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**The Development of the Singing Voice
by Franziska Martienßen-Lohmann:
A Critical Translation**

by

Jeanette Favaro Reuter

A dissertation submitted in partial fulfillment of the
requirements for the degree of

Doctor of Musical Arts

University of Washington

2001

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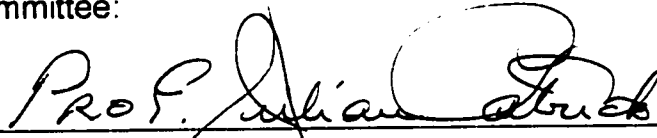
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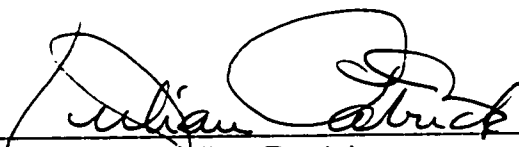
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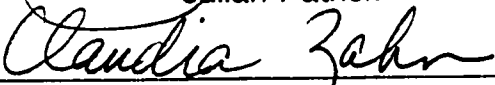


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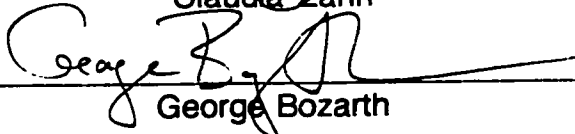
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Abstract

The Development of the Singing Voice
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A Critical Translation
by

Jeanette Favaro Reuter

Professor Julian Patrick, Chair of the Supervisory Committee

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Franziska Martienßen-Lohmann (1887-1971) was an important German vocal pedagogue who wrote seven books on the subject of vocal technique. A pioneer in the idea of combining the disciplines of psychology, philosophy and physiology as they apply to the teaching of voice, she strongly urged pedagogues to teach to the entire person, and not just to train a vocal instrument. This approach, which is the central theme in all of her books, is especially evident in *The Development of the Singing Voice* which was written and first published in 1936 and reissued in 1957.

The book is divided into three chapters, with a foreword and a conclusion. The first chapter is devoted to discussing the beginner. Martienßen-Lohmann organizes beginners into categories, and then suggests techniques for dealing with each of the groups. She supplements her suggestions with exercises.

The second chapter presents the reader with a "virtual student." The author describes the process of training a fictional tenor, from his first lesson to

the time when he is ready to begin his career. Many musical examples and exercises support the description of his development.

In the third chapter Martienßen-Lohmann elaborates on the role of vocal literature in the teaching of voice. She regards literature as potential "medicine" for ailing voices if it is properly "prescribed." Accordingly she makes recommendations of songs and arias which address specific aspects of vocal production.

The conclusion is a discussion of the phenomenon of the self-taught professional singer. The author's philosophy of life, at least in regard to art, is particularly evident in these final pages of her book. In its own way the conclusion serves to tie together all the ideas – physiological, psychological, and philosophical – present in the detailed pedagogical studies of the preceding chapters.

The dissertation includes a translator's preface, notes on the method of translation and presentation, a guide to pronunciation, and a bibliography. In addition there are three appendices which offer a biographical sketch of Franziska Martienßen-Lohmann, a register of persons, and a listing of other publications by the Martienßen-Lohmann.

Table of Contents

	Page
Translator's Preface.....	ii
On the Method of Translation and Presentation.....	xii
Introduction.....	1
Chapter One: Vocal - Technical Skill and the Beginner.....	7
Chapter Two: An Illustration.....	55
Chapter Three: The Role of Song Literature in Vocal Training.....	111
For the Head Voice.....	122
The Tonal Color of the Middle Voice.....	124
The Character of the Chest Voice.....	126
Literature Which Encourages a Solid and Precise Attack.....	129
Preparatory Studies for Coloratura.....	133
Coloratura Studies.....	134
Songs Using Martellato.....	137
Songs Using Staccato.....	140
Work on Legato.....	143
Conclusion: Study Through Self-Instruction.....	155
Guide to Pronunciation.....	161
Bibliography.....	163
Appendix A: A Biographical Sketch of Franziska Martienßen-Lohmann.....	165
Appendix B: Register of Persons.....	167
Appendix C: Other Publications by Franziska Martienßen-Lohmann.....	171

TRANSLATOR'S PREFACE

Who is Franziska Martienßen-Lohmann? And more importantly, why should her work be translated into English? A simple answer to the first question might be: " a well-respected twentieth-century German pedagogue (1887-1971) who wrote seven books on the subject of vocal technique."¹ The answer to the second question is of course more complicated. Examining the significance of her contribution to the vocal-pedagogical school of thought in her own country can provide a basis for this discussion.

When the name Franziska Martienßen-Lohmann is mentioned in German vocal-pedagogical circles, the typical prompt response is: "Ja, die 'Bibel'!" (Yes, the "bible!"). Implied is: "She wrote the "bible" of vocal pedagogy." These three words express the degree to which her work is seen as being representative of the very highest standards in the German approach to vocal technique. The fact that Franziska Martienßen-Lohmann, who died in 1971, is still so greatly admired by most vocal educators in her homeland attests to the impact of her writing not only on the instructional techniques of her contemporaries, but also on the pedagogical methodology of the generations which followed. The work which she began is in fact still being carried on through a foundation named in her honor.²

The writings of Martienßen-Lohmann have helped point twentieth-

¹ Please see Appendix C for a listing of her publications.

