A CRITICAL ANALYSIS AND COMPARISON OF SIX VOCAL CLASS-
METHODS AND AN OUTLINE OF MATERIAL FOR GROUP VOICE
TEACHING ON THE SECONDARY LEVEL

THESIS

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Part</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF TABLES</td>
<td>iv</td>
</tr>
<tr>
<td>LIST OF ILLUSTRATIONS</td>
<td>v</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. HISTORICAL BACKGROUND</td>
<td>3</td>
</tr>
<tr>
<td>Origin and Development of Vocal Instruction</td>
<td></td>
</tr>
<tr>
<td>Origin and Growth of Group Vocal Instruction</td>
<td></td>
</tr>
<tr>
<td>II. CRITICAL ANALYSIS AND COMPARISON OF VOCAL METHODS</td>
<td>6</td>
</tr>
<tr>
<td>Clippsinger - The Clippsinger Class-Method of Voice Culture</td>
<td></td>
</tr>
<tr>
<td>Shaw and Lindsay - Educational Voice Technique in Song and Speech</td>
<td></td>
</tr>
<tr>
<td>Taylor - Group Voice</td>
<td></td>
</tr>
<tr>
<td>Nicoll - Simplified Vocal Training</td>
<td></td>
</tr>
<tr>
<td>Wilson - The Solo Singer</td>
<td></td>
</tr>
<tr>
<td>Haywood - Universal Song</td>
<td></td>
</tr>
<tr>
<td>III. PLAN OF ORGANIZATION FOR TEACHING SECONDARY VOICE IN CLASS</td>
<td>24</td>
</tr>
<tr>
<td>IV. OUTLINE OF MATERIAL FOR CLASS VOICE TEACHING</td>
<td>27</td>
</tr>
<tr>
<td>Preface - Musicianship</td>
<td></td>
</tr>
<tr>
<td>Unit I Posture</td>
<td></td>
</tr>
<tr>
<td>Unit II Breath Control</td>
<td></td>
</tr>
<tr>
<td>Unit III Attack</td>
<td></td>
</tr>
<tr>
<td>Unit IV Vowels</td>
<td></td>
</tr>
<tr>
<td>Unit V Tone</td>
<td></td>
</tr>
<tr>
<td>Unit VI Freedom from Tension</td>
<td></td>
</tr>
<tr>
<td>Unit VII Resonance</td>
<td></td>
</tr>
<tr>
<td>Unit VIII Consonants</td>
<td></td>
</tr>
<tr>
<td>Unit IX Diction</td>
<td></td>
</tr>
<tr>
<td>Unit X Legato</td>
<td></td>
</tr>
<tr>
<td>Unit XI Agility</td>
<td></td>
</tr>
<tr>
<td>Unit XII Interpretation</td>
<td></td>
</tr>
<tr>
<td>Unit XIII How to Study a Song</td>
<td></td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>65</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>66</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>67</td>
</tr>
<tr>
<td>Table</td>
<td>Page</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>1. Comparison of Findings in Analysis of Vocal Method</td>
<td>15</td>
</tr>
<tr>
<td>2. A Comparison of the Order in Which Major Vocal Problems are Presented</td>
<td>17</td>
</tr>
<tr>
<td>3. Number of Vocalises per Lesson for Each Method</td>
<td>22</td>
</tr>
<tr>
<td>4. A Comparison of Time Element in Private and Class Voice Instruction</td>
<td>24</td>
</tr>
<tr>
<td>Exercise</td>
<td>Page</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
</tr>
<tr>
<td>1, 2, 3</td>
<td>Example on Voice Placement</td>
</tr>
<tr>
<td>4</td>
<td>Breath Control</td>
</tr>
<tr>
<td>5</td>
<td>Attack</td>
</tr>
<tr>
<td>6, 7, 8, 9</td>
<td>Attack (Cont'd)</td>
</tr>
<tr>
<td>10, 11, 12</td>
<td>Vowels</td>
</tr>
<tr>
<td>13, 14, 15, 16, 17</td>
<td>Vowels (Cont'd)</td>
</tr>
<tr>
<td>13</td>
<td>Vowels (Cont'd)</td>
</tr>
<tr>
<td>19, 20, 21</td>
<td>Tone</td>
</tr>
<tr>
<td>22</td>
<td>Freedom From Tension</td>
</tr>
<tr>
<td>23</td>
<td>Freedom From Tension (Cont'd)</td>
</tr>
<tr>
<td>24, 25, 26, 27</td>
<td>Resonance</td>
</tr>
<tr>
<td>28, 29, 30, 31</td>
<td>Resonance (Cont'd)</td>
</tr>
<tr>
<td>32, 33</td>
<td>Consonants</td>
</tr>
<tr>
<td>34, 35, 36</td>
<td>Consonants (Cont'd)</td>
</tr>
<tr>
<td>37, 38, 39</td>
<td>Consonants (Cont'd)</td>
</tr>
<tr>
<td>40</td>
<td>Legato</td>
</tr>
<tr>
<td>41, 42, 43, 44, 45</td>
<td>Legato (Cont'd)</td>
</tr>
<tr>
<td>46</td>
<td>Agility</td>
</tr>
</tbody>
</table>
INTRODUCTION

The subsequent study is an outgrowth of observations made during a year spent in secondary voice teaching on the college level. For the purpose of working toward a more effective and efficient secondary voice program, the following material is presented. The first part of the study is a critical analysis and comparison of six methods of voice teaching designed for, or adaptable to, class voice teaching. The second part of the study is a suggested plan for teaching secondary voice in classes, including an outline of material which could be used.

The methods under consideration were chosen after a survey of representative vocal teaching material. The chief criterion used was the aforementioned adaptability to class teaching. Also considered were the thoroughness with which vocal problems were treated, and the date of the publication. The fact that six methods were chosen for study was not arbitrary; it was, rather, that these six seemed most valuable to the study.

The term "secondary voice" refers to the study of voice by music students whose principal field of study is not voice. In the school where this study has been made, every music major is required to take secondary voice until a certain standard has been reached.

Throughout the study, the methods are referred to by Roman numerals. Listing is chronological, as follows:
Method I. The Clippinger Class Method of Voice Culture, by D. A. Clippinger. (1932)

Method II. Educational Vocal Technique in Song and Speech, by W. W. Shaw and G. L. Lindsay. (1936)


Method IV. Simplified Vocal Training, by Irene H. Nicoll and Charles H. Dennis. (1940)

Method V. The Solo Singer, by Harry R. Wilson. (1941)

Method VI. Universal Song, by F. A. Haywood. (1942)
CHAPTER I

HISTORICAL BACKGROUND

Development of Voice Teaching

In its earlier stages singing was taught only to those destined to officiate in the services of the church, but as early as the fifteenth century singing was practiced by all classes in Europe and was regarded as part of the training of an educated gentleman. It was esteemed as one of the noblest arts of Italy, the country in which the highest vocal standards were attained during the golden age of bel canto (ca 1700-1775). The term, "bel canto," has been used in a very loose manner, possibly because the word "canto" has several meanings. It may be a song, air or a melody. Then again it may mean the art of singing. It is in this sense that the term will be used in this study. When the word "canto" is combined with the adjective "bel" meaning beautiful, it is "bel canto," or beautiful singing.

Solo singing had its true beginning with the birth of the homophonic form of music, in which one voice leads melodically, supported by an accompaniment in chordal or in a more elaborately figured style. This new type of music, of necessity, brought a corresponding growth of the vocal art and in a comparatively short time many excellent singers were developed, reaching a peak in the first half of the eighteenth century.

During the last quarter of the eighteenth century a gradual transition in the methods of voice culture took place. It lasted for a period of about eighty years. During this time the methods
of the old Italian masters gradually disappeared. They were supplanted by new ideas of a mechanical and scientific nature which finally evolved into a technique of voice production based on scientific principles.

