolar-Lateral	Palatal	Velar	Glottal	Examples
Clicks	P		ǀ		ǁ	ǃ			*cula* (sing) *xola* (forgive) *qala* (start)
	A		ǀʰ		ǁʰ	ǃʰ			*chaza* (explain) *xhasa* (support) *iqhude* (rooster)
	N		ŋǀ		ŋǁ	ŋǃ			ingcebo (wealth) *inxusa* (diplomat) *ingqondo* (brain)
	DO		gǀʰ		gǁʰ	gǃʰ			*isigcino* (the end) *gxoba* (stamp) *uMgqibelo* (Saturday)
	DN		ŋǀʰ		ŋǁʰ	ŋǃʰ			*kungcono* (it is better) *ingxenye* (part) *ingqondo* (brain)
Fricatives	VL		F	S	ɬ	ʃ		H	fine silver shine hot
	V		V	Z	ɮ	ʒ*		ɦ	vast cosy *ukudla* (food) azure

									ihhashi (horse)
Affricates	P			Ts		tʃ	Kx		*itswayi* (salt) chair *ikloba* (furnace)
	V					ʤ			gym
Plosives/ Stops	P	P		T			ɠ		park town *kude* (far)
	A	p^h		t^h			k^h		*isipho* (the gift) *ithemba* (the hope)
	D	B		D			G		*ubaba* (father) deal go
	I	Bh							bus
Nasals	V	M		N		ɲ	Ŋ		me never union nothing
	D	m̤		n̤		ɲ̤	ŋ̤		*umama* (mother) *nengane* (with a child) *nyakenye* (last year) n*gizoya* (I will go)
Prenasalised		mb		Nd			Ŋg		ambush end *ng'gane* (marry-me)
Liquid				L					Low
	V	W				J			win yes

Semi-Vowels									
	D	w̤				j̤			*wuthando* (it is love) *yingane* (it is a child)

Figure 3: Table indicating the place of articulation, manner of articulation and voicing of isiZulu consonant phonemes.

According to Elisa Macedo Dekaney "singers [and voice builders] of all ages can efficiently acquire facility with IPA, and that learning the diction of a given language text through IPA may transfer to learning unfamiliar text in that language" (2014: 80). Furthermore, Kurt Adler believes that learning IPA has a distinct advantage "because of its definitiveness and because it allows no error and no second meaning of sound" (1967: 4). The IPA representation of isiZulu sounds discussed would allow for consistency in the singing of the language, and would allow for choral voice builders and choral conductors who are not isiZulu speakers to access *uShaka* and other Nguni vernacular choral pieces. Smith and Sataloff have recommended the use of sound recordings "of readings by excellent native speakers in combination with the symbols of the IPA … as an ideal preparation for teaching choral diction" (2006: 198), a practice that I have adopted for my solo voice teaching at TUT, teaching of choirs and for this project (see Appendices 2 and 3).

Acknowledging that pitches of a melody align with the vowel and consonant sounds of isiZulu, the correct articulation of vowels, consonants and gliding sounds is important because it helps the choir with correct voice production. For this reason, Miller encourages singers and choral voice builders to "be conscious of which vowels are frontal … and should be aware of which are back vowels" (1996: 54). Furthermore, the place of the articulation, manner of articulation and voicing of isiZulu consonants (in particular depressor consonants), involves the breathing muscles and ensures relaxed laryngeal position which are both important elements for supporting the production of the vowels that follows.

Khumalo as Linguist-Composer

Khumalo was an educator and professor of linguistics at the University of the Witwatersrand (1969-1998) with a research focus on "morphology, phonology and tonology" (Mugovhani 2008: 157). As a teacher of linguistics and music composer Khumalo emphasised the importance especially of tonology in his choral music. His process of composing melody is evident in his work with *UShaka*'s librettist, Themba Msimang. Khumalo asked the following of Msimang:

> Do me a favour and take a tape recorder and read out the words of the whole chapter one, articulate words so that when I start writing I should clearly hear the correct pronunciation and the tone patterns of those words (159).

What Khumalo was aiming for here is similar to the observation by Claire Gérald and Catherine Auxiette that a good vocal composition is affected when the "[s]pontaneous speech rate and average musical tempi are of the same order, the duration of pauses and music are equivalent, and the duration of notes and syllables do not differ markedly" (1992: 100). Khumalo's quest to capture the nuances of isiZulu through its word stresses (which influences the music meter) is evidenced in the choral song "*Ikloba lothando*" (A blazing furnace of love) whereby the meter changes six times within eighteen bars and includes eight *fermatas* (see bars 15 to 22). This could be attributed to Khumalo's melodic writing style called *haya* which in the score is translated as 'very relaxed'. However *ukuhaya* indicates more than this; it is "a manner of showing *ubugagu* [expertise] or *ubuciko* [artistry] with regards to reciting a praise-poem or singing" (Dlamini, personal communication, August 13, 2022).[16] A strong relationship between speech prosody and music has long been noted in the literature. For example, Fred Lerdahl concluded that, "metre, duration, contour, and timbral similarity are mind/brain systems shared by music and language" (2001: 421). The text, the isiZulu praise-poem, stimulates several features of the choral composition in *UShaka* and thus the tone of the choir in performance. In the same choral song discussed above (and see Example 1), Khumalo decided to utilise *glissando* to bring out his desired tone:

> *Wab' esalale waphuph' okaJama, wab' esalambe walambel' okaJama!*
>
> *Waba esanxanwe wanxanel' okaJama!*
>
> (Whenever she slept, she dreamt of Jama's son, whenever she got hungry, she hungered for Jama's son! Whenever she got thirsty, she thirsted for Jama's son!)

Following the tones of the spoken language the 'wa' of *wab' esalale, wab' esalambe* and *wab' esanxanwe* demands a downward *glissando* placed on an off-beat whereas 'wa' of "*waphupha*, *walamba* and *wanxanelwa"* takes a depressor consonant that is placed as an anacrusis. The roots of the words beginning with depressor consonants (*phupha, mbela and nela*) are placed on a strong down-beat. Khumalo also utilises *glissandi* on 'ma' of Jama and 'le' of *esalale* to enhance the emotional impact of the song by conveying a feeling of love, as he further instructs – in the score – the female choristers to sing "a delirious love dance at a moderato tempo". This consideration of the nuances of spoken and recited isiZulu guides Khumalo's musical composition, in which he makes the relationships clear between language, choral tone, and musical phrase.

[16] Mhlonishwa Dlamini is a praise-poet who has performed the complete *UShaka kaSenzangakhona* epic with The Gauteng Choristers in 2016.


90
=92
Sop. Solo
the women sing a delirous love dance at a moderate tempo.
Soprano
Wa - be - sa - la - le, wa -
Alto
Wa - be - sa - la - le, wa -
Tenor
Bass
=92 DELIROUS LOVE DANCE
mf
f
ff
mf
leggero
sfz
sfz


93
Soprano solo
Soprano
phu - ph'o - ka - Ja- ma,
Wa - be - sa - la - mbe - wa - la -
Alto
phu - ph'o - ka - Ja - ma,
Wa - be - sa - la - mbe - wa - la -
Tenor
Bass
tr.
Piano


95
mbe - l'o - ka - Ja - ma,
Wa - be - sa - la - le, wa -
mbe - l'o - ka - Ja - ma,
Wa - be - sa - la - le, wa -
tr.



Example 1: "*Ikloba lothando*" (A blazing furnace of love), bars 90-98.

The Libretto: Phonetic Preparation and Translation

Score study every so often is referred to as "[p]reparation of the musical score" which is "an essential part of teaching any kind of musical ensemble" (Colson quoted in Mitchel 2018: 1). An important part of teaching the vocal ensemble is communicating information about lyrical sounds, both of the text and voice, by means of practical demonstration and artistic interpretation; and I discuss my methods of doing so later in this chapter. For the reason that choral music is composed of sung words, choral voice builders are expected to be "conversant with the International Phonetic Alphabet (IPA), a phonetic shorthand for language sounds" (Bowen et al. 2003: 51). Even though I studied IPA at Indiana University as part of a vocal arts programme and continued with English, Italian, German and French diction modules at the Juilliard School, prior to the research for this doctoral project I had never studied isiZulu phonetics.

The complex nature of the Black voice which navigates between the spheres of singing and linguistics "calls for co-operation between linguists … and ethnomusicologists", and indeed other music scholars, including voice practitioners (Rycroft 1962: 79). Similarly Nina Eidsheim advocates for "transdisciplinary conversation[s]" which refer to discussions that involve the integration of diverse disciplines such as linguistics, physiology, and speech therapy, among others, along with their perspectives related to the study of voice (2019:15).

While I am a native speaker of isiZulu, the language's phonemes were not easy to transliterate for the purposes of singing and I sought assistance from a linguistic expert, Iris Auda from the Applied Languages Department at Tshwane University of Technology in Pretoria, who reviewed my phonetic transcriptions of *UShaka*'s lyrics and provided me with phonetic symbols such as depressors which do not exist on standard computer keyboards.

As Joan Wall has said, each "author can use the IPA to suit any number of individual purposes" including "some other distinctive use" (Wall 1989: 11). Because my creative work involves the choral singing of isiZulu music, my preparation for that entails phonetic text analyses for building choral tone and therefore phonetic transcriptions are necessary for text pronunciation and articulation. I started by copying the isiZulu praise-poem as it appears in the vocal score. I then replaced the hyphenations found in the published praise-poem with liaisons which I did because the meaning of hyphenated words could only be realised through knowing the last vowels of words. For example, the hyphenated sentence "*baphehl'uzwath'ezibilini zenhliziyo*" in "*Ikloba lothando*" (A blazing furnace of love) is in fact "*baphehl<u>a</u>, uzwath<u>i</u> ezibilin<u>i</u>*" such that the underlined vowels give words completion and meaning, in English: "They stirred up a fire in the very depths of her heart". Above the praise-poem, I follow the phonetic transcription convention for the lyrical text in vocal music whereby the "IPA symbols are placed in brackets and are called symbols to distinguish them from the letters of the English alphabet" (Wall 1989: 8). The symbols used are those I discussed earlier in the chapter, and which appear in Figure 2. Furthermore, I omitted the last vowels but provided elision signs wherever necessary. In this way I am utilising a tried and tested vocal pedagogical tool of training the voice which in this case is liaison, a French term meaning to 'connect', which aids *legato* singing among other things.

In the study and performance of vocal music practitioners often initiate their preparatory work with the translation of text. Kofi Agawu defines translation as a means "to seek imaginative ways of negotiating boundaries and fusing worlds" (2003: 182). Praise-poems are located at a 'deep' level within isiZulu culture and history, such that there are impediments to understanding them, even by contemporary isiZulu speakers, and this boundary needs to be negotiated.

The poem "*Izibongo zikaShaka*" was published in Trevor Cope's collection, *Izibongo Zulu Praise-Poems* (Mugovhani 2010: 11). James Stuart transcribed the collection of these praises in isiZulu and Daniel Malcolm translated them into English (Cope 1966: vii). Themba Msimang who is the praise-poet and author of the epic poem *UShaka kaSenzangakhona* also provided the English translation of the entire epic, together with Khumalo, the composer. Poems are translated for different reasons, using numerous techniques, and for different applications. For example, if the poem is translated for it to be sung in another language, then the translation is "generally literal, and preserve[s] as much of the flavour of the original as possible" (Blacking 1967: 34), especially since the focus is for the text to be suitable for singing, and in such cases the importance is to place and match the text with the music. On the other hand, "semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original" (Newmark 1981: 30). It appears that Msimang and Khumalo adopted the latter approach. To give one such instance, the literal translation of the

sentence "*Ngambona okaJama ephehla ubulawu*" from the "*Laqhibuk'ikhow'eLangeni"* choral song (A mushroom suddenly bursts out) is "I saw Jama's son churning and giving instructions", whereas their translation is "I saw Jama's son churning the love charm". *Ubulawu* derives from the verb *ukulawula* meaning (in everyday use) to give instruction but the deep explanation is that "*[u]bulawu* is used in traditional South African healing to open luck" and here the translators give us the contextualised meaning by referring to *phehla ubulawu* as "churning the love charm" or summoning luck in the affairs of love (Sobiecki 2017: 175).

Some authors highlight the problematic aspects of translation. For example, Veit Erlmann believes the "translation of African music as text can never be alike to the original language, and the translation is always ambiguous and multi-layered" (1996: xvii). Justine Wintjes goes further, reminding us that "when spoken words are written down, transcribed or translated from one context or language to another, their nature changes, and their meaning can shift, sometimes dramatically" (Kros, et al. 2022: 271). A case in point from *UShaka* occurs in the "*Ilembe lehla*" (Ilembe came down) choral song where the translations of three words pertaining to rivers and waters left me confused: "*iziziba*" (*isiziba* in singular form) is translated as "pools" but it could also mean ponds; "*emichachazweni yamanzi*" is rendered as "in the bubbling brooks" which could be understood as a bubbling water(s); then, "*ezizibeni ezizonzobele"* is translated as "in the deep menacing pools". Given the connotations in Zulu culture I find ponds more frightening than pools and translating them as one or the other shifts the intention of the original language.

In my preparation of the libretto for choral rehearsal, I inserted the English translation as it appears in the published vocal score underneath the isiZulu text of the praise-poem, and then, at times, elucidated the English translation (in round brackets) for the purposes of interpretation and elaboration. For example, the literal meaning of the sentence "*bethi uShaka kay' kubusa kakuba Nkosi, kanti uzakunethezeka*" is "saying Shaka would not rule, whereas he was about to prosper". I explain this in brackets as "it was the year he was about to live comfortably". This I do to convey meaning as I understand it, and to aid the choristers' understanding of the libretto. My approach is motivated by Bowen et al. who encourage choral voice builders to "train … singers to work from both a poetic and literal translation, writing the literal translation under each line of music" (2003: 51). What assisted me as an isiZulu native speaker in explaining the isiZulu libretto to the choristers was to interpret the language within its cultural contexts while I utilised the translated version to quick start the conversation with the choir on the choral songs' meanings; and I discuss this further towards the end of this chapter. In conclusion, a "translator should not translate word by word but the message of the text, whether linguistic or musical", and this information has to be conveyed to choristers for them to understand what they are singing about and for the audience to follow the narrative through programme notes (Human 2008: 140).

Below I give several short extracts of my phonetically prepared dual-language presentation of the libretto. The complete phonetic transcription, and an accompanying audio recorded pronunciation guide, appears in 2 and 3.

Part 3

Number 1: Ladum'izulu (The thunder of the heavens)

[ladum͡ izulu, laduma laji̤tʰat͡ʰ imizana! j̤eɦɛni! wo, ja͡ʃ imizi! naɲt͡s i͡ndaba jempi!]

Laduma izulu, Laduma layithatha imizana nezizwana! Yehheni! Wo, yasha͡ imizi! Nansi͡ indaba yempi!

The heavens thunder! They thunder and devour the small villages and small tribes! How terrible! See how the villages burn! This is the story of the war!

Number 2: Izibongo zikaShaka (Shaka's praise poetry)

[uɮuŋwane ɠandaba! uɮuŋwane woᶯᵐbɛlebɛle,]

UDlungwane kaNdaba! UDlungwane WoMbelebele,

Dlungwane, son of Ndaba! Dlungwane of the Mbelebele regiment,

[oɮun͡ emaŋ‖ulumeni, ɠwaze ɠwas͡ amaŋ‖ulum͡ esibeɠelana.]

Odlunga͡ emanxulumeni, kwaze kwasa͡ amanxuluma͡ esibekelana.

Who raged among large homesteads, and until down the large homesteads were collapsing onto one another.

[umʤoɠwane ɠandaba, usalaɠutʃɛlwa, usalaɠuɲeɲezɛlwa,]

UMjokwane kaNdaba, usalakutshelwa, usalakunyenyezelwa,

Mjokwane son of Ndaba, he who brooks no advice, he who listens to no gossip,

[usiʃaɠa ɠasiʃajeɠi, unodumeɬezi ɠameɲdzi]

Usishaka kasishayeki, Unodumehlezi kaMenzi.

He who beats but is not beaten, Nodumehlezi son of Menzi.

[uʃaɠa ŋ̈ijesaba uɠutʰi uʃaɠa, uʃaɠa ɠwaɠuj̈iŋkosi j̈asemaʃobeni.]

UShaka ngiyesaba ukuthi nguShaka, UShaka kwakuyinkosi yaseMashobeni.

Shaka I fear to call by his name, Shaka was the king of the eMashobeni kraal.

(I fear to call Shaka by his name because he was the king of the eMashobeni people).

[uteɠu lwabafazi baɠwanomgabi beteɠula beɬezi emlovini,]

Uteku lwabafazi bakwaNomgabi, betekula behlezi emlovini,

The joke of women in Nomgabi (Zululand), joking as they sat in a sheltered spot.

[betʰ uʃaɠa ɠaj̈ ɠubusa ɠaɠuba ŋkosi, ɠaɲt uzaɠunetʰezɛɠa.]

Bethi uShaka kay' kubusa kakuba Nkosi, Kanti uzakunethezeka.

Saying Shaka would not rule, whereas he was about to prosper.

(It was the year he was about to live comfortably)

[ilɛmb ele! amaɲ amalɛmbe ŋ̈oɠukʰalipʰa,]

ILembe eleqa amanye amalembe ngokukhalipha,

The agile that leaps over other agiles wisely

[wa!ɛda!ɛd izizw uj̈aɠuɬaselapʰi na? ɦɛ, ɦɛ, ɦɛ, uj̈aɠuɬaselapʰi na?]

Waqedaqeda izizwe uyakuhlaselaphi na? He, he, he, uyakuhlaselaphi na?

You exterminate all nations where will you wage war?

[umlilo ẅotʰatʰe ɠamdʒoɠwane, umlilo ẅotʰatʰe ubuhaŋuhaŋu,]

Umlilo wothathe kaMjokwane, Umlilo wothathe ubuhanguhangu,

Scorching grass fire of Mjokwane, scorching fire, burning fiercely,

[oʃis izikʰova zaseɮɛbe, ɠwaje ɠwaʃa ŋ̈ezasemabeɮana.]

Oshise izikhova zaseDlebe, kwaye kwasha nezaseMabedlana.

Which burnt the owls at Dlebe and eventually even burned those at Mabendlana.

[Osifuba sinen!aba ubajɛde ɠandaba, undaba ŋ̈ijamɛba, ŋ̈emuɠa naje,]

Osifuba sinenqaba uBayede kaNdaba, UNdaba ngiyameba, ngemuka naye,

Whose chest is like a fortress, the royal one of Ndaba, as for Ndaba I steal a glance at him, and take away a complete picture of him.

[ŋ̈iᵐᵐbuɠa ɠwɛɬe ŋ̈eziŋ̈embezi.]

Ngimbuka kwehle nezinyembezi.

When I look at him, tears flow down my cheeks.

[umoj̑ o͡mzaɲtsi ẅomŋenɛlo, oɬez̑ u͡baŋenela ŋ̈aŋomɲaŋo.]

Umoya͡ omzansi womngenelo, ohlezi͡ ubangenela nangomnyango.

The south wind that keeps blowing in, which keeps blowing in through the door.

(Shaka's attacks were unpredictable as the weather)

[ot^{h} e͡saɮ̑ e͡ziɲe waɮ̑ e͡ziɲe. wat^{h} e͡saɮ̑ e͡ziɲe waɮ̑ e͡ziɲe.]

Othi͡ esadla͡ ezinye wadla͡ ezinye. Wathi͡ esadla͡ ezinye wadla͡ ezinye.

He who while devouring some, devoured others. While devouring some, he devoured others.

Building Choral Sound Through Warm-up Exercises

The IPA can be reinforced in each rehearsal in the warm-up to introduce known and unfamiliar symbols and sounds to the choristers (Karna 2012: 1). Before teaching and practicing the lyrics of *UShaka*'s choral songs by words' phonetic sounds, I began my choral voice clinic rehearsals with warm-up sessions. While the warm-up should of course "produce physical and mental readiness for the rehearsal" (Hunsberger and Ernst 1992: 75), it is also, according José Antonio Bowen, "a great way to build a group's sound" (2003: 58). Since singing engages the phonatory muscles of the larynx (see discussion on Chapter 2), warming up before singing in a rehearsal ensures that all the muscles of phonation are relaxed and loose. In building the choir's sound I focused on vowel shapes by teaching the choristers to sing in unison all the isiZulu vowel phonemes clearly and accurately at different pitches to improve the resonance. To this end I designed an exercise (see Example 2) that utilises phonemes starting from front vowels and proceeding to back vowel with voiced consonants such as [m], [n] and [l] which "have a certain degree of sustaining power. As such they may be effectively used, especially in legato singing, to bridge more smoothly the gap between various vowel sounds" (Garretson 1998: 103). This warm-up exercise also incorporates the breath support mechanism, thus prior to singing this exercise I guided the

choristers to inhale slowly through the nose in order to pull the air down deep to the bottom of the abdomen and then blow air out as if blowing a balloon (for four counts in and four counts out). It was obvious that having a greater degree of control over uniformly produced vowel sounds certainly improved the quality of tone which "[m]ust retain a vital humming sound" through the articulation of a voiced [m] consonant (Hammer quoted in Hauck 2020: 4).



Example 2: Voice exercise for legato singing.

Supplementary to the exercise in legato singing, the exercise in Example 3 utilises the word *izigodi* (the valleys) which is composed of depressor consonants [g], [z] and [d] that engage the 'singer's muscle'. Hunsberger and Ernst also emphasise that the "warm up material should be related to the music to be rehearsed" (1992: 75), so I chose a natural minor scale for the exercise; because as Schonken observed, in *UShaka* "some movements that start out by utilising pentatonic modes develop into natural minor modes" (2013: 56-57). Because the scale is in a range of an octave it emerged also as a useful tool for strengthening vocal registers that aid choristers to sing fluidly in higher and lower registers (and navigating through the head and chest voices). Additionally, I found the choir's intonation improved since the scale focuses attention on the intervals of the minor mode.



Example 3: Voice exercise for improving minor mode singing.

With regards to click sounds, I asked choristers to utter each consonant in a steady common time rhythm, for example, [qa, qha, nqa, gqa] and I executed this by articulating the sounds first in demonstration and with the choir then following; and for the choristers this also served to loosen the tongue and waken the diaphragm.

Choral Blend and Balance

Garretson declares that if "uniform tone production and tonal blend are to be achieved" choristers and their conductors "must be cognizant of the precise differences of vowel sounds used in speaking and singing" (1998: 92). Once the choir's sound reached balance in singing the unison vowels through warm-up exercises, I proceeded to harmonic blending and balancing of the choir's voice parts and individual voices still using vowels and consonants found in *UShaka*'s music. This is important because the music in *UShaka* encompasses a wide range of legato and declamatory singing styles. Russel A. Hammer explains that one of "the most neglected aspects of legato singing is maintaining the core of the vowel sound through the entire length of the note and into the consonant" (1984: 214). Miller concurs that the "vowel should continue onward at the same degree of intensity until it reaches the consonants, unless the composer has indicated a dynamic shading, or unless the overall phrase shape requires dynamic change" (1996: 22-23).