² The "Lohmann Stiftung" is based in Wiesbaden and presided over by Hildegund Lohmann-Becker.

century pedagogues in the direction of a more clearly-formulated and pragmatic approach to vocal instruction than that which can be found in late nineteenth-century books such as that of the great singer Lilli Lehmann.³ Furthermore, because of her “pedigree”—her teacher was Johannes Messchaert, who was a student of Julius Stockhausen, who in turn was a student of Manuel Garcia — she has taken pains in all of her work to emphasize the importance of the principles of the Italian *Bel Canto*. She has done so, not on the basis of the historical significance of the Italian singing school, but because of its usefulness in application to modern German vocal pedagogy. That is probably one of the reasons why her last book, *Der wissende Sänger* (The Knowledgeable Singer),⁴ first published in 1956 and then reissued in 1963 with a foreword by Dietrich Fischer-Dieskau, is still one of the major texts used in the teaching of vocal pedagogy in German *Musikhochschulen* (University-level schools of music).

In light of both her ideological and practical association with the teachings of Manuel Garcia, it is no wonder that Franziska Martienßen-Lohmann had such great respect for the “old Italian masters,” as she called them. However, her concept of using the *Bel Canto* as a prototype for German vocal instruction is certainly not revolutionary.⁵ Early evidence of German interest in the Italian school of singing can be found in Johann Friedrich Agricola's 1757 translation of Tosi's *Osservazioni sopra li canto figurato*

³ Lilli Lehmann, *How to Sing* (New York: MacMillan 1914).

⁴ The book is written in the form of a dictionary of terms, but provides a detailed discussion for each citation.

Franziska Martienßen-Lohmann, *Der wissende Sänger* (Zürich and Mainz: Atlantis Musikbuch-Verlag 1993).

⁵ Most pedagogues the world over imagine that they are teaching at least some of the principles of the *Bel Canto*.

(Observations on Figured Singing). Less than two decades later, in 1774, Johann Adam Hiller produced the first original text on the subject. His *Anweisung zum musikalisch-richtigen Gesang* (Instructions for Musically-Correct Singing) endorsed Tosi's methods, but also espoused the idea that "well spoken is already half-sung." This phrase set the tone for an emphasis on enunciation in the nascent German singing school.

Hiller's approach was championed by Peter von Winter in his *Vollstaendige Singschule* (A Comprehensive School of Singing), published in 1824, as well as by Johannes Müller in his book, *Untersuchung über die menschliche Stimme* (Inquiry into the Human Voice), published in 1837. Müller, however, carries Hiller's point of view one step further by stating that "perfect singing only occurs when beautiful tones are unified with the text." It was in fact a specific goal of Richard Wagner to find a way of joining precise articulation of the German language with the legato line of the Italian *Bel Canto*. He saw his ideals represented in Friedrich Schmidt's *Große Gesangsschule für Deutschland* (A Fundamental School of Singing for Germany), published in Munich in 1854. In his 1886 publication *Deutscher Gesangsunterricht* (German Vocal Instruction), Schmidt's student Julius Hey suggested a further permutation of this direction of thinking. Hey became the first of the German pedagogues actually to propose the idea of a so-called "school of speech" for singers which should precede vocal instruction. His influence on Martienßen-Lohmann in this regard can be seen in Chapter One of *The Development of the Singing Voice*. Hey thought it possible to balance the vocal registers through speech so that clear articulation would not interfere with the legato line. Incidentally, Hey also propagated the idea of voluntarily lowering the larynx in

order to achieve the greater volume necessary for singing Wagner.

By the time that Julius Stockhausen wrote his *Gesangsmethode* (Method of Singing) in 1884, many other German teachers of voice had also begun publishing their personal opinions about vocal technique. The ensuing confusion and foolishness evidenced by the abundance of conflicting ideas was at its peak at the turn of the twentieth-century. In the opinion of German pedagogue Dr. Bernd Göpfert,⁶ Franziska Martienßen-Lohmann and her husband, the concert singer, teacher, and author Paul Lohmann, are among the few standard-bearers of the positive outgrowth of nineteenth-century German pedagogical thought. He considers them, along with a handful of others, including Otto Iro, Ernst Barth, and Max Nadoloczny, to be responsible for helping to bring an end to the befuddlement of their contemporaries by solidifying the ideas of their "forefathers."

This brief explanation of Franziska Martienßen-Lohmann's continuing importance in the German school of singing still does not directly address the question of why her material should be made accessible to American or British teachers of voice. After all, the market is already flooded with books ranging from the complex studies in scientific vocal physiology of William Vernard to the practical guide written for beginning singers by Richard Davis.⁷ I believe that the answer is two-fold:

⁶ Bernd Göpfert, *Handbuch der Gesangskunst* (Wilhelmshaven: Florian Noetzel Verlag 1988) pp.32, 45-46.

⁷ Richard Davis, *A Beginning Singer's Guide* (Lanham, Maryland, and Oxford: The Scarecrow Press, Inc. 1998); Richard Miller, *English, French, German and Italian Techniques of Singing* (Metuchen, N.J.: The Scarecrow Press 1977).

1) Franziska Martienßen-Lohmann's ideas should be of general interest to vocal scholars simply on the basis of their historical connection to the teaching of Stockhausen and Garcia, whose pedagogical works have already been translated into English. In this context, the sheer volume of her output warrants the attention of those concerned with chronicling the development of vocal pedagogy. On the other hand, the fascinating studies comparing the vocal-technical methodology of the English, French, German, and Italian schools of singing, such as those undertaken by Richard Miller and Berton Coffin,⁸ could also have benefited from more direct access to her work. These studies give modern-day pedagogues the opportunity to put their own principles into perspective, while at the same time fusing bits and pieces of new insight into well-worn instructional practices.

