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A Practical Guide for First-Year Graduate Teaching Assistants in Voice

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THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

A PRACTICAL GUIDE FOR FIRST-YEAR GRADUATE
TEACHING ASSISTANTS IN VOICE

By

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ABSTRACT

There are large numbers of voice students being taught by graduate teaching assistants in university systems. Because so many students may be under the tutelage of inexperienced teachers, it is important that teaching assistants become knowledgeable about the basic elements of vocal pedagogy and made aware of the available resources for assistance.

The purpose of this treatise is to provide a practical guide for first-year graduate teaching assistants in voice. Six different elements of vocal pedagogy are discussed: 1) diagnosing and correcting vocal faults, 2) vocalizing, 3) selecting appropriate repertoire, 4) teaching interpretation, 5) coaching languages, and 6) establishing studio policies and teacher-student rapport. Within the scope of this treatise, general guidelines are provided for these aspects of teaching as well as specific recommended reference sources.

CHAPTER 1

INTRODUCTION

A student's success in singing is determined by a variety of factors: an understanding of the vocal mechanism, the ability to coordinate efficiently the physical processes involved in the act of singing, sensitivity to musicianship, and creativity in interpretation. It is the voice teacher who plays a crucial role in fostering all of these elements. A student's confidence in his teacher's abilities establishes trust and lays a foundation for progress. Therefore it is paramount for the teacher to demonstrate his competence by communicating proficiently and effectively his knowledge of singing. Pearl Wormhoudt elaborates, "The teacher must know what he is doing (or the student's faith is sadly misplaced) and the student's respect for the teacher's knowledge, when he finds it is working for him, gives him the confidence that he is building in a solid way."¹ Assurance in one's ability to demonstrate competence in all elements of vocal pedagogy is gained through years of experimentation and practical application. For a beginning teacher to be successful, he must find a way to minimize the severity of this learning curve.

Many voice teachers gain initial teaching experience during their tenure in graduate school. Graduate voice students enter post-baccalaureate degree programs with varying levels of performing and teaching skills. Ideally, a student will enter with significant academic performing experiences in such mediums as opera workshop, opera and/or musical theater productions, choral ensembles, recitals, or other solo opportunities, as well as with courses in vocal literature, diction, and foreign languages. However, students often enter their graduate degree programs having had little practical voice

¹Pearl Shinn Wormhoudt, *Building the Voice as an Instrument* (Oskaloosa, IA: William Penn College, 1981), 44.

teaching experience. Even if they have had the opportunity to take a vocal pedagogy class, one might question whether or not one or two semesters of instruction are sufficient to provide the tools necessary for a beginning teacher of college-level voice students.

Research has established that a large number of voice students in university systems are taught by graduate teaching assistants (see table 1). Because of this, it is important that information regarding the rudiments of teaching voice be made easily accessible to the teaching assistant.

The purpose of this treatise is to provide a practical guide to be used as a reference for first-year graduate teaching assistants in voice. There are a number of valuable resources readily available for new teachers that could provide guidance in the various aspects of vocal instruction. The author is not implying that sources can replace the invaluable knowledge acquired with years of experience, but rather that sources can help make some tasks less intimidating and more manageable during those first years of teaching. This treatise focuses on the following elements of vocal pedagogy:

1) diagnosing and correcting vocal faults, 2) vocalizing, 3) selecting appropriate repertoire, 4) teaching interpretation, 5) coaching languages, and 6) establishing studio policies and teacher-student rapport.

Table 1. Percentage of applied voice students studying with graduate teaching assistants

<u>University</u>	<u>Semester</u>	<u>Students studying with graduate teaching assistants</u>	<u>Total students studying voice</u>	<u>Percentage</u>
Florida State University	Fall 2004	137	318	43
Ohio State University	Fall 2003	34	99	34
Univ. of Illinois-Urbana-Champaign	Fall 2003	73	170	43
Univ. of Kansas	Fall 2004	63	120	53
University of Michigan	Fall 2003	103	335	31
Univ. of Minnesota	Fall 2004	36	159	23
Univ. of Missouri-Kansas City	Fall 2003	36	135	27
Univ. of North Texas	Fall 2003	103	252	41
Univ. of Oregon	Fall 2004	35	82	43
Univ. of Southern Mississippi	Fall 2004	46	138	33

Vocal pedagogy texts are useful sources in assisting singers and teachers in diagnosing and correcting vocal faults. In chapter two, the author recommends three texts she believes are accessible and functional for first-year teaching assistants' referential uses. In addition to general information regarding the contents of the books, a specific example is provided to demonstrate a practical application of each source.

Since vocalises are a key component in developing a singer's technique, it is important for teachers to become proficient at their use. Chapter three is devoted to providing general guidelines for vocalizing as well as listing sources for reference. A

brief discussion occurs on the use of published vocalise books as supplements to a teacher's vocalise repertoire.

A list of criteria for repertoire selection has been obtained from vocal pedagogy books and articles contained in journals such as *Journal of Singing*, *The NATS Journal*, and *The NATS Bulletin*. A summation of these criteria is presented in chapter four, as well as a review of different series and collections of songbooks the author believes will be helpful in a new graduate teaching assistant's studio.

Teaching interpretation, musicianship, and style are challenging tasks. An understanding of these elements is best obtained through years of personal experience, but there are resources that can provide assistance. Chapter five presents thoughts on how to teach interpretation including ideas on textual and musical study, and how these studies come to fruition in performance.

Songs in foreign languages are often a requirement for a student's audition or jury examination repertoire. Even if they are not required, songs in foreign languages can be useful tools in the development of a student's technique and understanding of musical styles. It is important that a teacher have access to diction books and/or language dictionaries to assist in pronunciation as well as have knowledge of available sources that contain translations of foreign song texts. Chapter six presents a description of a few books the author believes will be beneficial sources for foreign language reference.

Finally, although no less important, the issue of ethics in the voice studio is discussed. It is crucial that a young teacher establish an ethical teacher-student relationship. This can often be a difficult task because of the proximity of ages between the graduate teaching assistant and the student. University policies and other sources are used to help provide a generalized guideline on how to develop studio policy and maintain a proper teacher-student rapport.

CHAPTER 2

DIAGNOSING AND CORRECTING VOCAL FAULTS

In order for a teacher to gain a student's confidence in his abilities, he must be able to demonstrate aptitude in diagnosing and correcting vocal faults. These skills can take years to develop and may seem overwhelming to an inexperienced teacher who may find an immediate need for these skills in the first week of teaching.

When working with a student, beginning teachers may recognize *something* is wrong, but do not know what it is or how to fix it. In this situation, it is important the instructor not succumb to providing general assessments. John Nix comments on this temptation in his article from the *Journal of Singing* titled, "Developing Critical Listening and Observational Skills in Young Voice Teachers." He states, "They recognize their students are experiencing a vocal difficulty, but because they cannot identify the source of the problem, they resort to a trial-and-error approach of treating the symptoms. Worse still, as young teachers they may fall back on pat responses that their teachers used."² In order to avoid this hit or miss method of teaching, first-year graduate teaching assistants should be introduced to various helpful sources.

There are numerous texts that can offer assistance in the diagnosis and correction of vocal faults. With the plethora of vocal pedagogy and voice science books in circulation, it would be time consuming for someone to research all of them in order to find information on a specific vocal problem. The author wishes to simplify this task by recommending three books she believes are helpful aids in developing the skill of recognizing and finding solutions for vocal problems. These books were chosen based on

² John Nix, "Developing Critical Listening and Observational Skills in Young Voice Teachers," *Journal of Singing* 59:1 (Sept./Oct. 2002): 27.

the following criteria: 1) written in a manner that would be clear to someone at the teaching experience level of a first-year graduate student, 2) easy to locate general and specific vocal problems by searching either the table of contents or index, 3) provide basic explanations of the physical processes involved in singing, and 4) provide symptoms and corrective measures for treating vocal faults.

Recommended Books for the Diagnosis and Correction of Vocal Faults

The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors by James C. McKinney

Commonly used as an introductory vocal pedagogy course textbook, James C. McKinney's *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors* is an excellent reference source for a graduate teaching assistant. The author describes the purpose of his book: "It is designed to serve as an instructional handbook or a reference manual on the diagnosis and correction of vocal faults."³

One of the more valuable assets of this book is the information contained in the first chapter. McKinney describes how to establish a system for identifying and fixing vocal problems. According to the author, there are four different ways to classify vocal faults: 1) by their relation to the essential properties or elements of a musical sound, 2) by the part of the vocal mechanism involved, 3) by the area of vocal technique involved, or 4) by their relation to the physical processes involved in the singing act.⁴ It is this fourth way of classification that McKinney chooses to use in his text. Therefore, he addresses faults related to respiration, phonation, resonance, articulation, and the coordination of these parts.

McKinney presents a "plan of action" for diagnosing and correcting vocal problems which includes the following: 1) recognize symptoms, 2) determine causes, and

³James C. McKinney, *Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors*, rev. ed. (Nashville: Genevox Music Group, 1994), vii.

⁴*Ibid.*, 16-17.

3) devise cures.⁵ In order to recognize symptoms, the teacher will need to be sensitive to certain visual and auditory clues.⁶ These clues will become apparent through careful observation of the student.

Developing observational skills is an on-going process and vital to the detection of vocal deficiencies. Meribeth Dayme stresses the importance of grooming observational skills in her book *A Handbook of the Singing Voice*. Dayme states, “Individual patterns are unique and you will find that with keen observation you will become better at devising specific strategies to suit each person rather than using a pre-set system.”⁷ Visual observations may include elements related to posture or breathing such as a collapsing chest, rising shoulders, tension in the face or jaw, or other unnecessary body movements. Auditory clues that a student’s instrument is working inefficiently may include breathiness, stridency in the tone, inconsistent vibrato, no vibrato, or inadequate intonation. During the first lesson with a student, it would be beneficial to have a check-list readily available for identifying noticeable clues, both visible and audible. McKinney provides a sample model in the appendix of his book.⁸

After recognizing symptoms, the next step is determining causes. For this, an understanding of the vocal mechanism is needed as well as knowledge about the physics of sound.⁹ There are several vocal pedagogy and voice science books that address these particular aspects of singing. The books discussed in this chapter, as well as a list of additional sources included in appendix 1, can assist in this endeavor.

Once a cause has been determined, the final step is to devise a cure. This is done through the use of exercises. All three of the books discussed in this chapter provide specific corrective exercises.

