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AN ANALYTICAL STUDY OF SOLOS FOR BEGINNING
COLLEGE VOICE STUDENTS

THESIS

Presented to the Graduate Council of the
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By

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PREFACE

Vocal teachers, especially new ones going to their first position in a college or university, may know a wealth of songs and literature of extremely high quality to teach the student with much vocal background. Even experienced teachers may discover with beginning students the problem of choosing literature and may need information to assist in working with these inexperienced singers. So, there seemed to be a need for a systematic collection of solos analyzed for the mature beginner and the criteria for evaluating a song to see whether it would be suitable for the beginning student.

There is no lack of printed material on the subjects of singing and voice culture. But it is not readily accessible to teachers since it is extremely diversified and rather diffusely distributed throughout a variety of sources, such as books, periodicals, and scientific papers. Christy states that no text has been published to meet the long recognized needs for teachers. He sets down these needs in five major objectives, one of which is to list and classify for study and teaching what authorities consider to be a

choice solo song list (2, p. v).

The matter of choosing song material is of great importance. As Klingstedt said, "Selecting teaching material is a serious business and should be given a great deal of thought and consideration by vocal teachers" (5, p. 49).

Several lists and books containing songs for beginners have been compiled. Included in this list are

American Academy of Teachers of Singing, "Songs for the First Two Years of Study" (1)

Christy, Expressive Singing (2)

Christy, Foundations in Singing (3)

Coffin, The Singer's Repertoire (4)

Klingstedt, Common Sense in Vocal Pedagogy (5)

Marshall, Singer's Manual of English Diction (6)

National Association of Teachers of Singing,
"Twentieth Century Song List" (7)

Rosewall, Handbook of Singing (8)

Trusler-Ehret, Functional Lessons in Singing (9)

However, these sources only list and classify.

Since there is no written study in the area of solo music for beginning mature voices, this study attempts to fill the need by listing literature and by analyzing why these songs are appropriate for the beginning singer.

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CHAPTER I

STATEMENT OF PROBLEM

Purpose

The object of this study was to compile a list of solo literature for beginning college voice students and analyze these solos for pedagogical and performance purposes.

Sub-Problems

Analysis of the problem statement led to subordinate questions, or sub-problems, which were stated as follows:

1. What compositions do college teachers recommend?
2. What melodic structures do these songs have?
3. What pedagogical techniques are involved in the music selected?
4. What performance problems are involved in the music selected?

Definition of Terms

1. Pedagogical techniques refers to factors involved in teaching.
2. Performance problems deals with factors involved in presentation.

3. Beginning college voice students refers to singers on a college level who are studying voice seriously for the first time.

4. Melodic structure refers to all the components of the linear form of a piece.

Delimitations

1. This study will be concerned only with music recommended for students with no previous significant vocal background.

2. This study does not deal with music for students of high school age or younger.

Basic Hypothesis

The basic hypothesis of this study was that an analytical list could be compiled of recommended solo literature which could be useful for college teachers in teaching young, maturing voices.

Basic Assumptions

The four following assumptions seemed basic to the study:

1. A basic assumption of this study was that the problem could be solved by asking selected teachers, without experimenting with a large number of students.

2. A basic assumption of this study was that these college and university vocal teachers are just as knowledgeable about beginning literature as they are about more advanced, and that they are qualified to make valid recommendations.

3. A basic assumption of this study was that the teachers understood what was meant by a "beginning voice student."

4. A basic assumption of this study was that the teachers realized that the survey form did not include an exhaustive list of songs and that they were to add any further material they desired.

Methodology

The material for Chapter II was collected from available books on the subject and from personal correspondence with vocal teachers.

The material for Chapter III was collected from answers received to a prepared questionnaire (See Appendix A) which was sent to selected voice teachers in colleges and universities (See Appendix D), from library research, from interviews with instructors of voice, and from analysis of the melodic lines of the recommended material.

To find what compositions college and university teachers recommended for beginning mature voices, a survey was made to selected voice instructors all over the United States. In all, one hundred and fifty teachers of voice were contacted representing sixty-one different colleges in twenty-five states. Responses were received from sixty-four teachers from thirty-six colleges in seventeen states, realizing a forty-three per cent return. The teachers responding received an abstract of the study.

The teachers and schools selected to be contacted were chosen in two ways. Two-thirds of the colleges selected were chosen on the basis of printed and recommended material concerning top music schools in the nation. The other one-third were chosen at random, so as to include as many colleges and universities representing as many states as possible.

The songs included on the survey were compiled with the aid of recommended lists of solos for beginners from the listings by Christy (1), Marshall (3), Coffin (2), Rosewall (4), and Trusler (5). With the help of personal interviews with vocal instructors, the listing was condensed to the twenty-three songs on the survey. This listing included English, Italian, and French selections--but it is in no way meant to be exhaustive. The teachers

were aware of this, in most cases, when they wrote further suggestions in the space provided.

A letter of transmittal was included with the survey to explain the information requested. (See Appendix B) Those not answering by the given deadline were sent a follow-up postal card. (See Appendix C)

It should be noted that in some cases the returns were not consistent with what was asked. All returns indicated what songs were recommended, but often a teacher could not limit the selections to the indicated ten.

The material for Chapter IV was collected from available books on the subject and from personal correspondence with vocal teachers.

Plan of This Report

Chapter II, "Background for the Study," deals with materials related to this paper. The first section deals with the Vocalise Approach versus the Song Approach, and the second section deals with a list of teaching objectives used by a majority of teachers for both the vocalise and song approach.

Chapter III, "Analysis of Recommended Songs," contains the results of the survey along with analysis of the ten most frequently recommended songs.

Chapter IV, "Summary, Conclusions, and Recommendations," deals with the similarities and differences of the material analyzed in Chapter III, and with criteria for evaluating further music with the beginning student in mind.

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CHAPTER II

BACKGROUND FOR THE STUDY

Findings in the field of the Vocalise Approach versus the Song Approach related to the first year of teaching beginners are important to the background and understanding of this study. It is necessary to be aware that both these arguments of voice pedagogy exist and to be aware of the feelings of advocates on either side.

Vocalise Approach Versus Song Approach

As Ruth Michaelis, teacher at the University of Southern California, states,

" . . . the first year of voice lessons is so important in setting a basic serious approach to the whole matter. It is very frustrating for the singer as well as for the teacher if, after years of singing, one has to make up for lacks in the fundamental training." (See Appendix E)

The way in which the first year is approached, then, seems to be of great significance. There are two opposing views on the subject of beginning vocal training.

On the one hand is the Vocalise Approach, followed by many vocal instructors. "I do not use songs for the first month or six weeks. Voice fundamentals are taught—

vocalizing--books of technical studies used," states Vera Neilson of North Texas State University. (See Appendix E) Charles Paddock of Loyola University says, "I am of the opinion that the importance should be placed on vocal technique and not songs." (See Appendix E) Edward J. Dwyer of Columbia University further states, "I use a series of vocalises for pedagogic purposes, i.e. the development of vocal technique." (See Appendix E)

Another statement by Ruth Michaelis emphasizes her view on the subject:

. . . I would like to express my strongest belief in a pure, technical, functional training before starting with songs at all! This training includes as the basic and most important item (a) Breathing. . . . (b) Resonance (c) Register--all together guiding to the ideal tone. If this is accomplished to a certain degree . . . I would start with some slow-moving Italian songs to use in these the sound we worked out through the exercises. I find the vocalises very helpful as the very first step between pure vocal training and song-singing. With one word: I do not believe in training a voice with song or by songs but the trained voice shall prove its skill in song, in which case each song is a new challenge. (See Appendix E)

Along this line even further is the dogmatic statement by Reid in his book, A Free Voice:

A rich and varied musical literature is open to the student who has gained a reasonable degree of technical mastery. For a long period of time repertoire should be used . . . to carry over the technical skills acquired in developing the voice

so that they become integrated into a unified musical concept, nothing more (14, p. 157).

These arguments for the Vocalise Approach are contested by those who advocate the Song Approach, defined by Alfred Spouse most strikingly, "Here the song is the thing from start to finish. Its proponents ask, why waste time on any drill whatever, until the problem is confronted in the actual song being studied" (3, p. 5).

Many successful teachers and authorities agree with the foregoing viewpoint, the motivational element in the Song Approach. "Avoid the traditional voice-lesson procedure for exercises, vocalises, and then songs. . . .

When a song presents a difficulty, develop an exercise which will help to overcome the difficulty" (17, p. 5).

"The beginning singer first should be allowed to sing before he is bewildered by counsels and methods" (2, p. 159).

"We should develop the voice in and through actual song material" (13, p. 281). Earl Redding of Louisiana State University states, ". . . I treat each song first as a vocalise and eventually work it musically and interpretatively." (See Appendix E)

Christy says, "The best advice that can be given to those who wish to maintain a high level of interest, as well as maximum progress in singing, is to use a song, or

songs, from the first day. . ." (3, p. v).

Those who advocate the Song Approach do not say that there is no place for vocalises. "The right kind of fundamental exercises should be used by most students, but their use is supplementary rather than primary to actual song singing" (3, p. 5).

But whether teachers use either the Song Approach or the Vocalise Approach, eventually all will use songs. This is the idea on which this study is based.

List of Teaching Objectives for Vocalise or Song Approach

In looking at the songs to be used for beginners, an outline might be of value. The following outline will be used in analyzing the recommended songs in this study:

First Song:

1. Melodic Structure
 - a. Key
 - b. Intervals
 - c. Tessitura
 - d. Range
 - e. Sequences and repetitions
 - f. Closing remarks on any other aspect
(accidentals, etc.)
2. Pedagogical Techniques
 - a. Breathing
 - b. Tone
 - c. Resonance
 - d. Register
 - e. Interpretation
 - f. Diction

- g. Ease musically and vocally
 - h. Musical interest
 - i. Closing remarks (melismas, sustaining, flexibility, and agility)
- 3. Performance Problems
 - a. Phrasing (vocal line, legato line)
 - b. Language
 - c. Rhythm
 - d. Accompaniment
 - e. Dynamics
 - f. Ornamentations (trills, grace notes, etc.)
 - g. Voice part
 - 4. Summary
 - 5. Further Recommendations

A brief discussion of each of the subordinate components is now important for a better understanding of the outline.

Melodic Structure

Each of these components is essential in analyzing the melodic line.

Key.--It is important to note whether the piece be in major or minor, as well as whether it should be sung in the original key or in a transposed key. When thinking about the key in which songs are taught, there is a controversial point about whether songs should always be taught in the original key, or whether transpositions should be used. Several teachers of voice had comments on

the subject. Pietro Menci says that almost every song after transposition could be performed by any voice (See Appendix E). Ethel Evans of Columbia University states, "All songs are good in any key that suits the voice." (See Appendix E) Edward J. Dwyer says, "I prefer to teach songs in the original key, but would not hesitate to use a transposed version if the student requires it." (See Appendix E) Donald Ivey of the University of Kentucky says, ". . . oratorio and opera selections I use only in the original key and for the voice classification chosen by the composer." (See Appendix E) Kagen, in his book, On Studying Singing, says this:

The idea is sometimes encountered that every song must be sung in the key in which it happens to be printed instead of transposing it to suit the student's range. This idea has ruined many a fine song for many a talented student. (11, p. 106).

Intervals.--The frequency of certain intervals is one of the most important aspects of a melodic line. Also repetition of notes and scalewise passages are significant.

Tessitura.--The tessitura of a piece is defined as the "lie" covered by the main body of the tones of a given part, not including infrequent high or low tones.

Range.--This factor refers to the extent of the musical scale covered between the lowest and highest pitches of the voice part (8, p. 11).

Sequences and repetitions.--Only in the degree to which they occur in a given selection are sequences and repetitions significant.

Closing remarks on any other aspect.--The discussion in this section deals with any aspects, such as accidentals, which are not included in the above subtopics.

Pedagogical Techniques

This section involves all techniques important to this study dealing with the teaching of solo literature.

Breathing.--Developing breath support and a good vocal line is felt by some authorities to be the most important pedagogical technique. Virginia MacWatters of the University of Indiana states, "As breath is the basic ingredient of voice production--all other pedagogical techniques result from its mastery (except interpretation)." (See Appendix E) Breathing is also defined as the activation and control of the respiratory organs in singing (8, p. 10). "If any one part of the vocal mechanism can be said to be

more important than another it is that of Breathing. It is the motive-power of voice, and it is to tone what bowing is to violin playing" (7, p. 17). "Breathing, the foundation stone of singing, must, like the foundation of any structure, be built firmly and securely" (15, p. 24).

Much has been written on the subject of breathing.

As Witherspoon states in his book, Singing:

There has been more arrant nonsense written about the breathing of the singer than upon anything else except local action and resonance. The breathing of the singer is purely natural, should never be forced, and does not differ from the breathing used by every normal healthy human being for any unusual physical activity (18, p. 55).

Along with Witherspoon's idea is the concept of avoiding any systems of breathing that require mechanical producing, since most of these run contrary to nature (10, p. 50).

"Abstract deep breathing and sitting-up exercises have little value in actual tone production. . ." (3, p. 29).

Tone.--Tone is the quality of sound, somewhat closely related to resonance, since timbre is an ingredient of tone, and resonance definitely affects tone color. A singing tone has four major components--(a) pitch, (b) vowel quality, (c) intensity, and (d) duration (4, p. 5).

Resonance.--This is more or less the intensification and enriching of a musical tone by supplementary vibration. This term has various definitions which might aid in clarifying more completely the exact meaning of the word. Fields describes it as an accessory vibratory factor that operates to amplify and enrich the voice (8, p. 10). Westerman says resonance is ". . . the prolongation or increase of sound due to sympathetic vibration of some cavity or body capable of moving in proper period" (16, p. 33).

Webster defines resonance as an increase, reinforcement, and enrichment of sound, due to the sympathetic vibration of some body capable of synchronous movement with the initial pulsations of the vibrator generating the sound. In other words, the vibrator (vocal cords) issues certain pitch frequencies which are in turn reinforced and increased by the vocal resonators (cavities of the mouth, throat, nose, sinus and chest). The New York Singing Teachers Association accepts this view (3, p. 46).

But no matter what the words in which it is defined, "True voice production requires head resonance in all tones, low as well as high. The head cavities reinforce

the overtones of the voice. Without resonated overtones the voice is dull, 'wooden,' and lacking in carrying power" (6, p. 27).

Register.--This refers to a portion of the vocal compass, as high or low (head or chest register).

There are certain tonal qualities in the voice to which the unphysiological term "register" has been applied--the usual teaching is that there are two registers: "chest register," and "falsetto" or "head register." Other schools talk of a third, a "middle register." Between the registers so-called "breaks" are said to occur. . . (10, p. 57).

". . .based upon audible differences in tone quality and sensations experienced in singing, there appear to be three registers--head, middle (or mouth), and chest" (3, p. 73). Different terms are used to identify the registers, such as the light mechanism, the mixed voice, and the heavy mechanism, as DeYoung calls them (5, p. 80).

"The existence of these three registers is now very generally recognized--though there is by no means unanimity of opinion as to where one begins and the other ends. . . ." (7, p. 106).

To work with "registers" in the belief that one is dealing with separate entities, each one having an independent existence, is to run the danger of so disrupting the vocal organ that only fragments of it--'registers'--remain (10, p. 57).

Interpretation.--Understanding and being able to communicate the compser's meaning to the listener are considered by many authorities to be the most important items in learning a song. Fields defines interpretation as ". . . the communication of mood and thought value in singing" (8, p. 11), and DeYoung sees interpretation as the ". . . art of translating or reincarnating the original ideas of the poet and composer" (5, p. 125).

Considering interpretation, Westerman has this to say: "The beginning voice student will wish to know, 'What shall I sing?' The answer is, 'Anything which you can sing freely and interpret well'" (16, p. 139).

It is further explained by Christy in this way:

Interpretation is not a single item or skill but a complex sum total of many elements: experience, imagination, intelligence, emotional sensitivity, musicianship, technique, personality, and stage deportment (3, p. 93).

In view of the pedagogical aspects of a song, Roma has this opinion:

. . . no matter how you decide to study the song, there is still another and more elusive factor to consider--and that is the soul and spirit which the composer not only felt and was moved by when composing the song, but hopes that you will interpret and convey to your audience (15, p. 88).

Dr. Cecil Adkins is preparing, with the Collegium Musicum, a performance of the Amfiparnasso of Orazio Vecchi (1550-1605), which is a "madrigal opera": a sequence of madrigals in dramatic style, with a slight plot structure (called by him "commedia armonica"). Vecchi was one of the outstanding Ital. madrigalists of the period, also wrote church music (he spent all his life in Modena). The Amfiparnasso was not intended to be staged, but Adkins hopes to accompany it with, perhaps a group of staged tableaux. They will also perform a selection of ~~musical numbers~~ instrumental numbers on the viols and other ancient instruments which the Music School is acquiring. They are about halfway through the spade work on the Amfiparnasso.

"It is important to stress the vital importance of emphasizing expression continually from the first lesson to the last," writes Christy (3, p. 92).

Mary Tortorich, teacher at Loyola University, comments, "I feel that a song sung without interpretation is not a song." (See Appendix E) Perhaps the best way to say it is this: "You must sing with your mind and heart!" (9, p. 69).

Diction.--Enunciation and verbal intelligibility in vocal expression (8, p. 11) are other important factors. It is possible that "diction" has come to be used in a wrong sense.

Voice teachers have used the term diction, until it has become a synonym for enunciation and articulation. Articulation is concerned with "vocal movements." Diction is primarily a term having for its basic meaning "the choice of words for the expression of ideas." In vocal music, diction is already set by the author and composer. Articulation is distinctly a problem of the student as a producer (16, p. 43).

Marshall, the authority on English diction, points out instances when words could not be understood because they were distorted beyond recognition. For instance, she calls this the "spearmint error"--"Nymphs and shepherds, gum away" (12, p. 2).

Diction can influence more than just understanding.

It can also influence expressiveness. A note-perfect singer who makes every syllable stand out separately often sounds "cold" and insensitive, even if he is "sizzling with internal emotion" (12, p. 2).

Ease musically and vocally.--This deals with the facility with which a song can be taught and sung. On this matter of choosing a song for vocal or musical ease, Carl Van Buskirk of Indiana University has this to say: "I've found that the more challenging the literature used, the more the student 'rises to the bait'." (See Appendix E) William Vennard, University of Southern California, has an interesting and practical approach to this problem.