The historical significance of Martienßen-Lohmann can be argued on yet another level. As an early proponent of the so-called "Ganzheitspsychologie" (Psychology of the Whole) taught by Prof. Dr. Felix Krueger of the University of Leipzig, she pioneered the idea of combining the clinical "realities" of the physiology of vocal technique with the philosophical and psychological aspects of singing.⁹ Because she had already studied psychology, philosophy, and the physiology of the larynx on her own initiative at the University of Berlin, the idea of a "psychology of the whole" fell on fertile ground.

⁸ Richard Miller, *English, French, German and Italian Techniques of Singing* (Metuchen, N.J.: The Scarecrow Press 1977); Berton Coffin, *Historical Vocal Pedagogy Classics* (Metuchen, N.J., & London: The Scarecrow Press, Inc. 1989).

⁹ However singer and pedagogue Christian Nehrlich emphasized the importance of the "seelische Kräfte" (power of the soul) in singing as early as 1841 in his book *Die Gesangskunst physiologisch, psychologisch, ästhetisch und pädagogisch dargestellt* (The Art of Song Presented from the Physiological, Psychological, Aesthetic and Pedagogical Points of View).

¹⁰ Franziska Martienßen-Lohmann, *Das bewußte Singen* (Frankfurt, New York, and London: C.F. Kahnt 1923) p.47.

2) Although her work is grounded in the ideals of the old masters, Franziska Martienßen-Lohmann nevertheless presents her readers with material which is fresh and innovative, even by today's standards. As an experienced teacher of voice, I can personally attest to the pragmatic relevance of her approach. In her book *Das bewußte Singen* (Singing with Awareness), Martienßen-Lohmann states that "Singing is physical elasticity, nothing more."¹⁰ Taken out of context, this statement may seem a bit odd. However, if it is properly understood, these few words can be seen to address all that which is essential in vocal production: harmony and balance between the various muscle groups. Balance, harmony and elasticity are the three inter-related terms which occur most frequently whenever Martienßen-Lohmann speaks directly to vocal/technical issues. She is referring to balance in regard to posture, balance between the feeling of outward lateral expansion and the feeling of inner vertical extension (which directly influences the breath), balance between the registers,¹¹ balance between the vowel sounds, elasticity in all of the breathing muscles, elasticity of the articulators – the list could go on and on. Her exercises and the accompanying guides to using them provide practical ways to help students find this balance and elasticity.

Because of her interest in the psychology of the whole, it comes as no surprise that the overriding theme of all of her books is the harmony between the technical, psychological and philosophical aspects of singing. Perhaps her method would be called "holistic" in contemporary jargon. She believed that all

¹¹ Like Tosi and other early writers of the *Bel Canto* period, as well as the contemporary pedagogue and author, Cornelius Reid, she places great emphasis on balancing the registers.

three aspects combine to form an entity which is the singer. And thus the singer must be approached as a whole person, not just as a singing instrument, and that his or her needs must be met on an individual basis. This approach implies the precise tailoring of instruction to fit the particular strengths and weaknesses of each student.

Emphasis on the individual and his psychological makeup constitutes one of two pillars of Martienßen-Lohmann's teachings. The other pillar is founded on her conviction concerning the healing power of vocal literature. She believed that it could be used to cure ailing voices just as a medical doctor uses medicine to cure illness. Consequently she went about prescribing particular songs, arias, or excerpts from both, in terms of their usefulness as remedies for specific vocal ailments. If these recommendations were put together in a collection, they would probably suggest a viable course of vocal study all on their own.

It should come as no surprise that much of the "medicinal" vocal literature chosen by Martienßen-Lohmann revolves around the German Lied. Many of her exercises are also built on words and/or vowel-consonant sounds occurring (some of them exclusively) in the German language. How then can these songs and exercises be relevant to English-based vocal instruction? In answering this question, we also address the pragmatic aspect of the original question of why her work should be translated into English.

English, while it combines elements of both the Anglo-Saxon and

Romance languages, is nevertheless most greatly influenced in terms of pronunciation by the former rather than the latter. Like German, it is a consonant-oriented language, which means that the articulatory challenges which present themselves in dealing with singing the two languages are similar. For this reason, the principles represented in Martienßen-Lohmann's writings can easily be applied to the English language, both in the study of song literature and in working on the basic vowel/consonant combinations of beginning exercises. Moreover, the fundamental ideas behind her systematic approach to singing texts are universally relevant.

One final point concerns Martienßen-Lohmann's focus on the German Lied in vocal literature. No serious student of voice anywhere in the world will fail to encounter this immensely significant body of song composition during his or her studies. The advice which she offers can also be helpful in this regard.

The book which I have chosen to translate, *Ausbildung der Gesangsstimme* (The Development of the Singing Voice), first appeared in Potsdam in 1936 under the title, *Ausbildung der menschlichen Stimme* (The Development of the Human Voice) as number three in the series *Hohe Schule der Musik* (The High Art of Music). It was subsequently republished in a slightly revised version in 1957 by the Rud. Erdmann Musikverlag in Wiesbaden.

The book, which is divided into three chapters, and includes both a foreword and a conclusion, is representative of much of her other work in its emphasis on the person as well as on the practical application of her concepts. The first chapter is devoted to a discussion of the beginning student.

Martienßen-Lohmann first points out the differences between beginners by organizing them into categories. She then proceeds to suggest techniques for dealing with each of the groups. She supplements her suggestions with musical/vocal exercises.

The second chapter presents the reader with a "virtual student." The author describes the process of training a fictional young tenor, from his first lesson to the time when he is ready to begin his career. Many musical examples of exercises and excerpts from arias and Lieder support the description of this student's development.

In the third chapter Martienßen-Lohmann elaborates on the role of vocal literature in the teaching of voice. She regards literature as potential "medicine" for ailing voices if it is properly "prescribed." Accordingly she makes recommendations of songs and arias which address specific aspects of vocal production. She suggests, for instance, songs which encourage the function of head, middle, and chest registrations, as well as arias which train coloratura, staccato, martellato and legato singing. As might be expected, the bulk of these recommendations reflect the author's fondness for the German Lied.