After providing a general guideline for the establishment of a systematic approach to diagnosing and correcting vocal faults, McKinney devotes a chapter to the physics of

⁵McKinney, 17.

⁶Ibid.

⁷Meribeth Dayme (formerly Bunch), *A Handbook of the Singing Voice* (Meribeth Dayme: London, 1998), 2.

⁸McKinney, 203.

⁹Ibid., 13-14.

sound. A majority of the ensuing chapters focus on the physical processes involved in the act of singing: respiration, phonation, resonance, articulation, and the coordination of these parts. Interspersed among these are chapters about posture, registration, voice classification, and the speaking voice. Generally, each chapter begins with information regarding the vocal mechanism and its function in the physical processes involved in singing, followed by symptoms associated with a certain fault in that area, and then corrective measures for treating the fault. The following is an example of a chapter's general outlay:

Chapter 5—Phonation

The Mechanism of the Larynx

Skeletal Framework of the Larynx

Musculature of the Larynx

 Intrinsic Muscles of the Larynx

 Extrinsic Muscles of the Larynx

The Phonatory Process

Characteristics of Good Vocal Sound

 Three Phases of a Musical Tone

Faults Related to Phonation

 Hypofunctional Phonation

 Corrective Procedures for Hypofunctional Phonation

 Forced Breathiness

 Corrective Procedures for Forced Breathiness

 Hyperfunctional Phonation

 Corrective Procedures for Hyperfunctional Phonation¹⁰

One can easily look up a specific problem in the table of contents or index and immediately proceed to that section without having to read the entire text. McKinney's explanations are easy to read and not full of scientific rhetoric. The first chapter is especially helpful for beginning teachers because it provides helpful information on establishing a system of identifying and correcting vocal faults.

¹⁰McKinney, viii-ix.

The Structure of Singing: System and Art in Vocal Technique
by Richard Miller

Richard Miller's *The Structure of Singing: System and Art in Vocal Technique* is another useful reference source for first-year graduate teaching assistants. Miller has written numerous texts and articles about singing and has been an influential figure in the area of vocal pedagogy during the twentieth and twenty-first centuries. In this text, Miller presents a technique of vocalism based on a free, efficiently functioning instrument. Through means of an efficient technique, artistic expression can come to fruition. In the author's own words, "In the end, traditional vocalism is based on efficient vocal production. Artistry cannot be realized without the technical means for its presentation. Systematic vocal technique and artistic expression are inseparable; they comprise the structure of singing."¹¹ He continues by summarizing the contents of the book: "This book does not answer all the questions about how to sing, but it does provide a basis for vocal freedom in performance through efficient handling of acoustic and physiologic aspects of the singing voice."¹² Within the scope of this comprehensive text, specific problems are addressed and corrective procedures provided. By searching the table of contents or by looking in the index, one can find the location of any problem discussed.

The chapter titled "Unifying the Registers of Male Voices" will be used as an example to demonstrate the general format of each chapter.

Unifying the Registers of Male Voices

Register Terminology

Primo passaggio (First Register Transition)

Secondo passaggio (Second Register Transition)

Zona di passaggio (*zona intermedia*) (The Passage Zone)

Registration Events of Male Voices

Voce di petto (Chest Voice)

Voce mista (Mixed Voice)

Voce di testa (Head Voice)

Voce finta (Feigned Voice)

Falsetto

¹¹Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (New York: Schirmer Books, 1986), xvi.

¹²Ibid.

The Male Falsettist
*Stroh*bass
 Exercises for Achieving an Evenly Registered Scale in Lower and Middle
 Voice
 Group 1 Exercises
 Exercises for Achieving an Evenly Registered Scale in Upper and Middle
 Voice
 Group 2 Exercises¹³

One of the strengths of this text is the presentation of many interesting and helpful exercises. Even though Miller provides the purposes of the exercises, as well as instructions regarding pitch patterns, vowels to be used, and suggested ranges, it is important for the teacher to read the whole chapter to understand how to use these exercises properly.

The following set of exercises shows Miller’s methodical approach and specificity in execution. These exercises are intended to help achieve an evenly registered scale in the male upper and middle voice. Miller provides the following instructions: “These exercises should be transposed to accommodate any category of voice. The exercises are executed in half-step progressions, in series fashion, in several neighboring keys, both ascending and descending.”¹⁴

EXERCISE 9.12

EXERCISE 9.13

¹³Miller, ix-x.

¹⁴Ibid., 129.

EXERCISE 9.14



Example 1. Exercises 9.12-9.14 from Richard Miller's *The Structure of Singing*.¹⁵

Complete Handbook of Voice Training
by Richard Alderson

The final book to be discussed is Richard Alderson's *Complete Handbook of Voice Training*. Published in 1979, this book was not chosen because of its information on the mechanics of the vocal apparatus, but rather because of the author's presentation of exercises and the use of analogies to help explain certain concepts. The author does provide minimal background information on physiology, but assumes that the reader to which this book will be most helpful already has this fundamental knowledge. This is explained in the introduction: "The materials found here will be most appropriate to the established teacher who has a grasp of the physiology of the voice and has found a teaching method of his own. However, the explanations and exercises will also be useful to the young teacher and the voice student who is studying vocal pedagogy."¹⁶

Beginning teachers will discover quickly that students learn in different ways. Some may readily respond to an explanation of the scientific-mechanistic functions of the voice, while others may react better through use of analogies or imagery. It is important for a teacher to be able to communicate ideas in a variety of ways in order to discover which way works best for each student. Alderson's book can assist the reader by

¹⁵Miller, 129-130.

¹⁶Richard Alderson, *Complete Handbook of Voice Training* (West Nyack, NY: Parker Publishing Company, 1979), 7.

providing useful analogies that may help in the understanding of different technical concepts.

One interesting section that may appeal to today's physically fit student is titled "Helpful Sports Analogies."¹⁷ Just about any sort of sport that involves swinging or throwing such as golf or tennis, can be used as a comparison to the process of singing. For example, Alderson states, "There are three parts to throwing a ball or swinging a club successfully: preparation, attack, and follow-through."¹⁸ Alderson continues to compare these steps to singing: inhalation as the preparation or backswing; exhalation as the attack or throw or swing; and an accurate release of the tone as the follow-through.¹⁹ Along with sports parallels, Alderson also provides various other analogies.

Practical Application with Specific Example

The author has chosen a specific vocal problem in order to show how each book can be used for reference. Suzy Smith is a first-year student in her first semester of voice study at the university. Her teacher hears excessive breathiness in her tone. Not knowing how to proceed in treating it, he decides to consult different vocal pedagogy books.

The Diagnosis and Correction of Vocal Faults

If the teacher chooses James McKinney's *The Diagnosis and Correction of Vocal Faults* as a reference, he may begin by looking in the index under "breathy sound" or by perusing the table of contents. Both routes will direct him to the section on "Faults Related to Phonation." The teacher will soon discover that in a matter of less than six pages, McKinney will provide explanations of and corrective procedures for breathy sound.

Upon reading about the faults related to phonation, the teacher will learn of two basic types: hypofunctional and hyperfunctional. McKinney first provides an explanation,

¹⁷Alderson, 58.

¹⁸Ibid., 57.

¹⁹Ibid., 58-59.

the causes, and the evidence of, as well as corrective procedures for hypofunctional phonation. The following is a summation of the information McKinney provides on this common phonation fault.

HYPOFUNCTIONAL PHONATION

Explanation: the failure to demand enough appropriate activity of the laryngeal mechanism²⁰

Primary Cause: inadequate or incomplete closure of the glottis²¹

Primary Evidence: breathy sound²²

Summary of Corrective Procedures:

1. humming (vibration in roof of mouth)
2. using more energy by singing louder
3. using more energy with gentle lifting exercises
4. imitating an opera singer
5. establishing good posture and breathing habits
6. activating breath support mechanism by exercises
7. singing to the last row of an auditorium
8. becoming involved in the music – emoting
9. adopting correct tonal goals by listening to good singers
10. vocalizing on forward vowels
11. vocalizing with nasal consonants
12. imitating a tight sound as a means to an end²³

A lot of information is provided in a short amount of space, but his explanations are clear and precise.

At this time, I think it is important to mention a topic McKinney points out in the first chapter of his text. While trying different methods, a teacher must realize that the same thing may not work on every individual. According to him, “The essential element is that you keep trying. Do not begin to tolerate or accept the incorrect sound just because you have not been able to change it. Be resourceful; be creative; adapt your techniques;

²⁰McKinney, 82.

²¹Ibid.

²²Ibid.

²³Ibid., 86.

consult other teachers; keep searching until you find an answer.”²⁴ If the teacher has tried the exercises McKinney provides and none seems to be working, he may want to consult another source.

The Structure of Singing: System and Art in Vocal Technique

A less direct route for finding specific vocal problems and their solutions must be taken in Miller’s text. Since *The Structure of Singing* presents a specific technique, it may be necessary for the teacher to read the complete chapter in order to fully understand Miller’s pedagogical approach to correcting certain problems.

Looking up “breathiness” in the index leads the reader to the initial chapter titled “The Coordinated Vocal Onset and Release: Establishing Dynamic Muscle Equilibrium through Onset and Release.” The teacher will need to read the whole chapter to understand Miller’s pedagogical views. Miller believes that a clean, efficiently produced tone can only be achieved with balanced dynamic equilibrium on the onset. “Only if the onset of each phrase demonstrates the principle of nonstatic (that is, dynamic) laryngeal muscle balance and elasticity is the singer assured of freedom. Briess (1964, p.259) has termed such flexible muscle balance in phonation as *dynamic equilibrium*. In the absence of such dynamic, adjustable coordination, hyperfunction (excessive activity) characterizes the action of some muscle or muscle group, with corresponding hypofunction (deficient activity) occurring in some other muscle or muscles.”²⁵

The following list shows the specific topics covered in this chapter:

- The Varieties of Onset
 - The Hard Attack
 - The Soft Onset
 - The Balanced Onset (Dynamic Muscle Equilibrium)
- Exercises for Achieving the Balanced Onset
 - Uses of the Aspirated Onset
 - Uses of the Glottal Attack
 - Physiological Benefits of the Coordinated Onset
 - Onset Vocalises which Induce Dynamic Equilibrium

²⁴McKinney, 19.

²⁵Miller, 1.

