

**NAMIBIAN ART SONG LITERATURE: AN EXPLORATION**

A THESIS SUBMITTED IN FULFILMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTERS OF ARTS (PERFORMING ARTS)

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BY

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## Abstract

Art songs are a genre of music whose style of singing originated from Europe where it was fine-tuned by Schubert, an Austrian composer of the Romantic era. These songs are used for concert performances and more importantly, for voice training at music institutions. Art songs involve the elaborate setting of poem text to music, traditionally for the piano and voice. In Namibia, many students prepare for voice exams that are assessed by international institutions such as the Trinity College of London whereby they choose songs from a Western repertory and very few, if not none, are from Namibian/African origin. Therefore, the purpose of this study was to explore the availability and creation of Namibian art song literature for voice students.

The research was aimed at determining whether Namibia has a canon of art songs in general as well as find out the need for Namibian art songs and the creation of it using Namibia proverbs and folksongs as a guide. A qualitative survey together with action research methods were used to collect data, open-ended questionnaires were sent by email to participants as there were travel restrictions due to Covid-19, and artistic research paradigm, art-based research and action based research was also followed as the researcher composed songs as part of initiating song literature for singing in Namibia. The study was conducted against the theoretical framework of cross-culturalism, discourse theory, and interpretivism. African pianism, Afro-centricity, Namibian vocal styles and New classicism as Western and African elements of music were combined in composing art songs with Namibian idioms.

The participants targeted were voice teachers and voice students in Swakopmund and Windhoek. The data collected from the questionnaires were colour coded and analysed to derive findings. The research showed that the participants have a hunger for Namibian art songs and the creation of such songs will instil National pride, identity and confidence in the songs they study and prepare

for exams. Furthermore, the creation of Namibian art songs will preserve Namibian cultures, languages and encourage an appreciation of Namibian musical idioms and aesthetics. Thus, the need to decolonise western art song repertory required to gain an internationally recognised qualification in singing.

In response to the lack of art songs from Namibia, the researcher composed and arranged thirty art songs as to head-start an anthology. It is recommended that a Namibian art song anthology be started through seminars with poets and composers from different ethnic backgrounds in order to be inclusive of the Namibian diverse culture.

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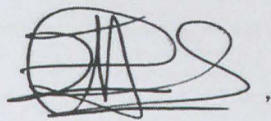
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Date

## Dedication

This research is dedicated to my friends, all the singers and voice teachers who contributed to this study, and to everyone who has an appreciation for art songs and the development of Namibian music.

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### List of Abbreviations/Acronyms

ABRSM	Associated Board of the Royal School of Music
APC	Arts Performance Centre
COSDEF	Community Skills Development Foundation
COTA	College of the Arts
MYO	Mondesa Youth Opportunities
OMSA	Omaruru School of Arts
TCL	Trinity College of London
UNAM	University of Namibia
UNISA	University of South Africa
YONA	Youth Orchestras of Namibia

## CHAPTER ONE: INTRODUCTION

### 1.1 Background

An art song is defined as a serious vocal composition, typically for voice and piano (Leonard, 1993). Art songs' lyrics are usually written by a poet or a lyricist which is then set to music by a composer, usually through-composed meaning that each section of lyrics have new music to it (Toivanen et al, 2013). Finck (1904) claims that there were many fine composers before Franz Schubert, who was born in Austria in 1797 and died in 1828 but he created the lyric art-song since his predecessors such as Handel and Mozart concentrated on big works such as oratorios and operas. In contrast, Ramsey (1967) explains that Karl Philipp Emanuel Bach is the 'founder and creator' of the German lied. Moreover, Finck (1904) explains that Schubert became the originator and the 'perfecter' of the modern Lied, or art song, which reflects the mood of the poem it is set to. He composed 600 lieder in his short life (Cheng, 2010). Some African countries have employed art song forms to promote folk songs. According to Onyeji (2016), there are some arrangements of Nigerian folk songs to art songs and the creative identity has to be developed by the young generation to have a place in the global creative spectrum. This resonates with the status of folk music in Namibia.

There are numerous voice students throughout Namibia part-taking in vocal examinations through bodies such as the Trinity College of London (TCL); England, the Associate Board of the Royal School of Music (ABRSM); United Kingdom, University of South Africa (UNISA) and the University of Namibia. The voice teachers follow these institutions' curricula and choose songs from a list provided and prepare their students for exams whereby an examiner is sent from London

or South Africa to assess and grade the voice students. In preparations, students can also choose a few of their own choice of songs that can be approved by these international institutions. These lists of songs usually require students to sing in Latin, Italian, French, German and other languages. Simply put, the list contains mostly European and American literature and there are little or no Namibian or African pieces. Singing in a foreign language has the potential to cause discomfort in learners due to the language barrier, let alone the possibility of not knowing the message encoded in the song. This study, therefore, explored the availability of a canon and repertoire of Namibian art song literature for the teaching and learning of voice students and voice teachers alike in Windhoek and Swakopmund as well as the establishment thereof through arrangements and compositions by the same researcher. The compositions are intended to be a fusion between Western and African modals since a western medium would be used to uplift and develop African songs.

The development of Namibian art songs has the potential to create pride in students and may make these exams more successful as students will sing in languages that they are comfortable with. This might also increase the interest of audiences in this art form of vocal concerts.

## **1.2 Statement of Problem**

In Namibia, there are very few art songs for voice students, which are Namibian by origin. The problem may be attributed to a lack of composers who are interested in the idiom or lack of qualified or seasoned composers. Afrikaner (2016) states that there is a lack of recognition or qualified arts teachers in Namibia. Firstly, music is not taught in Namibian schools (Afrikaner, 2016), but rather integrated as arts in primary grades and there are a few teachers that specialise in

music teaching. Secondly, most learners who want to study music at tertiary level have to find private tutors or attend classes at the College of the Arts, which is based in Windhoek, to prepare for international exams that can fulfil the requirements to be admitted to tertiary music programs. Thirdly, there is a small population of audiences who have an appreciation of art music or classical vocal music (Agawu, 2011). This art form is usually appealing and is supported by the small population of European descendants living in Namibia. Furthermore, although Namibia has an apparent huge choral tradition, it seems there is a lack of Namibian literature in music, which means that the options for these students to choose music from is almost non-existent. Moreover, published books of Namibian art songs for voice are very scarce or not available. Namibia, being a multicultural state, has numerous arrangements of folk music for choir but seemingly not for the solo voice with piano accompaniment that is known. Lastly, identity in music through language and culture is crucial to attract support from stakeholders of arts education, parents, international recognition, participation in performances and popularisation of art songs in a Namibian context. Onyeji (2008) comments on the statement regarding the use of only Western music education models in Nigeria:

*“...curriculum content, methodology and teaching approach alienate students from their cultural background.” (p.162)*

Therefore, this research will aim to explore the availability of Namibian art song literature for voice students and the composing of such songs.

### **1.3 Objectives**

The study was guided by the following research objectives:

- i) To determine the nature and importance of learning and teaching Namibian art songs or arranged folk songs.
- ii) To identify compositional styles, arrangements, and structures of art songs.
- iii) To acquire different styles of Namibian folk songs and arrange them for voice and piano. Therefore, fuse the western art form with Namibian idioms.
- iv) To set Namibian poetic literature or proverbs of the different vernaculars to art song compositions as a way of creating literature for teaching and performance.

#### **1.4 Significance of Study**

This research is important for the reason that art songs are utilised in the teaching of music by voice teachers or performance by voice students. It is important to learn cultures and art forms from around the world, however, it is crucial for students to have their own identity in terms of language and culture to be represented in the songs they study and perform. Afrikaner (2016) states in her research that there is a lack of proper teaching materials in Namibian arts classes. This study will supply literature to music educators, vocal pedagogy teachers, voice coaches, singers, voice students, music researchers, classical singers and pianists. In addition, this study agrees with statements by Sadoh (2004) that indigenous elements used in art songs will enhance awareness of local and international musicians in the performance of the works that will be composed, identify newly composed art songs as Namibian art music, create a nationalistic environment and that the implementation of traditional source supplies in modern classical music could preserve the culture and the world's perspective of the Namibian people. Furthermore, Onyeji (2008) states that many have observed music education in Nigeria is largely based on European models, this seems true

for Namibia as well. In Namibia, due to the use of English examination boards, most voice students follow a Western context of curriculum and content. In addition, on music education, Onyeji (2008) quotes Masoga (2006) that:

*“The philosophy of moving ‘from the known to the unknown’ should be adopted if education is to be effective. Therefore, it is wise to start with knowledge about the local area which students are familiar with, and then gradually move to the knowledge about regional, national and global environments.” (p.48)*

Though the above statement makes sense, the international exams that most voice students take mostly includes western repertory and therefore might not work for students who intend to study music at tertiary institutions. Angell (2012) states that voice teachers can use arrangements of folk songs to teach beginner students as the ranges are not that wide and this will prevent voice students from straining their voices because students learn through expressing song lyrics to the audience and gains the ability to memorize lyrics easily.

In the book: *Namibian Songs for schools and communities* published by the Ministry of education and culture edited by Roos (1992), the aims stipulated also contribute to this research:

*“- to seek the active support of educational authorities;*

*- To collect and select music which was varied, suitable, enjoyable and enriching, so that the beauty of the past and present heritages would become widely accessible;*

*- To preserve our traditional music as far as possible, as a reminder of our cultural heritage, to which we can relate, thereby counteracting the process of neglect, non-recognition and possible extinction;*

- *To spread knowledge of our many diverse cultures, thereby promoting the process of reconciliation, mutual understanding and interaction between cultures;*
- *To promote music as an ideal mode of expression and presentation, which embraces and develops the cognitive, affective and psychomotor functions, as well as to develop psychological and physiological skills in order to foster the creative imagination, which is necessary for the achievement of excellence in any artistic discipline;*
- *To provide a further bases of reference for future research in Namibia's music;*
- *To introduce this small but representative selection of our music to the international community as a gesture of our willingness to share Namibian music with others through songs; and*
- *To be a forerunner of possible future series.” (p.11)*

### **1.5 Limitations**

This study, being relatively new to Namibia, has limited existing literature on Namibian art songs. Therefore, extensive international models were researched and used for guidance. The researcher was also limited to using Western notation as there is no Namibian/African notation of music to correctly display rhythms and harmony correctly though Tonic Solfege is widely used in Namibia, it cannot illustrate pitches for the piano. A freeware program, namely: Musescore was utilised to engrave the freshly composed or arranged art songs as the industry software programs such as Finale, Dorico or Sibelius were too expensive to acquire. Due to Covid-19, physical interviews could not take place for there were travel restrictions put in place by the government. Hence, the

researcher had to communicate via email by using a questionnaire. In the same light, the number of participants severely decreased from 35 to 15 due to willingness of participants.

### **1.6 Delimitation of study**

This study focused only on voice students and their teachers in Windhoek and Swakopmund as the population of voice students is seemingly greater in these cities. The study was delimited only to vocalist that has experienced formal training and voice teachers who train them. The focus was only on art songs and folk songs although there are many other different genres of music in Namibia.

### **1.7 Data Presentation and Analysis**

The data collected by the researcher was presented and analysed qualitatively. Perceptions of participants were grouped according to questionnaire and presented thematically. The collected data was analysed via colour coding whereby similar themes were investigated and further sub-themes were created. These were summarised and discussed to draw meaning and conclusions. The researcher also composed and arranged thirty songs guided by the theoretical framework as stipulated in Chapter 2, of which, three will be performed.

### **1.8 Conclusion**

The purpose of this chapter was to introduce and present the problems, objectives, significance and limitations of this research. An art song is a composition for voice and piano, which are used internationally to teach voice students and at the same time, render identity and preservation of

culture. Namibia seemingly has a few art songs and this signifies the need for the creation of art songs for voice students to sing in languages that they understand in order to retain the meaning of the text they are singing. Additionally, this will not only preserve Namibian languages, culture and create identity in music education but will enhance aspects of identity in Namibian music education and students. This study is presented in five chapters, Chapter Two reviews the related literature and theoretical framework, Chapter Three explains the methodology, and Chapter Four gives the result and discussions and Chapter Five deals with the conclusion and recommendations.

2.1 Introduction and purpose of the study  
2.2 Literature review  
2.3 Art Music defined

Angall (2017) describes art music to be music that is written down and that is relatively developed form of country's type of artistic expression.

### 2.3 Western Art songs and their characteristics

The art song or lied is a form of music composed, intended for a single voice and piano accompaniment (Pausley, 1987). Ramsey (1997) explains that before the 18th century, art songs were mostly either as folk songs, other songs created such as the love song of the medieval, Renaissance periods of the century, the ballad of the 17th century and the secular song for the individual voice that was for higher social classes. The German lied has its origin from the German folk song (Malmgren, 1996). In the 18th and 19th century, the art song or German lied was popularized by great composers such as Schubert, Schumann, Hugo Wolf, Brahms, Beethoven, Liszt, and others. Kuntall (2005) considers the lied of Schubert to have highlighted several

## **CHAPTER TWO: REVIEW OF RELATED LITERATURE**

### **2.1 Introduction**

Since Namibia seemingly does not have art song literature, other countries' sources will be reviewed and explored. There are some African countries such as South Africa, Kenya and West African countries that are thriving in music education and the development of art songs. Existing sources and history from African countries and other countries will be explored through approaches and processes of creating art songs for voice students. This chapter will explore the history of art songs reviewed from the western context. The approach of non-western countries on the composing of art songs will also be discussed.

### **2.2 Art Music defined**

Angell (2012) describes art music to be music that is written down and takes relatively developed form to convey a type of artistic expression.

### **2.3 Western Art songs and their characteristics**

The art song or lied is a musical phenomenon of German composers, intended for a single voice and piano accompaniment (Ramsey, 1967). Ramsey (1967) explains that before the mass, oratorio and opera songs were prevalent either as folk songs, other arrangements such as the lute song of the Medieval, Renaissance periods or the cantata, the ballad of the operatic period and the Italian aria for the individual voice that was for higher musical clicks. The German lied has its origin from the German folk song (Hallmark, 1996). In the nineteenth century, the art song or German lied was popularized by great composers such as Schubert, Schumann, Hugo Wolf, Brahms, Beethoven, Loewe, Liszt and others. Kimball (2005) considers the lied of Schubert to have heightened senses

of drama, full of beautiful melodies, variety of vocal styles (arioso, declamatory, recitative, lyrical etc.), melodic rhythms and direction illustrations, chromatic harmonic sequences, tonality that is linked to mood and emotion, use of dissonances and consonance, German and Neapolitan sixth chords, modulation to distant keys, enharmonic modulations, modulations to keys with third relationships, deceptive resolutions, major/minor uncertainty, control of variety of rhythm, use of rhythm patterns as ostinato, treatment of accompaniment unique for his era, programmatic accompaniments that illustrate and unify, movement of accompaniments that paints and unifies, use of preludes, postludes and interludes, principal musical motives showed in introductions, some interweaving of vocal and piano, text painting and the use of all forms.

Regarding the art song style, Kimball explains it to be the treatment of a composer of all mixture of a song's sections: melodies, harmonies, rhythms accompaniment and poets/text which can branch into finer details, this gives the blueprint of a composer such as form (strophic, modified strophic "slight changes with each verse", through-composed, binary, ternary, theme and variation, rondo and palindrome form "reads the same backward and forward – ABCDCBA"). Furthermore, she describes that style can also be influenced by the country, historical eras, aesthetic trends and national characteristics (2005). Additionally, Kimball (2005) states that piano accompaniment is either block chords, broken chords or arpeggiated material to convey different moods or the text, whether it be dramatic or emotional. Moreover, Kimball (2005) says that Robert Schumann used preludes (introduction), interludes (connecting passage between sections) and postludes (a section that closes the piece) in his lieder and that melody, harmony and rhythm can all be used to paint the text i.e. text painting. Accompaniment texture (the density or sparseness of the music) is also considered, whether it is linear (in line with the voice and sparse) or contrapuntal texture

(independent melodies used simultaneously). Kimball (2005) affirm that the following style sheet can be used to characterize a piece:

**Table 1: Art song Style sheet (Kimball, 2005, pp65-66)**

<b>Melody</b>	<i>Phrase shape/Length</i>	<ul style="list-style-type: none"> <li>• fluid melodic line, sustained phrases</li> <li>• uses large intervals for dramatic emphasis</li> </ul>
<b>Harmony</b>	<i>Texture</i>	<ul style="list-style-type: none"> <li>• fairly dense texture; striking harmonies that illustrate the text</li> </ul>
	<i>Key scheme</i>	<ul style="list-style-type: none"> <li>• modulations used for expressive quality</li> </ul>
<b>Rhythm</b>	<i>Rhythmic patterns</i>	<ul style="list-style-type: none"> <li>• extremely flexible, varied patterns</li> </ul>
	<i>Tempo</i>	<ul style="list-style-type: none"> <li>• tempo fluctuates, precise metric directions</li> </ul>
<b>Accompaniment</b>	<i>Preludes, interludes, postludes</i>	<ul style="list-style-type: none"> <li>• extended postlude sustained mood of the text</li> </ul>
	<i>Texture</i>	<ul style="list-style-type: none"> <li>• writing for the piano is rich and virtuosic</li> </ul>
	<i>Shared material with the voice</i>	<ul style="list-style-type: none"> <li>• some counter melodies with the voice in left hand of piano</li> </ul>
<b>Poets / Texts</b>	<i>Prosody</i>	<ul style="list-style-type: none"> <li>• excellent sense of prosody</li> </ul>

	<i>Choice of texts</i>	<ul style="list-style-type: none"> <li>• poetry rich in imagery (give dates and any other information you wish to add)</li> </ul>
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In the following table, Kimball (2013) explains the Musical components of an art song:

**Table 2: Musical components of an art song (Kimball, 2013)**

<b>Style(s) of text setting:</b>	<ul style="list-style-type: none"> <li>- Treatment of prosody</li> <li>- Declamatory (speech-based)</li> <li>- Syllabic</li> <li>- Melismatic</li> <li>- Recitative</li> <li>- Arioso</li> <li>- Sprechgesang</li> <li>- Use of embellishment</li> </ul>
<b>Melody:</b>	<ul style="list-style-type: none"> <li>- Melodic contours: scalar passages extended intervals</li> <li>- Phrase length</li> <li>- Tessitura</li> <li>- Range</li> <li>- Use of chromaticism</li> <li>- dissonances</li> </ul>

<b>Harmonic vocabulary:</b>	<ul style="list-style-type: none"> <li>- diatonic</li> <li>- chromatic</li> <li>- tonal atonal</li> <li>- modal</li> <li>- chord preferences</li> <li>- key scheme - modulations</li> </ul>
<b>Rhythm:</b>	<ul style="list-style-type: none"> <li>- metric organization</li> <li>- polyrhythms</li> <li>- cross-rhythms with the voice</li> <li>- patterns – simple, difficult, ostinato</li> </ul>
<b>Accompaniment:</b>	<ul style="list-style-type: none"> <li>- predominant figures</li> <li>- block chords</li> <li>- shared materials with the voice</li> <li>- use of motives (rhythmic, melodic)</li> <li>- preludes, interludes, postludes</li> </ul>
<b>Form:</b>	<ul style="list-style-type: none"> <li>- strophic</li> <li>- modified strophic</li> <li>- through-composed</li> <li>- binary</li> <li>- ternary (usually ABA)</li> <li>- combinations of these</li> </ul>
<b>Also:</b>	<ul style="list-style-type: none"> <li>- Mood/atmosphere</li> <li>- Emotional content</li> </ul>

#### 2.4 Development of the art song in non-Western countries

On the brief history of Western influence on African music, Thierman (2015) explains that in the nineteenth century, Western existence increased with the introduction of Christian churches, mission schools, and military bands that motivated Western music. Basically, most Western forms of music and instruments were introduced to Africa through Christianity and colonisation.

In the music academia of African music, there is somewhat a definition of African art music but not explicitly the art song (Makobi, 2017). On African art music, Makobi (2017) cites Euba stating that African art music can be classified into three categories: neo-traditional art music, Western art music and African-European art music. Furthermore, Makobi explains that Agawu views African art music as works consisting of

*“...folk operas, cantatas, orchestral compositions, choral works and sonatas for various instruments of all of them written down by named literate men and women trained in the idiom and practices of European classical music” (2017, p.23).*

Due to this statement, one can say that Namibian art songs exist but in choral form, however, most composers write the lyrics of their own compositions, whereas in art songs, a composer sets music to poets' poems. Juxtaposing this notion, Makobi (2017) quotes Nketia that art music is music in which expression of emotion is combined with a great level of craftsmanship and sense of beauty.

Onyeji (2016) states that, according to Ekwuene, in Nigeria, even though there is external influence to African music, it has stayed static in choral or group singing and there is no development of music for solo singing. Furthermore, he explains that only folk songs are arranged for solo voice

although there is a lack of original composition with extensive implementation of musical elements and exploration. This is the case in Namibia as well although there are vast amounts of contemporary music. This contemporary music does not qualify to be art songs since it is not notated.

As it was evident with migrant Ewe fishermen of Ghana, Akrofi et al (2007) states that cultural identity could be preserved by music as long as it is practiced. Therefore, fostering cultural identity and avoiding extinction of cultures, in a world whereby social media is a great influence in westernizing African culture.

General characteristics of African vocal music are described to be based on descending triatonic, pentatonic, hexatonic and heptatonic modes, mainly with intervals of thirds, fourths, fifths and sixths. Sometimes, there will be intervals of a descending minor sixth performed accompanied or unaccompanied in unison, duet or chorus (Nketia, 1974). Furthermore, Makobi (2017) explains that the African art song features are:

*"...the African language that the music is written in, the piano simulates African melodic and percussive instruments, the alternating of meters, irregular time signatures, polyrhythms and hemiolas which can be influenced by African ethnic music, repetitive nature of songs with application of ostinato, call and response between the singer and piano, simple melodies that are memorable with diatonic western harmony, improvisation, word painting, scales such as the diatonic and pentatonic, incorporation of little movement, costume and décor, using of African folk stories for text, composing of original music in a folk style, employment of folk singing techniques where it applies such as ululation and yodelling."*

Additionally, Makobi (2017) states that African art music can be classified as neo-traditional art music, Western art music and African-European art music. Various

Western composers such as John Cage, György Ligeti, Steve Reich, David Fanshawe, Joshua Uzoigwe and Kevin Volans (the latter two are Africans who studied in the West) employ African elements in their music (Thierman, 2015). Furthermore, Thierman explains that these composers simulated African instruments or used African folk melodies in their compositions (2015). They include syncopation, rhythm polyphony, call-response, ostinati, modes or non-western scales like pentatonism, unconventional harmonies, parallel fifths, drones, portamenti, unconventional tunings such as quarter tunings from Northern Africa made popular by Cage (sound method), continual pulse that was employed by Ligeti whereby hockets fill in the rest (paradox method) and Reich's influence from drumming whereby one melody or rhythm is played in unison and gradually play at different speeds until a polyrhythmic effect is created (patterns and cycles method). Moreover, Thierman (2015) explains that Fanshawe described his method to be a 'musical documentary' inserting melodies of what he has recorded in his journeys around East African and the Middle East by tape. Thierman (2015) describe that Volans, a composer born in South Africa, would include quotations on traditional music in his compositions, which coined the term, African Paraphrases, interlocking melodies.

The Afrikaans speaking communities of South Africa, according to Grové (2011), had their first composition of an art song in 1908 of *Winternag* (A Winter Night), text by Eugène Marais and composed by Jan Gusbert Bosman. However, white South Africans are of European descent, which makes it an easier transition in the establishment of art songs known in Afrikaans as 'Kunslied' with Eurocentric modals. Moreover, Grové (2011) utters that South African art songs are thus the reflections of the artists' environment in South Africa. Additionally, he states that

Afrikaans art songs are preserved by performers, accompanist and voice teachers such as: Betsy de la Porte, Mimi Coertse, Albie van Schalkwyk, Hanna van Niekerk, Heinrich van der Mescht, Werner Nel, André Howard and composers such as Hendrik Hofmeyr en Pieter deVilliers and many more. So far there are more than 1000 Afrikaans art songs on record that have been composed or arranged.

When combining two or more cultures, it can range from simple borrowing to the development of new forms of music, thus, syncretism, which can lead to appropriation (Chapman, 2007). Moreover, Chapman states that in composition of cross-cultural music, (in his case African and Western), it is imperative to comprehend the philosophical approaches, meanings and values that are implanted in the music of the two cultures. On the other hand, Floyd (1999) quotes Klatzow that there are only two options when it comes to cross-culturalism: nationalism (embracing local musical traditions) or exoticism (using only what one wants from a particular culture). The latter could be perceived as impolite. In Korea, Kim (2011) describes that with the influence of Western music on traditional Korean music and the development thereof, composers embraced the significance and maintenance of cultural tradition and national identity.

### **2.5 The post-modern art song**

Nelson (2009) states that, Ned Rorem was named by Time Magazine (2000) as the '*the world's best composer of art songs*'. Due to this fact, it should be appropriate to view his compositional techniques. Mr Ned Rorem was born in Chicago (now ninety-seven) and has composed over five hundred art songs (Nelson, 2009). Moreover, Nelson explains that his music is a "conglomeration" of many elements, which give him his diverse style and cannot be fit to a particular epoch. Furthermore, he explains that Rorem's music contains a great amount of dissonance though he

advocates it to be tonal. In this view, it is agreeable that post-modern music is very much a mixture of all the previous eras plus a great amount of experimentation. Ned Rorem (1988) wrote that there are three mottos for song writing: 1, use only good poems, 2, write gracefully for the voice and 3, and use no trick beyond the biggest trick. He furthermore explains that *'I betray the poet by framing his words, not by distorting them.'* (1988, p451).

On the matter of African art songs, Omojola states that *'greater skills and imagination are reflected in fusing traditional and European elements in new Art songs (1987, p.287)'*. In this post-post-modern era of the Internet whereby influences of pop culture is prevalent, it proves that styles can be fused to an international level since certain aesthetics have been standardized for art songs. Conversely, Omojola (1987) states that in African original art songs, composers have retained traditional characteristics.

Wabugu (2012) quotes Labi (2003) that African composers have to balance traditional, modern, old and new musical components when composing. Furthermore, he writes that there are three ethnomusicology compositional viewpoints that characterize African art music: reverse technique (use of western tonal configurations in African oriented music), Syncretic technique (use of traditionally African fundamentals in composition i.e. motives, themes, sound sources, polyphony and homophony, with less influence of western musical elements) and Re-interpretation technique (compositions preserves the traditional music elements but are re-interpreted in a modern perspective). The following as described by Omojola (1987) could also be implemented in African art songs:

*"a) the poly-textural approach to music making;*

*b) the cyclic approach to rhythmic organization,*

c) the use of blurred melodic pitches;

d) the conception of music as part of a multi-media (for example those including dance and religious rituals) carry fundamental musical values which may be reflected in a variety of foreground musical elements including those which are new to traditional African music.”(p77)

## 2.6 The role of the piano in art songs

Kimball (2013) explains that a composer selects melodic, rhythmic, or harmonic figures in the piano texture that help to set the song's emotional or dramatic mood. These are guided by the poetic material to depict the images provided by the poetry whether it is staccato or arpeggiated, sparse or clear, dense or thick, linear or contrapuntal. An example is given on how Franz Schubert paints a picture from the poetry in *Die Forelle* with leaping movements of the trout and the motion of the water.

