VOICE BUILDING EXERCISES FROM THE CORNELIUS L. REID ARCHIVE:

AN INTRODUCTION

Jonathan S. Yarrington, B.M., M.M.

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APPROVED:

Stephen F. Austin, Major Professor and Chair,
Division of Vocal Studies
Paula Homer, Minor Professor
Jeffrey Snider, Committee Member
Benjamin Brand, Director of Graduate Studies,
College of Music
James Scott, Dean of the College of Music
Mark Wardell, Dean of the Toulouse Graduate School

The study introduces the Cornelius Reid Archive and provides biographical and functional context for Reid’s teaching method, which he referred to as functional voice training. Biography, summary of Reid’s ideas on environmental control and vocal registration, together with descriptions taken from Reid’s own writings of the function and purpose of various exercises transcribed from the Archive, constitute the primary chapters. Appendices include complete transcription of ca. 170 exercises and several illustrations of Dr. Douglas Stanley’s overt teaching methods.
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CHAPTER 1
INTRODUCTION

Cornelius Lawrence Reid (1911-2008) was an author, voice builder and pedagogue, whose early vocal experiences, combined with a keen curiosity and intellect, drove him to develop a unique, ecological way of training the voice. The method he developed, which he called “Functional Voice Training,” grew out of his study of eighteenth- and nineteenth-century treatises on singing, by authors such as Tosi, Mancini, and Garcia.

During a career that lasted nearly seven decades and included teaching more than one hundred and forty thousand voice lessons, Reid found time to author six books and eleven journal articles in which he propounded his ideas. Full of expansive theories, his writings avoid going into practical detail. Very little exists that describes how Reid applied his principles in his interactions with his students, and the few descriptions given by his students often have more to do with their own ideas about Reid than what Reid actually did. As a result, anyone trying to move from the ideas and abstractions of Reid’s writings toward the particulars of building a voice in an actual lesson remains at a disadvantage, unless they have had personal experience with him, under his guidance.

Given Reid’s contributions and unique gifts as a teacher, his tools and exercises deserve rescuing from their obscurity, so that those interested in building voices and eliminating vocal faults the way Reid did can more fully understand, master, and employ his methods, without having to have been part of his private studio.

The goal of this study is to begin bridging this gap. It presents exercises from Reid’s actual voice lessons, organized and transcribed from the Cornelius L. Reid Archive, with explanatory statements from his writings. Reading Reid’s words while also seeing his exercises
can aid in understanding and employing Reid’s techniques. The ultimate goal of this study, as of Reid’s work, remains the cultivation of beautiful and musical singing.
CHAPTER 2
BIOGRAPHY

Cornelius Lawrence Reid was born in Jersey City, New Jersey on February 7, 1911. He sang from an early age - reluctantly at school, willingly in church. He showed promise as a treble, when at only nine years old he earned by audition a place as a chorister and soloist at Trinity Church (Episcopal) in Manhattan. After his voice changed in adolescence he pursued private voice lessons, searching for a teacher whose instruction could aid him in his ambitions as a baritone.¹

Reid listened to different teachers giving voice lessons and puzzled over their means and methods, especially things like breath support and voice placement. “My basic instinct for singing led me intuitively to reject these instructions in their entirety.”² Eventually, a sympathetic friend told him he should study with Dr. Douglas Stanley, whose science-based methods would prove more to Reid’s liking. Reid began studying with Stanley at age 19, and their relationship would forever change the course of Reid’s life and career.

During his first six months of study with Stanley, Reid felt like his voice grew in strength, and he won the local level of a national singing competition. In time, Reid began to feel that Stanley’s aggressive technique was harming his voice:

The vigor to which my voice was being subjected during those early years of training with Stanley soon outlived its usefulness. What at first was healthy and needful exercise increasingly became vocal abuse. For example, I would be exerting myself to such an extent that my body would be shaking like an aspen leaf in the wind while Stanley kept saying, “But you are not working,” never suggesting what I should do to transform effort into a productive use of energy.³

² Ibid., p. 309.
³ Ibid., 310. For further examples of Stanley’s methods, see Douglas Stanley, Your Voice: Applied Science of Vocal Art, (New York: Pitman, 1950). A few examples are included in Appendix J
Stanley’s own words from his book, *Your Voice*, illustrate his domineering philosophy:

> The pupil, therefore, must be forced to follow each and every direction, or virtually nothing is accomplished. A teacher might be absolutely correct in each direction he gives, and at the same time accomplish nothing, if he fails to *force* the pupil to follow these directions. Some teachers are afraid of losing pupils if they drive them too hard. Such teachers are just insincere.  

Rather than walk away, Reid continued to study with Stanley, apparently for two reasons. One reason was that Stanley had hired him as his personal secretary. Another was that Stanley had begun sending him private voice students who could not afford Stanley’s fee. Reid’s career as a voice teacher, which was to last nearly seven decades, began because of Dr. Stanley.

Eventually, Reid began to see the need for change:

> With the passing of time, I realized that Dr. Stanley’s method of teaching may have been based on certain scientifically verifiable truths, but when translated into a practical pedagogy, it could be badly misused. . . . Stanley was sadistic and overbearing and enjoyed belittling everyone falling under his influence.

The meager salary Stanley paid Reid, coupled with his loss of hope for a career as a baritone, eventually led Reid into a confrontation with Stanley:

> [My] pent-up rage finally came to a head one day while driving Stanley and his wife back from a weekend in the country. We were engaged in a conversation during which some remark was made by me concerning my mother. Stanley dismissed what I said, making the following comment: “Well, she is nothing but a charwoman.” With that I slammed on the brakes of the car, jerking it to a halt in the middle of Riverside Drive and Eighty-Fifth Street. Consumed by rage, I yanked open the door to the rear seat of the car, reached across the body of Stanley’s wife, Alma, grabbed him by the throat and shook him violently as though he were a rag doll. He was terrified, I was out of my mind, and if not for the intervention of his wife, instead of spending sixty years on a piano bench I would have spent them confined to a prison cell.

Reid left Stanley’s home and his employ, and set out on his own, looking for better ways to teach singing. “The flare-up with Stanley became an important turning point in my life. This…became

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the focal point of my teaching: to search for better answers regarding vocal instruction . . . [M]y real vocal study began by believing nothing and questioning everything.” He began reading contemporary books on singing, slowly moving back in time to treatises from the eighteenth century.

Reid was drafted into the U.S. Navy in 1943, interrupting but not ending his study. While in the South Pacific, he began writing what became his seminal work. A few years after the war ended, and after several attempts at finding a publisher, Reid gave all his savings to Coleman-Ross publishing, and in 1950, Reid’s first book, *Bel Canto: Principles and Practices*, was published.

Fifteen years later, after teaching as a speech instructor at the General Theological Seminary, and after absorbing some of Wilhelm Reich’s ideas from Reich’s book, *Character Analysis*, Reid published *The Free Voice* in 1965. It focused on stimulating natural, reflexive movement, and helping students let go of tension that may inhibit their singing. The success of *The Free Voice* and *Bel Canto* built Reid’s reputation and enabled him to resign his positions as a choir member of Trinity Church and as an instructor at the Seminary, and devote all his time to studio teaching.

Further study of Wilhelm Reich’s theories, as well as association with Reich’s successor Elsworth F. Baker, led Reid to develop his ideas in *Voice: Psyche and Soma*, which was published in 1975. About this process, Reid said, “The knowledge gained through the experience

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7 Ibid., 312-14.
9 Ibid., 315-17.
of writing *Voice: Psyche and Soma* added a new dimension to my teaching, bringing with it the realization that singing involves the totality of human beings, their intellect, their psyche, and the extent to which they are able to respond openly and freely to a musical stimulus.”  

Teaching in this way, involving the whole person, helped more than just singing: “One of the vicarious benefits to be derived from freeing the voice was to effect a corresponding psychological freedom.”

Years later, while Reid was visiting with friends, they lamented the lack of a singing lexicon. Reid likely took this as a challenge, and stimulated by the discussion, he applied to the Ford Foundation for a grant to fund the research and writing of a dictionary of voice. It took seven years to write, but when *A Dictionary of Vocal Terminology: An Analysis* was published in 1983, it contained the definition of more than twelve hundred terms related to the singing voice.  

Knowing objectivity in such an undertaking to be impossible, Reid admitted, “This, of course, is not a dictionary in the traditional meaning since all of the words and terms being defined cannot avoid a certain degree of subjectivity.” It is by far Reid’s lengthiest work, undertaken while still teaching ten to twelve lessons a day, five days a week.

Several years after completing the dictionary, Reid felt his teaching methods had matured enough to produce another book. “With a gradual refinement of teaching skills, I felt sufficiently confident to present my ideas with more depth and clarity in book form, under the title *Essays on*

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13 Ibid., 320.