. . . no place is so difficult that I ever tell a student not to work on it.

I believe that learning through singing (what I call the Progressive approach, because it is an application of John Dewey's principles) is valid, especially for immature singers. Some students resist the discipline of vocalizing . . . As problems come up in the songs, they have what Dewey called "readiness" and are then willing to learn technic. Also, sometimes in the inspiration of singing, they get lucky and learn things that they might not learn just while vocalizing. So I devote a little of our lesson times to singing . . .

I believe the only song that does any good is one that challenges the singer because he chose it and because he wants to sing it.

. . . the singer frequently brings in a very advanced selection and amazes me with how well he sings it--because it challenges him. I remember one young man that made a complete

breakthrough technically singing "Der Doppelgänger" (Schubert) which I certainly would never have chosen for him. Mind you, he did not sing it well, in the sense of professional perfection, but he achieved a tone in one phrase that I had been hoping would emerge in all my carefully chosen songs for him.

When a singer brings in something too ambitious, I never dampen his ardor by telling him what I think. Not right away, at least. We go to work on it, and I let him learn as much as he can. If it has a high tone in it that is too much for him, I persuade him to leave it out until he has learned the piece better. Often it turns out that he can sing that high tone in this piece (because he likes it, and chose it himself) more easily than under any other conditions. However, if it turns out that he really is not ready to sing that tone--or to cope with some other technical difficulty--I still let him work on it for a while. Eventually I tell him that I think he has gone as far with it as he can at this stage of his technical development, and that continuing to work on it will only spoil it for him. We then stop beating our brains out trying to sing something impossible, and move on to other repertoire, planning to come back to the tough selection a year or so later. By that time it will be easy.

My first teacher gave me "Thus saith the Lord" (Handel) in my first semester. He explained that singers work for twenty years on this selection and still are not smug about their performance, so I could hardly start any younger. He told me he did not want me to think of performing it publicly, but to use it as a vocalise and to sing it slowly.

So it is not what repertoire the student sings as much as it is how he sings it. (See Appendix E.)

Musical Interest.---This is nothing more than a song's evoking the student's enjoyment and desire to continue

working on it. Yet, Christy had this to say in his book.

"In this developmental process, the wise teacher will use easy, interesting song material as the most important source for developing technic itself" (3, p. 6).

Closing remarks.---This paragraph will deal with topics, such as melismas, sustaining, flexibility, and agility, not included in the foregoing pedagogical techniques.

In looking at all nine of these pedagogical techniques, several teachers commented that they felt that no one technique could be said to be more important than another. A vocal teacher from the University of Notre Dame made this statement:

. . . I rarely use a song specifically to highlight a vocal or musical problem. I choose a song because I feel the student should know and perform this music or this style of music. . . . Given the piece of music all the problems will arise (See Appendix E).

Vern Miller of Drake University says, "One pedagogical reason is not really more important than another. Style of song may put emphasis on type of voice for which it is used."

(See Appendix E.) Jane Mauck, State College of Iowa, states, ". . . all numbers teacher selects for students should in some way cover all your pedagogical reasons. Some more or less but the difference should be slight if it is a good

selection." (See Appendix E.) Eugene Conley says:

A student reaching university age should not sing a song for one specific facet. . . . He or she should begin to coordinate all the elements from the beginning--the proper deep breathing and resulting support--the open throat--the diction which helps achieve the necessary focus--and the right concept in thought which produces the correct tone color and interpretive contact with the listener. (See Appendix E.)

Donna Harrison of the American Conservatory of Music says:

A teacher cannot and must not follow books in teaching. He or she must adapt to the pupil of the moment. That means that the pupil's previous musical training must be considered--then the state of his voice, the color of the voice, the personality or nature of the pupil, etc. Starting from this point, the . . . pedagogical reasons are applicable to each student as a different individual. (See Appendix E.)

Performance Problems

This section deals with the factors involved in presentation.

Phrasing.--This aspect involves singing a song musically with a "good vocal line," and the bringing-out into proper relief of the passages (1, p. 150).

Language.--This factor involves two questions--which language a teacher prefers to use when teaching a song, and whether to use a suitable translation. Several teachers made comments concerning the choice of language for songs.

Some teachers feel as Kagen states in his book, On Studying Singing, "An English-speaking student would do well to begin his repertoire studies with English songs" (11, p. 105).

Ruth Michaelis states, "As for languages I prefer (1) the original, (2) English translation, if there are good ones. I'd rather have the students singing well in their own language as mistreating a foreign language." (See Appendix E.)

Christy in his Expressive Singing makes these comments:

. . . many private teachers do not believe in the introduction of songs in a foreign language during the first year, especially for students with no background in the language concerned. Confidence, freedom, and naturalness of expression, and mastery of important fundamentals are difficult enough to establish through the medium of the familiar mother tongue, without the complication of trying also to sing significantly in a foreign language (3, p. 213).

Westerman makes this further statement, "Beautiful singing in one's native tongue, for the pleasure and service which it gives, should be the goal of most teachers and students" (16, p. 138).

Several teachers hold strongly to the idea that a song should always be taught in its original language. Joseph Wilkins of the University of Kansas and Valerie

de Caras of Tulane University both insist upon using the original language for all literature. (See Appendix E.) Donna Harris teaches everything in the original language except Bach and Mozart operatic arias, which translate very well and are generally accepted in English. (See Appendix E.)

Edward Dwyer of Columbia University says, ". . . I prefer to teach a song in its original language; only under rare circumstances do I consent to a translation. At the same time I advocate that a larger portion of song recitals be sung in English and that a greater emphasis be put on good English (American) diction." (See Appendix E.) "I use the original language unless a translation is very singable and literate (I do not mean literal)," states Donald Ivey of the University of Kentucky. (See Appendix E.) "Some teachers take even the extreme attitude that, if a song cannot be sung in the original language, it should be omitted," states Christy (3, p. 215). Christy expresses his opinion on the subject by saying that if the translation is fairly literal and the central idea and mood of the original language is retained, he feels that a translation is permissible (3, p. 215).

Some teachers have a strong belief that songs in

Italian are extremely good for the beginner. Willa Stewart from the University of Texas says,

I use Italian songs exclusively at first because of the openness and purity of the vowel sounds. English and German and French are all filled with diphthongs and unpure vowels which make them difficult for the beginning singer to cope with. (See Appendix E.)

Ethel Evans of Columbia University says, "Handel is the best composer for beginning vocal students. One should start preferably with Handel in Italian. The singing teacher should know that Italian is the easiest language to sing." (See Appendix E.)

Richard Edwards, a vocal instructor from Cornell College in Iowa, states:

Some students feel self-conscious or resent singing in a foreign language which they do not speak and/or understand. Because of its purity of vowel color and because of the musical construction of the songs themselves, I prefer to begin with Italian. It is even profitable to use the Italian with good singable translations. (See Appendix E.)

Andrew White of Baylor University says, ". . . songs and arias from the Early Italian period are perhaps the most valuable songs for beginners--because of the simple vocal line and the rich vowel of the language. All keys and all voices can benefit from them." (See Appendix E.)

Concerning French and German songs, Vera Neilson of

North Texas State University says that she never uses French the first year. Mary Tortorich of Loyola University says:

. . . if a student has not had the language in high school, he or she will find it quite difficult trying to master the language and the voice at the same time. Truthfully, I expect a freshman to concentrate and work on the evenness of the voice; the support and fundamentals by vocalises, simple English and Italian songs. (See Appendix E.)

Andrew White says, "It would be an exceedingly rare occasion when French songs are used with beginners. The language needs more vocal technique, and the music is more difficult for the average student." (See Appendix E.) A vocal teacher from the University of Notre Dame has this comment, "If a student knows French and/or German, he must learn to sing in these languages at once. . . . To learn "Heidenröslein" in English is not to learn the song at all." (See Appendix E.)

Rhythm.--The complexity or simplicity of the rhythm is another matter of importance. "The understanding and mastery of rhythm is a must in learning to sing" (9, p. 7).

Accompaniment.--Accompaniment is important only in its degree of difficulty and in its correspondence to the vocal line. William Vennard made this comment concerning ac-

companiment, "Pieces appear in beginners' albums because the accompaniments are easy to play, and publishers know that teachers buy the books and will not buy music they cannot play." (See Appendix D.)

Dynamics.--The variation and control of loudness and carrying power of tone (8, p. 11) are other performance problems not to be overlooked.

Ornamentations.--This section includes other performance problems such as trills and grace notes.

Voice part.--This aspect deals with the pitch level (high, medium, or low) for which a song is best suited. One other comment should be made concerning voice parts. As Ruth Michaelis states, ". . . I would in general make a difference between men's songs and women's songs, with the exception of those which could be sung as well by a woman or a man." (See Appendix E.) And as Joseph Wilkins of the University of Kansas says, "In my opinion, it makes no sense for a woman to sing a love song that is addressed to a woman or for a man to sing 'My mother bids me bind my hair'." (See Appendix E.)

All the terms which will be considered in relation to the songs in the following chapter have been explained or

discussed in order to clarify the analysis of the selection.

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CHAPTER III

ANALYSIS OF RECOMMENDED SONGS

The object of this chapter is to show which songs the survey proved to be the most widely used and recommended and why. Analyses of melodic structure, pedagogical techniques, and performance problems of each song will be given.

Results of the Survey

The result of the survey showed a total of seventy-five solo songs recommended for beginning voice students on a college level. These songs easily fell into three distinct groupings according to the number of times recommended.

Ten songs fell readily into the group of Most Recommended, most used solo literature for beginning, mature voices. These songs were all recommended by sixty-three per cent to seventy-three per cent of the teachers who complied. (See Appendix G for complete scores.)

1.	Giordani	Caro mio ben	73%
2.	Gluck	O del mio dolce ardor	73%
3.	Durante	Vergin, tutto amor	69%
4.	Handel	Where E'er You Walk	69%

5.	Paisiello	Nel cor più non mi sento	69%
6.	Purcell	I attempt from Love's sickness	69%
7.	Purcell	Nymphs and Shepherds	69%
8.	Haydn	My Mother Bids Me Bind My Hair	66%
9.	Torelli	Tu lo sai	66%
10.	Handel	O Sleep, Why Dost Thou Leave Me?	63%

The Next-Recommended list consists of thirteen songs which were recommended by forty-three per cent to sixty per cent of the teachers.

1.	Arne	The Lass with the Delicate Air	60%
2.	Caccini	Amarilli, mia bella	60%
3.	Mendelssohn	Oh rest in the Lord	60%
4.	Purcell	When I am laid in Earth	58%
5.	Handel	Come unto Him	56%
6.	Handel	Care selve	54%
7.	Handel	O Had I Jubal's Lyre	50%
8.	Handel	Then shall the eyes of the blind	50%
9.	Dalayrac	Jeune fillette	47%
10.	Handel	All Thanks to Thee, Lord	47%
11.	Handel	O worse than Death- Angels	47%
12.	Massenet	Ouvre tes yeux bleus	45%
13.	Handel	He was despised	43%

The last category, Further Recommendations, consists of forty-seven songs, recommended by two per cent to four per cent of the voice teachers. (See Appendix E.)

This paper is concerned with the top ten solo pieces, so that a fairly complete analysis can be accomplished.

However, a complete listing of all seventy-five songs is given according to the voice part for which each song is recommended, and the names of the publishers is also provided. (See Appendix E.)

Analysis of Songs

This section will include analyzation of the ten solos most often recommended by the authorities.

First Song: Caro mio ben

"Caro mio ben," (Dearest, Believe), written by Giordani, (1744-1798) is a love song telling of a lover's faithfulness even though far away from his loved one.

Melodic structure.--The lyric melody is in the key of E flat major. To see the frequency of occurrence of certain intervals, percentages were taken of all intervals occurring in measures one to twenty-five, since the remainder of the song is merely repetition of these measures. The table appears as follows:

M2	42%
m2	32%
p4	6%
P5	6%
Prime	5%
m3	5%
M3	1%
A4	1%
m7	1%
Oct.	1%
	<hr/> 100%

The major and minor seconds dominate, seventy-four per cent of intervals, indicating that the piece is probably mostly in scalewise movement. But the appearance of other intervals indicates that the melodic line is not entirely lacking in interest.

The tessitura mainly lies from "e" to "e," while the narrow range is from "d" to "f," both of which are fairly mild.

Repetitions are significant to this song. Varied repetitions occur, such as:

Contra	Great	Small	Octave	Two-line	Three-line	Four-line
C ₁	C	c	c'	a''	c'''	c''''

Ca-ro mio ben sen-za di te lan-gui-sce il cor

Ca-ro mio ben, cre-di-mi al-men, sen-za di te

Fig. 1--Example of varied repetition (meas. 13-16 varied repetition of meas. 8-12).

The middle section is a B section (meas. 18-25), and the end, (meas. 25 to end), is a varied repetition of the beginning (meas. 8-16).

There are not many other significant melodic aspects. Occasional accidentals of a natural appear, but they are not approached by leaps which would be difficult to hear.

Pedagogical techniques.--Tone outranked all other pedagogical techniques in importance with sixty-seven per cent of the replying teachers favoring it. The other thirty-three per cent was divided almost equally among breathing, resonance, register, and interpretation.

Diction was mentioned several times in the teachers' comments, and the song is considered to be easy both musically and vocally. Musical interest did not seem to be an important or outstanding factor in this song.

Other areas, such as sustaining tone or flexibility, were not mentioned and appear not to be a significant aspect of this song.

Performance Problems.--Phrasing and good legato line are definitely the most important factors to this selection.

Italian was the unanimous preference, with the comment that this is an excellent song for introducing a student to that language.

Since "Caro mio ben" is marked to be sung slowly (Larghetto), tempo was not discussed by the teachers.

Accompaniment also was not referred to. It is simple and goes rhythmically and melodically along with the melodic line.

Dynamics were ignored, so seemingly it is not vital to this selection. There are a variety of markings in the score, though, going from soft to medium-loud to loud with various crescendos and decrescendos.

There are several ornamentations in this piece. Authorities did not mention these, but some comments need to be made concerning them. Trills occur in both the piano (meas. 3) and the voice (meas. 33) parts. Vocally speaking, for beginning students, the trills are not done. Grace notes appear (meas. 15, 20) and other notes of ornamentation, such as:



Fig. 2--Example of ornamentation (meas. 29, 30, 32, 33).

but all of these are generally omitted in the instruction of beginners.

As to the choice of voice part, 53 per cent of the teachers indicated it was good for any voice, 32 per cent for medium, and 15 per cent for high voice.

Further Recommendations.--"Caro mio ben" was recommended by Coffin in his Singer's Repertoire (3), Rosewall in his Handbook of Singing (4), Christy in his Expressive Singing (2), and Trusler in Functional Lessons in Singing (7, p. 27). Christy even went further to state that it is good in teaching pure vowels and pronunciation. The American Academy of Teachers of Singing listed this song in Part I and recommended it for all voices (1). Klingstedt (4, p. 66) suggests that this selection be used for developing sostenuto.

Summary.--Melodically, the song mainly moves in scale-wise movement, but with varying leaps. The tessitura covers an octave, and the range, the interval of a tenth. Repetitions occur all the way through, making it an easy song to learn. Tone is definitely the most important pedagogical factor, with diction taking second place. For performance purposes, it is always sung in Italian, and a good legato line is probably the most significant characteristic aspect. It is recommended for any voice.

Second Song: O del mio dolce ardor

"O del mio dolce ardor," (Author of All My Joys), by C. W. von Gluck (1714-1787) is a love song displaying the joy shown by the lovers when a period of separation is at last over.

Melodic structure.--The melody is in the key of d minor. To see the frequency of occurrence of certain intervals, percentages were taken of the intervals occurring in measures one to thirty-one, since the rest of the piece is repetition. The table appears as follows:

Prime	29%
M2	25%
m2	19%
M3	8%
m3	8%
p4	4%
m7	2.8%
P5	1%
D5	.8%
M6	.8%
m6	.8%
Oct.	.8%
	<u>100%</u>

The frequency of primes, and major and minor seconds show that there is much scalewise movement, but the amount of varied intervallic skips and leaps is interestingly distributed in this selection.

The tessitura lies mainly from "d'" to "b'," which is extremely easy for the beginning singer. The range is from "o" to "e'."

Repetition occurs in this piece as it does in any ABA form. Measures 32 to the end are exact repetition of measures two to fourteen. Measures fourteen to thirty-one are the B section.

There are not many other significant melodic aspects. Occasional accidentals occur in the accompaniment, as F sharps and C sharps, which do not affect the melody. There is one B natural in the melody (meas. 20) and one C sharp (meas. 43), but that is all.

Pedagogical techniques.---Fifty per cent of the teachers indicated breathing to be the most important factor in teaching this piece, and 50 per cent indicated tone. Diction was mentioned several times as being basic to the song, and most teachers agreed that, although it is a good song for beginners, it is not an easy piece either vocally or musically. Musical interest was not discussed to any significant degree.

Other areas, such as sustaining or flexibility, are evidently not extremely essential.

Performance problems.---Phrasing and broad legato line were definitely considered the most important performance problems. The language preference was unanimously Italian.

The factor of rhythm was not mentioned as being of any great concern to this piece. The score indicates the song to be sung Moderato.

Accompaniment was not referred to, but through analysis it is obviously fairly easy, chordal, and corresponds to the melodic line.

Dynamics were ignored by authorities and none was given in the score, which leaves the interpretation mainly up to the performer's personal feeling.

There are no ornamentations, such as trills or grace notes, in this work.

As to the type of voice most suitable for this song, the teachers were equally divided. Fifty per cent said medium, while 50 per cent indicated any voice.

Further Recommendations.---"O del mio dolce ardor" was suggested by several sources as being a good selection for beginners. Coffin recommended it in his Singer's Repertoire (3), Rosewall in his Handbook of Singing (6), and Trusler in Functional Lessons in Singing (7).

Klingstedt considers this selection to be especially good

for developing breath control (4, p. 56).

Summary.--Melodically the piece mainly moves in scale-wise passages or with repeated notes, although varied intervals give good melodic interest. The tessitura covers an interval of a sixth, with the entire range covering the interval of a twelfth. Repetitions are important, making it an ABA form which is easy to learn, although it has a more difficult melody than some other beginning songs. As far as pedagogical factors are concerned, breathing and tone are most prominent, with diction also playing a significant role. The teachers are agreed that the song is not as easy as the other selections. In performance techniques, the broad legato line is the most emphasized aspect. It is always taught and sung in Italian and is recommended for any voice part, with medium being preferred.

