SINGING IN ENGLISH IN THE 21ST CENTURY: A STUDY COMPARING
AND APPLYING THE TENETS OF MADELEINE
MARSHALL AND KATHRYN LABOUFF

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The English diction texts by Madeleine Marshall and Kathryn LaBouff are two of the most acclaimed manuals on singing in this language. Differences in style between the two have separated proponents to be primarily devoted to one or the other. An in-depth study, comparing the precepts of both authors, and applying their principles, has resulted in an understanding of their common ground, as well as the need for the more comprehensive information, included by LaBouff, on singing in the dialect of American Standard, and changes in current Received Pronunciation, for British works, and Mid-Atlantic dialect, for English language works not specifically North American or British.

Chapter 1 introduces Marshall and *The Singer’s Manual of English Diction*, and LaBouff and *Singing and Communicating in English*. An overview of selected works from Opera America’s resources exemplifies the need for three dialects in standardized English training. Chapter 2 reviews notational and diction resources, and use of the International Phonetic Association’s alphabet (IPA). Chapter 3 directly compares Marshall and LaBouff’s views of the importance of the unstressed syllable, often schwa [ə] or open I [ɪ], as vital to allowing the audience to understand the flow of the sung text, and contrasts their differences regarding <r>. Chapter 4 discusses observations in applying the tenets with singers, focusing on three arias coached for this dissertation. Chapter 5 states conclusions and opportunities for further research. Figures include materials from The Juilliard School Archives. Appendices include interviews.
ACKNOWLEDGEMENTS

I would like to express my deep appreciation to Kathryn LaBouff, and to Madeleine Marshall—through her former student Kent Tritle. The exacting standards of Marshall and LaBouff spring forth from the pages of their works and are matched by the generosity of spirit and sense of humor also evidenced in their writing and in the stories shared. Kathryn and Kent graciously gave of their time in interviews and welcomed me to their rehearsals, classes, and coachings in New York City. These two faculty members at The Juilliard School and Manhattan School of Music are clearly as committed to sharing the gifts they have been given, and to encouraging others, as they are to the highest levels of communication through music.

I am also indebted to The Juilliard School Lila Acheson Wallace Library, Jeni Dahmus, archivist, for assistance in the research, as well as the University of Michigan Bentley Historical Library and the University of North Texas Music Library.

The application of the principles learned from pioneers Marshall and LaBouff could not have been explored without the participant singers and collaborating pianists, and my students. To these individuals I am very grateful. Advisors Jeffrey Snider, Stephen Austin, and Stephen Dubberly, and diction and coaching mentors Stephen Morscheck and Elvia Puccinelli have patiently and significantly guided my studies.

Most of all, of course, I need to thank Roger Reikofski for his lifelong friendship and support through every adventure: academic, artistic, personal, and professional. Some spouses are said to have earned a PhT, and I can affirm, this is the case here. Roger Reikofski, Prayed Helen Through.
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**TERM** | **DEFINITION**  
---|---  
Accent, spoken. | A spoken accent is a distinctive pronunciation of a language, especially one associated with a social class, a certain region, or a particular nation or culture.  
Accent, written. | A written accent or accentuation can often use an “accent mark” such as acute or aigu, grave, and others. It indicates a distinct emphasis on a syllable or word, often by length or pitch. Synonyms include stress, and emphasis.  
Acute accent mark. | An acute, or aigu, accent mark is a diagonal stroke that is low on the left.  
American. | American most often means “from the United States of America,” and “North American” is used when including Canadian English.  
American Standard. (AS) | American Standard is the name of the dialect for singing in a standard pronunciation, which sounds most like the spoken dialect of the majority of North Americans, called General American. It is a rhotic accent, using the American r at the ends of words and before consonants, such as “star” [stɑɚ].  
Ash. [æ] | Ash is the symbol for the vowel sound in “cat.”  
Aspirate. | Aspirate means a sound is pronounced with an audible exhalation of breath.  
Bilabial. | Bilabial means two lips are involved, as in voicing /m/.  
Breath lift. | Breath lift is a term in LaBouff’s Guide for the pulse of air that is inaudible and provides an eased articulation to an important word beginning with a vowel sound. She uses an apostrophe to represent it.  
Caret. [^] | Caret is the symbol for stressed uh as in “up” and “blood.”  
Circumflex. [^] | A circumflex is a written accent mark, and can be considered diacritical. In the Latin script is chevron-shaped (ˆ). à ë.  
Daniel Sitteth. | This is the term for a rule in Marshall’s Manual. The sentence contains consonants D N L S T TH. It is a guide to use a j glide, or yod, in English words spelled with <u> or <ew> after these consonants. New [nju], due [dju] tune [tjun], illumine [ɪljumɪn]  
Diacritic | A diacritic, or diacritical mark, is a glyph added to a letter, or basic glyph, such as an accent mark, umlaut or diaeresis.
<table>
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<th>Diaeresis. ë</th>
<th>A diaeresis is a double byte marking whose phonetic function is a hiatus, in which a second vowel sound is pronounced separately, and not as part of a diphthong. In modern printing umlauts and diaereses appear the same as each other, but still function differently. ë ä. See also “umlaut.”</th>
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<tr>
<td>Dialect.</td>
<td>A dialect is a particular form or version of a language, including grammar, phonology, and vocabulary, that is peculiar to a specific region or social group.</td>
</tr>
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<td>Eng. [ŋ]</td>
<td>Eng is the symbol for the voiced NG sound in “sing.”</td>
</tr>
<tr>
<td>Esh. [ʃ]</td>
<td>Esh is the symbol for the SH sound in “she.”</td>
</tr>
<tr>
<td>Ethe. [ð]</td>
<td>Ethe is the symbol for voiced TH as in “this.”</td>
</tr>
<tr>
<td>Ezhe. [ʒ]</td>
<td>Ezhe is the voiced fricative in the middle of “measure.”</td>
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<td>General American.</td>
<td>General American is the term phoneticians use for the dialect spoken by the majority of Americans. It is specifically heard in the Midwest and throughout the West, in major areas of Canada, and in broadcasting. It differs from the Deep South and from East Coast accents, in the strength of the &lt; r &gt; sound.</td>
</tr>
<tr>
<td>Grave accent mark.</td>
<td>A grave, or grave, accent mark is a diagonal stroke that is low on the right. è à.</td>
</tr>
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<td>Glottal.</td>
<td>Glottal means “of or produced by the glottis” which is the opening of the vocal cords.</td>
</tr>
<tr>
<td>Glottal onset.</td>
<td>A glottal onset, or stop, is produced when the cords have closure, and then the air vibrates them to open, audibly, into a vowel sound.</td>
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<td>Glottal attack.</td>
<td>Glottal attack is a term sometimes used interchangeably with glottal onset, and sometimes used to differentiate the hard, disordered onset that causes trauma to the vocal cords if done repeatedly. There can be clean glottal onsets in normal speech, and hard glottal attacks in disordered speech.</td>
</tr>
<tr>
<td>Hiatus.</td>
<td>A hiatus is a stopping, break or re-initiation in sound.</td>
</tr>
<tr>
<td>HIPA.</td>
<td>HIPA is an abbreviation for <em>Handbook of the International Phonetic Association</em>. (See Bibliography.)</td>
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<td>--------------------------------------------------------------------------------------------------</td>
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<tr>
<td>IPA (association).</td>
<td>The International Phonetic Association is the oldest organization that promotes the “study of the science of phonetics” and is the organization that provides the “universally agreed system of notation for the sounds of languages.” This is known as the International Phonetic Alphabet (also IPA) according to the <em>Handbook of the International Phonetic Association: A Guide to the Use of the International Phonetic Alphabet</em> (New York: Cambridge University Press, 1999), i, vii.</td>
</tr>
<tr>
<td>IPA (alphabet).</td>
<td>The International Phonetic Alphabet is the standard for the phonetic representation of languages. The latest version of the IPA was published by the association in 2005.</td>
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<tr>
<td>IRB or Institutional Review Board.</td>
<td>The UNT IRB is “an administrative body established to protect the rights and welfare of human research subjects enrolled in research.” <a href="http://research.unt.edu/about-us/">http://research.unt.edu/about-us/</a></td>
</tr>
<tr>
<td>J glide.</td>
<td>J glide is a term for the phoneme that moves (glides) and sounds like a &lt; y &gt; in English “yes” or a &lt; j &gt; in German “ja.”</td>
</tr>
<tr>
<td>J U glide.</td>
<td>JU Glide is a combination of a [ j ] and [ u ] as in “music” [mjuzik], and “beautiful” [bjutiful]. Its appearance varies in words such as “news,” “due,” and “Tuesday.”</td>
</tr>
<tr>
<td>Mid-Atlantic.</td>
<td>Mid-Atlantic dialect, (MA), is a hybrid of North American vowels and upper-class British non-rhoticity. Mid-Atlantic is often used in European works that are not specifically British and in ‘period’ theater speech.</td>
</tr>
<tr>
<td>Onset.</td>
<td>Onset is the initiation, or start, of a sound.</td>
</tr>
<tr>
<td>Phoneme.</td>
<td>Phoneme is the smallest unit of sound that causes a change in meaning, such as “pin” vs. “pen” or “hit” vs. “him.”</td>
</tr>
<tr>
<td>Phonetics.</td>
<td>Phonetics is a branch of linguistics: the study of human speech sounds. Phonetics is also a term for the symbols used to represent sounds, as in “phonetic symbols.”</td>
</tr>
</tbody>
</table>
Received Pronunciation. | Received Pronunciation is the term for the accent and dialect taught to the upper-class, and formally educated British citizens, and as the pronunciation for learners of English as a Second Language in the UK and Europe.
---|---
R-colored schwa. [ə] [ə′] | R-colored schwa is unstressed UR. The right hook r-coloring is used in rhotic speech. The r superscript is a lessened r, or sometimes almost muted r color.
R-colored reversed Epsilon. [ɜ̃] [ɜ′] [ɜ ] | R-colored reversed Epsilon is a stressed 'ur' in "learn" [lɜ̃n ], and [lɜ̃n ] and can be shown, in older resources, without right hook or superscript. [lɜ̃n ]
Schwa. [ə] | Schwa is the unstressed ‘uh,’ or neutral vowel.
TH unvoiced. Theta [θ ] | Unvoiced <TH> is represented by Theta. “Thing” and “Theater” begin with unvoiced <TH>.
TH voiced- Ethe [ð ] | Voiced <TH> is represented by Ethe. “This” and “Ethe” contain voiced <TH>.
Tilde. [~] | Tilde is a diacritical mark, or accent mark, and in IPA is used to signify nasalization. œ.
Triangular Colon. [ː] | Triangular Colon [ː] is used in the IPA to mark long vowels, or lengthened phonemes. See IPA Chart Appendix 1.
Umlaut. ü. | An umlaut is a double byte marking which indicates one vowel sound that is a shifted sound. In modern printing umlauts and diaereses appear the same as each other, but still function differently. ü.
Upsilon. [υ] | Upsilon is the symbol for the “cookie” vowel, as heard in “Look! A cookie!”
Yod (inclusion). | Yod is the tenth letter of the Hebrew alphabet. In phonetics it is the semi-vowel glide “y” or “j”. In English pronunciation, it describes the difference in saying “suit” as [ sut ] or [ sjut ].
Yod Dropping. | Yod dropping is the dialectical practice of omitting the j-glade sound in words like “music.” Rural accents in some of the farming counties, such as Devonshire, feature yod dropping. It is also a term for the declining use of yod, or j u (liquid u) features in Daniel Sitteth words, such as lute, due, and Tuesday.
CHAPTER 1
INTRODUCTION

In all lyric diction there is the challenge of sustained speech sounds over wide vocal ranges and varying rhythms. Diction training in previous centuries often came directly from the voice teacher. As diction classes began to be added to schools of music, there were more diction texts for English speaking singers to study Italian, French, and German diction, than English.\(^1\) Even in the 1970s and 1980s fine institutions such as the University of Michigan were not yet offering diction classes in English.\(^2\) The amount of training for native English speakers to sing their own language with clarity has been vastly less intentional or standardized than Italian, French, or German. Additionally, international singers have received confusing information regarding English language pronunciation and enunciation.

Madeleine Marshall was a pioneer of English diction in the 20\(^{th}\) century, and prescribed the standard for singers at the New York Metropolitan Opera, such as French born coloratura Lily Pons, from 1930 onward. Marshall coached singers from Europe, notably Pons, and from the United States, such as Mississippi’s Leontyne Price, as well as students at The Juilliard School of Music and Union Theological Seminary.\(^3\) Her many years, from 1935 to 1986, at what is now The Juilliard School, saw the organized and valuable pursuit of “a neutral, standard English, free of regional

\(^1\) Common texts include Adler’s 1967 *Phonetics and Diction in Singing: Italian, French, Spanish, German*;
\(^2\) Bentley Historical Library email, Appendix G. The University of Michigan began music instruction in 1880, and offered their first lyric diction class in 1986: Italian. The following year they offered Italian and German.
accents, intelligible to any audience.” In her view, it was a standard “that has long been accepted as the norm on stage and in other public usage.” However, since language changes over time, and repertoire has grown since Marshall joined the Juilliard faculty and taught the first English diction class ever offered there, there has been a growing need for more complete information and training for singing American English, as well as British and other dialects of English.

Marshall’s 1953 tome, A Singer’s Manual of English Diction, published by Schirmer Books, has remained a standard for her specific dialect, which is a Eurocentric - early to mid-century- elite New York dialect. The dialect closest to Marshall’s today is called Mid-Atlantic. Marshall’s Manual was followed by Dorothy Uris’ textbook in 1971, with much less acceptance. In 1990, a well-received text by Joan Wall and associates emerged, but it only included 39 pages regarding English.

Now Marshall’s book has now been joined by Kathryn LaBouff’s 2008 monograph Singing and Communicating in English: A Singer’s Guide to English Diction. LaBouff’s textbook is now the highest selling book on singing English, according to Amazon sales. LaBouff’s techniques cover the needs of later 20th- and 21st- century repertoire, as well as the standards for prior works. LaBouff addresses more than one dialect, concentrating on the three primary dialects needed for English lyric diction: American Standard (AS), the neutral pronunciation used for North American repertoire,

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based on General American speech;⁶ Received Pronunciation (RP), historic and modern⁷, often used for repertoire by composers of the British Isles; and Mid-Atlantic dialect, (MA), a hybrid of North American vowels and upper-class British non-rhoticity.⁸ Mid-Atlantic is often used in European works that are not specifically British or American.⁹

LaBouff offers specific techniques, and extensive International Phonetic Alphabet information. Unlike Marshall, LaBouff includes guidance for rhotic sounds needed for American repertoire, and an appendix with regional and specialized pronunciations, such as Appalachian. The need for these is apparent when you consider that immediately following the 1953 publication of Marshall’s book, Aaron Copland’s *The Tender Land* (1954), Carlisle Floyd’s *Susanna* (1955), and Douglas Moore’s *The Ballad*

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⁶ General American is the accent spoken by the majority of native English speakers of North America. John C. Wells, *Accents of English 1*, estimated in 1984 that that two-thirds of the American population were speaking with a General American accent, and that many areas in Canada use the same General American pronunciation. The dialect is not limited by area, but is largely found in the Midwest and West, and most areas outside of New York City, New England, and the Deep South.

⁷ Received Pronunciation is the term for the accent and dialect taught to the upper-class and formally educated British citizens, and as the pronunciation for learners of English as a Second Language in the UK and Europe. In *The Oxford Dictionary of Current English*, 7th ed 1984, Allen defines it as “a form of English speech used (with local variations) by majority of educated English speaking people.” The term was already in print in 1810 in Smart’s *A Practical Grammar of English Pronunciation: On Plain and Recognized Principles …* In 2002, Peter Trudgill, *Sociolinguistic Variation and Change* updates his 1974 estimate (that three percent of citizens in Great Britain were RP speakers) to the declining estimation of two percent are RP speakers. It is not limited by region in the UK or throughout the Commonwealth. Trudgill maintains that although it is a minority accent, it remains the “non-regional, nationwide layer” supporting the dialects and accents taught in schools and heard in British broadcasting (172).

⁸ Rhoticity and non-rhoticity refer specifically to “r-usage” or lack thereof, in whether an /r/ is pronounced at the ending of a word, or before a consonant, or muted, or entirely eliminated. According to Trudgill, “non-rhoticity, as in RP pronunciation “star” as [sta:] is a newer pronunciation where the /r/ has been lost.” “Rhotic accents of English include nearly all accents of Scottish and Irish English, most accents of Canadian and American English, accents from the south-west and north-west of England…” (Trudgill, Glossary, 112.)

⁹ Mid-Atlantic dialect’s goal was mutual intelligibility for actors on either side of the Atlantic. It was cultivated by Canadian and American actors, and was frequently used until World War II. “The codification of Mid-Atlantic pronunciation in written form is credited to Edith Skinner in the 1930s…[and] led to her writing *Speak with Distinction*, which has become one of the principal texts for stage speech…throughout the English speaking world.” (LaBouff, 241.)
of Baby Doe (1956), emerged as three classic examples of the surge of American composers writing works involving American characters, where the non-rhotic dialect of Madeleine Marshall’s technique was deemed artificial. Current composers, such as Jake Heggie and Tobias Picker, are creating works with librettists Gene Scheer, Terrance McNally, and others, where an American voice and an authentic American manner of pronunciation and expression are needed. Dead Man Walking (2000), An American Tragedy (2005), Moby-Dick (2010) and Great Scott! (slated for premiere October, 2015) are examples from Heggie and Picker of American stories with characters who, according to the composers, need to sound authentically American.

Kathryn LaBouff was the English-diction coach for the world premiere of Picker’s An American Tragedy, at the Metropolitan Opera, and for Carlisle Floyd’s Cold Sassy Tree at Houston Grand Opera, among many others.

A comparison of the similarities and differences of Marshall and LaBouff applications for clear lyric English diction gives performers, coaches, directors, composers, and librettists valuable tools to communicate meaning, character, emotion, and community, in English language repertoire being performed in the 21st century. An in-depth study of both of their textbooks, interviews with current faculty members of The Juilliard School, Kathryn LaBouff and Kent Tritle, examination of other materials of Marshall and LaBouff, a review of literature, and observations derived from applying specific tenets from Marshall and LaBouff writings, especially regarding schwa and <r> usage, with participant singers and with private students, has led to recommendations and conclusions, discussed as case studies.

Madeleine Marshall Simon


Marshall and her sister Helen (1902-2001) attended the Goodyear-Burlingame School for Boys and Girls, where they studied geography, science, gymnastics, articulation, diction, and lessons in German and French. As “recipients of the benefits inherent to a wealthy family” the Marshall daughters interacted with two live-in servants

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¹¹ Cook-Cunningham, 52.
at home, Helen Yuschewitz and Agnes Kennedy.\textsuperscript{13}

The Marshalls supplemented their daughters' French language education by inviting a native French-speaking teacher to dine with the family once a week, speaking only in French. Madeleine loved "all things French" and her predilection for both the French language and its people evolved from her exposure to the French language both at school and at home. The two sisters spoke French fluently. Madeleine conversed in German as well. … Madeleine’s private education with courses in articulation, diction and foreign language, combined with private French instruction and piano lessons, provided Madeleine with a solid basis for her future career. The Marshall family’s wealth and status … helped set the stage for Madeleine’s future successes.\textsuperscript{14}

In 1911, Marshall’s father became seriously ill. He died one year later. This affected many aspects for her family in Syracuse, but education remained at the forefront of their lives. Marshall attended Syracuse University from 1916-1919, at a time when “less than seven percent of female population attended college.”\textsuperscript{15} In 1922, after graduating with the highest grade point average in the music department, and following an additional year of postgraduate study in the College of Fine Arts, Marshall moved to Manhattan with her mother, grandmother, sister, and aunt. They resided at 41 West 89th Street in New York City. She met Robert Simon on West 89\textsuperscript{th} Street, as his family lived at 57 West 89\textsuperscript{th} Street – about one block away.

Robert Simon (1897-1981) had a very similar background to Marshall’s, except that his first language was German. His grandparents had emigrated from Germany in the late 1800s, his parents spoke German, and the live-in nanny who raised Robert taught him German. Marshall and Simon married in 1924 and had two children, John G.

\textsuperscript{13} Ibid, 55.
\textsuperscript{14} Ibid.
Simon (b. 1928) and Peggy Simon Traktman (1932-2000). They were not only husband and wife, but a powerful artistic partnership. Simon had excelled in journalism at Columbia University, and after graduating worked in the broadcast department of the J. Walter Thompson Advertising Agency, where he wrote record-liner notes for RCA. Simon was the first music critic for The New Yorker magazine, beginning with its first issue in 1925. He left in 1948. During that time, Simon “also wrote the librettos for American operas and musical comedies.” Robert was surrounded with an industrious, successful family. Robert’s first cousin Richard co-founded Simon and Schuster Publishing, and Richard’s three daughters are opera singer Joanna Simon, Broadway composer Lucy Simon, (most notably for her Tony nominated work, The Secret Garden), and his youngest daughter, Carly Simon, the Grammy Award winning singer-songwriter.

Simon and Marshall were deeply connected with the New York City music scene. George and Ira Gershwin, Aaron Copland, Duke Ellington, Arnold Schoenberg and Virgil Thomson, were bringing new sounds and new ideas to their music. The Gershwin brothers were friends of Marshall and Simon, socially and professionally.

The widely acquainted couple became a dynamic pair in the culture of early twentieth century New York City … Marshall worked on stage, her husband remained busy in the audience in his second job as music critic. Robert’s work in radio and broadcast, combined with his work as a music critic, made him very attuned to articulation. Robert and Madeleine frequently discussed performances

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16 Cook-Cunningham, 57.
and sometimes had great fun imitating accents they heard.\textsuperscript{19}

Marshall’s training in diction, articulation, and as an accompanist and solo performer, opened doors for her to coach singers, such as Leontyne Price (b. 1927), George Britton (1910-2010), and Lily Pons (1898-1976). Marshall greatly modified soprano Leontyne Price’s Mississippi accent, but it was most likely her work with French coloratura soprano Lily Pons that solidified her approach to teaching English diction using phonetics. Pons did not speak English when she moved to the United States in 1930.\textsuperscript{20} She debuted with the Metropolitan Opera on January 3, 1931. Pons became a box office draw immediately, and remained with the company for twenty-nine years.\textsuperscript{21}

Inspired by Cook-Cunningham’s research, I made an appointment with Jeni Dahmus, the archivist at The Juilliard School, and traveled to New York City to examine the materials related to Madeleine Marshall. Figure 1 is a photograph of page 18 of Marshall’s unpublished \textit{Lessons in English Diction}, which is in The Juilliard School Archives collections. It is apparent that Marshall uses both of the symbols for Bright [a]\textsuperscript{22} and Father [a] in this earlier work. She abandons it in the published \textit{Manual}, stating that [a] is “used in spoken English, but not in English singing,”\textsuperscript{23} and explains that the “shadings are so … alike as to be imperceptible.”\textsuperscript{24} As a speaker of French, she would have known the difference in sounds, “lac” [lak] (lake), “âmes” [am] (souls), but

\textsuperscript{19}Cook-Cunningham, 62.
\textsuperscript{20}Ibid.
\textsuperscript{22}The word “bright” includes the [ a ] in the primary vowel of the diphthong [ az ] and the word “father” has the [ a ] in the first syllable. Please consult the IPA chart in Appendix A for details describing the Italianate “Bright ah” and the darker “Father Ah.”
\textsuperscript{24}Ibid, 163.
apparently judged it to be less important in English diction.

<table>
<thead>
<tr>
<th>Phonetic symbol</th>
<th>Key word to be memorized</th>
<th>Other ways of spelling the sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>a } as in AH</td>
<td>father, calm, part, heart</td>
<td></td>
</tr>
<tr>
<td>I as in IT</td>
<td>myth, pretty, guild, busy, women</td>
<td></td>
</tr>
<tr>
<td>e as in BED</td>
<td>head, said, says, friend, guest</td>
<td></td>
</tr>
<tr>
<td>o as in LAW (or WAR)</td>
<td>all, talk, haul, bought, naught, Lord, warm</td>
<td></td>
</tr>
<tr>
<td>u as in FULL</td>
<td>good, could, woman, wolf</td>
<td></td>
</tr>
<tr>
<td>o as in OBEY</td>
<td>omit, hotel (always same spelling)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Italian o) Unstressed</td>
<td></td>
</tr>
<tr>
<td>o as in SOFA</td>
<td>father, doctor, nectar, etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(2nd syllable) Unstressed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(NEUTRAL VOWEL)</td>
<td></td>
</tr>
</tbody>
</table>

Figure 1. Phonetic Symbols key, page 18 from a pre-published copy of Marshall’s *Lessons in English Diction*, 1947, courtesy of the Lila Acheson Wallace Library, The Juilliard School.
In Figure 2, a photo of a transcription Marshall created to assist Pons in preparing Gershwin’s song “The Man I Love,” there are adapted letters and diacritics from the French language.

Figure 2. Marshall’s specialized phonetic transcription of “The Man I Love” for Lily Pons.
In the following Figure 3, there is parallel examination of this text. Note the use of diacritics that are consistent with their sounds in French.

**Parallel English text and Marshall transcription**

When the mellow moon begins to beam  
Every night I dream a little dream  
And, of course, Prince Charming is the theme  
The 'he' for me  

Although I realize as well as you  
It is seldom that a dream comes true,  
To me it's clear  
That he'll appear.  

Some day he'll come along, the man I love  
And he'll be big and strong, the man I love  
And when he comes my way,  
I'll do my best to make him stay.  

He'll look at me and smile,  
I'll understand  
And in a little while, he'll take my hand  
And though it seems absurd  
I know we both won't say a word.  

Maybe I shall meet him Sunday,  
Maybe Monday, maybe not  
Still I'm sure to meet him one day  
Maybe Tuesday will be my good news day.  

Hwè’n theu mèlô moune bighi’nz tou bîme  
Èvri naît Aï drîme a littel drîme  
And, of côrse, Pri’nts Tsharmî’ng iz theu thîme  
Theu hi for mi  

Ölthô Aï rî-al- aî ze aze wèl aze you  
It iz sèl-domme thate a drîme comm’z trou,  
Tou mi its clîre  
Theate hi’l appîre.  

Somme dé hi’l comme alongue, theu m’â’n Aî lov  
Â’n’d hi’l bi big å’n’d strongue, theu m’â’n Aî lov  
Â’n’d hwênne hi comm’z maï wê,  
Aî ‘l dou maï bèste tou méke hi’m stê.  

Hi’l louke â’t mi â’n’d smaîle,  
Aî ‘l eu’n’der-stâ’n’d  
Â’n’d in a little while, hî ’l téke maï hâ’n’d  
Â’n’d thô it si’zm ab’seu+de  
Aî nô wî bôth wô’n’t sé a weu +.d.  

Mébi aî shall mîte him Sonne-dé,  
Mébi Monn-dé, mèbi nâte  
Stil Aî 'm shoure tou mîte hi’m wonne-dé  
Mébi Tiouz-dé wil bi maï goûde niouz dé

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Figure 3. Parallel view of English lyrics and Marshall’s French diacritics and phonetic symbols for Lily Pons coaching on “The Man I Love.”

Since Pons was an established artist, Marshall did not attempt to teach her additional phonetic symbols, but instead combined markings that already had clear phonetic identity for Pons. The grave accent on the letter < e >, è , represents Open E [ ɛ ] in “when.” The acute accent, é, is clearly Closed E [e] in “day.” Marshall used the
circumflex and diaeresis diacriticals for various phonemic needs, such as î for Closed I [i] in “meet,” â for Ash [æ] in “and,” but also for Father Ah [a] in “not” (“nâte” in the last stanza.)

During an interview with Kent Tritle, a former student of Marshall’s and a current faculty member of The Juilliard School and the Manhattan School of Music, I learned of Marshall’s use of the International Phonetic Alphabet in her coachings for those who benefitted from the symbols, and her meticulousness in teaching the vowel symbols to her diction classes at Juilliard. Tritle was an undergraduate student at Juilliard, transferring there as a sophomore in 1982, and thought, “I must take Madeleine’s class while I have this chance.” He said he was the only non-voice major in the class at that time, and thought perhaps that was why she “took a shine” to him. Even though Tritle’s primary instrument was organ, every student in Marshall’s diction classes was required to sing. She made sure each student thoroughly learned the symbols and the rules from The Singer’s Manual.

Marshall created a particularly clever application for Pons, using Aï for the diphthong [aɪ] in “I,” “my,” “night.” The double byte marking would be clear as a diaeresis, to a French speaker, and not an umlaut, which indicates one vowel sound that is a shifted sound. The phonetic function for Pons was a hiatus, in which the second vowel sound was to be pronounced separately, and not as a monophthong. This

26 Marshall, 4, states “If you’ve studied phonetics, of course you know them as old and welcome friends; if you haven’t, you will get on good terms with them as you study the vowels. The symbols are enclosed in square brackets to distinguish them from conventional spelling.”
27 Tritle, interview with author, February 4, 2015. Appendix F.
28 Ibid.
29 Ibid.
is particularly useful in a lyric diction context for English, since we prolong the primary vowel of a diphthong extensively in singing, and then glide to the secondary vowel very late, to complete the diphthong. French has no diphthong constructions, so transcribing “night” “I” “my” “though” “way” “day” “may” provides a challenge. Marshall addressed [aɪ] as Aï, as mentioned, but left [ou] in “although” as a pure vowel. Using Circumflex O (Ô), initially, as the symbol for tall rounded Open O [ɔ] in the first syllable of “Ôlthô,” and then also having it represent the [ou] diphthong in the second syllable indicates the desire to avoid addressing this gliding diphthong, idiomatic in English, as an unnecessary adjustment for Pons. This diphthong, often transcribed one way for speaking and slightly differently for singing, can be transcribed as [ou] and also as [ou].

Tritle was generous with his time, and was very interesting in the interview. He was clear regarding the importance of the clarity and timing of diphthongs and triphthongs. He stated that he learned this from Marshall, and uses it constantly with his singers from Musica Sacra to his singers at the Cathedral of St. John the Divine and at the schools. He continued at Juilliard for his Masters degrees, in organ performance and also in choral conducting, and currently, in addition to his faculty responsibilities, is the music director for the Cathedral Church of St. John the Divine, the Cathedral of the Episcopal Diocese of New York, and also music director of the Oratorio Society of New

IPA used in this document adheres to the standards set forth in the Handbook of the International Phonetic Association, 2005, unless otherwise noted. HIPA will often be used to represent this source. Phonetic symbols are usually found within brackets, as recommended by the association, although slashes can be used for phonemes, according to HIPA, p.160. Within a block of transcription, where phonetics are clear, no separating marks are required. Letters are usually placed within signs, such as < r >, which can be sounded [ r ] (rolled), [ r ] (flipped), and [ j ] (burried), for consonant < r > and [ ə ], [ ɔ’ ], [ ɔ ́ ], and [ ɔ’ ], for vowels colored by < r > in English diction.

30 IPA used in this document adheres to the standards set forth in the Handbook of the International Phonetic Association, 2005, unless otherwise noted. HIPA will often be used to represent this source. Phonetic symbols are usually found within brackets, as recommended by the association, although slashes can be used for phonemes, according to HIPA, p.160. Within a block of transcription, where phonetics are clear, no separating marks are required. Letters are usually placed within signs, such as < r >, which can be sounded [ r ] (rolled), [ r ] (flipped), and [ j ] (burried), for consonant < r > and [ ə ], [ ɔ’ ], [ ɔ ́ ], and [ ɔ’ ], for vowels colored by < r > in English diction.

31 Tritle.
York, and of the longest continuously performing professional chorus in New York City, Music Sacra New York. He finds the purity of the vowels to be on the decline, and trains all of his ensembles, from the young singers at the schools to his professional singers, to all completely match the pure, primary vowel before the glide to the secondary vowel.\textsuperscript{32} I saw in Tritle the same high standards evident in Marshall’s book, and also a joy of teaching and reaching singers on many planes. Examining what was offered to Pons, to students, and to advanced students reveals Marshall’s ability to adapt for specific needs of artists, and suggests the supposition that to take her clear prescriptives in the \textit{Manual} as the only way to address diction concerns is too limited. Tritle confirmed this, specifically.\textsuperscript{33}

Returning to the personalized transcription for Pons, Marshall represented the pure Closed U [u] sound for Pons as an < ou > spelling, as found in French words such as “doux” and “vous.” For the English stressed UH sound [ʌ], as in “come,” “Sunday,” and “Monday,” Marshall spells out the combination that generates that sound in “comme” and “donne.” Regarding consonants, Marshall encountered the need to convey the pronunciation of < n > as [n], rather than assimilating a nasalization into a previous vowel, and devised separating the phoneme with apostrophes: “And in a little while, he’ll take my hand” becomes “Â’n’d in a little while, hî ‘l téke maï’ hâ’n’d” and “The man I love” becomes “theu m’â’n Aï lov.”

Marshall may not have originally planned to strike through the < r > in words such as “absurd” and “word” but the markings in her own hand reveal a central tenet in

\textsuperscript{32} Ibid.
\textsuperscript{33} Ibid.
Marshall’s book: “Never sing r before a consonant.” This is a rule that Tritle explained has been much misunderstood. He used the example of “Lord” as including “a diphthong [ou]” in Marshall technique. Tritle also explained that Marshall taught the stressed vowel in “learn” as [ ə ] and he finds this is often overlooked.


Marshall’s *Manual* is 198 pages, organized into chapters covering consonants (chapters 2-28) and then vowels (chapters 29-50.) Marshall uses a conversational tone, and begins with an introductory chapter entitled “Conference.” She brings the reader into her confidence, “we have heard singers whose English couldn’t be understood because they distorted the words beyond recognition” and “…they weren’t the words the poet had written.” Marshall “gossips” to the reader:

Careless or mannered pronunciation has brought to audiences such unconventional declarations as “I swallow my bride,” “I’m yawning for your love,” “I hear you hauling me,” “I am the master of my feet,” “I am wading for you,” “…Nymphs and shepherds, gum away” “…Let us sin!”

