

A SOURCEBOOK FOR THE TEACHER
OF THE
HIGH SCHOOL SOLO SINGER

by 8529

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B. S., Kansas State University, 1967

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

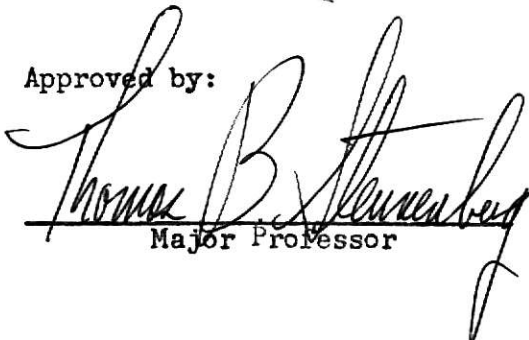
MASTER OF SCIENCE

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1970

Approved by:


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ACKNOWLEDGMENTS

The author wishes to express her sincere appreciation to Dr. Thomas Steunenberg, major professor, for his constructive criticism and critical evaluation of the manuscript, and to Dr. Tommy Goleeke, Professor Rod Walker, Professor Homer Dodge Caine, and Professor Clyde Jusilla for their guidance and encouragement.

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INTRODUCTION

A vast amount of written material pertaining to vocal training is available to the teacher. However, it is commonly recognized that standards in the vocal teaching field have been needlessly low and that the crying need is for better-equipped teachers.¹ The realization for this need is the basis for the writing of this report.

It was the purpose of this report to compile a sourcebook containing selected lists of materials, with explanatory notes, which would aid the teacher of the high school solo singer.

The prerogative has been taken of choosing, from a wealth of material, only selected materials which would seem to benefit the teacher of the young, inexperienced singer. The concern for practical application to teaching was paramount in the selection of these materials.

Chapter One, entitled "Reference Materials," is divided into five sections: the first, listing those materials pertaining to vocal pedagogy; the second, listing those materials considered by the author to be valuable repertoire aids to the teacher and to the student; the third, listing diction aids; the fourth, listing vocal studies and exercises; and the fifth, listing other aids such as translations, recording aids, and accompanist aids. Relevant information is related to the teacher and to the student by accompanying each listing with annotations.

¹Van A. Christy, Expressive Singing (Dubuque, Iowa: Wm. C. Brown Co., 1961), Vol. II, p. vii.

Chapter Two is in two sections: 1) vocal collections and anthologies; 2) solo songs. The materials herein presented are intended for use as a practical guide to the teacher for selecting music for a specific student. No pretense is made of having compiled a complete list of these materials; only an endeavor to select an exemplary list of beneficial materials of relatively high merit for the young singer.

Annotations serving to give an insight into each listing are included with the collections and anthologies.

Included with each solo listing is voice classification, grade of difficulty, range, composer, publisher, and annotations.

CHAPTER I
REFERENCE MATERIALS

Vocal Pedagogy

D. Ralph Appelman: The Science of Vocal Pedagogy. Bloomington, Indiana: Indiana University Press, 1967.

Four objectives anchor the intentions of the text. The first is to intentionally and directly train the singer's aural awareness of his utterance of the words of the song. The second is to describe the scientific theories of vocal pedagogy in a simplified and direct manner. The third is to suggest a phonetic system of teaching voice based upon the international phonetic alphabet. The fourth is to offer an acoustic model of phonemic utterance that may be accepted as a standard of imitation. These objectives find their place in the two main structural units of the book: Part One, Theory; and Part Two, Application. Concepts are developed progressively from chapter to chapter, suggesting that the teaching tool is most effective if used in chapter sequence. The material draws upon the sciences of acoustics, linguistics, and physiology.

This book is liberally illustrated with photographs, radiographs (X-rays), spectrograms, palatograms, charts, drill materials, and drawings. The author has avoided being wordy and has clarified concepts by providing these illustrated materials. His definitions are clear and concise.

Five records in an album accompany the text to demonstrate theories and principles. The demonstration voices are those of Flore Wend, Lila Stuart, Elizabeth Manion, L. Loren Jones, Anastasios Vrenios, and Appelman himself. The records provide a tool for visualizing the physiological act of singing, which will serve as a point of departure for all methods of voice culture. As it was in the book, the emphasis is again underlined on training the singer's aural awareness of his vocal utterance.

Appelman, a professor of voice and director of the Institute of Vocal Research, Indiana University, designed the book to be used as a college textbook. Thus, this work would primarily be of value in terms of reference material for the teacher.

William Earl Brown: Vocal Wisdom, Maxims of Giovanni Battista Lamperti. New York: Arno Press, Inc., 1931.

The author was not only a pupil of the younger Lamperti, but also served as one of the maestro's major accompanists. Concerning this dual association, he comments as follows:

I have ventured, in this volume, to interpret and elucidate the maxims and teachings of this last great master of singing, with whom I was associated many years as pupil and assistant. These aphorisms are not intended to be gulped at in one or two sittings; my book is not to be read casually. Rather than attempt to build a System or a Vocal Method on the ideas of the master, I have preferred to set down faithfully as I could, with the help of the notebooks I filled during my years with him these succinct paragraphs.

Accordingly, under various chapter headings, the author has recorded hundreds of studio observations, all indicating Lamperti's incredibly exhaustive knowledge of singing phenomena, whether psychological or physiological.

Lamperti asserted that the three determinants of facile singing are: educated hearing, disciplined muscles, and trained breathing.

Selections, selected at random without continuity of design, are exemplified below:

Voice-placing, as a term, is a misnomer; voice-finding being much more appropriate. ---The beginning of a tone (miscalled attack) is a freeing and never a hitting process.---It is the unseen and unfelt energy that does the singing. ---You cannot sing with your mouth open if you cannot do so with it shut. ---The carrying power depends on the regularity and intensity of these vibrations and not on your physical efforts. ---Learning how to arouse correct muscular action is the chief study in singing, not trying to produce or place tones, which are purely natural phenomena. ---The function of the throat is to spin vibrations and not to hold the tone.

Stressed throughout the book is the importance of the control of breath in vocal study. Lamperti advocated a method of breathing which he called "dynamic compressed breathing." This method is described in a supplement of the 1957 edition of the book, edited by Lillian Strongin, a student of Brown:

If silent breathing can be done in speech, it can also be done in singing. Sing the first phrase with the air in your mouth. Before your lungs are depleted, and without pulling away from your waistline, take a small, slow breath, (leaving your mouth open) breathing silently through nose and mouth. Now you have replaced the air used to sing your first phrase without having lost the residual air in your lungs. Continue doing this until the end of your song or series of exercises, breathing often to prevent any collapse of the lungs--and always remembering not to pull away from the waistline while adding more air to the lungs.

Strongin further elaborates on the foregoing explanation by stating that this is an objective and should not be practiced for more than ten minutes a day. Compressed breathing, according to its exponents, cannot be coerced. Little by little, it dawns upon the singer how to control this quiet powerful breath energy.

Brown gave sound and practical advice to the reader when he wrote: "Select from the topics in the book any subject of interest to you personally. Listen and learn, but trust yourself, for you must go your path, and not another's."

Van A. Christy: Expressive Singing (Textbook), 2 vols. Dubuque, Iowa: Wm. C. Brown Co., 1961.

Christy, professor of music at the University of California, Santa Barbara, California, discusses the organization and content of this work in the foreword:

This complete vocal course is arranged in four volumes: Expressive Singing Volume I for the student and teacher; Song Anthologies Volumes I and II for the student; and Expressive Singing Volume II for the intermediate and advanced student, the class and private teacher, and teacher training classes in vocal methods, vocal production theory, and vocal literature. The four volumes in this course are designed to meet completely the needs of both the student and teacher in either class or private voice study.

.....Expressive Singing Volume I.....provides in 16 chapters all the vocal exercises and most of the vocal theory needed in developing technic in singing. Volume II supplies the remainder of needed theory for the intermediate and advanced student. Although Volume I can be used separately with any other song sources, it will be found that when accompanied by Song Anthology Volume I for the beginning student and Song Anthology Volume II for the intermediate and advanced, it furnishes a carefully coordinated, graded, and complete vocal course for colleges, conservatories, and private studies.

Expressive Singing Volume I concerns itself chiefly with the HOW of singing. The details of HOW, and the WHY, progressive teaching methods, listing, classification and grading of solo and duet vocal literature, and a large amount of other pertinent information are in this professionalized textbook, Volume II. Volume II goes into more detail on the HOW of singing with Part I correlated, chapter by chapter and lesson by lesson, with Volume I.....A high school age level course....can also follow this outline with slight revision.

The textbook, Volume II, is organized in three parts. Part I is correlated chapter by chapter with Expressive Singing Volume I, the basic student manual.....Part II deals with general methods and basic principles in singing and vocal teaching and also covers thoroughly the problems concerned in organization, administration, and teaching of class voice. Part III lists and classifies solo voice and duet song literature, both collections and sheet music; includes some graded material and various song lists from the National Interscholastic Music Activities Commission of the Music Educators National Conference, the American Academy of Teachers of Singing, and the National Association

of Teachers of Singing; a list of songs used in the Rochester, New York, high schools, and many useful types of song classifications often needed.