During rehearsals I experimented in producing a vernacular language-based choral sound, and for one experiment chose the melody section of "*Izibongo zikaShaka*" from bar 121 to 128 (see Example 4). I started by blending the singers' voices in the soprano part because it carries the melody and so its tone is the strongest and influences the overall tone of the choir. I wanted all the sopranos to use the same head resonance, as opposed to chest or nasal resonance, and to achieve that I practised sound production in the singing of the phrase "*ngimbuka kwehle nezinyembezi*" (I see him) where "mbu" occurs at the highest peak of the melody in the second beat of bar 127. In order for [u] to ring in the head voice, I ensured the sopranos sing [m] as a double consonant [m:m] rather than sounding the aprenasal [mb], then lean with intensity towards [bu] for the ringing sound. Ultimately, the "ka" of "*ngimbuka*" would be located in the same resonating area (because of the combination of 'k' [g] and [a] which is a low vowel, the singing tends to drop to the chest resonating area normally). From bar 121, the choir started by practicing the flow from one vowel into the next prior to inserting the consonants, singing for example, [o], [i], [u] [a] [I] [e] and [a]. Thereafter I added the consonants from the lyrical phrase "o-si-fu-ba-si-ne-nqa-ba". I next encouraged the choristers to sing two bars – 121 and 122 – in one breath. (The results can be heard in Sound Clip 2, Track 9 08:40-08:49.)



Blending also involves the precise articulation of consonants. Garretson believes that "the explosive qualities of the consonants should be minimised if they are to be smoothly blended with the vowel sounds" (1998: 99). On the other hand, Madeleine Marshall argues that "clearly articulated consonants help not only to express the full values of the song but also to focus and project [the choir's] tone" (1953: 31). Amanda Johnston agrees that "one must remember that not only the vowels carry the tone. The sound of a consonant still continues the line, be it voiced or voiceless" (2016: 227). For example, the click consonant "nqa" of the word "*sinenqaba*" (fortress) needed to be emphasised for choral tone,

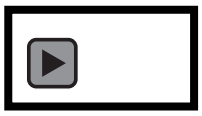
emotional emphasis and dramatic purpose. Furthermore, this click sound occurs on a downbeat with a vowel [a] which "must maintain the same degree of intensity until the next phoneme", that is [ba], takes overs (225).



Example 4: "*Izibongo zikaShaka*" (UShaka's praise poem), bars 123-128.

Another important aspect of blending is "rhythmic unity" (Knutson 1987: 9). To be clear, rhythm "may be defined as the way in which one or more unaccented beats are grouped in

relation to an accented one" (Cooper and Meyer 1960: 6), whereas tempo is the "speed of music in beats per minutes" (Navarro et al. 2018: 556). Both concepts are related since rhythm is grounded in tempo. As in vocal music, poetry is "sonorous speech that uses sound patterns and rhythms to achieve aesthetic power" (Dickie 2019: 64), and so rhythmic unity in a choir's performance can be a powerful interpretative tool in musical phrasing and, especially, text articulation. Because the rhythms employed by Khumalo in *UShaka* are close to Zulu speech rhythm (Mugovhani 2016: 14), my task was to ensure the rhythmic text is articulated appropriately within the score's given tempo. In rehearsal I therefore employed a "speak-sing" technique which refers to speaking "the rhythm on a neutral syllable with a percussive attack" (Wine 2005: 2). I took the process further by replacing the practice of using a neutral syllable with speak-singing of the rhythmic text at a very slow tempo, and after the choir had acquired the correct articulation of the rhythm I increased the tempo as required. The phrase, reproduced in the score extract in Example 5, is a syncopated rhythm of the sentence "*umoya omzansi womngenelo ohlezi ubangenela nangomnyango*" (The south wind that keeps blowing in, which keeps blowing in through the door). The liaised isiZulu text and grouping of the notes put stress on weak syllables which causes an element of surprise thus highlighting the meaning of the text: uShaka's attacks were as unpredictable as the weather. I encouraged the choir to exaggerate the articulation of words by emphasising all the syllables as a unit. (Listen to Clip 3, Track 9 09:20-09:30.)



The same technique of speak-sing for teaching rhythm is modified in vocal pedagogy for the purposes of projecting the voice of the choir in what is known as 'sing as we speak', which I discussed in Chapter 2 with my informants. According to Margaret Medlyn the "practice of declaiming the text of the music [that is, orating at pitch] enables the singer to access the quality of tone, inflection, emphasis and emotional content of words without having to worry about the act of singing". She goes on to say a "singer who has the ability to use the connection between singing and speaking develops their sound by the use of a stable lowered laryngeal position" (2016: 89-90). At this point in the rehearsals I had invited Thulasizwe Zincume, an *imbongi* from KwaZulu-Natal, who started by reading the text aloud as a poem to the choristers in order for the choristers to understand the "correct enunciation, rise and fall of the emotion … and appropriate articulation" (Wolff 2005, part 11: 4-11). I view this as a decolonising gesture as Steven Bird reminds us that when "it comes to capturing language material we must take seriously the sovereignty of local people over their data" (2020: 3509). In other words, it is important to involve native experts such as praise poets in the process of revitilising and decolonising vernacular languages. Choristers imitated the praise-poet by reciting a section, "*uteku lwabafazi bakwaNomgabi*" (The joke of women in Zululand), from "*Izibongo zikaShaka*" (from bar 54 in Example 6). At first, the females in the choir tended to allow the speaking voice to drop to a lower pitch level, and to the chest area which is 'heavier'. This could have been attributed to the fact that they were imitating a male praise-poet. For this reason, I asked the female choristers to orate on F# above middle C (while men orated an octave lower) because it is the starting

note for this specific section. The declamation at pitch helped find balance between vocal weight and efficiency in phonation.



Example 5: "*Izibongo zikaShaka*" (UShaka's praise-poem), bars 129-133.



Example 6: "*Izibongo zikaShaka*" (UShaka's praise-poem), bars 44-48.

Critically Analysing *UShaka*'s Score for Performance

Peter Mark Cartwright highlights that artistic research in music is focused both on interpretation, "that is the development and realisation of an artistic image, and on the relation between analyses and performance, more specifically, the ways in which analyses can contribute to interpretation" (2020: 13). This speaks to the need for creative performers to sit down with the work early, long before the performance, and to take the time to analyse and understand the work in order to be in a better position to identify the techniques that will serve the music's realisation, and only then practice and shape the music for the purposes of creating the artistic image in performance. John Rink, one of the most important thinkers on the relationship of performance and analysis, puts it thus:

> the interpretation of music requires decisions – conscious or otherwise – about the contextual functions of particular musical features and the means of projecting them. Even the simplest passage … will be shaped according to the performer's understanding of how it fits into a given piece and the expressive prerogative that he or she brings to bear upon it (2002: 35).

What Rink is advocating here is the combination of music theory (as analysis) and performance practice (interpretation). The expressive prerogative equates to "informed intuition", the realisation that no matter how musically instinctive the performer is, a lack of score analyses could result in falling short interpretively (36). As a choral voice builder, my point of departure in analysing the lyrical text of *UShaka* is specifically for "phrase shaping", an important aspect of musical interpretation (Broomhead 2009: 53).

While choral sound alone can evoke emotions, Miller cautions that "beautiful vocalism separated from the artistic imagination is not sufficient for dramatic and textual communication" (1996: 152). Although translation offers general meaning of the praise-poems in *UShaka*, it does not fully prepare a choral voice builder and choristers for interpretation. Accordingly, I employed exegesis, a term that derives from the Greek word for interpret, and the practice of which has the following connotations: "a leading or bringing out of the meaning, exposition; the science of interpretation, especially of the Scriptures; explanatory" (*Chambers* quoted in Murphy 2014: 178). An exegetic text thus serves "to expose, explain and interpret the meaning contained in the … text" (179). For my creative research I extracted from the text what the praise-poetry and poets, that is in both the written text and performances thereof, have brought to the work in order to assist the choristers to embody the work's character in their singing.

According to Daniel Patte "the exegesis can choose or create methods of interpretation" (2015: 7). A similar point by Borgdorff is that "art research employs both experimental and hermeneutic methods in addressing itself to particular and singular products and processes" (2006: 18), indicating a creative researcher can select methods that fit the specific research. The approach I followed of exegesis involved: first, analysing the praise-poem by defining the words in it; then determining the central idea or theme of the praise-poem; and then with application I had to find out how to reflect the text in *UShaka* in a musical performance. As a consequence, I view every aspect of punctuation and every word, and phonemic sound, as important. For instance, Martin Solomon reminds us that punctuation

marks “have tonal value just as letter forms do” (1990: 28), and by tonal value Solomon talks directly to lightness or darkness of tones.[17] In reading, commas slow the reader down whereas in singing, commas normally suggest areas of breathing. The choral song with a bass soloist “*Ilembe labikezelwa zinyandezulu*” (The coming of Ilembe was foretold by the great ancestral spirits) includes a series of commas in the isiZulu text (see Example 7). Here, the female chorus begs the praise-poet to tell them about the history of uShaka, the warrior. The female vocal line sings “*ngiyakunxusa*, *mbongi*, *ngomlando*, *weLembe*, *ngokukhalipha*” (I am entreating you, praise-poet, through history, of the Eagle, smartly). I encouraged the choristers not to breathe after every comma but sing “*ngiyakunxusa*” and “*mbongi*” in one breath; and similarly to sing “*ngomlando*” and “*weLembe*” in a single breath, and then to breathe before singing “*ngokukhalipha*” which is the tail end of their “*ilembe eleqa amanye amalembe*” sentence. This ensured that the train of thought is not interrupted as the singers take the breath. So, my attempt was for phrasing to reflect the continuity of thought by not breathing after all the commas.



Example 7: “*Ilembe labikezelwa zinyandezulu*” (The coming of Ilembe was foretold by the great ancestral spirits), bars 9-10.

Terminal punctuation marks, such as question marks and exclamation points, contain the definite characteristics of their type style (Solomon 1990: 28). To exemplify my interpretation of the exclamation mark, I employ the phrase that closes Part 1 of the *UShaka* epic, “*Usishaka ophikwe ngabasekhaya bathi ulishaka!*” (*Sishaka*, who was disclaimed by his own family, who claimed he was an ‘ishaka’ infection!). In this phrase we learn about the events that led to the naming of the Zulu Prince as uShaka. UShaka “was

[17] Since Lamperti wrote about *chiaroscuro* in the early twentieth century, vocal researchers have continued to use this term to describe the balancing of the clear or light (*chiaro*) and dark (*scuro*) timbres of the voice (Stark 1999: 33).

born out of wedlock as a result of a casual encounter between his parents", USenzangakhona and uNandi (Thwala et al. 2018: 53). When Nandi's family went to report the pregnancy according to tradition, they met resistance from the Zulu prime-minister at the time, Mudli kaNkwelo, who claimed uNandi was not pregnant but suffering from *ishaka*, a disease which intruded on a young woman's menstrual cycle (Dlamini, personal communication, September 24, 2022). With anger, uNandi's family named the child uShaka mocking what was said by the Zulu clan. This angered uNandi who had named her child Mlilwana (small fire) which grew between her and uSenzangakhona (Dlamini, personal communication, September 24, 2022). Therefore, the phrase "*bathi ulishaka*" immediately prior to the exclamation mark should be emphasised louder in singing; and in line with this interpretation Khumalo also accents the semi-quavers of "*sha-ka*" followed by instructions, according to the score, of "silent pause!" and "Immediate silence!" further highlighting the vocal anger. (See Example 8, and listen to Clip 4, Track 7.)



On the other hand, question marks change pitch due to the interrogative nature of the sentence (Solomon 1990: 28). The choral piece "*Izibongo zikaShaka*" includes a section during which the praise-poet poses a question: "*Waqedaqeda izizwe uyakuhlaselaphi na? He, he, he, uyakuhlaselaphi na?*" (You exterminate all nations where will you wage war?) (see bb. 93-96 in Example 9). The question points to the destruction caused by uShaka's wars and the repetition of "exterminate" – "*qeda*" is repeated twice as "*qedaqeda*" – emphasises the extinction that must have taken place. This solicitation of information could have two meanings: the praise-poet as an observer could be pleading with uShaka to stop the wars since the enemies have been vanquished or it could be a pledge of loyalty to uShaka's vision. I chose the latter considering the inquiring text "is quite emphatic" and the rhythmic manner employed by Khumalo in the song is heroic (Malaba 1986: 23). To elaborate this view, the music for this section, which continues for twenty-eight bars, is in an *indlamu* dance rhythm, "a style of dancing and singing associated with more energetic Zulu youth" (Mugovhani 2016: 14). Over and above the *indlamu* rhythm, the fricative phonetic [ɦ] sound in the "qe-" of "qeda" which is repeated three times in succession and in syncopation intensifies the questioning mode in a more daring way. To vocally embody this section, it is important to realise that voiced and "voiceless consonants [such as the fricative [h] and voiced fricative [ɦ]] can be used as a driving force [because] they energise the next vowel" (Halsey quoted in Hauck 2020: 62). So, I asked the choristers to exaggerate the [ɦ] consonant to energise the [ɛ] vowel. (Listen to Clip 5, Track 9 07:26-07:50.)





Example 8: "*Laqhibuk'ikhow'eLangeni*" (The mushroom suddenly burst out), bars 43-46.



Example 9: "*Izibongo zikaShaka*" (UShaka's praise poem), bars 93-96.

According to George Miller and Christine Fellbaum, verbs are "arguably the most important lexical category of a language" because they "describe an action, state, or occurrence, and [form] the main part of the predicate of a sentence" (quoted in Bird, Howard and Franklin 2003: 113; Pearsall 2002: 1591). For instance, there are seven important verbs in the beginning of the last chorus of *UShaka*, which I've underlined to highlight:

> *Zimbongi, bongani amakhosi oselwa, sibeviyolinye, siphikelele kwaDukuza.*
>
> *Sifike siguqe ngamadolo sikhuleke, sinxuse sisonkana okaMjokwane kaNdaba.*
>
> *Sithi aphendukezele amazwi akhe, asuse is'qalekiso phezu kukaZulu.*
>
> (Bards, chant praises to our hereditary kings, let us unite into a single brigade, and go to *KwaDukuza*.
>
> And there kneel and pray, and plead in unison with the son of Mjokwane of Ndaba.
>
> Request him to take them back, and revoke the curse he cast upon the Zulus.)

In the last twelve bars of the song the text speaks directly to uShaka: Ndaba (Shaka), retract your words and revoke the curse you cast upon the Zulus. This choral song is a prime example of "an intricate association of praise and prayer" and is evidenced by the meaning of the verbs which are "calling on" and "speaking to" uShaka directly to remove the curse he placed on the Zulus (Gunner 1984: 50). Therefore the song is sacred and solemn in nature.

The story that led to the curse is as follows: In 1827, uShaka's mother Nandi died and the Zulu leader lost "contact with reality" (Haynes 1987: 47). In his grief, uShaka had hundreds of Zulus killed, and he outlawed the planting of crops and the use of milk for a year (Dlamini, personal communication, September 24, 2022). Furthermore, he lost "his grip on political affairs and indiscipline in the state" reigned supreme (47). This was too much for the political elite and uShaka was assassinated "because of a well-knitted plot made by his aunt, brothers, Dingane and Mhlangana as well as Mbopha, the administrative official". UShaka's armies were on an extended military operation and the conspirators took advantage of their absence, stabbing him near his military barracks at kwaDukuza where he is buried (Thwala et al. 2018: 52-53). As uShaka's life receded, he called out to his brother Dingane: "you kill me because you think you will rule this land when I'm dead, you will never rule it", but "the birds … will rule this nation" (Dhlomo quoted in Khoza 2001: 53), meaning "the land would eventually be taken over by whites" who are referred to as birds because they came by sea (Hamilton 1998: 59). The "you will never rule it" prophecy by uShaka is believed to be the curse, hence the praise-poet's plea to the Zulus to unite and ask for forgiveness from uShaka.

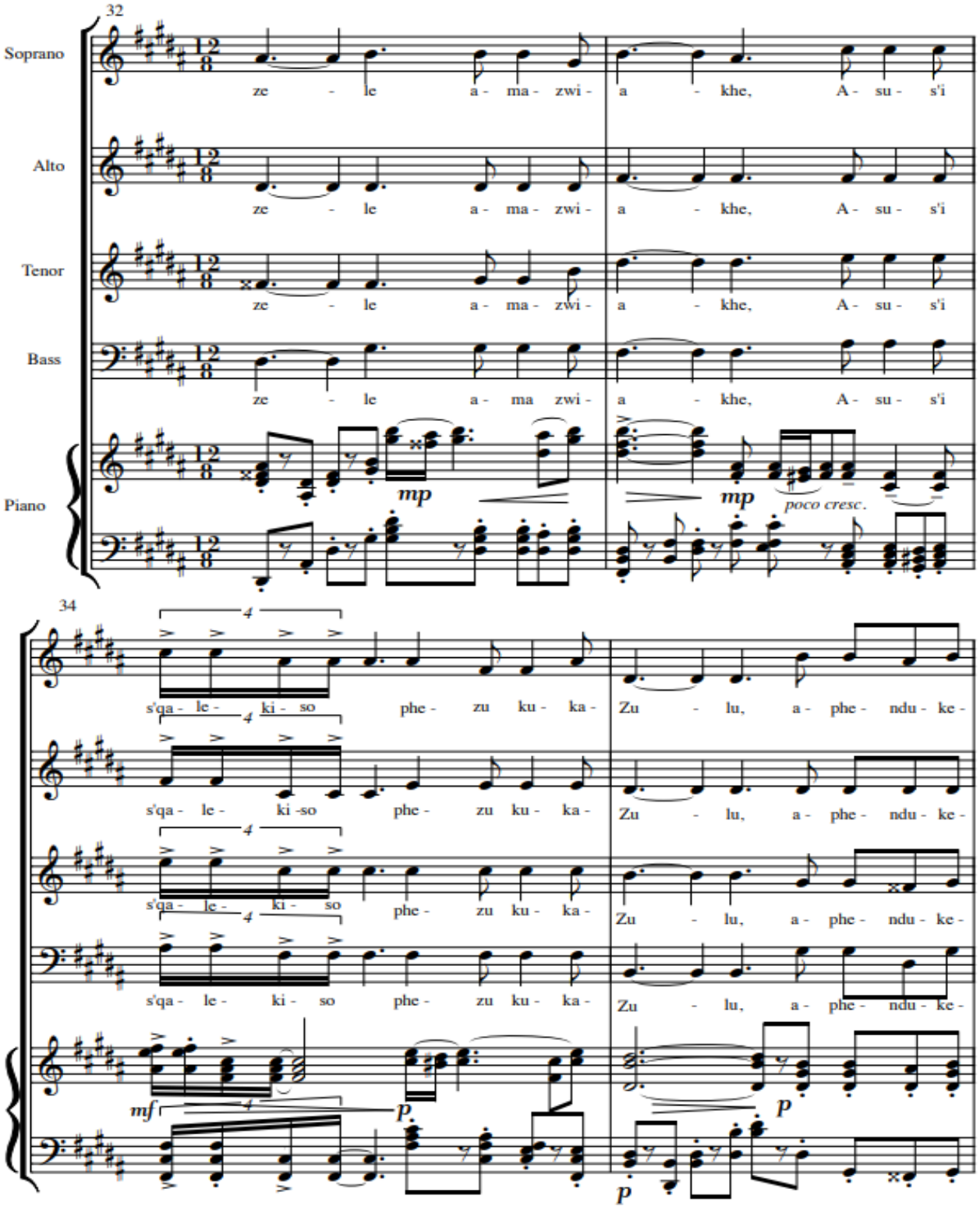
In setting this, "Khumalo has tried to keep the music as syllabic as possible" (Mugovhani 2016: 16). He places important stressed syllables on strong beats and the unimportant syllables on weak beats. Interestingly, the phrase "*asuse is'qalekiso*" (and revoke the curse) (bars 33-34) has a stress on the liaised noun *is'qalekiso* (the curse) with a completely different accented rhythm of four semiquavers as opposed to the previous eleven bars which have a dotted crotchet rhythm, suggesting that removing the curse is the climax of the phrase. On the score I circled the verbs and underlined syllables within verbs that I

wanted the choristers to emphasise. Emphasis is not always about being louder, it can be softening of the tone as in the word *sikhuleke* (and pray), where the choir used a 'straight' tone. Emphasise can also mean getting louder, for example, elongating the prenasalised alveolar click sound of the word *simnxuse* (and beg). This I did to add dynamic and emotional impact to the text which helped my choir to convey the message and intention behind the verbs, making the performance more expressive. Subsequently, this allowed the choristers to maintain the natural rhythm of isiZulu and in doing so bring out "the influence of speech-tone in the melody [which] is evident in this composition" (Mugovhani 2016: 17). (See Example 10 and listen to Clip 6, Track 10 03:16-03:20.)



The expository aspect of exegesis involves "the transmission of information from expert to novice" (Jeanne Ellis Ormrod quoted in Sigler and Saam 2007: 23). This is affirmed by David Jerner Martin who believes that in expository instruction the pedagogue "is the source and owner of information" (2003: 207). The expository teaching method is a way of choral voice building in which the choral voice builder and interpreter – myself in this research – provides the interpreted information to the choristers up front, before singing begins, in order to aid understanding of the meaning of the text and its significance in the choral song. I utilised the expository approach in teaching the choir the *UShaka* text phonetically and poetically, but I also allowed room for the choristers to ask questions on the information provided. Expository teaching assumes that the phonetic knowledge and meaning of the libretto was not, on the whole, known to the choristers prior to rehearsals and could have been out of reach if choristers had to try to discover the knowledge on their own. For example, much Zulu praise-poetry "is concerned with historical matters" and so "interpreters cannot ignore the pervasive historical dimension of the [praise poetry] writings" (Hayes and Holladay 2007: 13). To illustrate this idea, in an expository session on the birth of uShaka, I discussed the meeting event of uSenzangakhona and uNandi through the sequence of three choral songs: "*Inkondlo kaNandi*" (Nandi's poem), "*Langa lami laseLangeni*" (My sunshine of eLangeni), and "*Laqhibuk' ikhow 'eLangeni*" (A mushroom suddenly burst out at Elangeni). Nandi's poem is an appeal to *amatshitshi* (young maidens) and *amaqhikiza* (older maidens) whose purpose is to guide young maidens in a village, especially those who are ready for courtship, to be on her side as she planned to go to uSenzangakhona, an act that was foreign to Zulu culture. Meanwhile, uSenzangakhona is impatiently waiting for uNandi and in the song he keeps on asking "where is my sunshine of Elangeni?". The sprouting of a mushroom symbolises that uShaka was suddenly conceived and was born at Elangeni village.


25
Soprano
Alto
Tenor
Bass
Piano
pp si - khu - le - ke, p Si - mnxu - se si - so - nka - na
cresc.
mp
espr.
29
f O - ka - Mjo - kwa - ne ka Nda - ba, mp Si - thi a - phe - ndu - ke -
mf
leggere a distime
SLOWLY, pleadingly end with Great Feeling.



Example 10: "*Siyashweleza Nodumehlezi*" (We beg your pardon, Nodumehlezi), bars 25-35.

Reflections

During rehearsals one aspect that stood out was the commitment and dedication displayed by the choir members. Smith and Sataloff acknowledge that choral singing "gives little emphases to the singer's formant, neutralising idiosyncrasies of individual singers to create blend of voices" (2006: 182-183). The singer's formant refers to a specific resonance that occurs in the human voice tract around 2,500 to 3, 000 Hz, and is commonly associated with trained solo singers to help them with vocal projection. In a choir it makes sense that conductors minimise its influence and work towards blending the voices and matching the volume. Choristers for this project not only attended the rehearsals consistently but they positively submerged their individual voices for the purposes of blend and balance and showed enthusiasm in learning and implementing new techniques.