She explains “This manual has been devised to assist the singer in avoiding misunderstandings, in all senses of that word.” Marshall’s goal is to present “a neutral, standard English, free of regional accents, intelligible to any audience…that has long been accepted as the norm on stage and in other public usage.” We realize that her concept of a neutral standard is based on elite New York society that was heavily influenced by European languages and tastes. This is most notably realized in the “First

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34 Marshall, 9.
35 [ ə ] is now represented by [ ɛː ] and [ ɜː ].
36 Marshall, 1. ‘Gossip’ is Marshall’s word for this invitation to an insider’s chat.
37 Ibid, 2.
38 Ibid.
Basic Rule of $r$: Never Sing $r$ Before a Consonant. Marshall states emphatically “This is a rule with no exceptions, a rare circumstance in the English language, which, to some observers, seems to have more exceptions than rules.” Therefore, Marshall’s book addresses a non-rhotic dialect, where one never phonates the post-vocalic < $r$ > when it precedes a consonant. She advocates that words such as “charm” are to be pronounced *chahm* because she finds “the American $r$, when sung before a consonant, gives…an unpleasant, snarling sound.” Marshall does not use IPA (International Phonetic Alphabet) in the consonant chapters (with the exception of Eng [ŋ] and Ezh [ʒ] in chapters 20 and 25 and [kt] as a special combination in words like ‘act’ and “evoked’) and instead uses italics to convey phonemic intention. She admonishes, for “Hark! hark! the lark!” not to sing “Hock! hock! the lock!” but rather “Hahk! hahk! the lahk!”

Marshall’s writing style in the *Manual* is very inviting. The information is specific and achieves the distinct non-rhotic accent of early and mid-century New York City, with elite pronunciations, such as her ‘Daniel Sitteth’ guide for optional yod, or j-u glide, pronunciations. Her assertion that there is one neutral standard of English, and that it is the non-rhotic one prescribed in her *Manual*, is outdated. Repertoire of the 20$^{th}$ and 21$^{st}$ century reveals the need for an English language standard that includes Standard

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40 Ibid.
41 Marshall, 11.
42 Ibid, 139. “Daniel Sitteth” is included in the List of Abbreviations and Glossary in the front matter. Words spelled with < u > or < ew > , after the consonants listed in the two words DaNieL SiTTeTH, such as “due” “new” “lute” “Tuesday” etc. were pronounced with a j-glide in elite speech: [ nju ], [ jUt ].
American with common < r > pronunciations, a standard for British repertoire, historic and modern, and a standard for singing English that needs non-British and non-American pronunciations -- more like Madeleine Marshall’s ideal -- which we call Mid-Atlantic. We have a variety of applications: historic Received Pronunciation in Purcell and Handel operas, and more current RP in Britten operas; European settings that are not British, such as Mendelssohn’s Elijah; regional American settings as in The Tender Land, Susanna, A Streetcar Named Desire, Dead Man Walking, and non-regional American, as Moby-Dick, An American Tragedy, Delores Claiborne, and Great Scott!

Kathryn LaBouff’s work, similar to Madeleine Marshall’s, includes coaching at the Metropolitan Opera and teaching English Diction courses at The Juilliard School. Her rules, as presented in her 2008 publication Singing and Communicating in English: A Singer’s Guide to English Diction, delineate an equally high standard, succinct guidance, with the additional benefit of detailed International Phonetic Alphabet use, for these three main dialects, and some regional ones, as well.

Kathryn LaBouff

LaBouff was born July 3, 1951, in Belmont, Iowa, and claims Cedar Falls, Iowa as her hometown, calling herself a “true Midwesterner.” Kathryn was the third child in

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“American vocal repertoire is one of the most significant musical contributions of the twentieth century... Therefore, American-English diction is an essential part of a singer’s education.”

44 Morgan Smith, interview by author, April 6, 2014, where he explained that a General American pronunciation was decided upon for his role of Starbuck in Moby-Dick since the Nantucket accent was not essential to communicating his character. Jake Heggie preferred “as natural an English pronunciation as possible.”

45 Pronounced [ la \bʌf] as seen in IPA, or “LahBuff”, in phonetic respelling. Dr. LaBouff stated, with humor, during our first meeting on January 11, 2014, that her name is pronounced “like bad French.”

46 Kathryn LaBouff, interview by author, January 13, 2015.
her family, with two brothers, who were nine and eleven years older. She attended public schools, and took organ lessons from her mother. For high school, LaBouff attended Interlochen Arts Academy (presently Interlochen Center for the Arts) in Interlochen, Michigan. During her junior year she studied voice with Elizabeth Mannion, who was also Jessye Norman’s teacher. LaBouff recently chatted with Ms. Norman, and reminisced that Norman was her accompanist for voice lessons. She relates “Jesse said ‘It must’ve been for the slow ones. I couldn’t play the fast ones!’”

It was at this time that Kathryn learned of the University of Michigan’s School of Music, Theater and Dance program.

LaBouff began her undergraduate studies at the University of Michigan in 1970, continuing through her Master of Music in Vocal Performance degree. In 1976, she moved to Italy for three years, studying on a Rotary Scholarship. Initially, she was in Fiesole, studying with Tito Gobbi in the Opera Workshop, and then Rome, earning a Certificate from the Conservatorio di Santa Cecilia, where she studied soprano roles with Maestro Luigi Ricci. Returning to the United States in the Fall of 1979, she met Gary LaBouff, which influenced her decision to remain in the USA and continue with the doctoral work she had previously begun. Gary returned to Italy with Kathryn, at Christmas time, and helped her move out of her apartment there. They decided then to wait one year before marrying. Kathryn moved to Ann Arbor for her doctoral work in 1980. In January of 1981, Kathryn "Kay" Elizabeth Murray married Gary LaBouff, and

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later that year she earned a Doctor of Musical Arts degree from the University of Michigan.\footnote{LaBouff, interview, 2015.}

The couple moved to Ithaca, New York, where Kathryn was on the faculty of Ithaca College and Gary was able to pursue his doctorate at Cornell University. There were no diction classes at the University of Michigan, at the time she attended, and so it was during her three years in Italy, at one point singing with coaches from Oberlin, that they introduced her to the International Phonetic Alphabet. In Ithaca, teaching Italian, French, and German diction, she used John Moriarty’s text book, and endeavored to “stay one chapter ahead of the students” her first year teaching diction.\footnote{Ibid.}

LaBouff was at Ithaca College for three years and then moved to the New York City area. She had been studying with Doris Yarick-Cross, who was just beginning a new program at Yale University. Yarick-Cross invited LaBouff to come teach diction at Yale, including Spanish and English. LaBouff was teaching there for a short amount of time, “perhaps just over a month,” when the call came from the Dean at the Manhattan School of Music that they needed to replace their English Diction instructor and did Cross know of anyone? She recommended LaBouff for the position.\footnote{Ibid.} Two years later, in 1986, Juilliard called, because Madeleine Marshall was retiring, and LaBouff was hired then, at three schools, to teach diction, including English.

LaBouff followed in the footsteps of Madeleine Marshall at Juilliard, but regrets that she did never met Marshall. It was assumed by Julliard faculty that LaBouff would use Marshall’s Manual; however, timing prompted the continued development of
LaBouff’s materials. She stated in our interview that she wishes now that she had called Marshall, but events were proceeding so quickly, she proceeded with the English diction materials she had developed at MSM. She mentions that it was quite unusual that she had not been mentored in it. I noted that this was a similar experience to Marshall developing her materials and textbook. Rich experience informed each woman’s observations and solutions. LaBouff said she just committed to the next assignment and kept going.\textsuperscript{51} With the sound of Midwestern speech in her ear, and an awareness that it was reaching every household with a television, from the daytime dramas to \textit{The Late Show with Johnny Carson}, it was clear to LaBouff that American Standard\textsuperscript{52} needed to be included in the diction studies, in addition to Mid-Atlantic, and Received Pronunciation\textsuperscript{53} of Great Britain.

LaBouff is currently the assistant chair of Voice Faculty at the Manhattan School of Music, and still teaching diction at The Juilliard School,\textsuperscript{54} in addition to coaching opera and recital repertoire. However, 2013 was a very challenging time, culminating February 28, 2014, with the devastating loss of Gary to cancer, at the age of 60, at home in Tenafly, New Jersey.\textsuperscript{55} Kathryn and Gary have three grown children, a son and twin daughters, Eric, Megan, and Meredith. This premature death has affected everything in LaBouff’s life, and so 2014-15 continues to be an era of changes.\textsuperscript{56}

\textsuperscript{51} Ibid.
\textsuperscript{52} LaBouff, interview, 2015. Dr. LaBouff acknowledges the spoken standard is often called General American, and the term for the sung dialect is AS, American Standard.
\textsuperscript{53} Trudgill, Glossary, 114. “The label ‘received’ is … used in an old-fashioned sense of ‘being accepted...’
\textsuperscript{54} Juilliard changed its name to The Juilliard School in 1968. http://www.juilliard.edu/about/brief-history
\textsuperscript{56} LaBouff, interview 2015.
As a diction coach for the Metropolitan Opera of New York, and other opera companies, LaBouff has prepared and coached over 300 English language operas, including premieres alongside the composers and librettists, such as An American Tragedy (Picker/Sheer)\textsuperscript{57} at the Metropolitan Opera, Cold Sassy Tree (Floyd) in Georgia and at New York City Opera, and Little Women (Adamo) at Houston Grand Opera.

LaBouff is a featured contributor to the \textit{Diction Coach} guides for the \textit{G. Schirmer Opera Anthologies}. Her extensive credits also include New York City Opera, Glimmerglass Opera, Merola Program of San Francisco Opera, Opera Theater of St. Louis, Lincoln Center Festival, Washington National Opera, Opera Festival of New Jersey, and more.

LaBouff serves as board and faculty member for Dolora Zajick’s Institute for Young Dramatic Voices, and has been a faculty member of The Curtis Institute of Music, Mannes College of Music, the Banff Centre for the Arts, in addition to Yale University, Ithaca College, and Cornell University. She has given master classes for Houston Grand Opera, Vancouver Opera Ensemble, NATS Winter Workshops, and more.\textsuperscript{58}

Just as Madeleine Marshall is credited with coaching many highly respected singers, such as Lily Pons at the Met and students at Juilliard and other locations, so Kathryn LaBouff is admired for her work with Renée Fleming, Patricia Racette, Nathan Gunn, Susan Graham, and others, in addition to her students. Renée Fleming wrote the foreword to LaBouff’s \textit{Guide} mentioning the benefit to her, in English and in foreign languages

\textsuperscript{57} Diction was important enough to be mentioned in the review. Anthony Tommasini, “Dreiser’s Chilling Tale of Ambition and Its Price.” \textit{New York Times}. (December 5, 2005.) “Mr. Gunn … sings with virile sound, rich nuances and utterly clear diction.”

\textsuperscript{58} Juilliard, Faculty Biography. http://www.juilliard.edu/faculty/kathryn-labouff?destination=node/19610
Kathryn LaBouff has developed an approach to singing in the English language which is wonderfully user-friendly, and which has surely saved much wear and tear on my voice. It is a technique that has empowered me with the knowledge and skills to bring a text to life and to be able to negotiate all of the sounds of the language with the least amount of effort. I have found her clever and extremely creative use of substitute consonants or combinations of consonants in creating clear diction utterly delightful because they are surprising and because they work. These techniques have been equally useful when singing in foreign languages. We sopranos are not usually known to have good diction, particularly in our high range. I found that working with Kathryn improved my ability to be understood by an enormous percentile of the audience with much less vocal fatigue than I would have experienced if left to my own devices. I have often told my colleagues enthusiastically of her interesting solutions to the frustrating problems of diction. I am thrilled that her techniques are now in print for all to benefit from them.59

Fleming also mentions LaBouff’s coaching for her roles of Rosina in the premiere of The Ghosts of Versailles, Ellen Orford in Peter Grimes at the Metropolitan Opera, and with the entire cast of André Previn’s A Streetcar Named Desire.

Kathryn LaBouff is a member of the National Association of Teachers of Singing, and presented a lecture and master class at the 2014 NATS Winter Workshop: Opera & Musical Theatre in the 21st Century. This was organized in association with the National Opera Association and Opera America, and is where I met Dr. LaBouff for the first time. Following our first conversation, I attended the conference session as a NATS member, and found that all I had read in her textbook was evidenced in the improvements for each singer participating in the master class. LaBouff’s interaction with each participant maintained a positive and specific direction that is also discernable in her writing. Where Marshall is clever and entertaining, LaBouff is encouraging and informative, which are all traits to be admired.

LaBouff’s SACIE: A Singer’s Guide to English Diction

Singing and Communicating in English: A Singer’s Guide to English Diction can be reduced to a two-syllable acronym SACIE, and can also be referred to as LaBouff’s Guide. In addition to the printed textbook, LaBouff has prepared materials that are accessed online for use with the Guide. There are audio files and an Exercise Guide available through Oxford University Press online. Regarding the textbook, there are 352 pages, 40 line illustrations, and 39 music examples in 15 chapters, with 3 appendices, and a glossary. Chapters 2–13 apply to all of the English language considerations, as a whole, and are applicable to all three major dialects covered by LaBouff: an American Standard, a British Standard (referred to as Received Pronunciation) and Mid-Atlantic, used for repertoire that is not British or American in nature. Chapter 14 has information about Received Pronunciation, both historic and current. Chapter 15 is dedicated to Mid-Atlantic dialect, including historic and current usage. It is important to note that LaBouff’s textbook uses the standard International Phonetic Alphabet, except for a slightly different version of the phonetic symbols for <r> usage. For this document, and in my diction classes, I retain the International Phonetic Association’s standard of rolled <r> being [r], flipped or tripped r, which is an alveolar flap, as fishhook symbol [ɾ] and the burred <r>, also called the American r by Marshall and others, is [ɻ]. This burred <r> is not unique to North American speech, occurring in British English and other languages, but is so identified with North American dialects that it has garnered that moniker.

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60 The Exercise Guide indicates British Received and Mid-Atlantic pronunciations have historic and modern versions. In the historic versions “r’s” are flipped when between vowels, and rolled when in grammatically and syllabically stressed positions. In the modern versions, all “r’s” are burred, regardless of stress. The vowel and consonant differences between historic and modern versions can be found in chapters 14 and 15.
Specialized dialect information is included in Appendix 3 “Regional Dialects Found in Vocal Repertoire.” Four U.S. dialects and five British Isles and Ireland dialects are covered. General Southern of the United States (GS), includes many regions in the United States that were settled by English speakers from the West Midlands and the West country. Southern dialects can be found chiefly in the states of Alabama, Florida, Georgia, Kentucky, Maryland, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, Texas, Arkansas, Mississippi, Louisiana, and the Ozarks of Missouri, as well as rural areas of Ohio, Illinois, and Indiana. Although all of the above were initially non-rhotic, today the only areas that do not use <r> colors are Savannah, New Orleans, Mobile, and Norfolk. New Orleans dialect is covered, and is useful for Previn’s *A Streetcar Named Desire* and Heggie’s *Dead Man Walking*. The Appalachian region dialect, which is said [æpəˈlɛʃən] for the region, (and not [æpəˈleʃən] which is, however, the correct pronunciation for Copland’s *Appalachian Spring*) is useful for Floyd’s *Susannah*. LaBouff cautions that dialect use must be used as judiciously as adding spices to a recipe. There is a danger of overdoing it and turning characterization into caricaturization. She states in the textbook “…*Susannah* must be sung like grand opera not Grand Ol’ Opry!” She said in a phone interview that she uses “just a hint! Just as flavoring- as it can over power!” Gullah is the fourth U.S. dialect included in Appendix 3, and would have been very useful information for The Dallas Opera’s 2008 production of Gershwin’s *Porgy and Bess*.

61 LaBouff, *Guide*, 266.
63 LaBouff, interview, 2015.
LaBouff describes the general characteristics of five other dialects found in vocal literature: Scots, Irish, Welsh, and regional dialects of England such as East Anglia and the West Country. My opinion was sought regarding some Scots flavoring for a singer in Fort Worth Opera’s 2014 production of Kevin Puts and Mark Campbell’s Silent Night, which employs English with a Scottish background, German, French, and some Italian language, sung throughout the opera. LaBouff’s text gave additional authority to the previous training and experience I received while living in Great Britain.64 While residing in East Anglia, and newly introduced to the operas of Britten, it would have been very useful to have this information, and to have owned a copy of an English pronouncing dictionary, before mispronouncing Aldeburgh, which is said as [ˈɔːldəɹə].65

For best use of LaBouff’s Guide, students and instructors are encouraged to read the introductory Chapter One and then proceed to the chapter which covers the International Phonetic Alphabet in detail for the dialect closest to their vernacular tongue. North American singers, and those trained in American English in nations such as Japan, Korea (Republic of Korea), and Taiwan (Republic of China), are directed to Chapter 2 for American Standard. Those from the United Kingdom of Great Britain, Ireland, Commonwealth or formerly Commonwealth countries, and those from nations who train in British English, as I have heard in Hong Kong, are directed to Chapter 14 to study the symbols used in Received Pronunciation. As the online, downloadable PDF Exercise Guide states, “Each chapter contains both British and North American texts.

64 While living in East Anglia I studied with Dorothy Richardson of the Guildhall School of Music and Drama, London, and Homerton College, University of Cambridge. She focused on technique including diction.

65 Daniel Jones, Cambridge English Pronouncing Dictionary (Cambridge UK: Cambridge University Press, 2011), 13. A second pronunciation was also listed: [ˈɔːldəɹə].
The reader may choose to go through the book focusing on only one of the pronunciations or study all the pronunciations. The textbook and supporting materials have transcriptions of texts into IPA in one or more of the three major dialects, as applicable. LaBouff states application guidelines as

Generally, the nationality of the composer and the poet determine the pronunciation to which it is transcribed. If, for example, the composer and the poet are North American, then the text is transcribed in AS. If the composer and the poet are from the British Isles, then the text is transcribed in RP. If the poet is British and the composer is North American, then the text has been transcribed in both AS and RP. Many of the texts are also transcribed in Mid-Atlantic, MA; a hybrid of British and American often used as a default dialect. This dialect is very useful for texts or works that are not specifically North American or British. The ultimate dialect choice for a performance rests with the performer or the production team and should be based upon such things as the venue and the ability of the audience to comprehend different dialects, and so on. The important thing is that the use of the dialect be consistent, clear, and expressive.

In a favorable review of LaBouff’s Guide, Debra Greschner states LaBouff “offers clear, concise explanations with pertinent examples … she exhibits the ability to relate the information directly to the singers art,” and

The author’s vast experience as a diction coach is evident on every page, whether in her matter-of-fact approach to describing how the sounds are made, the useful exercises for attaining easily produced clear diction, or in her advice to singers, such as recommending that they rework consonants as their voices develop and mature so they always match vowels in volume and intensity. Singers, voice teachers, and coaches will find Singing and Communicating in English an excellent resource.

There are typographical errors, as there are in the Marshall text, and an errata sheet from the publisher could be hoped for. Some are small errors, such as in rule #3 on page 23, about the verb ‘to be.’ It is missing, ironically, “be” in the second sentence.

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66 OUP Online Exercise Guide to Singing and Communicating in English, 1.
67 OUP Online Exercise Guide, 2.
Other errors, such as an incorrect symbol, are more regrettable. It has been important to note for my students to correct:

p. 41 - EXAMPLES – the fifth bracket should contain [ε]
p. 67 - In the text, it should state “… it will be written as [ɔ̹].”
p. 68 - These symbols are confused [ɔ ç ɔ]. It should read “[ɔ̹] for [ɔ̹]”
p. 234 - EXAMPLE 3 – shows the very same symbols and text for what to do and what not to do.

Fortunately, the practical information on expressive doublings, implosions and merges, placing pitched consonants, advice based on the physiology of speech, drills for overcoming faults, specific rules for ease, aids in projection and legato, pitfalls to avoid, and the musical examples and examples of varied texts with clear IPA, are presented methodically, and “are techniques that will move the singer beyond correct enunciation and pronunciation to clear and communicative lyric diction.”

Overview: Sample of English Language Works 1935-2015

I have compiled a list of many of the operas presented from the time of Marshall’s hiring, through present day, when LaBouff continues at Juilliard, to illustrate the growing need for skilled English diction. These works, written for the stage in the English language, are examples of all three current pronunciation standards, as well as some needing regional dialect treatments.

The list begins with Marshall’s friends, the Gershwins, who, with DuBose Heyward, created Porgy and Bess. It continues through our current year at The Dallas Opera with Everest and Great Scott! These world premieres are slated in the Winspear

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69 Greshner, 262.
70 Operas, here, is a term for works for the stage, such as Grand Opera, Light Opera, Singspiel, Operetta, Musical Theater, and so forth, and performed by companies who present opera, and/or are members of Opera America.
Opera House, Dallas, Texas, in 2015. A varied collection of composers and librettists are represented, such as Virgil Thomson and Gertrude Stein; Samuel Barber and Gian Carlo Menotti; Benjamin Britten and Myfanwy Piper; Jake Heggie, Tobias Picker, Joby Talbot with Gene Scheer, Terrance McNally, and others.

It is a sample, a selective list, used to illustrate the need for multiple dialect skills in English language works. A complete list is beyond the scope of this discussion. The source of the information is Opera America’s North American Works resource, unless otherwise noted, such as the Benjamin Britten operas. With apologies, Gilbert and Sullivan works were not included, although they are regularly performed on both sides of the Atlantic, but musicals being presented in major opera houses, such as San Francisco Opera, Lyric Opera of Chicago, The Dallas Opera, Washington National Opera, Houston Grand Opera, and more, do have some representation.

I have not tried to identify which of the dialects is likely to be chosen. As LaBouff writes, often the dialect is chosen based on the composer or poet/librettist’s indication of place, time, or their own nationality. Conversely, “One consideration might be which dialect would be most intelligible for the venue or the sophistication of the audience.” Most common in my experience, LaBouff mentions “In opera, often the directors or conductors make the decision based on the production style and values.”

American opera singer Susan Graham performed Anna Leonowens in The King and I (Rodgers and Hammerstein) during June, 2014 at Théâtre du Châtelet in Paris.

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71 LaBouff, 108. This is an example of Leslie De’Ath’s “text doctrine” discussed in Chapter 2 of this document.
72 Ibid. This is an example of De’Ath’s “audience doctrine” discussed in Chapter 2 of this document.
73 Ibid. This is an example of pragmatism for which performers must be prepared.
74 Susan Graham, interview by author, April 6, 2014.
She spoke and sang in Received Pronunciation, as the plot is centered on the historical person from England who moved, with her son, to Siam to be a royal schoolteacher. Anna’s identity as an English woman in a distant land is central to the cultural conflict in the work. This is an example of the dialect choice supporting the character and plot, regardless of nationality of the audiences in Paris or of the American composer and librettist. RP, one of the standard three dialects, is well-understood, internationally. The table of English language works, 1935-2015, selected, appears in Appendix B.

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CHAPTER 2

RELATED LITERATURE

International Phonetic Alphabet and Foundational Sources

The *Handbook of the International Phonetic Association* is central to this study of lyric diction. The association traces its history back to 1886,\(^{76}\) in Europe, and the first International Phonetic Alphabet was in use by 1888.\(^{77}\) By 1927 the Alphabet was accepted by linguists and language instructors in the United States, as evidenced in a John Kenyon article in *American Speech* in 1929.

At the meeting of the Modern Language Association (December, 1927) the Practical Phonetics Group of the Association unanimously passed a resolution approving and recommending for educational purposes in America the alphabet of the International Phonetic Association (IPA) "in its latest approved forms," with the addition of a symbol deemed necessary to represent the vowel in the General American pronunciation of the word *hurt*.\(^{78}\)

The passage above specifically addresses the spoken dialect General American (the basis for American Standard in singing) and the need to communicate the r-colored sounds. The article includes a broad transcription by Harold E. Palmer, Linguistic Adviser to the Japanese Department of Education, and Director of the Institute for Research in English Teaching, Tokyo, showing Kenyon’s “type of General American,” followed by the dialect of “a native of Boston; both in a colloquial style.” Kenyon states they offer both as a way to illustrate the difference between general speech and “as pronounced by those who do not sound final r.”\(^{79}\)


\(^{77}\) Ibid, 159.


\(^{79}\) Ibid.
Many revisions later, as more world languages have been added and needs have been refined, the most recent published-in-print sources are the 1999 *Handbook*, and the online materials, such as the new charts, dated 2005. The *Handbook*, or HIPA, is listed under Books in the bibliography, and the charts are listed under Online Resources.

The aim of the International Phonetic Association is to “promote the study of the science of phonetics and the various applications of that science.” The association has devised its alphabet as a “universally agreed system of notation for the sound of languages.” The alphabet is comprised of symbols; each symbol represents a sound. The alphabet uses many Latin (also called Roman) alphabetic characters, as well as some Greek letters, and other symbols. Letters and limited diacritics represent the majority of phonemes.

Other foundational resources which I found helpful, though not fitting into a specifically “diction” category, include *Coffin’s Sounds of Singing: Principles and*

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80 HIPA, i.
81 Ibid.
82 Ibid, 159.
83 Ibid, 160. The International Phonetic Association “recommends that a phonetic transcription should be enclosed in square brackets [ ]. A transcription that notes only phonological contrasts may be enclosed in slanted lines or slashes / /.” Therefore, square brackets [ ] are used with phonetic, rather than phonemic, notations. Broadly phonetic and/or narrower transcriptions, within square brackets, give phonetic descriptions of pronunciation. These finer observations might or might not distinguish different meanings, but would represent differences in pronunciation or enunciation. Slashes / / are used for phonemic notations, and do not include minute pronunciation detail, The *Handbook of the International Phonetic Association* also clarifies, on page 28, that “square brackets are used conventionally to make clear that a symbol or sequence of symbols represents phonetic realizations rather than phonemes.” Additionally on page 28, “Superscript H” indicates aspiration, a delay in the onset of voicing after the voiceless plosive, characteristic of such plosives at the beginning of stressed syllables in many varieties of English.” My example of this difference, between an aspirated and non-aspirated plosive is exemplified in the words “pot” and “spot.” The /p/ sounds of “pot” and “spot” are pronounced slightly differently in English. The difference is not meaningful in English, although this difference would be meaningful in some languages. Thus, phonemically the words are / p/ and / sp/ with the same /p/ phoneme. However, to capture the difference between them in enunciation (the allophones of /p/), they can be transcribed phonetically as [ pʰɔt ] showing the aspirated < p > and [ ɔt ] indicating non-aspiration.
Applications of Vocal Techniques with Chromatic Vowel Chart which helped clarify the HIPA vowel charts, and Castel's French Opera Libretti, and Dibbern's Carmen: A Performance Guide and Manon: A Performance Guide which illustrated differences in transcription and provided the relational value of vowels.  

The pronunciation dictionaries by Kenyon and Knott (A Pronouncing Dictionary of American English), and Daniel Jones and successors (Cambridge English Pronouncing Dictionary), and the opening chapter of William Labov’s The Handbook of Language Variation and Change, have provided basic and refined understandings to this research, and are referenced in this study.

Leslie De’Ath and the Journal of Singing

The official publication of the National Association of Teachers of Singing, Journal of Singing, has been exceedingly helpful in the area of diction. From Stephen Austin’s discussion of the Italianate [a] in more than one article, but especially “Canaries in the Coal Mine: The Pure Vowel,” to Leslie De’Ath’s articles on English and French diction, the precise meaning of specific symbols has been greatly clarified. These articles are of great interest for “diction” and as Richard Miller wrote “Diction is not something that is added on as an overlay to voice technique; it is one of its chief determinants.”

The understanding of the Italianate [a] is important as the foundation for all other vowels, and specifically for schwa and r-colored schwa. Austin explains

We have the idea that [a] is a relaxed vowel with a big open space in the back

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84 The value of the relationship of vowels is mentioned in HIPA on page 13: “most vowels in a language have to be placed in relation to a reference vowel.”

of the oral cavity. In reality there is a narrow constriction between the back of the tongue and the posterior pharyngeal wall. If there is not, then it no longer sounds like [a]. It requires a certain amount of tension in the tongue to pronounce [a] distinctly. For [i] the tongue is tensed in the front and the primary constriction is between the blade of the tongue and the alveolar ridge—right behind the front teeth. It is classified phonetically as a tense vowel because it takes a lot of effort by the muscles of the tongue to put itself into the right position to produce [i]. All the other vowels—the pure ones and the distorted ones are produced by appropriate tension in the tongue. That is what makes this such a difficulty. It is not that tension distorts the vowel, excessive tension distorts the vowel. How do you know if there is excessive tension? The vowel is distorted. It is as simple and as complex as that!\textsuperscript{86}

In his 2004 \textit{Journal of Singing} article, “Lyric Diction and the Concept of Standard English,” Leslie De’Ath describes problems with the lack of an agreed upon standard in English diction when he writes “there is an aspect of sung English that is often treated in a casual manner, and this is reflected in the literature in English on English lyric diction. Neither the singer nor the pedagogue bothers in many instances to consider the pronunciation standard upon which the repertoire chosen is to be based.”\textsuperscript{87} De’Ath describes two main philosophies regarding the singer’s responsibilities and choices in selecting diction style: the “audience doctrine” and the “text doctrine.” He admits there is much room for middle ground, but that a view will tend to predominate.\textsuperscript{88}

The “audience doctrine” focuses the performer’s responsibility toward the audience and what they deem intelligible. The “text doctrine” requires that a performer serve the music and text, and make choices based on those concerns, regardless of


\textsuperscript{87} Leslie De’Ath, “Lyric Diction and the Concept of Standard English,” \textit{Journal of Singing} 61, no. 1 (Sep-Oct 2004): 65. “Regarding English diction strategies for singers, two extreme antipodal positions could be described, with a lot of room for middle ground. On the one hand, it can be argued that the responsibility of a performer is to the audience, and intelligibility is the only criterion worth considering. On the other, it is the music and the text that are of sole importance, and it is up to both the performer and listener to do whatever might be necessary to rise to the resultant challenge to intelligibility.”

\textsuperscript{88} Ibid, 67.
audience location or understanding. Marshall could be considered “audience” focused, as she proposed there was one standard of diction and that it was intelligible to any audience. Although this assertion is now clearly refuted, it was her view. LaBouff can be considered to adhere to the “text doctrine” with also quite a bit of what De’Ath describes as “middle ground,” as LaBouff has clear standards for choosing appropriate pronunciations based upon the source and era of the text, the music, the performances practices, as well as current singers natural dialect and needs of varying contemporary audiences. LaBouff discusses which of three major dialects are appropriate for use, whether for Baroque opera or latter 20\textsuperscript{th} and current 21st century American opera, for art song by British composers and poets, or art song by American poets and composers, and so forth. De’Ath states a fact, acknowledged by Marshall and LaBouff, and central to Berton Coffin’s work, that “any program of voice building must take into consideration the unique technical apparatus and physiology of each individual. This means that vowel modification for the sake of optimum vocal production is as much a reality for teachers and singers as pronunciation accuracy from a linguistic point of view.”

De’Ath’s very detailed article, regarding linguistic concerns as well as lyric application, affirms that the prescriptive tradition of grammarians of the late 19\textsuperscript{th} and early 20\textsuperscript{th} century has given way to a “descriptive approach to linguistics.” We can see this parallel in diction training. One finds Marshall’s clear, but limited “prescription” is

\begin{enumerate}
\item De’Ath, 67.
\item Berton Coffin, \textit{Coffin’s Sounds of Singing: Principles and Applications of Vocal Techniques with Chromatic Vowel Chart}. 2\textsuperscript{nd} ed. Lanham, MD: Scarecrow Press, Inc., 2002. This work is referenced specifically in Figure 10.
\item De’Ath, 74.
\item Ibid, 76.
\end{enumerate}
now balanced with LaBouff’s descriptive and prescriptive application of how, why, when, where, and for whom, certain phonemes, pronunciations, challenges above the passaggio, flow of the stress/unstress, and idiomatic line of spoken English in lyric settings, can be approached. De’Ath encourages embracing “the linguistic, cultural, historical provenance of every vocal composition” and allowing such to “Inform the diction choices of the performer.” He proposes that

such distinctions can be made without sounding unnatural or affected, and singers should be encouraged to explore the text doctrine approach to a greater degree than prevails presently. Such an approach will provide the artist with a more detailed and varied palette of interpretive possibilities, and hone awareness of the textual subtleties of poetry.\(^93\)

Marshall has a similar idea regarding “sounding natural” in her conclusion “If your diction sounds natural - …so that your listener notices only what is being said in text and tone and isn’t aware that any diction rules, devices, or suggestions are being used – your diction is good.”\(^94\) It remains that “natural” in North America, especially in the second half of the 20\(^{th}\) century onward, has more of the ring of Johnny Carson than of Franklin D. Roosevelt. Both were personas and voices recognized by millions of Americans and largely loved. Roosevelt’s accent represents Hyde Park, New York and his elite Eastern surroundings, whereas Johnny Carson is received as Everyman American, not just his region of origin, the Midwest.\(^95\) Carson, from the Midwest and then transplanted to Burbank, California, represents the sound that a vast majority of Americans share or understand well.

\(^{93}\) De’Ath, 73.

\(^{94}\) Marshall, 195.

\(^{95}\) Johnny Carson was from Nebraska, one of the states typical of the Midwest, and hosted the television program The Tonight Show from 1962-1992. More than fifty million people tuned in for the final episode of on May 22, 1992. Carson represents a dialectical standard for the majority of Americans.
De’Ath, a Canadian, acknowledges that there is more than one cogent dialect for English diction studies. He writes with an objective tone regarding the Francophone Québécois singers who diligently present Poulenc, Debussy, and Fauré with European French diction, but notes that Anglophone Canadian singers are not expected to alter their “Canadian raising” – a tendency to pronounce [au] diphthongs as [ɔu] - when singing in English for Canadian audiences. The first is an example of text doctrine for French, but the second is audience doctrine for English, in his location. Truly, many audiences would recognize either [haus] or [hɔʊs] within a particular context, but context itself supports adjusting pronunciation to be as close to a poet or composer’s expected sounds as can be done with skill. De’Ath’s point, that it is important to sound authentic rather than artificial, is contrasted by one stated by Cheri Montgomery.

Montgomery is on faculty at Vanderbilt University as a Senior Lecturer teaching Diction for Singers, in courses listed as English/Italian, German, and French. (Vanderbilt’s shared semester of English and Italian diction contrasts with Juilliard, where English is a full year course, and with the University of North Texas, where Italian and English are each a full semester.) Montgomery is also author of the Lyric Diction Workbook Series, published by S.T.M. Publishers. Montgomery’s guest article, entitled “The Dynamic Diction Classroom,” appeared in the Diction column of the Journal of Singing supplied or edited by Leslie De’Ath. The article reveals a contradictory view to “natural American” in this statement:

If we were to draw a picture of the optimal instructor [for diction], then each language would have its own specialist on the music faculty: a native Italian

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97 Vanderbilt, Blair School of Music Faculty, http://blair.vanderbilt.edu/bio/cheri-montgomery
coach or singer would teach Italian; a native French coach or singer would teach French; *a native British coach or singer would teach English*; and a native German coach or singer would teach German.”