On using African idioms of music to compose new music, Onyeji explains that drummistic piano style is a method to piano composition and performance that transfers the technique of African drumming to the piano, utilising the piano acts as a percussion instrument and applying idiomatic features of traditional drum music to the piano (2008). Furthermore, Onyeji argues that,

*“Drummistic piano compositions basically transfer the melorhythmic principles and idioms of African drum music to the piano.” (p.164)*

Therefore, it is agreeable as mentioned before by Makobi that when creating African art songs, one should simulate all African idioms of music and culture whether it is by melodic or percussive instruments (2017). Furthermore, he explains that the piano could play ostinati, which is prevalent

when African instruments accompany songs and dances. Moreover, the rhythms and melodic features of African instruments are transcribed and merged to simulate the piano whereby the piano is also used to direct the music to climax through intensified rhythms and dynamics.

Boamah (2012) listed the following as the African pianism harmonic principles:

- 1. homophonic parallelism in seconds, thirds, fourths, fifths and Polarity*
- 2. polyphony of a contrapuntal nature*
- 3. Ostinato accompaniment to a melody*
- 4. notes occurring together at overlapping of call and response phrases*
- 5. melodic decoration with sporadic division during unison passages*

*Among the western harmonic principles are:*

- 1. chromaticism*
- 2. primary and secondary chords, used sometimes with their sevenths*
- 3. twentieth century tonal vocabulary in the form of:*
  - a. tone clusters, which add some colour to the harmony*
  - b. chords built on super imposed thirds*
  - c. parallelism in 2nds, 3rds, 4ths, 5ths, and 6ths*
  - d. non harmonic materials such as passing tones, suspensions, changing notes, pedal points and unprepared suspensions with delayed resolutions.*
  - e. polychords*
  - f. atonality*

*Notable rhythms are:*

- 1. the cross rhythm used especially in African percussion music*

2. *hemiola*
3. *shifted accents and rapid meter changes*
4. *asymetric divisions and meters*
5. *principle of repetition and variation or improvisation which helps in achieving rhythmic variety*
6. *isorhythms*
7. *polyrhythms*
8. *non-accentual rhythms*
9. *additive rhythms*
10. *traditional rhythmic patterns” (2012, pp144-145)*

Furthermore, Boamah (2012) also listed some pianistic composition styles that could be used:

- “1. *scalic passages, in ascending or descending order*
2. *appeggios and broken chords*
3. *octaves*
4. *chromaticism*
5. *compound intervals and skips*
6. *concord and dissonant harmonies involving five or more notes”*

*(2012, pp146-147)*

## **2.7 Setting text to music**

On the matter of setting African text to music, Euba (2001) states that in order to make an impression on Africans, composers initially have to develop a voice that speaks to Africans, creating an identity for African music. This is prevalent with what western composers have done

for themselves, utilising their languages and portraying their social issues. Furthermore, Euba (2001) states that “... *an African composer who sounds ‘African’ is more likely to engage international attention than one who sounds like Schoenberg, Stravinsky, or Boulez.*” (p.119). This could mean, that, a composer that engages with the locals and the Diaspora will likely be a success internationally. Euba (2001) further explains that text is a great signifier of meaning in African music i.e. “*modern composers who seek to communicate with African audiences are well advised to consider texts as one of their most valuable means of doing so*” (p.121). Linguistic requirements regularly affect the musical realization of texts, especially among ethnic groups that use tone languages, argues Euba (2001). This could be the case in Namibia since Nama, San and Damara people speak tonal languages.

In Namibia, there are more than 13 official languages and dialects whereby English is the national language. Euba (2001) advises composers that when composing in English, one should

“(i) *Use the English texts written by African authors depicting aspects of African society and (ii) the avoidance of melody as it is customarily understood in the West...the logic of this approach is that it is difficult to establish an African identity when European-language texts are set in the tonal idiom of European music.*” (p.123). Furthermore, Euba (2001) explains that, to create African identity whilst using English, it should be designed to set the text in such a way that the resulting music sounds African rather than Western.

According to Kimball (2013) composers will set poetry by colleagues and contemporaries, or poetry of a specific time period or specific poets. Additionally, she explains, “*Art song composers have to find poems that stimulate their musical creativity...looking for the right poem to react to*

*musically takes a great amount of time and should be considered part of the compositional process.” (p.28)*

## **2.8 Alternative choice of song for vocal exam requirements**

As mentioned in the introduction, many Namibian students participate in international singing exams since most government schools do not offer arts subjects at high school level, especially if they envision to study any form of music. Therefore, most learners take private lessons and they have to prepare for these exams by choosing pieces from a list according to their level of singing. Institutions such as the Trinity College London (TCL), Royal Schools of Music (ABRSM) and University of South Africa (UNISA) offer these international exams where examiners are sent to different countries to assess singers.

Stephenson (2013) stated that American art songs on college level are chosen by range (high, medium or low), student's gender, students' academic level (year of study), vocal line difficulty, piano score difficulty, dynamics, colour, language, appropriateness of text and style, improving musicianship, and improving technique. Furthermore, it was also stated that the student's career plans must also be considered. As a result, he finds that voice teachers use art songs to teach concepts such as diction, interpretation, phrasing, intonation, building and sequence through vocal concepts and genres. It has been observed that the majority of students tend to participate in the TCL exams in Namibia. The Trinity College London is a leading international exam board and independent education aid organisation that has been providing assessments around the world since 1877. The TCL singing syllabus 2018-2021 (2019) consist of full details of graded exams from initial and Grades 1 to 8 and learners can progress in their own musical style by choosing from a broad and diverse list of songs carefully selected by their singing experts with performance-

grounded technical work and supporting tests particularly designed to develop learners' skills through the music they perform. Moreover, it is stated that learners are assessed through an externally regulated and internationally recognized exam system eligible for university admission requirements. As one of the technical work exercises to perform in the vocal exams, learners can also choose an unaccompanied folk song. According to the Trinity College London music performance diplomas syllabus, (2019, p1 and 13) there is an option for singers for diploma assessment to choose own-choice pieces, "*this means that candidates can present programmes that reflect their own unique musical interest and strengths*". To substantiate, it is explained that "*own choice pieces must demonstrate a comparable level of technical and musical demand to the pieces listed in the repertoire list . . .*" this is submitted to TCL for their experts' approval.

## 2.9 Benefits of art songs in teaching singing

Stephenson (2013) cites Lightner on recommending teachers in America to choose works in the English language so as to remove the stumbling block of a foreign language that may hamper their improvement. In the same way, it can be taken as a benefit that more art songs in local languages will benefit voice students in Namibia to focus on technique and other aspects of voice production. However, knowing different language orthographies can be easily beneficial to voice students in making them internationally employable. Von Kamp (2018) argues that voice teachers often search and choose repertoire that will nurture the training of singers by introducing new techniques while building on techniques in which the student is already proficient.

Kimball (2013) lists the following as the reasons to sing art songs:

- "*Singing art songs demands that we focus on some of the most celebrated and beautiful poetry in the world.*"

- *Singing art songs stretches and develops our imaginations as musicians.*
- *When we sing art songs, we use our total musicianship and intelligence. The singer becomes a storyteller, bringing the images of the words and music to the listener.*
- *Singing art songs requires us to focus on details.” (p.25)*

## 2.10 The arrangement of Folk songs to art songs

Angell (2012) argues that the concept and definition of folk music has the debate of it involving complex issues of identity, class, nationality and ethnicity. Furthermore, it is explained that it is music sung by a ‘folk’, it was transferred from generation to generation orally even though it could have been composed by someone at some point and that it is known to be anonymous or amateur music. However, in the Namibian context, folk music is referred to as traditional music and composed music that has a folk style or influence, which could also be referred to traditional music. Besides, folk music that predates colonialism that has survived and is practiced till this day is commonly known as cultural music. In his studies of the arranging of Irish folk song arrangements, Angell (2012) argues that folk songs that are arranged by arrangers and collectors must not lose its ‘Irishness’. He further argues that, folk songs are often metrically irregular or unmetred, unaccompanied, strophic, modal or non-tonal, embellished with melismas and composed to fit Gaelic text. However, arrangers could force the songs into a certain key, be it minor or major and a fixed time signature. These thoughts on the arrangement of folk songs can be applied to Namibian folk songs. Omojola (1987) agrees that “...*the reason for using Folk songs as the basis of new Art works centres on the need to create works which maintain strong links with traditional vocal idiom.*” (p267.)

Commonly when folk songs are arranged, arrangers quote a transcription exactly or elaborate on it formally by ensuring there are antecedent-consequent phrases, regular phrases, development of an instrumental ritornello (instrumental refrain identical or similar to the vocal melody) to open the song and alternate in-between, adding of piano harmonies in line with melodic harmony suggestions or dissonant/experimental reflecting their era and own taste, polyphonic or homorhythmic, composer can also decide to set only one verse or compose new material for each verse giving it a through-composed feeling by modulating and applying composition techniques such as inversion of melody (Angell, 2010). Thus, composers play with dynamics, melodic contour harmonic structure and metrical variation to distinguish their settings of folk songs.

Wabugu (2012) quotes Suchoff and explains that Bela Bartok, a composer considered to be a nationalist composer of the 20<sup>th</sup> century believed that the spirit of folk music should be captured and used for expression.


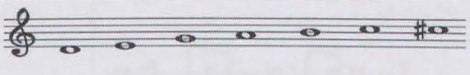
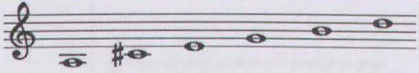
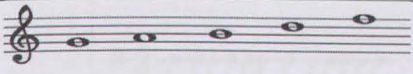
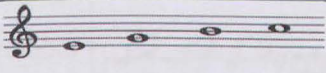
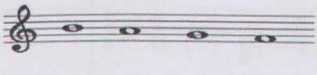

### **2.11 Namibian and African musical modes/scales/tunings and rhythms**


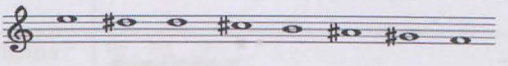
Makobi's (2017) findings show that most African countries utilises the pentatonic scale in their traditional music. Omojola (1987) argues that, while scales such as the pentatonic and the heptatonic may be common in some societies, there is a diversity of modes in many societies. Moelants et al, (2009) states that pitch organization in the music of Sub-Saharan Africa do not depend on an immovable theoretical framework, which do not conform to European chromatic scales. These exact measurements will complicate tunings in a globalized society that is following a great deal of Western standards. Omojola (1987) further states that

“...prominent characteristics features of African rhythms often highlighted in studies on African music includes the use of polyrhythms, syncopations or offbeat phrasing melodic accents, cross rhythms, multimetre and ostinati (cyclic) patterns.” (p.43)


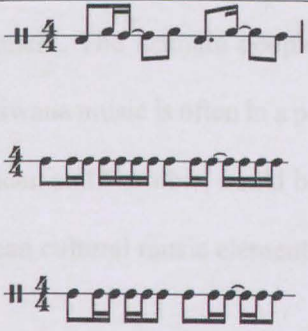
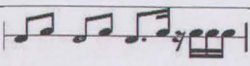
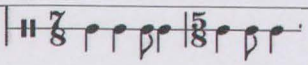
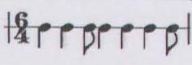
However, there are specific modes, scales or tunings and rhythms that are sung or played on an array of instruments which could be used to compose new songs, some are listed below:

**Table 3: African Modes/Scales/Tunings**

African Modes/Scales/Tunings			
Author	Country/Ethnic group	Name of mode/scale	Sample
Floyd (1999)	Kenya	Nyatiti	
Floyd (1999)	Kenya		
Omojola (1987)	Nigeria		
Nettl (1973)	Mbuti pygmies of Congo		
Nettl (1973)	Central Africa		 
Schoeman (2016)	South African	Nguni scale	


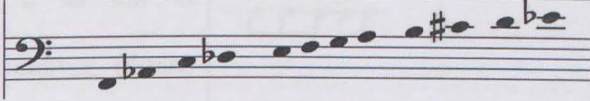
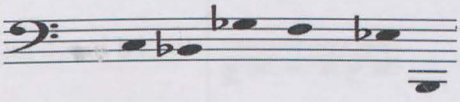
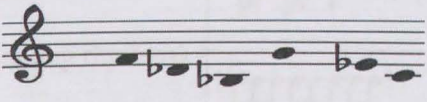
Arom (1991)	Central Africa, Nzakara people	(equihexatonic - whole tone)	
Arom (1991)	Central Africa	Pygmies	

**Table 4: African Rhythms**

African Rhythms			
Author	Country/Ethnic group	Name of Rhythm	Sample
Floyd (1999)	Nubian - Egypt	Al Ketshad	
Floyd (1999)	Ghana	Sikye	
Floyd (1999)	Tanzani - Taarab	(modified rumba)	
	Yoruba		
Nettl (1973)	Abudja, Ghana		







**Table 5: Namibian Modes/Scales/Tunings**

Namibian Modes/Scales/Tunings			
Author	Ethnic group	Name of mode/scale/tuning	Sample
Mans (1997)	otjiZemba	Mbira scale	
Mans (1997)	Silozi	Old Silimba (xylophone) scale	
Mans (1997)	otjiZemba	Omburumbumba (bow instrument) scale (lowest note is the drone).	
Mans (1997)	otjiZemba	Otjindjalindja (type of guitar)	

Mans (1997) explains that Namibia has polyrhythmic rhythms used by the Lozi people and the Aawambo people clap rhythms according to their singing.

**Table 6: Namibian Rhythms**

Namibian Rhythms			
Author	Ethnic group	Name of Rhythm	Sample
Mans (1997)	otjiHerero	Otjipirangi rhythm	
Mans (1997)	Silozi	Ki ti ki din ki Sikumbwa (drum) Rhythm	
Mans (1997)	Silozi	Ki lin din gi li ki di Sikumbwa (drum) Rhythm	
Unaeb (2016)	Damara	/Gais (clapping rhythms)	

The two tables, which list scales and rhythms from Namibia, could be used as an inspiration to compose new art songs, thus, simulating Namibian cultural music elements.

## 2.12 Existing Namibian Art Songs

Namibia has a great wealth of music, be it indigenous music or church music. The quest to find music that is specifically called art music is a mystery. Does it exist? Which songs can we call Namibian art music? There are numerous transcriptions of choral music, which has later been arranged, some notated and some recorded. Due to colonization, there is a wealth of religious music, especially choral music but can it be categorized as art songs? An art song is defined as poems set to music by a composer elaborate fashion. Folk songs, although composers' of it are anonymous, it started with somebody being creative with words and creating a tune to their lyrics. Most folk music is about fauna and flora, social events, patriotism or cultural repertoire, which is usually not religious. Thus, the arrangement of indigenous music can translate to being art songs.

The Directorate of Arts under the umbrella of the Ministry of Education, Sports and Culture published a book that contains folksongs from different Namibian ethnic groups/communities namely *Namibian Songs for Schools and Communities*. These songs are mostly in choral form and a few that are in unison. These songs could be arranged to art songs or simply add accompaniment to the main melodies. In addition, there are well known published songbooks, namely: *24 Khoekhoegowab (Damara, Nama) concert songs* (Niels Erlank & Hans A. Eichab, 2002), *Namibian Songs for school and communities* (Roos, P. (ed.). (1992) and *24 Otjiherero concert songs* (Niels Erlank & Samuel V.K. Haakuria, 2002). There could be other published books that the researcher could not obtain. Below are the book covers of published Namibian choral songs:

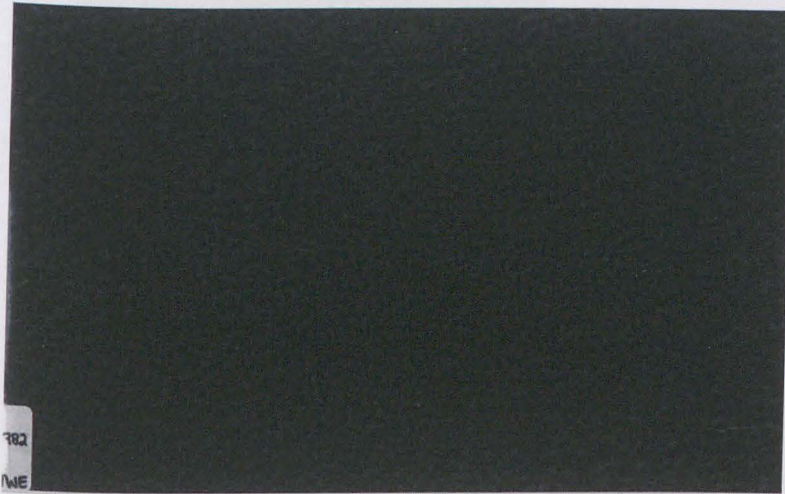


Figure 1: 24 Otjiherero concert songs (Niels Erlank & Samuel V.K. Haakuria, 2002)

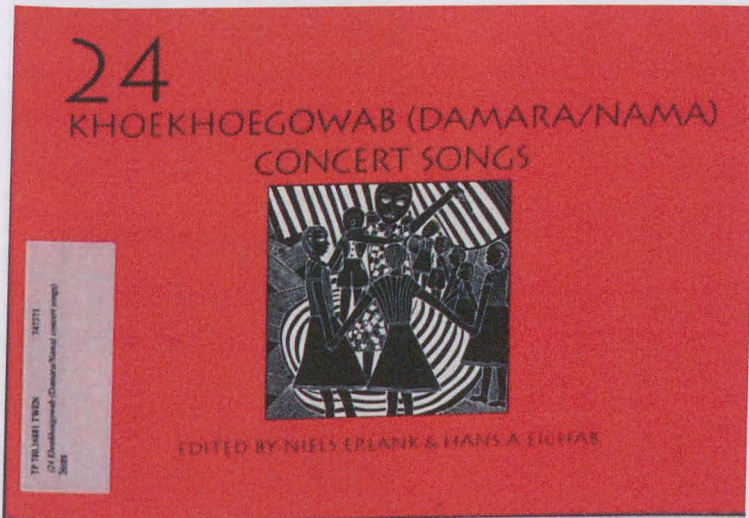


Figure 2: 24 Khoekhoegowab (Damara, Nama) concert songs (Niels Erlank & Hans A. Eichab (2002)

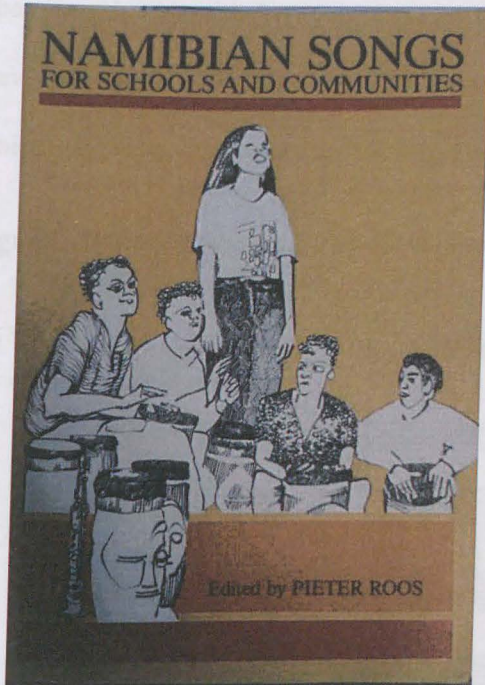


Figure 3: Namibian Songs for school and communities (Roos, P. (ed.).

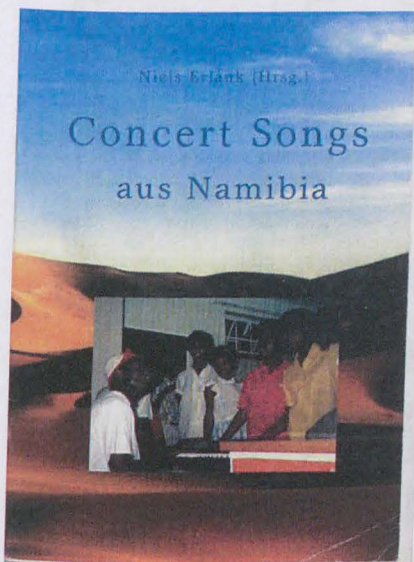


Figure 4: Concert Songs aus Namibia by Niels Erlank

The researcher stumbled upon an arrangement of *Itupuka Kapembe* by Fred Onovwerosuoke from New Orleans, USA on the website smp.com from his cycle of Twelve African Songs for Solo Voice and Piano. It is a Herero folksong that is usually sung in choir. He arranged it as an art song.

Figure 5: *Itupuka Kapembe* by Fred Onovwerosuoke

18

5. Herero Folktales

Based on Herero (Namibia) folksongs Fred Onovwerosuoke  
New Orleans, 2008

**Andante** ♩ = 80 (♩ = ♩)

5 I - tu - pu - ka kem - be - per jo - mun - du O - mu - him - ba I -

10 tu - pu - ka kem - be - per jo - mun - du O - mu - him - ba

14

© 2011 African Music Publishers. Photocopying this copyright music is ILLEGAL. All Rights Reserved.  
 Sale proceeds benefit African Musical Arts, a non-profit organization. Online at [www.africarts.org](http://www.africarts.org) or email to [amp@africarts.org](mailto:amp@africarts.org)  
 This piece recorded by Maritssa Hudson with Peter Henderson on the CD, *Libera*, AMP Records, AGCD 2106.

Sheet Music Plus Order 2974188252. 1 copy purchased by eunaeb84@gmail.com on Jul 24, 2019.

In April 2019, there was a concert of Namibian 'classical music' that was performed with choirs and the soprano Emily Dangwa where she sang Five Winter Pieces of Engelhardt Unaeb for voice and piano. At the same concert, there were also compositions of Eslon Hindundu and Osmond Owoseb. However, it was mainly for string quartet with the combination of soloist and choir. These pieces are not officially published.

**Emily Dangwa (composed in English)**

Emily Dangwa is an Opera Singer. She started her career at age 19 at the Ladybird International Arts Academy in Ladybrand, then carried on to complete her Undergraduate in Opera studies and also her Postgraduate in Music performance with Hanna van Niekerk at the University of Cape town in 2015. She worked in Cape Town with Cape Town Opera. In 2017 she performed the Soprano role in Handels Messiah with the Odeon school of Music and the Free State Symphony Orchestra in Bloemfontein, she also did the Soprano role in Faure's requiem. In 2018 Emily sang at the World Music Day held at the Franco-Namibian Cultural Centre featuring as the only classical artist. In August Emily debuted her work Confessions of a Woman at the Franco-Namibian Cultural Centre's Acoustic Friday. In November of the same year she sang the second soprano role in Mozarts Great Mass in c minor in Dar Es salaam, Tanzania with the Dar Choral Society. In 2019 she debut her work from her children's series "Twins Lullaby" at the Valentine's concert with the Namibian National Symphony Orchestra in Windhoek. Emily has been involved in Voice of Namibia as a Judge Emily Dangwa has since opened her own company ED Music Production based in Windhoek Namibia where she focuses on putting on Classical performances, this company has now expanded to ED Music Academy that focuses on music education.

**Strings:**

YONA Teachers quartet  
Members of NNSO

**Choirs:**

Vocal Reflections  
Vox Vitae



**The African Composers project**

The African Composers project was set up in response to an identified gap in the representation of African Composers especially in the online space.

Currently, internet-based and offline methods are being used to further highlight the contributions of African Composers to the World of music. This is done through the website ([www.AfricanComposers.com](http://www.AfricanComposers.com)), the #AfricanComposers Facebook page, the African Composers online database and by seeking collaborative efforts and opportunities to adjust the narrative about African Composers.

This is an ongoing effort and it is already yielding positive results including serving as an information resource for a number of choir coordinators and musical event programmers who have contacted the project coordinator.



ED MUSIC PRODUCTION presents

# Celebration of Stories

**EVENT PROGRAMME**

**05TH APRIL 2019**

**Venue:** College of the Arts  
**Time:** 19:00 for 19:30  
**Price:** N\$100 Adults,  
N\$50 schools and pensioners

*“Celebration of Stories”* is a concert that has a compilation of locally composed music set to strings, choir, percussion and solo. The composers featured are Osmond Oweseb, Eslon Hindundu, Engelhardt Unaeb and Emily Dangwa.

## EVENT PROGRAMME

<b>Vocal Reflections</b>	
Hellig	Haino Swartboor
Come Lord	Thulani Prusent
Mohlana nda Mondesa	Linus Shaumbwa
Moro moro	Roger Nautoro
<b>Saob 'Amdl (Winter Songs)</b>	
Hago 'khafo ge (Winter is here)	Engelhardt Unaeb
Sores el khoen (People of the Sun)	
Saob #oas (Winter Wind)	
(Aes) Khams (The fight for heat)	
(Sammi) Nammi (Warmth, love)	
Rosewood Lament	
<b>Vox Vitae Singers</b>	
Ndangero	Arr. by Eslon Hindundu Himezembu Kapu
Omlurse omawa	Arr. by Linnette Muramba
<b>15 MINUTE BREAK</b>	
<b>Twins Lullaby</b>	
Dreamcatcher	Emily Dangwa
Lullaby	
Your eyes	
Hambelata ti Maria Ahika	Osmond Oweseb
#Nusus	
We Believe in Namibia	
Dune Dance	
Peace	Eslon Hindundu
Ondi Nangahura	
Oumbu Ohama	
Ndi Pasa Oidundu	

### About the Composers:

#### Osmond Oweseb (composed in Damara/Oshwambo)

Osmond is a young musician that writes and composes music, conducts, plays piano, guitar, drums and djembe. He sang for the COTA Youth Choir where he traveled internationally to countries like South Africa, Germany and the United States of America to take part in international choir competitions. He also participated in one of the biggest choir competitions, the World Choir Games in Cincinnati, USA in 2012. His conducting career started when he was 14 at the church with the youth choir. In 2014 he started his own choir Vocal Reflections in Namibia. In 2015 he studied music at the University of the Free State where he was enrolled for a Diploma in music. His major was Choral Conducting and minor was Voice with French Horn as an extra instrument. Osmond's compositions are being performed around the country by various choirs as his aim is to develop choral music in Namibia. He participates in the Swakopmund Musikwoche every year and was privileged to have one of his compositions as part of the 2017 repertoire. He workshops with conductors to help prepare their choirs for the annual Old Mutual Gospel Choir Festival. His experience in voice, music and choral singing with his contribution to local Namibian composition is a huge asset in the growth of Music and Music Education in Namibia.