The real test of every method of voice culture is the means it employs to start the voice on its way to correct vocal action. The old masters believed the desired tone was first conceived in the mind and then the vocal mechanism would automatically adjust itself to produce the desired tone. It was the obedience of the voice to a trained ear which formed the basis of the old Italian method. Some of the famous teachers of the so called "old Italian method" of teaching voice were Pier Francesco Tosi (1650-1730), Francesco Antonio Pistocchi (1659-1726), Noccola Antonio Porpora (1686-1766), Antonio Bernacchi (1690-1756), and Giovanni Battista Mancini (1716-1800). This was the period of "bel canto."

Just when the old Italian method disappeared would be hard to indicate. Francesco Lamperti (1813-1892) who was quoted extensively by the teachers of the early twentieth century, is claimed to have been the last exponent of the old traditions. He retired from active teaching about 1880. From about this period on, the problem of tone production was considered as a scientific problem. Thus, at the beginning of the twentieth century, we find the mechanical idea of voice culture taking the place of the older methods.

Development of Class Voice Teaching

Class voice teaching is the name for that branch of musical education in which, instead of teaching voice to an individual privately, groups of individuals are brought together in classes
for instruction in the development of vocal technique and the art of singing.

The development of a class method of voice culture is due, in no small way, to the need of good singers in the many choral organizations of the country. The conductors of these choral organizations have been responsible for the development of this method of teaching voice. Progressive educators are increasingly realizing that class voice teaching constitutes one of the basic forms of mass musical education. It has been used long enough to prove that students not only react favorably to the method, but make satisfactory progress. The interest in class lessons in voice evinced by such professional organizations as the Music Teachers National Association and the Music Educators National Conference confirms the soundness and worth of this method of teaching. The numerous articles in the volumes of proceedings of Music Teachers National Association and Music Educators National Conference are an evidence of the public interest.

Some of the benefits to the individual in class voice are:

1. Development of intelligent listening
2. Provision of a performer-audience situation
3. Discussion of common problems, both technical and musical
4. Hearing what is correct and what is not correct in the singing of other students
5. Breaking down of inhibitions and the barriers of self-consciousness
CHAPTER II

CRITICAL ANALYSIS AND COMPARISON OF VOCAL METHODS

A detailed study of each of the vocal methods included herein has been made on the following basis:

1. Date published, and publisher
2. Circumstances in which work was produced
3. Format of method
4. Number of lessons contained therein
5. Length of time required to cover lessons
6. Frequency with which new vocal problems are introduced
7. Order in which vocal problems are attacked
8. Manner in which problems are treated
9. Plan, if any, outlined for each lesson period.
10. Number of vocalises and songs, and whether included in connection with a specific problem
11. Source and standard of musical material, both vocalises and songs
12. Underlying aim of method

A discussion will be given concerning all parts listed above. Brief critical evaluations, including the opinion of the writer, have been listed. Findings are presented chronologically. They will be used as the basis for a subsequent comparison of all the methods considered.


This method, published in 1932 by Oliver Ditson Company, Boston,
was worked out by Clippinger over a long period of years spent in teaching voice in Chicago. It is contained in one volume, being 9" by 12" in size, paper bound, clearly printed on a good grade of paper, and costing $1.25.

The method contains twenty-six lessons. No suggestion is made as to the length of time in days or weeks required to complete them.

With the exception of the time devoted to the study of breath control (three lessons), vowels (three lessons), and consonants (two lessons), a new problem is introduced in each of the twenty-six lessons.

As each new problem is presented, a definition of it along with a concise explanation of the physical processes involved is given. Positive (rarely negative) instructions are listed as to practice procedure. Detailed musical exercises are included at the point they are to be used. Song material is placed all together at the back of the volume.

In regard to the procedure and time allotment for each lesson period, Clippinger advises beginning with a known song, to be sung purely for enjoyment, and then devoting half the period to the principles of voice production and half to the application of principles through the singing of songs.

He reiterates constantly that there should be a continual review of preceding lessons.

There is an average of six vocalises for each lesson. They are included for developing and perfecting a specific phase of vocal technique. Thirty-six songs are included without any stated reference to a specific lesson or problem. A vocalise is a vocal exercise sung on a vowel.
The work includes approximately one hundred fifty vocalises and study song-fragments. All but a negligible number (three by Sieber, three by Luetgen, one by Vaccoi and a few by other standard composers) are by Clippinger. They are excellent examples for his teaching points. There are, as previously mentioned, thirty-six songs, all of good quality. Three-fourths are by well-known composers, with a balanced distribution from the classic to the modern school. Only two of these songs are composed by Clippinger.

The method is presented with voice-building as its primary purpose. Commercial appeal is seemingly secondary in the composer's mind. In the forward to the work, he sums up his ideas thus:

Correct training of the voice is based upon the principle of automatic response of the vocal instrument to musical ideas. The process is psychologic, not physiologic. The voice must be trained with musical rather than mechanical ideas.

In the writer's opinion this method of voice culture is eminently worthwhile. It is splendidly organized, clearly presented, and it offers the advantage of having all necessary musical material, both exercises and songs, in one book. It would be an improvement if specific songs were correlated with specific lessons as would approximation of the time required to complete the entire set of lessons.

II. Educational Vocal Technique in Song and Speech, by W. W. Shaw and G. L. Lindsay.

This method, published in 1936 by Theodore Presser Company, Philadelphia, was worked out by Shaw, a recognized authority on voice production, and Lindsay, who is director of music education on the board of public education in Philadelphia. The method is adapted for high schools as well as colleges. It is in two volumes,

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Clippinger, D. A., The Clippinger Class-Method of Voice Culture, p. iii
each 9" by 12", paper bound, clearly printed, and costs $1.00 per volume.

There are thirty units in the course. No suggestion is offered as to the average time needed to complete individual units or the course as a whole.

With the study of tone an exception, each unit takes up only one vocal problem. Four units are given over to various phases of tone and its production. The arrangement of attacking vocal problems is not entirely consistent, but on the whole the first volume deals mainly with vocal mechanics and the second more with factors of interpretation. The material seems somewhat loosely organized.

The material in each unit is presented thus:

1. A statement of a fundamental factor of vocal technique is given.
2. The educational song (little tunes by the writers with original texts which reiterates the point being studied) is sung.
3. A brief vocal exercise is given which affords drill on the point under study.
4. A standard song or excerpt is sung, illustrating specifically the unit problem.

The authors indicate, however, that considerable leeway in the order of using all musical material is possible.

There is an average of nearly four vocalises and educational songs per unit. They are very carefully worked out to develop a specific phase of vocal technique. There are thirty songs—one per unit, correlated with the problem being studied.

Of the one hundred twelve vocalises and study songs, all but ten are by the writers of the method. Of the standard songs, all but two (one by Shaw, one by Lister) are by well-known classic composers of
real musical value.

The method is designed with voice-building its aim. The underlying idea is stated in the foreward to Volume I:

The entire course is based on appreciation. The arousing of aesthetic attitudes and understanding through vital and interesting musical experiences in singing are the important elements in vocal success. Artistic ideals are aroused and conscious technical power is given, thus enabling the student to attain increasing and satisfying levels of achievement. 2

Emphasis in this course is on the psychological more than the physiological aspects of teaching. The work is only fairly well organized, but clearly presented and offers the advantage of all needed material in one book. Correlation of exercise and song material to the problem being studied is excellent, but, as in the Clippinger method, an approximation of time necessary to cover the material would seem helpful.


This method for teaching group voice was published in 1936 by G. Schirmer, Inc., New York. The series of lessons was demonstrated by Taylor in the supervisor's department of the Juilliard Institute of Musical Art, New York City. It is contained in one small volume 6½" by 9½" in size, paper bound, clearly printed, and it costs $1.00.

The book contains twenty lessons. Through use it has been found to require from thirty to forty weeks to complete.

With the exception of three lessons devoted to making sounds with and without vowels, as well as application of vowels to the singing tone, and three lessons devoted to breathing, one new problem is introduced in each lesson.