98 (emphasis added)

The opinion that a British speaker would be the optimum instructor of English diction in Nashville, Tennessee, reveals a prejudice for only one standard of English diction, not based on ‘audience’ nor ‘text’ doctrine, but solely on ‘British pronunciation is preferable.’ This statement, published in 2011, is rarer now, but is exactly the issue addressed by Ned Rorem in 1984 when he wrote “We Americans, still at this late date, suffer from an inferiority complex about matters cultural, …Regarding musical performance we still cower in Europe’s shadow.”

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Text doctrine would certainly consider whether Vanderbilt students were preparing songs by Ned Rorem, Aaron Copland, Ricky Ian Gordon, Thomas Pasatieri, Jake Heggie, Mark Hayes, and other American composers; audience doctrine would consider the predominance of American patrons in attendance. “British as optimum” is neither of these doctrines within North America.

Montgomery presented the session “The Dynamic Classroom: Creating an Engaging Learning Environment for Voice Related Studies,” in Boston for the NATS 53rd National Conference. I found Montgomery to be a capable and approachable presenter. She is respected for her diligence in organizing the presentation of IPA in the *Series* workbooks according to the prevalence of phonemes, and words, in common vocal repertoire. Montgomery collected over 6,000 arts songs in Italian, German, French, and English, and gave them to her brother, a computer programmer, to statistically identify

98 Montgomery, 59.

frequently occurring words.\textsuperscript{100} Montgomery’s father was the diction teacher at Belmont College, and she says fondly that he continues to be her mentor.\textsuperscript{101} The \textit{English Workbook}, although thorough on the criteria just mentioned, unfortunately, does not present the pronunciation of the language within syntactic, nor musical context, nor does it support the needs of singing operatic or American musical theater repertoire in addition to art song. The \textit{English Workbook} and the \textit{Journal} article state that she bases her English diction transcriptions and pronunciations on Madeleine Marshall’s work.\textsuperscript{102}

It should be noted that Marshall did not present a British English, but rather a non-rhotic Elite Eastern American dialect, very similar to Franklin D. Roosevelt. The recording of the 1933 presidential inauguration in Washington D.C. allows us to hear the accent of the Chief Justice, who pronounces his r’s, in contrast with Roosevelt’s non-rhotic accent. The words ”solemnly swear,” spoken by Charles Evans Hughes and then by Franklin Delano Roosevelt, both from the State of New York, are a beautiful picture of the diversity of accent in the leadership of the United States. Additionally, one might note that there has never been one “accepted accent” for American Presidents’ speech. The depth of the nation’s varying accents and dialects can be guessed at, listening to the variety of voice recordings available of each president of the United States in the \textit{20th} and \textit{21st} centuries.

Regarding English that is sung, we should consider that Marshall did not coach American composers’ works at the Met, but instead coached English translations of European (?) works, such as her own translation, under the name Graham Jones, of

\textsuperscript{100} Cheri Montgomery, NATS recording of “The Dynamic Classroom: Creating an Engaging Learning Environment for Voice Related Studies,” 53\textsuperscript{rd} NATS Conference, Boston, MA, July 8, 2014.

\textsuperscript{101} Ibid.

\textsuperscript{102} Montgomery, \textit{Journal of Singing}: 55.
Smetana’s *The Bartered Bride*. Her perception of the needs of English diction were, due to her time and locale, seen to be much narrower than repertoire choices would lead us to consider, today.

Due to Marshall’s non-rhoticity, Montgomery chooses to omit symbols such as the r-colored schwa, for both American Standard and Received Pronunciation, [əɾ], [əɾ], and does not employ simple schwa [ə] or burred <r> when the r sound precedes a consonant. To illustrate the confusion caused by employing a non-rhotic standard for North American pronunciation, consider how a student would pronounce, speaking or singing, the word “torn” seeing these three sources.

<table>
<thead>
<tr>
<th>Marshall</th>
<th>LaBouff</th>
<th>Cambridge English Pronouncing Dictionary</th>
</tr>
</thead>
<tbody>
<tr>
<td>tɔːn</td>
<td>tɔːn</td>
<td>tɔːn</td>
</tr>
</tbody>
</table>

Figure 4. Transcription of “torn,” for American English.

The Marshall standard, above, was used by Montgomery in the NATS session, projecting IPA onto a screen for all to pronounce aloud, and produced “tawn?” from the voice teachers attending. The lack of an ‘r coloring,’ in some manner, whether a schwa, an r-colored schwa, or a burred <r>, led to a misunderstanding of the intended word by the voice teachers in the room, until it was explained. Marshall addresses the change that is heard in the vowel preceding an r, as “in the words *there* and *here*... you hear... the second vowel of a diphthong... the first vowel merges into an obscured second sound which is called the neutral vowel.”

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104 Marshall, 10.
chapter 42, and is identified as schwa [ə].

During the NATS session, when asked if she planned to incorporate American Standard in the next edition, Montgomery answered, genially, “No, I’m not. I stick with the old standard.” She went on to say how she appreciates the reliability of Marshall’s rules. (Perhaps a deeper dialogue in the future might reveal to Montgomery that Marshall’s rules and LaBouff’s Mid-Atlantic rules are very similar, so embracing the three major dialects of Mid-Atlantic, American Standard, and Received Pronunciation would enable adding reliable rules, of all, into her current curriculum.) Montgomery then made a very assuring point that the ‘old standard’ in French gives us “the sounds of Bernac, Poulenc,” and so forth. This point, actually, supports teaching our students to sing the language that composers are hearing and composing for, at the time they are creating. Therefore, Jake Heggie, Tobias Picker, and others, who have composed music for words sung/spoken by American characters, would have a standard of English diction based on acknowledged training in Standard American.

De’Ath's article “Toward a Transcription Standard for Lyric French” also bears upon these discussions, as there are clear examples of differences in notation, despite the fact that the exact same words, and pronunciations, are intended. The transcriptions throughout this document face some similar options in their settings. De’Ath describes how the ‘sense groups’ of words have a rhythmic grouping, and how acknowledging the musical setting of the words, when placing symbols on the page, can

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105 Ibid, 150.
106 Cheri Montgomery, NATS recording.
alter the symbol choices and spacing.\textsuperscript{108}

Even though transcriptions for this document are created based on the HIPA standard, there could be different understandings, due to lyric needs, as stated by De’Ath. LaBouff’s term “breath lift” does not have a symbol by the same name, in HIPA. Nevertheless, our lyric use can be represented by a combination of two HIPA symbols. (There may be confusion between LaBouff’s term “breath lift” and the clear separation effected by a precisely delivered \textit{coup de la glotte}. These terms could be interchangeable to some, but not in my notation.) Three specific onsets will have different HIPA-based symbols.\textsuperscript{109} I refer to three onsets as glottal [ʔ], aspirate [h], and balanced or coordinated onset [(h)]. I will be clear in the notation, which of the three I mean, in any particular application, but recognize that these can always be adjusted by other teachers and coaches to communicate exactly which technique they advise for specific passages and specific voices. For speaking transcriptions, the IPA symbol for glottal onset [ʔ] is often used for the barely perceptible stop that begins expressions such as “uh oh” and “honest.” The second onset is the aspirate < h > that is heard at the beginning of words such as “hello” and “jalapeño.” The third can be expressed as “the / h / that no one hears” or “a coordinated or balanced onset,” and notated using two conventions, simultaneously, from the Handbook: Superscript H, and parentheses. “Alleluia” in a J.S. Bach setting can be pronounced [ʔaleluja]; “Halleluiah” in Handel’s \textit{Messiah} can be pronounced [halɛluja], and “Alleluia” in Randall Thompson’s eponymous choral piece can be said [(h)alɛluja].

\textsuperscript{108} De’Ath, “French.” 575.

\textsuperscript{109} I refer to three onsets as glottal [ʔ], aspirate [h], and balanced or coordinated onset [(h)].
My notation is derived by taking [h], which denotes an aspiration,\textsuperscript{110} and employing superscript, which means it is lessened. Superscript H is commonly used to indicate the aspirate offsets for phonemes such as English <p>, <t>, <k> in word-initial position, (e.g. “pie, tie, kite” [pʰaɪ tʰaɪ kʰaɪt]). Parentheses connote there is no audible sound, as in mouthing.\textsuperscript{111} Therefore, (\textsuperscript{h}) will be used to represent the “breath lift” as it is presented in LaBouff’s Guide. For ease, LaBouff uses an apostrophe, just as Marshall uses italics with English spelling, for ease. To maintain consistent use of only HIPA symbols for this document, I have chosen this combined symbol for the third onset.

A superscript can also be used with the glottal onset symbol, to make it clear to singers that we are considering the precise and healthy option, not the guttural, hard, or noisy option they may have heard in disordered speech. Since superscript placement denotes that a sound occurs at a lessened intensity, as in a release - whether it be nasal, velar, aspirate, or other -, then a singing ‘glottal onset’ could be notated as [ʔɛɪmɪnt] for “element.” Of course, “the elements” could be sung in an elided and legato way [ðiˌɛɪ,ɪˌmɪnts] or with separation [ði ʔɛɪ,ɪˌmɪnts] depending on vocal and communication goals.\textsuperscript{112}

Now that specificity on symbols for the three onsets has been discussed, there is an issue regarding a confusion of symbols, when different symbols are used for the

\textsuperscript{110} HIPA, 167.
\textsuperscript{111} Ibid, 191, 193.
\textsuperscript{112} If one adds the IPA syllabic stress mark to the first syllable, reminding the singer the word is not eleMINTS, one sees an additional vertical stroke for primary stress [ðiˌɛɪˌmɪnts] or [ði ʔɛɪˌmɪnts].
same sound. 113 Returning to De’Ath’s article, the classic matter of the same sound
being represented by two different symbols is well addressed. The most queried may be
the French schwa notated as [œ] or [ə]. This relates to this research under the
concern of differing notational standards, such as “hate” as [hɛt] or [hɛt] and “of
the” as [əv ə] or [ʌv ʌ]. It is important to establish if one person’s Closed E is
another one’s Open E, or if a different sound is being sought. It is important to
differentiate between stressed phonemes, such as caret [ʌ] and unstressed schwa [ə].
Discrepancies between symbols need to be addressed either as a notational difference,
or a sound difference. De’Ath states most clearly:

Disparity of Symbols … some…may have wondered why authorities cannot
agree on something that would seem to be so fundamental to any phonological
discussion. The principal examples of this are /ð/ vs./ʒ/, /æ/ vs. /æ/, and /ɛ/ vs. /ɛ/.
Language instructors and musicians alike are in general agreement that it
matters less how a sound is labeled than how it should accurately sound and be
articulated. Symbols are, after all, mere means to ends. But there lingers a sense
that, if x and y are competing symbols, and the sound is really x, why do some
persist in labeling it y? Why doesn’t everyone simply call it x, and be done with it?
To answer this question, we must remind ourselves what IPA symbols are and
are not. When it comes to vowels, the symbols are fixed points on an grid that
represents the interior of the oral cavity. The vowel inventory of any language
uses these symbols for want of anything better, even though the “living” sounds
of a language rarely correspond precisely to the cardinal points on the grid, nor
are they identical from person to person, generation to generation, or word to
word. The eight cardinal vowels, established in the early twentieth century by
Daniel Jones, were never intended to be the actual vowel articulations of any one
language. They are phonetic, not phonological symbols.114

As an illustration, consider the two different realizations of schwa in French, below.

Schwa is always unstressed. This is true in French, as it is in English. In American

113 De’Ath, “French,” 581.
114 Ibid.
English it is like a relaxed, small “uh” [ə]. In many dialects of British English it is a bit rounder and darker [ə] [ə̯] or even [œ]. In French, it is more rounded, [ə] or [œ].

Nico Castel\textsuperscript{115} and Mary Dibbern\textsuperscript{116} have two valuable transcription and translation resources of Bizet’s Carmen. The discrepancy between them is notational, for they intend the same unstressed and open sound. Below are lines from two different transcriptions of Michaëla’s aria, first line.

\begin{figure}[h]
\centering
\begin{tabular}{llll}
\textit{Je} & dis & que & rien \\
I & say & that & nothing \\
\end{tabular}
\caption{Nico Castel transcription, schwa as [œ] except “épouvante.”}
\end{figure}

\begin{figure}[h]
\centering
\begin{tabular}{llll}
[œ] & di & ke & rjë na & me pu vâ ta \\
Je & dis & que & rien ne & m’épouvante, \\
I & say & that & nothing & frightens me, \\
\end{tabular}
\caption{Mary Dibbern transcription, schwa as [ə], representing the same sound.}
\end{figure}

As another way to examine differences of transcription, some differences revealing conflicts in dialect or standards of pronunciation, and other differences being solely notational, see Figure 7. It shows Montgomery’s Figure 6 from the Journal article, as an example of Marshall’s method of transcription. This is followed by my Figure 8,


which demonstrates a transcription using LaBouff’s method, and based on the poet’s background. Before comparing the non-rhotic transcription with the following West Country rhotic one, it is necessary to note that the British poet Samuel Taylor Coleridge was from Devonshire and was educated in the common schools. The accent in the West Country is

rhotic like most North American and Irish accents, meaning all r’s in a word are pronounced (as an approximant), in contrast to non-rhotic accents like Received Pronunciation where “r” is only pronounced before vowels.¹¹⁷

Figure 7. Montgomery transcription from Journal using Marshall’s method.¹⁰¹

Ye eagles, playmates of the mountain storm!  ji ʔiɡɛlɛz ˈpleɪmɛits əv ˈdeɪ ˈmaʊntɪn ˈstɔrm
Ye lightnings, the dread arrows of the clouds!  ji ˈlaɪtnɪŋz ˈdɛ ˌpɹɛd æ,ˌrəʊz əv ˈdeɪ ˈklɔʊdz
Ye signs and wonders of the elements  ji ˈsɛinz ənd ˈwʌndərz əv ˈdiˌɛliˌmɛnts
Utter forth God, and fill the hills with praise!¹¹⁹ ʌtə fɔrθ ˈɡɔd ənd ˈfɪl ə ˈhɪlz ˈwið ˈpreɪz

Figure 8. Reikofski transcription, parallel to the excerpt of Coleridge’s poem, using LaBouff and HIPA standards.

Explanation of Figure 7 and 8 compared:

Line 1- “eagles” Marshall uses a glottal onset, where LaBouff advises either nothing (as shown above- only the primary stress of the word) or a breath lift, saving glottal onset

¹¹⁸ Montgomery, Journal of Singing, 56.
¹¹⁹ The excerpt shown is from "Hymn Before Sunrise in the Valley of Chamouny" by Samuel Taylor Coleridge (1772–1834), the great 19th century poet and orator from Devonshire, England.
for specific dramatic needs for clean, separation, as in “?Out damn spot! ?out, I say!”

As De’Ath mentions regarding the onset, “The coup de glotte / ? / has no recognized place in the French sound system, but in everyday speech is employed in a variety of capacities.” This detail regarding onsets and breath lift was addressed, in part, on pages 37 and 38 of this dissertation.

Line 1- “play” Marshall uses Open E, where LaBouff agrees with the HIPA use of Closed E. However, Closed E in one language is debated in another as not being closed enough, so this is likely not a disagreement, but just a difference in notation.

Line 1- “mountain” Marshall uses schwa in the second syllable, which can also be done in LaBouff, but a schwa substitute (still unstressed) of Open I is her recommendation.

Line 1- “storm” Montgomery transcribes “stawm” as Marshall’s method prescribes, where LaBouff acknowledges r-coloring in the word and could use the RP reduced r-coloring as shown, or could use a stronger r-color symbol to indicate Devonshire origins. I have opted for the gentler transcription as it is accurate and also represents the singer’s desire to delay the < r > influence in the diphthongal action. According to LaBouff an r-colored schwa is advised, but HIPA also allows [stɔrm] which is what Edinburgh University materials indicate for that word, specifically, in Devon, and is also the Cambridge Pronouncing Dictionary transcription for the US pronunciation.

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120 LaBouff, 41.
121 De’Ath, “French.” 586.
122 HIPA, 42. “bayed” in English versus “bed.”
Line 2- “lightnings” Marshall uses Father Ah [a], the open back unrounded vowel in the diphthong, where LaBouff uses [a], the open front unrounded vowel in the diphthong as the forward movement of the diphthong toward frontal Open I employs the frontal /a/, and the diphthongs that travel back, such as “clouds” use the back /a/ as in [ klaudz ]. Marshall has both [ a ] and [ a ] in her first phonetics for Juilliard, but abandons the Italianate [ a ] symbol without explanation. This is, hopefully, more of a notational difference, but has needlessly led to some darker singing in English than in Italian.

Line 2- “arrows” Montgomery uses a flipped < r >, as would be used in Historic RP but is not found in current RP, where LaBouff uses the burred < r > to begin the second syllable.

Line 3- “and” The conjunction is transcribed in weak form both here and in Line 4, where LaBouff advises weak form when unstressed, as in Line 3, and strong form, as in Line 4, based upon the flow and pace within the interpretation. If the duration of an unstressed word, such as “and” is lengthened in a vocal setting then ash [æ] is used for the strong form.

Line 3- “elements” Marshall has schwa for both unstressed syllables, where LaBouff recommends avoiding more than one schwa in a word when employing lyric diction. The Open I is recommended, as an unstressed substitution for schwa, which keeps the voice, speaking or singing, in the upper frontal vowels.
Line 4- “God” Marshall uses Father Ah [ɑ], where LaBouff explains British pronunciation here is slightly more rounded, therefore open back rounded vowel [ɒ].

Line 4- “with” Marshall uses voiced < th > [ ð ], where LaBouff offers the option to follow the tradition of voicing < th > before a voiced phoneme, and unvoiced prior to an unvoiced. “With angels or with people” [wɪðæŋɡəlz ɔrp əθ piːpəl].

Montgomery’s article has many interesting suggestions, and makes a very good point that “emphasis upon language study [should be the factor] that qualifies an instructor to handle this multifaceted course [lyric diction].” I would add to this that it appears that Marshall’s and LaBouff’s exposure to formal English training concurrent with the experiences they had speaking in the home and at school, with living in a culture speaking another language in addition to English, and their musical training and experience, honed their aptitude for the flow and delivery of the English language in singing.

Joan Wall and Associates, and Monographs

Moving from journals to book length monographs specifically addressing English diction, the list includes Dorothy Uris’ To Sing in English (1971); Lloyd Pfautsch’s English Diction for the Singer (1971); Richard Cox’s Singing in English: A Manual of English Diction for Singers and Choral Directors (1990); and Geoffrey Forward and Elizabeth Howard’s American Diction for Singers: Standard American Diction for Singers and Speakers (updated in 2001).

Joan Wall and colleagues Robert Caldwell, Tracy Gavilanes, and Sheila Allen, have a valuable manual of six languages for lyric diction study, including one chapter on

The textbook from Uris is not listed in the highest selling diction books from major retailers, nor was it reported as a favorite within some informal polls of members of NATS. Uris’ strongest quote, related to this research, is “Performers who use the same variety of English for all vocal materials lose valuable interpretive aid.”

She promotes SAE (Standard American English, also known as AS) as the basis for North American singers, for “all literature that does not demand special treatment.” Although Uris’ book could have been additive to Marshall’s influence, it was perceived as a rejection. It is conjectured that the feud between Uris and Marshall damaged its acceptance. LaBouff, who has been teaching at Manhattan School of Music from 1984 onward, and who was hired at Juilliard as well, following Madeleine Marshall’s retirement in 1986, said it was well known that the two women refused to speak to one another. Tritle, Marshall’s student in 1982, and a faculty member now, reports Marshall never said a negative word about Uris in class. It appears it was just a matter of silence. It is true that Uris had more connections through her Hollywood and Broadway acting career as Dorothy Tree, than in the New York City musical and social circles, despite teaching at the Manhattan School of Music. Uris is aligned with LaBouff in the statement, “The method for singing a dialect consists of selecting a limited number of authentic touches,

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125 Tritle, interview by author, February 4, 2015.
based on some key variants from standard American English pronunciation."¹²⁷

Pfautsch’s manual is rather small in size and length: 149 pages. He focuses on the application for choral directors, and has clearly drawn vowel-in-mouth diagrams with explanations of jaw movement and other articulator actions, and IPA examples of vowels. His unusual vowel chart is in an X shape, assigning numbers to vowels, and to diphthongs, rather than using phonetic symbols. His examples are from M and E, standing for Messiah and Elijah. Therefore, one standard of somewhat American Biblical diction is observed. Pfautsch does approach the r-coloring with the word “hurt” and the symbol [ɜ]. He uses this r-colored reversed epsilon along with Open O for Lord [ɔɔ] and prescribe that the jaw position should be the same as Open E [ɛ], warning “the jaw must not move excessively lest there be too much tension in both the tongue and lips.”¹²⁸ For schwa he states that it is rarely to be used, with the advice to change any unstressed schwa of any duration to a stressed Caret [ʌ]. For example, he suggests retaining schwa in “the” in “The trumpet shall sound” but replace it with stressed Caret in “the” in “And the glory.” He advises Open E to substitute for the second vowel in “Heavens,” but chooses Open I to substitute for the second vowel in “Sacrifice” without out explaining why not Open I for both instances.¹²⁹ He does explain that “pitch levels and pitch duration affect choral directors choices.”¹³⁰

Cox’s manual is 109 pages and is also geared for the choral conductor and

¹²⁷ Uris, 289.
¹²⁸ Pfautsch, 44.
¹²⁹ Ibid, 34.
¹³⁰ Ibid, 40.
singer. He has respectful criticism for Pfautsch and Vennard. He notes Pfautsch’s use of “[ə] symbol for the unstressed syllables spelled with r, even in diphthongs with r.” This seems to be a common trait in the choral director’s literature, to stress the majority of syllables in order to find as pleasing a vowel that each singer can attain. It has been of great interest in the last dozen years to sing under different opera chorus masters, and musical directors, some from Russia, Italy, German, and England, and some with South American influences, as well as North American, who do not ask for over opening, and to experience excellent unanimity of vowel and word without it. This has clearly influenced my understanding of these manuals.

Cox suggests his own manner of relaxing unstressed schwa and compares it to French and German schwas. His goal is to focus the schwa for choral use.

The views suggested by Vennard and Pfautsch call attention to the difficulty that phoneticians in general and singers in particular have had in identifying and focusing a vowel sound for the schwa. ... Singers, however, need clearer direction in focusing this sound especially, for choral singing where vowels must match. If a singer can find a real focus for the vowel, it can be used with minimal modification even when (as in the Vennard example of “above”) the composer or a translator has provided notes which have inappropriate length, metrical accent, or pitch. Cox makes a valid point for guarding against the tendency to use stressed vowel sounds in unstressed syllables, saying that pronunciations such as “nec-TAHR, honAHR, and rap-CHEWER cause unnatural stress on the affected syllables and produce a foreign accent.” This may seem to state the obvious, but clearly the need continues or the discussion would have died its slow death by now. Examples in this

131 Cox, 71.
132 Vennard, 138. Vennard doubts that [əʌv] can be sung on two half notes and a singer affect any difference in the two vowels. I submit HIPA information that [ə] is mid-closed and [ʌ] is mid-open.
133 Cox, 72.
ACDA publication (American Choral Directors Association) include *Frostiana* and English translations of Haydn’s *Creation*.

Wall’s *Diction* has been well accepted, largely due to its accuracy bridging vocal science understandings with phonetic applications, and its succinct treatments to allow six languages a good introduction. The drawback of the book for larger schools, conservatories, and colleges of music, is that there are only 39 pages devoted to English diction. The depth of LaBouff’s monograph makes it very useful for a full semester course, and it is used as the text for a full year course at Juilliard and Manhattan School of Music. It is used for semester long courses at many other institutions, including the University of North Texas. Wall has also authored *International Phonetic Alphabet for Singers*, a user-friendly manual and workbook, which includes English symbols and exercises. *Diction* contains a vowel chart, closer to the International Phonetic Association’s Cardinal Vowel Chart than any of the other authors mentioned, which has inspired the chart created for my own diction teaching.

Wall’s vowel chart allows the bottom line to be slightly raked, or diagonal, because the HIPA Vowel Quadrilateral shows that, within the oral cavity the [i] is most forward, and closest to the hard palate, the [a] or Italianate /a/ is open and brighter (more forward) than the Father Ah [ɑ] which is the tallest/deepest vowel in the mouth, and the [u] is again high, closed, and back, due to the arch of the back of the tongue. *HIPA* shows the four vowels connected in a circled fashion, with [a] obviously forward of [ɑ] and slightly higher. This concept has helped not only my students find the Italianate Ah, but also participants in the study yet to be discussed in Chapter 4.
Additionally, it has helped my own singing, especially when tempted to over darken or begin to swallow the vowel, in solo or choral singing, a common concern from North American language patterns.

Figure 9. Vowels from *Handbook of the International Phonetic Association* (page 12).

For English lyric diction students, I have found it useful to present the quadrilateral of [i a ø u] and the eight cardinal vowels, seen upper left and lower left in figure 8. However, in the fourth diagram, in the lower right, we do not need the rounded/unrounded pair partners to [e a o] or [u] nor the allophone to [u]. It may seem odd to retain [y] and [œ] since they are not naturally occurring in English speech, however, these sounds are borrowed from other languages common in vocal repertoire and are pronounced in English settings, and are referred to by LaBouff and Coffin for modifications for singing in certain ranges or applications, so that singers need to know
how to pronounce them and how they fit into relationships with other idiomatic vowels for English singing, and of course, in singing French.

Figure 10. Vowel chart based on oral cavity shaped by spoken French vowels, as imaged by x-ray traced onto opaque glass by Pierre Delattre (Coffin p.274).

Information from Berton Coffin’s *Sounds of Singing: Principles and Applications* includes a wonderful visual from Pierre Delattre’s research where the speaker of northern French was x-rayed during speech, and the images obtained were then traced onto opaque glass to reveal the position of the articulators for these Francophone vowels. (See Figure 10.) Even though this study is concerned with English language, the visual representation, placed into a similar quadrilateral shape as the *HIPA* Cardinal vowel chart, is very helpful. It is included here to clarify the relationship of the close, or closed vowels - meaning the oral cavity is effected by the shape of the
tongue being close to the hard palate, especially for [ɪ] [ʏ] and [u] – and the mouth opened from the hard palate for open vowels [a ɑ]. It can also be referred to when examining neutral schwa in English as it is similar in oral shape to the [œ] phoneme, but without the lip rounding.

Figure 11. Wall’s chart with quadrilateral’s diagonal base, revealing relationship of [a] and [ɑ], but missing the Allophone I [i] and Turned A, [ɒ].

Wall’s vowel chart shows the relationship of the forward, tongue vowels [i ɪ ɛ ɛ] through the more open [æ] and [a] with the back vowel [ɔ] and lip vowels [ɔ ɔ ʊ u], while omitting the Turned A, [ɒ] and Allophone I [i]. The central vowels of Stressed uh, as Caret [ʌ] with the neutral schwa [ə] and r-colored phonemes [ə ə ə ə] are clearly represented as mid-mouth in height and depth.

The International Phonetic Association updated their vowel chart in 2005 with an online downloadable version. This is shown in Figure 12. The lower half of Figure 12 is the current chart created for use with the participant singers and the English Diction classes at the University of North Texas.
Figure 12. Vowel Charts, HIPA 2005, above,\textsuperscript{134} and Reikofski unpublished class materials 2015, below.

\textsuperscript{134} IPA Chart, http://www.internationalphoneticassociation.org/content/ipa-chart, available under a Creative Commons Attribution-Sharealike 3.0 Unported License. Copyright © 2005 International Phonetic Association.
The charts of Wall, Delattre, *HIPA* 1999, and IPA 2005, are presented to show the influences on the current chart in my class materials. I have found the visual representation, as an abstraction and not an exact mapping, clarifies the relationship of closed vowels to mid-close, mid-open, and open vowels, in a way that assists singers to mentally image the space needed for the mid-closed unstressed phonemes, schwa and r-colored schwa, and the mid-open stressed ones: [ ɔ ] and [ ʌ ].

The *Handbook of the International Phonetic Association* is also the source for the nomenclature used for symbols. Teaching singers to be precise in their enunciation of the symbol sounds revealed the need to be equally precise in naming, or identifying the symbols used.

Although the International Phonetic Association has never officially approved a set of names, … a greater degree of consensus has arisen as a result of the use of names in Pullum and Ladusaw’s Phonetic Symbol Guide (2nd edition, 1996, University of Chicago Press). [An appendix] therefore includes…with each symbol a systematic name, most of which are used by Pullum and Ladusaw. Using the names for the symbols has brought more concise discussion in the diction classroom and studio instruction. A full table of symbols, names, and sample words is supplied in Appendix A, as Table 7. A sample of a few of the uncommon names with symbols, such as Ash, Eng, Esh, Ezhe, Ethe, and terms, such as rhotic, Received Pronunciation, Mid-Atlantic, American Standard and General American, is included as the List of Abbreviations and Glossary in the front matter.

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135 *HIPA*, 31.
CHAPTER 3
MARSHALL/LABOUFF COMPARISON OF SCHWA AND < R >

Having identified Marshall’s Manual and LaBouff’s Guide as the most widely accepted and thorough monographs on singing in English today, we now compare their tenets specifically focusing on schwa and < r > usage, arguably the most challenging components of singing in English. The crucial difference between them is the non-rhoticity in Marshall’s sole dialect. Therefore we will be comparing < r > usage of one, Elite Eastern dialect, to three major dialects covered in LaBouff. The first is Mid-Atlantic, which calls for rolled < r > in opera or oratorio settings in LaBouff’s Guide. (Marshall prescribed never to sing a rolled < r >.) Second, Received Pronunciation, both historic and current, for specifically British works, and guided by the “text doctrine.” Third, American Standard, the dialect based on General American speech, the dialect and accent that the majority of North American citizens speak, and the one needing rhotic consideration and a naturalness of language for works by latter 20th and current 21st century American composers. AS would also be appropriate for American characters, regardless of composer, and for general repertoire in English sung by artists from North America - both “text” and “audience” doctrine.

The authority of symbols to be employed has been established, and the different standards of transcription considered. Appendix A contains a table of all needed symbols with their names, for easy reference, and the accompanying lecture to this document includes sound samples and examples. Tables 1, 2 and 3 below, show the comparison of basic agreement in general goals between the two authors and their significant differences regarding < r > usage.
Table 1. Overview chart comparing Marshall’s *Manual* and LaBouff’s *Guide*.

<table>
<thead>
<tr>
<th></th>
<th>Marshall’s <em>Manual</em></th>
<th>LaBouff’s <em>Guide</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instructional Approach</strong></td>
<td>Diction Instruction</td>
<td>Diction and Singing Instruction</td>
</tr>
<tr>
<td><strong>Phonetic System</strong></td>
<td>IPA for 12 vowels, and 2 consonants Eng [ŋ] and Ezhe [ʒ], marking “Am” for American r and “fl” for flipped r</td>
<td>IPA for all phonemes according to HIPA, except author modified rolled r, and flipped r symbols</td>
</tr>
<tr>
<td><strong>Vowels included</strong></td>
<td>12= a æ e ɛ ʌ ɜ i ɪ o uʊ</td>
<td>20= a a æ e ɛ ə ʌ ɚ ɝ ɚ ɪ ɪ ɨ o o ɔ ʊ ə ɾ ɛ ɪ</td>
</tr>
<tr>
<td><strong>Mentioned but rejected</strong></td>
<td>a æ e</td>
<td></td>
</tr>
<tr>
<td><strong>Not mentioned</strong></td>
<td>æ ɛ ɪ ɛə</td>
<td></td>
</tr>
<tr>
<td><strong>Vowel descriptions</strong></td>
<td>Open and Closed</td>
<td>Open and Closed</td>
</tr>
<tr>
<td><strong>Diphthong descriptions</strong></td>
<td>5 diphthongs</td>
<td>5 diphthongs</td>
</tr>
<tr>
<td></td>
<td>ai au ic ʊ ɜ</td>
<td>ei ɛ ɛ� ɛ�</td>
</tr>
<tr>
<td><strong>R-colored diphthongs</strong></td>
<td>4= ai au ec ɛ ɪ</td>
<td>5= ai ɛə ɛɨ ɛɪ ɛɨ</td>
</tr>
<tr>
<td><strong>Triphthongs</strong></td>
<td>aiə aʊə fire flower</td>
<td>aiə aʊə́ aɪə aʊə́</td>
</tr>
<tr>
<td><strong>Consonants</strong></td>
<td>Voiced and unvoiced</td>
<td>Voiced and unvoiced, plosives, fricatives, and according to manner of production, such as labial dental, lingual-alveolar, etc.</td>
</tr>
<tr>
<td></td>
<td>Italics for phoneme emphasis, such as th “voiced and voiceless”</td>
<td></td>
</tr>
<tr>
<td><strong>Text/ music</strong></td>
<td>Text without music</td>
<td>Text and musical settings</td>
</tr>
<tr>
<td><strong>Clear guidance for unstressed syllables</strong></td>
<td>Schwa, neutral vowel, unstressed syllables</td>
<td>Schwa, schwa substitutions, unstressed words and unstressed syllables</td>
</tr>
<tr>
<td><strong>Dialects addressed</strong></td>
<td>1 New York classic accent advice for r in opera and other genres</td>
<td>3 major dialects: American Standard (AS), Mid-Atlantic (MA), Received Pronunciation (RP) Advice on special accents, such as Appalachian, etc.</td>
</tr>
</tbody>
</table>
Table 2. Two of the most important similarities shared by Marshall and LaBouff.

<table>
<thead>
<tr>
<th>Marshall</th>
<th>LaBouff</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Both assert that English pronunciation needs to be standardized, neutral, free of regional dialect, and recognized by general audiences- similar to speakers in other media.</td>
<td>• Both admonish- Do not roll the R in American song and arias.</td>
</tr>
<tr>
<td>• Both assert that English pronunciation needs to be standardized, neutral, free of regional dialect, and recognized by general audiences- similar to speakers in other media.</td>
<td>“neutral pronunciation … free of regionalisms and that conform(s) to the norms of English of the theatrical stage and public usage – that is, the pronunciation of news broadcasters, television actors, and national mass media performers.”</td>
</tr>
</tbody>
</table>
| …neutral, standard English, free of regional accents, intelligible to any audience… an English that has long been accepted as a norm on the stage and in other public usage. | p.2 | p.6
| “Do not expand the single flip of the tongue into two or more flips. This would result in a rolled or trilled r, which is inappropriate and undesirable in standard English.” | p.2 |
| “Rolled r is suitable in only a few specialized dialects.” | p.8 |
| “Do not roll the R in American song and arias.” | p.2 |
| [‘Do not roll an R’ is expressed by-] | p.2 |
| Use only “burred r’s [ɹ] … in music by North American composers with North American texts.” | p.107 |
| “Rolled r … should be used only for special emphasis and treated as if it were an ornament. [In historic British Received Pronunciation]” | p.232 |

Table 3. The crucial difference between Marshall and LaBouff regarding rhoticity.