Five over-all objectives were employed in organizing the content of this complete vocal course: comprehensiveness, authoritative-ness, clarity, attractiveness, and usefulness.

Thomas Fillebrown: Resonance In Singing and Speaking. Bryn Mawr, Penn.: Oliver Ditson Co., 1911.

The author was a former professor of operative dentistry and oral surgery at Harvard University and a lecturer on voice development. Efforts to develop his own voice, and the voices of his patients after operations for cleft palate resulted in a plan for the focusing and development of the human voice. The formulated plan is the basis for this book.

The positions advocated by the author are:

1. That the singing and speaking tones are identical, produced by the same organs in the same way, and developed by the same training.
2. That breathing is, for the singer, only an amplification of the correct daily habit.
3. That "registers" are a myth.
4. That "head tones, chest tones, closed tones, open tones," etc., as confined to special parts of the range of the voice, are distracting distinctions arising from false education.
5. That resonance determines the quality and carrying power of every tone, and is therefore the most important element in the study and training of the voice.
6. That the obstacles to good speaking and singing are psychologic rather than physiologic.
7. That, in the nature of things, the right way is always an easy way.

Aspects of vocal production covered in the book are: the vocal instrument, the speaking voice and pronunciation, breath control and breath

exercises, registers, resonance in general, head and nasal resonance, placing the voice, throat stiffness, and the psychology of vocal culture.

The essential concern, however, is with the head and nasal resonance. The author contends that what is called "placing the voice" or "tone production" or "focusing the voice" is chiefly a matter of resonance, and especially nasal resonance. Included are illustrated and annotated exercises which exemplify head and nasal resonance. The discussion of nasal tone quality, not to be confused with nasal resonance, deserves special attention.

Quotes from Lilli Lehman support Fillebrown's contention, stated throughout the book, that the head vibrations are not only an essential element, but that nasal resonance is a most important element in imparting to tone its brilliance and carrying power.

Sergius Kagen: On Studying Singing. 2nd Ed., New York: Dover Publications, Inc., 1960.

A pianist and accompanist-coach, author Kagen explains the purpose for his book in the preface:

It seemed to me that a short book which would discuss the nature of the general problems of studying singing, and some ways of procedure and approach which might assist the student in solving such general problems, would in turn help the student to help himself.

This little book deals primarily with the following matters: the nature of the minimal natural equipment which this writer considers indispensable to the serious study of singing; the scope and purpose of the various branches of studies involved in studying singing (such as music, languages, vocal technic, etc.); and, finally, the basic procedures a student may adopt in trying to master any of these subjects.

It is not intended to teach the student how to sing; no book could possibly do this. Its main purpose is to help him find a way to study singing intelligently.

There are seven chapters and in order they are: (1) The Musical Ear and the Natural Voice, (2) The Study of General Musicianship, (3) The Study of the Verbal Contents in Vocal Music, (4) The Study of Vocal Technic, (5) The Vocal Student and the Teaching of Vocal Technic, (6) The Study of Repertoire, and (7) The Incompetent Professional and the Competent Amateur.

Kagen, an opponent of all so-called "scientific" methods, writes:

The primary control a singer possesses over his instrument is not muscular but mental. It rests on a natural ability to imagine musical and speech sounds precisely, as well as on the natural coordination between the singer's ear and his voice. This ability, this supplementary coordination, and a vocal apparatus of a structure which enables the singer to reproduce the sounds he imagines are characteristics which cannot be acquired by study for any practical professional purposes. If such characteristics are present, however, they can be developed.....The acquisition of direct

conscious control over certain muscles involved in producing sounds can be considered only as a supplementary, secondary aim in the study of vocal technic.

The following brief excerpt from Chapter V is cited as an example of the attitude prevailing throughout the entire volume:

- 1-A singer cannot hear himself sing as others hear him.
- 2-We have no adequate nomenclature to describe accurately the sound produced by the human voice.
- 3-We have no direct means to communicate a sensation accompanying the production of sound.
- 4-We have no direct control over the muscles primarily responsible for the pitch and quality of sound we produce.
- 5-The primary control a singer possesses over his vocal apparatus is mental (due to the formation of a precise mental image of the sound he wishes to produce).
- 6-We have little, if any, knowledge of how this control can be learned by one who does not already possess it to some degree.
- 7-We have little, if any, scientific knowledge of how precisely this control operates.
- 8-All available evidence points to the fact that possession of accurate knowledge of physiological processes involved in singing does not enable one to reproduce processes at will accurately enough.

Terry Lawson: Full-Throated Ease. Chicago: British American Music Company.

Terry Lawson, a medical doctor and, at the same time an amateur singer, studied and questioned until he had developed what he considered to be a clear and precise concept of vocal production. This book grew out of a need, as perceived by the author, for some simply written, concise, and exact description of fundamentals.

Lawson was not interested in knowledge for its own sake. He resolved to have the knowledge translated into logical and effective practice. Lawson's ability to give directions for constructive application of comparatively few breathing exercises as well as vocalizzi in succinct and illuminating phraseology is invaluable. The instructional value of these same suggestions is greatly enhanced by some very ingeniously contrived explanatory similes. For example, in comparing the breathing mechanism to a screen door, Lawson explicates:

Choose two doors; one free on its hinges, the other held tightly closed by a strong spring. To open the first door you pull. To close it you push. Try the spring door. To open it you pull. To close it gradually you keep on pulling, but with just a little less power than the power of the spring, which would tear the door out of your hand if you let it go.

Lawson added considerable clarity to his concepts by using illustrations, both hand-drawn and photographic. In discussing breathing, the most extensively discussed facet of voice production in this book, Lawson inserted photography, X-ray photographs, and drawings in an effort to explain "diaphragmatic breathing."

Explaining diaphragmatic breathing in a clear, concise manner, Lawson states:

The diaphragm itself is a large dome-shaped structure that completely divides the chest cavity (containing the heart and lungs) from the abdominal cavity (containing the liver, stomach, and bowels). It passes from front to back and from side to side across the body about the level of the lower ribs.....

Keep chest high at all times...whereas the chest is high, the shoulders are not. When the chest is lifted and held up in front, the abdomen lengthens in a vertical direction and draws in, causing the U-shaped groove of the bottom of the breast bone and between the right and lower ribs to form a concave hollow. If you now take a deep breath with the lower ribs and diaphragm, this hollow becomes a bulge. It must bulge out because the diaphragm drops, pushing down the liver, stomach, etc. deeper into the abdominal cavity below the diaphragm. This bulge should be the focal point of your effort to control breathing.

Lawson's use of illustrative photographs, consisting of a man's chest with the breast bone end and the lower ribs margins outlined with crayon in each step of the breathing process enhance his simple explanation.

Lawson's next step is to stamp the foregoing explanation of diaphragmatic breathing indelibly upon the student's mind by describing and illustrating (with photographs) an exercise:

First lift the upper part of the chest high, and keep it high at all times. Ask someone to plant a fist firmly in the hollow between the ribs. Lean your whole weight upon the fist. Breathe in and out deeply with the lower part of your chest and the upper part of your abdomen. Feel your whole body riding in and out with each breath and develop some idea of the strength latent in your breathing muscles. Concentrate on this feeling of power in those muscles. Breathe in and out rapidly to get the feeling of expansion and contraction. Next do it slowly, in and out. Finally take the breath in as fast as you can, but let it out as slowly as you can, for this is what you must do in singing. Both the fast intake and the slow outflow of air must be mastered if you are to sing well.

The foregoing discussion of diaphragmatic breathing exemplifies Lawson's ability to impart a concept simply, clearly, and succinctly.

William Ross: Secrets of Singing. Bloomington, Indiana:
Indiana University Press, 1959.

William Ross, author of this book, associate professor of voice at Indiana University, advances the opinion that teachers of singing should know the science of singing as well as the art. Ross makes this assertion:

The application of science to the teaching of singing can be stated simply: a knowledge of scientific principles is necessary for the teacher, but this knowledge alone is not enough; having acquired this information the teacher will be in a position to determine practical methods to solve his teaching problems, and these techniques will have a sound scientific basis.

There are eighteen main chapters--each containing numerous subdivisions--dealing with Quality, Articulation, Phonation, Respiration, Goals and Objectives, Comparative Methods of Singing, The Psycho-Physiological Approach, An Objective Approach, Introduction to Lesson Plans, Audible and Visible Errors in Vocal Production, Techniques, Devices and Suggestions, Stage Deportment, Interpretation, Repertoire, Notes on Acoustics, Notes on Anatomy and Physiology of the Vocal Tract and Notes on Anatomy and Physiology of the Ear, in the order named. These topics are forcefully supplemented by some twenty-eight photographs and line drawings as well as an unusually comprehensive bibliography and index.

