TEACHING UNDERGRADUATE VOICE:
A REPERTOIRE-BASED APPROACH TO SINGING

BY

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CHAPTER 1

Introduction: Three Problems

> The human voice is one of the most amazing processes in any living creature on this planet. From within its intricate structure, your student can produce a tremendous range of sounds—any of which can be used in artistic expressions.[1]
>
> —Robert Caldwell, *Excellence in Singing*

Voice teachers are specialized performers and scholars who, ironically, also wear many different hats. Part pedagogue, psychologist, clinician, coach, instructor, researcher, phonetician, and conservator of artistic aesthetics, a voice teacher must employ a wide arsenal of tools, or "hats," to access students' talent and facilitate their growth as future performers, artists, and educators.

The many hats that the voice teacher wears, without doubt, have informed the way voice teachers approach performance curriculum and create instructional models or methods in their studios. There is much substance to the professional field and, likewise, there is much to teach in four short years. Undergraduate voice instructors could be responsible for teaching all the technical, practical, and pedagogic knowledge learned while the student earns his/her professional undergraduate degree.

Teaching undergraduate voice requires the instructor to create at least two things; 1) a curriculum focused on the knowledge or skills that are judged important to learn and 2) an associated instructional model used to logically order and implement the knowledge and skill sets deemed requisite for their students. Though related, curriculum and instructional models serve a different purpose. In this study, curriculum is described as

[1] Robert Caldwell. *Excellence in Singing: Multilevel Learning and Multilevel Teaching.* Vol. 1: *Beginning the Process* (Redmond, WA: Caldwell Publishing Company, 2001), 5.

the plan that may be used as a design, or roadmap for learning, while the instructional models, or methods, are created as the practical means by which such learning is achieved. The relationship between curriculum and instruction is obviously very close. Learning may not happen if there is no logical curricular body. Similarly, teaching methods and approaches may only be as strong as the curriculum that guides them. As a result of investigating these elements in relation to voice instruction, three problems have emerged.

Problem one: voice curriculum is diffuse due, in part, to the overwhelming number of topics that must be addressed in four short years of an undergraduate student's training. The large number of voice pedagogy texts illustrate this statement, each suggesting a method of course study—improved in recent years with colloquia and pedagogic writings that have created greater accord among scholars, especially as the field of vocal pedagogy has slowly evolved, becoming more scientific, objective, and consistent—yet still resulting in an unclear curricular structure. This is true of schools accredited by the National Association of Schools of Music (NASM), where one of NASM's aims and objectives includes the establishment of "minimum standards of achievement in music curricula without restricting an administration or school in its freedom to develop new ideas, to experiment, or to expand its program."[2] Voice curricula must not fall victim to choices of exclusion.

Problem two: eliminating diffusion itself can cause a problem, where voice curricula and approaches that resist the urge to include more than a few topics can

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[2] National Association of Schools of Music. *National Association of Schools of Music: Handbook, 2007-2008.* (Reston, VA: 2006),1.

become so exclusive that they fail to treat the individual nature of each student. A careful balance of voice topics should be achieved. On the one hand, the full scope of performance is a vast undertaking, making mastery of voice technique, pedagogy, or literature impossible to master in an undergraduate program. On the other hand, some topics must be truncated or omitted completely to maintain a manageable number and size, complementing the time restraints of a four-year program. Voice curricula also must not fall victim to choices of inclusion.

Problem three: while trying to specify which approaches are most effective, none can be universally applied to all voice students since not every topic will fit every situation. The temptation is to create an approach to teaching that is general, ubiquitously treating all students the same every time they walk into a private lesson. Such an inflexible or ideological model cannot be reasonably created and implemented in the voice studio if effective learning and teaching is to take place. Voice methodology must remain flexible and organic.

The problems of exclusion, inclusion, and finding an approach could be solved through an in-depth analysis of supporting literature. The task, then, is to create a teaching and learning paradigm that could be flexible enough to address important topics, delimiting the less important to create a logical and linear order, and supported by a teaching model that still treats students in an individual way.

Summary

The three problems described in Chapter 1 foreshadow the overall objective for this study, which is to justify and create a repertoire-based approach to singing, useful in the undergraduate voice curriculum. This study of a repertoire-based approach to singing

aims to be useful, constructed as argument for a repertoire-based approach as much as a resource for instruction, extending known repertoire-based approaches from the literature into a fully gestated philosophical and practical approach.

Three foci are necessary to create a functional repertoire-based approach to singing as outlined in this document. First, an investigation of teaching voice at the undergraduate level could be used to create a justification for the need of a repertoire-based approach. Second, a theory for a repertoire-based approach is necessary, developed through careful considerations, familiar studio scenario, literature review, and modeling. Third, a focus on a practical approach is necessary, detailed with examples and analysis, leading to a larger pool of indexed repertoire ready for use in the voice studio. These concepts will be laid out in the chapters to follow.

CHAPTER 2

Teaching Undergraduate Voice

Chapter two explores undergraduate voice teaching through the inclusion of a rationale for this study, leading to the development of a repertoire-based approach as a central thesis using a philosophical argument, delimitations, and an outline of the chapters that follow. The rationale includes discussions of 1) four images of curricula, the Cognitive Theory, and their relevance in the voice studio, 2) baccalaureate music curricula related to the National Association of Schools of Music, 3) vocal technique and the skills and concepts that ought to be included in undergraduate curriculum, 4) extant models of voice methods, and finally 5) voice approaches, ultimately pointing to a repertoire-based approach as developed, described, and outlined here, through literature review as a solution to any problems addressed in the rationale. The central thesis, unpacked by posing a line of rhetorical questions, includes both theoretical and practical ramifications for its development. The sections on philosophical basis for the approach, the delimitations of the document, and the chapters to follow are relatively short by comparison, used to further the conceptual framework of what this particular study seeks to achieve.

Rationale

What should be included in an undergraduate performance curriculum and how could it be transmitted to students? A possible answer to this question could be determined through an exploration and literature review surrounding current guiding curricular theory, curricular and accreditation requirements, technical skills required for

the vocal performer, and the differences between methods and approaches could create a paradigmatic structure for voice study. Such an investigation will show that a repertoire-based approach to singing is necessary to fill the gaps of this investigation; one that is consistent in its representation of itself, coherently connected by underlying logic, and correspondent to the best practices found in the existing literature.

Four Images of Curricula, The Cognitive Theory, and Their Relevance in the Voice Studio

The analysis presented in context here hypothesizes that the voice curriculum combines theory, practice, politics, discourse, and identity structures in a spiral format where knowledge is most often conveyed in a linear fashion from the instructor to the student. Voice curriculum could be described using four specific images of curriculum applicable to the collegiate voice studio. These images are curriculum as a process, curriculum as an application of reason, curriculum as politics, and curriculum as identity.

Curriculum as a process implies that there is a logical transmission of ideas where concepts are ordered linearly from easiest to most difficult. Jerome Bruner's work laid the philosophical foundation for curriculum as a process. For Bruner, "curriculum reflects not only the nature of knowledge itself, but also the nature of the knower and of the knowledge getting process."[3] Curriculum, then, could be viewed as a spiraling system where students encounter the same material time and again on a gradual scale. This is true in the voice studio, where certain concepts of vocalization repeat as themes throughout development, each re-occurrence on a higher plane than the last. Repertoire studies highlight this specific type of repetition, where the voice type largely remains the

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[3] Jerome S. Bruner, *The Process of Education* (Cambridge: Harvard University Press, 1960). 160.

same for each student while the repertoire and specific technical aspects required (besides breathing and posture) could potentially change for each piece. As the repertoire becomes gradually more difficult, so does the level of vocal prowess and technical skill, matching at each turn with every new song, even if concepts of vocalization remain relatively stable, always present as the student acquires more ability.

A good example describing vocal training as a process is found in Robert Caldwell's five-volume pedagogy *Excellence in Singing*, explaining the practical formation a vocal artist from their roots as a beginner.[4] Using a simple organization to formalize vocal training, Caldwell methodically outlines a process and procedure for each volume, through a total of nine levels of voice training. In volume one, *Beginning the Process*, there are two levels. Level one, "Teaching and Learning as Multiple Levels," is broken into the notion of flexibility in teaching and learning, in noticing and responding, and at multiple levels. The second level in volume one, "Understanding the Voice at Multiple Levels," is aimed at teaching an understanding of the fundamentals of vocal technique, ordered as the body—the vocal instrument, the air inside the body, and the sound—the interplay between the air and the body. Volume two, *Mastering the Fundamentals*, is aimed at developing "Flexibility in the Parts that Control the Voice," including teaching and learning a supportive body, a flexible breath, flexible phonation, and resonance. Volume three, *Advancing the Technique*, deals in two levels, "Coordinating the Parts that Control the Voice" by teaching and learning the tonal landscape and a smooth vocal line, and secondly, "Conditioning the Parts that Control the Voice" through teaching and

[4] Caldwell, *Excellence in Singing*, xx-xxi. Caldwell presents this information as an annotated chart outlining a theoretical teaching and learning process in studio voice lessons.

learning to sing over time. Fourth is the *Process of Becoming an Artist* by "Bringing a Song to Life" through teaching and learning the vocal line, the score, and the gestalt (used here as meaning a unified whole), "Connecting with the Audience" through teaching and learning performance with excellence, and finally "Evolving as an Artist" through teaching and learning independence and singing. The fifth volume focuses on *Managing Vocal Health*, no doubt placed at the end as an entity that belonged nowhere else in the structural process. This lengthy breakdown of Caldwell's model is necessary, showing that voice training can be understood as a sequential process, moving from a low to a high level within an established hierarchy.

The image of a voice curriculum as a process, not unlike Caldwell, furthers the notion of the repetitive nature of learning necessary in acquiring new skills. In Caldwell's method, the lower levels of training are mastered before a higher level begins, the conceptual knowledge form each level maintained and expanded while newer levels are attained. Images of voice curriculum as an application of reason and as political and identity structures can help inform an overall approach (as reason) or how inclusions of repertoire are made within the canon of acceptable voice literature according to acceptable Western aesthetics, which could be driven in part by the commercial desire for voices of a certain capacity, capability, and timbre and vice versa (politics and identity). Bruner's image of a spiral gives the notion of a curricular process in singing, but not a true ordering of the technical components.

The voice curriculum can also be viewed philosophically as an application of reason and as political and identity structures. The ideas contributing to this argument also come from a larger body of curricular theory as a part of the educational philosophies of Israel

Scheffler, Charles Schwab, Michael Apple, William Pinar, and Madeleine Grumet that, like Bruner's, could be used to support many academic subjects.

Scheffler and Schwab laid the groundwork model for curriculum as an application of reason. Scheffler assumes that curriculum is philosophical, that it is based on moral values and structures, and asserts that there must be a link between the philosophical realms and practical realms while maintaining continuity with appropriate theoretical discourse, where the subject matter is most important.[5] Schwab assumes that the realm of curriculum lies between theory and practice whereby practice emerges from theories and theories from practice. His theory of polyfocal conspectus helps scholars to converse between the realms of the practical and theoretical worlds.[6] In the voice studio, practice is not concrete because the voice is an invisible instrument. A large portion of teaching and learning comes from metaphor, imagery, and indirect procedure. The teacher and student must work together to create tangible results from practicing sometimes amorphous but important subject matter.

Apple provides a model of curriculum as politics. He assumes curriculum is a reflected model of our society, comprising issues of race, political and religious affiliation, and economics—all the driving forces of society.[7] This is also true of the subject matter in the voice curriculum, largely due to the accepted canon of repertoire. Voice students are expected to learn European esthetics, history, and repertoire. This

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[5] Israel Scheffler, *Reason and Teaching* (Indianapolis, IN: Hackett Publishing Company, 1993), 32-37.

[6] Joseph J. Schwab, "The Practical: Arts of Eclectic" in *Science, Curriculum, and Liberal Education*, eds. Ian Westbury and Neil J. Wilkof (Chicago: University of Chicago Press, 1978), 322.

[7] Micheal W. Apple, *Official Knowledge: Democratic Education in a Conservative Age*. (New York: Routledge, 2000), 2-6.

leaves out countless cultures, histories, and musical practices. Some may argue that the present canon is imposed because it would be impossible to know all world music. Others may think the canon is too rigid and exclusive. Some may think that only European musical art is worthwhile.

Pinar and Grumet describe curriculum as identity. Pinar assumes that curriculum can be understood as aesthetic, or developed as another way of knowing "crucial to the development of thought and feeling in an imaginistic world."[8] Grumet assumes curriculum is a contradiction of itself. Curriculum contributes to the sustained repression of people, women in particular, who perform according to their perceived rank in a patriarchal society. They lie to themselves about their place in curriculum, although these lies are unconscious.[9] In the voice studio, the curriculum is based on capturing an aesthetic, one that is ethnocentric and repressive in many ways, because it teaches only one cultural identity as a way of knowing. I would argue that many teachers and students would not think about the voice curriculum like this for several reasons, but in part because studying could ironically be seen as an enlightened cultural endeavor.

Bruner's spiral and the notion of voice curriculum as a process aside, a practical pedagogic question still remains unanswered. While the problem of what technical components to teach has been solved through an investigation of the concepts of vocalization, a practical standard of ordering them—moving beyond breath management and posture logically being among first concerns to discuss—has not, and remains elusive

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[8] William F Pinar, William M. Reynolds, Patrick Slattery, and Peter M. Taubman, *Understanding Curriculum: An Introduction to the Study of Historical and Contemporary Curriculum Discources* (New York: Peter Lang Publishing, 2004), 574.

[9] Madeline R. Grumet, *Bitter Milk: Women and Teaching* (Amherst, MA. University of Massachusetts Press, 1988), 162.

in the literature. A question then remains: How does one organize the elements of a voice studio into a logical sequence that represents both what the students will learn and how the learning process will proceed? What, in the voice studio, creates order in curriculum? The question necessitates an investigation of how educational theorists recommend that curriculum be structured.

In his 1956 psychological study, Benjamin Bloom identified a hierarchy of six major classes of cognition, ordered least to most complex as taxonomy, calling it the cognitive domain, known today as Bloom's Taxonomy.[10] The taxonomy can be organized as a pyramid with the simplest structure, knowledge as the simple recollection of facts, resting on the bottom, the more increasingly complex abstract mental processes, understanding, application, analysis, synthesis, and evaluation arranged as each successive course of the pyramid arranged in that particular order, shown in Figure 1.[11]

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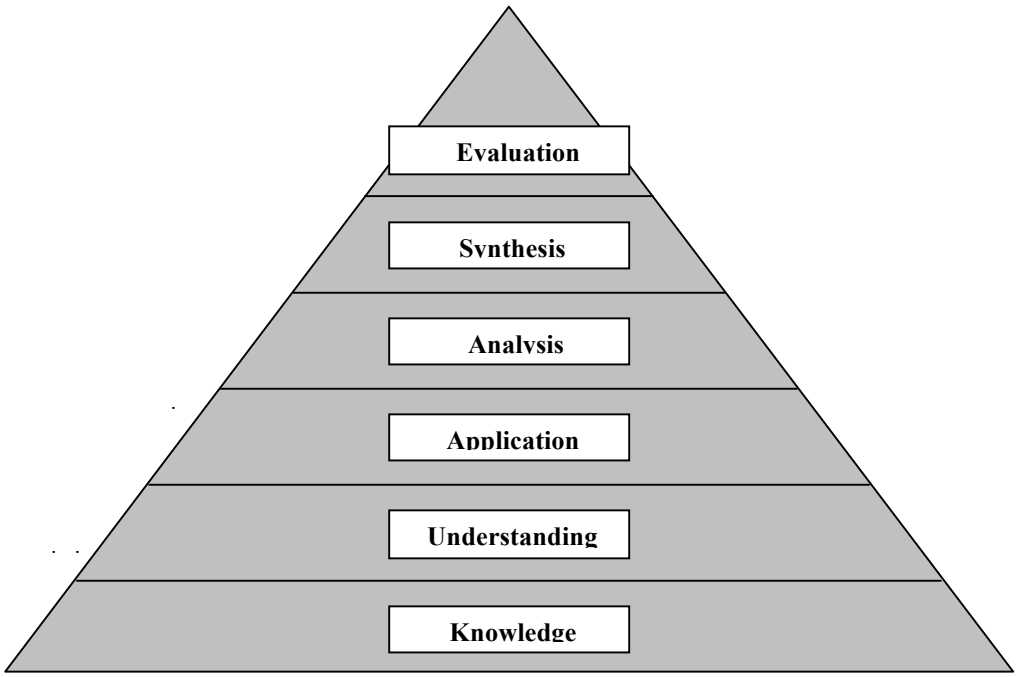
[10] Benjamin S. Bloom, Max D. Engelhart, Edward J. Furst, Walker H. Hill, and David R. Krathwohl, *Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook 1: Cognitive Domain* (New York: David McKay Company, 1956), 18.

[11] OfficePort Educational Sites, "Blooms Taxonomy," OfficePort Educational Sites, http://www.officeport.com/edu/blooms.htm (accesed September 5, 2010).

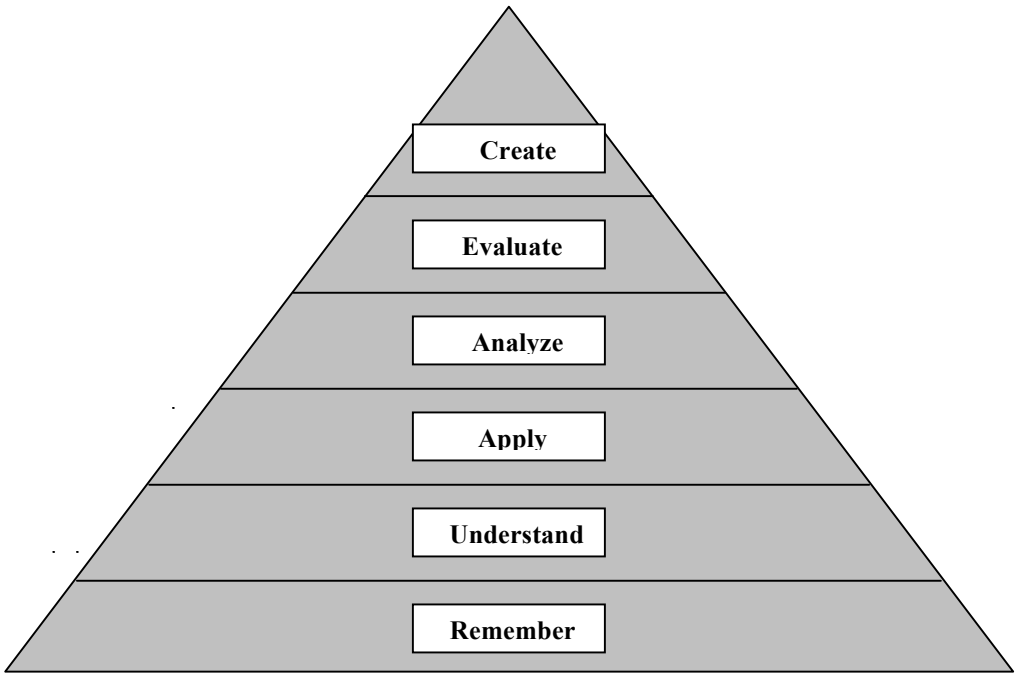
Figure 1. Bloom's Taxonomy (1956)



Lorin Anderson and David Krathwohl made slight revisions to terminology and ordering of the major classes of cognition in their text *A Taxonomy for Learning, Teaching and Assessment*, with a new focus on teaching and learning, shown in Figure 2.[12]

[12] L. W Anderson, and D. R. Krathwohl, D. R, eds. *A Taxonomy for Learning, Teaching and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives: Complete Edition.* (New York: Longman, 2001), 62-97.

Figure 2. Bloom's Taxonomy, updated by Anderson and Krathwohl (2001)



Comparing Figures 1 and 2, the changes to the taxonomy more clearly recast the classes of cognition and their meanings, formerly nouns, as verbs, and reverses the ordering at the top of the pyramid, switching evaluate (formerly evaluation) and create (formerly synthesis). These changes reflect the more concise pyramid structure in Figure 2 that could be interpreted less broadly than in its original context in Figure 1.

A list of verbs used as activities for each of the major classes of cognition for Bloom's 1956 Taxonomy are found below, in Table 1.[13]

Table 1. Verbs used as activities for each of the major classes of cognition for Bloom's Taxonomy (1956)

Knowledge	Define, duplicate, label, list, memorize, name, order, recognize, relate, recall, repeat, reproduce state
Comprehension	Classify, describe, discuss, explain, express, identify, indicate, locate, recognize, report, restate, review, select, translate
Application	Apply, choose, demonstrate, dramatize, employ, illustrate, interpret, operate, practice, schedule, sketch, solve, use, write
Analysis	Analyze, appraise, calculate, categorize, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test
Synthesis	Arrange, assemble, collect, compose, construct, create, design, develop, formulate, manage, organize, plan, prepare, propose, set up, write
Evaluation	Appraise, argue, assess, attach, choose compare, defend estimate, judge, predict, rate, core, select, support, value, evaluate

A similar list has been created to compliment the updated taxonomy in Figure 2. The list is not offered here since the activities associated with each cognitive level, in both the original and updated contexts, are similar in size and scope, with the exception of the re-ordering of the cognitive levels evaluate and create.

This taxonomy, especially regarding Bloom's original with accompanying activities, supports Caldwell's organization in *Excellence and Singing*, where the idea is simple and creates a logical train of cognition, ordering specific technical structures in voice studies from easy to hard.[14] For example, a student would be asked first to recognize individual formal structures of key, meter, dynamics, and articulation or pedagogic structures in a song before they comprehended their meaning or practical use,

[13] Ibid.
[14] Caldwell. *Excellence in Singing*, 5.

translating each of them secondarily into a specific vocal sounds. Third, the student could apply knowledge of structure by demonstrating individual structures in the larger context of a song all while choosing specific interpretive values, used to dramatize the music. Fourth, a student could analyze a song differentiating the style used from that in other voice repertoire, discriminating all others, to experiment with different aesthetic values within the prescribed style. Fifth, a student could synthesize information arranging or assembling all technical and aesthetic aspects of the song into one body through a performance. Last, a student could listen to a recording or feedback from the instructor, creating a critical evaluation of their performance through subjective valuing or judgment, one of the tasks of a vocal artist. Bloom's taxonomy offers a justification for organizational processes like Caldwell's where there is a procedural and linear organization of the most basic to the most complex.

Baccalaureate Music Curricula and The National Association of Schools of Music

The National Association of Schools of Music (NASM), an organization formed in 1924 "for the purpose of securing a better understanding among institutions of higher education in work in music, of establishing a more uniform method of granting credit, and setting minimum standards for the granting of degrees and other credentials," has been recognized by the United States Department of Education as the agency responsible for the accreditation of all music curricula.[15]

[15] National Association of Schools of Music, *National Association of Schools of Music: Handbook, 2007-2008,* 1.

To this end, a general statement of aims and objectives follows in the NASM handbook[16]:

> 1) To provide a national forum for the discussion of concerns relevant to the preservation and advancement of standards in the field of music and higher education; 2) To develop a national unity and strength for the purpose of maintaining the position of music study in the family of fine arts and humanities in our universities, colleges, and schools of music. 3) To maintain professional leadership in music training and to develop a national context for the professional growth of the artist. 4) To establish minimum standards of achievement in music curricula without restricting an administration or school in its freedom to develop new ideas, to experiment, or to expand its program. 5) To recognize that inspired teaching might rightly reject a "status quo" philosophy, and finally 6) to establish that the prime objective of all educational programs in music is to provide the opportunity for every music student to develop individual potentials to the utmost.

Through such aims and objectives, NASM has developed an outline that should be used to guide the performance curriculum in accredited music institutions. These aims and objectives are categorized under heading VIII labeled "All professional baccalaureate degrees in music and all undergraduate degrees leading to teacher certification. There are several sections of the document that are relative to curricular design, including "Purpose" listed under "Policies and Procedures," "Common Body of Knowledge and Skills" with relevant subheadings "Performance, Musicianship Skills and Analysis, History and Repertory, and Synthesis," and a number of outcomes listed under headings "Results" and "Recommendations."[17]

The purpose of the baccalaureate degree is suggested in very broad principles and goals, serving to guide what is included in the undergraduate music curriculum. Specifically, "students enrolled in professional undergraduate degrees in music (performance being such) are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the musician. To fulfill various

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[16] Ibid.
[17] Ibid., 94-97.

professional responsibilities, the musician must exhibit not only technical competence, but also broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity to musical styles, and an insight into the role of music in intellectual and cultural life."[18] The goals listed here create a large picture and, though they do not provide the specifics needed for curricular design, can provide an overview of common long-term goals for performance study.

However, objectives—smaller and more specific than the general goals—are useful for curriculum development and can be found listed under a subheading "Common Body of Knowledge and Skills" which contains a heading specifically titled "Performance," containing six musical knowledge and skill subsets that NASM requires of students.[19] The subsets are directives that guide the course of curriculum in performance areas, voice being one. Lettered 'a-f,' with subsets 'a-d' applicable to private voice lessons, "students must acquire a) technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration; b) an overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory; c) the ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration; d) knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration."

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[18] Ibid., 94.
[19] Ibid., 96.

This outline is flexibly broad in its scope of requisite skills, abilities, and fluencies, but is also vague in its representation of what topics ought to be included. Here is the problem of exclusion, where a pool of requisite topics is so large and unspecific that the teacher must create a reasonable set of curricular delimitations. Matters relative to addressing "technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration," fostering an "understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory," and "building knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation" require the most attention in the voice studio. Since sight reading—an important and fundamental musical skill—is typically taught by a member of the music theory faculty as part of aural skills training reinforced by work in the private voice lesson, it is disregarded in the analysis offered here.

An understanding of curriculum guidelines are important because they help guide what skills and concepts ought to be included as syllabus goals and objectives for both teaching and learning in the collegiate voice studio. Skills and concepts together can create an understanding of curriculum as a process, where goals and objectives can inform the type of procedure used for teaching, resulting in an accepted pedagogic body that informs strategies for instruction. In order to proceed with the creation of a meaningful curricular order, if one can even be established, a decision must be made of what skills and concepts form part of the structure of acceptable singing technique. Such a collective body of skills and concepts ought to be included as part of the voice curriculum.

Vocal Technique: Skills and Concepts

How does one choose the vocal performance skills relevant for an undergraduate program and organize them in a way that is meaningful for students? The recommendations from NASM provide general guidelines that could be used as the basis for the development of a taxonomy of skills and concepts appropriate for undergraduate vocal instruction. The skills and concepts, comprising such a taxonomy, spring from the vocal pedagogy literature.

There are an abundance of 20th century examples of voice pedagogy literature. A subjective list of favorites, chosen for their pedagogic relevance, includes Meribeth Bunch, John Burgin, Barbara M. Doscher, Victor Fields, E. Herbert-Caesari, Sergius Kagen, James McKinney, Richard Miller, Arnold Rose, and William Vennard. Each author outlines a singing technique through a subjective chain of related technical skills of singing that contribute to an overall pleasing and balanced sound resulting from a functionally efficient use of the vocal instrument. A practical problem emerges when answering ‘what’ a requisite technical skill could include. Framed as a question, are such skills limited to the aspects of proper vocal phonation, part of the proper postural alignment, refer to the way singers are taught to breathe, the alchemy and ration of breath pressure to tone, or linked to the art of deportment and stagecraft? There are surely countless other possibilities of technical skills that are requisite for artistic self-expression. The goal is to create a list of reliable technical quotients that, when taken in sum, will equivocate an understood technique of Western classical singing.

There are four physical processes—respiration, phonation, resonation, and articulation—involved in the act of creating vocal sound.[20] These processes are sequential where "(1) the breath is taken, (2) sound is initiated in the larynx, (3) the resonators (pharynx) receive the sound and influence it, and (4) the articulators (tongue, teeth, lips) shape the sound into recognizable units."[21]

Visually, the sequence could be modeled as shown in Figure 3:

Figure 3. A model of the physical processes involved in singing

RESPIRATION➔	PHONATION➔	RESONATION➔	ARTICULATION

Basic definitions of each of these terms in Figure 3 may be helpful to avoid any confusion. Respiration is the breath cycle concerning the exchange of internal and external gases.[22] More specifically according to McKinney, "Breathing for singing and speaking is a more controlled process than is ordinary breathing used for sustaining life" where "the controls applied to exhalation are particularly important."[23] Phonation is the process of voicing or the sound produced by the vocal folds.[24] The act of phonation specifically "occurs in the larynx (voice box) when the vocal cords are brought together (approximated) and breath pressure is applied to them in a such a way that vibration ensues."[25] Resonation "is the process by which the basic product of phonation is

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[20] James C. McKinney, *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors* (Nashville, TN: Genevox Music Group, 1994), 27.

[21] Ibid.

[22] Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (New York: G. Schirmer Books, 1986), 308.

[23] McKinney, *Diagnosis and Correction*, 27.

[24] Miller, *Structure*, 308.

[25] McKinney, *Diagnosis and Correction*, 27.

enhanced in timbre and/or intensity by the air-filled cavities through which it passes on its way to the outside air."[26] Articulation "is the process by which the joint product of the vibrator and the resonators is shaped into recognizable speech sounds through the muscular adjustments and movements of the speech organs."[27]

Since these four processes rule the nature of vocal sound, vocal technique could be shaped synthesizing thirteen identified individual technical concepts and skills, derived from an analysis of pedagogy literature, fitting within the compass of each process. This is shown in Table 2 below.

Table 2. Technical concepts and skills supporting the respiration, phonation, resonation, and articulation processes

Respiration	Phonation	Resonation	Articulation
Breath Management	Onset	Chiaroscuro	Aggiustamento
Dynamics	Sostenuto	Imposto	Dexterity
	Release	Range	Freedom and Flexibility
		Registration	

Definitions of these vocal terms are necessary, the definitions here taken largely from Richard Miller. *Breath management* is a learned technique of breath control for singing, which permits efficient handling of the breath cycle.[28] *Dynamics* refers to the loudness and softness of sound and the continuum that results between these two extremes. *Onset* is the beginning of voicing.[29] *Sostenuto* is simply the sustaining of the singing voice.[30] *Release* is generally referred to as the freedom of phonation from muscular tensions that can impinge upon functional efficiency of the singing voice, not the release of the tone at the end of a singing cycle, which seems to be a cause for confusion in some of the

[26] Ibid.
[27] Ibid.
[28] Miller, *Structure*, 311.
[29] Ibid.
[30] Ibid., 312.

literature. *Chiaroscuro* is defined as the dark-light tone that characterizes well-balanced resonance in the singing voice.[31] *Imposto* is the placement of the voice (felt through sympathetic resonance).[32] *Range* is the limit of the highness and lowness of pitches a voice can phonate. *Registration*, coming from the word register, is a series of consecutive voice tones of equal (or similar) timbre, which can be distinguished from adjoining series of tones.[33] More simply, registration could be described as areas of the voice that are produced using different mechanisms. *Timbre*, commonly referred to as tone color, is an amalgam of the fundamental frequency, the number and distribution of its harmonics and their amplitudes, where the operation of the vocal folds, use of breath, and adjustment of the resonating tract determine the sound wave.[34] *Aggiustamento* is vowel modification in singing, or a technique specifically used for achieving an even scale throughout the registers of the singing voice.[35]

Not every pedagogue will use this particular vocabulary to discuss these particular concepts, even though the language is becoming less subjective as it is accepted and used. Several synonyms, either as variants in vocabulary or now understood as conceptual equivalents, have either contemporarily emerged or have been classically used for some of technical concepts, shown in Table 3.

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[31] Ibid., 311.
[32] Ibid., 312.
[33] Ibid., 312.
[34] Doscher, Barbara**,** *The Functional Unity of the Singing Voice*, 2nd ed. (Metuchen, NJ: The Scarecrow Press, Inc, 1994), 196.
[35] Miller, *Structure*, 311.

Table 3. Common synonyms for technical vocal concepts

Breath Management	• Breath Control • Dynamic Breath Support • Sustained Breathing • Breath Suspension (within the breath cycle)
Dynamics	• Loudness • Volume • Intensity
Onset	• Onset • Start-of-tone
Sostenuto	• Sustained Voice • Legato • Connection
Release	• May refer to release (relaxation) of muscular control as a desirable trait in coordinated singing, sometimes the off-set of the singing tone
Chiaroscuro	• Light-dark tone • Balanced Tone
Imposto	• Vowel Placement • Placement (generally)
Range	• Highness or Lowness
Registration	• Transition Points • Register Events • Passaggio “Places of Passage”
Timbre	• Vocal color • Quality • Tone Quality • As adjectives like “warm, cold, red, blue, dry, or liquid”
Aggiustamento	• Vowel Modification • Vowel Adjustment • Sometimes used synonymously with “covering” technique
Dexterity	• Agility • Floridity or “florid singing” • Could be contextualized as “coloratura” or “fioratura” where there is a concentration on vowels, not usually describing quick consonant articulation or “patter”
Freedom and Flexibility	• Facility • Ease • Coordination

It has become necessary to recognize synonyms within the literature to create an understanding of the topics that are frequently discussed, since language and its use could subjectively change over spaces of time and place, creating visible and consistent patterns within the literature.

The list of technical skills included for each process is not coincidental, each appearing many times in voice pedagogy literature. There are ten texts for consideration appearing in Table 4, offered as a sampling of relevant twentieth-century literature, alphabetized by the authors' last names, the titles of the texts are as different as the pedagogues who write them. The publishing information for each title is given in the Bibliography.

Table 4. Relevant pedagogy texts for choosing technical singing skills

Meribeth Bunch's *Dynamics of the Singing Voice*
John Carroll Burgin's *Teaching Singing*
Barbara Doscher's *The Functional Unity of the Singing Voice*
Victor Alexander Fields's *Training the Singing Voice: An Analysis of the working Concepts Contained in Recent Contributions to Vocal Pedagogy*
E. Herbert-Caesari's *The Alchemy of Voice*
Sergius Kagen's *On Studying Singing*
James C. McKinney's *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and Choral Directors*
Richard Miller's *The Structure of Singing: System and Art in Vocal Technique*
William Vennard's *Singing, the Mechanism and Technic*
Arnold Rose's *The Singer and the Voice: Voice Philosophy and Technique for Singers*

Table 5 summarizes the number of the specific occurrences of each technical skill within chosen texts. A check indicates that the skill is addressed in each text.

Table 5. Authors and their inclusions of vocal skills and concepts

	Imposto	Timbre	Dynamics	Registration	Aggiustamento	Onset	Sostenuto	Release	Breath management	Range	Chiaroscuro	Freedom and Flexibility	Dexterity
Bunch	✓	✓	✓	✓	✓	✓		✓	✓				
Burgin	✓	✓	✓	✓	✓	✓	✓	✓		✓		✓	
Doscher	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓		✓
Fields	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	
Herbert-Caesari	✓	✓		✓	✓	✓	✓	✓	✓		✓		
Kagen	✓	✓	✓							✓			
McKinney	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
Miller	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Rose	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
Vennard	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
TOTALS	**10**	**10**	**9**	**9**	**9**	**9**	**8**	**8**	**8**	**8**	**6**	**4**	**3**

Considering the ten texts as a whole, the number of instances of each skill can be rated. Based on theses simple frequency counts, all ten texts address imposto and timbre, nine address dynamics, registration, aggiustamento, and onset, eight address sostenuto,

release, breath management, and range, six address chiaroscuro, four address freedom and flexibility, and finally three address dexterity. This list is specific and could be used to fulfill curricular skills for the vocal performer to master under NASM curricular guidelines for the undergraduate degree, omitting dexterity and freedom and flexibility.

This is no surprise since dexterity could be regarded as a special training (coloratura) used for a very selective group of repertoire, or even used as part of a vocal sub-classification. Freedom and flexibility are a desired culmination; a coordinated equilibrium of all four processes of breathing, phonation, registration, and articulation, the consequent being a functional vocal technique. There is also some confusion as to what the terms could mean and how they are ultimately used within the literature. Since freedom and flexibility are difficult to measure according to the definition ascribed to them here, they will be omitted. Dexterity, in regard to fast and agile singing, will remain.