#### Eslon Hindundu (Composed in Herero)

Eslon Hindundu was born and raised in Windhoek (Namibia) and he studied at the Oseeion School of music, University of the Free State, Bloemfontein, South Africa. Hindundu started singing in various school choirs but his talent was recognized by Fanie Dorling when he auditioned for COTA Youth Choir Namibia in 2010. He was part of the choir that won ATKV Animato Choir competition Pretoria, South Africa in 2010 and World Choir Games in 2012 and 2014. Hindundu started with individual voice training with Hermien Coetzee in February 2015. He started composing/arranging choral music for various School choirs, church choirs and brass band around the country in 2015. His composition has been performed all over the world and at the international World Choir Games 2018. The Namibian National Symphony Orchestra premiered two of his composition in February 2019 during the NNSO Valentine's concert in Windhoek. He conducted Ella Du Plessis High School choir 2013 that took part in ATKV Applause competition and got a Silver

medal. In 2015 he conducted Massive Community Choir and St. John A.F.M. Church Choir Namibia that took part in the ATKV Animato 2015 that also got a Silver Medal. He also conducted St. John A.F.M. Church Choir that took part in the National choral Competition of Namibia 2015 which was organized by the Ministry of Education Arts and Culture and got first place in the Omsheke Region, qualifying them to participate in the Finals. He is currently the choir Master of the Windhoek High School Choir and the founder of Vox Vitae Singers. Eslon's compositions have contributed extensively towards Namibian music and preservation of Herero Heritage, his conducting skill have helped usher Namibian choirs across the borders creating a stamp in Namibian Choral history.

#### Engelhardt Unaeb (composed in Damara / Khoekhoegowab and English)

Engelhardt #Unaeb is a choral conductor, composer and baritone/bass from Swakopmund. He started composing at the age of 16, a year after learning to play piano. Engelhardt holds an honours degree in music and khoekhoegowab. He has his vocal qualifications from Trinity College London. He studied under Ena Venter, Scott Leithead (Edmonton, Canada), Kathleen Skinner (Edmonton, Canada), Wilma Liebenberg, Heidrun Heinke (Germany), Hermien Coetzee, Ernst von Bljorn, Jabutani Moyo and Wilma Schlenker. He has sung in the Mascato Youth Choir, Kikopelli choir (Canada), Singers of United Lands and Voices of Namibia. Engelhardt was an assistant conductor to Mrs Evy George. He also composed music for concert programs for the choirs European tours. Engelhardt assisted in teaching Griff's Camina Burana to local choirs in conjunction with the German Embassy. He is well known for his choral composition which is performed by choirs nationally and internationally. Engelhardt is one of Namibia's great composers, having contributed tremendously to choral music and the preservation of khoekhoegowab culture in song. Engelhardt will be premiering two of his works at the "Celebration of Stories" concert in Windhoek Namibia with Emily Dangwa (Soprano) and Ruzanna Mvatsakanyan (Piano) performing his song cycle Saob 'Amdl (Winter songs song cycle) written in Khoekhoegowab and Rosewood Lament (written for the Rosewood being cut down in the North East) that will be performed by Emily Dangwa (Soprano), Eslon Hindundu (Baritone), Members of the Namibian National Symphony Orchestra and the YONIA teachers string quartet, Conducted by Osmond Oweseb.

Figure 6: Celebration of Stories programme

# Sao//aeb 'Amdi

Engelhardt Unaeb

Winter songs for Soprano and piano in Khoekhoegowab and English

1. Hago !khaib ge (Winter is here), Largo ♩ - 48 Rubato e espressivo

Soprano

Piano

Con pedal

S.

Hoo ai yeh Hoo ai yeh

Pno.

S.

Hoo... ai - yeh Hoo suu.

unaeb84@gmail.com

Figure 7: Opening page of Engelhardt Unaeb's Winter songs cycle, Sao//aeb 'Amdi

## 2.13 Theoretical framework

Afrikaner (2016) states that arts education was overlooked before independence and that colonialism and Apartheid separated the country. Against this background, it is evident that there is a lack of art song literature. This study was conducted against the theoretical framework of cross-culturalism (comparisons of contrast between diverse cultures) and discourse theory (verbal interaction and dialogue) through an interpretive paradigm which is defined to find understanding of the world in which persons live and work (Creswell, 2014). Additionally, an Afrocentric paradigm was considered which Van Wyk describes as principles of inclusivity, cultural specificity, critical awareness, committedness and political awareness (2014). Moreover, African Pianism theory by Akin Euba was applied as the piano plays an integral part in art songs. Makobi quotes Euba that there are views of this theory, which are:

*“(a) thematic repetition*

*(b) direct borrowings of thematic material*

*(rhythmic and/or tonal) from African traditional sources*

*(c) the use of rhythmic and/or tonal motifs which, although not borrowed from specific traditional sources, are based on traditional idioms*

*(d) percussive treatment of the piano (Euba, 1989, p. 152).” (2017, p32)*

Namibian and African vocal style theory will also be applied by incorporating it into compositions, these theories are adapted by the researcher through observations as:

a) bright singing tones (sometimes pharyngeal),

- b) chanting and yodelling in a wailing style as in tribal sound or similar to Finnish Sami people's joiik/yoik sound,
- c) ululating,
- d) gliding or scooping of pitches in the beginning or ending of phrases, a smear and spill as in wind instruments,
- e) use of nonsense syllables as in scatting (especially when improvising in chanting and portraying deep emotions) and
- f) overuse of acciaccaturas and glissandos or portamentos.
- g) call and response
- h) repetition and improvisation
- i) movement/dancing while singing

These theories will guide the researcher into the influence of Western music on Namibian compositions, since there is often a fusion between new forms and the maintenance of cultural tradition and national identity. New classicism or new Africanism music composition framework whereby the unlimited fusion of Western and African musical concepts from all music eras are used. It is challenging to avoid western musical traditions in creating African musical models since western musical traditions are widespread in studying for musical qualifications. Therefore, these frameworks were utilized to better understand the views of the research participants, art songs and moreover, creating Namibian art songs.

2.14 Conclusion

There is a plethora of international and African modals to motivate this study. The Lied as it is known in Europe, the art song as it is known in English speaking countries and many other names in different languages is a beautiful art form that conveys poet's words through music. The most important aspect of composing an art song has been identified as: word painting, especially in the Western context in combination with music elements and compositional devices. However, in the African art songs, not only word painting is encouraged but also using African elements of music in new compositions such as simulating African instruments and singing styles, the use of African languages, movement and attire.

## CHAPTER THREE: RESEARCH METHODS

### 3.1 Introduction

In this chapter, the researcher will outline the methodological aspects that were employed in the collection of data concerning Namibian art song literature, which include the research approach and design, the population, sample, sampling procedures, research instruments, as well as a description of how the collected data was presented. In addition, methods of data collection and data analysis are included. Finally, the research ethical considerations will also be explained in this chapter.

### 3.2 Research Approach and Design

A qualitative research method with an exploratory purpose was applied with open-ended questions administered to voice students and their voice teachers through questionnaires. Action research was used since there is a composition element in this research. According to Conway (2001), action research denotes the studies of music teaching and learning that is crafted and applied by music teachers or in equal cooperation with them. According to Creswell, qualitative research is the use of words, comprehending the meaning and perspectives of individuals' or groups' attribute to a social or human problem in an inductive style (2014). An exploratory qualitative research method with discourse and descriptive analysis was applied which is explained, as "*One of the chief reasons for conducting qualitative study is that the study is exploratory. This usually means that not much has been written about the topic or the populations being studied, and the researcher seeks to listen to participants and build an understanding based on what is heard.*" (Creswell, 2014, p.61). The reason for this is that voice students' and teachers' views, experiences and opinions will be explored which cannot be quantified. Thus, interpretive phenomenological

research, described by Creswell as a design of analysis whereby a researcher describes the lived practices of persons about a phenomenon as pronounced by the participants and drawing meaning from the findings (2014).

This research also includes an artistic research paradigm, creative and art-based research since it involves art songs, which is part of music education and music composition. Vist (2015, p265) quotes Jullander who says that research is to be artistic “...when it is self-reflective, deals with topics relevant to the author’s own musicianship and (normally) includes an artistic part.” When the problem of this research was discovered, the researcher intended to include the composing of art songs as part of the research. Moreover, an art-informed research paradigm was used, “...the term ‘form’ relates to many aspects, such as genre/medium, technicalities, communication, aesthetics, or procedural elements, methods and structural elements.” (Vist, 2015, p.266). The structure and aesthetics of art songs in different contexts were explored such as European and Non-European. Barone and Eisner (2012, p.1) explains that art-based research “represents an effort to explore the potentialities of an approach to representation that is rooted in aesthetics considerations and that, when it is at its best, culminates in the creation of something close to a work of art.”

### **3.2 Population**

Kumar (2019) describes the population as a collection of features or components that the research problem is concentrated on, from which the sample is carefully chosen. The voice students and voice teachers from the College of the Arts, University of Namibia and private studios/tutors in Windhoek and Swakopmund in Namibia formed the population of the study. The population also included past and present voice students from the University of Namibia (Whk), College of the

Arts, Wilna Music (Swk), Emily Dangwa (Whk) and Gretel Coetzee (Whk). Teachers with some form of formal qualification in music instruction were approached as well as students that have experience in taking formal voice lessons and or exams. For this study, the rest of the voice instructors around Namibia are not known at this moment and could be researched in the future.

### **3.3 Sample and sampling techniques**

The sample of the study comprised of the accumulative target number of fifteen participants of voice students and voice teachers as the responses came to a saturation. Six were voice teachers and the remaining nine were voice students. One voice teacher and one voice student were from Swakopmund, another voice student from Gobabis and the rest of the participants (six voice teachers and six voice students) were from Windhoek.

Purposive sampling method as well as snowball sampling was used to identify participants through a referral method for this study since the population selected are in two towns and that the population outside of those towns are unknown. Bertram & Christiansen (2017) explain that purposive sampling is when researchers decide on specific choices about which people, groups or objects to include in the sample. Voice teachers and voice students known by the researcher were approached who in part referred the researcher to more participants, thus, the snowball method. Snowball sampling is defined as a process for selecting a sample using networks, a few individuals are approached through purposive, random or network sampling to collect the required data and then these individuals are asked to identify more people, this is repeated till you reach saturation (Kumar, 2019, p109). In addition to the voice teachers and students from Swakopmund and Windhoek, the researcher was referred to a voice student in Gobabis. These are the only

participants that could be approached since they are the ones in the field of singing and teaching of art songs.

### **3.4 Research Instruments**

An audio recording device was proposed to record the interviews and the researcher also intended to record filed notes. However, due to Covid-19 travel restrictions, interviews were replaced by an unstructured open-ended questionnaire that was emailed to the participants. Lokman (2006) states that e-mail interviewing offers exceptional opportunities for qualitative research; that it is cost-effective and can reach a potential of inaccessible participants. The questionnaire was guided by the following research objectives questions:

- i) Why is there a need for Namibian art songs for voice students?
- ii) How will you benefit from learning or teaching Namibian art songs?
- iii) What are the benefits of the arrangement of Namibian folk songs or the composing of new ones for singers?
- iv) Any other thoughts or opinions?

### **3.5 Procedure**

Although unstructured interviews were proposed to collect data guided by the research objectives, due to Covid-19 pandemic restrictions, an open-ended questionnaire was formulated and emailed to the participants. Some telephonic inquiries were conducted after the reception of the questionnaire to explain more about the research as well as an additional discussion on the questionnaire. The researcher then carefully read the responses after grouping them under each question. Colour-coding was used to identify similar responses to create findings, topics/themes and sub-themes.

### 3.6 Data presentation and Analysis

The collected data was presented and analysed qualitatively. Qualitative data is either textual or visual consisting of three flows: data reduction, data display, conclusion drawing and verification (Bertram & Christiansen, 2017). Comparable responses from the questionnaires were coded for analysis with deductive reasoning. Discourse analysis was applied in this research. According to Creswell (2014), discourse analysis narrates to verbal communication and conversation:

*“...researchers might study individuals (narrative, phenomenology); explore processes, activities, and events (case study, grounded theory); or learn about broad culture-sharing behaviour of individuals or groups (ethnography).”* (2014, p. 236).

Comparable responses from the questionnaires were colour-coded with the highlight function of the Microsoft Word program and grouped for analysis with inductive reasoning (generating meaning from the data collected in the field). Eventually, the responses were summarized, looking at similarities and grouping them according to the interview questions drew conclusions. The researcher followed Creswell's (2014) eight steps in coding which included the careful reading of questionnaire responses, formulation of core topics as themes, left over topics were inserted as sub-themes, a table was created to clearly indicate the themes and the similar data material was assembled in one place to analyse it. After the data was analysed, the researcher compared the findings with the literature to determine whether the data collected relates to various kinds of literature. The participants' direct views were presented verbatim in italics and shaded background to distinguish them from other direct quotes. The researcher also arranged folk music that he knows or are already published in the books stated in the literature review on page 34 to 36 as well as original songs using proverbs and poetry known to him via staff notation for voice and piano. This

arranged folk songs were analysed by using the guidelines stated in the literature review subtopics 2.4 (p.15) and 2.10 (26).

### **3.8 Research ethics**

Bertram & Christiansen (2017) advises that all research studies follow certain ethical principles, which include: autonomy (acquiring participants consent), non-maleficence (no harm to participant) and beneficence (research must be beneficial to the participant or society at large). In this research, voluntary participation from the participants was practiced and the University of Namibia ethical guidelines were applied as part of ethics considerations (Appendix 2). The researcher also followed Creswell's guidelines to protect the informant's rights: *'the research objectives will be articulated verbally and in writing so that they are clearly understood by the informant (including a description of how data will be used, written permission to proceed with the study as articulated will be received from the informant (consent form)'* (2014, p248). Participants who need more explanation regarding the research were called telephonically. A research exemption form was filed with the UNAM ethics committee, the informants were informed of all data collection devices and activities, literal transcriptions and written interpretations and reports were made available to the informant, the informant's rights, interests and wishes were considered first when choices were made regarding reporting the data, the final decision regarding informant anonymity rested with the informant. All sources have been acknowledged.

### 3.9 Conclusion

This chapter introduced this study by giving a brief summary of the research methodological techniques and analysis of the data for this research. Exploratory qualitative research with a discourse analysis was implemented. Moreover, all ethical issues were considered, applied and discussed in this chapter. The next chapter deliberates the result of the study in conjunction with existing literature and the theoretical framework.

## CHAPTER FOUR:

### DATA PRESENTATION, RESULTS AND DISCUSSION

#### 4.1 Introduction

This chapter has three sections, the research results, the discussion and the composed art songs. The results include the participants' responses, which were grouped, analysed and summarised. The findings are discussed with reference to the literature reviewed and the participants motivated additional literary sources as new topics. Finally, newly composed or arranged Namibian art songs are listed, each with a brief explanation.

#### 4.2 Results

An exploratory qualitative research method with discourse and descriptive analysis was applied in accordance with action based research and artistic research due to the element of compositions that are linked to the research. Questionnaires that correlate to the objectives of this research were sent via email to voice teachers and voice student in Windhoek and Swakopmund. The researcher grouped, colour-coded and analysed the responses of the voice students and voice teachers, based on their answers. Out of the 35 proposed participants, only 15 participants responded to the questionnaire: seven voice teachers and eight voice students. The same questionnaire was used for the voice students and voice teachers as to solicit their thoughts and opinions on Namibian art songs and to set a benchmark. The voice students are indicated by a 'S' followed by a number, example S1; which refers to student one, and the voice teachers are indicated by a 'T' followed by a number, example T1; which refers to teacher one. The researcher chose to use this coding to keep the respondents anonymous and this is in line with the ethical considerations as indicated by the University of Namibia guidelines.

The results are presented following the research objectives listed in Chapter one that were converted to questions.

#### 4.2.1 Participants' views from the questionnaires that were derived from the research objectives:

##### 4.2.1.1 Why is there a need for Namibian art songs for voice students?

The researcher intended to solicit primary data concerning perceptions of participants concerning why it is important to include Namibian art songs in teaching students who study the voice at institutions and private studios. The researcher wanted to establish whether there is a necessity for the creation of Namibian art songs that can be utilised in teaching voice students. Both voice students as well as teachers who teach voice provided primary data concerning this aspect. In the response to the question on why the participants think that there is a need for Namibian art songs, the voice students had this to say:

*“Our dialect is unique and original. Using what we know and are familiar with, will enrich our self-confidence and strengthen our growth pace. Confidence levels will reach its best possible levels, and as a result, it'll be easier to challenge foreign songs. It is important to first establish a level of comfortability, and confidence before you take on the world. Namibian Art songs will get Namibian voice students to that place. And also, Namibian art songs will contribute to the appreciation and valuing of our diverse and authentic contribution to the world of music and art. It will drive Namibian pride.” - S1*

S2 added that:

*“...Namibian art songs could play a vital role. Your first introduction to semi-, and professional singing is then Namibian, with Namibian content. You learn to treasure your own language and culture. This is because art songs usually contain folklore of your language and culture; idioms, expressions, 'street lingo', and characteristics of your own language and culture: things you identify yourself with, every day. This then grows bigger as you join the bigger stage of professional choral singing and even solo professional singing where your own personality and interpretation of the Namibian art song has a bigger impact with regards to its appreciation and understanding.”*

S5 and S6 agree that Namibian art songs are important so students can better interpret what they sing. Furthermore, S6 and S8 urged that having Namibian art songs will teach the diverse Namibian concert and recital goers about each other's cultures and languages about relatable subject matter of Namibia, whereby for example, lieder from Europe might sing about snow which is not common in Namibia. Additionally, S9 says that art songs are about telling stories and having our own stories told in languages we understand is imperative.

On the same questions, a voice teacher responded with the following:

*"First of all, Namibian students studying voice and other music art forms need material they can associate with. Secondly, there is a lack of such material for too long now hence, it is imperative that it is created soon. Moreover, the students who take voice lessons in languages which are not their own do not always do well in exams as the strain of simple things such as remembering the lyrics in another language, or the struggle with pronunciation or enunciation of a certain word, affects their intonation and overall confidence to deliver a well-rounded performance. Additionally, not being able to connect with songs from other cultures and or historical backgrounds that they are not so well informed about or simply cannot associate / relate to can make it difficult for voice students to easily adopt and learn material fast, in the same manner as their counter parts who come from the very languages and backgrounds and therefore can easily associate with the songs in the syllabi. This will bring about relief for students who may had it hard to study in foreign languages and at the same time bring about pleasure of learning songs in a language and culture the students are familiar with and can connect with the syllabi material on a deeper level, which will automatically result in better performance and study outcomes." – T2*

Furthermore, T3 and T5 reiterated that the development of the Namibian art song is imperative as it instils various skills and disciplines such as:

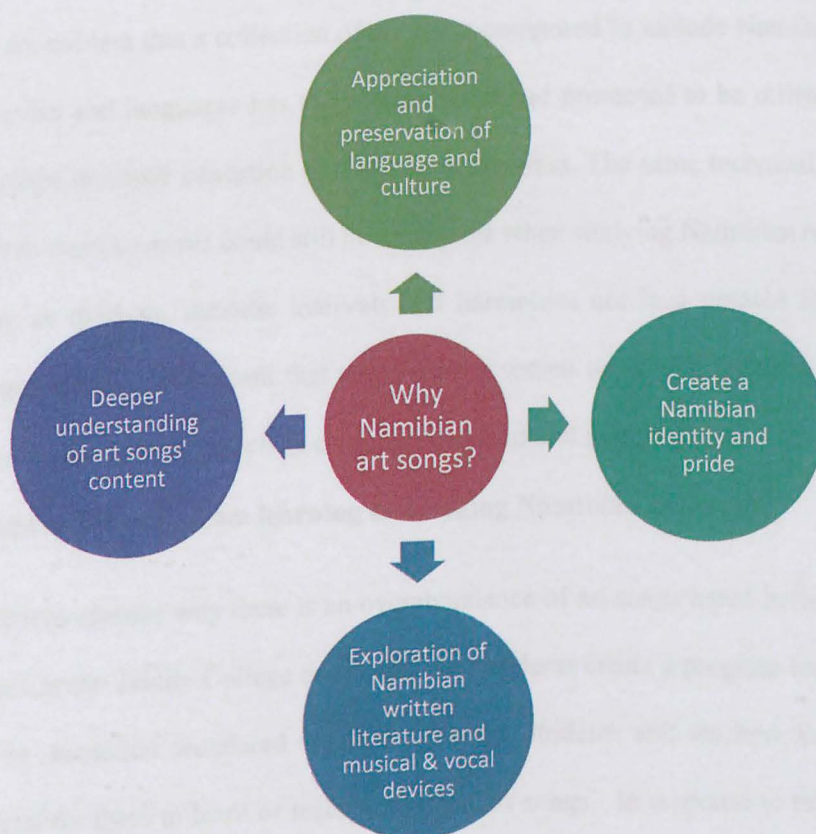
- *"the analysis of text for proper meaning, interpretation and pronunciation (especially where it is not the mother-tongue),*
- *the reading and understanding of the musical score,*
- *the development of the necessary vocal or pianistic / instrumental techniques to execute / perform the piece(s),*
- *the necessary ensemble skills between singer and accompanist required for joint music-making,*
- *the necessary presentation of programme notes and performance skills required for recitals,*

- *the necessary audience development for this genre*
- *exploration of African musical elements”*

Adding to the list above, T6 says that the rich indigenous vocal traditions of Namibia can be included in voice students’ repertoire through art songs:

*”... it is about time that the vocal repertoire of Namibia is not only promoted by way of choral music.”*

The following chart gives an overview of the reasons respondents shared on why there is a need for Namibian art songs for voice students:



**Figure 8: Summarized reasons for the need of Namibian art songs**

The researcher has personal experiences on studying western art songs for vocal exams whereby one has to sing in at least three different western languages. It was noted that students were having difficulty in the pronunciation of these languages such as French and Russian besides relating to the music. This affected the final marks of the vocal examination and interpreting the music. On an advanced level, Trinity College of London gives students a choice of including repertoire from their countries; however, there was no Namibian repertoire available. The respondents' views presented above are evident that a collection of art songs composed to include Namibian idioms, cultures, music styles and languages has to be established and promoted to be utilised in vocal coaching and perhaps in music education as a whole in Namibia. The same technical challenges that are presented in western music could still be applicable when studying Namibian repertoire of art songs as long as rhythms, melodic intervals and harmonies are in a notated form. These technical challenges are the benchmark that singers are assessed on, which includes intonation, accuracy of rhythms and pitches as well as composers' intend and interpretation.

#### 4.2.1.2 How would one benefit from learning or teaching Namibian art songs?

There must be various reasons why there is an overabundance of art songs listed in the repertoire of institutions such as the Trinity College of London that students create a program from for their examinations. The researcher wondered whether the voice students and teachers knew why it would be beneficial for them to learn or teach Namibian art songs. In response to this question,

S1 enlisted the following:

- *“Instilling Namibian pride*
- *Boosting confidence levels*
- *Strengthen confidence levels*

- *Strengthen growth*
- *Appreciation for Namibian authenticity*
- *Celebrating Namibian originality*

T1 and S3 agree that voice students will have a chance to understand the content of songs that they are learning. Furthermore, T2 added that the benefits of learning or teaching Namibian art songs according to the respondents are summarized below:

*“The tonality of the music will not be difficult as the students are used to enunciation of words in the language they know or one they come from. Additionally, the remembering of the lyrics would be easy as the students would not have difficulty memorizing words / phrases in their own language or that which they can relate to. Consequently, it will show increased self-esteem and confidence levels in students, while parent’s participation in school activities will increase, as they will eagerly help their children with homework and also explain additional cultural customs at home. The teachers will have pride and pleasure in teaching material they know well about, and that which is part of their culture to the students they lecture.”*

Moreover, T3 gave valuable contributions to this question:

*“Learning and teaching art songs would pose challenges of poem/text analysis; proper diction, pronunciation, articulation, score analysis, memorization and ensemble work with the instrumental accompanist. These are all valuable disciplines needed for the development of a local art song repertoire. Performing them would pose a whole different set of benefits: for the audience and also for the development of a national repertoire of works that can have cultural heritage value. It would need some educational input and audience development since there is no real tradition of Namibian art songs being included in performances. The main benefit would be to be able to present songs that are unique, and which represent a certain aspect of Namibian culture. It would further be a way for Namibian composers and poets, as well as performers to gain recognition, nationally and internationally.”*

S3, S6, T5, T4 and S4 agree with T3 that voice students will learn their culture through the Namibian art songs as the poems they learn are usually set to music and these poems contain cultural elements and stories that will be taught to not only the voice students but the audiences who attend concerts and recitals. S7 added that art songs will *“...contribute towards nation building.”* On the composers’ involvement art songs S5 said the following:

*“One would be able to create a more prominent Namibian identity in the neo-classical and contemporary music realm. Through this, other composers would be able to identify various modal elements or musical differences that characterize the various vibrant cultural groups*

*present in the country. Lastly, this would also build self-pride in one's own culture and native language."*

A critical point that S8 brought up was that:

*"Benefits to the singer himself/herself would be that they get to be exposed to and learn different types of music, not just western classical or opera- if they are opera students like myself. It would possibly also help them apply different kinds of techniques when singing these respective songs, thus showing how diverse they can be."*

Contributing to the researcher's point, T6 adds the following:

*"As a teacher of mostly a Western Art Song genre, it would be excellent having the option of incorporating our Namibian culture into an examination programme or an International concert event."*

An important point that S9 contributed is that the creation of Namibian art songs will *"expose Namibian composers to a bigger audience and share our music with the rest of the world."*

To conclude the findings from this question by the respondents', the researcher made a brief summary of the recurring opinions and listed them:

- Pride and appreciation in your language and culture
- Portray and preserve Namibian cultures, custom and stories
- Celebrate Namibian authenticity
- A challenge to composers to incorporate indigenous musical practices/elements in their art songs
- Better understanding of content by analysing it
- Memorization of lyrics will be easier
- Participation in singing or music will increase
- Teachers will teach with pride and confidence
- Audiences will attend recitals and concerts more
- More composers and poets will be inspired
- Learning of Namibian culture and languages through Namibian art songs
- Better pronunciation, enunciation and articulation for voice students
- Namibia could penetrate the neo-classical genre of music through art songs
- It will broaden a spectrum of artistic skills, techniques and genres
- Students could add Namibian art songs to their repertoire for international exams and concerts
- Exposing of Namibian music, culture, composers and poets to rest of the world

- Contribute to nation building
- Incorporate Namibian songs in vocal exams
- Audience development to appreciate the art song

#### 4.2.1.3 What are the benefits of the arrangements of Namibian folk songs or the composition of new art songs for singers in Namibian vernaculars?