14 Ibid.


the Nature of Singing.” Published in 1992, the book contains eleven chapters, each dealing with an aspect of what Reid calls “natural singing.”

Reid’s reputation, which had likely been growing since the publication of Bel Canto, took an international turn around this same time, when he began giving seminars in Germany. These seminars prompted the translation of an unpublished book, and in 1994, Margaret Peckham and Leonore Blume’s translation of Vocal Exercises: Their Purpose and Dynamics was published as Funktionale Stimmentwicklung: Zweck und Bewegungsablauf von Stimmübungen. This book remains unavailable in English.

Reid’s final published work can be found in Ariel Bybee and Jim Ford’s Festchrift, The Modern Singing Master: Essays in Honor of Cornelius L. Reid, which contains Reid’s autobiographical essay, “Sixty Years on the Bench.”

Reid continued to teach and to write until shortly before his death on February 3, 2008.

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17 Ibid., 324.
CHAPTER 3
ENVIRONMENTAL CONTROL

Likely as a reaction to his experience with Dr. Douglas Stanley and his overt control methods, Reid directed his students toward a “non-doing” approach:

[The student] must obliterate from his mind all concepts dealing with what he thinks his voice should sound like, or how he would like it to sound; he must be ready to “do” without being conscious of the manner of “doing;” he must “get out of his own way” so as to permit involuntary movement to take over, to let nature operate on her own terms.22

These instructions present problems; how does one “get out of his own way” or “do’ without being conscious of the manner of ‘doing’”? The answer seems to lie in what Reid described as vocal ecology.

The essence of vocal ecology as it pertains to environmental control is that in order for singing to become free and reflexive, all methods that seek to teach, train, or impact the voice must work at a reflexive level. Put differently, without reflexive training - teaching that impacts the voice at an automatic, reflexive level - singing cannot become automatic or reflexive.

Unless training procedures are based on an understanding of the spontaneous, reflexive interactions between environmental conditions in the form of a musical phrase or vocal exercise, and the ability of the vocal organs to adapt easily, comfortably, and logically to that stimulus, both technical and artistic growth will become stunted.23

Reid goes so far as to list some methods of overt control that interfere with development and can “stunt” a student, many of which are common pedagogical practices.

Given the involuntary nature of the laryngeal muscle systems most important to a free tonal emission, it is evident that all overt control systems (breath management, arbitrary positioning of the tongue, efforts to arch the soft palate, a deliberate lowering of the larynx, etc.) stand in direct opposition to a training program based upon the stimulation of natural reflexes.24

22Reid, Voice: Psyche and Soma, p. 126.
24 Reid, Essays, p. 253.
In Reid’s thinking, overt control systems don’t stimulate natural reflexes.

If common overt control systems don’t encourage the sort of vocal development that students are seeking, or at least that Reid is advocating, the question remains, what sort of controls will? The answer lies in three fundamentals. “There are three elements - pitch, intensity, and vowel, involved in this interaction [the interaction of singing]. Each has a direct bearing upon the physical conformation of the vocal folds, as well as on the muscle systems that maintain their vibratility.”25 The way to impact the voice in a natural, reflexive way is through the pitch, the intensity, and the vowel.

According to Reid, pitch bears directly on the shape or dimensions assumed by the vocal folds in singing: “During phonation, the length, mass and tension of the vocal folds will vary considerably, becoming shorter and bulkier for the lowest pitch range, longer and thinner for the mid-tonal range, and progressively shorter and thinner for the highest tonal range.”26 As impactful as pitch may be on the “physical conformation of the vocal folds,” according to Reid its influence on the vocal mechanism has bounds. “Its effect on the vocal process is limited unless it is utilized in conjunction with intensity - an element that alters the physical dimensions of the vocal folds even though the pitch remains constant.”27 Altering the pitch can change what the vocal folds are doing, but altering the intensity can change what the vocal folds are doing without altering the pitch.

Reid sums up the affects of intensity on the voice with these three main points:

1. High levels of intensity must be used to engage or isolate either register (with the falsetto, it will appear, at first, to be energy rather than intensity.)

25 Reid, Essays, p. 49.
26 Ibid.
27 Reid, Essays, p. 52.
2. Lower levels of intensity tend to combine the registers - especially in the area of the break, and
3. All high tones, regardless of their intensity level, engage both mechanisms, variations of intensity in this tonal area reflecting the ratio of tension shared by the two mechanisms.\(^{28}\)

Greater levels of intensity encourage isolation of registers; lower levels encourage integration.

High tones require coordination of both registers/mechanisms. Comprehending and employing these principles in voice culture builds reflexive, functional singing.

The third element or fundamental in Reid’s system of environmental control is the vowel. Vowel quality can provide a litmus test of sorts: “Functionally, impure vowel qualities reveal imbalances between the registers and provide evidence of the presence of vocal faults which might otherwise go undetected.”\(^{29}\) Reid makes his case with four assertions:

1. The physical contour of the vocal folds is strongly influenced by certain vowel phonemes,
2. Together with pitch and intensity, the so-called “open” and “closed” vowels directly influence the ratio of tension shared between the cricothyroid and arytenoid muscle systems and help determine the physical dimensions of the vocal folds,
3. Tonal textures are yielded (as do those associated with the stringing of the violin) that correlate to those dimensions, and
4. although these muscle systems are involuntary, they can be stimulated by means of appropriately selected patterns of pitch, intensity and vowel, and made to respond in a spontaneous, yet predictable, manner, making it possible to control laryngeal muscular activity through the construct of a vocal exercise.\(^{30}\)

In Reid’s vocal ecology, pitch, intensity, and vowel require one last unifying element to allow them to synergize and function effectively as environmental controls: rhythm. Explaining why rhythm (or rhythmic energy) matters, Reid said, “A rhythmic articulation of a musical  

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\(^{28}\) Ibid., p. 54.

\(^{29}\) Reid, *The Modern Signing Master*, p. 11.

\(^{30}\) Reid, *Essays*, p. 56.
exercise is a prerequisite to the stimulation of reflexive movement.” Underlining the same spirit of doing by non-doing that opened this chapter, Reid explained how the rhythm of the exercise is the key to unlocking natural, self-correcting singing:

If the student stops “doing” and “goes with the rhythm,” while at the same time the exercise pattern selected meets his growth needs, the vocal mechanism will become self-corrective. What results is the emergence of qualities quite other than those entertained in the [student’s] preconcept and which will be accompanied by sensations never before experienced.

“Going with the rhythm” seems to free up the mechanism, allowing the pitch, intensity, and vowel of the vocalise to better accomplish their work. Put another way, “[R]hythm is the fuel for singing, the quality of which is conditioned by the variables of pitch, vowel, and intensity.”

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31 Ibid., p. 58.
32 Reid, Essays, p. 58.
CHAPTER 4
REGISTRATION

Another prerequisite to understanding Reid and his teaching is an understanding of Reid’s concept of the registers of the voice. Reid taught that there are only two registers, and based his thinking on Tosi, Mancini and others who taught and wrote in the 18th and 19th centuries. In *Essays on the Nature of Singing*, Reid begins his discussion of vocal registers by quoting his repudiated teacher, Dr. Douglas Stanley:

The tautening of the vocal folds during phonation was best defined by Douglas Stanley (1929) whose work revived interest in traditional concepts relative to registration. He states:

There are two groups of muscles: the arytenoid and the cricothyroid which act as tensors of the vocal cords. The preponderance of effect of one group over the other determines a register. There are consequently two and only two registers in the human voice.34

Reid continues his exploration by introducing and quoting Manuel Garcia’s famous definition:

The most widely accepted definition of a register is that of the great nineteenth century theorist and teacher Manuel Garcia (1805-1906) who found a register to be:

A series of homogeneous sounds produced by one mechanism, differing essentially from another series of sounds equally homogeneous produced by another mechanism.35

Reid then asserts that the muscle systems Stanley refers to are the same as the mechanisms described by Garcia, and gives his own summation:

A register, therefore, is a special kind of tone quality, produced by a special adjustment of the vocal folds, and caused by a “preponderance of effect” of one muscle system over its natural antagonist; or, to state it another way, the ratio of tension shared between the cricothyroid and arytenoid muscle systems.36

In an essay from *The Modern Singing Master*, Reid gives this definition of a vocal register:

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35 Ibid.
36 Ibid., p 35-36.
A register is a balance of tension distributed between the two intrinsic muscle systems of the larynx. There are only two such systems: one is the cricothyroids, whose exclusive function during phonation is to regulate pitch; the other that part of the arytenoid system, the lateral cricoarytenoids and the interarytenoids (oblique and transverse) whose tension occludes the vocal folds. When a disproportionate amount of tension is assumed by either the arytenoids or the cricothyroids, the resultant tonal qualities have traditionally been referred to respectively as chest register and falsetto.37

After defining vocal registration, Reid begins discussing the value of isolating and integrating the two registers. First, he warns against dismissing pure chest and pure falsetto because of their lack of beauty, arguing that they have functional value instead: “Because both the isolated chest register and the falsetto are generally categorized as being aesthetically valueless, it is often concluded that they are functionally useless as well. This might lead one to believe that the pedagogic use of these tone qualities plays no part in the development of technical skills”38 Reid argues that they are of value in spite of their ugliness because “they are products of the same muscle systems that draw the vocal folds into tension at more sophisticated levels of vocalization.”39 and as such offer a way to directly impact the vocal mechanism itself.