To begin with, choristers understood and utilised the phonetic technique by manipulating the sound that is produced by their vocal apparatus (specifically the positioning of the tongue, lips and jaw) to adapt their pronunciation to create my desired timbre and the result was a resonant sound with a balanced tone quality. The speak-sing technique, which is part of a broader vocal method of 'sing as we speak', that I utilised for the teaching of diction and rhythm, had a significant impact to the timbre of the choral voice. First, by focusing on proper pronunciation and enunciation of isiZulu vowels and consonants, choristers engaged the vocal mechanisms and coordinated the breath properly. Also, the rhythmic precision which is necessary to maintain coherence among choristers improved significantly. The speak-sing technique also secured the intonation of the isiZulu language and that is evidenced by the correct singing of glides, of which there are many in *UShaka*. I successfully utilised two exercises, both in unison, to improve *legato* and minor mode singing.

However, it became apparent whenever I worked on *UShaka's a cappella* chorus "*Izibongo zikaShaka*" (UShaka's praise poem) that there were certain areas that could be improved on. For example, there were occasional instances of pitch inaccuracies and inconstancies in tone quality at any given section of the song, especially among the lower three choral parts (alto, tenor and bass). Even though the choristers improved the singing of the song as the experimental rehearsal sessions progressed, the process of maintaining pitch accuracy took longer than it should. This suggests the need for more focused four-part harmony exercises that will target intonation prior to rehearsing a specific choral song. As with the unison exercises I discussed earlier, four-part harmony exercises could be incorporated into the warm-up: these too could be in the mode applicable to the work being performed and utilise text with depressor consonants from vernacular-language repertoire. In turn, choristers could improve the listening of their own part while being aware of how it fits within the larger harmonic structure all the while being careful to match isiZulu vowels and consonants for the purposes of intonation. Some members also struggled with the vocal characterisation of *UShaka*. My reasons for selecting dynamics and phrasing were not quickly grasped. This suggests elaborating my exposition method to include written notes about my interpretive choices for choristers to peruse outside of the rehearsal time.

CHAPTER FOUR

In the Arts: Conducting a Performance of *UShaka*

Introduction

The previous chapter dealt with ways to help the choir embody the sounds and meanings of *UShaka* in preparation for performance. In this chapter I document how I set about analysing the score for the purpose of leading a performance, and I seek to answer the following question: how a choral voice builder and or a conductor preserves in performance the choral voice sound adapted to the vernacular language demands of *UShaka*? In doing so I employ the 'research in the art' method which, according to Borgdorff, "seeks to articulate … embodied knowledge throughout the creative process and in the art object" (2006: 7). Among other things, the creative process stands for developing project-specific concepts (which in my case might include the interpretation of rhythm, melody, harmony and dynamics) and rehearsing, whereas the art object might include the score (and for this project specifically my transliteration and translation of the text) and performance, documented in the recording I present with this thesis (8). Consequently, this chapter aligns with these aspects of research in the arts, and reviews literature associated with each aspect as it relates to conducting the choir in performance. More specifically, this includes discussion of score annotation, capturing in text the rehearsal of the concepts that I developed though score analyses, and my own reflective thinking about performance that underpins research in the arts. Due to the aforementioned complexity of the *UShaka* score (see literature review in Chapter 1), it was critical for me to follow an in-depth approach to choosing the score(s) appropriate to my investigation, that is voicing and performing choral sound. I begin by detailing my first encounter with the *UShaka* score along with motivations for the chosen score(s), while also unveiling the musical style and structure of the piece for the purpose of conducting the performance.

My connection to the work started in 1988 when I heard the choral song "*Izibongo zikaShaka*" on a Radio Zulu programme of choral music. Then, in 2004 I sang the bass solo in a complete performance of Robert Maxym's orchestration held at the former Rand Afrikaans University (RAU) now known as the University of Johannesburg (UJ). I did not listen to the recording before studying the score. This I did to avoid imitation and, therefore, maintain the idiosyncratic qualities of my voice. I started studying the part by learning "*Isiphethu Sezinyembezi*" (A Well of Tears), a bass *arioso* with a minor third harmony chorus of soprano, alto and tenor from *UShaka*, with the aim of re-incorporating my natural speech patterns into my singing; as this was my first production performance in my vernacular language after ten years of singing Italian, German, French and English art songs and operas in the United States. I also recited the praise poem of "*Senzangakhona*" and enunciated the words as naturally as possible in my chest and head voice registers. By the time I started singing the *arioso* I realised I had secured an animated projected voice with freedom. I have already discussed my exploration with this technique in training the choir in the previous chapter. When Maxym who conducted the performance gave an upbeat to the iconic "*Ndabezitha*" (His Majesty) pledge by the choir which introduces the epic, it resonated even

in my bones. The choir, which was composed of university students, took to the task to embody the interpretation of *UShaka*. However, the tone of the choir was not entirely successful. It needed more vernacular authenticity and so I felt it did not properly produce the sounds required of the language and music. After this performance experience I started to focus more on the intricacies of language sounds in my own singing and conducting, and the choral music of *UShaka* is fertile ground for exploring the sound relationships of language, music, and voice. Khumalo is the composer of UShaka and is also a linguist, therefore, language matters are foregrounded in the composition.

Score Selection: The Structure of My *UShaka*

The intention to perform *UShaka* poses challenges for creative artists because of complex problems around the work's performance rights. These intricate issues of ownership and performance rights stem from the orchestral accompaniment additions. Carl Van Wyk created the first orchestration which was performed in 1985-1987 and Christopher James' complete orchestration was first performed on the 25 November 1994 in the Johannesburg City Hall. The version by Maxym, who was invited to the project by Khabi Mngoma to revise James' orchestration, had its first performance on the 24 September 1996 (Schonken 2013: 8-9).

An orchestral version by Maxym is normally used when performing the entire *UShaka* work, and typically involves the corresponding vocal-score that contains the vocal lines and accompanying piano or orchestra reduction that allows the choristers to rehearse their parts. The vocal score also includes the complete praise poetry, and musical annotations relevant to the vocal sections. In his ethnographic study on conducting, Michael Dickreiter observed that for "rehearsing and performing a conductor uses a full score" (1997: 8), but since I decided not to use the orchestra as an accompaniment for this project I studied the orchestral score only to ensure I did not miss any additional vocal terms that would enhance my creative processes and performance. Certainly, the vocal and rhythmic terms, some of which are written in isiZulu, are indicated on both orchestral and vocal scores. Considering that "vocal scores are essential for rehearsing major works for solo voices, chorus, and [accompaniment]" (13), I then focused my attention on choosing what I deemed the most appropriate score versions of the work for individual chorus numbers.

First, I did not want to take liberty and compromise the sequence in the work, especially as Khumalo kept "the whole work as a unit through the story" (Mugovhani 2016: 13). Second, I then investigated which solo and chorus numbers would work best performed *a cappella*. Part 1 of *UShaka* is about the birth of uShaka, and centred around uSenzangakhona (Shaka's father) who is sung by a tenor soloist and uNandi (Shaka's mother) sung by the soprano soloist. In this context, the choir represents the people, *amabutho* (regiments) and *izintombi* (maidens). Because there is flow of text and musical interludes that connect different solo and choral sections, I decided to use Maxym's piano-vocal score without any cuts.

On the other hand, Part 2 of *UShaka* is about uShaka growing up away from his Zulu clan, in the Mhlongo and Qwabe clans. Here, the music is continuous but without any significant

choral pieces that can be easily extracted from the work. For example, *imbongi* (praise-poet) and *mezzo-soprano* soloist dominate the performance of Part 2 and have a give-and-take with the chorus in a call and response style that I discuss later. This created a two-fold problem for me; first, trying to keep the story-line intact and second, the *imbongi* (praise-poet) and *mezzo-soprano* interpret challenging material and I could not find the students in my choir who could meet the demands of *ukubonga* (praising) and singing the *mezzo-soprano* solo. It is important to point out that Khumalo had singled out the late South African *mezzo-soprano* Sibongile Khumalo for her ability to "sing music of our culture" (Mugovhani 2008: 164), and, as Trever Cope stressed, "praising is a performed art". Both these parts then required specialisation from the performers (Gunner 1984: 21). I solved the problem by cutting most of Part 2 and only keeping the vocal quartet of "*Baba Mvelinqangi*" (The Hymn of the Creator) for a performance which I view as a significant moment of Part 2 whereby the quartet intercedes to the Creator on behalf of uShaka for help, guidance and protection as he was facing hardship and uncertainty as a young man when living with the Mhlongo and Qwabe clans. Once again, I used Maxym's piano-vocal score for Part 2.

Part 3 is about uShaka's conquests as the king of the AmaZulu and has the most famous single number in *UShaka*, the large chorus incorporating call and response, in unison and harmony, "*Izibongo zikaShaka*" (UShaka's praise-poems). Two striking details found in this piece notably include the "Zulu dance rhythm" and "the influence of speech-tone in the melody" (Mugovhani 2016: 14-17). A compelling view was made by Richard Cock who, after conducting "*Izibongo zikaShaka*", concluded that "the colourful chorus gets drained by the orchestra" (Detterbeck 2002: 339). Here I take Cock to mean the unique vernacular sound quality and articulation of Zulu rhythms. In order to keep these "colourful" characteristics I decided to perform the original *a cappella* score of "*Izibongo zikaShaka*" which has been in circulation since 1982 owing to its prescription as a set work for many black choir festivals and competitions; and which I had first heard in the late 1980s on radio.

For Part 4 I decided to utilise the epilogue numbers, "*Uthi mangithini*" (What should I say?) and "*Siyashweleza Nodumehlezi*" (We beg your pardon Nodumehlezi), which are lengthy and elaborative in nature. In these songs the AmaZulu people beg for forgiveness from uShaka for his assassination. Here, "Khumalo has tried to keep the music as syllabic as possible" (Mugovhani 2016: 16), but on the other hand there are long and sustained vowels at cadential points. For this reason, I decided to go back to Maxym's piano-vocal score so that a piano could provide the rhythmic harmonic support for the long and sustained phrases. Furthermore, I included the djembe drum for dance rhythms and to further accompany the sustained singing. In conclusion, the manner in which I chose the score versions was motivated by my desire to include a maximum number of choral pieces, and in doing so to give the choir more opportunities to sing in the concert which in turn allowed me to investigate the sounds of the isiZulu language more thoroughly.

The reduced, composite choir-focused version of *UShaka* for this project took the following structure, and accords with the track listing of the choral numbers of the recording (see Appendix 4):

Track 1: *Ndabezitha* (Your Majesty)

Track 2: *Ilembe labikezelwa zinyandezulu* (The coming of Ilembe was foretold by the great ancestral spirits)

Track 3: *Ikloba lothando* (A blazing furnace of love)

Track 4: *Imbizo yezinyand'ezulu* (An assembly of great ancestral spirits)

Track 5: *Imbizo yajub' uMjokwane* (And the assembly chose Mjokwane)

Track 6: *Inkondlo kaNandi* (Nandi's love song)

Track 7: *Langa lami laseLangeni* (My sunshine of Elangeni) and *Laqhibuk' ikhow' eLangeni* (The mushroom suddenly burst out)

Track 8: *Ihubo likaMvelinqangi* (The hymn of the Creator)

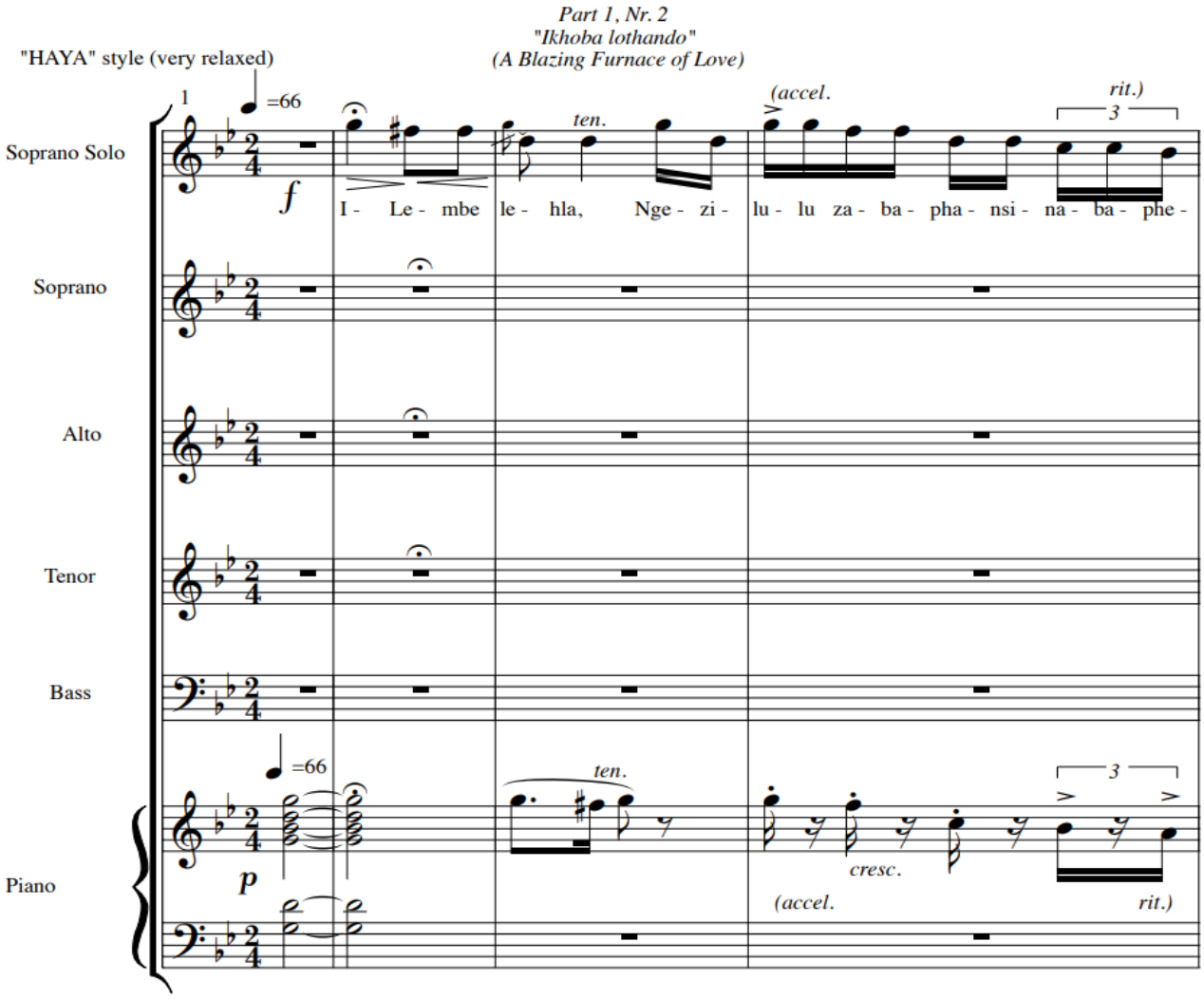
Track 9: *Izibongo zikaShaka* (The traditional praise poem of uShaka)

Track 10: *Uthi mangithini?* (What can I say?) and *Siyashweleza Nodumehlezi* (We beg your pardon, Nodumehlezi)

Score Study for Performance: The Conductor's Perspective

According to Dickreiter, score study, which is normally used interchangeably with score reading, "provides insights into the musical structure of a work – both the overall design and details – that are difficult to gain by merely listening, especially during a first listening" (1997: 8). There are numerous organisational elements that determine the musical structure of a work such as "the arrangement of musical units of rhythm, melody, and/or harmony that show repetition or variation" among other things (Titon 2009: 4). In other words, all the many ways "in which a composition is shaped to create a meaningful musical experience for the listener" (Kostka and Payne 1995: 152). In a vocal composition the melodic writing is a focal point of the work, thus my score reading began with analysis of the melody.

In the previous chapter, I discussed phonetised melody with focus on the articulation of vernacular sounds, blend and balance of the choir, along with diction. The following discussion is specific to what Helen Apfelstadt calls "the shape of the melody" (Conlon 2009: 17), meaning the manner in which pitches go up and down the scale and the pace at which they do so. One of the melodic writing techniques that Khumalo deploys in *UShaka* is consistent with the "rip-saw-like" overall falling pattern of vernacular vocal music (Dargie 1988: 75), whereby "melodies start on a high pitch and work gradually downwards in a smooth stepwise" movement (Mugovhani 2016: 9). The rip-saw-like pattern is visible in the phrase "*ngezilulu zabaphansi nabaphezulu*" ("in the grain baskets of the spirits and gods above") of the song "*Ikloba lothando*" (The Furnace of Love) (see Example 11, and Clip 7, Track 3 00:00-00:19).


Part 1, Nr. 2
"Ikhoba lothando"
(A Blazing Furnace of Love)
"HAYA" style (very relaxed)
1
=66
Soprano Solo
Soprano
Alto
Tenor
Bass
Piano
f
I - Le - mbe le - hla, Nge - zi - lu - lu za - ba - pha - nsi - na - ba - phe -
ten.
(accel.
rit.)
3
p
cresc.



Example 11: "*Ikloba lothando*" (The Furnace of Love), bars 1-9.

Khumalo's rip-saw-like approach here is animated due to his use of crescendo, and is a melodic reminder of the prophesies related to uShaka's birth.

Additionally, the falling nature of these melodies can impact the conductor's physical gestures. Conductors use their arm movements to visually represent the rise and fall of the music. When conducting a falling melody, a conductor may start with his conducting arm raised at about a 45-degree angle, then create a downward curve with his conducting arm from a higher position and descending towards about waist level. The conductor should also ensure that his arm movements are smooth and consistent in order to synchronise the falling pattern in a performance. Choristers must ideally stay focused on the conductor at all times, especially when there is acceleration of tempo attributed to the falling patterns of the melody. Subsequently, a cohesive and synchronised performance can be attained.

Repetition is another integral part of Khumalo's compositional technique. His use of sequences (repeating the tune at a higher or lower pitch in the same voice) within rip-saw melodies serves as means of musical development. For example, the phrase "*uShaka ngiyesaba ukuthi nguShaka*" (UShaka I fear to call by his name) from bar thirty-six to bar forty has a rip-saw sequential melody. After identifying the sequence which repeats three times within the five bars, I broke it down into breathing areas. I encouraged the choristers to sing the pick-up note "U" of "*UShaka*" to bar thirty-six to "ka" of "*nguShaka*" in bar thirty-eight in one breath; then the pick-up note "U" of "*UShaka*" to bar thirty-nine till the singing of "si" of "*kwakuyinkosi*" (was the king) of the same bar in one breath. Then the unison singing of "*yasemashobeni*" (of *EMashobeni*) on bar forty was sung in one breath. I used the tonic-sol-fa to practice the sequences and this helped choristers not only to sing the notes accurately but also to gain a better understanding of the sequential rip-saw melody (Clip 8, Track 9 04:06-04:22).



Some rip-saw melodies that Khumalo uses have immense interval glides. A case in point is the descending scale of "*Ngambon' okaJama Ephehl' ubulawu*" (I saw Jama's son churning the love charm) from "*Laqhibuk' ikhow' eLangeni*" (A mushroom suddenly burst out) which starts on a B flat note, descends to G natural, goes up by a whole tone to A natural then glides down by a perfect fifth to D natural. I focused on the glide so that choristers do not transition from the head voice to the chest voice. I used the neutral state of the "a" vowel so as create a solid foundation for the glide. In turn, this assisted the choir to find balance of timbre in the melody (Clip 9, Track 7 02:00-02:08).



The opening phrase of "*Ikloba lothando*" introduces another common traditional African compositional devise that Khumalo employs, call and response or antiphony (Mugovhani 2016: 8). The *New Grove Dictionary* describes antiphony as "music in which an ensemble is divided into distinct groups, used in opposition, often spatial, and using contrasts of volume,

pitch, timbre" ("Antiphony" 2001). There are two types of call and response that Khumalo uses and "*Ikloba lothando*" is an example of the first type whereby a soloist leads and a group responds (Tower et al. 1999: 241). Here, a soprano soloist sings "*Ilembe lehla ngezilulu zabaphansi nabaphezulu"* (The coming of Ilembe was foretold by the great ancestral spirits) and is reciprocated by the chorus but only from the phrase "*ngezilulu zabaphansi nabaphezulu*" (by the great ancestral spirits). This type unveils a manner of communal agreement among participants. Khumalo expands this idea in such a way that the soprano part of the chorus expresses a vocal musical statement such as in "*Izibongo zikaShaka*" (Shaka's praise poem), for the chorus to repeat it. The second type of call and response is a question and answer format. The tenor soloist asks a question "*Liph' ilanga lami laseLangeni*?" (Where is my sunshine of Elangeni?) and the chorus answers "*Liyeza Zinyane leSilo*!" (She is coming, Prince!). Evidently the use of call and response as a composition technique in *UShaka* serves a two-fold purpose: first, it is a vehicle for the dramatic singing considering the conversational exchanges between the characters involving soloists and the choir. Second, it provides musical unity within the individual choral numbers. For example, the back and forth interaction between the choral parts or between the choir and soloist that introduces a phrase or motif can create a sense of unity and cohesion as the voices reinforce and interact with each other.

According to David Locke call and response serves as a disciplining framework for form, melody, rhythm, tonality, and sonority (2013: 10). When executed correctly, call and response can create a rich, layered sound that adds depth and dimension to a choir's performance. The tone and volume of singing, as well as the words used, can impact the way a conductor interprets call and response. As in speech, the importance of call and response "lies not only in what is said, but also in how it is said" (Sale 1992: 42). A case in point is if someone speaks in a calm and humble tone the other person may respond in a similar manner. On the other hand, if someone speaks aggressively or uses negative language it may provoke defensive or negative response from the other person. The same applies to the singing of call and response whereby the tone plays a crucial role in conveying emotions and establishing the overall mood of the choral piece. Khumalo uses call and response to create contrast and highlight musical conversation happening within the choral piece. For instance, the call may have a softer and more subdued tone, while the response may have a bright and powerful tone. The contrast in tone adds curiosity and depth to the music. A case in point occurs when the male chorus in the song "*Uthi mangithini?*" (What can I say?) issues a call in a low range and subdued tone on the word "*Zulu*". The response by the mezzo-soprano soloist is in a powerful and belting voice, as she commands: "*hlobani ngamashoba nobukopolo*!" (adorn yourselves with tails tufts and ornamental fillets) (listen to Clip 10, Track 10 01:50-02:02).



In speech, the clarity and conciseness of diction can also impact call and response. Ahmad et al. remind us that the "technique in dialogue pronunciation put emphasis on the background of the story" (2021: 729). This indicates that if someone speaks with clarity and

effectively gets the message of the story across, others are more likely to respond appropriately. However, if the speaker rambles or is unclear in their communication, it may be challenging for others to respond in the intended way. Likewise, clear and precise pronunciation of words in singing enhances understanding among singers, and in turn this understanding helps the choir to convey the intended message and ensures the response to the call is accurate and synchronised. The synchronicity creates a cohesive and polished sound that enhances the overall presentation and allows the call and response to flow seamlessly. Appropriate diction can also assist in emphasising the dynamics and emotional message in call and response singing. By articulating certain consonants such as isiZulu depressors or vowels with intensity or softness, for example, the choir can convey the desired mood. For example, the choral song "*Izibongo zikaShaka*" (UShaka's praise poem) opens with the words "*UDlungwane kaNdaba WoMbelebele, odlung' emanxulumeni kwaze kwas' amanxulum' esibekelana*" (Dlungwane, son of Ndaba! Dlungwane of the Mbelebele regiment, who ranged among large homesteads, and until down the large homesteads were collapsing onto one another). Here, I emphasised the fricative [ɮ] of "*dlu*" and prenasalised [ŋǁʰ] of "*nxu*", and at the same time I elongated the vowels and applied decrescendo on the word "*esibekelana*" (collapsing) to vocally potray the falling down of homesteads (listen to Clip 11, Track 9 01:42-02:44).