<table>
<thead>
<tr>
<th>Marshall omits r before any consonant.</th>
<th>LaBouff delays the r-coloring, but advises r use.</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Never Sing r Before a Consonant.” p.9</td>
<td>“R is sounded as an r-colored vowel when it is followed by a consonant or is final.” p.106</td>
</tr>
<tr>
<td>“This rule remains in effect whether the r and following vowel sound are within the same word or in adjoining words of the same phrase.”</td>
<td>EXAMPLES</td>
</tr>
<tr>
<td>“There is to be no r-coloring of a preceding vowel.” “Omit r entirely.” p.10-11</td>
<td>work</td>
</tr>
<tr>
<td>EXAMPLES</td>
<td>[wɜː/ɜɹk]</td>
</tr>
<tr>
<td>Hahk</td>
<td>Hark</td>
</tr>
<tr>
<td>In British Received Pronunciation, “r-colored vowels, … have less lip rounding and are more open.” p.222</td>
<td>EXAMPLES</td>
</tr>
<tr>
<td>[ɛθ/θ]</td>
<td>[ɛθ/θ]</td>
</tr>
<tr>
<td>Stressed: [ɛθ] is more open than [ɛθ] (as in “earth”)</td>
<td>EXAMPLES</td>
</tr>
</tbody>
</table>
< R > Considerations

Madeleine Marshall is often unjustly accused of promulgating a stilted style of singing involving rolled r’s, as the style sung by Rosa Ponselle, American soprano, singing the 1909 parlor song “A Perfect Day” by Carrie Jacobs-Bond, recorded in 1925 on Victor. Marshall was adamant about no rolling r’s and no r’s before consonants, as seen in the preceding table. Ponselle, American born and trained, sang with Enrico Caruso at the Metropolitan Opera in New York, and has brought some Italian opera enunciations to her English text. Her first four lines reveal six rolled r’s.

When you come to the end of a **perfect** day
    and you sit alone with **your** thoughts,  
While the chimes **ring** out with a **carol** gay
    **for** the joy that the day has **brought**.

Figure 13. Rosa Ponselle’s enunciation of the opening four lines of “A Perfect Day” by Carrie Jacobs-Bond.

Marshall advocates omitting the r preceding the consonant sound in “perfect”, “your thoughts,” “for the”; to flip the intervocalic r in “carol”; and to use an “American r” in “brought” as this piece would be included in this recommendation “Use the American r [before a vowel] in Sacred Music, Art Songs, Popular Songs, “Semi-Classic” Ballads, Musical Comedy and Operetta, Folk Songs, Songs of American Locale, Juvenile Songs, when singer characterizes child.”\(^{136}\)

Marshall: Perfect \([\text{æf}kt]\), **your** \([\text{j}]{\text{o}}\), **ring** \([\text{r}]{\text{ɪŋ}}\), **carol** \([\text{kær}]{\text{əl}}\), **for** \([\text{f}]{\text{o}}\), **brought** \([\text{br}]{\text{ɔt}}\).

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\(^{136}\) Marshall, 16. Any time Marshall, or this paper, mentions “consonant” or “vowel” in these contexts, it is understood to mean “consonant sound” and “vowel sound.”
Since LaBouff advocates, “Use only “burred r’s [ɹ] … in music by North American composers with North American texts,” then the application is transcribed using [ɹ], and not flipped [ɾ]. The first syllable of “prefect” shows r-coloring as [ɹə].

LaBouff: Perfect [pɹfɪkt], your [jʊəɹ], ring [ɹɪŋ], carol [kærəɹ], for [ɹəɹ], brought [bɹɔt].

Schwa Treatments

The unstressed syllable in English is most often perceived as the neutral, unstressed vowel “schwa.” Marshall is adamant that schwa can be sustained regardless of length. 137 Marshall is at odds with our choral directors manuals, and with Vennard, rather than with LaBouff when she writes:

The recognition and proper pronunciation of the neutral vowel is tremendously important to every artist. The principal of non-stress of unaccented syllables by means of the neutral vowel is an integral part of the English language. Without it, there can be no fluent, natural, and effective speaking or singing of English. Furthermore, there can be no understandable diction when there is such distortion.”

LaBouff, is also careful to respect the stress/unstress features so fundamental in natural sounding English. LaBouff addresses the stresses of the flow of ideas in the larger grammatical forms, as well as stress/unstress within words. LaBouff, however, brings refinement to Marshall’s position. As a singer, and a coach of singers, LaBouff is keenly aware of the judicious choices needed for some schwa substitutions. The first “Rule” in LaBouff’s Guide is “The unstressed syllables in English should be pronounced with a neutral schwa [ə] vowel or one of the possible substitutions [ɪ], [ʊ], [ɛ], [o].” 138

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137 Marshall, 151 and 153. “…you are not obliged to forsake the neutral vowel, even on a long, sustained note.”

138 LaBouff, 19.
Consider the word “perfect.” Marshall would prescribe [ə] in the second syllable, where LaBouff would advise [ɪ] from the “schwa substitution” list. These must still be unstressed. According to Daniel Jones’ *Cambridge Pronouncing Dictionary*, “perfect” is pronounced with the Open I in the unstressed second syllable. This is higher in the oral cavity, as can be felt by the singer, heard by the coach, and seen in the vowel chart in Figure 12. Other examples of choices to consider include:

- **heaven** [həvən] or possible [həvɛn] or [hɛvun]
- **motion** [məʊʃən] or possible [məʊʃɪn], [məʊʃɛn] or [məʊʃʊn]
- **melody** [mɛloʊdɪ] or possible [mɛlɪdɪ] or [mɛlʊdɪ]

LaBouff’s second rule encourages choosing substitutes when there are two adjacent unstressed syllables in a word. She states this is “preferable to two adjacent [ə] vowels.” Her example is “beautiful” as [bjʊtɪfəl] “when sustained with any duration, [it] would command the listeners attention more than [bjʊtəfəl] because of the variety of adjacent vowel sounds.”

Each “Rule” in LaBouff is accompanied by “Tips for Vocal Ease,” examples, exercises, and text or musical examples to clarify and strengthen the understanding. I find [bjʊtɪfəl] easier to sing, and follow the Tip for Vocal Ease here, the encouragement to try using [ʊ] for the neutral vowel in the passaggio, as the lip rounding adds more head resonance, whereas the [ɪ] and [ɛ] choices allow more point and resonance in the lower register. I have found the Rules to be so helpful that I

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139 Jones, *Cambridge Pronouncing Dictionary*, 373. Marshall was vociferous in her adoption of *American Heritage Dictionary*, according to Kent Tritle. Unfortunately for 21st century use, *AHD* does not employ IPA. *CPD* has both UK and US pronunciations, and uses IPA. This is the dictionary I require for the English Diction for Singers class that I currently teach.

140 LaBouff, 19.

141 Ibid, 20.
have the students in my diction classes pencil in numbers for reference and create a one-page document of the first ten rules, with their page numbers, for use as a reference sheet. The “First 10 Rules in Singing and Communicating in English” are for American Standard, but are applicable to all three major dialects, and are shown on the following page as Figure 15. Rule 3, in Figure 11, addresses allowing the verb “to be” to remain unstressed in singing, as it is in speaking, unless it occurs in the conditional tense, and Rule 4 refers to “stressed word type.” Examining the text first, as spoken text, helps the singer pause to evaluate the meaning, the flow, and the function of the smaller units towards that flow of meaning. Stressed words within a sentence or phrase are identified by a simple step, similar to preparing to diagram a sentence.

Locating the nouns and active verbs, LaBouff instructs singers to circle them first, then underline the modifiers.

Come away, come away, (Death)
And in sad cypress let me be laid.
Fly away, fly away breath.
I am slain by a fair cruel maid.

William Shakespeare, Twelfth Night, Act 2, scene iv

Figure 14. Circling of nouns and active verbs, and underlining modifiers to identify the most important words to be stressed or recognized in communicating meaning.

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142 I have also compiled the “First Eleven Rules for Received Pronunciation” from LaBouff Chapter 14. I have included that compilation as Appendix I, as I used information during coaching sessions given as a part of this study. This RP list details < r > usage from Baroque to current day.

LaBouff’s First 10 Rules, with one editorial addition to Rule 5.

1. The unstressed syllables in English should be pronounced with a neutral schwa [ə] vowel or one of the possible substitutes [ɪ], [ʊ], [ɛ] and [o]. (p.19)

2. When there are two adjacent unstressed syllables in a word, the use of a [ə] vowel as well as one of the substitute vowels is preferable to two adjacent [ə] vowels. (p.20)

3. Do not stress any form of the verb “to be” unless they are in the subjunctive mood or conditional tense. Only the subjunctive mood, which is contrary to fact, or the conditional tense should [be] stressed. The verb “to be” is a weak, non-active, intransitive verb form. Its modifiers, the predicate nominative or predicate adjective that follow the verb, should receive primary stress. (p.23)

4. On the stressed syllable of the stressed word types, swell on the vowel sound and relax the sounds down into the body. This is called pulsing the phrase. (p.24)

5. All vowels should be initiated with breath pulses or breath lifts, rather than glottal attacks. (p.37) (Reikofski Rule: Always do what your voice teacher and conductor direct you to do. Endeavor to understand WHY, as you acquire the skills they select.)

6. Break the legato line and use a breath lift only when primary stressed word begins with a vowel. Do not break the legato line with a breath lift on unstressed words, such as prepositions, conjunctions or pronouns that begin with a vowel. (p.37)

7. Final unstressed “y” and its plural (“ies” endings) should always be sung as [ɨ]. (p.45)

8. The unstressed prefixes or syllables ‘re-’, ‘be-’, ‘se-’, ‘de-’, ‘e-’, and ‘e’ plus a consonant as in the words receive, believe, select, deceive, elect and escape as well as ‘im-’ and ‘in-’ should be sung with [ɪ]. The suffixes ‘-ing’ and ‘-ic’ use [ɪ] as well. (p.48)

9. Use [ʌ] for all stressed “un” prefixes. (p. 73)

10. The word “the” should be sung [ðə] before an unvoiced consonant, [ðʊ] before a voiced consonant, and [ði] before a vowel.

[ðə]: the thought, the sense, the form
[ðʊ]: the men, the lake, the depths
[ði]: the earth, the interest, the awe

Example: The vowels of the text should be supported with the air flow.

*Exception: When the word “the” is set on an elongated note, do not use [ʊ] but only [ə] before a word beginning with a consonant and [i] before a word beginning with a vowel. (p.73)

Figure 15. LaBouff’s first ten rules collated from Singing and Communicating in English: A Guide to English Diction chapters 2-6.
Table 4. Chart of comparison of views on schwa usage from Marshall and LaBouff with Daniel Jones’ *Cambridge Pronouncing Dictionary* references.

<table>
<thead>
<tr>
<th>Marshall</th>
<th>LaBouff or Jones</th>
</tr>
</thead>
</table>
| • Both assert that English pronunciation in singing needs to retain the feature of stress and unstress within words, rather than equally lengthen or open every vowel.  
• Both agree that singing pronunciations based on the spoken word is preferable to singing what I would term “orthographically”  
• Both acknowledge strong and weak forms of words such as “an, and, than, that, to” which take the schwa in the weak form, when musical setting does not “greatly prolong”144 | “As singers we have several vowel choices when singing the unstressed syllables in English.” LaBouff p. 19 |
| “Anyone who ignores neutral vowels, pronouncing rigidly according to spelling, and tries to give equal weight to every word and syllable, sounds as if he were an eager participant in a spelling bee…” p.153 | Remember it must sound normal to the listener’s ear. If [schwa treatment] sounds modified or distorted, it will only confuse the listener and sabotage your efforts.” p. 20 |
| “Pleasant [ænt] play-sez [sez]” seems to be something unintelligible about the insect world, instead of “pleasant places.”  
“Menace is not men plus ace (as in a deck of cards) but menace.  
There is no fort in comfort, no rest in dearest; no one is dead in needed.” p.154 | “The predominance of a weak/strong pattern within English words is what makes English unique among lyric languages.” p. 18 |

Marshall italicizes the place where she says schwa [ə] is sounded (underline added):

“sadness, rapture, dearest, angel, comfort, never, crimson, hopeless, quiet, murmur, foreign, patience, roses, shepherd, people [pəl]…” p.150-151

Entrance (n. Entry) schwa in 2nd syllable  
Entrance (Enrapture) schwa is in 1st syllable” p.154

“Spoken of him that crieth in the wilderness  
O thou that telllest good tidings [tʊ] Zion  
Come unto Him, all ye that labour and be lost in me. (Tennyson)  

Marshall rarely indicates “of” or “to” for schwa but does so here, in addition to “and”:

“And slips into the bosom of the lake:  
So fold thyself, my dearest thou, and slip  
Into [tʊ] my bosom and be lost in me. (Tennyson)

Daniel Jones differs on:  
sadness [sædnɪs], rapture [ræptˈɑː/ə], comfort[ˈkʌmftə] and others have r-color  
dearest [ˈdɪərɪst], foreign [ˈfɔrɪn]  
patience [ˈpeɪʃənts], roses [ˈrəʊzɪz]  
verb: Entrance [ˈɛnˈtrɛnts]  
Agrees on: angel, quiet, noun: Entrance

Schwa substitutions, as covered.  
should be pronounced with a neutral  
[ə] vowel or one of the possible  
substitutions [ɪ], [ʊ], [ɛ], [o].”

LaBouff’s treatment would suggest [ɛnd ]  
or [ænd ] with an awareness to avoid  
over-opening the vowel, as the extra  
space or length will cause the word to  
sound stressed. In common: [tʊ].

144 Marshall, 134.
Table 5. Neutral syllables that are not schwa, according to Marshall, compared to LaBouff, showing two agreements and one disagreement on final < y > sound.

<table>
<thead>
<tr>
<th>Marshall</th>
<th>LaBouff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Those spelled with singled &lt; i &gt; pronounced [ I ]: It, with, ruin, doing, divine, music, imitate, spirit, primitive</td>
<td>Unstressed syllables are clear with vertical stress marks to show primary stress [ dɪˈvaɪn ] [ ′mjuzɪk ] p. 18</td>
</tr>
<tr>
<td>Special notes on Beautiful and Evil: Beautiful. “The second syllable of beautiful has [ I ], and the third syllable has [ U ] as an full. Do not use the neutral vowel in any of the syllables of this word.” Evil. “In speech, there is no vowel sound between the v and l of the word evil. It’s ev’l….the second syllable… when sung… has the vowel [ I ].</td>
<td>“beautiful” as [ bjutɪfulty ] as covered, is on LaBouff p. 20.</td>
</tr>
<tr>
<td>Unstressed Final –y (or –ies) ending Marshall indicates [ I ], “ability” as [ æ'bɪlɪtɪ ]</td>
<td>Unstressed Final –y (or –ies) ending Daniel Jones [ æ'bɪlɪtɪ ] LaBouff [ æ'bɪlɪtɪ ] uses the allophone i, found in HIPA. LaBouff (and theater training) indicates allophone l [ ɬ ] as the sound has shifted more toward the closing of the sound.</td>
</tr>
<tr>
<td>One can hear this pronunciation in the 1933 US Presidential Inauguration, as the Chief Justice and the President pronounce it. The shift, shown to the right in Daniel Jones and LaBouff, indicates a closing of this sound over time.</td>
<td></td>
</tr>
</tbody>
</table>

Single syllable words that are not stressed include articles, such as ‘a,’ ‘an,’ ‘the’; conjunctions, such as ‘and,’ ‘that,’ and prepositions, such as ‘to,’ and ‘for.’ These help us understand a hierarchy of words, where nouns and active verbs are first place.
LaBouff continues with this idea, where a secondary level contains adjectives, adverbs, interrogative pronouns, and negatives, and the non-stressed strata just mentioned also contains auxiliary and linking verbs.

With unstressed syllables, and now unstressed words, clearly identified, LaBouff encourages consideration of diction choices to aid expressing the interpretation. The aspects of English speech need to be clear to be understood, but the emotional and intellectual commitment to conveying the viewpoint, the interpretation, is often found in which modifiers are emphasized. In “Come away, Death” shown earlier, one can examine Quilter, Korngold, Finzi, Arne, Argento, or others, and seek information from the setting, or bring to it undercurrents based upon the character interactions, as when set within the stage play, and choose “fair” over “cruel” or “fair” amplifying “cruel,” for example. It is the emphasis we give to the modifiers that often reveals the interpretation - in addition to the meaning.

Expressive doubling is a technique well understood in diction classes or the voice studio when related to the sound and timing of doubled consonants in Italian words such as labbro [labːbro] or the implication of an additional <d> in O Dio! [odːdio]. The consonant is ‘doubled’ sonically by beginning earlier than in a single consonant situation, and allowing that sound to arrive at the vowel transition at the expected ‘on the beat’ moment. The sound is longer by beginning earlier and continuing until the expected shift. In English, when we initially say “O Mistress mine, where are you roaming?” we prolong the [ou] and delay the [mistris]. In expressive doubling, if we wished to bring a tenderness, or cheekiness, to the words when repeated (in some

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settings) the < m > of ‘mistress’ could be doubled as [ʊ mɪstrɪs main ] or even the < m > of ‘mine’ as [ou mɪstɹɪs m:main] to bring attention to the intention.

This technique of expressive doubling can also aid in making unimportant words shorter and allowing important words, or phonemes, to be longer. Another illustration would be from the Blake text, “The Lamb.” Whether in the Ralph Vaughan Williams setting, or Theodore Chanler, or another, the opening line reads “Little Lamb, who made thee? Dost thou know who made thee?” LaBouff has very specific guidance as to when and where to intone the < L > as there are options to voice early, on the same pitch as the following syllable, and other times to intone on the pitch of the previous syllable. In the Vaughan Williams setting, the opening line can be sung with the < L > of ‘Little’ doubled, and also of ‘Lamb’ beginning early, on the pitch of the previous syllable. In this example, on page 198 of LaBouff’s Guide, the < m > of ‘made’ is also doubled and begins on the pitch of the previous syllable “who.” The musical setting appearing on page 198 includes notation to clarify when to use the pitch preceding the voiced consonant’s word and when to double on the new pitch. This is beyond the scope of this study, but does bear upon techniques employed in the coaching sessions discussed in Chapter 4 of this document. However, since < r > techniques are central to this study, one more example is helpful: from Benjamin Britten’s The Rape of Lucretia.

LaBouff is quite precise with excepts, including Britten’s pitches and text, to show the process of subtly and stylistically gliding into the < w > of ‘Wasteful’ and the < r > of ‘So brief’ in this line “Wasteful. So brief is beauty.” She employs the superscripted (u) before ‘Wasteful’ and (ə) between the < b > and < r > of ‘brief.’ Each preceding glide is to
be pitched exactly on the given note for the word’s onset, since to approach from below would be considered “crooning” and not within the style of the aria.

Marshall did not intend for her Manual to be as detailed as LaBouff’s Guide was designed to be. Marshall states, “There are no reproductions of the settings, because the accumulation of musical examples would add greatly to the bulk of the volume- and to the cost for the publisher and for the reader!” Her choice to use very limited examples of IPA reveals her knowledge of her average reader in 1953. LaBouff’s textbook is complete enough for a full year course at Juilliard, for undergraduate and graduate studies for professionally trained artists, but is also so well organized and suitable for a semester of undergraduate diction training, teaching the basics in a way that students and their teachers will be able to build upon the solid foundation of information. LaBouff’s work places English onto the same ‘playing field’ as Italian, German, and French diction studies and resources.

It is useful to have both volumes in one’s personal library, and to know the tenets extremely well in order to assist singers. Both books reveal the expertise and good humor of these outstanding pedagogues. The complexity of repertoire we now prepare, and the global casts and opportunities we find ourselves in, require LaBouff’s careful and clear treatment of performance practices, vocal challenges, broad references, notational accuracy, and three distinct dialects. Marshall’s volume gives us the basis for English diction standards from the early and mid-twentieth century, which still influences repertoire from that time, and gives us a foundation for Mid-Atlantic dialect, offered with

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146 Marshall, 4.
such experience and personality. LaBouff adds to this all that a singer, from any nation
or language group, could acquire from a text about singing in English.
CHAPTER 4
APPLICATION OF PRINCIPLES

As a longstanding teacher of singing – an active member of NATS since 1986 – and currently teaching English Diction for Singers, I have had ample opportunity to have direct interaction with singers seeking information on singing in English. Additionally, I sought and was granted approval for an Institutional Review Board study entitled “A Study of 21st Century Techniques of Singing in English to Increase Clarity and Ease for the Artist.” This document will not present the full study, but will present observations garnered from that work as case studies. “I Want Magic” from a Streetcar Named Desire (André Previn, libretto by Phillip Littell, based on the Tennessee Williams play,) “The Silver Aria” from The Ballad of Baby Doe (Douglas Moore, libretto by John Latouche,) and “O, Rest in the Lord” from F. Mendelssohn’s oratorio Elijah, (based on the biblical passages in 1 and 2 Kings, translated into English by William Bartholomew, and premiered in English), offer specific issues for the application of principles. The varying needs of the singers provided valuable opportunity to apply Marshall and LaBouff guidelines for comparison. LaBouff’s tenets regarding genre, era, nationality, source material, and character influences, which could affect diction choices, have been most helpful. Direct observation and interaction with singers has provided valuable information for the research. It is important to mention collaborative pianists, too, as there were times when a pianist would respond when they heard the ease and clarity ring into the voice. This occurred with more than one pianist and led me to consider how the next study structure could request collaborating musicians to evaluate their experiences. During these sessions, the feedback from singers and pianists was most
appreciated, and I am grateful for their responses and the word-of-mouth that proceeded to encourage more singers to volunteer in Dallas and in Denton, Texas.

“I Want Magic” from Previn’s A Streetcar Named Desire

This aria was beautifully sung and acted, and presented the delightful challenge of finding the techniques to allow the soprano to continue to do what she was already doing very well, but perhaps to do it with even more ease. The singer was already 'at ease' in the sense that this was an accomplished performer, with much professional opera experience. The aria had been performed several times, and used in auditions, so there was already an established comfort in the character and in the voice.

There is ample information on the dialect options for this aria in Dr. LaBouff’s book, and in a related publication Diction Coach: Arias for Soprano, Volume 2. The publication comes with a CD of the spoken diction by a native language speaker, for English, Italian, French, German, and in some cases other languages as well. This participant is an accomplished actress, which allowed working with speaking the text, immediately, to be quite productive. Regarding dialect options, we experienced exactly what LaBouff stated in her Guide, and in my telephone interview with her: a very small amount of regional accent was just enough to ‘color’ or ‘spice’ the aria. Coaching to include some southern schwa diphthong in “Real” ([ɹiːl] became [ɹiːəl]), and the lessening of the traditional diphthong in the personal pronoun “I” ([ai] became [ə]).147

147 After finding what worked best in coachings with this participant, I then consulted the LaBouff transcription available in Diction Coach: Arias for Soprano, Volume 2. This revealed the transcription of [əɛ] vs. our [a] for regionalized [ai], and [ɹi[øi]] vs. our [ɹiːəl] for [ɹiːl]. These differences are mostly notational differences, as discussed regarding French schwa transcriptions.
These were prime examples of a small amount of adjustment being enough. These two examples involved schwa and <r> considerations.

Speaking the aria with dialect, and allowing the flow of the spoken lines to inform the musical setting, was very effective for this singer. She easily found the stress/unstress when reading with meaning and intention. The warmth and size of this soprano voice, and the very open American vowel Ash [æ], in ‘magic,’ tempted the singer to over-open the vowel when singing that does not happen in the spoken range and timing. When a substitution of Open E was made for singing “magic” as [mɛdʒɪk], the word sounded exactly as she had spoken it, and used less jaw opening. The modification was not obvious in her elocution, but the subtler pronunciation resulted in a more intelligible word. The vocal line was also smoother, without a sudden surge of bigger sound. In a later session, we examined the vowel chart as presented in Figure 10, and it made sense to the participant that Open E, which is slightly higher on the vowel chart (toward the closed vowel [i]), needed less space than the open mouth Ash [æ]. Using the vowel understanding to guide the moderation in mouth opening or jaw dropping resulted in more ease, as reported by the singer during the session, and in the the written evaluation after the sessions were completed.

Regarding schwa and neutral vowel treatments in some of the least important words and syllables, we evaluated the preposition “to.” We relaxed the importance of the preposition, in “to give to people” by using the substitution [tu]. This is mentioned

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148 It was also a choice to lessen the final <t> on words such as “don’t” and “want.” This will be seen in the narrow transcription, but is not specifically about <r> or schwa considerations. LaBouff and others might use the flipped <r> symbol for the tap of the tongue in imploding or a glottal stop [ʔ] is sometimes indicated.
bin Marshall’s *Manual* on page 154, and LaBouff’s *Guide* on p.28, and accompanying online Exercise Guide. Open U is considered a weak form/schwa substitute in LaBouff.\(^{149}\) Since this word, “to,” is low in the hierarchy of stressed words, it can be considered, in weak form, as having a neutral vowel. This neutral vowel does not need the space or duration of a stressed word vowel. By allowing the <p> of ‘people’ to begin earlier, the preposition is shortened, while the hierarchically important noun “people” is lengthened. This sounds like an expressive doubling of the important word’s onset, and thereby shortens the preceding unimportant word.

The second time the text “Magic’s what I try to give to people” is sung, the unstressed syllable of “people” was already handled so adeptly by the participant, that it went unnoticed at first. This is an achievement on the singer’s part, and is exactly the goal of any singer or coach— to sing beautifully without calling attention to the techniques used. Paying especial attention to the recording later, I could transcribe the difference I heard. “People” is transcribed with a schwa when speaking [pipəl]; when the participant was singing the second syllable was actually Open U [ʊ], which matches our “schwa substitute” choice list: [ˈpiːpʊ].

For the unstressed article “a” in “If that’s a sin” and “If that is such a sin…” the participant was coached to use the smaller space [ə] and did so successfully. Using less jaw opening allowed for a consistently smoother line.

Regarding <r> usage, the opening “Real? Who want real?” presents the opportunity to begin the consonant <r> sound with the vowel r-colored schwa [ɚ].

\(^{149}\) See schwa substitutes [ɪ], [ʊ], [ɛ], [o] covered in chapter 3 of this document.
Using a mirror was helpful while explaining that beginning “real” with the vowel-that-is-r-colored [ə] involves rounding the lips slightly, where burred < r > does not involve the lips. It seemed counterintuitive to the singer to use less effort on the consonant < t >, as many previous influences promote ‘spitting out the consonants’ to be understood. Instead, we employed the technique of dropping the < t > of “don’t” and lessening the unvoiced plosive and aspirate release of [tʰ] in “want it.” This is seen in Figure 16 as [dʌn wɒnt ɪt]. While seeming counterintuitive, the singer did embrace that the more relaxed style of enunciation did, in fact, feel easier to communicate. Effort was going into the meaning rather than the articulation of the sounds. It is paradoxical that the easier sense of singing looks far more complicated in a narrow transcription. With the intricate concepts, the mental effort was increased but the physical efforts of the tongue and jaw in singing were decreased, and the sound was far more like authentic speech while singing. Those minute adjustments by the singer caused the
sound to be understood as ‘natural’ despite the appearance of the transcription being somewhere between computer code and Elvish.\textsuperscript{150}

A challenge to conveying the meaning and inflection evident in the participant’s speaking, but missing in the sung opening, was the manner in which Previn set “I know I don't want it.” Renee Fleming, the renowned originator of the role of Blanche Dubois, tends to convey it slightly differently on each of four different live performance recordings. “I know I don't want it” is as often sung as “I know I don't want it.” Analyzing four recordings of Fleming, listed in the bibliography, revealed small but distinct differences. This is the temptation for the participant in the study as well, largely due to the highest note of the phrase being on the first beat on the measure. However, when reading the line, her emphasis is “I know I don't want it.” The acting intention is “Who? Who wants that? Not me!” Following that instinct we discover that even though the highest note is on the word “know” and it arrives on the downbeat/first pulse of a triplet, the rhythmic pull of the second triplet - being offbeat compared to a typically anticipated duple beat - allows that musical pull to emphasize “\textit{i}”. The second note of the triplet has the characteristic of being ‘between’ duple pulses. Using this pull, and the diction technique to stress the important word, allowed us to emphasize the dramatic intent.

In two of the Fleming recordings, the soprano lingers on “know” and lessens the values of the other two parts of the triplet. This choice places the emphasis on the high note and strong beat.

\textsuperscript{150} These two are indeed real languages, but not commonly known ones, in my experience. IPA can seem like a new foreign language when taken to narrow transcription levels. To a visual learner the subscripted wedge for an imploded < \textit{t} > is quite useful [ \textit{t} \textigrave{r} ]. The International Phonetic Association uses this to represent the / \textit{t} / that is partially voiced. It is an imploded, and tapped / \textit{t} /, as opposed to a typically sung aspirated English language [ \textit{t} ]. LaBouff has used the glottal stop for one < \textit{t} > and dropped the next < \textit{t} > in the \textit{Diction Coach Arias for Soprano} editions, such as \texttt{æ nəʊ æ dəʊʔ wən t t }. Imploded / \textit{t} / was more helpful to the participant singer, in this case.
Previn set “I don’t” on the second and third triplet. When sung with the accurate triplet, the pull emphasizes a growing, and shaped phrase: I know I don’t want it. The participant was willing to experiment with this and found success. Her preference may be to sing as Fleming does in the live San Francisco Opera premiere, using the accurate triplet, or perhaps as Fleming alters it in love appearances mentioned, but now the participant will have choices, and the techniques to choose different stresses for different interpretations.

We added some expressive doubling when “Yes, magic. Magic’s …” gives us a repeated word. The doubling /m/ was to strengthen the emotional and sensory connection to the second “Magic’s…” \( \text{[jɛs mɛdʒɪk m:ɛdʒɪk]} \).

With only a few modifications in vowel size and selection, including schwa treatment, and allowing vowels to be related to one another through using the vowel
chart, the singer and I found comfortable and easier production for her, vocally and
textually. Even with a very experienced singer, there is the temptation to over open and
sometimes sing with more voice than is necessary. Through application of these
LaBouff methods in our coaching sessions, the singer realized that allowing the
resonance to carry the vowel in the word “magic,” rather than the size of the mouth’s
opening, made singing even easier. Identifying smaller vowel shapes, especially in the
unstressed syllables and words, assisted in giving vowel size a context. Clarity was
good to begin with, but was improved due to the refinement of precise vowel
differences. Singing through shorter or smaller unstressed words, and “to and through”
the stressed words aided clarity of diction and interpretation. Preparing the / r /
approach on the first word with an r-colored schwa, resulted in smoothing the onset of
the burred < r >. The touches of regional sound in the “I” diphthong, allowing a schwa
diphthong in “real” and dropping or imploding a few [ t ] phonemes allowed her singing
to be as convincing as her reading of the text.

“The Silver Aria” from Moore’s *The Ballad of Baby Doe*

The participant who brought “The Silver Aria” expressed a lack of confidence and
experience in singing in English. Fortunately, her ability to understand and feel the
character through her imagination aided the transformation of troubled pronunciation
into natural expression of thought and greatly improved ease in singing. Speaking the
text for meaning and flow assisted her skill and confidence. By the end of our coaching
sessions both her confidence and skills were soaring. This aria, similar to “I Want
Magic,” is by an American composer, and is assigned to an American character.
Therefore, the rhotic aspects of this piece were of particular interest. This accomplished
soprano has had extensive training in other lyric languages, but not in English. Her initial offering of the aria included rolled and tripped <r> sounds, even though this is set in the state of Colorado. The singer stated she just did not know what to do.

We began, as is most often the case, with reading the text aloud for meaning. This simple technique, which can be overlooked in eagerness to get to the music, is absolutely essential. Discovering the delight in the sounds of the words, as well as their meaning, awakened the sense of joy, and taste, and vibration, during the reading. We used the ‘circle the words of primary importance’ technique from LaBouff Chapter Two and discussed unstressed syllables more like ‘upbeats,’ ‘up bows,’ or ‘pickup notes.’ Establishing that stress, or importance, is a matter of length rather than weight, and speaking ‘to and through’ the last stressed syllable was very useful for this singer.

Her initial vocal entrance was difficult to understand clearly. We explored the ‘effort level’ it took to express “Please, gentlemen, please.” Having established ‘gentlemen’ as a stressed, or important, word, we realized it must be surrounded with the ‘command’ “Please!” where the subtext could be “You must listen to me” or ”You must quiet down!” Adding aspiration to the <p> release transformed the initial entrance into a precise onset. Following is a narrow transcription, using boxes to indicate the ‘circled’ primary focus words, and superscript [h] for the aspirate release of the first “please.” We changed the schwa substitutions, in many cases, to be superscript, to remind the participant that they remain unstressed, like a true schwa, but have the shaping of the higher and more frontal vowels.

151 For “The Silver Aria” text work that follows, boxes are used in place of the penciled circles when the preparation is done by hand.
Please, gentlemen, please!

Gold is a fine thing for those who admire it.

Gold is like the sun, but I am a child of the moon and silver.

Silver is the metal of the moon.

Secret smiler, rapt in wonder, floating in her cloudy magic.

'Tis the moon that mints her silver in the deeps of darkened earth.

All that's glowing, cool and tender, has the feel of silver in it.

152 "Gentlemen" is spoken with two schwa sounds, but LaBouff recommends not having two adjacent schwas when a schwa substitute can be used without listeners realizing the technique.

153 'I am a child' has two weak forms "am a" but I recommended using strong form [æm] according to LaBouff, and not Marshall. However, even though LaBouff would also experiment with [æmə], Ash was understandable and more resonant for this participant.

154 Doubling the length of the /m/ allows emphasis on the important nouns. The increased attention paid is, as always, the duration of the phoneme, not the weight.