Figure 1, from page 36 of Essays on the Nature of Singing, shows the pitch, intensity, and vowel domains of the chest and falsetto registers.

Figure 1: Reid's Registers

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37 Ariel Bybee and Jim E. Ford, eds., The Modern Singing Master, 3-4.
38 Reid, Essays on the Nature of Singing, p. 39.
39 Ibid.
Reid describes the tonal properties of each register, beginning with the falsetto:

The pure falsetto . . . has a limited range, is without overtone content, is inflexible, exhibits no trace of a vibrato, cannot be sustained, is excessively breathy, and is literally a false, aesthetically useless, toneless tone.40

Having no aesthetic value, the falsetto’s main advantage lies in its relationship with the cricothyroid muscles: “Nevertheless, [the falsetto] is of the greatest theoretical and practical importance because the sole function of the cricothyroid muscle system with which it is affiliated is to regulate the pitch…”41

While functionally useful, the isolation of the registers is not an end in itself, but a means toward better integrative function. The purpose of isolating the registers is to increase efficiency once they have been re-integrated. To that end, Reid writes,

The most important pedagogic objective is to blend these two parts by innervating the arytenoids so as to induce them to enter into a coordinate relationship with the cricothyroids, thereby modifying the aggressive and forceful quality of the chest register.42

Reid provides a hint, taken from Italian terminology, as to how this can be done:

A valuable clue to this integrative process is provided when the traditional terms mezzo petto (half chest) and mezzo falso (half false) are recognized as being both qualitatively and mechanically associated with the progressive steps essential to a successful and complete juncture of the registers.43

Having developed these intermediate tones, the aesthetically useless, individual quality of each register begins to fade as a new, integrated tone emerges: “After the registers have been correctly blended, the rough underlying mechanics are obscured and the voice merges into a seamless scale.”44

40 Ibid., p. 36.
41 Ibid., p. 36-37.
42 Reid, The Modern Singing Master, p. 46.
43 Ibid.
44 Ibid.
In *Voice: Psyche and Soma*, Reid describes the registrational underpinnings of his coordinating exercises: “[E]xercises must be constructed which will establish the chest register with sufficient strength so as to cause the throat to open, but not so strong as to push out the desired participation of the falsetto.”

Near the end of his discussion of registration in *Essays on the Nature of Singing*, Reid sums up registrational function in this way:

> From the standpoint of vocal mechanics, arytenoid tension approximates the vocal folds, closes the glottal slit, and eliminates almost all of the breathy tone quality associated with the falsetto. It is important to note, however, that the head voice is derived from the falsetto and is not a developed falsetto. It is a product of the coordinate activity of both register mechanisms, the cricothyroids and the arytenoids.

In Reid’s conception, the two registers are chest and falsetto, and when combined or well coordinated, they create a headvoice.

Reid’s concepts and methods were not without critics. Participants in Reid’s “Free the Voice” courses, which Reid gave in Germany beginning in 1995, and which lasted a week at a time, were asked to fill out a questionnaire. The questionnaire included the query, “What is your criticism of Reid’s way of teaching?” Leonore Blume and Margaret Peckham listed the following responses from one year’s survey in their chapter in *The Modern Singing Master*:

Reid himself says he has no method. The use of the exercises and the technique is so bound up with Reid’s experience-trained hearing ability; years of training in acute listening are needed to teach this way. Some feel, therefore, that the majority of teachers can neither diagnose nor rectify vocal fold problems. Teachers coming from more established methods complain that there is hardly any work on the body or breathing, that Reid works less with pictures, physical imagery, or clear instructions about where the tone should sound or how it should be felt; that he elucidates no support technique.

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45 Reid, *Voice: Psyche and Soma*, p. 50


47 Ibid., p. 300.
The opening three chapters in *The Modern Singing Master* form an exchange of differing ideas between Reid and Harry Hollien, Oren Brown, and Rudolf Weiss. The first chapter, Reid’s essay entitled, “Vocal Mechanics,” was originally published in the *Journal of Singing* (Volume 54, no. 1). Hollien, Brown, and Weiss’s response, “Another View of Vocal Mechanics,” (the second chapter in *The Modern Singing Master*), ran in the *Journal of Singing* two years later (Volume 56, no. 1). It presented views based in voice science that differed from some of Reid’s assertions, without specifically addressing any particular points of difference. Reid’s attempted response (which appears as the third chapter in *The Modern Singing Master*) was refused by the *Journal of Singing*, but the *Journal’s* rejection letter provides some insight. The introduction to *The Modern Singing Master* gives this account:

> In rejecting the piece, “A Further Commentary on Vocal Mechanics,” the journal’s editorial board, while “maintaining that [Reid is] among the most respected vocal pedagogues of our time,” fault Reid’s “science” and his “terminology”: “[A]ssertions that contradict current science certainly are admissible, but only when supported by data.”

It appears that the editors of *The Journal of Singing*, while respectful of Reid’s career and reputation, would not publish his article because its arguments could not be supported by scientific data.

CHAPTER 5
THE CORNELIUS L. REID ARCHIVE

The Cornelius Reid archive is housed at Midwestern State University in Wichita Falls, Texas. Dr. Don Maxwell, Professor of Music at MSU, received permission from Mr. Reid to create the archive, which opened in 2006. It contains hundreds of hours of audio files and a few video files of private voice lessons, coachings, master classes, and lectures given by Mr. Reid. It contains in total 683 items - lessons, classes, etc.

The following sections of this work represent a preliminary probing of the archive. The archive contains so much material that a full and detailed exploration of it could take decades. The present study is limited to audio recordings selected, organized, and made available by the curator, Dr. Maxwell, in a six-disc CD/DVD set. Only the first five discs, which contain only audio files, have been analyzed. The sixth disc, a DVD, has not been analyzed. Throughout the pages that follow, this five-disc set has been referred to as “the collection” or “the Maxwell Collection.”

Exercises for a variety of vocal situations have been analyzed, notated, and organized by the author. Each section is introduced by or interspersed with quotations from Reid’s books, in an attempt to provide context or insight for the exercises that follow. Exercises have been grouped mostly by type. Exercises grouped by individual singer can be found in the appendices. Exercises are named for the singer who sang them, and are numbered in the order that they appeared in the recordings. For example, Dr. Maxwell named the first singer in the collection ‘Singer A,’ so all of Singer A’s transcribed examples begin with the letter A: A-01, A-02, A-03. The same follows for Singer B: B-01, B-02, B-03, and so on for the remaining singers. Numbers and letters underneath the exercises represent the starting pitches on which repetitions of the
exercises were begun. Usually, each pitch is listed individually: B3, C2, F3, etc. Occasionally, the pitches are listed as a continuum or range: D2-B3. The default dynamic for all exercises is mezzo-forte. The default articulation for all exercises is legato. Instructions in quotation marks are Reid’s actual words.

Isolating the Falsetto

In his Dictionary Reid lists six characteristics of a pure falsetto:

1. A range limited to, at most, an octave for all voice types, male and female;
2. An extremely “breathy” and “hooty” tone quality;
3. A high rate of breath expulsion, which restricts tonal duration to two or three seconds at best;
4. Little or no aesthetic value;
5. Total absence of tonal pulse, and
6. An inability to diminish without reflexively engaging some chest register tension, thereby modifying its quality.49

He also describes the vowel ([u]) required to isolate the falsetto: “Oo is falsetto-oriented and is reluctant to join properly with the chest register. When used on a single tone and sung firmly with an excessively high rate of breath expulsion, it is most helpful in separating the registers and/or isolating the pure falsetto.”50 Figure 2 shows how Reid did this.

Figure 2: Singer A Exercise 01

50 Ibid., p. 305.
This exercise is a series of hooty, breathy straight tones of very limited duration (ca. less than one second). Intensity increases as pitch increases.

Figure 3 shows the falsetto’s use with a tenor.

Figure 3: Singer H Exercise 10

Here, Reid takes the student up toward the top of the falsetto and then back down again, without using an initial [h]. This is the only instance in the Maxwell collection where he uses this up and down pattern in the falsetto.