As it was mentioned in the literature review, folk songs can be elaborately arranged and therefore can be regarded as art songs to be used for performances and teaching the voice. On the benefits of the arrangement of Namibian folk songs or the composition of new art songs for singers in Namibian vernaculars, T1 advised the following:

*“Both approaches are beneficial. Arrangements of present Namibian folk songs ensure continuity and preservation of our heritage and unique indigenous styles and traditional ways of singing of diverse Namibian musical cultures. Composing is vital. When composing one can draw from Namibian folk songs and try and do justice to the music.”*

Furthermore, T3 added:

*“Transcribed folksongs have certain limitations because it captures / defines a song which was traditionally passed on from generation to generation in free form. Once scored and published, the benefit is that it is preserved, can be performed, but the concern remains that this may now become the definitive form of a traditional song. There is certain merit in doing an arrangement which uses the core idea of a folksong in combination with artistic techniques and musical elements to elaborate upon or to enhance it, be it through added melodic lines, polyphonic or harmonic effects, different rhythmic structures, new form structures, tempo or timbre changes, etc. The choral repertoire for example abounds with folksongs, which are arranged, often to the point where the original song is unrecognizable, and in some cases where the new arrangement is totally alienated from the culture from which it has originated. Arrangement of folksongs therefore requires careful consideration, sensibility and respect. In order for Namibian artistic heritage to take a quantum leap forward, newly composed art songs are required, using fresh lyrics and music. The additional benefit is also that it would inspire more poets to write lyrics for songs, so that it would be a boost for Namibian literature as well as for music.”*

T5 said the following on this point:

*“One would be able to learn music (though perhaps slightly westernized in its stylistic musical devices) in a more familiar language and hence, also perform the music with better understanding, ultimately increasing the performer’s ability to fully act out and convey the songs meaning or intent.”*

S9 contributed the following inspirational statement:

*“This will make it possible for people to see our traditional music as more than just songs we sing in our community. The whole nation would be encouraged to start singing again. Our oral tradition of music would be documented for generations after us to see and hear. We would have more young people showing interest in studying music and our music industry would become even more versatile. Namibians would be able to celebrate these songs and have them spread messages of patriotism and love for one’s culture.”*

The general respondents’ views are summarized and listed below:

- Continuity and preservation of authentic Namibian cultures and heritage
- It will inspire students and teachers to celebrate and appreciate their roots
- It will enrich and strengthen Namibian art
- It will compose a sense of belonging
- It will bring colour to not only Namibian repertoire, but also in contribution to the rest of the world.
- Namibia will stand out in its authenticity and rich cultural and diverse offerings.
- It will teach composers styles of folk songs which they can incorporate in their original music (T1)
- Increase of students’ self-esteem since they will understand the content better
- Instil pride
- Colonialism, apartheid, globalisation and Independence had a detrimental effect on music in Namibia (S2 and S7)
- It will create our own Namibian music styles
- Interpretation and performances of singers will improve
- It will foster creativity
- The whole Namibian nation will start singing again
- More young people will participate in music and the spread of patriotism and loving one’s culture will be prevalent (S9)

It is agreeable with S7 that we have developed a very enriching tradition of choral singing whereby there are performances of traditional and newly composed music in Namibian styles and languages. This is evident through the researcher’s observation in attending concerts and facilitating choral workshops through the Namibian Choral Network under the auspices of the

Directorate of Arts, which is a department of the Namibian Ministry of Education, Arts and Culture. This modal can be replicated for the solo voice. Furthermore, the notating of folksongs as it has been done in the western world is a perfect mode of preserving and archiving Namibian culture and heritage as agreed by S8.

#### 4.2.1.4 Any other thoughts or opinions concerning Namibian art songs?

The respondents were given the liberty to add any thoughts or opinions regarding Namibian art songs. S1 said that Namibia has a very rich offering when it comes to music and:

*“Diving into making Namibian song part of this journey, will create a platform for more discovery, and ultimately an even stronger Namibian authentic contribution to the rest of the world. Namibian singers will also have a much higher and stronger confidence level, which will build significantly to our offering to the rest of the world.”*

On the matter of the researching of Namibian art songs T2 had this to say:

*“I strongly support your research as I believe it will aid many in the field of music and music studies inclusive of academics with the gathering of information to contribute towards the expansion of the Namibian musical heritage data bank. Additionally, I believe that it will ignite the passion for folk repertoire in teachers and students alike, encouraging them to take it up on the same level as they do European Classical Music. Finally, once such works are available, I trust that many people will understand what an imperative element of our modern culture it is.”*

S6 gave the following thought-provoking statement:

*“The arts are suffering the most and most of our choirs sing international songs and this is detrimental to our kids. We need our own art songs to promote longevity.”*

Agreeing with the latter statement T4 had this to say:

*“The existence of composed Art Songs from Namibia is another window into our country. It helps singers to be musical ambassadors for our country.”*

These are summarized as follows:

- The creation of Namibian art songs will contribute to the rest of the world positively.

- Namibia as a diverse culture, inclusivity should be there when composing music. (T1)
- Namibian composers must learn to include their identity and authenticity when composing their music. (S2)
- Art songs need to be created, treasured and preserved. (S2)
- I strongly support your research as I believe it will aid many in the field of music and music studies inclusive of academics with the gathering of information to contribute towards the expansion of the Namibian musical heritage data bank. (T2)
- I hope this study will result in a selection of newly composed music that can be published and publicly performed. (T3)
- Namibian composers should compose original music with a high standard as our western compatriots.
- Namibian art songs will help our singers to be musical ambassadors of our country.
- Newly composed art music for Namibia is important to incorporate Namibian culture, languages, styles and musical devices (T6)

On the matter of the composing of Namibian art songs, T6 had a vast amount of knowledge to share:

*“It would be a pity if the Namibian Art Songs lose their Namibian character: it is important that these songs stay true to the Namibian way of singing and that the character stays African in: African Polyphony, cross-rhythms, syncopation, improvisation aspect (maybe in a cadenza part in an Art song?)”*

<i>R</i>	<i>RHYTHM:</i>	<i>The most important feature of African music: repetitive rhythmic patterns, highly accented, cross-rhythms and syncopation, ostinato rhythmic patterns</i>
<i>S</i>	<i>SINGING:</i>	<i>Middle voice normally the singing tessitura, call &amp; response, songs are inflected like spoken word; songs teach traditions, Slides, grunts, groans and yodels for expression, A Cappella.</i>
	<i>SCALE:</i>	<i>pentatonic, heptatonic using Western scale intervals</i>
	<i>STRUCTURE:</i>	<i>call and response, Verse and chorus, ABAB</i>
	<i>MELODY:</i>	<i>Pentatonic, tritonic, heptatonic, using western intervals, ostinato singing patterns, Melodies are based on scales where the intervals are easy to sing,</i>
<i>I</i>	<i>INSTRUMENTS:</i>	<i>Djembe, mbira, xylophones (marimbas), kora, talking drums, shekere, rattles, bells, agogo (double cowbell). The</i>

*cowbell keeps the beat (timeline) and the drums play a complicated rhythm: maybe incorporating this into the piano accompaniment*

*IMPROVISATION is a huge aspect of Namibian singing. INTERLOCKING MELODIES.*

*T TEXTURE: Heterophonic, polyphonic*

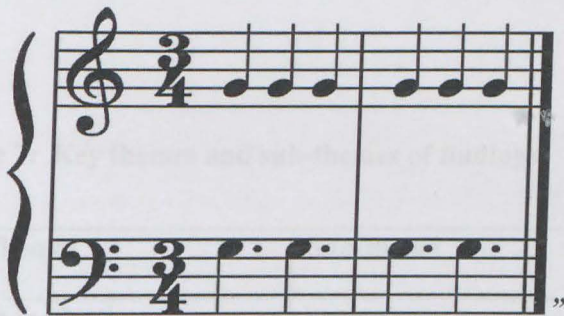
*TIMELINE: played on cowbell, sticks or other percussion*

*TRADITION: Passing down music from generation to generation verbally. (Oral)*

*H HARMONY: Polyphonic textures*

*HEMIOLA: Three-against-two cross-rhythm used in African music.*

*Hemiola:*









Namibia is bordered by many countries with extremely strong traditions and identities that spill over and has a huge influence on Namibians. Especially South Africa, which is prevalent in our daily lives through the music and television shows since Namibia used to be part of South Africa before independence. Also, because the private sector mostly come from South Africa. The most important theme that the researcher captured from the responses of the participants is for Namibians to have pride in their languages, heritage and cultures. Furthermore, it is clear that Namibians have to create their own identity and be unapologetically proud of it amidst the daily international influences via globalisation and technology.

### 4.3 Discussion

In the results section, all the responses of the participants according to the questionnaire were grouped. As stipulated in the data analysis explanation, the data from the questionnaires were grouped to analyse the data collected. This point discusses the results of the respondents with assistant literature guided by the research objectives. Similar topics were colour-coded and translated to key themes and sub-themes as related to the experiences of the approached voice students and voice teachers.

**Table 7: Key themes and sub-themes of findings**

Key Themes	Sub-theme	Colour code
<b>Theme 1: Identity</b>	Language	
	Culture	
<b>Theme 2: Confidence</b>	Pride	
<b>Theme 3: Ethnic groups of Namibia</b>		
<b>Theme 4: Colonialism</b>	Religion via Missionaries	
	Apartheid	
	Independence	
	Globalization	

<b>Theme 5:</b> Importance/Benefits of Namibian art songs	Namibian character or style in composed songs	
<b>Theme 6:</b> Music education	Vocal lessons	
<b>Theme 7:</b> Folk songs		

The table above indicates how the researcher colour-coded and created themes and sub-themes.

#### 4.3.1 Namibian folk songs arranged to Art songs as a source of identity

The questionnaire responses revealed that in order to create a Namibian identity in music, Namibian languages and cultures have to be portrayed in the music voice students learn and perform. The study of stories and the environment in which voice students live-in through art songs will create a sense of belonging in the curriculum, pride and a deep understanding of themselves and others as Namibia is a multi-cultural country. Identity was one of the key themes that appeared regularly in the responses of the participants. Identity is defined to be a “...fact of being whom or what a person or thing is; the characteristics determining this...” (Webster’s new world student’s dictionary, 2012)”. According to Nketia (1982), the primary identities of African music identities are the rhythmic organisation established by African societies, which is resultant from the prosody used in African vernaculars. Additionally, he explains that African composers that implement traditional ingredients from his own culture in their compositions maintains their cultural identity and that it is imperative for each culture to keep areas of emphasis that gives its music identity a transparent perspective. Additionally, Omojola (1987) agrees by enlisting features of identity of African music as:

“i) Polyrhythmic and multi meter textures;

- ii) *Melo-rhythmic lines which lack a consistent metric motion;*
- iii) *Strong percussive textures;*
- iv) *Improvisatory-like forms and call and response procedures;*
- v) *The principle of constant variation;*
- vi) *Unchanging tonalities;*
- vii) *Harmonies which, in their modal and heterophonic qualities are Nigerian inspired;*
- viii) *Harmonic procedures which take into consideration the linguistic demands of text;*
- ix) *The quotation of Nigerian melodic and rhythmic ideas;*
- x) *The use of melodic patterns which follow the contour of their texts;*
- xi) *The use of traditional Nigerian instruments;*
- xii) *The evocation of the multi-media concept of traditional Nigerian music;*
- xiii) *The evocation of Highlife textures."*

Though these features are from a Nigerian perspective, they still apply within a Namibian context. Highlife is a Nigerian contemporary music style. In the same breath, contemporary Namibia music such as Malgaisa, Shambo, Oviritje and Lang-Arm could also be utilised to create style and identity in Namibian art songs. The respondents S5, T4 and S2 agree that one would be able to create a more prominent Namibian identity in the neo-classical and contemporary music realm, whereby composers would be able to identify various modal elements or musical differences that characterises the various vibrant cultural groups present in Namibia. This will motivate singers to

learn more about languages and cultures found in Namibia to contribute to nation building. S9 affirms that students would be able to express themselves better if Namibia had art songs as to showcase its beauty and cultural diversity. S2 further argues that new secular generational composers are struggling with identity and authenticity, which has been blurred by western culture and music. This has caused a lack of influence of their own culture in their music, which obscures their identity within these composers.

This proves that the respondents have a desire for recognition of themselves in the classical genre of music as well as in international vocal exams. Therefore, with more notated Namibian music, perhaps the options' lists for repertoire of vocal exams could be decolonized by accommodating Namibian/African composers. Gaztambide-Fernandez (2012) states that

*“Critical educators committed to decolonization and anti-racist critique must endeavour to imagine what human relations might emerge from current conditions, conditions marked primarily by increased migration and economic, ecological, and political instability... A decolonizing pedagogy of solidarity must shift the focus away from either explaining or enhancing existing social arrangements, seeking instead to challenge such arrangements and their implied colonial logic.”*

Hofmeyr (2015) states that according to the Namibian Constitution, Article 19: *‘Every person shall be entitled to enjoy, practice, profess, maintain and promote any culture, language, tradition or religion subject to the terms of this Constitution.’* Furthermore, she urges that all Namibian modes of arts and cultural fields should be involved so that Namibians can exhibit themselves in the global language of the visual, performing and media arts, for individual and national identity. This gives more reason to the creation of Namibian art songs. The sub-themes for identity were language and culture.

#### 4.3.1.1. The treatment of Language

Faudree (2012) quotes Feld et al. that '*...Music and language are fundamentally interrelated domains of expressive culture and human behaviour and experience.*' With this in mind, some participants concurred that art songs will preserve Namibian languages. T5 expresses that Namibian vernaculars will also influence the rhythm of the melodic line in composition and could represent the specific culture. Furthermore, T3 discusses the importance of new lyrics in the composition of art songs. His contribution was:

*"In order for Namibian artistic heritage to take a quantum leap forward, newly composed art songs are required, using fresh lyrics and music. The additional benefit is also that it would inspire more poets to write lyrics for songs, so that it would be a boost for Namibian literature as well as for music. The benefit is that we as performers/teachers showcase our Namibian culture to the outside world. There for it is important to for the Namibian Nation to have Art Songs in Namibian vernaculars. It is the time now to notate Namibian natured art songs and present it to the world."*

International voice students are required to memorise and perform European languages, which creates difficulty for the non-speaking performer. T5 feels that African languages will also be explored internationally due to the art songs connected to them, which will in turn bring qualification-regulating bodies of vocal performance to realising the difficulty of African languages. The hope is that, this will not scare performers from performing African art songs or in this case, Namibian art songs. S2 feels that:

*“Art songs are an essentiality, in order to identify with your language and culture. Arts songs need to be created, treasured and preserved.”*

Furthermore, T4 claims that Namibian art songs will attract more native speakers to attend concerts, and break inferiority feelings that are often experienced by minority language groups and help singers to be musical ambassadors for Namibia. This is an interesting remark because during this research, a voice teacher and a voice student who needed to perform Namibian art songs at the German Embassy approached the researcher. The German embassy was celebrating Beethoven's birthday and invited performers to perform art songs and they were inclusive in asking performers to include local repertoire. This shows that there is indeed an interest in not only Namibian art songs but languages as well. As mentioned in the literature review, Stephenson (2013) cites Lightner on recommending teachers in America to choose works in the English language to remove the stumbling block of a foreign language that may hamper their improvement. In the same way, it can be taken as a benefit that more art songs in local languages will benefit voice students in Namibia to focus on technique and other aspects of voice production. However, knowing different language orthographies can be easily beneficial to voice students in making them employable internationally.

Many voice students have to sing songs in European languages and are exposed to European culture and aesthetics in music. As one of the respondents mentioned, this could create inferiority of one's own language and have the perception that all that is European is superior. What the participant said is supported by Wolputte and Bleckmann (2012) who states that Bullet of Kaoko, a Namibian contemporary artist integrates traditional proverbs and praise songs from his language otjiHerero which is spoken by the Himba and Herero people of Namibia. This contributes positively to the preservation of culture and languages, which can be utilised in the writing of

poetry in Namibian vernaculars, which in turn can be set to music, and still creating authenticity in locally developed music. Similarly, it has been witnessed that most ethnicities in Namibia do use proverbs in their music. It is highly evident in the Damara contemporary music known as Ma/gaisa; for example, in the song *Dī Tsâtara* by Jaliza whereby she uses the proverb: '*hana ta ka hâb ge kao he tama heiba*' which has the meaning of being careful of not regretting aspects in life. Faudree (2012) further states that language and text play an important role in continuities and innovations in genre and style. Therefore, art songs composed in local Namibian languages will also contribute to the preservation of these languages. Additionally, this creates a greater understanding of art songs or African classical music not only for the student but also for all stakeholders when they attend concerts and recitals.

#### 4.3.1.2. Namibian art songs as a repository of Culture

Agawu (2011) wrote that colonialism came and went, leaving its traces on politics and culture. To substantiate, he says that African musical cultures are overlooked and undermined. Many participants' sentiments agree with the preservation of culture through art songs. S7 states that art songs cross cultural boundaries, mitigates barriers and inform us about fellow Namibians' culture. S9 agrees with S7 that Namibians would be able to celebrate these songs and have them spread messages of patriotism and love for one's culture. S1 states that diving into making Namibian songs part of this journey, will create a platform for more discovery, and ultimately an even stronger Namibian authentic contribution to the rest of the world. With the ever-developing technology, one's culture is prone to change; however, culture can be preserved by art songs as it is used in music education. Agreeing with this notion, S9 states:

*"We need to celebrate what is ours in order for the next generation to know what culture means and the significance of being proud of one's nation and cultural heritage. We are a young nation and we need to preserve our cultural identity so that we stay true ourselves as a nation and as people of Namibia."*

Fairweather (2006) states that culture is compelled into service to differentiate one bounded collectively from another, cultural traits such as dances and food are chosen to signify local, regional and national identity. Furthermore, he proclaims that in Namibia, pride in culture and history is offered by the state as vital for advancement towards modernity. Moreover, that the young generation of Namibian are urged to practice and preserve their cultures. In Namibia, the researcher has observed that the implementation of traditional music and cultural music in contemporary music is prevalent which shows that there is preservation, however, many of these songs are not used in music education due to the lyrics or it not being notated. Traditional music loosely indicates music that was created during post-colonial times and cultural music is the music that has survived since pre-colonial times. Most of the pre-colonial music has not been explored since the post-colonial music has colonial influences through the church and Eurocentric instruments that came with it. This could be due to oral traditions that die with the carrier of the traditions and globalisation.

#### **4.3.2 Namibian art songs as a source of confidence**

Afrikaner (2016) explains that art education is a tool that teaches risk-taking, self-expression, extra skills, life skills, social skills, critical thinking, self-esteem, arts appreciation, enjoyment, developmental benefits, open-mindedness and confidence. Being a vocalist, especially in the classical realm, is a very taunting task as there are mammoth expectations due to the impact

forerunners of classical music have made when it comes to voice production, technique, interpretation and presentation. Therefore, confidence plays a major role in singing and this in part corresponds to the effort put in practicing the repertoire, whatever be your background, which relates with the themes of identity, language and culture, also determines it. This is evident when watching opera giants Jessye Norman and Kathleen Battle on YouTube when they perform spirituals as encore pieces after recitals. Additionally, respondent S1 argues that what is known and familiar will enrich Namibians self-confidence and strengthen the pace at which we grow. Furthermore, he utters that confidence levels will reach its best possible levels, and as a result, it will be easier to challenge foreign songs. This goes in line with, Euba (2001) who states that in order to make an impression on Africans, composers initially have to develop a voice that speaks to Africans, creating an identity for African music as mentioned in the literature review. Additionally, T2 says that not only will Namibian art songs increase self-esteem and confidence levels in students but motivate parents to participate in school activities as they will be eager to help their children with practicing their music.

#### **4.3.2.1 Pride in Namibian art songs**

Afrikaner (2016) quotes Hofmeyr on how the arts creates and instil pride, which is so well articulated and is agreeable with this research's purpose which is to supply art song literature that identifies with Namibian voice students and their teachers:

*"It was artists who designed the national symbols, i.e. the much-admired flag, coat of arms, and our anthem, which today give all Namibians a sense of pride and belonging. It is the artists that bring a new perspective on Namibian life by presenting sketches and extracts*

*(through poems, plays, novels, songs) and who asks important questions.” (Afrikaner, 2016)*

It is profound that the word pride appeared numerous times in the responses of the participants of this research. This shows that indeed, the creation of art songs for vocal students and voice teachers is imperative to boost pride not only in education but also in your heritage, language and culture. S1, T2, S6 and S5 all agree that teaching material, in this case Namibian art songs; will instil pride in Namibian culture, languages and identity. Furthermore, it will create an appreciation for Namibian authenticity and create a sense of belonging.

#### **4.3.3. Ethnic groups of Namibia**

Namibia has eleven major ethnic groups with an array of languages (Amupala, 2014). Roos (1992) states that Namibia has 11 official languages which indicate the corresponding ethnic groups: Aamwambo, Damara, Nama, San, Himba, Kavango, Herero, Basters and Coloureds, Tswana, Caprivians, German descendants and Dutch descendants. Many of these languages have many dialects and T1 explains that Namibia is a diverse country with diverse musical cultures. Additionally, she exclaims that when one refers to folk music, one should remember the challenge of inclusion, unless if you are focusing on a particular culture.

Since Namibian is a multilingual country, it takes an enormous undertaking to include everyone as this creates multiple identities, languages with their dialects and cultures. If any culture is excluded in anything such as the composition of songs, it could pose a humongous problem. It is however of paramount importance to note that there is also a fear of respecting others' cultures when it comes to certain topics and the correct grammatical use as different sources of the same language might disagree on the spelling of certain words et cetera.

#### 4.3.4.1. Effects of colonialism on the Namibian education sector

Afrikaner (2016) states that arts education was overlooked before independence and that colonialism and apartheid separated the country. Sullivan et.al. (2017) explains that European invasions into the land now known as the nation state of Namibia led to German colonial rule (1884-1915) and a demoralising genocidal war in the early 1900s. Decades of the apartheid government under South Africa followed, bringing new manipulations of people, which over the last 150 years have included the establishment of colonial enterprise, a genocidal colonial war, seven decades of apartheid rule, and the implementation broadly neoliberal procedures since independence in 1990. S2 claims that the divide-and-rule principle created the economic upward movement, which in itself created classes: whites first, coloureds second and blacks last which had a detrimental effect on Namibian languages and culture. Furthermore, S2 says that the Nama people for example, stated to be 'coloureds' in order to be lifted to a higher class than being black. Additionally, S2 says that in choral music circles, the white conductors have a superiority-complex since they downgraded Namibian songs as sub-standard whilst the majority of their choristers are black. Therefore, these choristers have been conditioned into believing that everything black and Namibian is sub-standard and prefer to sing choral songs in the South African choral vernacular, instead of Namibian songs. This is evident in the programming of music at concerts, whereby black music will be grouped together and white music together. However, there is some change that the researcher has noticed in the recent years where the music is programmed according to style, mood or themes.

The sad reality is that when one wants to study music, the curriculum involves European music theories, instruments, history and styles. In order to be regarded as an educated musician this is the norm around the world. The College of the Arts in Windhoek offers a three-year diploma in

African Performance Arts, however, these Namibian instruments are taught from a Zimbabwean perspective since the lecturers are from Zimbabwe. Even though Dr Minette Mans contributed a great deal of her studies to the indigenous music and instruments in Namibia, it is somehow not utilized. However, the respondent S2 wrote that in Namibia, the descendants of Europeans somehow might have institutionalised a roadblock for students to be prosperous in the field. Through observations and discussions with parents whose children learn music from white music teachers, the researcher picked up that the parents complained that their children only learn to play three songs in a year that is required for the TCL exams. Consequently, the learners struggle to sight-read or play any other music. Contrarily, it could be the ignorance of Namibians as well as following international trends of popular music and technology or lack of knowing the unknown. One also has to bear in mind that Namibian schools only offer integrated arts with non-specialised teachers and musically inclined children can only further their musical knowledge at private studios, which could be expensive.

#### 4.3.4.2. **Missionaries' influence on Namibian music**

Amupala (2014) cites Shibata that the education of Africans in South-West African (Colonial name of Namibia) was catered by Christian missionaries and their organisation. This consisted of English missionaries, followed by Finish missionaries and then by German missionaries when Germany colonised Namibia in 1884 till 1919, thereafter the White South Africans took over till independence in 1990. This shows the influence of religious and educational background of Namibia. Furthermore, Amupala (2014) explains that during the colonial times, not all subjects that were taught at white schools were taught at black schools. S2's view on this is:

*“The convenience was that Namas already had surnames in Afrikaans – another result of Christianity and white ‘bosses’. This made it easy for Nama people to identify and being accepted amongst the coloured community. Most Namibian authentic songs are sung in the churches.”*

The above quote from a respondent correlates with the researcher’s observation that Namibia has a wealth of church music due to the colonial past. Most of this music is notated in tonic solfa and is regularly performed. Art music still has a long way to go, to reach the appreciation and heights as church music. Many young composers also tend to only compose church music due to their religious backgrounds and the appreciation it receives from the general public.

#### **4.3.4.3. Influences of Apartheid on Namibia music**

Amupala (2014) states that South Africa overruled the Germans in 1948 and initiated Apartheid, which is segregation, divide according to race, ethnic groups and rule. Furthermore, she states that apartheid promoted separate, unequal education (Bantu education act of 1953), oppression and control. This resulted in the backlash in education in all fields for black Namibians. As S7 states that:

*“...the Apartheid regime of that time over emphasized Afrikaans as language of communication.”*

Due to this reason, it could be that Afrikaans is viewed superior to other languages and it is also a lingua franca in a lot of towns in Namibia. There is also a mentality of that finding a job is easier if you could speak Afrikaans due to the prominence of white ownership in the private sector that contribute to employment.

Furthermore, Fairweather (2006) states that his respondents explained that in apartheid, many cultural practices were devalued hence westernisation and loss of traditional practices. However, the devaluing of cultural practices is still prevalent. There are many agreeable cultural practices that do not agree with international human rights. Nevertheless, there are practices that still could be implemented in modern life. Therefore, art songs depicting secular messages or practices could be scrutinized and scandalized by the general public because of Christianity.

#### **4.3.4.4. Arts after Namibia's independence**

Namibia gained independence in 1990 from colonial rule and this unveiled the independence of art and culture and the composing of the National anthem was also birthed (Afrikaner, 2016). The Directorate of Arts was established with the responsibility to supply grants-in-aid of arts development, develop and promote art education. Furthermore, Afrikaner cites Hofmeyr that before independence, the arts were primarily western theory, therefore, the lack of African local content in local libraries and arts institutions. With this in mind, T2 responded:

*“Now in 30 years of independence, it is also time for Namibia as a country to start developing and practicing its own cultural heritages (art and culture material).”*

It has been observed that the Namibia government actually promotes and invests financially in the arts, majorly through the Directorate of Arts and its many branches. Nonetheless, there is room for improvement, especially in training specialized teachers in all arts fields.