Third Song: Vergin, tutto amor

"Vergin, tutto amor," (Virgin, fount of love), by Francesco Durante (1684-1755) is a prayer to Mary, Mother of Jesus.

Melodic structure.--The melody is in the key of a minor. To see the frequency of occurrence of certain intervals, percentages were taken of all intervals occurring on

the first page of the work, since this page is characteristic of the entire piece. The table appears as follows:

M2	34%
m2	26%
Prime	20%
P4	13%
m3	5%
A2	2%
	<u>100%</u>

The frequency of primes and major and minor seconds (80 per cent of the intervals are repeated tones or diatonics) shows that there is much scalewise movement to the song and few leaps or skips which might be either hard to hear or difficult to sing by a beginner, although the A2 does appear and is one of the most troublesome interval for any singer.

The tessitura lies mainly from "c" to "a," while the range goes from an occasional "a" to "c". This range may be classified as being very mild and appropriate for the beginning voice.

The number of sequences and repetitions is very significant. Melodic-rhythmic sequences occur as:

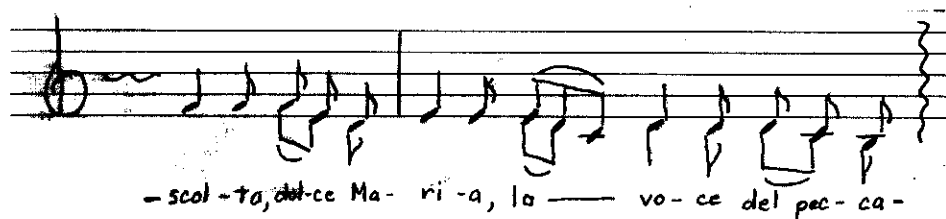


Fig. 3--Example of melodic rhythmic sequence (meas. 8-9).

and melodic-rhythmic sequence again is the same as above only a 5th higher.

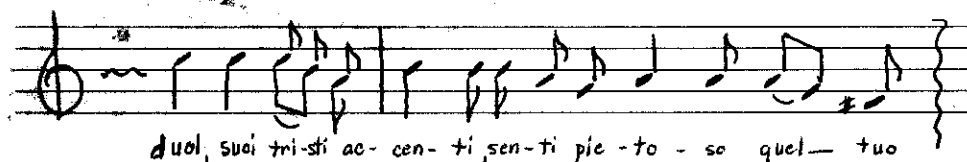


Fig. 4--Example of melodic rhythmic sequence (meas. 14-15).

Tonal repetitions appear throughout.

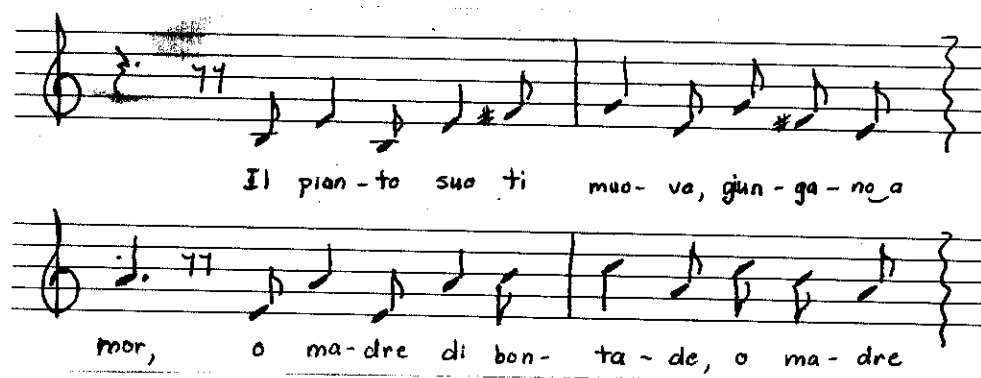


Fig. 5--Example of tonal repetition at the fourth (meas. 12-16 repetition at the 4th of meas. 6-10).

Varied repetitions also occur.



Fig. 6--Example of varied repetition (meas. 19, 21, 22 taken from meas. 8).

There are not many other significant melodic aspects. Although occasional accidentals occur, (G sharps, F sharp, D sharp) they always appear in scalewise passages; therefore, they are not difficult for the singer to hear or produce.

Pedagogical techniques.--These percentages indicate how teachers rated the following aspects: Tone 50%, Breathing 15%, Resonance 13%, Register 11%, Interpretation 11%.

Diction was mentioned several times in the teachers' personal comments, as was ease musically and vocally. Musical interest was referred to only once as being characteristic of this song.

Other areas, such as sustaining or flexibility, are evidently not considered important to this selection due to the fact that they were not discussed.

Performance problems.--In most instances phrasing, good vocal line, and legato line were emphasized.

The language preference was almost unanimous with 94 per cent preferring Italian. Six per cent stated that they had used an English translation.

The factor of rhythm was not significant in this selection. The publisher has indicated "Largo religioso"

with the dotted quarter note equal to 40; thus, a very slow tempo. Many retards are indicated in the score.

The accompaniment is fairly easy, mainly chordal, and harmonically follows the vocal line; however, no reference was made to it by the teachers.

Dynamics, too, was ignored. The score indicates it to be sung softly, with several crescendos and diminuendos.

There are few ornamentations, except two trills which appear on the last page of the work (meas. 18-24). The authorities did not comment on these, but it is the accepted principle that they are not taught to beginners.

As to what voice the song is best suited, the teachers were divided. Fifty per cent said it could be used for any voice, and 50 per cent expressed the opinion that the medium range was best for this song.

Further Recommendations.---"Vergin, tutto amor" was recommended by Coffin in his Singer's Repertoire (3), Rosewall in his Handbook of Singing (6), and Christy in Expressive Singing (2), all of which stated that this piece is good for beginning students of voice. Christy went further, stating that it is effective in teaching pure vowels and pronunciation. The American Academy of Teachers of Singing listed it for female voices in Part II (1).

Summary.--Melodically the piece moves mainly in scale-wise passages. The tessitura covers the range of a sixth, with the entire range in the conservative interval of a tenth. Sequences and repetitions play an important part in the ease of both learning and performing the selection. Although other pedagogical factors are emphasized, tone seems to be definitely the most significant aspect. Italian diction appears to be considered fairly essential also. Phrasing is important, but the outstanding performance technique is the preference for the piece to be sung in Italian. It could be sung by any voice, but medium is advocated.

Fourth Song: Where E'er You Walk

"Where E'er You Walk" by George Frideric Handel (1685-1759) is an aria from the opera Semele. It was originally sung by a man to express to his love how everything flourishes when she is near.

Melodic structure.--The melody is in the key of G major. To see the frequency of certain intervals, percentages were taken of the intervals used in measures one to sixteen, since these measures are characteristic of the entire piece. The table appears as follows:

And this:

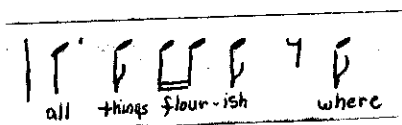


Fig. 9--Example of rhythmic repetition (meas. 23 of 22).

A few other significant melodic aspects are present. There are occasional accidentals, as F naturals, D sharps, and G sharps, found in the melody. An infrequent C sharp appears in the accompaniment, also.

Pedagogical techniques.--Sixty-seven per cent of the teachers considered breathing of primary concern. Tone was ranked second, although resonance, register, and interpretation were not far behind.

Diction, musical ease, and interest were mentioned as being important to the selection.

Others areas, such as sustaining or agility, were not considered particularly noteworthy.

Performance problems.--Phrasing and the legato vocal line were unanimously viewed as outstanding. This song is always taught in English.

No comment was made about rhythm, but the indications of "Largo" and "Adagio" are given in the score. Even "slower" (meas. 15) is indicated.

Accompaniment, just as rhythm, was not mentioned. It harmonically goes along with the melody, but the melodic line is not outlined. All the accompaniment is in 8th or 16th note values, giving it a steady, driving rhythm.

Dynamics was ignored. The score indicates various dynamic levels from P to F, with several crescendos and diminuendos included.

There are no ornamentations in this song, such as trills or grace notes.

Opinions varied as to voice part. Sixty per cent favored high voices, and forty per cent medium. They indicated that this song is best for a tenor or a high baritone.

Further Recommendations.--"Where E'er You Walk" was recommended by Christy in his book Expressive Singing (2) for its lyric legato line, which corresponds to the previous statements by the teachers. It was also recommended by Trusler in his Functional Lessons in Singing (7, p. 61), and by Marshall in her book on English diction (5, p. 82). Marshall used words from this song to emphasize the pronunciation of the final d in words.

Where e'er you walk, cool gales shall fan
 the glade . . .
 Where e'er you tread . . .

The American Academy of Teachers of Singing in Part III recommend this song for male voices (1). Klingstedt (4, p. 60) lists this as a good song for developing scale passages.

Summary.--Melodically the piece mainly moves in scale-wise passages but has varied leaps. The tessitura covers the range of an octave, with the entire range in the interval of a 9th, which is very mild. Rhythmic repetition plays a significant part in the song. Although other pedagogical factors are emphasized, breathing was considered of primary importance, with tone next. Performance-wise, the legato vocal line was of major concern. The language preference was always English, and it is not recommended for high or medium voice, mainly for tenor or high baritone.

Fifth Song: Nel cor piu non mi sento

"Nel cor piu non mi sento" (Why feels my heart so dormant) by Giovanni Paisiello (1740-1816) is a song sung by a girl who is being tormented by her lover.

Melodic structure.--The melody is in the key of E flat major. To see the frequency of certain intervals, percentages were taken of all the intervals in the entire piece. The table appears as follows:

Prime	32%
M2	25%
m2	22%
M3	3%
m3	3%
A4	3%
P5	3%
M6	3%
m6	3%
p4	1%
m7	1%
Oct.	1%
	<hr/> 100%

The frequent occurrence of primes and major and minor seconds shows that there is much scalewise movement and repeated note passages, but many varied intervallic skips are present to make the line interesting.

The tessitura lies from "e' " to "b' ," while the range is from "c'" to "e' ." The tessitura is especially easy for the beginner.

Repetition plays an important part in this piece.

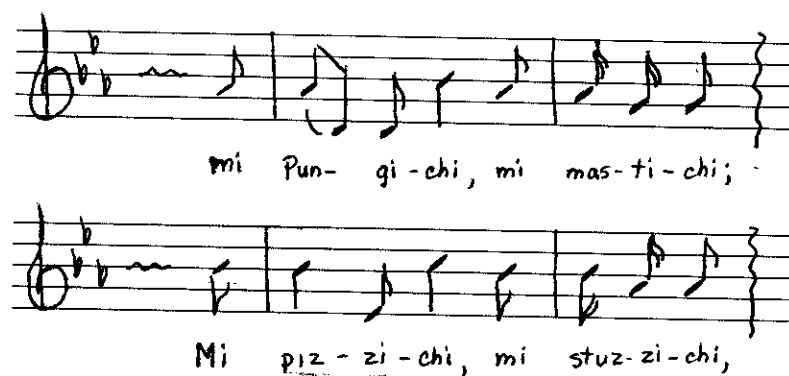


Fig. 10--Example of repetition at the second (meas. 18-20 a second lower of meas. 16-18).

Rhythmic repetition occurs:

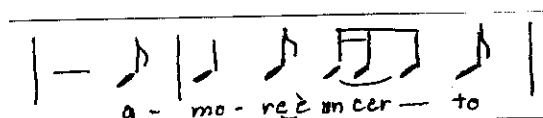


Fig. 11--Example of rhythmic repetition (meas. 20-21 of meas. 12-13).

Further rhythmic repetition:

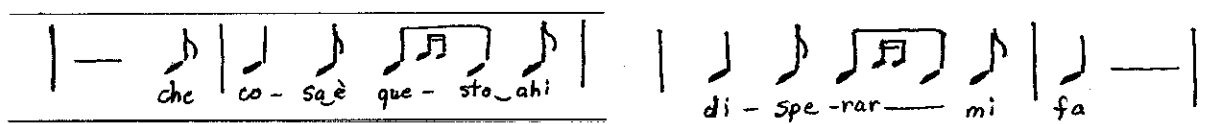


Fig. 12--Example of rhythmic repetition (meas. 24-25 of meas. 14-15; meas. 27-28 of meas. 13-14).

The only other significant melodic aspects are the few accidentals which occur in the melodic line (B natural and E natural) and in the accompaniment (A natural, G flat, and E natural).

Pedagogical techniques.--Fifty per cent of the teachers responding to the survey put tone as first in importance and 50 per cent classified interpretation as first. Diction was stressed as being essential, and the song was agreed upon as being good and fairly easy for the beginning student, both vocally and musically.

Musical interest was not mentioned and seems not to be a significant factor in this song.

One other aspect, flexibility, was stressed as being prominent. It seemed to be, according to the teachers, one of the most vital teaching factors of this work.

Performance problems.---In looking at performance problems, phrasing, vocal line or legato line were not mentioned.

The language preference was unanimously Italian, although two teachers indicated that they had taught it in English.

The only factor which seemed valuable to this selection was accuracy of rhythm. The score is marked "Andantino" with a dotted quarter equal to 58, thus, a very slow tempo.

Accompaniment was not viewed as a significant aspect, although it is easy and totally arpeggiated.

Dynamics, too, were not mentioned. The score is marked with several crescendos, along with pianissimo markings to sforzando.

The only ornamentations are a few grace notes scattered throughout (meas. 13, 21, 27). The authorities ignored these, but the general practice is to omit them when teaching the song to beginners.

The teachers' opinions were divided as to what voice this song is best suited. Fifty per cent said that it was best for high singers, and fifty per cent said medium.

Further Recommendations.--This selection was recommended by several authorities as being good for the beginning student. Coffin recommended it in his Singer's Repertoire (3), Rosewall in his Handbook of Singing (6), and Christy in his Expressive Singing (2). The American Academy of Teachers of Singing in Part I advocates this song for all voices (1).

Summary.--Melodically, the piece has mainly scale-wise movement and repeated notes. The tessitura is simple, covering the interval of a 5th. The range is also mild covering the interval of a 10th. Tonal and rhythmic repetitions play an important role. Tone and interpretation are equally important to the teaching aspect of the piece. Diction is emphasized; it is a fairly easy selection; and musical interest runs high. Both accuracy of rhythm and flexibility are necessary. It is always taught in Italian, and is best suited for high or medium voices.

Sixth Song: I Attempt from Love's Sickness

"I Attempt from Love's Sickness" by Purcell (1659-1695) is from The Indian Queen. It is the lament of one

caught in the trap of love.

Melodic structure.---The melody is in the key of F major. To see the frequency of certain intervals, percentages were taken of all intervals occurring in the first twenty-two measures of the work, since the rest is exact repetition. The table appears as follows:

M2	36%
m2	26%
m3	11%
M3	7%
P5	7%
Prime	6%
p4	5%
M6	1%
Oct.	1%
	<u>100%</u>

The amount of major and minor seconds shows that there is mainly scalewise movement, with only a few leaps, lending itself easily to the beginning student.

The tessitura lies mainly from "c " to "c ," while the range goes from "b" to "d ."

Repetition is the basis for this song. If the student learns measures one to twelve, he will know almost the entire piece. Measures twenty-three to thirty-five are an exact repetition of measures one to twelve, as are measures forty-five to fifty-seven and measures fifty-seven to sixty-nine.

There are no many other significant melodic aspects. Occasional accidentals appear in the melody (C sharp, F sharp, B natural) which are never approached or left by an interval of more than a third.

Pedagogical techniques.--Breathing, tone, register, and interpretation all rank high in importance. Tone is first, breathing second, and register and interpretation share equally the third place. Diction is essential to this piece, while ease and musical interest hold no value.

The aspect of sustaining was not mentioned in relation to this selection. Worthy of mention is the stress the teachers placed on flexibility, which seems to be this song's merit for beginners.

Performance problems.--Phrasing, vocal line, or legato line was not regarded with much concern by the teachers.

The language preference was decisively English in all cases.

The factor of rhythm was not discussed; however, the piece is marked "Tempo di Minuetto" and also "slowly but not too slow."

Accompaniment was not mentioned by the authorities, but is fairly easy with chords that correspond to the melody.

Dynamics was ignored although the score indicates a vast range of dynamics from pianissimo to forte, both in the melodic line and in the accompaniment.

There are no ornamentations in this selection, such as trills or grace notes.

There was a difference of opinion among the teachers as to the choice of voice part. Fifty per cent said it would be best for high voices, while the other fifty per cent indicated that medium was best.

Further Recommendations.--"I attempt from Love's sickness" was recommended by Christy in his Expressive Singing (2) for agility and flexibility, strengthening the opinion of the teachers as stated above. It was also recommended by Marshall in her book on English diction for helping stress several points in pronunciation. In differentiation of phonic sound [I] and [i] she uses this example: "I attempt from love's sickness to fly" (5, p. 132). Showing examples of p's she used this excerpt:

I attempt from love's sickness to fly in vain
 Since I am myself my own fever and pain.
 No more, now, fond heart, with pride should we
 swell
 Thou canst not raise forces enough to rebel.
 For love has more pow'r and less mercy than fate
 To make us seek ruin, and love those that hate
 (5, p. 47).

In the teaching of double r's before "oo" this example was given:

For love has more pow'r and less mercy than Fate
To make us seek ruin, and love those that hate
(5, p. 97).

She shows a further example using this song to stress the [EI] as in "day" (5, p. 169). The American Academy of Teachers of Singing recommend this song in Part I for all voices (1).

Summary.--Melodically, the piece has some leaps but is mainly scalewise. The tessitura covers the range of an octave, with the entire range covering the conservative interval of a 10th. Repetition is the backbone for the song, with almost the entire piece being based on measures one to twelve. The pedagogical factors of tone, breath, register and interpretation are all almost equally important. Diction is definitely another vital ingredient, but most significant are flexibility and agility. It is always taught in English and is for either high or medium voices.

Seventh Song: Nymphs and Shepherds

"Nymphs and Shepherds," written by Henry Purcell (1659-1695), is a gay song in both mood and tempo. This

song tells about a holiday for shepherds where there are dancing and music and play.