The constructive use throughout the volume of the "question and answer" routine gives strong emphasis to its pedagogic efficiency. For example, at the conclusion of Chapter VIII the author conducts a question and answer routine in the following manner:

Q: How can the throat or pharynx be kept flexible?

A: Because the sensation of sound vibrations through bone conduction is forward in the face or masque, it tends to relax the swallowing muscles, allowing for development of great flexibility of the musculature involved in the shaping of the vowel sets or forms.

- Q. What effect has this flexibility on the pharynx as a resonator?
- A. It makes possible the development of open-throat singing, thereby adding to the fullness and beauty of the vowel sounds.

Chapter IX consists of twenty-five exceptionally well-organized lesson plans. Ross states first the subject of the plan; second, the explanation; third, the problem; and culminates with the procedure. This arrangement is exemplified with the following lesson plan (Lesson Plan No. 8):

Subject: Articulation

Explanation:

Articulation may be defined as the production of consonants. Whereas enunciation has been defined as the production of vowels with clearness and fullness, articulation may be defined as the production of consonants with clearness and accuracy. Vowels may be said to be the flesh and blood of words, and consonants the bones and cartilages that join the vowels into syllables and words. In the development of lyric or legato singing as the goal of good vocal production, the consonants should be articulated quickly and accurately, but should not be exaggerated. The ease with which they are articulated will be dependent on the freedom and flexibility of the articulators--the lips, tongue, soft palate, pharynx, and lower jaw. This freedom and flexibility will be dependent on a flexible pharyngeal production of the vowel sounds.

Problem: To establish a flexible articulation of the consonants.

Procedure:

Use nonsense syllables made up of different combinations of consonants and vowels, such as lah, lee, nay, bah, poh, too, first spoken and then sung on one pitch. Practice the following consonants in syllables or words where they are in an initial position, later in medial and final positions.

1. P, b, m, and w as in "which" and "witch." These are the bi-labial consonants.
2. F and v, the lower lip articulating against the upper teeth.
3. Th as in "the," and th as in "thin," the tip of the tongue touching inside the upper teeth.
4. T and d, n, l, and ch as in "church," and j as in "judge," the tip of the tongue touching the upper gums behind the front teeth.

5. S and z, tongue pointing forward but not touching the extreme front of upper gums; sh as in "shoe," tongue touching the middle of the upper gums; and r, tongue touching extreme back of upper gums.
6. Y as in "you," tongue articulating against front (or hard) palate.
7. K, g, and ng, back of tongue articulating against back or soft palate.
8. H, the aspirate or breathy sound, articulated in the throat.

The use of phonetics in fostering correct pronunciation of English, Italian, French and German texts is demonstrated with classic excerpts from each language.

The book is an extremely comprehensive study of the tangible facets of vocal production.

Kenneth N. Westerman: Emergent Voice. Ann Arbor, Michigan: Edwards Brothers, Inc., 1947.

"The voice teaching profession is at the beginning of its final development, i.e., the age of examined data. It has passed the infancy of imitation, the youth of empirical findings, and is now starting on the maturity of scientific investigation." This excerpt from the volume's foreward accurately keynotes both intent and scope of all that follows.

The three progressively unfolding main divisions of "Skills" (Chapters I-IX), "Theory" (Chapters X-XIII) and "Literature" (Chapter XIV) are all based on the major premise that good singing is the result of blending five body action patterns (posture, respiration, phonation, resonation, and articulation) into a balanced flexible functioning revealing the human voice in its best estate.

Insistently stressing need of correct posture as a basic foundation, he emphasizes use of the spoken, colloquial, closed-lip affirmative m-hm as an effective means of attaining clear tone, well-resonated and expressive in color. To insure such an end, three series of exercises, each exploiting humming inception, are included at strategic intervals.

The chapter on "Articulation" is exhaustively authoritative, delving into all angles of this vital area. Westerman states that "the only modification from cultured speech necessary for artistic singing is that the vowels must be pure. For in the speed of speech they are constantly made impure by the overlapping and blending of the preceding and succeeding consonants. This necessitates greater accuracy and speed in the articulation of consonants in singing as compared with speech." The author has clarified every phase of articulation with explicit explanations. For example, regarding the presentation of a simple rule for the blending of consonants between words in singing, he states:

It is exactly the same as in speech except that great care is necessary, in singing, that the energy surge be at the beginning of words and not on the close of the preceding word. For example in "Drink to me only with thine eyes and I will pledge with mine": in "with thine" the two th's blend together forming a long th, but an energy surge on the th of "thine" leaves no doubt of the word. If the energy surges are right, "thine eyes and I will" will sound normal. If not, they would sound like "thy neye zan die will." Lack of knowledge of the above simple law of overlapping and blending in articulation creates choppy singing through separation of words that do not need to be separated. Many voice teachers and choral conductors when seeing a phrase like "who has died for us" think it absolutely necessary to make the phrase sound choppy, by separating "hast" from "died" and "died" from "for," and singing "hast-ū-died-ū-for." It is no more difficult in singing, for the tongue to go up a t and come down a d in "hast died" than it is in speech, or to up a d and blend into the f lip action in "died for."

The author's insertion of a chapter on "the boy's voice," although not an exhaustive study, is conclusive. Westerman attacks the theory that a boy's voice is different from other voices and needs special treatment. He writes:

Like any other human being, a boy can use clavicular, costal, or diaphragmatic (abdominal) breathing, he can produce tones that are clear or breathy, he can sing those tones fully resonated, with the balance of nasalization and oralization resulting from the greatest freedom in muscular controls, or he can block his nasal passages and get a nasal twang, block with his throat muscles and sound like he had a bag of mush in his throat, or blat those tones out of his mouth and scream on high pitches. Like any other human being he can articulate cleanly and distinctly or sloppily and lazily.

Westerman recommends the regular exercises of this book for boy-training. However, he does substitute some exercises for use during the time the boy's voice is changing and his range is limited to the alto-tenor compass.

Repertoire Aids

Van A. Christy: Expressive Singing, song anthologies (Vol. 1 and 2). Dubuque, Iowa: Wm. C. Brown Co., 1961.

Repertoire in the two song volumes has been selected with commendable discretion, due consideration being given to English, Italian, French and German schools. In addition, they have been skillfully graded as to difficulty, thus adapting their use to the student's comparative attainment. Well-integrated appendices add much to overall efficiency since as, among other addenda, each song is subjected to detailed interpretative suggestions plus classification as to requisite style, tone color and mood. They also contain specific directions for correct vowel pronunciation as well as formation of healthy consonants in all four languages.

Berton Coffin: Singer's Repertoire. New York, New York: Scarecrow Press, Inc., 1956.

Exhaustively indexed for nine voice classifications, each having some ten subindices, this bibliography of song is the most extensive of its kind.

Statistically speaking, its pages make instantly available 752 lists of some 7,500 songs arranged by composer, title, key, range, language and publisher.

Sergius Kagen: Music for the Voice. New York, New York: Rinehart & Co., 1949.

Edited by the late Ernest Hutcheson, President Emeritus of the Juilliard School of Music, this compendium of vocal literature was compiled by Sergius Kagen, whose years of professional association with many of the world's vocally elite in the capacity of coach-accompanist provided him with an extensive background for this work.

Prefatory remarks, outlining specific song areas to be considered, are followed by a short chapter giving explicit directions how most efficiently to employ the volume as a work of reference. Then come overall categories, four in number, cataloging "Songs and Airs before the Nineteenth Century"; "Songs: Nineteenth and Twentieth Centuries"; "Folk Songs and Operatic Excerpts".

The first, under such identifying subheads as English, Italian, French, German in common with Bach, Handel, Gluck, Haydn and Mozart, lists songs representative of each nation or composer. The second follows a like pattern, plus Spanish, Russian (in English), Scandinavian (in English) and Miscellaneous (in English) as well as Miscellaneous "Florid Display Pieces" for Coloratura Soprano, not otherwise listed. The third consists of Folk Songs identified as American, American Negro, English, Scottish and Irish. Fourth and last contains Operatic Arias for all types of voices.

Unusual in a volume of this particular type is inclusion, where feasible, of biographical sketches of the better known composers. Also the various keys are accurately compiled as are names of the various publishing firms. Other equally valuable features are these comments on each listing: tessitura, range compass, and remarks consisting of a short description of

the characteristics of the song, limited for the most part to its tempo,
the character of its vocal line, and its general mood.

Diction Aids

Cassell's Dictionaries:

Harold T. Betteridge, Ed.: The New Cassell's German Dictionary, German-English; English-German. New York, New York: Funk & Wagnalls, 1965.

Denis Girard, Oliver Van Oss, Charles Guinness, Gaston Dulong: The New Cassell's French Dictionary, French-English; English-French. New York, New York: Funk & Wagnalls, 1967.

Piero Rebora, Francis M. Guercio, Arthur L. Hayward: Cassell's Italian Dictionary, Italian-English; English-Italian. New York, New York: Funk & Wagnalls, 1964.