The conclusion is not really a summary as such. Rather, it is a discussion of the phenomenon of the self-taught professional singer. The author's "Lebensphilosophie" (philosophy of life), at least in regard to art, is particularly evident in these final pages of her book. In its own way the conclusion serves to tie together all the ideas – physiological, psychological, and philosophical – present in the detailed pedagogical studies of the preceding chapters.

The entire book, like all of the others written by Martienßen-Lohmann , is colored by her above-mentioned philosophy of life as it concerns the singing individual. Accounts of her professional and personal life attest to her interest in the welfare of the singer was indeed the driving force behind her many accomplishments. I find it therefore entirely fitting for co-authors Sigrid Gloede and Ruth Grünhagen to have given their biography of Franziska Martienßen-Lohmann the title *Ein Leben für die Sänger* (A Life for Singers).¹²

¹² Sigrid Gloede and Ruth Grünhagen, *Ein Leben für die Sänger* (Zürich: Atlantis Musikbuch-Verlag 1987).

ON THE METHOD OF TRANSLATION AND PRESENTATION

In addition to her many other accomplishments, Franziska Martienßen-Lohmann was also a published poet. Her fondness for poetic expression influenced everything she wrote both in terms of the "Sprachmelodie" (melody of the sentence) and word usage. One of the great advantages of the German language is that it offers the writer endless possibilities for creating new words, either through changing the grammatical function of the word (making a substantive out of a verb for example) or through combining two, three, or four words to form one longer word. Martienßen-Lohmann has fully explored this potential in her usage of vocabulary. The result is both colorful and complex, and presents a considerable challenge to the translator.

I was first introduced to the concepts behind Martienßen-Lohmann's writings by Reinhard Becker, a Professor of Voice at the *Musikhochschule* in Wuppertal, Germany. Prof. Becker had been a student of Franziska Martienßen-Lohmann and was therefore intimately familiar with her pedagogical approach. Because of the positive changes which I experienced in my own singing as a result of my studies with Prof. Becker, I became interested in acquiring more knowledge about Martienßen-Lohmann's school of thought, and started to read some of her books. I found that I was able to apply much of what I had learned from Prof. Becker and the Martienßen-Lohmann writings to my own teaching as well.

Without this insight, gained through my years of involvement with the

MartienBen-Lohmann school, and without a thorough basic knowledge of vocal pedagogy, it would not have been possible for me to translate a work such as *The Development of the Singing Voice*. My earlier reading had made me aware of MartienBen-Lohmann's frequent use of original terminology, but it was not until I had begun the process of translating this book that I realized the extent to which she relied on such usage. Because of the author's predilection for inventing terms, I found myself in the role of an interpreter as well as a translator. Many of the words she used could simply not be found in German/English dictionaries – not even in those which specialize in musical terminology.

MartienBen-Lohmann's inventiveness presented me with one of my major challenges. Another challenge was her semi-poetic writing style. Obviously a product of its time, her syntax is as florid as it is formal. Although I was almost always able to understand what the author intended to say, I began to realize that if I were to render her work in a near-literal translation, the result might be confusing to the uninitiated. Consequently, that which began as an attempt to produce a simple, working translation became a project of re-creation.

I have nevertheless endeavored to express the author's ideas as accurately as possible, while still maintaining some of her picturesque style of writing. A good example of the problems which I faced in this regard can be found in the phrase, "Stimmbildnerische Einzelarbeit und Totalitätsprinzip zu verschmelzen. . ." A truly literal translation, which is hardly feasible would look something like this: "To melt together vocal-instructional detail work and the

principle of totality . . .” Although the idea of “melting together” two different approaches provides a clear picture of what the author is trying to say, the “principle of totality,” which sounds so forceful in the German “Totalitätsprinzip,” is not specific enough to communicate easily what is meant. I have translated this phrase as “In order to combine technically detailed work with a more comprehensive organization of the principles of vocal instruction . . .” This example is not an exception; rather, it represents the norm.

Martienßen-Lohmann also made copious use of quotation marks to indicate and “explain” her unorthodox use of certain words in a particular context. I have retained many of these usages throughout the text, but have reserved the right to eliminate them in cases where I did not view them as critical to the understanding of her argument. I have also taken the liberty of adding a few of my own quotation marks when I felt that it was important to render her colorful descriptions in a more literally translated manner.

All footnotes which appear in the translated text are mine. They are intended to be viewed as clarification and commentary. No footnotes appeared in the original. Because I did not want to interrupt the flow of the text with an overabundance of footnotes, I have provided a “Register of Persons” as an appendix to furnish basic information on the individuals mentioned in the text, except for those so well-known that their inclusion would be superfluous. This approach is justified by the fact that the background of these individuals is generally not crucial to the understanding of the subject being discussed.

The author’s many examples of musical / vocal exercises have been left

in their original positions in the text because they are an essential part of it. German vowel and consonant sounds have been rendered in the International Phonetic Alphabet for all examples of exercises. A pronunciation guide in this system can be found at the end of the book, on pages 161–162, just before the Bibliography. However, I did not deem it necessary to write out excerpts from the texts of German Lieder in this manner. All titles of compositions have been left in their original languages.

Although Franziska Martienßen-Lohmann generally made use of the third-person passive in her writing style, occasional she made forays into the second person and sometimes even inserted the imperative in the form of direct commands. The latter occurs most frequently in her guidelines for performing the exercises. As a rule I have tried to leave this dichotomy intact.