The technical skills and concepts for Baccalaureate attainment for voice performance degrees based upon frequency from the chosen texts are breath management, dynamics, onset, sostenuto, release, chiaroscuro, imposto, range, registration, timbre, aggiustamento and dexterity, referred to as concepts of vocalization in this document. These concepts of vocalization are useful for two reasons. First, the concepts provide a body of technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration fulfilling one of NASM's objectives, listed as a "Common Body of Knowledge and Skills."[36] Second, they imply that a curriculum could be established using a teaching approach that included them as a stable dimension of its overall structure. Logically, the

[36] NASM, *Handbook*, 96.

order of these technical concepts and skills could be organized to fit an image of curriculum corresponding to the unique nature of vocal performance studies at the undergraduate level.

The concepts of vocalization (breath management, dynamics, onset, sostenuto, release, chiaroscuro, imposto, range, registration, timbre, and aggiustamento) could also be ordered based on which concept is encountered first in the lessons, but not without a fair amount of subjectivity. A comparison of voice technique and cloth could be made. The concepts contribute to the entire fabric of voice technique, each occurring as individual thread. Just like a textile in which the individual threads of the cloth are important as component parts but not really observable individually for the sake of the structure of whole fabric they create, so too are the concepts of vocalization to a synergized vocal technique. Taking each concept individually out of context is possible, observable as a single thread when creating a model for vocal instruction. Each concept of vocalization must flexibly work together to form a whole technique. This is the goal of voice study. The imagery here could be taken further, where each song represents a whole cloth where the concepts needed to execute the technique required in each song being regarded as individual threads, where no fabric is constructed of a single thread, no song a single concept.

It is also possible to argue that the concepts of vocalization could be ordered according to the sequential biological process outlined by McKinney, moving from respiration through phonation, resonation, and articulation to create any singing sound. These processes are perhaps the strongest argument for creating an order of concepts, resulting in the progression of breath management, dynamics, onset, sostenuto, release,

chiaroscuro, imposto, range, registration, timbre, and aggiustamento. Several problems with this ordering are apparent. The concepts of singing are not always encountered in this order when singing. To contextualize, one could try to re-order these events, as they would occur in a chain when singing a song. First would be breath management, a problem within a problem because breath management does not just imply inhalation, but also the suspension and exhalation of breath. Second would come the onset. Third, in nearly any order or occurring simultaneously from start to finish, would come concepts of dynamics, sostenuto, release, chiaroscuro, imposto, range, registration, timbre, and aggiustamento. These concepts are present or used in nearly every instance of the literature, some repertoire having proclivity for one or more concept over others. It is observable that a re-ordering does not create a logical solution. Further complicating matters is that the processes occurs so quickly that parceling them out individually—an acceptable, logical, and good pedagogic practice—loses its commonsense when they are placed in a particular order that must be maintained. Any one order, aside from the very first inhalation, does not exist in practice.

Problems associated with ordering concepts of vocalization are also apparent in the pedagogy literature, an extension of the quandary of what concepts are included or excluded as part of acceptable vocal technique. The problem is readily noticeable, looking back at the chart of "authors and their skill and concept inclusions" where not every concept or skill distilled from the voice pedagogy literature occurs with the same frequency among the group of chosen pedagogues. Order and context of concepts and skills can also be different among the chosen authors, each parceling out what they feel are the most regarded and researched components of vocal technique and ordering them

to follow a logical train, according to their own scholarly subjectivity and teaching experience.

For these reasons, I will not attempt to order any concepts of vocalization, but will instead retain the status quo, treating breath management, dynamics, onset, sostenuto, release, chiaroscurro, imposto, range, registration, timbre, aggiustamento equally as important parts of a well-balanced technique. Like McKinney and implied by Caldwell, I will assume that the structures within the process of singing, or respiration, phonation, resonation, and articulation, and the individual concepts of vocalization that support them are important in the organization of technique. However, I will also assume that the concepts of vocalization within each process should be treated with fluidity and flexibility to achieve the widest application. This decision also affects the overall approach to structuring the voice curriculum, where the individual order of concepts is organically encountered in the studio, most likely a result of the messy nature of voice instruction.

For a repertoire-based approach, students are treated uniquely and prescriptively, according to their perceived strengths and weaknesses. The curricular order in the voice studio could be flexible, though it is sure that the concepts of vocalization listed here should be included for the sake of their relevance and their consistent and overall corresponsive use in the literature and best left to the individual instructor. Such a biased ordering of curricular events based on diagnosis is something voice teachers do intuitively, whether or not a repertoire-based approach is ever applied, used to support the individual fault in each student by attacking weakness through their lens of subjectivity,

in search of a secure technique through their perception of voice methodology and any resulting approach.

Voice Methods

A detailed account of how voice teaching could occur may be further developed now that some curricular principles have been established. An investigation of voice pedagogy and the methods and approaches that have been used in the studio—outlined as pedagogy texts, philosophies of voice teaching, or a combination—is necessary. A problem, again, emerges. Voice pedagogy has been written about many times from a multiplicity of viewpoints and styles. The sheer volume of these texts suggest that there is no singular method or approach to singing and stands as a reflection of the individuality of performers, scholars, and teachers of singing and is most likely due to the numerous factors in singing. A systematic exploration is needed, one that considers the differences between method and approach, distills method into a clearer and more manageable paradigm, and provides an analysis of individual teaching approaches, providing examples in all cases from the literature.

Voice methods differ from approaches as outlined here. A method could be described as an organization of a larger paradigm, a national school for instance, that outlines a technique for doing something. An approach could be defined as an individual tactic designed to create a desired result. In either case, a national school exists as a superstructure—a method, a medial structure—while an approach is a substructure. Paradoxically, there are more approaches than methods and more methods than paradigms. Voice method has been laid out using three different kinds of methods. I define these methods as the conceptual, descriptive, and prescriptive models of voice

instruction. There is some flexibility between method categories, as not every text will perfectly conform to its description and method.

In order to provide a concise overview of voice methods, the following authors are considered for their relevance in recent pedagogical research: D. Ralph Appelman, Joan Boytim, Oren L. Brown, Meribeth Bunch, John Burgin, D. A. Clippinger, Berton Coffin, Marilee David, Barbara M. Doscher, Victor Fields, E. Herbert-Caesari, Sergius Kagen, Ré Koster, Giovanni Battista Lamperti, Estelle Liebling, James McKinney, Richard Miller, Arnold Rose, Harry Robert Wilson, and William Vennard. Their particular pedagogical texts illustrate the diversity of and interest in articulating methods of singing. I have placed each text into only one category, though the lines between each method could be blurred, making an argument for more than one analysis of each text possible. I shall outline these in turn.

The conceptual model of voice method can usually take three forms, existing as handbooks, personal memoirs, or individual philosophies such as Boytim, Brown, Burgin, Clippinger, Kagen, Koster, Herbert-Caesari, and Lamperti. This is the widest and most inclusive category of method articulation. Content can be both diffuse and widely variable; it includes topics such as studio organization, auditioning students, issues of musical practice, vocal science and health, concepts of vocalization (such as breathing, articulation, onset, and legato to name but few) and repertoire, as individual parts of the method. The conceptual model does not often examine where individual issues intersect, instead treating them all as parallelisms on the same axis.

Examples of previous conceptual models are those by Boytim, where the content is related to make recommendations on the kinds of problems, ethical questions, and

teaching procedures instructors face in the private studio.[37] Brown develops his philosophy of primal sound in a variety of ways, writing about the practical facets of primal sound which include chapters in his text titled "Release," "Posture and Breathing," "Agility," "Enigmas," "Voice Problems and Therapy," and "Hints for Teachers."[38] Burgin seeks to develop aspects of phonation (called "concepts") individually.[39] Clippinger addresses specific aspects of vocal phonation also offering short collections of melodic exercises, songs, and duets.[40] Kagen treats different components of vocal study (the study of general musicianship, vocal technique, and repertoire, to name some).[41] Koster organizes content into very separate categories of considerations for singers, with content differing as much as treating ideas about vocal technique, competitions and auditions, and program material.[42] Herbert-Caesari's text is basically a philosophical memoir addressing diverse content, with titles such as "Love, the Prime Mover," "What Actually Is Voice?" and "Relevancies at Random."[43] Lamperti's is probably the most celebrated of all conceptual models (organized around the author's maxims on vocal development).[44] All of these volumes, though not always related to one another, are

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[37] Joan Frey Boytim, *The Private Voice Studio Handbook: A Practical Guide to All Aspects of Teaching* (Milwaukee: Hal Leonard, 2003).

[38] Oren L. Brown, *Discover Your Voice: How to Develop Healthy Vocal Habits* (San Diego: Singular Publishing Group, Inc., 1996).

[39] John Carroll Burgin, *Teaching Singing* (Metuchen, NJ: The Scarecrow Press, 1973).

[40] D. A. Clippinger, *Collective Voice Training: A Manual of the Principles of Voice Training Designed for Use in Classes, Choirs, Choruses, High Schools, etc.* (Chicago: J. S. Fearis & Brothers, 1923).

[41] Sergius Kagen. *On Studying Singing* (New York: Dover Publications, 1950).

[42] Ré Koster. *The Commonsense of Singing: Some Reflections on Technique, Performing, and Repertoire.* (New York: Leyerle Publications, 1986).

[43] E. Herbert-Caesari, *The Alchemy of Voice* (London: Robert Hale, 1965).

[44] Giovanni Battista Lamperti, *Vocal Wisdom*, trans. William Earl Brown (Reprint, New York: Taplinger Publishing Company, 1931).

related by their treatment of voice method. Each is anecdotal and written in first person or comprises features of individual revelation informing practice. There may not be a specific method cited here, as individual topics can be treated as separate and closed entities working as unconnected isolated systems.

The descriptive model of voice method accomplishes exactly what its name implies, giving much information and making conclusions about voice pedagogy, but does not necessarily tell its audience how to make changes in the voice. Texts include those by Bunch, David, Doscher, Fields, and Rose. This category is represented by a smaller group of scholars than the conceptual model. Content is characteristically scientific with clearly defined terms and emphasis on the act of phonation itself within the context or relation to anatomy. It covers the biomechanics of singing more than the conceptual methods and may discuss the philosophy of singing. Material is often divided into large categories as an organization of related sub-categories within its structure, and could seem more methodically or deliberately planned than conceptual forms. The descriptive model has some material in common with conceptual models, often dipping into topics about vocal health and science in relation to anatomical function. The descriptive model examines the intersecting axis of specific aspects of phonation as an interdependent system, in which one aspect of singing can come to bear on one another.

Bunch writes from a technical point of view that is rich in description, including anatomical and scientific images as well as some related explanatory themes in chapters called “Vocal problems: their prevention and care,” “Co-ordination, spontaneity, and artistry,” and “Singing from the heart,” though the last two chapters use a more personal

voice than the first seven.[45] David divides aspects of phonation into larger, more manageable categories. For instance, all topics related to the function of the larynx, all functions that contribute to posture, all discussion of sound or tone quality itself, and all concepts of vocal approaches are in one chapter, and so on.[46] Doscher, like Bunch, has the characteristics of an anatomical and scientific frame, but includes an appendix of wide-ranging topics that are not necessarily all in the same mode, and includes themes here that are related to her point of view presented in the body of her text. Fields writes about specific concepts used in training the singing voice (concepts of pedagogy, breathing, phonation, resonance, range, dynamics, ear training, diction, and interpretation) and systemizes his study around concepts that have appeared in texts instead of specific authors.[47] Rose, like other authors in this model, systematically describes the functions of the voice in relationship to its pedagogy without prescribing a way for his audience to experience the ideas he describes.[48] The descriptive model is created so that every aspect is related or dependent on other aspects, working as a dynamic system.

The prescriptive model of voice method differs from the descriptive model in one crucial way: the author directs how to accomplish proper phonation through prescriptive exercises. Prescriptive tactics lead students to experience functional efficiency of phonation, going a step farther than description of what functional efficiency is. This

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[45] Meribeth Bunch, *Dynamics of the Singing Voice*. 3rd ed. (Wien: Springer-Verlag, 1995).

[46] Marilee David, *The New Voice Pedagogy* (London: The Scarecrow Press, 1995).

[47] Victor Alexander Fields, *Training the Singing Voice: An Analysis of the Working Concepts Contained in Recent Contributions to Vocal Pedagogy* (New York: Kings Crown Press, 1947).

[48] Arnold Rose, *The Singer and the Voice* (London: Faber and Faber, Ltd., 1962).

definition allows for many authors to be included in this category, being most closely related to the texts, manuals, and individual method books of Appelman, Brown, Coffin, Liebling, McKinney, Miller, Vennard, and Wilson. Like the descriptive model, the prescriptive model is characteristically scientific with clearly defined terms, describes the act of phonation itself within the context or relation to anatomy, treats the physiology of singing much more exclusively, may treat the philosophy of singing, divides material into categories or subcategories within its structure, and it could seem more methodically or deliberately planned than conceptual forms. The difference between the descriptive and prescriptive models is not a matter of presentation or what the material is per se, but rather what the material seeks to accomplish. Prescriptive models accomplish what their name suggests; they describe how to diagnose problems that can occur in singing and offer solutions to these problems. This model describes a method that is scientifically clinical, linked less to philosophical description than other methods. Not only does the prescriptive model examine intersections of certain content in relationship to a whole picture, it also seeks to synthesize this data into a prescription that can be used to treat undesirable flaws in singing.

Among published examples of prescriptive models is Appelman, who uses a scientific approach throughout his text and offers specific exercises to help singers experience biomechanical sensations he describes. [49] Brown's approach focuses on attaining primal sounds in singing and focuses on ways to feel these sensations in singing.[50] Coffin focuses exclusively on a linguistic approach where vowel modifications

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[49] D. Ralph Appelman, *The Science of Vocal Pedagogy* (Bloomington: Indiana University Press, 1967).

[50] Brown, *Discover Your Voice*.

and individual phonemes can be manipulated by the resonator, offering exercises that are prescribed as a means of correcting vocal faults.[51] McKinney organizes his content into large categories (Posture, Breathing and Support, Phonation to name but few) with related sub-categories to each super category.[52] The text focuses on establishing a means of diagnosing specific faults in a clinical context, offering solutions relevant to each fault. Miller creates categories of topics that are related to individual functions of singing, specifically relates the anatomy of singing to these functions, and provides exercises for either feeling or adjusting sensation to sound phenomenon.[53] Vennard uses an anatomical approach that is aimed at treating individual aspects of phonation—such as "Breathing," "Onset," "Registration," "Resonance," "Articulation," and "Coordination" (to name some of the contents)—to explain the problems and solutions (through suggested exercises) associated with the singing voice.[54] Liebling concentrates on separate voice classifications in individual method books which outline functions of the vocal mechanism, vocal studies, and diction.[55] Wilson also writes individual method books and includes specifications of "songs, vocalizes, and interpretive suggestions" in the context of five aspects of phonation: the singing tone, vowel formation, breathing,

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[51] Berton Coffin, *The Sounds of Singing* (Metuchen, NJ: Scarecrow Press, 1987).

[52] McKinney, *Diagnosis and Correction*.

[53] Miller, *Structure*.

[54] William Vennard, *Singing, the Mechanism and the Technique* **(**Boston: Carl Fischer, Inc, 1967).

[55] There are four volumes in this series each organized specifically by voice type, which include: Estelle Liebling, *Vocal Course for Coloratura Soprano, Lyric Soprano, and Dramatic Soprano,* ed. Bernard Whitefield. (New York: Chappell Hill, 1956), *Vocal Course for Mezzo-Soprano and Contralto*, ed. Bernard Whitefield. (New York: Chappell Hill, 1956), *Vocal Course for Lyric Tenor and Dramatic Tenor*, ed. Bernard Whitefield. (New York: Chappell Hill, 1956), *Vocal Course for Baritone, Bass Baritone, and Bass (Basso)*, ed. Bernard Whitefield. (New York: Chappell Hill, 1956).

articulation, and flexibility.[56] The prescriptive model, like the descriptive model, works as a dynamic system functioning for a different purpose than the descriptive model, paradoxically creating an open relationship focused on isolating specific flaws. All of these volumes attempt to relate key concepts to desirable vocal facilities in a methodical way.

In sum, vocal methods have been organized using three different kinds of methods: the conceptual, descriptive, and prescriptive models of voice method. Conceptual models, existing as handbooks or personal memoirs and philosophy, can be diffuse and inconsistent in their relationship to content. Descriptive models, usually in manual form or presented as individual method books, represent more scientifically or anatomically based material than conceptual models, but usually are descriptions of what ought and ought not happen in vocal phonation. Prescriptive models, which also exist as manuals, differ from descriptive models because they focus on prescription stemming from a diagnosis of problems in phonation.

Voice Approaches

William Vennard has helped to generalize approaches to singing outlined in his book *Developing Voices*. Vennard describes six approaches as the mechanistic, poetic,

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[56] There are four volumes in this series organized by voice type which include: Harry Robert Wilson, *The Solo Singer: A Method of Teaching in the Studio and Classroom; songs, vocalizes, and interpretive suggestions: High Voice* (New York: Carl Fischer, 1942), *The Solo Singer: A Method of Teaching in the Studio and Classroom; songs, vocalizes, and interpretive suggestions: Medium-High Voice* (New York: Carl Fischer, 1942), *The Solo Singer: A Method of Teaching in the Studio and Classroom; songs, vocalizes, and interpretive suggestions: Medium-Low Voice* (New York: Carl Fischer, 1942), *The Solo Singer: A Method of Teaching in the Studio and Classroom; songs, vocalizes, and interpretive suggestions: Low Voice* (New York: Carl Fischer, 1942).

demonstrative, phonetic, progressive, and inspirational.[57] There are more that could be developed from Vennard, including the psychological and holistic approaches, classified together by Vennard as inspirational and treated separately here. Two others, the one-method and procedural approaches, will be described and discussed as relevant outliers of Vennard's study.

It is important to note that these approaches could be grouped according to the conceptual, descriptive, and prescriptive superstructure models described in the introduction. I have taken Vennard's work a step further, offering an example of each type of approach (with one exception) coupled with a short critique that may help illustrate the effectiveness of each. These examples may or may not be from authors previously discussed introduction and are meant to suggest one definitive representation of each approach depending on their researched subjective relevance.

The psychological, poetic, and one-method approaches belong to the conceptual model of voice method. To recapitulate, the conceptual model of voice method can usually take three forms, existing as handbooks, personal memoirs, or individual philosophies. This is the widest and most inclusive category of method where content can be both diffuse and widely variable. The conceptual model does not often examine where individual issues intersect, instead treating them all as parallelisms on the same axis, but could be highly individualistic, innovative, and original regardless of how functional (or not) they may seem. The approaches here function as a subsidiary of the method, each used to articulate pedagogy in a singular and unique way, each working as

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[57] William Vennard, *Developing Voices: From the Studio of William Vennard* (New York: Carl Fischer, 1973), 1-8. The content used here is from an original essay included in this text titled "An Outline of Comparative Vocal Pedagogy" in its original form by the National Association of Teachers of Singing, Inc. 1964-1965.

its own closed system. They are isolated from other approaches in a conceptual environment.

The psychological approach is a holistic approach to singing that focuses on the mind, not the instrument.[58] The objective of singing (posture, breathing, resonator adjustments) is less important than subjective of singing (tonal memory, emotion, positive thinking, and faith) where the whole is considered greater than the sum of its parts. Such approaches may be perceived as a personal memoir by the reader and may or may not convey a direct understanding of scientific and anatomical structures or acoustical principles. Such a psychological approach may suggest that it is the only way to achieve functional efficiency in singing. It may instruct the student to do very specific physical things without giving instructions on how to do so, create new terminology that is specific to that approach, or offer metaphoric physical suggestions.

The Voice: A Spiritual Approach to Singing, Speaking and Communicating by Miriam Jaskierowicz Arman is an example of a psychological approach. Arman suggests that a free, natural and flexible production could be attained if a singer were to allow the voice into (the speaking and singing) position, at the top, behind the eyes, in the inside the chamber. She also suggests "You will soon discover how simple this is."[59] This all could become rather complicated. The terminology is ambiguous, signifying more than several symbols or meanings based on the interpretation, and may not have any real function in singing technique.[60] Even the idea of a "spiritual approach," while valid,

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[58] Ibid., 1-2.

[59] Miram Arman, *The Voice: A Spiritual Approach to Singing, Speaking, and Communicating* (Independently published by Music Visions International, 1999), 108.

[60] Ibid., Many of the terms in this text are created by Arman, not appearing in any anatomical text or dictionary, and may only be used with permission.

doesn't necessarily suggest anything specific. It could be argued that Arman's approach, while representing a consistently whole argument, is incoherent because of its use of indirect terminologies and is not adequately supported by literature. Such psychological approaches are highly individual red herrings and may not have a practical use in the studio.

The poetic approach uses subjective description of how the tone feels coupled with figures of speech or metaphor ("more smile in the tone," "pear-shaped or warm tone") to transmit vocal pedagogy.[61] Lilli Lehmann's profile of where each scale degree should be placed in her text *How to Sing* is an example of such an approach. In her text, Lehmann describes a placement for each tone in the head based on its pitch. An example of such placements includes a discussion of covered tones based in part on voice type and registration, though Lehmann says there are no registers to speak of.[62] Unfortunately, this approach used alone is practically useless unless the student can experience what individual sensations feel like. The instructor must constantly site the distinctions between literal facts and figures of speech when using the poetic approach. To complicate, these descriptions of internal feelings, probably sympathetic vibrations of bone or tissue when the voice is engaged, are often subjective and may not feel the same to every singer.

The one-method approach is a catchall referring to any one-method teacher, defined as one who subscribes to one approach entirely. A tell-tale sign of this approach is the elevation of any one aspect of training as the way above all others. The one-method

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[61] Vennard, *Developing Voices*, 6-7.

[62] Lilli Lehmann, *How to Sing: With 51 Diagrams, Music Examples, and Other Illustrations.* Rev. 3rd ed. (New York: Dover Publications, 1993), 54-59.

approach is deficient and anemic and may only work with a limited number of students and for only a short time as the elevation of any one approach can upset the delicate balance of the many facets needed in coordinated singing. There are numerous examples of this approach in print, but none will be mentioned here, as the charge of using a one-method approach is a serious negative indictment of some teachers' personal pedagogical approaches. This approach is not completely unlike psychological approaches, because the same method (psychology) will not necessarily work with every student or every situation.

The holistic, progressive, and demonstrative approaches belong to the descriptive model of voice method. To recapitulate, the descriptive model of voice method accomplishes exactly what its name implies, describing a voice technique without necessarily telling its audience how to make changes in the voice. Content is characteristically scientific with clearly defined terms and an emphasis on the act of phonation itself in relation to anatomy. Descriptive methods treat the biomechanics of singing more than conceptual methods and may also treat the philosophy of singing. Material is often divided into large categories as an organization of related sub-categories within its structure and could seem more methodically or deliberately planned than conceptual forms. The descriptive model has some material in common with conceptual models often covering topics about vocal health and science in relation to anatomical function. The descriptive model examines the intersecting axis of specific aspects of phonation comprising an interdependent system, where one aspect of singing can come to bear on one another. Like conceptual approaches, they here function as a subsidiary of

the method, each used to articulate pedagogy in a singular and unique way, working as its own closed system, isolated from other approaches in a descriptive environment.

The holistic approach exists where the teacher becomes a coach, or one that tries to treat the whole student as a singular system at once, with the understanding that any single singer is too complex to treat as reduction of their parceled out component parts, each as a separate entity, insisting that singing is a total response.[63] Vennard likens this approach to the psychological approach as an example of "inspirational pedagogy."[64] A teacher using this approach will try to have control over all components of singing at once including the repertoire, vocal technique including science, acoustics and resonance, diction, artistic presentation and maybe even deportment. A written example of such an approach is *The Performer's Voice* by Meribeth Bunch Dayme.[65] This text exquisitely treats a multitude of topics, from anatomy to creating vocal color, presentation of repertoire to vocal health in an attempt to cover anatomy, physiology, technique, and performance skills. This is the ultimate example of diffusion, where every possible avenue regarding a singer's technique and arsenal (save repertoire lists and a thorough investigation of diction) are covered in vivid and expert detail. Diffusion, not often having a positive attribution, is a common problem in texts like this one. Holistic models have become the model of the profession itself, where good singing has come to be comprised of so many disparate and sometimes unrelated topics. Complete pedagogic comprehensiveness probably cannot be fully attained in any text about singing. This

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[63] Vennard, *Developing Voices*, 1.

[64] Ibid.

[65] Meribeth Bunch Dayme, *The Performer's Voice: Realizing Your Vocal Potential* (New York: W. W. Norton and Company, 2005), vii-viii.

book, while perhaps belonging best to the descriptive category of vocal method, can also be a conceptual model as an example of a handbook only because of its careful and thoughtful coverage of so many topics.

There are some drawbacks to the holistic approach, where it may not best serve the needs of the student in the studio environment. Lessons could tend to be random creating relevancies that occur tangentially during the learning process with little or no mental connection other than to the system it belongs to. A stream of consciousness style of teaching may result creating confusion, overwhelmed feelings, and eventual gaps in learning from a student's perspective.

The progressive approach is an outgrowth of John Dewey's ideas of experiential learning where the student learns through the act of singing, focusing on the transactional relationship between a student and teacher.[66] Using this method, the teacher waits for the moment that Dewey called student "readiness": the moment the student stops to ask for help.[67] There is a serendipitous quality and pedagogy is learned as the student and teacher encounter and explore topics together. The approach is largely opposed to mechanistic drills and exercises and repertoire is used for pedagogical purposes. The progressive approach can represent the ultimate extension of the holistic approach, the teacher concentrating on the goals of musical or artistic values instead of the mechanics of how to achieve them. An example of such an approach is Harry Robert Wilson's *The Solo Singer: A Method of Teaching in the Vocal Studio and Classroom*, a multi-volume work organized by voice range and offering suggestions and repertoire to address specific

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[66] Vennard, *Developing Voices,* 8-9.
[67] Ibid., 9.

vocal problems.[68] This book gives specific songs and vocalizes accompanied by interpretive suggestions. The repertoire serves as a conduit for artistic interpretation in this particular case. This creates a potential problem where voice education can become a hapless quest with the repertoire dictating what may be experienced, one experience leading to the next.

This is problematic and in no way related to a repertoire-based approach to singing. In a repertoire-based approach to singing the repertoire is carefully planned and skills assessed to create a functional and efficient image of curriculum, meeting the student where he/she intellectually and developmentally stands. Unlike Wilson, a repertoire-based approach creates and prescribes a definite and cohesive plan aimed at crafting a solid and personal technical mastery of the vocal instrument. The progressive approach, though relying on repertoire, is unlike a repertoire-based approach in its specificity. The repertoire used here is prescriptively categorized for its use as a drill or exercise and is encountered by the student on a spiral scale depending on his/her individual understanding, and increases in difficulty as the student's vocal technique becomes more sophisticated, though the material components of the technique remain the same. A repertoire-based approach offers a higher degree of intricacy treating variable repertoire in tandem with unambiguous aspects of pedagogy and voice classification.

The demonstrative approach is used when singing is learned through imitation.[69] Vocal muscular is controlled most by the ear and least by kinesthetic sensation. The instructor can demonstrate by citing what is correct, what is being incorrectly done, or as

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[68] Wilson, *The Solo Singer: A Method of Teaching and Singing in the Studio and Classroom*, 4-5.

[69] Vennard, *Developing Voices*, 5-6.

a model of what the student is doing as an exaggeration. The approach can be applied either mechanistically ("Look at the position of my jaw") or psychologically ("Listen to the balanced sound I am creating"). There are no paradigmatic examples of the demonstrative approach as demonstration is a nearly universal pedagogic tool used to augment almost any approach discussed here.

The mechanistic, phonetic, and procedural approaches belong to the prescriptive model of voice method. To recapitulate, the prescriptive model of voice method differs from the descriptive model in one crucial way, where the method directs how to accomplish proper phonation through prescriptive exercises. Prescriptive tactics lead students to experience functional efficiency of phonation, going a step farther than description of what functional efficiency is as a philosophy. Like the descriptive model, the prescriptive models are characteristically scientific with clearly defined terms, describe the act of phonation itself within the context or relation to anatomy, treat the physiology of singing much more exclusively, and may treat the philosophy of singing. Material is divided into categories or subcategories within its structure, and it could seem more methodically or deliberately planned than conceptual forms.

The difference between the descriptive and prescriptive models is what the material seeks to accomplish, describing how to diagnose problems that can occur in singing and offering solutions to these problems. This model describes a method that is scientifically clinical and linked less to philosophical description than other methods. Not only does the prescriptive model examine intersections of certain content in relationship to a whole picture, it also seeks to analyze this data into a prescription that can be used to treat undesirable flaws in singing. Like the conceptual and descriptive

approaches, the approaches here function as a subsidiary of the method, each used to articulate pedagogy in a singular and unique way, working as its own closed system, isolated from other approaches in a prescriptive environment.

The mechanistic approach addresses specific details in singing where mental concepts of tone should be specific.[70] This approach favors a biomechanical or scientific knowledge of singing and believes that what is natural and habitual may not always be correct, relying on nearly all facets of singing being subject to conscious control. These approaches may favor concrete scientific considerations such as anatomy, acoustics, and physics. William Vennard's *Singing: the Mechanism and the Technic* offers an example. This approach is not empirical, but is an attempt to apply science to singing, creating a reliable approach where "knowledge of literal fact is the only justifiable basis for the use of imagery or other indirect methods."[71] Vennard dedicates the first two paragraphs in the chapter on acoustics to a mini argument of why science is useful. In his own words:

> Some teachers take the position that, since much of singing is still unexplained scientifically, and since it lies below the level of direct conscious control anyhow, it is better for us to avoid these discussions, to admit that we are unscientific, and let it go at that. They feel that knowledge of anatomy of the vocal instrument only makes a student self-conscious, that any knowledge of the physics of its operation tends to make him mechanistic when he should be artistic. It is true that singing can be taught entirely by abstract, more or less emotional appeals to the entire personality of the student, but I cannot escape the conviction that many times more direct methods bring quicker results.[72]

While it may be true that scientific knowledge of the voice mechanism is helpful, it may only confuse students, making them work too much to control the muscles involved in singing, the coordination becoming poor by means of hyper-function. Still, this approach

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[70] Ibid., 2-3.
[71] Vennard, *Singing: the Mechanism and Technic*, iii.
[72] Ibid., 1.

could be considered one of the most used approaches to date especially after its further development through Richard Miller's work championing the knowledge of scientific principles in singing.

The phonetic approach favors the idea that mental concepts of vowels have a dramatic effect on the shape of the vocal tract.[73] Knowledge of the International Phonetic Alphabet (IPA) is helpful, if not necessary, to use this approach and the approach may be applied both mechanistically ("Open your mouth more") and psychologically ("Think darker"). Various vowels affect the range in different ways favoring what sounds should be and not necessarily how their production affects function. A good adage for this particular approach is the familiar Italian *si canta come si parla* or "it is sung as it is spoken." Berton Coffin takes the phonetic approach to a further level of sophistication in his text *Coffin's Sounds of Singing*. In it, Coffin discusses chapters "The Linguistic Elements of Singing," "Comparison of Speech and Singing," " The Vowel Resonator—Finding Sympathetic Resonance," and "The Relationship of Phonation and Timbre in Singing."[74] He also has a chapter dedicated to a resource he developed called "The Chromatic Vowel Chart." This chart, published on an accompanying fold out poster, indicates which pitches on the scale require a slight vowel modification depending on the tessitura, not limited to an extremity in the vocal range, and are color-coded.[75] The color-coding is interesting and useful at first glance but negatively creates a systematic vocabulary that must be developed by the student and teacher alike to convey any

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[73] Vennard, *Developing Voices,* 3-5.

[74] Berton Coffin, *Coffin's Sounds of Singing: Principles and Applications of Vocal Techniques with Chromatic Vowel Chart.* 2nd ed. (Lanham: The Scarecrow Press, 2002), 1-11.

[75] Ibid., 90-97.

meaning. Students who are not trained in this technique would be confused if their instructor told them to "Make the tone more 'yellow'," "Sing more 'blue' please," or "Could we have a touch of green here?"

Coffin's proceedings are exact, as the approach will not work unless strictly followed. In a question and answer sheet, Coffin asks the rhetorical question "Is all this necessary?" and answers "Yes. If you wish to sing well you must have a technique, which will enable you to sing in an extended range. The public would not be interested in a three stringed violinist. Neither are they interested in short voices."[76] Though correct in his observation, the approach requires the most requisite knowledge to be almost immediately placed on the shoulders of the student. This is an overwhelming amount of information. That's not to say that this particular phonetic approach, or others like it, is invalid. Vowel modification is one singular important skill set amongst a myriad of others, therefore this approach may be best tempered with other approaches in the attempt to create a more rounded vocal technique.

The procedural approach leads the student to kinetic action by limiting description and favoring procedure.[77] The procedural approach relies on the teacher's biomechanical knowledge even though it may remain largely un-articulated as procedure, or something the student can do in a series of steps. This approach is rich in exercises allowing students to feel 'correct' sensations in singing for themselves as a general goal. Richard Miller's style of pedagogic writing in texts like *The Structure of Singing: System and Art in Vocal Technique* favors such an approach, where the exercises feature specific syllabic or

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[76] Ibid., 89.

[77] Vennard, *Developing Voices: From the Studio of William Vennard,* 2-4. The procedural approach is relatable to the mechanistic approach, meaning an understanding of the mechanism is required for the approach to be pedagogically effective.

phonemic structures to be worked in specific contexts, pitches, or vocalizes to affect a desired result.[78] The focus is on the isolated procedure involved in the correction of a vocal fault.

Which of these methods is the best, most efficient, or powerful? I cannot answer this difficult empirical question because, in fairness, it requires subjectivity based on the individual teaching and learning styles in the studio environment. I can say with some assurance that these approaches are probably not used independently as the only approach in any studio. Understanding extant approaches facilitates an equal understanding of gaps by investigating what cannot be found. There are no approaches that universally to apply to all three methods described here.

Toward a Solution

Five statements regarding the formulation of voice curriculum, methodology, and resulting approach can be made, representing the culmination of the literature review offered in the rationale. What results is a linear chain leading from the philosophical to the practical realm: 1) the philosophical and practical ideals centric to baccalaureate music curricula are an important guide for the formulation of what voice teachers teach and how they will go about teaching it; 2) an acceptable and manageable pool of vocal technique represented by transferable skills and concepts that are relevant to both the literature and profession are found by comparison of skills from authors who are esteemed for their contributions to the field of voice pedagogy and performance; 3) an appeal to the cognitive theory and any images of supporting curricula could be made to

[78] Miller, *Structure*, 29-32. Here is an example of a process, in this case exercises, specifically prescribed for breath management without phonation, as a procedure used to gain a specific result.

create a logical order for vocal technical skills that support and fulfill the aims of an acceptable undergraduate voice curriculum; 4) applicable voice methodology must be distilled for its relevance, being paradigmatically consistent with philosophical ideas of voice curriculum and the skills that contribute a well-coordinated vocal technique; and 5) finally, a pertinent and necessary approach to teaching singing can be created—one that can be coherently understood as stemming from the methodology that supports it, logically and aesthetically consistent with the literature, correspondent to acceptable curricular practice, and holding together as a credible and harmonious whole.

In sum, the justifications for this research could be crystallized by a return to the rhetorical question posed as a research guide: What should be included in an undergraduate curriculum and how could it be transmitted to students?

The argument looks toward the thesis as a solution, representing the formulation of a practical approach to teaching singing that is bounded by the philosophical ideals of curriculum and methodology, informed by pedagogy, supported here by the literature review. Such an approach exists as a repertoire-based approach to singing.

Developing a Repertoire-based approach to Singing

Because I am suggesting that undergraduate voice method could be taught prescriptively through repertoire studies, my task in this document is to develop a systematic repertoire-based approach as a means to target specific concepts of vocalization in the training of each vocal classification. By using the word "could," I am taking a personal stance regarding my own teaching method. "Prescriptively" relates to repertoire from the western European canon of Classical song that is offered as a means to systematically teach specific, or individual, concepts of vocalization, as they pertain to

Classical singing chosen for their re-occurring relevance within previous literature of each vocal classification, or soprano, mezzo-soprano/alto, tenor, baritone, and bass undergraduate singers, to create an approach of teaching singing.