Call and response can have a significant effect on conducting, as it relies on the conductor's ability to cue and lead the choir. One technique to effectively manage a call and response song is for the choir to sing the lead or call part all the way through. In order to remember the phrase, a conductor should start by teaching the lead part first then the response part, phrase by phrase, using the repetition method which "is of vital importance in the [choral singing] learning process" (Saville 2011: 69). A conductor should have a clear understanding of the call and response pattern, and be able to effectively communicate this to the choir through hand gestures, body language, and other nonverbal clues such as facial expressions and eye contact. In order to achieve the desired effect, a conductor must have a strong sense of rhythm and tempo (see the discussion in Chapter 3), and be able to effectively control the dynamics of the choir. This may involve adjusting the tempo or volume based on how the choristers are responding to the call and response pattern.

Call and response can also be a form of accompaniment involving the vocal soloist and chorus in an *a cappella* performance. For example, in "*Izibongo zikaShaka*" the tenor and bass soloists take a lead in the section accompanied by the female chorus:

> *UShaka ngiyesaba ukuthi uShaka, uShaka kwakuyinkosi yaseMashobeni*
>
> Shaka I fear to call by his name, Shaka was the king of the eMashobeni kraal.

UShaka is, here, implicitly associated with fear (Malaba 1986: 43). The tenor soloist is accompanied by delicate female chorus on "ah" sounds and *uShaka ngiyesaba* (Shaka I fear) interjections from bar 60 to bar 68. At first, I considered asking the tenor soloist to make his voice tremble slightly to convey nervousness. However, that resulted in him tensing the

vocal cords and subsequently the voice of the female chorus during the responses was wobbly especially on “ah” sounds. This portrayed a state of anxiety and panic during rehearsals and I certainly did not want the singers to appear as if they had stage freight during the performance but to assimilate a sense of fear as required by the character of the phrase. Instead I encouraged the tenor soloist to deliver each word and phrase with more power and emotion to capture the sense of fear. Similarly, the bass soloist leads the second part of the section from bar 69 to bar 84:

> *Uteku lwabafazi bakwaNomgabi, betekula behlezi emlovini, bethi uShaka kay’ kubusa kakuba Nkosi, Kanti uzakunethezeka*.
>
> The joke of women in Nomgabi, joking as they sat in a sheltered spot, saying Shaka would not rule, he would not be a king, whereas he was about to prosper.

Here I interpret the praise-poem to express hope for a prosperous new era for uShaka and his subjects. Once again, the female chorus serves as an accompaniment through vocalising “ah” sounds and the repetition of phrases following the bass solo calls. I began my rehearsals of the section by working separately with the soloists (tenor and bass) and female chorus. Thereafter, I focused on achieving correct balance between their voices (the caller and the responder). Considering that there are no musical dynamic indications by the composer in the section, I utilised text to guide my dynamic variations. I restrained the accompanying “ah” sounds sung by the female chorus, but asked them to open up the sound whenever they repeated the bass solo calls which created a moving effect. I kept my hand movements small and controlled in order to reflect the delicate nature of soft singing of the “ah” sounds, whereas I used broad and expansive gestures to help the female chorus understand the intensity needed to sing loudly the repeated phrases “*kay’ kubusa kakuba Nkosi*” (would not rule, he would not be a king). As much as I wanted the soloists to project their voices, I did not want the section to degenerate into a superficial demonstration of vocal power. I am content with the manner in which the female chorus complemented the soloists without overpowering them, and vice versa, and this enabled the character of the section, in which the singers express by turns fear and hope, to be realised (listen to Clip 12, Track 9 05:39-07:12).



Other unifying devices I investigated pertain to rhythm, meter and beat. In the previous chapter I discussed rhythm from a choral blending and linguistic perspective which deals with prosody, intonation and stress. My analysis here focusses on ways of “keeping the ensemble rhythmically together” during the rehearsals and performance (Garnett 2009: 147). A generic definition of rhythm points to “everything pertaining to the *time* aspect of music … the effects of beats, accents, measures, grouping of notes into beats, grouping of beats into measures, grouping of measures into phrases” (Rutherford-Johnson 2013: 703). Furthermore, in the *Oxford English Dictionary*, rhythm is defined as being specific to a “movement marked by the regulated succession of strong and weak elements, or of opposite or different conditions” (1971: 2537). The accented first beat in a bar is commonly

referred to as the downbeat whereas the weak beat preceding the downbeat is called an upbeat (Tower 1999: 243-248), with both downbeat and upbeat communicated by the conductor's hand direction. Keeping the rhythmic beat, an important function of conducting, is accomplished by a stylised gesture that outlines both the basic meter and stress of the beat. For example, with four beats to the bar, as in the preamble of *UShaka*, there is an accent on the first and third beats, with second and fourth beats constituting the weak beats; and so the word in bar six would be stressed as "*Ndabezitha*" (Your Majesty) (see Example 12).

In *UShaka*, Khumalo uses standard time signatures which require "conventional beat patterns" (Garnett 2009: 147). On the other hand, Khumalo's use of changing meter and acceleration of tempo within a choral song are also common. This could be attributed to the purpose of fitting the isiZulu text into a specific number of bars and to create a sense of drama. For example, "*Liph' ilanga lami laseLangeni*?" (Where is my sunshine of Elangeni?) moves between 5/4, 4/4 and 2/4 at a 76-metronome speed. The 5/4 is an irregular time signature. An *accelerando poco a poco* marking in bar 18 to a new 84-metronome speed in bar 20 signals Senzangakhona's impatience for the arrival of his love, Nandi.

The score contains also, perhaps, an excessive use of *fermata* which is "both a cessation of rhythm and a suspension of time" (Green and Gibson 2004: 85). For instance, the alto and bass duet "*Imbizo yezinyand'ezulu*" (Assembly of the great ancestral spirits) has many meter changes and *fermati*. To give an idea, at "*babikezela*" ("they foretold"), which appears six times in the song, a *fermata* appears on the syllable "-ze" (*babikezela*) signifying to the conductor to hold the note longer. Regardless of the meter change indications, the presence of the *fermata* at the start of bar 21, 24 and 27 suggests to the conductor to start applying two beats per bar, obviously starting with an upbeat that will lead to the down beat; in other words, the conductor holds the *fermata* until the singers pronounces "la" of *babikezela,* then gives an upbeat to continue (see Example 13 and listen to Clip 13, Track 4 01: 02-01:40). If the singers and the accompanist are together on the upbeat, then the performance should be secure.



What I have just described above is known as the "no-break fermata" which is the most common type (Phillips 1997: 39). Even though the example I have given is more complex (due to the presence of irregular and changing meters) its execution in performance remains the same for the general type, especially considering that the no-break fermata is a hold of some length followed by a rest of one pulse duration and a release gesture of the fermata.



Example 12: "*Ndabezitha*" (Your Majesty), bars 1-7.



Example 13: "*Imbizo yezinyand'ezulu*" (Assembly of the great ancestral spirits), bars 21-29.

In this process the conductor's right-hand gestures at the style and tempo of the next entrance, while the conductor and the choir breathe and continue with the new tempo. The second type is known as "the short-break fermata" which indicates that there is a cessation

of sound, albeit very briefly, between the fermata and the next choir entrance (42). A conductor should execute the short-break fermata by providing a gesture that would cease the sound then give an impulse gesture that communicates the quality of the next sound. Then there is "the long-break fermata" which indicates a longer pause or hold on the note or rest under the fermata, the length of which is usually at the discretion of the conductor (45). Normally when restarting after a long fermata it is comparable to starting at the beginning whereby the conductor gives a preparatory gesture (a motion by a conductor to indicate the upcoming upbeat) before the music re-starts. In order to keep all these conducting details in mind (and at hand), a conductor should heed the call that "[p]racticing patterns is the conductor's equivalent to scales and arpeggios; the more physically drilled the conductor is in preparation for this task the better" (Bowen 2003: 269).

UShaka is a complex score. The role of the conductor is vital to the success of the performance, not just because of his musicianship and overall understanding of the text (both lyrical and musical), and the leadership he gives to choristers, soloists and accompaniment, but because he is at the apex of a whole musical system by which the *UShaka* performance is coordinated. The conductor is watched and followed by the singers and accompaniment for correct entries, pauses, continuations, tempo changes and cut-offs at the end of phrases. If the execution of, amongst other things, call and response, rhythms, time signature changes and *fermati* is ineffectively communicated, not only will the musical values suffer, but the whole characterisation – the artistic image – of *UShaka* may be in danger of not being successful.

Apfelstadt believes conductors must also know "how a piece is put together harmonically so that they can determine the work's structure" (quoted in Conlon 2009: 18). She goes on to say a conductor should "identify large shape as determined by major harmonic arrivals and departures" rather than be "mired in individual chordal analyses" (18). By harmonic arrivals and departures, Apfelstadt refers to tonal centres, modulations and cadences. In "*Izibongo zikaShaka*" Khumalo structures keys in the following manner: he begins the song in G Major and modulates to a dominant key of D Major, then the song returns to G Major. At bar 69, C Major, which is the subdominant of G Major, is introduced and that is where the *indlamu* dance rhythm is featured (see discussion in Chapter 3) and finally, the song returns to the original key of G Major. It is noticeable that there are perfect cadences before the arrival of a new key. Although the song ends in the opening key of G Major the final chord is the second inversion of the dominant which could signal uShaka's continued quest for war (see exegesis in Chapter 3). Evidently, the harmonic structure of the piece can significantly affect the choral sound. The harmonies that Khumalo uses serve in part to create different emotions and moods: joy (in the meeting of uShaka and uNandi in Part 1), sadness (in Part 2 where uShaka faces hardships as he was growing up) or suspense (see uShaka's conquests in Part 3), which can be matched by the choral sound through use of appropriate vocal technique and dynamics.

Harmony can also accentuate different pitches in the melody and points in the melodic contour, which in turn can affect the phrasing of the melody in performance and the tonal qualities in the choral sound. To begin with, the rhythmic tension resulting from syncopation in "*yis' is'qalekiso senxeba likaDingane*" (This is the curse of the wound inflicted by Dingane)

in "*Siyashweleza Nodumehlezi*" (We beg your pardon, Nodumehlezi), influences the harmony of a piece. The steady beat is 1-2-3-4, and in bar 92 Khumalo accentuates beats 1 and 2 to stay true to the word stress *is'qalekiso* (the curse), with two melodic D sharp quavers occurring between two minim harmony notes, D sharp and C sharp being accentuated and this, in my interpretation, calls for choristers to intensify their voices even on the weak note (see Example 14, and listen to Clip 14, Track 10 06:54-07:17).



Experimenting here with different vocal placements to find the optimal tone should begin with a correct placement of a click sound [q] that falls on the first beat and an implosive velar sound [ɠ] which is an accentuated tone on a weak beat. Second, different vocal parts have different timbres and capabilities which can make certain pitches stand out more than others. A soprano voice part normally sings the melody because of its high-pitched capability; it is higher in the choral texture. Furthermore, it is common for a bass voice part to support the harmony because of the low frequency of the voice and it normally sings root notes of the chords. But in the same section, "*yis' is'qalekiso*" (it is the curse), that begins in bar 115, the bass part takes the melody. Here, Khumalo uses root, first and second inversion position triads (root, third and fifth of the chords in major and minor keys) which provide a strong foundation for the bass voice melody and in turn create a rich and warm sound. Because of the accompaniment, the melody modulates within two bars from F sharp major to G sharp minor, whereas without the accompaniment the melody looks like a simple F sharp major "rip-saw" descending scale. As a consequence, there is a cluster of E sharps in the accompaniment and the F sharp note sung by the bass voice part on the third beat of bar 91. It is important to blend the [i] vowel that is sung in two notes on the same pitch in *yis 'is'qalekiso* for an accurate tone within the cluster. Seven bars later, Khumalo includes a dominant seventh chord which propels the bass choristers to give a powerful and voluminous sound; and at the same time the chord adds tension and creates resolution to the tonic of F sharp major to complement the rich sound of the bass voices. In a piece with a complex harmony, like the section I've been discussing, the conductor may be required to encourage the choristers to pay more attention to blending their voices and staying in tune.

The harmonic structure of a piece can also critically affect conducting. In a work with a harmonic structure with frequent modulations and key changes, the conductor will need to be especially attentive to the transitions between different tonalities, as well as to any chromatic or dissonant passages that require special care and precision in execution. In *"Izibongo ZikaShaka"* (Shaka's praise poem) there is a C sharp in bar 12 that does not belong in the key of G major (see Example 15). One recommendation in preparation for this is for a conductor to lead the choir through tuning exercises that focus on the chromatic intervals


91
Soprano
Alto
Tenor
Bass
Piano
mf
Yi - s'i
s'qa - le - ki - so
se - nxe - ba
li - ka - Di - nga - ne,
p
sempre
poco espr.
95
Yi - s'i -
s'qa - le - ki - so
se -
p
p



Example 14: "*Siyashweleza Nodumehlezi*" (We beg your pardon, Nodumehlezi), bars 91-98.



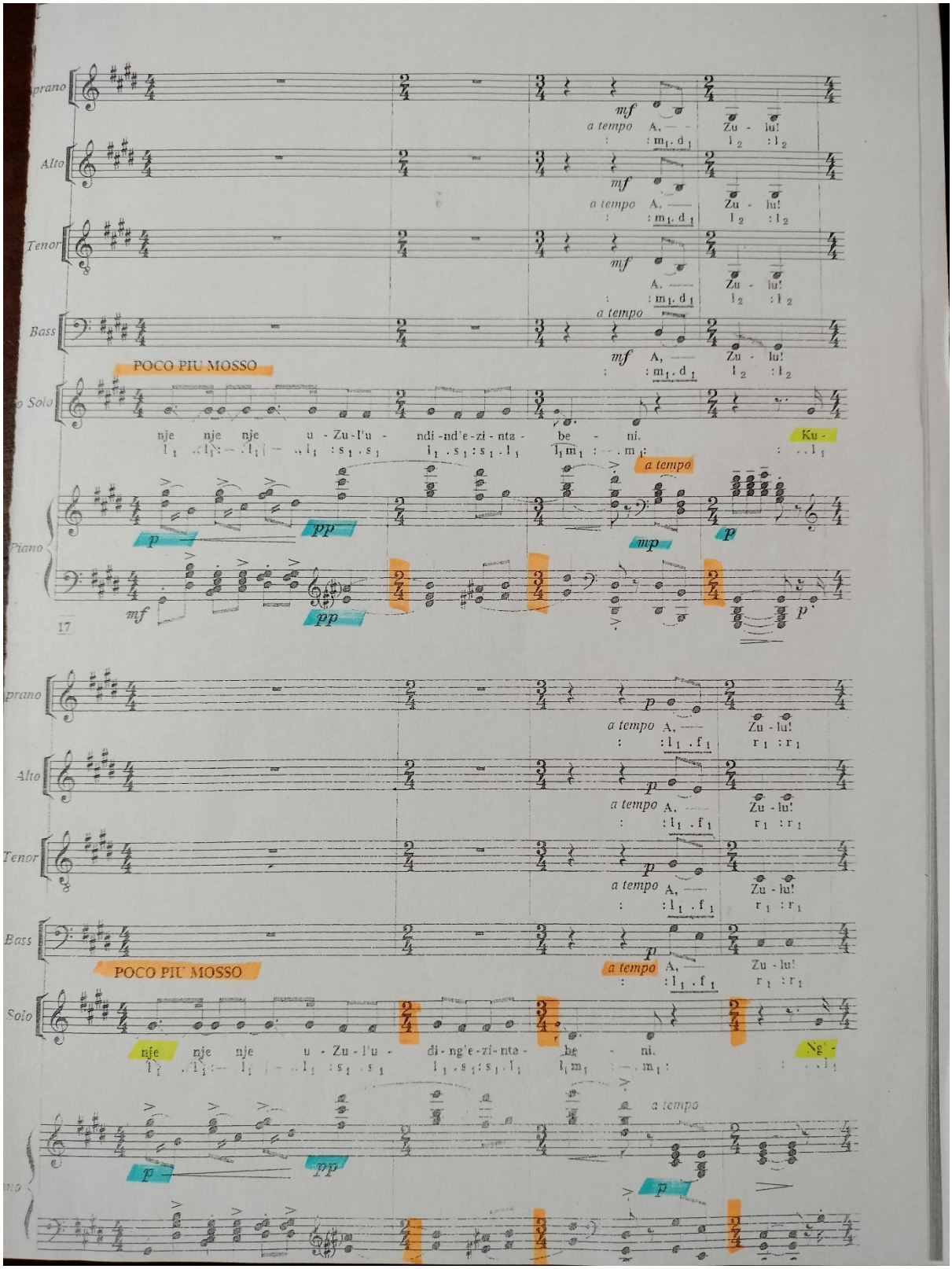
Example 15: "*Izibongo zikaShaka*" (UShaka's praise poem), bars 12-13.

they'll encounter in singing the work. By practicing chromatic scales or specific intervals, the conductor helps the choristers develop their pitch accuracy and muscle memory. On the other hand, if a piece has a simple and straightforward harmonic structure, the conductor will be able to focus more on shaping the overall musical flow and conveying the intended mood and character of the piece. In general, the harmonic structure of a piece is an essential element of its musical language, and the conductor's ability to understand and articulate it can impact the success of a performance.

My score analyses and preparation were done in relation to producing a conductor's annotated score (see Gazineo 2019). In his ethnographic study Leandro de Magalhaes Gazineo observed "the use of color by several conductors to highlight markings on dynamics, tempo, and printed signs" (5). According to José Antonio Bowen, such "markings will make subsequent rehearsals more efficient" (2003: 58). Annotating the score guarantees that crucial performance and interpretation information appears on the score, and is immediately visible to the conductor when needed during the rehearsal and, most importantly, the performance. In annotating the score I considered matters of music meter, text, call and response, horizontal and vertical features of the music. I began my annotation by highlighting the time signatures and tempi in orange. As a choral singing project, another important aspect relates to the text. In the previous chapter I documented my phonetic analysis of the text and study of the text away from the score but for the conducting it was important to "have certain words highlighted", which I did in yellow, to help with cues (Green and Gibson 2004: 206). A challenge I faced with the *UShaka* score is that it requires the conductor to manage a piano accompaniment and simultaneously merging freely-singing soloists owing to *ukuhaya* (discussed in the previous chapter) with the choir. So I laboured "to know the text perfectly to anticipate how the singer will execute the phrase" and how the choir should respond (Green and Gibson 2004: 199). While I was aware of the large-scale structural divisions of the music, including its use of call and response, I broke down the structures into smaller sections, starting with horizontal analyses of each vocal part and in the process of doing this I began to "[p]ractice singing and conducting each major section and finally the entire score" (Hunsberger and Ernst 1992: 53). This helped me locate and mark with a pencil the breathing areas and general phrasing for the choir. With regards to vertical analyses, I started by doing a full harmonic analysis of chosen choral numbers away from the score. Then on the score, I "mark[ed] the clear cadences that delineate large divisions" using blue (Conlon 2009: 19). Again, I highlighted in blue the dynamics (which I had to check later for how they would work in the venue in which the performance took place), and vocal terms pertaining to sound such as *ukuhaya* (see Example 16).

Rehearsing for the Performance

The choir is the director's vocal proxy. Not only is it his or her musical will that animates their voices, but it is his or her vocal technique by which they ideally operate (Garnett 2009: 170). It was therefore important for this project firstly to secure the choir's voice for my sonic experimentations and performance. In my work as a lecturer of voice and choral



Example 16: An example of my annotated conductor's score from "*Uthi mangithini?* (What can I say?)", bars 17-24.

studies at Tshwane University of Technology (TUT), I formed a volunteer choir from the music section of the Performing Arts Department. I recruited additional singers from the local black choral community due to the fact that the volunteer singers' voices did not balance in terms of numbers and choral parts. In the end there were forty-four singers who took part in the rehearsals and performance. In general, the choristers I recruited from the community needed to be able to accurately sing a melody and have experience in singing tonic sol-fa. After obtaining ethics clearance (from both TUT and Wits), I organised evening rehearsals on Tuesdays and Thursdays over a period of five weeks during which time I led a reading of the entire score in tonic sol-fa, a practice in line with Giovanni Battista Lamperti's acknowledgement that "[m]usicianship as well as vocal technique grows apace when movable doh is used" (1957: 114).[18] I thought it was important firstly to focus on learning the notes to avoid the possibility of fixing other singing matters in the choristers' practice which could result in the key messages to the choristers being diluted through focus on too many details at once. After I had achieved the choral melody and harmonic singing through tonic sol-fa singing I incorporated the singing of the isiZulu words through which I cultivated new choral singing techniques with the aim of embodying *UShaka*'s character in sound. In Chapter 3, I explored choral singing techniques that I deleveoped that delved into the relationship between isiZulu vowels combined with the sound "m", "n" and "l" and their potential to enhance breath management and *legato* in choral performance. This highlighted how these linguistic elements don't just carry the tone, but also that the depressor consonants play a crucial role in engaging the 'singer's muscle'. These experimental training sessions lasted for fifteen weeks and were followed by a four-day camp of intensive rehearsals culminating in the performance at the camp venue, a recording of which is presented with this thesis (in Appendix 5).

One of the things I learned from engaging with the community choir conductors and choral voice builders that I discussed in Chapter 2 is the usefulness of choir camps. As the camp schedule shows (see Figure 4), I structured the camp in such a way that it would give me, and the choir, a performance-based approach to rehearsal. For example, in the first three-hour session I ran Part 1 of *UShaka* and, as per Bowen's suggestion, I would keep "mental [and actual] notes of problem areas, and prepare to return to them after the first pass is complete" (2003: 25). Thereafter I provided the choir with feedback on choral singing, musicality and interpretation. For example, I always began with praising the choir for their unity and emotional connection to the music. In many cases I encouraged them to pay closer attention to their diction, especially enunciation and dramatic expression of the lyrics. In one session I emphasised the importance of blending the alveolar click "nx" as in *amanxuluma* (the large homestead) and alveolar fricative "dlu" as in *Dlungwane* (Dlungwane is the son of Ndaba) which could not project effectively because of the lack of blending. I also utilised the camp to practice my conducting skills in preparation for the

[18] It is important to note that choristers were not interviewed as part of the the research process. I made this decision based on the ethics applications that I submitted to and were approved by both TUT and Wits for the research. I was granted permission to conduct inteviews with conductors and adjudicators as participants, and choristers were not included in this scope. As a result, the study focused on the participants outlined in the ethics application, and I proceeded with the approved methodology accordingly.

performance, thus engaging with the "cognitive-effective processes that shape live performance" (Doğantan-Dack 2012: 36).

***USHAKA* CHORAL CAMP PROGRAMME**

DAY 2: 17 October 2022

08h00-09h30	**BREAKFAST**
09h30-10h00	**CHORAL VOICE WARM UP**
10h00-11h20	Work through Parts 1 & 2
11h20-11h40	Comfort break
11h40-13h00	Run Parts 1 & 2
13h00-14h30	**LUNCH**
14h30-15h00	Feedback on Parts 1 & 2 run
15h00-16h20	Work through Parts 3 & 4
16h20-16h40	Comfort break
16h40-17h30	Run Parts 3 & 4
17h30-18h00	Feedback on Parts 3 & 4 run
18h00-	**DINNER**

Figure 4: Choral camp rehearsal programme for the second day.