#### **4.3.4.5. Effects of globalization on Namibian arts**

According to Faudree (2012), globalisation has an influence on cultures and music around the world. He uses the example of how Hip-Hop influences identities in youth, whether it is clothing

style or social stance. However, Afrikaner (2016) quotes Hofmeyr that globalisation can be condoned without the fear of losing one's identity. S9's view on this issue is that:

*"The world is changing and we get influenced by trends and technology that promises a better future but we need to remember that we were colonized by idealists that did not share in our way of life. The world is forcing us to change but how much of us is worth giving up?"*

On the contrary, the positive impacts of globalisation are discussed by Kidula when he indicated that:

*"In a globalizing space with increasing economic and political leverage from dominant cultures, the boundaries and needs of Africans might, I think, be gradually side-lined in deference to the larger picture; however, African music scholars on the continent are experiencing a certain transition and desire to represent themselves at home and abroad from their own positions, perspectives, and worldviews that are at the same time both emic and etic. The presentation and representation is evident particularly with the formation of national, regional, and pan-African music associations by educators, musicologists, and performers. Scholarly organizations have begun to hold annual conferences, symposia, and workshops that encourage participation by national, continental, and international participants. Journals, websites, and newsletters have been inaugurated to report on the proceedings or publish articles." (2006, pp. 99-113)*

This is the case in Namibia as well, however on a slower pace. There is a fear of studying classical music due to the systemic prerequisites to enter the field or study it, whereby classical music is not taught in school but only to the elite that can afford private lessons. On the other hand, many might

not have the interest since they are not exposed to the art form and the distractions of social media and popular music. Afrikaner (2016) mentioned that most arts teachers are non-specialised and arts subjects are non-promotional. This could be the reason teachers are only concentrating on what is easy or is in accordance to their arts abilities and experiences.

#### 4.3.5. Importance/Benefits of Namibian art songs

Grové (2011) states that art songs are used to portray political and cultural aspects of a society as well as immediate reflections of the environment of the artist, be it the composer or the poet. Moreover, Jordan (2016) states that art songs develop pride in marginalized communities and give a fascinating perspective into different cultures. S8 says that learning Namibian art songs will benefit the singer to learn all types of techniques in singing the different diverse styles of art song repertory instead of just the western styles. S2, T2, and T3 agree that Namibian art songs will improve the arts in Namibia and will also help with appreciating our languages as well as the technique of singing since the enunciation of lyrics will improve and aid with memorisation of songs and overall confidence in performance. Furthermore, T3, S4 and S3 says that teachers will have more confidence in teaching as they will understand the languages and content better to interpret it for their students. T1 and T3 agree that art songs (as opposed to folksongs which are orally transmitted and performed in informal situations) require various skills and disciplines, such as:

- the analysis of text for proper meaning, interpretation and pronunciation (especially where it is not the mother-tongue),
- the reading and understanding of the musical score,

- the development of the necessary vocal or pianistic / instrumental techniques to execute / perform the piece(s),
- the necessary ensemble skills between singer and accompanist required for joint music-making,
- the necessary presentation of programme notes and performance skills required for recitals,
- the necessary audience development for this genre

T3 further states that performing Namibian art songs would pose a whole different set of benefits: for the audience and also for the development of a national repertoire of works that can have cultural heritage value. It would need some educational input and audience development since there is no real tradition of Namibian art songs being included in performances. T2, S6 and S2 agree that there is a lack of art songs in Namibia or at least any that they are aware of. Furthermore, S6 pleads that there is a need for Namibian art songs that would allow students to interpret and take part in exams, using songs they truly understand and relate to. International representation of Namibia in this art form is evident by the following respondents' views:

*"It would further be a way for Namibian composers and poets, as well as performers to gain recognition, nationally and internationally."*

*"We have often been asked to add Namibian songs to our concert programmes. Sponsors and the audience like to see Namibian content. Especially when traveling abroad, and representing our country, it is essential to have Namibian Art songs in our repertoire."*

S2 states that just as students from other countries have art songs that reflect and talk about their cultures and daily lives in their countries, Namibian students need theirs. It is a form of educating

other foreign people about the type of music, cultures and people of Namibia and it is probable that most students would proudly want to learn art songs or have at least one in their concert programmes, should they have any. S9 feels that:

*“The whole nation would be encouraged to start singing again. Our oral tradition of music would be documented for generations after us to see and hear. We would have more young people showing interest in studying music and our music industry would become even more versatile.”*

Namibian art songs will also give a voice to Namibian composers who are underrepresented in the classical genre, which plays a humongous role in music education. Five out of the fifteen respondents accentuated the benefit of language preservation by art songs. Another five out of fifteen respondents probed that the development of Namibian art songs will promote culture and sustain it. It was also mentioned that art songs would develop piano and vocal skills of students and at the same time, give voice teachers pride and confidence since they have to teach music they can relate to. Moreover, students will also memorize songs faster and easily since it is languages that they are confident in and therefore, better interpret, express and present the songs. Finally, it was mentioned that students would also develop analytical skills since it plays a big role in studying musical scores.

#### 4.3.5.1 Compositional devices of Namibian art songs

One respondent who is a music educator was adamant that Namibia cultural or traditional music devices must be implemented in Namibian art songs in order to maintain and create a Namibian sound in the art songs that are newly composed. T6 explains the importance of preserving Namibian idioms and character in the composing of new art songs. Furthermore, she states that African characteristics of music should be applied as follows: African polyphony, cross-rhythms, syncopation, and improvisation aspect (perhaps in the cadenza part of an Art song). Furthermore, she listed the following: rhythm (repetitive rhythmic patterns, highly accented, cross-rhythms and syncopation), singing (middle tessitura, call and response, songs are inflected like spoken word, songs teach traditions, slides grunts, groans and yodels for expression and a-capella), scales (pentatonic and heptatonic), structure (call and response, verse and chorus – ABAB), melody (pentatonic, tritonic, heptatonic, ostinato singing), instruments (African instruments can be simulated into the piano accompaniment), texture and harmony can be heterophonic or polyphonic and the hemiola (three against two) is very common in African music.

These notions are agreeable, however it is contradictory whereby there is a scarcity of detailed Namibian music method textbooks that could be used for studying music in general or composing. Most learners who study music have to learn western methods, which makes it hard to create a purely Namibian sound. Globalization, the Internet and pop-culture also play a major role on the negative or positive influences on a purely Namibian sound. Therefore, further research must be conducted in order to establish a write-up on Namibian music devices that could be implemented in the composing of new music for educational and compositional purposes. This could be the different melodic, harmonic, form, dynamics, articulation, textures, lyrics, dynamics, tempi,

timbre, instruments and rhythmic styles or structures of the different ethnic groups in Namibia.

Furthermore, the respondent T1 agreed with T6 that:

*“Composing is vital. When composing one can draw from Namibian folk songs and try and do justice to the music.”*

As mentioned in the literature review, Onyeji (2016) states that, according to Ekwuene, in Nigeria, though there is external influence to African music, it has stayed static in choral or group singing and there is no development of music for solo singing. Furthermore, he explains that only folk songs are arranged for solo voice but there is a lack of original composition with extensive implementation of musical elements and exploration. This is the case in Namibia as well. Furthermore, Wabugu (2012) quotes Labi (2003) that African composers have to balance traditional, modern, old and new musical components when composing. In accordance with the literature review, Akrofi et al (2007) states that composing art songs and arranging of folk songs will preserve cultural identity. Nketia (1982) writes that the contest of tradition has viewpoints of originality, authenticity and identity. Furthermore, he explains compositional methods for creating modern idioms out of traditional music are reversal technique (applying opposite of western techniques), syncretic technique (seeking inspiration from traditional methods to create new ones) and techniques of re-interpretation (to stay in boundaries of your culture and relate it to its traditions for example on how Béla Bartók composed). T6 feels that Namibia has a rich vocal tradition with various ways of indigenous ways singing and perform which could be moulded into art songs.

#### 4.3.6 Music Education in Namibia

Patterson (1996) states that art songs can be used for learning and teaching. Yixuan (2019) agrees that art songs are type of songs to be used in college teaching, not only to develop singers' vocal skills but also for the expression and analysing of works to reach a high standard. In Namibia, the Ministry of Education has recognized arts by listing it in the National Curriculum and syllabi (Amupala, 2014). However, Afrikaner (2016) states that art is offered in schools under the term integrated arts (whereby all arts components are combined), mostly only at primary school level and that there is a lack of specialized arts teachers in the different components of arts; drama, music, visual arts and dance. Furthermore, she explains that apart from integrated arts in schools, the College of the Arts, a government subsidy, offers diplomas and private tuition in the following: African and Theatre studies, African Music, Classical Music, Modern Music, Media Arts, Radio Production, New Media Design, Music Production, Visual arts; Fashion design and product development. Government parastatals such as the University of Namibia also offer art modules and courses. There are also private voice teachers, art schools and non-governmental organizations such as COSDEF (Community Skills Development Foundation), OMSA (Omaruru School of Arts), MYO (Mondesa Youth Opportunities), YONA (Youth Orchestras of Namibia) and APC (Arts Performance Centre) that offer music or the arts. The majority of different embassies in Namibia also play a major role in contributing to the arts through concerts and inviting foreign musicians to perform and facilitate workshops in Namibia. T2 feels that students who take voice lessons in languages which are not their own do not always do well in exams as the strain of simple things such as remembering the lyrics in another language, or the struggle with pronunciation or enunciation of a certain word, affects their intonation and overall confidence to deliver a well-rounded performance. It is the researcher's observation that external examiners who come from

UK to assess Namibian singers are often very strict when it comes to the pronunciation of European languages and this could affect the pass rate of students who are expected to sing in at least three different European languages. Some respondents' views on music education and the creation of Namibian art songs are quoted:

*“More and more young people like myself have been able to study music and we have a hard time accepting the fact that we have to sing European music for our assessments, tests and exams.”*

*“As a teacher of mostly a Western Art Song genre, it would be excellent having the option of incorporating our Namibian culture into an examination programme or an International concert event.”*

*“By writing music down and having it be part of the broader education of music we will be able to encourage music education. Throughout my career as a musician, composer and conductor I have witnessed the importance of advancing Arts Education, especially music education and how it can transform communities.”*

Pentreath (2020) states that industry leaders and musicians are probing that ABRSM, an English music college that also conducts international exams, must include more black and BAME (BAME: Black, Asian, and minority ethnic groups) composers in the exam syllabus as 98.8 percent of the 3166 pieces of the list of pieces were composed by white composers. Furthermore, she quotes Caizley that the classical music canon must be decolonized as ABRSM qualifications are used as prerequisites for further studies in music at numerous international universities. This is agreeable and similar institutions such as the Trinity College London should reconsider doing

the same. Namibian institutions that prepare for these international exams should encourage their students to sing local repertoire and protest for the inclusion of local repertoire for these exams.

#### 4.3.6.1 **Worldview on how vocal lessons are conducted**

Amupala (2014) quotes Robinson that arts education is an imperative tool for education and providing children and scholars of all ages a medium to express themselves. Yixuan (2019) states that art songs are helpful in training singers to produce a good tone: Bel Canto, which is advocated in European singing traditions and is an international standard. Furthermore, Yixuan proceeds to write that training of vocal tone production is imperative in learning vocal music on techniques such as: coherence, uniformity, diction, enunciation, intonation, precision/accuracy, breathing, posture, projection, voice agility, interpretation and control of sound/support. Moreover, the traditional methods of repeated voice exercises can become monotonous and cut student's interest; therefore, art songs can boost interest in singing. S8 says that when learning a piece of music, in order to perform it to the best of your ability, one has to learn more than the notes and words. One really has to delve deeper into the story and try to understand the intentions of the composer. Additionally, S8 would love to add more Namibian art songs to her repertoire, which she can hopefully perform internationally to educate foreign people about her country. S2 states that there is a lack of qualified voice coaches in Namibia and more information should be gathered to contribute towards the expansion of Namibian musical heritage data bank which will in part ignite the passion for folk repertoire in teachers and students alike and encourage them to take it up on the same level as they do European Classical Music. S2 feels that it is only from around 2004 that black Namibian composers and choristers started to appreciate the quintessence of voice coaching and its functions as to implement it in their vocal training.

The lack of art songs has appeared numerous times and that having Namibian art songs could eventually help singers to perform better due to the deep understanding of the content and also create a sense of pride in their cultures.

#### 4.3.7 Namibian Folk songs

When it comes to folk music, Patterson (1996) argues that the very first notated and arranged slave songs of the African American people must be considered to be art songs as before that, due to slavery, the melodic and harmonic structure of the Negro spirituals of the African American people were orally transferred from generation to generation. Patterson is quoted saying;

*“The hallmark of African–American art songs is that they serve as soulful expressions of the experiences of the people. Projected through many of these musical expressions are important narratives on the emotional, cultural, and spiritual history of African Americans. Though these art songs are used most often as means of artistic/aesthetic vocal expression, their lyrics and musical structure contain much valuable and useful information on the cultural and historical circumstance and the development of African Americans as a people this land.” (1996, p305)*

In the same light, one should consider the fact that we learn from our folk music to develop new forms of music and not only to preserve our cultures but also to create an auditory identity, style and preserve culture. On his response to the arrangement of folk music, respondent T3 warns that folk music is rearranged often to the point where the original song is unrecognisable, and in some cases the new arrangement is totally alienated from the culture of its origin. He further states that the arrangement of folk songs requires careful consideration, sensibility and respect.

Juxtaposing this idea of the above respondent, Patterson argues “*cross-fertilization of folks into more complex arrangements by composers and thence into art songs is an exercise that European composers have practiced as well. (1996, p304)*” When voice students have to choose a piece from a list provided by the examination body, there are certain standards that have to be maintained. Therefore, it is imperative that folksongs or new compositions can compete with the difficulty level and intricacies of the great European/Western composers as to give these arrangements or compositions a chance to be approved for vocal examinations. S8 confirms that Folk songs traditionally told a story, or had some kind of historical facts in them. Thus, having these folk songs arranged can help preserve and pass down this knowledge from one generation to another. On top of that, it is never a bad idea to stay informed and keep discovering, nonetheless, we could have all of that but in a Namibian way (Rhythm, words) while giving more exposition to local languages. On the preservation of folk songs T3 says that:

*“Once scored and published, the benefit is that it is preserved, can be performed, but the concern remains that this may now become the definitive form of a traditional song.”*

To further substantiate, T3 says that there is certain merit in doing an arrangement which uses the core idea of a folksong in combination with artistic techniques and musical elements to elaborate upon or to enhance it, be it through added melodic lines, polyphonic or harmonic effects, different rhythmic structures, new form structures, tempi or timbre changes, etc. On this matter T2 exclaims:

*“In my opinion, this is another great way of folk tradition preservation and restoring of lost pride in folk songs. It will definitely help to revive folk tales found in songs and also bring cultural history and stories to people who did not know what values are in folk songs, as these songs are written with rich text of storytelling, idioms and poetry, etc. to mention*

*a few. Composing and arranging Namibian Folk song for voice and piano is one great way to educate”*

Most of the respondents are agreeing that the arrangements of folk songs to art songs will preserve Namibian culture, folk tales and history. Consequently, creating Namibian styles, genres and identity. This can likely be implemented in music education as well. Arranging folk music will in part teach us about the different musical devices used by the various ethnic groups in Namibia. Therefore, it concurs with Omojola (1987) as stated in the literature review that “...*the reason for using Folk songs as the basis of new Art works centres on the need to create works which maintain strong links with traditional vocal idiom. (p267.)*”

#### **4.3.8 Towards the creation of a Namibian canon of art songs for an anthology**

In this section, a brief overview of the researcher's compositional techniques will be explored. Additionally, all songs that were either arranged or composed are inserted here as a starting point for a plan of action, which is to promote an anthology.

Thirty pieces were composed and out of the thirty pieces, six of the below are existing folk songs: *!Nosa !goes, Itupuka Kambembe, Jesu Weya, Mama Afrika, Mase Daba Kha* and *Three Nama/Damara Love songs*. Six art songs were newly composed using proverbs from the different Namibian vernaculars: *Pina, Onja Johorongu, Endelega, Dihumbwa, !Nae tama /girib* and *!Hubaib ge Skola*. A poem by Langston Hughes, a Black-America poet titled *Dreams*, Namibian poets: two poems of Ellison //Gowaseb, titled: *Som Hais and !Huri !Huse*, Ivan Scheffers'; *Onganda Kwete* and the researcher's poems: *!Úba, Rainbow, //Horeb, Haitisi Aibeb, Light In dark Times, Thank You, !Uritsâsens* and *Totsiens* were set to music. One folk song composition of Isaac

Mukonda, *Nomfi* was arranged with permission from the composer. Four choral pieces of the researcher were adapted into art songs, namely: *Sâro e Mate*, *Saob Go !Kharu*, *Ondikuhole* and *Hada Ma/hao*. The respondent T3 who agreed on the matter of newly composed art songs by the researcher that can be published and publicly performed, urges Namibian composers that, as much as they are able to create original music induced with a high standard of musicality whilst pertaining to their own style and roots using influences around them to make these art songs relatable to others, not only culturally but through the stories the music conveys.

This research was done on the theoretical framework of cross-culturalism (fusing two cultures i.e. European and Namibian, in this regard). An Afrocentric paradigm was considered which is described by Van Wyk as principles of inclusivity, cultural specificity, critical awareness, committedness and political awareness (2014), African Pianism by Akin Euba: '*(a) thematic repetition (b) direct borrowings of thematic material (rhythmic and/or tonal) from African traditional sources (c) the use of rhythmic and/or tonal motifs which, although not borrowed from specific traditional sources, are based on traditional idioms (d) percussive treatment of the piano (Euba, 1989, p. 152).*', African vocal style theory and New Africanism music composition framework.

The researcher denoted Namibian singing and instrument styles as possible as motivated by the folk songs that were arranged. Due to copyright issues with poetry, only proverbs from the different vernaculars and the researcher's own poetry and associates poetry were used to compose new music. Popular choral compositions of the researcher were also arranged for the solo voice.

African pianism with hemiolas was implemented in the piece titled: 1. *Dihumbwa* from the Kavango East and West regions, which is in Thimbukushu. The three against two principle creates a very rhythmic or percussive rhythmic motif as if two different drums are playing simultaneously

represented by the right and left hand with its fast pace almost giving a feeling of meditation, however, at the same time, it gives a feeling of running as the proverb is about the cheetah running. The same was done with 11. *Itupuka*, which is a folk song that depicts the galloping of a horse. These explain word painting, trying to portray the words in the music by creating a mood with sound. It is also very tonal, following a mostly minor pentatonic mode. 20. *Onjo Ohorongo*, which is a Herero proverb, was set to an improvisational style in the opening measures. In the second half of the piece, contemporary music of the Ovaherero people, namely: *Oviritje*, which is also influenced by the Damara *Ma/gaisa* style, is referenced in the piano part. This is also word painting since the translation is that life twists and turns like a Kudu (type of antelope) horn; twist and turning the music in any way possible to denote the proverb, starting in a minor pentatonic and modulating to a major key. The researcher implemented this as to depict the positives and negatives as well as the mysteries of life. Namastap rhythms from the Nama culture were also denoted in adaptations of the researcher's choral pieces namely: 23. *Sâob Go !Kharu* and 24. *Sâro e Mate*, which is mostly in  $\frac{3}{4}$  time or  $\frac{6}{8}$  time and alternates between the two time signatures with the piano simulating the Namastap dance rhythms which is very syncopated. Other pieces were composed in an atmospheric style whereby the harmonic content could be very dissonant or could fit in the 19<sup>th</sup> to 21<sup>st</sup> century style of music (Romantic to Modern eras) whereby extended chords, augmented sixes, augmented chords, diminished chords, modal harmony, secondary dominants, borrowed chords and chromaticism with parallelism, melisma are used by the voice and a mixture of syncopation and also simple rhythms are utilized i.e. melorhythms. This could be anachronistic or might be regarded by some as being pastiche. However, the researcher feels that to paint words and set a mood through sound or atmosphere, one has to use all types of perspectives and tools as to bring forth the emotion of the piece and rightfully depict the words. One piece, titled 6.

/Guritsâsens was written in an Afro-jazz style, however, with a very rhythmic piano part that could be *drummistic*. Yodeling and chanting were used in the piece 5. *!Uri !Huse* and ululation in the piece: 8. *Endelela* which shows the implementation of the African vocal style theory. Cross-culturalism is displayed in the pieces as western notation is used, harmony and styles as well. The Afro-centric paradigm is exemplified in the use of proverbs from many ethnic groups in Namibia as possible, being inclusive even though the researcher does not speak all the languages. Therefore, hopefully motivate composers from all backgrounds and cultures to do the same. However, this could pose a problem with spelling or grammatical faults and understanding the deeper meaning of the content in a language one does not speak as well as that it could be identified as appropriation of a certain culture. One of the respondents was adamant that all cultures should be included. Consequently, it could be a positive that composers set lyrics of a language they do not speak to music, given that they approach translators or interpreters for assistance. The present times of Covid-19 was also noted in the piece 13. *Light in Dark Times*, as artists always depict their current circumstances in the art they create.

In general, the form that was mostly used was ternary form as to give the feeling of repetitiveness of African music. Varying dynamical measures and ranges/intervals of the voice and piano were explored in the compositions. Influences from contemporary, classical and cultural/traditional music idioms are prevalent which indicates syncretism and cross-culturalism. Rhythms from the table of African rhythms in the literature review were also utilised. There might be notable recurring aesthetics of composition of the researcher. Therefore, the arrangement of folksongs gives variety. This is crucial in order to have something for everyone. If these songs were to be presented at a concert, there should be diversity for the listeners, which would represent their identities for Namibia, which is multicultural country. Varying performance directions in Italian

music terms as well as English were utilised in most songs. Some modes were used, however, in order to avoid too much repetition, it was not restricted to it hence the use of modulations.

The piano was mostly used for accompaniment. However, the researcher tried to give the piano an equal treatment in portraying the lyrics. Homophonic, polyphonic and counterpoint textures were used. Rhythmic motifs were used throughout some pieces or as ostinati. Imitation was implemented whereby the piano would echo melodies of the voice or as a ritornello. Preludes, interludes and postludes were applied to alternate between the voice and the piano to create interaction. Call and response between the piano and voice was integrated in some pieces, as it is a major African musical device.

Various compositional devices such as sequences, imitation, inversions, rhythmic displacement, fragmentation, word painting, repetition, decoration (acciaccatura, anticipation, retardation, appoggiatura, suspensions, and passing notes), ostinato, pedal point, Alberti bass et cetera were applied.

However, from the data collected, as well as the researcher's personal experiences, it was established that there are very few art songs that embrace Namibian idioms which can be used for teaching voice students that have accompaniment in order to contribute to the identity of Namibian voice students through Namibian languages that are used in the composition of new art songs.


#### 4.4 Composed/arranged art songs by the researcher:

The arranged and composed music is inserted in no particular order as performers and teachers can choose and perform pieces on their own discretion. Guidelines of art song analysis of Makobi (2017) were adapted to give a brief analysis of the researcher's compositions and arrangements. These guidelines are: title of song, compose/arranger, source of text (if from folksong)/poet, year of composition, language of song, English translation, meaning of proverb, structure/form, time signature, key signature and range of vocal part.

##### 4.4.1 Title of song: Dihumbwa

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Proverb

**Language of song:** HamMbukushu

**English translation:** The cheetah catches the duiker for pleasure or laughter, at first, he follows it slowly then runs.

**Meaning of proverb:** Ternary

**Structure/form:** Ternary

**Time signature:** 3/4

**Key signature:** G major

# Dihumbwa

'The cheetah'

Engelhardt Unacb

HaMbukushu proverb Translation:  
The cheetah catches the duiker (small antelope)  
for pleasure or laughter,  
at first he follows it slowly, then he runs.

$\text{♩} = 190$

Voice

Piano

10

Vo.

Pno.

17

Vo.

Pno.

Di-hum-bwa dya kwa-

te-ra ma-pi mu-mu-ne , mo-mun-gwan-

eunacb84@gmail.com (c)

24

Vo. gu - , mo mu ka - tji - ra.

Pno.

31

Vo. mo - mun-gwan - gu - , mo mu ka - tji - ra.

Pno.

37

Vo. *f* Di - hum - bwa dya kwa - te - ra

Pno.

43

Vo. ma - pi mu - mu - ne - , *f* Di - hum - bwa

Pno.

50 *p* *f*  
Vo. Di-hum-bwa Di-hum-bwa  
Pno.

58  
Vo. Di-hum-bwa Di-hum-bwa  
Pno.

66  
Vo. Di-hum-bwa  
Pno.

73  
Vo.  
Pno.

4.4.2 Title of song: Halaab go Shala

81

Vo.

Pno.

Source of text (if from folksong/poem) Proverb

Lyrics of song: Khorshoqorab

English translation: The world is a school. Elders know a lot about you.

Structure/form: A B C A

Time signature: Common Time

Key signature: F major

**4.4.2 Title of song:** !Hubaib ge Skola

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Proverb

**Language of song:** Khoekhoegowab

**English translation:** The world is a school. Elders know a lot about you.

**Structure/form:** A B C A

**Time signature:** Common Time

**Key signature:** F minor

Two Damara proverbs:  
The world is a school.  
Elders know a lot about you.

# !Hubaib ge Skola

Engelhardt Unacb

Misterioso  $\text{♩} = 60$

Voice

Piano

*mp*

Con pedal

5

*mp*

Vo.

!Hu - baib ge sko - la. !Hu - baib ge 3

Pno.

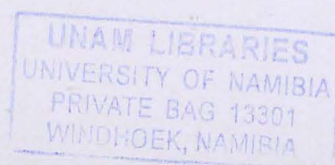
8

Vo.

sko - la. !Hu 5 - baib,

Pno.

cunaeb84@gmail.com (c)



10 *mf*

Vo. ge sko - - la. !Hu - baibge sko-la.

Pno. *mf*

13

Vo. !Hu - baibge sko-la. !Hu - baib.

Pno. *mp*

17 *mp*

Vo. Kai khoen ge #gui xu-na sa xa#an. Kai khoen ge #gui xu-na sa xa#an.

Pno.

20 *mp*

Vo. !Hu - baib ge sko - la.

Pno. *mp*

23

Vo. *!Hu - baib ge<sup>3</sup> sko - la. !Hu<sup>5</sup> - baib,*

Pno.

26

Vo. *ge sko - - la. !Hu - baibge sko-la.* *mf*

Pno.

29

Vo. *!Hu - baibge sko-la. !Hu - baib.*

Pno.

33

Vo.

Pno. *p*  
*Slowly*

**4.4.3 Title of song:** !Nae tama |girib

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Proverb

**Language of song:** Khoekhoegowab - Damara

**English translation:** A fox that doesn't jog/run, doesn't eat. Work hard and develop yourself for money does not fall from heaven.

**Structure/form:** Ternary

**Time signature:** 5/8

**Key signature:** A minor

Damara proverb:  
A fox that doesn't jog/run, doesn't eat.  
Work hard and develop yourself  
for money does not fall from heaven.

# !Nae tama | girib

Engelhardt Unaeb

**Allegro ♩ = 132, Animato** *f*

**Soprano**  
!Nae ta-ma | gi - rib

**Piano**

7  
S. - - - - -  
!nae ta-ma | gi - rib - - - - -

13  
S. !nae ta-ma | gi - rib - - - - - !nae ta-ma | gi-rib - , ge||gá ta-ma.

**Pno.**

eunaeb84@gmail.com

19

S. *inae ta-ma | gi-rib - , ge || gâ ta-ma.*

Pno.