What might a repertoire-based approach look like? Essentially, a repertoire method offers three-dimensional model of a voice teaching method where a third and variable dimension (repertoire) works in tandem with pedagogic concepts of vocalization and voice classification, both remaining relatively constant with stable dimensions. A repertoire-based approach is intuitive—something that most voice teachers invariably do to some degree—and other instances of using repertoire to teach concepts of vocalization exist and will be discussed later in more detail. These approaches include those formulated by Celeste Watson, D. A. Clippinger, and Harry Robert Wilson, specifically for their treatment of repertoire as a means of teaching. However, such an approach has not been systematically articulated or justified in the thorough detail I will offer here.

A repertoire-based approach is descriptively prescriptive, focusing on repertoire as a means of addressing specific concepts of vocalization while suggesting a methodical order within a conceptual framework. This is an isolated system that treats its internal components dynamically, or a system in which individual concepts of vocalization, including dynamics, onset, sostenuto, imposto, range, registration, aggiustamento, and dexterity, are conceptually chosen for their consistency and relevancy in literature, could be taught by songs that make use of them. The approach is descriptively informed by scientific principles and anatomical structures, methodically applied as part of the singing process of respiration, phonation, resonation, and articulation, and individually

administered by prescribing vocal repertoire through the specific lens of voice classification based on its inherent concepts of vocalization.

It is important to further develop my presumption that concepts of vocalization, the language subjectively chosen to imply their specific nature, are toward the center of a repertoire-based approach in that the concepts stem from the vocal processes involved in singing and could be used for the development of singing technique itself. The word *concept* is a mental image that is abstract.[79] A mental image could be generalized from particular instances. This definition springs from the analytical school of philosophy where concepts are logically applied as reason and not as part of an empirical structure, and where such a mental image could be generalized from particular instances.[80] The word *vocalize* (verb) also has two applicable meanings, 1) to produce sounds with the voice and 2) as in music, to sing.[81]

Choosing this particular vocabulary aids in the delimitation of what could be considered part of vocal technique in this particular study. The particular concepts treated here were chosen based on their relatively high occurrence or treatment in other singing methods in the rationale and are not used to discredit other technical aspects, even some delimited concepts of vocalization, which could also be important factors in singing.[82]

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[79] Funk and Wagnalls Standard Desk Dictionary, s.v. "Concept."

[80] Word IQ, "Analytical Philosophy Definition," Word IQ.com, http://www.wordiq.com/definition/Analytic_philosophy (accessed September 10, 2010).

[81] Funk and Wagnalls Standard Desk Dictionary, s.v. "Vocalize."

[82.] Many texts seem to include like concepts of vocalization. However, see specifically: David, *The New Voice Pedagogy*. Fields, *Training the Singing Voice: An Analysis of the Working Concepts Contained in Recent Contributions to Vocal Pedagogy*, Miller, *The Structure of Singing: System and Art in Vocal Technique*, Wilson, *The Solo Singer: A Method of Teaching in the Studio and Classroom; songs, vocalizes, and interpretive suggestions: High Voice*.

Other factors have been included as a means of broadening the approach's curricular usefulness, including a wide sampling of music from a wide variety of aesthetic periods and languages, including English, Italian, German, French, and Spanish. The repertoire for this study will be primarily derived from the complete series of anthologies for soprano, mezzo-soprano/alto, tenor, and baritone/bass compiled by Joan Frey Boytim, with most songs in the English language with some in Italian, German, French, and Spanish. Known colloquially as the "My First Book of Solos," there are five anthologies for every voice classification, twenty anthologies in all, featuring more than 600 songs with no repetition.

These anthologies are supplemented by other suggested resources—not formally analyzed in this study—by those compiled as part of the Schirmer Vocal Library in the Italian language (*24 Italian Songs and Arias/17th and 18th Centuries*, available in medium-high and medium-low keys), and anthologies in German language (*Favorite German Art Songs*), those in French language (*Favorite French Art Songs*, in high and low keys), and Spanish song (*Favorite Spanish Art Songs,* also available in high and low keys). I have chosen these anthologies because of their present sustainability, relevance, availability, acceptability, affordability, approachability, and accessibility. They feature a wide range of repertoire sufficient enough to meet the aims of the over-arching thesis here. These anthologies will serve to narrow my study, which will provide a pedagogic analysis for practical use. More information on the anthologies, including publication information, is available in the second chapter of this document under the heading "Structural Dimension III: Repertoire."

Does a repertoire-based approach correspond to any lenses of curriculum? A repertoire-based approach can be justified as a spiral image of curriculum. This idea is taken from Jerome Bruner, where the student begins at a certain point within the curriculum and continuously revisits skills and concepts within an ever-increasing level of sophistication as the student gains more experience.[83] The emphasis here is on repetition of material through a structured approach. Students in the voice studio continually encounter the same materials time and again as they grow as technically skilled performers. For instance, a student will no doubt encounter multiple instances of the need to produce sostenuto, breath coordination, or a particular onset in their singing. They will obtain a higher level of skill, retention, and understanding every time they encounter a particular aspect of phonation within the context of their repertoire studies. An image of a spiral curriculum affords voice teachers flexibility and fluidity, allowing them to address aspects of phonation specific to a student's technical vocalism, allowing room to consider talent, skill, age, and voice classification while planning for individualized instruction.

What does a repertoire-based approach philosophically imply about the way teachers could teach voice? The philosophical implications of a repertoire-based approach are related to theory governing musical instruction. Jorgensen describes a conceptual model of musical pedagogy where instruction occurs through direct relationships with five variables: teaching, learning, administration, curriculum, and systematic musicology.[84] These five variables are important contributors to the kind of

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[83.] Bruner, *The Process of Education*, ix.

[84.] Estelle R. Jorgensen, "On the Development of a Theory of Musical Instruction," *Psychology of Music* 8, no. 25 (1980): 26.

instructional experiences a repertoire-based approach implicates. Certain assumptions can be made in regard to these five variables in order for a repertoire-based approach to function.

For teaching and learning, the voice teacher, in order to fulfill the concepts of vocalization selected for a repertoire-based approach, must possess adequate skills and knowledge of pedagogic and aesthetic structures to facilitate learning. Pre-requisite knowledge includes the ability to assess where a student could begin based on his or her talent, age, technical skill, and knowledge of the repertoire, languages, and stylistic periods, the repertoire represented, and the languages, concepts of vocalization, and style periods. The voice teacher acts as the vessel of knowledge and has the most prerequisite demands, whereas the student acts as the recipient of knowledge and actually has the fewest prerequisite demands. From an administrative point of view, there should be a framework from which to teach and learn, which is part of the approach itself. The frame is straightforward, organized as a hierarchy of voice classification, concept of vocalization, and repertoire that may be used to teach those specific aspects by language and period. Curriculum implies the information that will be passed linearly to the student, learning about specific aspects of phonation, diction, and musical style through prescriptive repertoire studies in a specific order from easy to hard. Systematic musicology describes the musical event, in this case instruction itself. [85]

What can be accomplished for a student using a repertoire-based approach? Among other things, it offers a systematic tactic to vocal instruction at the collegiate level. A repertoire-based approach could provide a treatment of concepts of vocalization

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[85.] Ibid., 25.

as universal generalities among voice classifications in relation to spiral curriculum, using repertoire as a prescription that can be used to teach a specific concept. This document suggests pools of repertoire as indexed tables representing recommended anthologized songs, organized by voice classification and particular concepts of vocalization, all while representing several languages and periods.

A Philosophical Justification

Constructing an argument for a repertoire-based approach to singing necessitates an appeal to philosophy and voice pedagogy to argue its necessity and formation, and song literature as a conduit for the resulting approach. Philosophically, this study will be coherent in its representation of a repertoire-based approach, consistent with literature pertinent to this investigation, and will correspond with the best practice in voice pedagogy. This is a reflective study, corresponding with the educational pedagogy and philosophy of Donald Schön who used reflection as a means of inquiry.[86] Reflection here will not be that purely of a personal nature, but instead will grow from a consideration of both pedagogic and song literature that informs this study.

Delimitations

There are several important delimitations involved in articulating a repertoire-based approach based on length, relevance, and time, helping to narrow the considerations that could be posited by the singing teacher or vocal researcher. First, I do not consider repertoire that falls outside what is considered standard, nor can I use all representative languages within this canon. I am unable to incorporate any repertoire that

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[86.] Donald A. Schön, *Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions* (San Francisco: Jossey-Bass Publishers, 1990).

includes collaborations with any instrument besides the keyboard. While many classifications of voices exist, not every voice classification or sub-classification will be considered as it could be generalized that a majority undergraduate voice students will likely possess a voice of lyric quality making that particular sub-classification most pertinent here. It is impossible to include more than a small pool of repertoire for each voice classification, concept of vocalization, language and stylistic period and must be limited to only chosen concepts, being comprehensive with voice types and nothing more. In addition, I cannot cover every conceivable concept of vocalization, or consider other important issues in the voice studio such as deportment, interpretation, and artistry. Accompanying exercises, scales, and vocalises will not be included. Timbre, release, breath management and chiaroscuro, important concepts of vocalization in the voice curriculum, will not be treated individually here since it is reasonable to suggest that these four concepts could be taught using any of the suggested literature and will not be considered as a part of this study. And, it is impossible in the confines of the present study to establish that a repertoire-based approach is more or less effective than any other approach, as doing this would require an empirical study that lies beyond the scope, convention, and space allotted for this investigation.

The Chapters to Follow

In the following—Chapter 3, A Repertoire-based approach to Singing: Theory—will discuss how aspects of the repertoire-based approach work together to form one approach, where a three-dimensional model of a repertoire-based approach can be made from relatively stable dimensions of 1) voice classification, in tandem with, 2) specific concepts of vocalization, pointing to 3) a specific pool of repertoire for study, building

the structure of a repertoire-based approach. Chapter 4—A Repertoire-based approach to Singing: Practice—will follow, giving paradigmatic examples of how a repertoire-based approach could be utilized, through the development of musical topography, treated separately for each concept of vocalization distilled for this study, using some examples resulting from an analysis of the Boytim repertoire anthologies. Chapter 5—Conclusion: Toward the Future—is comprised of recommendations and conclusions.

An appendix will be offered to round the document. The Appendix—The Boytim Series: Indexed Repertoire Tables—contains indexed repertoire tables of the Boytim series listing the repertoire contained in each anthology along with an indexed analysis of the repertoire. Finally, a bibliography for this study of a repertoire-based approach to singing will be offered.

Summary

In Chapter 2, I have considered teaching undergraduate voice through investigation of baccalaureate music performance curricular requirements and the current guiding, flexible, and broad accreditation principles from the National Association of Schools of Music. These principles were used, in turn, to suggest a case for the inclusion of only certain technical skills for the vocal performer, called concepts of vocalization, including breath management, dynamics, onset, sostenuto, release, chiaroscuro, imposto, range, registration, timbre, aggiustamento and dexterity, representing the technical elements of a repertoire-based approach to singing, chosen for their relevance in the literature. I suggested that curricular theory has an important role in the creation of a repertoire-based approach and outlined four images of curricula, as a process, as an application of reason, as politics, and identity, and provided relevant frameworks for

each. Bloom's Taxonomy provided a further case for using a procedural and linear organization of most of the material in the vocal studio, though not necessarily leading to a subjective ordering of the concepts of vocalization. I discussed the differences between methods, defined as the conceptual, descriptive, and prescriptive models of voice instruction, attached to relevant approach structures gleaned from Vennard. In short, my five-pronged course of attack led through the rationale, advocating the creation of a repertoire-based approach to singing.

I turn, now, to matters centered on the creation of a theoretical body for a repertoire-based approach. A solution to the problems considered in Chapter 2 is to approach singing technique from the perspective of repertoire. Repertoire can provide a greater context to couch singing technique. It can feed the realization that repertoire could be used to encourage vocal development.

The definition of a repertoire-based approach to singing, as found in the section on developing a repertoire-based approach from Chapter 2, implies that certain repertoire could be used for its component parts, or concepts of vocalization, creating an organized, prescriptive, and procedural approach, an actual *doing* of pedagogy, in regard to a mechanism that could facilitate a positive change in a student's technique. Using the approach as a tool, a teacher could prescriptively choose certain repertoire and use it to communicate and practice technical ideas about singing. This approach is intuitive, grounded in literary and reflective sources, articulated as an expansion of what I assume is an already accepted pedagogic idea, that repertoire can be used effectively to teach vocal technique, as will be discussed in Chapter 3.

CHAPTER 3

The Theory of A Repertoire-based approach to Singing

A repertoire-based approach to singing may be a solution to the problem of inconsistencies and lack of universality in approach, providing a large enough forum to potentially include most, if not all voice types, song literature, and many aspects of singing technique. Simultaneously, a repertoire-based approach may also treat the needs of each student individually, limited only by the creativity or skills of the instructor. Using such an approach can help the student realize their vocal potential while getting them accustomed to singing many styles, languages, and genres broadly.

Chapter 3 will explore these ideas through a narrative studio scenario, look at historical precedence for a repertoire-based approach through literature review, and lead ultimately to the formation of a three-dimensional model of a repertoire-based approach. Most notably, chapter three develops *musical topography* as a means of classifying repertoire into pools, organized by what concepts of vocalization each could teach. The chapter will lead to the formation of a practical repertoire-based approach, developed as a pedagogic tool for use in the undergraduate voice studio.

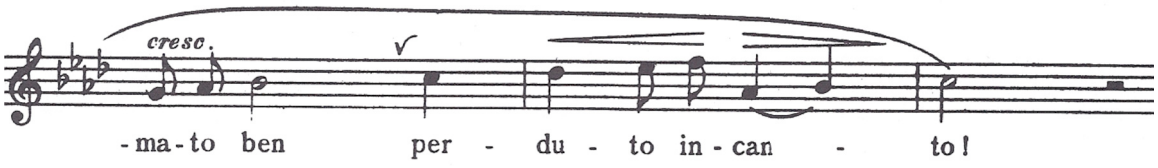
Scenario

Here is a familiar studio scenario: A student, Stephen, comes to the studio for his weekly lesson, warms up, completes some technical exercises, and is ready to sing the required repertoire. This particular student, a junior tenor, is prepared to sing *O Del Mio*

Amato Ben.[87] The introduction begins softly with descending a melodic shape that gives way almost immediately to the entrance of the voice.

As Stephen sings, he is providing me a wealth of information that I can use to improve his singing to make it more efficient, most notably, by tackling areas where I hear (or see) tensions in the voice or rigidity in the body. Several problems are immediately evident. The Italian diction is quite good but there are some places to discuss. The [t] is a little too plosive on words like "amato," "perduto," and "incanto," a problem that persists throughout the song. [88] There is also a misunderstanding of syllabification and stress in a few cases. I notice that the rising melodic line "perduto incanto" seems strained. There is a heightening of the larynx, a change in the head, neck and shoulder posture, and an excess squeeze in the middle of the body, just below the rib cage. The chest begins to look concave and there is little recovery from this rigid posture.

Musical Example 1. "O Del Mio Amato Ben," Stefano Donaudy, from Joan Frey Boytim's *The First Book of Tenor Solos, Part II*, page 80, system 3, measures 1-3, vocal line only, treble clef

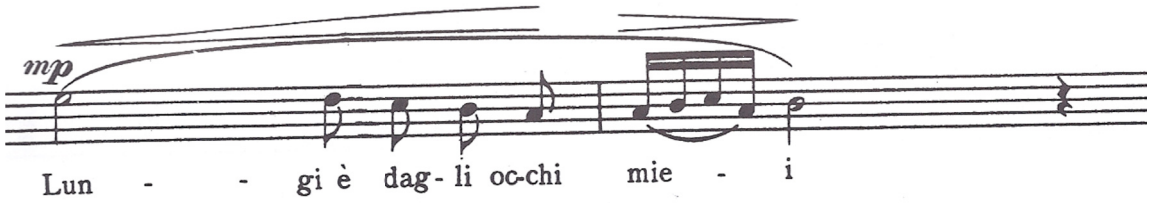


[87] Stefano Donaudy, "O Del Mio Amato Ben," in *The First Book of Tenor Solos, Part II,* ed. Joan Frey Boytim (New York: G Schirmer, 1993), 80.

[88] Ibid.

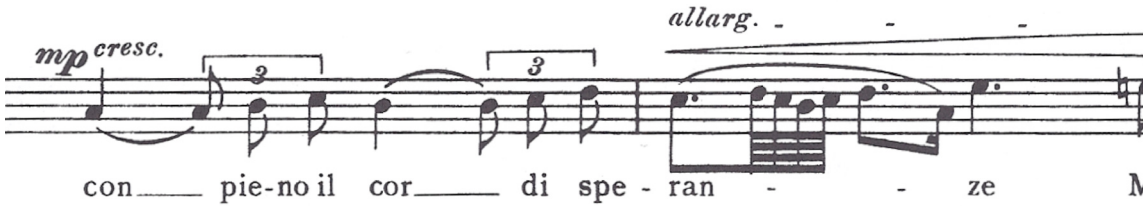
There is a strange and unexpressive rubato in “miei” and then following in “vanto” with a like sixteenth note rhythmic figure, gradually slowing the tempo to stagnation that persists.[89]

Musical Example 2. “O Del Mio Amato Ben,” Stefano Donaudy, from Joan Frey Boytim’s *The First Book of Tenor Solos, Part II*, page 81, system 1, measures 1-2, vocal line only, treble clef



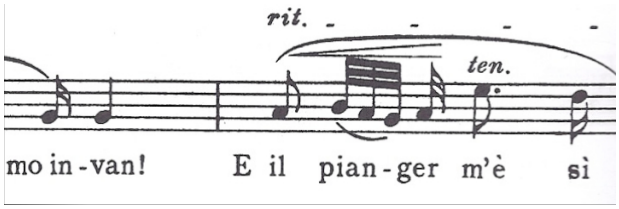
There is a complete ritardation of the written ornamentation on “di speranze”[90]

Musical Example 3. “O Del Mio Amato Ben,” Stefano Donaudy, from Joan Frey Boytim’s *The First Book of Tenor Solos, Part II*, page 82, system 2, measures 1-2, vocal line only



and another immediately following on “pianger m’è.”[91]

Musical Example 4. “O Del Mio Amato Ben,” Stefano Donaudy, from Joan Frey Boytim’s *The First Book of Tenor Solos, Part II*, page 82, system 3, measures 2 and 3, vocal line only, treble clef



[89] Ibid., 81.
[90] Ibid., 82.
[91] Ibid., 82.

The tempo is now incredibly slow. The pianist attempts to recover some of the tempo in the interlude but is unfortunately unable, already imprinting the information regarding the student's choice of a rubato as a fixed tempo. The introduction to the second verse is established slower than the given tempo in the first. I pay more attention to Stephen's posture and demeanor for context clues. Does he know what he is singing about? Is he trying to perform any musical markings aside from phrasing suggested by the melody? How is the Italian diction in the second verse compared to the first and are there any common or recurring inconsistencies?

It is now time to reflect and discuss. In the next thirty seconds or less I process this information, trying to make sense of what happened. I need to reduce the information to its most essential, finding an area that will make the most change in the smallest amount of time with the least amount of effort on my, the pianist's, and student's parts. The goal is to give the student something to do, or feel, creating a physical and visceral realm where procedure can effect a positive change. This task is accomplished using my own subjectivity, empathy, and objectivity. How would the student's tone feel or sound in my own body? What does the tone sound like from a listener's perspective? Where, then, do the most serious problems lie? What optimal solutions could I try based on my pedagogic knowledge to bring it closer to a classical aesthetic while encouraging functional efficiency and maintaining its individual characteristics?

Four problem areas immediately come to mind. The first is to deal with the tension in the posture, which, secondarily, also possibly affects the overall approach to the breath cycle. Third is the onset, or onset of the tone itself, at the beginning of the phrase, in turn affecting the approach to the tone production. The fourth is to clean the

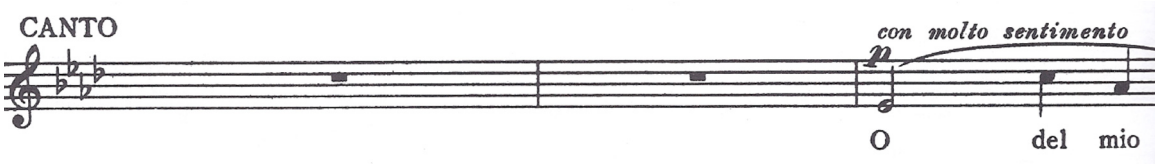
areas of sixteenths and ornamentation creating a more flexible and agile musical motion through an increased physical dexterity and awareness in (and of) the vocal apparatus. It is unlikely that any of these problems can be corrected immediately or permanently. However, all can be addressed individually as an exercise to improve their instances here and a functional efficiency in the long-term, creating a concrete practice room goal.

Problem one: I begin by a quick correction of Stephen's posture through guided exercise asking permission for the student to observe the alignment of my body and vice-versa. I say to Stephen, "Please stand up straight. Align the hips, lower back, and ribcage so none are sticking out or rocking in an un-natural stance." This occurs while I'm paying close attention to the hip joints and sway of the lower or small of the back. "Drop the weight of the arms at your sides so they can feel heavy. Here, put your forearm into my hand and let me pick up your arm. Do you feel that weight? Now, feel the head balancing on the neck by keeping your chin in a neutral position, so that the head is neither tilting up or down, nor forward or backward. Allow the chest to become convex, feeling the expansion between the ribs (intercostals) all while allowing the collarbones (clavicles) to feel wide or open on the top. In this position the shoulders will be down and the ribs expanded. The trunk, head, and jaw will be in balance with one-another. Check this posture in the mirror. Re-check again and again while you practice later this week. Please practice a posture that will help you optimize your sound. It takes a while to get used to it, so practice it now so it can become second nature in your performance. Try ruling your body, not vice-versa."

Problem two: Now we work with the coordinated breath and its overall effect on the onset of the tone. "Now Stephen, while keeping this position, breath naturally as if for

conversation. Do it again and pay careful attention to the feeling of expansion created in the chest between the ribs while inhaling. Allow the air to gently hiss across the teeth while exhaling. Can you allow the breath to be equally weighted from beginning to end without any audible compressions or accelerations? Better Stephen, but try again. Now let's give the hiss some vocal weight. Inhale and sing this pitch (playing E-flat[4]) on the vowel [o]." This exercise is created for Stephen from context, though he may not yet be aware.[92]

Musical Example 5. "O Del Mio Amato Ben," Stefano Donaudy, from Joan Frey Boytim's *The First Book of Tenor Solos, Part II*, page 80, system 1, measures 1-3, vocal line only, treble clef



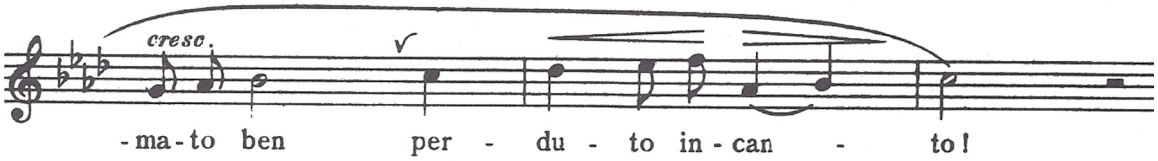
"Now allow the exhalation to engage the sound of the voice (adduction of the vocal folds) at the same approximate time. Can we perform measures three and four of the introduction so you have time to take an efficient breath? It's two measures before you come in. Please breathe in all four beats of the last measure of the introduction, being careful not to take in too much air (measure four). Do this slowly, methodically, with a connection and expansion of the chest, and sing with the same posture. This is singing, exhaling, with the muscular gesture of inhalation."

Problem three: Now Stephen needs to coordinate and balance the energy needed for the upward motion through the passaggio moving through F[5]. "Okay Stephen, Can you please begin the song and sing only on an [o] vowel? Allow the posture to stay balanced while feeling a continuous line of breath as the pitch ascends. Use a little less

[92] Ibid., 80.

pressure as you ascend, trying not to squeeze from the abdomen," as I monitor this action. "What do you feel while thinning the breath and vowel in this manner? Try again and feel very carefully. What differences did you notice? Now please try it on the text as written, but make it feel the same way, easy, as if riding smoothly on the breath through "perduto" to the f-natural on the first syllable of "incanto."[93]

Musical Example 6. "O Del Mio Amato Ben," Stefano Donaudy, from Joan Frey Boytim's *The First Book of Tenor Solos, Part II*, page 80, system 2, measures 1-3, vocal line only, treble clef



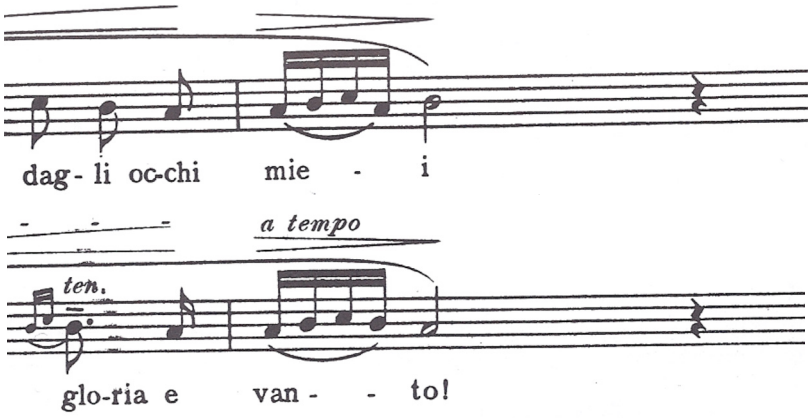
These notes *are* accessible for you! See how easy a facilitation of the 'high' notes can be when you allow your body to do it without any extra squeeze from the abdomen or 'help' from the jaw, neck, or tongue?" This is true, especially if an extra squeeze causes a rigidity or rise in the laryngeal posture.

Problem four: Next comes dexterity. I mention, "Now look in your score the top of page eighty one, system one, measure two. Can you slowly sigh the pitches occurring here on the word "mei' (providing a deliberate demonstration). Now can we speed-up the sigh? Stephen, can we do it with one fluid breath motion? Can we try to make it both fast and slow sixteenth-note motion?" We try this both slow and fast to create physicality for both. "Now, can we gradually allow from these two extremes to make a rubato, a feeling of stretch in the tempo and, thus the musical phrase?

[93] Ibid.

The same sort of gesture is needed here," moving on to the same page, second system, second measure on the word "vanto:"[94]

Musical Example 7. "O Del Mio Amato Ben," Stefano Donaudy, from Joan Frey Boytim's *The First Book of Tenor Solos, Part II*, page 81, systems 2 and 3, measures 1-2 (respectively), vocal line only, treble clef



What have I discovered about Stephen's singing using just one Italian song? Stephen needs help developing certain aspects of functional singing, though not all in this isolated case, in his vocal technique. He is struggling with postural alignment and breath coordination, range, vocal onset, dexterity and flexibility in *O Del Mio Amato Ben*. It's not enough to practice solutions for these faults out of context. He needs to find a systematic, practical, reliable, and physical approach that could be used to exercise solutions all while finding the coordination necessary to repetitiously practice them. Stephen could benefit from a repertoire-based approach to singing.

Historical Precedence

An understanding of previous literature related directly to the study of like repertoire-based approaches could create a clearer picture of what discoveries might lie

[94] Ibid., 81.

beyond. To date there are very few (if any) extant resources in the literature on singing, voice or its pedagogy, or song repertoire that synergize a repertoire-based approach with breadth or depth as offered in this study. That is not to say approximate examples of previous models of repertoire-based approaches, or at least something that suggest their uses, does not exist, as this study must spring from somewhere. There are several kinds of extant sources that feature a combination of traits pertinent to this discussion. Some contain information suggesting the grading of the repertoire, some that focus on what pedagogy to teach by what they include and exclude, and still others that may suggest less inclusive examples of repertoire methods or approaches.

Inconsistencies emerge when examining historical models, all springing from the same problem. Predecessors to this study may offer anemic or abridged methods that are not universally applicable as an augmentation to any other approach, a goal of this study. To qualify as a repertoire-based approach for inclusion and discussion, each must use particular vocal repertoire for its instances of specific concepts of vocalization, function within a prescriptive, descriptive, and conceptual framework, and finally suggest a particular curricular structure. Restated, a repertoire-based approach must be philosophically descriptive suggesting a curriculum, prescriptively couple aspects of singing with appropriate repertoire for each voice type, and have a conceptual structural framework large enough to support an adequately inclusive representation of standard styles, composers, and historical periods in the western canon of classical song.

Three stereotypes could be used when describing extant models. First, there are sources whose writing suggests the use of repertoire to accomplish a pedagogic end, but these sources do not outline a certain approach, the idea cast aside as one of several

approaches one may subjectively try. Many approaches of this example appear in the form of an appendix type list with little accompanying explanation of how or why decisions regarding the choice of specific repertoire or particular pedagogic goals. There may also be little attachment to a philosophical or scientific discussion. These are often offered merely as suggestion and there are no clear indications or suggested progressions in the repertoire or attached pedagogic ideas. Second, though there is a mild consistency in the aspects of singing that are chosen when comparing sources, there is not much clarity or explanation of how the author chose such aspects or how they decided which repertoire transmitted the pedagogic idea most clearly. Finally, the literature suggests a lack of depth or breadth where only select few examples of standard styles, composers, historical periods, and even voice types are included, leaving practitioners with a feeble resource.

Overall, these sources include too little material and explanation to facilitate a meaningful or less than short-lived studio dialogue reflected in their largely unused state on library and studio shelves. Their importance to this study, however, cannot be overstated. The most important predecessors to a repertoire-based approach are early to middle twentieth-century method books for studio or class voice. These ancestors have created a context for the formation of a modern repertoire-based approach.

Method books and texts for class voice contain helpful context clues. Sources may include anthologized lists of repertoire and suggestions for their study, perhaps sometimes attempting an arrangement of songs on a scale of increasing difficulty. Method books may also link a song with a particular aspect of singing for drill. Such texts represent the largest organized group of example presenting evidence of repertoire

used as a tool to teach vocal technique. These books can be arranged by voice type (Fach) for solo or class voice singing. Such sources offer an incomplete combination of the three criteria for a repertoire method. Offered here are some representative sources that fit these descriptions evidencing an implied curriculum that couples aspects of singing with specific repertoire, selected for their relevance as pre-cursors to this study.

First, method books, often by nature, suggest a graded progression of repertoire outlining the basics of what could be considered curriculum. An example is Celeste Watson's text that includes a two-page list of songs with recommendations of suitability based on relative experience level. [95] These songs move from popular songs for early pupils, the second half-year, the second year, and a small list of classical songs. The song examples are basic and may indicate the vocal prowess of a beginner. Still this thoughtful yet limited list is a beginning, a place where a teacher could choose any song from the above categories and work through in any progression within a particular category, since a use or degree of difficulty is not recommended specifically for each song.

Second, some examples of method books suggest a coupling of certain concepts of vocalization with specific repertoire. In *The Clippinger Class-Method of Voice Culture*, D. A. Clippinger takes an indirect approach, anthologizing the repertoire while leaving a teacher to assume that the logical progression or process is from the beginning to end. [96] Clippinger does include a brief outline of the elements of good singing, concepts

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[95] Celeste Watson, *Teaching the Mechanical Art of Song: Twentieth Century Masterworks on Singing,* Edward Foreman, ed. (Minneapolis: Pro Musica Press, 1976), 37-38.

[96] Clippinger, *The Clippinger Class-Method of Voice Culture* (Boston, New York: Oliver Ditson Co., Inc.; Chicago, Lyon & Healy, Inc., 1933).

fundamental to a coordinated and artistic performance, usable when solo singing has begun. The list is numbered, possibly signifying an order of importance, from 1-6:[97]

Figure 4. D. A. Clippinger: A brief outline of elements of singing from the table of contents from *The Clippinger Class-Method of Voice Culture*

1. READING: Pitches, Note-lengths, Rhythm
2. DICTION: Enunciation (sub-categories: Vowels, Consonants), Pronunciation, Accent, Emphasis
3. VOICE: Even Scale, Quality, Freedom, Breath-Control
4. TECHNIC: Onset, Flexibility, Execution
5. PHRASING: Legato, Sostenuto, Contrast (Sub-categories: Power, Color, Tempo), Proportion, Unity
6. MOOD: Emotional Concept, Facial Expression, Stage Presence

These are all components of the larger paradigm of vocal technique and are helpful as a precedent for establishing categories and sub-categories of relative concepts as an indication of what may be more or less important, even though Clippinger does not indicate what repertoire in the subsequent anthology may be used to establish specific concepts of vocalization.

Cultivating and fully establishing the task of coupling concepts with the repertoire itself is Anne Pierce in her text *Class Lessons in Singing*. This method book is philosophically foundational to establishing a repertoire-based approach. Pierce mentions in her preface: "As in other school subjects, teachers of singing desire a manual of guidance which will set forth essentials and methods of instruction and give students a staff upon which to lean. Such a guide should be based on research, experimentation, and modern educational ideals and practices."[98] Pierce makes full use of this ideal, putting into practice a pre-curser for a repertoire-based approach, dividing concepts of

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[97] Ibid., 53.

[98] Anne Pierce, *Class Lessons in Singing* (New York: Silver Burdett Company, 1937), iv.

vocalization and songs into a long list with repertoire or excerpts for use to develop specific musical and vocal abilities from the songs studied.[99] She lists twenty-nine categories of concepts, some with adjoining song repertoire, reproduced here from the wide breadth of the table of contents where I have included the composer or appropriate attribution for each song example:[100]

Figure 5. Anne Pierce: Categories and concepts relative to the singer with adjoining repertoire from the table of contents from *Class Lessons in Singing*

Chapter	
I	Singing
II	Vocal Training
III	The Vocal Instrument
IV	Breathing
V	Quality of Voice
VI	The Changing Voice
VII	Classification of the Voices
VII	Ensemble Singing
IX	Interpretation of Songs
X	Stage Deportment
XI	Vowels
	"In the Gloaming" (Annie Fortescue Harrison)
XII	Diphthongs
	"Bendemeer's Stream" (Irish Folk Song)
XIII	Characteristics of Vowels
	"Passing By" (Edward Purcell)
XIV	Consonants
	"Wandering" (Franz Schubert)
XV	Combinations of Consonants
	"Have You Seen But a White Lily Grow?"(Music Anonymous)
	"Loch Lomond" (Scotch Air)
XVI	Pronunciation
	"In the Time of Roses" (Luise Reichardt)
	"Fiddle and I" (Arthur Goodeve)
XVII	Articulation
	"Long Ago in Alcala" (André Messager)
	"Now is the Month of Maying" (Thomas Morely)
XVIII	Diction

[99] Ibid.
[100] Ibid., v.

Figure 5. (continued)

	"Who is Sylvia?" (Franz Schubert)
	"The Sailors Life" (Arr. H. Lane Wilson
XIX	Intonation and Onset of Tone
	"The Monotone" (Peter Cornelius)
	"The Postillion" (James Lyman Molloy)
XX	Legato and Sostenuto
	"Dedication" (Robert Franz)
	"Thou'rt Lovely as a Flower" (Robert Schumann)
XXI	Flexibility
	"I Attempt From Love's Sickness to Fly" (Henry Purcell)
	"Damon" (Max Stange)
	"Verdant Meadows" (George Frideric Handel)
	"Trip, Trip" (Theo Marzials)
XXII	Modes in Music
	"Courage" (Franz Schubert)
	"Out of My Deepest Sadness" (Robert Franz)
XXIII	Phrasing
	"Where E'er You Walk" (George Frideric Handel)
	"Florian's Song" (Benjamin Godard)
XXIV	Contrasts in Tone
	"The Plane Tree" (George Frideric Handel)
XXV	Chromatics
	"Song to the Evening Star" (Richard Wagner)
	"The First Primrose" (Edvard Hagerup Grieg)
XXVI	Embellishments in Music
XXVII	Embellishments: The Appoggiatura
	"My Mother Bids Me Bind My Hair" (Franz Joseph Haydn)
	"On Wings of Song" (Felix Mendelssohn-Bartholdy)
	"Caro Mio Ben" (Giuseppi Giordani)
XXVIII	Embellishments: The Gruppetto or Turn
	"Faith in Spring" (Franz Schubert)
XXIX	Embellishments: The Mordent and Trill
	"Nina" (Giovanni Battista Pergolesi)

Pierce additionally lists questions and activities and a supplementary list of music after each example for use in a classroom or choral setting. There is a suggestion each for unison, SA, SSA, TTBB, and SATB singing.[101] A description and brief discussion of each aspect follows independently in each chapter. Every song has paragraph preceding it

[101] Ibid., 58.

including some biographical information on the composer and song as well as definition of any terms related to style or period. Pierce also includes hints of what to observe or think about when approaching each individual song.[102]

Harry Robert Wilson takes a similar approach.[103] His relatively short forty-page method book *The Solo Singer* begins with an important and powerful disclaimer, a teaching procedure as he calls it, excerpted here:

> In the teaching of singing, there is a place for exercises, but they should be functional to the student and not abstract drill, the meaning of which he fails to see. It is wise, therefore, to relate all vocalises to song material, the practice followed in this method. …Naturally, each song involves all the principles of singing, but direct attention to each of the various vocal principles, which the singing act embraces, will develop greater coordination and control. …*Students should have at least one genuine musical experience in every lesson.*[104]

The table of contents also reflects a specific attachment of repertoire and aspect of singing:[105]

Figure 6. Harry Robert Wilson: Categories and concepts relative to the singer with adjoining repertoire from the table of contents from *The Solo Singer: A Method of Teaching Singing in the Studio Classroom: Songs, Vocalises and Interpretative Suggestions: Medium-Low Voice*

I. The Singing Tone
   1. Drink to Me Only With Thine Eyes (Old English)
   2. Jeanie with the Light Brown Hair (Stephen C. Foster)

II. Vowel Formation
   3. The Blacksmith (Johannes Brahms)
   4. My Memory of You (Harry Robert Wilson)

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[102] Ibid., 44.