In Figure 4, he does something closer to Figure 1.

Figure 4: Singer B Exercise 03

In Figure 5, he employs a single tone only.

Figure 5: Singer I Exercise 05

The Maxwell collection contains only these few examples, which may give the impression that Reid used the isolated falsetto very little in his teaching. It is not clear whether this was the case or not, and since the collection is a limited sample, it is not possible to draw conclusions with any certainty.
Isolating the Chest Register

Reid’s *Dictionary* has this to say with regard to the chest register: “*Ah* requires more chest register participation than any other vowel and is easily activated, especially in lower tonal areas, by singing loudly with the mouth open.”\(^{51}\) This is typified by the three following exercises, shown in Figures 6-8.

Figure 6: Singer A Exercise 04

![Figure 6](image1)

Big, straight

[a]

B2

Figure 7: Singer G Exercise 07

![Figure 7](image2)

[a]

Bb2, C3, A2

Figure 8: Exercise A-05

![Figure 8](image3)

[a - ha]

A2

The Head Voice

After the registers have been isolated and exercised, the next task is to combine them, to

teach them to work together efficiently, changing the false tone into a legitimate one. Reid said that the ultimate goal is to build a head voice throughout the entire range: “Whether the voice be high or low, male or female, it is the falsetto which must be transformed into a legitimate tone quality and made to become the dominant element in the singer’s technique.”52 How this is to be accomplished is not immediately clear, but a statement in the Dictionary provides two clues:

Lowered intensity reflexively transforms the falsetto into the head voice. To introduce more head voice into the coordinate relationship when singing ah, one need only preface the exercise with an oo, i.e., oo-ah. Matching the texture of the ah to the oo will reflexively decrease the domination of the chest voice and incorporate more head register into the ah.53

To change the falsetto into a head voice, lower the intensity of the false tone. To encourage more head voice participation in an already ‘legitimate’ tone, put an [u] in front of the vowel to be sung. Figure 9 demonstrates the latter.

Figure 9: Singer H Exercise 02

"One note."

\[ \text{[u a]} \]

Bb1, A1, G1

The pitches sung in this exercise lie entirely within the domain of the chest voice, demonstrating Reid’s expectation that a head voice (or falsetto dominant tone) can be developed even there.

Figure 10 shows Reid adding a change in pitch to the exercise, in this case, a minor-third descent.

---

52 Reid, Voice: Psyche and Soma, 49.
53 Reid, Dictionary, 305.
Figure 10: Singer G Exercise 12

\[ \text{\textit{mp}} \]
\[ \text{\textit{\textbf{G3, F\#3, F3, E3}}} \]

A head voice exercise of a different kind involves a pitch and vowel pattern taken from normal life, simply calling out, “you-hoo!” as seen in Figure 11.

Figure 11: Singer I Exercise 06

"Say you-hoo!"

\[ \text{\textit{\textbf{G3, Ab3, A3, C\#4, B3, A3, G3, F3}}} \]

This exercise features a descent of a major third and a male singer. Figure 12 shows an exercise that also descends a major third, but features a female singer.

Figure 12: Singer A Exercise 02

\[ \text{\textit{\textbf{Ab3, G3, F\#3, E3, Eb3}}} \]

Figure 13 shows a reversal of the change in pitch, moving \textit{upward} and then back down.
In *Voice: Psyche and Soma*, Reid describes the octave jump, “as an exercise to promote full-throated laryngeal action.” Approximately one-third of the exercises in the Maxwell collection are some form of octave jump. Its uses are varied, but its primary function is to coordinate or balance registers. Its basic form is given in Figure 14.

Figure 14: Singer G Exercise 37

![Octave Jump Example](image)

Here, the vowel and dynamic (a default mezzo forte) should remain consistent throughout, balancing the registration.

Figure 15 shows an exercise that maintains the dynamic as piano throughout.

---

Figure 15: Singer B Exercise 13

\[ \text{p } \rightarrow \text{ } \text{a}_\text{\#} \rightarrow \text{ } \text{a} \]

F1, E1, D1

Keeping the voice quiet for the duration of the exercise likely encourages head-voice participation.

In Figure 16, as in many others examples in the Maxwell collection, the dynamic changes from bottom to top.

Figure 16: Singer I Exercise 38

\[ f \rightarrow \text{p} \]

Shifting the dynamic from \textit{forte} on the bottom pitch to \textit{piano} on the top pitch likely encourages head-voice participation and discourages chest-voice participation in the upper tone, while maintaining an open-throated resonance adjustment.

In the Maxwell collection, Reid often used the terms “firm” and “quietly” rather than \textit{forte} and \textit{piano} to describe the change between the lower and upper octave, as in Figure 17.
Reid described these last two forms as helping to create a good resonance adjustment in *Voice: Psyche and Soma*:

After the chest register has been consolidated, octave jumps are helpful, the low tone being started in a strong chest register, the upper note taken in the head voice. Their purpose here is to take advantage of the fact that the chest register will have opened the throat. This being so, the skip into the octave above, provided the singer has not moved, should accommodate the upper register within the identical resonance adjustment formed by the chest register.\textsuperscript{55}

Figure 18 shows a variation on this form, with a crescendo on the upper pitch.

Figure 19 shows an exercise that alternates quickly between the lower and upper pitches of the octave before settling on the upper pitch:

\textsuperscript{55} Reid, *Voice: Psyche and Soma*, 139.
Figure 19: Singer D Exercise 12

The exercise in Figure 20 shows both the dynamic and the vowel changing.

Figure 20: Singer D Exercise 04

The exercise in Figure 21 shows the vowel being altered further.

Figure 21: Singer I Exercise 36

In Figure 22, Reid takes this even further, with [a] being sung on the lower pitch and [i] on the upper.
Figure 23: Singer I Exercise 40

Regarding this kind of vowel-tuning exercise, Reid said, “The intent here should be to have each successive vowel flow logically out of the position formed by its predecessor while maintaining a solid underscoring of basic resonance.”

A subset of octave jump exercises in the Maxwell collection involves descending two octaves from the upper note instead of one, as in Figure 24.

Figure 24: Singer I Exercise 39

In Figure 25, Reid has the student fill in the descending arpeggio, creating a rapidly descending scale.

Another subset of octave jump exercises involves an octave jump with a major third added to the top, as in Figure 26.

Interestingly, in the Maxwell collection this octave jump with added major third is only used with male voices.

Though it is beyond the scope of the present study to explain why Reid used the octave jump in so many different ways, its uses and applications appear varied.

The Octave Jump and Articulation

Approximately one-fourth of the octave jump exercises in the Maxwell collection feature some form of consonant articulation. Two types exist - one using [h], and the other using [l]. The different types of articulation seem to serve two purposes: either to firm up or solidify the upper tone, or to foster independence between the voice itself and the articulators.
Figure 27 shows an exercise that exemplifies the first type, where the consonant [h] is used.

Figure 27: Singer B Exercise 08

\[
\begin{align*}
\text{[a - ha - ha - ha]} \\
G#2, A#2, C#3
\end{align*}
\]

In Figure 28, Reid has the student use [h] and the vowel [i] in a sustained manner.

Figure 28: Singer I Exercise 25

\[
\begin{align*}
\text{[a - i - hi - hi - hi - hi]} \\
\text{slow, deliberate}
\end{align*}
\]

Figure 29 shows an exercise that uses the vowel [u] and then repeats.

Figure 29: Singer I Exercise 43

\[
\begin{align*}
\text{[a - u]} & \text{ hu-hu-hu}
\end{align*}
\]

Figure 30 shows an exercise where Reid instructs the singer not to add energy to his singing with each articulation of the [h]:

Figure 30: Singer I Exercise 17

\[
\begin{align*}
\text{[a - ha-ha-ha-ha-ha]} \\
\text{A2, E2, D2, C2, F2, D2, G2, A2}
\end{align*}
\]

"Don't keep feeding energy in to the sound."

\[
\begin{align*}
\text{mp}
\end{align*}
\]
Octave jump exercises with [l] articulation appear to have one common goal, which Reid states in Figure 31.

Figure 31: Singer F Exercise 06
"So the movement of the tongue has nothing to do with the sound."

The statement, “So the movement of the tongue has nothing to do with the sound,” sounds like an impossibility - any movement of the tongue will ipso facto impact the sound, but Reid’s meaning becomes clearer upon hearing; what he models and seems to indicate in the recording is that the consonant [l] should not disturb or interrupt the underlying droning steadiness of the vowel [a].

Figure 32 shows an exercise giving a rhythmic lilt to the use of the [l].

Figure 32: Singer H Exercise 13

The exercise in Figure 44 does just the opposite.