155 It is also possible to employ a clean glottal onset to stabilize this noun in this range. [ʔɛθ]

156 The unstressed position of conjunction "and" followed by "tender" allows assimilation, or implosion. Either dropping of the /d/ phoneme, or stopping the <d> and releasing the <t> was considered. [kul əndˌtəndə]. Assimilation is a term in linguistics and phonology that acknowledges a change in a preceding phoneme, due to the strength of the following phoneme. Implosion specifically refers to a second technique: stopping of the first of two adjacent plosive consonants and sounding of the second, when a pair of cognate plosives, such as <d> and <t>, neighbor each other.
Silver in an infant’s laughter,

silver on the sage’s brow,

silver in a moonlit river echoes the silver orb above.

I am a child of the moon and always will adore her element.

Dreaming as I watch it gleam, I am mining heavenly ore.

Gold is the sun, but silver—

silver lies hidden in the core of dreams.

Figure 19. Narrow transcription of “The Silver Aria” from Moore’s The Ballad of Baby Doe, with boxed hierarchically stressed words and recommendations for participant.

Unstressed syllables, and words, often sound as schwa or Open I for the weak form, or neutral vowel. Another option is the Open U before voiced consonants. Some of the specific neutral syllables to note in this narrow transcription include:

157 The weak form is [ən] and strong form is [æn].

158 Although shown with distinct breath lift, this singer benefitted from the clean glottal onset. “An infant’s” can also be elided, as no misunderstanding is likely to result from those linking sounds.

159 The participant initially rolled the < r > but adapted well to the coached choices seen above. An American character, in this setting, would never roll the < r > in [ kɔr ʔəv ʤiːɪmz].
Last syllable – [dʒentəlmən] sikə't mædʒək]; [dɔkənd] (Jones transcription); [ɪnfənts səidʒəlm] (Jones transcription); [hɪdən] [mɛtəl]

First syllable – [ɛd'maɪədɔrə]

Two unstressed - [əv dʊm_μu:un] “The moon” can use [ðu] as the form of “the” since it precedes a voiced consonant.

Middle syllable – hɛv'nlɪ

Monosyllables – [ðæt]– is sung as schwa for Marshall, but can be either strong form [æ], or weak form [ə], depending on the setting, for LaBouff, Jones, and International Phonetic Association styles.

[ən wnd ] - weak form of “and” can employ the /d/ or assimilate it.

δə – before an unvoiced consonant

Some of the < r > transcriptions to notice involve either consonant < r > sounds, transcribed as burred, or American, < r > [ɹ], and r-colored vowels, such as [ə] for weak syllables, as in “silver,” and [ə] for stressed, as in “earth.”

“For those”- [fɔə], usually [fɔə], has as a superscripted r-coloring to indicate the subtlety of the diphthongal change due to the orthographic < r >. This is an r-colored schwa, also considered an < r > vowel, rather than a consonant.

“Admire it” [ɛd'maɪəɹɪt] - When a vowel follows the r-colored vowel, elision creates the consonant burred < r > linking into the vowel, designated as a sung [ɹ] onto the following vowel sound.

See also [sɪlvə (ɹ)ɪn] ; [sɪlvə (ɹ)ən] ; [kə(ɹ)ɪəv dʒi:imz].

“O Rest in the Lord” from Mendelssohn’s oratorio Elijah

The first participant bringing this aria was quite adept singing it with the American Standard pronunciations. The second participant, over two months later, was preparing it in Mid-Atlantic, on the advice of her teacher. For the first participant on this aria, we explored reading the text for flow and meaning, which revealed the parallels of expression in the spoken range with similarities and differences to the similar range in
the notational setting. We experimented with more ease in phonemes such as the bilabial nasal [ m ] in "commit." This allowed for less pressure between the lips and a slight increase in resonance resulted. The pianist-coach collaborating with us in Dallas particularly noticed the additional ring in this already rich, full voice. Again we approached small adjustments not as binary choices (on/off, hard/soft, right/wrong) but in “effort level” increments. “If that pressure between the lips is characterized as a 5, then let’s try a level 3,” and so forth. We were able to evaluate the “space” of stressed versus unstressed vowels and the effort level in “opening.” (This was mostly through discussing the size and shape of the oral cavity adjustments, but this singer was technically well connected to the buccopharyngeal interaction of the vowel shapes.)

This singer’s depth of tone was beautiful, but when lower placements of vowels were predominating, then the chiaso timbre was somewhat dampened. The pronunciation of ‘patiently,’ initially, employed a very low penultimate vowel that caused it to sound stressed: [ pɛɪʃʌntli ]. Bringing that vowel into unstressed schwa resonance, (not as open, not as prominent) and then experimenting with the higher, more forward schwa substitute [ ɪ ] was very effective for her: [ˈpɛɪʃɪntli ]. Bringing the forward vowels into relationship with each other in this voice helped clarify Ash in [ænd], rather than [ and ]. This aided keeping the dialect of American Standard consistent.

In American Standard English, “commit” is based on [ kəˈmɪt ]; in Mid-Atlantic it can be transcribed [ kɔˈmɪt ]. Singing through the first syllable, “to and through” the stressed second syllable, kept the voice moving forward musically, both in meaning and expression. Paying attention to the details, and using IPA, ensured the presentation stayed within one specific standard: AS. Other coaching details connected the effort
level with the amount of tone on voiced consonants, such as the final phonemes in “Lord” “Him” “desires” and “doers.” [lɔːd] [hɪm] [dɪ'zaɪəz] [duːəz].

When there were two consonants together, as in [peɪ[ɪntɬiː]], allowing more energy into the first of the two consonants kept the voice going through the entire line, musically and intelligibly. With pitched consonants in initial positions of important words, such as the <L> in [də lɔːd], the participant was able to effect earlier onsets, and slightly increased the energy level. This shortens the schwa in “the” and lengthens the <L> onset for Lord. The diction then matched the rich, professional timbre of this singer.

The second participant who brought the aria was being guided by her teacher to sing in Mid-Atlantic. LaBouff’s prescription for this type of question is to examine variables, such as the land from where the piece originates, and the source for the text, to help guide pronunciation choices. These considerations are more aligned with “text doctrine” discussed in Chapter 2. For some oratorio and opera performances LaBouff reminds us “often the directors or conductors make the decision based on the production style and values.” I recommend to my students that they learn to sing *Elijah* pieces in Mid-Atlantic and also American Standard. If you are only adept at one, and all of the other singers happen to be firmly singing in the other dialect, the difference will cause the audience to focus on style and diction, rather than the content. This philosophy has proved beneficial to me, when living in England, and also in the United States. The conductor of the Oratorio Society of New York prefers Mid-Atlantic

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160 LaBouff, 108.
with flipped <r> in his *Elijah* and *Messiah* performances.\textsuperscript{161} This choice is particularly useful in resonant Halls, and with large orchestras. “O, Rest in the Lord” is also appropriate in smaller churches, and in recital settings, where the flipped r could be distracting, and unneeded. Slight adjustments to fit within certain cultures, casts, and production choices have allowed me to work in more companies than one dialect would have permitted. Not being able to adapt, as if it were second nature, in one of Kent Tritle’s *Messiah* “quartets” can lead to not being re-hired.

For this research study I was most grateful to have the experience with two fine singers on this Mendelssohn aria. I needed to assist each singer with their immediate goals, and make recommendations for future considerations. My hope is that suggestions made in one dialect, with explanations regarding why certain schwa or <r> choices might be appropriate in AS or MA, and what resources to use to consider pronunciation issues, will be useful when they approach future opportunities. The acoustic demands of an intimate setting versus a full orchestra and a resonant hall may seem obvious, but adjusting r usage to smoothly adapt to either on a moments notice is a muscle and intellectual skill that must be rehearsed into an singer’s personal vocal technique.

Since rhotic American Standard, at this point, has been well established, as including “no rolling of <r>” and “no omission of <r>,” we will consider the Mid-Atlantic, non-rhotic recommendations for our second alto soloist, based on LaBouff, page 243, The Mid-Atlantic Overview.

\textsuperscript{161} Tritle states that inconsistency with r usage drives him “crazy.”
The most significant difference in feel from American Standard is the sense of Historic British <\textit{r}> treatments without the Received Pronunciation vowels, such as [\textit{ə}] in many “ash” words. In other words, “after” is [\textit{æftə}] in AS; [\textit{aftə}] in MA; and [\textit{əftə}] in RP. There is Modern MA, and also Historic MA. The chief difference is that in Modern MA we omit flipped [\textit{r}]; only burred [\textit{j}] is used.

\begin{verbatim}
O rest in the Lord, wait patiently for Him,
and He shall give thee thy heart’s desires:
Commit thy way unto Him, and trust in Him;
and fret not thyself because of evil doers.
\end{verbatim}

\begin{verbatim}
O rest in the Lord, wait patiently for Him.
\end{verbatim}

Figure 20. Modern Mid-Atlantic transcription for Mendelssohn’s “O Rest in the Lord.”

The only \textit{r} usage question in this aria, between Modern Mid-Atlantic and Historic Mid-Atlantic, is the option to flip an <\textit{r}> in two places: between “O” and “rest,” and the word “fret.” The burred <\textit{r}> [\textit{j}] is often advised, but as with all LaBouff guidelines, a singer is encouraged to experiment and choose the easiest and clearest communication possible, and to consider if singing in a large hall, the possible

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\textsuperscript{162} LaBouff, 248. “Reminder: Rolled or burred r’s are used for stressed syllables in Historic RP and flipped r’s are used between vowels. In Modern MA only burred r’s are used.”

\textsuperscript{163} [\textit{ʃɹɛt}] vs. [\textit{frɛt}]. The flipped <\textit{r}> will project, but be careful as it can sound rather Scottish.
increased projection of the vowel when it follows the flipped <r>.\textsuperscript{164} LaBouff’s preference is stated as

I prefer all British repertoire be performed in Historic or Modern RP or an appropriate regional U.K. accent where required, and all North American repertoire to be performed in AS or an appropriate colloquial/regional accent where required. Mid-Atlantic is the default pronunciation to be used if the repertoire is not specifically American or British, is European repertoire done in translation, or there is concern about intelligibility.\textsuperscript{165}

Mid-Atlantic, both Historic and Modern, is very useful for \textit{Elijah}, and for works, such as Haydn’s \textit{The Creation}, when singing the English text. Mid-Atlantic is very close to Marshall’s standard. LaBouff summarizes these adjustments:

1. Mid-Atlantic dialect is generally made up of American Standard vowels with British r treatments. “And” and “lass” are still [ænd] and [læss] in AS, RP, and MA.

2. The consistent use of turned w [ʍ] for hw sound in wh spellings such as “what,” “whether” “why” and “wherefore.” This elite aspect of spoken English has faded from use, but conveys a level of elevation and respect appropriate for oratorio texts.

3. Like AS and RP use [ɪ] for unstressed re-, pre-, se-, de-, e-, prefixes, in words such as receive, believe, select, desire, as well as im-, and in-, prefixes and – ing suffixes- except when they are set on long duration notes or in a very slow tempo.

4. Many Ash words in AS, which are Father Ah [a] pronunciation in RP, are now ‘halfway between’ and use [a], such as “ask,” “last,” “laugh,” “branch,” “rather” etc.

\textsuperscript{164} The advice I give in diction class is “Always do what your voice teacher and conductor direct, and be consistent in that standard. Practice both dialects, develop consistency in each, and be adaptable for the future.” When you sing in the Oratorio Society of New York, the conductor, Kent Tritle, will prefer the projection of the pure vowel following the flipped <r>.

\textsuperscript{165} LaBouff, 244.
Ash is still correct for “can, cannot, have, cat”, and all of the “Hand” words, where Ash is correct in RP, AS, and MA.

5. For unstressed <o> spellings, the [o] schwa substitute is preferred.

6. Like RP, the [ɔ] as in ‘honest,’ is used for words with <o> spellings

7. The parameters for rolled and flipped r’s and r-colored vowels are the same as Received Pronunciation.

8. Use [əɹ] in penultimate syllables of polysyllabic words with the endings –ory, -ery, -ary, -bury, -berry.

9. T’s are aspirated as in RP.

10. Use burred r’s only for r’s in Modern Mid-Atlantic. In Historic Mid-Atlantic, use burred or rolled r’s for initial r’s or r’s in initial consonant clusters, and flipped r’s intervocally.

Figure 21. Summary of Mid-Atlantic considerations, based on LaBouff Chapter 15.
CHAPTER 5

CONCLUSION AND OPPORTUNITIES FOR FURTHER RESEARCH

Addressing singing in English is a double-edged opportunity. Some voice teachers are passionately devoted to only one approach or the other, without realizing there is valuable overlap between Marshall and LaBouff information. Other voice teachers have expressed the opinion that “we already know how to sing in English and have been teaching that our entire careers” and therefore are not as interested in how diction was taught by Marshall- and continues to be taught using versions of Marshall’s rules, as in the case of Montgomery’s workbook, -let alone how LaBouff’s additional information is necessary for works by American composers, such as Heggie, Picker, Adams, Adamo, and others. Some prestigious music programs still do not offer English Diction courses, as is the case at the University of Michigan. At times there seems to be far more willingness to pursue a standardized training in English diction from teachers and programs in lands where English is a second language. All the while, both native and non-native singers of English are criticized for unclear and affected communication in English, and singers often express frustration with performing in a language with such a high ratio of consonant-to-vowel sounds, unique vowels and diphthongs, as well as burred, tripped and rolled “r” challenges.

The pioneers of coaching and teaching 20th and 21st century techniques of singing in English, Madeleine Marshall and Kathryn LaBouff, never met. Marshall retired in the Spring of 1986, and LaBouff began at Juilliard that Fall. Marshall was the first English diction instructor and coach at The Juilliard School, and Kathryn LaBouff is the second, and current, instructor and coach. Each, through their own, individual
experiences, discovered what was needed to teach reliable and beneficial English diction standards to students and professionals. They have a great deal in common regarding the unstressed words and syllables, and the essential, idiomatic flow of the language for speaking and singing. They differ on rhoticity, unless you compare Mid-Atlantic dialect to Marshall’s standard, and discover the commonalities. More works of the highest caliber now exist, written in the English language. Many require American Standard, as well as Received Pronunciation training, in addition to the Mid-Atlantic training of Marshall’s era.

Marshall and Labouff have written their tenets, and shared them in workshops and seminars, at opera companies, and in higher institutions of learning. Studying them carefully revealed areas of agreement and areas of divergence. Examining what influenced their views, and the varied places they have applied them, allowed for direct comparison. Listening to LaBouff teach her diction class and coach individual singers reinforced my understanding of what is printed in the Guide. Listening to Tittle’s memories and descriptions of life-changing learning from Marshall’s class and coachings, and observing him conduct choral rehearsal of Verdi’s Requiem at the Manhattan School of Music, clarified many of Marshall’s precepts. Intensely exploring the Manual and Guide, and applying their rules with participant singers, resulted in freer singing, - according to their evaluations and to my own observations- just as both books claimed. This clarity and increased ease was not only reported by the participant singers, but also by many collaborating pianists.

Both women share the goal of increased clarity and ease of singing in English. Both express their desire for diction that is intelligible and free from distracting accents
or unnecessary mannerisms. Both seek to save singers from embarrassing mispronunciations or fumbled articulations that tempt others to lose track of the meaning, or mistake an entirely different meaning. Both have very specific and extensive experience coaching professional singers, and students of singing, in their operatic and art song needs. Both developed textbooks for conveying their lessons that they learned from direct application. Both have coached at the Metropolitan Opera in New York, and with other prestigious companies, and both taught English Diction at The Juilliard School and other institutions of the highest repute.

These two coaches came from different areas of the United States, during different eras. One came to be a diction coach through her piano performance experiences, and one through her vocal performance training. Their perceptions are different from each other, regarding a representative standard for American speech. The nation’s perceptions have changed from the time of Marshall’s hiring at Juilliard in 1935, during the leadership of President Franklin D. Roosevelt, with his Hyde Park non-rhotic accent. At the time of LaBouff’s hiring by Manhattan School of Music in 1984, and then at The Juilliard School in 1986, the presidential voice was embodied in man born and raised in rural Illinois, where we find the very model of the rhotic General American speech: the Midwestern accent. This is considered by linguists, such as Trudgill, Wells, and others, as the standard North American pronunciation in the 20th century. It represents the largest geographic area, and the largest number of North Americans.

Madeleine Marshall’s techniques for singing in the elite and refined English diction prevalent in the upper echelons of New Yorks City’s artistic community, and high society, meshed well with the theater speech training Tittle experienced early in his
studies. He uses those standards with the Musica Sacra of New York, the Oratorio Society of New York, with upperclassmen and graduate students at Juilliard, and with his youngest singers at the Manhattan School of Music currently. Of the various choirs and ensembles at the Cathedral of St. John the Divine, the Mid-Atlantic sound of Madeleine Marshall’s training is very appropriate for the Anglican tradition of the Episcopal Diocese and the live, stone columned great spaces. Tritle was trained in Marshall’s Mid-Atlantic dialect, and it has served him well for his entire career. That classic approach helps project voices when singing in Messiah concerts each year, with full orchestra, in resonant venues, such as Carnegie Hall.

Kathryn LaBouff’s refinements, taking into account the increased need in applications from later 20th century and 21st century repertoire, are in accord with the theater speech training I have received during my undergraduate theater training and then in the Master of Arts degree in Theater, earned in the year 2000. Composers, librettists, directors, and celebrated opera singers endorse LaBouff’s American singing standards. Singers Morgan Smith and Susan Graham, who sing English language roles in world premiere performances of works by Jake Heggie and Tobias Picker, state they need American diction for those characters. Respected professionals who have worked with LaBouff and support her tenets include soprano Renee Fleming, director Francesca Zambello, composers Carlisle Floyd (working with LaBouff on Susannah and Cold Sassy Tree), and Tobias Picker (with the world premiere of An American Tragedy.) LaBouff’s approach is well received. Her reputation for bringing ease and clarity to the singing of English is well established.

166 Fleming wrote the foreword to LaBouff’s Guide and Zambello wrote one of the back cover recommendations.
Resonant, thoughtful speech as a basis for resonant, intelligible singing, with emphasis on the lyrical flow of the language, is foundational to both approaches. During this research I discovered something I did not anticipate: there is far more to link these two approaches of English diction for singers, than to divide them. I also learned, through practical application and observation, something I did expect: some of the information presented in Kathryn LaBouff’s text, regarding clarity and ease for the singer, was able to be applied effectively with students and professional singers in first-hand coachings for this research. I was able to take the information in LaBouff’s Guide and coach participants to achieve similar results to those I observed in New York. Anyone might expect expert results when watching LaBouff apply these techniques in the master class setting at the NATS Winter Workshop, January 11, 2014 and also when observing Tritle rehearsing his choirs, February 6, 2015. To find that participants and I were able to experience improvement, and for some, rather dramatic differences, in a few coaching sessions, in Dallas and Denton Texas, is extremely encouraging. The tenets produced positive results in each setting.

Standardized training in English diction is needed and is available. Having this opportunity to work with singers, based on LaBouff’s book, as well as Marshall’s, and then to learn from LaBouff and Tritle, and all of the artists and participants and collaborators, has been an immense joy.

Marshall and LaBouff have many concepts in common, including the importance of allowing English to be sung with the natural stress and unstress inherent in the language. Without the “schwa” we would lack a significant aspect to the flow of the English language. The other philosophies, as those stated by Pfautsch and others,
which open all or almost all of the vowels, especially abandoning schwa, have far different results than Marshall and LaBouff.

From the growing repertoire needs, and changes in social standards, from speaking and singing in American Standard English, Historic and Modern Received Pronunciation, and the hybrid dialect of Mid-Atlantic for European works, LaBouff has connected the needs of singers now with the richness of the clear and refined diction taught by Marshall. Growing repertoire from contemporary creators such as Jake Heggie, Gene Scheer, Terrance McNally, Mark Adamo, Dominick Argento, Tobias Picker, John Adams, Andre Previn, Ricky Ian Gordon, and others, in addition to well-established 20th century works by Britten, Sondheim, Copland, Barab, Barber, Rorem, Menotti, Floyd, Weill, Gershwin, Ward, Moore, and more, illustrates the need for good English diction skills. English speaking audiences desire to connect with live theater works in our opera houses and concert halls. English language works could be crucial to building audiences again. More ease in these pieces is essential for all artists.

This examination of specific comparisons has led me to a deeper knowledge of the techniques. The application segment of this research allowed me to coach singers, introducing interventions based on the tenets learned, followed by the opportunity to evaluate the effectiveness of the techniques, based on their feedback. This experience is reminiscent of those who are teachers of record for some students, instructing and guiding musicians through a semester or a season, and then reaching a jury time, or performance, when the effectiveness of the interventions is evaluated by the student and a panel of fellow voice teachers, or an audience.
The depth with which I was able to examine the work of Marshall and LaBouff caused me to develop a sincere respect for the work of these two musician-educators. It is possible that this dissertation document might influence others to carefully consider tenets covered, or inspire others to further research addressing other techniques that were beyond the scope of this project.

Travel to New York City for the 2014 NATS Winter Workshop, meeting with Kathryn LaBouff, and then to The Juilliard School Archives, Union Seminary, St. John the Divine Cathedral, and Manhattan School of Music in February 2015 may open opportunities for further research. Meeting, and learning from colleagues in the diction field, including Eric Rieger of Westminster College, and Cheri Montgomery of Vanderbilt University, both in Boston in July 2014, where they were presenting at the 53rd NATS Conference, has encouraged me to remain in contact to be able to continue to learn, and to offer assistance in their research endeavors, should those opportunities arise. It is my sincere hope to continue the connection with LaBouff and Tritle, as my exploration of English Diction continues beyond the doctoral degree.

Studying phonetics in depth, far beyond what we are able to cover in diction classes or studio lessons, and becoming a member of the International Phonetic Association, has increased my skills in notating phonetically and phonemically, in ways that are directly applicable to teaching vocal technique and performance communication through diction.

It is my hope that this dissertation will encourage others to evaluate the benefits of embracing Marshall and LaBouff standards, and that it might be of use in bridging the divide that does seem to exist between those who have appreciated solely Marshall’s
work, and those who have embraced rhoticity in singing American English and adhere to the principles disseminated by LaBouff. These two highly respected and widely referenced diction coaches have so much to offer artists of today and into the future.
APPENDIX A

IPA CHART WITH NAMES AND SAMPLE WORDS
<table>
<thead>
<tr>
<th>IPA</th>
<th>Symbol names</th>
<th>Description</th>
<th>Samples, American Standard unless noted otherwise</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>&quot;Bright Ah&quot;; Lower-case A</td>
<td>open front unrounded vowel</td>
<td>FRENCH: Ah Paris! Chaque, patte, chat. Start of “eye” diphthong</td>
</tr>
<tr>
<td>æ</td>
<td>&quot;Father Ah&quot;; Script A</td>
<td>open back unrounded vowel</td>
<td>Father; hot, pâte (rare now)</td>
</tr>
<tr>
<td>p</td>
<td>“RP dark Ah”; Turned script A</td>
<td>open back rounded vowel</td>
<td>RP “hot dog”</td>
</tr>
<tr>
<td>æ</td>
<td>Ash; lower-case A-E ligature</td>
<td>mid-open front vowel</td>
<td>Cat, ask</td>
</tr>
<tr>
<td>aɪ</td>
<td>Bright Ah-Open I</td>
<td>“eye” diphthong</td>
<td>Eye, either, buy, guide, night</td>
</tr>
<tr>
<td>b</td>
<td>Lower-case B</td>
<td>voiced bilabial plosive</td>
<td>Bat, boy, club, bubble</td>
</tr>
<tr>
<td>B</td>
<td>Small capital B</td>
<td>voiced bilabial trill</td>
<td>Warmup sound BBBBB</td>
</tr>
<tr>
<td>ç</td>
<td>C cedilla</td>
<td>unvoiced palatal fricative</td>
<td>Ich-Laut, huge, human</td>
</tr>
<tr>
<td>d</td>
<td>Lower-case D</td>
<td>voiced lingual alveolar plosive</td>
<td>Dog, dad</td>
</tr>
<tr>
<td>ð</td>
<td>D-Ezh ligature</td>
<td>voiced affricate</td>
<td>Judge, jury, gentle, George</td>
</tr>
<tr>
<td>δ</td>
<td>Eth; Voiced TH</td>
<td>voiced dental fricative</td>
<td>The, this, then, thine</td>
</tr>
<tr>
<td>e</td>
<td>Closed E; Lower-case E</td>
<td>mid-close front vowel</td>
<td>Daybreak (Kenyon &amp; Knott)</td>
</tr>
<tr>
<td>ei</td>
<td>Closed E-Open I diphthong</td>
<td>“hate diphthong”</td>
<td>hate, reign, May, made, mail</td>
</tr>
<tr>
<td>e</td>
<td>Open E; Epsilon</td>
<td>mid-open front vowel</td>
<td>Men, many, bury, lament</td>
</tr>
<tr>
<td>ø</td>
<td>Schwa; Unstressed ‘uh’</td>
<td>unstressed mid vowel</td>
<td>Sofa, table, again [øˈɡɛn],</td>
</tr>
<tr>
<td>œ</td>
<td>R-colored schwa, Rt-hooked schwa; Unstressed ‘ur’</td>
<td>unstressed r-colored mid vowel</td>
<td>Unstressed syllable father, doctor, pleasure, treasure</td>
</tr>
<tr>
<td>ɛ</td>
<td>R-colored reversed epsilon; Rt-hooked reversed epsilon; Stressed ‘UR’</td>
<td>stressed r-colored mid vowel</td>
<td>Stressed UR “earth”, burn, journey [ɛθ] [bɛŋ] [dɛŋɨ]</td>
</tr>
<tr>
<td>ɜ</td>
<td>RP r-colored schwa, Superscript r schwa; RP unstressed ‘ur’</td>
<td>unstressed milder r-colored mid vowel</td>
<td>RP Unstressed, lessened r father, doctor, elixir</td>
</tr>
<tr>
<td>ɜ</td>
<td>RP r-colored reversed epsilon; RP superscript r reversed epsilon; RP stressed ‘UR’ also as [ ɜ ]</td>
<td></td>
<td>RP &quot;earth&quot; burn, journey [ɜθ] [bɜŋ] [dɜŋɨ]</td>
</tr>
<tr>
<td>Sound</td>
<td>Description</td>
<td>Examples</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td><code>ʌ</code></td>
<td>Caret; hat; Turned V; Stressed UH</td>
<td>open mid-back unrounded vowel in stressed syllables</td>
<td>Up, hum, blood, judge, trouble, uncomfortable</td>
</tr>
<tr>
<td><code>f</code></td>
<td>Lower-case F</td>
<td>unvoiced labial-dental fricative</td>
<td>Fun, laugh</td>
</tr>
<tr>
<td><code>g</code></td>
<td>Lower-case G</td>
<td>voiced lingual velar plosive</td>
<td>Gable, giggle</td>
</tr>
<tr>
<td><code>h</code></td>
<td>Lower-case H; aspirate sound</td>
<td>unvoiced glottal fricative</td>
<td>House, hat</td>
</tr>
<tr>
<td><code>i</code></td>
<td>Closed I; Lower-case I</td>
<td>close front unrounded vowel</td>
<td>“Ee”, heat, feet, green bean</td>
</tr>
<tr>
<td><code>ɨ</code></td>
<td>Allophone I; Barred I;</td>
<td>near-close near-front unrounded</td>
<td>Pretty, alley, daisy, Cookies [kʌkɪz]</td>
</tr>
<tr>
<td><code>ɪ</code></td>
<td>Open I; Small capital I</td>
<td>near-close near-front unrounded</td>
<td>“ih”, Inn, hit, busy</td>
</tr>
<tr>
<td><code>j</code></td>
<td>Lower-case J, “J glide”</td>
<td>voiced palatal approximant</td>
<td>You, union, yellow [jɛlou]</td>
</tr>
<tr>
<td><code>ju</code></td>
<td>J U glide, Liquid ‘u’ “Yod”</td>
<td>voiced approximant and rounded lip vowel</td>
<td>Music, cupid, few (opt. due, duty, new, illumine, suit, etc.)</td>
</tr>
<tr>
<td><code>k</code></td>
<td>Lower-case K</td>
<td>unvoiced lingual velar plosive</td>
<td>Kick, cat, quick</td>
</tr>
<tr>
<td><code>l</code></td>
<td>Lower-case L</td>
<td>voiced dental or alveolar lateral</td>
<td>Love</td>
</tr>
<tr>
<td><code>m</code></td>
<td>Lower-case M</td>
<td>voiced bilabial nasal</td>
<td>Money</td>
</tr>
<tr>
<td><code>n</code></td>
<td>Lower-case N</td>
<td>voiced dental or alveolar nasal</td>
<td>Nasal, nanny, gnostic, pneumonia</td>
</tr>
<tr>
<td><code>ŋ</code></td>
<td>Eng</td>
<td>voiced velar nasal</td>
<td>Sing, sang, sung, think</td>
</tr>
<tr>
<td><code>o</code></td>
<td>Closed O; Lower-case O</td>
<td>mid-closed back vowel</td>
<td>Obey [oˈbeɪ] if short. boat [bɔt]</td>
</tr>
<tr>
<td><code>ɔ</code></td>
<td>Open O</td>
<td>mid-open back vowel</td>
<td>Jaw, Awful, daughter, cloth</td>
</tr>
<tr>
<td><code>ou</code></td>
<td>Closed O-Open U</td>
<td>“Oh!” diphthong</td>
<td>Oh! No! close, hope, low, toe</td>
</tr>
<tr>
<td><code>p</code></td>
<td>Lower-case P</td>
<td>unvoiced bilabial plosive</td>
<td>Pillow, pepper</td>
</tr>
<tr>
<td><code>ɹ</code></td>
<td>Burred r, Turned r, American r</td>
<td>CONSONANT R is followed by a vowel sound</td>
<td>Red, remember, every</td>
</tr>
<tr>
<td>Symbol</td>
<td>Description</td>
<td>Pronunciation</td>
<td>Example</td>
</tr>
<tr>
<td>--------</td>
<td>-------------</td>
<td>---------------</td>
<td>---------</td>
</tr>
<tr>
<td>r</td>
<td>Fish-hook R, flipped/flapped r “intervocalic” in</td>
<td>voiced dental or alveolar flap</td>
<td>Caro, pero, (intervocalic) very very (Historic RP/MA)</td>
</tr>
<tr>
<td>r</td>
<td>Voiced trilled r, Rolled r; lower-case R (LaBouff = r)</td>
<td>voiced dental or alveolar trill</td>
<td>Roma [rrroma], rrruffles, Not for general English use</td>
</tr>
<tr>
<td>s</td>
<td>Lower-case S</td>
<td>unvoiced alveolar fricative</td>
<td>Sassy, single, sexy</td>
</tr>
<tr>
<td>ş</td>
<td>Esh</td>
<td>unvoiced post-alveolar fricative</td>
<td>She, sure, shush</td>
</tr>
<tr>
<td>t</td>
<td>Lower-case T</td>
<td>unvoiced dental plosive</td>
<td>Tongue, tip, laughed</td>
</tr>
<tr>
<td>ʈ</td>
<td>Lower-case T with subscript wedge</td>
<td>semi-voiced, imploded t</td>
<td>Butter [bʌʈəɾ]</td>
</tr>
<tr>
<td>ʧ</td>
<td>T-Esh ligature, also tʃ</td>
<td>unvoiced post-alveolar affricate</td>
<td>Church, choose, launched</td>
</tr>
<tr>
<td>θ</td>
<td>Theta; unvoiced TH</td>
<td>unvoiced dental fricative</td>
<td>Thin, thirst</td>
</tr>
<tr>
<td>ʦ</td>
<td>T-S ligature</td>
<td>double articulation</td>
<td>Pots, hosts</td>
</tr>
<tr>
<td>u</td>
<td>Closed U; Lower-case U</td>
<td>close back rounded vowel</td>
<td>Too, wound, blue, juice</td>
</tr>
<tr>
<td>ʊ</td>
<td>Open U, cookie vowel, Upsilon</td>
<td>near-close near-back rounded vowel</td>
<td>Cookie! Look! A book!</td>
</tr>
<tr>
<td>v</td>
<td>Lower-case V</td>
<td>voiced dental/labial</td>
<td>Voice, veracity</td>
</tr>
<tr>
<td>w</td>
<td>Lower-case W</td>
<td>voiced labial-velar approximant</td>
<td>Wonder, wish, wear, win</td>
</tr>
<tr>
<td>ʍ</td>
<td>Turned W; whistle sound, ‘hw’</td>
<td>unvoiced labial-velar fricative</td>
<td>When, where, (almost hw)</td>
</tr>
<tr>
<td>z</td>
<td>Lower-case Z</td>
<td>voiced alveolar fricative</td>
<td>Zoo, plural of ‘stars’ [stɑɹz]</td>
</tr>
<tr>
<td>ʒ</td>
<td>Ezh; tailed Z</td>
<td>voiced post-alveolar fricative</td>
<td>Vision ['vɪʒən], azure ['æʒə] measure ['mɛʒə]</td>
</tr>
<tr>
<td>ʔ</td>
<td>Glottal stop, glottal onset</td>
<td>glottal plosive, in singing a light ‘clean’ onset</td>
<td>“uh oh” Used in normal speech. Be aware when to use breath lift vs. glottal onset in singing.</td>
</tr>
<tr>
<td>(h)</td>
<td>Superscript parenthetical H</td>
<td>breath lift or balanced/ coordinated onset</td>
<td>An &quot;h&quot; without sound, not aspirate. Parentheses in ExtIPA denote “silent.”</td>
</tr>
<tr>
<td>VOWEL SOUNDS</td>
<td>FIVE American (AS) r-colored diphthongs &amp; TWO triphthongs</td>
<td>FIVE RP r-colored diphthongs &amp; TWO RP triphthongs</td>
<td>R-colored vowel sounds colored by r</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------------------------------------------</td>
<td>--------------------------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>aɪ</td>
<td>Bright Ah-Open I</td>
<td>“eye” diphthong</td>
<td>Eye, either, buy, guide, night, sky, ice, isle, high</td>
</tr>
<tr>
<td>aʊ</td>
<td>Father Ah-Open U</td>
<td>“house” diphthong</td>
<td>House, out, ow! now, how</td>
</tr>
<tr>
<td>əɪ</td>
<td>Open O-Open I</td>
<td>“boy” diphthong</td>
<td>Boy, foil, joy</td>
</tr>
<tr>
<td>əʊ</td>
<td>Closed O-Open U</td>
<td>“Oh!” diphthong</td>
<td>Oh! No! close, hope, low</td>
</tr>
<tr>
<td>əɪ</td>
<td>Closed E-Open I</td>
<td>“hate” diphthong</td>
<td>Hate, reign, May, made Mail, apricot, hey</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VOWEL SOUNDS</th>
<th>FIVE diphthongs</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>aɪ</td>
<td>Bright Ah-Open I</td>
<td>“eye” diphthong</td>
<td>Eye, either, buy, guide, night, sky, ice, isle, high</td>
</tr>
<tr>
<td>aʊ</td>
<td>Father Ah-Open U</td>
<td>“house” diphthong</td>
<td>House, out, ow! now, how</td>
</tr>
<tr>
<td>əɪ</td>
<td>Open O-Open I</td>
<td>“boy” diphthong</td>
<td>Boy, foil, joy</td>
</tr>
<tr>
<td>əʊ</td>
<td>Closed O-Open U</td>
<td>“Oh!” diphthong</td>
<td>Oh! No! close, hope, low</td>
</tr>
<tr>
<td>əɪ</td>
<td>Closed E-Open I</td>
<td>“hate” diphthong</td>
<td>Hate, reign, May, made Mail, apricot, hey</td>
</tr>
</tbody>
</table>