[103] Wilson, *The Solo Singer: A Method of Teaching Singing in the Studio Classroom: Songs, Vocalises and Interpretative Suggestions: Medium-Low Voice.*

[104] Ibid., 5.

[105] Ibid., 4.

Figure 6. (continued)

III. Breathing
   5. When That I Was (Joseph Vernon)
   6. To Music (Franz Schubert)

IV. Articulation
   7. Sigh No More, Ladies (Arthur Seymour Sullivan)
   8. The Meeting (Harry Robert Wilson)

V. Flexibility
   9. Come and Trip It (George Frideric Handel)
   10. Love Has Eyes (Henry R. Bishop)

While Pierce's and Wilson's repertoire selections are different, both authors include all of the same concepts, if "The Singing Tone" could be subjectively interpreted as congruous with "Quality of Voice." Pierce's omission of any repertoire used to specifically treat "Breathing" and "The Quality of Voice" is also interesting, her choice being arguably the most logical since most song examples encountered in what is considered the standard repertoire could be used to work concepts of breathing and tone quality. "Vowel Formation" could also adhere to such an argument though Pierce and Wilson both provided repertoire, not just vocalises or discussion, to work this pedagogic concept.

Third, a repertoire-based approach must operate within a large and inclusive framework inclusive of a standard of historical styles, composers, and periods. A candid observation of Pierce's method, looking at the lists of repertoire and the supplementary lists of music, reveals that most every piece could be classified as part of the English language repertoire.[106] Moreover, every song included here either appears in English or in an English translation. I conjecture that this was no accident, but stemming from the careful and deliberate consideration of Pierce's audience. First, most singers using this method in the United States more than likely spoke English as a primary or native

[106] Pierce, *Class Lessons.*

language. Second, it could be assumed that pedagogy, the aspects listed in the contents, could be more easily transmitted if the languages studied were limited or, in this case, in the colloquial language of its users. Additionally, each song could be considered a staple of the repertoire and could have been chosen for its memorable or melodic attractiveness to enhance the experience of the student. Wilson echoes this facet of training, where he writes "We see no reason for introducing singing to English-speaking students through a foreign language. Therefore, only English words are used for the songs in this volume."[107] This is a matter of philosophical and fiscal practicality, understanding the consumer or audience. Still, such exclusivity is not an accurate reflection of the skills a professional singer must exhibit, fluency in the diction of foreign languages being a requisite demand.

The repertoire in both methods is unspecific in its classification. It is not exclusively for male, female or any particular Fach, and could represent an attempt at universality in approach. Still, not every song included would work for every voice type, even if delimited to soprano, mezzo-soprano/alto, tenor, and baritone/bass. A transposition of each song would be necessary to make each piece suitable for all who may want to use the methods.

On the other hand, though somewhat narrow in scope, Pierce exhibits a visible variable selection of songs representing style and period, ranging from the sixteenth to nineteenth centuries to elements of several national schools and folk idioms, all while being inclusive of many composers' works. This could represent a deliberate effort to produce a unified approach to a wide range of repertoire that theoretically may work for

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[107] Wilson, *The Solo Singer,* 5.

every voice type, something attainable using repertoire as part of an approach. Wilson may likewise have achieved this facet as his method includes a variety of song selections. But here, with only ten songs represented, it is nearly impossible to achieve any substantial girth.

There are other kinds of sources that are helpful in building a framework where the repertoire itself is concerned. These sources are often annotated reference material, providing various divisions in the repertoire by vocal classification, styles, composers, and periods. Some examples of useful sources are Berton Coffin's celebrated series *The Singer's Repertoire,*[108] Carol Kimball's *Song: A Guide to Art Song Style and Literature,*[109] Barbara Doscher's (edited and annotated by John Nix) *From Studio to Stage: Repertoire for the Voice,*[110] Joan Frey Boytim's *Solo Vocal Repertoire for Young Singers; An Annotated Bibliography,*[111] and *Songs For Young Singers: an Annotated List for Developing Voices* by J. Arden Hopkin.[112]

Some pedagogy texts also offer small lists of repertoire suitable to transmit a particular aspect of the pedagogy. Good examples of such sources are few. Among these is the two-paged Appendix D found in a rather small thin text *Think Afresh About the Voice: in Choirs, Conversation, Discussion, Drama, Oratory, Song* by Arthur D. Hewlett. The Appendix, titled 'Songs for Teaching" is for the beginning student, specifying

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[108] Berton Coffin, *The Singer's Repertoire* (Five Volumes). Rev. ed. (New York: The Scarecrow Press, 1960).

[109] Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard, 2006).

[110] Barbara Doscher, *From Studio to Stage: Repertoire for the Voice,* ed. John Nix (New York: The Scarecrow Press, 2002).

[111] Joan Frey Boytim, *Solo Vocal Repertoire for Young Singers; An Annotated Bibliography* (Jacksonville, FL: National Association of Teachers of Singing, 1980).

[112] J. Ardin Hopkin, S*ongs for Young Singers, An Annotated List for Developing Voices* (New York: The Scarecrow Press, 2002).

suitable songs for some limited aspects of voice technique. The aspects are described as either for children, very short compass (range), fairly short compass, scale passage and fluidity, upward octave leaps, effective soft singing, and for confidence.[113] Each category has a maximum of six songs, others far fewer. Others include Coffin where he has included for each voice classification songs employing select aspects listed as those for agile singing, crescendo-diminuendo, piano singing, rapid enunciation, sustained singing, spirited singing, and staccato singing.[114]

Other sources offer philosophical pleas that favor a repertoire-based approach, even if they do not directly use one per se. In her book *Class Voice and the American Song: A Source Book and Anthology*, Helen Lightner offers advice on the curricular structuring of the repertoire in that "an arbitrary grading of material is, at best, a limitation and does not allow either the instructor or the student the flexibility in the choice of songs for study."[115] Jan Schmidt in *The Basics of Singing* relates that in order "to transfer good technique from vocalises to songs is a primary goal of singers at all stages of development. Just as practicing should always and without exception begin with concentration of technique in the vocalises, so, then should careful thought be given to ways of transferring the same technique the songs."[116] Statements analogous to these are an implication that a repertoire method is something that is intuitive and ever-present in

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[113] Arthur D. Hewlett, *Think Afresh About the Voice: in Choirs, Conversation, Discussion, Drama, Oratory, Song* (London: The Ernest George White Society, 1970), 58.

[114] Coffin, *Coffin's Sounds of Singing*, 15.

[115] Helen Lightner, *Class Voice and the American Art Song: A Source Book and Anthology* (Metuchen: The Scarecrow Press, Inc., 1991), 19.

[116] Jan Schmidt, *Basics of Singing.* 4th ed. (New York: Prentice Hall International, 1998), 19.

the studio even if it not harnessed in a formal procedural way such as that outlined in this study.

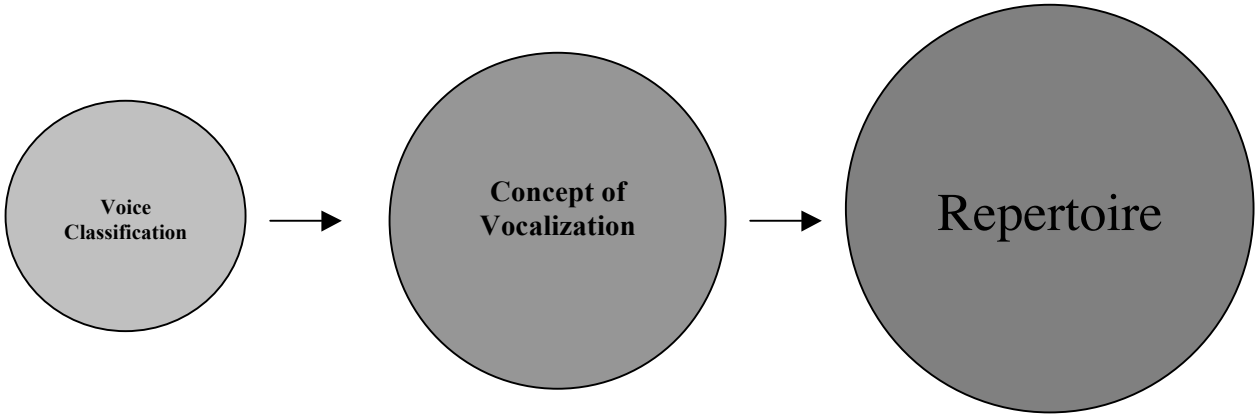
Extant literature sources fail to create a fully gestated repertoire-based approach. The reasons are simple: extant literature sources are incomplete at best, failing to accomplish all the goals set out in this study. While the concept of using repertoire to teach pedagogy is very present in the literature, there is still a lack of a system for creating and implementing such an approach. Further more, a more complete database of songs divided according to their use within such an approach should accompany any pedagogical structure, adding the element of procedural practice to create an immediately useful resource for the studio. Further investigation into development of a contemporary repertoire-based approach is merited, if not entirely overdue.

Three-dimensional Model

A repertoire-based approach to singing establishes a systematic approach to teaching technique and repertoire, meeting the three aforementioned criteria. To recapitulate, a repertoire-based approach must be philosophically descriptive suggesting a curricular framework, prescriptively couple concepts of vocalization with appropriate repertoire for each voice type, and have a conceptual structural framework large enough to support an adequately inclusive representation of standard styles, composers, and historical periods in the canon of Western classical song. A fully gestated repertoire-based approach needs three parts in order to accomplish its pedagogic aims; voice classifications, concepts of vocalization, and repertoire. These parts, described here as *dimensions*, create a useful pedagogic structure and curricular order in voice studies.

A repertoire-based approach to singing is a three-dimensional model, the dimensions being voice classifications, concepts of vocalization, and the repertoire. The model, represented in Figure 7, here as a two-dimensional diagram, is heliocentric, with repertoire at the center, concepts of vocalization in its inner orbit, while voice classification circles in its outer orbit.

Figure 7. A three-dimensional model of a Repertoire-based Approach to Singing



This model of a repertoire-based approach implies a procedural order. Procedurally, voice classification should come before concept and concept before the repertoire, following a linear train, in which voice classification leads to concepts of vocalization, which in turn leads to the repertoire. There is also a distinct hierarchical structure of dimensions implied within the model since there are more song possibilities than concepts, and more concepts than voice classifications. There is an inward train of logic, where the lenses of voice classification and concept of vocalization render an applicable pool of repertoire from which to choose.

A repertoire-based approach to singing must begin with voice classification. Concepts of vocalization are next, chosen prescriptively depending on the individual need of each student as parts of the desired technique or effort to improve the functional efficiency of the singing voice. The concepts could be chosen in a subjective curricular order, repeated as a group successively with more challenging repertoire as the student acquires a mastery of technical skills each aspect having a level from beginning to advanced based on the difficulty of the repertoire that contextualizes it. Repertoire lies at the center of the approach, chosen subsequently as the conduit for the technical concept under scrutiny, based on the voice type and concept chosen for study.

Take into account Stephen's scenario, a sophomore undergraduate tenor with a light lyric voice, who sang *O Del Mio Amato Ben* by Stefano Donaudy. Four problems came to mind during the initial hearing. First, there was tension in the posture, which, secondarily, also possibly affected the overall approach to the breath cycle. Third was the onset itself at the beginning of the phrase, in turn affecting the approach to the tone production. The fourth was a matter of correcting the areas of sixteenths and ornamentation creating a more agile musical motion through an increased physical dexterity and awareness in (and of) the vocal apparatus.

Distilling the vocal problems found in Stephen's singing from that particular session could be drawn on to create a list of concepts of vocalization he needs help mastering to prescriptively improve the functional efficiency of his singing voice. To recapitulate, Stephen's vocal problems in *O Del Mio Amato Ben* were postural tension, breath coordination, onset, and dexterity. While postural tension and breath coordination, specifically finding an appropriate breath to tone ratio through the Italian technique of

appoggio, or the fusion of voice and breath through the use of compressed breath, could be considered the most important concept of singing, it could (and should) be reasonably taught with nearly any song in the repertoire.[117] Since this is true, both posture and the balance of breath and singing tone will be addressed in most of the repertoire Stephen sings in the first two years or more of his undergraduate degree, reinforced in every song he sings during the span of his teaching or performing career.

Onset and dexterity are the two problems that remain. This is no coincidence, and neither is the choice of repertoire. The musical structure of *O Del Mio Amato Ben* calls for fluidity of technique for these particular concepts. Therefore, *O Del Mio Amato Ben* could be used prescriptively specifically to build the muscular and psychological coordination necessary to create healthy onset and dexterity during the singing process.

Since Stephen's voice classification and trouble concepts in this particular instance are known, a prescriptive pool of repertoire emerges for consideration, the songs used specifically to contextualize and practice the particular concepts of vocalization, and all having some musical topography similarities with *O Del Mio Amato Ben*, composer, language, or period not necessarily withstanding. Among the repertoire that Stephen might now study are such pieces as Henry Ender's *Russian Picnic*, Roger Quilter's *My Life's Delight*, Ralph Vaughan Williams's *Orpheus with His Lute*, and finally Carl Loewe's *Canzonette*. **U**nder the direction of the instructor, Stephen can now can practice these songs for their instances of the particular concepts of onset and dexterity. His voice classification and technical problems have led to a practical and useful assignment of repertoire.

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[117] Lamperti, *Vocal Wisdom*, 47, 64. Discussions of the fusion of voice and breath and compressed breath can be found in Lamperti's maxims.

Structural Dimension I: Voice Classifications

Unpacking Figure 7, the objective of voice classification, the first dimension of a repertoire-based approach, is to guide singers towards a pool of repertoire that best suits their anatomical and physiological potential. Voice classification is an outward indication of how a singer should be trained based on the averages of vocal range, timbre, and capability based in part on tessitura and registration. There are two divisions of each voice type, the primary classification, or soprano, mezzo-soprano, contralto for female voices, tenor, baritone, and bass for males and sub-classifications such as coloratura, buffo, lyric, or dramatic, of which there are many more.[118] Discovering voice classification is not always an easy task, confounded by students' persistent desire to know what kind of voice they are. Diagnosing voice classification can be a risky business for the voice teacher, their students' vocal health hanging in the balance

Diagnosing classification is empirical at best, relying on observation and experience, with as many methods as voice teachers.[119] There are several criteria used to determine classification, but none has gained widespread acceptance excluding any other, so using a composite of all available data might be the best approach.[120] The basic criteria of voice classification are timbre, tessitura, and range.[121] Some teachers may advocate the inclusion of a fourth: the register transition points common in each voice type. [122] There is a fifth criterion, though not considered in this study, where recent study implies that voice classifications can be diagnosed using anatomical features, such as the length and

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[118] McKinney, *Diagnosis and Correction*, 110.
[119] Doscher, *The Functional Unity of the Singing Voice*, 195.
[120] McKinney, *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors*, 111.
[121] Doscher, *Functional Unity*, 195.
[122] McKinney, *Diagnosis and Correction*, 113.

thickness of the vocal folds at rest, the volume of the resonating tract, and the overall body structure.[123]

Some definitions are necessary to create an understanding of what these terms have come to signify. *Timbre*, commonly referred to as tone color, is an amalgam of the fundamental frequency, the number and distribution of its harmonics and their amplitudes, where the operation of the vocal folds, use of breath, and adjustment of the resonating tract determine the sound wave.[124] *Range* is the limit of the highness and lowness of pitches a voice can phonate. *Tessitura* refers to a distribution of pitches where a singer can perform with special ease of production.[125] *Registration* could be described as areas of the voice that are produced using different mechanisms. Vocal timbre in singing can differ widely and can be most easily detected between the sexes and high or low voices. Voice timbre is something that can be measured and diagnosed scientifically carefully considering the alchemy of acoustics, physics, and anatomy. However, most voice teachers probably rely on their ear and the sum of their subjective experiences. A portrait of a singer's vocal timbre can be created, though not always reliably as there are always some anomalies, through critical listening.

Timbre can be described as a culmination of vocal qualities or, synonymously, vocal characteristics.[126] Scott McCoy, in his text *Your Voice: An Inside View* identifies

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[123] Doscher, *Functional Unity*, 195.
[124] Ibid., 196.
[125] Ibid., 196.
[126] Scott McCoy, *Your Voice: An Inside View: Multimedia Voice Science and Pedagogy* (Princeton, NJ: Inside View Press, 2006), 15.

and describes this extensive list of characteristics by categorically polarizing them and suggesting that a continuum exists in-between as follows:[127]

> Bright/Dark, Twang/Loft, Forward/Back, Light/Heavy, Clear/Breathy, Clean/Raspy, Healthy/Damaged, Conversational/Ringing, Nasal/Non-nasal, Free/Forced, Vibrant/Straight Tone, Wobble/Flutter, In-Tune/Out-of-Tune, Good Diction/Poor Diction, Stylistic/Unstylistic

Some discussion and clarification of a few terms is useful here to avoid confusion. According to McCoy, *Twang* and *loft* are qualities of vocal resonance, twang referring to the "narrowing of the vocal tract to produce a brassy, edgy timbre while loft resonance is the most direct opposite, created by relaxing and enlarging the pharynx, and lifting the soft palate."[128] *Ring* is a desirable characteristic in the singing tone caused by vocal tract amplification of very high overtones in the pitch range roughly equivalent to the highest octave of the piano keyboard."[129] Ring is the characteristic that allows trained singers to sing acoustically without the aid of amplification. Conversational singing is that without ring, needing amplification to carry in a hall. *Wobble* (slow oscillation of the voice) and *flutter* (fast oscillation of the voice) are polarized "assessments of the speed and intensity of vibrato," where a "healthy, well-balanced vibrato will oscillate in the approximate range of 4.5 to 7 cycles per second (cps)."[130]

Each voice type can exhibit some combination of all these characteristics, not one being completely like another, even within the same classification. It is certain that a well-functioning and classically trained voice will exhibit a mixture of light and dark tones, called *chiaroscuro*, which literally means light/dark, twang and loft, forward and

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[127] Ibid., 2-7.
[128] Ibid., 2.
[129] Ibid., 4.
[130] Ibid., 6.

back placement, be of a medium weighted tone while also being clear, clean, healthy, ringing, non-nasal, free, vibrant, evenly vibrating (somewhere in a continuum between wobble and flutter), in-tune, in context with good diction and appropriate style.[131]

Timbre, as a consideration of voice classification, is not always necessarily useful, but maybe more so with sub-classification. The first three categories, bright/dark, twang/loft, and forward/back, may be the most helpful character determinates in classification, founded primarily in subjectivity and accepted stereotype. According to McCoy, there are "strong interrelationships among these first three categories of voice descriptions" where "dark sounds will often have elements of loft resonance and back placement" while "bright sounds will often have elements of twang resonance and forward placement."[132] Higher voice classifications (soprano, mezzo-soprano/alto, and tenor) may exhibit bright, twang, and forward characteristics while lower voices (contralto or alto, baritone, and bass) may exhibit dark, loft, and back characteristics. This is certainly not a hard and fast rule, range, tessitura, and transition points in the voice being a little less empirical and much more reliable.

There are accepted ranges and tessitura for each voice classification, linked in a way, one describing the extremes of pitch, the other a collection of pitches with ease in facility. Range is typically described in either a usable pitch interval of a twelfth or, more desirably, spanning two octaves, sometimes extended a little more for particularly demanding repertoire.[133] Range is derived from the vocal literature and tessitura as a

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[131] Ibid., 2. This definition of "chiaroscuro" is much like that derived from the Maxims of Lamperti by Giovanni Battista Lamperti, *Vocal Wisdom*, (New York: Taplinger Publishing Company, 1931), 61.

[132] Ibid., 3.

[133] McKinney, *Diagnosis and Correction*, 111.

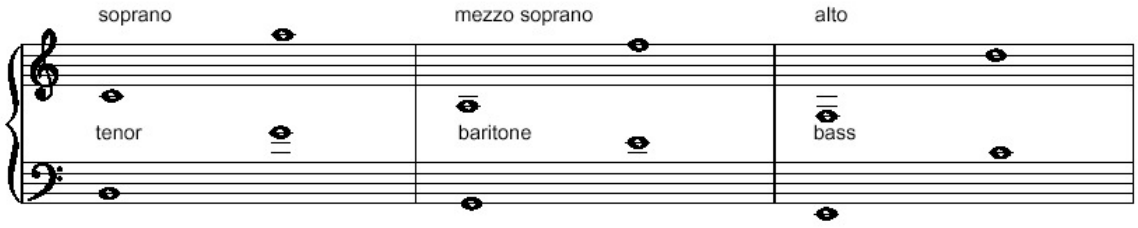
collection of pitches that are stereotypically comfortable and dependable within that range. *The New Harvard Dictionary of Music* describes typical voice ranges (once fully gestated) as falling within a little more than a two-octave interval.[134] These ranges are contemporarily used to catalogue music when no range is indicated according to the instructions given in the *Subject Cataloging Manual: Subject Headings* from the Library of Congress Subject Headings as shown in Table 6:[135]

Table 6. Vocal Ranges for soprano, mezzo-soprano, alto, tenor, baritone, and bass

Soprano: C^4-A^5	**Mezzo soprano**: A^3-F^5	**Alto**: F^3-D^5
Tenor: B^2-G^4	**Baritone**: G^2-E^4	**Bass**: E^2-C^4

Figure 8 shows how the vocal ranges appear on the musical staff.[136]

Figure 8. Vocal ranges described as soprano, mezzo soprano, alto, tenor, baritone, and bass from Music Cataloging at Yale, Music Cataloging Resources, "*Subject Cataloging Manual: Subject Headings section H 1917.5: Base vocal range on the verbal indication on the item*



[134] *The New Harvard Dictionary of Music*, s.v. "Vocal Ranges."

[135] Music Cataloging at Yale, Music Cataloging Resources, "*Subject Cataloging Manual: Subject Headings section H 1917.5: Base vocal range on the verbal indication on the item,*" Yale University, http://www.library.yale.edu/cataloging/music/vocalrg.htm (accessed on July 15, 2010).

[136] *The New Harvard Dictionary of Music*, s.v. "Vocal Ranges."

Tessitura is somewhat dependant on the comparable vocal range, divided simply into high and low, where two melodic examples can have similar ranges while centered either higher or lower within the staff, one example of which is shown below in Table 7:[137]

Table 7. Tessitura, grouped as high and low within specific melodic ranges

High Tessitura	**Low Tessitura**
Melodic Range: F^4-F^5 **Tessitura**: Pitches in melodic collections, mostly B-flat^4 or higher.	**Melodic Range**: F^3-F^4 **Tessitura**: Pitches in melodic collections, mostly B-flat^4 or lower.

Registration can be described as areas of the voice that are produced using different mechanisms. These transition points are generally accepted as occurring on certain pitches corresponding to shifts between low, middle, and high registers, variability depending on classification. McKinney describes these transition tones as first and second series, men typically only experiencing first series register events as a shift from low to middle register while women experiencing both transitions from low, to middle, to high registers.[138]

[137] McKinney, *Diagnosis and Correction*, 111.
[138] McKinney, *Diagnosis and Correction*, 112.

This division has a simple case, where men's ranges are typically lower than females, shown below in Table 8:[139]

Table 8. Vocal transition points, typical registration events based on pitch, described in two groups, or series of pitches

First Series: **Second Series**:

Contralto and **Bass**	**Mezzo** and **Baritone**	**Soprano** and **Tenor**	**Contralto**	**Mezzo**	**Soprano**
D-flat^4	E-flat^4	G-flat^4	D-flat^5	E-flat^5	G-flat^5

There are many problems associated with classifying young singers' voices having most to do with the physical immaturity of their bodies or undeveloped understanding of vocal technique. Undergraduate students can have a limited range and tessitura, a lack of coordination creating an inefficient breath-to-tone ratio resulting in anomalies of vocal timbre, and problems negotiating register shifts resulting from a lack of developed muscle coordination. These specific problems, among others, might make classification a difficult task. There are also psychological and cultural implications of voice classification, where the desire to sing high or low, full or thin, could affect a singer's willingness to flesh out a truer vision of his/her range and timbre, based on his/her most comfortable tessitura.

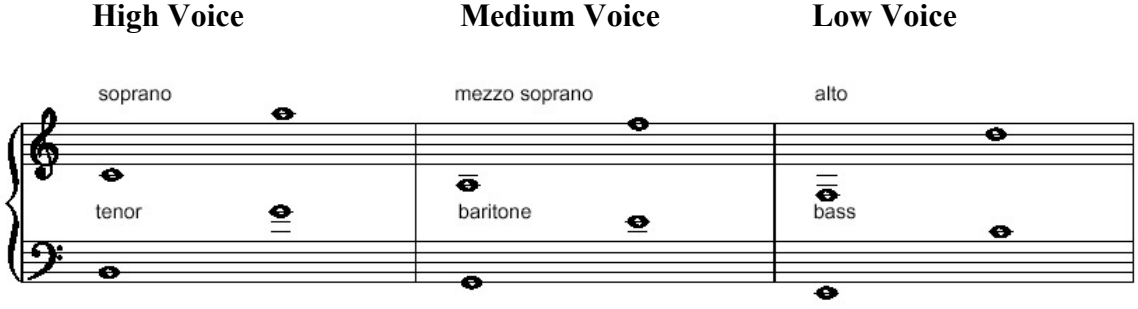
Vocal comfort and efficiency should be the most basic concerns when classifying undergraduate voices. This may mean that the student performs only repertoire of a very limited range within the middle register of the voice, first ensuring proper function and ease of facility before attempting literature that uses extremely high or low pitches

[139] Ibid., 113. Adapted from Figure 5 from Chapter 7, *Voice Classification.*

requiring a technical adjustment in the voice. There could be anomalies to this basic rule of thumb, where certain singers' voices are exceptions to all classification criteria. Patience is necessary on both the instructor and the student's part, early voice classification most likely being a subjective determinate of a combination of range and registration events and subject to change as the student develops technique, coordination, and physical maturity. There is no need for premature classification since an untrained singer's tessitura and vocal range are often undeveloped.

A repertoire-based approach only considers four voice classifications, simply soprano, mezzo-soprano/alto, tenor, and baritone/bass for the determination of repertoire. Sub-classifications are unnecessary since most young singers, excluding those older students who are described as "late bloomers" or "non-traditional," will possess and instrument that is light and lyric in quality. There are other more general systems of characterizing voices, especially in song anthologies, where only vocal range is used to categorize the voice types. These classifications are typically referred to as high, medium, and low, are shown in Figure 9, again using the ranges from *The New Harvard Dictionary of Music*.[140]

Figure 9. Vocal ranges described as high, medium, and low from Music Cataloging at Yale, Music Cataloging Resources, "*Subject Cataloging Manual: Subject Headings section H 1917.5: Base vocal range on the verbal indication on the item*



[140] *The New Harvard Dictionary of Music,* s.v. "Vocal Ranges."

Classification of the voices into these types is necessary for the repertoire-based approach outlined here, based in part on the compendium of suggested Italian, German, French, and Spanish songs anthologized high to low, but the subjective choice can remain in relatively medium rages. Recommendations for females include lower keys or collections of tessitura in soprano or mezzo-soprano/alto in medium high keys. For males, lower keys or collections of tessitura in baritone or tenor or medium low or high keys, depending on voice classification. Further classification, especially of true alto and bass voices, as well as the development of higher range within the soprano and tenor voices and specific sub-classification can occur once applicable timbre, ranges, tessitura, and register events are known through maturation.

Structural Dimension II: Concepts of Vocalization and Musical Topography

The concepts of vocalization identified in chapter one, breath management, dynamics, onset, sostenuto, release, chiaroscuro, imposto, range, registration, timbre, aggiustamento and dexterity, represent the technical elements of a repertoire-based approach to singing, chosen for their relevance in the literature. The concepts of vocalization encircle the repertoire in the three-dimensional model of a repertoire-based approach and are the second diagnostic element; voice classification being first, in choosing what repertoire should be prescriptively studied. There is a problem remaining to be solved, framed, again, as a question. What are the analytical means used to classify the repertoire into pools that are useful to teach each individual concept of vocalization? The answer lies in the conceptualization of musical topography as a means of classifying repertoire into pools of what concepts of vocalization each song example could be used to teach.

Musical topography is at the center of a repertoire-based approach to singing, used as the functional means of analyzing repertoire to be used in the approach. *Topography* is a term most often associated with geography, where a detailed map of the surface structures or features of an object or place can be mapped showing the differences in elevation and position. Topography can also mean a description or analysis of a structured entity to show the relationships among its relative parts.[141] *Musical topography*, to create a term, refers to the shape of a particular musical landscape, or metaphoric "lay-of-the-land," where the vocal line's structural components of rhythm, tempo, melodic shape, tessitura, even language of the text, among others, could be mapped, in turn acting like a beacon or guidepost, creating a musical environment circumstantially necessary for certain vocal technical elements that are used within that specific literature. Each song can have a different musical topography, the topography dictating the kinds of technical elements, which must be mastered in order to complete a successful aesthetic and healthful performance of a particular song. Musical topographies help identify the structural components within a song that can be supported by concepts of vocalization.

A repertoire-based approach, based on the distillation of concepts of vocalization for their pedagogic value within the context of the repertoire, is dependant on the conceptual formulation and practical implementation of musical topography. Discovering, organizing, and analyzing musical topographies can be relatively simple, based on the musical structures at hand. A pool of analyzed repertoire emerges, guided by each song's musical topography, used prescriptively to treat vocal faults that are linked to

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[141] *American Heritage Dictionary,* s.v. "Topography."

weaknesses in negotiated the technique required for each concept of vocalization, for application within each voice classification. The organization of each pool around a specific concept follows a logical train. A student singer, to perform a particular song well, would need to have a firm technical understanding and mastery of the concepts it contains. Therefore, particular repertoire could be categorically used to teach specific concepts within each voice classification. Other songs within the repertoire and concepts of vocalization follow the same paradigmatic approach, the individual concepts assigned based on their use in the repertoire indicated by a particular musical topography.

Certain musical topographies provide a context for teaching specific technical skills, based on the concepts that comprise them. However, not every concept has an identifiable topography. If a defining topography does not exist, the suggestion is that the concept is of great universal importance, not the inverse as might be expected, present in nearly every song in the repertoire. It would be impractical to suggest that breath management, release, chiaroscuro, and timbre, according to their definitions, could specifically be taught by a selected pool of repertoire when they could be taught by nearly any song in the representative repertoire used for this study. So, certain concepts are left out, resulting in eight specific concepts of vocalization: dynamics, onset, sostenuto, imposto, range, registration, aggiustamento, and dexterity. The musical topographies of these specific concepts can be used to distill repertoire, in turn applied to teach each concept as a part of vocal technique.

To be useful, each of the eight musical topographies, corresponding to the concepts of vocalization (dynamics, onset, sostenuto, imposto, range, registration, aggiustamento, and dexterity), must be crystallized into compact packages, useful as

individual lenses to view the repertoire. These lenses focus on specific components of individual songs, decoding their parts into basic patterns used to pool like repertoire for the concepts each pool of songs could be used to teach. Basic patterns, defining a particular musical topography, spring in part from the pedagogy literature, where exercises taken from Richard Miller's *The Structure of Singing* are used to lend a topographical shape for each concept. This shape, coupled with definitions for each concept from the Rationale, gives rise to a set (or more) of rhetorical questions, the answers used to guide and identify future assignments of like musical topographies.

To that end, an individual and systematic evaluation of the eight concepts is necessary to ascertain their independent musical topographies. The following discussions include basic definitions of the eight concepts of vocalization, exercises from Miller, sets of rhetorical questions, and an example of each musical topography from the literature. The many examples of vocal exercises from Richard Miller, used to provide evidentiary support for music topographic structures, are cited for their wide acceptance, relevance, usefulness, and general high regard they hold as an important part of voice pedagogy literature. This analysis will provide a more complete view of what each musical topography might look like in context, the parameters for each musical topography used in turn to create the indexed tables of repertoire in the Appendix.

Musical Topography: Dynamics

Dynamics, referring to the loudness and softness of sound and the continuum that results between these two extremes, are relatively simple to place in terms of musical topography. To classify, a teacher could merely look at the score and decide if there are any dynamic markings specified by the composer, utilizing those songs where such

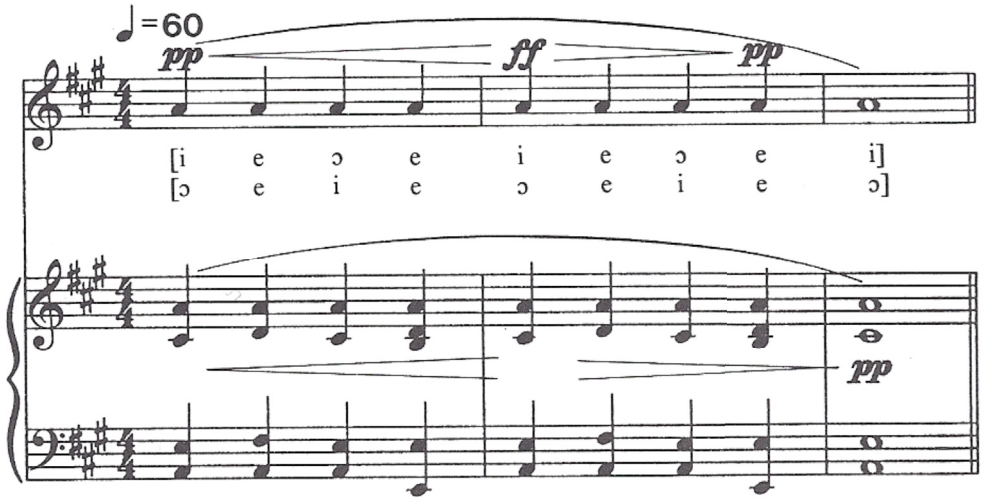
indications of crescendo and decrescendo are present. This process seems all but too simple in this particular case, but is anything but.

The ultimate coordinated dynamic may come in the form of the *messa di voce*, translated literally as "voice putting," a slow growing and decay of sound marked by a skilled equilibrium between the breath support systems and dynamic control, sometimes also called a hairpin because of the way it is marked in the score. Miller writes of messa di voce and dynamic control that "most composers have in mind the mosaic-like possibilities of the entire dynamic palette when writing for voice."[142] Teaching Messa di voce music follow after the establishment of general vocal stability as a technical and artistic skill, and should be treated with great respect by the singer.[143] However, messa di voce can be practiced by beginning students, and needs to be, because of its presence in the relevant repertoire.

[142] Miller, *Structure*, 171.
[143] Ibid., 175.

Here is an exercise from Miller for dynamics, featuring changing vowels phonemes in single repeating pitches with a hairpin marking above them, as shown in musical example 8.[144]

Musical Example 8. Richard Miller, from *The Structure of Singing,* page 175, exercise 13.2



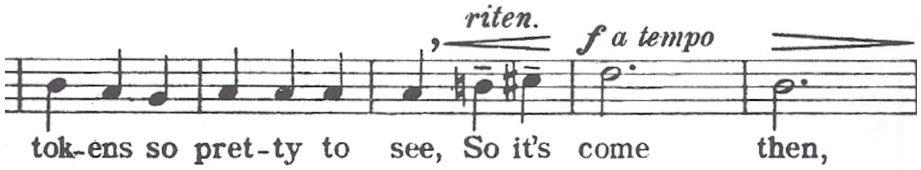
The songs in this study with musical topographies indicating messa di voce also include wide dynamic contrasts, the best examples distilled for use to teach the concept of dynamics.