Group 1 Exercises
Staccato and Onset
Group 2 Exercises
Group 3 Exercises
The Release
The Soft Release
The Hard Release
The Balanced Release²⁶

If a balanced onset of tone is established in the singer, there should be no breathiness or pressed sound. If a student suffers from excessive breathiness in the tone, these exercises should help establish, or perhaps re-establish in some, how to begin a tone correctly with a balanced vocal mechanism.

In the McKinney text, the reader would be able to go directly to the faults of phonation and find succinct explanations and exercises. Miller's approach is less direct and would require study of the whole chapter in order to understand his pedagogical approach for correcting a specific problem such as breathiness.

Complete Handbook of Voice Training

Alderson's *Complete Handbook of Voice Training* offers different options. By scanning through the table of contents, the reader will find that the topic of breathiness is contained in the chapter titled "How to Make the Proper Sound: Principles, Techniques and Exercises." Once the section subtitled "How to Deal with Breathiness" has been located, short explanations of possible causes and a list of exercises Alderson has found effective are provided.

The teacher could go directly to the section on breathiness and glean pertinent information. However, it would also be beneficial to read the rest of the chapter to view Alderson's ideas on how to make a good sound and how to coordinate phonation with breath. At the beginning of the chapter he provides a variety of analogies related to the vocal folds and process of phonation including the rubber band analogy, balloon analogy, fire siren analogy, and reed, string and brass instruments analogies.

²⁶Miller, vii.

Summary

The common thread among these three books is the establishment of a healthy technique through efficient use of the vocal mechanism in order to produce a beautiful sound. All provide explanations and exercises on how to correct specific vocal problems. Each has its strengths: McKinney provides an important section on how to set up a systematic approach to diagnosing and correcting vocal faults, and his explanations are succinct and clear; Miller presents more complete detailed information on the physical processes involved in singing and provides helpful glossaries and appendices, as well as numerous exercises with specific instructions; and Alderson furnishes useful analogies and helpful exercises. Since students have different learning habits, all of these books would be useful sources for a first-year graduate teaching assistant.

CHAPTER 3

VOCALIZING

The majority of sources consulted on vocalizing agree that having a specific purpose for each exercise is of vital importance. Often times a beginning teacher may assign a student a specific vocal exercise simply because it was one previously assigned to him. McKinney examines this problem of random vocalise selection. “In supervising students who are practice teaching, the writer has observed that student teachers tend to use the identical vocalises used by their own teachers, without giving any attention to the purpose for which the vocalises were originally used or to the specific problems of their second-generation students.”²⁷ In order to ensure vocal progress, the teacher needs to know the desired outcome to be elicited from each specific exercise. If a new teacher is not confident in creating his own exercises to cater to the individual needs of each student, there are a number of places where he can find vocalises with specific objectives and directions.

Reasons to Vocalize

The reasons for vocalizing are as varied as the vocalises themselves. The following lists and quotations obtained from a variety of sources provide numerous grounds for vocalizing.

In his text *Expressive Singing*, Van Christy lists these reasons for vocal exercises:

1. Help free the voice and open the throat.
2. Purify the vowel.

²⁷McKinney, 180.

3. Equalize production and balance resonance.
4. Improve efficiency, beauty and expressiveness of tone.
5. Extend compass, dynamic variety, and agility.
6. Warm-up the voice.²⁸

In her text, Pearl Wormhoudt shares her motivations for vocalizing:

1. Induce ease in production;
2. Allow a sustained breath flow, the legato;
3. Make the register transitions smooth;
4. Strengthen support muscles and coordination;
5. Give catch breath practice;
6. Tune in the vowel resonances;
7. Increase rhythmic feeling and agility;
8. Establish the middle and extend the range;
9. Result, due to all the above, in an improved tone.²⁹

McKinney lists his reasons:

1. Warming up the voice
2. Extending the range
3. “Lining up” the voice horizontally and vertically
4. Acquiring vocal technique (such as legato, staccato, control of dynamics, rapid figurations, learning to sing wide intervals)
5. Correcting vocal faults³⁰

Elwood Brown explains his ideas on vocalizing: “The validity of using vocalises, of course, is resultant improved singing—more generally controlled voices with increased sensitivity to pitch; increased ranges which can be utilized; increase in vocal strength for controlled loud and soft singing; increased vowel control and colour therefore improved

²⁸Van A. Christy, *Expressive Singing*, vol. 1, 3d ed. (Dubuque: Wm. C. Brown Company Publishers, 1974), 215.

²⁹Wormhoudt, 76.

³⁰McKinney, 179.

tonal colour; a degree of sensitivity in interpretation through awareness of dynamics, phrasing, and articulation; and increased agility and flexibility.”³¹

Of course developing a healthy vocal technique through vocalizing is of no use if the concepts are not applied to song. Victor Fields simply states, “Since songs are the most prevalent vehicles for vocal-musical expression, technical training has as its main purpose to prepare the student for singing songs.”³² Jan Schmidt reaffirms this by stating, “To transfer good technique from vocalises to songs is a primary goal of singers at all stages of development.”³³ Christy also writes, “An exercise is of no value unless it provides new concepts and technical gain which are *transferred* intelligently to heightened beauty and expression in songs.”³⁴

The unifying factor of the contents in these lists is that vocalizing is an important process in the building of a voice and performer. Therefore, foresight and care must be used when selecting vocal exercises for each student.

Alternative Method to Vocalizing

When building a singer’s vocal technique, it is important to mention that there are some teachers who prefer to use an alternative method to the use of traditional vocalises. These teachers choose what is referred to as the song-approach to vocalizing. If a vocal problem arises in a piece, the teacher uses excerpts from the actual song, or other songs, as technical exercises themselves. Fields says, “The *song approach*, then, is a procedure for teaching the techniques of voice production through a study and analysis of the technical problems contained in the rendition of songs.”³⁵ In his book, he presents arguments from different authors for and against this particular method. Some stronger statements in agreement with this method conclude that interpretation is equally

³¹Elwood H. Brown, “Vocale,” *The NATS Bulletin* 31:3 (Feb./March 1975): 18.

³²Victor Fields, *Training the Singing Voice: An Analysis of the Working Concepts Contained in Recent Contributions to Vocal Pedagogy* (New York: King’s Crown Press, 1947), 53.

³³Jan Schmidt, *Basics of Singing*, 4th ed. (Belmont, CA: Schirmer Thomson Learning, 1998), 19.

³⁴Christy, vol. 1, 216.

³⁵Fields, 53.

important to technique, so they should be developed together. Others believe that songs should be used to put technique to the test, not to develop it. If the song-approach is taken, teachers should make sure they are diligent about choosing appropriate repertoire to make sure the songs or excerpts meet the individual needs of the student.

General Ideas Concerning Vocalizing

There are some general ideas concerning vocalizing that merit mentioning. Various sources agree on certain aspects, including use of the piano, range, dynamics, and expression. Christy warns against using the piano while vocalizing because it may promote student dependence. He believes students should learn to make exercise progressions, whether they are half-steps or whole steps, by ear.³⁶ Addressing the singer he says, “You will never learn to sing spontaneously on pitch or develop independent musicianship if you sit habitually at the piano and play it as ‘a crutch to lean on.’”³⁷ This advice should transfer to the teacher as well. When demonstrating the shape of a phrase or introducing the sequence of pitches, playing every note of an exercise on the piano is fine. However, once the student has begun singing, the teacher should minimize the role of the piano and focus his attention completely on the singer. A teacher may believe that playing along with a student will instill confidence and encourage him to sing out, but the piano may actually make it more difficult for him to be heard. If necessary, some support may be given judiciously by utilizing chord and step progressions.

When starting to vocalize, it is recommended that both dynamics and range begin in the middle. Christy states, “The quickest and most efficient method of warming up the voice is to start exercises on the best vowel and the most freely-produced middle voice tone, then work downward first before extending practice into the upper compass.”³⁸ As for dynamics, “*concentrate on equalizing and perfecting controls in the middle part of*

³⁶Christy, vol. 1, 22.

³⁷Ibid., 21.

³⁸Van A. Christy, *Expressive Singing*, vol. 2, 3d ed. (Dubuque: Wm. C. Brown Company Publishers, 1975), 215.

the voice and on easier dynamics first.”³⁹ As the voice and body begin to warm-up, and as a student’s technique becomes more secure, wider ranges and dynamics should be explored.

Perhaps one of the most important yet overlooked aspects of vocalizing is the significance of employing expression in each exercise. When vocalizing a student, the teacher should always encourage musicianship and expression through such means as varying the tempo, dynamics, vocal colors, and phrase shaping. In David Jones’s article titled “How to Apply Technique to Repertoire: A Constant Question for Singers,” he describes how his teacher Alan Lindquest would have him vocalize with many different emotions, even within the same exercise. According to him, “The singing reflex is then attached to an emotional response.”⁴⁰ He continues, “This is just one way that vocalization can prepare a singer for repertoire because different emotions will be present within the music. Having a variation of colors in the voice simply makes the interpretation of music more natural and effective.”⁴¹ By employing musicality and expression, the singer bridges the gap between vocal exercising and singing songs. The act of overlaying expression while vocalizing prevents mechanical and uninspired singing that would render the exercise useless.

Another positive result of the incorporation of musicality and expression in vocal exercises is that it may help solve technical issues. By asking a student to shape a phrase with dynamics, a better distribution of airflow and improved breath management may occur.

Basic Exercises

With the numerous sources available on vocal exercises, finding the right exercise with the right purpose for the right student could potentially cause frustration and impatience from both student and teacher. Christy simplifies this process by stating a

³⁹Christy, vol. 1, 21.

⁴⁰David Jones, “How to Apply Technique to Repertoire: A Constant Question for Singers,” available from <http://www.voiceteacher.com/repertoire.html>; Internet; accessed 26 January 2004.

⁴¹Ibid.

simple fact: there are only four basic types of exercises needed by most voices to develop technic.⁴² Those four exercises employ sustained tones, scale progressions, arpeggio progressions, and combinations of these.⁴³ Exercises using sustained tones allow time for students and teachers to listen analytically and make subtle adjustments if needed.⁴⁴ Christy declares, “They will help more than any other type of exercise to build proper concepts of vowel purity and ease and beauty in tone.”⁴⁵ Scales help with evening out or “lining up” the voice, while arpeggios promote flexibility and agility as well as an extended range.⁴⁶ A combination of these exercises can serve a variety of objectives within a single exercise.

A teacher can create his own variations of vocalises derived from the four basic exercises Christy mentions. If a teacher does not feel confident creating his own exercises, by using the four guidelines laid out by Christy, he should be able to acquire exercises from the multiple sources available.