At the beginning of each lesson the new problem is presented in

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2 Shaw, W. W., Lindsay, G. L., Educational Vocal Technique, p. iii
bold-faced type, followed by concise instructions as to preliminary practicing before attacking the new problem. The first three lessons cover: (1) posture, (2) sounds without vowels, and (3) sounds with vowels. A section labelled "Basic Principles" then sets forth the problem at hand. Next comes a word of guidance for practicing the given exercises, both from a technical and musical point of view. Finally, the exercise itself is given.

The suggested plan for a lesson period divides the time thus:

1. Preliminary work on first three lessons, 15-20 minutes
2. Work on basic principles of new lesson, 10-20 minutes
3. Application of vocal technique to song material, 20-25 minutes.

Beginning with Lesson IV there is one vocalise with each Lesson, excepting Lesson XX which has none. These fourteen vocalises are composed by Taylor to embody the basic principles of each lesson. A list of fifty-eight songs is given, recommended for first-year students, and with no stated reference to a specific lesson or problem. The list includes a classification of songs as to range, and appeal to age groups. It is suggested that from twelve to fifteen songs should be studied during the season's work, with songs introduced at the fifth lesson.

The song material is chosen from fairly modern composers, and is apparently selected for popular appeal rather than intrinsic musical values.

Particular emphasis is given to the importance of group participation in every phase of the lesson period. The primary purpose of the method is mass voice-building.

The method is well organized and presented with much clarity. Failure to include actual song material is a disadvantage, and the quality of the suggested song material is somewhat disappointing.
Teaching ideas are both sound and imaginative.

IV. **Simplified Vocal Training**, by Irene Howland Nicoll.

This method was published in 1940 by Carl Fischer, Inc., New York. It was worked out by the author when she was an instructor of voice at State College, San Francisco. It is contained in one volume, 7½" by 10½" in size, paper bound, clearly printed, and costs $1.25.

The method is divided into two sections and is composed of thirty-two lessons. The first twenty-five lessons are entitled **Basic Principles of Voice Production** and the final seven, **Interpretation of Song**.

With the exception of lessons dealing with breathing, resonance, and consonants, each lesson is devoted to a single vocal problem.

As each new problem is presented, questions are listed and answered to bring out the pertinent features of the particular problem. This is followed by several suggestions for study of the problem, including an average of three vocalises exemplifying it.

There is no specific reference to suggested teaching procedure or time allotment for the lesson.

There are one hundred five vocalises in the book, all carefully worked out to develop a specific phase of vocal technique. All but four are composed by the writer of the method. No song material is included, nor is there a list of songs. The author insists that no songs should be assigned for study until the student has acquired a knowledge of breath-control, vowel and consonant formation, as well as the use of resonance and freedom from tension.

The method is primarily one designed for teachers and students attempting to improve their own singing. It seems somewhat one-sided, neglecting the end for the means. The statement and explanation of the basic principles of singing seems to be sound.
V. The Solo Singer, by Harry Robert Wilson.

This method of teaching singing in the studio and classroom was published in 1941-1942 by Carl Fischer, Inc., New York. It was compiled and used by Wilson, at the Teachers College, Columbia University, New York. It is published in two volumes, 7\(\frac{1}{2}\)\(\text{"} \) by 10\(\frac{1}{2}\)\(\text{"} \), paper bound, for high and low voice. Volume I costs $0.60; Volume II, $0.75.

Five phases of singing—tonic, vowel formation, breathing, articulation, and flexibility—are presented in both Volumes I and II. Volume II is apparently aimed toward greater development of the points included. The author suggests that each volume may be covered in one semester, in a class meeting twice a week.

As each problem is presented, a general definition and its application to the different voice types is given. Volume I contains twenty vocal exercises and ten songs, all specifically correlated with a particular lesson. In Volume II there are twenty-three exercises and twelve songs. All exercise material is by the author.

The song material is excellent. Four songs are composed by Wilson. The remainder is selected from classic vocal repertoire, all in English.

Voice-building is the aim of the work. The author cautions that technique must be functional and that the student must realize the direct relationship between vocalizing and the singing of a song. He further states:

Unless pitch-range is being extended, dynamic power increased, and flexibility developed, there is something wrong with teaching procedures.\(^3\)

In the writer's opinion the material contained in this method is excellent. The amount of material would possibly prove limited. The

\(^3\)Wilson, H. R., The Solo Singer, Vol. II, p. 5
divisions of study are so broad that a thorough understanding of the basic techniques of voice production may not be easily gained.

VI. **Universal Song**, by Frederick A. Haywood.

This class method, published in 1942 by G. Schirmer, Inc., New York, was originally presented in a course of lessons in the School of Operatic Training, New York City, during 1915-1916. The present work is contained in three volumes, each 6" by 8\(\frac{1}{4}\)"*, paper bound, and costs $0.75 per volume.

There are sixty lessons, twenty in each volume, to be taken up in cumulative order. Volume I takes up five problems, Volume II, four, and Volume III, eight. Every fourth lesson throughout is a resume of the preceding three. No suggestion is offered as to time required to complete the work.

The object of each new lesson is printed in bold-faced type at the beginning of the study. Then follows a concise explanation of the problem and exercises dealing with it. An average of two vocalises—two exercises by Bonoldi and a study in bravura by Lamperti—are by the writer of the method. No song material is included.

The method is presented with voice building its aim. It is not designed to appeal to a less-than-serious vocal student. Haywood writes:

> America will produce really great singers in proportion to the willingness of the vocal student to progress slowly and with thoroughness; to work for perfection rather than near-perfection; to attain a complete development of his rare gifts.  

To the writer's mind this method is excellent. It affords good material both in and out of the classroom. It is probably too long to be used for class-method for secondary voice teaching, but its completeness

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Comparison of Findings

For a comparison of the findings of the preceding analysis, points 1, 3, 4, and 10 are presented in Table 1. Comment on the table and on the remaining points is given in the order of the listing at the beginning of this chapter.

TABLE I

COMPARISON OF FINDINGS IN ANALYSIS OF VOCAL METHODS
ON POINTS 1, 3, 4, AND 10

<table>
<thead>
<tr>
<th>Method</th>
<th>Date</th>
<th>No. Vols.</th>
<th>Size</th>
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<th>No. of Lessons</th>
<th>No. of Vocalises</th>
<th>No. of Songs</th>
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<td>9x12</td>
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<td>30</td>
<td>112</td>
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</tr>
<tr>
<td>III</td>
<td>1936</td>
<td>1</td>
<td>6x9.5</td>
<td>1.00</td>
<td>20</td>
<td>20</td>
<td>0</td>
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<tr>
<td>IV</td>
<td>1940</td>
<td>1</td>
<td>7.5x10.5</td>
<td>1.25</td>
<td>32</td>
<td>105</td>
<td>0</td>
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<tr>
<td>V</td>
<td>1942</td>
<td>2</td>
<td>7x10.5</td>
<td>0.75</td>
<td>10</td>
<td>55</td>
<td>22</td>
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<td>VI</td>
<td>1942</td>
<td>3</td>
<td>6x8.5</td>
<td>0.75</td>
<td>60</td>
<td>127</td>
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(1) The methods were developed within a ten-year period. An incidental observation is that of the six methods examined, five were written by men, and the sixth by a man and woman in collaboration.

(2) All the writers were experienced voice teachers.

(3) Three of the methods are in one volume, two are in two volumes, and one is in three volumes. All but Methods I and II are textbook size rather than standard music size. Incidentally, only one of the small volumes (Method V) contains song material. All the works are paper bound. Method VI is both the most extensive and most expensive, costing more than twice as much as the least costly (Method III).
(4) The number of lesson divisions ranges from ten to sixty. In the opinion of the writer, the method having only ten divisions is too general, while some problems in the method containing sixty lessons could be condensed. The methods having from twenty to thirty lessons seem most practical.