Melodic structure.--The melody is in the key of E flat major. To see the frequency of certain intervals, percentages were taken of all intervals in measures one to twenty, since this is characteristic of the entire work. The table appears as follows:

M2	37%
Prime	24%
p4	16%
m2	8%
m3	5%
M3	4%
P5	4%
Oct.	2%
	<u>100%</u>

The abundance of primes, major seconds, and perfect 4ths shows that the piece has many repeated notes, much scale-wise movement, with the interval of a fourth being very important.

The tessitura lies mainly from "c " to "c ," while the range goes from "b" to "e ."

Repetitions and sequences play a valuable role in this selection. Varied repetitions occur such as:

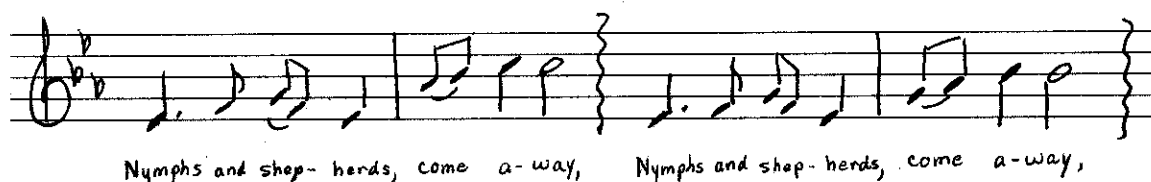


Fig. 13--Example of varied repetition (meas. 4-5 of meas. 1-2).

Rhythmic sequence also occurs.



Fig. 14--Example of rhythmic sequence (meas. 11-12 of meas. 10).

Melodic repetition:

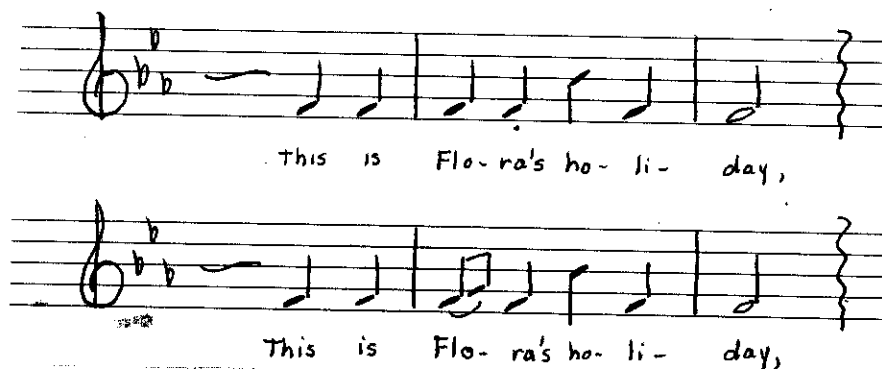


Fig. 15--Example of melodic repetition (meas. 16-18 of meas. 14-16).

Measures forty-nine to the end of the song are an exact repetition of the first eight measures.

There are not many other significant melodic aspects. No accidentals appear in the melody line, although A naturals, B natural, and C sharp occur in the accompaniment.

Pedagogical techniques.--Fifty per cent of the responding authorities said breathing was the most prominent factor, and fifty per cent said tone. Diction seems quite vital in this selection, along with musical and vocal ease. None mentioned musical interest; however, other teaching aspects were rated extremely valuable.

Agility and flexibility ranked high as one of the very essential contributions of this particular piece. Other outstanding features are control on a rapid line and learning to sing melismas.

Performance problems.--None of the performance problems is of any great significance. Phrasing and legato line were not mentioned and seem not to be of any great value, although "legato" was indicated several times in the music.

The language preference was unanimously English. Tempo was not discussed, but the song is marked to be sung Vivace, which creates the gay mood of this selection.

Accompaniment was not referred to, but one comment should be made. The accompaniment is easy, having two or

three note chords which correspond to the melodic line.

Dynamics was not mentioned by the authorities, although the score has many markings from ppp to mf in both the melody and accompaniment. Also many crescendos and diminuendos are indicated for the vocalist.

There are no ornamentations in this piece.

As to voice part, the teachers definitely recommended high, with 85 per cent ranking it first. The other 15 per cent felt that it is best for medium voice.

Further Recommendations.--This song was recommended by several authorities as being a good song for teaching beginners. Christy recommends it in his book Expressive Singing (2), Trusler in his Functional Lessons in Singing (7), and Marshall in her book on English diction (5, p. 74). Marshall uses this song to stress articulation of the k in this example: "Nymphs and shepherds, hum away" for "come away." The American Academy of Teachers of Singing in Part I recommended this song for all voices (1).

Summary.--Melodically, the song moves mainly scale-wise, with the P4th being an important interval. The tessitura covers the interval of an octave, while the entire range covers the interval of an 11th. Rhythmic, melodic,

and exact repetitions are prominent. Breathing and tone share in pedagogical importance. It is agreed to be a fairly easy piece, stressing diction on a rapidly moving line, flexibility and agility, and teaching melismas. The teachers indicated no performance problems. They unanimously choose to teach it in English, and it is recommended mostly for high voices.

Eighth Song: My Mother Bids Me Bind My Hair

"My Mother Bids Me Bind My Hair" by Franz Joseph Haydn (1732-1809) is the lament of a girl whose mother wishes her to "bind her hair" and have some fun, but the girl has no desire to dance and sing while her sweetheart is away.

Melodic structure.--The melody is in the key of A major. To see the frequency of occurrence of certain intervals, percentages were taken of all intervals in measures nine to twelve and measures thirty-two to thirty-nine. This omitted repetitions and included what was needed to be accurate. The table appears as follows:

m2	26%
M2	20%
p4	20%
m3	12%
Prime	10%
M3	8%
D5	4%
	<hr/> 100%

Major and minor seconds and perfect fourths dominate, indicating both scalewise passages and the significance of the interval of the 4th. Since no interval bigger than the diminished fifth exists, the leaps and skips would not be very difficult for the beginner to hear or sing.

Unusual as it is, the tessitura and the range are the same in this piece, both being "e " to "e ." This is extremely mild and appropriate for the beginner.

Repetition plays some part in the song, but not to any large degree. Varied Repetition:

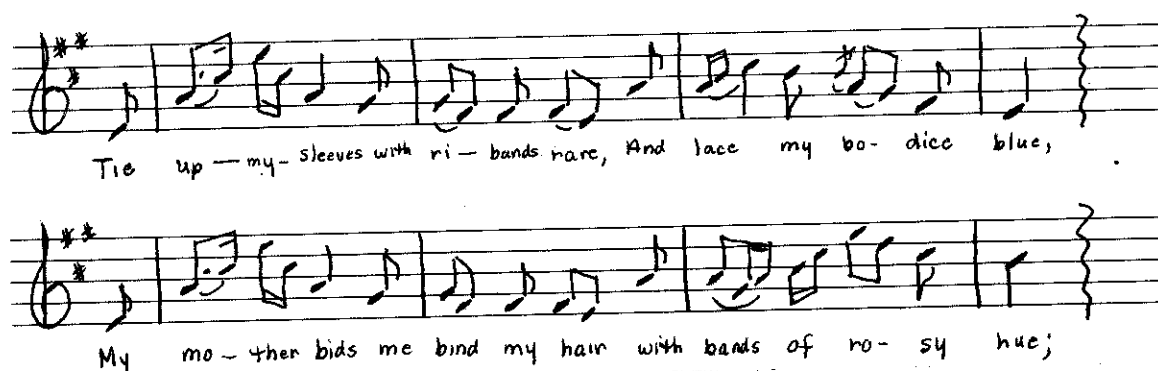


Fig. 16--Example of varied repetition (meas. 12-16 of meas. 9-12).

Rhythmic repetition:

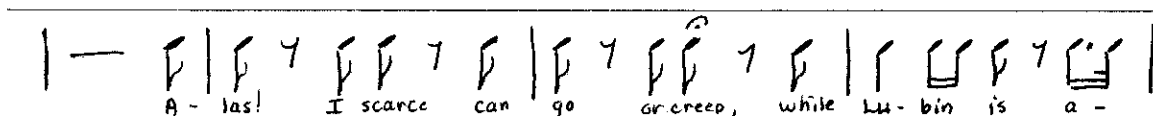


Fig. 17--Example of rhythmic repetition (meas. 31-35 of meas. 27-31).

There are not many other significant melodic aspects.

Some occasional accidentals of D sharp and C natural occur, but those are few and appear as well in the accompaniment.

Pedagogical techniques.--Fifty-three percent of the teachers said tone was the most important aspect of this song. The remainder were divided between breathing and interpretation. Diction was mentioned many times as being an essential teaching point for this song, while musical and vocal ease and interest seemed not to be significant.

Although sustaining was not discussed, one outstanding pedagogical technique, flexibility, deserves special attention. Almost all teachers made the comment that this point is crucial and in this area lies the selection's real worth.

Performance problems.--Not many problems exist in this area. Phrasing was not viewed as essential.

First choice of language preference was definitely English, but four teachers indicated that they occasionally taught it in the original German.

Tempo was ignored by the authorities. The song should be sung at a moderate tempo.

This accompaniment is slightly more difficult than the previous selections, but it still follows the melodic

line fairly well. Accompaniment was not mentioned by the teachers.

Dynamics, by the argument of silence, are unimportant in this selection. Dynamics are marked frequently in the score, though, ranging from pianissimo to forte.

There are only a few ornamentations. No trills are present, but grace notes appear a few times, and the authorities mentioned these, and that in this case, they are taught to beginners.

Seventy-two per cent of the teachers indicated that this song is best suited for a high voice; the rest said medium was best. It is definitely for a woman to sing.

Further Recommendations.--This song is recommended by Coffin in Singer's Repertoire (3), Christy in Expressive Singing (2), and Trusler in Functional Lessons in Singing (7). Marshall also recommends it in her book on English diction for teaching certain points. She suggests that it be used for examples of b's in songs:

My mother bids me bind my hair
With bands of rosy hue,
Tie up my sleeves with ribbands rare
And lace my bodice blue (5, p. 42).

She also uses the same verse in showing the [Eə] as in air, with the words hair and rare as examples (5, p. 175).

Klingstedt recommends this selection under songs for developing scale passages (4, p. 60).

Summary.--Melodically, although the piece moves scale-wise, more skips are prevalent, but no large ones. The tessitura and range both cover the space of one octave, which is very mild. Repetition rhythmically is most significant. Tone is the most important pedagogical factor, with breathing and interpretation next. No performance technique is especially prominent, except that it is always taught in English. It is best suited for a high (soprano) voice, but could possibly be used for medium voices.

Ninth Song: Tu lo sai

"Tu lo sai" (Ask thy heart) by Giuseppe Torelli (1650-1703) expresses the deep love which the singer feels.

Melodic structure.--The melody is in the key of C major. To see the frequency of occurrence of certain intervals, percentages were taken of all intervals in measures one to twenty-four, since this is characteristic of the entire piece. The table appears as follows:

M2	30%
m2	29%
Prime	11%
p4	9%

m3	8%
D5	5%
P5	5%
M3	3%
	<hr/> 100%

The frequency of major and minor intervals indicate the scalewise movement of the piece, and with no skips or leaps larger than a perfect fifth, melodically it is not very difficult.

The tessitura lies mainly from "c " to "c ," while the range goes from "a" to "d ."

Repetitions are outstanding in this selection. Measures twenty-five to thirty-two are an exact repetition of the first eight measures. Varied repetition occurs:

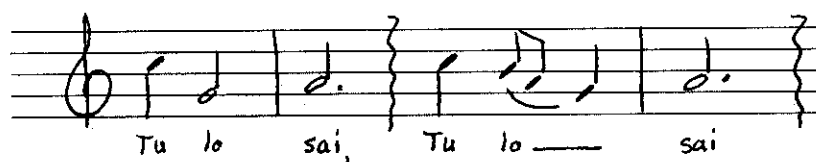


Fig. 18--Example of varied repetition (meas. 33-34 from meas. 1-2).

Melodic repetition also appears:



Fig. 19--Example of melodic repetition at the second (meas. 41-42 a second above meas. 3).

There are not many other significant melodic aspects, other than occasional accidentals of G sharps and F sharps.

Pedagogical techniques.---Over two-thirds of the authorities ranked tone as the main pedagogical technique to be considered, with the others fairly evenly divided among the techniques of breathing, resonance, register, and interpretation. Diction is not emphasized in this selection, but several teachers stated that vocal and musical ease are very characteristic of this work. Musical interest also was not mentioned and seems not to be very important.

The survey brought out another significant point which should not be overlooked. Several teachers stressed the difficult-to-sustain line and said that this is an extremely beneficial teaching factor. Flexibility or agility, though, need not be stressed.

Performance problems.---Phrasing and the legato line require special attention in this particular selection, according to the authorities. The language preference in every case is for Italian.

The factor of rhythm was not mentioned, although the score is marked at the beginning with "Andantino" and at the end with "Adagio." Several ritards are also indicated.

No reference was made to accompaniment, but it is easy, chordal, and corresponds with the melodic line.

Dynamics was stressed by the teachers several times, especially in saying pianissimo tone is valuable to this piece. The selection has frequent markings of p and pp for the vocalist, with mf being the loudest. The accompaniment part is marked from ppp and never louder than p. Several crescendos and diminuendos are also indicated.

Only one ornamentation occurs in the selection, and it is to be used only if desired (meas. 46). No trills or grace notes occur.

One-third of the teachers said this song is suited for any voice, one-third said it is best for high, and the remaining one-third said it is best for medium voices.

Further Recommendations.--This selection was recommended by Coffin in his Singer's Repertoire (3), Rosewall in his Handbook of Singing (6), and Christy in Expressive Singing (2), all of which stated that this piece is good for beginning students of voice. Christy even went further, stating that it is fine for teaching lyric legato and pianissimo, both of which were mentioned before in the teachers' comments.

Summary.--Melodically, the piece moves scalewise with no wide leaps. The tessitura covers the range of an octave, with the range covering the interval of an 11th. Repetitions play an interesting part being exact, varied, and melodic. Tone is definitely the most important pedagogical factor, with the legato line, sustained tones, and pianissimo all useful, also. It is always taught in Italian and is recommended for any voice part, preferably high or medium.

Tenth Song: O Sleep, Why Dost Thou Leave Me?

"O Sleep, Why Dost Thou Leave Me?", written by George Frideric Handel (1685-1759), is from the opera Semele. It is beckoning to sleep to come again and bring back the wandering lover through dreams.

Melodic structure.--The melody is in the key of C major. To see the frequency of occurrence of certain intervals, percentages were taken of the intervals in measures one to nineteen. The table appears as follows:

M2	34%
Prime	22%
m2	16%
m3	9%
M3	8%
p4	4%
m6	3%
M6	2%
A4	1%
P5	1%
	<u>100%</u>

The frequency of the primes and major and minor seconds shows that there is much scalewise movement with many repeated notes. There is an interesting distribution of intervals.

The tessitura lies mainly from "c " to "c ." The range goes from "b" to "e ."

The numbers of sequences and repetitions in the piece are significant. Rhythmic-melodic sequence occurs, such as:

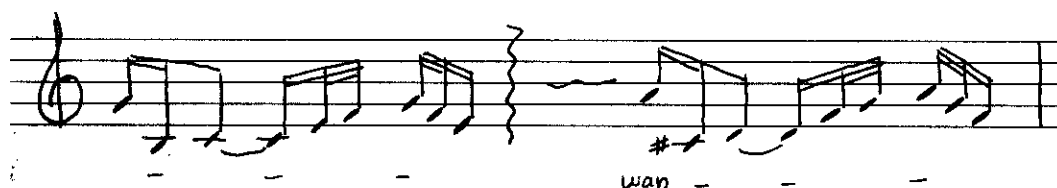


Fig. 20--Example of rhythmic melodic sequence (meas. 18-19).

Repetition of measures also appears:



Fig. 21--Example of repetition at the second (meas. 18 of meas. 17 at the second).

The main repetition of this piece is not in the tones, but rather in the text, making the song more difficult to learn than some others.

There are not many other significant melodic aspects. Occasional accidentals of E flat and F sharp appear and are present in the accompaniment, also.

Pedagogical techniques.--Breathing definitely is rated as most important, with 73 per cent of the teachers ranking this as number one. The other 27 per cent state that tone is of greatest value. Diction was not an outstanding factor in this selection. Many teachers did agree that the song is rather difficult although it is still a good choice for beginners. Musical interest does not appear to be of much concern to this selection. Other areas, such as sustaining tones or flexibility, were not stressed. The song does appear to be replete with melismas, which would lend itself to the improvement of vocal flexibility.

Performance problems.--In looking at performance problems, phrasing and legato line both rank high. The language preference is always English. Tempo is definitely outstanding according to the authorities. It is marked as being "Largo" with the eighth note equal to 80.

Accompaniment was never mentioned, but it corresponds with the melody line both melodically and rhythmically.

Again, dynamics played no part. The score marked no

dynamics for the vocal line, and the accompaniment was marked only with pianissimo.

There are very few ornamentations, one grace note (meas. 5) and one trill (meas. 6).

Seventy-three per cent of the teachers indicated that this song is best suited for high voices, twenty per cent indicated medium, and seven per cent said any voice could sing it.

Further Recommendations.--"O Sleep, Why Dost Thou Leave Me?" was recommended by several authorities for beginning voices. Coffin recommends it in his Singer's Repertoire (3), and Christy does in his Expressive Singing (2). Christy states that it is an excellent song for tonal beauty, freedom, color, flexibility, and ornamentation. It is also recommended by Marshall in her book on English diction to help improve certain aspects of pronunciation. In pronouncing a v before a consonant, she gives this example:

Oh, sleep, why dost thou leave me?
Again deceive me, oh sleep (5, p. 54).

And in the differentiation of [i] and [I] she again gives the example of: "O sleep why dost thou leave me?" (5, p. 132).

Concerning this work and the two previous ones, Witherspoon makes this statement: "The young singer should

study the works of Peri, Scarlatti, Pergolesi, Caldara, Marcello, Handel, Bach, Haydn, Mozart . . ." (8, p. 49). Works by Scarlatti, Pergolesi, Caldara, and Mozart are also in the recommended list in Appendix E.