FIVE American (AS) r-colored diphthongs & TWO triphthongs

<table>
<thead>
<tr>
<th>Vowel sounds colored by r</th>
<th>FIVE American (AS) r-colored diphthongs &amp; TWO triphthongs</th>
<th>FIVE RP r-colored diphthongs &amp; TWO RP triphthongs</th>
<th>RP versions for singing</th>
<th>R-coloring is reduced in RP</th>
</tr>
</thead>
<tbody>
<tr>
<td>aɪ ə</td>
<td>Father Ah-R-colored schwa</td>
<td>“Star” diphthong</td>
<td>Star, are, barre, guard</td>
<td></td>
</tr>
<tr>
<td>əɪ ə</td>
<td>Open O- R-colored schwa</td>
<td>“Oar” diphthong</td>
<td>Oar, tore, yore, NOT “your”</td>
<td></td>
</tr>
<tr>
<td>ʊə ə</td>
<td>Open U- R-colored schwa</td>
<td>“Sure” diphthong</td>
<td>Sure, tour, moom, NOT “pleasure”</td>
<td></td>
</tr>
<tr>
<td>eɪ ə</td>
<td>Open E- R-colored schwa</td>
<td>“Fair” diphthong</td>
<td>Fair, fare, bear, there</td>
<td></td>
</tr>
<tr>
<td>ɪə ə</td>
<td>Open I R-colored schwa</td>
<td>“Fear” diphthong</td>
<td>Fear, here, sheer, tier</td>
<td></td>
</tr>
<tr>
<td>ɐɪ ə</td>
<td>“Fire” triphthong</td>
<td>“Fire” triphthong</td>
<td>Fire, liar, lyre</td>
<td></td>
</tr>
<tr>
<td>ʌə ə</td>
<td>“Flower” triphthong</td>
<td>“Flower” triphthong</td>
<td>Flower [flaʊər], hour [əʊə]</td>
<td></td>
</tr>
<tr>
<td><strong>äɛ̃</strong></td>
<td>“Fire” triphthong RP</td>
<td>“Fire” triphthong</td>
<td><strong>Fire</strong>, liar, lyre</td>
<td></td>
</tr>
<tr>
<td><strong>ɑʊə̆</strong></td>
<td>“Flower” triphthong RP</td>
<td>“Flower” triphthong</td>
<td><strong>Flower</strong> [fləʊə], hour[əʊə̆]</td>
<td></td>
</tr>
</tbody>
</table>

**Suprasegmentals and diacritics**

- **.** Period
- **;** Length mark
- **ˈ** Vertical stroke, superior
- **ˌ** Vertical stroke
- **⁰** Superscript 0
- **ʰ** Superscript H, aspiration H
- **‿** Elision slur

<table>
<thead>
<tr>
<th>From the chart Extensions to the IPA, in HIPA Appendix 3. (4 selected)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ʰp</strong></td>
</tr>
<tr>
<td><strong>( )</strong></td>
</tr>
<tr>
<td><strong>~</strong></td>
</tr>
<tr>
<td><strong>~</strong></td>
</tr>
</tbody>
</table>

**For reference, generally not for transcription use, in English Diction.**

| **œ** | Lower-case O-E ligature | Rounded “French” symbol not used in English transcriptions, but is useful as a modification of an English vowel, when singing, in specific applications. |
| **x** | Lower-case X; Ach-Laut | Unvoiced velar fricative |
| **y** | Lower-case Y | Closed front rounded vowel |
APPENDIX B

ENGLISH LANGUAGE WORKS FOR THE STAGE, 1935-2015, SELECTED
<table>
<thead>
<tr>
<th>Premiere</th>
<th>Title</th>
<th>Composer/librettist</th>
<th>Sample, collaborating producers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td><em>Porgy and Bess</em></td>
<td>George Gershwin/ DuBose Heyward, Ira Gershwin</td>
<td>Rouben Mamoulian</td>
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<tr>
<td>1937</td>
<td><em>Amelia Goes to the Ball</em></td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>Curtis Institute and Opera Philadelphia</td>
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<tr>
<td>1939</td>
<td><em>The Devil and Daniel Webster</em></td>
<td>Douglas Moore/ Stephen Vincent Benet</td>
<td>American Lyric Theater</td>
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<tr>
<td>1939</td>
<td><em>The Old Maid and the Thief</em></td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>National Broadcasting Company Radio</td>
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<tr>
<td>1943</td>
<td><em>Oklahoma!</em></td>
<td>Richard Rodgers / Oscar Hammerstein II</td>
<td>Broadway</td>
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<tr>
<td>1945</td>
<td><em>Peter Grimes</em>¹</td>
<td>Benjamin Britten/ Montagu Slater</td>
<td>Sadler's Wells</td>
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<tr>
<td>1946</td>
<td><em>The Rape of Lucretia</em>³</td>
<td>Benjamin Britten/ Ronald Duncan</td>
<td>Glyndebourne</td>
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<tr>
<td>1946</td>
<td><em>The Medium</em></td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>Columbia University</td>
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<tr>
<td>1946</td>
<td><em>Street Scene</em></td>
<td>Kurt Weill/ Elmer Rice</td>
<td>Broadway</td>
</tr>
<tr>
<td>1947</td>
<td><em>The Telephone</em></td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>Broadway</td>
</tr>
<tr>
<td>1947</td>
<td><em>Albert Herring</em>³</td>
<td>Benjamin Britten/Eric Crozier</td>
<td>Glyndebourne</td>
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<tr>
<td>1947</td>
<td><em>The Mother of Us All</em></td>
<td>Virgil Thomson/ Gertrude Stein</td>
<td>Columbia University</td>
</tr>
<tr>
<td>1949</td>
<td><em>The Little Sweep</em>³</td>
<td>Benjamin Britten/ Eric Crozier</td>
<td>Aldeburgh Festival</td>
</tr>
<tr>
<td>1949</td>
<td><em>Regina</em></td>
<td>Marc Blitzstein / Marc Blitzstein</td>
<td>Shubert Theatre</td>
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<table>
<thead>
<tr>
<th>Premiere</th>
<th>Title</th>
<th>Composer/librettist</th>
<th>Sample, collaborating producers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1950</td>
<td>The Consul²</td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>Philadelphia/Broadway</td>
</tr>
<tr>
<td>1951</td>
<td>Billy Budd ¹</td>
<td>Benjamin Britten/ E. M. Forster, Eric Crozier</td>
<td>Royal Opera, London</td>
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<tr>
<td>1951</td>
<td>The Rake’s Progress</td>
<td>Igor Stravinsky/ W.H. Auden</td>
<td>Teatro la Fenice, Venice</td>
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<tr>
<td>1951</td>
<td>Amahl and the Night Visitors</td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>National Broadcasting Company Television</td>
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<tr>
<td>1952</td>
<td>Trouble in Tahiti</td>
<td>Leonard Bernstein/ Leonard Bernstein</td>
<td>Brandeis University</td>
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<tr>
<td>1953</td>
<td>Gloriana ¹</td>
<td>Benjamin Britten/ William Plomer</td>
<td>Royal Opera, London</td>
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<tr>
<td>1954</td>
<td>The Tender Land</td>
<td>Aaron Copland/ Horace [Erik Johns] Everett</td>
<td>New York City Opera</td>
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<tr>
<td>1954</td>
<td>The Saint of Bleecker Street</td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>Broadway</td>
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<tr>
<td>1954</td>
<td>The Turn of the Screw ¹</td>
<td>Benjamin Britten/ Myfanwy Piper</td>
<td>Teatro La Fenice, Venice</td>
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<tr>
<td>1956</td>
<td>Susannah</td>
<td>Carlisle Floyd/ Carlisle Floyd</td>
<td>The Theater Guild</td>
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<tr>
<td>1956</td>
<td>The Ballad of Baby Doe</td>
<td>Douglas Moore/ John LaTouche</td>
<td>Central City Opera</td>
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<tr>
<td>1956</td>
<td>The Most Happy Fella</td>
<td>Frank Loesser/ Frank Loesser</td>
<td>Imperial Theatre, New York</td>
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<tr>
<td>1956</td>
<td>Candide</td>
<td>Leonard Bernstein/ Lillian Hellman</td>
<td>Ethel Linder Reiner and Lester Osterman, Jr.</td>
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<tr>
<td>1956</td>
<td>My Fair Lady</td>
<td>Frederick Loewe/ Alan Jay Lerner</td>
<td>Broadway</td>
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<tr>
<td>1956</td>
<td>Chanticleer</td>
<td>Seymour Barab/ M. C. Richards</td>
<td>Aspen Music School</td>
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<tr>
<td>1957</td>
<td>A Game of Chance</td>
<td>Seymour Barab/ Evelyn Manacher Draper</td>
<td>Augustana College Opera Workshop</td>
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<tr>
<td>1957</td>
<td>The Boor</td>
<td>Dominick Argento/ John Olon-Scrymgeour</td>
<td>Eastman School Opera Theatre</td>
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¹ Philip Brett et al. "Britten, Benjamin."
<table>
<thead>
<tr>
<th>Premiere</th>
<th>Title</th>
<th>Composer/librettist</th>
<th>Sample, collaborating producers</th>
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<tbody>
<tr>
<td>1958</td>
<td><em>Wuthering Heights</em></td>
<td>Carlisle Floyd/ Carlisle Floyd</td>
<td>The Santa Fe Opera</td>
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<td>1958</td>
<td><em>Gallantry</em></td>
<td>Douglas Moore/ Arnold Sundgaard</td>
<td>Columbia University</td>
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<td>1958</td>
<td><em>Vanessa</em></td>
<td>Samuel Barber/ Gian Carlo Menotti</td>
<td>Metropolitan Opera</td>
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<tr>
<td>1958</td>
<td><em>Noye’s Fludde</em>¹</td>
<td>Benjamin Britten/Chester text, Britten</td>
<td>Aldeburgh Festival</td>
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<td>1959</td>
<td><em>A Hand of Bridge</em></td>
<td>Samuel Barber/ Gian Carlo Menotti</td>
<td>Spoleto Festival of Two Worlds</td>
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<tr>
<td>1960</td>
<td><em>A Midsummer Night's Dream</em>³</td>
<td>Benjamin Britten/ Britten, Peter Pears</td>
<td>Aldeburgh Festival</td>
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<tr>
<td>1961</td>
<td><em>The Wings of the Dove</em></td>
<td>Douglas Moore/ Ethan Ayer</td>
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<td>1962</td>
<td><em>The Crucible</em></td>
<td>Robert Ward/ Bernard Stambler</td>
<td>New York City Opera</td>
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<td>1963</td>
<td><em>The Masque of Angels</em></td>
<td>Dominick Argento / John Olon-Scrymgeour</td>
<td>The Minnesota Opera</td>
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<tr>
<td>1963</td>
<td><em>Labyrinth, television opera</em></td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>NBC Opera Theater</td>
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<tr>
<td>1963</td>
<td><em>The Last Savage</em></td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>Opera-Comique/ Metropolitan Opera</td>
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<td>1964</td>
<td><em>Martin’s Lie</em></td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>Columbia Broadcasting System</td>
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<td>1964</td>
<td><em>Curlew River</em>¹</td>
<td>Benjamin Britten/ William Plomer</td>
<td>English Opera Group</td>
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<td>1964</td>
<td><em>A Month in the Country</em></td>
<td>Lee Hoiby/William Ball</td>
<td>New York City Opera</td>
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<td>1965</td>
<td><em>The Women</em></td>
<td>Thomas Pasatieri/ Thomas Pasatieri</td>
<td>Aspen Festival</td>
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<td>1965</td>
<td><em>Man of La Mancha</em></td>
<td>Mitch Leigh / Dale Wasserman</td>
<td>Goodspeed Opera House</td>
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<td>1966</td>
<td><em>Markheim</em></td>
<td>Carlisle Floyd/ Carlisle Floyd</td>
<td>New Orleans Opera Association</td>
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<td>Premiere</td>
<td>Title</td>
<td>Composer/librettist</td>
<td>Sample, collaborating producers</td>
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¹ Philip Brett et al. "Britten, Benjamin."
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<th>Year</th>
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<th>Production(s)</th>
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<tr>
<td>1966</td>
<td>The Burning Fiery Furnace¹</td>
<td>Benjamin Britten/ William Plomer</td>
<td>English Opera Group</td>
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<td>1966</td>
<td>Anthony and Cleopatra</td>
<td>Samuel Barber/ Franco Zeffirelli</td>
<td>Metropolitan Opera</td>
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<td>1968</td>
<td>Help, Help, the Globolinks!</td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>Hamburg State Opera</td>
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<td>1970</td>
<td>Of Mice and Men</td>
<td>Carlisle Floyd/ Carlisle Floyd</td>
<td>Seattle Opera</td>
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<td>1971</td>
<td>Postcard from Morocco</td>
<td>Dominick Argento/ John Donahue</td>
<td>The Minnesota Opera</td>
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<td>1971</td>
<td>Owen Wingrave¹</td>
<td>Benjamin Britten/ Myfanwy Piper</td>
<td>BBC Television</td>
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<td>1972</td>
<td>Treemonisha</td>
<td>Scott Joplin/Scott Joplin</td>
<td>Morehouse College and Atlanta Symphony</td>
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<td>1972</td>
<td>Black Widow</td>
<td>Thomas Pasatieri/ Thomas Pasatieri</td>
<td>Seattle Opera Company</td>
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<td>1973</td>
<td>Death in Venice¹</td>
<td>Benjamin Britten/ Myfanwy Piper</td>
<td>Snape Maltings</td>
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<td>1974</td>
<td>The Seagull</td>
<td>Thomas Pasatieri/ Kenward Elmslie</td>
<td>Houston Grand Opera</td>
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<td>1974</td>
<td>The Voice of Ariadne</td>
<td>Thea Musgrave/ Amalia Alguera</td>
<td>The Minnesota Opera</td>
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<td>1975</td>
<td>The Voyage of Edgar Allan Poe</td>
<td>Dominick Argento/ Charles Nolte</td>
<td>The Minnesota Opera</td>
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<td>1976</td>
<td>Bilby's Doll</td>
<td>Carlisle Floyd/ Carlisle Floyd</td>
<td>Houston Grand Opera</td>
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<td>1976</td>
<td>Pacific Overtures</td>
<td>Stephen Sondheim/Stephen Sondheim</td>
<td>Winter Garden Theater</td>
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<td>1976</td>
<td>Washington Square</td>
<td>Thomas Pasatieri/ Kenwood Elmslie</td>
<td>Michigan Opera Theatre</td>
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<td>1979</td>
<td>Miss Havisham's Fire</td>
<td>Dominick Argento/ John Scrymgeour</td>
<td>New York City Opera</td>
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<td>1979</td>
<td>Sweeney Todd</td>
<td>Stephen Sondheim/ Hugh Wheeler</td>
<td>Richard Barr</td>
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<td>1980</td>
<td>Tartuffe</td>
<td>Kirke Mechem/ Kirke Mechem</td>
<td>American Opera Projects and San Francisco Opera</td>
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¹ Ibid.
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<th>Premiere</th>
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<th>Composer/librettist</th>
<th>Sample, collaborating producers</th>
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<tbody>
<tr>
<td>1980</td>
<td>Before Breakfast</td>
<td>Thomas Pasatieri/ Frank Corsaro</td>
<td>New York City Opera</td>
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<td>1981</td>
<td>Willie Stark</td>
<td>Carlisle Floyd/ Carlisle Floyd</td>
<td>Houston Grand Opera</td>
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<tr>
<td>1982 (1951)</td>
<td>Wuthering Heights</td>
<td>Bernard Herrmann/ Lucille Fletcher</td>
<td>Portland Opera</td>
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<td>1982</td>
<td>The Postman Always Rings Twice</td>
<td>Stephen Paulus/ Colin Graham</td>
<td>Opera Theatre of St. Louis</td>
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<td>1983</td>
<td>A Quiet Place/Trouble in Tahiti</td>
<td>Leonard Bernstein / Stephen Wadsworth</td>
<td>Houston Grand Opera</td>
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<td>1984</td>
<td>Akhnaten</td>
<td>Philip Glass/ Philip Glass</td>
<td>Württemberg State Opera</td>
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<td>1985</td>
<td>Casanova's Homecoming</td>
<td>Dominick Argento/ Dominick Argento</td>
<td>The Minnesota Opera</td>
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<td>1986</td>
<td>Three Sisters</td>
<td>Thomas Pasatieri/ Kenward Elmslie</td>
<td>Opera Columbus</td>
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<td>1986</td>
<td>X, or The Life and Times of Malcolm X</td>
<td>Anthony Davis/ Thulani Davis</td>
<td>New York City Opera</td>
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<td>1986</td>
<td>Goya</td>
<td>Gian Carlo Menotti/ Gian Carlo Menotti</td>
<td>Washington National Opera</td>
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<td>1986</td>
<td>The Tempest</td>
<td>Lee Hoiby/ Mark Shulgasser</td>
<td>Des Moines Metro Opera</td>
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<td>1987</td>
<td>Nixon in China</td>
<td>John Adams/ Alice Goodman) -</td>
<td>Houston Grand Opera</td>
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<td>1987</td>
<td>Monkey See, Monkey Do</td>
<td>Robert Xavier Rodriguez/ Mary Medrick</td>
<td>The Dallas Opera</td>
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<td>1988</td>
<td>Aspern Papers</td>
<td>Dominick Argento/ Dominick Argento</td>
<td>The Dallas Opera</td>
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<td>1988</td>
<td>The Fall of the House of Usher</td>
<td>Philip Glass/ Arthur Yorinks</td>
<td>American Repertory Theatre</td>
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<td>1989</td>
<td>Under the Double Moon</td>
<td>Anthony Davis/ Deborah Atherton</td>
<td>Opera Theatre of Saint Louis</td>
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<td>1990</td>
<td>The Story of Harriet Tubman</td>
<td>Thea Musgrave/ Thea Musgrave,</td>
<td>Mobile Opera Company</td>
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<tr>
<td>Premiere</td>
<td>Title</td>
<td>Composer/librettist</td>
<td>Sample, collaborating producers</td>
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<tr>
<td>1990</td>
<td><em>Frankenstein, The Modern Prometheus</em></td>
<td>Libby Larsen/ Libby Larsen</td>
<td>The Minnesota Opera</td>
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<tr>
<td>1991</td>
<td><em>The Death of Klinghoffer</em></td>
<td>John Adams/ Alice Goodman</td>
<td>Theatre Royal de la Monnaie</td>
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<td>1992</td>
<td><em>The Voyage</em></td>
<td>Philip Glass/ David Henry Hwang</td>
<td>Metropolitan Opera</td>
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<td>1992</td>
<td><em>McTeague</em></td>
<td>William Bolcom/ Arnold Weinstein, Robert Altman</td>
<td>Lyric Opera of Chicago</td>
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<tr>
<td>1993</td>
<td><em>With Blood, With Ink</em></td>
<td>Daniel Crozier/ Peter M. Krask</td>
<td>Peabody Conservatory of Music</td>
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<td>1994</td>
<td><em>Floyd Collins</em></td>
<td>Adam Guettel/ Tina Landau, Adam Guettel</td>
<td>American Music Theater Festival</td>
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<td>1994</td>
<td><em>Passion</em></td>
<td>Stephen Sondheim/ Stephen Sondheim</td>
<td>Plymouth Theatre</td>
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<td>1995</td>
<td><em>Harvey Milk</em></td>
<td>Stewart Wallace/ Michael Korie</td>
<td>Houston Grand Opera</td>
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<td>1996</td>
<td><em>Emmeline</em></td>
<td>Tobias Picker/ J.D. McClatchy</td>
<td>Santa Fe Opera</td>
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<tr>
<td>1998</td>
<td><em>A Streetcar Named Desire</em></td>
<td>André Previn/ Philip Littell</td>
<td>San Francisco Opera</td>
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<tr>
<td>1998</td>
<td><em>Little Women</em></td>
<td>Mark Adamo/ Mark Adamo</td>
<td>Houston Grand Opera</td>
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<td>1998</td>
<td><em>Fantastic Mr. Fox</em></td>
<td>Tobias Picker/ Donald Sturrock</td>
<td>Los Angeles Opera</td>
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<tr>
<td>1999</td>
<td><em>The Great Gatsby</em></td>
<td>John Harbison/ John Harbison</td>
<td>Metropolitan Opera</td>
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<td>1999</td>
<td><em>A View From the Bridge</em></td>
<td>William Bolcom/ Arthur Miller and Arnold Weinstein</td>
<td>Lyric Opera of Chicago</td>
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<tr>
<td>2000</td>
<td><em>Cold Sassy Tree</em></td>
<td>Carlisle Floyd/ Carlisle Floyd</td>
<td>Houston Grand Opera, San Diego Opera, Austin Lyric Opera, Baltimore Opera Company, Opera Carolina</td>
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<table>
<thead>
<tr>
<th>Premiere</th>
<th>Title</th>
<th>Composer/librettist</th>
<th>Sample, collaborating producers</th>
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<tbody>
<tr>
<td>2000</td>
<td>Dead Man Walking</td>
<td>Jake Heggie/ Terrance McNally</td>
<td>San Francisco Opera</td>
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<td>2001</td>
<td>Thérèse Raquin</td>
<td>Tobias Picker/ Gene Scheer</td>
<td>The Dallas Opera</td>
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<td>2002</td>
<td>Heloise and Abelard</td>
<td>Stephen Paulus/ Frank Corsaro</td>
<td>Juilliard Opera Center</td>
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<td>2004</td>
<td>A Wedding</td>
<td>William Bolcolm/ Arnold Weinstein, Robert Altman</td>
<td>Lyric Opera of Chicago</td>
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<td>2004</td>
<td>The End of the Affair</td>
<td>Jake Heggie/ Heather McDonald</td>
<td>Houston Grand Opera</td>
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<tr>
<td>2004</td>
<td>The Light in the Piazza</td>
<td>Adam Guettel/ Craig Lucas</td>
<td>Goodman Theatre</td>
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<td>2005</td>
<td>Doctor Atomic</td>
<td>John Adams/ Peter Sellars</td>
<td>San Francisco Opera</td>
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<tr>
<td>2005</td>
<td>Lysistrata</td>
<td>Mark Adamo/ Mark Adamo</td>
<td>Houston Grand Opera</td>
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<tr>
<td>2005</td>
<td>Margaret Garner</td>
<td>Richard Danielpour/ Tony Morrison</td>
<td>Michigan Opera Theater</td>
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<tr>
<td>2005</td>
<td>An American Tragedy</td>
<td>Tobias Picker/ Gene Scheer</td>
<td>Metropolitan Opera</td>
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<td>2006</td>
<td>Our Town</td>
<td>Ned Rorem/ J. D. McClatchy</td>
<td>Indiana University Opera Theater</td>
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<td>2007</td>
<td>Frau Margot</td>
<td>Thomas Pasatieri/ Frank Cosaro</td>
<td>Fort Worth Opera</td>
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<td>2007</td>
<td>The Hotel Casablanca</td>
<td>Thomas Pasatieri/ Thomas Pasatieri</td>
<td>San Francisco Opera</td>
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<td>2007</td>
<td>The Grapes of Wrath</td>
<td>Ricky Ian Gordon/ Michael Korie</td>
<td>The Minnesota Opera</td>
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<td>2008</td>
<td>Three Decembers</td>
<td>Jake Heggie/ Gene Scheer</td>
<td>Houston Grand Opera</td>
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<td>2009</td>
<td>The Family Room</td>
<td>Thomas Pasatieri/ Daphne Malfitano</td>
<td>Opera New Jersey</td>
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<td>2009</td>
<td>Brief Encounter</td>
<td>André Previn/ John Caird</td>
<td>Houston Grand Opera</td>
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<td>2010</td>
<td>Moby-Dick</td>
<td>Jake Heggie/ Gene Scheer</td>
<td>The Dallas Opera, San Francisco Opera, San Diego Opera, Calgary Opera, State Opera of South Australia</td>
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<tr>
<td>Premiere</td>
<td>Title</td>
<td>Composer/librettist</td>
<td>Sample, collaborating producers</td>
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<td>2010</td>
<td><em>Death and the Powers</em></td>
<td>Tod Machover/ Robert Pinsky</td>
<td>Opéra de Monte-Carlo</td>
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<td>2010</td>
<td><em>God Bless Us, Everyone</em></td>
<td>Thomas Pasatieri/ Michael Capasso</td>
<td>Dicapo Opera Theatre</td>
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<td>2011</td>
<td><em>Silent Night: Opera in Two Acts</em></td>
<td>Kevin Puts/ Mark Campbell</td>
<td>The Minnesota Opera</td>
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<tr>
<td>2011</td>
<td><em>Anna Nicole</em>¹⁷²</td>
<td>Mark-Anthony Turnage/ Richard Thomas</td>
<td>Royal Opera, London</td>
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<td>2011</td>
<td><em>The Family Room</em></td>
<td>Thomas Pasatieri/ Daphne Malfitano</td>
<td>Opera New Jersey</td>
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<td>2011</td>
<td><em>Rappahannock County</em></td>
<td>Ricky Ian Gordon/ Mark Campbell</td>
<td>Virginia Opera</td>
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<td>2013</td>
<td><em>Dolores Claiborne</em></td>
<td>Tobias Picker/ J. D. McClatchy</td>
<td>San Francisco Opera</td>
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<td>2014</td>
<td><em>A Coffin in Egypt</em></td>
<td>Ricky Ian Gordon/ Leonard Foglia</td>
<td>Houston Grand Opera</td>
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<td>2015</td>
<td><em>Everest</em></td>
<td>Joby Talbot/ Gene Scheer</td>
<td>The Dallas Opera</td>
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<td>2015</td>
<td><em>Great Scott!</em></td>
<td>Jake Heggie/ Terrance McNally</td>
<td>The Dallas Opera</td>
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Opera America reports that the ten most often performed works, since 1991, from those above are:

1. Menotti *Amahl and the Night Visitors*
2. Gershwin *Porgy and Bess*
3. Floyd *Susannah*
4. Bernstein *Candide*
5. Adamo *Little Women*
6. Stravinsky *The Rake's Progress*
7. Moore *The Ballad of Baby Doe*
8. Sondheim *Sweeney Todd*
9. Sondheim *A Little Night Music*
10. Floyd *Of Mice and Men*

Show Boat, the Jerome Kern and Oscar Hammerstein II work, although not listed by Opera America yet, was produced as a main stage offering in the season of Houston Grand Opera in 1982, and San Francisco Opera 2014.¹ The Dallas Opera has it scheduled for the 2015-2016 season.² General Director of San Francisco Opera, David Gockley, said, “The 1927 musical is actually a natural fit for the opera house. Many operas accepted into the opera house started off as the equivalent of musicals today…The Merry Widow, Die Fledermaus, the works of Gilbert and Sullivan and Offenbach. They were performed where lighter fare was done, but in time, these kinds of pieces earned their way into the opera house by virtue of the quality of the music and the staying power of the story.” Gockley will produce Stephen Sondheim's Sweeney Todd in the 2015-16 season. This Show Boat is a co-production of San Francisco Opera, Lyric Opera of Chicago, Washington National Opera and Houston Grand Opera, and is directed by Francesca Zambello. These works will need intentional English diction preparation in these venues, and in international opera houses, as well.

¹ Chad Jones, “‘Show Boat’ Makes Waves as Part of an Opera Season” SF Gate, May 25, 2014.
Interview with Morgan Smith, baritone
Recorded with his permission April 6, 2014, 1:15pm
At The Dallas Opera, Winspear Opera House, Dallas, Texas
In attendance: Morgan Smith and Helen Dewey Reikofski

HDR: I do have this recording device, and if it’s OK I’ll set it right here.

MS: Those are great. Sure.

HDR: Thank you so much for agreeing to be interviewed.

MS: You’re welcome.

HDR: I have the questions here that have been approved by the Institutional Review Board…regarding your experiences singing in English. I have my score to *Moby-Dick* right here and our interview questions.

MS: Ah, beautiful! I need to get one of those. Jake has promised me one of those. He said I can just call up his publisher and get one.

HDR: Before it was actually available you could pre-order them, so I did that. This score was one of the very first out. Jake and Gene both signed it, which was very nice of them. So, after this interview, if you have time, I would be very nice if you would sign it for me.

MS: My pleasure.

HDR: Great. Now for the questions (that I had sent earlier)... Please state the role you created in Jake Heggie's opera *Moby-Dick*.

MS: I created the role of Starbuck in Jake Heggie’s opera… Jake Heggie and Gene Scheer’s opera *Moby-Dick*. – since we are talking about English.

HDR: Very nice. I could add that to my final version of interview questions, and include Terrence McNally, (librettist *Dead Man Walking*, playwright *Master Class*, and more) as well.

MS: They would probably appreciate that. I know Jake would appreciate that. He has nothing but respect for that role (of librettist/collaborator). It’s so important – enabling him to do what he does.

HDR: How different, or similar, was that experience of singing in English, in *Moby-Dick* - and any other pieces you’d like to talk about - to singing in any of the other languages you sing in?

MS: First and foremost, I love singing in English. Not all singers do. I think that stems, in part, - that distaste for English - or awkwardness that they feel with their native
language – in having learned a sort of British pronunciation tradition, and I feel that many times in the repertoire that we do, especially, American repertoire, that that mechanical approach is at odds with us A) being understood, and B) really feeling like we are speaking our native language. And that we are speaking, singing naturally. The way that we would speak. The best singers, the best composers, aim to write for the voice as it is speech, and sing as if they are speaking lines.

(answers a knock on his dressing room door, then continues)

And I have to say that Jake Heggie is one, who, in his compositions, has an acute understanding of how that works. How the voice works. He’s always concerned with the language.

I’ve been lucky enough to premier two pieces of his: Moby-Dick, and before that For a Look or a Touch. It’s just uncanny. Everything of his that I have sung has been above and beyond the works of other composers that I’ve either premiered or sung, in just the comfort, and the ease with which it feels natural – the degree to which it feels natural. Down to the general setting of the text, of course, but also the setting within certain tessiture of the voice. And also orchestration, - he’s very sensitive to the language, making it easy for the singers, in terms of acoustically making the language able to be understood, in a particular range or a particular dramatic moment, - lightening up the orchestration as necessary, or having the orchestration support what’s going on with the language.

HDR: Today you are performing in Die tote Stadt, in German. What languages do you sing in most often, and least often?

MS: Most often is English. (smiles) Second, I guess it’s a tie between Italian and German. Third would be French. I am still waiting to do my first Russian opera, which I’d love to do. We’ll see. Maybe next year. (a very warm smile) I may get to do an Onegin – which I would love to do.

HDR: Phenomenal! How did you approach the challenges of a brand new English text?

MS: Well, I like to look at the text on its own, first. An overview to speak it, to get to know the piece dramatically, and how the text – the lines that are delivered – contribute to the drama, to the interactions, to what’s happening in the story. You know, I’ve recently had an experience, - I looked at an opera that I didn’t end up doing, - where I had an impulse to change text. And I don’t think that’s a great sign. When you see an awkwardness from the start, that’s a sign that a piece is maybe not a great ‘fit’ for one, personally, or perhaps not enough attention has been paid to how the text relates to the music, or how the text will sound, composed in a particular way and in a particular moment in a piece.

HDR: To follow up within this question, you mentioned you speak it first.

MS: Yes. I just read through it. I speak it in a neutral pitch. Even with English. Since it is my native language I love finding ‘color’ in the language. I think English is often given a
'bad rap.' It's lumped in with others that people think are 'harsh' languages. German is given a bad rap. I think English has as much color as Italian and French and Russian. I love that operas are written in my native language. (Sighs) Yeah, because I feel most comfortable singing in English right now. I love how it feels, but I also love that discovery process of ‘upping the ante’ and every time finding a color, or absence of color, whatever you can bring to the table in the pronunciation, and the diction, that will best serve what’s happening in that musical moment. You know?

HDR: Yes, wonderful! I’m probably should not ‘go off script’ but - that makes me think of tonight’s opera, in your aria (Pierrot’s Tanzlied) where I’m only a few feet offstage as you sing that, and I can’t see you because I’m in the wings for my entrance. I’ve experienced “seeing” you with my ears- from the colors you use in the voice. Where there is an extension of emotion – a reaching out, vocally, that you do, and where there’s the cry that is evident in the delivery, I get to hear that every performance and it’s absolutely beautiful!

MS: Oh, thank you. That’s the intent, or course, that even if people don't know the specific words ---they can hear, to create the story for themselves – even if they don’t understand the language.

HDR: I always thought I had to watch opera, I never used to like to listen to opera on the radio, but now I’ve learned to “see” with my ears.175

MS: Yeah, that’s a wonderful way to describe it.

HDR: When it’s delivered well it’s there for you. And I appreciate that you do that so well.

MS: Thank you.

HDR: Back to the questions. Were there any aspects of the acoustics here at The Dallas Opera’s Winspear Opera House that have affected your diction choices?

MS: Hmm. No. I’ve never been told, doing an English opera, that I need to ‘tone down’ the diction. So, - I try, every time, - to have very energized English diction. Of course, you don’t want to run the risk of compromising the music by having diction that is too harsh. The wonderful thing about what we do is that it’s tempered by the acoustic – it’s not like we have a hard ‘s’ or ‘t’ in a microphone. Having worked, especially, with Patrick Summers these two times, it has really enlightened me with how far I can go- with the diction. As an audience member, I too, want to be able to understand an opera in English without having to look up at the supertitles. You know?