The primary root to comfort and security on the conductor's podium is knowledge and command of the score, and possession of the physical skills necessary to communicate the composition visually to the performers (Hunsberger and Ernst 1992: 51). Even though this project was not about conducting per se, the physical skills mentioned above talk directly to gesturing which "is an essential skill for the conductor who has to direct a performance and who is responsible for its overall success" (Dickreiter 1997: 7). Furthermore, authors such as Liz Garnett have revealed how "the conductor's body language is central to musical style not only at the level of delivery, but also of choral sound" (2009: 183). For example, when the "conductor's gestures transmitted to the singers are rigid, angular, and tense", then such qualities are "reflected in the choral sound" (Jordan quoted in Manternach 2009: 7), whereas an "easy, graceful, and natural" conducting gesture could help a choir that seems to be "singing with tension" to "find relaxation" during the production of choral sound (Finn quoted in Manternach 2009: 7). During the camp I reminded the choristers in rehearsal, and also during the performance, of how I wanted them to sing *UShaka* while securing for

myself the beating strategies to keep the choir in time and together. To help me achieve this goal, I practiced both didactic and musical gestures which Garnett differentiates as follows:

> Didactic usage will either be corrective, asking for more accuracy, whether of pitch content, intonation or rhythm, or cautionary, asking for greater attention; indeed, these two functions are sometimes elided. Musical gestures will focus on adjusting qualitative elements, asking for more brightness or focus in the tone, or crispness in articulation (2009: 134-135).

Because the thrust of my investigation is on the sounds of language in singing, I start by unveiling the gestures I used for choral singing. Hunsberger and Ernst, in reference to the process of rehearsal and performance, ask if "you hear the lines and timbres in your mind as you conduct?" (1992: 53). Gordon Reynolds goes further to declare that the conductor's "ideal should be to draw out from the choir the sort of sound he would like to make if only he could sing all the parts at once" (1972: 6). What was helpful to me was that I taught the choir, and all the voice parts, all the notes of *UShaka* and since I knew the melody (mostly carried in the soprano line) quite well I was able to switch between listening to the bass line and middle voices, that is the alto and tenor lines. I am not sure at what point I knew the music completely but by the time I started the camp rehearsals I knew all the parts and I could hear the lines clearly. With regards to timbre, I listened carefully to the sopranos who had complained about the difficulty of singing the low range of the choral song, "*ILembe labikezelwa zinyandezulu*" (The coming of ILembe) (listen to Clip 15, and Track 2 00:00-00-36).



Evidently, they struggled to keep their singing in the head register as many of them were tempted to produce a chesty singing, so at every entry of the soprano line I would put my right hand on my forehead as a reminder to them to sing in the head voice; a didactic conducting gesture. Similarly, Donald Bostock has recommended that to "facilitate the production of high notes, slightly down-tip the forehead; lifting the head achieves nothing" (1966: 58). For example, in bar six of "*Ikloba Lothando*" (Blazing furnace of love) the sopranos and tenors sing very high in unison (Clip 16, Track 3 00:00-00:18). Here I would down-tip the forehead as per Bostock's suggestion but additionally put my hand above my head to indicate head resonance.



Another aspect I wanted to preserve in the choir's performance at certain moments was *legato* singing. Since *legato* is about singing smoothly tonally and connecting the notes, I adopted a gesture that would assist the choir with the production of legato singing. Indeed William Ehmann warns that for *legato* singing a conductor must avoid "beat[ing] the music to pieces" (1968: 110), and he goes on to explain that what "the right hand destroys [with its beats] the left hand must consistently sustain and support" (115). Proceeding from Ehmann's recommendation, and for example, in bar fifteen of the song "*Siyashweleza,*

Nodumehlezi" (We beg your pardon, Nodumehlezi), I made my ictus long and flowing with my left hand while keeping the beat with my right hand. Even so, the correlation between right and left hands was a continuous challenge as I was investigating ways of maintaining the resultant language sounds in performance, practised in the rehearsal experiments, while attempting to navigate other elements of conducting such as cuing, rhythm and tempo.

Elizabeth Green and Mark Gibson advise that as a conductor you must set "the tempo in your mind before raising the hands to conduct" (2004: 15). As I rehearsed the work I realised my tempi of individual choral songs were not always the same. Sometimes I would set a specific metronome marking, a 76 metronome speed in "*Langa Lami LaseLangeni*" (My sunshine of Elangeni), only to miss the tempo by a small margin when I re-started the piece without setting the metronome. Only in the final run did I become content with my tempi. Another point relates to the opening of "*Izibongo zikaShaka*" (The traditional praises of king Shaka) where the tempo is indicated as *reverential* in the score, which to me suggests the mood rather than tempo itself, even if the latter helps create the former. Therefore my interpretation of this tempo is borne out from the meaning of the word, "*Ndabezitha*" (your majesty), which is the first line of the epic sung with deliberation and great respect to honour the king Shaka. The music, I felt, warrants a moderate tempo. I would sing the first phrase in my mind which would then be followed by the upbeat action (see Example 12, and listen to Clip 17, Track 1 00:00-00:28).



Furthermore, I often reminded myself that "a heavy downbeat might cause a glottal attack" (Garnett 2009: 178), which is seen in vocal pedagogy as a loud, explosive release of air from the vocal cords found most often at the onset of the word. To avoid this my downbeat actions had to be relaxed on the wrist.

In addition to the conductor's hand gestures, their facial expressions are an important tool to direct and remind the choir of the interpretation of the music. Elaine Hatfield, John Cacioppo and Richard Rapson argue that people's tendency to "mimic and synchronize [one another's] facial expressions, vocalizations and postures is the first stage of the process by which they pick up one another's emotions" (quoted in Garnett 2009: 176). I used facial expression to enhance the particular mood of a song that had already been discussed with choristers; a musical rather than didactic gesture. This I did also to help the choir connect with the audience, who in turn could appreciate the performance more. In order to match facial expressions to the song I focused on the words and the melody by singing with the choir while conducting.

After the rehearsal sessions (which took place in a smaller rehearsal room) were completed at the camp, I moved the dress rehearsal to the same hall in which the concert would take place. My intention for the dress rehearsal was to perfect the performance before the audience heard it. But before running the entire work in order to give all involved – myself as the conductor, accompanist, djembe drum player and choristers – a genuine feel for the performance, I took the first 30 minutes to practice the beginning and ending of all songs, a

practice that is known as ‘top and tail’. And while doing that I ran into some problems triggered by the acoustic features of the hall which had a lot of feedback. In turn, I struggled to maintain intonation of the only *a cappella* song in the programme, “*Izibongo zikaShaka*” (uShaka’s praise poem). To ensure the song remained in pitch, I decided that the piano would double the vocal parts and that worked to my advantage.

Thoughts after the Concert

The concert took place a day after the dress rehearsal in the same venue at Goodland Farm on 20 October 2022. With regards to the importance of the performance in creative research, Doğantan-Dack asks “how do performers continue to learn on stage?” (2012: 34), and notes that “the classical performer depends on live performance to establish and define his or her artistic identity as a musician” (36). A choral conductor too should reflect on their performances, and, for this project, much of my reflection is focused on choral sound in singing vernacular-language works and ways of improving it. I started reflecting on my own practice already during the experimental rehearsal sessions and continued to do so through the choir camp rehearsals. There I was able to stop the singing if and when I felt there was something to correct, in response to an ‘immediate reflection’. On the other hand, the nature of a performance does not always permit the conductor to stop when, in my case, the choir’s voice did not come out as per my experiments at the rehearsals. Indeed, there were glitches in the concert performance which exposed areas for improvement that I as a choral voice builder and a choral conductor could consider. I also relied on the audio recording of the live concert performance which offered me an opportunity to retrospectively analyse the performance, especially the singing of the vernacular language in *UShaka*.

The first problem in the performance came as a result of my conducting. Bowen has impressed upon conductors to be “particularly clear about repeats and cuts” (2003: 20). I practiced the repeated section of “*wab’ esalale waphuph’ okaJama*” (whenever she slept, she dreamt of Jama’s son) from the song “*Ikloba Lothando*” (A Blazing Furnace of Love) by first conducting the section “handling an imaginary chorus”, as Green and Gibson put it, in my studio (2004: 182), and then conducting the repeats with my choir during the camp rehearsals. Still, the nerves got the better of me in the concert: I was sweating profusely and I missed cuing the repeat so that the male choir did not sing bar 77. Fortunately the accompanist and the djembe player continued and when the male voice re-joined in bar 78 there was a low energy which lasted for the next seven bars before the second entry of a soprano soloist. The female entrance in bar 92 kept the performance of the song alive through correct stylistic application. For example, the ‘wa’ of “*wab’ esalale*” is a glide whereas *‘wa’* of “*waphupha*” is a depressor consonant (see discussion in Chapter 3). The female voices provided a smooth and gentle transition between note intervals using a refined vibrato which, to my mind, enhanced the glide’s isiZulu character (see Example 8, and listen to Clip 18, Track 3 03:25-03:33).



On the other hand, Khumalo's usage of the melodic intonation of the isiZulu language in his work ensures that depressor consonants are not sustained but placed on an upbeat. Because of the low laryngeal position when articulating a depressor such as 'wa', that upbeat syllable serves as a springboard for the following syllable and phrase to achieve good pitch accuracy and rich vocal timbre (Track 3, 03:25-03:33). After that uneasy cuing episode I found myself taking longer rest periods before I moved on to the following songs. This helped me not only to calm down but it was also good for the choir which looked nervous due to the unsatisfactory singing of the eight bars in this second number.

In conducting *UShaka* I also realised that sometimes the conductor has limited control over how the choir executes singing during a concert performance and that frustrated me to some degree. A case in point is that the tenor soloist struggled with intonation in "*Langa lami laseLangeni*" (My sunshine of Elangeni?), a call and response song, and this was a direct result of the incorrect placement of isiZulu vowels in his articulation. Subsequently, the male choir section fumbled the response as they mimicked and synchronised with the vocalisation of the tenor soloist (Clip 19, Track 7 00:00-00:50).



I found myself saying to myself: "I did not teach them to sing this song like this"! It disappointed me because I know the soloist and the choir could have done better. I recalled James Jordan's pointed comment: "If the sound coming back to you is not what you want, you must be willing to accept that the sound is a mirror image of your conducting" (1996: 9). At that moment I was concentrating on conducting musical meter changes and I had forgotten to employ "the pointed finger" (Garnett 2009: 134) gesture to draw attention to the soloist and vocal parts, in order to remind that to consider the intonation of a tricky call and response song. However, the following full chorus "*Laqhibuk' ikhow' eLangeni*" (A Mushroom Suddenly Bursts Out) was resonant due to choristers' focused placement of isiZulu vowels and ultimately the choir singing retained pitch clarity which saved the performance of Part 1. I made a mental note in real time of the problems and errors and had to let them go, because of course the live performance continued. The following song, "*Baba Mvelinqangi*" (The Hymn of the Creator), is a vocal quartet that was performed according to my artistic intentions, and voiced what we had rehearsed, and this also helped me and the choir to find composure and regain confidence.

After the "*Baba Mvelinqangi*" quartet the performance of "*Izibongo zikaShaka*" (UShaka's praise poem), "*Uthi mangithini?*" (What should I say?) and "*Shwele Ndabezitha*" (We beg your pardon, Ndabezitha) secured the concert. By this I mean that had I mismanaged the leading of these choral songs, the concert would have been unsuccessful in my opinion. I was particularly interested by the performances of "*Izibongo zikaShaka*" and "*Shwele Ndabezitha*" because both songs are of great value to my study of phonetic attributes in singing and they feature singing idioms and musical ideas that reveal Khumalo's ability to combine phonetics and melody (as I discussed in Chapter 3). For example, the singing of the phrase "*bethi uShaka kay' kubusa kanti uzakunethezeka* in "*Izibongo zikaShaka*" (which explains that Shaka would not rule whereas it was the year he was about to live

comfortably), demonstrated a compelling deployment of isiZulu vowel production within all vocal sections of the choir delivered also with dynamic variation (listen to Clip 20, Track 9 04:54-05:25).



And the consonants in phrases such as "*sifike siguqe ngamadolo*" (and there go on our knees) in "*Siyashweleza, Ndabezitha*"*,* were quick and precise as rehearsed during the training sessions (Clip 21, Track 10 03:02-03:23). All of this contributed to the warm and dark timbre which characterised the choir's voice at this moment.



On the other hand, both songs are long and 'heavy' to sing. To cope with the demands of these songs I put to the test Paul Roe's recommendation that "the expanded body of the director and his pull and vitality will help the singers keep their ribs expanded and breath under control" (1983: 231). Throughout the concert performance of *UShaka* I silently breathed with my preparatory beat as an indication for the choir to breathe on the upbeat and that made it possible to breathe with my choir for a synchronised performance. And as a result the choir appropriately blended tonally in the sense that there was uniformity in the production of isiZulu vowels and consonants as we had practised in rehearsal. I found myself enjoying the process of performing in real time. I am pleased with the overall sound quality the choir produced – the voice of the choir – in the concert performance which displayed an generous warmth of timbre and resonant wide register. As per our experiments in rehearsal the phrasing too was accurate, in the way that the choristers performed both the weighting of words and syllables as determined by Khumalo's setting and the emotional content of the music. Even so, there were some diction details that concerned me throughout the performance. For example, the pronunciation of [ɠ], [ɮ], and [ǀ] sounds were not always accurate; although this did not negatively affect the general timbral outcome of the performance. Of course, there is time and place to work on the problems encountered during the performance: in the rehearsal room with further detailed linguistic-sonic experiments that are grounded in good vocal practice and capacitate areas of improvement.

CODA

In my capacity as a choral conducting lecturer at Wits University, I attended the choral conducting exam of Sidwell Mhlongo which was also part of the celebration of African composers at the Chris Seabrook Music Hall on September 29, 2023. The recital programme featured only choral songs composed by Mzilikazi Khumalo, including "*Izibongo zikaShaka"* which I have referred to as several points in this study. While I was perusing the programme, the text of one of the songs, "*KwaDedangendlale"* (The valley of a thousand hills), captured my attention. I briefly discussed the performance of this song by the Voices of the Nation choir in Chapter 2. It is a poem by Benedict Wallet Vilakazi set as a choral song and I have copied the translation as it appeared on the programme:

> *Ngiph'indaw' enjengalena. Wena thongo likababa. Lapho ngiyoba namandla. Ngiqoq' umqondo kaZulu Ngiwuvalele embizeni.*
>
> Give me a place like this one. You, my father's ancestor. There I will gain strength. In order to gather heritage of the Zulus. And preserve it in a large storage place (preserve it for future generations).

KwaDedangendlale, The Valley of a Thousand Hills, is found between Pietermaritzburg and Durban in the KwaZulu-Natal province. Clearly the poet is inspired by the beauty of nature which I interpret to be a peaceful and liberating space for the poet. As we discovered in Chapter 2 whereby the praise-poets plead and call to the ancestors, Vilakazi asks *ithongo* "the spirit of his father" to give him a peaceful and liberated place such as *KwaDedangendlale* (Gcumisa 2003: 18), as this will give him the strength to investigate, study and preserve Zulu cultural knowledge and tradition. Edmund O'Sullivan, the decolonial scholar, claims colonialism incurs a "deep invasion of the spirit" (2001: 144), so Vilakazi's plea is already decolonial action. In other words, a peaceful and liberated human spirit provides strength to the artist to meet the challenges of the here and now as part also of the quest to preserve Zulu heritage. Even though working on this doctoral project was more challenging than imagined (due Covid-19 restrictions and administrative delays in the ethical clearance application from my university which combined to delay the project by a year), I also learned a lot. How did I invigorate my spirit during such a repressive season? I directed my attention and energy towards understanding the lyrics of *UShaka*, both phonetically and dramatically, as I engaged with Zulu history and the physiological apparatuses involved in the production of isiZulu sounds.

I translate the phrase "*ngiqoq' umqondo*" in "*KwaDedangendlale"* as "and gather the ideals of the Zulus" which also includes *imicabango* (concepts). To elaborate, in isiZulu *umqondo* (ideal) comes from *ingqondo* (mind), and when one *ecabanga* (thinks) they develop *imicabango* (concepts). The combination of those concepts and aims are referred to as *umqondo* (ideals). I agree with the translation of "*ngiwuvalele embizeni*" as "and preserve [the ideals] for future generation". Decolonising practice is "a cultural and embodied idiom that engages creativity and invites the gathering of ideas" (Perry 2012: 116). Vilakazi seems to connect research, which *The Oxford English Dictionary* describes as "an endeavour to discover new or collate old facts" (1995: 1169), with the preservation of knowledge. When I

conducted the micro-ethnography on 'the voice of the Black choir' which is written up in Chapter 2; designed and implemented the choral voice building experiments detailed in Chapter 3; and conducted *UShaka* which is accounted for in Chapter 4, I was gathering new information and insights with the aim of generating new or alternative language-based choral singing methods. To this point, I have documented my findings in the writing of the thesis and recording of the performance of *UShaka* in order to preserve this knowledge for future reference and usage. The decolonial theory which frames this artistic project is complemented in my attempts towards preservation of knowledge and the score of *UShaka* as a heritage document was an important component to my endeavours.

One of the leading artistic research scholars in music Darla Crispin acknowledges that "it is common in notated music to refer to the score as though it is the work" (2014: 145). Creating a score indeed involves a substantial amount of study, creative effort, skill, and expertise. And the score thus embeds much information and knowledge, including about language, its sounds, and meanings. Previous research has identified the need for the study of vernacular sounds and their effects on singing, especially from insider voices (Rycroft 1987; Olwage 2003). The main aim of my research was thus to explore the phonetic attributes of the isiZulu language in choral singing, and in extending my knowledge and understanding of the isiZulu language through study of the score of *UShaka*, I examined and transliterated isiZulu sounds in order to realise the intonation of the phonetics in relation to choral singing. This I followed with the translation and interpretation of the praise-poem as depicted in *UShaka*' score. Through the practical work undertaken, in the choral sound experiments for example, I found that the use of choral voice exercises that include depressor consonants are efficient to build 'the voice of the Black choir' in singing isiZulu music. I attribute this to the laxing (relaxed position) of the cricothyroid and arytenoid muscles that are involved in speech and singing production when pronouncing isiZulu depressor consonants, coupled with a *legato* characteristic of isiZulu language due to the prominence of elision and the fact that most isiZulu words end in vowels (see Chapter 3). The work on singing the score of *UShaka* included blending and balancing the sound through isiZulu consonants articulation and, evidently, the process allowed choristers to "use a mixture of head and chest voice" registers with ease (Stone 2017: 244). In turn, the timbral balance within the choir was achieved.

This thesis appears to be the first study to analyse the phonetics of isiZulu language in relation to choral singing and to involve the practical creation and performance of choral voice-building experiments for the purpose of contributing towards choral singing technique and sound production. For the singing of Black vernacular choral music, it is important for conductors to take "time over the language" aspect of teaching the song (Firth 2017: 158). As an interpreter of isiZulu choral works, I rely on existing choral compositions for creative performances. *UShaka* provides a significant amount of phonetic data and a number of singing idioms through which to voice the language's sounds. There is a need to explore further choral works by Khumalo along with other Zulu choral composers such as Phelelani Mnomiya and Qinisela Sibisi in order to build on the research and practical work undertaken for this project.

IsiZulu is a Nguni language, and so shares similarities with other Nguni languages such as siSwati, isiNdebele, and isiXhosa. These similarities facilitate understanding between speakers and readers of these languages; and in some cases Black choirs in South Africa are made of predominatly Nguni-language speakers. But often a choir's make-up is a mixed language membership, and other indigenous Black South African languages such as Xitsonga and Tshivenḓa are fundamentally different to Nguni languages. Therefore, having a language coach is crucial, especially when performing isiZulu choral music by non-native speakers. Their guidance can ensure accurate pronunciation and interpretation, enhancing the overall musical experience and sound. I have assisted four non-South African choirs as they prepared to perform choral music in isiZulu. Using platforms like Teams and WhatsApp, I conducted detailed sessions to go over pronunciation, style, and idiom specific to isiZulu music. Through these virtual meetings and communications, the conductors and choristers were able to familiarise themselves with the isiZulu phonetics I provided, enhancing understanding of the language's musical nuances and sound. Native-language music specialists like myself could be engaged to provide guidance on lyrics and music, ensuring a comprehensive approach to a choir's preparation and performance of isiZulu music.

The practical work I undertook for this research also explored how to embody the character of *UShaka* through exegesis of the lyrics. In addition to isiZulu singing idioms that Khumalo drew on and which are embedded in the score, *UShaka* is an historical document. Therefore, I considered the cosmology and human actions as depicted in *UShaka's* praise poems for the purposes of elaborating a "pluritopic hermeneutics", which "localize[s] the understanding subject in the colonial periphery, which automatically disturbs the easy and clear rendering of tradition, or point of reference" (Tlostanova and Mignolo, 2009: 18). In other words, this approach contests the idea of a singular, static meaning and acknowledges that interpretation can evolve over time. My work highlights the importance of engaging with choristers through exposition, which is part of the broader process of exegesis, that encourages different viewpoints to develop a more agreeable understanding of the lyrics and cultural phenomena. In the light of the discussions I had with the conductors in Chapter 2, there is a need to encourage choristers to think about and engage with the lyrics as a tool to inspire them to offer opinions, as opposed to the singular idea offered by the conductor. I helped choristers understand the libretto but in some occasions I asked them what they think about the lyrics in order to produce an embodied interpretation of the choral songs. I feel that the choristers understood and agreed to the interpretation of the lyrics as they conveyed the songs' meanings and emotions. The choristers captured the mood, tone and the intention of choral songs through dynamics, phrasing and emphasis – and the overall choral sound.

My work on *UShaka* also included score analysis and score annotation for performance, and a discussion and practising of conducting gestures. The literature reveals that these components are important to preserve in concert performance the sound that has been cultivated through practise sessions and rehearsals. For example, the nature of the performance by Mhlongo was specific to conducting gestures as per the requirements of the course module. Mhlongo proved to be a true communicator, providing clear and precise conducting technique which facilitated a unified performance. On the other hand, isiZulu

phonetic details could have been improved in Mhlongo's choir's performance of "*Izibongo ZikaShaka*", as the struggle to balance different sections of the choir and blend the intonation of text was evident. The performance of the *a cappella* song was also troubled by intonation difficulties, especially from the section where the bass solo is accompanied by the female chorus until the end of the song, which resulted in flattened tone. Reasonably, the gestures that Mhlongo provided were specific to managing meter, articulating rhythms and, to some degree, dynamics but they could be enhanced to influence choral tone production. In an attempt to answer how a conductor should preserve in performance the choral voice sound adapted to the vernacular language demands of *UShaka*'s choral numbers (see Chapter 4), my experience shows that a conductor should employ both didactic and musical gestures. In identifying appropriate gestures, the work should begin with score study followed with score annotation then try and test the gestures during rehearsal. As an evaluation panellist for creative outputs for the Department of Higher Education and Training (DHET) since 2019, I have noticed the lack of creative outputs which analyse conducting gestures that would enhance the sound of Black choirs, with the majority of outputs choosing to focus either on conducting Western canonic music or conducting non-Black choirs that sing Black South African choral repertoire.