Indispensable to the teacher of voice are dictionaries of the French, Italian, and German languages. The excellence of the Cassell's dictionaries cannot be questioned. They provide a mirror of contemporary speech, adhering strictly to the usage prevailing among educated people. Included are colloquialisms, new words brought into use by the wars, recent political and social changes, and by industrial and technical advances. Obsolete words which are recurrent in the works of the classic authors are also included.

Ralph Errolle: Italian Diction For Singers. Boulder, Colorado: Pruett Press, Inc., 3rd ed., 1963.

The author, former Opera Director at Louisiana State University and former opera singer with the Chicago Opera Company, designed this manual of Italian diction for singers, teachers, and others who deal in the pronunciation and projection of the Italian language in singing.

An illuminating preface informs the reader that more than forty divergent Italian dialects are spoken in this country, whereas adherence to that of Tuscany characterizes not only the speech of educated Italians, but also the diction of the more celebrated vocalists, as may be observed by listening to recordings of such celebrities as Caruso, Amato, De Luca, Scotti and Schipa.

An introduction of considerable length covers in Part I alphabets, rules and regulations together with hints on vocal procedures; Part II apposite phonetics; Part III orthography and Part IV exercises in articulation, tables of comparison and incident bibliography.

The author's explication throughout the book of the necessary tongue positions required for the various sounds is most helpful.

An addition to this edition of the book is an imposing two-part supplement, the first composed of special vocabularies dealing with music terms, vocal categories, vocal technique, orchestra, personnel, stage, costumes, Italian composers and Italian operas and the second being an outline of parts of speech (i.e. nouns, adjectives, etc.).

Jones, Smith, and Walls: Pronouncing Guide to French, German, Italian, Spanish. New York: Carl Fischer, Inc., 1955.

Each section of the book consists of the following divisions: a general explanatory Preface, a Table of phonetic symbols with the sound of each described; a Key to the pronunciation of the letters of the language; a Table of common terminations, including, for German, the common prefixes; and the pronouncing Vocabulary itself.

The inclusion of word definitions is an added asset to this book.

Thurwanger, C.: French Musical Diction. New York: G. Schirmer, 1910.

The author was an instructor in French Language and Diction at the New England Conservatory of Music, Boston, Massachusetts at the time this book was written. The book was written to provide a method for acquiring a perfect pronunciation in the speaking and especially in the singing of the French language. It was written for the special use of English-speaking people.

The book was divided into five parts: 1) preface and preliminary, 2) fourteen detailed lessons of the fundamentals, 3) eight additional detailed lessons, 4) complete exercises on the fifteen standard vowel sounds, exercises on diphthongs, and exercises on mixed syllables, and 5) an appendix which consists of word lists using the principal sounds.

Vocal Studies and Exercises

Giuseppe Concone: Library of Musical Classics: Thirty Daily Exercises. New York, New York: G. Schirmer, Inc., 1854.

This volume is but one of Concone's famous collections of solfeggi in five volumes: 50 Lezioni, 30 Lezioni, 25 Lezioni, 15 Vocalizzi, and 40 Lezioni per Basso.

"Thirty Daily Exercises," published for the Low Voice and for the High Voice, includes diatonic exercises and exercises involving the problem of following the sound through pitch skips and alteration of the vocal pattern.

Salvatore Marchesi: Marchesi, Op. 15. New York: G. Schirmer, Inc., 1899.

This set of twenty elementary and progressive vocalises is recommended for developing breadth and suavity of tone, together with clearness and elegance in phrasing. The vocalises are written with Italian words, with English translations by George Osgood and a biographical sketch of the composer by Dr. Theodore Baker. The book is published for the Medium Voice and for the Alto Voice.

Ferdinand Sieber: Sieber, Op. 93. New York, New York: G. Schirmer, Inc.

This set of vocalises contains thirty-six eight-measure vocalises for elementary vocal teaching. The work is published in six editions: soprano, mezzo-soprano, alto, tenor, baritone, and bass. The vocalises are written with an Italian text. Below the Italian text are syllables based on the "fixed do" system.

Niccolo Vaccai: Vaccai, Practical Method. New York, New York: G. Schirmer, Inc., 1894.

Vaccai makes this assertion in the preface:

Anyone who wishes to sing really well should begin by learning how to sing in Italian, not only because the Italian school of vocalization is acknowledged to be superior to all others, but also on account of the language itself, where the pure and sonorous tone of its many vowel sounds will assist the singer in acquiring a fine voice-production and a clear and distinct enunciation in any language he may have to sing, no matter what may be his nationality.

.....I have tried to make matters easier by this plan of mine, where I adopt, even on the simple notes of the diatonic scale, words selected from the fine poetry of Metastasio instead of just the mere names of notes or syllables conveying neither meaning nor interest.

.....The vocal part of the exercises has been kept within such a restricted compass, not for the greater ease of the greater number of voices, but because of the conviction that at the very beginning it is more advantageous not to strain the vocal organs, and to keep to the medium register exclusively.

Vaccai's "hints on pronunciation" at the beginning of the book, although not intended to be an exhaustive set of rules, are offered as an aid. A biographical sketch of the author by Dr. Theodore Baker is included.

Others

D. A. Clippinger: The Clippinger Class-Method of Voice Culture.
Bryn Mawr, Pennsylvania: Theodore Presser Company, 1932.

Clippinger's philosophy of voice training is expressed in the following excerpts from the foreword:

The old belief that the voice is a machine and must be treated mechanically by direct control has not been successful..... Correct training of the voice is based upon the principle of automatic response of the vocal instrument to musical ideas. The process is psychologic, not physiologic...The thing which makes an exercise valuable is the musical intelligence with which it is practiced.

The book furnishes the material and the directions, so far as may be given, for systematic voice-training in groups, although the author states that the book may be used for either class or private teaching.

Twenty-six progressively developed lesson plans comprise the first half of the book. In order and by subject matter, they are:

1. An Outline
2. Stage Presence
3. Breath-Control (The Diaphragm)
4. Breath-Control (Attack)
5. Breath-Control (Deep Breathing)
6. Freedom from Tension
7. Vowel Formation
8. Vowel Color
9. Double Vowels
10. Tone Quality
11. Resonance
12. Study of Consonants
13. Phonetic Spelling
14. Study of Consonants, continued
15. The Even Scale
16. Voice-Placing
17. The Head Voice
18. Observations on the Male Voice
19. Legato and Sostenuto
20. Staccato
21. Embellishments

- 22. Flexibility
- 23. Interpretation
- 24. Proportion and Unity
- 25. The Use of the Imagination

Lesson Plan No. 3 exemplifies the author's clarity in explaining a concept:

BREATH CONTROL

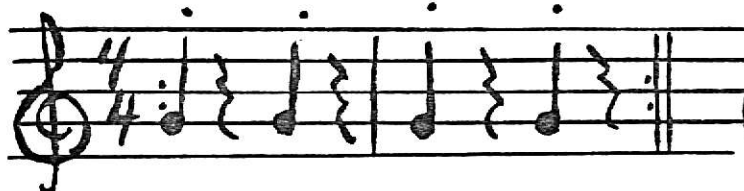
The Diaphragm

"All there is in singing is in the breathing and all there is in breathing is in the diaphragm."--Francesco Lamperti (1811-1892)

Voice is vocalized breath. When the breath is exhausted the tone ceases. The diaphragm is the most important factor in breath control. If the diaphragm is properly controlled, breath management is not difficult. The diaphragm is in the bottom of the chest cavity, or box, in which the lungs are located. Its position under the lungs is like an inverted saucer.

The diaphragm is the great resisting muscle. The first step in taking breath is the contraction of the diaphragm. Its motion is downward and forward.

1. To locate the diaphragm, place the tips of the fingers at the bottom of the breastbone and make the effort of blowing out a light. The throb felt shows the location of the diaphragm.
2. Take a series of short breaths in imitation of the panting of a dog. This shows clearly the action of the diaphragm.
3. Take a short breath with a quick outward impulse of the diaphragm. Expel it with a quick, short, inward impulse, using the sound of s. Make the exercise rhythmical.
- 4.



Use the consonant combination hm. Lips closed. Sing softly and staccato, taking a short breath at each rest. Practice at different pitches.

There should be a constant review of preceding lessons.

The author has included illustrated vocal-exercises with nearly every lesson plan. In the author's words, this will help to "guide the pupil's practice when he is away from the studio.....having the right vocal exercises with directions for their practice always before him."

The last half of the book is comprised of thirty-six songs and duets; songs such as Mendelssohn's "O Rest In the Lord," Schubert's "Faith in Spring," Morley's "It Was a Lover and His Lass," and Purcell's "Passing By."

Berton Coffin, Ralph Errolle, Werner Singer and Pierre Delattre:
Phonetic Readings of Songs and Arias. Boulder, Colorado: Pruett
 Press, Inc., 1964.

The co-authors of this monumental work have produced a work establishing high standards of efficiency in application of syllabic phonetization to the laudable end of assuring correct pronunciation in singing Italian, French, and German song literature. Diacritical symbols employed bear the approval of the International Phonetic Association.