(5) Only Method III suggests a specific length of time for completion, (30 to 40 weeks).

(6) As a whole, all the methods devote one lesson to one vocal problem. There are exceptions in all cases except in Methods V and VI. Three methods devote three lessons to breathing, two devote two lessons to vowels, two devote two lessons to consonants, and one method devotes two lessons to resonance. It may be observed that the methods having no exceptions are the methods named above as being too general and somewhat loosely organized, respectively.

(7) To get a comprehensive view of the order in which vocal problems are treated, the five major problems as suggested in Method V has arbitrarily been chosen as the basis for comparison. The problems are tone, vowels, breathing, articulation, and flexibility. Table 2 on page 17 shows the order in which each method treats these problems.

It may be noted that four of the six methods present the problem of breathing first. The remaining two methods consider it second and third. Vowels are taken up second in two cases, third in two cases, first in one case and fourth in one case. Tone is taken up third in three cases, and first, second, and fourth in one case each. Articulation is taken up fifth in three cases, second in two cases, and sixth in one case. Flexibility is taken up last in every case but one, in which it is next to last.
### TABLE 2

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<thead>
<tr>
<th>Method I</th>
<th>Method II</th>
<th>Method III</th>
<th>Method IV</th>
<th>Method V</th>
<th>Method VI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breathing</td>
<td>Breathing</td>
<td>Vowels</td>
<td>Breathing</td>
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<tr>
<td>Vowels</td>
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<td>Articulation</td>
<td>Vowels</td>
<td>Articulation</td>
</tr>
<tr>
<td>Tone</td>
<td>Vowels</td>
<td>Tone</td>
<td>Vowels</td>
<td>Breathing</td>
<td>Tone</td>
</tr>
<tr>
<td>Articulation</td>
<td>Articulation</td>
<td>Flexibility</td>
<td>Tone</td>
<td>Articulation</td>
<td>Vowels</td>
</tr>
<tr>
<td>Flexibility</td>
<td>Flexibility</td>
<td>Articulation</td>
<td>Flexibility</td>
<td>Flexibility</td>
<td>Flexibility</td>
</tr>
</tbody>
</table>
It may be noted that Table 2 does not include problems dealing with consonants, or with the fields of interpretation and independent song study. Methods I, II, IV, and VI give attention to the specific study of consonants, while Methods I, II, and III consider interpretation and how to study songs. Methods II and IV also include excellent material on the physiology of the singing process, and a discussion of the male voice. The writer believes that the omission of these latter points constitutes a lack in the completeness of the other methods.

(8) In regard to the manner of treating the various vocal problems, all the methods except one (Method IV) follow the plan of defining and explaining the problem, giving vocalises which exemplify the problem, and finishing with song material which is usually correlated with the problem. Method IV employs a plan of questions and answers in lieu of an explanation, and not only dispenses with song material but expressly forbids it! This is not in keeping with modern educational principles.

The general approach to the major phases of vocal technique is similar in all the methods, but some few dissimilarities may be noted. For a basis of comparison, a few major problems of vocal culture will be considered such as Posture, Breathing, Resonance and Vowels.

Posture will be considered first:

Method I has this to say concerning posture:

Place the heels together. Throw the shoulders back but do not raise them. Raise the chest. These positions must not be strained or rigid. 5

Method II has nothing to say concerning posture.

Method III says:

Let every member of the class stand in an erect yet comfortable position. Keep the feet about a foot apart, and the weight of the body divided equally between the heel and the ball of the foot.  

Method IV says:

To make sure of a good standing position, with the body well forward, move up and down on the balls of the feet (not back on the heels) with chest high. The singer's standing position is not stiff and military.

Method V says nothing of posture.

Method VI says nothing of posture.

Breathing:

Method I has this to say of breathing:

The diaphragm is the most important factor in breath control. If the diaphragm is properly controlled, breath management is not difficult.

Method II on breathing:

The diaphragm is a strong elastic muscle which separates the lungs from the parts beneath, but the diaphragm is an involuntary muscle, that is, it can not possibly respond to the will.

Method III says:

The diaphragm, which is the partition between the chest and abdominal cavities, descends during inhalation. . . A feeling of expansion should be noticeable around the entire torso. The diaphragm is very active during inhalation, but only partly so during exhalation, when it relaxes as the air leaves the lungs. The abdominal muscles, which are very powerful, actually do the work in providing breath pressure for singing.

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6 Taylor, Bernard U., Group Voice, p. 9
7 Nicoll, Irene H., and Dennis, Charles M., Simplified Vocal Training, p. 10.
9 Shaw, W. W., and Lindsay, C. L., Educational Vocal Technique in Speech and Song, p. viii.
10 Taylor, Bernard U., Group Voice, p. 20
Method IV says:

The diaphragm is the most important factor in breath control. It is the largest muscle in the body and forms the floor of the chest. The diaphragm helps to control the breath by keeping all pressure off the lungs, thus allowing the air to vibrate at the proper rate in the various resonance cavities without pressure or hindrance.

Method V says:

Singers should not be over breath-conscious in the beginning, but should gradually turn their attention to the large muscles of the abdomen as a means of developing a steady, rich tone.

Method VI says:

Stand erect, that is, at attention. Turn the palms of the hands forward. Lift the arms sidewise away from the body, halfway to a horizontal position. This action of the arms is the device, used to induce the expansion of the body. It is through this action of lifting and expanding that we get the automatic breath.

Resonance:

Method I has this to say of resonance:

Resonance in the voice is due to sympathetic vibration of the vocal cavities with the vibrations of the vocal-cords. By this means the vocal cavities reinforce the harmonic overtones, greatly increasing the power and giving the tone its quality.

Method II says:

The importance of resonance may be shown by the fact that the increased volume comes from two things acting together: amplitude of vibration of the cords and resonance (the reflection of air waves). The greater the amplitude of vibration, the greater the expenditure of breath, and the maximum increase of power from this source is only about twenty per cent. On the other hand, the full use of resonance increases the carrying power from two to three hundred per cent or more.

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13 Haywood, F. A., Universal Song, p. 3
15 Shaw, W. W., and Lindsay, G. L., Educational Vocal Technique in Speech and Song, p. 52.
Method III has nothing to say concerning resonance.

Method IV says:

Resonance is the reinforcement of the basic tone. The main resonating cavities are the mouth, nasal pharynx, head sinuses, and chest.

Method V has nothing to say about resonance.

Method VI has nothing to say about resonance.

Vowel Formation:

Method I has this to say concerning vowels:

When the vocal-cords are vibrating, producing pitch, if the vocal channel is open to the outer air the result will be a vowel.

Method II refrains from saying anything which might cause thinking of anything physical.

Method III says:

All vowels should be formed and resonated in the extreme rear of the mouth cavity, in close proximity to the vocal instrument.

Method IV says:

The vowel position is the "path of the sound." Therefore any change or slight movement of the position will change the sound.

Method V says:

The high forward position of the vowel produces a ringing, resonant tone.

Method VI gives exact physical positions for all the vowels.

---

(9) Plans for lesson periods are quite similar in all the methods with the exception of Method IV, which is a guidance to the student in knowing what to study next rather than a real method of voice building. All methods suggest a review of former lessons before consideration of the next vocal problem, and application of vocal principles is made through vocalises and songs.

(10) The range in number of vocalises included in each method may be observed in Table 1 on page 15. To simplify the comparison, a list of the average number of vocalises per lesson is given below in Table 3.

**TABLE 3**

<table>
<thead>
<tr>
<th>Method</th>
<th>Average No. Vocalises per Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>6</td>
</tr>
<tr>
<td>II</td>
<td>4</td>
</tr>
<tr>
<td>III</td>
<td>1</td>
</tr>
<tr>
<td>IV</td>
<td>3</td>
</tr>
<tr>
<td>V</td>
<td>4</td>
</tr>
<tr>
<td>VI</td>
<td>2</td>
</tr>
</tbody>
</table>

It is somewhat surprising to note the small number of vocalises per lesson in Method VI, which is the lengthiest of the methods (60 lessons). Even so, Method VI with an average of only two vocalises per lesson still has twice as many as Method III when total numbers are considered. In all the methods vocalise material is carefully worked out and in the main is composed by the respective writers.