Recommended Sources for Vocalises

As stated earlier, there are a number of sources including vocal pedagogy texts, voice class textbooks, and published vocalise books that can be excellent resources for beginning teachers. A representative list of some of these sources can be found in appendix 2. The exercises contained within the pedagogy and voice class textbooks usually come with specific purposes for each exercise, including directions for vowel choices and dynamics. If a teacher chooses to use a published vocalise book, he should proceed with caution. Not all of these books include instructions as to intent of the exercise or specific directions of what vowels to use. The author believes published vocalise books such as those by Vaccai, Lamperti, Panofka, etc., can be useful supplements to a teacher’s vocalise repertoire; however, they do require close study and

⁴²Christy, vol. 1, 215.

⁴³Ibid.

⁴⁴Ibid., 216.

⁴⁵Ibid.

⁴⁶Ibid., 216, 221.

watchful guidance by the teacher. Some of these vocalise books are more suited for beginners, while others require a more advanced technique. Most employ some form of the four basic exercises Christy mentions: *sostenuto*, *scalar*, *arpeggios*, and combinations of these.

Elwood Brown wrote an article in the *NATS Bulletin* in 1975 promoting the use of the oft forgotten vocalise book. He states that before presenting a student with them, many preliminary studies need to be done.

I don't think anyone can successfully utilize a printed vocalise without making three studies: (1) a study of the person who wrote the study—musical background, his teachers, hints on how they taught (as much as at least can be ascertained), some of his students and their successes as artists or artist-teachers; (2) a study of the vocalise collection to determine what the compiler of the vocalises is trying to say from the standpoint of vocal pedagogy, and, (3) a study of one's own students to ascertain which studies for which students. All this must be coupled with a creative, searching and an open mind on the part of the studio teacher.⁴⁷

He recommends the teacher sing all the exercises before assigning them and/or at least be familiar with the contents of the books.⁴⁸

Summary of Vocalizing

1. Always have a specific purpose for each exercise.
2. Assess each student's technical and musical abilities and vocalize accordingly.
3. Begin vocalizing in a comfortable middle range.
4. Vocalize with comfortable middle dynamics at first.
5. Once the voice has warmed up and technique has become secured, extend ranges and dynamics.
6. Minimize use of the piano.
7. Encourage musicality and expression in exercises.
8. If an exercise is not working, change it or discard it.

⁴⁷Brown, 18.

⁴⁸Ibid., 18.

CHAPTER 4

REPertoire

Selecting repertoire for voice students is a challenging task for teachers. For the novice teacher, this may be a daunting assignment simply due to inexperience and lack of exposure to a wide variety of vocal repertoire. With the exception of surveying repertoire in vocal literature courses during a singer's undergraduate studies, a first-year graduate teaching assistant probably has not studied repertoire thoroughly outside of his own voice category. Because of this, choosing repertoire for a singer of a different voice type, age, or sex can be quite challenging. Added pressure for assigning appropriate repertoire occurs when a teaching assistant must prepare a student for a jury examination or audition in as little time as one semester. With the time constraints often imposed upon singers and voice teachers in the academic system, teachers may not have the luxury of choosing repertoire on a trial and error basis. Therefore, it is important that first-year teaching assistants develop a system of selecting repertoire.

Tempting as it may be, graduate teaching assistants should not select repertoire for their students just because it is what they have worked on themselves. A teacher should realize that his student might not have the same vocal, musical, or emotional capabilities that he had when he was younger. Eric Bronner states, "Many new voice teachers, when first selecting material for their students, turn to songs they were taught as novice singers. Yet this approach quickly runs into limitations as new teachers inevitably face students for whom their personal repertoire does not work well."⁴⁹ Instead, a teacher should choose repertoire based on certain pedagogical objectives and on a number of varying criteria.

⁴⁹Eric R. Bronner, "A Beginning Voice Teacher's Guide to Repertoire for the Beginning Voice Student," *Journal of Singing* 60:1 (Sept./Oct. 2003): 85.

Criteria for Repertoire Selection

Sergius Kagen provides an enlightening remark concerning the assigning of repertoire to a student. “The choice of a student’s repertoire should, in my opinion, be primarily based on the kind of voice he happens to have at the moment, and all the other factors should be taken into account only after this consideration had been given sufficient attention.”⁵⁰ By assigning inappropriate repertoire to a student who is not ready vocally, musically, or emotionally for a particular piece, one creates a potential risk of harm not only to the student’s instrument, but also to his ego. A teacher should choose songs that will provide initial success for the student, but should not be afraid eventually to challenge a student’s skills in order to promote growth. Clifton Ware echoes this sentiment. “Repertoire should be challenging enough to motivate student effort without causing constant frustration and feelings of inadequacy.”⁵¹

The previous chapter on vocalizing discussed the importance of having a specific purpose for each exercise assigned to a student. As much thought and care should go into repertoire selection. John Nix states, “It is also true that no matter how talented and knowledgeable the teacher is in assisting the singer to establish a technical foundation through vocalises, the same teacher, by assigning inappropriate literature, can hamper the student’s rate of development or even undermine the technique he or she helped the student to acquire.”⁵² The ensuing list of considerations for selecting repertoire should aid the first-year teaching assistant in discovering the optimal songs for his students: objectives, physical and emotional traits of the individual and his instrument, musical demands of the song, and language skills of the student.

Establishing pedagogical objectives should be an important part of the repertoire selection process. Some sample objectives may include practicing particular strengths or focusing on certain areas of weakness in a student’s vocal technique, working on interpretation skills, developing evenness of the scale, or concentrating on diction, more specifically, vowels or consonant combinations. If a teacher has an exact agenda for a

⁵⁰Sergius Kagen, *On Studying Singing* (New York: Rinehart & Company, 1950), 106.

⁵¹Clifton Ware, *Basics of Vocal Pedagogy* (Boston: McGraw-Hill, 1998), 229.

⁵²John Nix, “Criteria for Selecting Repertoire,” *Journal of Singing* 58:3 (Jan./Feb. 2002): 217.

student, this will help narrow the song search. This may include avoiding certain pitfalls a student has. For instance, if a teacher has a soprano who at this moment has difficulty singing through the upper *passaggio*, assigning Henry Purcell’s “If Music Be the Food of Love (First Version)” would not be a wise choice. In the high key, the tessitura hovers around this upper transition area through much of the song. This could cause the soprano to lift her larynx, tighten her throat and produce a pressed tone. The result may be bad intonation. Therefore, this song would not be beneficial to this particular student. However, if the teacher has a student who can negotiate the *passaggio* well, this song can be a wonderful pedagogical tool for English diction work and text interpretation.

Plea-sures in-vade both eye and ear, So fierce, so fierce, so fierce, so fierce, the
trans-ports are, they wound, And all my sen-ses feast-ed are, And
all my sen-ses feast-ed are; Tho' yet the treat is on-ly sound, Sure
I must per-ish by your charms, Un-less you save me in your arms. Sure arms.

Example 2. Henry Purcell, “If Music Be the Food of Love,” (First Version) meas. 1-22, Stanza Two.⁵³

⁵³Henry Purcell, “If Music Be the Food of Love (First version),” *40 Songs* ed. Sergius Kagen (New York: International Music Company, 1958), 27.

Other criteria for repertoire selection should be the physical and emotional traits of the individual and his instrument. These traits include the student's gender, age, temperament, and emotional maturity, as well as voice type, timbre, and the state of the instrument's development.

One would think gender would be an easy criterion to fulfill in the song selection process; however, this is not always the case. Art song repertoire provides numerous texts from varying points of view, whether male, female, or non-gender specific. On a number of different occasions this author has heard beautiful, convincing performances of Caccini's "Amarilli, mia bella," and Caldara's "Sebben crudele" by women, even though both of these texts are from a man's point of view. Less mainstreamed seems to be a man's performance of a text from a woman's point of view. The reason for the dichotomy between these two performance practices would require a discussion that would reach far beyond the scope of this paper. When contemplating gender in song texts, it is up to the teacher to decide what the pedagogical objectives of the song are and whether or not the student possesses the dramatic abilities to interpret successfully the character or text. When a decision has been made, the teacher and student should be prepared to justify the choice if it exceeds the normal, accepted practice.

Age and emotional maturity, along with an individual's temperament, should be influencing factors in repertoire selection. Choosing a song that is compatible with a student's personality certainly has its advantages. A student may have more success portraying a character with whom he shares similar experiences. There are also certain pedagogical benefits for choosing songs that will stretch the dramatic abilities of a student. Since students are often required to perform opera or musical theater roles that are beyond the range of their life experiences, it is important to help them develop these interpretation skills.

Other considerations might include voice type, timbre, and the state of the instrument's development. There are certain songs and types of repertoire that are better suited for specific types of voices. A performance of Richard Strauss's "Zueignung" by a light lyric soprano with a bright timbre would not be as aurally fulfilling than if it were sung by a warmer, fuller voice. Another incompatible pairing would be Henry Purcell's "Hark! The Echoing Air" sung by a large, dark voice.

When assigning repertoire one must consider the student's technical abilities. For instance, it would be unwise to assign a slow song that requires long, sustained phrases to a student who still cannot sing a five-note scale with efficient use of air.

It is important for a teacher to look closely at the musical demands of a piece during the repertoire selection process. There are a number of musical factors to be considered: range, tessitura, melodic shape, rhythmic complexities, harmony, and tonality, along with phrase lengths, tempo, and dynamic variances. A teacher should always be sensitive to a student's musical skills. For example, if a teacher were trying to find a song for a theater major that does not read music and has not had any other sort of musical training, choosing a twentieth-century art song with complex harmonies and an angular melodic line would not be sensible. A more beneficial piece would be one with a more predictable melodic line and harmonic progression, as well as a supportive accompaniment. Again, the pedagogical objectives of the song, as well as the needs of the student at that particular moment, should be considered. Perhaps that same twentieth-century art song may be the perfect choice for a third-year music education major who needs to develop better interval recognition skills and independence from the accompaniment.

An unavoidable factor that can influence repertoire selection is the accompanist. There are three different scenarios that a teaching assistant may be faced with concerning accompanists: (1) the singer has a competent accompanist, (2) the singer has an incompetent accompanist, or (3) the singer has no accompanist. In an ideal world, every student would have a skilled accompanist who not only has great technical facility, but also has a sense of style and musicality. In this situation, choice of repertoire would not be an issue. Unfortunately, this is not a common scenario in most collegiate settings.