Acknowledgements

I wish to express my gratitude to Professor Julian Patrick for his long-term support of my efforts, to Professor Claudia Zahn for her warm encouragement, to Dr. George Bozarth for his scholarly involvement and critical reading, to Ruth Petersky for her invaluable proof-reading, to Professor Reinhard Becker for introducing me to the concepts of Franziska Martienßen-Lohmann, to Professor Hildegund Lohmann of the Lohmann Stiftung for her interest in and her permission to translate this book, and most of all to my husband, Wolfgang Reuter, without whom this dissertation would never have been completed.

Dedication

To Wolfgang

Introduction

There is no comprehensive way to discuss vocal instruction, nor is there any way to outline a general plan for developing a voice. That is because no other field of musical / technical study is determined to such an extent by the specific needs of the individual. This individual can be described not only in terms of his vocal instrument, which includes the structure of his larynx, the manner in which his registers are organized, the amount of flexibility in his articulatory organs, and the size and nature of his resonating chambers, but also in terms of his more important human components.

No two human beings are alike in respect to their psychological make-up, mental capacity, or ability to control or direct the exceedingly temperamental, so-called vocal instrument. In the end, it is the potential for artistic expression which decides more than anything else the extent to which a singer will be technically proficient. It is not only the larynx, but the whole human being which comprises the vocal instrument. The truth of this statement even in regard to the vocal chords can be seen in the following sentence, a quote from a medical doctor talking about the feared disease, phonasthesia.¹ He says correctly that "Phonasthenia is mental fatigue."

It is probable that a specific center in the brain directs the entire coordination necessary for singing. We do not know where this center is situated, but we do know that it stimulates the singer's potential for psycho-physical awareness.

¹ Phonasthenia is associated with weakness and hoarseness of the voice.

The act of singing is consequently more than a matter of training the muscular function of the larynx.

The vocal pedagogue's instinct and experience allow him to enter into the mysterious world of the relationship between body, soul, and voice. If it were possible simply to classify the endless variety of "vocal dispositions" in terms of the standard categories of vocal ranges, the potential for establishing a valid "method" for teaching tenors, for example, would also exist. A "Heldentenor," however, can be as different from a lyric tenor as a soprano is from a bass, solely in terms of the basic structure of the voice and its registration. ²

Furthermore, although the basic vocal material is crucial and decisive, the mental / emotional aspects of an individual play an equally important role in determining the "final product." Any system of instruction which fails to take this into account will never be truly productive.

Should we try then, in spite of all these facts, to discuss the requirements for "vocal technique" or the development of the "vocal instrument"? We can only do so if the reader is willing to engage in a serious effort to remember what he has just read about the variable and conditional character of everything which we will be considering.

The term "vocal instruction" conveys the intent to develop and shape a voice. Practically speaking, that means 1) getting the vocal organs to work, and balancing them in relationship to each other, 2) freeing the voice of anything which inhibits its proper performance and response, and 3) activating those

² A Heldentenor has a dramatic, "heroic" tenor voice necessary for singing Wagnerian opera.

functions which are innately weak and underdeveloped. The term vocal instruction also implies – with full justification – work on the psyche. It is not pragmatically possible to “form” a *voice* – only a *singer*. It is the entire human being which becomes transformed into what we call a singer. This cannot be accomplished by means of technical exercises alone; it demands artistic involvement as well.

The vocal pedagogue is confronted with two contrasting problems: 1) finding a way to get the desired technical results from a particular vocal talent, and 2) finding a way to build a bridge between the required artistic mastery and the singer himself – and keeping that bridge permanently viable and functioning. It follows that two possible angles of approach present themselves: 1) starting with work on the basic vocal potential, or 2) starting with the work on the demands of art. Vocal instruction must of course combine both of these aspects; they must go hand in hand. This is the only way to achieve good results and reflect the true nature of singing. The voice teacher who concentrates exclusively on the purely musical aspects of singing, such as work on *solfeggio*, the study of song literature, or the overearly analysis of musical scores is on the entirely wrong track. On the other hand, the voice teacher who expects his student to work exclusively on vocal exercises for years, never on song literature, limits his student to a study of “technique” which has no relationship to music as an art form.³

A one-sided pedagogical approach is unfortunately very common.

³ In the time of Tosi (early *Bel Canto*) students spent the first year or two studying only *solfeggio*; then they started working on the individual vowels. Only much later were they allowed to start studying arias.

However, it is just as wrong for the teacher to try to mix technique and its object so thoroughly that the student ends up studying the individual technical details more than anything else – the “fingering” and function of the song, so to speak. Such a purely technical approach turns the song into a collection of unconnected technical exercises, and this has nothing to do with “artistic” education. In this case the beginner, who is normally still confused about vocal production, is forced to chop up a song into tiny fragments and so neglect the important things which he could learn from approaching it as a whole: emotional involvement, a feeling for vocal line, and a sense of musical vitality.

In order to combine technically detailed work with a more comprehensive organization of the principles of vocal instruction, the teacher must first mesh two separate lines of thinking which, at first glance, seem to stem from separate areas of discipline: 1) an emphasis on the systematic use of functional vocal exercises, and 2) an emphasis on motivating the necessary (correct) tensions in the student as well as motivating his desire to produce sound “in accordance” with the complexity of the vocal line.

We must again stress the fact that studying song literature without the corresponding and consistent support of technical training is unproductive, and in fact strains the voice. Isolated technical training, on the other hand, which ignores the necessity of uniting the technical and artistic aspects of a song, kills a student's spirit and his “feeling for singing.” Such an approach deliberately extinguishes the spark which could ignite his intensity and consequently influence the quality of his vocal sound. Instructors who employ either of these extremes in approach are making grave errors in terms of the psychology of

teaching. Their mistakes are on the same level with those teachers who undermine the psychological process involved in singing by requiring their students to dissect songs in order to work on technical details.