Summary.--Melodically, the piece moves in scalewise passages but with interesting skips. The tessitura covers the range of an octave, with the entire range covering the conservative interval of an 11th. Since there is not a great deal of repetition in this piece, it is more difficult than some others. Breathing is definitely the most important pedagogical aspect of the piece. In performance techniques, the legato line is the most vital. It is always taught in English and is recommended for high voices.

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CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The object of this study was to compile a list of solo literature for beginning college voice students and analyze these solos for pedagogical and performance purposes.

In order to solve the main problem it was necessary to see what compositions teachers recommended, what melodic structure these songs had, what pedagogical techniques were involved in the music selected, and what performance problems were involved in the music selected.

The basic hypothesis of the study was that an analytical list could be compiled of recommended solo literature which could be useful for college teachers in teaching young, maturing voices. It was assumed that the problem could be solved by asking selected teachers, without experimenting with a large number of students.

To gain the needed information, a questionnaire was sent to 150 selected vocal teachers in colleges and universities all over the United States. Responses to the survey were crucial, along with the personal comments they

included. The remaining information was acquired from library research, personal interviews with voice teachers, and analysis of the music involved.

Necessary to the background and understanding of this study were the findings in the field of the "Vocalise Approach" versus the "Song Approach." It is important to be aware that both these arguments of voice pedagogy exist and to know the feelings of advocates on either side. But whether teachers use either the Song or Vocalise Approach, eventually all will use songs. This is the idea on which this study was based.

Before analysis could begin a list of teaching objectives had to be compiled. These were used as a criteria for examination of the pieces of music. Looking at melodic structure, key, intervals, tessitura, range, sequences, repetitions, and accidentals were observed. Pedagogical Techniques were viewed, including breathing, tone, resonance, register, interpretation, diction, ease musically and vocally, musical interest, melismas, flexibility, and agility. Performance Problems of phrasing, language preference, rhythm, accompaniment, dynamics, ornamentations, and voice part were discussed.

The result of the survey showed a total of seventy-

five solo songs recommended for beginning voice students on a college level. These fell easily into three distinct groupings according to the number of times recommended. The group of Most Recommended songs included ten solos. The Next-Recommended list consisted of thirteen songs, and the last group of Further Recommendations included forty-seven songs.

Each of the ten songs, recommended most often by the college and university teachers of beginning students, has been examined as a separate entity. To be able to draw any conclusions or establish any criteria for evaluating further music, the songs must now be observed as one unit--looking at the characteristics they have in common.

In order to do this, a chart was compiled of all ten songs according to each item in the outline which was followed in analyzing each song separately.

First, a few words are necessary to explain just what the chart will attempt to show.

The key signature is given in the first row across. The intervals listed indicate that these were the intervals most prevalent in that particular song. The numbers by tessitura and range show the intervals which both cover. In the category of sequences and repetitions, one or both

will be listed, showing which is used most in that song. Other aspects, such as accidentals, are listed if they occur in the selection.

The pedagogical techniques of breathing, tone, resonance, register, and interpretation are ranked according to the percentage of times the teachers indicated this particular factor to be of most concern to the teaching of that certain piece. The further factors of diction, ease musically and vocally, and musical interest are marked as to whether they were considered of value to the piece in question. Other aspects, such as flexibility, sustaining, or melismas, are listed if they are useful to the selection.

The performance problem of phrasing is marked if it is important to the particular piece. Under language, percentages are given showing in which language the teachers preferred to teach the song. Rhythm and accompaniment are indicated if they are significant to the piece. One other aspect of accompaniment is given, and that is whether or not it is easy to play. Dynamics, too, are marked if important. Ornamentations, such as trills and grace notes, are indicated if they appear in the selection. The last column, devoted to voice part, indicates the percentages evident from the teachers as to which voice part the song is best suited.

TABLE I

CHART OF ANALYSIS OF TEN RECOMMENDED SOLOS

	Caro mio ben	O del mio dolce ardor	Vergin tutto amor	Where E'er You Walk
I. Melodic Structure				
a. Key	EbM	Dm	Am	Cm
b. Intervals	M2, m2 scale* oth int*	P, M2, m2 scale oth int	P, M2, m2 scale	M2, m2 scale oth int
c. Tessitura	Octave	6th	6th	Octave
d. Range	10th	12th	10th	9th
e. Seq* and Rep*	rep.	rep.	both	rep.
f. Other aspects	acc*	acc.	acc.	acc.
II. Pedagogical Tech.				
a. Breathing	9%	50%	15%	67%
b. Tone	67%	50%	50%	9%
c. Resonance	8%	0	13%	8%
d. Register	8%	0	11%	8%
e. Interpretation	8%	0	11%	8%
f. Diction	imp*	imp.	imp.	imp.
g. Ease	imp.	not easy	imp.	imp.
h. Musical Int.	0	0	0	0
i. Other aspects	0	0	0	0
III. Performance Prob.				
a. Phrasing	imp.	imp.	imp.	imp.
b. Language	It*	It.	It. 94%	Eng*
c. Rhythm	0	0	0	0
d. Accompaniment	0-easy	0-easy	0-easy	0-easy
e. Dynamics	0	0	0	0
f. Ornamentations	tr* gr*	0	tr	0
g. Voice Part	15% high 32% med* 53% any	50% any 50% med	50% any 50% med	60% high (ten*) 40% med

*scale=scalewise; oth int=other interval; acc=accidental; imp=important; It=Italian; Eng=English; Ger=German; tr=trill; gr=grace notes; med=medium; flex=flexibility; sus=sustained; sop=soprano; seq=sequence; rep=repetition.

Nel cor più non mi sento	I attempt from Love's Sickness	Nymphs and Shepherds	My Mother Bids Me Bind My Hair	Tu lo sai	O Sleep Why Dost Thou Leave Me?
EbM P, M2, m2 scale other int 5th 10th rep. acc.	FM M2, m2 scale Octave 10th rep. acc.	EbM P, M2, P4 scale Octave 11th both 0	AM M2, m2, P4 scale 4ths Octave Octave rep. acc.	CM M2, m2 scale & Octave 11th rep. acc.	CM P, M2, m2 scale oth int Octave 11th both acc.
0 50% 0 0 50% imp. imp. imp. flex*	27% 31% 0 21% 21% imp. 0 0 flex.	50% 50% 0 0 0 imp. imp. 0 flex-mel	23% 53% 0 0 24% imp. 0 0 flex	9% 662/3% 8% 8% 81/3% 0 imp. 0 sus	73% 27% 0 0 0 0 not easy 0 0
0 It(Eng) imp. 0-easy 0 gr. 50% high 50% med	0 Eng. 0- 0-easy 0 0 50% high 50% med	0 Eng. 0- 0-easy 0 0 85% high 15%	0 Eng(Ger*) 0- 0-easy 0 gr. 72% high (sop*) 28% med	imp. It. 0- 0-easy 0 0 1/3 any 1/3 high 1/3 med	imp. Eng. imp. 0-easy 0 tr-gr 73% high 20% med 7% any

Conclusions

As a result of this study, some conclusions have been reached. A look at the melodic analysis of the pieces will disclose that eight of the songs were in major keys, while only two of them were in minor. Furthermore, all of the pieces are in traditional harmony.

In every song major and minor seconds were the crucial intervals, indicating that all of these chosen pieces are based on scalewise movement. There is much logic in this, since scale passages are easiest for the beginning student to hear and produce. In about half of the songs was the prime significant, indicating much use of repeated notes, or other varied intervals. In only two selections was the interval of a fourth of great concern. It is obvious then that, although intervals other than seconds are of consequence, their importance is not nearly as significant to these beginning songs.

The tessitura of the pieces ranges from the interval of a fifth to an octave. The average tessitura is the interval of the 7th.

Range goes from the interval of an octave to the interval of a 12th. The average range is the interval of the 10th.

Sequences were significant in only three of the selections, while repetitions were the dominant factor in all ten pieces. In considering other aspects of the lines, occasional accidentals were the only primary factors, and these occurred in nine of the songs.

In looking at the first five pedagogical techniques, breathing was rated most essential four times, tone was considered eight times to be most valuable, and interpretation was placed most important only once. Without a doubt, then, breathing and tone are the outstanding things these teachers look for in selecting a song to teach a beginner.

The last three pedagogical techniques (diction, ease musically and vocally, and musical interest) were all emphasized by the teachers. Eight times diction was mentioned as being vital to the pieces. Musical and vocal ease was mentioned six times, and two times teachers agreed that, although the songs were good for beginners, they were not especially easy. Musical interest was mentioned only twice as being extremely prominent in these ten recommended songs.

Other pedagogical aspects were mentioned only a few times. Flexibility and agility did seem to be consequential, being mentioned four times, with melismas and sustaining each mentioned only once.

A look at performance problems indicates that phrasing was considered very important in six of the chosen songs. Language preference, in each case, was for the original language. In only two of the songs was rhythm considered of great concern. Accompaniment, also, was not mentioned by any of the teachers. From analysis, though, it might be stated that in all ten songs the accompaniment is easy to play, chordal, and corresponds to the melodic line.

Dynamics was not stressed at all in the comments concerning these beginning selections. Ornamentation was not vital in any of these songs, although occasional trills occurred in three selections and a few grace notes appeared in four selections.

The voice for which each song seemed best suited resulted in four for high voices, four for any voice, and two for either high or medium.

In conclusion, all the factors in this chapter make some criteria evident by which additional music could be evaluated with the beginning mature student in mind.

Traditional harmony, rather than contemporary music, is best for the beginner, probably starting with songs in the major key. If a song is a good song, transposition is usually acceptable if the original key is not right for

the student. Scalewise movement is almost necessary in a song for a beginner. The tessitura should be mild, probably no more than an octave, and the range, for all practical purposes, should be no more than a 12th. A song with much repetition is easy for the student to learn and to memorize. Only a few accidentals, if any, should be present in a song that is taught to a beginning student.

As far as pedagogical techniques are concerned, tone and breathing seem to be the primary elements to look for in selecting a song for beginners. Diction is also quite vital to this first year literature. Musical and vocal ease are valuable, but more important than this is choosing a song that challenges the student and one he enjoys singing. Musical interest is prominent, as well as flexibility. All teaching techniques, however, must be applicable to the student at hand and fitted to his personal needs.

In the realm of performance problems, phrasing was considered of supreme value. Language preference should be the original language, if possible; if not, a good English translation is permissible if one is available. Italian songs are considered good for the beginner, but there seem to be reservations concerning songs in French and German for the first year.

The factors of rhythm, accompaniment, and dynamics do not appear to be of great concern during the first year, and ornamentations should be kept at a minimum. Finally, a distinction of text should be made concerning men's and women's songs.

Recommendations

Every researcher, when his report is completed, has recommendations for certain types of readers who might benefit from his study. Those who might profit from this report are

Voice Teachers

1. Referring to this list may aid teachers in choosing music for the beginning student.
2. Not only these ten pieces are suggested for use, but also the study may help teachers in making wise selections of music not on this list by using the criteria established through analysis of these chosen works.

College Students Beginning Voice Instruction

1. This study may help students analyze and understand the theoretical, pedagogical, and performance problems in these selected pieces and other songs he may wish to sing outside the voice studio.

Publishers

1. Works in this report might need to be given special publication promotion and consideration.

2. Other solo literature published by a company that basically follows the characteristics stated in this report might be given extra promotion with the vocal teacher in mind.

Researchers

1. Researchers in the future might wish to do a study of a similar nature solely on contemporary music for the beginning student.

2. Researchers might continue a study on music for students of the second and third years of vocal study.

APPENDIX A

QUESTIONNAIRE

APPENDIX B

LETTER OF TRANSMITTAL

NORTH TEXAS STATE UNIVERSITY

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DENTON, TEXAS

May 10, 1967

SCHOOL OF MUSIC

I am a graduate student at North Texas State University and am working on my Master of Music degree. I need your aid in solving a thesis problem.

The purpose of this study is to determine repertory for first-year collegiate voice students, which is recommended by outstanding college and university voice teachers all over the United States, and to identify, through analysis, the vocal problems found in this music.

In indicating your choices on the survey, you might need to further mention whether you as a teacher use these particular pieces of music, or if you recommend them from previous knowledge or experience. For further clarification, this survey is meant for the beginning student--more accurately, the student on a college level who is studying voice seriously for the first time.

The thesis will not be a simple compilation of the reports of correspondence. An analyzation of the problems involved will help me draw what I hope will be some valuable conclusions. It is hoped the results of this survey will be of value to many.

May I thank you for completing the enclosed questionnaire, which I hope required a minimum amount of your time. I will send a dittoed abstract to each teacher who contributes to this study. Also, this thesis will be available in the North Texas State library after January, 1968.

Sincerely,

Karen Bryant

Instructions for completing your questionnaire:

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1--Indicate which ten selections you prefer.

On the attached sheets are listed some generally known works.
If some of these happen to be your choices, you may check them.
If not, space is provided for you to write in your selections.

2--For the ten selected songs please indicate:

- a) which range (high, medium, or low) you believe this song best suited for
- b) which language you prefer to teach it in
- c) what pedagogical reasons you believe most applicable
(Please rank the terms in order of importance to the particular piece, with 1 being the most important, 2 being less important, down to 5 being least important.)
- d) any other personal comments you might have

3--Definition of key terms to aid in understanding what the designer of the survey intended it to determine:

- a) Breathing: teaching correct breathing by a phrase line.
- b) Resonance: the intensification and enriching of a musical tone by supplementary vibration
- c) Register: range of the human voice
- d) Tone: sound quality
- e) Interpretation: artistically understanding and being able to communicate the composer's meaning to the listener
- f) Musical Interest: evoking the student's enjoyment and desire to continue working on a selection

4--I would appreciate your completing this questionnaire as soon as possible, so that I may meet a deadline of Saturday, May 20, 1967.

APPENDIX C

FOLLOW-UP POST CARD

Dear Faculty Member,

A few days ago I sent you a questionnaire to learn what you thought about selections for beginning singers.

At the writing of this post card I have yet to receive your completed questionnaire. If your response is on its way to me by the time you receive this card, then please disregard the notice.

If the questionnaire is still on your desk, I urge you to complete it and send it back to me right away. Please let me know if you have misplaced the survey and I will send another to you immediately.

Respectfully,

APPENDIX D

LIST OF VOICE TEACHERS CONTACTED WITH QUESTIONNAIRE

ARIZONA

Arizona State University: Head Voice Dept.
University of Arizona: Head Voice Dept.

CALIFORNIA

California State College: Head Voice Dept.
Claremont College: Mrs. Briggs
Pomona College: Maurice Allard, Mrs. Briggs,
Miss Wheeler
San Francisco Conservatory of Music: Eugene Fulton,*
Pietro Menci,* Ladislaus Morgenstern, Otto
Schulmann, Donald Stenberg
University of California: Head Voice Dept.*
University of Southern California: Shirley Boyes,
William Eddy, Eva Gustavson, Karl Laufkotter,*
Ruth Michaelis,* Alice Mock, William Vennard*

COLORADO

Aspen Music School: Head Voice Dept.
Colorado State College: Head Voice Dept.
University of Colorado: Charles Byers,* Berton
Coffin,* Alexander Grant

CONNECTICUT

Yale University: Jane Litten, Benjamin DeLoache,
Blake Stern

FLORIDA

Florida State University: Miss Collins, Walter James*
Stetson University: Harold Griffin, Martha Reid
University of Florida: Head Voice Dept.

GEORGIA

University of Georgia: Ray Leonard*

HAWAII

University of Hawaii: Richard Vine*

IDAHO

University of Idaho: Glen Lockery*

ILLINOIS

American Conservatory of Music: Norman Gulbrandsen,*
 Donna Harrison*
 Illinois Wesleyan University: Head Voice Dept.
 Knox College: Head Voice Dept.*
 Millikin University: Head Voice Dept.
 Northwestern University: Irene Jordan, Gerald Smith,*
 Elizabeth Wysor
 Southern Illinois University: Marjorie Lawrence*
 University of Illinois: Head Voice Dept.

INDIANA

Butler University: Robert Elson, Fred Jefry, Lucile
 Jones, James Mulholland
 Depauw University: Thomas Fitzpatrick, Vera Scammon
 Indiana University: Ralph Appelman, Eugene Bayless,*
 Carl Van Buskirk,* Margaret Harshaw, Charles
 Kullman, Virginia MacWatters,* Paul Matthen,
 Marko Rothmuller,* Roy Samuelson,* Polyna Savridi,
 Charles Scriner, Daniel Walsh*
 University of Evansville: Cecil Selfridge*
 University of Notre Dame: Head Voice Dept.*

IOWA

Cornell College: Richard Edwards*
 Drake University: Vern Miller,* Robert Pearson,
 Ellen Stuart, Andrew White*
 Iowa State Teachers College: Jane Birkhead,* Harold
 Holst, Charles Matheson,* Jane Mauck*

KANSAS

University of Kansas: Norman Abelson, Miriam
 Hamilton, Alice Mancrieff,* Maribah Moore,
 Irene Peabody, Reinhold Schmidt,* Joseph Wilkins*
 Wichita State University: Harreson Boughton,*
 Gerald Landon,* Robert Minser

KENTUCKY

Murray State University: Robert Baur, Mr. Clark,
 Eula McCain,* Carl Rogers
 University of Kentucky: Donald Ivey

LOUISIANA

Louisiana State University: Earl Redding*
 Loyola University: Dorothy Hulse,* Charles Paddock,*
 Mary Tortorich,* Elizabeth Wood

Tulane University: Valerie de Caras*

MASSACHUSETTS

Boston Conservatory of Music: Wesley Copplestone,
Philene Falco, Grace Hunter, Irise Pilla

Harvard University: Head Voice Dept.*

New England Conservatory of Music: Alice Girouard,
Frederick Jagel,* Re Koster

MICHIGAN

Michigan State University: Head Voice Dept.

University of Michigan: Head Voice Dept.

MINNESOTA

Concordia College: Head Voice Dept.

MISSOURI

Stephens College: Head Voice Dept.

NEW JERSEY

Westminster Choir College: Dianne Curry, Dorothy
DiScala, Lorean Hodapp,* Ramon Kyser, Lois
Laverty*

NEW YORK

Columbia University: Edward Dwyer,* Ethel Evans,*
Helen Grossman, Miss Lehnerts, Miss Rhodes,*
William Rhodes

Eastman School of Music: Josephine Antoine,*
Miss Kaskas

Juilliard: Hans Heinz, Beverly Johnson, Florence
Kimball, Marion Szekely-Freschl*

Vassar College: Head Voice Dept.