HDR: Yes.

175 It was not credited during the interview, but I am acutely aware and grateful that I was introduced to this concept and was guided to learn how to ‘hear with my eyes, and see with my ears’ during my association with the UNT Opera program as an audience member and as a singer, from 2000 onward.
MS: That should be the goal of all of us onstage, and finding a way to do that while singing beautifully. I don't think it's one-or-the-other. I'm a strong believer in that we can do it all, and we can create that perfect experience, or that fulfilling experience, whether it’s perfect or not.

This hall? We were all curious, because it was a new hall when we did Moby-Dick. We were looking for feedback from people who were out in the house while we were onstage rehearsing. The general feeling was that it was a very good acoustic, that we didn't have to be concerned with that. First and foremost singers want to be sure that they are heard – that the voice is heard - that the vowels are heard, shall we say. That the tone is heard. Not that we have too much control over that, but the music staff can usually help the balance question. It’s rare that you can actually ‘turn up’ as a singer, when you are competing with 80 instruments in the orchestra. (smiles)

I didn't do anything specific to alter for this hall. The staging – in many of the more intimate moments – the staging was downstage, so that helped. I was told there were a couple of slightly deader spots. (knock on the door from Stage Manager Lisa Marie for Jay’s son Cooper to come see MS. Cooper was with Jay’s mom Caroline. He was going to watch from the TV room today. We discussed, informally, for a few moments the experience of Moby-Dick being so suitable for every age group, so far. “House is now open.” Interview resumed.)

HDR: Have you had any audience or reviewer's responses to hearing you sing in English that you can share? (pause) I know people have mentioned that you are noted for clarity and ease, and people like that they can understand you.

MS: That is what I go for. I’ve gotten that feedback occasionally, but I don’t know that I can speak to whether or not I’m known for that. I’m someone who does have a fairly thick skin when it comes to reviews, so I tend to read them. Thankfully, most of them, certainly for Moby-Dick, were very enthusiastic.

I guess, if I had to objectively generalize about some of the feedback that I’ve gotten for Moby-Dick and some other pieces that I’ve sung in English, it’s that I have been connected dramatically and emotionally to what I’m doing. And I think that’s imperative, but I think it’s also that the work is made ‘easy’ in a piece like Moby-Dick. Certainly, of course, because it’s in my native language, but when the music is so connected emotionally - to what you are delivering emotionally in the text - you couldn't ask for anything more. We all reach a certain point where we get over ourselves, and start getting out of the way. It’s recent for me in the last couple years that I’ve shifted to thinking of myself more as a ‘vessel’ and you sort of ‘weed out’ those last remnants of self-consciousness. We still feel those feelings on occasion, but I feel no matter what you’re doing, if you can just get out of the way and try to serve the larger goal - and that’s certainly important when you are trying to deliver a text coherently and effectively.

HDR: Have you worked with diction coaches for any English language opera roles? If so, what were the central guidelines coached?
MS: The coaches I’ve worked most with are Americans. What I look for most, in a coach, is rapport, and efficiency of communication – and shared passion. I think that’s very important. – Thankfully, I have a couple of friends who are coaches where we have that shared passion.

I’m somebody who likes feedback from the music staff during the process. If we are focused on the goal that we are trying to achieve here as to best serve the music and the drama and give those people who are paying, in their seats, what they paid for, that we really need to be open to suggestions in the process. We need to be students always. You need to not take it personally if someone says you need to pronounce something a little bit better here and there, or “I’m not getting that. Can you re-energize it?” If enough people give you the same note, (smiles) then use it, you know?

HDR: Mm-hmm.

MS: You can experiment. There are sometimes, when people think you get to a certain point, and they are afraid to approach you, but thankfully I haven't encountered that. I hope I will always give the impression that if they are part of the process they can weigh in.

HDR: When you were doing Moby-Dick, was any "hint" of dialect for your role considered, employed or discarded?

MS: I asked very early on, in the process, if I should bring any particular dialect to the table, or not. The role of Starbuck, the character, came from a Nantucket family. So many of them were from Nantucket that I didn't see that it was an element of his character that we needed to bring out. It would have gotten in the way, I think. So I chose a neutral (diction) and focused on the coherence of the text. Which is very close to how I speak, I guess. (laughs)

HDR: (laughing) Fortunately!

MS: Yes, fortunately! People have a hard time figuring out where I’m from.

HDR: Where are you from?

MS: I’m from New York. My dad’s from the south, my mom is from New York, but I grew up in White Plains, New York. (smiles)

HDR: What else would you like to say about singing in English?

MS: I want to mention about Moby-Dick and Gene Scheer. Before a note was written on the page, I can't give enough credit to Gene Scheer- for distilling to the libretto that he came up with was both dramaturgically necessary but , he, being a singer himself, - a composer himself – I think was invaluable and a true key to this success. -To the collaboration between him and Jake, and what they came up with. I haven’t talked to
Gene too much about his process, but I don't think every librettist hears music when he writes the text, but I'm sure Gene hears music, hears phrasing when he writing the text. I'm sure that 'primes' the process for Jake, in their collaborations.

HDR: Gene was the librettist for “For a Look or a Touch” as well, wasn't he.

MS: Yes. I think that was their first collaboration.

HDR: Wow. This is all very, very helpful. I certainly appreciate your time. Thank you very much. And here is the Moby-Dick score for you to sign. Is this the first published one you’ve held?

MS: Yes. We were working from spiral bound scores.

HDR: That’s very kind.

MS: Oh, did you know we have a new disc coming out. “Farewell, Auschwitz” in May. Another collaboration between Jake and Gene. I have a musician Facebook page, Morgan Smith, baritone. The information is on there.

HDR: Thank you very much, I'll look there as well. Toi, toi, toi for today's show. Thanks again for your time

MS: My pleasure.

END OF INTERVIEW
APPENDIX D

KATHRYN LABOUFF INTERVIEW JANUARY 11, 2014
HDR: Oh, you must be Dr. LaBouff (mispronouncing as LaBoof [ lɑ buf ])

KL: Call me Kathryn. Actually, it’s said [ lɑ bʌf ] (“LahBuff”) It’s pronounced like bad French.
(She laughs)

HDR: Oh my. I’m so excited to meet you. This is my husband Roger Reikofski.
(Personal remarks were exchanged) Thank you, again for letting me turn this on. I'm so looking forward to your session, and I've signed up for the NATS recording of that.

KL: Yes, I thought I should come upstairs early to see what room they have us in.

HDR: It is just around the corner. These are the closest chairs. There is a session in there right now, so we were being rather cheap with our time and money-- eating Subway here in the hallway – so we won’t miss the time when that room empties and we can go in for your session.

KL: we still have plenty of time. I just thought I’d locate the room.

HDR: This is my first opportunity to come hear your work, but I’ve been reading your book since it came out in December of 2007. It was exactly what I was looking for at the exact right time.

KL: Well, it was a long time in the making. we used handouts and our own class text for a number of years. Where did you say you live? you’re working on your doctorate?

HDR: Denton, Texas. I’m a doctoral candidate at the University of North Texas.
(Personal conversation about UNT, and also being in the chorus of The Dallas Opera. LaBouff had a good experience with Houston Grand Opera and would like to come back to Texas, but with budget cuts she didn't see that happening in the near future. We touched on mutual friend Susan Graham.)

HDR: I love Suzy! We were at Texas Tech together. And Marcus Haddock, Bruce Ford, and Terry Cook. What great times.

KL: Oh, how wonderful.

HDR: So with Dead Man Walking, how much dialect do you advise for that opera?

KL: Well, I did not do the premiere. I coached it for City Opera. I did it with Joyce (DiDonato). And again, hers is a different accent from the prisoners- There’s actually a
video on the prisoner’s block. So I took that as an idea, and they all have slightly different colorings, to make them sound three dimensional.

HDR: Do you find the artists that you are working with – these top level singers - that they’re comfortable with IPA?

KL: No, I don’t. You know I ask them “Do you live in the land of IPA, or not? We don’t need it. You can write down any symbol you want. Whatever you need.” And I try to give them fair warning that we’re going to be doing some work, so we have a lot of dialogue online, or if they’re in New York we work before we even get together for rehearsals. That way they don’t walk in the door and go “Whoa! I wasn’t planning on that and it’s not in my muscles!” you know?

HDR: Mm-hmm!

KL: So it has to be planned out. But when I did a Susannah for Houston, and I also did Renee’s recordings, “Ain’t it a Pretty Night” and “Trees…”, so if you heard that, I was this far from her in the recording sessions.

HDR: Cool!

KL: She did all these different accents, and then when they went back in to do all the little patches - the tuba fell over in one of them - she just needed me there to keep track “Now what am I doing?” (smiles)

KL: So we did phone coachings and prepared it all. I was doing the season for Opera Theater of St. Louis, so we did them at 10 o’clock at night when her kids were asleep. (laughs) And then we had one session in New York, and then went into the recording sessions. I was either in the sound booth or beside her. Yeah! (Roger chuckles)

HDR: I want to be this woman’s 3rd assistant! (All laugh)

KL: I need some assistants! That’s the whole point. That is the whole point! It’s gotta be a lot of people doing this, collectively. Just raising the consciousness that it makes a huge difference.

HDR: Yes, absolutely.

KL: The first thing I noticed when I was in Banff the first year, - which was in ’94, I believe, - and I did The Rake’s Progress- and they said “No, no! We want to do neutral. We don’t want any British stuff.” I said “Fine, fine. As long as everybody is in it. As long as everybody, in the first two minutes stays in it, no one thinks any more about it. It’s when people go in and out and have different accents from each other is when it’s very distracting. But I had people, with that wonderful Auden text, come up to me afterward, and say (in awed tone) “I’ve never had an opera experience like this! Where the words would just waft over me! --- like I’m watching television. (Roger chuckles)
HDR: You get meaning!

KL: Exactly! And that’s what we’ll be talking about today. Normally, it’s in another language, and you have to translate it, or you’re reading the supertitles, and your eyes are away from seeing what’s going on onstage. At that point there weren’t even supertitles. and people would say to me “I’ve never had a classical experience like this before!” To me, that’s where it needs to go to keep the art form viable.

(Personal conversation about my positive experience at UNT in Britten’s Turn of the Screw as Mrs. Grose. We touched on accents and choices in that opera, and what was expected, a certain kind of Received Pronunciation, in the 1955 recording, and the options now to have indications of social strata, and so forth.)

KL: Of course. Absolutely. The same thing with Albert Herring. All those shop keepers. You think they went to Cambridge? (All three laugh.) That’s what RP is! Oh, shoot, it’s time to meet the NATS host who is going to set up the room.

HDR: That is the room for your session.

KL: OK. I'll go see if she’s here yet. I hope you'll stay in touch. you will be here for the master class session?

HDR: Oh yes. Thanks so much for your time. I'll stand over to the side, and if you need extra hands, I’m available.

KL: Well great. I might.

END OF INTERVIEW
HDR: I’d like to start by saying thank you, for taking the time to do this interview with me.

KL: Of course!

HDR: And I want to mention that I’m recording our phone interview with my digital Zoom recorder if that is alright with you.

KL: Oh, that’s fine.

HDR: The first questions are about biographic information. I’d like to ask about influences that you had in your speaking patterns, and your home and musical education, and how you’ve gotten from there to where you are now.

KL: Well, I’m a tried and true Midwesterner. It’s been by ‘the luck of the draw’ that I was raised with the basis of General American speech. It’s the sound of the old television soap operas. the Midwest was the basis for the accent that went across the entire country. So I think that was very helpful. If you look at sources, even Wikipedia, for maps of the General American dialect you’ll see from the middle of Illinois through Nebraska, which is considered ‘neutral,’ Nebraska is where Johnny Carson was from, and that was a voice and accent that represented the vast majority of America. So, this background was a great start for a neutral manner of speech. But I think it’s been tempered by living on the East Coast a bit. (We both laugh.) So I feel I was pretty lucky.

HDR: Yes! Were you exposed to any foreign languages or interesting different sounds, as you were growing up with the great General American standard?

KL: Not really, but Iowa is 90% from Scandinavia. So there was bit of “The Song of Norway” about it, too. (laughs) So I would say, probably not. I took French in high school and sang Italian and German. I didn’t have this amazing background that Madeleine Marshall had. I was amazed to read much of what you sent me, Helen. Quite interesting!

HDR: Did you grow up in a large family?

KL: I grew up in a family with 3 children. But my brothers were 9 and 11 years older than me. They did talk with me, but I was kind of annoying to them for a while, but e are friends now. (laughs)

HDR: Did you have voice or piano lessons, or anything like that growing up?
KL: Yes, yes. My mother was an organist, so I had organ lessons with her. And then piano as a teenager when I became a music major. I think I had more organ than anything else.

HDR: And you went off to the University of Michigan in Ann Arbor, is that right?

KL: Yes, it is. I went to Interlochen, first, in high school—the national music camp. One interesting story is I was there, I guess, my junior year, and that’s how I even knew about Michigan. But while I was there, I studied with Elizabeth Mannion, who was the teacher for Jesse Norman. So Jesse Norman was my lesson accompanist for early Italian art songs. (Laughs) I was a junior in high school! When she came to Juilliard, to receive an honorary doctorate, I talked to her in the elevator and said she used to play for me and she says it must have been the slow ones, I could never play the fast ones. (Laughter)

HDR: Yeah, I do notice many of my students sing “Nel cor più non mi sento” because I can play that one.

KL: Because you can play it, right. Actually, I like that one, I can, too. (Laughs)

HDR: Now when you got to either Interlochen or at the University of Michigan, were there any diction classes being offered at that time?

KL: None. - None.- And so this was something that I was exposed to when I moved to Italy. I had done my undergrad and masters, and then I had a Rotary Grant and lived in Italy for three years. And when I first got there I did the Tito Gobbi Opera Workshop, and I worked with some coaches that were from Oberlin. And all of a sudden they told me about phonetics. And they told me about all these things, and I went, ‘oh, my gosh, what is all this?’ And it wasn’t until I started teaching that I just went, ‘okay, it’s time to start learning the International Phonetic Alphabet. Here we go.’ You know.

HDR: Yeah.

KL: And so I sort of learned it on the spot. So, this is something that truly chose me, I didn’t choose it. I didn’t even know it existed.

HDR: Wow.

KL: Yep.

HDR: And you found you had this affinity and did you grow to love it?

KL: Well…you know, because I had been in Italy, and was at that point fairly good with Italian, - not fluent, but very acceptable Italian. So, when my husband and I moved to Ithaca where he worked on his doctorate at Cornell, I was hired at Ithaca College to teach voice. I’m skipping around a lot, I’m sorry. There’s nothing linear about this.
(Laughs) And at the time they said ‘well, you’ve just got back from Italy, why don’t you take the diction courses. And at that time it was the nine weeks of language kind of thing, which was what a lot of schools had. And, so used the John Moriarty book. And I was just sort of one chapter ahead of the students for the first year.

So, I started out doing all four languages. And then I think I did that for three years. And then when I moved out to the New York area, I had been studying voice with Doris Yarick-Cross who had just started a program at Yale. And she said ‘Why don’t you come teach Italian and Spanish diction (I think I didn’t even do English at that time) for me in the new program at Yale. So, I did. And I think within the first month, month and a half, maybe longer, it seems like it was really quite early on, she got a call from the dean at Manhattan School saying we need to replace our English diction instructor, do you have any ideas. And she said ‘Yes I do.’ And I walked in the next day and ‘What book are you using? Great!’

It was kind of how it truly started. It was out of the blue. And two years later Juilliard called and asked me if I would come- because Madeleine Marshall is retiring. And the thing I feel badly about was I didn’t contact her. I think the thing that’s different is that I was never mentored by anyone. Just, ideas that are in the book are things I came up with as I worked through with people and went ‘Hmm, there’s a rule about this, but if I bend it this way or whatever, it seems like this works.’ So, you know, or I took things from speech and theater that I would say, ‘Ok, now, yeah I understand that. Now how can we apply that musically.’ You know.

HDR: Yes. Isn’t that wonderful to have ‘application’ informing ‘academia.’ (Laughs) So they’re a wonderful mix when they’re together, aren’t they?


HDR: Now we are going in all kinds of orders. Which is fun for me, but you did mention that you moved to Ithaca because your husband was working on his doctorate. When did you all meet?

KL: We met in, let me think, 1980. So, this was after I came back from...am I right?...let me think about this. No. We met in --, I guess November of ’79. I had been back just about two months from Italy. And I had...we got married in 1981. And I had sort of fallen into a position. I live in a college town, a university town. And the soprano was indisposed and they asked me if I would come teach. And who offers you a voice teaching job for a semester.

HDR: Wow, yeah.

KL: So, I went, ‘Of course!’ So, I did that, and in the midst of that. But living at home, and I hadn’t been home for a very long time, going mad and took a photography class, and met him.
HDR: Wow!

KL: Yeah. And so, he actually then went back to Italy with me to help me move. I decided, yes, I’m going to stay in the US longer. Enough of La Dolce Vita. And I thought, ‘This is it. This is the right guy’ very quickly.

HDR: Yes.

KL: Yep.

HDR: Isn’t that cool. So which of you did your doctorate first then?

KL: Well, I did. I started mine actually (let me think about this) I started it right after…. my masters… this is such ancient history, let me think about this for a minute. I started it with the idea I probably wasn’t going to finish it.

HDR: That’s how I started.

KL: And then went off to Italy for three years. Then he actually started the following summer after I met him, drove me back to Ann Arbor. And I studied all summer and did all the prelims.

HDR: Wow.

KL: And then we got married the 3rd of January, 1981. When I met him, he went over to Italy and helped me move out of my apartment. And at the time, this was at Christmas time, -this is very convoluted -, but I swore when I came back in January, I had know him for two months, I thought, ‘I know I can marry this man. Tomorrow.’

HDR: Wow.

KL: And we both decided to give it a year. And so we got married the following year, in January a year later, 1981.

HDR: Very cool! (Personal conversation follows. Kathryn asks if we have children, and I answer about our grown son, who is a phenomenal singer, and twin daughters who are also very musical, and also grown up and independent. Kathryn is surprised- because she and Gary have a son, followed by twin daughters.)

Returning to diction:

HDR: Tell me about your choice to use different symbols for rolled and tripped < r >.

KL: Yes. In our diction classes we do a lot of phonetics. I found I could not tell if the students intended a rolled r of just began writing in their comfortable hand. So to make it distinct on the board and on their papers we used the capital R for rolled.
HDR: I use a lot of IPA, but in rehearsals in The Dallas Opera Chorus we are moving so quickly in rehearsal I do scribble two capital r's above the staff, when the chorus master wants them rolled. It catches the eye in time to be ready.

KL: That’s why I did it. Sometime, I suppose I should go back and put a footnote or something in to explain why we do that, for class benefits. And that I know it’s not IPA. (Both laugh)

HDR: What I tell my students in the English diction for Singers class I’m teaching at the University of North Texas is “this is what it looks like in the textbook, this is what rolled r looks like in your Italian diction class, this is what transcription resources like Diction Coach series will use, and dictionaries may not differentiate at all. You must check the key to each source you use. That’s true of closed and Open E’s as well. Some dictionaries just don’t try to differentiate. It saves them money to use only one E.

Other than the note about the R is there anything you would want to change?

KL: Well, there are many typos. The editors were great with all the English, but they just didn't see the differences in the symbols. They just couldn't read the phonetics! So they interchanged some ich-lauts with Open O’s that are the more rounded RP symbol. You've probably seen that?

HDR: Yes, I know right where you mean. I have the students mark the corrections early on.

KL: I don't know now why I didn't include’. You’d think since we’ve done Beggar’s Opera a number of times I’d have thought to do that. We’ve done that at MSM and at Juilliard. But you know when you listen to recordings of it; they speak in cockney and then sing in RP. (Laughs) I find that disturbing!

(Some conversation about accents an dialects. She mentions doing Susannah as a favorite.)

KL: But you know I usually get to a place where I say to my self (laughs) “why do I do this? Why do I do these Southern accents. Some people overdo them. That can get over blown. And no one [in the audience] wants to hear their own accent. they think they don’t have one. They say “We don't talk like that!” I did Cold Sassy Tree premiere for Carlisle Floyd. It’s in Commerce, Georgia. but it’s set at a certain time, so I chose a historic accent. And of course people said “We don’t talk like that!” (laughs) No, you don't. These people did, back then. No one really wants to hear there own accent.

I find you’re damned if you do and damned if you don’t. It’s just a can of worms!
(Both laugh)

HDR: Is there anything about rhoticity you’d like to say?
KL: Hm. well, it’s so inherent in American speech. It’s so characteristic of North American speech, and there are very few places that would not use an <r>. It seems silly to not use it. I feel it’s very important to ‘represent.’

I think that was part of my motive, is that I feel we need to have something that sounds real, natural, and really relates to the American public. But that doesn't mean that handling it differently for some accents is a problem.

I just find it odd to leave it out. Maybe it’s a generational thing. Maybe that’s why Madeleine didn't like it. Of course, It’s a lot easier to leave it out. But I find it never rings true to me, because it’s sort of a no man’s land accent.

I would say that Madeleine Marshall’s dialect is Mid-Atlantic. I don't say that specifically in the book, but I do cover Mid-Atlantic. It’s a bit of this and a bit of that. I would use it for oratorio and a few specific things. I don't find it to be anything that’s relatable.

HDR: That’s very helpful. I appreciate you speaking to that. Now you’ve worked with Jake Heggie, right?

KL: Yes, I did. I worked Dead Man Walking at City Opera.

HDR: Oh that’s right! Well, he’s so wonderful, and as you know he has a strong bias toward sounding real, sounding naturally American for American characters.

KL: Right! And I think we’ve gravitated to that more now. I’ve wondered if it changed in the ‘40s due to broadcast speech.

HDR: Well, I love your mention of Johnny Carson. That made a very clear picture for me. The idea of that Midwestern accent being heard in so many homes all throughout the country and being accepted as a ‘friendly voice’- for many, many years.

KL: Right. right.

HDR: Even though he’s gone, he’s still an iconic figure in our popular cultural. I’ve been doing some reading tracing the rise in RP and now the surgedence in Estuary English in Great Britain. I was pretty fascinated with it all when we lived in England for four years.

KL: Oh, how lucky!

HDR: Yes. And that’s when I began doing Gilbert and Sullivan- as the only American in the company! There’s no better place to start that than Cambridge, England. (laughs) (Personal conversation as she asked how we ended up there, etc. Eventually we returned how I found her book in December 2007, and I connected with her on Facebook shortly thereafter. We discussed her next options for a book, but the toll her husband’s cancer took on him and on her will take a while to work through. We
discussed some life issues. He passed on February 28, 2014. The one-year anniversary that was approaching is a challenge.)

(We returned to what might be included in the dissertation.)

KL: I don't know that I've answered enough for you to find useful. I know that as a true Midwesterner that's a real difference from Madeleine Marshall. She was a pianist and I come at this as a singer. She was a chain smoker and had this raspy voice. (laughs) I have great respect for what she did.

I was a product of public education, so that's a difference. I was born in Belmont Iowa, which is about a half hour from River City, Iowa.

HDR: Oh, I was in *The Music Man*!

KL: That's right - Mason City Iowa is the basis for the musical! And we (Iowan’s) have this inbred thing that says “We need to be *American ___!*” (We laugh)

HDR: I think I need to quote you on that one!

KL: You know I had a young singer, even this last year, who was singing the Copland “The Little Horses” and she was singing “all the pretty little hawses” And I said “You know this is an American song. It’s in the title.” They hemmed and hawed over it. Listen to Thomas Hampson’s recordings for the *Songbook of America*. They are very natural sounding.

It’s a living growing language. Tastes change. It’s important to be as real as possible, and not elitist, I guess.

HDR: That’s marvelous. If I’d only gotten just the last bit you’ve given me treasure. So that plus all the rest, I thank you very, very much, Kathryn. I'll let you know how the full dissertation shapes up. Thanks again.

KL: I know you’re thanking me, but I’m thanking you. Those other things we talked about are very helpful.

(Kathryn was very kind and then offered her email and home address regarding some of our personal conversation.)

END OF INTERVIEW
Kent Tritle Interview
Recorded with his permission Feb 4, 2015 at 4pm
Hungarian Pastry Shop on Amsterdam between 110th & 111th
In attendance: Kent Tritle, Helen Dewey Reikofski, Roger D. Reikofski,
and a bustling shop of customers

KT: So Nice to meet you!

HDR: And we get to talk about one of your famous mentors!

KT: One of my favorite topics - she was just fabulous! Now, you guys are here for this,
and some other things? Vacation?

HDR: Yes, we turn anything in an excuse to do fun things. I also have a former student
in Snow Orchid, so we are going to that play tonight, and tomorrow I have an
appointment at the Juilliard Archives to view holdings related to Madeleine Marshall.

KT: Oh, great. Well, welcome!

HDR: Thanks for suggesting this Hungarian Pastry shop and time to meet today.

KT: Oh I hope it’s OK. Will you be able to record OK?

HDR: Oh, yes.

KT: It’s a little funky. It’s been here since the 60’s. It’s a real ‘hangout.’ One of the great
thrills is to use the restroom. You’ll see some of the most intellectually charged graffiti
on the wall… (Helen and Roger chuckle.) Everyone was wrecked, because about 9
months ago they whitewashed over it…

RDR: Oh, no!

KT: And it was back within a week! (Helen and Roger chortle.) It was as though it had
never disappeared. It was really fun.

HDR: Oh, that’s great!

KT: And it’s a good place to get a coffee, too.

HDR: Tell us, where you come from originally and how long have you been in the City?

KT: I’ve been here since 1982. Juilliard was my fourth undergraduate school, and that’s
part of the story that I have to share. I’m from northwest Iowa. I went from the University
of South Dakota, where I was for one semester, to the University of Iowa, where I was a
very happy organ major. In my hometown, there was a resort area called the “Iowa
Great Lakes” and there is the Okoboji Summer Theater, which is run by students and
HDR: Oh My!

KT: Right there. Heaven knows there’s probably not that much written in…

HDR: Because she had it all memorized!

KT: There you go! And so--- I have it.

HDR: Would you allow us to take some photos of a few pages, after we talk some more?

KT: Sure! Of course, of course! Go right ahead! Anything you see with her pencil markings. Someday this will go somewhere, whether to the Juilliard Archive or … But there it was in her desk drawer and I thought “I’m just going to steal this! Who knows who would find it important now?” I knew I would value it and take care of it, no matter where it is.

HDR: That was providential!

KT: I probably should have taken it to Jean Gottlieb right away, but…

HDR: but you treasured it

KT: Well. I didn't know at that time if it would be valued. Sometimes when someone retired and leaves, there a new regime and energy that comes in, and the old is overlooked for a while. Someone could've just thought it was a “used book” and put it in the book sale!

It has been fantastic!
I love Kathryn LaBouff. I have not read her book entirely. I’ve picked up on some of her ideas.

HDR: It is very in depth, and not a quick read. It’s not “chatty” like Madeleine’s “let’s have a gossip” but it is personal and thorough. It’s for a different audience, and at a different time.

KT: I’ve done some master classes with her. Her master classes are wonderful!

HDR: I got to meet Kathryn for the first time at NATS Winter Workshop last year. It was combined – NATS with Opera America and the National Opera Association.

KT: I’ve heard about that.

HDR: It was phenomenal to meet Kathryn and watch her master class and session there, and to be in the room, almost as close as I am to you here, with Andrew Lippa - who knows so much about singing for the stage. His master classes were great, and
faculty from the University of Missouri-Columbia. OST-Stephens, the next year, happened to be doing seven musical theater productions, and I had always been very interested in collaborative arts -being a musician, but working with actors, dancers, other artists, doing arrangements, all that kind of thing. They called me up while I was at the University of Iowa and asked if I would be their musical director. So I find out they are doing seven productions, and I decide to auditions for, of all things. a voice scholarship! I mean, I've studied voice, but I'm not a "singer." Many in my family sing better than I do! But they took me, for a year, at Stephens College, which was incredibly formative, and it also included a piano teacher who was a Juilliard grad, who heard me play an organ recital, because that's always been my primary instrument. And he said to me "Honey, you have to go to New York!" and ding that happened!

While I was a Stephens, my great privilege was to take (Coffee for Kent arrives, thanks exchanged) …one of my great joys was -- I studied dance, I studied acting, did all the musicals stuff,-- I was able to take Theater Speech with William West, who was from the previous generation where it was all about resonance- about pronunciation- the great age of radio. We had resonance exercises and worshipped Gilbert and Sullivan. He centered a lot of his teaching on what he considered classic American Theater Speech North Central. The concept was - he represented it as a larger idea- that there is essentially a potential for a mutual American theater speech, that one could even place somewhere south of Minnesota, north of where the drawl is. So I had that kind of training with him.

Then I get to Juilliard, and of course I had already seen Madeleine’s book. I saw her in the hallway, and I knew I had wanted to study with her. For the same reason I wanted to go to Stephens and study dance, I knew I wanted to study English Diction with her. As an organist I knew I would be working with church choirs. What’s happened is I’m even more of a conductor now, of choirs, so even now, every thing that I learned from her is absolutely "tools of the trade."

And when I saw Madeleine she was incredibly wizened, ‘with age,’ little lady, and I thought “I’d better take this class while she’s here!” And so I did!

For me, I was the only non-voice-major there. We all had to sing. I think she took a shine to me because I was willing to be so vulnerable. And it was really extraordinary! One thing I wanted to show you was… So, I heard that she retired. I had completed my undergraduate in 1985 and then stayed on to do my Masters and did a double major in choral conducting and organ. Completed that is ‘88. Somewhere in there she retired.

(Seeing Madeleine Marshall’s The Singers Manual of English Diction)

I see you brought your copy, and I brought mine! Here’s my copy of Madeleine’s book, which I always have handy, and it’s fabulous. But you know,176 I was missing her, and feeling nostalgic one day. It was the first year she retired. I was really sorry she was gone, and so I walked into the room, and had a sentimental moment. I opened up the desk drawer – and this is Madeleine Marshall’s copy of her book.

(HDR and RDR quietly gasp.)

176 Here was the only expression where true “Iowan” popped out.
also just sitting down and telling about writing his song for Stephen Sondheim's 80th birthday, and playing and singing it for us there.

KT: That energy is amazing. Just soaking it up. That's incredible. Nothing quite like it, right?

HDR: It's just given me the enthusiasm to finish this DMA- and the dissertation research. So I started really studying Madeleine. What Madeleine says about stress… Oh, here I'm calling Miss Marshall “Madeleine” as if we're old friends…

KT: Oh no, no, Madeleine, that's right.

HDR: What Madeleine and Kathryn LaBouff say about stress in English language is so much in agreement and what we hear so few people remembering or reinforcing about their teaching!

Madeleine’s writing style is so “Let me tell you what it’s really all about.” Don't you think so?

KT: Oh, yes. She was a pianist, and an accompanist. That, very much, is her way. Absolutely.
One of the things I wanted to say was that, for me, it was very harmonious, to go from William West’s Theater Speech into Madeleine's precepts. She was very much basing her discussion of the language, I believe, on what was common theater speech, which acknowledged the difference of what’s American and what’s British, but use a lot of what was standard in radio in the 30's 40's 50's. She played for Toscanini

HDR: She actually performed with Toscanini and the New York Philharmonic! I've learned that she didn't consider herself a concert pianist but she performed as a soloist with the New York Philharmonic Orchestra and played under the direction of conductors Toscanini and others.177

KT: Oh my goodness! And she never flouted that. She had this funny little voice! I pull “Madeleine” out for certain times for my choirs if there’s a moment we need it. I start “As my diction teacher would say …” She would sit down to play and someone would begin singing and she would stop, and say “Gum-fert-ye! Gumfert ye? Aaahh! Class! Didya hear that?” In the funniest, raspy little voice, it was just endearing!

(HDR and RDR laughing)

Or the time that Daniel, the tenor, came in to sing and said something like “I’m going to sing ‘such and such’ from The Mick uh Doo.” And she said “What? What’s the name of that?” He said “..from the Mick uh Doo.” And she looked at all of us. “Class! If you’re going to sing it, you better know how to say it! It’s the Mih KAHdoo! The Mikado!” Characterful!

You can talk to any of her students. Rachel, who was in my class, went on to do Queen of the Night at the City Opera, and I’ve done everything from Verdi Requiem to blah blah with her, she uses this, and I’m sure she teaches from it.

For me, what I’m interested in, I have my own thing about diction these days. I believe we are in a time of the diminishing flipped r, we are in a time of the diminishing pure vowel, in English and I’m very bothered by that. That’s not a comment on other teaching or on Kathryn’s book, but a comment on what I know and use from Madeleine’s book, and especially with my work with the New York Oratorio Society. We’re doing the complete Messiah every year at Carnegie Hall. We’ve completely transformed our sound, and a big part of that is complete and pure identification of all the vowels, diphthongs and triphthongs.

Describing “Lord” as having an [o] [schwa] diphthong. There’s never a discussion of /r/ - that’s not how Olivier would do it. That’s not how classic theater speech talked about it. That, for me, has been fantastic. I don’t know how people, actually, can get a clear, pure, unified sound – I’m looking for warmth and all those things – without talking in those terms. So, I’m very interested in that, and I use it all the time.

(HDR turned to RDR to express a diphthong like [ɑʊ] or triphthong like “flower” being completed with a schwa [ flaʊə ]. Kent also enunciated “flower” sounding out slowly an [ɑ ʊ v ].)

KT: She would talk about the Open U more than the schwa. The other things is- she always believed in the American Heritage dictionary. For her, that was the one to go to. Always go to the American Heritage Dictionary and see how they printed it out.

“Mountains” - capital I at the end. There’s no option there. I have a friend that teaches German diction, and sometimes they confuse the singers by talking about too many options. You know, that’s not good, particularly when you are talking about the chorus. You can’t say “It’s between this and this.” You have to say “It’s this.”

For a solo singer I understand. You are going to need to talk about registration and so forth, but for a chorus that’s really confusing. So it’s [pɪ.əɹɛə] never [pii .ɛəɹ] The beginning [brəˈɡɪmə].

I’m from Iowa and this all lines up with theater speech and what I see in the American Heritage Dictionary.
HDR: Madeleine certainly writes about the stressed and unstressed words in the “Patter song” chapter, just like as Shakespearean actor knows where to place emphasis on important words, she relates Gilbert and Sullivan patter as an example of where not all words should be equal.