In the end, vocal instruction, like any other kind of instruction in the performing arts, endeavors to expand the horizons of the students' physical / mental capabilities far beyond their nascent limitations - to their outermost boundaries. This can only occur if the student has been taught how to work. His motivation for working, however, must never be the simple acquisition of knowledge, but rather the desire to exercise his innate abilities, of which he must be convinced, at least in his "heart of hearts." His already active inner conviction in regard to his talent will then compel him to reveal these gifts. Profound confidence in the creative power of his musical soul is one of the distinguishing features of a true talent. This confidence manifests itself in the inner workings of his psyche. On a more pragmatic level, the singer's talent should cause him to have immense respect for the artistic challenge of achieving perfection in singing. Both the introspective and the "extrospective" aspects of the singer's mentality must be encouraged by the teacher. He can do this by keeping his eyes clearly focused on building his instruction around the pillars of: 1) the unique talent of the individual student, and 2) the ever-present artistic challenge.

In order to explain properly that which will be discussed in the following pages, it has been necessary to divide the subject matter into three chapters. The first chapter will endeavor to examine the state of the beginning singer, and to give general advice in regard to the teacher's instructional approach. The

goal of the second chapter is to suggest a way of dealing with an individual voice in a methodical and systematic way. The manner in which this study will be conducted may seem unconventional, and, if taken out of context, unsystematic. A single case will be presented as an example, but it is not intended to reflect the norm in any way. This case will nevertheless be used to illustrate the nature of the various principles involved in vocal instruction. The third chapter will deal with the role of the German *Lied* and arias in terms of their contributions to vocal pedagogy. It will attempt to explore the building of a bridge – back and forth again – between the Lied and vocal instruction.

Chapter One

Vocal-Technical Skill and the Beginner

As everyone knows, there are, generally speaking, two basic ways to approach teaching. The first of these is "fixed" and based on a prepared compendium. It is an attempt to train the student in a highly systematic, well-organized manner. The second way is less formal, more relaxed. It endeavors to adjust itself to the individual student and to his capacity to reflect on the presented material and make it his own.

The primary goal of the first method is to present the specific principles of the subject matter in a complete and concise manner. The problem with this approach is that it may require the teacher to disregard the individual student's ability to comprehend. The primary goal of the second method is simply the *enhancement* of the student's ability to comprehend; in other words, finding a way to awaken his zeal, diligence, and enthusiasm. Such an approach often requires the teacher initially to limit the amount of material which he presents.

Because of the very nature of vocal instruction, the first of these two methods cannot even be considered for this discussion. However, a quick glance

through a complete list of the principles which we are going to be dealing with would not be amiss. An attempt to list the “thematic components” of vocal technique in terms of what is expected of a finished performer would yield approximately ten important points:

1. Faultless so-called breath control
2. Clean and precise vocal attacks, as well as perfect intonation
3. Command of dynamics and the ability to perform *messa di voce*
4. Clear articulation
5. Vowel balance, which implies unity of vowel color and purity of formation
6. Resonance, a ringing sound and carrying power
7. Unity of the vocal registers in terms of timbre
8. Evenness of tone and line
9. Quickness and flexibility in coloratura
10. Technical command of phrasing in legato, martellato, and staccato

This is a systematic assessment of the substance of vocal technique as it might be viewed, point for point, by the layman. But if we were to translate these ten points into the language of modern vocal pedagogy, the result might seem extremely complicated to the uninitiated – at least in the beginning. The ten points would look like this:

1. Working on the breath means working with the body. Such work must always be approached in context with balancing the registers and resonance. It is not the amount of breath, but the elasticity of the breath which is its distinguishing characteristic. The forced breath is the greatest enemy of healthy

vocal function.

2. A clean and precise vocal attack (initiating phonation) is a matter of training the student to listen actively. It implies the union of vocal image with sound production. Perfect intonation, however, is only possible when the relationship between mass and tension of the vocal chords (i.e., registration) is perfectly balanced in every part of the range. A good example of this balance can be found in the organization of piano strings, where some are made of copper, others of steel wire. In singing, if the mass is too great for a specific pitch, when for instance the chest register is carried too high, the intonation will be flat. If the tension is too great, as is the case with overly-bright singing without a foundation, the intonation will be sharp. In both of these cases the musical ear is not of much help. Flawless intonation is first and foremost a question of properly mixing the registers.⁴

3. In the same manner, dynamics are a matter of register balance. The true, floating *piano* in all parts of the range, from the very lowest pitches to the very highest, is the function of the head voice. "Head voice" implies a passive vocal chord tension, with vibration of the outer portion of the vocal chords. It must always pave the way for the middle voice. *Mezzo forte* belongs to the middle voice - except for the very lowest tones of the chest register. It is a function of both the active and the passive vocal chord tensions, but does not include the full participation of the first. It is the "focused," "slender" form of the active area of vibration. *Forte* and *fortissimo* are dependent upon the middle voice and the chest voice. "Chest voice" implies full vibration of the entire vocal chord mass, in full length and breadth. All pitches above and including f_1 (in the tenor voice) belong exclusively to the middle voice when singing a healthy, unimpeded *forte*

⁴*Bel Canto* writers, Pierfrancesco Tosi and Giambattista Mancini, as well as the modern-day pedagogue, Cornelius Reid would concur regarding the role of registration in clean intonation.

or *fortissimo*. The chest register may never be used in its pure, unmixed state. Healthy vocal production here always includes the other registers, especially the head register, even for the loudest, most intense tones. This is called a register mix.