Some 413 songs have been chosen from Coffin's "The Singer's Repertoire," a selection representative of the most frequently performed songs and arias for all voice classifications in the three foreign languages.

The following example is representative:

Caldara	Sebben, crudele
kaldara	seb:bɛn krudɛle

Sebben, crudele, mi fai languir,
 seb:bɛn, krudɛle, mi fai laŋgwir,

sempre fedele ti voglio amar.
 sɛmpre fedele ti voʎo amar.

Con la lunghezza del mio servir
 kon la lʊŋget:sa dɛl mio sɛrvir

la tua fierezza sapro stancar.
 la tua fjeret:sa sapr staŋkar.

Philip Miller: The Ring of Words. Garden City, New York:
Doubleday & Co., Inc., 1963.

"The Ring of Words" is an anthology of song texts. The author, chief of the music division of the New York Public Library and president of the Music Library Association, has assembled in one volume the lyrics of famous art songs of France, Italy, Spain, Germany, Russia, Norway, and Sweden--with literal line-by-line English translations printed on the facing pages. More than three hundred poems represent such writers as Boethe, Heine, Villon, Pushkin, Morike, and many more who became immortalized by the composers who wrote the musical settings. The volume is a valuable reference book.

Music Minus One. Long Island, New York: Belwin.

Designed to provide an incentive to practice and study, each Music Minus One volume contains a 12" long play record of background accompaniment to each selection. Complete lyrics are provided for vocalists.

Accompanist for the records is John Wustman, renowned accompanist for such great artists as Eleanor Steber, William Warfield, Jan Peerce, Birgit Nilsson, Elisabeth Schwarzkopf, and Rita Streich.

The vocal soloist may choose from thirty-three volumes. Exemplary volumes are:

"Everybody's Favorites Vol. 1" (high or low voice)

Song My Mother Taught Me
 None But the Lonely Heart
 I Love Thee
 Ave Marie (Schubert--Bach--Gounod)
 Si Mes Vers Avaient des Ailes
 Wiegenlied
 Last Rose of Summer
 Dedication
 Apres un Reve
 Now Sleeps the Crimson Petal
 Drink To Me Only With Thine Eyes
 Tu lo Sai
 My Heart Ever Faithful
 My Mother Bids Me Bind My Hair

"17th and 18th Century Italian Songs Vol. 1" (high or low voice)

Selve Amiche
 Vittoria, mio cuore
 Lasciatemi Morire
 Gia il Sole dal Gange
 Udite, Amanti
 Sospiridi Foco
 Belle Rose Purpurine
 Bella Porta di Rubini
 Vergin, Tutto Amor
 Caro Mio Ben
 Sfogaui con le Stelle
 Nel Puro Ardor
 Sento nel Core

CHAPTER II

REPERTOIRE

When attempting to select solo music, the teacher of high school singers is often confronted with a large quantity of material, much of which has little or no merit. This list was compiled for the purpose of aiding the teacher in selecting a useful repertoire of high quality for the young, inexperienced singer.

In considering the vocal limitations of the high school soloist, the following criteria were used in the selection of materials:

1. Suitability of range and tessitura:

The ranges considered to be most suitable for high school voices are:



The bracketed notes indicate notes which are used sparingly.

The tessitura is considered to be suitable if it falls within the middle part of the range.

2. Degree of melodic difficulty:

A melody with a relatively small degree of difficulty moves smoothly. Corollaries to a smooth melody are diatonic (stepwise) movement and leaps of a third.

Hazardous intervals, particularly augmented seconds and augmented fourths upward and diminished fifths downward in other uses than outlining the dominant seventh chords, are avoided.

3. Suitability of text:

A text considered to be suitable for the high school soloist emphasizes a mood that is normal and desirable for young people, such as joy, grief, hope, love, ecstasy, courage, humor, devotion, contemplation, and exaltation. A text should be of high interest in itself as a poem when read aloud, and so "wedded" to the music that the proper tempo and mood for singing are suggested.¹

4. Extent of harmonic and rhythmic difficulty:

The young singer is not likely to be capable of singing satisfactorily music with fast changing meters or with difficult rhythmic patterns which are not repetitious; nor will he likely be capable of singing satisfactorily music with extensive use of chromatic and modulatory movement.

5. Interest and difficulty of the accompaniment:

A good accompaniment adds rhythmic, contrapuntal, and harmonic interest as a background to the vocal line, but still is not too difficult for the average accompanist to do effectively.

This chapter has been divided into two sections: 1) vocal collections and anthologies, and 2) solo songs.

Each collection and anthology listing is accompanied by annotations.

The section listing solo songs has been divided into six parts: lists for 1) girls' high voice; 2) girls' medium voice; 3) girls' low voice; 4) boys' high voice; 5) boys' medium voice; and 6) boys' low voice. Each entry includes the composer, publisher, key, range, arbitrary classifications of difficulty, and annotations.

The key of each entry is indicated by the use of a capital letter and the range is indicated by small letters with the lowest note on the left and the highest note on the right. (C b - d¹: key of C major, range from low b

¹Van A. Christy, Expressive Singing, (Dubuque, Iowa: Wm. C. Brown Co., 1961), Vol. II, p. 212.

to d an octave and a third above). A solo written in a minor key is indicated with a small "m" beside the capital letter.

Arbitrary classifications of difficulty are designated as: I) small degree of difficulty, II) greater degree of difficulty, and III) difficult.

The annotations accompanying each listing consist of a short description of the characteristics of the song regarding tempo and mood. Included, in some instances, are specific demands the work would make upon the soloist.

Vocal Collections and Anthologies

Album of 25 Favorite Songs For Girls. G. Schirmer.

This album contains excellent studio teaching and recital material. The ranges are good for the high school girl.

Included in the album are the songs: "A Legend" - Tchaikovsky, "Lullaby" - Mozart, "Heiden-Roslein" - Schubert, "Serenade" - Gounod, and "The Kerry Dance" - Malloy.

Anthology of Italian Song, of the Seventeenth and Eighteenth Centuries. Selected and edited by Alessandro Parisotti. G. Schirmer.

Published in two volumes, the songs were selected for the range of the medium voice. Biographies of composers represented in the collection should be of interest to the singer.

Representative composers and their works are: "Sebben Crudele" - Caldara, "Vittoria, Vittoria!" - Carissimi, "O Del Mio Dolce Ardor" - Gluck, "Ah! Mio Cor" - Handel, "O Cessate Di Piagarmi" - A. Scarlatti, and "Un Certo Non So Che" - Vivaldi.

The Arnold Book of Old Songs. Arr. by Roger Quilter. Boosey & Hawkes.

Excellent arrangements of such old favorites as: "Drink To Me Only With Thine Eyes," "Believe Me, If All Those Endearing Young Charms," "Charlie Is My Darling," "Barbara Allen," and "The Ash Grove" for the medium voice.

The Art Song, Four Centuries of Select Vocal Repertoire. Vol. 25, Music For Millions Series. Consolidated Music Publisher, Inc.

For the medium voice, in the original language and in English, this song anthology represents a survey of the world's song literature. The songs are representative of the finest efforts of each composer.

The book is comprised of approximately fifty songs, including: "Caro Mio Ben" - Giordani, "A Pastoral Song" - Haydn, "Air de Philis" - Lully, and songs of Purcell, Debussy, Grieg, Brahms, Schubert, and Schumann.

Art Songs for School and Studio. Edited by Mabelle Blenn and Alfred Spouse. Oliver Ditson Co.

Published in two volumes, first and second year, and in the Medium High and Medium Low voicing, the songs are selected with the intention of presenting the singer with suitable material for the first and second year of study.

Included in each volume are supplementary materials: "Teaching procedure" and "Notes on the song."

Brahms, Schubert, Schumann, Franz, Tschaikovsky, Grieg, and Watt are among the composers whose works are represented in the two volumes.

Classic Italian Songs, for School and Studio. Edited by Mabelle Glenn and Bernard U. Taylor. Oliver Ditson Co.

"Classic Italian Songs" is published in two volumes, each of which is published in Medium Low and Medium High. The volumes include helpful supplementary materials: "Italian pronunciation," "Notes on the songs," and "Procedure in learning songs."

In addition to the Italian text, the volumes contain English translations. Those composers represented are: Bencini, Caccini, Carissimi, Cavalli, Durante, Frescobaldi, Giordani, Lotti, Monteverde, Pergolesi, Peri, Rosa, Scarlatti, Secchi, and Torelli.

Contemporary Songs In English. Edited by Bernard Taylor. Carl Fischer.

Songs by American and English composers for recital, concert, and studio use make up this volume, published for the Medium High voice and for the Medium Low voice.

An important feature of the volume is a thumbnail biographical sketch of each composer and poet represented. Attention is directed to an additional feature of the volume, which has to do with English diction.