In Chapter 2, which took a 'research on the arts' approach, I examined some of the current practices in training the Black choral voice. I focussed on the work and views of choral conductors and adjudicators within Black choralism. My research expanded on previous work by Detterbeck (2002) and Koapeng (2014) on the role of competitions and the problem of imitation that arises from them by 'going inside', observing a conductor's rehearsals and interviewing conductors about building the sound of the choir. The focus group discussed the role of adjudicators as influencers of choral tone production. The results from the literature suggest that it is important for a choral conductor and a choral voice builder to study singing (see Chapter 2). With this knowledge, a choral conductor can grow a better understanding of the voice, breathing and support techniques, phrasing, and interpretation, which will ultimately enhance their ability to lead and guide the choral ensemble effectively. Studying the voice also allows the conductor to empathise with the choristers and address any singing challenges they may face in a more informed manner. My ethnographic research found that conductors need support from within their choirs to assist in training the various choral voice parts. So I recommend that the role of a conductor should include facilitation during the process of choral voice building whereby the vocally trained singers in the choir can work with different voice parts to develop a strong choral sound foundation, which is what one of my informants Thembela Vokwana terms as 'modelling' the sound. I believe this modelling of the sound can help Black choralism break free from some of the problems stemming from a practice of imitation and could encourage creative options regarding choral voice building.

My research sheds further light on the role of adjudication in influencing Black choral sound. Insights from the focus group revealed that the adjudication systems, in terms of score-sheets and rubrics, are in place. However, the perception of nepotism in some festivals opens up the probability of biased decision-making which erodes trust among audience members and conductors. Furthermore, the influx of unqualified assessors hinders the

growth and development of conductors and choral singing due to their lack of the necessary understanding of the voice to provide insightful feedback. My findings recognise that adjudicators within Black choralism can influence future performances because in evaluating performances, they provide feedback to the conductors, including suggestions for improvement. It is recommended therefore that future adjudicator invitations prioritise music qualification, whether in singing and or choral conducting, especially since the listening skills for adjudication are vital as assessors need to identify the overall choral voice quality of the performance, among other things. While I acknowledge that adjudicators do not appoint themselves, I hope that choral project managers from governmental institutions and private companies that sponsor choral festivals and eisteddfodau, will seek the assistance of noted choral practitioners to assist with the recruitment of adjudicators. The development of singing in Black choralism, and the production of vernacular sounds, is too important for it to remain in the hands of non-specialists.

It is important for the assessors and producers of Black voices to understand "the voice as a collective expression of a cultural fabric, and as arising from listening" (Eidsheim 2019: 27). Acknowledging the Black singing voice as a collective expression can be the first step for choral voice builders, voice teachers and adjudicators to appreciate and attempt to preserve the singing techniques that have developed within Black choral singing culture. My analyses of isiZulu sounds in Chapter 3 can also be viewed as a means to safeguard isiZulu singing culture and prevent these singing traditions and their sounds from being lost or diluted. The singing voice arises from listening, at first, through a process of imitation. An early phase of listening takes place when adjudicators hear a primary school choir performing at, for example, an eisteddfod, and at which they provide corrective measures to the teacher-conductor in order to improve future singing performances. Over time, in secondary school choir singing, church choir singing and community choir singing, the choral voice building should start utilising the phonetic training method and modelling the sound in order to help develop control and coordination of the choral voice as suggested in Chapter 3. Hence the need for assessors to understand the vocal production mechanisms and singing idioms embedded in vernacular language choral song. Most importantly, adjudicators and voice teachers should have the ability to *listen* to the Black choral voice.

There are areas of research that my project has not engaged with. For example, I interviewed a small number of conductors within the Black adult choir community, and did not engage with school and church choralism. These areas of practice would be interesting to consider for the sounds of Black choirs because, for example, they are less likely to include trained singers, and therefore the modelling of sound would entail different practices. I also did not consider the singing in and pedagogy of singing in European languages sounds (Italian, German, French and English), which dominate global classical voice pedagogy including in South Africa, and how this might affect the singing of isiZulu sounds; or how a comparative study may identify similarities and differences in language sound production.

My research has applications for the broader pedagogy of classical singing, as well as more narrowly for the training of the Black voice, both within vocal pedagogy and choral singing pedagogy. This suggests that vocal methodology can also be viewed and applied from a

South African Black voice perspective, one that might start from the singing of vernacular repertoire. In addition to contributing to the theorisation of vocal practice, my research provides a guide for choral conductors, covering numerous facets such as score analyses, technique, interpretation, rehearsal methods, and communication with choristers. As a creative research project, the discussions and ideas I put forward offer conductors who seek to lead performances of vernacular language choral works with concrete, practical processes and methods to help develop their conducting of this repertoire.

As I focused on analysing, conducting and interpreting *UShaka* I have attempted to contribute towards the scholarly understanding of how conductors, and musicians and singers, bring their unique insights to the creative performance of a specific work, with implications for broader application as I outlined above. Autoethnography as a narrative strategy for decolonisation (Sinha 2020) allowed me as an insider voice working from within the field of Black choralism to tell the story that combines my personal experiences of training and conducting 'the voice of the Black choir' with critical reflective analyses that offer an alternate perspective to dominant narratives that have been designed by colonial systems. In doing so I have preserved the knowledge *embizeni* "to a large storage place", on behalf of conductors, choral voice builders, voice teachers and creative research scholars such as myself. It is my hope that this knowledge can be retrieved for other creative work.

References

Adler, Kurt. 1967. *Phonetics and Diction in Singing: Italian, French, Spanish, German*. Minnesota: University of Minnesota Press.

Agawu, K. 2003. *Representing African Music: Postcolonial Notes, Queries, Positions*. New York: Routledge.

Ahmad, M.F, et al., eds. 2021. "Theatre in Education: The Implementation in Dialogue Pronunciation Technique in Teaching", *International Journal of Academic Research in Business and Social Sciences*, 11(8), 726-735.

Akmajian, Adrian, et al., eds. 2001. *Linguistics: An Introduction to Language and Communication*. Massachusetts: MIT Press.

Alderson, Richard. 1979. *Complete Handbook of Voice Training*. New Jersey: Parker Publishing.

Barrett, Michael. 2007. "The Value of Choral Singing in a Multi-Cultural South Africa". MMus thesis, University of Pretoria.

Bartleet, B.L., and C. Ellis. 2009. *Music Autoethnographies: Making Autoethnography Sing/Making Music Personal*. Bowen Hills: Australian Academic Press.

Bayeck, Rebecca Y. 2022. Positionality: The Interplay of Space, Context and Identity. *International Journal of Qualitative Methods*, 21, p.116094069221114745.

Behnke, Kate Emil. 1970. *Technique of Singing*. London: Williams and Norgate.

Bernac, Pierre. 1976. *The Interpretation of French Song*. New York: W.W. Norton.

Bester, Christian and Bronwen Forbay. 2022. "An Introduction to Afrikaans Art Song Literature: Origins and Repertoire", *Journal of Singing*, 78(4), 471-482.

Bird, H., D. Howard and S. Franklin. 2003. "Verbs and nouns: The importance of being imageable", *Journal of Neurolinguistics*, 16(2-3), 113-149.

Bird, S., 2020. Decolonising Speech and Language Technology. In *28th International Conference on Computational Linguistics, COLING 2020* (pp. 3504-3519). Association for Computational Linguistics (ACL).

Blacking, J. 1967. *Venda Children's Songs: A Study in Ethnomusicological Analyses*. Johannesburg: Witwatersrand University Press.

Bonshor, Michael John. 2014. "Confidence and the choral singer: the effects of choir configuration, collaboration and communication". PhD thesis, University of Sheffield.

Borgdorff, Henk. 2006. *The Debate on Research in the Arts*. Bergen: National Academy of the Arts.

Borgdorff, Henk. 2012. *The Conflict of the Faculties: Perspectives on Artistic Research and Academia*. Leiden: Leiden University Press.

Bostock, Donald. 1966. *Choirmastery: A Practical Handbook*. London: Epworth Press.

Bourke, B. 2014. Positionality: Reflecting on the Research Process. *The Qualitative Report*, 19(22), 1-9.

Bowen, José Antonio, ed. 2003. *The Cambridge Companion to Conducting*. Cambridge: Cambridge University Press.

Broomhead, P. 2009. "An Individualized Problem-Solving Approach for Teaching Choral Phrase Shaping", *Research in Music Education*, 27(2), 52-61.

Carey, Malcolm. 2012. *Qualitative Research Skills for Social Work*. Surrey: Ashgate.

Callaway, H. 1992. Ethnography and Experience: Gender Implications in Fieldwork and Text. In J. Okely and H. Callaway, *Anthropology and Autobiography* (pp. 29-49). New York: Routledge.

Cartwright, Peter Mark. "Performing an Artistic Image for Canonical and Contemporary Solo Piano Music". PhD Thesis, University of Witwatersrand.

Conlon, Joan Catoni, ed. 2009. *Wisdom, Wit, and Will: Women Choral Conductors on their Art*. Chicago: GIA Publications.

Cope, A.T. 1966. "Zulu phonology, tonology and grammar". PhD dissertation, University of KwaZulu-Natal.

Cooper, Grosvenor, and Leonard B. Meyer. 1960. *The Rhythmic Structure of Music*. Chicago: Iniversity of Chicago Press.

Crispin, D. 2014. Scaling Parnassus in Running Shoes': From the Personal to the Transpersonal via the Medium of Exposition in Artistic Research. In *Exposition of Artistic Research Publishing Art in Academia* (pp. 139-152).

Corp, Ronald. 2000. *The Choral Singer's Companion*. London: Thames Publishing.

Dargie, D. 1991. "Umngqokolo: Xhosa overtone singing and the song Nondel'ekhaya", *African Music: Journal of the International Library of African Music*, 7(1), 33-47.

Dargie, T. 1988. *Xhosa Music: Its techniques and Instruments*. Cape Town: David Phillip.

De Vos, A.S., ed. 2002. *Research at Grass Roots*. Pretoria: Van Schaik Publishers.

Dekaney, E.M. 2014. "The Status of International Phonetic Alphabet Transcriptions in Archived Choral Octavos with Foreign Language Texts Distributed in the United States from 1970-2013: An Exploratory Study", *International Journal of Research in Choral Singing*, 5(1), 78-87.

Denzin, Norman K., Yvonna S. Lincoln and Linda Tuhiwai Smith, eds. 2008. *Handbook of Critical and Indigenous Methodologies*. London: Sage.

Detterbeck, Markus. 2002. "South African Choral Music (Amakwaya): Song, Contest and the Formation of Identity". PhD thesis, University of KwaZulu-Natal.

Dickie, F. 2019. “The Importance of Rhythm when Translating Psalms for Oral Performance”, *United Bible Society*, 70(1), 64-81.

Dickreiter, Michael. 1997. *Score Reading: A Key to the Music Experience*. Mainz: Schott Musik International.

Doğantan-Dack, Mine. 2012. “The Art of Research in Live Music Performance”, *Music Performance Research*, 5, 44-48.

Doğastan-Dack, Mine. 2015. “Artistic Research in Classical Music Performance: Truth and Politics”, *Parse Journal*, 1, 27-40.

Doke, Clement M. 1926. “The Phonetics of the Zulu language”. PhD thesis, University of Witwatersrand.

Doscher, Barbara. 1994. *The Functional Unity of the Singing Voice*. New Jersey: The Scarecrow Press.

Downing, L.J, and A. Railland. 2016. *Intonation in African Tone Languages*. Boston: De Gruyter Mouton.

Dzorkpey, Theodore Kwadzo Agbelie. 2010. “Realising the Objectives of the South African Schools Choral Eisteddfod”. PhD thesis, North West University.

Ehmann, Wilhelm, and Frauke Haasemann. 1981. *Voice Building for Choirs*. Munich: Bärenreiter-Verlag Kassel.

Ehmann, William. 1968. *Choral Directing*. Minneapolis: Augsburg.

Eidsheim, Nina Sun. 2019. *The Race of Sound: Listening, Timbre and Vocality in African American Music*. London: Duke University Press.

Ellis, C., T.E. Adams and P. Bochner. 2011. “Autoethnography: An Overview’, *Forum: Qualitative Social Research*, 12(1), 1-13.

Emmons, Shirlee, and Constance Chase. 2006. *Prescription for Choral Excellence*. New York: Oxford University Press.

Engel, Rafael J., and Russel K. Schutt. 2013. *The Practice of Research in Social Work*. London: Sage.

Erlmann, Veit. 1996. *Nightsong: Performance, Power and Practice in South Africa*. Chicago: University of Chicago.

Fellbaum, C., and G.A. Miller. 2003. “Morphosemantic Links in WordNet”, *Traitement automatique de langue*, 44(2), 69-80.

Firth, Kerry. 2017. “British Amateur Singers and Black South African Choral Music: The Politics of Access and Encounter”. PhD thesis, University of Manchester.

Fuzani, Siphelele. 2014, December 6, “NCF Finals VON Performing Madiba by SBP Mnomiya”. https://youtu.be/QM43Atu7BwM?si=9QM6nqCkEeZckzVZ, accessed 20 October 2019.

Garnett, Liz. 2009. *Choral Conducting and the Construction of Meaning*. Surrey: Ashgate.

Garretson, Robert L. 1998. *Conducting Choral Music*. New Jersey: Prentice-Hall.

Gazineo, Leandro de Magalhaes. 2019. "Conductors' Annotated Scores: A Comprehensive Study". Doctoral Dissertation, Louisiana State University.

Gcumisa, M.S.S. 2003. "Nature as a Source of Inspiration in Zulu Poetry". DMA thesis, University of South Africa.

Gérald, C. and C. Auxiette. 1992. "The Processing of Musical Prosody by Musical and Nonmusical Children", *Music Perceptions*, 10(1), 93-125.

Green, A.H., and M. Gibson. 2004. *The Modern Conductor*. Upper Saddle River: Pearson Prentice Hall.

Grout, Lewis. 1893. *Grammar of the IsiZulu Language*. New Haven: Press of Tuttle.

Gunner, Elizabeth Anne-Wynner. 1984. "Ukubonga nezibongo: Zulu Praising and Praises" PhD thesis, University of London.

Haecker, Allyss Angela. 2012. "Post-Apartheid South African choral music: an analyses of integrated musical styles with specific examples by contemporary South African composers". DMA thesis, Iowa State University.

Hall, S. 1990. Cultural Identity and Diaspora. In J. Rutherford (ed.), *Identity: Community, Culture, Difference* (pp. 2-27). London: Lawrence and Wishart.

Hamilton, Caroline. 1998. *Terrific Majesty: The Powers of Shaka Zulu and the Limits of Historical Invention*. Cape Town: David Philip Publishers.

Hammer, Russel A. 1984. *Pragmatic Choral Procedures*. London: Scarecrow.

Hammond, Nicol Claire. 2007. "Music and Identity: Negotiating South African Identity through Choral Music", *Transformation and Negotiation,* ed. Eric Akrofi, M. Smit and S. Thorsén, 21-35. Stellenbosch: Sun Press.

Haynes, J. 1987. "Kunene's Shaka and the idea of the Poet as Teacher", *ARIEL*, 18(1), 39-50.

Hemsley, Thomas. 1998. *Singing and Imagination*. New York: Oxford University Press.

Hollien, H. 1999. "Another View of Vocal Mechanism", *Journal of Singing*, 56(1), 11-22.

Hultberg, C.K. 2013. "Artistic Processes in Music Performance: A Research Area Calling for Inter-Disciplinary Collaboration", *Swedish Journal of Music*, 95, 79-94.

Hunsberger, D., and R.E Ernst. 1992. *The Art of Conducting*, 2nd ed. New York: McGraw-Hill.

Johnston, Amanda. 2016. *English and German Diction for Singers: A Comparable Approach*. Lanham: Rowman and Littlefield.

Jordan, James. 1996. *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing*. Chicago: GIA Publications.

Justice, Paul W. 2004. *Relevant Linguistics: An Introduction to the Structure and the use of English for Teachers*. Stanford: CSLI Publications.

Karna, Duane Richard, ed. 2012. *The Use of the International Phonetic Alphabet in the Choral Rehearsal*. Lanham: Scarecrow Press.

Kershaw, B. 2009. "Practice as research through performance". *Practice-led research, research-led practice in the creative arts*, 104-125.

Khoza, Fikile Patricia. 2001. "The Discussion of R.R.R. Dhlomo's Historical Novels". Masters Thesis, University of KwaZulu-Natal.

Khumalo, J.S.M. 1981. "Zulu tonology, part 1", *African Studies*, 40(2), 53-130.

Khumalo, James Steven Mzilikazi. 1981. "Zulu Tonology". MA dissertation, University of the Witwatersrand.

Khumalo, James Steven Mzilikazi. 1987. "An Autosegmental Account of Zulu Phonology". PhD thesis, University of the Witwatersrand.

Kimball, Carol. 2006. *Song: A Guide to Art Song Style and Literature*. Milwaukee: Hall Leonard.

Knutson, Brian Jeffrey. 1987. "Interviews with Selected Choral Conductors Concerning Rationale and Practices regarding Choral Blend". PhD Thesis, The Florida State University.

Koapeng, Mokale Abel. 2014. "I compose what I like: Challenges Facing a Black Composer in the South African Choral Field". MA thesis, University of the Witwatersrand.

Kostka, S., and D. Payne. 1995. *Tonal Harmony*. New York: McGraw-Hill.

Kros, Cynthia., John Wright and Mbongiseni Buthelezi, eds. 2022. *Archives of Past Times: Conversation about South Africas Deep History*. Johannesburg: Wits University Press.

Liu, X., and N.C. Kula. 2018. "A comparative study of depression in Bantu, Khoisan and Chinese Wu – laryngeal settings and feature specifications", *Stellenbosch Papers in Linguistics Plus*, 54, 17-43.

LaBouff, Kathryn. 1996. *Singing and Communicating in English: A Singer's Guide to English Diction*. Oxford: Oxford University Press.

Laidlaw, Petronella. 1988. "The Principles of Voice Production in Choral Singing: A Guide to Conductors". MA thesis, University of KwaZulu-Natal.

Lamble, Walter. 2004. *A Handbook for Beginning Choral Educators*. Bloomington and Indianapolis: Indiana University Press.

Lamperti, Giovanni Battista. 1957. *Vocal Wisdom.* New York: Taplinger.

Lanham, L.W. 1960. "The comparative phonology of Nguni". PhD dissertation, University of the Witwatersrand.

Lerdahl, F. 2001. “The Sounds of Poetry Viewed as Music”, *Annals of the New York Academy of Sciences*, 930(1), 337-354.

Locke, David. 2013. “Call-and-Response in Ewe Agbadza Songs: One Element in a Network of Musical Factors”, *Analytical Approaches to World Music*, 3(1), 1-33.

Lucia, Christine, ed. 2005. *The World of South African Music: A Reader*. Newcastle: Cambridge Scholars Press.

Lucia, C. 2018. “General Introduction to the Mohapeloa Critical Editions”, *SAMUS*, 36(1), 178-236.

Malaba, Mbongeni Zikhethele. 1986. “Shaka as a literary theme”. PhD thesis, University of York.

Mampana, Norman Moleke. 2011, March27, “Kopano Chorus Singing Izibongo ZikaShaka”. https://youtu.be/xEcJyl7cbHM?si=GAk_ZNse70JEp_eM, accessed 20 October 2019.

Manternach, Jeremy N. 2009. “The effect of conducting head and shoulders movement and preparatory gesture direction on upper body movement of individual singers”. Masters thesis, University of Kansas.

Marshall, Madeleine. 1953. *The Singer’s Manual of English Diction*. New York: Schirmer.

Martin, David Jerner. 2003. *Elementary Science Methods: A Constructivist Approach*. 3rd ed. Belmont: Thomson Wadsworth.

Martynova, Yulia, et al., eds. 2018. “Theoretical Principles of Russian Vocal School in the 19th Century”, *Journal of History Culture and Art Research*, 7(4), 285-292.

Mary, L., and B. Yegnanarayana. 2008. “Prosodic Features for Language Identification”. *International Conference on Signal Processing, Communication and Networking*. Chennai: IEEE.

McCoy, Scott. 2004. *Your Voice: An Inside View*. Princeton: Inside View Press.

Medlyn, Margaret. 2016. “Embodying Voice: Singing Verdi, Singing Wagner”. PhD thesis, Victoria University of Wellington.

Merriam, S.B., Johnson-Bailey, J., Lee, M.Y., Kee, Y., Ntseane, G., and Muhamad, M. 2001. Power and Positionality: Negotiating insider/outsider status within and across cultures. *International Journal of Lifelong Education*, 20(5), 405-416.

Mignolo, Walter D. 2002. “The Geopolitics of Knowledge and the Colonial Difference”, *South Atlantic Quarterly*, 101(1), 57-96.

Mignolo, Walter D. 2007. “Delinking: The Rhetoric of Modernity, the Logic of Coloniality and the Grammar of De-Coloniality”, *Cultural Studies*, 21(2-3), 449-514.

Mignolo, Walter D. 2011. *The Darker Side of Western Modernity: Global Futures, Decolonial Options*. Duke University Press.

Mignolo, Walter D. 2013. “Geopolitics of Sensing and Knowing: On (De)Coloniality, Border Thinking and Epistemic Disobedience”, *Confero: Essays on Education, Philosophy and Politics*, 1(1), 129-150.

Mignolo, Walter D., and Madina V. Tlostanova. 2006. “Theorising from the borders”, *European Journal of Social Theory*, 9(2) 205-221.

Miller, Richard. 1996. *The Art of Singing*. New York: Oxford University Press.

Miller, Richard. 1998. “Sotto voce: Early covering in the young male voice”, *Journal of Singing*, 55(1), 25-26.

Mitchel, Jacob M. 2018. “Score study procedures and processes among instrumental music teachers and students of varying experience”. Masters thesis, University of Louisville.

Mugovhani, N.G. 2008. “An interview with Khumalo”, *SAMUS*, 28(1), 155-168.

Mugovhani, N.G. 2010. “The role of indigenous African Choral Music in the search for identity: with special reference to Mzilikazi Khumalo’s music”, *Muziki: Journal for Music Research in Africa*, 7(1), 1-22.

Mugovhani, Ndwamato George. 2007. “Venda Choral Music: Compositional Styles”. DMA thesis, University of South Africa.

Muller, S., and W. Froneman, eds. 2017. “Decolonising Musicology: A Response and Three Positions”, *SAMUS: South African Music Studies*, 36/37(1), 129-156.

Murphy, S. 2014. “Writing Performance Practice”. In M. Schwab and H Borgdorff (eds), *The Exposition of Artistic Research Publishing Art in Academia* (177-190). Leiden: Leiden University Press.

Navarro, J., F. Osiurak and E. Reynaud. 2018. “Does the tempo of music impact human behaviour behind the wheel?”, *Human Factors*, 60(4), 556-574.

Newmark, P. 1981. *Approaches to translation (Language teaching methodology sense)*. Oxford: Pergamon Press.

Olwage, Grant. 2002. “Scriptions of the choral: the historiography of black South African choralism”, *SAMUS: South African Music Studies*, 22(1), 29-45.

Olwage, Grant. 2003. “Music and (Post)Colonialism: The Dialectics of Choral Culture on a South African Frontier”. PhD thesis, Rhodes University.

O’Sullivan, Edmund. 2001. *Transformative Learning: Educational Vision for the 21st Century*. London: Zed Books.

Patte, Daniel. 2015. *What is Structured Exegesis?* Philadelphia: Fortress Press.