KT: Yes, the forest for the trees! It’s so clean but where’s the musicality? Where’s the lyricism and the line, right? Exactly right! And by extension, the whole Baroque performance practice thing has been more than anything about developing the lyricism of the line, according to higher and lower. It’s been very interesting to track.

HDR: As our language has been changing, - since 1935 when Madeleine Marshall was hired to teach the very first English Diction class at Juilliard,- we’ve had changes such as ability [əәbɪlɪtɪ] and we now say [əbɪltɪ], do you tend to want…

KT: I still use capital I for those finals. [əbɪltɪ] I know there’s a little [ i ] coloring to it, but when they sing (sings Messiah chorus opening) “And the glory, the glory of the Lord” it’s more lyric. To me. It’s lyric in a strong/weak sense. (Note: KT uses flipped r in intervocalic position)

And at the end of the day, of course it’s important that you have, whatever vowel you choose, you have everyone doing the same. So, for me it’s been a guide to which vowels I might choose, and choose to teach about.

HDR: When you’re doing Messiah, or any other of the large works, do you ever need to say “Soprano section do this vowel, and all other voices do this other vowel?”

KT: I rarely do that. Not even, I’d say, 5% of the time. I’d say 95% of the time I have them all prepare the same vowel. And I find that really works. I understand that by the time you have sopranos on the high A with an O vowel that there will be a fair amount of AW in that. I’ll ask them to shape it.

I’m not a conductor who says to my chorus “straight tone.” I will ask for absolutes in vowels, but not in that high range circumstance. I let it go a little more naturally. If it sounds to me like it’s AW too much, the I’ll ask for an adjustment. But I don’t do that as much as some people do.

I’ll never forget Vance George of the San Francisco Symphony Chorus did a workshop and a lot of his coachings were “Just have the sopranos modify, modify, modify.” All over the place. And in my theater work I sometimes have singers modify. Solo rep – I only do that in my Juilliard Oratorio Practicum. Because I just don’t have time to do a lot of solo rep coaching. I’ll encourage them to modify, but not to lose that color of that vowel. I don’t know if that answers your question.
HDR: Oh, absolutely. I hear then, classically, you maintain historic vowels and flipped r’s, and the open I at the end of ‘ability’ ([əɪɪɪt]).

Let me ask, well, I'll say--We lived in England in the 1980s.

KT: How fun is that!

HDR: It was great! And great training there. I began doing Gilbert and Sullivan- in the Arts Theatre, Cambridge- a historic site that’s seen Olivier, Elsa Lancaster, Charles Laughton, Michael York- many great actors there…

KT: Holy Smokes, oh how wonderful! Fantastic!

HDR: It was just great. (A few personal comments followed.) So I learned a certain style, and also a send-up of a style, that included certain diction choices. There was an old fashioned, comic sense of fun, that went with Gilbert and Sullivan works. I learned a great deal, mostly by listening. I was the only American in the company, so I could really be immersed in the dialects. Josephine in *Pinafore*, then Mabel in *Pirates*. The two best ones to start with!

KT: What an opportunity! You couldn't pay to have that experience- or to set that up - you just have to be in the right place at the right time.

HDR: It was such a gift- I’ve been so fortunate. So, I’ve heard RP, --Received Pronunciation, --in many forms. The historic and the current form. Even the BBC radio and television broadcasting, it used to be very prescribed. It was the classic theatre speech of Great Britain.

KT: Yes, it was.

HDR: … and now they seek out some regional coloring to the Received Pronunciation standard for BBC speakers. It’s still an RP center, but there has been a real relaxing of the old RP. The change toward some regionalism comes from the desire to connect with people.

So, with those changes in broadcast, we’re hearing less of the flipped r. Let me ask, for example, when you are doing Baroque literature do you keep with the flipped r?

KT: In choral context, yes, absolutely. And again, when I talk of the diminishing flipped r, one thing that makes me bat-____ (pauses, then in lowered voice “bat-shit”) crazy, is when a singer comes in and sings (he sings lightly from *Messiah* soprano aria) “R[̩]ejoice, Rrejoice” and one is an American r and the other is a flipped r!

You know that, for the most part, anything that is done at The Met will have thorough coaching sessions. It going to be done all one standard or all the other! I really try to teach that: all one or all the other!
I try to prepare them now. In my oratorio class, these are upper classmen and graduate students- I’m working on a multitude of languages and rep, many styles, a wide variety. I try to tell them “this is what I consider to be the classical standard, but you need to be flexible. You may work with a conductor who wants something different. Not all conductors want that.”

My own mentor, Dick Westenberg, Richard Westenberg, who founded Musica Sacra, was very much of this school earlier in his career. By the time he got to the end, he wanted things completely washed out - (Sings “And the glory, the glory of the Lord” with no connection and no r or diphthong or flip, at all) – diction-wise. There was just something else psycho-emotional going on for him, that changed it all.

HDR: Yes.

KT: So singers must be prepared. But I think students need to know the standard- what it means to do it and use it. So in a way, things are tougher for singers today.

I want to add in, to your experience, of British Broadcasting- I did a radio show for four years on WQXR, and I just gave it up last March. It was really interesting for me. It was “The Choral Mix with Kent Tritle.” It was a great experience. Of course, I went in prepared. I was speaking much more clearly than I might normally speak- at the table, where we’re talking. Being aware of < t > s and how they work for the microphone, I said “Manhattan” [mænhætɪn ] and they no, no, no. Kent, it has to like you’re just talking (he implodes his < t >) [mænhætn].

So I gather it’s a time when people want things to be more colloquial.

HDR: Yes.

KT: It’s also a time when the broadcasting industry is very nervous, so they’re wanting to get rid of any perceived barriers, between us or them. A classical music station, in this case, definitely does not want to feel elitist or upper-class, to the listeners, so there’s a lot of that. So I got that down. I understand it.

That doesn't change how I prepare Messiah. If I’m preparing an American – Walt Whitman text – then we’re not flipping r’s. Of course not.

What I don't have in my education, which would be a fabulously interesting research thing, is a comparative study of ‘what was the diction in Handel’s time.’

HDR: Mm.

KT: I’m imagining flipped r’s were the deal. Given with what’s happened in the hinterlands with rolling and flipping of r’s. Maybe I’m wrong.
HDR: I have learned, doing socio-linguistics research for this dissertation, that non-rhoticity – the not saying r’s at the ends of words or before consonants like Madeleine Marshall – is relatively new to English. Even two or three hundred years ago there was not yet the establishment of the posh non-rhotic accent in London. So the ‘r’ that you hear in Scotland and Ireland is much older, even in English. Areas like (begins speaking in a West Country accent) down in Devonshire and in Cornwall, and even up in the Lake District and Wales have used r sound a long while.

KT: R before the consonant?

HDR: Yes. Eventually London and the areas where formal education began to really be established started dropping those r’s slowly, and then began to promote that, to be differentiated form the lower classes. Words like “star” became [stɑː].

KT: Oh, you end up with the broad AH.

HDR: I’ve learned that is a new, a younger linguistic event, but I don't know yet if it was 1685 young, or not. I’ll try to find out!

KT: Isn’t that interesting! One of my theories- if I was forced to come up with a theory on that- I was stunned when I would listen to Amahl and the Night Visitors, the first recording of it done – was it at City Opera- or was it City Ballet?

HDR: It was first written for television broadcast, and NBC broadcast that from 1951 onward for many years from the studios in Rockefeller Center.

KT: Oh, yes it was!

HDR: It might be that recording.

KT: The boy soprano sings a flipped r , right before a consonant, at the end of “afford.” and I thought “really!” My partner and I have thousands of 78s. So my thinking on this is- they were doing all sorts of things with this… because of recording needs.

If you had a Mozart opera that you wanted to record on a 78, you took out the double bass and you put in a tuba! They changed orchestrations so that they would read into the 78 receivers.

So I presumed that the flipped r at the end of vowels was something that may have come into play with the advent of recording. You can hear that. Then by Madeleine’s time, it’s taught as a function of dialect. Like: If you want to sound Scottish, this is what you do. You know? But the history of that…

But the flipped r before vowels to project the vowel, -- and I believe the flipped r does project a pure vowel- much easier! Especially in dramatic ‘cr’ combinations.-- It’s really useful, so I insist on that with all of my singers, in oratorio work.
HDR: Now, I have not heard Andrew Lippa’s oratorio Harvey Milk yet, but he talked about it last year at the NATS Winter Workshop. Have you heard it?

KT: I have not heard it yet.

HDR: Well I’m thinking with a composer like that- who is very vernacular, very in-the-moment, very American –

KT: yeah

HDR: … with a very vibrant and contemporary subject, that it might be like Jake Heggie’s diction. We’ve had some great work with Jake Heggie at UNT and The Dallas Opera and he is very clear about his prejudice toward American pronunciation for American characters. He wants what he calls “natural American speech” and since he’s very much a California guy that’s the General American speech of today.

KT: Really?

HDR: He wants American r. He wants it late, but clear.

KT: This is what Kathryn called the burred r, right?

HDR: Yes. That’s the term in her book and also with linguists and phoneticians like the International Phonetic Association, who bring us the IPA- (alphabet.) In their Handbook they call it the burred r, or turned r, as well.

KT: OK

HDR: Now Kathryn uses a different symbol for flipped r, but does use the burred r symbol like the International Phonetic Association. She choose different symbols for rolled r and flipped r, for good reasons, but I’m teaching “English Diction for Singers” at UNT right now, and I’m choosing to stick with the IPA standard, and just make them aware that different dictionaries and other sources may have different symbols, so always check the key for each resource.

KT: Cool.

HDR: A lot of dictionaries just use one <e> and one <r> for pronunciations because it saves the publisher money. That’s going back to when you had to have someone change the type for each letter.

KT: That’s right.

HDR: But I make sure to inform them, because when they go to Italian diction, or read Nico Castel transcriptions, they need to know what sounds are intended. They need to be able to identify (writing on the notebook [ r ]) this symbol really means rolled r, as in
Italian. It does not mean rolled r in the dictionary. This is the flipped r, (writing [ɾ]) called fishhook r, and this is the turned r [ɹ] for American or burred r.

KT: That’s right and that’s true. And when Madeleine mentioned American Heritage Dictionary it was for vowels. And in terms of r, I don't know if this had not yet developed, this distinction, but she laid out the premise- well you've read her book – her premise is for art songs and sacred music- this, and for opera you do this other, and one had to figure out oratorio was in between that…and I’ve adapted more of the opera approach (for oratorio) because I consider it to be a dramatic form for most works. You know?

HDR: Yes!

KT: Once she laid out the premise, it was a matter in our study, read the text, circle the r and label it ‘fl’ for flipped and ‘Am’ for American. So where she did use symbols for the vowels, for the other things you marked it according to principals that were laid out.

HDR: Let me ask, I can picture that page with the premise for sacred music and art song, less formal than opera, and so on. What was she considering sacred music? We came a bit early and got to spend a little time in St. John the Divine.

KT: Oh did you see that amazing Phoenix? Xu Bing is a master. (Personal conversation followed about the exhibition in the Cathedral based on this information from StJohnDivine.org. “Over the course of two years, pioneering Chinese contemporary artist Xu Bing culled detritus from construction sites across the rapidly changing urban landscape of Beijing, and transformed it into his most monumental project to date: Phoenix (2008-10). A feat of engineering and ingenuity, Phoenix is composed of two birds, a male called Feng and a female called Huang. Feng and Huang—together weighing 12 tons and measuring 90 and 100 feet long, respectively—are now on view at the Cathedral. They hang suspended in the Nave, two majestic birds in perpetual flight beneath its celestial ceiling.”)

… All of that beauty from tons of Chinese construction debris. And they were not shown in China because they were considered too politically subversive. So it’s a commentary on migrant labor, it’s a commentary on ecology. They languished in a warehouse for two years and then were brought over by MassMoCA. The exhibition leaves at the end of this month and we are already starting to miss them! They are just extraordinary!

HDR: We were fascinated. And we saw the expanse of the Cathedral and thought about the music you do there as music director. With a venue so spacious and resonant, how do you view Madeleine’s guidelines on 'less' for sacred music? Do you bump it up to opera-level diction?

KT: What I use is, in part because of the Anglican tradition, what you hear in Cathedral choirs, and on the old recordings for sure, the use of the flipped r. “He brought forth” and things like that. I insist on that in our professional choirs and teach it to our volunteers. My chorus is in its fourth year. We’re building. They don't completely own it.
It's not completely in their fabric yet, but, over time, it will be. So we do use a stylized diction there, and I use it for those pieces from that era. Just as I would in German, you know?

This is of interest to me, and why I get worked up about it. I also studied German diction with Alice Howland, who was teaching at Juilliard at the same time. Alice had come over from Germany. I think she had done the premiere of *Pierrot Lunaire* at Town Hall. She was extraordinary! And with Alice, there was also... she was doing flipped r's at the ends of words.

HDR: And now that has changed.

KT: I’ve insisted on this to my detriment, almost. I know Marianna Barrett who is now teaching German diction, and her protégé Daniel Molkenton, - he was a choral scholar in Oratorio. They are just loath to sing [deɾ] (flipped the r). But I’m loath to have the choir sing [deː] (Sounds similar to [dəa]). This is a diphthong.

HDR: Yes. I can draw that symbol but it’s not very good. Sort of like this (draws [ɐ]). It’s difficult to get a singer to keep their tongue touching the bottom front teeth and make that gliding sound.

KT: And it ends up not being closed! It ends up not being clear! I think! So I still use the flipped r in German all the time with my choirs.

For my soloists, people like Susanna Phillips, -- she’s a wonderful friend of mine. I love her! – I think she knows that I prefer it, so she does it. She just picks up right away where things are going. I also trust soloists to make their decisions. I’m not so concerned about that because I realize that’s a field where it’s changing. What I am concerned about is that my choir is unified. And if I were doing a recording I would be really sure that we all had the same approach.

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Sources for pronunciation of German consulted by this author include Max Mangold, *Duden Aussprachwörterbuch: Wörterbuch der deutschen Standardaussprache*. (Mannheim: Dudenverlag, 1990), and Eva-Maria Krech, *Deutsches Aussprachewörterbuch* (Berlin: Walter de Gruyter, 2009), accessed January 15, 2015, http://public.eblib.com/choice/publicfullrecord.aspx?p=511778. Duden’s preface pages were translated for the author by Stephen Dubberly, April 2004, where Duden’s dictionary explains that the older pronunciation styles used for German Lyric Diction in the first half of the 20th century were based upon stylized German Theatre Speech of the 19th century (*Bühnenaussprache*). Since the mid-twentieth century point onward German Lyric Diction has been adapting to the style of current theatre, broadcast, and popular speech. The pronunciation of < r > sounds, in German Lyric Diction, still retains trilled or flipped < r > for initial and stressed occurrences, but are lessening in final and unstressed positions. The symbol [ɐ] has come into common use for diction, lyric and popular, for the endings in words such as “der.” Formerly, it was strictly the Italian phonetic realizations for < r > sounds that were used, previous to latter-twentieth century changes. Krech refers to the training materials of radio and television stations. This standardizing of German pronunciation is invented, just as Mid-Atlantic dialect was invented for actors in the English language. Both theatre speech standards arose to prominence in the 19th and early 20th century, before stage amplification, and their formality and altered < r > treatments helped to project the voice and assisted in intelligibility on the stage.
That said, I do find it a struggle when I cast my Messiah, with two different quartets, that I can talk with certain people, and say I want “Why do the nations RRage!” (rolls the r) I want it that way for dramatic effect and for clarity and precision. Then if I get an American r “rage” well that just took twice as long for that consonant to happen and to get to the vowel, in my estimation. And I find people who say “Yes! Yes! Flipped r” but then it’s not a part of their tool kit. And that’s from some established singers- not Susanna. It’s interesting to me.

HDR: So I see you are right: it is harder for singers now because they need to know so many more performance practices.

KT: That’s right. They need to know them and have it in the voice - with enough repertoire that they can shift back and forth with consistency.

HDR: That’s the goal!

KT: That’s right. But it can become TMI. Then it’s forest for the trees. Because we don’t want to lose the musicality. That’s always the most important thing.

(Our conversation turned to oratorio. It included discussions of Watkins-Shaw and another Novello edition of Handel’s Messiah, as well as Coopersmith, Bärenreiter, Oxford, and his experiences with the Oratorio Society. He said he does not use the Watkins-Shaw and prefers the Bärenreiter, but uses Oxford with his Oratorio Society. He felt that some editions overstepped with their comments and confused people into doing things that were not indicated or intended by the composer.

We also discussed Mendelssohn’s St. Paul that Kent prefers in German, and Elijah in English, as Mendelssohn was far more familiar with the English language by the time he composed it. He was able to obtain a public domain score and whited out the editorial markings, creating a fresh edition but did not use that with Oratorio Society. With only 12 rehearsals that would not have been an option.

He mentioned how Madeleine Marshall held up the Schirmer editions of Messiah and Elijah and said every student needed to learn them thoroughly, as they were the ‘bread and butter’ and the most done works of all. It was taken as if those editions “had been handed down from God.” They were esteemed as if they were “written on stone tablets given to Moses.” (We laugh.) Kent says “They were NOT!” (We laughed with him, again.) He mentioned that he appreciates a critical edition, and likes to have options in a printed score- mostly for the soloists.

He is offended and alarmed at how the most recent Novello editions have begun to double dot, and practitioners “double-dot the double-dot.” He says this very instrumental technique was not done for the choruses, such as “Behold, the Lamb of God.” He takes very seriously the aural influences on the composer,
from musical style and language colors and flow of expression. We discussed Italianate Latin for Bach’s *B Minor Mass*, and the importance of Closed [o] and [e] for the colors, as well as the intelligibility. In Italianized Latin he uses the voiced s [z] in [eleizon] and [miserere].

KT: “There is no doubt in my mind that that is what it would have been in Bach’s time.”

He even prefers the [z] in other times and settings, because “a lot of my work involves building legato.” If he needs a different color he’ll say “Unvoice the s” to his singers.

KT: It does make certain things cleaner by unvoicing it. (43.32)

He sang flipped r’s in “miserere” in a way that sounded “double flapped” or minimally rolled, with clear voicing of the < r > and < s >. He mentions that the expressivity supports the dramatic context as well as the legato line. Kent does the *B Minor Mass* with those modifications, and sang “[kirie] not [kyrie].” He has also prepared choruses to sing the Beethoven *Missa Solemnis* with Roger Norrington with Germanized Latin. Kent said it was “awesome!” He loves to hear the Closed [u] in the chorus.

This interview transcription returns:

KT: I really love to have that [diction] conversation with my singers, both the choruses and the individuals that I’m teaching at Juilliard. These are the kinds of nuances that you want to know about, before you walk in. Because you may have latitude, and if something feels wrong in a translation, go back and see what the composer was working from first.

HDR: It seems Madeleine Marshall’s book was addressed toward her classes at Juilliard and other locations, and it reads as if the information was directed toward art song. Did she talk about opera and oratorio much in class?

KT: I feel that in the cases where she felt there was an important distinction between art song and opera she makes a point of that. And really, it is a matter of good diction. I think she felt that good diction was simply *good diction*. And there’s not much difference between what you would do with an art song and what you would do in an opera.

She always wanted lyric line. It wasn’t this thing of forest for the trees. You must do things, but of course, you mustn’t sing unimportant words with the weight or intensity of consonants that you sing the important things. Good diction is good diction.

When you are in a big hall, and you are projecting over a symphony orchestra, then you need these additional tools, and that’s when you use the opera stuff.

HDR: And then when she says never ever roll an r…?
KT: She did not want it to sound like Scottish brogue. So it was “never roll it, unless you have some extreme, dramatic moment.

HDR: So she would approve of this "rage" [r:reɪd ɹ].

KT: Yes, a double flip. Not more than that. Not a rolled r. And I know she was aware in her era that was too much of that. I know she wanted to correct against that. In my mind, that’s how I remember it.

HDR: That’s very helpful.

KT: She’d say “No, no! That’s Scottish!” “Don’t do that, unless you wanted to brogue it.” “Miss Jean Brrr-ody!” she would say. We would mark r’s as being flipped, or two flips—maybe three. But not a [ɻr], and not with tr dr combinations.

HDR: Right! Not with tr dr combinations.  (55:55)

KT: The other thing that I use all the time, that has been so useful to me, is “New York” “Daniel Sitteth” (referring to the rules of j-u-glide or “yod inclusion” after the consonants D N L S T TH - DaNieL SiTteTH)

HDR: That yod inclusion has begun to diminish as well. It used to be [tʃuzdI] and has become more [tʃuzdeI]

KT: Yep.

HDR: And it used to be the “news” ([njuːz]) and is more the [nɪʊz] in RP now, and [nʌz] in General American speech. The yod dropping is far more common in English speech now. The one that is really noticeable is the historical instrument, the lute. Modern RP has almost no glide anymore. It concerns classicists that the instrument will sound too much like a burglar’s swag of loot, but a much gentler glide is needed to not sound like a comic Gilbert and Sullivan bit.

KT: (pronouncing “lute” a few times. [lʊt ljuːt lɪut]) Oh, that is completely gone, isn’t it! You know that is the one that always felt or sounded the strangest to me, when she talked about it.

HDR: Yes, it was already quite relaxed in the 80’s when we were really being exposed to this higher diction, wasn’t it?

KT: Yet, on another level, I get how using that classical sound- with the [i] color of the < y > sound does project a word beautifully, as opposed to the conversation “the [lut]”, you know?
HDR: Yes.

KT: But you are right. There is modification and change going on. It’s important to know what suits the occasion.

(When asked if there were any other stories or technics that really come to mind, he relayed quite a story of Madeleine telling of her experience, during one of New York’s murky times, when a robber broke into their apartment and rifled through her jewels and bound and gaged her, and left her on the bed. Her husband came home and found her that way! Kent just looked at “this little old lady, and thought ‘How did she every go through that and not be psychologically scarred for life!’” He recalled stories of how she taught Leontyne Price so much about speaking and singing with professional diction, and once Price was well-established she had “never had the time of day” for Marshall. This was just a private, under the breath type of comment from Marshall: her annoyance at the snub.

KT: She wasn’t angry, but she wasn’t exactly bemused by that either. After all, this was her life, she really did give people the tools that the turned around and used. And people, like me, who came from situations where these tools needed to be learned. So God bless Leontyne, and I admire her singing, and that’s she’s still with us, you know? But…

So Madeleine was irked, but did not carry a chip on her shoulder. (He said with much admiration) She was never like that. …

She never brought up anything bitter in the classroom. (Like a feud with Dorothy Uris who was a Manhattan School of Music and wrote an opposing book to Marshalls’) If she talked about ridiculous performers, she wouldn't do it by name.

HDR: Good for her!

KT: She was a class act! A class act. And yet he had that raspy voice and funny sense of humor that was just like “Old New York” (said with a charming accent.) But, to my ears, she didn't talk with a New York accent unless she was being humorous.

One thing I want to make sure we talk about - because there are confusions here- is that Madeleine taught very clearly about a neutral vowel with < e r >, coloring. It was not “wuh,ship” it was “w3.ship.” She would quote a John Houseman’s commercial. [Smith Barne firm. They make money the old fashioned way…] It was about money. They make money blah blah, …they “EARN it!”

She’d say “Let your lips shoot out like a flower” (He’s using the raspy voice, imitating Marshall.) Earn it. Worship. Worthy. She did not erase those colorings out of those vowels.

179 https://www.youtube.com/watch?v=yAMRXqQXemU
HDR: That’s great to have clarified. She does use that reversed epsilon symbol.

KL: Yes, like a 3.

HDR: Well, this is very clear. Thanks.

KT: She didn’t want a pulled, hard r sound, but this refined John Houseman coloring. There are a lot of people in the choral world that buff that out, and miss the point. “Wuh.thy” bothers me. But that’s my humble opinion, you know? But I’m interested in it, because there is a lot of confusion out there.

HDR: That’s very helpful! So what are some of your next projects coming up?

KT: Oh my! I’m doing readings of the *B Minor Mass*, with Juilliard and Manhattan students. We’re meeting at Manhattan School of Music, which is the old Juilliard building. The next concert is Machaut, motets of Josquin, Gregorian chant. Ash Wednesday will come and go with the *Miserere* that we do. Musica Sacra is doing a concert at the Cathedral. Music Sacra is an AGMA chorus, a professional chorus. This is the one Dick Westerberg founded.

HDR: I’m an AGMA member.

KT: Good for you. Then you know the whole thing. Now my Cathedral choir is a non-AGMA choir, but I use AGMA scale.

HDR: Oh, good job.

KT: But we don’t have to fill out AGMA contracts at the church. I use the AGMA rules-2.5 hour minimums, breaks. So we’re doing a concert with three world premieres, and an additional contemporary piece on March 4th. And then March 26th we’re doing a huge Verdi *Requiem*. That’s Oratorio Society combining with Manhattan School orchestra and Symphonic Chorus. That’s at the Cathedral. It’s a tri-parte collaboration. It’s a first, and I hope that a year from now we’ll do Mahler 8th, which is on my ‘bucket list.’. That should be the end of February 2016. The Oratorio is doing Bernstein’s *Chichester Psalms* at Carnegie Hall, and an Orff *Camina Burana*. And I have a program at the Cathedral on May 14, with the ensemble Rose of the Compass. It’s on Venice as a crossroads. A gateway to the Orient. A 1000 years in Venice. In June we have a program based on Jerusalem. This is our 4th year with them, and it will be our first recording of the Cathedral Choir.

HDR: Oh my! I guess your partner never gets to see you!

KT: Fortunately, he’s my principal cellist and my orchestra contractor. (All laugh.) (Personal conversation followed. They have a little house upstate that they go to, and they live on the Cathedral grounds. Kent asked about our family. We bragged about all three of our children.)
KT: I am a lucky, lucky guy.

HDR: You couldn't have stayed in Iowa.

END OF INTERVIEW
APPENDIX G

EMAIL FROM UNIVERSITY OF MICHIGAN BENTLEY LIBRARY
Dear Ms. Reikofski,

Thank you for contacting the Bentley Historical Library for information on diction courses in the University of Michigan's Music Department.

I browsed course listings in the University of Michigan General Register and School of Music Bulletins from the beginning of music instruction at the University in 1880 to the present. The first listing I could find of a diction course was in 1986. Music 405 and 505, both titled “Diction for Singers” were offered this year, though no language is specified. In 1987 the first diction courses in other languages were offered, including Music 201, “Basic Italian Diction.” The first year that diction became a graduation requirement for Voice performance majors was 1990, when voice majors were required to take 3 semesters of diction.

I found the first record of a diction requirement for Voice majors with a teacher’s certificate (as opposed to voice performance) in 2004—they are required to take Music 200, “Basic Lyric Diction.” However, I did not see anything about a diction requirement for Music Education majors in any of the Bulletins, which go through the 2010-2011 school year. If there is a diction requirement in the Music Education curriculum, it is not listed in these publications.

I was unable to find information on what textbooks were used now or in 1986.

Sincerely,

Eryn Killian

Graduate Student Assistant

Bentley Historical Library, University of Michigan
1150 Beal Ave., Ann Arbor, MI 48109-2113
phone 734.764.3482 fax 734.936.1333
http://bentley.umich.edu
APPENDIX H

IRB APPROVAL AND CONSENT FORM
April 2, 2014

Supervising Investigator: Dr. Jeffrey Snider
Student Investigator: Helen Dewey Reikofski
Department of Music
University of North Texas

Re: Human Subjects Application No. 14131

Dear Dr. Snider:

As permitted by federal law and regulations governing the use of human subjects in research projects (45 CFR 46), the UNT Institutional Review Board has reviewed your proposed project titled "A Study and Performance Guide of 21st Century Techniques of Singing in English to Increase Clarity and Ease for the Artist, and Intellectual and Emotional Involvement for the Audiences." The risks inherent in this research are minimal, and the potential benefits to the subject outweigh those risks. The submitted protocol is hereby approved for the use of human subjects in this study. Federal Policy 45 CFR 46.109(e) stipulates that IRB approval is for one year only, April 2, 2014 to April 1, 2015.

Enclosed is the consent document with stamped IRB approval. Please copy and use this form only for your study subjects.

It is your responsibility according to U.S. Department of Health and Human Services regulations to submit annual and terminal progress reports to the IRB for this project. The IRB must also review this project prior to any modifications. If continuing review is not granted before April 1, 2015, IRB approval of this research expires on that date.

Please contact Shelia Bourns, Research Compliance Analyst, at extension 2018 if you wish to make changes or need additional information.

Sincerely,

Patricia L. Kaminski, Ph.D.
Associate Professor
Department of Psychology
Chair, Institutional Review Board

PK/sb
University of North Texas Institutional Review Board
Informed Consent Form

Before agreeing to participate in this research study, it is important that you read and understand the following explanation of the purpose, benefits and risks of the study, and how it will be conducted.

**Title of Study:** A Study and Performance Guide of 21st Century Techniques of Singing in English to Increase Clarity and Ease for the Artist, and Intellectual and Emotional Involvement for the Audience

**Student Investigator:** Helen Dewey Reikofski, University of North Texas (UNT) College of Music.
**Supervising Investigator:** Dr. Jeffrey Snider.

**Purpose of the Study:** You are being asked to participate in a research study, which involves evaluating current needs and practices of singing in English and provides a guide, as a tool for native and non-native singers of English, to communicate more easily and effectively, thereby increasing audience reception and connection with performances in English.

**Study Procedures:** You will be asked to:

- Basic Commitment Level. Supply a recording of one of your English language arias, or songs, for evaluation of diction choices. This can be your full involvement. (10 minutes)
- Advanced Commitment Level. Some singers, in addition, may agree to receive three coachings on techniques published in Singing and Communicating in English by Kathryn LaBouff, University of Oxford, 2008, in order to evaluate any changes in clarity or ease. Singers for whom English is a second language may also receive coaching based on dissertations or theses by Eun-Young Yang, Lin-Lin Chang, Harold Mozoll, Ayumi Nakamae, and others. (60-120 minutes)
- Advanced Commitment Level singers will then perform an excerpt, or whole offering, of their piece for a second recording, so that auditors can evaluate any changes perceived. (20 minutes)
- The Basic Commitment Level will take only the time it takes to submit an existing recording, or the time it takes to sing one aria or song for the investigator’s recorder. TOTAL TIME COMMITMENT= 10 minutes.
- The Advanced Commitment Level will involve TOTAL TIME COMMITMENT =1.5 hours-2.5 hours over a two or more week period. The difference is depending on the availability of the volunteer singer, and the time to record a second audio sample.

**Foreseeable Risks:** No foreseeable risks are involved in this study.

**Benefits to the Subjects or Others:** This study is not expected to be of any direct benefit to you, but we hope to learn more about current practices of singing English, audience response to clear and more easily produced communication, and the effectiveness of the LaBouff text for native and non-native singers of English.

Office of Research Services
University of North Texas
Last Updated: July 11, 2011

Page 1 of 2

APPROVED BY THE UNT IRB

4/2/14
4/1/15

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Procedures for Maintaining Confidentiality of Research Records: In all research data records, you will be identified solely by a participant number. Your name and personal information will be stored in a separate location. The confidentiality of your individual information will be maintained in any publications or presentations regarding this study.

Questions about the Study: If you have any questions about the study, you may contact Helen Dewey Reikofski at helenreikofski@my.unt.edu or Dr. Jeffrey Snider at jeffrey.snider@unt.edu.

Review for the Protection of Participants: This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-3940 with any questions regarding the rights of research subjects.

Research Participants’ Rights: Your signature below indicates that you have read or have had read to you all of the above and that you confirm all of the following:

- Helen Dewey Reikofski has explained the study to you and answered all of your questions. You have been told the possible benefits and the potential risks and/or discomforts of the study.
- You understand that you do not have to take part in this study, and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits. The study personnel may choose to stop your participation at any time.
- You understand why the study is being conducted and how it will be performed.
- You understand your rights as a research participant and you voluntarily consent to participate in this study.
- You have been told you will receive a copy of this form.

______________________________
Printed Name of Participant

______________________________
Signature of Participant

Date

______________________________
Signature of Student Investigator

Date

Office of Research Services
University of North Texas
Last Updated: July 11, 2011
APPENDIX I

RECEIVED PRONUNCIATION: FIRST 11 RULES, COMPiled
RP Rules #1-11 from *Singing and Communicating in English*

1. From American Standard, the stressed lip vowels shift to the next darkest adjacent vowel on the vowel chart for RP. (p. 215)

2. Stressed “o” spellings, as in the words hot, and not are pronounced [ɔ]. (p. 217)

3. The RP variant [ɔ] is further forward and more closed than the “open o” counterpart in AS [ɔ]. (p. 218)

4. Use the [œu] diphthong only in musical theatre, operetta, and spoken dialogue. For classical singing, always use [ou]. (p. 219)

5. “R” colourings are reduced in diphthongs, triphthongs, and in single stressed r-coloured vowels. (p. 221)

6. R-coloured vowels, both stressed and unstressed, have less lip rounding and are more open. (p. 222)

7. Use the “Liquid U” [ju] in all “u”, “ue”, “eu”, and “ew” spellings preceded by [d], [t], [θ], [s], [z], [n], and [l]. See exceptions on p. 60-61. (p. 228)

8. The -ary, -ery, -ory, -bury, -berry, -mony in unstressed word endings are pronounced [ərɪ] in Historic RP and [əɻɪ] in Modern RP: -mony becomes [mənɪ]. (p. 230)

9. Use rolled initial r’s [R] for stressed word-types and intervocalic flipped r’s [r] in music of the Baroque, Classical, Romantic, and early twentieth-century periods. But use predominantly burred r’s [ɹ] for stressed word-types and intervocalic r’s in middle and late twentieth century literature. Rolled r usage should be used only for special emphasis and treated as if it were an ornament. (p. 232)

10. Rules for R’s

   A. Use burred or rolled initial r’s in stressed syllables that begin grammatically stressed words. (p. 232)

   B. Flip all intervocalic r’s within a single word or in an adjoining phrase in Baroque, Classical, and Romantic repertoire. Burr all intervocalic r’s within a single word or in an adjoining phrase in late twentieth-century and early twenty-first century repertoire. (p. 232)

   C. Do not roll r’s in unstressed prefixes or unstressed words. (p. 233)

   D. Use caution when rolling r’s for dr or tr combinations so as to not sound Slavic

11. All t’s must be articulated crisply, regardless of their position with a word. (p. 236)

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180 Reminder [R] in SACIE is usually [r] or [rr] for rolled r in other sources.
181 Fish hook r [r] is most common symbol for the tripped or “flapped” <r>.
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