Representative selections from the volume are: "Bells In the Rain" - John Duke, "Indra" - Gustav Holst, "Let Us Walk In the White Snow" - Mary Howe, "Mill Doors" - Norman Dello Joio, "Silent Noon" - Ralph Vaughan Williams, and "There Is A Lady Sweet and Kind" - Norman Dello Joio.

50 Art Songs From the Modern Repertoire. G. Schirmer.

Representing composers of fifteen nationalities, this collection contains only repertoire from the nineteenth and twentieth centuries. Most of the songs selected are within the range of the medium voice.

Representative of the collection songs are: "The Sleep That Flits On Baby's Eyes" - Carpenter, "Slumber-Song" - Gretchaninoff, "L'Heure Exquise" - Hahn, "The Evening Prayer" - Moussorgsky, "Tears of Autumn" - Bartok, "Morgen" - Strauss, "Silent Noon" - Vaughan Williams, "Fussreise" - Wolf, "Snowdrops" - Prokofieff, and "The Sleeping Princess" - Borodine.

56 Songs You Like To Sing. G. Schirmer.

"56 Songs You Like To Sing" is a collection of fifty-six favorites in a low-priced collection of excellent quality for teachers and students.

Songs included are: "I Love Thee" - Beethoven, "Do Not Go, My Love" - Hageman, "Ave Maria" - Schubert, "Sapphic Ode" - Brahms, and "My Heart Ever Faithful" - Bach.

A First Book of Songs. Peter Warlock. Oxford University Press.

In this one volume are collected a dozen of Peter Warlock's songs--quiet thoughts like "Sleep" and "Cradle Song"; and variedly rhythmic songs like "Twelve Oxen" or "The Lover's Maze," for the medium voice.

Five Shakespeare Songs, set to music by Roger Quilter. Boosey & Hawkes.

The five songs, published both in Low voice and in High voice, are: "Fear No More the Heat O' The Sun," "Under the Greenwood Tree," "It Was A Lover and His Lass," "Take, O Take Those Lips Away," and "Hey, Ho, The Wind and the Rain."

This volume is recommended for the more advanced student.

Folksong Arrangements, Vol. 3 - British Isles. Benjamin Britten. Boosey & Hawkes.

Britten's arrangements of these selected folk songs of the British Isles are excellent.

This volume contains: "The Plough Boy," "There's None To Soothe," "Sweet Polly Oliver," "The Miller of Dee," "The Foggy, Foggy Dew," "O Waly, Waly," and "Come You Not from Newcastle."

Folk Songs, American-English-Irish. Set by John Edmunds. R. D. Row Music Co., Inc.

The songs which make up this volume represent a variety of cultures, and both true folk songs and folk-adopted songs have been included. This collection is published for High voice and Low voice.

Exemplary folk songs, all of which include interesting and complementary accompaniments, are: "Billy Boy," "Every Night When the Sun Goes In," "Fare You Well," "Jesus, Jesus, Rest Your Head," "On Top of Old Smokey," "The Crawfish Song," "Praise We The Lord," "Barney Ross," "I Know My Love," and "Lilliburlero."

Irish Country Songs. Edited and arranged by Herbert Hughes. Boosey & Hawkes.

Except where otherwise stated, all the songs in these volumes may be considered traditional. Hughes avoided editing the rather fragmentary ballads; they are, Hughes believed, far better in their crude, unpolished state.

"Irish Country Songs" is published in four volumes. Ballads included in the volumes are: "The Verdant Braes of Skreen," "Reynardine," "The Weaver's Daughter," "The Next Market Day," "I Know Where I'm Going'," "Down By the Sally Gardens," "Must I Go Bound," and "The Little Rose of Gartan."

Lonesome Tunes - Folk Songs from the Kentucky Mountains. Collected and edited by Loraine Wyman; Piano accompaniment, Howard Brockway. The H. W. Gray Co.

This collection of folk songs was published primarily to give an impression of Kentucky music. The main effort was to give the volume the simplicity and the naivete which is the great quality of these mountain songs.

The arrangements, for the medium voice, are not difficult. Folksongs represented are: "Barbara Allen," "Billie Boy," "Brother Green," "The Bed-Time Song," "John Riley," "Jackaro," "The Hangman's Song," "Little Sparrow," "Peggy Walker," "Sourwood Mountain," and "William Hall."

Old American Songs. Arranged by Aaron Copland. Boosey & Hawkes.

Copland has arranged two "sets" of adaptations of old American songs--folk songs, minstrel songs, hymn tunes, ballads, and lullabies.

The first set contains the songs: "The Boatmen's Dance," "The Dodger," "Long Time Ago," "Simple Gifts," and "I Bought Me A Cat."

The second set contains: "The Little Horses," "Zion's Walls," "The Golden Willow Tree," "At the River," and "Ching-a-ring Chaw."

Copland's arrangements are often rhythmically difficult.

Samuel Barber - Collected Songs. G. Schirmer.

This collection, published for the Low voice and for the High voice, contains all songs written by Samuel Barber and published up to 1955.

Exemplary songs are: "Sure On This Shining Night," "Sleep Now," "Nocturne," "Hermit Songs," and "Rain Has Fallen."

Sing Unto the Lord. Compiled, edited, and arranged by Katherine K. Davis and Nancy Loring. Carl Fischer.

"Sing Unto the Lord" is comprised of twenty sacred solos for the Medium voice and piano or organ, with original, paraphrased, and adapted texts by Katherine Davis. Published in two volumes.

Exemplary songs from the volumes are: Handel's "God So Loved the World," Franck's "Bless the Lord, O My Soul," Mendelssohn's "For the Mountains Shall Depart," and Wolf's "Revelation."

Solos For the Church Year. Edited and collected by Lloyd Pfautsch. G. Schirmer.

This collection attempts to provide music for the church year as observed in most churches.

Contents:

Advent

"Come Thou and With Us Dwell" - William Byrd

"Come, Thou Dear Redeemer" - Cesar Franck *

Christmas

"To Us a Child Is Born" - Franz Tunder

"Christmas Joy" - C.P.E. Bach

Epiphany

"Simeon" - Peter Cornelius

Lent

"Humbly I Adore Thee" - Plainsong (Arr. Pfautsch)

"What Was Thy Transgression" - Heinrich Schutz

"O Lamb of God" - Wolfgang Amadeus Mozart

"Song of Penitence" - Ludwig von Beethoven

Palm Sunday

"Jerusalem" - Felix Mendelssohn

Easter

"Rise Up, My Heart, With Gladness" - J. S. Bach

Trinity

"Lord, To Thee Do I Lift My Soul" - Antonio Vivaldi

"Be Not Proud" - C.P.E. Bach

"Prayer" - Ludwig von Beethoven

"Brotherhood" - Robert Schumann

"Prayer" - Hugo Wolf

Thanksgiving

"The Goodness of God" - C.P.E. Bach

Children's Day

"Prayer" - Charles Martin Loeffler

Weddings

"Be Thou With Them" - J. S. Bach

"The Ring" - Robert Schumann

Funerals

"Litany" - Franz Schubert

"At Parting" - Felix Mendelssohn

"O, Death is like the Cool of Night" - Johannes Brahms

Songs by 22 Americans. Compiled by Bernard Taylor. G. Schirmer.

In this volume of contemporary American songs there will be found a carefully selected collection of successful works by outstanding American composers, some of which are:

"Sure On This Shining Night" - Samuel Barber, "Plum Pudding" - Leonard Bernstein, "Serenade" - John Alden Carpenter, "The Bird of the Wilderness" - Paul Creston, "By A Lonely Forest Pathway" - Charles Griffes, and "Sea Moods" - Mildred Lund Tyson.

Standard Vocal Repertoire, Book 1. Collected, edited and arranged by Richard D. Row. R. D. Row Music Co., Inc.

In this collection Row has endeavored to present songs which are, in his opinion, of genuine worth and value to the singer.

Published in both the High and the Low voice, the contents of each are not wholly the same.

Exemplary songs from the collection are: Franz' "Dedication," Mozart's "Ridente La Calma," Grieg's "I Love Thee," the Irish folk song, "Cockles and Mussels," and Arne's "Air from Comus."

20th Century Art Song. G. Schirmer.

A collection of contemporary songs for recital and study, this volume includes the songs: "Under the Willow Tree" - Samuel Barber, "Across the Western Ocean" - Celius Dougherty, "Silver" - John Duke, "At the Cry of the First Bird" - David Guion, "The Hero" - Gian Carlo Menotti, "All In the April Evening" - Hugh Robertson, "My Crow Pluto" - Virgil Thomson, and "The Lonesome Dove" - Kurt Weill.

The Young Singer, Book 1. R. D. Row, Inc.

"The Young Singer" is published in four volumes of Book 1: soprano, contralto or mezzo-soprano, tenor, baritone or bass. A few of the songs presented are common to all four of the volumes but usually the contents of the four volumes are entirely different and contain songs composed for or suited to the specified voices.

The songs are presented in the original language in which they were written. However, English texts have also been provided.

Exemplary songs of the volumes are: "Pilgrim's Song," "Passing By," "Where'er You Walk," "Silent Noon," "The Trumpeter," "Rolling Down To Rio," and "Dedication."