4. The tensions of the phonating cavities which are activated for articulation strongly influence the mode of oscillation of the vocal chords. Thorough training of the pharyngeal musculature (soft palate, etc.) implies the release of incorrect pharyngeal and laryngeal tension, as well as the elimination of false contraction and forcing. Both registration and resonance can be influenced, negatively and positively, by the manner of articulation. The negative influence can be heard in untrained "Sprechgesang."⁵ The positive influence is part of building the voice. The use of exaggerated articulation, i.e., the greatest possible movement between vowels, can be valuable in preparing the student for work on articulation. It encourages elasticity and is necessary in many cases. The singer's final goal should be minimal articulation, i.e., using the least possible movement between vowels while retaining absolute vowel clarity.

5. In their natural states, specific vowels are typically connected to specific registers. The *u* and *o* are connected to the head voice; *i* and *e* are connected to the middle voice, while *a* and the other open vowels are connected to the chest voice.⁶ Vowel balancing eliminates this fixed connection, and paves the way for combining the registers. In actuality all work on vowel balancing is direct register training.

6. Registration also influences resonance and the ringing quality and carrying power of the voice. A clear image of the sensation and placement of

⁵ A type of dramatic recitative used by Arnold Schoenberg and others that is half spoken and half sung.

⁶ The vowels referred to are the same as the pure Italian vowels. For any questions regarding pronunciation, please see the Guide to Pronunciation in the Appendices

resonance can help the student to find a proper register mix. Nevertheless, without properly balanced registration, he will not be able to realize the full potential of his resonators.

7. Unity of timbre in all parts of the vocal range is only possible if the head voice (outer vocal chord vibration) plays an active role on all pitches and at all levels of dynamic intensity. Every pitch must have its very own register mix, and as the voice ascends into the upper range, the feeling will be one of steadily increasing "leanness" or "slenderness."

8. Evenness of tone results from a balance of all factors involved. An even tone is one which vibrates easily and floats. It is not stiff or constricted. A quiet breath and a steady position of the larynx in relation to the breath flow are particularly important. The evenness of the vocal line requires an evenness in the alteration between vowels as well as between pitches. All of this necessitates superb diaphragmatic control.

9. Studies in flexibility and dexterity for coloratura provide excellent training potential for healthy registration.

10. *Legato*, above all other aspects of vocal production, is the natural builder of the voice in terms of blending of the registers. True mastery of legato is the best possible "certification" of the ability to blend registers. Furthermore, both *martellato* and light *staccato* must be approached on the basis of *legato*. This is similar to a violinist playing a bowed *staccato* as opposed to *pizzicato*. The concept of *legato* also implies a "hidden" *portamento*, or *ponticello* as it is called in the words of the *Bel Canto* masters.⁷

Upon reading through the above ten points, it becomes extraordinarily clear

⁷ By "hidden" portamento the author means the quick, gliding connection between two notes.

that the function of registration is at the center of all work involved in building a voice. It is the crucial point around which everything else secretly turns. Yes, secretly, and not in the realm of the student's conscious perception! It would be destructive in many cases to involve the student in the explanation and the learning of nomenclature attached to registration as it is illustrated above, especially during the initial stages of study. On the other hand, the pedagogue must possess exact knowledge of these "roots" of vocal production, as well as knowledge of their extremely complex ramifications. The student must merely have a sense of innocent security in his world of vocal images.

The ten points, written in this "pedagogical language," may seem strange and difficult to grasp, not only for the layman, but also for many singers. In the world of singing, a different language *is* generally spoken: a language which, with full justification, revolves primarily around the concept of tension (the breathing process), and sensations of space and resonance. This language is very subjective and often understood only by the individual involved. The peculiar practice singers have of describing and explaining their vocal experiences and insights occasionally results in something quite astounding. Their "reality" in regard to vocal function has very little to do with the reality of the actual processes involved in a scientific or physiological sense. Everything is seen from the perspective of the singer's subjective view, which consists of clearly-sensed "principles" of harmony and organization of his energy. All of this has its origin in him alone, and in him it has its justification.

How then can the beginner easily be guided without constraint into this inner world of singing? This world places such great emphasis on individual

experience, that any eventual attempt to convey images or sensations must seem almost ridiculous. The answer lies in the teacher's ability to empathize completely with how the student hears, thinks, and works. Attempts to convey only sensations and images as such, or conversely, taking a purely intellectual approach, will not work.

The pedagogue's first job is to awaken the student's awareness to the concepts of the above-mentioned ten points. Beyond that, the teacher must stimulate the student's sensitivity for and receptiveness to the nature of the art of singing, which constitutes his "singer's mentality." The responsible pedagogue never adds new exercises before the student has been able clearly to comprehend and fulfill the requirements on all levels of those exercises on which he is currently working. The clarity with which the student's vocal image develops must never be compromised through inconsistent, unspecific, or "coincidental" experimentation on the voice, or through tasks which are inappropriate for his degree of experience.

The beginning student will be best able to comprehend the above ten points in the form of a negative representation: in other words, in the form of a warning about that which should not occur in singing. Such a formulation would look like this:

1. Proper physical tension and the breath are one in the same for the singer. A slack, lethargic physical attitude results in a "flabby" larynx and loss of air. Cramped muscles, on the other hand, cause jerky, spasmodic breathing, and put counter-pressure on the throat. The balancing of proper physical tension – the "body work" – should be taken very seriously. It should constitute the first of

the many important tasks ahead.

2. Indistinct pitches without a center, scooping, glottal attacks, "barking" or wavering tones are all the consequence of a lethargic or spasmodic breath. The student's ear can quickly adjust itself to such undisciplined singing and loses its capacity to control the sound actively.

3. The singer who sings only loud or only soft, only in harshly contrasting dynamic levels, or only *mf*, is not in command of his instrument and, on the contrary, damages it.