Perry, Adam J. 2012. “A Silent Revolution: Image Theatre as a System of Decolonisation”, *The Journal of Applied Theatre and Performance*, 17(1), 103-119.

Phillips, Kenneth W. 1997. “Enhancement of the student conducting experience by use of video self-evaluation”. PhD thesis, Temple University.

Pooley, Thomas Mathew. 2016. "*Umaskandi iziBongo*: Semantic, prosodic and musical dimensions of voice in Zulu popular praises", *African Music: Journal of the International Library of African Music*, 10(2), 7-34.

Radford, Andrew, et al., eds. 2009. *Linguistics: An Introduction*. New York: Cambridge University Press.

Reynolds, Gordon. 1972. *The Choirmaster in Action*. London: Novello.

Rink, John. 2002. "Analysis and (or?) Performance". In *Musical Performance, a Guide to Understanding*, ed. John Rink. Cambridge: Cambridge University Press, 35-58.

Robertson, Fritz Soule. 1995. "English diction for students: a self-instructional course of study utilizing the international phonetic alphabet with self-test materials". PhD thesis, Ball State University.

Robinson, R., and A. Winold. 1976. *The Choral Experience: Literature, Materials, and Methods*. Long Grove: HarperCollins Publishers.

Robinson, R., and J. Althouse. 1995. *The Complete Choral Warm-Up Book: A Sourcebook for Choral Directors*. California: Alfred Publishing.

Roe, Paul. 1983. *Choral Music Education,* 2nd edition. Englewood Cliffs: Prentice Hall.

Rose, Arnold. 1971. *The Singer and the Voice: Vocal Physiology and Technique for Singers*. London: The Scholar Press.

Rutherford-Johnson, Tim, ed. 2013. *The Oxford Dictionary of Music*. Oxford: Oxford University Press.

Rycroft, D. 1962. "Zulu and Xhosa Praise-Poetry and Song", *Journal of the African Music Society*, 3(1), 79-85.

Rycroft, David. 1991. "Black South African Urban Music since the 1890s: Some Reminiscences of Alfred Assegai Khumalo*", African Music Journal*, 7(1), 5-32.

Sale, Maggie. 1992. "Call and Response as Critical Method: African-American Oral Traditions and Beloved", *African American Review*, 26(1), 41-50.

Saville, Kirt. 2011. "Strategies for using repetition as a powerful teaching tool", *Music Education Journal*, 98(1), 69-75.

Schonken, Antoni Philip. 2013. "Authorship and Ownership of *UShaka KaSenzangakhona*". MMus dissertation, Stellenbosch University.

Seelig, Timothy. 2005. *The Perfect Blend*. Milwaukee: Shawnee Press.

Sigler, E., and J. Saam. 2007. "Constructivist or expository instructional approaches: Does instruction have an effect on the accuracy of Judgement of Learning (JOL)?", *Journal of the Scholarship of Teaching and Learning*, 7(2), 22-31.

Silverman, D. 2000. "Hypotheses concerning the phonetic and functional origins of tone displacement in Zulu", *Studies in African Linguistics*, 29(2), 2-32.

Simpson, John, ed. 1995. *The Oxford English Dictionary*. Oxford: Oxford University Press.

Sinha, Samrita. 2020. "Narrative Strategies of Decolonisation: Autoethnography in Mamang Dai's The Legends of Pensam", *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 12(5), 1-10.

Slater, David D. 2016. *Vocal Physiology and the Teaching of Singing*. RedditchLondon: Read Books Limited.

Smith, B., and R.T. Sataloff. 2006. *Choral Pedagogy*. San Diego: Plural Publishing.

Smith, Hazel, and Robert T. Dean. 2009. *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press.

Sobiecki, J. 2017. "Psychoactive initiation plant medicines: Their role in the healing and learning process of South African and Upper Amazonian traditional healers". *Ethnopharmacological search for psychoactive drugs.* 80-175

Solomon, M. 1990. "The Power of Punctuation", *The MIT Press,* 6(2), 28-32.

Stone, M.S. 2017. "Striving for Authenticity in Learning and Teaching Black South African Choral Music", in Abrahams, F., and P.D. Head, eds. *The Oxford Handbook of Choral Pedagogy*, 237-247.

The Compact Edition of the Oxford English Dictionary, 11th edn. 1971. Oxford: Oxford University Press.

Thwala, J.J., N.C. Mthethwa and N.M. Lusenga. 2018. "An Exploration of Two Selected Themes: History and Education in Christian Themba Msimang's Poetry", *International Journal of Information Technology and Language studies*, 2(3), 45-58.

Titon, Jeff Todd. 2009. *World of Music: An Introduction to the Music of the World's Peoples*, 5th edition. Belmont: Schirmer.

Tlostanova, Madina V., and Walter D. Mignolo. 2009. "On Pluritopic Hermeneutics, Trans-modern Thinking, and Decolonial Philosophy", *Encounters*, 1(1), 12-26.

Tower, M, et al., eds. 1999. *Choral Connections: Mixed Voices*. New York. Glencoe/McGraw-Hill.

Tschacher, W., and C. Bergomi, eds. 2011. *The Implications of Embodiment: Cognition and Communication*. Exeter: Imprint Academic.

Twani, Zoliswa. 2011. "Music behind bars: Exploring the role of music as a tool for rehabilitation and empowerment of offenders at Mthatha medium correctional centre". PhD thesis, University of the Witwatersrand.

Van Wyk, C. 1998. "Choral singing in South Africa", *South African Music Teacher*, 40(4), 23.

Venter, C., Fourie, W., Pistorius, J.M. and Muyanga, N., 2017. "Decolonising musicology: a response and three positions", *South African Music Studies*, 36(1), 129-156.

Viljoen, Santisa. 2013. "Singing me to you", *Muziki*, 10(2), 13-22.

Wa Thiong'o, Ngũgĩ. 1994. *Decolonising the Mind: The Politics of Language in African Literature*. Harare: Zimbabwe publishing house.

Wall, Joan. 1989. *International Phonetic Alphabet for Singers*. Dallas: Pst.

Walton, C., and S. Muller, eds. 2005. *Gender and Sexuality in South African Music*. Stellenbosch: Sun ePRess.

Ware, Clifton. 1998. *Basics of Vocal Pedagogy: The Foundations and Process of Singing*. McGraw-Hill Education: St Louis.

Wine, T. 2005. "Rhythmic Integrity in the Choral Rehearsal: A Bag of Tricks and More", *Kansas Choral Range*, 32(2), 1-3.

Withington, Andrew. 2017. "Enhancing choral intonation in unaccompanied tonal music: A curriculum and pedagogical approach to teach choirs to sing in just intonation". PhD thesis, University of Canterbury.

Wolff, Anita Liberta. 2005. "Choral unit standards and support material for primary schools in South Africa". Doctoral Dissertation, University of Pretoria.

Xulu, Musa Khulekani. 1992. "The re-emergence of Amahubo song styles and ideas in some modern Zulu musical styles". PhD thesis, University of KwaZulu-Natal.

Yin, J., and Z. Zhang. 2013. "The influence of thyroarytenoid and cricothyroid muscle activation vocal fold stiffness and eigenfrequences", *The Journal of the Acoustical Society of America*, 133(5), 2972-2983.

Zerbian, S., and E. Barnard. 2008. "Phonetics of Intonation in South Africa Bantu Languages", *Southern African Linguistics and Applied Languages Studies*, 26(2), 235-254.

Zungu, Marvin. 2019, October 20, "Clermont Chorale-KwaDedangendlale". https://youtu.be/Opq_wNtsJjg?si=pekE_ibWL1XwdpWN, accessed 30 October 2019.

Appendix One: Interview Schedule

Proposed schedule of questions for semi-structured interviews with choral conductors and choir trainers

Describe your choir rehearsal process and practices.

Why do you think your choir sings the way it does and where did it learn to sing that way? For example, is the choir's sound part if its tradition that predates your involvement; and do have any knowledge about previous conductors, their ideals for choral sound, and their methods that contributed to that tradition? Or is it a sound you've cultivated, and if so what are your models for that sound?

What are the leading objectives in your training of the choir?

Describe what you think is a good choral sound.

And how do you go about developing this type of sound?

What, if any, choral voice training exercises do you use in your choir and for what purposes?

What is the model balance of voices? How many singers to each voice part and in what proportion?

What is the ideal choral voice blend and how do you cultivate it?

What are your thoughts on choral voice breathing and support?

How do you conduct language articulation during rehearsal?

Do you believe in the concept "one sings as one speaks"? If so, how do you navigate from speech to song?

What is your previous experience with vernacular language singing?

What should be the teaching approach of vernacular language singing?

What are the challenges you face while working on the voice of the choir?

As a choir conductor/trainer, what do you think you should aim for and why?

What influences your choice in repertoire?

What are the most meaningful ways in which you embody choral repertoire?

Proposed discussion topics for focus group

How long have you been involved in black choral adjudication and what criteria do you think were utilised for your invitation?

What factors influence your decision when adjudicating black choirs?

What do you consider as the best evaluation criteria, instrument and process?

Is assessing Western choral music the same as vernacular language music?

Do you think adjudicator's remarks and assessment influence choral tone and performance?

What is the source of adjudicator bias perception within black choralism?

Who should adjudicate black choral competitions?

How important do you think it is for adjudicators to have a voice qualification?

Think back over the years you have been adjudicating at the South African Schools Choral Music Eisteddfod and Old Mutual National Choir Festival. What have been the shortcomings and strengths of the adjudication processes?

What needs improvement?

What do you think is the most important component in choral music adjudication? Do you think it would be useful to develop a philosophical framework for black choral performance assessment, who should be responsible for this, and what ideas might inform this framework?

Appendix Two: Phonetic Transcription of *UShaka kaSenzangakhona* by Themba Msimang

Part 1: Ukuzalwa kukaShaka (The birth of Shaka)

Number 1. Bass soloist and chorus

[ŋiʃo ɠuwe ɲtsiɠa ɠazulu mzuɠulu ɠaŋ!aɠamatʃe zulu,]
Ngisho kuwe Nsika kaZulu! Mzukulu kaNqakamatshe Zulu,
This I say to you Zulu stalwart! Grandson of Nqakamatshe Zulu,

[wen̪ o̪n̪iŋ‖us̪ u̪n̪ikʰɔŋ̪ uɠuba ŋiɠuzeɠɛl̪ umlando,]
Wena onginxusa ungikhonga ukuba ngikuzekele umlando,
You who entreat and plead with me to tell you the history,

[w̪elɛmb̪ ele! amaɲ̪ amalɛmbe ŋoɠukʰalipʰa, ilɛmbe labiɠezɛlwa ziɲandezulu!]
WeLembe eleqa amanye amalembe ngokukhalipha, ILembe labikezelwa zinyandezulu!
Of the axe which surpasses all others in sharpness, the coming of ILembe was foretold by the great ancestral spirits!

Number 2. Soprano soloist and chorus: Ikloba lothando (the flame of love)

[ilɛmbe lɛɬa ŋezilulu zabapʰaɲtsi nabapʰezulu. ɠwazamazam̪ iziziba.]
ILembe lehla ngezilulu zabaphansi nabaphezulu. Kwazamazama iziziba.
The Axe came from above in the grain baskets of the spirits and the gods above. The deep pools trembled.

[abapʰaɲtsi baɲ̪eɲez̪ emiǀʰaǀʰazwɛni j̪amaɲdzi.]
Abaphansi banyenyeza emichachazweni yamanzi.
And the spirits whispered in the bubbling brooks.

[abapʰaɲtsi baɲ̪eɲez̪ eziziben̪ ezizoɲdzobɛle.]
Abaphansi banyenyeza ezizibeni ezizonzobele.
And the spirits whispered in the deep menacing pools.

[belul̪ izaŋǯa n̪eminwe. badob̪ iŋɬizij̪ emnandi, ɠanandi oŋumnandi w̪eŋuŋa,]
Belula izandla neminwe. Badoba inhliziyo emnandi, KaNandi ongumnandi weNgunga,
They stretched out their hands and fingers. And they baited the sweet heart of Nandi, the sweet one of the Ngunga clan. (The Ngunga clan is related to the Mhlongo clan.)

[bapʰɛɬ̪ uzwath̪ ezibilini zeziɲdzulu zeŋɬizijo.]
Baphehla uzwathi ezibilini zezinzulu zenhliziyo.
They stirred up a fire in the very depths of her heart.

[kwasuɠ ikxoba lotʰando, lavutʰ ubuhaŋuhaŋu lamhaŋula!]
Kwasuka ikloba lothando, lavutha ubuhanguhangu lamhangula!
And set up a blazing furnace of love, whose flame raged furiously, scorching her!

[nandi ᵚweŋuŋ uzolala ɠaɲdʒani?]
Nandi weNgunga uzolala kanjani?
Nandi of the Ngunga clan, how will you ever manage to sleep again?

[wab esalale ᵚwapʰupʰ oɠadʒama, wab esalambe ᵚwalambɛl oɠadʒama,]
Waba esalale waphupha okaJama, waba esalambe walambela okaJama,
Whenever she slept, she dreamt of Jama's son, whenever she got hungry, she hungered for Jama's son,

[wab esaŋ‖anwe ᵚwaŋ‖anɛlw oɠadʒama!]
Waba esanxanwe wanxanelwa okaJama!
Whenever she got thirsty she thirsted for Jama's son! (Jama's son is Senzangakhona).

Number 3. Imbizo yezinyand'ezulu (an assembly of the great ancestral spirits)

[ᵚŋabɔna ɠuɬaŋan imbizweŋkulu jeziɲand ɛzulu.]
Ngabona Kuhlangana imbizo enkulu yezinyanda ezulu.
I saw the convening of a large assembly of the great ancestral spirits.

[ɔpʰuŋa, nomagɛba, ᵚŋondaba, utʃiɠizane lwaɠitʰi ɠogǀʰabaʃe]
OPhunga, noMageba, noNdaba, uTshikizane lwakithi koGcabashe.
Among them Phunga, Mageba and Ndaba, the Sprightly one of the Gcabashe clan.

[ɔbeᵚjalale waŋaᵚŋemifula, ɔbɛᵚjavuɠe waŋaᵚŋezintaba]
Obeyalale wangangemifula, obeyavuke wangangezintaba.
Who, when lying down was as long as the rivers, who when standing up was as tall as the mountains.

[babiɠezɛla ŋosobakʰululе, ojokʰuluǀuzulu ɠwabezizwe,]
Babikezela ngoSobakhulule, oyokhulula uZulu kwabezizwe,
They foretold about the great Freedom-leader, who would free Zulus from their servitude.

[babiɠezɛla ŋosobaɬaᵚŋanise, ojoɬaᵚŋanis uzulu ᵚŋabezizwe,]
Babikezela ngoSobahlanganise, oyohlanganisa uZulu nabezizwe,
They foretold about the Unifier, who would forge one nation out of Zulus and other tribes.

[babiɠezɛla ŋosoɠuɮoŋɮobala. uɮoŋɮwan olujaluɬezi, olujaluɮonɮobɛle]
Babikezela ngoSokudlondlobala. Udlondlwane oluyaluhlezi, oluyaludlondlobele!
They foretold about the great Towering one. The young viper, always menacingly still always in a great rage!

[uɮoŋɮwan͡ olujoɮoŋɮobalis͡ uzulu]
Udlondlwane oluyodlondlobalisa uZulu.
The young viper that will make a great nation of the Zulus.

Number 4. Tenor solo: Imbizo Yajub'umjokwane (And the assembly chose Mjokwane)
Number 5. Soprano solo: Inkondlo kaNandi (Nandi's love song)

Number 6. Tenor soloist and chorus: Langa lami laseLangeni (My sun of Elangeni)

[lipʰ͡ ilaŋa lami laselaŋɛni? lijeza ziɲane lesilo. ŋ̈iboniseleni ŋ̈elaŋa lami laselaŋeni?]
Liphi il͡anga lami laseLangeni? Liyeza Zinyane leSilo. Ngiboniseleni ngelanga lami laseLangeni
Where is my Sun from Elangeni? She is coming, cub of the lion. Haven't you seen my Sun from Elangeni?

[ujɛz͡ unandi ŵeŋuŋa. ujofiɠa nini ŵelaŋa lami laselaŋeni? ŋiȷ̈olinda ɠuze ɠubenini?]
Uyeza uNandi weNgunga. Uyofika nini weLanga lami laseLangeni? Ngiyolinda kuze kubenini?
Nandi of the Ngunga clan is coming. When will you come, my Sun of Elangeni?

Number 7. Chorus: Laqhibuk'ikhow'eLangeni (A mushroom suddenly burst out)

[ŋ̈aᶬᶬbɔn͡ oɠadʒama epʰɛɬ͡ ubulawu, ŋ̈ambɔn͡ oɠadʒam͡ esevunule,]
Ngambona okaJama ephehla ubulawu, Ngambona okaJama esevunule!
I saw Jama's son churning the love charm, I saw Jama's son dressed in his finery!

[egasɛl͡ ilaŋ͡ elaŋeni, naŋ͡ unand͡ ekʰijazɛla, la!ʰibuɠ͡ ikʰɔw͡ elaŋeni!]
Egasela ilanga eLangeni, Nang' uNandi ekhiyazela. Laqhibuka ikhowa eLangeni!
Invading the Sun at Elangeni. Here is Nandi losing her step. A mushroom suddenly burst out at Elangeni.

[usiʃaɠ͡ opʰiɠwe ŋ̈abasekʰaja batʰ͡ uliʃaɠa!]
Usishaka ophikwe ngabasekhaya bathi ulishaka!
Sishaka, who was disclaimed by his own family, who claimed he was an 'ishaka' infection!
('Ishaka' is comparable to bardet-biedl syndrome, a generic condition that impacts multiple body systems such as fat deposition along the abdomen)

PART 2

Number 1. Mezzo-soprano soloist with chorus: Beba kumame sigoduke (Get onto mother's back, and let us go)

[kʰala, ŋkoɲane jesizwe, kʰala, nɠajʃana ɠameɲdzi,]
Khala, nkonyane yesizwe, Khala, nkay'shana kaMenzi,
Cry, calf of the nation, cry, brave Son of Menzi.

[eŋumniɠazi lizwe wandind͡ezweni, eŋumniɠazi zinto waswel͡izinto,]
Engumnikazi lizwe wandinda ezweni, engumnikazi zinto waswela͡izinto,
Even though he owned the land, he wondered with no place to stay, even though he owned property, he lacked property.

[ezaɠub͡eskxebʰeni zaɲɲbovula, ezaɠonin͡elaŋeni zaɲɲbovula.]
Ezakubo eS'klebheni zambovula, ezakonina eLangeni zambovula.
Those of his home ESiklebheni gored him. Those of his mother's home, Elangeni also gored him.

[wab͡iŋkɔm͡etʰndwa zibawu, noɠuŋenadosi ɠwamɲtiŋela,]
Waba inkomo ethandwa zibawu. Nokungenadosi kwamntinyela.
He was like a cow loved by gadflies. Even those without a sting, stung him.

[waba ŋ̈uɲɲbɛle ɠamame. bɛba ɠumame sigoduɠe.]
Waba ngumbele kamame. Beba kumame sigoduke.
He became one always found on his mother's back. Get into mother's back and let us go.

Echo Number 1

[kʰala, ŋkoŋane jesizwe.]
Khala, nkonyane yesizwe.
Cry, calf of the nation.

Echo Number 2

[wandinda nezintab͡undaba]
Wandinda nezintaba uNdaba.
Ndaba's descendant wandered about.

Echo Number 3

[uzul͡usejobuswa ŋamaŋkeɲd͡ʒane na?]
Uzulu useyobuswa ngamankenjane na?
Will the Zulu nation be ruled by foreigners?

Echo 4

[kʰula ŋkoŋane jesizwe, kʰula, ŋkajʃana ɠandaba]
Khula Nkonyane yesizwe, khula nkonyane kaNdaba,
Grow, calf of the nation, grow, calf of Ndaba,

[kʰula, ŋkajʃana ɠameɲdzi, kʰula ŋkoŋane ɠandaba]
Khula nkay 'shana kaMenzi, Khula nkonyane kaNdaba.
Grow son of Menzi, Grow calf of Ndaba.

Echo number 5

[gaɮa ŋkoŋane jesizwe!]
Gadla nkonyane yesizwe!
Strike, calf of Ndaba

Echo number 6

[unodumeɬezi umɲtaɠameɲdzi, usiʃaɠa ɠasiʃajeɠi ɠaɲdʒeŋamaɲzdi.]
Unodumehlezi umntakaMenzi, usishaka kashayeki kanjengamanzi.
He who is famous as he sits, child of Menzi

[ɠwananɛl͡izi|ʰwe zathi: sgidi! unodumeɬezi ŋowetʰu!]
Kwananela izichwe zathi: S'gidi! UNodumehlezi ngowethu!
And the izichwe regiment agreed and said: Sigidi Nodumehlezi is ours!
(Our choice for Zulu King)

[ɠwatʰoɠɔz͡umgobʰoz͡eziŋwazini: ŋaɮa ŋ̈eŋkomo j̈aɠwɛtʰu!]
Kwathokoza uMgobhozi ezingwazini Ngadla ngenkomo yakwethu!
Mgobhozi struck, among the experts spearman: Down he goes!

[ɠwananɛl͡ubʰuza watʰi: ɠwatʰoɠɔz͡uŋ!obɔɠ͡eziŋwazini:]
Kwananela͡ uBhuza wathi: Kwathokoza uNqoboka ezingwazini:
Bhuza also exclaimed: Nqoboka struck, among the expert spearsmen:

[ɠwananɛl͡uŋomane, ɠwatʰoɠɔz͡umɮaɠ͡eziŋwazini:]
Kwananela uNgomane wathi: kwathokoza uMdlaka͡ ezingwazini:
Ngomane also exclaimed: Mdlaka struck, among the expert spearsmen:

Echo number 7

[ŋ̈oʃweleza ŋ͡tʰini ɠwabalɛle?]
Ngoshweleza ngithini kwabalele?
How will I appease the ancestors?

[ndaba jemikʰɔnto, naɲts͡indaba jempi! zapʰel͡izizwe!]
Ndaba yemikhonto, Nansi indaba yempi! Zaphela izizwe!
The story of spears, this is the story of the warfare!

Number 3: Ihubo likaMvelinqangi (The hymn of the creator)

Number 4: Mezzo-soprano soloist with chorus. Yith'omanqoba Yith'ushikishi! (We are the conquerors, we are the invincible ones).

[ŋezw͡ihub͡elikʰulu leziɲand͡ezulu, lihuba ŋamagagas͡omɔja]
Ngezwa ihubo elikhulu lezinyandezulu, lihuba ngamagagasi͡omoya.
I heard the hymn of the ancestral spirits, echoing on the air waves.

[ɠwananɛl͡iziɲtab͡ezimaŋkɛleŋkɛle, ɠwananɛl͡iziɲtab͡ezizoŋdzobɛle,]
Kwananela͡ izintaba͡ezimankelenkele, Kwananela izintaba ezizonzobele,
Echoed by the precipitous mountains, echoed by the deep threatening pools,

[ɠuhub͡amatʰɔŋ͡amakʰulu, ehub͡ihubo liɠamveliŋ!aŋi,]
Kuhuba amathongo amakhulu, ehuba ihubo likaMvelinqangi,

Sung by the great ancestors, singing the hymn of Mvelinqangi,

[owavɛla ɠu!ala wavɛz͡u zulu, ŋɮɛla zimɬɔpʰe, ɠɔŋke ɠumɬɔpʰe!]
Owavela kuqala waveza uzulu, Ndlela zimhlophe, konke kumhlophe!
Who was the first to emerge and created Zulu, the road (to the throne) is clear, all is clear!