Figure 33: Singer I Exercise 44

slowly
Three additional variants of the octave jump deserve mentioning. The exercise in Figure 34 rapidly shifts back and forth between [a] and [i], demanding freedom and mobility in the tongue.

Figure 34: Singer G Exercise 35

The exercise in Figure 35 is typical.

Figure 35: Singer I Exercise 21

The Octave Arpeggio

As noted earlier, once the falsetto and the chest voice have been isolated and strengthened independently, they must be taught to work together, in combination with each other. In *Voice: Psyche and Soma*, Reid gives his opinion on how to accomplish this: “The most practical scale to be employed in developing and integrating the falsetto with the chest register is a full octave arpeggio.”\(^{57}\) Approximately 15 of the exercises in the Maxwell collection are octave arpeggios.

The exercise in Figure 35 is typical.

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\(^{57}\) Reid, *Voice: Psyche and Soma*, 50.
The default dynamic is *mezzo-forte*, with no crescendo or decrescendo when ascending or descending. Likely, this prevents one register from dominating the other, which seems to be the goal: “Exercises must be constructed which will establish the chest register with sufficient strength so as to cause the throat to open, but not so strongly as to push out the desired participation of the falsetto.”

As with many of Reid’s exercises, dynamics often vary, depending on the situational, individual needs of the voice. In Figure, the singer is instructed to sing softly, but not so softly that the tone becomes false.

Figure 36: Singer I Exercise 10
"*mezzo-piano, with a legitimate tone quality*"

Similarly, after working in the falsetto with this same singer, Reid instructs him to use his “regular voice.”

Figure 37: Singer I Exercise 07
"*regular voice*"

\[ a \]

\[ Eb2, E2, F2, F\#2 \]

In Figure 38, the dynamic remains forte throughout.

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58 Ibid.
In contrast, in Figure 39, the dynamic is soft and Reid instructs the singer to maintain a certain quality.

There are a few vowel variants of the octave arpeggio in the Maxwell collection. The first, seen in Figure 40, involves a change in vowel on the starting pitch of the exercise, possibly to brighten the [a] vowel or to encourage more head voice participation.

In another variant, shown in Figure 41, Reid has the singer changing the vowel from [a] to [ᴧ] on the top note, perhaps to lessen the effects of an overly aggressive chest voice.
Finally, as seen in Figure 42, Reid instructs the singer to tilt his head back and open his mouth like a sword swallower.

Figure 42: Singer B Exercise 14

*Mouth open, head back, on an [i] vowel.*

The Double Octave Arpeggio

In more than one place in *Voice: Psyche and Soma*, Reid mentions the importance of what he calls the double octave arpeggio:

With technical development... one exercise is indispensable - the double octave arpeggio. It can be effectively used at all levels of intensity, preferably on the vowels ‘ah,’ ‘ee,’ and ‘oo’... Double octave scales are virtually foolproof and contain within themselves a tendency to rebalance the mechanism.\(^5^9\)

Strangely, this exercise appears only once in the entire Maxwell Collection, shown in Figure 43.

---

\(^5^9\) Reid, *Voice: Psyche and Soma*, 142. See also p. 139.
In Reid’s terminology, ‘mixed registration’ constitutes one of the biggest obstacles to overcome in vocal training. According to his *Dictionary*, mixed registration is

[T]he product of an improper coordinative relationship between the two registers which results in compensatory muscular interference, throat constriction, and other serious vocal faults.

The registration is said to be “mixed” when the roles of the two basic mechanisms become reversed: that is, when the falsetto is overdeveloped and operates too low in the tonal range, while the chest voice thins out and moves too high into the upper-middle portion of the voice.60

In the fourth appendix of *Voice: Psyche and Soma*, entitled “Mixed Registration,” Reid describes an exercise designed to help weaken improper mixture of the registers and restore them to their proper places and functions. He says

A useful preliminary exercise is to start on the upper tonic and move to the third above, then descend on an arpeggio of one octave and a third. In this way, the upper register will be pulled away from the improper mixture in the upper middle range - under which circumstance the head voice should take over the task for which it is so well suited.61

The Maxwell collection contains five examples of this exercise, in both men’s and women’s voices. The exercise in Figure 44 is typical.

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60 Reid, *Dictionary*, 309.

Figure 44: Singer D Exercise 10

\[ \text{[a \quad \text{D4, Eb4, E4}]} \]

The other four examples in the collection appear here as Figures 45-48.

Figure 45: Singer G Exercise 02

\[ \text{[a \quad \text{C#4, C4, B3}]} \]

Figure 46: Singer G Exercise 30

\[ \text{[a \quad \text{E4, Eb4, D4, F4}]} \]

Figure 47: Singer I Exercise 08

\[ \text{[a \quad \text{]} \quad \text{]} \]
Between the publication of *The Free Voice* in 1965 and the publication of *Voice: Psyche and Soma* in 1975, Reid changed his mind about the usefulness of what he had called “vocal tricks.”

Successful execution of staccato effects and the trill presupposes that certain technical conditions have been prepared and made ready. Except for building confidence there is no reason to practice these vocal ‘tricks.’ Either the conditions are right and the singer can do them, or they are wrong and he cannot.⁶²

A decade later, Reid had found a use for them: “Other exercises for the release of interfering tensions are the trill, the staccato, and rapid scales,” he said.⁶³ It appears that vocal tricks were something useful for creating greater functional freedom.

The Maxwell collection doesn’t contain a single staccato exercise. However, it does contain what appear to be agility exercises and pre-trill exercises. The one exercise featuring a rapid scale passage is shown in Figure 49.

---


⁶³ Reid, *Voice: Psyche and Soma*, 140.
Other exercises feature rapid alternation between two pitches, usually a major-third apart. The exercise in Figure 50 is typical.

So is the exercise in Figure 51.

The exercise in Figure 52 has the singer sing the vowel [i] and add the aspirate [h] on each inflection of the upper tone.
A small subset of these exercises feature movement within the tonic triad. Figure 53 shows an exercise that involves rapid arpeggiation of the tonic triad.

A few others involve a leap of a fifth, followed by rapid alternation of the upper two tones of the major tonic triad, creating a sort of pre-trill at the interval of a minor third. Figure 54 illustrates this kind of exercise.

Interestingly, in Figure 55 Reid instructs the singer to press on the tone.
Vowel Tuning

In the seventh chapter of *The Free Voice*, entitled “Vocal Exercises,” Reid gives a list of twelve objectives, which should motivate all vocal exercises. The tenth objective is as follows:

10. Connection of the five basic vowel sounds, ‘ah,’ ‘ay,’ ‘ee,’ ‘oh’ and ‘oo,’ on a single tone. The intent here should be to have each successive vowel flow logically out of the position formed by its predecessor while maintaining a solid underscoring of basic resonance.\(^64\)

Figure 56 shows an exercise that demonstrates this flow of vowels, beginning with [a].

Other examples begin with [u], such as the one in Figure 57, which also features a more deliberate rhythmic pulse.

---

The exercise in Figure 58 also begins with \[u\], and is employed over a wide pitch range.

Figure 58: Singer D Exercise 09

\[
\begin{align*}
\text{B3, Bb3, Ab3, G3, F3,} \\
\text{Eb3, C\#3, C3, Bb2, Ab2}
\end{align*}
\]

Miscellany

There are several exercises in the Maxwell Collection for which no salient, revelatory statement by Reid could be found. Still, they represent more than a third of the total exercises in the collection, and their omission would leave this study incomplete.

*Descending Octave Arpeggio*

The basic form of this exercise is shown in Figure 59.

Figure 59: Singer B Exercise 01

\[
\begin{align*}
\text{F\#2, G2, Ab2, A2, Bb2, B2, C3}
\end{align*}
\]

Here, Reid gives the singer a single vowel for the entire exercise. There are half a dozen other examples like this in the collection, but far more common is the introduction of an additional vowel at the start of the exercise, usually \[u\] to \[a\], but also one instance of \[i\] to \[a\].

The exercise in Figure 60 is typical.
The exercise in Figure 61 features the same vowel change, but adds a dynamic shift as well.

In Figure 62, Reid has the student exchange the [u] for [w], and repeat the [w] a few times.

Figure 63 shows Reid giving special instructions regarding the [i] vowel that begins the exercise.

Figure 60: Singer I Exercise 09
\[
\text{F\#3, Ab3, G3, F\#3, F3, E3, D3}
\]

[ua__________]

Figure 61: Singer E Exercise 01
\[
\text{mp} \rightarrow f
\]

[ua__________]

Figure 62: Singer G Exercise 20
"Keep the breath going."

[wawawa__________]

Figure 63: Singer I Exercise 35
"Get the [a] where the [i] is."