(11) The amount of song material included in each method may be noted in Table 1 on page 15. Only three methods supply song material.
Of the remaining three, one supplies a song list, one leaves choice of song material to the discretion of the teacher, and one, as previously mentioned, discourages completely the use of song material. Only two methods (I and V) include any songs by the writer of the method, and they constitute a very small per cent of the total. All musical material included is valuable.

(12) As is to be expected from sincere teachers and reputable publishers, the purpose of all methods considered is voice building and not merely commercial or popular appeal.
CHAPTER III

PLAN OF ORGANIZATION FOR TEACHING SECONDARY VOICE IN CLASS

At the present time at North Texas State College where this study has been made, two years of secondary voice study are required of all students majoring in music who expect to teach in the public schools. The plan presented here is for one year of study. The writer believes that with the additional time (see accompanying table) made possible by class study less than two years would be sufficient to meet the present barrier requirements. Another possibility is that with this additional time, a stage of advancement could be reached by the pupil at the end of the first year such that the second year could be devoted profitably to private instructions. When the student has been studying the fundamentals of voice culture such as Posture, Breath Control, Vowels, and Diction, for a year in class, and has a thorough knowledge of the use of each, he should be at the stage of advancement where private voice lessons would have a meaning for him. The student would then receive exclusive attention from the teacher and give an individual response, and receive an individual evaluation.

TABLE 4

A COMPARISON OF TIME ELEMENT IN PRIVATE AND CLASS VOICE INSTRUCTION

<table>
<thead>
<tr>
<th>No. Lessons per Week</th>
<th>Duration</th>
<th>Total No. hours per year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual</td>
<td>1</td>
<td>1/2 hr.</td>
</tr>
<tr>
<td>Class</td>
<td>2</td>
<td>1 hr.</td>
</tr>
</tbody>
</table>

1 See copy of these requirements in appendix
The plan for organizing class teaching is as follows:

1. Students should be grouped according to musical ability and achievement. Results of the Seashore Test of Musical Talent, which is given to all students upon entering the school of music, could be used to determine native talent. An audition, preliminary to grouping, should be made to obtain the following information: type of voice, pitch sense, reading ability, and previous vocal experience. To determine the type of voice the student possesses the following exercise should be used:

   Ex. 1

   The object would be to find the "lift" or break in the voice. The lift could be explained as the place in the voice where a change in the quality of the sound occurs. It is sometimes referred to as the break between the first and second registers. In singing up the scale the lift or register changes at the point where the vocal cords readjust themselves to reach the higher tones, all tones below this point being considered the chest register, all above, the head register. A suggestion as to where the lift is likely to occur in each type of voice is given below: (See footnote for further reading on this subject.)

   Ex. 2 First Soprano Second Soprano First Alto Second Alto

   Ex. 3 First Tenor Second Tenor Baritone Bass

---

To determine musical reading ability, the student should sing an unfamiliar piece of music of the difficulty of the average Protestant metric hymn.

An example of a classification card on which all the above information is listed, is given below.

2. Four to eight students should comprise a class. Boys and girls should be included in each class, and there should be, as nearly as possible, an equal distribution of voices in each class, between soprano, alto, tenor, and bass.

3. Each class should meet twice a week for one hour each time.

4. Each student should buy his own copy of each solo studied, in the proper range. Class singing should be done in a medium key, with ensemble music furnished by the school.

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification</td>
<td>Major</td>
</tr>
<tr>
<td>Previous vocal experience - Church choir</td>
<td>Yrs. Solo</td>
</tr>
<tr>
<td>School chorus</td>
<td>Yrs. Type of voice Soprano 1, 2, Alto 1, 2; Tenor 1, 2; Bass 1, 2.</td>
</tr>
<tr>
<td>Reading ability - good, fair, poor</td>
<td></td>
</tr>
<tr>
<td>Class 1, 2, 3</td>
<td>Teacher</td>
</tr>
</tbody>
</table>
CHAPTER IV

OUTLINE OF MATERIAL FOR CLASS VOICE TEACHING

The following material is presented in thirteen Units. Musical material begins with Unit II. The songs included with the outline have been used by the writer and have been found to correlate closely with the particular vocal problems for which they have been selected. However, all good songs contain many qualities which make them excellent studies for more than one particular vocal problem. Therefore it is suggested that the teacher use the songs provided with the lessons or substitute other songs of his own choice. In the case of the latter choice it is suggested that the teacher make a study as to the correlation of the songs and vocal problem being studied. The class should proceed to Unit II just as soon as the information in the preface and Unit I has been assimilated. The order in which the Units appear is similar to that which competent vocal authorities use in teaching voice in class or privately. Order of the Units is as follows:

Preface. Musicianship
I. Posture
II. Breath Control
III. Attack
IV. Vowels
V. Tone
VI. Freedom from Tension
VII. Resonance
VIII. Consonants
IX. Diction
X. Legato
XI. Agility
XII. Interpretation
XIII. How to study a song
MUSICIANSHIP

Musicianship is a dignified word that reviews all the mental resources of the singer, for it is technically defined as "musical training, ability, and capacity." With this in mind, it is easy to see that many persons of native musical capacity never attain ability, because they lack training. Again, training and ability together develop and expand capacity. The quality of musicianship, then, is so broad in its demands that every singer should develop it hand in hand with his vocalism, in order that it may unite with vocal mastery, emotion, and sentiment, to inform all his work with clarity and sincerity.

Technical musical knowledge is not all that is necessary. Some education in every subject which develops the student physically, mentally, and spiritually is necessary for the development of good musicianship. Art is the expression of experience. The beginning student of voice should remember:

(a) to pay attention to detail
(b) to learn to be accurate
(c) to study the allied arts
(d) to read good literature

The accusation is brought against musicians that "they know nothing but music." It is true that the amount of time allotted in most school curricula for music, is far from being sufficient for obtaining a thorough knowledge of music, and consequently the student of music has little time to spend outside of this specialized study. But the student must relax, he must have diversion, and it would be of great value to utilize this time in familiarizing himself with the best in literature, the philosophic trend of history, or the

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1Waters, C., Song, the Substance of Vocal Study, p. 40.
important psychological discoveries. Every bit of knowledge that broadens and deepens the student's culture as a man, broadens and deepens his culture as a musician.

The singer with enough curiosity, proper training, and the opportunity to hear and perform good music can acquire musical scholarship.
UNIT I

POSTURE

The use of the voice in singing or in public speaking requires great attention to physical coordination. As the study of voice is begun, one of the first problems to be considered is the proper posture to be used in singing. Posture is the correct standing position which aids in obtaining the maximum result with a minimum amount of energy.

The student should stand with his back against a wall. The head, shoulder blades and hips should touch the wall. The chest should be held comfortably high, with the head erect. The shoulders should be loose with a forward tilt to them. The feet should be about 10" to 12" apart with one foot slightly forward. This stance should be natural, without any rigidity at all. There may be a little tenseness at first if the student is not in the habit of standing correctly, but if he will persist in his efforts and make correct posture habitual it will become easy and natural.

The student should stand with most of the weight on the forward foot when singing. This position will throw the body into the proper stance, with the chest high and the abdomen contracted. The weight of the body should never rest on the foot which is in the rear, for this is an attitude of retreat which the singer should never assume.

Correct posture is as important to the singer as form in playing a game is to the athlete. The attitude of the pupil, in singing, should be as natural and easy as possible.
UNIT II

BREATH CONTROL

Breathing consists of inhalation, during which the air passes through the mouth and nose, the trachea or windpipe, and the bronchial tubes to enter the lungs; and of exhalation, during which the air is breathed out again through the same channels.