If a student has a pianist who cannot play the assigned repertoire, the teacher has to make a decision: either he needs to pick easier songs to suit the accompanist's skills, or he needs to tell the student to find a different accompanist. The author believes that the singer's needs should always come first. Therefore, a new pianist should be sought so as not to hinder the progress of the student.

Finally, one may need to consider what to do if there are no accompanists available. A growing number of publishing companies are providing compact discs with

recorded accompaniments as supplements to their books. Although there are drawbacks to their use such as tempo and *rubato* inflexibilities, or fixed breath marks, at least the singer can get a general sense of the harmonies and accompaniment patterns.

Another consideration when selecting songs should be the language skills of the student. It may be advantageous to begin with a piece that is in the singer's native tongue. Good diction is vital to a singer's success in communicating a text properly. The student may feel more comfortable and learn pronunciation and interpretation skills more quickly in a language he understands.

The introduction of a foreign language song can be approached in different ways. Assigning a song in Italian, whether the student has had any previous study in that language or not, would be a good choice. Most teachers would agree that English, assuming that is the student's native tongue, and Italian songs present good beginning repertoire for students. Christy comments, "The Old Italian song is unsurpassed for developing the quality of instrumental perfection in the voice; . . ." ⁵⁴ Since most college-level students have had some sort of exposure to a foreign language, usually Spanish, German, or French, choosing a song in the language which the student has previously studied would also work. Whichever approach the teacher chooses, he should provide the student with patience and assistance in the endeavor. A more detailed discussion on foreign language song preparation appears in the following chapter.

Successful interpretations of texts rely on emotional maturity and dramatic abilities of the student. In order to encourage initial success, it would be in the teacher's best interest to select songs with texts that appeal to the student's tastes or that portray experiences to which the student can relate. As the student matures, his imagination and creativity should be challenged with songs that stretch his dramatic abilities.

An additional consideration when choosing songs is the audience. There can be numerous types of audiences for which a student may sing. What a student learns for his jury examination or audition may not be appropriate for the recital he is giving at his place of worship.

⁵⁴Christy, vol. 2, 264.

Summary of Criteria for Repertoire Selection

When choosing repertoire, a first-year graduate teaching assistant should strive to find songs that will provide success, but also challenge his students. By having definite pedagogical objectives in mind, all other considerations should fall into place.

Objectives: specific pedagogical goals for each student

Physical and Emotional Traits of the Individual and the Instrument: age, gender, temperament, emotional maturity, voice type, timbre, and state of development of the instrument

Musical factors of the piece: range, tessitura, rhythms, harmony, tonality, melodic shape, tempo, phrase lengths, dynamic ranges, and accompaniment

Language skills of student: pronunciation, foreign language skills

Recommended Song Collections and Anthologies

This section of the chapter is devoted to providing suggested series and anthologies the author believes would be beneficial additions to a first-year graduate teaching assistant's vocal library. Since it would be difficult to anticipate the various types of students a graduate teaching assistant may have, the author has decided to focus on books she believes will provide the most variety of songs to suit the potential needs of a college student.

Joan Frey Boytim's series *The First Book of Solos*, *The First Book of Solos—Part II*, *The Second Book of Solos*, and *The Second Book of Solos—Part II* would be an excellent investment. These books are available for each voice type and each contains an average of thirty songs representing a variety of languages and periods of music from Baroque to Twentieth Century. In the preface to *The Second Book of Solos*, Boytim states the purpose of the first two books in the series: "The eight volumes that comprise 'The First Book of Solos' and 'The First Book of Solos—Part II' were compiled to provide a great variety of song literature at the same basic level of difficulty for students at the

beginning stages of voice study.”⁵⁵ In his review of this series, Bronner recognizes that the ranges in *Part II* generally tend to be a little lower than in the first book.⁵⁶ Depending on the needs of a particular student, this may be a better starting point.

As a student works through these first two books and progresses vocally and musically, he may then be ready for the more challenging literature found in *The Second Book of Solos*. Boytim defines the demands of this book: “Singers using this set will be exposed to songs with wider ranges that require more vocal flexibility and vocal control, and that make greater use of the dramatic qualities of the voice.”⁵⁷

Whereas English is the predominant language in all of the books in this series, they do include a few songs in German, French, Spanish, and Italian. A suitable supplement to this series would be John Glenn Paton’s *26 Italian Songs and Arias*, published by Alfred Publishing Company. These editions provide the student with international phonetic alphabet transcriptions, word-for-word translations, idiomatic translations, poetic ideas, and pertinent background information on the composer or work. This edition comes in both medium high and medium low voice, provides the option of purchasing a compact disc with all the accompaniments, and is inexpensive.

Since the songs in this book are standard repertoire for beginning singers, many students may have already learned the majority of them in previous pre-college private study. That being the case, the author suggests exploring the book *Italian Songs and Arias of the Baroque and Classical Eras*, also edited by Paton and published by Alfred, or for the more advanced student, *Italian Art Songs of the Romantic Era*, edited by Patricia Adkins Chiti, again published by Alfred. The format of these books follows that of the *26 Italian Songs and Arias*.

It is quite possible that a first-year teaching assistant may have students whose interests lie more in the musical theater realm than the classical. There are a couple of anthologies the author recommends for a teaching assistant: *The First Book of Broadway Solos* edited by Joan Boytim, and *The Singer’s Musical Theatre Anthology* series edited

⁵⁵Joan Frey Boytim, ed., *The Second Book of Baritone/Bass Solos* (Milwaukee: G. Schirmer, 1994), preface.

⁵⁶Bronner, 86.

⁵⁷Boytim, preface.

by Richard Walters. Bronner recommends *The First Book of Broadway Solos* for beginners because the songs are shorter, easier versions than those that are found in *The Singer's Musical Theatre Anthology*, and the songs are offered in keys more appropriate for a beginner.⁵⁸ The songs in this book may be more manageable for the student who lacks advanced musical skills. *The Singer's Musical Theatre Anthology* series is categorized by voice type, and presents a wide variety of songs excerpted from the original vocal scores.

There are numerous other anthologies that would be good additions to a teacher's vocal library. J. Arden Hopkin has authored a book titled *Songs for Young Singers: An Annotated List for Developing Voices*. One section of the book is devoted to naming over seventy anthologies including publisher information, as well as all the composers and songs contained in them. He also provides a ranking system of level of difficulty of each song as a quick reference.⁵⁹ Even though he explains that the intended audience of these songs is younger singers, this author believes many of the songs contained in these anthologies would be appropriate for beginning students of any age.

⁵⁸Bronner, 86.

⁵⁹J. Arden Hopkin, *Songs for Young Singers: An Annotated List for Developing Voices* (Lanham, Maryland: Scarecrow Press, 2002).

CHAPTER 5

INTERPRETATION

Many sources agree that the best way for a singer to learn how to become a better interpreter is by listening to, watching, and analyzing performances of other singers. According to Christy, “Interpretation is primarily *caught*, not *taught*.”⁶⁰ Due to technological advances, today’s student has available a wide variety of resources for the listening and watching of great singers from many generations. Although these are excellent methods of learning, nothing can replace the invaluable education obtained by watching live performances. Singers of all ages and levels of ability can learn much about the art of interpretation, either good or bad, by attending live performances.

Singers should not limit themselves to experiencing only one specific genre of music. Listening to a variety of music, both instrumental and vocal, can be beneficial. These varied genres can teach musical style and performance practice, as well as enriching a student’s musical vocabulary. Who would be better to teach the nuances of vocal color, clarity of enunciation, and spontaneity in performance than the jazz great Ella Fitzgerald? And would not the cellist Yo-Yo Ma provide an excellent example of elegant Baroque phrasing and a legato line? Exploration in all kinds of music will provide the student with an array of sounds and ideas from which to choose in his own interpretations.

A wide variety of written sources abound that address interpretation of certain musical styles and specific songs. The difficult task for the student is to glean what information and ideas he can from these sources, both written and aural, without mimicking or imitating exactly what he has read or heard. Lotte Lehmann cautions

⁶⁰Christy, vol. 2, 109.

against imitation in the introduction to her book saying, “For imitation is, and can only be, the enemy of artistry.”⁶¹ She informs the reader that the information she provides is *her* interpretation of these specific songs, and should only be used as guidelines to spark the imagination of the student. A sincere or unaffected interpretation can happen only when it stems from the singer’s own understanding of the poem and musical setting, injected with his own creativity and imagination.

Cultivating a student’s interpretative skills is a difficult task. There are many challenges involved in the process. The singer bears an awesome responsibility in communicating to the listener both the poet’s and the composer’s intentions. Therefore, detailed analyses of both the poem and the musical setting are important steps to ensuring a successful interpretation.

Song Analysis

Detailed study of a song should be the starting point for a singer’s insight to correct interpretation. This research includes equal study of both text and music. Christy confirms, “A significant key to the nature of vocal expression is always found in the text as well as the musical setting.”⁶² If the performer understands the text and remains true to the musical intentions presented by the composer, he should be able to provide a sincere interpretation.

There are conflicting views on which path to take when beginning the study of a song. Some argue that since it was the word that inspired the music, study should start with the text. By becoming familiar with the poem, the singer will better understand the composer’s musical setting of it. Thomas Hemsley simply states, “The composer began with the text, and so must the singer.”⁶³

Robert Gartside presents the opposite side. He proclaims, “*Do not make the mistake of studying the text first.* Remember that you are studying a piece of *music*, not

⁶¹Lotte Lehmann, *Eighteen Song Cycles: Studies in Their Interpretation* (London: Cassell & Company, 1971), 1.

⁶²Christy, vol. 1, 189.

⁶³Thomas Hemsley, *Singing and Imagination: A Human Approach to a Great Musical Tradition* (Oxford: Oxford University Press, 1998), 117.

poetry. It is the composer's job to decide what music will give expression to the poetry. Find out what the *music* says; then study the text to see if the feelings you have found in the music support what the poem seems to say to you. If they do not, one of two things has happened: either you have misinterpreted the music, or the composer has failed to set the text well."⁶⁴ Although Gartside presents an interesting point, this author disagrees with his approach; therefore, this study will proceed with the concept of first learning the song's text.