To assign dynamics as a relative concept within a song, two rhetorical questions are useful. Are there many contrasting dynamics, including messa di voce, indicated? Is the song strophic, each verse being an opportunity for a different interpretive dynamic? If any of the questions are answered affirmatively, then the conditions are favorable for exercising dynamics. Dynamics can be assigned to the song based on the characteristics

[144] Ibid.

of its musical topography, as shown in musical example 9, likened to Miller's exercise in example 8[145]

Musical Example 9. "Come To The Fair," Easthope Martin, from Joan Frey Boytim's *The First Book of Soprano Solos, Part II*, page 33, system two, measures 3-7, vocal line only, treble clef



Musical Topography: Onset

Onset, or the beginning of voicing depending on the context and connotation, according to Miller occurs in three varieties. First is the hard onset, second the soft onset, and third the balanced onset. The hard onset is created by a muscular clicking of the glottis, resulting in a plosive release of the breath. The soft onset uses the breath to gradually pull the vocal folds together, resulting in a breathy sound.[146] The balanced onset is most desirable of the three, physiologically occurring somewhere equally between the hard and soft onset.[147]

Onset, arguably, is best worked by musical topographies containing texts with words that begin with vowels in a few or more places. This is not to say that vocal onset occurs only on vowels and not consonants (consonants can be 'pitched'), but is perhaps most challenging to execute balance and coordination when beginning on a vowel. Here are some examples of vocalises from Miller for onset, found below in musical examples

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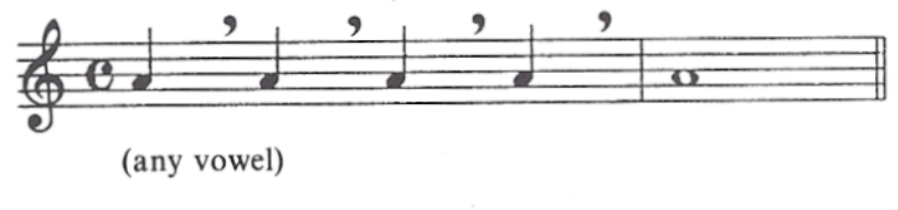
[145] Esthope Martin, "Come to the Fair," in *The First Book of Soprano Solos, Part II,* ed. Joan Frey Boytim (New York: G Schirmer, 1993), 33.

[146] Miller, *Structure*, 2-3.

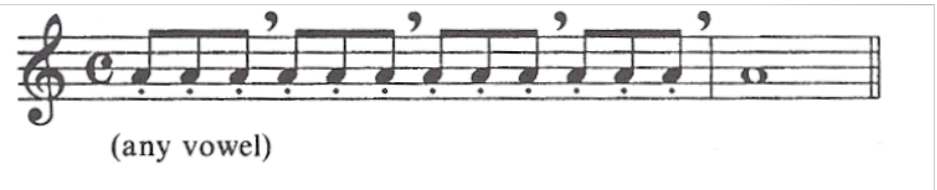
[147] Ibid., 4.

10 and 11. These exercises feature onset on a vowel sound, example 10 featuring quarter notes, while example 11 features groups of staccato eighth notes.[148] [149]

Musical Example 10. Richard Miller, from *The Structure of Singing,* page 11, exercise 1.4



Musical Example 11, Richard Miller, from *The Structure of Singing,* page 11, exercise 1.7



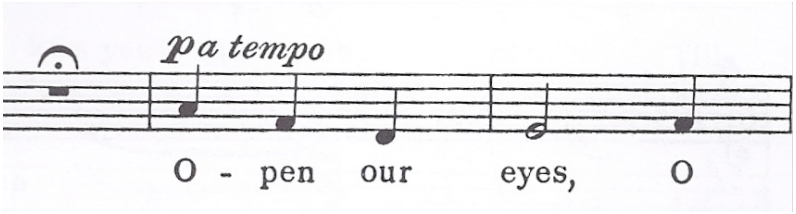
Examples of onset repeated on vowels are less common in the literature, but do commonly occur in isolation. Onset can have a topography that resembles these vocalises, coming at the onset of singing where a vowel consistently begins words or phrases in the song text.

To consign onset conceptually to a song, two particular rhetorical questions are useful. Are there many places where vowels are placed at the beginning of words? Do vowel phonemes consistently begin the text at the beginning of the musical phrase structure after a breath has been taken? If any of the questions are answered affirmatively, then the conditions are favorable for exercising onset. Onset can be

[148] Ibid., 11.
[149] Ibid.

assigned to the song based on the characteristics of its musical topography, as shown in musical example 12 from the repertoire, having features resembling Miller's exercises in examples 9, 10 and 11 above.[150]

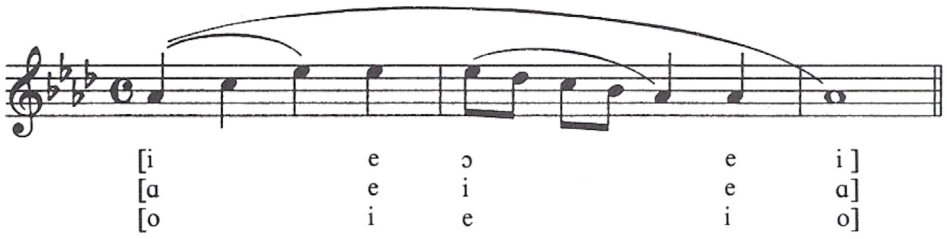
Musical Example 12: "Open Our Eyes," W. C. Macfarlane, from Joan Frey Boytim's *The First Book of Mezzo-Soprano/Alto Solos*, page 103, system four, measures 4-6, vocal line only, treble cleff



Musical Topography: Sostenuto

Sostenuto, used here simply as the sustaining of the singing voice, can also be interpreted as singing with legato and well-connected phrases. Arguably, sostenuto is also a characteristic of all well coordinated singing, desirable in the highly trained and intuitive artist. Sostenuto's musical topography is also grounded in vocalise exercises like this, from Miller, featuring an emphasized technical emphasis on the legato line, ascending and descending, shown here in musical example 13.[151]

Musical Example 13. Richard Miller, from *The Structure of Singing,* page 109, exercise 8.1



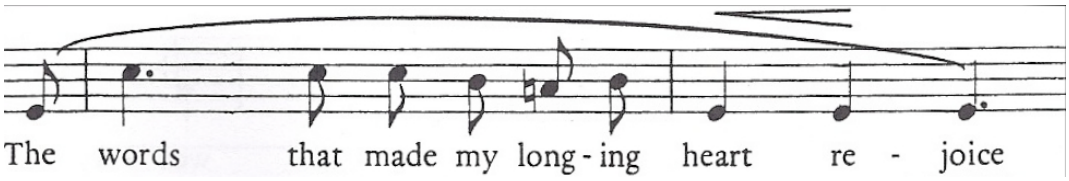
[150] W. C. Macfarlane, "Open Our Eyes," in *The First Book of Mezzo-soprano/Alto Solos,* ed. Joan Frey Boytim (New York: G Schirmer, 1991), 103.

[151] Miller, *Structure*, 109.

Sostenuto has a topography that resembles these vocalises. The tempo will most likely be moderate or slower and the phrases relatively long, either indicated by the punctuations in the text or identified by breath marks. Vocal literature perhaps best suited to teach sostenuto is the category loosely defined as ballad songs, those with a slow tempo. Such songs have many open vowels set to rhythmic durations of a quarter note or larger.

For sostenuto to be assigned as a relative concept within a song, a few rhetorical questions are useful. Is the tempo relatively slow? Are the phrases relatively long, dictated either by punctuation of the text, or indicated breath marks, both a sign of where to take a breath? Is legato indicated by connective phrasing markings? If any of the questions are answered affirmatively, then the conditions are favorable for exercising sostenuto. Sostenuto can be assigned to the song based on the characteristics of its musical topography, as shown in musical example 14, much like Miller's exercise found in example 13 above.[152]

Musical Example 14. "I Hear You Calling Me," Charles Marshal, from Joan Frey Boytim's *The First Book of Tenor Solos, Part III*, page 37, system four, measures 1-3, vocal line only, treble clef



Musical Topography: Imposto

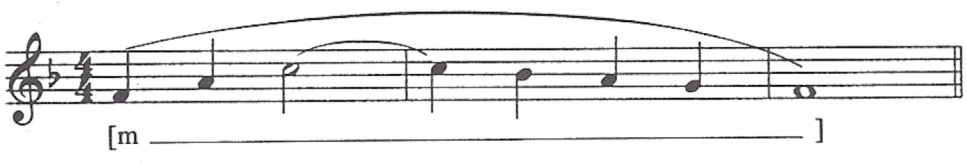
Imposto is the placement of the voice (felt through sympathetic resonance). According to Coffin's chromatic vowel chart, speech sounds are of a certain resonance in clusters where certain pitches (frequencies) within the scale continuum are acoustically

[152] Charles Marshal, "I Hear You Calling Me," in *The First Book of Tenor Solos, Part III,* ed. Joan Frey Boytim (New York: G Schirmer, 2005), 37.

predispositioned to function the best with certain vowels or vowel qualities. These vowel qualities are based on the shape of the pharyngeal track, creating families of resonating vowel colors (as a focus) and consonant sounds. Sympathetic resonance is of pronounced importance to developing a sense of imposto, where the equilibrium of muscular activity must be maintained along with the vibratory pressures of the vowel in phase with the vibratory pressure of the cords.[153] Imposto, then, seeks to exploit the sensations of resonance as filtered through the upper respiratory tract, felt and heard as sympathetic conduction of the sound by tone matching, or consciously using even and matching tone colors to balance the sound and feeling of vocalization in singing.

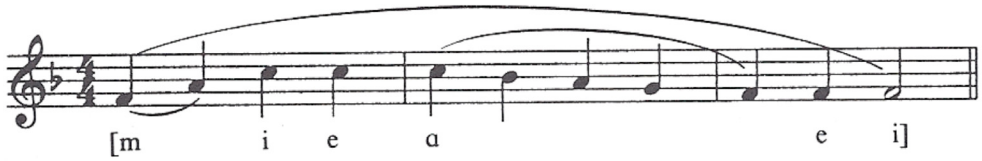
Finding a musical topography for imposto is problematic. The concept of imposto is based on the notion of sympathetic resonances, and is nearly impossible to detect the presence of such sensations in another person and the idea of imposto, as 'felt' sound, could prove confusing for beginning students. According to Miller, the concept of imposto may be best practiced by continuously humming [m] or exercising related groups of front, neutral, and back vowels in vocalises, as shown here in musical examples 15 and 16.[154/155]

Musical Example 15. Richard Miller, from *The Structure of Singing,* page 62, exercise 4.2



[153] Coffin, *The Sounds of Singing*, 208.
[154] Miller, *Structure*, 62.
[155] Ibid.

Musical Example 16. Richard Miller, from *The Structure of Singing,* page 62, exercise 4.4



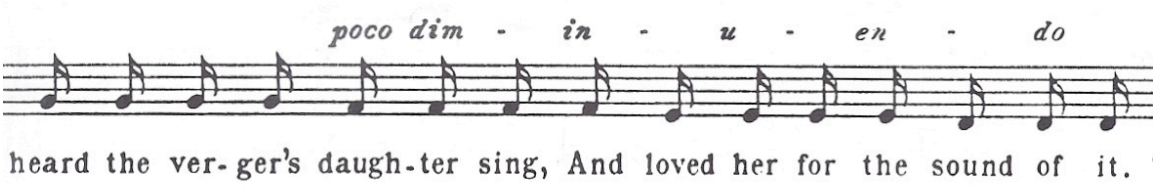
However, for the sake of practical use in literature, a musical topography for imposto should be identified.

Finding a balance of vowel color and muscular sensation 'felt' as sympathetic resonance may be difficult. For this reason, the topographies for practicing imposto, like the exercises here, are within songs requiring the use of the voice in a consistent range, though using disparate consonants, to develop a consistent sensation of resonance and 'place' through sympathetic vibrations while allowing tones to match in feeling and hearing. Still, this reduces the idea of imposto to only one of its few potential facets, depending on the interpretation of the teacher. This problem necessitates the concept of imposto to be divided, its topographies being too numerous to easily identify, lying beyond the scope of this study. It could also be argued that imposto, like breath management, could be exercised in any song. Therefore, it might be most logical to treat the literature based on a consistent relative tessitura and the song text.

Imposto can be assigned a relative concept within a song if some of these five conditions are met: Does the tessitura remain consistent within a portion of vocal range, requiring a placement of tone to match the color of the consonants and vowels through the concept of tone matching? Does the text indicate any disparate patterns of consonants that sit in the same place in the voice? Is the text set to short rhythmic durations, such as

patter? Is quality or color matching necessary to keep the sensation of sostenuto through slow or fast passages? Is quality or color matching necessary to hook larger ascending or descending melodic intervals together, particularly those spanning a perfect fourth or more? If any of the questions are answered affirmatively, then the conditions are favorable for exercising imposto. Imposto can be assigned to the song based on the characteristics of its musical topography, an example shown in musical example 17, contextualized like Miller's exercises in examples 15 and 16.[156]

Musical Example 17. "The Bells of Clermont Town," A. M. Goodhart, from Joan Frey Boytim's *The First Book of Baritone/Bass Solos*, page 13, system two, un-measured, vocal line only, treble clef



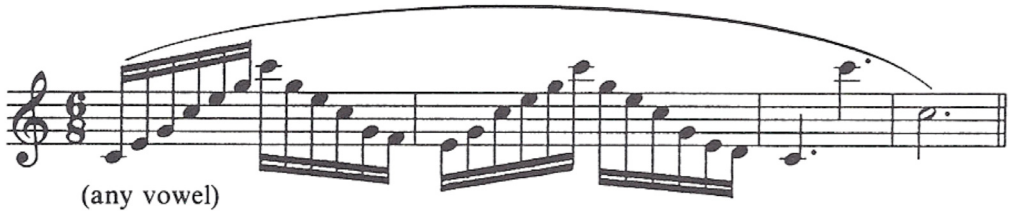
Musical Topography: Range

Range, as the limit of the highness and lowness of pitches a voice can phonate, is easily translated into musical topography, ruled in part by the tessitura, or collection of pitches, used in a song. When working on the range, seldom do teachers spend much time on the middle voice where the range, no matter how inefficient the vocal sound produced, is already established. Instead, teachers look to the highest and lowest pitches in the ranges outlined for each voice classification. The limits of the range can be practiced by exercising approximately the top and bottom fifth, in any case. The ranges outlined here are general, applying to song literature. Most operatic literature requires an extension of

[156] A. M. Goodhart, "The Bells of Clermont Town," in *The First Book of Baritone/Bass Solos,* ed. Joan Frey Boytim (New York: G Schirmer, 1991), 13.

stereotypical ranges, referring back to those earlier identified in Figure 8 as vocal ranges described as high, medium, and low. For high voices, the tessitura for working on range would encompass five low and high pitches—for sopranos, B^3, C^4, D^4, E^4, and F^4 and F^5, G^5, A^5, B^5, and C^6; for tenors, B^2, C^3, D^3, E^3, and F^3 and F^4, G^4, A^4, B^4, and C^5—as appearing on the piano keyboard. For low voices, the tessitura for working on range would also encompass five low and high pitches—for mezzo-soprano/alto, F^3, G^3, A^3, B^3 and C^4 and B^4, C^5, D^5, E^5, and F^5 (perhaps extending to G^5), and baritone/bass, F^2, G^2, A^2, B^2 and C^3 and B^3, C^4, D^4, E^4, and F^4, (perhaps extending to G^4)—as appearing on the piano keyboard. Exercises to extend range come in many varieties and are nearly limitless in the pedagogy. Musical Example 18, again from Miller, is an example of an exercise designed to extend the vocal range. It is a good exercise, since it gives attention to the range extremes and the middle.[157]

Musical Example 18. Richard Miller, from *The Structure of Singing*, page 70, exercise 12.9



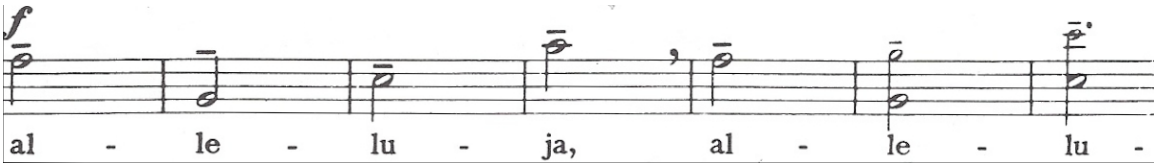
Like the exercise, the repertoire for range extension contains phrases in its musical topography that extend into the realm of these selected tessituras, on either the bottom or tops of the designated vocal ranges, as described in Table 7, where tessitura is grouped as high and low within specific melodic ranges.

[157] Miller, *Structure*, 70.

Range can be assigned as a relative concept within a song if one or more of these four conditions are met: Do the pitches consistently remain relatively low or high? Are there any long-held pitches in an extreme range or, particularly high tessitura? Does the melody span both high and low ranges? Are there any isolated moments of high or low singing? If any of the questions are answered affirmatively, then the conditions are favorable for exercising range.

Range can be assigned to the song based on the characteristics of its musical topography, as shown from the repertoire in musical example 19, much like Miller's example shows above in example 18.[158]

Musical Example 19. "Alleluja," Wolfgang Amadeus Mozart, from Joan Frey Boytim's *The Second Book of Soprano Solos, Part II*, page 9, system three, measures 2-8, vocal line only, treble clef



Musical Topography: Registration

Registration, areas of the voice that are produced using different mechanisms, often necessitates the use of a different technique or adjustment in singing approach to compensate for a change in timbre quality. Registration, like imposto, is difficult to narrow. Here is an example of some registration exercises from Miller divided by gendered differences and registral events as they generally occur in male and female voices.

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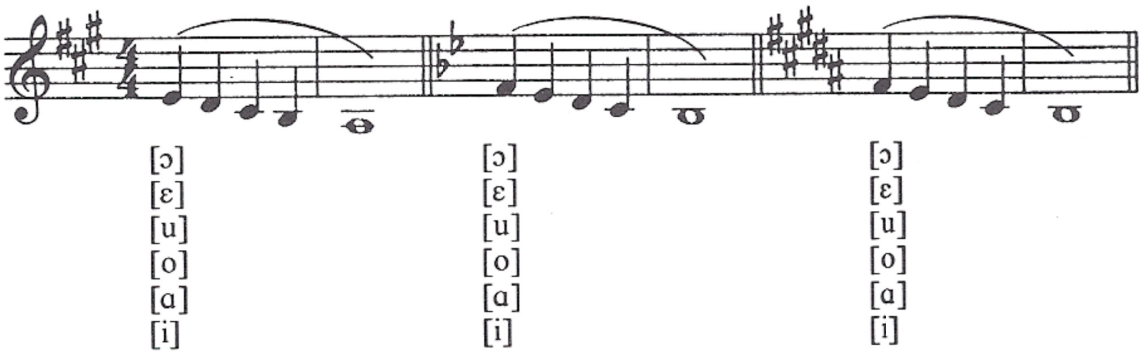
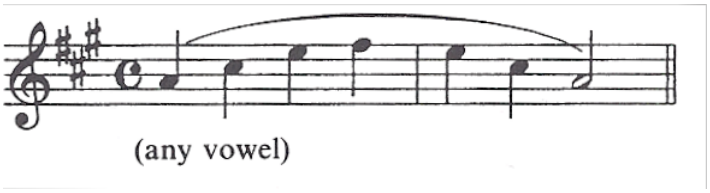
[158] Wolfgang Amadeus Mozart, "Alleluja," in *The Second Book of Soprano Solos, Part II,* ed. Joan Frey Boytim (New York: G Schirmer, 2004), 9.

Miller's registration exercises for females are shown in musical examples 20, 21, and 22.[159/160/161] Like registration exercises, again taken from Miller, for males are shown in musical examples 23 and 24.[162/163]

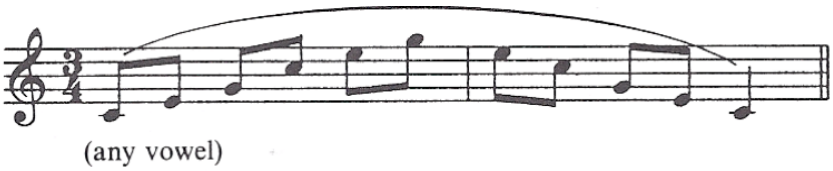
Musical Example 20. Richard Miller, from *The Structure of Singing,* page 138, exercise 10.15, for achieving low voice (female)



Musical Example 21. Richard Miller, from *The Structure of Singing,* page 143, exercise 10.15, for achieving a head mixture in the middle range (female)

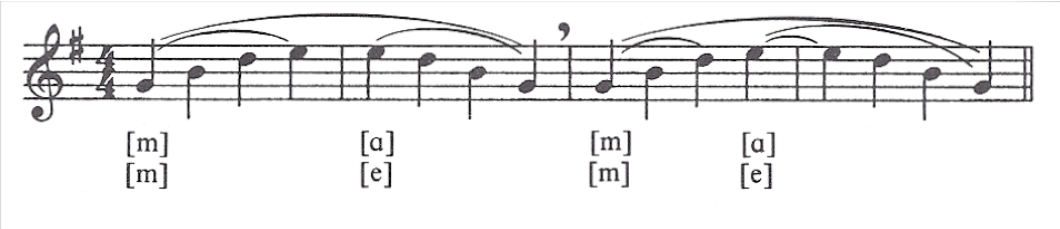


Musical Example 22. Richard Miller, from *The Structure of Singing*, page 144, exercise 10.21, for achieving voce di testa sensations throughout the voice (female)

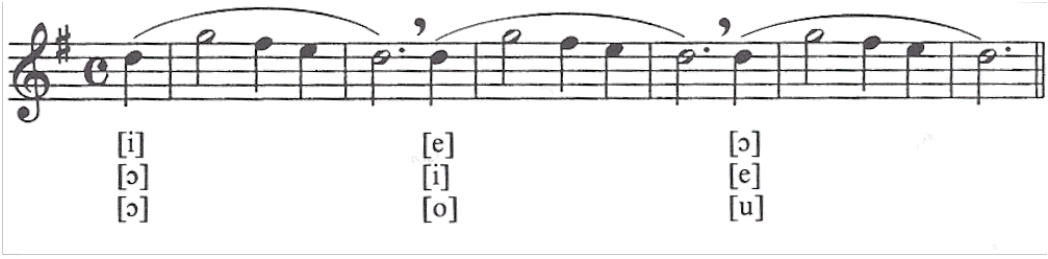


[159] Miller, *Structure*, 138.
[160] Ibid., 143.
[161] Ibid., 144.
[162] Ibid., 127.
[163] Ibid., 130.

Musical Example 23. Richard Miller, from *The Structure of Singing*, page 127, exercise 9.6, for achieving an even registered scale in the lower and middle voice (male)



Musical Example 24. Richard Miller, from *The Structure of Singing*, page 130, exercise 9.17, for achieving an even registered scale in the upper and middle voice (male)

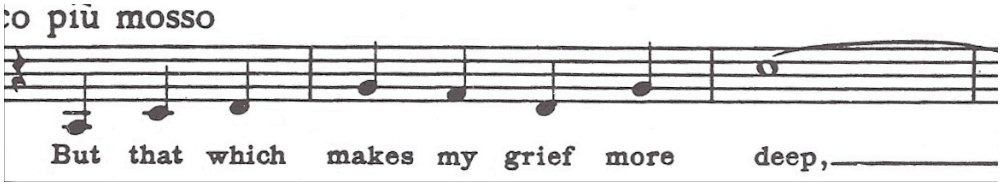


As a musical topography, these points can be difficult to identify. A musical topography for registration can be established, looking at identified register transitions as a guide, referring back to Table 7. Like the exercises, the songs associated with developing muscular coordination at the transition points, or an even registration, are seen primarily in the high tessitura for men and the lower tessitura for women, though this is not always the case.

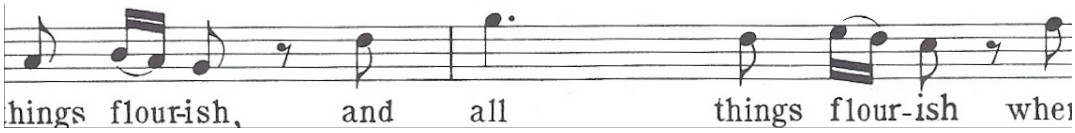
To assign registration as a relative concept within a song, a couple of rhetorical questions may be raised. Does the song incorporate a shift between the registers of the voice? Does the composer include any wide leaps in an interval spanning one of the registration transition points, typically from chest to head register, felt as a shift in the voice? If any of the questions are answered affirmatively, then the conditions are

favorable for exercising registration. Registration can be assigned to the song based on the characteristics of its musical topography, two examples shown from the literature, one for female and male voice, in musical examples 25 and 26, having similar topographical components as Miller's exercises in musical examples 20 through 24[164/165]

Musical Example 25. "Tears," Charles T. Griffes, from Joan Frey Boytim's *The Second Book of Mezzo-soprano/Alto Solos, Part II*, page 119, system two, measures 1-3, vocal line only, treble clef



Musical Example 26. "Where'er You Walk," George Frideric Handel, from Joan Frey Boytim's *The First Book of Tenor Solos, Part II*, page 121, system four, measures 1-2, vocal line only, treble clef



Musical Topography: Aggiustamento

Aggiustamento (vowel modification in singing), or a technique specifically used for achieving an even scale throughout the registers of the singing voice, also has a musical topography associated with range and tessitura, since vowel quality will most likely be adjusted in the extremes of range, primarily in the highest tessitura. Since closed vowel sounds have a tendency to lower the overall laryngeal position while widening the pharynx, such vowels are used to counteract the open singing sound, especially as pitches

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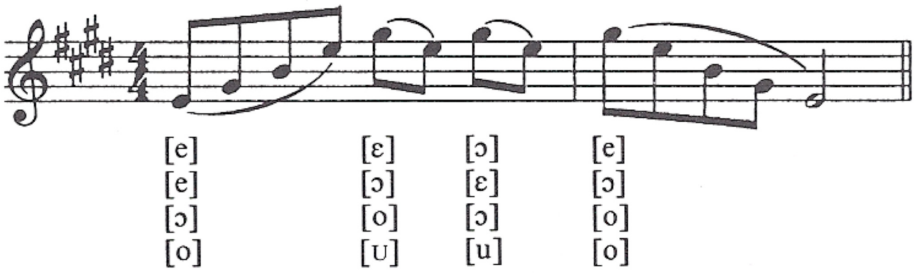
[164] Charles T. Griffes, "Tears," in *The First Book of Mezzo-soprano/Alto Solos, Part II,* ed. Joan Frey Boytim (New York: G Schirmer, 1993), 119.

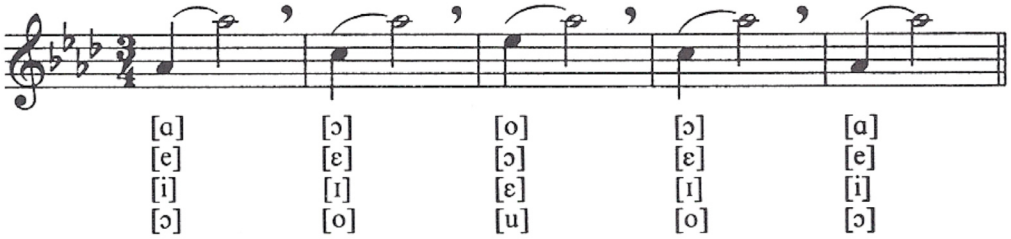
[165] George Frideric Handel, "Where'er You Walk," in *The First Book of Tenor Solos, Part II,* ed. Joan Frey Boytim (New York: G Schirmer, 1993), 121.

rise.[166] Therefore, slightly forward closed vowel positions (with slight lip rounding) make for a more brilliant, in tune, and ringing sound because of their higher formant frequencies, especially when coupled with higher pitches. Exercises for aggiustamento feature high and low tessituras with alterations of forward and back vowel phonemes, used to gain sensation or an awareness of how the vowel sounds feel (closed vs. open) when the vibration of the vocal folds sympathetically vibrates the rest of the pharyngeal tract. Here are some aggiustamento exercises from Miller created for this particular purpose, shown in musical examples 27 and 28.[167/168]

Musical Example 27. Richard Miller, from *The Structure of Singing,* page 159, exercise 11.1



Musical Example 28. Richard Miller, from *The Structure of Singing,* page 159, exercise 11.3

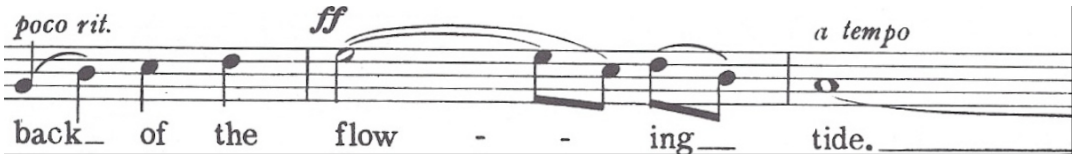


[166] Miller, *Structure*, 150.
[167] Ibid., 159.
[168] Ibid.

It is easy to identify the musical topography of aggiustamento by comparison, where the singer would benefit from migrating the vowels to a more closed or open position, depending on the tessitura and voice type.

For aggiustamento to be assigned as a relative concept within a song, a couple of rhetorical questions are useful. Are there any high or low notes in the extremities of the range? Is the tessitura consistently high or low? If any of the questions are answered affirmatively, then the conditions are favorable for exercising aggiustamento. Aggiustamento can be assigned to the song based on the characteristics of its musical topography, an instance from the literature shown in musical example 29, similar to musical examples 27 and 28 from Miller, shown above.[169]

Musical Example 29. "Child Of The Flowing Tide," Martin Shaw, from Joan Frey Boytim's *The Second Book of Baritone/Bass Solos*, page 33, system three, measures 1-3, vocal line only, treble clef



Musical Topography: Dexterity

Dexterity, referring to a physical skill, nimbleness, or cleverness, has a musical topography that features long melismatic passages, usually comprised of eighth notes or shorter rhythmic durations. Exercises from the pedagogy literature would include exercises featuring runs, trills, or appoggiaturas, but most likely groups of related pitches sung with one or more vowel phonemes in rapid succession at a brisk tempo.

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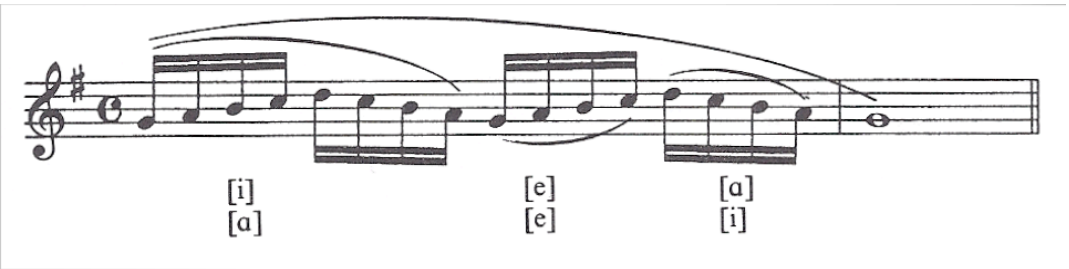
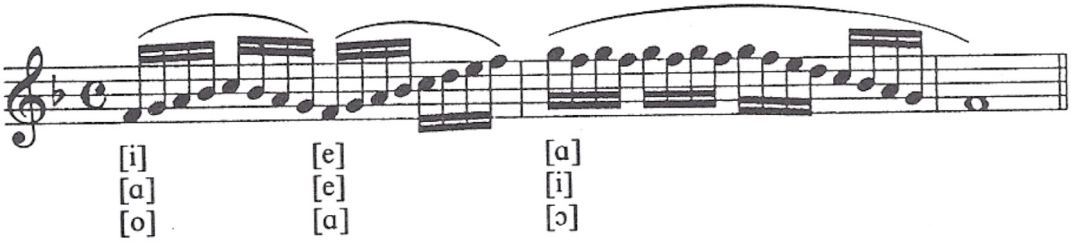
[169] Martin Shaw, "Child of the Flowing Tide," in *The Second Book of Baritone/Bass Solos,* ed. Joan Frey Boytim (New York: G Schirmer, 1994), 33.

Here are some exercises for dexterity from Miller found in musical examples 30 and 31, featuring both a short and long sixteenth note exercise, each set as a legato line on changing vowel phonemes.[170/171]

Musical Example 30. Richard Miller, from *The Structure of Singing,* page 45, exercise 3.13



Musical Example 31. Richard Miller, from *The Structure of Singing,* page 45, exercise 3.17



Examples from song literature, like these exercises, feature passages that could be designated as coloratura. There is a predominance of coloratura in early literature, primarily from the Medieval through Renaissance periods based solely on archetypical (and stereotypical) style. Occurrences in many of the languages are included here, easily identified by the structures listed above. The text secondarily factors into dexterity's topography, where even syllabically set texts or unfamiliar languages and phonemic combinations could pose a challenge to singing agility.

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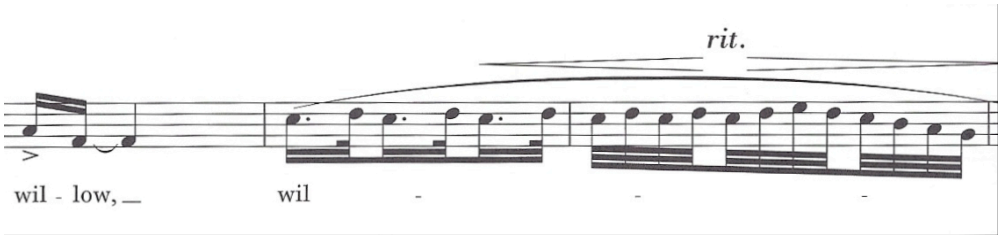
[170] Miller, *Structure*, 45.
[171] Ibid.

To assign dexterity as a relative concept within a song, a one or more of these few conditions should be met: Does the song feature text set either melismatically or syllabically, typically on a vowel, to durations of an eighth note or smaller in duration? If so, does the song have a relatively fast tempo, qualifier, or mood marking indicative of a fast tempo? Is the song set in a language other than English, relatively fast-paced, or contain unfamiliar syllabic combinations, phonemes, and stresses within the text, requiring a learned flexibility and agility of the articulators? If any of the questions are answered affirmatively, then the conditions are favorable for exercising dexterity, assigned to the song based on the characteristics of its musical topography, an instance from the repertoire shown in musical example 32, marked "andante con moto," not unlike Miller's exercises shown in musical examples 30 and 31.[172]

Musical Example 32. "The Willow Song," Samuel Coleridge-Taylor, from Joan Frey Boytim's *The First Book of Soprano Solos, Part III*, page 138, system three, measures 1-3, vocal line only, treble clef



A Cautionary Note

A word of caution is necessary regarding diagnosing musical topographies. Concepts of vocalization could be assigned to songs based on the structures that frame musical topography. Such structures are guided by identifying characteristics and patterns within the musical configurations of the songs, resulting in the parameters for identifying

[172] Samuel Coleridge-Taylor, "The Willow Song", in *The First Book of Soprano Solos, Part III,* ed. Joan Frey Boytim (New York: G Schirmer, 2005), 138.

the concepts suggested here. This, like so many other aspects of vocal training, is a subjective effort, aided by an understanding of relevant pedagogy literature including scientific structures like anatomy and acoustics, and based, in part, on a teacher's relative experiences.

The earmarks of each of the musical topographies and corresponding concepts of vocalization are merely suggestive. Careful discrimination of the characteristics, within the musical topographies grounded in relative voice pedagogy literature, affords justification for the formulation and assignment of topography-to-concept in this document. Consistency in diagnosis symptoms and identifying musical hallmarks is the key to success while structuring topographies and identifying relevant concepts.