NORTH CAROLINA

Duke University: Head Voice Dept.

OHIO

Cleveland Institute of Music: Irvin Bushman,*
Eleanor Steber, Elizabeth Stevens*

Oberlin College: Head Voice Dept.*

PENNSYLVANIA

Bucknell University: Miss Kleinfelter

Curtis Institute of Music: Eufemia Gregory,
Martial Singher

TENNESSEE

David Lipscomb College: Head Voice Dept.

TEXAS

Baylor University: Andrew White*

North Texas State University: Virginia Botkin,*

Eugene Conley,* Steven Farish,* Vera Neilson*

University of Texas: Edra Gustafson, Willa Stewart,*
Floyd Townsley

* Teachers who responded to survey.

APPENDIX E

COMMENTS WRITTEN ON QUESTIONNAIRE BY RESPONDING AUTHORITIES

Bayless, Eugene, Indiana University:

"Every phase involves all of your pedagogical reasons. I suppose some teachers teach breathing in one song or for a determined period of time but most teachers try to teach it all at the same time. Whatever is weakest gets the most attention."

Buskirk, Carl Van, Indiana University:

"I've found that the more challenging the literature used, the more the student 'rises to the bait'!"

". . . they are all easy to learn--and hard to sing well!"

Caras, de, Valerie, Tulane University:

". . . I use hundreds of songs in the first year repertoire, and different ones each year. Of course, the song should be sung in original language."

"One cannot separate breathing from resonance. . ."

Coffin, Berton, University of Colorado:

"I spent several years formulating The Singer's Repertoire. The listing in each of the 4 volumes is for beginning students of singing."

Conley, Eugene, North Texas State University:

"A student reaching University age should not sing a song for one specific facet. Vocalises are for that work. He or she should begin to coordinate all the

elements from the beginning--the proper-deep breathing and resulting support--the open throat--the diction which helps achieve the necessary focus--and the right concept in thought which produces the correct tone color and interpretive contact with the listener."

Dwyer, Edward J., Columbia University:

"Although I have always been intrigued with the concept, I have never found the idea of songs as 'teaching or pedagogic material' a workable one. I use a series of vocalises for pedagogic purposes, i.e. the development of vocal technique. I select songs for their musical and expressive worth and for programatic effectiveness according to the student's over-all abilities."

"I prefer to teach songs in the original key, but would not hesitate to use a transposed version if the student requires it. Also, I prefer to teach a song in its original language; only under rare circumstances do I consent to a translation. At the same time I advocate that a larger portion of song recitals be sung in English and that a greater emphasis be put on good English (American) diction."

Edwards, Richard, Cornell College:

"Some students feel self-conscious or resent singing in a foreign language which they do not speak and/or understand. Because of its purity of vowel color and because of the musical construction of the songs themselves, I prefer to begin with Italian. It is even profitable to use the Italian with good singable translations."

Evans, Ethel, Columbia University:

"Handel is the best composer for beginning vocal students. One should start preferably with Handel in Italian. The singing teacher should know that Italian is the easiest language to sing. All songs are good in any key that suits the voice. Early Italian songs should be learned after Handel for

beginning interpretation. The lines and stories are not complicated. 'Ouvre tes yeux bleus' is too difficult dramatically for a beginning student. Handel and Italian early repertoire is enough the first year. Perhaps some Mozart songs."

Freschl, Marion, Juilliard School of Music:

"Teaching voice is not as mechanical as you may have been lead to believe. In addition to having a knowledge of the vocal literature you must also be a good psychologist and have a familiarity with the physical aspects of the human body."

Harrison, Donna, American Conservatory of Music:

"A teacher cannot and must not follow books in teaching. He or she must adapt to the pupil of the moment. That means that the pupil's previous musical training must be considered--then the state of his voice, the color of the voice, the personality or nature of the pupil, etc."

"Starting from this point, the . . . pedagogical reasons are applicable to each student as a different individual."

"I might add that I select all assignments for their musical interest or value--that I require everything in original language except Bach and Mozart operatic arias, which translate very well and are generally accepted in English."

Ivey, Donald, University of Kentucky:

"The voice range depends entirely upon the student, except that oratorio and opera selections I use only in the original key and for the voice classification chosen by the composer."

"I use the original language unless a translation is very singable and literate (I do not mean literal)."

"I do not tend usually to choose material for development of technical proficiency, preferring rather to handle this factor in vocalises. Hopefully, in a song, the student will bring to bear in the interest of the composition, whatever technical ability he or she has mastered at that point. I do try to mix styles, tempi, etc., in the interest of all-around development."

"Most beginning freshmen cannot handle material calling for mature vocalization and interpretive skill such as are suggested by, for instance, 'He was despised,' 'When I am laid in earth,' and some others on your list."

Landon, Gerald, Washington University:

". . . I have found the collected, or rather arranged, folk songs of Benjamin Britten and Aaron Copland (both published by Boosey and Hawkes) extremely helpful for young students. Also, I am certain you are familiar with the La Flora edition of Italian songs, in which there are many excellent selections for beginning students."

MacWatters, Virginia, Indiana University:

"As breath is the basic ingredient of voice production--all other listed pedagogical reasons result from its mastery (except interpretation)."

Mauck, Jane, State College of Iowa:

"Any of the oratorio or opera selections in use today should be taught in original key. This excludes the sixteenth century Italian numbers."

"My feeling--all numbers teacher selects for students should in some way cover all your pedagogical reasons. Some more or less but the difference should be slight if it is a good selection."

"Yes, I have used all songs you indicated for freshmen;

it is a reasonably sound listing. Perhaps some contemporary (English) works should have been included."

Menci, Pietro, San Francisco Conservatory of Music:

". . . in ideal voice training it is very difficult to answer mechanically your questionnaire. Almost every one of your songs after transposition could be performed by any voice."

Michaelis, Ruth, University of Southern California:

"Speaking about pedagogical reasons and approaches I would like to express my strongest belief in a pure, technical, functional training before starting with songs at all! This training includes as the basic and most important item (a) breathing. Not teachable by a phrase line in songs but by intensive pure breath-exercises building up a strong support. (b) Resonance. (c) Register--all together guiding to the ideal tone. If this is accomplished to a certain degree (which takes some time relative to the student's talent and diligence) I would start with some slow-moving Italian songs to use in these the sound we worked out through the exercises."

"I find the vocalises very helpful as the very first step between pure vocal training and song-singing. With one word: I do not believe in training a voice with songs or by songs but the trained voice shall prove its skill in song, in which case each song is a new challenge."

"All your selections are good and certainly helpful, but each one in its place. For instance, I would not let a soprano sing 'Where e'er you walk' or a basso or tenor 'When I am laid in Earth,' but always, of course, the voice which is the original cast in the opera. Besides this I would in general make a difference between men's-songs and women's-songs, with the exception of those which could be sung as well by a woman or a man. Then it does not matter in which range."

"As for languages I prefer (1) the original, (2) English translation, if there are good ones. I'd rather have the students singing well in their own language as mistreating a foreign language."

"In conclusion I would like to say that the first year of voice lessons is so important in setting a basic serious approach to the whole matter. It is very frustrating for the singer as well as for the teacher if, after years of singing, one has to make up for lacks in the fundamental training. All these thoughts come out of a thirty year practice as singer as well as scholar, colleague of singers (twenty years with the Bavarian State Opera in Munich, Germany), and teacher and I hope they might be helpful for your purposes also."

Miller, Vern, Drake University:

"The songs checked are all good songs and I have used them for beginning students. In most cases songs can be used for all voices. One pedagogical reason is not really more important than another. Style of song may put emphasis on type of voice for which it is used."

Neilson, Vera, North Texas State University:

"All of the songs chosen are good material and must be used according to each student's development. I do not use songs for the first month or six weeks. Voice fundamentals are taught--vocalizing--books of technical studies used. Songs are chosen according to the capabilities of each singer."

Paddock, Charles E. Jr., Loyola University:

"I have checked the selections which I think appropriate for first year college students; the ones not marked are much too difficult--i.e. 'Care selve,' should be given only when the breath is secure."

"We do not include French in our first year, however,

the 'Bergeretts' are acceptable."

"I am of the opinion that the importance should be placed on vocal technique and not songs."

Redding, Earl, Louisiana State University:

"These songs are excellent for beginners because of their ease vocally. They are musically of a high order and afford the student an opportunity to 'float' the tone."

"I have used all of these songs for my freshman students. The particular song chosen for him is dependent upon his vocal needs, e.g. 'O Had I Jubal's Lyre' is assigned to a particularly proficient freshman. Not all freshmen would be ready for it."

"I have checked all pedagogical reasons because I treat each song first as a vocalise and eventually work it musically and interpretively."

Stewart, Willa, University of Texas:

"I use Italian songs exclusively at first because of the openness and purity of the vowel sounds. English and German and French are all filled with diphthongs and unpure vowels which make them difficult for the beginning singer to cope with."

Teacher (no name given), University of Notre Dame:

"I believe that every song has all the problems you mention (Breathing, Resonance, Tone, etc.) and I rarely use a song specifically to highlight a vocal or musical problem. I choose a song because I feel the student should know and perform this music or this style of music."

"Given the piece of music all the problems will arise. Let me put it this way. I do not teach breathing as an objective thing apart from music. I teach rather how to solve the breathing, tonal, register, and

interpretive problems of this particular song as they appear at this moment in the music."

"I consider no song easy and have no repertoire specifically for first year, second year, etc. If a student knows French and/or German, he must learn to sing in these languages at once. If not he must learn both the language and to sing in that language at once. To learn 'Heidenröslein' in English is not to learn the song at all."

Tortorich, Mary, Loyola University:

"As you can see I have marked off only a few of the oratorios, for I find that most of them are difficult for the beginner to handle, unless of course, the student has had at least two years of preparatory work."

"I feel the same way about the French. For if a student has not had the language in high school, he or she will find it quite difficult trying to master the language and the voice at the same time. Truthfully, I expect a freshman to concentrate and work on the evenness of the voice, the support and fundamentals by vocalises, simple English and Italian songs."

"I feel that a song sung without interpretation is not a song. Yet, tone, resonance and breathing are most important, that is why I always stressed those before interpretation. But really, all of them are very important to paint the picture, for the listener, of any song."

Vennard, William, University of Southern California:

"First, I do not believe in 'teaching pieces,' and so I cannot select any ten as being better than others, except to mention (as I have in a few places) that some pieces are too difficult for beginners. However, no piece is so difficult that I ever tell a student not to work on it."

"I believe that learning through singing (what I call the Progressive approach, because it is an application of John Dewey's principles) is valid, especially for immature singers. Some students resist the discipline of vocalizing (which occupies most of my time, since I have mostly advanced singers, who come to me to solve vocal technical problems and who learn their repertoire with other teachers) and can be helped by being allowed to sing. As problems come up in the songs, they have what Dewey called 'readiness' and are then willing to learn technic. Also, sometimes in the inspiration of singing, they get lucky and learn things that they might not learn just while vocalizing. So I devote a little of our lesson times to singing (only as technical exercise) and with the few beginners I have, I give more time to repertoire."

"Now, here is my bombshell--I believe the only song that does any good is one that challenges the singer because he chose it and because he wants to sing it. Pieces appear in beginners' albums because the accompaniments are easy to play, and publishers know that teachers buy the books and will not buy music they cannot play. But pieces that look easy are often very difficult, because they are so exposed. Almost every song in your list could be called 'easy' but could also be called very difficult. Great artists think twice before programming them, because a simple piece must be perfect or it sounds poor."

"Also, I have tried giving carefully selected repertoire to singers in order to solve their problems, and it almost never works. On the other hand, the singer frequently brings in a very advanced selection and amazes me with how well he sings it--because it challenges him. I remember one young man that made a complete breakthrough technically singing 'Der Doppelganger' (Schubert) which I certainly would never have chosen for him. Mind you, he did not sing it well, in the sense of professional perfection, but he achieved a tone in one phrase that I had been hoping would emerge in all my carefully chosen songs for him."

"When a singer brings in something too ambitious, I never dampen his ardor by telling him what I think. Not right away, at least. We go to work on it, and I let him learn as much as he can. If it has a high tone in it that is too much for him, I persuade him to leave it out until he has learned the piece better. Often it turns out that he can sing that high tone in this piece (because he likes it, and chose it himself) more easily than under any other conditions. However, if it turns out that he really is not ready to sing that tone--or to cope with some other technical difficulty--I still let him work on it for a while. Eventually I tell him that I think he has gone as far with it as he can at this stage of his technical development, and that continuing to work on it will only spoil it for him. We then stop beating our brains out trying to sing something impossible, and move on to other repertoire, planning to come back to the tough selection a year or so later. By that time it will be easy."

"As for florid work, like 'Jubal's lyre,' for example--I have no objection for beginners to work on such pieces, providing they will not try to sing it up to tempo before they have mastered it at slow tempo. If they attempt speed before accuracy, they will never achieve accuracy, and will be hopelessly sloppy. So at this point I am a bit more of a disciplinarian. My first teacher gave me 'Thus saith the Lord' (Handel) in my first semester. He explained that singers work for twenty years on this selection and still are not smug about their performance, so I could hardly start any younger. He told me he did not want me to think of performing it publicly, but to use it as a vocalise and to sing it slowly. He was right. That is more than twenty years ago (more like forty) and I still am not smug about the way I sing it, though I have been paid for it a few times."

"So it is not what repertoire the student sings as much as it is how he sings it."

White, Andrew B., Baylor University:

"Some of these songs could be used to advantage--but beginning students are rarely ready to sing oratorio."

"I seldom use German or operatic selections."

"These--and many other songs and arias from the Early Italian period are perhaps the most valuable songs for beginners--because of the simple vocal line and the rich vowel of the language. All keys and all voices can benefit from them."

"It would be an exceedingly rare occasion when French songs are used with beginners. The language needs more vocal technique, and the music is more difficult for the average student."

"I usually use some good sacred songs for beginning students, and there are several good collections that are useful: 'Choice Sacred Songs,' 'Twelve Sacred Songs' by Oley Spraks, also several other volumes published by G. Schirmer."

Wilkins, Joseph F., University of Kansas:

"I select literature which was written for his or her type of voice for each student. For example: 'Amarilli, mia bella' must be sung by a man and 'He was despised' by a mezzo or contralto. In my opinion, it makes no sense for a woman to sing a love song that is addressed to a woman or for a man to sing 'My mother bids me bind my hair.'"

"All literature is taught in the original language to Voice Majors and to others in the language they prefer."

"All literature is chosen to develop the student's techniques and style and is sung in the range (key) which lies best for him at that time."

APPENDIX F

SOLO LITERATURE

(The following is a listing of musical selections arranged according to voice parts. Abbreviations used for names of publishers are written in full on page 118 .)

Most Recommended

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
<u>HIGH</u>		
Handel	O Sleep, Why Dost Thou Leave Me?	OD
Handel (m)	Where E'er You Walk	PH
Haydn (f)	My Mother Bids Me Bind My Hair	US
Purcell	Nymphs and Shepherds	IM
<u>HIGH-MEDIUM</u>		
Paisiello	Nel cor più non mi sento	GS
Purcell	I attempt from Love's sickness	IM
<u>HIGH-MEDIUM-LOW</u>		
Durante	Vergin, tutto amor	GS
Giordani	Caro mio ben	US
Gluck	O del mio dolce ardor	BH
Torelli	Tu lo sai	GS

Next Recommended List

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
<u>HIGH</u>		
Arne	The Lass with the Delicate Air	US
Handel	Care selve	IM
Handel (f)	Come unto Him (Messiah)	CF
Handel	O Had I Jubal's Lyre	IM
Handel (f)	O worse than Death-Angels ever bright	IM
Massenet	Ouvre tes yeux bleus	GS
<u>HIGH-MEDIUM</u>		
Dalayrac	Jeune fillette	OD
<u>MEDIUM-LOW</u>		
Handel (f)	Then shall the eyes of the blind (Messiah)	CF
Purcell (f)	When I am laid in Earth	IM
<u>LOW</u>		
Handel (f)	He was despised (Messiah)	CF
Mendelssohn (f)	Oh rest in the Lord	GS
<u>HIGH-MEDIUM-LOW</u>		
Caccini (m)	Amarilli, mia bella	GS
Handel	All Thanks to Thee, Lord (Dank sei Dir, Herr)	IM

Further Recommendations

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
<u>HIGH</u>		
Donizetti (m)	Una furtiva lagrima	GS
Dowland	Awake, sweet love	SB
Dowland	Fine knacks for ladies	SB
Dowland	Say love, if ever thou didst find	SB
Hughes arr.	The Sally Gardens	BH
Manning	In the Luxembourg Gardens	GS
Mozart (f)	Batti, batti, o bel Masetto	BH
Mozart (m)	Dalla sua pace	GS
Puccini (f)	Si, Mi Chiamano Mimi	R
Rosseter	When Laura Smiles	SB
Scott	Think on Me	GM
<u>HIGH-MEDIUM</u>		
Pergolesi	Se tu m'ami, se sospiri	GS
<u>MEDIUM</u>		
Carpenter	The Sleep That Flits on Baby's Eyes	GS
Mozart	Voi, che Sapete	GS
Scarlatti, A.	Gia il sole dal Gange	GS
Verdi (m)	Di Provenza il Mar	GS
<u>MEDIUM-LOW</u>		
Arne	Blow, blow thou winter wind	GS
Welsh Air	All Through the Night	OD
<u>LOW</u>		
Saint-Saens (f)	Printemps qui commence	CF
Tschaikovsky	Pilgrim's Song	GS
Tyson	Sea Moods	GS
Verdi (m)	O tu, Palermo	FC

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
<u>HIGH-MEDIUM-LOW</u>		
American Folk Song	Jesus, Jesus, Rest Your Head	CF
Bishop	Love Has Eyes	GS
Brahms	Wiengenlied (Lullaby)	US
Brahms	Wie Melodien zieht es mir	GS
Caldara	Alma del core	GS
Caldara	Come raggio di sol	GS
Caldara	Sebben, crudele	GS
Donaudy	O del mio amato ben	R
Dowland	If My Complaints	SB
English Air	Drink to Me Only With Thine Eyes	US
Franz, R.	Dedication	US
Ganz	A Memory	GS
Godard	Florian's Song	GS
Guion	Prayer	GS
Handel	Rejoice greatly (Messiah)	CF
Haydn	In the Country	MW
Martini	Plaisir d'amour	GS
Mozart	Allelulia	GS
Mozart	Das Veilchen	GS
Paisiello	Chi vuol la zingarella	GS
Scarlatti	O cessate di piagarmi	GS
Schubert	Heidenröslein	GS
Schumann	Die Lotosblume	GS
Schumann	Du bist wie eine Blume	GS
Schumann	Du Ring an meinem Finger	GS

Publishers' Code

BH - Boosey and Hawkes
CF - Carl Fischer
FC - Franco Colombo, Inc.
GM - Galaxy Music Co.
GS - G. Schirmer
IM - International Music Co.
MW - M. Witmark and Sons
OD - Oliver Ditson Co.
PH - Prentice-Hall
R - Ricordi
SB - Stainer Bell
US - University Society, Inc.