Text Study

The following suggestions for song text study were gathered from a variety of sources. Ideally, every student should take the time to do extensive detailed preliminary background research on the poet including information regarding his life, social and political climate, school of poetry if applicable, and other important influences. Realistically, the teacher will probably receive from the student a more generalized presentation of the poet's life such as dates, nationality, year of the poem, and in what collection, if any, the poem exists. The expectations from the student concerning the background research of poets and composers certainly can and should be raised as the student matures and progresses through his vocal study. After general background research on the poet is completed, study of the poem itself can commence.

Before specific analysis of a poem can begin, one must consider it in its entirety. Repeated dramatic readings of the complete text will help the student garner information concerning the overall mood and emotion. It will also help clue the student into the composer's poetic inspirations. According to Lotte Lehmann, ". . .through acquiring a convincing reading of a *lied* the student has placed himself on common ground with the composer when he first started to search for ideas usable in a setting."⁶⁵

If the poem is not in the singer's native tongue, preliminary work with the text will need to occur before a persuasive reading can happen. A student should first obtain a word-for-word translation. If the student has had previous study in the language,

⁶⁴Robert Gartside, *Interpreting the Songs of Gabriel Fauré* (Geneseo, NY: Leyerle Publications, 1996), 26.

⁶⁵George Griffith, *Artistry in Singing* (New York: Belle-Maria, 1965), 87.

translating the words and phrases can be done using a dictionary and his grammatical knowledge. For someone who has had no previous experience with the language, the same process may prove to be frustrating and time consuming. There are many sources that provide viable word-for-word translations of songs. Appendix 3 provides a list of some of these books. From the word-for-word translation, an understandable English translation should be formed. Now a student can develop the generalities of the poem and begin work on pronunciation.

Help with correct pronunciation of the language will be a necessity for a student that has had no prior experience in the poem's language. The teacher can assist by making an audio recording of the poem. The author recommends that two different readings of the text be provided on the recording: one at a slower speed so the student can hear clearly all of the words followed by a fluent reading so the student can hear correct inflections, accents, and flow of the language. Much repetition between student and teacher may be needed in these initial stages in order to insure correct pronunciation and an understanding of the language.

While the singer is working on pronunciation, he should be paying close attention to the sounds and rhythms of the words. Pierre Bernac states, "In vocal music, the sonority and the rhythm of the words are an integral part of the music itself."⁶⁶ He adds, "The music of the words and the music itself are one and the same; they should not be disassociated."⁶⁷ As the student becomes more confident with the pronunciation through diligent practice, he should be able to provide a dramatic reading of the poem. The importance of mastering this technique is summed up by Sergius Kagen as quoted in Hemsley's book: "A singer who cannot recite a song text with proper conversational inflection (that is, in a manner where the logic of the sentence is clearly presented to the listener, where punctuation is observed, where words of greater importance received greater emphasis) cannot hope to learn to phrase a song. Phrasing of most vocal music is

⁶⁶Pierre Bernac, *The Interpretation of French Song* (New York: W. W. Norton & Company, 1970), 3.

⁶⁷*Ibid.*, 4.

based upon the meaning of a sentence, and its effect upon the inflection with which one recites this sentence and sings the corresponding musical part.”⁶⁸

More specific factors for consideration when analyzing a poem include identifying what Deborah Stein and Robert Spillman label as the poetic persona and mode of address: persona meaning who is speaking in a poem and mode of address meaning to whom the persona is speaking.⁶⁹ When studying the poem, one may ask such questions as: Is the poet speaking through his own voice, or is another character speaking for him? Is the poet speaking to himself as if in soliloquy, or to someone or something else? And do these things remain constant throughout the entire poem, or do the persona and/or mode of address change? The last question bears further attention because of the impact it may have on the musical setting. Stein and Spillman explain, “The great *Lied* composers were extremely sensitive to such changes in mode of address, and responded with some of the most exquisite changes in musical expressivity.”⁷⁰ Such detailed study of the text should begin to evoke the singer’s imagination and help him create a personal connection to the poem.

A logical next step in the process is to have the student speak the text in the rhythm and phrasing set by the composer. This should help the singer understand the composer’s interpretation of the text.⁷¹ Doing this will also help make the transition from words to notes much easier.

Musical Setting Study

“No music passes directly from the composer to the listener; it must pass through the interpreter; if he betrays the composer the work is destroyed.”⁷² Before work begins

⁶⁸Hemsley, 117.

⁶⁹Deborah Stein and Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder* (New York: Oxford University Press, 1996), 29.

⁷⁰*Ibid.*, 30.

⁷¹Hemsley, 132.

⁷²Betty Bannerman, ed., *The Singer as Interpreter: Claire Croiza’s Master Classes*. Trans. by Betty Bannerman (London: Victor Gollancz, 1989), 42.

with the actual score, study of the composer should be done. An excellent model for the type of pertinent background information about the composer, as well as the song and text, can be found in John Glenn Paton's edition of the *26 Italian Songs and Arias*. It is also important to have a basic understanding of the musical characteristics of the period as well as any specifics of the song genre. Generalities can be found in most music history texts while features of specific song styles can be found in a number of different song literature books. Study of the score itself should begin after completion of the background research.

It is vital that the singer understand the responsibility laid upon him as an interpreter and where he stands in relation to the whole process. In his book *Artistry in Singing*, George Griffith sheds light on this three-pronged relationship between poet, composer, and performer. He states, "In his attempts to express his thoughts beautifully, the poet created a poem. The composer tried to interpret these ideas for the performer. He used a score as his means of communicating his desired intentions. The singer must find in the score and text these intentions and build his artistic performance."⁷³ By studying the score, the singer will discover what the composer's "desired intentions" were through the musical elements and compositional devices employed. Once these discoveries have been made, it is up to the singer to portray them to the best of his ability.

Respect for the music is a must if a performer is not to "betray" the composer's intentions. The singer must remember that he is communicating the composer's interpretation of the text. Thomas Hemsley expands on this idea:

It is often possible to interpret a poem in a number of different ways; but a singer-interpreter must always respect the fact that the composer has already declared his hand by writing music which is appropriate to *his* own understanding of that poem. Singers are not free to give an individual interpretation of a poem, while ignoring what the composer has done; nor free to sing the composer's music, while ignoring the words which make clear the thoughts and feelings of which that music is an expression. The great composers of vocal music have usually left sufficiently clear indications as to their understanding of, and their feelings about, the poem; singers' concern must be to use their imagination to try to understand those indications. Only when this has been done can they consider

⁷³Griffith, 98.

themselves free, within proper parameters, to make their own individual contribution to the performance.⁷⁴

Many parallels occur between textual and musical studies, the first being consideration of the song as a whole unit and not just a sum of its parts. The student would benefit from an initial hearing of the song in its entirety, preferably on a recording. If no recording were available, the next best venue would be to have someone play the accompaniment and someone else play the melody simultaneously. Griffith explains why hearing the complete song is an important step in the process. He says, “The prime concern to the student in hearing the lied in its entirety is to begin a correlation of the ideas expressed in the poetry with the compositional devices given them in the setting.”⁷⁵ From this hearing, the singer can discover if the general mood of the music and text agree.

Observations of musical elements such as the key of the song, time signature, and form can be made from an initial score study. One may glean specifics of the song from primary observations: use of harmony, melody, rhythm, tempo, dynamics, and phrase shapes. Every inch of the score, including the vocal line and accompaniment, should be studied.

While deciphering these musical clues, Griffith proposes asking questions to help discover the composer’s intentions. The student should use his imagination to seek the relationship of the answers to their textual inspiration. Inquiring why a composer may have chosen a certain compositional device to portray the textual meaning may spawn ideas for interpretation. The following are some sample questions one might ask. Why does the composer want a *subito piano* on this particular word? Does the harmonic modulation reflect a change in poetic persona or mode of address? Does the musical phrase correspond with the poetic phrase? Why are the voice and piano parts in different meters? Why does the dynamic marking on this ascending phrase indicate a diminuendo? Why is there a rest in the middle of this musical and poetic phrase?

Investigations into the answers of these questions should help the singer better understand the composer’s textual interpretation. These answers will also inspire the

⁷⁴Hemsley, 113-114.

⁷⁵Griffith, 94.

singer's imagination and help develop a personal connection to the song. After establishing this understanding of the poetic and musical setting, the challenge now lies in how the performer is going to communicate successfully these ideas to the listener.

Communication of Ideas

The purpose of singing a song is to communicate to the listener the ideas of the poet and the composer. Again one should consider the triangular relationship: the poet wrote the words, the composer wrote the music inspired by the words, and the interpreter reveals the thoughts of both to the listener. True interpretation can only happen if the singer presents the composer's setting accurately. Respectfully serving the music begins with close attention to the basic elements of musicianship. Accuracy in pitches, rhythms, note and rest lengths, and intonation are a must if the composer's intentions are to be honored.

Phrase shapes, dynamic shadings, and tonal colors are other important elements crucial to successful interpretations. Christy describes the essence of a phrase: "It has *shape* and *life*; it must go somewhere and say something."⁷⁶ More specifically, "Musically, in fine phrasing, there needs to be proper tonal color, style, dynamics and tempo; textually, it is necessary that articulation be clear, vowels pure, and the proper words given the right amount of accent."⁷⁷ If a student has difficulty in discovering the shape of a phrase, it would be beneficial to refer him back to poetic recitation. Lehmann confirms, "The best help in learning to feel how a phrase should sound is to *recite the poem*."⁷⁸ The emotions revealed in the text should influence tonal color. As mentioned in chapter 3, the importance of experimenting with different emotions while vocalizing will help the student develop an array of vocal colors. Of course all of these elements must be contained within the parameters of correct style. The teaching assistant should be knowledgeable in the different styles and genres in order to assist the student with accurate performances.

⁷⁶Christy, vol. 2, 120.

⁷⁷Ibid.

⁷⁸Lehmann, 5.

The Performance

The culmination of the study of interpretation comes to fruition in the performance of a song. One of the best ways for a student to become a better communicator is by performing. There may not be many occasions for students of a graduate teaching assistant to perform, so the teacher may need to create opportunities for them. Studio classes can be wonderful learning environments for both student and teacher. Instructing several different types of students with varying abilities and personalities in a public forum should help prepare a teaching assistant for future job auditions. If graduate assistants intend to apply for teaching positions at schools, most will be required to do sample teaching in front of prospective colleagues and students. Studio classes are safe venues in which to hone one's teaching skills in front of a group.

Feedback on performances is the best way to help a student improve. There are a number of ways in which a teacher can do this. Obviously instant verbal feedback from the teacher is one way, but this author has also encouraged comments, either verbal or written, from the audience. Sometimes a student's peers will observe something the teacher may have missed, and it also involves the listeners in the learning process. If this method is to be used, the author has found it helpful first to explain to the group that this is a positive, nurturing environment and critiques need to be respectful.