In the normal state, these two movements are regular and rhythmical without any intervention of the will, as during sleep. This is the freedom the singer must strive for in his application of breath-support to singing. The breathing must be automatic, that is to say, one should not have to think about breathing. If the singer will breathe to the rhythm and mood of the phrase he is about to sing then breathing will become automatic. If he will concentrate upon interpreting the song, his breathing will be forgotten but it will be right. It should be remembered that breathing must be functional governed by mood, tempo, rhythm, and phrasing.

If one carries on the functions that are normal and natural, his breathing will not be far wrong. Of course, if bad habits may have developed, these habits must be broken down. All initial work must be toward being natural, that is, breaking down the habits that prevent the use of the body and voice as they were intended to be used.

The following is a brief explanation of the mechanics involved in the act of breathing.

The diaphragm has been explained by anatomists as a strong elastic muscle which separates the lungs from the organs beneath. The diaphragm
is sometimes called an involuntary muscle, which means it does not respond to the will. Its action is entirely dependent upon the action of the torso muscles. It acts only resultingy.

To locate the action resulting from diaphragmatic action, the student should place his hand just below the bottom of the breastbone and cough. The motion felt under the hand is the result of diaphragmatic action.

A simple explanation of the action of the diaphragm is as follows:

As long as there is breath coming out of the lungs, whether in breathing, speaking, or singing, the action of the diaphragm is upward, the action of the torso muscles just under the breastbone is inward. When air comes into the lungs, as a result of expanding the torso muscles, the diaphragmatic action is downward, the action of the torso muscle just under the breastbone is outward. The following exercises should be employed to perfect breath control. Hum softly and staccato, take a breath as indicated. (For further reading on the subject of breath control see footnote.)

Ex. 4

\[ \text{hm} \text{ hm} \text{ etc.} \]

The following songs are suggested for study with this unit:

Dedication (Widmung) . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Franz

The Lotus Flower . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Schumann

Bendemeer's Stream . . . . . . . . . . . . . . . . . . . . . . . . . . . . Scott-Gatty

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2 Dunkley, Ferdinand, The Buoyant Voice, "Breath."
UNIT III

THE ATTACK

By attack is meant the manner of starting the vocal tone. When the adjustment of the vocal-cords and the application of the breath are simultaneous the attack is correct. Other important factors contributing to good attack are clear mental conceptions of the vowel sound, the pitch, and the dynamic level to be used.

One of the simplest ways to secure a good attack is to begin with a hum. (In humming the tongue should lie perfectly relaxed in the lower jaw. The teeth should be together.) While humming, the student should be instructed to open his mouth. If the hum is correctly produced, the vowel made will be "ah." The student should stop the tone momentarily without moving the jaw at all, take a new breath, and sing the vowel "ah." In doing this, the vocal-cords are in the exact position for a correct attack. (For more detailed and scientific data see footnote.)

The teacher should test each pupil on these first Units to correct any faulty use of the diaphragm or a bad attack. The following exercises will help develop a perfect attack.

Ex. 5

hm hm etc.
oh oh etc.
ah ah etc.

3Stanley, Douglas, Your Voice, chapter 5.
The following songs are suggested for study with this unit:

- My Mother Sits me Bind my Hair . . . . . . . . Haydn
- Polly Willis . . . . . . . . . . . . . . . . . . . . . . Arne
- Would You Gain The Tender Creature . . . . . . . . . . . Handel
UNIT IV

VOICES

The key to all good singing is the proper conception of vowel formation and vowel color. Inasmuch as the vowel is the main vocal element in speech and song, the voice depends largely upon it for beauty, strength, and expressiveness. Therefore, it follows that well-sung vowels increase the resonance and musical quality of the voice.

In vowel practice, vocalizing is accomplished on the vowel sounds ah, ay, ee, oh, oo. These are often called primary vowels because other vowel sounds are considered a modification of them. (For a more detailed study of vowels see footnote.)

The most effective way to learn vowel formation and vowel color is by singing them. In working with a class the teacher should find it a great advantage to employ empathy in conveying the proper concept of vowel formation and vowel color to the student. This is especially true in the case of the latter since any desired mood may be projected by the teacher and imitated by the student.

At this point of study the student should be concerned with nothing but the sound of the tone. It is the teacher's task to judge whether the tone is free, the pitch true, the resonance balanced, and the placement correct.

4 Shakespeare, William, The Art of Singing, "Vowels."
Voice placement depends largely upon vowel formation. A high forward position of the vowel sound produces a ringing resonant tone. After the student has mastered the fundamental vowel production and pronunciation, the vowels should be sung in the correct mood of the words in any song study. This is one of the best ways, in the opinion of the writer, to learn automatically and correctly at the same time. The following exercises are self-explanatory.

Ex. 10

```
\( \begin{array}{c}
\text{mee may mah moh moo} \\
\text{see ay ah oh oo}
\end{array} \)
```

Ex. 11

```
\( \begin{array}{c}
\text{mah mah mah mah mah} \\
\text{noh nah noh nah noh}
\end{array} \)
```

Ex. 12

```
\( \begin{array}{c}
\text{noh}
\end{array} \)
```
Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17
The following songs are suggested for study with this unit:

When Love is Kind .............. Old English
Drink to Me Only With Thine Eyes ........ Old English
Thou'rt Lovely as a Flower ........ Schumann
UNIT V

TONE

Forming the student's taste is a major part of his education. The teacher should help the student learn what is good sound in his own and other voices. The teacher should instill in the student the desire to obtain a beautiful tone and to know when objectionable qualities are present. It, therefore, follows that the student must be taught to be a discriminating listener.

The student must have the elements of a good singing tone in mind before he is able to produce a good tone. The pure singing tone is rich in color and resonance, and has warmth. It is capable of any shade of contrast the singer wishes to produce. The tone is "ringing." A "ringing" tone is produced when the vowel is thought of as being resonated high and forward producing a bright tone free from tension. Brightness of the vowel refers to the color of the vowel. Tension must not be allowed to impair the tone in any way.

The teacher should place the hand at the student's throat and test for tension resulting from wrong vowel practice and the production of tone.

The teacher must remember that whatever does not offend the student's mental conception of a correct tone he will accept as being right. Therefore, the student must be trained to accept nothing but the best tone, and should strive to produce the best tone possible. (See footnote for further study.)

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The following exercise should aid in developing a full, rich resonant tone. The male voice may use humming through the entire range of the voice with great success, but humming should not be used for treble voices in the high part of the voice because the quality of the voice may become too pinched. High humming for men helps develop the muscles needed in producing high notes.

Ex. 19

Ex. 20

Ex. 21
The following songs are suggested for study with this unit:

O Del Mio Amato Ben . . . . . . . . . . . . . Donaudy
In Questa Tomba . . . . . . . . . . . . . . . . . . Beethoven
Ombrai Mai Fu (Xerses) . . . . . . . . . . . . . Handel
UNIT VI

FREEDOM FROM TENSION IN SINGING

One of the most important problems for the beginning voice student to understand is the difference between tones that are free from tension and interference and tones which are not.

There is little value in explaining to the beginning voice student the particular kind of interference heard in his tone production, because those who have given no thought to the matter are not easily able to detect the interference. It would seem best to start establishing freedom and its accompanying sensations. Such an explanation if well done should assist the student to judge the correctness of his practice outside the classroom.

One way to judge when good free tones are being produced is through the blending of the singing voice with the correctly produced speaking voice. First, the pitch of natural speech for the individual should be found. This can be accomplished by having the student read the poem of a hymn. The reading of the poem should be repeated until the self-consciousness has passed away and the reading is done in a natural manner. While the student reads the poem the teacher should lightly touch the keys of the piano determining the true pitch of the speaking voice. The student should then sing the words on the same pitch used in the speaking voice. The next step is to have the student sing the words on the same pitch in the rhythm of the hymn. The student should then sing the hymn as it is written.