APPENDIX G

SCORES

CARO MIO BEN

DEAREST, BELIEVE

English Version by
Grover Brower

GIORDANI

Larghetto

Ca - ro mio
Dear - est, be-

ben, cre - di-mi al-men, sen - za di te lan - gui-sce il cor...
lieve, for thee I grieve, Far from thee I lan - guish so...

p *mf*

Ca - ro mio ben sen - za di te lan - gui - see il
 For thee I grieve, Far from thee I lan - guish

p *mp*

cor. so. Il tuo fe - del so - spi - ra o -
 Faith - ful am I, e'en tho' I

f *p*

gnor; ces - sa, cru - del, tan - to ri - gor! Ces - sa, cru -
 die, Cease taunt - ing, Love and soothe my woe. Faith - ful am

mf

del, tan - to ri - gor, tan - to ri - gor! Ca - ro mio
 I, e'en tho' I die, e'en tho' I die; Dear - est be -

ben, cre - di - mi al - men, sen - za di te - lan - gui - sce il
 lieve, for thee I grieve, Far from - thee I - lan - guish

cor. Ca - ro mio ben, cre - di - mi al - men, sen - za di
 so, Faith - ful am I, e'en tho' I die, Cease taunt - ing,

to - lan - gui - sce il cor.
 Love and soothe my woe.

mf dim. pp

AUTHOR OF ALL MY JOYS

(O del mio dolce ardor)

123

English words by
PAUL ENGLAND

Gluck (1714-1787), famed for his operatic reforms, always gives the singer a gracious, expressive vocal melody. There is no need for any histrionic emphasis to realise the impassioned beauty of this song.

Music by
C.W. von GLUCK

Moderato

VOICE *dim* Au - thor of all my
O del mio dol - ce ar -

PIANO

joys, their crown and splen -
- dor bra - ma - to og - get -

- dour, their crown and splen - - dour,
- to, bra - ma - to og - get - to,

Ab - sence at last is o - - ver,
l'au - ra che tu re - spi - ri,

1 2 3 at last I'm near..... thee,
Al - fin re - spi ro, 124

At last, at last I'm... near.....
Al - fin, al - fin... re - spi

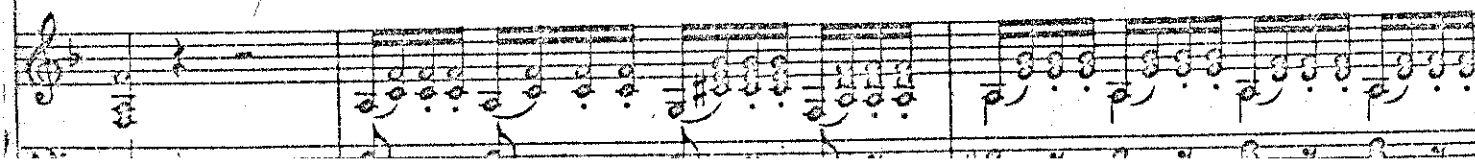
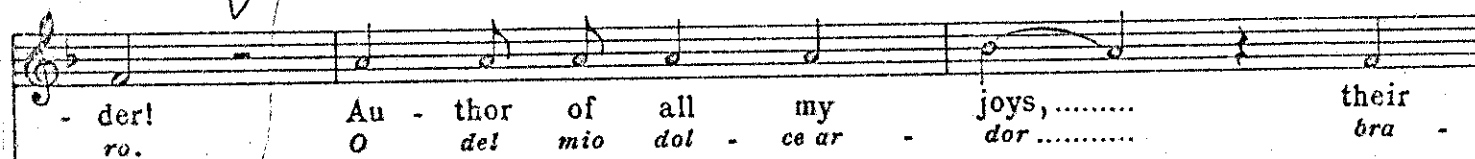
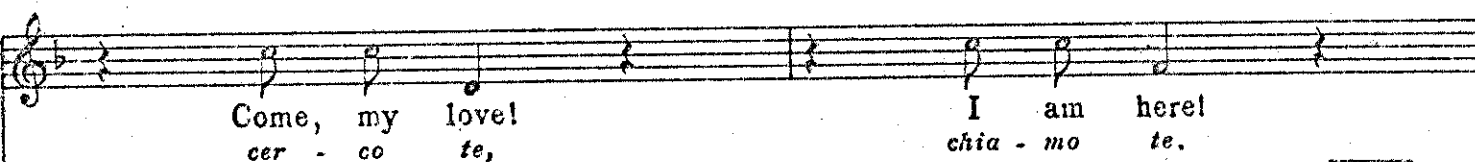
thee! These scenes the... more en - dear..... thee; In my
- rol O un - que il guar - do io gi ro le tue

bo - som there spring - eth the thought of past ca - ress - es, Their
va - ghe sem - bian - ze a - more in me di - pin - ge, il

sweet - ness on me press - es, And my heart with
mio pen - sier si fin - ge le più lie

rap - - - - - ture sing - - - - -
- te spe - ran - - - - -

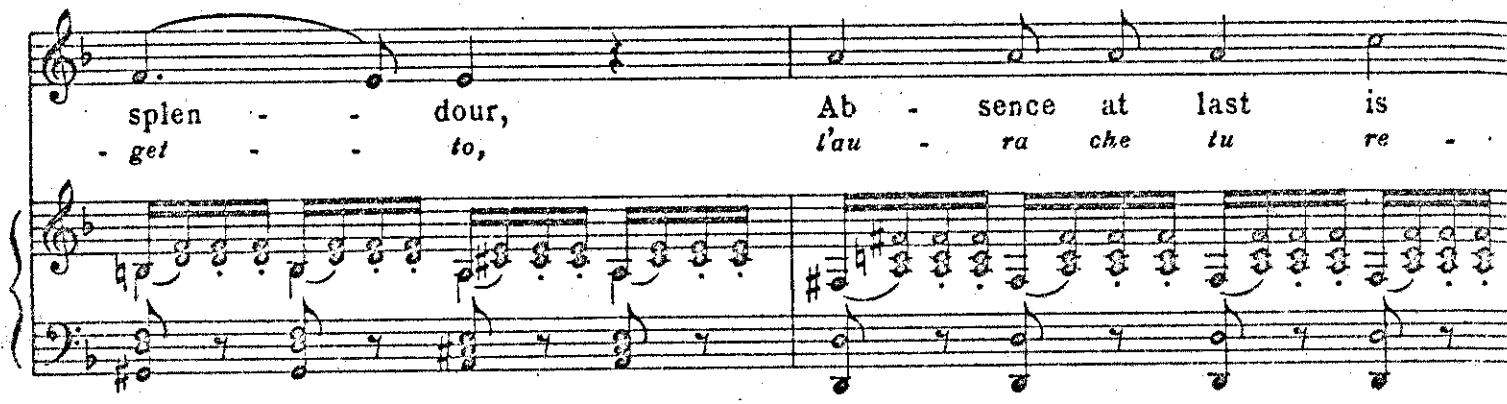
125



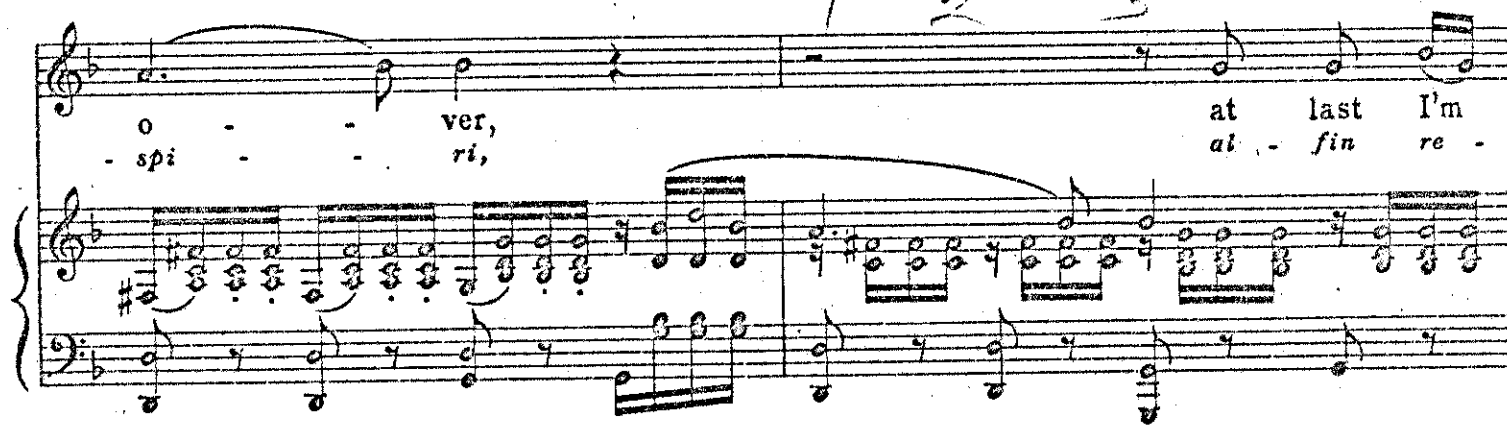
crown and splen - dour, their crown and
- ma - to og - get - to, bra - ma - 126 to og -



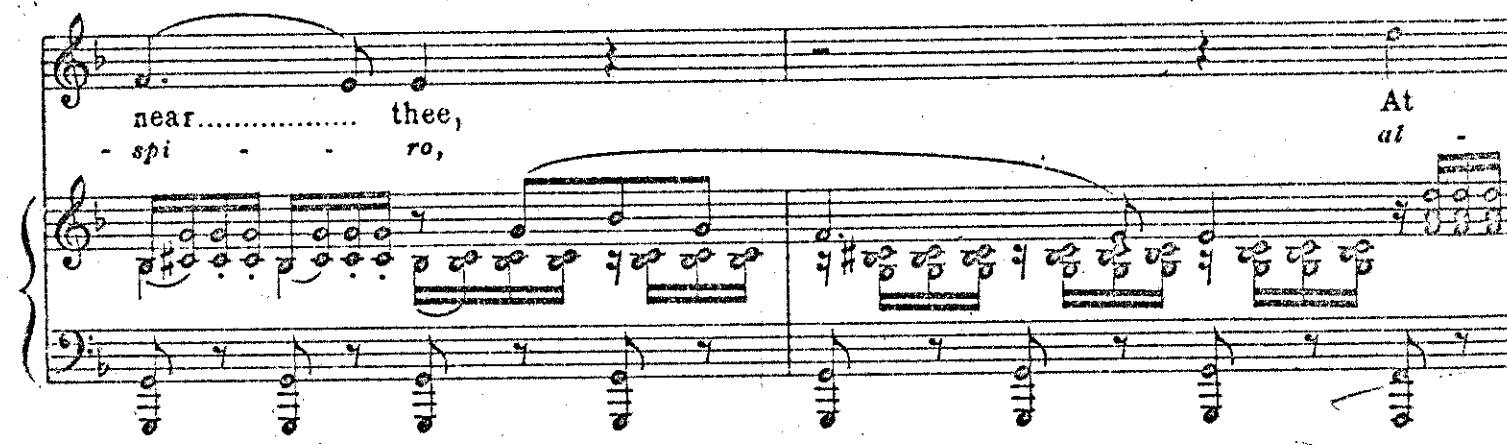
splen - dour, Ab - sence at last is
- get - to, l'au - ra che tu re -



o - ver, at last I'm
- spi - ri, al - fin re -



near..... thee, At
- spi - ro, al -



last, at last I'm near..... thee!
- fin, al - fin re - spi - rol



Vergin, tutto amor

Virgin, fount of love

127

Preghiera
Prayer

Francesco Durante
(1684-1755)

Largo religioso ♩ = 40

Piano

Voice

ff

pp

rit.

a tempo

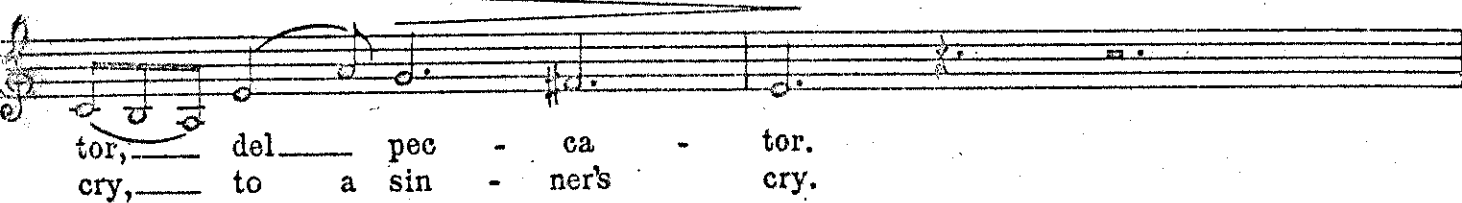
pp

simile


dolce

mor, o ma - dre di bon - ta - de, o ma - dre pi - a, ma - dre
love, Dear Moth - er, thou of mer - cy, whose heart was riv - en, whose heart was

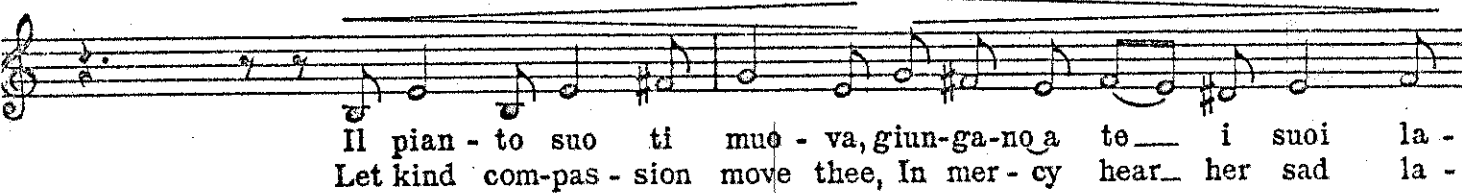
pi - a, a - scol - ta, dol - ce Ma - ri - a, la vo - ce del pec - ca -
riv - en, O heark - en, Queen of Heav - en, Heark - en to a sin - ner's



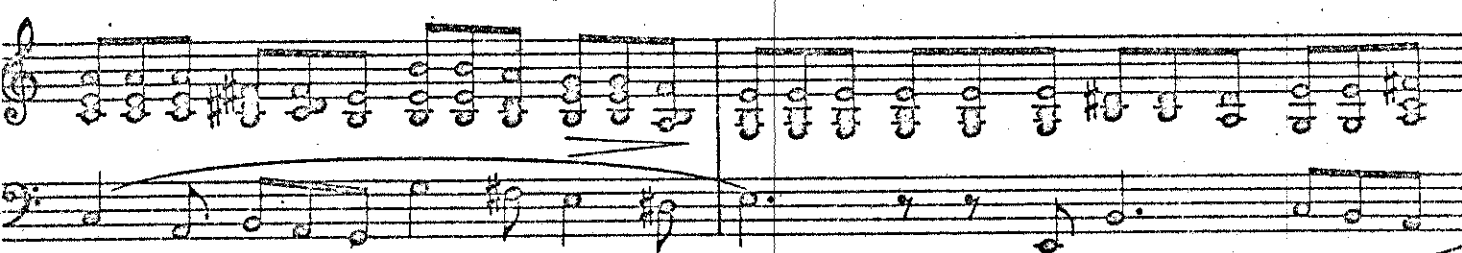
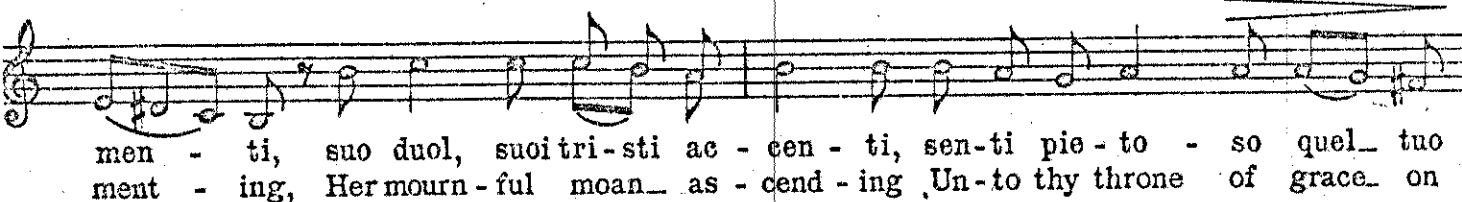
tor, del pec - ca - tor.
cry, to a sin - ner's cry.