Rit...

25 **Andante** ♩ = 96 **Adagio** ♩ = 72

S. *Sî - sen i om - khâi - sen,*

Pno.

*mp*

29

S. *sî - sen i om - khâi - sen, ma - ri i ge | ho -*

Pno.

32 Allegro ♩ = 132, Animato

S. ma - xu || ga ta - ma.

Pno.

37

S. *f* !Nae ta-ma |gi - rib - - - - - !nae ta-ma |gi - rib-

Pno.

43

S. - - - - - !nae ta-ma |gi - rib - - - - -

Pno.

50

S. 

Pno. 

55

S. 

Pno. 

**4.4.4 Title of song:** !Nosa !Oes

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Nama-Damara Folk song

**Language of song:** Khoekhoegowab

**English translation:** It's a quiet night, there's no noise. Sleep beloved child, rest Mama's child.  
My beautiful child.

**Structure/form:** Ternary

**Time signature:** Common time

**Key signature:** D major

# !Nosa !Oes

Arr: Engelhardt Unaeb

A Quiet Night

Damara>Nama Traditional  
Lullaby

Translation:  
It's a quiet night, there's no noise.  
Sleep beloved child, rest Mama's child.  
My beautiful child.

**Adagio** ♩ = 60/72 *Cullando e dolce*

Soprano

Piano

Con pedal

5

S.

Pno.

9

S.

!No - sa!oes ge ne - sa -, #khu-wib tsina /khai

Pno.

Engelhardt Unaeb (c)

13

S. *1.*  
 !No - sa!oes ge ne - sa - , #khu-wib tsín a /khai.

Pno.

17 *2.*  
 //Ôm re /nam - sa /gôaro - tse-, //ôm - re /nam - sa ro - .

Pno. *mp*

21 *mp*  
 //Ôm re /nam - sa /gôaro tse-, //Ôm - re /nam sa ro - .

Pno.

25  
 Ma-mas ôa - ro sâ-re ne-si-sa. Ma-mas ôa - ro sa re ne-si-sa.

Pno. *p*

13

S. *I.*  
!No - sa loes ge ne - sa - , #khu-wib tsin a /khai.

Pno.

17 *2.*  
S. //Öm re /nam - sa /gôaro - tse-, //öm - re /nam - sa ro - .

Pno. *mp*

21 *mp*  
S. //Öm re /nam - sa /gôaro tse-, //Öm - re /nam sa ro - .

Pno.

25  
S. Ma-mas ôa - ro sâ-re ne-si-sa. Ma-mas ôa - ro sa re ne-si-sa.

Pno. *p*

13

S. *1.*  
!No - sa loesge ne - sa - , #khu-wib tsîna /khai.

Pno.

17 *2.*  
S. //Ôm re /nam - sa /gôaro - tse-, //ôm - re /nam - sa ro - .

Pno. *mp*

21 *mp*  
S. //Ôm re /nam - sa /gôaro tse-, //Ôm - re /nam sa ro - .

Pno.

25  
S. Ma-mas ôa - ro sâ-re ne-si-sa. Ma-mas ôa - ro sa re ne-si-sa.

Pno. *p*

29 <sup>3</sup>  
 S. Ma-mas ôa - ro sâ re ne si sa . Ma-mas ôa - ro - . Ah.

Pno.

33 Rit...  
 S. Ti î - xa ôa-ro-tse. Ti î - xa ôa- ti - a!

Pno. Rit...

38 A tempo  
 S. Loo/Ah.....

Pno. p

42 Rit...  
 S. Mmm/Oo

Pno. 8 Rit...  
 U.C. pp

Engelhardt Unseeb (c)

4.45 Title of song: Un' idea

Composer: Engelhardt Ungeb

Year of composition: 1964

Source of the score: Engelhardt Ungeb

Language of song: German

English translation: Largest class amongst all stars, one that is always seen,

A cloud that fell from the sky, lit by white sand, You rise and forget the world's problems,

There's tranquility around you, Oh, white sand, The joys of life (a dream).

Structure/form: Ternary

Time signature: 6/8

Key signature: A-flat major

Musical score for the song 'Un' idea'. It consists of three staves. The top staff is for the voice (S.), the middle staff is for the piano (Pno.) right hand, and the bottom staff is for the piano (Pno.) left hand. The key signature is A-flat major (two flats) and the time signature is 6/8. The score begins at measure 46. The vocal line starts with a quarter note G4, followed by a dotted quarter note A4, and then a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the vocal line at the end of the excerpt.

**4.4.5 Title of song:** !Uri !Hūse

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Ellison 'Amor' //Gowaseb

**Language of song:** Khoekhoegowab

**English translation:** Largest dune amongst all dunes, one that is always seen,

a cloud that fell from the sky. Oh, our white sand. You make me forget the world's problems.

There's tranquillity around you. Oh, white sand. The pride of Uis (a town).

**Structure/form:** Ternary

**Time signature:** 6/8

**Key signature:** A-flat major

# !Uri !Hūse

Ellison 'Amor' Gowaseb

Engelhardt Unaeb

## Translation:

Largest dune amongst all dunes,  
one that is always seen,  
a cloud that fell from the sky.  
Oh, our white sand.  
You make me forget the world's problems.  
There's tranquility around you.  
Oh, white sand.  
The pride of Uis (a town).

Adagio e ritmico  $\text{♩} = 72$

Voice

Piano

5

Vo.

!Go-wa-di !gam ai a kai !go-was, ta-tse mû !kha-ru he

Pno.

8

Vo.

ta-ma !gowas, !âus !homa xu ge a !nās. ge a !nās. Ae,

Pno.

eunaeb84@gmail.com

12 *mf*

Vo. si-da lu-ri lhū-se. Ae si-da lu-ri lhū-se. Ae si-da lu-ri lhū-se. Ae

Pno. *mf*

15

Vo. si-da lu-ri lhū-se. Ae Ye-le yohee yohee yo, ae ye-le yohee yohee yo, ae

Pno.

18

Vo. Ye-le yo-hee yo-hee yo, ae ye-le yo-hee yo-hee yo, ae

Pno.

20

Vo. *mf*  
 Yele yohee yohee yo, <sup>2</sup> ae Yele yohee yohee yo, <sup>2</sup> ae Yele yohee yohee yo, <sup>2</sup> ae

Pno.

23

Vo. *mf*  
 Yele yohee yohee yo. Ae, Yele yohee yohee yo, <sup>2</sup> ae Yele yohee yohee yo.

Pno.

26

Vo. *mf*  
 Sa-sa mûs ge,

Pno. *mp*

31

Vo. *mf*  
 Ihu-baib di!gom-si-ga luru kaite -, Sa - sa mûs ge,

Pno.

35

Vo. *!hu-baib di!gom-si-ga /uru kaite - , Sas ta-wa tsamtsi*

Pno.

39

Vo. *sá - ba hâ! IU - es tnî-sa - sib! Ae,*

Pno. *f*

42

Vo. *si-da lu-ri !hū-se. Ae si-da lu-ri !hū-se. Ae si-da lu-ri !hū-se. Ae*

Pno.

45

Vo. *sida lu-ri !hū-se. Ae Ye-le yohee yohee yo, ae ye-le yohee yohee yo, ae*

Pno.

4.4.6 Title of song: Umbakus

48  
Vo. Ye-le yo-hee yo-hee yo, ae ye-le yo-hee yo-hee yo, ae  
Pno.

50  
Vo. Yele yohee yohee yo, ae Yele yohee yohee yo, ae Yele yohee yohee yo,<sup>2</sup> ae  
Pno.

53  
Vo. Ye-le yohee yohee yo. Ae, Ye-le yohee yohee yo,<sup>2</sup> ae Yele yo IU-e-se.  
Pno.

56  
Vo.  
Pno.

Detailed description: The image shows a musical score for a piece titled 'Umbakus'. It consists of four systems of music, each with a vocal line (Vo.) and a piano accompaniment (Pno.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system (measures 48-49) features a vocal melody with lyrics 'Ye-le yo-hee yo-hee yo, ae ye-le yo-hee yo-hee yo, ae' and a piano accompaniment with chords and eighth notes. The second system (measures 50-51) has a more rhythmic vocal line with lyrics 'Yele yohee yohee yo, ae Yele yohee yohee yo, ae Yele yohee yohee yo,<sup>2</sup> ae' and a piano accompaniment with eighth-note patterns. The third system (measures 52-53) continues the vocal melody with lyrics 'Ye-le yohee yohee yo. Ae, Ye-le yohee yohee yo,<sup>2</sup> ae Yele yo IU-e-se.' and a piano accompaniment with chords. The fourth system (measures 54-55) shows the vocal line ending with a long note and the piano accompaniment concluding with chords and a final note.

**4.4.6 Title of song:** !Uritsâsens

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet;**

**Language of song:** Khoekhoegowab

**English translation:** In the hot sun I am sitting in a warm house. Till the night without any visitations. Visit me beloved.

**Structure/form:** Ternary

**Time signature:** Alla breve

**Key signature:** F major

# |Uritsâsens

'Loneliness'

Engelhardt Unaeb

Translation:  
In the hot sun I am sitting in a warm house.  
Till the night without any visitations.  
Visit me beloved.

$\text{♩} = 110$  Sad yet enthusiastically

Voice

Piano

5

Vo. *mp* A tempo

Pno. *mf* Rit.. a tempo *mp*

!Am - sa so-res !na ta ge

8

Vo. !hae - oms !na #nua . |Am - sa so-res !na ta ge

Pno.

12 *mf* con moto

Vo. *mf* *con moto*

!hae oms !na+nôa . !Uisgo se khoei xa sa-ri - he t'mase-

Pno. *mf*

17 *f* *mp* *mf*

Vo. *f* *mp* *mf*

!Uisgo se khoei xa sa-ri - he t'mase - .

Pno.

22 *mp* 3

Vo. *mp*

Sa-ri te ti khoe - , sa-ri te re - , ti-khoe sa - ri.

Pno. *mp*

26 3

Vo.

Sa - ri te ti khoe - , sa - ri te re -

Pno.

28

Vo. *f* *mf*  
 ti-khoe sa - ri te re - ! !Uis go se

Pno. *f* *mf*

32

Vo. *f* *mf*  
 khoei xa sa-ri - he t'mase - . !Uisgo se khoei xa

Pno. *f* *mf*

37

Vo. *f* *mf*  
 sa-ri - he t'mase - . !Uisgo se khoei xa sa-ri - he t'mase -

Pno. *f* *mf*

42

Vo. *f* *mf*  
 !Uisgo se khoei xa sa-ri - he t'mase - .

Pno. *f* *mf*

4.4.7 Title of song: Heiß

47

Vo.

Ad libitum.

Rit...

Pno.

Language of song: Hochdeutsch

English translation: Longing for you, keeps me awake at night, seeing your photographs makes me reminisce; Seems like I only started loving you when you left, and so I battle with my heart.

Longing for you makes me cry, Longing for you makes me weak. Come back, come back to me,

Longing for you will be the death of me.

Structure/Form: A B C B

Time signature: 5/4 then 4/4

Key signature: A-flat major

**4.4.7 Title of song:** !Horeb

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:** Khoekhoegowab

**English translation:** Longing for you, keeps me awake at night, seeing your photographs makes me reminisce. Seems like I only started loving you when you left, and so I battle with my heart.

Longing for you makes me cry, Longing for you makes me weak. Come back, come back love,

Longing for you will be the death of me.

**Structure/form:** A B C B

**Time signature:** 5/4 then 4/4

**Key signature:** A-flat major

# ||Horeb 'Longing'

Engelhardt Unaeb

**Translation:**

Longing for you, keeps me awake at night,  
 seeing your photographs makes me reminisce.  
 Seems like I only started loving you when you left,  
 and so I battle with my heart.  
 Longing for you makes me cry,  
 Longing for you makes me weak.  
 Come back, come back love,  
 Longing for you will be the death of me.

$\text{♩} = 60$  *espressivo e rubato*

mp

Voice

||Ho-reb ge ra !u - ai-kaite,

Piano

mp

4

Vo.

... sa I - si - ba mûsge!goa-sa. I du ge a llaeb ai lgui ta ge a nham.

Pno.

7

Vo.

Tsi ta ti lgaob lkha-ra !kham - .

Pno.

eunaeb84@gmail.com (c)

9 *mf*  
 Vo. *mf*  
 Ho - rebxa - ta ra a , Ho - rebxa - ta ra tsam.

Pno. *mf*  
 con pedal

13 *p*  
 Vo. *p*  
 Oa ha-re, oa ha-re lnam - sa,

Pno. *p*

17 *f* *mf*  
 Vo. *f* *mf*  
 Ho-reb ni ti ta !gam ! Ho - rebxa - ta ra a ,

Pno. *f* *mf*

21 *mp*  
 Vo. *mp*  
 Ho - rebxa - ta ra tsam. Ho - rebxa - ta ra a ,

Pno. *mp*

25

Vo. *mf*  
 ||Ho - rebxa - ta ra tsam. ||Ho - rebxa - ta ra a ,

Pno. *mf*

29

Vo. *mf*  
 ||Ho - rebxa - ta ra tsam. 3

Pno. *mf*

33

Vo.

Pno. *mp*  
 Slowly

**4.4.8 Title of song:** Endelela

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Proverb

**Language of song:** oshiKwanyama

**English translation:** If you want to go fast, go alone. If you want to go far, go together.

**Structure/form:** Ternary

**Time signature:** Common time

**Key signature:** F major, b-flat Lydian

# Endelela

Oshikwanyama proverb:  
If you want to go fast, go alone.  
If you want to go far, go together.

Engelhardt Unaeb

*♩ = 90 with conviction*

*mp*

3

Voice

Nge o-we ha-la u en - de-le-la

Piano

*mp*

5

Vo.

in - du oo - ve - Nge o-wa ha-la u

Pno.

8

*mf*

Vo.

en - de - le - la, en - de - le - la in - da

Pno.

*mf*

11

Vo. oo - ve - . Ngwe o-wa ha-la u-ye ko - ku - le in - da

Pno.

15 Rit... Ululate on G.

na - va-kwe-ni - .

Pno. Rit... A tempo

18 *mp* 3 1.

Vo. Nge o-we ha-la u en - de-le-le in - duoo - ve - .

Pno. *mp*

22 2.

Vo. in - du oo - ve - . Nge o-wa ha - la u

Pno.

4.4.9 Title of song: Hala Madam

25 *mf*

Vo. en - de - le - la, en - de - le - la in - da

Pno. *mf*

28

Vo. oo - ve - .

Pno.

This signature: 3/4

Key signature: 1 major

**4.4.9 Title of song:** Hada Malhao

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:** Khoekhoegowab

**English translation:** Let stand together, black people and white people. This Earth is ours.

Let's live together in peace!

**Structure/form:** Ternary

**Time signature:** 3/4

**Key signature:** F major

# Hada Ma/hao

"Let's stand together"

Engelhardt Unaeb

*Espressivo e rubato, J = 70 mf*

Voice

Hao-tsa-ma du ha tsi ma/hao re, #nû-khoe, !u-ri

Piano

6

Vo.

khoe. Ne!Khu-baib ge si-da !Khu-bai-ba, /khi-da#khîb !nâ /gui-ba

Pno.

10

*Joyfully, J = 100*

Vo.

hâ-re!

Pno.

16 *mf*

Vo. Hao-tsa - ma du ha tsi ma-/hao re,

Pno. *mp*

21

Vo. #nû-khoe, lu - ri khoe. Ne !Khu - baib ge si - da !Khu-bai-ba,

Pno. *mp*

25 *mp*

Vo. /khi - da #khîb !nâ /gui - ba hâ-re! hâ-re! Ha - da ma -

Pno. *mp*

29

Vo. /hao, ti khoe do, ha - da ma - /hao. Ha - da ma -

Pno.

33

Vo. *mf* *Rit...* *fp*

/hao, ti khoe to ha - da ma - ! ha - da ma - !

Pno.

38

A tempo

Vo. *mf*

Hao-tsa - ma du ha tsi ma/hao re, #nũ-khoe, !u - ri khoe.

Pno. *mp*

42

Vo. *mp* 1.

Ne!Khu - baib ge si - da !Khu-bai-ba, /khi - da #khĩb !nã /gui - ba hã-re!

Pno. *mp*

46 2.

Vo. 

Pno. 

Translation (From Khoekhoegowab):  
 Let stand together,  
 black people and white people.  
 This Earth is our's.  
 Let's live together in peace!

Pronunciation guide (Clicks):

- l (/) = Tongue against front teeth. 'Wet sound', like cleaning front teeth.
  - ^ = on a vowel means to nasalize the vowel.
  - ! = Tip of tongue against hard palate area above front teeth. Creating a hollow sound like popping a champagne bottle.
  - # (#) = tongue flat against hard part of palate, as trying to remove peanut butter with tongue.
  - ll (//) = side of tongue against cheeks. As if calling a horse or cleaning back molars.
  - X = pronounce like the German (CH) in BACH.
  - T = mostly identified.
- Rest of the vowels and consonants are pronounced like in Latin.

**4.4.10 Title of song:** Haitsi-Aibeb

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:** Khoekhoegowab

**English translation:** There was King named Haitsi Aibeb (mythical being) and he could change in many faces and trees. He was smarter than all and was extremely strong. He killed #Ga#gorib (evil mythical being), so nature could be at peace. Oh, Haitsi-Aibe, our king, you could divide the waters, when help is asked, you oblige. At his grave, put a stone and he'll protect you.

**Structure/form:** A B C D C

**Time signature:** Common time then 6/8

**Key signature:** A major

# Haitsi-Aibeb

Engelhardt Unaeb

Translation from Khoekhoegowab:  
There was King named Haitsi Aibeb (mythical being),  
He could changed in many faces and trees.  
He was smarter than all and was extremely strong.  
He killed †Ga†gorib (evil mythical being),  
so nature could be at peace.  
Oh, Haitsi Aibe, our king,  
you could divide the waters,  
when help is asked, you oblige.  
At his grave, put a stone and he'll protect you.

♩ = 100 *misterioso*

Voice

Piano

*mf*

5 *mp*

Vo.

Pno.

*mp*

7

Vo.

Pno.

Hai - tsi Ai - beb ti lon hã Gaob ge ge hã - i,

†gui-!na-gu hai - di tsí ai - di !na ge-re da-ba-!

eunaeb84@gmail.com (c)

10 *mf*

Vo. Hoan-xa ge ga-ai tsí b'ru-xa se lgai-sa i.

Pno. *mf*

13 *p* *f*

Vo. †Ga - †go - ri - ba ge !gam, †Ga - †go. - ri - ba ge

Pno. *p* *f*

16

Vo. !gam, ib !ga - ro - ba sâ

Pno.

19 *f* *J. = 80 Joyfully*

Vo. *llkha!* Ae, Hai - tsi Ai-be si-da

Pno. *f*

23

Vo. gao - tse. Ae, Hai - tsi Ai-be si-da gao - tse. llgam - lkho - ra ao - tse,

Pno.

28 *J. = 55 Appreciatively*

Vo. hui b ta gan he o - ra hui - tse. Ae, hui - tse.

Pno. *mf*

33 *mp*

Vo. ll'ib di lkho-was ai lui-sa #güi,

Pno. *mp*

38 *mf*

Vo. ob nī Hai-se - ba !kūi - du. Il̄b di lkho-was ai lui-sa #nūi,

Pno. *mf*

42 *f*

Vo. ob nī Hai-se - ba !kūi - du. Il̄b di lkho-was ai lui-sa #nūi,

Pno. *f*

46 *f* = 80 Joyfully

Vo. ob nī Hai-se - ba !kūi - du. Ae,

Pno. *f*

51

Vo. Hai - tsi Ai - be si - da gao - tse. Ae, Hai - tsi Ai - be si - da gao - tse.

Pno.

55


Vo. 

llgam - lkhō - ra ao - tse, huib ta gan he o - ra hui - tse. Ae, hui - tse.

Pno. 

60

Vo. 

Pno. 

**4.4.11 Title of song:** Itupuka Kapembe

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Folk song

**Language of song:** otjiHerero

**English translation:** See how Kampembe, the horse of a Himba man runs and gallops.

**Structure/form:** Ternary

**Time signature:** 6/8

**Key signature:** E major

Arr.: Engelhardt Unaeb

# Itupuka Kapembe

Herero Traditional

Translation:  
See how Kambembe,  
the horse of a Himba man  
runs and gallops.

Andante ♩ = 96/120 Joyfully

The musical score is arranged in three systems. Each system includes a vocal line (Soprano or S.), a piano accompaniment (Piano or Pno.), and a claves part (Clv.). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Andante' with a quarter note equal to 96/120, and the mood is 'Joyfully'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The claves part consists of a steady eighth-note rhythm. The vocal line includes the following lyrics:

Soprano:  
I - tu - puka ka - pem - be - , yo

S. (measures 7-11):  
mun - du o mu - Him - ba - . I - tu - puka ka - pem - be - , yo mun - du o mu -

S. (measures 12-16):  
Him - ba - . I tu - puka ka - pem - be - , yo mun - do o mu - Him - ba, I

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17

S. tu - pu-ka ka - pem - be - , yo mun - do o mu - Him - ba, I - tu - pu-ka ka-

Pno.

Clv.

22

S. pem - be - , yo mun - du o mu - Him - ba - . I - tu - pu-ka ka - pem - be - , yo

Pno.

Clv.

27

S. mun - du o mu - Him - ba - . I - tu - pu-ka ka - pem - be - , yo mun - du o mu-

Pno.

Clv.

32

S. Him - ba. I - tu - puka ka - pem - be - , yo mun - du o mu - Him - ba.

Pno.

Clv.

37

S. *mp* I - tu - puka ka - pem - be

Pno. *mp*

Clv. *mp*

43

S. *mf* I - tu - pu - ka ka - pem - be I - tu - pu - ka,

Pno. *mf*

Clv.

48

S. *mf*  
 tu - pu - ka, tu - pu - ka. I - tu - pu - ka ka -

Pno.

Clv. *mf*

52

S. pem - be ka - pem - be - I -

Pno.

Clv.

57

S. *f*  
 tu - pu - ka ka - pem - be - , yo mun - du o mu - Him - ba - I - tu - pu - ka ka -

Pno.

Clv. *f*

4.12 Title of song: ...

62

S. pem - be - , yo mun - du o mu - Him - ba - . I - tu - pu - ka ka - pem - be - , yo

Pno.

Clv.

67

S. mun - du o mu - Him - ba. I - tu - pu - ka ka - pem - be - , yo mun - du o mu -

Pno.

Clv.

72

S. Him - ba.

Pno.

Clv.

**4.4.12 Title of song:** Jesu weya

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Folk song

**Language of song:** otjiHerero

**English translation:** Jesus has come with joy.

**Structure/form:** Binary

**Time signature:** Common time

**Key signature:** F major, modulates to G major

Translation: Jesus has come with Joy.

# Jesu Weya

OvaHerero Church Song  
Arr: Engelhardt Unaeb

*Espressivo*  $\text{♩} = 80$  *mf*

Soprano  
Je - su we - ya - a - men - ha - le - lu Je - su we - ya -

Piano  
*mf*

7  
S.  
Je - su we - ya - a - men - ha - le - lu Je - su we - ya.

Pno.  
*mf*

12  
S.  
*mp*  
Je - su we - ya ne - njan - do - , a - men - ha - le - lu Je - su we - ya ne - njan - do.

Pno.  
*mp* Simile...

16  
S.  
Je - su we - ya ne - njan - do - , a - men - ha - le - lu Je - su we - ya ne - njan - do

Pno.

20  
S.

Pno.

4.4.13 Title of song: Light in Dark Times

24 *mf*  
S. Je - su we - ya - a - men - ha - le - lu Je - su we ya - Je - su we - ya -  
Pno. *mf*

29  
S. a - men - ha - le - lu Je - su we - ya. - - Je - su we - ya ne - njan - do --,  
Pno.

33  
S. a - men - ha - le - lu Je - su we - ya ne - njan - do. Je - su we - ya ne - njan - do --,  
Pno.

37  
S. a - men - ha - le - lu, Je - su we - ya ne - njan - do A - men - ha - ue - le - lu - ja  
Pno.

41  
S. a - men.  
Pno. *Slow*

**4.4.13 Title of song:** Light in Dark Times

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:** English

**Text:** Be the light in these dark times. Share a lot of hope. Be the hope and be safe. This too shall pass.

**Structure/form:** Binary

**Time sign:** Common time

**Key signature:** A major

# Light In Dark Times

composed as a response to Covid19

Engelhardt Unaeb

$\text{♩} = 60$  with Hope

Voice

Piano

*mp*

Be the

4

Vo.

Pno.

*mp*

light, in these dark times - Share a lot of hope, be the

6

Vo.

Pno.

*mf*

hope and be safe, this too shall pass. This too shall

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11 *p*

Vo. *p*

pass in this dark times be the light. Thistoo shall

Pno. *p*

14 *mf*

Vo. *mf*

pass Thistoo shall pass in this

Pno.

17 *mp*

Vo. *mp*

dark times be the light. Be the dark times be the light.

Pno.

19

Vo.

Pno.

21

Vo.

Pno.

Be the light!

slowly

# Mama Afrika

**4.4.14 Title of song:** Mama Afrika

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:**

**Source of text (if from folksong)/poet:** Folk song

**Language of song:** Khoekhoegowab

**English translation:** We have travelled far, Mama Afrika. What did you do to the people, Mama Afrika?

**Structure/form:** Binary

**Time signature:** Common time

**Key signature:** G major

# Mama Afrika

Arr: Engelhardt Unaeb

Damara traditional

Translation:  
We have traveled far, Mama Afrika.  
What did you do to the people, Mama Afrika.

$\text{♩} = 63$  with conviction

4 *mp*  
Vo. !Nu sera !gũkhoe da ge, ae, ti ma - se ma-ma A-fri-ka.

7  
Vo. Tae e ta di khoe - na, ae, ae, ti ma-se ma-ma Af-fri-ka. !Nu - sera !gũkhoe da ge,

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10

Vo. ae, ti ma-se ma-ma A-fri-ka.

Pno. *f* *mf* *mp*

13

Vo. *mf*  
Ma-ma A-fri-ka, tiMa-ma A-fri-ka he. Ma-ma A-fri-ka,

Pno.

16

Vo. ... tiMa-ma A-fri-ka he. Ma - ma A-fri-ka, ye-le ma, tiMa-ma A-fri-ka he.

Pno.

19

Vo. Ma - ma A-fri-ka, ye - le ma, tiMa-ma A-fri-ka he. 1. Ma-ma A-fri-ka! Ma-ma A-fri-ka!  
2. Loo...

Pno. *mf*

22

Vo. ti Ma-ma A-fri-ka he. Ma-ma A-fri-ka! Ma-ma A-fri-ka! ti Ma-ma A-fri-ka he.