Solo SongsGirls' Low Voice

Composer Difficulty	Title Key; Range Remarks	Publisher
Barber, Samuel III	Rain Has Fallen Am d - e ¹ Poem by James Joyce. Long phrasing. Requires mature voice. Difficult accompaniment.	G. Schirmer
Barber, Samuel III	Sure On This Shining Night Bm b - e ¹ Sustained. Long phrasing, High tessitura in parts of the song.	G. Schirmer
Bax, Sir Arnold III	I Heard A Piper Piping b - e ¹ From "Five Irish Songs." Text by Joseph Campbell. Requires excellent sense of pitch. Lento, dolce. Difficult accompaniment.	Chappell
Bohm, Carl II	Calm As the Night B ^b b ^b - e ^{bl} Tranquil, sustained. Requires mature voice.	G. Schirmer
Britten, Benjamin Arr. I	The Ash Grove F b ^b - d ¹ Welsh folk song. Smooth, legato melody. Requires good breath control. Wide dynamic range - ppp-f. Accompaniment does not follow melody line.	Boosey-Hawkes
Edmunds, John Arr. I	Every Night When the Sun Goes Down D a - d ¹ Folk song. Simple melody line. Accomp. in contemporary setting.	R. D. Row
Hageman, Richard III	Do Not Go, My Love Dm b - e ^{bl} Contrast of sections (adagio and piu mosso). Text by Tagore, very meaningful. Difficult accompaniment. Requires dramatic intensity in parts of the song.	G. Schirmer
Leoni, Franco I	A Little China Figure E ^b d ^b - e ^{bl} Allegro con spirito. Demands facile articulation.	G. Schirmer

- | | | |
|--------------------|--|------------------|
| Mendelssohn, Felix | O Rest in the Lord
C b - d ¹ | G. Schirmer |
| II | Slow, Sustained. From the oratorio
"Elijah." Smooth, melodious line. | |
| Nevin, Ethelbert | Little Boy Blue
A ^b e ^b - d ¹ | Boston Music Co. |
| I | Delightful lyrics and melody. Demands
facile articulation. Excellent accompaniment. | |
| Niles, John Jacob | Go 'Way From My Window
C a - e ¹ | G. Schirmer |
| I | Simple, tender melody and lyrics. | |
| Tate, Phyllis Arr. | The Lark In the Clear Air
F b ^b - d ¹ | Oxford |
| I | Irish air. Light, lyrical. Requires
some versatility. | |

Girls' Medium Voice

Composer Difficulty	Title Key; Range Remarks	Publisher
Barber, Samuel II	The Daisies F c - f ¹ Tender, lilting melody. Good for light, staccato work. Good tessitura (f-c). Accompaniment does not follow melody line.	G. Schirmer
Barber, Samuel III	Sleep Now F#m c - f# ¹ Difficult. Requires advanced student. Requires excellent sense of pitch. Some modulations. Requires flexible voice.	G. Schirmer
Carpenter, John Alden II	The Sleep That Flits on Baby's Eyes D b - f# ¹ Much contrast in mood. Requires soft, high tones.	G. Schirmer
Charles, Ernest II	Clouds B ^b d - f ¹ Tranquil. Sustained.	G. Schirmer
Curran, Pearl I	Ho! Mr. Piper D b - f# ¹ Animated, light. Requires facile articulation.	G. Schirmer
Davis, Katherine II	Nancy Hanks Em d - g Very effective song, set to poem by Rosemary Benet. Expressive. Wide range. Music fits text beautifully.	Galaxy
Giannini, Vittorio II	Be Still, My Heart C b - f Sustained, cantabile melody. Broken chord accompaniment.	Elkan-Vogel
Giordani, Guiseppe II	Carp Mio Ben E ^b d - f Very sustained. Beautiful melody.	G. Schirmer
Guion, David III	At the Cry of the First Bird Bm d - g ¹ Slowly, with great dignity and feeling. Expressive text about the crucifixion of Christ.	G. Schirmer

Niles, John Jacob Arr.	He's Goin' Away F c - e ¹	Carl Fischer
I	Adapted from North Carolina folk tune. Sustained, plaintive. Good accompaniment.	
Posamanick, Beatrice	Croon for the Christ-Child Em b - e ¹	Galaxy
III	Andante. Lullaby. Beautiful melody line. Very tender.	
Shaw, Robert Arr.	Black Is the Color Of My True Love's Hair Fm c - f ¹	Oliver Ditson
I	Folk song. Fairly high tessitura. Requires good tone projection.	
Shaw, Robert Arr.	The Nightingale D d - f# ¹	Oliver Ditson
II	Requires facile articulation, flexibility.	
Thompson, Randall	Velvet Shoes F c - e	E. C. Schirmer
II	Sustained. Lovely text. Good for study of the vowels.	
Weill, Kurt	The Lonesome Dove Eb c - e ^{bl}	G. Schirmer
I	From folk opera, "Down In the Valley." Warm, expressive.	

Girls' High Voice

Composer Difficulty	Title Key; Range Remarks	Publisher
Britten, Benjamin Arr.	The Ash Grove A ^b d ^b - f	Boosey-Hawkes
I	Welsh folk song. Smooth, legato melody. Requires good breath control. Good training song for tone focusing. Wide dynamic range (ppp-f). Accompaniment does not follow melody line.	
Carpenter, John Alden	When I Bring To You Colour'd Toys F [#] c [#] - f ^{#1}	G. Schirmer
II	Contemporary setting of poem by Tagore, from the cycle, "Gitanjali." Difficult accompaniment.	
Grieg, Edvard	My Johann E ^b b ^b - a ^{bl}	G. Schirmer
III	Gay, but not bouncy. To be sung graciously. Many "tra-la-la's" and sixteenths. Requires flexibility.	
Warner, H. Waldo	Hurdy-Gurdy F d - a ¹	Carl Fischer
III	Contemporary setting. Won W. W. Kimball Prize in 1949. Poem by Frances Frost. Requires advanced student with excellent sense of rhythm. Many duplets.	
Kountz, Richard	The Little French Clock d - g ¹	Galaxy
I	Excellent for articulation study. Tessitura high. Must be kept light. Delightful text about "a ceramic tragedy."	
Mozart, Wolfgang	Lullaby F f - f ¹	G. Schirmer
I	Simple lullaby, often attributed to Mozart's contemporary, B. Flies. Excellent for the beginning student.	
Quilter, Roger	Go Lovely Rose G ^b f - g ^{bl}	Chappell
III	Sustained. Cantabile, expressive. Text is interwoven with melody. Meter changes throughout. Requires advanced student.	

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| Robertson, Sir Hugh | All In the April Evening
E e - e ¹ | G. Schirmer |
| I | Quiet, pastoral style. Light in touch,
tender in feeling. | |
| Thompson, Randall | My Soul Doth Magnify the Lord
G d - g ¹ | E. C. Schirmer |
| III | For the more advanced student with mature
sound and good control. | |
| Vaughan Williams, Ralph | Silent Noon
G g - g ¹ | Boosey-Hawkes |
| II | Slow, sustained. Based on sonnet by
Rossetti. | |
| Weisgall, Hugo | Four Songs
Poems by Adelaide Crapsey. Four short
contemporary songs: | Theodore Presser |
| III | Old Love f# - e ¹
Song e - g ¹
Oh, Lady, Let the Sad Tears Fall b ^b - e ^{b1}
Dirge d - e ^{b1} | |

Boys' Low Voice

Composer Difficulty	Title Key; Range Remarks	Publisher
Arne, Thomas Augustine	Air From "Comus" G c - f ¹	R. D. Row
I	Presto. Good tessitura. Requires facile articulation.	
Clarke, Robert	The Blind Ploughman C c - d ¹	Chappell
II	Moderate. Includes organ accompaniment. Dramatic text. Dramatic ending.	
Dix, J. Arlie	The Trumpeter F a - c ¹	Boosey-Hawkes
II	Maestoso. Forceful, dramatic. Ballad.	
Dougherty, Celius Arr.	Across the Western Ocean D d - d ¹	G. Schirmer
I	Easy sea chantey. Broad and expressive. Dynamic contrasts.	
Dougherty, Celius Arr.	Shenandoah D a - d ¹	G. Schirmer
I		
Douglas, Stanton	Give Me A Ship B ^b b ^b - e ^{b1}	Carl Fischer
I	Rhythmical. Requires facile articulation. Accompaniment follows melody line.	
Duke, John	Richard Cory B ^b a - e ¹	Carl Fischer
III	Quiet and decorously, but with an elegant swing. Contemporary setting of a ballad. Difficult piano part which does not follow melody. Difficult rhythm and intervals. Challenging for advanced high school student.	
Finzi, Gerald	Rollicum-Rorum D a - e ¹	Boosey-Hawkes
I	Allegro robusto. Rollicking song. Good for study of articulation.	
Forsyth, Cecil	Tell Me Not of A Lovely Lass C c - c	H. W. Gray
I	Delightful. Light. Good for study of articulation.	