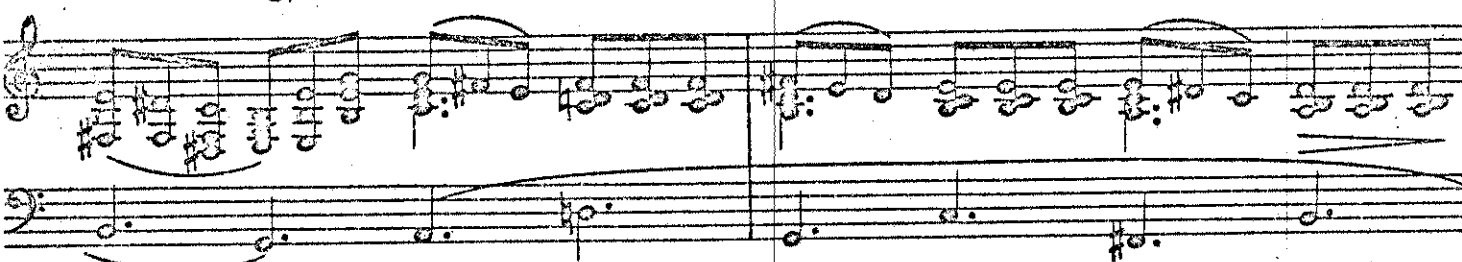
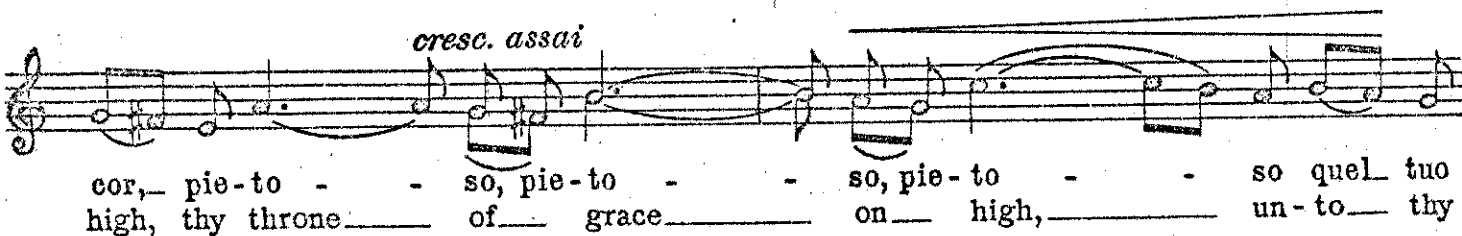
mf



Il pian - to suo ti mue - va, giun - ga - no a te i suoi la -
Let kind com - pas - sion move thee, In mer - cy hear her sad la -

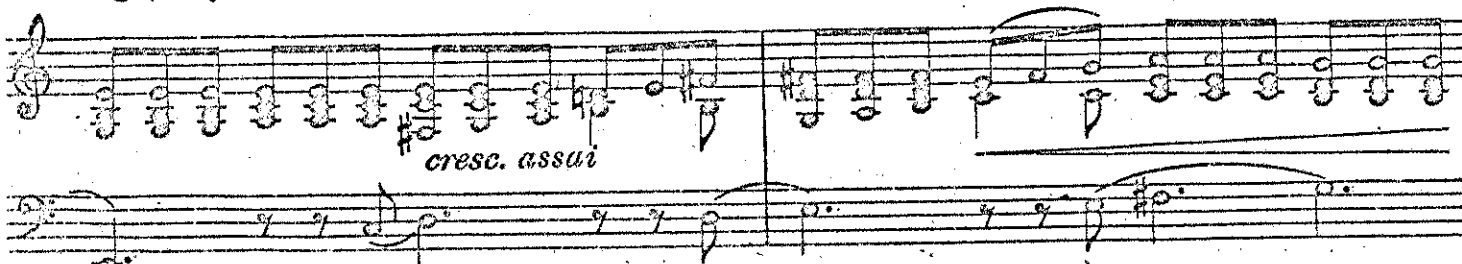



men - ti, suo duol, suoi tri - sti ac - cen - ti, sen - ti pie - to - so quel tuo
ment - ing, Her mourn - ful moan as - cend - ing, Un - to thy throne of grace on

cresc. assai

cor, pie - to - so, pie - to - so, pie - to - so quel tuo
high, thy throne of grace on high, un - to thy



cresc. assai

cor, quel tuo cor. O ma - dre di bon -
throne on high. O Moth - er, thou of

tr *p*

ta - de, Ver - gin, tut - to a - mor, o ma - dre di bon -
mer - cy, Vir - gin, fount of love, O Moth - er, thou of

p

ta - de, o Ver - gin, tut - to a - mo - re, Ver - gin, tut - to a - mor,
mer - cy, O Vir - gin, fount of love, O Vir - gin, fount of love,

cresc.

a - mor.
of love.

f *tr* *ff* *poco rit.*

Where E'er You Walk

130

GEORGE F. HANDEL

This aria is from *Semele*, one of the many operas written by Handel.

Largo *mf*

Where e'er you walk, cool

p *mp*

3 4

gales shall fan the glade; Trees where you sit, shall

5 6

crowd in - to a shade, Trees where you sit shall crowd in -

7 *mp* 9

to a shade. Where e'er you walk, cool

10 11

gales shall fan the glade; Trees where you sit, shall

12 13

crowd in - to a shade,

14 *mf* 15 *f* *slower* 16 *a tempo*

Trees where you sit, shall crowd in - to a shade.

mf *f* *slower* *a tempo*

17 18 19 *Fine*

132 *Fine*

20 *mp* 21

Where e'er you tread, the blush-ing flow'r sheweth. And

p

22 23

all things flour-ish, and all things flour-ish where

24 25 *dim.* *rit.* *Andio D.C. al Fine*

e'er you turn your eyes, where e'er you turn your eyes, where e'er you turn your eyes.

dim. *rit.* *Andio D.C. al Fine*

Nel cor più non mi sento

Why feels my heart so dormant

Arietta

English version by
Dr. Theodore Baker

Giovanni Paisiello
(1740-1816)

Andantino $\text{♩} = 58$

Piano *dolce*

The first system of the piano introduction is in G major, 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is played in the right hand with a 'dolce' (sweet) marking. The left hand provides a simple harmonic accompaniment.

cresc.

The second system of the piano introduction continues the melody and accompaniment. It includes a 'cresc.' (crescendo) marking, indicating a gradual increase in volume. The system ends with a repeat sign.

Voice *p*

Nel cor più non mi sen - to bril - lar la gio - ven -
Why feels my heart so dor - mant, No fire of youth di -

The voice entry begins with a treble clef and a key signature of one sharp. The melody is marked with a piano (*p*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and then softens to piano (*p*). The lyrics are written below the voice staff.

tù; ca - gion del mio tor - men - to, a -
vine? Thou cause of all my tor - ment, O

The second system of the vocal entry continues the melody and accompaniment. The lyrics are written below the voice staff. The piano accompaniment provides a steady harmonic support.

mor, sei col - pa - tu. Mi piz - zi-chi, mi stuz-zi-chi, mi
Love, the fault_ is thine! He teas - es me, he pinch-es me, He

pun - gi - chi, mi mas - ti - chi; che co - sa è que - sto ahi - mè?_ pie -
squeeze-es me, he wrench-es me; What tor - tures I_ must bear!_ Have

tà, _ pie - tà, _ pie - tà!_ a - mo - re un cer - to cho, _ che
done, have done, have done! Thou, Love, art sure - ly one _ Will

risoluto
di - spe - rar_ mi fa.
drive me to_ de - spair!

I attempt from Love's sickness

(The Indian Queen)

(Original key A major)

(Tempo di Minuetto).

(p e grazioso)

Voice

I at - tempt from Love's sick - ness to fly in

PIANO

(p, sempre leggiero e non troppo legato)

(Il basso legato)

vain, Since I am my - self my own fe - ver, since I am my -

self my own fe - ver and pain. No more now, no more now, fond heart, with

(mf)

(mf)

pride no more swell, Thou canst not raise for - ces, thou canst not raise

(f)

(mf)

(f)

(mf)

(p)

for - ces e - nough to re - bal. I at - tempt from Love's sick - ness to

(come prima)

fly in vain, Since I am my - self my own

(mf)

fe - ver, since I am my - self my own fe - ver and pain. For

(legato)

Love has more power and less mer - cy than fate. To make us seek

(p)

ru - in, to make us seek ru - in and on those that hate. I at -

tempt from Love's sick - ness to fly in

(come prima)

vain, Since I am my - self my own fe - ver, since I am my -

self my own fe - ver and pain. I at - tempt from Love's sick - ness to

fly in vain, Since I am my - self my own

fe - ver, since I am my - self my own fe - ver and pain.

(pp) (cresc.)

cru - el - ty, Oh! (How) can you be, can you be, can you be, can you be, can you be, can you be,

(f) (pp)

can you be, can you, can you, can you be so hard to me?

(f) (p) (pp)

Nymphs and Shepherds

(The Libertine)

(Original key G major)

(Vivace e leggiero)

Voice (p)

Nymphs and shepherds, come a-way, come a-way, Nymphs and shep-herds,

PIANO (p, non legato, molto leggiero)

come a - way, come a - way, come, come, come a - way. In the

*)

groves, in the groves let's sport and play, let's sport and play, let's sport and play, For

(Il basso leg.)

this, this is Flo-ra's ho-li-day, this is Flo-ra's ho-li-day, this is

Flo-ra's ho-li-day, Sa-cred to ease

(mf) (p)

(mf) (legato)

— and hap-py love, To danc-ing, to mu - sic, to

(non legato) (legato)

danc-ing, to mu - sic and to

(non legato) (legato)

po - e - try; Your flocks may now, now, now, now, now, now, now, now, now, now,

(non legato)

low se - cure - ly — rove Whilst you ex - press, whilst

you ex - press your

jol - li - ty. Nymphs and Shepherds, come a - way,

(p leggiero)

(Il basso marcato)

(dim.) *(senza riten.)* *(ppp)*

come a - way, Nymphs and Shepherds, come a - way, come a - way, come, come, come, come a - way.

(dim.) *(senza riten.)* *(ppp)*

MY MOTHER BIDS ME BIND MY HAIR

Mrs. HUNTER

HAYDN

Moderato

p dolce

cresc. *fz p* *p*

p

My ' mo - ther bids me bind my hair. With bands of ro - sy
'Tis sad to think the days are gone, When those we love are

pp

hue; Tie up my sleeves with ri - bands rare, And
near, I sit up - on this mos - sy stone, And

lace my bo - dice blue, Tie up my sleeves with ri - bands
sigh when none can hear, I sit up - on this mos - sy.

rare, And lace, — and lace my bo - dice blue.
stone, And sigh, — and sigh when none can hear.

"For why," she cries, "sit still and weep, While
And while I spin my flax - en thread, And

o - thers dance and play? A -
sing my sim - ple lay, The

las! I scarce can go, or creep, While Lu - bin is a -
vil - lage seems a - sleep, or dead, Now Lu - bin is a -

p

way, A - las! I scarce can go or creep, While
way, The vil - lage seems a - sleep, or dead, Now

mf *p*

Lu - bin is a - way, while Lu - bin is a -
Lu - bin is a - way, Now Lu - bin is a -

way, is a - way, is a - way.
way, is a - way, is a - way.

p

2do. * *2do.* * *2do.* * *2do.* *

Tu lo sai Ask thy heart

144

Giuseppe Torelli
(1650-1703)

English version by
Everett Helm

Andantino

Voice

Tu lo sai Quan-to t'a - mai, Tu lo
Ask thy heart How I a - dore thee, Ask thy

Piano*

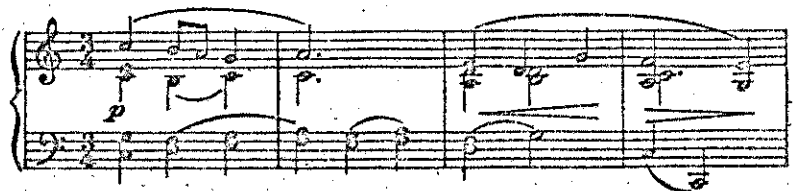
sai, lo sai cru - dell Io non bra - mo
heart, O cru - el and fair! Oth - er plea - sure

cresc.

dim.

al - tra mer - cè Ma ri - cor - da - ti di me,
I do not crave Than thou think - est once on me,

*The following introduction may be used if desired:



p

E poi sprezz - za un in - fe - del, e poi
Then for - get - test me and all my pain, then for -

in fe - del.
all my pain.

pp

sprezz - za un in - fe - del. Tu lo sai
get - test me and all my pain. Ask thy heart

ppp

*Tea **

poco cresc.

Quan - to t'a - mai, Tu lo sai, lo sai cru - del,
How I a - dore thee, Ask thy heart, O cru - el and fair!

poco cresc.

pp

*Tea Tea Tea **

p *rit.*

Tu lo sai, Quan-to t'a - mai, Tu lo sai,
Ask thy heart, How that I love thee, Ask thy heart,

rit.

mf *a tempo* *dolciss.* *espr. molto rit.*

lo sai cru - del, Tu lo sai sai
cru - el and fair! Ask thy heart, Quan - to t'a - ma - i.
How that I love thee,

p *pp a tempo* *molto rit.*

adagio

Tu lo sai, lo sai cru - del!
Ask thy heart, o cru - el and fair.

p adagio *tranquillo* *calando*

O SLEEP, WHY DOST THOU LEAVE ME?

From "Semele" (1743)

147

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

VOICE

PIANO

Largo ($\text{♩} = 80$)

p

senza gve.

O — Sleep ^{tr} sleep, O — sleep, why dost thou

p sempre

leave me? Why dost thou leave me? Why thy vi-sion-a-ry joys re -

move? O sleep, O sleep, O

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics 'move?' followed by a long note 'O', then 'sleep, O sleep, O'. The piano accompaniment provides a harmonic and rhythmic foundation with various chords and melodic lines.

sleep, a-gain de-ceive me, O sleep, a-gain de-ceive me, To my

The second system continues the musical piece. The vocal line has the lyrics 'sleep, a-gain de-ceive me, O sleep, a-gain de-ceive me, To my'. The piano accompaniment continues with similar harmonic patterns, supporting the vocal melody.

arms re-store my wan-d'ring love, my wan

The third system of the score shows the vocal line with the lyrics 'arms re-store my wan-d'ring love, my wan'. The piano accompaniment features some triplet markings (indicated by '1 2 3' and '4') and continues to provide accompaniment for the vocal part.

my wan - d'ring love

The fourth system concludes the visible portion of the score. The vocal line has the lyrics 'my wan - d'ring love'. The piano accompaniment continues with flowing chords and melodic lines. There are some handwritten annotations above the vocal staff, including 're' and 'my wan - d'ring love'.

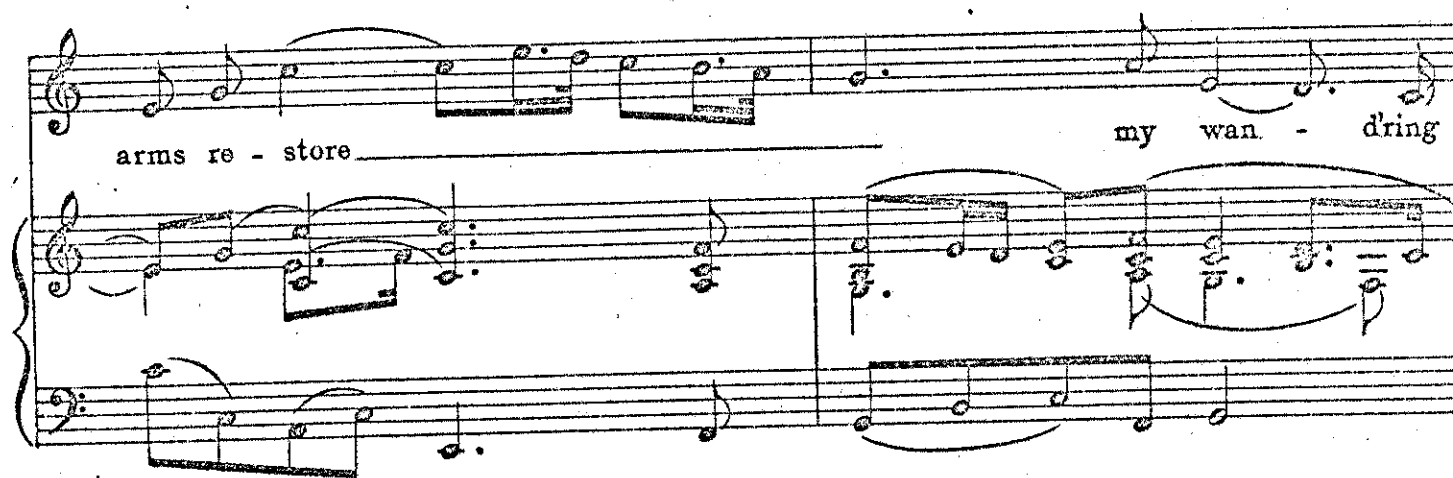
149
d'ring love, re - store my wan - d'ring love, a - gain de -



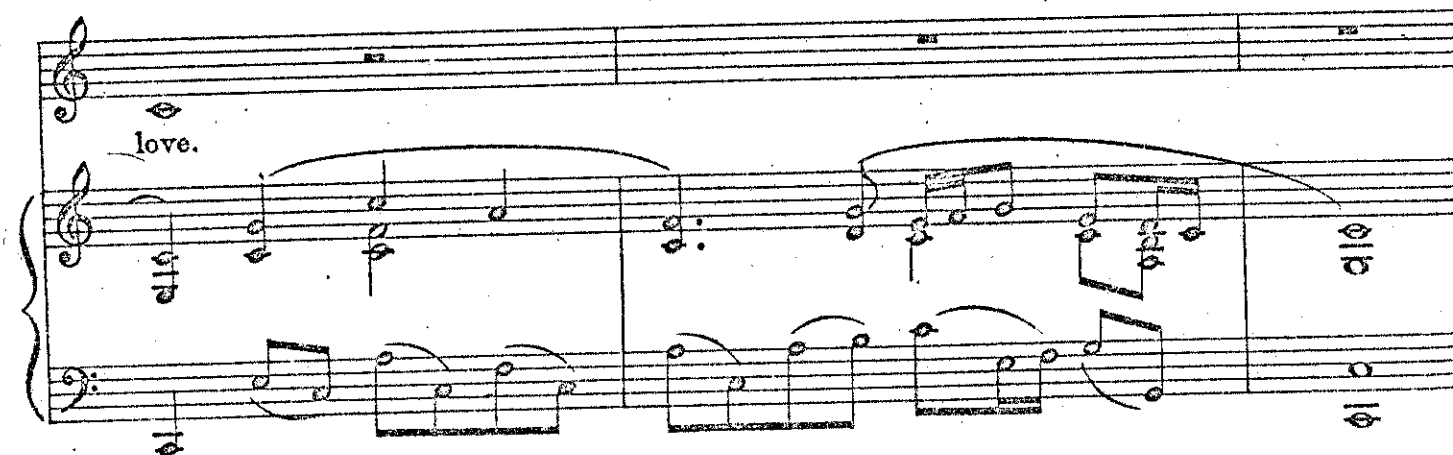
ceive me, O sleep, To my arms, to my -



arms re - store my wan - d'ring



love.



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