Structural Dimension III: Repertoire

Repertoire, the third dimension and epicenter of a repertoire-based approach to singing, is prescriptively variable based on voice type and concept of vocalization. Repertoire is a complete sound image, packaged as individual songs. Kagen makes three observations:

> 1) The greater the singer's concentration on the complete sound image, the more relaxed his body seems to become. 2) The more the singer tries to concentrate on muscular activities in his singing, the more tense the very muscles he is trying to control may become. 3) The more the singer's mind wanders during singing, appraising and analyzing the manner in which he is singing, the more self-conscience and tense he is likely to become.[173]

As the singer concentrates on the repertoire as a sound image, the body and muscles that govern the phonation processes will relax and the singer will more than likely feel less self-conscious of vocal faults than he/she is during vocalise or warm-up exercises. Songs could become valued as much as their technical vocal exercise counterparts, providing a

[173] Kagen, *On Studying Singing*, 59.

context for relaxation and concentration, all while offering a practical conduit for vocal technique.

The repertoire is also the foremost reason that a repertoire-based approach may not have always been most practical in the studio. There are two reasons. First, the teacher may not have thought of repertoire as a powerful pedagogic tool in this context. Second, exacerbating the first problem, there are few practical resources that account for such an approach, offering pools of analyzed literature ready for immediate use in the studio. The first problem is nearly impossible to address in a document like this, but the second can be easily justified by providing an analyzed pool of songs for a repertoire-based approach specifically. It is the size of the pool of repertoire that counts. There have to be enough songs to account for at least four voice classifications, many languages, several historical and stylistic periods in music, and variances in speed, key, musical structure, and difficulty in order for the approach to have any sense of practicality. A repertoire-based approach to singing offered here aims to do just that, to be larger in its scope than previous models.

This document has spent much time focusing on how the repertoire may be used in tandem with a repertoire-based approach to singing. For this reason, this section of the document will cover the repertoire from three practical standpoints, publication information, content, and organization. There are several anthologies represented here. Those edited by Joan Frey Boytim receive the most attention and analysis as lists of representative repertoire and indexed tables in the Appendix. Others, serving to supplement language studies outside of English, but not specifically indexed according to

relative concepts of vocalization, are *24 Italian Songs and Arias* and the "Favorite" series in German, French, and Spanish.

Joan Frey Boytim is the compiler of what has become known as the *My First Book of Solos* series of vocal repertoire. The books are divided by voice type, soprano, mezzo-soprano/alto, tenor, and baritone/bass. Each book is listed as either first or second books, and divided parts I, II, or III (for the first series) or parts I and II (for the second series). As of 2011, there are five books for each voice type; twenty total books in the series, the songs in all twenty volumes totaling six hundred sixty eight. By voice type, the Boytim repertoire series includes for sopranos: *The First Book of Soprano Solos*, *The First Book of Soprano Solos Part II, The First Book of Soprano Solos Part III, The Second Book of Soprano Solos, The Second Book of Soprano Solos Part II.* The titles of the books published for mezzo-sopranos/alto, tenor, and baritone/bass follow the same format. Each book contains an average of thirty songs with more than six hundred songs represented. The repertoire is of great variety, ranging broadly in stylistic period and genre, including songs in English, Italian, German, French, Spanish, and Latin languages. The books are available as a single book or a book with a double compact disc accompaniment companion.[174]

Several observations could be made regarding the Boytim anthologies. There is an even-handed approach to the repertoire in regard to composers, where famous and lesser-known composers are represented. Most songs are within the bounds of the public

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[174] Joan Frey Boytim, ed. *The First Book of Baritone/Bass Solos.* All of the anthologies share the same publishing information, except for date, where the first two books in each series (for all voice types) are published in 1993, the third in 2005, the fourth in 1994, and the fifth in 2004. The chronology suggests an attempt at grading the repertoire, though is unspecific at best. See the Bibliography.

domain. The repertoire is alphabetized by title, not composer, within each anthology. There are many English language songs, appearing either in or with poetic translations easily sung in English, but not appearing in word-by-word translations. Finally, there are no redundancies of literature in the entire series.

For the teacher, these observations have several implications. There is enough repertoire represented in the series that programming undergraduate recitals should be relatively simple. Since the music is in the public domain, teachers are free to choose as they wish. Since the songs are alphabetized by title, the teacher would have to look carefully at the repertoire represented for all possibilities by a single composer. Songs translated into English, indicated by parenthetical translations of the titles, cannot always be counted as "English" or "American" repertoire because of their true origin, written by composers working or living outside those countries. For example, much of the Russian literature here is in English translation only, eliminating the need to learn the characters and phonemes of the Cyrillic alphabet, but representing this literature in unintended context from the composer's view.

A select group of other vocal anthologies in the Italian, German, French, and Spanish languages could serve to round the pool of representative repertoire as extended study for use in a repertoire-based approach to singing. Twelve additional anthologies are suggested here as an extension to this study. Italian language anthologies include *24 Italian Songs and Arias/17th and 18th Centuries*, medium high medium low voice. German language anthologies include *Favorite German Art Songs*, high voice and low voice, *Favorite German Art Songs Volume 2*, high voice, and low voice. French language anthologies include *Favorite French Art Songs*, high voice and low voice and *Favorite*

French Art Songs Volume 2, high voice and low voice. Finally, Spanish language anthologies include *Favorite Spanish Art Songs*, high voice and low voice. The publication information for the anthologies these anthologies are included in the Bibliography.

Summary

Chapter 3 focused on the foundational theory used to build a model for repertoire-based approach to singing. A familiar studio scenario was offered to illustrate the necessity, intuitive nature, and usefulness of a repertoire-based approach to singing. I also presented a literature review of previous repertoire-based approaches to build a case for a repertoire-based approach here, and discussed what improvements could be made in each case.

I have suggested that a repertoire-based approach to singing could be framed as a three-dimensional heliocentric model and included such a model in the chapter. The model integrated components of voice classification (soprano, mezzo-soprano/alto, tenor, and baritone/bass), the concepts of vocalization (dynamics, onset, sostenuto, imposto, range, registration, aggiustamento, and dexterity), and finally the repertoire, (Boytim's "My First Book" series of vocal anthologies, among others), carefully considered for relevance, thoughtful mixture of styles, periods, composers, and languages.

I also developed and suggested the use of a diagnostic tool, *musical topography*, referring to the shape of a particular musical landscape, or metaphoric "lay-of-the-land," where the vocal line's structural components of rhythm, tempo, melodic shape, tessitura, and language of the text, among others, could be mapped, in turn, acting like a beacon or guidepost, creating a musical environment circumstantially necessary for certain vocal

technical elements that are used within that specific literature. Each song can have a different musical topography, the topography dictating the kinds of technical elements that must be mastered in order to complete a successful aesthetic and healthful performance of a particular song. Musical topography could be used for the distillation of the concepts of vocalization from the repertoire, used to prescriptively categorize repertoire into pools for what it could be used to teach. Exercises from Miller were included to illustrate what the musical topographies of each of the eight concepts of vocalization might look like, leading to the creation of a set of rhetorical questions to help guide the formation and identification of each topography, an example of each musical topography taken from Boytim to serve as an example.

A repertoire-based approach to singing should also be practical, the resulting synthesis from the synergy of voice classification, concept of vocalization, and repertoire. Laying philosophical structures aside, there is a need for practical examples of repertoire that could be used for a repertoire-based approach to singing, resulting in usable pools of repertoire large enough to create a methodical approach from this research. Chapter 4 will deal with some practical examples of repertoire and components which they could address furthering the concept of diagnosis of musical topography to identify the concepts of vocalization in each song.

CHAPTER 4

The Practice of A Repertoire-based approach to Singing

Chapter 4 focuses on creating a practical case for a repertoire-based approach to singing, resulting in the body of repertoire found in the Appendix. This repertoire is categorized according to the concepts of vocalization it could teach, organized by voice type, using musical topography as a guide for assigning the concepts of vocalization. The chapter specifically focuses on the Boytim repertoire series, chosen for its large scope, providing a large enough pool of repertoire to impart a practical foundation of examples within undergraduate literature. The repertoire is well suited for this endeavor and expansive enough to provide song repertoire for nearly the entire course of an undergraduate career with songs that are relatively short and easy, for beginners, compiled with the needs of the young singer in mind.[175]

Toward Categorizing the Repertoire

The task of assessing the musical topographies of each song in the series and assigning concepts of vocalization can be accomplished by revisiting the sets of rhetorical questions proposed for each concept near the end of Chapter 3. The rhetorical questions are shown here in Figure 10, collected as a list beneath each concept of vocalization, used as a tool for assigning concepts to songs in the Boytim repertoire series for this study.

[175] Joan Frey Boytim, *The First Book of Soprano Solos* (New York: G. Schirmer, 1991), Preface.

Figure 10. Rhetorical questions posed to identify musical topographies for the concepts of vocalization: dynamics, onset, sostenuto, imposto, range, registration, aggiustamento, and dexterity

Dynamics

1) Are there many contrasting dynamics, including messa di voce, indicated?
2) Is the song strophic, each verse being an opportunity for a different interpretive dynamic?

Onset

1) Are there many places where vowels are placed at the beginning of words?
2) Do vowel phonemes consistently begin the text at the beginning of the musical phrase structure after a breath has been taken?

Sostenuto

1) Is the tempo relatively slow?
2) Are the phrases relatively long, dictated either by punctuation of the text, or indicated breath marks, both a sign of where to take a breath?
3) Is legato indicated by connective phrasing markings?

Imposto

1) Does the tessitura remain consistent within a portion of vocal range, requiring a placement of tone to match the color of the consonants and vowels through the concept of tone matching?
2) Does the text indicate any disparate patterns of consonants that sit in the same place in the voice?
3) Is the text set to short rhythmic durations, such as patter?
4) Is quality or color matching necessary to keep the sensation of sostenuto through slow or fast passages?
5) Is quality or color matching necessary to hook larger ascending or descending melodic intervals together, particularly those spanning a perfect fourth or more?

Range

1) Do the pitches consistently remain relatively low or high?
2) Are there any long-held pitches in an extreme range or particularly high tessitura?
3) Does the melody span both high and low ranges?
4) Are there any isolated moments of high or low singing?

Figure 10. (continued)

Registration

1) Does the song incorporate a shift between the registers of the voice?
2) Does the composer include any wide leaps in an interval spanning one of the registration transition points, typically from 'chest' to 'head' register, felt as a shift in the voice?

Aggiustamento

1) Are there any high or low notes in the extremities of the range?
2) Is the tessitura consistently high or low?

Dexterity

1) Does the song feature text set either melismatically or syllabically, typically on a vowel, to durations of an eighth note or smaller in duration?
2) If so, does the song have a relatively fast tempo, qualifier, or mood marking indicative of a fast tempo?
3) Is the song set in a language other than English, relatively fast-paced, or contain unfamiliar syllabic combinations, phonemes, and stresses within the text, requiring a learned flexibility and agility of the articulators?

It is important to remember that concepts may be assigned for a variety of reasons, and not every rhetorical question listed must be answered affirmatively to assign a particular concept, varying from song to song, each considered as a separate entity.

The beginning level of the undergraduate singer is also an important consideration. Subjectively, the assignment of the concepts based on musical topographies is consistent throughout, assigned for a variety of reasons, and taking special care to consider that the index is for beginning students. This means that considerations for songs to classify as having a topography that encourages sostenuto, for example, could be very wide, depending on the use of tempo, phrase structure, dexterity (as a concept), even relative tessitura. Therefore, the concepts assigned here are done so with the beginner in mind, where some of the songs may teach the same concept better

than another depending on the topography. This is important to keep in mind since there is no rubric included in the index to indicate which songs may be more paradigmatically related to a chosen concept in comparison with others indexed similarly.

Observable Patterns in the Boytim Repertoire Series

The indexed tables in the Appendix can visually track many observable patterns, concerning musical topography and resulting concepts of vocalization. Among these are the frequency of certain concepts linked by style characteristics and historical period, the frequent identification of topographies suitable for sostenuto, and the chameleon-like concept of imposto assigned for myriad reasons throughout the literature. The frequency of assigned concepts creates even more patterns. Some songs have many assigned concepts, others have relatively few, with some concepts chosen in pools because of a common link in topography or necessity, while others appear independently. There is another layer of observable patterns within each voice classification based on the stereotypical ranges, tessituras, registration events, and timbres.

Style and period are irrevocably linked. For example, much of the literature from the early Classic, Renaissance, or earlier periods has a musical topography suitable for dexterity, range, imposto, and registration due to its stereotypical florid and often high-pitched characteristics. Stereotyping is useful also in Romantic literature, where dynamics, sostenuto, range, registration, and imposto are found. The anthologies also feature many religious songs in the English language from the end of the nineteenth and the early twentieth centuries where dynamics, sostenuto, range, registration, and aggiustamento are stylistically linked and present in the musical topographies of like songs.

Sostenuto was chosen frequently as a concept throughout the repertoire index. Most of the songs in the series, even those that are not relatively slow or have truly long and sustained phrases, are still very good candidates for sostenuto. This is true, even if the sustained lines in the topography are relatively short. Assigning sostenuto according to these parameters is not contrary to those presented for its topography, but is stretched to be more inclusive and exhaustive in the indexed literature. The reason is simple and easily justified. An undergraduate student, as a beginner, will most likely not be able to create much of a legato line for a very long period, partially due to stamina.

Imposto was chosen for a myriad of reasons, but most frequently in keeping a forward sensation in extremes of range, in foreign language diction (Spanish, French, and Italian primarily, but also some German and French literature where the vowels changed frequently from forward to medial or back), and when useful to keep a sustained line, coupling sostenuto with vowel matching. Imposto, then, is the chameleon of the concepts indexed here, used for many reasons increasing the likelihood of a song being useful to teach sensations of placement while singing. The frequency of imposto is high in the index for these few reasons.

Some songs have many assigned concepts and others have few. Several songs, however, boast musical topographies supporting all eight concepts of vocalization. These songs span across the entire series, shown here in Table 9, as a separate index from that which appears in the Appendix.

Table 9. Songs appearing in the Boytim Series with musical topographies supporting all eight concepts of vocalization: dynamics, onset, sostenuto, imposto, range, registration, aggiustamento, and dexterity

Song Title	Composer	Anthology	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Night Is Falling"	Haydn, Franz Joseph	1st Book of Soprano Solos	87	✓	✓	✓	✓	✓	✓	✓	✓
"Solvejg's Song"	Grieg, Edvard	1st Book of Soprano Solo, Part II	124	✓	✓	✓	✓	✓	✓	✓	✓
"La Zingara"	Donizetti, Gaetano	2nd Book of Soprano Solos	116	✓	✓	✓	✓	✓	✓	✓	✓
"Alleluja"	Mozart, Wolfgang Amadeus	2nd Book of Soprano Solos, Part II	4	✓	✓	✓	✓	✓	✓	✓	✓
"Carmena"	Wilson, H. Lane	1st Book of Mezzo-soprano/Alto Solos Part II	27	✓	✓	✓	✓	✓	✓	✓	✓
"Sérénade" (Sing, Smile, Slumber)	Gounod, Charles	1st Book of Mezzo-soprano/Alto Solos Part II	98	✓	✓	✓	✓	✓	✓	✓	✓
"Un Certo Non So Che"	Vivaldi, Antonio	2nd Book of Mezzo-soprano/Alto Solos	24	✓	✓	✓	✓	✓	✓	✓	✓
"Lydia"	Faure, Gabriel	1st Book of Tenor Solos	35	✓	✓	✓	✓	✓	✓	✓	✓
"Orpheus With His Lute"	Vaughan Williams, Ralph	2nd Book of Tenor Solos	84	✓	✓	✓	✓	✓	✓	✓	✓
"Rose Cherie, Aimable Fleur"	Gretry, Andre-Ernest-Modeste	2nd Book of Tenor Solos	98	✓	✓	✓	✓	✓	✓	✓	✓
"Canzonette"	Loewe, Carl	2nd Book of Tenor Solo, Part II	16	✓	✓	✓	✓	✓	✓	✓	✓
"Evening"	Niles, John Jacob	1st Book of Baritone/Bass Solos, Part III	32	✓	✓	✓	✓	✓	✓	✓	✓
"Piu Vaga E Vezzosetta"	Bononcini, Giovanni	2nd Book of Baritone/Bass Solos	86	✓	✓	✓	✓	✓	✓	✓	✓
"Plaisir D'amour" (The Joys of Love)	Martini, Giovanni	2nd Book of Baritone/Bass Solos	79	✓	✓	✓	✓	✓	✓	✓	✓
"Sleep"	Gurney, Ivor	2nd Book of Baritone/Bass Solos, Part II	112	✓	✓	✓	✓	✓	✓	✓	✓
"Va Per Lo Mare"	Scarlatti, Alessandro	2nd Book of Baritone/Bass Solos, Part II	134	✓	✓	✓	✓	✓	✓	✓	✓

The number of assigned concepts of vocalization means nothing more than the musical topographies of some songs support more concepts than others. This has no effect on the

usefulness of a song since the selection of repertoire could be based on many other factors. The need for a certain language, stylistic period, or composer could be just as important determinants in repertoire study as the concepts that could be taught through particular literature. The Boytim repertoire series is expansive enough that the chances of choosing a song for its language, stylistic period, composer, and supporting concepts of vocalization is possible, even probable, with the included index to the songs. However, a teacher can always search for additional repertoire that suits all their needs to follow this same analytical train, based on the parameters set out here to assign relative concepts of vocalization to repertoire not specifically analyzed here.

Other patterns emerge in each voice classification, suggesting classification is also an important factor in musical topography and the resulting assignment of concepts of vocalization. Patterns based on voice classification are due mostly to the relative range and registration events of the voice. Some patterns also suggest that the choice of particular literature and its key or tessitura may be a cause. Overall, patterns variable by voice type also suggests that there are protocols composers approach composing for certain voices. Such protocols may be based in part on the stereotypical limitations or timbres of each voice type and by the composer's time period and geographical place. Whatever the reason, each voice classification presents a unique view of observable patterns for further analysis.

The mixture of styles, periods, and composers is the greatest in the soprano anthologies. *The Second Book of Soprano Solos* contains a cluster of opportunities for exercising the range, registration, and aggiustamento in the soprano series.[176] However,

[176] Boytim, *The Second Book of Soprano Solos* (New York: G. Schirmer, 1994).

there is a mixture of literature throughout the soprano anthologies that allow for the development of high and low ranges of the voice. Imposto has been assigned throughout the soprano anthologies, specifically useful where the range is extended or the tessitura is relatively high, attempting to unify the timbre of the voice from the bottom to top of the range.

For mezzo-soprano/alto, many of the indexed songs in the first two and last two anthologies are suitable for range and registration because they are relatively low, bridging the first series transition point, d-flat, the lowest transition point on the bottom of the range. *The First Book of Mezzo-Soprano/Alto Solos Part III* contains repertoire of the most limited range in the series for this voice classification, therefore many of the songs do not offer teaching opportunities for range, registration, or aggiustamento.[177] This particular anthology offers many beautiful melodies and opportunities for sostenuto singing but does not, subjectively, contain the most difficult songs for mezzo-sprano in the series. This anthology may be the best place for a young mezzo-soprano/alto to begin her repertoire studies, due to the simplicity and relative lack of difficulty of the repertoire.

The tenor anthologies create many opportunities to practice range, registration, and aggiustamento, three concepts that often occur together within the topographies of this literature. *The Second Book of Tenor Solos* contains the most instances, the first books having some here and there.[178] The ranges of the songs are never very high, although generally remaining within a high tessitura, but not consistently going beyond G^4. There are many opportunities to practice imposto, even when the range is not high or

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[177] Boytim, *The First Book of Mezzo-soprano/alto Solos, Part III* (New York: G. Schirmer, 2005).

[178] Boytim, *The Second Book of Tenor Solos* (New York: G. Schirmer, 1994).

includes a transition point. The need for imposto could be attributed to the timbre of tenor voice and the sensation of resonance stereotypically produced by young tenors, specifically reinforcing the sensation of head resonance. The tenor series, subjectively, is the only group of anthologies that proceeds from easy to difficult in terms of the technical demands.

Several patterns also emerge in the baritone/bass anthologies. There are not many examples for registration shifts due to the relative tessitura of the songs. There are many places where range is a factor, down low in the scale, where the vocal timbre could be affected by over-darkening, or sensations of sympathetic vibrations, by feeling the voice 'low' within the chest cavity. This problem can be remedied with an application of imposto, specifically the sensation of head resonance. This is true of high range too, and can also be taken care of through an application of imposto, where true vowel adjustment is not necessary to keep the sensation of unified vocal color and forward linear movement. Another strange pattern emerges in *The First Book of Baritone/Bass Solos, Part II* where, topographically speaking, there is a real lack of anything remotely approaching a transition point.[179] Most of the repertoire touches the lower tessitura, but most is right in the middle. Few songs break into true bass territory. This anthology may actually be the best for the beginning with a student since the range is relatively easy and somewhere in the middle.

Practical Examples

Each of the eight concepts of vocalization, dynamics, onset, sostenuto, imposto, range, registration, aggiustamento, and dexterity appear in the Boytim Series, dictated in

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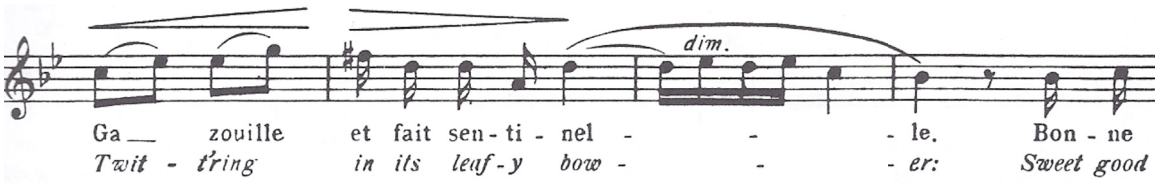
[179] Boytim, *The First Book of Baritone/Bass Solos, Part II* (New York: G. Schirmer, 1993).

each event by the musical topography of each song. Though many paradigmatic examples of each concept exist, only one has been chosen as an example, eight examples in all, across all four of the voice classifications, discussed here in turn.

There are many opportunities to practice dynamics in the indexed songs. There are generally three kinds of occurrences of dynamics in the Boytim series, either messa di voce, indications of dynamic markings including words and symbols, or there is an un-indicated opportunity based on the occurrence of multiple verses, creating a call for artistic unity through variety. The most complicated dynamic technique to achieve is the messa di voce, an example from the Boytim series, shown in musical example 33, from Jules Massenet's "Bonne Nuit".[180]

Musical Example 33. "Bonne Nuit," Jules Massenet, from Joan Frey Boytim's *The First Book of Soprano Solos*, page 13, system three, measures 1-4, vocal line only, treble clef



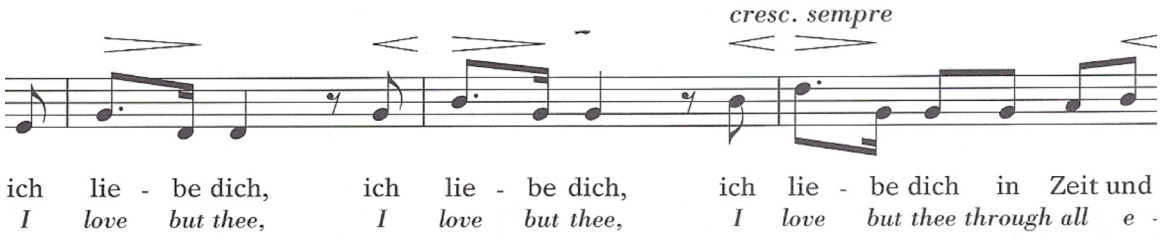
Here is a long and sustained phrase that gradually grows and dies, to complicate, in ascending high tessitura, even on a relatively short phrase, topographically linking it to the concept of dynamics.

Onset has been assigned to the songs when there is an extended opportunity to practice a balanced onset through onset on a vowel sound. Some literature is better suited than others for onset, even within the group of songs chosen for this concept. Songs in languages other than English, especially German, has an ideal topography because of the

[180] Jules Massenet, "Bonne Nuit," in *The First Book of Soprano Solos,* ed. Joan Frey Boytim, 13.

text and the proclivity for beginning a phrase with a vowel. Another stereotypical group for exercising onset are the myriad religiously themed texts set in English, rife with vowel onsets like "O Lord," "Alleluia," or "I." Musical example 34, shows an example of onset within the Boytim series, from Edvard Grieg's "Ich liebe dich."[181]

Musical Example 34. "Ich liebe dich," Edvard Grieg, from Joan Frey Boytim's *The First Book of Mezzo-Soprano/Alto Solos, Part III*, page 51, system one, measures 1-4, vocal line only, treble clef



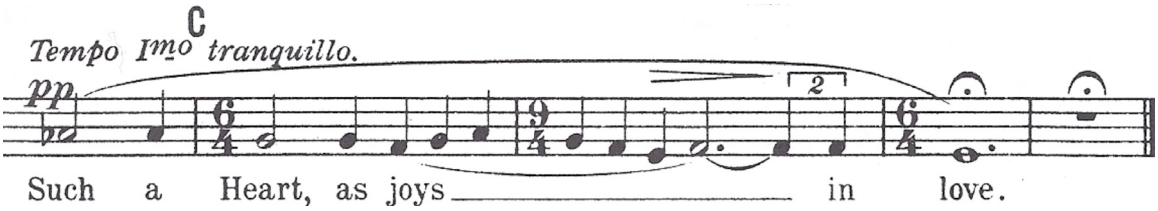
This example shows the use of a vowel on the beginning of a phrase after inhalation, a prime candidate for softening the unnecessarily rigorous glottal stroke that many beginning students may try to place on a vowel at that relative dynamic level.

Sostenuto has been applied generously to the indexed repertoire, primarily because of the stereotypical underdeveloped and inexperienced breath capacity of the undergraduate singer. The liberal application of sostenuto extends to songs in which tempos may be a little faster than those outlined for sostenuto and may only extend a couple of measures.

[181] Edvard Grieg, "Ich liebe dich," in *The First Book of Mezzo-soprano/Alto Solos, Part III,* ed. Joan Frey Boytim, 51.

There are some paradigmatic examples of sostenuto in the indexed literature, such as musical example 35, marked "Lento Moderato," showing an example of sostenuto found within the Boytim series, found in Ralph Vaughan Williams' "The Call."[182]

Musical Example 35. "The Call," Ralph Vaughan Williams, from Joan Frey Boytim's *The Second Book of Tenor Solos*, page 17, system four, measures 1-5, vocal line only, treble clef



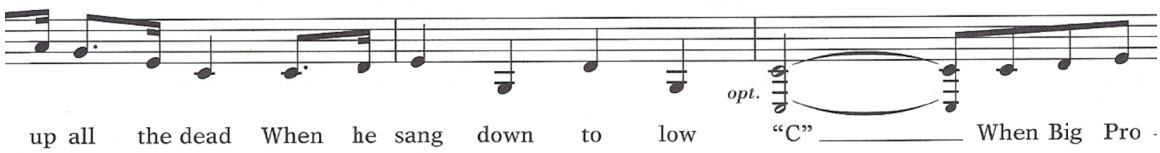
In this example, there is a call for a long and sustained line, coupled (no doubt) with adequately supported and balanced breath to sustain the soft dynamic required. The tempo slows and relaxes into a fermata, and will most likely ritard slightly near the end of the third measure making this example a wonderful example of sostenuto's musical topography.

Several indexed songs were identified with topographies suitable for imposto, for a variety of reasons, addressed in the previous section. Example four was chosen for the sensation of forward placement needed as the pitches descend. Feeling the voice as 'forward' will inevitably heighten the formant frequencies required to carry in a concert hall while operating in such a low tessitura.

[182] Ralph Vaughan Williams, "The Call," in *The First Book of Tenor Solos,* ed. Joan Frey Boytim, 17.

Musical example 36, George Botsford's "When Big Profundo Sang Low 'C'," written in treble clef, illustrates the use of imposto within the Boytim series.[183]

Musical Example 36. "When Big Profundo Sang Low 'C'," George Botsford, from Joan Frey Boytim's *The First Book of Baritone/Bass Solos, Part III*, page 137, system three, measures 1-3, vocal line only, treble clef



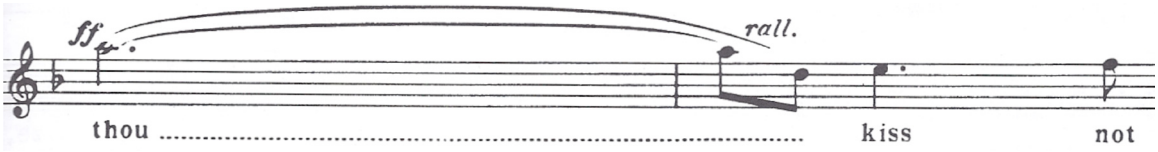
Similar instances of imposto occur in the index. There are still others that were chosen based on the necessity for vowel color matching to create the sensation of a unified vocal color or timbre, in songs where there was a consistent use of alternating forward and back phonemes, where sostenuto was an issue and vowel consistency and quality a factor, or in 'patter' songs, where sudden or fast shifts in forward and back phonemes could be made clear and smooth through a consistent sensation of placement.

Range is one of the most easily identifiable concepts because its musical topography is consistent. If the song were high or low in range, as outlined in an earlier section, conditions would be correct for practicing range.

[183] George Botsford, "When Big Profundo Sang Low 'C'," in *The First Book of Baritone/Bass Solos, Part III,* ed. Joan Frey Boytim (New York: G Schirmer, 2005), 137.

Musical example 37 shows an instance of range indexed in the soprano repertoire from "Love's Philosophy" by Roger Quilter.[184]

Musical Example 37. "Love's Philosophy," Roger Quilter, from Joan Frey Boytim's *Second Book of Soprano Solos,* page 43, system three measures 1-2, vocal line only, treble clef

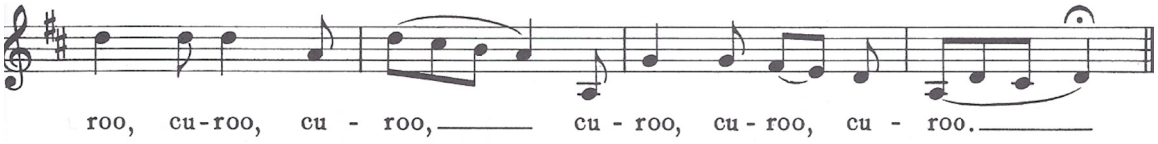


Most instances of range are similar to this one in terms of the use of pitch, the ranges within the songs never exceeding those outlined in the section on topography, in part because the literature does not call for heavy demands on a student's range. Some other indexed instances of range are not sustained like this one, and with relatively low frequency within a song. A high pitch may be written only once and the song will have a topography suitable for range. Songs in which range extension are few may be best suited for beginners, those with extended high or low passages or notes that are held for long durations, like example five, better reserved for singers who have gained some experience. Topographies associated with registration, like range, are also easy to identify based on tessitura and associated registration events.

[184] Roger Quilter, "Love's Philosophy," in *The First Book of Soprano Solos* ed. Joan Frey Boytim, 43.

Example 38, "The Carol of the Birds" by John Jacob Niles, is taken from the mezzo-soprano/alto literature.[185]

Musical Example 38. "The Carol of the Birds," John Jacob Niles, from Joan Frey Boytim's *The First Book of Mezzo-Soprano/Alto Solos, Part II*, page 31, system three, measures 1-4, vocal line only, treble clef



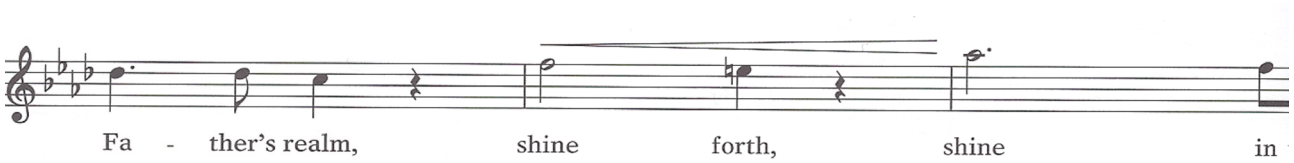
There is a melodic descent, a wide intervallic leap, and an arrival A^3 below the staff, creating a need for a smooth transition into the lower range. The singer should be encouraged to keep sensations of head voice throughout, especially since the range is more than an octave with A^3 as the lowest pitch. Other examples in the index follow the same format and have topographies identified for similar reasons.

Aggiustamento can be applied to topographies in consistently high or low tessituras or where there is a sudden ascent or descent to an extremity of range, stereotypically happening in the climax of a song or within coloratura passages. The need for aggiustamento as vowel modification is crucial for male voices, primarily the tenor, creating the vocal timbre of 'cover' after the registration shift for high pitches. This is true of some soprano literature, but most frequently indexed for the mezzo-soprano/alto in the lowest range where aggiustamento, coupled with imposto, aid the muscular equilibrium necessary to operate in extreme range. Text, then, is also a factor, where migration toward closed vowels for men and open vowels for women is useful in high tessitura, migration toward open vowels for men and closed vowels for women more

[185] John Jacob Niles, "The Carol of the Birds," in *The First Book of Mezzo-soprano/Alto Solos, Part II,* ed. Joan Frey Boytim, 31.

suited for lower tessitura. Musical example 39, "Then Shall the Righteous Shine Forth" by Felix Mendelssohn, is relatively well-known, coming from the tenor repertoire.[186]

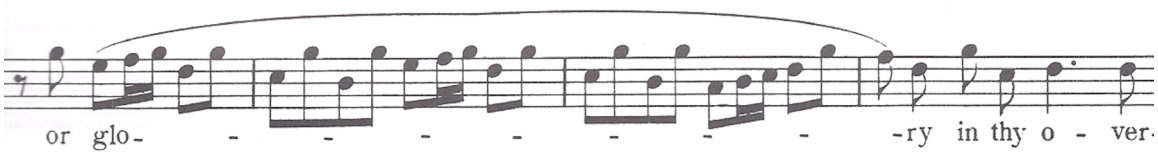
Musical Example 39. "Then Shall the Righteous Shine Forth," Felix Mendelssohn, from Joan Frey Boytim's *The Second Book of Tenor Solos, Part II*, page 120, system four, measures 1-3, vocal line only, treble clef



Notice how the A-flat is set on the word "shine," problematic because it is a diphthong moving toward a closed vowel on a high pitch and loud dynamic level. Modifying the vowel is key, changing the diphthong [aI] to a more closed position [ↄI], and slightly rounding the lips. Aggiustamento of this variety is relatively common in the index.

Dexterity seems as though it is the most simple to identify, based on topography, and it is in a way, if the song has a topography similar to example 40, from "Honor and Arms" by George Frideric Handel, notated on the bass clef.[187]

Musical Example 40. "Honor and Arms," George Frideric Handel, from Joan Frey Boytim's *The Second Book of Baritone/Bass Solos, Part II*, page 67, system one, measures 1-4, vocal line only, bass clef



Dexterity could also be diagnosed based on the text, not just the presence of coloratura passages. For example, if a song is set in a language other than the native language,

[186] Felix Mendelssohn, "Then Shall the Righteous Shine Forth," in *The Second Book of Tenor Solos, Part II,* ed. Joan Frey Boytim (New York: G Schirmer, 2004), 120.

[187] George Frideric Handel, "Honor and Arms," in *The First Book of Baritone/ Bass Solos, Part II,* ed. Joan Frey Boytim, 67.

English in this case, unfamiliar syllabic combinations, phonemes, and stresses within the text may require a learned flexibility and agility of the articulators, as suggested in the list of guided questions. Dexterity may be identified in these cases.

The assignment of concepts has little to do with the effectiveness of each song to perform as a teaching tool, though it is true that some songs could be better suited for some teaching situations and students than others. The choice of repertoire for a particular instance of a concept is the instructor's discretion. There is no rubric for grading which songs are better or more useful for teaching particular concepts compared to songs where the same concept has been assigned. Finding the right repertoire for individual circumstances must be guided by the teacher's discretion. The examples of each concept and discussion of its musical topography here may or may not be helpful, given the true-life circumstances a teacher and student both face. They are meant to illustrate the usefulness of a repertoire-based approach to singing, highlighting the process for selection of relevant literature.

Flexible Teaching and Learning

A practical problem emerges. How does one know which concepts of vocalization to choose before creating a repertoire prescription? The answer to this question may seem obvious, but it is impossible to know what students will need unless the teacher hears them for one, or possibly several sessions. A good comparison can be made between diagnosing and treating vocal faults and the diagnosis and treatment of disease.