German, Edward	Rolling Down To Rio Gm g - d ¹	H. W. Gray
II	Text by Kispling. Allegro marcato. Robust, rollicking. Good for study of articulation. Requires a good sense of rhythm.	
Niles, John Jacob Arr.	Black Is the Color of My True Love's Hair Ebm b ^b - e ^b	Oliver Ditson
II	Folk song. Sustained.	
Niles, John Jacob Arr.	The Black Oak Tree Fm c - f	Carl Fischer
I	Tranquillo. Folk-song style. Singer has freedom to use dynamics and other expressive techniques. Not difficult, but challenging.	
Tchaikovsky, Peter	Pilgrim's Song E b - e	G. Schirmer
III	Andante sostenuto. Challenge to advanced student with full, mature voice. Builds up from p in beginning to fff in conclusion.	
Vaughan Williams, Ralph	Bright Is the Ring of Words D b ^b - e ^{bl}	Boosey-Hawkes
III	Moderato risoluto. Opportunity for great deal of expression and dynamic contrast. Nice accompaniment follows melody line.	
Vaughan Williams, Ralph	The Twilight People Bbm b ^b - e ^{bl}	Oxford
III	Andante con moto. Text by Seumas O'Sullivan. Softly, tenderly, lightly.	
Vaughan Williams, Ralph	The Water Mill C c - d ¹	Oxford
III	Allegretto tranquillo. Requires facile articulation; also sustained notes. Requires excellent sense of pitch. Difficult accompaniment.	
Wellesley	Sing Me A Chantey G b - e ¹	Sam Fox
I	Con spirito. Robust, rollicking sea chantey. Good for study of diction.	

Boys' Medium Voice

Composer Difficulty	Title Key; Range Remarks	Publisher
Bury, Bernard	There Is A Ladye E c# - e ¹	Carl Fischer
I	Text by Thomas Ford, from "Music of Sundry Kinds" - 1607. Simple, warm song. Legato. Accompaniment does not follow melody line. Wide range of dynamics.	
Carpenter, John Alden	The Green River B b - d ¹	G. Schirmer
III	Excellent for the more advanced student. Contemporary setting of poem by Lord Alfred Douglas. Harmonically difficult, but interesting. Would require good sense of pitch and intervals. Wide dynamic range. Excellent accompaniment does not follow melody line.	
Charles, Ernest	Clouds B ^b d - f ¹	G. Schirmer
II	Tranquillo. Good for diction study.	
Dougherty, Celius Arr.	Blow Ye Winds F c - d ¹	G. Schirmer
II	Fast and light. Requires excellent articulation. Very precise. Accompaniment does not follow melody line. Singer must have good sense of pitch.	
Munro, Alexander	My Lovely Celia E b - e ¹	Boosey-Hawkes
I	To be sung expressively. Phrasing important. Wide dynamic range.	
Quilter, Roger Arr.	Drink To Me Only With Thine Eyes F f - f ¹	Boosey-Hawkes
I	Expressive. Legato. Good study in English for vowel sounds, tone placement. Good arrangement of an old English song. Wide dynamic range. Varied tempo markings.	

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| Quilter, Roger | Go Lovely Rose
E ^b d - e ^{bl} | Chappell |
| III | Cantabile. Much expression. As with other Quilter music, the text is interwoven with the melody. Some possible rhythmic difficulties--meter changes throughout. For the more advanced student. | |
| Quilter, Roger | Now Sleeps the Crimson Petal
E ^b c - e ^{bl} | Boosey-Hawkes |
| II | Expressive. Tempo rubato. Text guides the melody line. Text guides dynamics. Text and melody interwoven beautifully. Singer must have deep feeling for text. | |
| Shaw, Robert Arr. | Black Is the Color
of My True Love's Hair
Fm c - e ¹ | Oliver Ditson |
| I | Intense, but with simplicity. Good work for cresc. and descresc. Good work for phrasing. Good for work with upper part of range. | |
| Thompson, Randall | Velvet Shoes
F c - d ¹ | E. C. Schirmer |
| II | Sustained. Lovely text. Good for study of vowels. | |
| Warlock, Peter Arr. | Yarmouth Fair
E b - e ¹ | Oxford |
| I | Norwegian folk song. Fast precise articulation. | |

Boys' High Voice

Composer Difficulty	Title Key; Range Remarks	Publisher
Arne, Thomas Augustine	Air From "Comus" G c - f ¹	R. D. Row
I	Presto. Good range. Requires facile articulation.	
Barber, Samuel	Under the Willow Tree C b - a ¹	G. Schirmer
III	From the opera, "Vanessa." Some unusual rhythms. Requires agility. Difficult accomp. does not follow melody line.	
Bury, Bernard	There Is a Ladye G e - g ¹	Carl Fischer
I	Text by Thomas Ford, from "Music of Sundry Kinds" - 1607. Simple, warm song. Legato. Accomp. does not follow melody line. Wide range of dynamics.	
Charles, Ernest	My Lady Walks in Loveliness G e - g ¹	G. Schirmer
II	Andante. A fellow's declaration for his love. Difficult accompaniment complements the song.	
Fox, Oscar	The Hills of Home Cm f - a ^{bl}	Carl Fischer
III	Andante con moto. Beautiful melody. Requires great deal of breath control. For the more mature, advanced voice.	
Gibbs, Cecil Armstrong	Silver F#m c - f# ¹	Boosey-Hawkes
II	Lento with much expression. Hauntingly beautiful melody and text. Good study in minor mode. Piano and pianissimo dynamics. Employs triplets frequently. Requires legato tone.	
Hageman, Richard	Do Not Go, My Love F#m d# - g ¹	G. Schirmer
III	Contrast between sections (adagio and piu mosso). Text by Tagore very meaningful. Difficult accompaniment.	

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| Handel, George Frederick | Where'er You Walk
B ^b f - g ¹ | G. Schirmer |
| II | Aria from the opera "Semele." Slow, sustained. Demands some flexibility. | |
| Hopkinson, Frances | O'er the Hills Far Away
D d - g ¹ | Carl Fischer |
| II | Andante, with motion. Hunting song. Composer is signer of Declaration of Independence. Requires some agility, facile articulation. | |
| Malloy, James L. | The Kerry Dance
F c - g ¹ | G. Schirmer |
| I | Charming Irish tune. Vivace. Light. Good for articulation study. | |
| Purcell, Edward | Passing By
A f# - f# ¹ | G. Schirmer |
| I | Andante. Tender. High f# on p which is very effective. | |
| Rogers, James Hotchkiss | The Star
D ^b a ^b - a ^b 1 | G. Schirmer |
| III | Lento. High tessitura. Difficult accompaniment. For the more advanced student. | |
| Vaughan Williams, Ralph Arr. | Greensleeves
A m e - g | Oxford |
| I | Simple setting of a folk song. | |

A SOURCEBOOK FOR THE TEACHER
OF THE
HIGH SCHOOL SOLO SINGER

by

BEVERLY LAMBERT

B. S., Kansas State University, 1967

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1970

In recognizing the need for better-equipped teachers, it is the purpose of this report to compile a sourcebook containing lists of materials, with explanatory notes, which would aid the teacher of the high school solo singer.

The prerogative has been taken of choosing, from a wealth of material, only selected materials which would seem to benefit the teacher of the young, inexperienced singer. The concern for practical application to teaching was paramount in the selection of these materials.

Chapter One, entitled "Reference Materials," is divided into five sections: the first, listing those materials pertaining to vocal pedagogy; the second, listing those materials considered by the author to be valuable repertoire aids to the teacher and to the student; the third, listing diction aids; the fourth, listing vocal studies and exercises; and the fifth, listing other aids such as translations, recording aids, and accompanist aids. The author endeavors to relate to the teacher and to the student the relevant information which is available by accompanying each listing with annotations.

Chapter Two, entitled "Repertoire" is divided into two sections: 1) vocal collections and anthologies and 2) solo songs.

In considering the vocal limitations of the high school soloist, the following criterion were used in the selection of materials:

1. Suitability of range and tessitura
2. Degree of melodic difficulty
3. Suitability of text

4. Extent of harmonic and rhythmic difficulty
5. Interest and difficulty of the accompaniment

No pretense is made of having compiled a complete list of repertoire materials; only an endeavor to select an exemplary list of beneficial materials of relatively high merit for the young singer.

Each of the twenty-three collection and anthology listings is accompanied by annotations serving to give an insight into the listing.

The section listing solo songs has been divided into six parts: lists for 1) girls' high voice; 2) girls' medium voice; 3) girls' low voice; 4) boys' high voice; 5) boys' medium voice' and 6) boys' low voice. Approximately fifteen selections have been made for each voice classification. Each entry includes the composer, publisher, key, range, arbitrary classifications of difficulty, and annotations. The annotations accompanying each listing consist of a short description of the characteristics of the song regarding tempo and mood. Included, in some instances, are specific demands the work would make upon the soloist.