If the teacher has the resources available, videotaping performances can be an invaluable learning tool. Watching the tape together can spark discussion and provide insightful comments on performing.

Conclusion

If the student has established an understanding of the text and musical setting through diligent study, all he needs to do is recreate the song to the listener. If he has done background research on the poet and composer, studied the style characteristics of the period, analyzed the text and music in detail while allowing his own imagination to assist in the process, a sincere presentation should be the result. It is when a student has not done the proper preparatory work that his performance will either be affected or

insincere. Interpretive skills are best developed through experience, both by listening and watching other performers, and actual performing. The graduate teaching assistant should be prepared to guide the student in developing these skills and give positive feedback to ensure improvement.

CHAPTER 6

COACHING LANGUAGES

Clarity in pronunciation is an important element in the performance of song. Not only is correct diction vital to the integrity of the language, but it also has vocal benefits. In the introduction to his book, John Moriarty expounds:

Accuracy and clarity in pronunciation are the subjects of this book. But they are only first steps in the establishment of authentic style in language. Capturing the flavor and subtle colors is a skill resulting from long study of singers singing their native language. And the flavor and color are not the only benefits of accurate pronunciation: often vocal production makes a startling and immediate improvement. Diction might be called the orchestration of singing, and far too many singers neglect the wide range of possibilities for color found in the spectrum of vowel and consonant sounds.⁷⁹

Since so much is weighted on accurate pronunciation, it is a major responsibility of the teacher to make sure his student learns it correctly.

Diction Books

A first-year graduate teaching assistant will be faced with the task of coaching languages for students with differing levels of experience. Many students may have limited experience singing in foreign languages, while some may have never sung in a language other than their native tongue. It would be impossible to expect a first-year teaching assistant to be an expert in all of the major singing languages: English, French, German, and Italian. It may also be idealistic to expect this assistant to have even a basic

⁷⁹John Moriarty, *Diction* (Boston: E. C. Schirmer Music Company, 1975), xii.

competence in all of these languages. Therefore, a graduate teaching assistant should have a reference book readily available for consultation. Having accessibility to diction books and language dictionaries will help make for quicker, better-informed decisions. If a teacher is unable to find the answer to his question in a diction book or dictionary, he should ask voice professors for help. These professors may be able to provide more detailed explanations and, better yet, be able to provide an oral demonstration of the sounds of the languages.

There are a number of diction books available for singers and teachers of singing. Some are compilations of many languages in one text, while others are devoted solely to one specific language. Since the purpose of this discussion is to provide the most concise, practical reference tool for a first-year graduate teaching assistant, only the books that are compilations of several languages will be discussed.

Two books widely used are Joan Wall, Robert Caldwell, Tracy Gavilanes, and Sheila Allen's *Diction for Singers*; and John Moriarty's *Diction*. The Wall text covers six different languages: English, Italian, Latin, German, French and Spanish. For each language, a chart of sounds is presented first for quick reference with page numbers indicating the location of more in-depth explanations; next, special features about the language are given, including general rules on syllabification and stressing; and finally, the rules for vowel and consonant pronunciation are presented with detailed explanations and examples.⁸⁰

Moriarty's text excludes English and Spanish, but contains much more general information about German, French, Italian and Latin. The book is divided into two major sections: part one is titled "Forming and Practicing the Sounds" while part two is called "Applying the Sounds." Part one is further divided into two sections of vowel classification and consonant classification. Part two provides the specific rules for the individual languages of Italian, Latin, French, and German.⁸¹

Each book has special qualities that make it different from the other. Wall's book provides two additional languages, English and Spanish; a helpful thing since singers

⁸⁰Joan Wall et al. *Diction for Singers* (Dallas: Pst, 1990).

⁸¹John Moriarty, *Diction* (Boston: E. C. Schirmer Music Company, 1975).

often overlook the importance of correct English diction, and Spanish is one of the more popular languages high school students study. This author believes that the format of the Wall text makes it easy to locate specific rules.

Moriarty's book provides detailed explanations on how to shape the lips and tongue in vowel formation, compares the vowels between each of the languages, and contains a number of exercises that correspond with the concept being presented. This author found especially helpful his explanation of forming foreign mixed vowel sounds by using English words. For example, he explains how to practice the German [Y] vowel sound by saying the English word "rook," then holding the same lip position and saying the name "Rick."⁸² While there are many good ideas in Moriarty's book, this author had to spend a little more time locating specific rules.

The teacher should use whatever text he finds most comfortable and familiar. By no means are the two books covered in this section the only diction sources available. If not used as primary sources, both the Wall and/or Moriarty texts could be used as supplemental sources for consultation or comparison.

Dictionaries

In addition to having a diction book readily available for quick reference, a teacher should also have foreign language dictionaries in the studio. Not only are dictionaries useful for discovering word meanings, but they also can provide pertinent information about word pronunciations and peculiarities of the language. There are several different types of dictionaries, and discovering which one is the most serviceable will depend on the wants and needs of the teacher.

Some dictionaries provide international phonetic alphabet (IPA) transcriptions and others do not. Those that do not include IPA transcriptions can provide other helpful information about the pronunciation. If a teacher has studied the language and is confident with the rules of diction when singing, he may not need to have a dictionary that provides IPA. *Webster's New World Italian Dictionary* is an example of a source that

⁸²Moriarty, 53.

does provide IPA transcriptions.⁸³ *The Bantam New College Italian and English Dictionary* does not provide IPA but does supply other vital points about pronunciation including accent marks that represent syllabic stress and indicate the quality of the vowel.⁸⁴

Whatever type of dictionary a teacher chooses, it is important that he become familiar with its contents and its system for pronunciation. Careful study of these pronunciation guides is crucial. The following comparison of two dictionaries demonstrates the subtle discrepancies in the different symbols used for the same vowel sound. *Langenscheidt's German-English English-German Dictionary* uses the IPA symbol [Y] for the German "ü" in the word "fünf" while *Cassell's German English Dictionary* uses [y] for the same vowel sound in the same word. This may cause confusion if the reader has not studied the pronunciation guide, and the result may be incorrect pronunciation of that particular vowel sound.⁸⁵

⁸³Love, Catherine. *Webster's New World Italian Dictionary* (New York: Macmillan, 1992).

⁸⁴Melzi, Robert C. *The Bantam New College Italian and English Dictionary* (New York: Bantam Books, 1976).

⁸⁵The Langenscheidt Editorial Staff, *Langenscheidt's German-English English-German Dictionary* (New York: Pocket Books, 1993); and Hasse, H. C., J. Horne, and Charlotte Dixon, *Cassell's German and English Dictionary* (New York: Macmillan Company, 1966).

CHAPTER 7

STUDIO POLICY

Establishing Teacher-Student Rapport

The development of close interpersonal relationships between students and teachers is likely to occur in an applied lesson environment. In order to discover a common ground for communication and to help diagnose the technical problems of a student, the teacher may need to investigate more personal areas of the student's life. Robert Edwin expands on this idea in an article from *The NATS Bulletin*: "Inherent in most positive and productive teacher-student relationships is the teacher's willingness to intervene in the life and personality of the pupil. How the student sings, his case history and his comments all point to his uniqueness as an individual and not as just a throat to be trained. The vocal traits he may exhibit such as high chest breathing, neck and jaw tension, unbalanced registers and an erratic vibrato, are not merely technical flaws. Rather, they exist as symptoms in the context of the singer's total personality."⁸⁶ This holistic approach to teaching needs to be handled professionally and with caution.

It is the responsibility of the teacher to define the boundaries of the teacher-student relationship. He will need to decide how much he is willing or needs to intervene in the life and personality of the student in order to ensure progress. Because of this unique relationship, teachers are often walking a fine line between instructor and friend. For a first-year graduate teaching assistant, establishing boundaries can be difficult because of varied factors such as the closeness in age and the possibility of shared classes, ensembles, or musical experiences in the academic setting.

⁸⁶Robert Edwin, "A Pedagogical Perspective," *The NATS Bulletin* 42:1 (Sept./Oct. 1985): 32.

Florida State University's graduate teaching assistant manual addresses the difficulties related to applied lesson instruction and offers advice on how to handle the relationship. The handbook suggests always choosing a more professional rapport with a student. If an assistant were more of a friend than instructor, it would be difficult to provide an impartial judgment of a student's work.⁸⁷

In order to maintain the role of instructor, a sense of professionalism must be established. The following list provides some things that will help a first-year teaching assistant garner respect.

- 1) Be on time to lessons.
- 2) Dress professionally. Some departments may require a specific dress code.
- 3) Know and understand departmental requirements for your students. A new assistant may not be familiar with the system during the first semester. Immediately find out if a student is required to do an audition or jury examination, and what the necessary repertoire is for the audition or exam. If one does not know, ask a supervisor or area coordinator where such information can be found. Do not rely on students to know or find out.
- 4) Do not use inappropriate or offensive language in the studio.
- 5) Be prepared for lessons. Once the requirements for repertoire have been determined, the teacher should spend time outside of the lesson selecting appropriate pieces. Do not waste lesson time browsing through books.
- 6) Leave personal problems outside the studio. Due to the nature of one-to-one lessons, there may be times a student needs a sympathetic ear. This is fine, but the teacher should restrain from divulging his personal problems to the student.
- 7) Have general knowledge of voice teacher ethics. Two reference sources that can provide information regarding voice teacher ethics are the National Association of Teachers of Singing [www.nats.org] and the American Academy of Teachers of Singing [www.americanacademyofteachersofsinging.org]. The graduate assistant should also obtain information from the chair of the voice department concerning ethics of the specific institution in which he will be teaching.

⁸⁷The Florida State University School of Music, *Manual for Graduate Teaching Assistants* (Fall 2003): 7.

- 8) Do not discuss other students, colleagues or professors with students.
- 9) Always ask permission before touching a student. In the course of a voice lesson, a teacher may feel it necessary to demonstrate a concept with a “hands-on” approach.
- 10) Provide constant feedback. Feedback allows the student to know the teacher is interested in his progress and may help avoid any surprises in grades at the end of the semester. Learning how to provide appropriate feedback is a skill that takes practice. The teacher should choose words carefully. By using such a phrase as, “That was great, but...”, the instructor is sending mixed signals. An excellent reference source on how to provide appropriate feedback is Clifford and Charles Madsen’s book *Teaching/Discipline: A Positive Approach for Educational Development*.