When people are ill, they typically visit their medical doctor's office. As patients, they describe the problem they are having in detail, their doctor examining their symptoms, or pathology, to pinpoint a probable cause for their illness. Based on

observation, a doctor will prescribe medication to treat the illness identified from a pool of known diseases. They will go to the pharmacy to purchase the necessary drugs or medications and take them, according to their doctor's instructions. Over the course of a period of time, they will gain strength, shedding the remains of that particular illness, visiting the doctor when another diagnosis and prescription is necessary.

Likewise, when students wish to train their voice to sing with a proper technique, they visit their voice teacher's studio. The person, now called a student, describes the vocal problems they are having in detail, the voice instructor examining their symptoms, or vocal faults, to pinpoint a probable cause for their vocal inefficiency. Based on observation, an instructor will prescribe repertoire to treat the vocal fault identified from a pool of common faults. The student will go to the music store and purchase the necessary vocal scores and practice them, based on the instructor's directions. Over the course of a period of time, the student will gain vocal strength and prowess at that particular degree, shedding the remains of that particular fault. Obviously the logic here is slightly flawed since it could potentially take *many* repertoire prescriptions to permanently correct a vocal fault, especially since repertoire increases in difficulty requiring an ever-escalating level of efficiency, understanding, coordination, and prowess.

In short, the instructor and student must be free enough to experiment within a controlled environment, creating flexibility in teaching and learning within the voice studio. The process of creating flexibility in teaching and learning involves development of sensitivity "through noticing and responding to details about the sensations of

singing."[188] This process is informed by the inclusion of the student who is bounded prescriptively into the equation, the instructor considering their needs, capabilities, personality, and dreams.[189]

Prescription has an affect on the approach to the song literature studied. The repertoire could also be bounded, tempered by the curricular requirements regarding the repertoire that are specific to their parent institution and the instructor's cumulative knowledge of the repertoire and technique, filtered by intuition. Not all repertory may work in a given situation. Careful consideration must be made regarding diagnosis of vocal faults, prescription of particular concepts of vocalization, and attention to the difficulty level of each song to evaluate its appropriateness for each individual student.

Instructors must make a choice regarding the appropriate difficulty of the repertoire and make sure that it is consistent with the technical prowess, or level, of the student. There are many songs categorized in this study. Teachers may look at a given pool of repertoire, divided by voice classification and specific concept of vocalization, and choose the repertoire based on other factors, period, composer, or language and relative difficulty of the individual song. In the end, however, the assignment of repertoire is left to the subjectivity of the instructor. A repertoire-based approach encourages flexibility, prescription, and an organic experimentation informed by the instructor's pedagogic knowledge and the student's relative ability.

Summary

In Chapter 4, I fashioned a context for the Appendix, the practical result of this research, through description and analysis, offering examples used to illustrate the

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[188] Caldwell*, Excellence in Singing*, 4.
[189] Ibid., 14.

usefulness of the rhetorical questions that could be posed to diagnose musical topographies for dynamics, onset, sostenuto, imposto, range, registration, aggiustamento, and dexterity. The Boytim repertoire series was discussed by voice type, analyzed for any observable patterns in the songs as they pertained to musical topography and the identity of their concepts of vocalization. I suggested that there were some anomalies in the literature selected for study, where sixteen songs were found with musical topographies supporting all eight concepts of vocalization. Each concept of vocalization was discussed using a paradigmatic example, the examples representing all voice types and a myriad of styles, periods, and languages, the example being analyzed so the diagnosis of its musical topography could be more apparent.

It is important to recapitulate the importance of diagnosis of vocal faults and the ultimate prescription of repertoire according to the suggestions in this chapter. An instructor could use this model of a repertoire-based approach to create his/her own pools of repertoire using the parameters offered here. If this is the case, subjectivity must be used to guide instruction. The approach, to be effective in the studio, relies on the instructor's relative experience, knowledge of scientific and anatomical structures, and intuition.

CHAPTER 5

Conclusion: Toward the Future

In this document, I have argued that a repertoire-based approach to singing is ideal for undergraduate training since undergraduate voice method could be taught prescriptively through repertoire studies. A repertoire-based approach to singing for undergraduate voice instruction, outlined here, remains relatively small compared to its potential in the studio and as a publication of indexed repertoire. It is certain that the uses of such a repertoire-based approach to singing could be nearly boundless, limited only by the study and classification of a larger pool of repertoire and the exploration and expansion of the concepts of vocalization beyond the scope offered here. The goal of this document is to lay a foundation for what *could* be, the use of vocal repertoire as a conduit for meaningful instruction in the voice studio, insightfully assigned to facilitate a positive change in a student's singing, much like it could for Stephen, as described in Chapter 3.

I recommend three courses for future development of a repertoire-based approach to singing. First, a much larger pool of repertoire, including more works by notable composers, song cycles, and works still outside the public domain, should be indexed for use in the approach. Second, a compendium of technical exercises should be gathered from the pedagogy literature to specifically compliment a larger index of songs, one like the Appendix in this document. Third, more voice teachers could be made aware of a repertoire-based approach, its potential power as a conduit for teaching and learning vocal technique, and its potential impact on vocal curriculum through conferences and symposia.

A larger study is needed. A larger index could be established without the constraints of space and time, such as in an academic exercise like this final document thesis. There is a call for an expansion of repertoire and concepts of vocalization. A curricular order could be created if a rubric were established with criteria to grade the repertoire from easy to hard (resulting in a study within itself). A larger and more inclusive index could be created and used as a reference tool for teachers of undergraduate singers. This would allow for a body of repertoire broad enough to be used programmatically for a myriad of cultural and academic endeavors.

A synergy with an established conduit for teaching is necessary. Vocalises are a staple part of a singer's diet, but they act out of context. On the other hand, vocalise could be developed directly from repertoire and used in tandem to develop concepts of vocalization. A synergized reference of indexed repertoire and extracted passages, turned vocalise, would compliment one another well and could be used to create a total context for immersion in vocal study. A complimentary vocal exercise book could be developed, referencing the repertoire, where applicable, as an accompaniment for a larger song index.

A wider audience is essential. A repertoire-based approach to singing is intuitive and logical, having a strong basis for inclusion in the voice curriculum. If performing is the end and desired result of voice studies, then what better way to conduct a study of voice than through the music? Conferences and symposia on voice and vocal development could also benefit from inclusions of a repertoire-based approach to singing. Awareness of the approach is important since attention may lead to acceptance and adoption of the approach, even if different from that outlined here.

Summary

For now, the future of a repertoire-based approach to singing is based on the technical knowledge, subjectivity, and willingness of the practitioner. I am hopeful that this document may generate a newfound awareness of, establish a critical foundation for, and elicit some excitement regarding the use of repertoire as a means of communicating vocal technique. The challenges of undergraduate voice teaching are numerous, only a handful of which have been outlined in this document. A repertoire-based approach to singing could become a potent and reliable tool in the voice teacher's arsenal, creating both positive and measurable results within the academy.

APPENDIX

The Boytim Series: Indexed Repertoire Tables

Table 1. Soprano: The First Book of Soprano Solos

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"The Beatitudes"	Malotte, Albert Hay	4	✓		✓	✓	✓	✓	✓	
"Bel Piacere"	Handel, George Frideric	8					✓	✓	✓	✓
"Bonne Nuit"	Massenet, Jules	12	✓	✓		✓	✓	✓	✓	✓
"The Crucifixion"	Barber, Samuel	18	✓		✓					
"El Majo Discreto"	Granados, Enrique	20		✓		✓	✓	✓	✓	
"El Tra La La Y El Punteado"	Granados, Enrique	15		✓	✓	✓				✓
"Everywhere I Look!"	Carew, Molly	24	✓		✓					
"The Green Dog"	Kingsley, Herbert	29					✓	✓	✓	
"Have You Seen But A White Lily Grow"	Anonymous	32	✓		✓					
"Hear My Cry, O God"	Franck, Cesar	34	✓		✓	✓			✓	
"Heffle Cuckoo Fair"	Shaw, Martin	38	✓	✓	✓	✓				✓
"I Love All Graceful Things"	Thiman, Eric	47	✓		✓	✓	✓	✓		✓
"Into The Night"	Edwards, Clara	51	✓		✓	✓				
"The K'e"	Dougherty, Celius	42	✓		✓					
"Let My Song Fill Your Heart"	Charles, Ernest	54	✓		✓	✓				
"Let Us Dance, Let Us Sing"	Purcell, Henry	62				✓				✓
"Lied Der Mignon"	Schubert, Franz	64	✓	✓	✓					
"A Little China Figure"	Leoni, Franco	66	✓			✓		✓	✓	
"Little Elegy"	Duke, John	72	✓	✓		✓	✓	✓	✓	
"Love Has Eyes"	Bishop, Henry	74	✓	✓	✓	✓				

Table 1. Soprano: The First Book of Soprano Solos (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
“Lullaby”	Scott, Cyril	78	✓		✓	✓				
“The Mermaid's Song”	Haydn, Franz Joseph	82	✓		✓	✓			✓	✓
“Minnelied”	Mendelssohn, Felix	59	✓	✓		✓				✓
“My Johann”	Grieg, Edvard	92	✓	✓		✓				✓
“Night Is Falling”	Haydn, Franz Joseph	87	✓	✓	✓	✓	✓	✓	✓	✓
“O Peace, Thou Fairest Child Of Heaven”	Arne, Thomas Augustine	98	✓	✓		✓	✓	✓	✓	✓
“Oh, What A Beautiful City!”	Spiritual	106		✓		✓	✓		✓	✓
“Piercing Eyes”	Haydn, Franz Joseph	110			✓			✓		✓
“Rose Softly Blooming”	Spohr, Louis	114	✓		✓					✓
“Si Mes Vers Avaient Des Ailes!”	Hahn, Reynaldo	103	✓		✓					
“Waldensamkeit”	Reger, Max	118	✓	✓	✓					
“Water Parted From The Sea”	Arne, Thomas Augustine	112			✓		✓			
“When I Have Sung My Songs”	Charles, Ernest	125	✓		✓			✓	✓	

Table 2. Soprano: The First Book of Soprano Solos Part II

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Animal Crackers"	Hageman, Richard	6			✓	✓				
"Andenken"	Beethoven, Ludwig Van	16	✓		✓	✓				
"Ave Maria"	Abt, Franz	20	✓	✓	✓	✓				
"Charmant Papillon"	Campra, Andre	26	✓			✓		✓	✓	✓
"Come And Trip It"	Handel, George Frideric	11	✓	✓						✓
"Come To The Fair"	Martin, Easthope	32	✓		✓	✓				
"The Crying Of Water"	Campbell-Tipton, Louis	38	✓		✓		✓	✓	✓	
"Drift Down, Drift Down"	Ronald, Landon	46	✓		✓					
"Gesu Bambino"	Yon, Pietro	50	✓		✓	✓	✓	✓	✓	
"Grandma"	Chanler, Theodore	56			✓					
"Here Amid The Shady Woods"	Handel, George Frideric	43	✓			✓				
"L'heure Exquise"	Hahn, Reynaldo	60	✓		✓	✓				
"How Lovely Are Thy Dwellings"	Liddle, Samuel	63			✓	✓	✓	✓	✓	
"Ich liebe dich"	Beethoven, Ludwig Van	68	✓	✓	✓	✓				
"Intorno All'idol Mio"	Cesti, Marcantonio	70	✓	✓	✓	✓				
"Lachen Und Weinen"	Schubert, Franz	74			✓	✓			✓	
"No Flower That Blows"	Linley, Thomas	82	✓		✓					
"The Last Rose Of Summer"	Miliken, Richard Alfred	79			✓			✓	✓	✓
"A Nun Takes The Veil"	Barber, Samuel	86	✓		✓					
"Nur Wer Die Sehnsucht Kennt"	Tchaikovsky, Peter Ilyich	88	✓		✓	✓				
"O Saviour. Hear Me!"	Gluck, Christoph Willibald von	94	✓		✓					
"Orpheus With His Lute"	Schuman, William	92	✓		✓				✓	
"La Pastorella"	Schubert, Franz	97	✓		✓		✓	✓	✓	✓
"Per Non Penar"	D'Astorga, Emanuele Barone	108	✓							✓

Table 2. Soprano: The First Book of Soprano Solos Part II (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Petit Noel"	Louis, Emile	100	✓		✓	✓				
"The Prayer Perfect"	Speaks, Oley	104	✓		✓					
"Quella Barbara Catena"	Ciampi, Francesco	114	✓	✓	✓					
"Romance"	Debussy, Claude	120	✓		✓	✓				
"Seligkeit"	Schubert, Franz	122		✓	✓	✓				
"Solvejg's Song"	Grieg, Edvard	124	✓	✓	✓	✓	✓	✓	✓	✓
"A Spirit Flower"	Campbell-Tipton, Louis	128	✓		✓	✓	✓	✓	✓	
"To A Wild Rose"	MacDowell, Edward	111	✓		✓	✓			✓	
"When Daisies Pied"	Arne, Thomas Augustine	132	✓	✓	✓	✓	✓	✓		
"When I Was Seventeen"	Swedish Folksong	134	✓			✓	✓	✓	✓	✓

Table 3. Soprano: The First Book of Soprano Solos Part III

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Art thou troubled?"	Handel, George Frideric	4	✓		✓					
"Bluebird"	Schirmer, R	12	✓		✓					
"A Brown Bird Singing"	Wood, Haydn	15	✓		✓	✓				
"For my soul thirsteth for God"	Mendelssohn, Felix	18	✓		✓		✓	✓	✓	
"The Green Cathedral"	Hahn, Carl	23	✓		✓	✓	✓	✓	✓	
"I will lay me down in peace"	Greene, Maurice	28	✓	✓	✓	✓		✓		✓
"I will sing of Thy great mercies"	Mendelssohn, Felix	32		✓	✓	✓		✓		
"In meinem Garten die Nelken"	Franz, Robert	36	✓		✓	✓				
"Love Among the Daffodils"	Coates, Eric	39	✓		✓		✓	✓	✓	
"Maman, dites-moi"	Weckerlin, Jean Baptiste	44	✓	✓	✓	✓				
"May-Day Carol"	English Folksong	50	✓		✓		✓	✓	✓	
"Merry Widow Waltz"	Lehar, Franz	55	✓	✓	✓					
"Mother Sorrow"	Grieg, Edvard	60	✓		✓					
"My Mother Bids me Bind my Hair"	Haydn, Franz Joseph	7	✓	✓				✓		✓
"Il Neige"	Bemberg, Hermann	62	✓	✓	✓					
"Nuit d'étoiles"	Debussy, Claude	66	✓	✓	✓		✓	✓		
"The Pool of Quietness"	Cator, Thomas Vincent	74	✓	✓	✓					
"Praise"	Dyson, George	71	✓		✓		✓	✓	✓	
"Ridente la calma"	Mozart, Wolfgang Amadeus	76			✓		✓	✓	✓	✓
"Der Sandmann"	Schumann, Robert	81		✓	✓					
"Se meritar potessi"	Bruni, Domenico	86			✓					✓
"Sound the Flute!"	Dougherty, Celius	90		✓						✓
"Spleen"	Poldowski, Lady Dean Paul	93	✓		✓					
"Star vicino"	Rosa, Salvator	100	✓		✓	✓		✓		✓

Table 3. Soprano: The First Book of Soprano Solos Part III (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Sur la terrasse de Saint Germain"	Fourdrain, Felix	96	✓		✓	✓				
"The Time for Making Songs Has Come"	Rogers, James H.	108	✓		✓					
"To a Little Child"	Edwards, Clara	103	✓		✓			✓		
"Under the greenwood tree"	Arne, Thomas Augustine	140	✓							
"La Vezzosa Pastorella"	Bruni, Domenico	112				✓	✓	✓	✓	✓
"Vilia"	Lehar, Franz	116	✓	✓	✓	✓				
"Waters Ripple and Flow"	Czecho-Slovak Folksong	122	✓		✓		✓	✓	✓	
"Welcome, pretty primrose"	Pinsuti, Ciro	128	✓	✓		✓		✓		✓
"When Jesus walked on Galilee"	Edwards, Clara	132	✓		✓					
"The Willow Song"	Coleridge-Taylor, Samuel	136	✓		✓			✓	✓	✓

Table 4. Soprano: The Second Book of Soprano Solos

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Art Is Calling For Me"	Herbert, Victor	4			✓	✓	✓	✓	✓	
"Bescheidene Liebe"	Wolf, Hugo	10		✓		✓		✓		
"Les Cloches"	Debussy, Claude	14	✓		✓					
"Die Nacht"	Strauss, Richard	17		✓	✓	✓				
"Down In The Forest"	Ronald, Landon	20	✓	✓	✓		✓	✓	✓	
"Fiocca La Neve"	Cimara, Pietro	24	✓	✓	✓	✓	✓	✓	✓	
"Hark! The Echoing Air"	Purcell, Henry	27		✓	✓			✓	✓	✓
"Hear My Prayer, O Lord"	Dvorak, Antonin	30	✓		✓					
"Love's Philosophy"	Quilter, Roger	40	✓	✓	✓	✓	✓	✓	✓	
"Mein Gläubiges Herze" (My heart ever faithful)	Bach, Johann Sebastian	44			✓	✓	✓	✓	✓	✓
"Un Moto Di Gioja"	Mozart, Wolfgang Amadeus	48		✓	✓	✓	✓	✓	✓	✓
"My Heart Is Like A Singing Bird"	Parry, Charles Hubert Hastings	52	✓		✓		✓	✓	✓	✓
"O Divine Redeemer"	Gounod, Charles	62	✓		✓		✓	✓	✓	
"Oh! Had I Jubal's Lyre"	Handel, George Frideric	68			✓	✓	✓	✓	✓	✓
"A Pastoral"	Veracini, Francesco Maria	72	✓	✓	✓					✓
"Shepherd! Thy Demeanour Vary"	Brown, Thomas/Wilson	57			✓		✓	✓		✓
"Sleep, Gentle Cherub, Sleep Descend"	Arne, Thomas Augustine	78			✓		✓	✓	✓	
"Song Of The Blackbird"	Quilter, Roger	80			✓	✓				
"A Spring Morning"	Carey, Henry	84	✓	✓	✓					✓
"The Sun Shall Be No More Thy Light"	Greene, Dr. Maurice	94	✓		✓	✓				✓
"The Sun Whose Rays"	Sullivan, Arthur	90			✓	✓		✓		✓
"Take, O, Take Those Lips Away"	Beach, Amy	97	✓	✓	✓		✓	✓	✓	
"These Are They Which Came"	Gaul, Alfred Robert	100	✓	✓	✓					

Table 4. Soprano: The Second Book of Soprano Solos (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"To The Birds" (A Des Oiseaux)	Hue, Georges	124	✓		✓		✓			✓
"Vergebliches Ständchen"	Brahms, Johannes	104			✓	✓	✓	✓	✓	✓
"Villanelle" (I Saw The Swift Swallow Flying)	Dell'Acqua, Eva	34	✓	✓	✓	✓	✓	✓	✓	✓
"Das verlassene Mägdlein"	Wolf, Hugo	108	✓		✓	✓				
"Vieille Chanson"	Bizet, Georges	110	✓		✓	✓	✓	✓	✓	✓
"La Zingara"	Donizetti, Gaetano	116	✓	✓	✓	✓	✓	✓	✓	✓

Table 5. Soprano: The Second Book of Soprano Solos Part II

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Alleluja"	Mozart, Wolfgang Amadeus	4	✓	✓	✓	✓	✓	✓	✓	✓
"Als Luise die Briefe Ihres Ungetreuen"	Mozart, Wolfgang Amadeus	10		✓		✓				
"Apres un Reve"	Faure, Gabriel	14	✓		✓	✓				
"La Belle au Bois Dormant"	Fourdrain, Felix	17	✓		✓	✓				
"The Bird"	Duke, John	22	✓				✓			
"Care Selve"	Handel, George Frideric	25			✓		✓	✓	✓	
"Chanson Norvegienne"	Fourdrain, Felix	28		✓	✓	✓				
"Clavelitos"	Valverde, J.	34		✓	✓	✓				
"Crabbed Age and Youth"	Parry, Hubert	46	✓	✓						
"Domine Deus"	Vivaldi, Antonio	41			✓	✓				✓
"The Fields Are Full"	Gibbs, C. Armstong	50			✓					
"I Mourn As a Dove"	Benedict, Sir Julius	56	✓		✓		✓			
"Il Mio Ben Quando Verra"	Paisiello, Giovanni	60	✓	✓			✓	✓	✓	✓
"J'ai Pleuré en Reve"	Hue, Georges	53	✓		✓	✓				
"The Lord's Name Is Praised"	Greene, Dr. Maurice	66	✓		✓					✓
"Love Is a Plaintive Song"	Sullivan, Arthur	73					✓			
"Mandoline"	Faure, Gabriel	76	✓		✓	✓				✓
"Mausfallen-Spruchlein"	Wolf, Hugo	81			✓	✓	✓			✓
"Mondnacht"	Schumann, Robert	84	✓		✓	✓				
"My Sweetheart and I"	Beach, Amy	88	✓	✓	✓		✓	✓	✓	✓
"Niemand Hat's Geseh'n"	Loewe, Carl	98	✓	✓	✓	✓				
"Non Ti Fidar"	Handel, George Frideric	104	✓	✓		✓				✓

Table 5. Soprano: The Second Book of Soprano Solos Part II (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Quel Ruscelletto"	Paradies, Pietro Domenico	108	✓			✓				✓
"Le Rossignol des Lilas"	Hahn, Reynaldo	95	✓		✓	✓				
"Sorry Her Lot Who Loves Too Well"	Sullivan, Arthur	112	✓		✓		✓		✓	
"Spring"	Gurney, Ivor	116			✓					
"Standchen"	Brahms, Johannes	126	✓	✓	✓		✓	✓	✓	
"Sure On This Shining Night"	Barber, Samuel	123	✓	✓	✓					
"That's Life"	Sacco, John	130	✓		✓	✓	✓	✓	✓	
"Think On These Things"	Kirlin, June Caldwell	140	✓		✓		✓	✓	✓	
"To One Who Passed Whistling Through the Night"	Gibbs, C. Armstong	144		✓	✓					✓
"The White Peace"	Bax, Arnold	148	✓	✓	✓	✓				
"Wind"	Chanler, Theodore	135	✓		✓		✓	✓	✓	

Table 6. Mezzo-soprano/Alto: The First Book of Mezzo-Soprano/Alto Solos

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
“American Lullaby”	Rich, Gladys	4	✓		✓	✓	✓	✓	✓	
“L'anneau D'argent” (The Silver Ring)	Chaminade, Cecile	8	✓		✓	✓	✓	✓	✓	
“Die Bekehrte” (The Converted One)	Stange, Max	12	✓	✓	✓	✓		✓		✓
“Der Blumenstrauss” (The Nosegay)	Mendelssohn, Felix	16	✓	✓	✓	✓				
“The Cherry Tree”	Gibbs, C. Armstong	20	✓		✓		✓	✓	✓	
“Chi Vuol La Zingarella”	Paisiello, Giovanni	26		✓		✓		✓		✓
“Christopher Robin Is Saying His Prayers”	Fraser-Simson, H.	34	✓		✓					
“Cloud-shadows”	Rogers, James H.	31	✓		✓	✓		✓		
“Crabbed Age And Youth”	White, Maude Valerie	38	✓		✓		✓	✓	✓	
“Crucifixion”	Payne, John	42	✓		✓	✓		✓	✓	
“El Majo Timido” (The Timid Majo)	Granados, Enrique	48				✓	✓	✓		✓
“Evensong”	Lehmann, Liza	45	✓		✓					
“Go 'way From My Window”	Folksong	50	✓		✓			✓		
“Ici-bas!” (Here Below)	Faure, Gabriel	52	✓		✓	✓				
“Jesus Walked This Lonesome Valley”	Myers, Gordon	58			✓	✓	✓	✓	✓	
“The Lamb”	Chanler, Theodore	55			✓	✓		✓	✓	
“The Lass From The Low Countree”	Niles, John Jacob	62	✓	✓	✓		✓	✓	✓	
“The Lord Is My Shepherd”	Tchaikovsky, Peter Ilyich	66	✓		✓	✓	✓	✓	✓	
“Loveliest Of Trees”	Duke, John	76	✓		✓	✓			✓	
“Morning”	Speaks, Oley	82	✓		✓	✓	✓	✓	✓	
“O Rest In The Lord”	Mendelssohn, Felix	94	✓		✓	✓		✓	✓	
“Oh Sleep, Why Dost Thou Leave Me”	Handel, George Frideric	97	✓	✓	✓	✓			✓	✓
“Open Our Eyes”	MacFarlane, Will C.	100	✓	✓	✓	✓	✓	✓	✓	
“Prayer”	Guion, David W.	86			✓	✓	✓	✓	✓	

Table 6. Mezzo-soprano/Alto: The First Book of Mezzo-Soprano/Alto Solos (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Pregúntale A Las Estrellas"	Kilenyi, Edward	90				✓		✓		✓
"Silent Noon"	Vaughan Williams, Ralph	71	✓		✓	✓		✓		
"Der Schwur" (The Vow)	Meyer-helmund, Erik	105	✓	✓		✓		✓		✓
"The Sky Above The Roof"	Vaughan Williams, Ralph	108			✓			✓		
"The Statue At Czarskoe-selo"	Cui, Cesar	112	✓			✓				
"This Little Rose"	Roy, William	126	✓	✓	✓	✓	✓	✓	✓	
"Turn Then Thine Eyes"	Purcell, Henry	120	✓		✓	✓	✓	✓	✓	✓
"Volksliedchen "(In The Garden)	Schumann, Robert	114	✓			✓	✓		✓	
"Wie melodien" (A Thought Like Music)	Brahms, Johannes	116		✓	✓	✓				
"Wind Of The Western Sea"	Peel, Graham	123	✓		✓	✓		✓		

Table 7. Mezzo-soprano/Alto: The First Book of Mezzo-Soprano/Alto Solos Part II

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Ah! Mio Cor" (Ah! My Heart)	Handel, George Frideric	4	✓	✓		✓		✓		
"As I Went A-roaming"	Brahe, May H.	9	✓		✓		✓	✓		
"Auf dem Meere" (On The Ocean)	Franz, Robert	14	✓	✓	✓		✓	✓		
"Ave Verum" (Jesu, Word Or God Incarnate)	Mozart, Wolfgang Amadeus	16	✓	✓	✓					
"Beneath A Weeping Willow's Shade"	Hopkinson, Francis	18	✓		✓	✓	✓	✓	✓	✓
"Bist du bei Mir" (You Are With Me)	Bach, Johann Sebastian	24		✓	✓	✓		✓	✓	
"The Blue-bell"	MacDowell, Edward	22	✓	✓		✓				
"Carmena"	Wilson, H. Lane	27	✓	✓	✓	✓	✓	✓	✓	✓
"The Carol Of The Birds"	Niles, John Jacob	27	✓		✓	✓	✓	✓	✓	✓
"C'est Mon Ami" (My Friend)	Old French Air	38			✓					✓
"Clouds"	Charles, Ernest	43	✓		✓					
"Come Ye Blessed"	Gaul, Alfred Robert	46			✓					
"Crepuscule" (Twilight)	Massenet, Jules	51			✓	✓				
"Danny Boy"	Old Irish Air	54	✓		✓	✓	✓	✓	✓	
"Dream Valley"	Quilter, Roger	58	✓		✓		✓	✓		
"Elegie"	Massenet, Jules	60	✓	✓	✓	✓	✓	✓	✓	
"Das erste Veilchen" (The First Violet)	Mendelssohn, Felix	62	✓		✓	✓				✓
"Es muss ein Wunderbares sein" (It Must Be Wonderful)	Liszt, Franz	66	✓	✓	✓	✓				
"Gott Im Fruhling" (God In Springtime)	Schubert, Franz	68	✓	✓	✓	✓				
"Keine Sorg' Um Den Weg" (Love Finds 0ut The Way)	Raff, Joseph	72	✓	✓		✓		✓		✓
"A Legend"	Tchaikovsky, Peter Ilyich	74	✓		✓					
"The Lovely Song My Heart Is Singing"	Goulding, Edmund	78			✓	✓	✓	✓	✓	

Table 7. Mezzo-soprano/Alto: The First Book of Mezzo-Soprano/Alto Solos Part II (continued)

“Mariä Wiegenlied” (The Virgin’s Slumber Song)	Reger, Max	84			✓	✓				✓
“Mystery’s Song”	Purcell, Henry	82	✓		✓	✓				
“Nymphs And Shepherds”	Purcell, Henry	87			✓	✓				✓
“Rend'll Sereno Al Ciglio” (Peace Unto You From Heaven)	Handel, George Frideric	92			✓	✓				
“Separazione” (Parting)	Sgambati, Giovanni	96		✓		✓				✓
“Sérénade” (Sing, Smile, Slumber)	Gounod, Charles	98	✓	✓	✓	✓	✓	✓	✓	✓
“The Sleep That Flits On Baby's Eyes”	Carpenter, John Alden	103	✓		✓	✓				
“Spring Is At The Door”	Quilter, Roger	106		✓	✓		✓	✓	✓	
“Die Stille” (Silence)	Schumann, Robert	110		✓	✓	✓		✓		
“Die Stille Wasserrose” (The Silent Waterlily)	Von Fielitz, Alexander	112	✓	✓	✓	✓		✓	✓	
“Te Deum” (Vouchsafe, 0 Lord)	Handel, George Frideric	118	✓	✓	✓	✓				
“Weep No More”	Handel, George Frideric	115			✓	✓	✓	✓	✓	
“When I Have Often Heard Young Maids Complaining”	Purcell, Henry	120	✓		✓					
“The Willow Song”	Sullivan, Arthur	122	✓		✓					
“Wind Of The Wheat”	Phillips, Montague F.	126	✓	✓	✓					

Table 8. Mezzo-soprano/Alto: The First Book of Mezzo-Soprano/Alto Solos Part III

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"The Porcupine" (from *At the Zoo*)	Kramer, Arthur Walter	4								✓
"The Snake" (from *At the Zoo*)	Kramer, Arthur Walter	6				✓				
"The Giraffe" (from *At the Zoo*)	Kramer, Arthur Walter	8			✓					
"Beau soir"	Debussy, Claude	10	✓	✓	✓	✓				
"The Bubble Song"	Shaw, Martin	14	✓							
"But the Lord is mindful of His own"	Mendelssohn, Felix	19	✓				✓	✓	✓	
"By dimpled brook"	Arne, Thomas Augustine	22				✓				✓
"Clair de lune"	Faure, Gabriel	26	✓	✓	✓	✓				
"Corals"	Treharne, Bryceson	32	✓		✓					
"Dolce scherza"	Perti, Giacomo Antonio	36	✓	✓	✓	✓				
"Evening Song"	Edwards, Clara	38	✓		✓	✓	✓	✓	✓	
"I walked today where Jesus walked"	O'Hara, Geoffrey	44	✓	✓	✓		✓	✓		
"Ich liebe dich"	Grieg, Edvard	50	✓	✓	✓	✓				
"If there were dreams to sell"	Ireland, John	41			✓					
"Landscape"	Griffes, Charles T.	52	✓	✓	✓					
"The Lark now leaves his watery nest"	Parker, Henry	54	✓		✓	✓	✓			✓
"The Little Old Lady in Lavender Silk"	Vinmont, Mary Margaret	60			✓	✓	✓	✓	✓	
"Lord, how long wilt Thou forget me"	Ranzzini	68	✓	✓						✓
"The Lotus Bloom"	Niles, John Jacob	65	✓		✓					
"Menuet d'Exaudet"	Exaudet, André-Joseph	72	✓	✓	✓	✓				
"Mit einer Wasserlilie"	Grieg, Edvard	75	✓	✓	✓	✓				
"Morgen!"	Strauss, Richard	82		✓	✓	✓				
"Morgen-Hymne"	Henschel, George	85	✓	✓	✓	✓				
"My lover is a fisherman"	Strickland, Lily	88	✓				✓	✓		

Table 8. Mezzo-soprano/Alto: The First Book of Mezzo-Soprano/Alto Solos Part III (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Der Nussbaum"	Schumann, Robert	94	✓		✓	✓				
"O lovely Peace"	Handel, George Frideric	100	✓		✓		✓	✓	✓	✓
"O praise the Lord"	Greene, Maurice	104	✓		✓	✓				✓
"Over the land is April"	Quilter, Roger	108	✓	✓	✓					
"Prayer of the Norwegian Child"	Kountz, Richard	114	✓		✓	✓		✓	✓	
"Première Danse"	Massenet, Jules	116	✓	✓	✓	✓				✓
"Sapphische Ode"	Brahms, Johannes	122			✓	✓	✓	✓	✓	
"Since first I met thee"	Rubenstein, Anton	124	✓		✓					
"Slumber Song"	Gretchaninoff, Alexander	128	✓		✓		✓	✓	✓	
"Spiagge amate"	Gluck, Christoph Willibald von	130		✓	✓	✓	✓	✓		
"Still wie die Nacht"	Böhm, Carl	91	✓		✓	✓	✓	✓	✓	
"To come, O Lord, to Thee"	Stickles, William	134	✓	✓	✓	✓				
"Un cor da voi ferito"	Scarlatti, Alessandro	138		✓	✓	✓				

Table 9. Mezzo-soprano/Alto: The Second Book of Mezzo-Soprano/Alto Solos

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
“An Die Musik”	Schubert, Franz	4			✓	✓	✓	✓	✓	
“An Die Nachtigall”	Brahms, Johannes	6	✓		✓	✓		✓	✓	
“Au Bord De L'eau”	Faure, Gabriel	16	✓	✓	✓	✓		✓	✓	
“Les Berceaux”	Faure, Gabriel	20	✓		✓	✓	✓	✓	✓	
“Un Certo Non So Che”	Vivaldi, Antonio	24	✓	✓	✓	✓	✓	✓	✓	✓
“Con Rauco Mormorio” (With Mournful Sounds Of Weeping)	Handel, George Frideric	122		✓	✓					
“Du Bist Die Ruh”	Schubert, Franz	30		✓	✓	✓	✓	✓	✓	
“Eye Hath Not Seen”	Gaul, Alfred Robert	34	✓	✓	✓		✓	✓	✓	
“Great Peace Have They Which Love Thy Law”	Rogers, James H.	11	✓		✓					
“Heard Ye His Voice?”	Rubenstein, Anton	38				✓	✓	✓	✓	
“Hushed The Song Of The Nightingale”	Gretchaninoff, Alexander	44			✓	✓				
“I Sought The Lord”	Stevenson, Frederick	48	✓		✓		✓	✓	✓	
“Im Herbst”	Franz, Robert	41	✓	✓	✓	✓	✓	✓	✓	
“The Jolly Jolly Breeze”	Eccles, John	52			✓	✓		✓	✓	✓
“Kind Fortune Smiles”	Purcell, Henry	54	✓		✓	✓		✓		✓
“Lilacs”	Rachmaninoff, Sergei	58	✓				✓	✓	✓	
“Little Buttercup”	Sullivan, Arthur	61			✓					✓
“Love, I Have Won You”	Ronald, Landon	64	✓		✓					
“A Lullaby”	Harty, Hamilton	68	✓		✓					✓
“Orpheus With His Lute”	Sullivan, Arthur	73	✓		✓	✓	✓	✓		✓
“Pastorale”	Bizet, Georges	78	✓		✓		✓	✓		✓
“Patiently Have I Waited”	Saint-Saens, Camille	83	✓		✓		✓	✓	✓	
“Pleasure's Gentle Zephyrs Play”	Handel, George Frideric	86			✓	✓	✓			✓

Table 9. Mezzo-soprano/Alto: The Second Book of Mezzo-Soprano/Alto Solos (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Silver'd Is The Raven Hair"	Sullivan, Arthur	92			✓	✓	✓	✓	✓	
"The Smiling Hours"	Handel, George Frideric	96	✓	✓		✓	✓			✓
"Te Souviens-tu"	Godard, Benjamin	89	✓			✓	✓	✓	✓	
"Thou Shalt Bring Them In"	Handel, George Frideric	100	✓		✓	✓	✓			✓
"To The Children"	Rachmaninoff, Sergei	104	✓		✓					
"Vaaren" (Spring)	Grieg, Edvard	108	✓		✓					
"Verborgenheit"	Wolf, Hugo	112	✓	✓	✓	✓	✓	✓	✓	
"We Sing To Him"	Purcell, Henry	116			✓	✓	✓	✓	✓	
"Where Corals Lie"	Elgar, Edward	118	✓		✓	✓				

Table 10. Mezzo-soprano/Alto: The Second Book of Mezzo-Soprano/Alto Solos Part II