The hymn should be transposed to a key suitable to that particular
voice, having the 'speaking tone' be a note near the middle of the range of the hymn tune.

This lesson will take considerable time for this procedure must be performed for each individual in the class. It will, however, be found well worth the time and effort expended.

Following are some exercises designed to help induce relaxation of the tongue and jaw (two of the main sources of interference with relaxation.)

Ex. 22

\[ \text{mah mah mah, mah mah mah,} \]
\[ \text{lah lah lah, lah lah lah,} \]

\[ \text{mah mah mah, etc.} \]
\[ \text{lah lah lah, etc.} \]
Ex. 23

lah - lah - lah - lah - lah,
koo - koo - koo - koo - koo,
loo - lo - lah - lay - lee,

lah - lah - lah - lah - lah,
koo - koo - koo - koo - koo,
loo - lo - lah - lay - lee,

lah - lah - lah - lah - lah,
koo - koo - koo - koo - koo,
loo - lo - lah - lay - lee,

lah - lah - lah - lah - lah,
koo - koo - koo - koo - koo,
loo - lo - lah - lay - lee,
UNIT VII

RESONANCE

The two factors in every sound are fundamental tone and overtone. The proper distribution of the overtones produces a beautiful tone. Fundamental tone, or basic tone, has the feeling of being resonated in the mouth while that part of the tone which is diverted to the head cavities and has the feeling of being resonated there, is called the overtone. Overtones are the upper partial tones, the high harmonics accompanying the fundamental tone and determining its color. A proper mixture of fundamental tone and overtone will produce a balanced resonance. (See footnote.)

Much of the natural quality of the human voice, unmodified by so-called cultivated speech, is strident. This is evident in children's voices before artificial speech habits and suppressions of one kind or another have changed the natural color of the voice. This reedy quality must be retained in singing and speaking, for it is the top of the tone. Combined with the fundamental, and modified and softened by the vowel formations, it produces what is known as balanced resonance. In order to establish this top or reedy sound, combine the bright vowels e and a with the dull or dark vowels o, oo, and ah, in an exercise such as ye, ya, yi, yo, yu. The y placed before the vowel helps to keep the tone high and forward. This feeling of high forward resonance helps to retain the reedy quality so necessary in

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7 Fillebrown, Thomas, Resonance in Singing and Speaking, chapters VI and VII.
establishing the top part of the tone, or overtone. This quality should be present in the speaking voice as well as the singing voice.

Placing the aspirate h in the middle of each vowel sound (e-he, e-ha, et cetera) should aid in retaining the high placement of the voice. Saying the word "uncle" with the aspirate h placed before it will aid the student to obtain the feeling for correct placement of the voice.

The following exercises are designed to help the student obtain balanced resonance.

Ex. 24

Ex. 25

Ex. 26

Ex. 27

nee-ah, etc.
nee-ee, etc.
nee-ee, etc.
The following songs are suggested for study with this unit:

Goin' Home ........................................ Dvorak
Bois Epais (Sombre Woods) ..................... Lully
The Rose Complained ............................. Franz
UNIT VIII

CONSONANTS

There is no limit to the degree of emotion which may be expressed by vowels but in order to portray definite and specific ideas to the listener, the use of both vowels and consonants must be employed.

In singing, vowels are the sustained elements, taking approximately ninety-five per cent of the time element of the tone, while consonants require about five per cent of the time value of a tone.

In gaining control of consonants which are necessary to good singing, several rules must be followed. An excellent list appears in The Clippinger Class-Method of Voice Culture:

1. Consonants must be enunciated distinctly but not prolonged.
2. Consonants must be produced with the same freedom as vowels.
3. Consonants must not interrupt the continuity of tone. Otherwise, they destroy the legato.
4. Consonants must in no way interfere with the freedom of the vocal organ.
5. A consonant which has pitch must be given the same pitch as the vowel which it precedes or follows.

A classification of consonants appears in Simplified Vocal Training, by Nicoll:

Some consonants are vocal; some are semi-vocal. They are called voiced consonants. These consonants are sounded with the vowel when the closed consonant position opens. They are B, D, G, V, J, Z, ZH, TH (as in they), L, Y, W, R. The last four take the pitch of the tone both in the attack and at the end of a word.

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Clippinger, D. A., The Clippinger Class-Method of Voice Culture, p. 25
Breathed and Whispered Consonants:

P, T, K, CH, are breathed consonants; they are silent first and then with a slight explosion of breath they release the tone and vowel.

F, S, SH, TH (as in thank), WH, H, are whispered consonants. They are not as explosive as the first four and there is no silent position before they are produced. Each is made by a different manner of emitting breath and is heard independently of the voice.

The remaining consonants are called nasal consonants. N, NG, are nasal consonants. They have pitch and take the pitch of the tone. They aid greatly in expressiveness, especially in emotional singing.

Musical examples exemplifying the above follow:

Voiced Consonants: B, D, G, V, J, Z, ZH, TH (as in they), L, Y, W, R.

The last four take the pitch of the tone both in the attack and at the end of the word.

Initial Consonants

Ex. 32

\[\text{boob bow bah bee} \]
\[\text{do day dare dough} \]
\[\text{give gave guard goose} \]
\[\text{voal vote vine van} \]
\[\text{jade jeer jaw jar} \]
\[\text{zeal zone czar zest} \]
\[\text{meas-ure plea- sure(zh)} \]
\[\text{thou thee this though} \]
\[\text{lea lay lute lark} \]
\[\text{ye yea you ysh} \]
\[\text{woo woe way wee} \]

Final Consonants

Ex. 33

\[\text{boob bob babe bib} \]
\[\text{dude did dad deed} \]
\[\text{gig gag beg bug} \]
\[\text{give gave rove love} \]
\[\text{badge budge dodge edge} \]
\[\text{does doze fizz fuzz} \]
\[\text{with blithe soothi breathe} \]
\[\text{rare roar rear are} \]
\[\text{tall tell pill pull} \]
Breathed and Whispered Consonants: P, T, K, CH are breathed consonants. They are silent first and then with a slight explosion of breath they release the tone and vowel.

**Initial Consonants**

Ex. 34

\[
\text{pay} \quad \text{pool} \quad \text{pool} \quad \text{pole} \\
\text{tin} \quad \text{ton} \quad \text{tile} \quad \text{toil} \\
\text{car} \quad \text{cool} \quad \text{cold} \quad \text{cut} \\
\text{chop} \quad \text{chip} \quad \text{child} \quad \text{chair}
\]

**Final Consonants**

Ex. 35

\[
\text{pip} \quad \text{pop} \quad \text{pope} \quad \text{peep} \\
\text{tit} \quad \text{tat} \quad \text{toot} \quad \text{tight} \\
\text{kick} \quad \text{cook} \quad \text{coke} \quad \text{cake} \\
\text{pitch} \quad \text{peach} \quad \text{latch} \quad \text{lunch}
\]

Whispered Consonants: F, S, SH, TH (as in thank), WH, H. They are not as explosive as the first four and there is no silent position before they are produced. Each is made by a different manner of emitting breath and is heard independently of the voice.

**Initial Consonants**

Ex. 36

\[
\text{farm} \quad \text{fame} \quad \text{fit} \quad \text{foot} \\
\text{sap} \quad \text{sup} \quad \text{sip} \quad \text{soup} \\
\text{shoe} \quad \text{show} \quad \text{shawl} \quad \text{she} \\
\text{theme} \quad \text{thumb} \quad \text{thick} \quad \text{thong} \\
\text{what} \quad \text{which} \quad \text{where} \quad \text{why} \\
\text{he} \quad \text{haw} \quad \text{hay} \quad \text{who}
\]
Final Consonants

Ex. 37

sniff smurf leaf leaf
sis sauce lass loose
dash dish mesh much
hath health worth wealth
mean-while mill- wheel (medial sound)
behoove behave behead behind (medial)

The last two sounds occur initially and medially.