Creating a Syllabus

Creating a syllabus for applied lessons is no easy assignment, but it is a necessity and often a requirement. Expectations and requirements of the course need to be presented to the student. The more specific the information contained in the syllabus, the better the syllabus will serve the teacher and student. A first-year teaching assistant should check with the area coordinator or a supervisor as there may be a common departmental syllabus already available. If not, the teacher should be prepared to create his own syllabus.

The following list contains common contents of applied voice lesson syllabi: instructor information, course description, course objectives, required text materials, evaluation criteria (grading), repertoire requirements, jury examination or audition requirements, lesson, studio class and seminar attendance policies. Included in attendance expectations, the teacher should present his policy for notification of sickness and make-up lessons. This author has also found it helpful to include a section on guidelines for practicing.

During the first lesson, it is recommended that the teacher review the syllabus with the student to make sure he understands expectations and requirements and to see if there are any questions. This also provides an opportune time for working together to set

individual goals. By establishing goals, a baseline for progress has been set, and these goals can provide motivation and a sense of direction for the student.

In order to keep track of a student's work and progress in applied lessons, it is suggested a journal be kept. Included in this notebook could be a record of attendance, what was assigned for that week, exercises the teacher found helpful for each student, and whether or not the student came prepared. Not only will this allow for quick reference to check assignments on a weekly basis, but will also provide the teacher with evidence if ever a student challenges a grade.

APPENDIX A

BOOKS CONTAINING INFORMATION ON THE PHYSIOLOGY OF THE VOCAL MECHANISM AND/OR ACOUSTICS OF SOUND

- Appelman, D. Ralph. *The Science of Vocal Pedagogy: Theory and Application*. Bloomington: University of Indiana Press, 1967.
- Bunch, Meribeth. *Dynamics of the Singing Voice*, 2d ed. New York: Springer-Verlag/Wien, 1993.
- Doscher, Barbara. *The Functional Unity of the Singing Voice*, 2d ed. Lanham, MD: Scarecrow Press, 1994.
- McKinney, James C. *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors*, rev. ed. Nashville: Genevox Music Group, 1994.
- Miller, Richard. *The Structure of Singing: System and Art in Vocal Technique*. New York: Schirmer Books, 1986.
- Reid, Cornelius L. *A Dictionary of Vocal Terminology*. New York: Joseph Patelson Music House, 1983.
- Sundberg, Johan. *The Science of the Singing Voice*. Dekalb, IL: Northern Illinois University Press, 1987.
- Vennard, William. *Singing: The Mechanism and the Technic*. New York: Carl Fischer, 1967.
- Ware, Clifton. *Basics of Vocal Pedagogy: The Foundations and the Process of Singing*. Boston: McGraw-Hill, 1998.
- Wormhoudt, Pearl Shinn. *Building the Voice as an Instrument*. Oskaloosa, IA: William Penn College, 1981.

APPENDIX B

SOURCES CONTAINING VOCAL EXERCISES

Pedagogy and Voice Class Texts

Alderson, Richard. *Complete Handbook of Voice Training*. West Nyack, NY: Parker Publishing Company, 1979.

Christy, Van A. *Expressive Singing*. Vol. 1, 3d ed. Dubuque, IA: Wm. C. Brown Company Publishers, 1961.

McKinney, James C. *The Diagnosis and Correction of Vocal Faults*, rev. ed. Nashville: Genevox Music Group, 1994.

Miller, Richard. *The Structure of Singing: System and Art in Vocal Technique*. New York: Schirmer Books, 1986.

Schmidt, Jan. *Basics of Singing*, 4th ed. Belmont, CA: Schirmer Thomson Learning, 1998.

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

Wormhoudt, Pearl Shinn. *Building the Voice as an Instrument*. Oskaloosa, IA: William Penn College, 1981.

Published Vocalise Books

Herbert-Caesari, Edgar. *50 Vocalises*. Milan: Ricordi, 1950.

Lamperti, Giovanni Battista. *Thirty Preparatory Vocalises*. N.p.: Kalmus, n.d.

Lütgen, Balthasar. *Die Kunst der Kehlfertigkeit (Studies in Velocity)*. New York: G. Schirmer, 1902.

Marchesi, Mathilde. *Vocal Method*. Milwaukee: G. Schirmer, 1967.

Marchesi, Salvatore. *Twenty Elementary and Progressive Vocalises*. New York: G. Schirmer, 1927.

Panofka, Heinrich. *Twenty-four Progressive Vocalises*, Book I and II. Milwaukee: G. Schirmer, 1900.

Sieber, Ferdinand. *36 Eight-Measure Vocalises*. Melville, NY: Belwin Mills Publishing Corporation, n.d.

Vaccari, Nicola. *Practical Method of Italian Singing*. Milwaukee: G. Schirmer, 1975.

Whitefield, Bernard, ed. *The Estelle Liebling Vocal Course*. New York: Chappell & Company, 1956.

APPENDIX C

SELECTED BOOKS CONTAINING TRANSLATIONS OF SONGS AND ARIAS

- Bernac, Pierre. *Francis Poulenc, The Man and His Songs*. New York: W. W. Norton & Company, 1977.
- _____. *The Interpretation of French Song*. New York: W. W. Norton & Company, 1970.
- Cockburn, Jacqueline and Richard Stokes. *The Spanish Song Companion*. London: Victor Gollancz, 1992.
- Coffin, Berton, Werner Singer, and Pierre Delattre. *Word-by-Word Translations of Songs and Arias: Part I—German and French*. New York: Scarecrow Press, 1966.
- Fischer-Dieskau, Dietrich. *The Fischer-Dieskau Book of Lieder*, 4th Limelight ed. New York: Limelight Editions, 1998.
- Gartside, Robert. *Interpreting the Songs of Gabriel Fauré*. Geneseo, NY: Leyerle Publications, 1996.
- _____. *Interpreting the Songs of Maurice Ravel*. Geneseo, NY: Leyerle Publications, 1992.
- Gerhart, Martha. *Italian Texts from the 17th through the 20th Centuries*. Vol. 1, *Italian Song Texts from the 17th Century*. Geneseo, NY: Leyerle Publications, 2002.
- Glass, Beaumont. *Brahms' Complete Song Texts*. Geneseo, NY: Leyerle Publications, 1999.
- _____. *Hugo Wolf's Complete Song Texts*. Geneseo, NY: Leyerle Publications, 2000.
- _____. *Robert Schumann's Complete Song Texts*. Geneseo, NY: Leyerle Publications, 2002.

- _____. *Schubert's Complete Song Texts*. Vols. 1 and 2. Geneseo, NY: Leyerle Publications, 1996.
- Johnson, Graham and Richard Stokes. *A French Song Companion*. New York: Oxford University Press, 2000.
- LeVan, Timothy. *Masters of the French Art Song: translations of the complete songs of Chausson, Debussy, Fauré & Ravel*. Metuchen, NJ: Scarecrow Press, 1990.
- _____. *Masters of the Italian Art Song: word-by-word and poetic translations of the complete songs for voice and piano*. Metuchen, NJ: Scarecrow Press, 1990.
- Meister, Barbara. *Nineteenth-Century French Song: Fauré, Chausson, Duparc, and Debussy*. Bloomington and Indianapolis: Indiana University Press, 1980.
- Miller, Philip. *The Ring of Words*. New York: W. W. Norton & Company, 1973.
- Phillips, Lois. *Lieder Line by Line and Word for Word*, rev. ed. New York: Oxford University Press, 1996.
- Pilkington, Michael. *Gurney, Ireland, Quilter and Warlock*. Bloomington: Indiana University Press, 1989.
- Prawer, Siegbart, ed. *The Penguin Book of Lieder*. Baltimore: Penguin Books, 1964.
- Reed, John. *The Schubert Song Companion*. New York: Universe Books, 1985.
- Reinhard, Thilo. *The Singer's Schumann*. New York: Pelion Press, 1989.
- Rohinsky, Marie-Claire. *The Singer's Debussy*. New York: Pelion Press, 1987.
- Sams, Eric. *The Songs of Robert Schumann*, 3d ed. Bloomington and Indianapolis: Indiana University Press, 1993.
- _____. *The Songs of Hugo Wolf*. Bloomington and Indianapolis: Indiana University Press, 1992.
- Schoep, Arthur, and Daniel Harris. *Word-by-Word Translations of Songs and Arias: Part II—Italian*. Metuchen, NJ: Scarecrow Press, 1972.
- Sobrer, Josep Miguel and Edmon Colomer, eds. *The Singer's Anthology of 20th Century Spanish Songs*. New York: Pelion Press, 1987.
- Stark, Lucien. *A Guide to the Songs of Johannes Brahms*. Bloomington and Indianapolis: Indiana University Press, 1995.

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- Concone, Giuseppe. *Fifty Lessons for the Voice*. New York: G. Schirmer, 1892.
- Cox, Richard G. *The Singer's Manual of German and French Diction*. New York: G. Schirmer, 1970.
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- Diack, J. Michael. *Vocal Exercises on Tone Placing and Enunciation*. New York: Paterson's Publications, 1938.
- Donington, Robert. *The Interpretation of Early Music*. New York: W. W. Norton & Company, 1992.
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- Fields, Victor. *Training the Singing Voice: An Analysis of the Working Concepts Contained in Recent Contributions to Vocal Pedagogy*. New York: King's Crown Press, 1947.
- The First Book of Broadway Solos* series, compiled by Joan Frey Boytim. Milwaukee: G. Schirmer, n.d.
- The First Book of Solos* series, compiled by Joan Frey Boytim. Milwaukee: G. Schirmer, 1991.
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BIOGRAPHICAL SKETCH

A native of Muscatine, Iowa, Barbara Clements received a Bachelor of Arts degree in music from Luther College, a Master of Music degree in vocal performance from the University of Missouri-Columbia, and a Doctor of Music degree in vocal performance with an emphasis in vocal pedagogy from Florida State University.

During her time in Florida, she performed with the Tallahassee Bach Parley, Florida State Opera, Florida State University Baroque Ensemble, Cantores Musicae Antiquae, and other various early music ensembles. She can be heard singing the role of Iris on the world premiere complete integral recording of John Eccles's *Semele* on Forum Records, which was performed at Florida State University in 2003 under the direction of Anthony Rooley.

Mrs. Clements has been a member of the voice faculty at Luther College and The Pennsylvania State University.