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Affanni del Pensier"	Handel, George Frideric	4	✓	✓		✓				✓
"Ah, Love But a Day!"	Beach, Amy	8	✓	✓	✓	✓				
"All Mein Gedanken"	Strauss, Richard	13		✓		✓	✓	✓	✓	✓
"Allerseelen"	Strauss, Richard	16	✓	✓	✓	✓	✓	✓		
"As Thou Wilt, Father"	Williams, C. Lee	19	✓		✓		✓	✓		
"Au Jardin de Mon Père"	Viardot-Garcia, Pauline	22	✓	✓	✓	✓				
"Avril"	Delibes, Leo	28	✓	✓	✓	✓				
"The Awakening"	Coates, Eric	34	✓		✓					
"Before My Window"	Rachmaninoff, Sergei	39	✓		✓		✓	✓	✓	
"Chanson Triste"	Duparc, Henri	42	✓	✓	✓	✓				
"Cherry Valley"	Quilter, Roger	48	✓		✓		✓			
"Du Meines Herzens Krönelein"	Strauss, Richard	51	✓		✓	✓	✓			✓
"Du Ring an meinem Finger"	Schumann, Robert	54		✓	✓	✓	✓	✓		
"Et Exultavit Spiritus Meus"	Bach, Johann Sebastian	58		✓	✓	✓				✓
"Immer Leiser Wird Mein Schlummer"	Brahms, Johannes	62	✓	✓	✓	✓	✓			
"L'Heure Exquise"	Irena Regina Wieniawski	66	✓		✓	✓	✓	✓	✓	
"Lord, Lead Me In Thy Righteousness"	Cherubini, Luigi	70			✓		✓	✓	✓	✓
"Lord to Thee, Each Night and Day"	Handel, Geroge Frideric	76	✓	✓	✓	✓				✓
"Lungi Da Te"	Bononcini, Giovanni	80	✓	✓	✓	✓				✓
"Die Mainacht"	Brahms, Johannes	84	✓	✓	✓	✓	✓	✓		
"Mon Jardin"	Fourdrain, Felix	89	✓	✓	✓	✓				
"Nebbie"	Respighi, Ottorino	92	✓	✓	✓	✓	✓	✓	✓	
"Qui Sedes"	Vivaldi, Antonio	95	✓		✓	✓				✓
"Se Tu Della Mia Morte"	Scarlatti, Alessandro	102	✓			✓	✓			✓

10. Mezzo-soprano/Alto: The Second Book of Mezzo-Soprano/Alto Solos Part II (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Serenity"	Ives, Charles	106			✓					
"Song of Devotion"	Beck, John Ness	107	✓		✓		✓	✓		
"Song of the Open"	La Forge, Frank	110	✓		✓	✓	✓	✓	✓	
"La Speranza e Giunta"	Handel, George Frideric	114	✓			✓				✓
"Tears"	Griffes, Charles T.	118	✓		✓		✓	✓	✓	
"The Twenty-Third Psalm"	Malotte, Albert Hay	120	✓		✓	✓	✓	✓		
"When a Merry Maiden Marries"	Sullivan, Arthur	126			✓	✓	✓			✓
"When Frederic Was a Little Lad"	Sullivan, Arthur	132			✓	✓	✓	✓	✓	✓
"Where the Music Comes From"	Hoiby, Lee	135	✓		✓					

Table 11. Tenor: The First Book of Tenor Solos

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"All Day On The Prairie"	Guion, David W.	4	✓							
"All Through The Night"	Old Welsh Air	32	✓	✓	✓	✓				
"At The Ball"	Tchaikovsky, Peter Ilyich	10	✓		✓	✓	✓	✓	✓	
"The Black Dress"	Niles, John Jacob	14	✓			✓				
"Black Is The Color Of My True Love's Hair"	Niles, John Jacob	18	✓	✓	✓	✓	✓	✓	✓	
"Brother Will, Brother John"	Sacco, John	22	✓							✓
"By Mendip Side"	Coates, Eric	28	✓		✓	✓	✓	✓	✓	
"Come Again, Sweet Love"	Dowland, John	38	✓	✓	✓					✓
"The Daisies"	Barber, Samuel	40	✓							
"Ein Jüngling liebt ein Mädchen" (A Youth Oft Loves A Maiden)	Schumann, Robert	42		✓		✓				✓
"Go, Lovely Rose"	Quilter, Roger	44	✓		✓	✓				
"He That Keepeth Israel"	Schlosser, Adophe	48	✓		✓					
"I Attempt From Love's Sickness To Fly"	Purcell, Henry	52	✓			✓				✓
"I Love And I Must"	Purcell, Henry	56	✓		✓	✓				✓
"Jesu, The Very Thought Of Thee"	Wesley, S. S.	60	✓		✓					
"Loch Lomond"	Old Scotch Melody	64		✓	✓					
"The Lord Is My Light"	Speaks, Oley	68	✓		✓					
"Lydia"	Faure, Gabriel	35	✓	✓	✓	✓	✓	✓	✓	✓
"May Song"	Beethoven, Ludwig Van	74	✓							✓
"Mistress Mine"	Walthew, Richard H.	77					✓			
"Der Mond" (The Moon)	Mendelssohn, Felix	80	✓	✓		✓				
"My Lady Walks in Loveliness"	Charles, Ernest	82	✓	✓	✓		✓	✓	✓	

Table 11. Tenor: The First Book of Tenor Solos (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"My Lord, What A Mornin'"	Spiritual	86		✓						
"Der Neugierige" (The Inquisitive One)	Schubert, Franz	88			✓					✓
"Noche Serena"	Kilenyi, Edward	92			✓	✓				
"Ol' Jim"	Edwards, Clara	94	✓		✓					
"Orpheus With His Lute"	Coates, Eric	97	✓		✓		✓	✓	✓	
"Religion Is A Fortune"	Johnson, Hall	100	✓	✓			✓			
"Rio Grande"	Dougherty, Celius	102	✓	✓	✓					
"La Sena" (The Signal)	Kilenyi, Edward	108			✓	✓				
"Sento Nel Core" (My Heart Doth Languish)	Scarlatti, Alessandro	110	✓		✓	✓				✓
"Silent Worship"	Handel, George Frideric	114	✓			✓				
"Ständchen" (Serenade)	Schubert, Franz	124			✓	✓	✓	✓	✓	
"Wayfaring Stranger"	Niles, John Jacob	118	✓	✓	✓	✓				
"What Shall I Do To Show How Much I Love Her?"	Purcell, Henry	122	✓		✓					✓

Table 12. Tenor: The First Book of Tenor Solos Part II

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
“Adieu” (Farewell)	Faure, Gabriel	3	✓		✓	✓				
“An Die Geliebte” (To The Beloved)	Beethoven, Ludwig Van	6		✓						✓
“Ave Maria” (Father In Heaven)	Saint-Saens, Camille	8	✓	✓	✓	✓	✓	✓	✓	
“The Birthday Of A King”	Neidlinger, W. H.	14	✓	✓	✓		✓	✓	✓	
“Bonjour, Suzon!” (Good-morning, Sue!)	Delibes, Leo	18	✓	✓	✓					
“The Cloths Of Heaven”	Dunhill, Thomas Frederick	11	✓		✓	✓	✓	✓		
“Un Doux Lien” (Tender Ties)	Delbruck, Alfred	24	✓	✓	✓	✓				
“Down By The Sally Gardens”	Hughes, Herbert	30	✓		✓	✓				
“Du Bist Wie Eine Blume” (Thou’rt Like Unto A Flower)	Rubenstein, Anton	27	✓	✓	✓	✓				
“Every Day Is Ladies’ Day With Me”	Herbert, Victor	34		✓	✓	✓				✓
“Fame's An Echo”	Arne, Thomas Augustine	37				✓	✓			
“Forget Me Not”	Bach, Johann Sebastian	40	✓		✓		✓	✓	✓	
“Das Fischermädchen” (The Fishermaiden)	Schubert, Franz	44		✓	✓	✓	✓	✓	✓	
“In der Fremde” (In A Foreign Land)	Schumann, Robert	41	✓	✓	✓	✓				
“Incline Thine Ear”	Charles, Ernest	48			✓	✓				
“It Was A Lover And His Lass”	Coates, Eric	54	✓			✓	✓			
“A Kingtom By The Sea”	Somervell, Arthur	60	✓		✓					
“Linden Lea”	Vaughan Williams, Ralph	66	✓	✓	✓	✓				
“Love Quickly Is Pall'd”	Purcell, Henry	70					✓	✓	✓	✓
“My Lovely Celia”	Monro, George	72					✓	✓	✓	✓
“Nobody Knows The Trouble I've Seen”	Burleigh, Harry	74	✓		✓					
“O Come, O Come, My Dearest”	Arne, Thomas Augustine	78		✓		✓				✓

Table 12. Tenor: The First Book of Tenor Solos Part II (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"O Del Mio Amato Ben"	Donaudy, Stefano	80	✓	✓	✓	✓				✓
"On Richmond Hill, There Lives A Lass"	Hook, James	86	✓							
"Panis Angelicus" (O Lord Most Holy)	Franck, Cesar	89	✓		✓					
"Phillis Has Such Charming Graces"	Young, Anthony	94	✓		✓		✓	✓	✓	✓
"Russian Picnic"	Enders, Harvey	98	✓	✓	✓		✓	✓	✓	✓
"Sea Fever"	Ireland, John	104	✓	✓	✓	✓				
"Sonntag" (Sunday)	Brahms, Johannes	110	✓	✓	✓	✓				
"Stille Sicherheit" (Hark! How Still)	Franz, Robert	108	✓	✓		✓				
"El Trobador" (The Troubador)	Kilenyi, Edward	114	✓		✓	✓				
"Wanderers Nachtlied" (Wanderer's Night Song)	Schubert, Franz	113	✓	✓	✓	✓				
"Weep You No More"	Quilter, Roger	116	✓		✓	✓	✓	✓	✓	
"What Songs Were Sung"	Niles, John Jacob	126			✓		✓			
"Where'er You Walk"	Handel, George Frideric	120	✓		✓	✓	✓	✓	✓	✓
"Who Is Sylvia"	Coates, Eric	122	✓		✓		✓	✓	✓	

Table 13. Tenor: The First Book of Tenor Solos Part III

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Arise, O Lord"	Hoffmeister, Leon Abbott	4	✓		✓					
"Auf Flügeln des Gesanges"	Mendelssohn, Felix	8	✓	✓	✓	✓				
"Behold, what manner of love"	Humphreys, Don	12		✓	✓					
"Bon Jour, ma Belle!"	Behrend, A H	18		✓	✓					
"The Children"	Chanler, Theodore	24		✓	✓					
"Come, fair Rosina"	Hopkinson, Francis	27			✓	✓				✓
"Douce dame jolie"	Machaut, Guillaume	30	✓		✓	✓				
"Down by the Riverside"	English Folk Song	32	✓		✓					
"I hear you calling me"	Marshall, Charles	36	✓	✓	✓					
"J'ai tant de choses à vous dire"	Ferrari, Gustave	40	✓	✓	✓	✓				
"Kitty, my love, will you marry me"	Hughes, Herbert	44	✓	✓	✓	✓				✓
"Der Kuss"	Beethoven, Ludwig Van	48	✓	✓	✓	✓	✓	✓	✓	
"The Lark in Clear Air"	Irish Air	60	✓	✓	✓					
"Der Leiermann"	Schubert, Franz	52		✓	✓	✓				
"Let the Heavens Rejoice"	La Forge, Frank	56		✓	✓					
"Mädchen sind wie der Wind"	Loewe, Carl	66	✓	✓		✓	✓	✓	✓	
"Now sleeps the crimson petal"	Quilter, Roger	63	✓		✓	✓				
"'O sole mio" (My Sunshine)	Di Capua, Eduardo	70	✓	✓	✓	✓	✓			
"Peace I leave with you"	Roberts, J. Varley	72	✓	✓	✓	✓				
"Sailor's Song"	Haydn, Joseph	78	✓		✓					✓
"A Seasonal Thanksgiving"	Thiman, Eric	84	✓	✓	✓					
"Seek ye the Lord"	Roberts, J. Varley	88	✓	✓	✓					
"Selve amiche, ombrose piante"	Caldara, Antonio	96	✓	✓	✓	✓				✓

Table 13. Tenor: The First Book of Tenor Solos Part III (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Shady Grove"	Dougherty, Celius	100		✓	✓					
"Shoes"	Manning, Kathleen Lockhart	105	✓		✓					
"Sing a song of sixpence"	Hughes, Herbert	108	✓	✓	✓	✓	✓			✓
"The Sleigh"	Kountz, Richard	116	✓	✓	✓		✓	✓	✓	✓
"Sonnet d'amour"	Thomé, Francis	113	✓	✓	✓	✓	✓			✓
"Ständchen"	Franz, Robert	120	✓	✓	✓	✓				✓
"Torna a Surriento"	De Curtis, Ernesto	134	✓	✓	✓	✓				
"Trade Winds"	Keel, Frederick	124	✓		✓		✓			
"Wehmut"	Schumann, Robert	128	✓	✓	✓	✓				
"When I think upon the maidens"	Head, Michael	130	✓	✓	✓	✓				✓

Table 14. Tenor: The Second Book of Tenor Solos

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Alleluia!"	17th Century	4	✓	✓	✓	✓				
"Autumn Evening"	Quilter, Roger	12	✓		✓		✓	✓	✓	
"Be Thou Faithful Unto Death"	Mendelssohn, Felix	9	✓		✓	✓	✓	✓	✓	
"The Call"	Vaughan Williams, Ralph	16	✓		✓	✓				
"Christkind"	Cornelius, Peter	18	✓		✓					
"Dein Angesicht"	Schumann, Robert	22	✓	✓	✓	✓	✓			
"Der Gang zum Liebchen"	Brahms, Johannes	25	✓	✓	✓	✓	✓	✓	✓	
"Die Forelle"	Schubert, Franz	28		✓	✓					✓
"Dream-land"	Vaughan Williams, Ralph	32	✓	✓	✓					
"Fair House Of Joy"	Quilter, Roger	42	✓	✓	✓		✓	✓	✓	
"Free From His Fetters"	Sullivan, Arthur	46			✓					
"Frühlingstraum"	Schubert, Franz	50	✓	✓	✓	✓				✓
"The Green Hills O' Somerset"	Coates, Eric	37	✓	✓	✓		✓	✓	✓	
"I'll Sail Upon The Dog Star"	Purcell, Henry	54	✓	✓	✓		✓	✓	✓	✓
"Long Ago"	MacDowell, Edward	62	✓		✓		✓			
"The Lord Is My Shepherd"	Liddle, Samuel	57	✓	✓	✓					
"Mit Einem Gemalten Band"	Beethoven, Ludwig Van	64	✓	✓	✓	✓	✓	✓	✓	
"My Life's Delight"	Quilter, Roger	72	✓	✓	✓	✓	✓	✓	✓	✓
"Nature Beyond Art"	Arne, Thomas Augustine	67	✓	✓	✓					
"O Thou Billowy Harvest-field!"	Rachmaninoff, Sergei	76		✓	✓					
"Orpheus With His Lute"	Vaughan Williams, Ralph	84	✓	✓	✓	✓	✓	✓	✓	✓
"Ouvre Tes Yeux Bleus"	Massenet, Jules	88	✓	✓	✓	✓	✓	✓		
"The Plague Of Love"	Arne, Thomas Augustine	81	✓	✓	✓					
"Polly Willis"	Arne, Thomas Augustine	92	✓	✓	✓	✓	✓	✓		✓

Table 14. Tenor: The Second Book of Tenor Solos (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Rose Chérie, Aimable Fleur"	Grétry, André-Ernest-Modeste	98	✓	✓	✓	✓	✓	✓	✓	✓
"Le Soir"	Thomas, Ambroise	104	✓		✓	✓	✓	✓	✓	
"Spirate Pur, Spirate"	Donaudy, Stephano	108	✓	✓	✓	✓	✓			✓
"Total Eclipse"	Handel, George Frideric	114	✓	✓		✓	✓			✓
"Turn Thee To Me"	Dvorák, Antonín	101	✓	✓	✓					
"Vaghissima Sembianza"	Donaudy, Stephano	116	✓		✓	✓				
"When First My Old"	Sullivan, Arthur	121		✓	✓					
"Whither Must I Wander"	Vaughan Williams, Ralph	124	✓	✓	✓		✓	✓	✓	

Table 15. Tenor: The Second Book of Tenor Solos Part II

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"A Chloris"	Hahn, Reynaldo	4	✓	✓	✓	✓				
"As Ever I Saw"	Warlock, Peter	8	✓		✓		✓			
"By the Sea"	Quilter, Roger	11	✓	✓	✓		✓	✓	✓	
"Cabin"	Bowles, Paul	14	✓	✓	✓					
"Canzonette"	Loewe, Carl	16	✓	✓	✓	✓	✓	✓	✓	✓
"Cieco si Finse Amor"	Pignatta, Giuseppe	19			✓	✓				✓
"Le Colibri"	Chausson, Ernest	26	✓		✓	✓	✓			
"Delizie Contente, Che L'Alma Beate"	Cavalli, Francesco	30	✓		✓	✓				✓
"He Counteth All Your Sorrows"	Mendelssohn, Felix	36	✓	✓	✓					
"In Der Fremde"	Schumann, Robert	42		✓	✓	✓				
"Let's Take a Walk"	Thomson, Virgil	46		✓	✓		✓			
"Mein Schöner Stern!"	Schumann, Robert	50		✓	✓	✓				
"My Songs Shall Arise"	La Forge, Frank	54	✓	✓	✓		✓	✓	✓	
"Nell"	Faure, Gabriel	60	✓	✓	✓	✓				
"O, Lord, Thou Hast Searched Me"	Lekberg, Sven	57	✓	✓	✓		✓			
"O Waly, Waly"	Dougherty, Celius	66		✓	✓					
"Oh, Gentlemen, Listen, I Pray"	Sullivan, Arthur	70	✓	✓			✓			✓
"Le Papillon"	Fourdrain, Felix	73	✓	✓	✓	✓	✓			
"Per Formare la Betta"	Scarlatti, Alessandro	78	✓	✓	✓	✓				✓
"Piggesnie"	Warlock, Peter	83		✓			✓			
"The Poet's Life"	Elgar, Edward	86	✓	✓	✓					
"En Prière"	Faure, Gabriel	92	✓	✓	✓					
"Reward"	Niles, John Jacob	96	✓	✓	✓					
"Schafers Klagelied"	Schubert, Franz	100	✓	✓	✓	✓				

Table 15. Tenor: The Second Book of Tenor Solos Part II (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Silver"	Gibbs, C. Armstong	105	✓	✓	✓					
"Strictly Germ-Proof"	Sacco, John	108	✓		✓	✓				✓
"Strings in the Earth and Air"	Barber, Samuel	116			✓					
"Then Shall The Righteous Shine Forth"	Mendelssohn, Felix	118	✓	✓	✓		✓	✓	✓	
"Under the Greenwood Tree"	Quilter, Roger	122	✓		✓					
"Vedi Quel Ruscelletto"	Marcello, Benedetto	125	✓		✓	✓				
"Viens, Aurore"	Lehmann, Amelia	140	✓	✓	✓	✓	✓			
"Widmung"	Schumann, Robert	132	✓	✓	✓	✓	✓			
"Youth"	Warlock, Peter	136		✓	✓					

Table 16. Baritone/Bass: The First Book of Baritone/Bass Solos

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Across The Western Ocean"	Dougherty, Celius	4	✓	✓	✓					
"The Bells of Clermont Town"	Goodhart, A. M.	12		✓	✓	✓	✓			✓
"The Blind Ploughman"	Clarke, Robert Coningsby	8	✓		✓		✓			
"Blow, Blow, Thou Winter Wind"	Quilter, Roger	15	✓		✓		✓	✓	✓	
"Blow High, Blow Low"	Dibdin, Charles	22	✓	✓	✓		✓			✓
"Create In Me a Clean Heart"	Mueller, Carl F.	28	✓		✓	✓	✓		✓	
"Encantadora Maria" (Maria, Dear)	Kilenyi, Edward	32	✓	✓	✓	✓				
"False Phillis"	Old English Melody	34	✓		✓	✓	✓	✓	✓	
"The Friar of Orders Gray"	Shield, William	40	✓	✓	✓	✓	✓		✓	✓
"Hör' Ich das Liedchen klingen" (E'r When I Hear Them Singing)	Schumann, Robert	48		✓	✓	✓	✓			
"Intermezzo" (Thine Image Pure)	Schumann, Robert	50		✓	✓	✓	✓			
"Jagdlied" (Hunting Song)	Mendelssohn, Felix	52	✓	✓	✓	✓	✓	✓	✓	
"The Jolly Roger"	Robertson, R. Ritchie	56	✓		✓		✓			
"The King Of Love My Shepherd Is"	Gounod, Charles	43	✓	✓	✓			✓		
"La Paloma Blanca" (The White Dove)	Kilenyi, Edward	62					✓			
"Le Secret" (The Secret)	Fauré, Gabriel	64	✓	✓	✓	✓		✓		
"Leave Me, Loathsome Light"	Handel, George Frideric	67			✓		✓		✓	
"Let Us Break Bread Together"	Myers, Gordon	70			✓	✓	✓			
"Lord, I Want To Be A Christian"	Payne, John	76		✓	✓	✓	✓			
"Lungi Dal Caro Bene" (Far From My Love I Languish)	Sarti, Giuseppe	78	✓			✓	✓			✓
"Next Winter Comes Slowly"	Purcell, Henry	82	✓		✓	✓	✓		✓	✓

Table 16. Baritone/Bass: The First Book of Baritone/Bass Solos (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"O Mistress Mine"	Quilter, Roger	73	✓	✓	✓		✓		✓	
"On The Road To Mandalay"	Speaks, Oley	84	✓	✓	✓	✓	✓			
"The Rovin' Gambler"	Niles, John Jacob	90	✓	✓	✓	✓	✓	✓		
"The Sea"	MacDowell, Edward	96	✓	✓	✓					
"Sea Moods"	Tyson, Mildred Lund	98	✓	✓	✓	✓	✓	✓	✓	
"Shenandoah"	Dougherty, Celius	104	✓	✓	✓	✓	✓			
"The Splendour Falls"	Walthew, Richard H.	108	✓	✓	✓	✓	✓		✓	
"Tally-ho!"	Leoni, Franco	112	✓	✓	✓	✓	✓			
"There Was A Mighty Monarch"	Beethoven, Ludwig Van	118	✓		✓	✓	✓			
"Why So Pale And Wan"	Arne, Thomas Augustine	124	✓		✓	✓	✓		✓	
"Widmung" (Dedication)	Franz, Robert	126	✓	✓	✓	✓				

Table 17. Baritone/Bass: The First Book of Baritone/Bass Solos Part II

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"L'amour De Moi" (Love Of My Heart)	15th Century	4	✓	✓	✓	✓	✓	✓		✓
"Blow, Blow, Thou Winter Wind"	Arne, Thomas Augustine	10	✓		✓	✓	✓			✓
"Blow, Ye Winds"	Sea Chantey (Shanty)	12			✓	✓	✓			
"Bois Épais" (Sombre Woods)	Lully, Jean-Baptiste	18	✓		✓	✓	✓			
"Bright Is The Ring Of Words"	Vaughan Williams, Ralph	7	✓	✓	✓	✓	✓			
"Build Thee More Stately Mansions"	Andrews, Mark	22	✓	✓	✓		✓			
"Deep River"	Spiritual	26	✓		✓	✓	✓			
"Down Harley Street"	Kingsford, Charles	28	✓			✓	✓			
"Du bist wie eine Blume" (Thou Art Lovely As A Flower)	Liszt, Franz	30	✓	✓	✓	✓	✓			
"Du bist wie eine Blume" (Thou Art Lovely As A Flower)	Schumann, Robert	32	✓		✓					
"Ein Ton" (What Sound Is That?)	Cornelius, Peter	34		✓	✓	✓				
"Eldorado"	Walthew, Richard H.	37	✓	✓		✓				
"The First Concert"	Mana-zucca, Gisella	40		✓						✓
"Give A Man A Horse He Can Ride"	O'Hara, Geoffrey	46		✓	✓	✓	✓			
"God Is My Shepherd"	Dvorák, Antonín	50		✓		✓	✓			
"The Heart Worships"	Holst, Gustav	52	✓		✓	✓	✓			
"I Wonder As I Wander"	Niles, John Jacob	58		✓	✓	✓				
"In einem kühlen Grunde" (Mill Of The Valley)	German Folk Song	55	✓	✓	✓	✓	✓			
"Jesus, Fount Of Consolation"	Bach, Johann Sebastian	62	✓		✓					
"Die Könige" (The Kings)	Cornelius, Peter	64	✓	✓	✓	✓	✓			
"Le Miroir" (The Mirror)	Ferrari, Gustave	70		✓	✓	✓	✓			

Table 17. Baritone/Bass: The First Book of Baritone/Bass Solos Part II (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"O'er The Hills"	Hopkinson, Francis	72	✓	✓	✓	✓	✓		✓	✓
"Os Tormentos De Amor" (The Torments Of Love)	Kilenyi, Edward	67		✓	✓	✓	✓			✓
"Pilgrim's Song"	Tchaikovsky, Peter Ilyich	78	✓	✓	✓	✓	✓			
"Pretty As A Picture"	Herbert, Victor	84		✓		✓	✓			
"The Pretty Creature"	Storace, Stephen	88	✓	✓		✓	✓			
"The Roadside Fire"	Vaughan Williams, Ralph	94	✓	✓	✓	✓	✓	✓		
"Rolling Down To Rio"	German, Edward	99			✓	✓	✓			✓
"Sea Fever"	Andrews, Mark	112	✓	✓	✓	✓	✓	✓		✓
"The Slighted Swain"	17th Century English	104	✓		✓	✓				
"The Song Of Momus To Mars"	Boyce, William	108	✓			✓	✓	✓	✓	✓
"Toglietemi La Vita Ancor" (Take Away My Life)	Scarlatti, Alessandro	120	✓			✓	✓			✓
"Verrathene Liebe" (Love's Secret Lost)	Schumann, Robert	122		✓		✓	✓			✓
"Was Ist Sylvia?" (Who Is Sylvia?)	Schubert, Franz	124	✓		✓	✓	✓			
"Die Wetterfahne" (The Weathervane)	Schubert, Franz	117		✓	✓	✓				✓

Table 18. Baritone/Bass: The First Book of Baritone/Bass Solos Part III

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
“The Beggar's Song”	Leveridge, Richard	5			✓	✓	✓		✓	
“Bergère légère”	Weckerlin, Jean Baptiste	10			✓	✓	✓			
“Blue are her eyes”	Watts, Winter	13	✓	✓	✓					
“Captain Mac”	Sanderson, Wilfrid	16	✓	✓		✓	✓			
“Come, o come, my life's delight”	Parker, Henry	24	✓		✓					
“The Complacent Lover”	Parker, Henry	27	✓	✓		✓	✓			
“Consecration”	Franz, Robert	30	✓	✓	✓					
“Evening”	Niles, John Jacob	32	✓	✓	✓	✓	✓	✓	✓	✓
“Five Eyes”	Gibbs, C. Armstong	36		✓	✓					
“Geheimes”	Schubert, Franz	40		✓	✓	✓	✓			
“God So Loved the World”	Stainer, John	44	✓	✓	✓	✓	✓			
“How long wilt thou forget me”	Speaks, Oley	48	✓	✓	✓	✓	✓		✓	
“In the Luxembourg Gardens”	Manning, Kathleen Lockhart	53		✓	✓	✓	✓			
“Invictus”	Huhn, Bruno	56	✓	✓	✓					
“Io so che pria mi moro”	Aniello, Pancrazio	70	✓	✓		✓	✓	✓		✓
“It was a lover and his lass”	Quilter, Roger	60	✓	✓	✓	✓	✓	✓	✓	
“Let not your hear be troubled”	Speaks, Oley	66		✓	✓	✓	✓			✓
“La Maison Grise”	Messager, André	74		✓	✓	✓				
“Morir vogl'io”	D'Astorga, Emanuele Barone	77	✓	✓	✓	✓	✓			✓
“Der Musikant”	Wolf, Hugo	82	✓	✓		✓	✓			
“Once I loved a maiden fair”	Parker, Henry	86		✓		✓	✓			✓
“The Pasture”	Naginski, Charles	96	✓	✓		✓	✓	✓		
“Que l'heure est donc brève”	Massenet, Jules	90		✓	✓	✓				

Table 18. Baritone/Bass: The First Book of Baritone/Bass Solos Part III (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"River-Boats"	Manning, Kathleen Lockhart	92	✓	✓		✓	✓	✓		
"Die Rose, die Lilie"	Franz, Robert	94	✓	✓	✓	✓	✓			
"Der Schnee ist zergangen"	Franz, Robert	99	✓	✓		✓	✓			
"The Sea-Bird"	Quilter, Roger	102		✓	✓					
"The Ships of Arcady"	Head, Michael	105	✓	✓	✓	✓	✓	✓	✓	
"The Skipper"	Jude, W. H.	110		✓	✓	✓	✓	✓	✓	✓
"Song of the Armourer"	Nevin, George B.	114		✓	✓	✓	✓			
"Spirit of God"	Neidlinger, W. H.	118	✓	✓	✓	✓				
"The Tinker's Song"	Dibdin, Charles	123		✓	✓					
"Trusting in Thee"	Fichthorn, Claude L.	128	✓	✓	✓	✓	✓			
"When All Night Long a Chap Remains"	Sullivan, Arthur	132		✓	✓	✓	✓			
"When Big Profundo Sang Low 'C'"	Botsford, George	136		✓	✓	✓	✓		✓	
"When I was one-and-twenty"	Somervell, Arthur	140	✓	✓	✓	✓	✓			

Table 19. Baritone/Bass: The Second Book of Baritone/Bass Solos

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
“Ah! Willow”	Wilson, Lane H.	4	✓	✓	✓	✓	✓			
“Annie Laurie”	Scott, Lady John	12		✓	✓	✓	✓			
“Arise, Ye Subterranean Winds”	Purcell, Henry	16	✓	✓	✓	✓	✓			✓
“Arm, Arm, Ye Brave”	Handel, George Frideric	22		✓	✓	✓	✓	✓	✓	✓
“Le Charme”	Chausson, Ernest	28	✓		✓	✓	✓			
“Child Of The Flowing Tide”	Shaw, Martin	30	✓	✓	✓	✓	✓	✓	✓	
“Come, Ye Blessed”	Scott, John Prindle	36	✓	✓	✓	✓	✓			
“Gefror'ne Thränen” (Frozen Tears)	Schubert, Franz	42		✓	✓	✓				✓
“Die Hirten” (The Shepherds)	Cornelius, Peter	44	✓	✓	✓					
“I Will Sing New Songs”	Dvorak, Antonin	7	✓	✓	✓		✓	✓	✓	
“The Island”	Rachmaninoff, Sergei	48	✓	✓	✓	✓	✓			
“Let Each Gallant Heart”	Purcell, Henry	51	✓		✓	✓	✓			
“Like The Shadow”	Handel, George Frideric	54		✓	✓	✓	✓			✓
“Der Lindenbaum” (The Linden Tree)	Schubert, Franz	60		✓	✓	✓	✓			
“Lord God Of Abraham”	Mendelssohn, Felix	66	✓	✓	✓	✓	✓	✓	✓	
“Love Is A Bable”	Parry, Charles Hubert Hastings	68	✓	✓		✓	✓	✓	✓	✓
“Mattinata”	Leoncavallo, Ruggiero	72	✓	✓	✓	✓	✓	✓	✓	✓
“Memory”	Ireland, John	57		✓	✓	✓	✓			
“More Sweet Is That Name”	Handel, George Frideric	76		✓	✓	✓	✓	✓		✓
“Nature's Adoration”	Beethoven, Ludwig Van	84			✓	✓	✓	✓	✓	
“Piu Vaga E Vezzosetta”	Bononcini, Giovanni	86	✓	✓	✓	✓	✓	✓	✓	✓
“Plaisir D'amour” (The Joys of Love)	Martini, Giovanni	79	✓	✓	✓	✓	✓	✓	✓	✓
“The Policeman's Song”	Sullivan, Arthur	92		✓	✓	✓	✓		✓	✓

Table 19. Baritone/Bass: The Second Book of Baritone/Bass Solos (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Die Post" (The Post)	Schubert, Franz	96			✓	✓	✓	✓	✓	
"Les Roses d'Ispahan"	Fauré, Gabriel	100	✓	✓	✓	✓	✓	✓		
"Salvation Belongeth Unto The Lord"	Greene, Dr. Maurice	105		✓	✓	✓				✓
"Si, Tra I Ceppi"	Handel, George Frideric	108	✓		✓	✓	✓			✓
"Since From My Dear"	Purcell, Henry	112		✓	✓	✓	✓			✓
"The Vagabond"	Vaughan Williams, Ralph	114	✓	✓	✓	✓	✓	✓	✓	
"Der Wanderer"	Schubert, Franz	121		✓	✓	✓	✓	✓	✓	✓
"When I Was A Lad I Served A Term"	Sullivan, Arthur	127		✓	✓	✓	✓			✓

Table 20. Baritone/Bass: The Second Book of Baritone/Bass Solos Part II

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"All'acquisto di Gloria"	Scarlatti, Alessandro	4	✓	✓	✓	✓	✓	✓		✓
"An Chloe"	Mozart, Wolfgang Amadeus	14	✓	✓	✓	✓	✓		✓	
"Art Thou the Christ?"	O'Hara, Geoffrey	9	✓	✓	✓	✓	✓			
"Auf dem Kirchhofe"	Brahms, Johannes	20		✓	✓	✓	✓			
"Ave Maria"	Luzzi, Luigi	23	✓	✓	✓	✓	✓	✓	✓	
"Die beiden Grenadiere"	Schumann, Robert	30	✓	✓	✓	✓	✓			
"The Bird and the Beast"	Dougherty, Celius	42		✓		✓	✓	✓		✓
"La Chanson du Pêcheur"	Fauré, Gabriel	37	✓	✓	✓	✓	✓	✓		
"Le Cor"	Flegier, Ange	50	✓	✓	✓	✓	✓	✓		
"Heavenly Grass"	Bowles, Paul	58		✓	✓		✓			
"Honor and Arms"	Handel, George Frideric	64		✓	✓	✓	✓	✓	✓	✓
"If You Give Me your Attention"	Sullivan, Arthur	61		✓	✓	✓	✓	✓	✓	✓
"Madrigal"	Sandoval, Miguel	70	✓		✓	✓	✓	✓	✓	✓
"My Boy, You May Take It From Me"	Sullivan, Arthur	74		✓	✓	✓				✓
"My Soul Is Athirst For God"	Stickles, William	80	✓	✓	✓	✓	✓	✓		
"Nel Riposo e Nel Contento"	Handel, George Frideric	84			✓	✓	✓			✓
"Nocturne"	Fauré, Gabriel	77	✓	✓	✓	✓	✓			
"Non è Ver!"	Mattei, Tito	90	✓		✓	✓				
"Obstination"	Fontenailles, H. de	98	✓	✓	✓	✓	✓	✓	✓	
"Revenge, Timotheus Cries"	Handel, George Frideric	101		✓	✓	✓	✓	✓	✓	✓
"Silver"	Duke, John	108	✓		✓	✓	✓			
"Sleep"	Gurney, Ivor	112	✓	✓	✓	✓	✓	✓	✓	✓

Table 20. Baritone/Bass: The Second Book of Baritone/Bass Solos Part II (continued)

Song Title	Composer	Page #	Dynamics	Onset	Sostenuto	Imposto	Range	Registration	Aggiustamento	Dexterity
"Son Tutta Duolo"	Scarlatti, Alessandro	124	✓	✓		✓				
"Take, O Take Those Lips Away"	Quilter, Roger	128	✓	✓	✓					
"Three for Jack"	Squire, William Henry	115	✓	✓		✓	✓			✓
"The Topsails Shiver in the Wind"	Arne, Thomas Augustine	130		✓	✓	✓	✓	✓	✓	✓
"Traum durch die Dämmerung"	Strauss, Richard	142		✓	✓	✓	✓			✓
"Va Per Lo Mare"	Scarlatti, Alessandro	134	✓	✓	✓	✓	✓	✓	✓	✓
"Zueignung"	Strauss, Richard	138	✓	✓	✓	✓	✓	✓	✓	

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