[i_a__________]

**Descending Tonic Triad**

This exercise involves a sustained, slow, legato so-mi-do descending tonic triad, usually
on the vowel [a]. There are thirteen of these in the Maxwell Collection. The exercise in Figure 64 is typical.

Figure 64: Singer I Exercise 28

\[ \text{B2, C3, D3, Eb3, E3, F3} \]

The only variants of this descending tonic triad involve adding a vowel to the beginning of the exercise, such as [u], as shown in Figure 65.

Figure 65: Singer G Exercise 23

\[ \text{B3, Bb3, A3, Ab3, G3, F3, Eb3} \]

As noted previously [u] is usually introduced before [a] in order to encourage more head voice participation. The other variant, shown in Figure 66, involves putting an [i] before the [a], with specific instructions for both vowels.

Figure 66: Singer F Exercise 08

"Get the [a] where the [i] is, and get the [i] as in cheese."

\[ \text{Eb4, E4, F4, F#4} \]

*Swing to the Top*

Eight of the exercises in the Maxwell Collection are what Reid called “Swing to the top.”

Figure 67 gives an example.
Figure 67: Singer G Exercise 29

`swing to the top`

\[\text{[a\underline{\quad}\quad\quad\quad\quad\quad\quad\quad]}\]

Figure 68 shows the figure employed over a variety of starting pitches.

Figure 68: Singer G Exercise 24

\[\text{E4, C4, Bb3, A3, Ab3, G3, F#3, E3}\]

Figure 69 shows an exercise that begins with an [u], probably to encourage more head voice participation.

Figure 69: Singer G Exercise 10

\[\text{D4, Eb4, E4}\]

**Tonic Triad**

A full ascending and descending articulation of the tonic triad appears twelve times in the Maxwell collection. The tones are usually slow, sustained, and legato, with a variety of dynamics and vowels. Figure 70 shows an exercise that typifies this.

Figure 70: Singer I Exercise 20

\[\text{F#2, G2, A2, Bb2}\]
Both exercises I-01 and I-04 modify the vowel at the top of the triad from [a] to [Λ], possibly to ameliorate an overly-aggressive chest voice. Figure 71 illustrates this.

Figure 71: Singer I Exercise 01

![Musical notation](image)

Could 2

Interestingly, with singer B Reid does just the opposite of this - he instructs the singer to avoid letting the vowel migrate to [Λ] on the top note of the triad in the exercise shown in Figure 72.

Figure 72: Singer B Exercise 04

*Avoid going to [Λ] on top.*

![Musical notation](image)

F#1, G1, Ab1, A1, Bb1,B1,
C2, C#2, D2, Eb2, E2, F2, G2

One variant of the tonic triad adds a descending octave arpeggio to the end of the exercise, as in Figure 73.

Figure 73: Singer G Exercise 34

![Musical notation](image)

Perfect Fifth Leap

A half-dozen times in the Maxwell collection, Reid gives the student the exercise in Figure 74.
This exercise is similar to the complete tonic triad exercise, except that it opens with a leap of a fifth. It also follows the same sustained, slow, legato as the tonic triad exercise. Figure 75 shows Reid instructing the student about the quality of the tone desired for a specific functional purpose.

One vowel variant of this changes the [a] to [u] part way through the exercise, and then articulates the [u] with an [h], as shown in Figure 76.

Exactly once in the Maxwell Collection, Reid has the singer inflect a tonic triad starting in its middle, on “mi.” The top note is held for a relatively long time, and then the triad is
descended the same way as in other examples. Figure 77 shows the one example of this.

Figure 77: Singer G Exercise 03

\[ \text{Upward Major Third} \]

A handful of times in the Collection, Reid gives the student an exercise like the one shown in Figure 78.

Figure 78: Singer A Exercise 06

Given the dynamic (forte), the vowel ([a]), and the pitches involved (below E4), this particular example was probably designed to encourage and exercise the chest voice. The exercise in Figure 79, which involves a change in vowel and higher pitches, likely served a head voice-oriented purpose.

Figure 79: Singer F Exercise 10

Don’t open your mouth when you change to [a]
CHAPTER 6

CONCLUSION

Cornelius Reid created what he called “Functional Voice Training” based on principles of vocal ecology and registration. Having his own singing career prematurely ended by Douglas Stanley and his overbearing methods, Reid found hope and inspiration in the eighteenth-century writings of Tosi and Mancini, and even the nineteenth-century writings of Manuel Garcia Jr. The methods Reid employed in his teaching have been beloved and maligned. Some see his work as controversial, since it does not employ the twentieth-century vocal pedagogic norms of breathing (or support) and placement.

Reid helped build or rebuild many professional voices, incorporating the principles and practices he learned and developed. To this end, he said:

Having had my own singing career undermined because of destructive pedagogic practices, I have been determined to do all that is possible to prevent this from happening to other gifted singers. For this reason, I have devoted my life to the discovery of scientifically based principles that would substantiate and verify the practices of the eighteenth century and permit aspiring singers to realize their potential to the fullest extent possible.65

An incomplete list of Reid’s successful students speaks for itself: Ariel Bybee, Carole Farley, Julian Patrick, George Shirley, John Stewart, Judy Raskin, Clamma Dale, Richard Clark, Conrad Osborne, Wendy White, Ron Gentry, Wendy Sharp, Peter Elkus, Carol Bagotte Forte, Dorothy Karyanis, Barbara Hardgrave, Irene Gubrud, Ellen Shade.66

Reid left a substantial body of writing, but not many vocal exercises. It is difficult to make the transition from his written ideas and instructions to actual singing or teaching. The Cornelius Reid archive aids this transition by providing aural (and sometimes also visual)

65 Bybee and Ford, eds., The Modern Singing Master, 326.
66 Kutner, “Here We Study Voice,” 131.
guidance and evidence of what Reid had in mind and of what he and his students actually did.

Over several decades of teaching, Reid changed his thinking on some things, but his fundamental purpose did not change. Even Manuel Garcia Jr. himself changed his mind during his long career, a fact which Reid noted at length in a long quotation in *Essays on the Nature of Singing*. Garcia’s words (as quoted by Reid) are included here because they sum up much of Reid’s thinking, though not his exact journey:

> Avoid all these modern theories and stick closely to Nature. I do not believe in teaching by means of sensations of tone. The actual thing to do in producing tone is to breathe, to use the vocal cords, and to form the tone in the [pharynx]. The singer has to do with nothing else.

> I began with other things; I used to direct the tone in the head, and do peculiar things with the breathing, and so on, but as the years passed by I discarded them as useless, and now only speak of actual things and not mere appearances.

> I condemn that which is spoken of nowadays, *viz.*, the directing of tone forward, or back and up. Vibrations come from puffs of air. All control of the breath is lost the moment it is turned into vibrations, and the idea is absurd that a column of air can be thrown against the hard palate for one kind of tone, the soft palate for another, and reflected hither and thither.

> With regard to the position of the larynx, higher or lower, the singer need only follow natural emotional effects, and larynx, palate, and the rest will take care of themselves. As for breathing, do not complicate it with theories, but take an inspiration and notice Nature’s laws.67

Near the end of his autobiographical essay, “Sixty Years on the Bench,” Reid gives the following closing advice to both singer and teacher:

> What have I learned as a teacher? That learning to sing and the teaching of singing at a high professional level are extremely difficult undertakings. Along the way, I have discovered that technical progress is not like walking up a gradual and smooth incline. The path is filled with bumps and bruises, complicated by the presence of technical and psychological blockages. Fortunately, it is also interspersed with moments of joy and exaltation. Because technical training is filled with ups and downs, the maintenance of one’s equilibrium is difficult. An important lesson I have learned is to take these fluctuations with calmness and patience. The teaching of singing is a fascinating and difficult profession, one which is always intermingled with pain. If joy and a feeling of accomplishment are associated with progress, then what is thought to be a failure has a

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demoralizing effect. In recent years, I have managed to strike a reasonable balance between these two extremes. Teaching singing is an awesome responsibility, especially since one is dealing with others’ hopes and aspirations. It is not a profession for those with a weak stomach; growth is often painful and learning how to sing is a challenging task. For both the teacher and the learner, the most important quality to have is patience.  

APPENDIX A

SINGER A EXERCISES
A-01

Very breathy - nothing but breath - and straight: no vibrato.