Nasal Consonants: M, N, NG. They have pitch and take the pitch of

the tone. They aid greatly in expressiveness especially in emotional

singing.

Initial Consonants

Ex. 38

man moon mill mail

naet nap net knit

wri- nger bri- nger

Final Consonants

Ex. 39

hem hun him home

noon noun din den

sing song sung sang 9

9 Nicoll, Irene Howland, Simplified Vocal Training, pp. 36, 37
Songs suggested for study with this unit are:

The Kerry Dance . . . . . . . . . . . . . . . . Malloy
Who is Sylvia . . . . . . . . . . . . . . . . . Schubert
I'll Not Complain (Ich Grolle Nicht) . . . . . . Schumann
UNIT IX

DICTION

Pronunciation, Emunciation, Articulation

What are the meanings of the words pronunciation, enunciation, and articulation, and what have they to do with diction? Following is the definition of each word and an explanation as to the part each word plays in good diction.

Pronunciation—the utterance of words—sound and accent—the complete sound of the word.

Enunciation—the manner of that utterance, fullness and clearness of vowel and consonants.

Articulation—the action of the speech organs in the formation of consonants, vowels, syllables, and words.

Good diction will be found to consist of correct pronunciation, clear enunciation, and distinct articulation. Generally speaking, the first requisite of good singing diction is that full attention be given to the attack of both initial and final consonants, and a prolongation of the vowel. The student should use the most cultivated accent and diction with which he can become familiar. Classic stage diction is the criterion for the singer. 10

It is the various forms of vowels and their blending with consonants which lift the singer above the instrumentalist in musical performance and makes his musical line more interesting and colorful.

10 Ellis, Allexander J., Pronunciation for Singers, "Diction."
Words should be sung so thoughtfully that they express emotion without
sentimentality and reflect color without disturbing the vocal production.

The student should listen carefully to the pronunciation of words,
making sure they portray the correct meaning. The student must take
the time to repeat words or phrases until the true meaning is made
apparent.

The following songs are suggested for study with this unit:

Clorinda .. Morgan
Ein Ton .... Cornelius
Passing By ... Purcell
UNIT X

LEGATO

The legato is said to be the highest technical expression of the vocal art. To sing with a pure legato line is to achieve what is perhaps the most difficult and most important technical problem in the development of the singer's art. To sing legato means to sustain the tone through the full value of the note, and to connect it with the next tone in such a smooth yet definite manner that the vocal line will seem continuous. 11

Clippinger says:

The pure legato grows out of the portamento, which means carrying the voice from one pitch to the next rather than dropping one tone and picking up the next. 12

The teacher should be able to give the pupil an example of legato. In being able to give a good example of good legato singing the teacher will be rendering the student a distinct service.

The following exercises are for practice of legato—the connected style in singing.

Ex. 40

\[ \text{Ex. 40} \]


Drink to me only with thine eyes and I will pledge with mine.
Ex. 45

The Lotus flow'r doth languish

Under the sun's warm light.

The following songs are suggested for study with this unit:

O Sleep, Why Dost Thou Leave Me . . . . . . . . . . Handel
She Never Told Her Love . . . . . . . . . . . . . . . Haydn
Come Sweet Death . . . . . . . . . . . . . . . . . . . . . . Bach
UNIT XI

AGILITY

Flexible thinking, alert flexible muscles, and firm, pliable breath-control, together with the elimination of all interference in the vocal and resonance mechanisms, are sure to result in flexible voice. 13

A light floating quality of tone should be used in all rapid singing.

The teacher should examine the student's jaw and tongue for complete relaxation, as both, the tongue and jaw, must be able to give quick response in the singing of fast passages.

When pitch changes occur in the music, the student should strive to keep the focal point of the vowel the same.

The student should practice slowly at first, without the piano.

The student should obtain a feeling of buoyancy in his singing.

As the voice becomes more flexible it becomes lovelier in texture.

The freedom acquired in being able to sing fast passages correctly will also help keep the voice placed and focused in the correct manner.

The student should have patience in practicing, for the study of flexibility is not easy. It requires long hours of intelligent study. (See footnote for further reading.) 14

The following exercises should aid in the development of agility.

The student should use all vowels with each exercise.

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13 Waters, Crystal, Song, the Substance of Vocal Study, p. 64.
Suggested songs for study with this unit are:

I Attempt From Love's Sickness to Fly . . . . . . . . . Purcell
Air (Preach Not Me Your Musty Rules). . . . . . . . . . Arne
Serenade (Standchen). . . . . . . . . . . . . . . . . . . . . . . . . . Strauss
UNIT XII

INTERPRETATION

Interpretation in song involves two things; having something to say and knowing how to say it.

The notation system with which a song is recorded is so limited that the composer often cannot indicate anything beyond a meagre sketch of the full meaning of the music and text. Therefore, to find the many details which make up a song, the singer must study his music and text so penetratingly that he is able to understand and portray the full meaning of the text and music to the listener. Some details will be apparent, others only vaguely insinuated, and still others will be mere fabrications of the imagination. (See footnote for further reading.)

Song is the expression of a mood. The art of singing is portraying the mood accurately and adequately.

What has imagination to do with singing? Clippinger says:

One who has no imagination, no ability to recall images of tone, quality, color, rhythm, the great variety of moods, feelings, and idealize them all, cannot sing, no matter how good his voice may be. .......... 

A song is reproducing or recreating by means of the imagination the various phases of human experience in an idealized, intensified, glorified form. Therefore, where there is no imagination there is no song. All the song there is, is the one the singer creates. The singer is the composer's interpreter or re-creator.

If the music is well made or composed, then it will fit the mood of the poem. If the singer portrays the mood of the song sincerely and

15 Greene, H. P., Interpretation in Song, "Interpretation."
correctly, then the listener must receive it, for the poet, the composer
and the singer have all contributed in creating the same moot. This is
ture artistry.

The following songs are suggested for study with this unit:

- O, No, John . . (Old English) . . . . . . Arr. By C. Sharp
- Le Miroir (The Mirror) . . . . . . . . . . . . . Ferrari
- Death and the Maiden (Der Tod Und Das Madchen). . . . . Schubert
A song is a union of poetry and music. The mood of the poem is translated into music. Since this is true then the song should be learned as a whole, and not just one part at a time.

The student should study the words, the melodic line and the rhythm at the same time. This can be accomplished very simply and thoroughly by playing the melody of the song in the correct rhythm while he recites the poem aloud. After the song has been learned in this manner the student should read the poem until he has found its true meaning. The poem tells a story; follow the development of the story. If the music is good music it should follow the development of the poem, coming to a climax with the most important part of the poem.

The student should then read the poem aloud, until he is able to understand the true meaning and mood, and can portray that mood in speech. When he has accomplished this it should be easy for him to restore the poem to its musical setting and interpret the poem in song, for words do not lose their meaning when set to music. Singing involves elongated speech, it is true, but if the singer has studied the poem and is able to portray the true meaning of the words in speech he should be able to give even a more thorough interpretation in singing the poem, for the music enhances the poem.
CONCLUSION

It is the conviction of the writer that the plan for class voice study as presented in the foregoing chapters is sound pedagogically and practically. The survey of existent materials and procedures has been eminently worthwhile to the writer, and it is hoped that the findings will prove beneficial to other students of vocal pedagogy.
APPENDIX

Barrier Requirements in Secondary Voice

The following information is taken from the July, 1946, bulletin of North Texas State College, Denton, Texas. Before being allowed to graduate, the following requirements must be met:

Knowledge of breath control; principles of enunciation and pronunciation as applied to singing and tone placement; essentials of interpretation. Knowledge of recitative; ability in one or more of the less exacting oratorio and operatic arias, and several standard songs from memory. The singing of an art song and a rote song from memory; also a rote song at sight. Compositions for the examination are chosen by the faculty.
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