Pno. *Simile...*

25

Vo. *mp* Ma-ma A-fri-ka! Ma-ma A-fri-ka! ti Ma-ma A-fri-ka he.

Pno. *mp*

27

Vo. *mp* Ma-ma A-fri-ka! Ma-ma A-fri-ka! ti Ma-ma A-fri-ka he.

Pno. *mp*

29

Vo. *f* Ma-ma A-fri-ka! Ma-ma A-fri-ka! ti Ma-ma A-fri-ka he!

Pno. *f*

31

Vo.

Pno.

34

Vo.

Pno.

**4.4.15 Title of song:** Mâse Daba Kha

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Folk song

**Language of song:** Khoekhoegowab

**English translation:** Mother, when is father returning? The rope of the sea, the rope of skipping

**Structure/form:** Ternary

**Time signature:** 3/4

**Key signature:** G major

# Mâse Daba Kha

Mother, when is father returning?

Damara Traditional

Arr: Engelhardt Unaeb

Translation:

Mother, when is father returning?

The rope of the sea, the rope of skipping.

*J = 100 Joyful yet urgent* *mf*

Voice Mâ-se

Piano *mf* *mp* *mf*

6 *p*

Vo. Da - bakha ma lae ni ha? Mâ-se Da - bakha ma lae ni ha? Mâ-se

Pno. *p*

10 *f* *mp*

Vo. Da - bakha ma lae ni ha? Hu - ri tsu - ri - tse, hu - ri tsu - ri - tse, hu - ri tsu - ri -

Pno. *f*

14 *mf*

Vo. tse, hu - ri tsu-ri - tse, Mā-se Da - bakha ma lae ni ha? Mā-se

Pno. *mf*

18 *mp*

Vo. Da - bakha ma lae ni ha? Mā-se Da - bakha ma lae ni ha? Hu - ri tsu-ri -

Pno. *mp*

22 *mf*

Vo. tse, hu - ri tsu-ri - tse, hu - ri tsu-ri - tse, hu - ri tsu-ri - tse, Ti Da, ti

Pno. *mf*

27

Vo. Da, ti Da-tse ti Da. Ti Da, ti Da, ti

Pno.

32 *f*

Vo. Da-tse oa ha - re - - ! Mâ-se

Pno. *f*

36

Vo. Da - bakha ma llae ni ha? Mâ-se Da - bakha ma llae ni ha? Mâ-se

Pno.

40

Vo. Da - bakha ma llae ni ha? Hu - ri tsu-ri - tse, hu - ri tsu-ri - tse, hu - ri tsu-ri -

Pno.

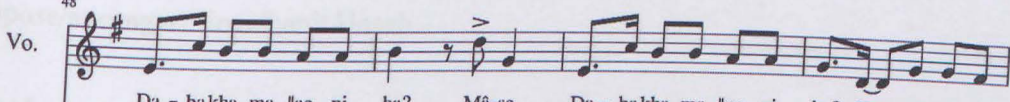
44


Vo. tse, hu - ri tsu-ri - tse, Mâ-se Da - bakha ma llae ni ha? Mâ-se

Pno.

4.4.19 Title of song: Mian ri

48

Vo.  Da - bakha ma lae ni ha? Mā-se Da - bakha ma lae ni ha? Hu - ri tsu-ri -

Pno. 

52

Vo.  tse, hu - ri tsu-ri - tse, hu - ri tsu-ri - tse, hu - ri tsu-ri - tse,

Pno. 

57

Vo. 

Pno. 

**4.4.16 Title of song:** Mûsa xu

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Proverb

**Language of song:** Khoekhoegowab

**English translation:** Out of sight doesn't mean out of heart.

**Structure/form:** Ternary

**Time signature:** Common time

**Key signature:** F major

# Mûsa xu

Damara proverb:  
Out of sight doesn't mean out of heart.

Engelhardt Unaeb

**Espressivo**  $\text{♩} = 55$

**mp**

Voice

Piano

*mf* *mp*

Mû - sa xu +oas ge

4

Vo.

Pno.

†gao - baxu †oa t'ma sa. Mû - sa xu +oas ge †gao - baxu †oa t'ma sa.

7

*mf* **Con moto**  $\text{♩} = 75$  *mp*

Vo.

Pno.

*mf* *mp*

Mû - gust'mas ge lu - rugus ti †ai - ba-sen t'ma hâ! Mû-sa xu,

simile...

4.4.17 Title of song: Norf

12 *mp*

Vo. *mp*  
#gao-ba xu #aot'masa, Mû-sa xu, #gao-ba xu #aot'masa, Mû - sa

Pno. *mp*

16 *mf*

Vo. *mf*  
xu. Mû - gust'mas ge lu - rugus ti #ai - ba-sen t'ma há!

Pno. *mf*  
simile

21 *J = 50*

Vo. *J = 50*  
Mû - gust'mas ge lu - rugus ti #ai - ba-sen t'ma há!

Pno. *Rit... mp*

26

Vo.

Pno.

**4.4.17 Title of song:** Nomfi

**Composer:** Isaac Mukonda

**Arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Isaac Mukonda

**Language of song:** Rukwangali

**English translation:** Go and catch some fish for me at the river while I am preparing food.

**Structure/form:** Ternary

**Time signature:** 6/8

**Key signature:** E minor (Aeolian), then modulates to A-flat major

# Nomfi "Fish"

A Rukangwali traditional-style fishing song  
Melody composed by: Isaac Mukonda

Arr: Engelhardt #Unaeb  
Translation:  
Go and catch fish for me at the river  
while I am preparing food.

*♩ = 95, Like a river*

Soprano

Piano

*p*

L.H.

Con pedal

4

S.

Pno.

7

S.

*mf*

Con moto, more joyfully

Kwa-te re - ge - ko nom - fi ni-ya li-se - ko.

Pno.

*mf*

*mf*

12

1. 2.

S.

Kwa-te re - ge - ko nom - Ku na ku - fa ko nkan - tu o - ve Ka-mu-re! Nom - fi.

Pno.

16

S. *Nom - fi. Nyo - ve na hu - gu - va - ra o - ve Ka - mu-re,*

Pno.

19 *Animato*

S. *kwa - te - ren ge - ko nom - fi ni - ya li - se - ko.*

Pno. *mp*

25 *mf*

S. *nom - fi nom - fi nom - fi nom - fi nom - fi*

Pno. *mp*

31

S. *nom - fi nom - fi nom - fi nom - fi, Nom - fi!² -*

Pno. *mp*

37

S. *allegro*  
Nom - fi!

Pno. *Rit...*  
ko.

42 *mf* A tempo, Joyfully

S. *mf*  
Kwa - te re - ge - ko nom - fi ni - ya li - se - ko.

Pno. *mf*

46

S. *mf*  
Kwa - te re - ge - ko nom - fi ni - ya li - se - ko.

Pno. *mf*

50

S. *mf*  
Ku na ku - ũ ko nkan - tu o - ve Ka - mu-re! Nom - fi - . Nom - fi -

Pno. *mf*

54

S. Nyo - ve na hu - gu - va - ra o - ve Ka - mure, kwa - te - ren ge - ko nom -

Pno.

57

S. *p* fi ni - ya li - se - Ku na ku - fa ko nkan - tu o - ve Ka - mu - re! Nom - fi - .

Pno. *p*

61

S. Nom - fi Nyo - ve na hu - gu - va - ra o - ve Ka - mu - re,

Pno.

64


S. *mf* kwa - te - ren ge - ko nom - fi, ni - ya li - se - ko.

Pno. *mf*

**4.4.18 Title of song:** Ondikuhole

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:** oshiKwanyama

**English translation:** I love you my friend, day and night, no matter what. Truly!

**Structure/form:** A B C A

**Time signature:** Common time

**Key signature:** E flat major

# Ondikuhole

Kwanyama Translation:  
I love you my friend, day and night, no matter what.  
Truely!

'I love you'

E. Unaeb  
Rearranged for solo on 30th May 2020

**Largo con motto , molto espressivo e rubato**

**Soprano Solo**  
On-di-ku - ho - le,

**Viola**  
*mf* *mp* *pizz.*

**Piano**  
*mp* *mp* *A tempo*  
Con pedal

6  
**Sop.Sol.**  
ka - wu - mc, kan - gc On - di - ku -

**Vla.**  
*arco* *p*

**Pno.**

9  
**Sop.Sol.**  
ho - le ka - wu mc kan -

**Vla.**  
*pizz.* *mp*

**Pno.**

11 *gc.* *Adagio*  
 Sop.Sol. *f* U - fi - ku no - mu - te  
 Vla. *arco* *mf* *Accel...*  
 Pno. *f*

14 *II.*  
 Sop.Sol. nya, Nomu-te - nya, ka - shi-na sha - nee ku - tya, kashi-na sha - nee  
 Vla.  
 Pno.

16 *[2.]* *Largo*  
 Sop.Sol. tya. O - shi - ke o - shi - li.  
 Vla.  
 Pno. *mp*

4.19 Title of song: On-dih Kante Aule

20

Sop.Sol. *mp* On-di - ku - ho - le ka-wu-me, kan - ge

Vla. *pizz.* *arco*

Pno. *mp*

24

Sop.Sol. *Rit...* On - di - ku - ho - le ka - wu me kan -

Vla. *pizz.* *arco* *Rit...*

Pno. *Rit...*

27

Sop.Sol. *f* ge.


Vla. *Ad libitum*

Pno. *f* *Ad libitum*

**4.4.19 Title of song:** Onganda Kwete Atuhe

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Ivan Scheffers

**Language of song:** otjiHerero

**English translation:**

**Structure/form:** A B C A B

**Time signature:** Common time

**Key signature:** E major

I. Scheffers  
Trans. to Herero: Ewald Tjundu

# Onganda Kwete Atuhe

Engelhardt #Unaeb

$\text{♩} = 100$  Andante con spirito

Tenor Solo

Piano

Bongos

*mf*

*f*

High  
Low

5

TS.

Pno.

Bo.

*mf* %

1. O Na - mi - bia - ma - i ri - re o - tji kwa ye. No - ku

8

TS.

Pno.

Bo.

hi - na omu - za - ro wotji He - re - ro - O Na mi - bia,  
(2) omu - ri - ro O Na

:copyright:

11

TS. *I.*  
 e - hi ku a - u - he On - gan - da kwete - a - tu - he - O Na

Pno.

Bo.

14

TS. *Fine f* 3 3 3 *mp* ♩ = 70 Nostalgic  
 tu - he - Nami-bia, Nami-bia, Na - mibi a-ehi-re - tu - Be - gu - zu - vera -

Pno.

Bo.

18

TS.  
 - be - gu zu vera - , be - gu zu vera - , Na - mi -

Pno. *mp*

Bo.

21 **1.** **2.** *mf* ♩ = 100 D.S. al Fine

TS.   
 8   
 bia, Be - gu zu-vera - bia. O Na

Pno.   
*mf*


Bo.

:copyright:

**4.4.20 Title of song:** Onja Johorongo

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Proverb

**Language of song:** otjiHerero

**English translation:** The world (life) turns and twists around, like the horns of the kudu (big antelope).

**Structure/form:** Binary

**Time signature:** 6/4 and later to 4/4

**Key signature:** F minor and later modulates to C major

# Onja Johorongo

Engelhardt Unaeb

**Herero Translation:**

The world (life) turns and twists around,  
like the horns of the kudu(big antelope).

*♩ = 70, Mysteriously*

**System 1:**  
Voice: *mp* 3  
Ou-je o-tji-vin - gu - ru - ra -  
Piano: *p* 3 *mp*

**System 2:**  
Vo. 3  
on - ja jo - ho - ron-go -  
Pno. 5

**System 3:**  
Vo. 5  
Ou-je o-tji-vin - gu - ru - ra,  
Pno.

7

Vo. on-ja jo-ho-ron - go - . Ou-je o-tji-vin - gu - ru - ra,

Pno.

9

Vo. on-ja jo-ho-ron - go - . Ou-je o-tji-vin - gu - ru - ra,

Pno.

12

Vo. on-ja jo-ho-ron - go - . Ou-je o-tji-vin - gu - ru - ra,

Pno.

14

Vo. on-ja jo-ho-ron - go -

Pno.

16 *f* *5*  
Vo. Ah... Jo-hon-ron-go. On-ja - ,  
Pno.

18  
Vo. on-ja - , onja, onja.  
Pno.

21 *J = 95, Joyfully*  
Vo. *mf*  
Pno.

24  
Vo.  
Pno.

27 *mf*

Vo. *mf*  
 Ou-je o-tji-vin-gu-ru-ra , on-ja jo-ho-ron-go,

Pno.

30

Vo.

Pno.

33 *f* Improvisation permitted on repeat.

Vo. *f*  
 Ah - yeh Ah -

Pno. *f*

36

Vo.  
 - yeh Ah - yeh Ah - yeh Ah -

Pno.

39

Vo. - yee Ah - yeh Ah - yee Ah -

Pno.

42

Vo. - yeh - Ah -

Pno.

45

Vo. yeh

Pno.

48

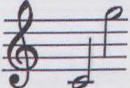
Vo.

Pno. Ad libitum 5

**4.4.21 Title of song:** Pina

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Proverb

**Language of song:** Tswana

**English translation:** When you find a song being sung, sing along.

**Meaning of proverb:** If you have gone to a place, do as people of that place.

**Structure/form:** A B C A B

**Time signature:** Common time

**Key signature:** C major

Tswana proverb trans.:  
When you find a song being sung,  
sing along.  
Meaning:  
If you have gone to a place,  
do as people of that place.

# Pina

'Song'

Engelhardt Unaeb

$\text{♩} = 80$  In a convincing manner

Voice

Piano

*mf*

5

Vo.

*mp*

E-re o \_\_\_\_\_ , fi - tthe - la pi - na e bi - nwa -

Pno.

*mp*

8

Vo.

*mf*

, o e bi - ne-, bi - ne. E-re o \_\_\_\_\_ , fi - tthe - la

Pno.

*mf*

11 *f*

Vo. pi - na e bi - nwa - , o e bi - ne - , bi ne. O e bi - ne.

Pno. *f*

14

Vo. O e bi - ne. O e bi - ne. O e bi - ne.

Pno.

18 *mp*

Vo. o e bi - ne. O e bi - ne - . pi - na e bi - nwa - , Ah...

Pno. *mp*

23 *Mysteriously* *Cantabile*

Vo.

Pno.

29 *ad libitum* *A tempo* *f*

Vo.

Pno.

32 ♩ = 80 *In a convincing manner*

Vo.

Pno.

36 *mp*

Vo. *mp*

E-re o , fi - tlie - la pi - na e bi - nwa -

Pno.

39 *mf*

Vo. *mf*

, o e bi - ne-, bi - ne. E-re o , fi - tlie - la

Pno.

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44-22 Title of song: Bishar

42 *f*  
Vo. pi - na e bi - nwa - , o e bi - ne - , bi ne. O e bi - ne.  
Pno. *f*

45  
Vo. O e bi - ne. O e bi - ne. O e bi - ne.  
Pno.

49  
Vo. O e bi - ne. O e bi - ne. pi - na e bi - nwa - ,  
Pno.

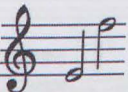
54 *p* *f*  
Vo. pi - na e bi - nwa - , pi - na e bi - nwa - ,  
Pno. *p* *f*

Detailed description: This is a musical score for a piece titled 'Bishar'. It consists of four systems of music, each with a vocal line (Vo.) and a piano accompaniment (Pno.). The vocal line is written in a single treble clef staff, and the piano accompaniment is written in two staves (treble and bass clefs). The lyrics are in a non-Latin script, likely a South Asian language, and are written below the vocal line. The score includes dynamic markings such as *f* (forte) and *p* (piano). The piano accompaniment features a complex rhythmic pattern with many beamed notes and rests. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4. The page number 192 is at the bottom.

**4.4.22 Title of song:** Rainbow

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:**

**Text:** Oh, rainbow, how can being yourself, hurt so many. Oh, rainbow, how can loving who you want hurt so many. Oh, rainbow, how can your colours of love, be the wrath of some. If the rainbow is not for you, it's fine. It hurts no one just to be kind.

**Structure/form:** Through-composed

**Time signature:** Common time

**Key signature:** G minor

# Rainbow

Engelhardt Unaeb

*♩ = 60* **Appassionato**

Voice

Piano

*Ad libitum*

*f*

3 *mp* *A tempo* *mp* *Con pedal*

Oh, Rain - bow, how can be-ing your-self\_ hurt so\_ ma-ny. oh,

8 *mp* *Con pedal*

Rain - bow how can love who you want hurt so\_ ma-ny.

5

6

12 *Con moto*

Vo. How can your co-lours of love , be the wrath of some -

Pno.

16

Vo. How can your co-lours of love , be the wrath of some -

Pno.

20 *Pleadingly*

Vo. *p* If the rain-bow is not for you *f* it's fine. It hurts no one to be kind!


Pno. *p* *f*

26 *Con moto*

Vo. How can your co-lours of love , be the wrath of some -

Pno.

30

Vo.  How can your co-lours of love , be the wrath of some -


Pno. 


34

Vo.  How can your co-lours of love , be the wrath of some -

Pno. 

38

Vo.  How can your co-lours of love , be the wrath of some -

Pno. 

42


Vo. 

Pno.  Rit...

**4.4.23 Title of song:** Sâob Go !Kharu

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:** Khoekhoegowab

**English translation:** Green, yellow and white flowers are blooming. Dance and celebrate, winter is gone. The sun is shining and my heart is content.

**Structure/form:** A B C A C

**Time signature:** 6/8

**Key signature:** G major

# Sâob Go !Kharu

Winter is Gone

Engelhardt #Unaeb

recomposed for solo voice during June 2020

Translation:

Green, yellow and white flowers are blooming.

Dance and celebrate, winter is gone.

The sun is shining and my heart is content.

Celebratory ♩ = 125

Soprano

Piano

*mf*

*mf* *mf* *mf*

*mf*

A tempo

!Hu-ni !am - tsie

S.

Pno.

6

1. 2.

!u - ni//kha-re di //gac-xa i ge - go. go.

*mf* *mf* *mf* *mf*

S.

Pno.

10

#Na-re - sâob ge go !kha - ru. #Na-re - , sâob ge go !kha - ru.

*mf* *mf*

Engelhardt #Unaeb (c)

14 *mp*

S. *mf*

Sores ge-ra !na tsi ti /gaob ge - ra!gâi - se tsâ - . Ti/gaob ge - ra

Pno. *mp* *mf*

19

S. *mf*

Ti/gaob ge - ra #khi. Ti/gaob ge - ra Ti/gaob ge - ra dâ.

Pno. *mf* *mf*

24 *mf*

S. *mf*

!Hu-ni !am - tsie lu - ni//kha-re di //gae-xa i ge - go.

Pno. *mf* *mf* *mf* *mf*

28 *mf*

S. *mf*

go. #Na-re - sâob ge go !kha - ru. #Na-re - ,

Pno. *mf* *mf* *mf*

32

S. *mf*  
 sãob ge go!kharu. *mf* Ti/gaob ge - ra Ti/gaob ge - ra #khi. *mf* Ti/gaob ge - ra

Pno. *mf* *mf* *mf*

37

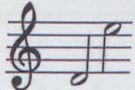
S. *1.*  
 Ti/gaob ge - ra *Rit...* dá - !

Pno.

**4.4.24 Title of song:** Sâro e Mate

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:** Khoekhoegowab

**English translation:** (Sâ is a traditional perfume made from roots that are grinded into powder.)

Grind some Sâ for me and put it in a container for me. So I could smell good and scare bad spirits.

Put some on my body, on my clothes, on my bed and let everything smell so nice

**Structure/form:** A B C A

**Time signature:** 6/8

**Key signature:** G major

# Sâro e Mate

Engelhardt #Unaeb

**Allegretto** ♩ = 120 *Animato* *mp* % **A**

Soprano

Sâ-ro e xenxen ba-te !u-ros !na tso -

Piano *mp*

6

S.

ro - i ma - te, I - ta hamham sen-tsi tsu-na !gae pe re -

Pno.

11

S.

Sâ-ro e pe re - . So-ros ai tso - ro,

Pno. *mf*

Engelhardt #Unaeb (c)

16

S. *I.*  
 saran ai tso - ro, karob ai tso - ro, Hoo hoa xu - na ham - ham!

Pno.

22

S. *2.* **C** *Misterioso*  
 hoa xu - na ham - ham!

Pno.

28

S. *mp*  
 ham /üi -

Pno. *mp*

33

S.  
 tsib //kha ham - ham re, ham - ham /üi - tsib //kha

Pno.

38

S. *mf*  
ham - ham re. hamham re, yo-hi yo-hi yo ham, - ah yo hi

Pno.

43

S.  
hamham re, hamham re, yo-hi yo-hi yo ham, - ah yo hi

Pno.

47

S. *f* A piacere D.S. al Fine  
hamham re, hamham re, Sâ - ro e

Pno.

Performance order: AA BB CC A Fine

Translation:

(Sâ is a traditoinal perfume made from roots that are grinded into powder.)

Grind some Sâ for me and put it in a container for me.


So I could smell good and scare bad spirits.

Put some on my body, on my clothes, on my bed and let everything smell so nice.

**4.4.25 Title of song:** Som haise

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Ellison 'Amor' |Gowaseb

**Language of song:** Khoekhoegowab

**English translation:** The days of life are few, to fend for yourself is hard. I am very happy in my Shade Tree (guardians/parents). When in the future, this Shade Tree falls, then the Sun will stab me. Don't fall away my Shade Tree, my big help.

**Structure/form:** A B C A

**Time signature:** F major

**Key signature:** Common time

# Som Haise

## Shade Tree

Ellison 'Amor' IGowaseb

Commissioined by the Otjiwarongo Youth Choir,  
Director: Mr Lancelord Howosch.  
Adapted for solo voice July 2020.

Engelhardt #Unaeb

### Khoekhoegowab Translation:

The days of life are few,  
to fend for yourself is hard.  
I am very happy in my Shade Tree (guardians/parents).  
When in the future this Shade Tree falls,  
then the Sun will stab me.  
Don't fall away my Shade Tree,  
my big help.

$\text{♩} = 72$  Caringly

Voice

Piano

*mp*

Con pedal

Ûib tse-ti kaise a//o - ro,

8

Vo.

Pno.

Rit...

khai - basens kai - se a !gom ro. Ti i-sa som hais !na ta kai-se!gâi se há.

Engelhardt #Unaeb (c)

12 *A tempo* *mf*

Vo. *mf*

Ti i - sa som - hais lna ta kai - se !gái - se há.

Pno. *mf*

16 *p*

Vo. *p*

Ae - tses ka ne som hai - sa //na o,

Pno. *p*

20 *Frightened*

Vo. *Frightened*

Os gom so-re-sa kai-se ni lha. Os gom so-re-sa kaise ni lha -

Pno.

24 *f*

Vo. *f*

o - !

Pno. *f*

4.4.26 Title of song: Thank you

26 *mf*  $\text{♩} = 55$  Nostalgic

Vo. Ta //na-be xu te, - ti

Pno. *Ad libitum* *mf*

28

Vo. 1. som hai - se. ta //na-xu te-re, - ti kai hui - se. 2. Ta kai hui - se.

Pno.

32 *p*


Vo. Som hai, som hai, som hai,

Pno. *p* Rit... Slowly

**4.4.26 Title of song:** Thank you

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:** English

**Text:** Thank you for everything you've done for me. Thank you for being by my side! May God be with you through trials and tribulations. Thank you for your kindness, be blessed. I am grateful.

**Structure/form:** Binary

**Time signature:** Common time

**Key signature:** D major

# Thank You

Dedicated to all who have been kind to me!

Engelhardt Unaeb

*J* = 60 *espressivo*

Voice *mp*  
Thank you for e-verything you've done for me. Thank

Piano *mp*

5 *f* *mp*  
Vo. you for be-ing by my side! May God be with you through trials and tri-bu-la -

Pno. *f* *mp*

10  
Vo. tions. Oh - . Thank you for your kind - ness. Blessed . I am grate - ful.

Pno.

15  
Vo. I am grate - ful - !


Pno.

eunaeb84@gmail.com

**4.4.27 Title of song:** Three Nama-Damara Love Songs

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:** Khoekhoegowab

**English translation:** 1. When you sit so sadly my beloved, then my heart aches. 2. Love without kisses, is not real love. 3. My dearly love, forgive my wrongdoings.

**Structure/form:** Medley

**Time signature:** Common time

**Key signature:** 1. A flat major, 2. F major/ C Mixolydian mode that modulates, 3. G major

# Three Nama-Damara Love songs

Arr: Engelhardt Unaeb

Nama-Damara traditional songs

$\text{♩} = 70$  *Espressivo*, *Neti du ga #nû-o* Trans: When you sit so sadly my beloved,  
then my heart aches. *mp*

Voice

Piano

1. 2.

6

Vo. du ga #nû-o - , o ti nam - sa khoe - ro. Ne-ti

Pno.

10

Vo. du ga #nû-o - , o ti nam - sa <sup>3</sup> khoe - ro. Ne-ti

Pno.

14

Vo. ne-ti, ne-ti - , ne-ti ne-ti, ne-ti - , ta ge kai se ra !goa. Ne-ti

Pno.

18

Vo. ne-ti, ne-ti - , ne - ti ne-ti, ne-ti - , ta ge kai se ra !goa. Ne-ti

Pno.

22

Vo. !goa.

Pno.

*J = 80 con motoe animato, !Nami lloa -i ose*  
 Trans: Love without kisses,  
 is not real love.

27

Vo. !Na - mi,

Pno.

32

Vo. lloa-i o-se-, | Na - mi, na - mi lloa-i o-se-. || Náb ge

Pno.

36

Vo. a - malnam ta - ma. || Náb ge a - malnam ta - ma.

Pno.

40

Vo. Lief - de, son - der soe - ne - , \* Kissing sound \* lief - de, lief - de

Pno.

44

Vo. son - der soe - ne - , \* Kissing sound \* Dis nie wa - re lief - de nie, dis nie

Pno.

48

Vo. wa-re lief-de nie. wa - re lief - de nie!

Pno.

52  $\text{♩} = 80$  **Espressivo, Ti Inamsaro,** Trans: My dearly love,  
forgive my wrongdoings.

Vo. Ti

Pno. *mf*

56 *mp*

Vo. Inam-sa-ro, ti Inam-sa-ro se - . Ti Inam-sa-ro, ti

Pno. *mp*

59 *mf*

Vo. Inam-sa-ro se - . IŪ-ba te ti ti llo - re - na

Pno. *mf*

62

Vo. *I*Ū-ba te ti ti llo - re - na . *I*Ū-ba te ti ti llo - re - na

Pno.