A-02

[ju - hu]

Ab3, G3, F#3,
E3, Eb3

A-03

[ju - hu____]

F3, Eb3, C#3,

A-04

Big, straight

[a]

B2

A-05

[f]

[a - ha]

A2
A-06

\[ f \]

\[
\text{[a - ha \_\_\_\_ \_\_\_\_]}
\]

Bb2, B2, C3, D3

A-07

\[
\text{[u a \_\_\_\_\_\_\_\_\_\_\_\_]}
\]

A-08

\[
\text{[a \_\_\_\_\_\_\_\_\_\_\_\_]}
\]
APPENDIX B

SINGER B EXERCISES
B-01

\[ \begin{align*}
&\text{F}\#2, \text{G}2, \text{Ab}2, \text{A}2, \text{Bb}2, \text{B}2, \text{C}3 \\
\end{align*} \]

B-02

\[ \begin{align*}
&\text{Ab}2, \text{G}2, \text{F}\#2, \text{F}2, \text{Eb}2, \text{C}\#2, \text{B}1, \text{A}1 \\
\end{align*} \]

B-03

\[ \begin{align*}
&\text{D}2-\text{B}3 \\
\end{align*} \]

B-04

*Avoid going to [Λ] on top.*

\[ \begin{align*}
&\text{F}\#1, \text{G}1, \text{Ab}1, \text{A}1, \text{Bb}1, \text{B}1, \\
&\text{C}2, \text{C}\#2, \text{D}2, \text{Eb}2, \text{E}2, \text{F}2, \text{G}2 \\
\end{align*} \]
B-05

B1, A1, G1, F1

B-06

D2, C2, A1, F1

B-07

Firm on the bottom, mezzo piano on the top.

E2, D2, Bb1

B-08

G#2, A#2, C#3
B-09

Eb2, D2, C#2, C2, B1, Bb1, A1, G1

B-10

[u - a - e - i - o - u]

Bb1, B1, C2, C#2, D2, Eb2, E2, F2, F#2, Ab2

B-12

A1, B1
B-13

\[ p \]

\[ a \]

F1, E1, D1

B-14

\[ f \]

\[ i \]

E2, Eb2, D2

Mouth open, head back, on an [i] vowel.

B-15

\[ a \]

C#2, D2, E2, F2

B-16

\[ u_a \]
APPENDIX C

SINGER C
All of the recordings from Singer C in the Maxwell Collection are of songs in performance, rather than of voice lessons with Reid. As such, no exercises could be transcribed for inclusion in this work.
APPENDIX D

SINGER D EXERCISES
D-01

\[ f \]

Bb3, Ab3, F#3

D-02

\[ mp \]

C3, C#3, D3, Db3, E3

D-03

*Trying to keep lighter quality*

F3, F#3, G3, Ab3, A3, Bb3

D-04

\[ f \quad mp \]

Bb3, B3
D-05

D-06

B3, C4, A3

D-07

quickly

D-08

A3, Ab3, G3, F3, Eb3, Db3
D-09

B3, Bb3, Ab3, G3, F3,
Eb3, C#3, C3, Bb2, Ab2

D-10

D4, Eb4, E4

D-11

Bb3

D-12

A3, Bb3, A3, Ab3, F#3, D3
"Can you press on that a little bit?"

quickly | slower

C#3, C3, A2

C4

B3, Bb3, A3, Ab3, F#3, F3, C#3, B2, A2, F2
E-01

\[ \text{mp} \rightarrow f \]

\[ \text{[u a]} \]

E-02

\[ \text{firm} \quad \text{quietly} \]

\[ \text{[u a]} \]

Bb2

E-03

\[ \text{[u a]} \]

E-04

"spinney falsetto"

\[ \text{keep a little shimmer in there} \]

\[ \text{[a]} \]
E-05

mf

E-06

E-07

"Get the ring out [of the top]."

E-08

F1, Db2, E2, F2, F#2, G2
E-09

\[\text{softly}\]

\[\text{[a]}\]

F\#1, G1
APPENDIX F

SINGER F EXERCISES
F-01

A2, Bb2, B2, C3, C#3, D3

F-02

F-03

mf

F-04

Bb2, B2, C3, C#3, Eb3, E3, F3
F-05

So the movement of the tongue has nothing to do with the sound.

F-06

"So the movement of the tongue has nothing to do with the sound."

F-07

"Get the [a] where the [i] is, and get the [i] as in cheese."

F-08
F-09

F-10

*Don't open your mouth when you change to [a]*

F-11

C#4, D3, Eb3

F-12

A3, Ab3, G3
F-13

C#4, D4, Eb4, E4, F4, F#4, G4

F-14

C4, B3

F-15

C#3, D3

F-16

G3
APPENDIX G

SINGER G EXERCISES
G-01
Ab2, B2, C3, C#3, D3, Eb3, E3

G-02
C#4, C4, B3

G-03
B3, Bb3, A3, Ab3, F#3, F3, E3

G-04
B3, Bb3, A3, Ab3, F#3, F3, E3

G-05
Ab3, G3, F#3, F3, E3
G-06

\[ f \quad p \]
\[ \begin{array}{c}
\text{[a]} \\
\text{F#3, Ab3, A3, Bb3}
\end{array} \]

G-07

\[ \begin{array}{c}
\text{[a]} \\
\text{Bb2, C3, A2}
\end{array} \]

G-08

\[ \text{quickly, freely} \]
\[ \begin{array}{c}
\text{[a]} \\
\text{Ab2, F2}
\end{array} \]

G-09

\[ \begin{array}{c}
\text{[a]} \\
\text{D4, Eb4, E4}
\end{array} \]

G-10
G-11

\[ f \quad p \]

\[ \text{[a____________________]} \]

G-12

\[ mp \]

\[ \text{[u.a____________]} \]

G3, F#3, F3, E3

G-13

\[ mf \]

\[ \text{[a]} \]

A2, Ab2, G2, F#2

G-14

\[ \text{[a____________________]} \]

G-15

\[ \text{[uwa____________________]} \]

G4
G-16

G-17

G-18

G-19

G-20

"Keep the breath going."

[a - uwa__________]

Ab3

[uwa__________]

firm  quietly

[a__________]

[u a__________]

[wawawa__________]
G-21
A3, Ab3, G3, F#3, F3, Eb3, C#3

G-22
G2, Ab2, A2, Bb2, B2

G-23
B3, Bb3, A3, Ab3, G3, F3, Eb3

G-24
E4, C4, Bb3, A3, Ab3, G3, F#3, E3

G-25
firm quietly
Bb3
G-26

G-27

G-28

G-29

G-30

D4, C#4, B3, A3, 
Ab3, G3, F3, Eb3

Eb3, E3

swing to the top

E4, Eb4, D4, F4
APPENDIX H

SINGER H EXERCISES
H-01

\[ \text{Bb1, B1} \]

H-02

"One note."

\[ \text{Bb1, A1, G1} \]

H-03

\[ \text{Ab2} \]

H-04

\[ \text{C2, C\#2, D2, Eb2, E2, F2} \]

H-05

\[ \text{G2, F\#2, F2, E2, D2} \]
H-11

A2, G2, F2, E2, D2, C2

H-12

E2, D2, C2, Bb1

H-13

E2, D2, C2, Bb1

H-14

H-15

[a - aeicu]
APPENDIX I

SINGER I EXERCISES
I-01

\[a - \Lambda - a\]

C#2

I-02

\[a - \Lambda - a\]

I-03

\[a\]

I-04

\[a - \Lambda a\]

I-05

"falsette"

\[u\]

I-06

"Say you-hoo!"

\[ju - hu\]

G3, Ab3, A3, C#4, B3, A3, G3, F3
I-07
"regular voice"

Eb₂, E₂, F₂, F♯₂

I-09
F♯₃, Ab₃, G₃, F♯₃, F₃, E₃, D₃

I-10
"mezzo-piano, with a legitimate tone quality"

Ab₂, G₂, F♯₂, F₂, E₂, D₂, C₂
I-12

\[ \text{B2, C2} \]

I-13

\[ \text{B2, A2, Ab2, G2, F\#2, F2, Eb2, D2, C2} \]

I-14

\[ \text{F2, E2, D2, A2, F\#2, F2} \]

I-15

\[ \text{F2, F\#2} \]
I-16

\[a\]

E2, Eb2, F#2, Ab2, A2, Bb2

I-17

"Don't keep feeding energy into the sound."

\[a - ha-ha-ha-ha-ha\]

A2, E2, D2, C2, F2, D2, G2, A2

I-18

\[a - i-hi-hi-hi-hi\]

Bb2

I-19

quickly

\[i-hi-i-hi-i-hi-i-hi-i-hi-i-hi-i\]

Bb3, E3

I-20

\[a\]

F#2, G2, A2, Bb2
I-41

\[\text{[a-i-hi-hi-hi\ldots]}\]
E2

I-42

\[\text{[i\_a]}\]
Eb2, C#2

I-43

\[\text{[a-u\ldots\ huuuu\ldots]}\]

I-44

\[\text{[a\-la\-la\-la\ldots]}\]
APPENDIX J

DOUGLAS STANLEY


**Tongue Instrument**

Figure 6 shows a very effective, specially designed, small instrument which fits under the tongue and which can be used to press the tongue back into its proper position. In using this instrument, the tongue is raised and pointed upward and then pressed straight back—*not down.* (See Figs. 7 & 9.)