[jitʰ͡o maŋ!ɔba, jitʰ͡u ʃiɠiʃi!]
Yithi omanqoba, yithi ushikishi!
We are the conquerors!

[iɟ̈ŋandezulu, zakʰ͡u mkʰumbi, ɠwaŋa, wumkʰumbi wempi ɠazulu.]
I'inyandezulu, zakha umkumbi, kwanga, wumkhumbi wempi kaZulu.
The ancestral spirits formed a circle, it was like the circle of a Zulu army.

[ŋ̈abʰɛɠa ŋasempumalaŋa, ububɛɲebɛɲe bemikʰɔɲto!]
Ngabheka ngasempumalanga, ububenyebenye bemikhonto!
I look towards the east, there was the flashing of spears!

[ŋ̈abʰɛɠa ŋaseɲtʃonalaŋa, ubuɲampuɲampu bamakxwa!]
Ngabheka ngasentshonalanga, ubunyampunyampu bamaklwa!
I looked towards the west, there was the flashing of assegais!

[ŋɮɛla zimɬɔpʰe, ɠɔŋke ɠumɬɔpʰe! ɠaɲti ziŋuŋ͡u nodumeɬezi,]
Ndlela zimhlophe! Konke kumhlophe! Kanti zingung'unodumehlezi,
The road (to the throne) is clear, all is clear! Which encircled Nodumehlezi,

[uɬabana bempʰiɠa, betʰi ɠaɬabananaŋa ɠitʰi ɠwazulu.]
Uhlabana bemphika, bethi kahlabananga kithi kwaZulu.
Whose valorous exploits were disputed by those who said he did not display his valour on Zulu battlefield.

[itʰɔle leɲtsizwa liɠanandi, eliɬabe liŋaɠamili nampɔndo.]
Ithole lensizwa likaNandi, elihlabe lingakamili nampɔndo.
The big black calf of Nandi, which started goring even before it grew horns.

[ŋalibɔna livunule ŋamaʃɔba, ŋɔba liɟ̈ŋkosi ɟ̈asemaʃobeni,]
Ngalibona livunule ngamashoba, ngoba liyinkosi yasemashobeni,
I saw it dressed in tail turfs because it is king of the Mashobas,

[ŋalibɔna libʰumbuluz͡u isiɬaŋu ŋɔba liɟ̈ŋkosi ɟ̈aɠosiɬaŋu!]
Ngalibona libhumbuluza isihlangu ngoba liyinkosi yakosihlangu!
I saw it wielding a shield because it was the king of the Sihlangus!

[ŋ̈abɔna ɠutʃiɠiz͡u siba lwɛndwa, eŋkuŋɮen͡e neŋkul͡eskxebʰeni!]
Ngabona kutshikiza usiba lwendwa, enkundleni enkulu eSiklebheni!

I saw the plume of the blue crane flicking in the great arena of Siklebheni!

Part 3

Number 1: Ladum'izulu (The thunder of the heavens)

[ladum͡ izulu, laduma laj̈itʰat͡ʰ i͡mizana! j̈eɦɛni! wo, ja͡ʃ imizi! naɲt͡s i͡ndaba jempi!]
Laduma izulu, Laduma layithatha imizana nezizwana! Yehheni! Wo, yasha͡ i͡mizi! Nansi͡ i͡ndaba yempi!
The heavens thunder! They thunder and devour the small villages and small tribes! How terrible! See how the villages burn! This is the story of the war!

Number 2: Izibongo zikaShaka (Shaka's praise poetry)

[uɮuŋwane ɠandaba! uɮuŋwane woɲɲbɛlebɛle,]
UDlungwane kaNdaba! UDlungwane WoMbelebele,
Dlungwane, son of Ndaba! Dlungwane of the Mbelebele regiment,

[oɮun͡ emaŋ‖ulumeni, ɠwaze ɠwas͡ amaŋ‖ulum͡ esibeɠelana.]
Odlunga͡ emanxulumeni, kwaze kwasa͡ amanxuluma͡ esibekelana.
Who raged among large homesteads, and until down the large homesteads were collapsing onto one another.

[umɗʒoɠwane ɠandaba, usalaɠutʃɛlwa, usalaɠuɲeɲezɛlwa,]
UMjokwane kaNdaba, usalakutshelwa, usalakunyenyezelwa,
Mjokwane son of Ndaba, he who brooks no advice, he who listens to no gossip,

[usiʃaɠa ɠasiʃajeɠi, unodumeɬezi ɠameɲdzi]
Usishaka kasishayeki, Unodumehlezi kaMenzi.
He who beats but is not beaten, Nodumehlezi son of Menzi.

[uʃaɠa ŋ̈ijesaba uɠutʰi uʃaɠa, uʃaɠa ɠwaɠuj̈iŋkosi j̈asemaʃobeni.]
UShaka ngiyesaba ukuthi nguShaka, UShaka kwakuyinkosi yaseMashobeni.
Shaka I fear to call by his name, Shaka was the king of the eMashobeni kraal.
(I fear to call Shaka by his name because he was the king of the eMashobeni people).

[uteɠu lwabafazi baɠwanomgabi beteɠula beɬezi emlovini,]
Uteku lwabafazi bakwaNomgabi, betekula behlezi emlovini,
The joke of women in Nomgabi (Zululand), joking as they sat in a sheltered spot.

[betʰ uʃaɠa ɠaj̈ ɠubusa ɠaɠuba ŋkosi, ɠaɲt͡ uzaɠunetʰezɛɠa.]
Bethi͡ uShaka kay' kubusa kakuba Nkosi, Kanti͡ uzakunethezeka.
Saying Shaka would not rule, whereas he was about to prosper.
(It was the year he was about to live comfortably)

[ilɛmb͡ ele! amaɲ͡ amalɛmbe ŋ̈oɠukʰalipʰa,]
ILembe͡ eleqa͡ amanye͡ amalembe ngokukhalipha,

The agile that leaps over other agiles wisely

[wa!ɛda!ɛd i͡zizw u͡jaɠuɬaselapʰi na? ɦɛ, ɦɛ, ɦɛ, u͡jaɠuɬaselapʰi na?]
Waqedaqeda͡ izizwe͡ uyakuhlaselaphi na? He, he, he, uyakuhlaselaphi na?
You exterminate all nations where will you wage war?

[umlilo ʉ̈otʰatʰe ɠamɗʒoɠwane, umlilo ʉ̈otʰatʰe ubuhaŋuhaŋu,]
Umlilo wothathe kaMjokwane, Umlilo wothathe ubuhanguhangu,
Scorching grass fire of Mjokwane, scorching fire, burning fiercely,

[oʃi͡s i͡zikʰova zase͡ɮɛbe, ɠwaje ɠwaʃa n̈ezasemabe͡ɮana.]
Oshise͡ izikhova zaseDlebe, kwaye kwasha nezaseMabedlana.
Which burnt the owls at Dlebe and eventually even burned those at Mabendlana.

[Osifuba sinen!aba ubajɛde ɠandaba, undaba n̈ijamɛba, n̈emuɠa naje,]
Osifuba sinenqaba uBayede kaNdaba, UNdaba ngiyameba, ngemuka naye,
Whose chest is like a fortress, the royal one of Ndaba, as for Ndaba I steal a glance at him, and take away a complete picture of him.

[n̈iɱbuɠa ɠwɛɬe n̈eziɲembezi.]
Ngimbuka kwehle nezinyembezi.
When I look at him, tears flow down my cheeks.

[umo͡j o͡mzaɲtsi ʉ̈omŋenɛlo, oɬe͡z u͡baŋenela n̈aŋomɲaŋo.]
Umoya͡ o͡mzansi womngenelo, ohlezi͡ ubangenela nangomnyango.
The south wind that keeps blowing in, which keeps blowing in through the door. (Shaka's attacks were unpredictable as the weather)

[otʰ e͡saɮ e͡ziɲe waɮ e͡ziɲe. watʰ e͡saɮ e͡ziɲe waɮ e͡ziɲe.]
Othi͡ esadla͡ ezinye wadla͡ ezinye. Wathi͡ esadla͡ ezinye wadla͡ ezinye.
He who while devouring some, devoured others. While devouring some, he devoured others.

PART 4

Number 1 Ukungena kwempethu (The setting of the rot)

[naɲts i͡ndaba ɠazulu, nanɠumlando ɠazulu, ɠuɲɗʒalo ɲtsiɠa ɠazulu]
Nansi indaba kaZulu, nank'umlando kaZulu, kunjalo Nsika kaZulu.
Here is the story of (Shaka) Zulu, here is history of Zulu (Zulu people), So it is pillar of Zulu.

[zulu ʉ̈emikʰɔɲto uɲɗʒa͡l u͡mlando ɠazulu]
Zulu wemikhonto unjalo umlando kaZulu.
The war like Zulus of the spears such is the history of Zulu.

[igu!͡ eliɲtsizwa liɠanandi elakʰula belizɔnda, salubɔn u͡ɮɔŋɮwane luɮɔŋɮobala.]

Iguqa elinsizwa likaNandi elakhula belizonda, salubona udlondlwane ludlondlobala.
The black calf of Nandi who was hated as he grew up, we saw the young viper gaining power.

[sambɔn ulusibagoʤɛla egoʤɛl amaf ezulu, ɠwaze ɠwajobʰobɔɠ izulu.]
Sambona ulusibagojela egojela amafu ezulu kwaze kwayobhoboka izulu.
We saw Lusiba-gojela (Shaka) growing up to the stars, until the sky was pierced open;

[ɠaɲti seɠujiɠuŋɛna ɠwempetʰu ejaŋɛn udiŋane jampetʰuza.]
Kanti sekuyikungena kwempethu eyangena uDingane yampethuza.
And that was the entering of the maggot which entered Dingane and stirred him up.

[jaŋɛn umɬaŋana jampetʰuza, jaŋɛn umɠabaji jampetʰuza.]
Yangena uMhlangana yamphethuza, yangena uMkabayi yampethuza.
And entered Mhlangana and stirred him up, and entered Mkabayi and stirred him up.

[ŋibuza ɠuwe ɲtsiɠa ɠazulu oŋipʰɛɬ uŋinaɠaʃɛla ŋiŋasalale nabutʰɔŋo]
Ngibuza kuwe Nsika kaZulu, ongiphehla unginakashela ngingasalale nabuthongo:
I ask you Pillar of Zulu, who incessantly entreats me such that I no longer sleep at night:

[ɠawazi jin uɠutʰ uzoɠwetʰus izitʰuɲdzi?]
Kawazi yini ukuthi uzokwethusa izithunzi?
Don't you know that you will raise the shadows?

[ɠawazi jin uɠutʰ uzoɠwetʰus izitʰuɲdzi?]
Kawazi yini ukuthi uzokwethusa izithunzi?
Don't you know that you will raise the shadows?

[ɠuŋezɔn ezamatʰuɲzi ɠujitʰuɲz elibi liɠadiŋane ɠujitʰunz elibi liɠamɬaŋana]
Kungezona ezamathunzi kuyithunzi elibi likaDingane kuyithunzi elibi likaMhlangana.
They are not being real shadows but being the evil spirit of Dingane and Mhlangana.

[ɠujitʰunz elibi liɠambɔpʰa! nawe mbɔpʰa ɠasitʰaji,]
Kuyithunzi elibi likaMbopha! Nawe Mbopha kaSithayi,
But being the evil spirit of Mbopha! You too, Mbopha, son of Sithayi,

[umbɔpʰ obɔpʰ iŋkɔmo ɠazulu wajifaɠ esibajeni somɬaɲtʃɛlo,]
UMbopha obophe inkomo kaZulu wayifaka esibayeni somhlatshelo,
Mbopha who tied the bull of the Zulus and put it in the sacrificial kraal,

[wajkʰuleɠɛl umbombɔsh omŋama, esbajeni ɠwaɲaɠamubi.]
Wayikhulekela uMbombosha omnyama, Esibayeni kwanyakamubi.

And tied it up for Dingane, the black one, at the cattle kraal at Nyakamubi (a royal residence).

[iŋkɔm ebʰoŋesbajeni jagu!a! jaɲtul obeŋajilamlɛla jagu!a!]
Inkomo ebhongesibayeni yaguqa! Yantula obengayilamlela yaguqa!
The bull that roared in the kraal and fell! Lacking someone to rescue it, it fell!

[waŋkʰolisa ɲtsiɠa ɠazulu, wangbuz udab oluŋeŋandaba, ubulando obuŋeŋamlando.]
Wangikholisa Nsika kaZulu! Wangibuza udaba olungengangandaba. Ubulando obungengamlando,
Oh, what a grief you cause me, Pillar of Zulu! You ask me something which surpasses all known matter; you ask me about history;

[ɠaɲt uzobʰobɔz isipʰetʰu seziŋembezi, ebeŋizivalɛl eziɲzulwini zeŋɬizijo,]
Kanti uzobhoboza isiphethu sezinyembenzi, ebengizivalele ezinzulwini zenhliziyo,
And that has pierced a well of tears which I had concealed in very depths of my heart,

[ɠawazi jin uɠutʰi ɠimi iiŋembezi zɛɬa ŋeziɬatʰi, ɠaɲt ezamadɔda zɛɬa ŋesifuba,]
Kawazi yini ukuthi kimi iinyembezi zehla ngezihlathi, kanti ezamadoda zehla ngesifuba,
Don't you know that with me, tears flowed down my cheeks, whereas those of man flow inside their chest.

[ŋambɔn uzul osewalala!]
Ngambona uZulu osewalala!
I saw the Zulu who had slept!

Number 4: Isililo esisabekayo (A terrible weeping and wailing)

[ŋabɔn uzul osewalala, evuɠ ehamba ŋeziŋawo,]
Ngabona uZulu osewalala, evuka ehamba ngezinyawo,
I saw the Zulus who had passed away, rising up and walking about,

[ɠwapʰamban amabʰuŋu namatʃitʃi, ɠwapʰamban iziɲtombi neziɲtsizwa,]
Kwaphambana amabhungu namatshitshi, kwaphambana izintombi nezinsizwa,
Boys and girls moved up and down, young men and women moved up and down,

[oŋame batʰwal imikʰɔn ekʰanda, amabutʰ ahudul amahawu pʰaɲtsi,]
Omame bathwala imikhono ekhanda, amabutho ahudula amahawu phansi,
Women carried their arms on their heads, warriors dragged their shields to the ground,

[ɠwaŋ!ʰuzuk isilil esisabeɠajo!]
Kwangquzuka isisilo esisabekayo!
A terrible wailing burst out!

[lala ŋkoɲane j̈esizwe, lala ŋkoɲane ɠandaba,]
Lala Nkonyane yesizwe, lala Nkonyane kaNdaba,
Sleep, calf of the nation; sleep, calf of Ndaba,

[lala ŋkoɲane ɠameɲʤi, lala ŋɠoɲane ɠazulu]
Lala Nkonyane kaMenzi, lala Nkonyane kaZulu
Sleep, calf of Menzi, sleep calf of Zulu

[wɔ sikʰale‿l i‿sizwe, wo s‿j̈akʰala, sikʰale‿l i‿sizwe saɠondaba.]
Wo sikhalela isizwe, wo siyakhala, sikhalela isizwe sakoNdaba.
We cry for the nation, we are crying, we cry for the nation of Ndaba.

Epilogue: Uthi Mangithini (What can I say?)

[utʰi maŋitʰini ɲtsiɠa ɠazulu? ŋitʰini ŋ̈ozu‿l o‿zigwaza ŋ̈owakʰe?]
Uthi mangithini, Nsika kaZulu? Ngithini ngoZulu ozigwaza ngowakhe?
What do you think I should say, Pillar of Zulu? What can I say about the Zulu who stabs himself with his own (spear).

[ɠuɲʤeɲʤeɲʤe uzu‿l u‿ndind‿e‿ziɲtabeni, ɠuɲʤeɲʤeɲʤe uzu‿l u‿diŋ‿e‿zintabɛni]
Kunjenjenje uZulu u‿ndinda‿e‿zintabeni, kunjenjenje uZulu u‿dinga‿e‿zintabeni,
As it is, Zulus are roaming about in the mountains; as it is, Zulus scrounge about in the mountains.

[ŋtʰini ŋosiʃaɠ‿o‿walala ɠwaduɠuza wafulatʰɛla!]
Ng'thini ngoSishaka‿o‿walala kwaDukuza wafulathela!
What can I say about SiShaka, who slept at Dukuza and turned his back!
(What should I say about UShaka who was assassinated at Dukuza and turned his back on the Zulu nation?)

[zulu! ɬobani ŋamaʃɔba nobuɠopɔlo! mabutʰo! ʃɔɠobezani ŋemikxɛzo namaɮoɠɔlo.]
Zulu! Hlobani ngamashoba nobukopolo! Mabutho! Shokobezani ngemiklezo namadlokolo.
Zulu! Adorn yourselves with tails tufts and ornamental fillets. Warriors! Dress up in bushy tails and finch feathers.

[!ʰuba‿n i‿j̈ŋkɔmo zekʰetʰɛlo! bomame! tʰwala‿n i‿j̈ǀʰumo zotʃwala!]
Qhubani‿i‿nkomo zekhethelo! Bomame! Thwalani‿i‿chumo zotshwala!
Come along with the choicest cattle you have! Carry on your heads, pots of beer!

[matʃitʃi! huǃa‿n i‿bomvu nembatʰ‿a‿maɬamv‿o‿msɛŋe.]
Matshitshi! Huqani‿i‿bomvu nembathe‿a‿mahlamvu‿o‿msenge.
Young maidens! Apply red ochre on your bodies and put on skirts of cabbage tree leaves.

[zimboŋi, boŋa‿n a‿makʰo‿s o‿sɛlwa, sibevijoliɲe, sipʰiɠelɛle ɠwaduɠuza,]
Zimbongi, bongani‿a‿makhosi‿o‿selwa, sibeviyolinye, siphikelele kwaDukuza,

Bards, chant praises to our hereditary kings, let us unite into a single brigade,

[sifiɠe sigu!e ŋamadɔlo sikʰulɛɠe, siŋ‖use sisoŋkana oɠamdʒoɠwane ɠandaba,]
Sifike siguqe ngamadolo sikhuleke, sinxuse sisonkana okaMjokwane kaNdaba,
And there go on our knees and pray, and plead in unison with the son of Mjokwane of Ndaba (Shaka),

[sitʰi apʰenduɠezɛle amazwi akʰe, asus‿is!aleɠiso pʰezu ɠuɠazulu,]
Sithi aphendukezele amazwi akhe, asuse‿is'qalekiso phezu kukaZulu,
Requesting him to revert on his words, and revoke the curse he cast upon the Zulus,

[ʃwɛle ndabezitʰa! ɮuŋwane ɠandaba, siʃaɠa ɠasiʃajeɠi! nodumeɬezi ɠameŋdzi!]
Shwele Ndabezitha! Dlungwane KaNdaba, siShaka Kasishayeki! Nodumehlezi kaMenzi!
Pardon us, your Majesty! Dlungwane son Ndaba, Shaka the invincible! Nodumehlezi son of Menzi!

[skʰandɛne, nodumeɬezi, siji̤ziŋkumbi, sji̤ʃwelɛza, siji̤zigidi.]
S'khandene, Nodumehlezi, siyizinkumbi, s'yashweleza, siyizigidi.
We are gathered here Nodumehlezi, we are in great multitudes and in thousands.

[ʃaɠa, owakʰotʰama siji̤aɠuŋ|ɛŋa sibʰɛɠe!]
Shaka, owakhothama siyakuncenga sibheke!
Shaka, who has now passed away we bag you to look on us!

[siŋdʒeŋdʒeŋdʒe siji̤adiŋa, siŋdʒeŋdʒeŋdʒe ŋ̤udiŋane,]
Sinje nje nje siyadinga, Sinje nje nje nguDingane,
We are in this state because of Dingane,

[jis‿is!aleɠiso seŋ‖ɛba liɠadiŋane, ɠus‿is!aleɠiso seŋ‖ɛba liɠadiŋane.]
Yiso‿is'qalekiso senxeba likaDingane, Kus'is'qalekiso senxeba likaDingane.
This is the curse of the wound inflicted by Dingane, it is the curse of the wound inflicted by Dingane.

[noduɠuz‿uduɠuzwa ziŋkoŋdʒane zezulu,]
NoDukuza‿udukuzwa zinkonjane zezulu,
Even Dukuza (Stanger) is now inhabited by the swallows of the heavens (i.e. white people).

[wɛn‿owalala ɠwaduɠuza wafulatʰɛla! pʰenduɠ‿usibʰɛɠe! pʰenduɠ‿usizwele!]
Wena‿owalala kwaDukuza wafulathela! Phenduka‿usibheke! Phenduka‿usizwele!
You, who slept in Dukuza and turned your back on us!

[Ndaba, upʰenduɠezɛle amazwi akʰo, usus‿is!aleɠiso pʰezu ɠuɠazulu,]
Ndaba, uphendukezele amazwi akho usus'is'qalekiso phezu kukaZulu,
Ndaba, revert on your words, and revoke the curse on the Zulu nation,

[ʃwɛle ndabezitʰa!]
Shwele Ndabezitha!
Pardon us, your Majesty!

Appendix Three: Audio Recording of Spoken Pronunciation of *UShaka*'s Lyrics

Track 1: *Ndabezitha* (Your Majesty)

Track 2: *Ilembe labikezelwa zinyandezulu* (The coming of Ilembe was foretold by the great ancestral spirits)

Track 3: *Ikloba lothando* (A blazing furnace of love)

Track 4: *Imbizo yezinyand'ezulu* (An assembly of great ancestral spirits)

Track 5: *Imbizo yajub' uMjokwane* (And the assembly chose Mjokwane)

Track 6: *Inkondlo kaNandi* (Nandi's love song)

Track 7: *Langa lami laseLangeni* (My sunshine of Elangeni) and *Laqhibuk' ikhow' eLangeni* (The mushroom suddenly burst out)

Track 8: *Ihubo likaMvelinqangi* (The hymn of the Creator)

Track 9: *Izibongo zikaShaka* (The traditional praise poem of uShaka)

Track 10: *Uthi mangithini?* (What can I say?) and *Siyashweleza Nodumehlezi* (We beg your pardon, Nodumehlezi)

Appendix Four: Track List for the Recording of *UShaka*

Track 1: *Ndabezitha* (Your Majesty)

Track 2: *Ilembe labikezelwa zinyandezulu* (The coming of Ilembe was foretold by the great ancestral spirits)

Track 3: *Ikloba lothando* (A blazing furnace of love)

Track 4: *Imbizo yezinyand'ezulu* (An assembly of great ancestral spirits)

Track 5: *Imbizo yajub' uMjokwane* (And the assembly chose Mjokwane)

Track 6: *Inkondlo kaNandi* (Nandi's love song)

Track 7: *Langa lami laseLangeni* (My sunshine of Elangeni) and *Laqhibuk' ikhow' eLangeni* (The mushroom suddenly burst out)

Track 8: *Ihubo likaMvelinqangi* (The hymn of the Creator)

Track 9: *Izibongo zikaShaka* (The traditional praise poem of uShaka)

Track 10: *Uthi mangithini?* (What can I say?) and *Siyashweleza Nodumehlezi* (We beg your pardon, Nodumehlezi)

Appendix Five: Audio Recording of *UShaka*