66

Vo. *f* *I*Ū-ba te ti ti llo - re - na . *1.* Ti na ti llo - re - *2.*

Pno. *f*

69

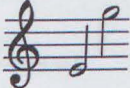
Vo. na

Pno. *p*

**4.4.28 Title of song:** Totsiens

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:** Afrikaans

**English translation:** Your time on Earth has passed, but your sunny smile will stay with me.

In the darkness, you were the moon, let your spirit always stand by me. Goodbye my sweet love,  
see you in heaven. Forever will I miss you, the angels will receive you well.

**Structure/form:** A B C B

**Time signature:** 6/8

**Key signature:** A major

# Totsiens

Goodbye

Engelhardt Unaeb

## Afrikaans translation:

Your time on Earth has passed,  
but your sunny smile will stay with me.  
In the darkness, you were the moon,  
let your spirit always stand by me.  
Goodbye my sweet love,  
see you in heaven.  
Forever will I miss you,  
the angels will receive you well.

$\text{♩} = 30$  Doloroso e espressivo *mp*

Voice

Jou tyd opaar-de is ver - by

Piano *mp*

Con pedal

7

Vo.

maar jouson - ni - ge glim-lag sal by my bly\_ In die

Pno.

11

Vo. *mf*  
 duis-ter-nis was jy die maan ———, Laat jou gees al-tyd bymy staan\_ ! Tot-

Pno.

15

Vo. *mf*  
 siens my soe - te lief - , sien jou weer in die he-mel - . Tot - siens my soe - te

Pno.

20

Vo. *mp*  
 lief ———, sien jou weer in — die he - mel.

Pno. *mp* *mf*

24

Vo. *mf*  
 Vir e - wig sal ek jou ver -

Pno. *mf*

28

Vo. lang\_ , die En - ge - le gaan jou mooiont - vang\_ Vir

Pno.

31

Vo. e - wig sal ek jou ver - lang\_ die En - ge - le gaan jou mooiont -

Pno.

34

Vo. vang\_ Tot siens mysoe - te lief - , sien jou

Pno. *mp*

38

Vo. weer in die he-mel-. Tot - siens mysoe - te lief\_ , sien jou weer in\_ die

Pno.

43

Vo. he - mel\_

Pno. *p*

48

Vo.

Pno.

U.C

**4.4.29 Title of song:** !Úba

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:**



**Source of text (if from folksong)/poet:** Engelhardt Unaeb

**Language of song:** Khoekhoegowab

**English translation:** Don't let the sun set, till you have forgiven. Don't let the moon wake up, till you have forgiven. Forgive, for anger is an illness

**Structure/form:** Through-composed

**Time signature:** common time

**Key signature:** A minor / Atonal

Translation:  
 Don't let the sun set,  
 till you have forgiven.  
 Don't let the moon wake up,  
 till you have forgiven.  
 Forgive, for anger is an illness.

# l'Úba 'Forgive'

Engelhardt Unaeb

**Espressivo** ♩ = 50

Voice: *mp* As so-re-sa ta

Piano: *mf* *mp*  
 Con pedal

Vo. ‡gã, As so-re-sa ta ‡gã,

Pno.

Vo. *mf* l'Ú - ba t'ma du hãs ai !ã., *mp* Ab lgã - ba - ,

Pno. *mf* *mp*

10

Vo. *3*  
 #khīb !nā #hai - Ab llgā - ba - , #khīb !nā #hai

Pno.

13 *mf*  
 Vo. Ah!  
*3* *3* *3*

Pno. *mf*

16 **Con moto e molto espressivo**  $\text{♩} = 90$   
 Vo. IŪ - ba re - , llai b - gelae - ba ũ -

Pno. *accel.*

20  
 Vo. hā - IŪ - ba re - , llai b - gelae - ba ũ -

Pno.

24 D.S. al Fine ♩ = 50

Vo. *hã*

Pno.

27

Vo.

Pno.

31


Vo.

Pno.

**4.4.30 Title of song:** Dreams

**Compose/arranger:** Engelhardt Unaeb

**Year of composition:** 2020

**Range of vocal part:** 

**Source of text (if from folksong)/poet:** Langston Hughes

**Language of song:** English

**Text:** Hold fast to dreams, for if dreams die, Life is a broken-winged bird, For when dreams go,  
Life is a barren field, Frozen with snow.

**Structure/form:** Through composed

**Time signature:** common time

**Key signature:** C major

# Dreams

Langston Hughes 1902-1967

Engelhardt Unaeb

*♩ = 65 Espressivo*

Voice *mf*

Oh, hold fast to dreams, for if

Piano *mf*

Con pedal

Slowly

*a tempo*

6

Vo. dreams, die Life is a bro - ken - winged

Pno.

10

Vo. *f* bird that can-not fly Hold,

Pno.

14 *mf* Con moto

Vo. fast to your dreams, for when dreams go — Oh, life — is a

Pno.

19

Vo. bar-ren-field fro — zen with snow — Oh, hold on.

Pno.

23

Vo. Hold on to your dreams.

Pno. *mf*

27

Vo. Hold on to your dreams. Hold on to your dreams.

Pno. *mf*

Conclusion

31

Vo. *f*  
Hold on to your dreams. Hold on \_\_\_\_\_ to your

Pno. *mf*

35

Vo. *f*  
dreams... ! Rit... Slowly

Pno. *mf*

## Conclusion

In this chapter, the findings of this research were presented, analysed and interpreted. The data that was analysed confirms that there is indeed a need for art songs for the benefit of voice teachers and voice students. The researcher to jump-start a possible anthology of Namibian art songs presented new arrangements and compositions.

## CHAPTER FIVE:

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 5.1. Summary and Conclusion

Although not all of the envisioned number of participants partook in this research due to Covid-19 restrictions, the fifteen respondents' contributions were sufficient, very helpful, informative and valuable. Recurring main topics that were derived from the respondents were: identity (language and culture), confidence (pride), colonialism (religion, apartheid, Independence), Importance of Namibian Art songs (Namibian character or style in composed songs), Music Education (Vocal Lessons) and Folk songs. The accumulative agreement of the respondents was that the development and creation of Namibian art songs are imperative in order to instil pride in Namibian culture and create an identity in the classical music genre for voice students. Furthermore, the agreement was that the preservation and appreciation of Namibian languages will be implemented through the composing of art songs, thus, decolonizing and diversifying the Eurocentric art songs choice list of institutions such as the Trinity College of London who are international recognized to grant certificates to students to study singing at university level. Due to the small number of respondents the findings cannot be generalized for the entirety of Namibia.

The study was guided by the following research objectives:

- i) to determine the benefits of learning or teaching Namibian art songs or arranged folk songs.
- ii) to determine compositional styles, arrangements, and methods of art songs.
- iii) to acquire different styles of Namibian folk songs and arrange them for voice and piano.

- iv) to set Namibian poetic literature or proverbs of the different vernaculars to music as art song compositions to establish literature for teaching and performance. Each objective will be discussed with the themes that emerged from the study.

#### **5.1.1. Benefits of learning or teaching Namibian art songs or arranged folk songs**

Most respondents of this study agreed that learning Namibian art songs would bridge the gap between different ethnic groups of Namibia as to appreciate each other's music and cultural practices through singing one another's folk music as part of cross-culturalism. It creates national identity, art songs appreciation, better understanding; interpretation and memorization for students who sing art songs since it is relatable due to the vernacular. Furthermore, the benefit of Namibian art songs is that it will increase attendance of recitals and concerts, which will instil pride.

#### **5.1.2 Compositional styles, arrangements, and methods of art songs**

With the literature review in mind, it is agreeable that there is an element of cross-culturalism in this study since the art song genre was born in the West. That is, the use of the piano and staff notation with implementation of Western concepts and tools of music composition pertaining to rhythm and harmonic devices. In order to create identity of one's country, composers should investigate the rhythmic and harmonic devices of their cultures and fuse them with developed forms of the west, as part of syncretism. Simulating traditional and cultural music instruments and practices can derive many other aspects of Namibian identity in music.

#### **5.1.3 Namibian folk songs and the arrangement of them for voice and piano**

Since there is an array of Namibians choral music published and unpublished, these songs can be arranged for the voice and the piano as art songs. Other unrecorded folk songs can also be acquired

and arranged. The consensus was that arranging Namibian folk songs would also preserve and teach composers on the styles and musical devices of the different ethnic groups in Namibia.

#### **5.1.4 The setting of Namibian proverbs to art song compositions to establish literature for teaching and performance.**

The researcher using Namibian vernacular languages of the different ethnic groups to instil inclusiveness composed new songs. This includes original settings of proverbs, arrangements of some of the researcher's popular choral songs and Namibian folk songs totalling to thirty. The researcher composed more songs in his own language: Khoekhoegowab, since it is better to understand the lyrics and interpret it through word painting in music composition. In the future, more songs can be done in other vernaculars, as one has to do ample research in the meaning, translation and pronunciation of proverbs of a language you do not speak.

## **5.2 Recommendations**

### **5.2.1 Recommendations for voice teachers**

It is recommended that all voice teachers and policy makers consider Namibian art songs for their teaching and encourage their students to make use of these songs as to possibly create a place for Namibian art music in the classical canon. This is imperative as classical music is typically used to teach music theory and instruments at many institutions locally and globally.

More training of specialised arts teachers in the different fields of arts, especially music, as most arts teachers in public school are non-specialized and usually concentrates on visual arts.

### **5.2.2 Recommendation for voice students**

For students, it is recommended that they include Namibian art songs in their programs and seek composers who can arrange their favourite folk songs for them. If Namibian art songs are not approved for exams by the international examination bodies such as Trinity College of London, voice students and performers can program them for their concerts.

### 5.2.3 Recommendation for Information Communication Technology

Namibian singers and voice coaches could connect and network with other professionals in the singing and teaching of art songs, performance and composition thereof via social media such as Facebook where they have a group named the African Concert Series for art music performances and others such as African Art Music News, the African American Art Song Alliance who also accommodates Africans from the diaspora, YouTube, Panopto, and websites such as the African composer's forum.

A website could be created to catalogue and register Namibian art songs with names and contact details of composers. Perhaps, also the online buying of soft copies of these songs.

### 5.2.4 Recommendation for stakeholders

Funds could perhaps be released by organisations such as the National Arts Council to commission and publish an art song anthology to be used by voice students for exams and concert performances.

The music community could be encouraged to commission art songs from local composers.

Namibian national arts council could perhaps fund art song festivals for singers to showcase music they have studied for exams as an entertainment form and to sensitize the general public of the art form.

Art song composition workshops can be conducted as well as poetry writing workshops with the purpose of it being set to music. This could also branch out for the composing of art music for instruments and larger works such as oratorios, operas, musicals and symphonic pieces.

#### 5.2.5 Recommendation for future research

Further research is recommended especially in the composition of art songs and arrangement of Namibian folk music to create an anthology of art songs literature from a variety of Namibian composers. This can include the historical and cultural background of the folk music. Furthermore, various poetry and proverbs of different themes can be approached.

An in-depth exploration of Namibian scales and rhythms could be added to the list that has been created in this research's literature review to be used for composing more art songs and creating a Namibian sound and identity. Eventually this list can be extended to the rest of Africa.

It is recommended that researchers can work in conjunction with Namibian curriculum planners to compile a syllabus that makes provision for composed music for primary, secondary and tertiary music education that can fill the gap on learning more about art songs. Furthermore, guideline music textbooks can be developed which can assist non-specialized arts teachers.

Further research can be conducted to incorporate Namibian instruments in arts songs from an indigenous perspective through notation that is indigenous music friendly.

As Namibians, we should not shy away from using European, Western or International musical forms and practices as a vehicle to tell our own stories.

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## 7. Appendices

### Appendix 1, Ethical Clearance



#### ETHICAL CLEARANCE CERTIFICATE

**Ethical Clearance Reference Number:** UNAM-DEC-HSS/07/03/2021    **Date:** 10/03/2021

This Ethical Clearance Certificate is issued by the University of Namibia Decentralised Research Ethics Committee (DEC) in accordance with the University of Namibia's Research Ethics Policy and Guidelines. Ethical approval is given in respect of undertakings contained in the Research Project outlined below. This Certificate is issued on the recommendations of the ethical evaluation done by the DEC's at the Faculty/Centre/Campus/Unit.

**Title of Project:** NAMIBIAN ART SONG LITERATURE: AN EXPLORATION

**Nature/Level of Project:** MASTERS (NON HEALTH)

**Researcher:** ENGELHARDT UNAEB

**Student Number:** 201307635

**Supervisor:** DR. P. MATIURE

**Faculty:** HUMANITIES AND SOCIAL SCIENCES

Take note of the following:

- (a) Any significant changes in the conditions or undertakings outlined in the approved Proposal must be communicated to the DEC. An application to make amendments may be necessary.
- (b) Any breaches of ethical undertakings or practices that have an impact on ethical conduct of the research must be reported to the DEC and the CRP.
- (c) The Principal Researcher must report issues of ethical compliance to the DEC (through the Chairperson of the Faculty/Centre/Campus/Unit Research Ethics Committee) at the end of the Project or as may be requested by DEC and the CRP.
- (d) Approval is valid for a period of one year from the date of issue.
- (e) A mid-year report to be submitted to DEC (where applicable), thereafter to the CRP
- (f) The DEC retains the right to:
  - (i) Withdraw or amend this Ethical Clearance if any unethical practices (as outlined in the Research Ethics Policy) have been detected or suspected,
  - (ii) Request for an ethical compliance report at any point during the course of the research.
  - (iii) Cognizance and the observation of Namibian's Research Science and Technology Act of 2004 which makes it compulsory for Non-Namibian Based researchers to obtain the compulsory Research Permit from the National Commission on Research Science and Technology (NCRST) **FIRST, BEFORE** the research can commence.

The DEC wishes you the best in your research.

A handwritten signature in black ink, appearing to read "T. Kalusopa", is written over a horizontal line.

Prof. T. Kalusopa, DEC Chairperson - FHSS

## Appendix 2, Questionnaire

My name is Engelhardt Unaeb, a Master's student at the University of Namibia. I am conducting research on Namibian art song literature, exploring the possibilities of developing art songs for Namibia and the need thereof. I am seeking some of your opinion regarding this study.

Name: \_\_\_\_\_

(A code will be assigned if anonymity is preferred, e.g. T1 – Teacher 1 and S1 – Student 1)

Voice Teacher/Student: \_\_\_\_\_

Tell/Cell: \_\_\_\_\_ Email \_\_\_\_\_

(Contact details will be excluded from research)

- 1) Why is there a need for Namibian art songs for voice students?
- 2) How would one benefit from learning or teaching Namibian art songs?
- 3) What are the benefits of the arrangements of Namibian folk songs or the composing of new art songs for singers in Namibian vernaculars?
- 4) Any other thoughts or opinions?

Appendix 3, University of Namibia ethical guidelines



ANNEX 1

UREC NUMBER: (For Official Use)

APPLICATION FORM

(INFORMATION SHOULD BE TYPED)

**RESEARCH ETHICS COMMITTEE**

Original UREC Application Forms must be made available to the Centre for Research and Publications upon request

SECTION 1: DETAILS OF APPLICANT/PRINCIPAL INVESTIGATOR		
Title, First name, Surname: Engelhardt Linaeb	Staff/Student number: 201307635	PROJECT ID NUMBER (Official Use)
Professional Status: Assistant Lecturer, UNAM HI <sup>a</sup>		
University DIVISION: Faculty of Humanities and Social Sciences		
University DEPARTMENT: Visual and Performing Arts		
Complete Postal Address: NA		
Telephone No: 0818537244	E-mail address: linaeb84@gmail.com	
Registration with MOHSS* <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Registration #:	
<p>*Note:</p> <ul style="list-style-type: none"> <li><sup>a</sup> or equivalent statutory health care<sup>2</sup> registration no. as appropriate</li> <li><sup>b</sup> if registration is pending, submit proof of application</li> <li><sup>c</sup> if a non-medically trained PI is overseeing research which involves medical procedures, the application must include a medical</li> </ul>		



ANNEX 2

RESEARCH ETHICS COMMITTEE

INVESTIGATOR'S DECLARATION

(INFORMATION MUST BE TYPED)

UREC NUMBER: (Official Use)

*The Principal Investigator, Supervisor, as well as all Sub and Co-Investigators must each sign a separate declaration*

<b>SECTION 1: INVESTIGATOR'S DETAILS AND ROLE IN THIS RESEARCH (For Official Use)</b>				
Title: First Name, Surname: Tragehardi Onaeb		Staff/Student # 201307635	CRP Project #	
Professional Status: Assistant Lecturer, UNAM HI				
Faculty /Department/Division: Visual and performing arts, Faculty of Humanities and Social Sciences				
Telephone No: 0818537244		Email: Tunaeb84@gmail.com		
Role (mark with x)	<input checked="" type="checkbox"/> Principal Investigator	<input type="checkbox"/> Co-Investigator	<input type="checkbox"/> Sub-Investigator	<input type="checkbox"/> Supervisor
<b>SECTION 2: PROJECT TITLE</b>				
NAMIBIAN ART SONG LITERATURE: AN EXPLORATION				
<b>SECTION 3: CONFLICT OF INTEREST (OBLIGATORY) PLEASE INDICATE</b>				
I, (Title, Full name)..... Declare that:				
<input type="radio"/> I have no financial or non-financial interests, which may inappropriately influence me in the conduct of this research study, OR <input type="radio"/> I do have the following financial or other competing interests with respect to this project, which may present a potential conflict of interest(attach a separate detailed statement)				
Signature.....		Date.....		
<b>SECTION 4: DECLARATION (OBLIGATORY)</b>				



ANNEX 3

**RESEARCH ETHICS COMMITTEE**

(MUST BE TYPED)

**PROTOCOL SYNOPSIS (Not longer than 2 pages)**

**Name:** Engelhardt Unaeb

**Staff/Student Number:** 201507635

**Title:** NAMIBIAN ART SONG LITERATURE: AN EXPLORATION

**1. Introduction, Motivation and Literature (1 Paragraph)**

Through the researcher's observation, many voice students throughout Namibia take vocal examinations through bodies such as the Trinity College of London (TCL), the Associate Board of the Royal School of Music, UK (ABRSM), University of South Africa and the University of Namibia. Voice teachers follow these institutions curricula and select songs from a list provided and prepare their student for exams whereby an external examiner assess and grade them. In preparations, students can choose own choice of songs that can be approved by these institutions. These lists of songs usually require students to sing in European languages. The list contains mostly European and American literature and there are little or no Namibian or African pieces. Therefore, this paper will be exploring the availability of Namibian art song literature for voice students and the establishment thereof. The art song or lied is a musical phenomenon of German composers, intended for a solo voice and piano accompaniment (Ramsey, 1967). On African art music, Akrofi et al (2007) states that cultural identity could be preserved by music as long as it is practiced. Makobi (2017) explains that African art song features are: the African languages used, the piano simulates African melodies and instruments, simulation of African folk music, singing styles, rhythms, text and movement

**2. Research questions (1 Paragraph)**

Following questions will be used for probing: i) what is your opinion on Namibian art songs for voice students? ii) How will you benefit from learning or teaching Namibian art songs? iii) What are the benefits of the arrangement of Namibian folk songs or the composing of new ones for singers?

**3. Study Objectives/ Aims (4 lines)**

i) To determine the benefits of learning or teaching Namibian art songs or arranged folk songs. ii) To determine compositional styles, arrangements, and methods of art songs. iii) To

**RESEARCH ETHICS COMMITTEE**

**CHECKLIST (To be completed by the applicant and checked by the Centre for Research and Publications)**

**UREG NUMBER: (For Official Use)**

**INFORMATION MUST BE TYPED**

<b>PROJECT TITLE: NAMIBIAN ART SONG LITERATURE: AN EXPLORATION</b>		
<b>SECTION A: CHECKLIST - COMPLETION OF APPLICATION FORM</b>		
Have you completed all the sections in the application form? Please answer yes, no or not applicable in the "applicant column".	Applicant	CRP
<b>Section 1: Details of Applicant/Principal Investigator</b>		
UNAM staff/student number (if applicable)	211207645	
Faculty	HUMANITIES & SOCIAL SCIENCES	
Department	VISUAL & PERFORMING ARTS	
Registration with Appropriate Ministry/Organisation (e.g. MOHSS, NCRST)		
Registration number (where applicable)	Y/N/NA	Y/N/NA
<b>Section 2: Title of Study</b>		
Is this a sub-research linked to an existing approved main research?	N	
<b>Section 3: Research for degree purposes</b>		
Level of the degree (e.g. Masters or PhD)	MASTERS	
Name and affiliation of Supervisor(s)	Dr. OLIVIER-SAMPSON	
<b>Section 4: Names and contact details of investigators (if any)</b>	NA	
<b>Section 5: Where will the study be conducted (geographic location)?</b>	Swak & Wind, Namibia	
<b>Section 6: Will there be human participants?</b>	Y	
<b>Section 7: Will the research involve vulnerable groups?</b>	N	
<b>Section 8: Will the research involve animals?</b>	N	
<b>Section 9: Will the research have an impact on the environment?</b>	N	
<b>Section 10: Is the research a clinical trial?</b>	N	
<b>Section 11: Who is funding the research?</b>	NA	
What is the total budget?	NA	
Have you paid the UREC review fee? (Where applicable)	NA	
<b>Section 12: Disclosure(s) of conflict of interest (all investigators)</b>		
<b>Section 13: Signing of Application</b>		
Signature of Principal Investigator/Supervisor	E. UNAEB	

PARTICIPANT INFORMATION LEAFLET AND CONSENT FORM  
ANNEX 5



**TITLE OF THE RESEARCH PROJECT:**

NAMIBIAN ART SONG LITERATURE: AN EXPLORATION

**REFERENCE NUMBER:** 201307635

**PRINCIPAL INVESTIGATOR:** ENGELHARDT UNAEB

**ADDRESS:** 20 TUNGA COURT, ONGWEDIYA

**CONTACT NUMBER:** 081 853 7244, email: eunaeb84@gmail.com

You are being invited to take part in a research project. Please take some time to read the information presented here, which will explain the details of this project. Please ask the study staff or doctor any questions about any part of this project that you do not fully understand. It is very important that you are fully satisfied that you clearly understand what this research entails and how you could be involved. Also, your participation is **entirely voluntary** and you are free to decline to participate. If you say no, this will not affect you negatively in any way whatsoever. You are also free to withdraw from the study at any point, even if you do agree to take part.

This study has been approved by the Research Ethics Committee at The University of Namibia and will be conducted according to the ethical guidelines and principles of the international Declaration of Helsinki, South African Guidelines for Good Clinical Practice and Namibian National Research Ethics Guidelines.

**1. What is this research study all about?**

This study will be mostly conducted with the voice students and voice teachers in Namibia, from the Swakopmund and Windhoek areas. Thirty-five interviewees are envisioned. Through the researcher's observations a problem was raised that there seems to be little or no art song literature for voice students to prepare them for their international singing exams. Therefore, this study will explore the availability of Namibian art song literature and if



**UNAM**  
UNIVERSITY OF NAMIBIA

**ANNEX 6**

**HEALTH RESEARCH ETHICS COMMITTEE**

**APPLICATION FOR ETHICS REVIEW OF RESEARCH INVOLVING HUMAN TISSUE AND BODILY FLUIDS ; AND PLANT MATERIALS**

**UREC NUMBER: (For Official Use)**

*Original Human Tissue and Bodily Fluids Forms must be made available to the Centre for Research and Publications upon request*

**SECTION 1 : GENERAL INFORMATION**

1. Principal Investigator : ENGELHARDT UANEB Department : Humanities and social sciences: Visual and Performing arts	E-mail: eunueb81@gmail.com
2. Co-Investigator : Department :	E-mail:
3. Supervisor : Dr. L. Olivier Sampson Department : Humanities and social sciences: Visual and Performing arts	E-mail: lsampson@unam.na
4. Student Investigator : Department :	E-mail:
5. <b>Project Level</b> Faculty Research <input type="checkbox"/> Post-Doctoral Research <input type="checkbox"/> Thesis Research : PhD <input type="checkbox"/> MA X <input type="checkbox"/> MSc <input type="checkbox"/> Other: (Specify)	

PARTICIPANT INFORMATION LEAFLET AND CONSENT FORM

ANNEX 5



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NAMIBIAN ART SONG LITERATURE: AN EXPLORATION

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b) You can contact the Centre for Research and Publications at +264 061 2063061; [pclaassen@unam.na](mailto:pclaassen@unam.na) if you have any concerns or complaints that have not been adequately addressed by the investigator.

b) You will receive a copy of this information and consent form for your own records.

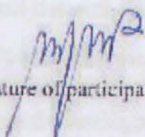
## II. Declaration by participant

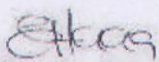
By signing below, I Marcellinus M. Swartboom agree to take part in a research study entitled (insert title of study) NAMBAN ART SONG LITERATURE.

### I declare that:

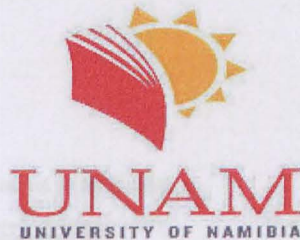
- I have read or had read to me this information and consent form and it is written in a language with which I am fluent and comfortable.
- I have had a chance to ask questions and all my questions have been adequately answered.
- I understand that taking part in this study is **voluntary** and I have not been pressurised to take part.
- I may choose to leave the study at any time and will not be penalised or prejudiced in any way.
- I may be asked to leave the study before it has finished, if the study doctor or researcher feels it is in my best interests, or if I do not follow the study plan, as agreed to.

Signed at (place) Windhoek on (date) 27 MAY 2020.

  
Signature of participant

  
Signature of witness

**PARTICIPANT INFORMATION LEAFLET AND CONSENT FORM  
ANNEX 5**



**TITLE OF THE RESEARCH PROJECT:**

**NAMIBIAN ART SONG LITERATURE: AN EXPLORATION**

**REFERENCE NUMBER: 201307635**

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a) You can contact the Centre for Research and Publications at +264 061 2063061; [pclaassen@unpm.na](mailto:pclaassen@unpm.na) if you have any concerns or complaints that have not been adequately addressed by the investigator.

b) You will receive a copy of this information and consent form for your own records.

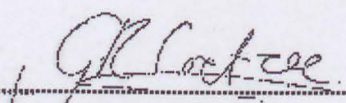
#### 11. Declaration by participant

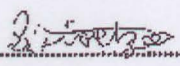
By signing below, I ..... Christel Roelien Coetzee ..... agree to take part in a research study entitled (insert title of study):

#### I declare that:

- I have read or had read to me this information and consent form and it is written in a language with which I am fluent and comfortable.
- I have had a chance to ask questions and all my questions have been adequately answered.
- I understand that taking part in this study is voluntary and I have not been pressurised to take part.
- I may choose to leave the study at any time and will not be penalised or prejudiced in any way.
- I may be asked to leave the study before it has finished, if the study doctor or researcher feels it is in my best interests, or if I do not follow the study plan, as agreed to.

Signed at (place) ..... Windhoek ..... on (date) 6 June ..... 2020.

.....  
  
 Signature of participant

.....  
  
 Signature of witness