![Tongue Instrument](image)

*Fig. 6—Tongue Instrument*

This instrument was designed for the purpose of developing the muscles of the tongue—especially the genio-glossus muscle. Its value to the vocal teacher is inestimable, because its use speeds up the process of training the voice to an extraordinary degree. Nevertheless, its employment must be subject to all the conditions outlined in the text. If it is used incorrectly it can become most harmful or even dangerous.

The width of the end which presses against the tongue is about 2.9 centimeters and its height about 1.9 centimeters. The over-all length of the instrument is about 23 centimeters. Part of the lower surface is cut away so that it will not touch, and hurt, the little cord under the tongue. These general dimensions seem to be best, because if it were any larger it would press against the gums and hurt the pupil.

The instrument should be made of stainless steel or of copper heavily plated with chromium. Stainless steel is best.

It is, of course, essential that this instrument be sterilized each time it is used.
Fig. 7—Using the Tongue Instrument

In using this instrument the pupil must point the tongue upward toward the roof of the mouth, being careful not to bend it over backwards or tense it while it is being pressed back. The end of the instrument is placed against the under surface of the tongue with the opening facing downwards so as not to press against the little cord under the tongue. When the tongue has been relaxed, it is carefully and deliberately pressed all the way back. Notice that the instrument is pointing slightly upward—not downward—so that the tongue is pressed back, not down. This is very important. Note that the rod of the instrument rests in the curve between the thumb and first finger. This inhibits perpendicular movement.
Fig. 8—The Tongue in Normal Relaxed Position

Fig. 9—The Tongue Pushed Back Correctly by the Tongue Instrument
Fig. 10—Incorrect Use of Tongue Instrument

A—The tongue being pushed down the pupil’s throat thereby forcing him to produce an extremely throaty tone.

B—The tongue being pushed up instead of straight back. This serves only to bunch up the base of the tongue and does not bring the genio-glossus muscle into tension.

C—The tongue not pushed back far enough. This condition occurs when the pupil has failed to relax his tongue at the moment that the teacher endeavors to push it back. The result of this misuse of the instrument is to bunch up the base of the tongue and induce throatiness.
Fig. 11—Tongue in Position for Resonation of Well-produced Tone

The base of the tongue is drawn forward because the genio-glossus and the genio-hyoid muscles are in proper tension. The throat is therefore opened. Note that the tip of the tongue is pointed down, and drawn back somewhat from the teeth. Note, also, the folded posture of the tongue. With the tongue in this position, the vowel produced is probably a dark “ee” vowel, because the cavity is relatively long.
Fig. 13—Hyoid Bone Manipulation

A—The index finger of each hand is placed rather far back under the hyoid bone, and the thumbs placed under the chin. The teacher should then tell the pupil to relax and, having lifted the hyoid bone up into its proper position, he should hold it there while the pupil sings. In mild cases of throatiness the effort necessary to hold up the hyoid bone may be relatively slight, but in bad cases the teacher may have to exert a very considerable effort to accomplish his end. Any down movement of the hyoid bone, against the pressure exerted by the teacher, destroys the efficacy of this manipulation.
Fig. 13—Hyoid Bone Manipulation (concluded)

B—This figure indicates the point on the hyoid bone against which the index finger should press up and, in certain cases, forward when this manipulation is being performed. It also shows the point in the front of the neck at which the thumbs should rest. The manipulation is performed with both hands, symmetrically.
Fig. 20—Thyroid Manipulation

A—This is probably the most important of all the manipulations. Its employment speeds up the process of training the voice in a very marked degree. In certain cases, it enables the teacher to train and develop voices which could not have been dealt with before it was discovered. It has for its purpose the development of the crico-thyroid muscles (lower register). The index fingers of each hand are placed on the upper, posterior edges of the thyroid cartilage, while the thumbs touch, but, in many cases, do not press down, the center point of this cartilage. However, there are cases in which the manipulation may be more effective when the thyroid cartilage is pressed down from its middle point. The “pulling-in” of the crico-thyroid muscles brings the lower register into action and helps these muscles to “hold,” until such time as their use with the aid of the manipulation has so developed them that they can hold by themselves.

The down pressure exerted varies in different cases according to the state of development of the laryngeal muscles and genio-hyoid and genio-glossus muscles.

Even in cases where the lower register is very weak, or altogether absent, it can, almost always, be pulled-in in a relatively few lessons. The judicious use of this manipulation serves to maintain the relative balance in the state of development of the crico-thyroid and arytenoid muscles; i.e., of the two registers.

When the hyoid bone drops to a pronounced degree, this manipulation cannot be employed until the hyoid bone manipulation has become effective. However, both manipulations can be performed at the same time.

The thyroid manipulation is utilized with practically every beginner and is employed in the later stages of technical development to engender further “openings” of the voice.
Fig. 20—Thyroid Manipulation (concluded)

B—This figure shows the point on the thyroid cartilage on which the index finger should press when this manipulation is being performed. It also shows the point in the front of the thyroid cartilage at which the thumbs should touch. The thumbs, however, only touch and do not press at this point. The manipulation is performed with both hands symmetrically.
Fig. 22—Manipulation for Mixed Registration

A—The index finger of each hand is inserted rather far back in the space between the hyoid bone and thyroid cartilage (see Fig. 22B) and then pressed forward to separate the bone and cartilage as much as possible.

This manipulation must be made at the moment at which the pupil is to attack the tone. He must be instructed to sing as soon as he has felt the forward pull. If he hesitates, he is apt to experience a choking sensation. If he responds promptly, no discomfort is felt.

While this manipulation does tend to pull in additional crico-thyroid tension, its fundamental purpose is to separate the hyoid bone and thyroid cartilage, which have become too closely approximated because of the mixed-register condition, rather than to augment the lower-register tension.

However, in certain cases, after the separation has been made, the lower register may be pulled in by rotating the two index fingers in a clockwise direction and pulling down. This down pull must not depress the hyoid bone, and the hyoid bone may often have to be raised while this manipulation is being made.

This manipulation is used only in cases of mixed registration, which technical fault is manifested by a closure of the space which should be present between the hyoid bone and the thyroid cartilage. This condition is known as “permanent, muscular mixed registration,” and this manipulation is the best means devised for breaking down this most pernicious of all technical faults.
Fig. 22—Manipulation for Mixed Registration (concluded)

B—This illustration indicates the points between the hyoid bone and thyroid cartilage at which the index finger should press forward to separate them during phonation and thereby alleviate and finally effect the cure for mixed registration.
Fig. 28—The Properly Opened Jaw

This illustration indicates the proper position of the jaw and lips when complete opening has been attained. The singer should always either sing with his mouth almost closed or with it wide open in this position.

Note that the corners of the lips are drawn tight and that the mouth is more or less rectangular. Some of the teeth, upper and lower, are showing. The jaw has been pulled down and then down and back. This final down and back gesture is essential. The head is raised and is not stuck out, pulled in, dropped or thrown back. There is no pursing or spreading of the lips.

It is impossible for the singer to produce free, open tones until the jaw has been completely released in this manner.
Fig. 32—Jaw Manipulation

A—The thumb and third finger of the left hand are placed just below the two cheekbones and the head is raised into the proper position and held absolutely still. The thumb of the right hand is placed in the center of the chin and the third, fourth and fifth fingers behind the neck. The jaw is then pulled down all the way through the middle position with a firm, well-defined gesture. The head must not be allowed to move in the slightest degree or the manipulation may become dangerous. The opening of the jaw must be absolutely complete so that the corners of the lips are tight. The lips must be slightly raised from the teeth and neither spread nor over-pouted.

This manipulation may be somewhat uncomfortable or even painful when the ligaments require stretching and the jaw is badly locked. It is generally absolutely essential, because it is impossible for anyone to learn to sing correctly until the jaw has been completely freed.

After the stiffness and lock have been worked out of the student’s jaw, little or no discomfort is experienced when the manipulation is made.

When complete opening has been established by means of manipulation, the pupil must be forced to make this gesture, whenever necessary, without assistance.
Fig. 32—Jaw Manipulation (concluded)

B—The thumb of the left hand is placed under the right cheekbone and the third finger of the left hand under the left cheekbone. The thumb of the right hand is placed on the chin. The little finger of the right hand is placed at the back of the neck. However, if the distance between the point of the chin to the back of the neck is short enough, the third, fourth and fifth fingers of the right hand should be placed at the back of the neck as shown in A. The head is raised and held up by the left hand and the jaw is pulled down and back all the way by the right hand.
BIBLIOGRAPHY