4. A tight jaw, a tense tongue, and a stiff soft palate are the greatest enemies of elastic, free laryngeal function and relaxed tone production. The release of these tensions is the second most important task for the beginner, together with the acquisition of good, clear articulation.

5. Inarticulate, dull vowel production is just as bad as singing with exaggerated enunciation of vowels (making *i* the antithesis of *u*, for example). The singer's basic equipment must include awareness of vowel shapes, closed as well as open. Some beginners will need to emphasize the differences between the vowels, while others will need to focus on blending them.

6. An overly darkened, muffled vocal sound indicates a lack of upper or forward resonance (singing in the mask). An overly bright, piercing sound denotes too little lower or back-of-the-head resonance. The carrying power of the voice is dependent upon the correct utilization of all vibrating areas and resonance chambers. Learning to recognize them, sense them, and experience them is the third most important task for the beginner.

7. The singer whose vocal color is determined by the range he is singing in

is headed for trouble. For example, the soprano voice which possesses a masculine quality in the lower range and a child-like quality in the upper range has degenerated into separated "registers." This separation of registers indicates vocal damage. The ability to play with timbre and an evenness of tone from top to bottom are the benchmarks of vocal-technical skill.

8. An unsteady tone – tremolo in extreme cases – can have very diverse causes. Diagnosing and curing such a problem is as complicated a process for the vocal pedagogue as the diagnosis and treatment of a medical problem is for a doctor. Erratic, unstable singing of a vocal line usually indicates a dearth of vocal ability.

9. Voices totally lacking tension or those with too much articulatory tension have great difficulty when confronted with a quick tempo. Inaccurate, uncontrolled coloratura can be traced to a physical lethargy, or it can be caused by too heavy a vocal production (register misuse). The training of flexibility obviously involves much more than "just" musical concerns.

10. The singer who is incapable of producing a good legato, who knows nothing about the connection between vowels, who breaks up the line or "smears" it, who is not in command of the staccato attack, or who is too tense to sing martellato is doomed to remain a dilettante.

The above three contrasting listings of the ten principles of vocal-technical skill are still incomplete. What is missing is a formulation for that which describes the accomplished singer's awareness of the fundamental aspects of his technique. This, however, is an impossible task, especially if one seeks to organize all that which is involved in a concrete manner. That is because there is no first, second, or third most important concept within the balanced play of

creative power evidenced in the singing of a skilled artist. The participation of the entire body, the breath, the elastic and flexible energy of the attack, the articulation, the well-centered vowel, the use of the resonance chambers, the open throat – none of these can be divorced from the other. The singer's awareness constitutes a synthesis, a profound linking, and here all analysis must cease.

The only way to introduce a beginner to this peculiar inner world of singing is to aim each and every exercise from the very start in the direction of this inner world, and allow each exercise to flow into it. A beginner should never be confronted with unadorned conceptual material. Particularly the study of registration should never be presented theoretically. It should rather be a growing process, a part of experience. If the student is not yet able to produce a freely vibrating *p* in his head voice, and has never experienced it, he will only be confused by the concept of head voice. If the student's voice does not yet possess the radiant shine of a well-focused vocal production, the concept of the middle voice will mean nothing to him. The sonorous pathos of the chest voice is something which no teacher can "explain."

The concept of registration will be discussed in the second chapter of this book in terms of practical exercises. This first chapter is devoted to the beginner.

Who is a beginner in the study of singing? Hasn't everyone who comes to voice lessons already sung, even if it was only in school? A beginner is an individual who knows nothing at all of the inner workings of the singing

process. Disorganization and chaos describe the state of the beginning singer. It is however entirely possible that a person may come to his first lesson and not be a beginner. There are natural talents for whom all that which the teacher attempts to formulate already exists on an instinctive level. For these students a guiding creative force has already become a reality. On the other hand, there are students who have had a great deal of instruction, but who are nevertheless the most conspicuous beginners because they have never experienced the fundamental elements of that which constitutes singing.

Being a beginner means, above all, being someone who has not yet developed a vocal or tone image, and, as a result, has no conscious or subconscious control over the function of his voice. The function is perhaps already evident, but it is not integrated into the whole. The nature of the disorganization is the determining factor, and indicates the types of deficiencies, errors and pitfalls. This, in turn, determines the individual course of instruction.

Although there are beginning students of singing, there is no general beginner's instruction in the nominative sense. If we nevertheless want to discuss instruction for beginners, we must, at the very least, differentiate between them by dividing them into four groups. These groups are:

1. The very young, still characterless, colorless, and therefore unclassified voices
2. Beginners exhibiting marked vocal ability with whom one can immediately start to work on developing the voice
3. Beginners who exhibit an obvious and particular functional disorganization, who have severe register problems, and are therefore in need

of special register-oriented study to correct these faults and allow the instrument to "heal" before any real vocal tasks can be undertaken

4. Beginners, who have absolutely none or very little of the necessary psychological and physical preparedness for the singing process; in other words, those who do not possess a singer's mentality

We will commence by discussing the first of the above-listed categories: the very young, characterless, unclassified voices. Generally speaking, students in this group need to work initially on a fine-tuning of the head voice. Here the teacher's ear must be the guide in choosing the most beneficial exercises for each individual in terms of vowel and range emphasis. Puberty is the determining factor in assessing how "young" a voice may be, but the student's general state of physical development also plays a role. For example, a tenor, whose voice changed at 14 is considerably "older" at 19 than a 19-year-old whose voice did not change until the age of 18. The classification of voices (soprano, mezzo, alto, tenor, baritone, or bass) should therefore not be attempted too early, and may in fact be postponed for quite some time.

Frequently a student's voice type will not be obvious at the beginning of instruction, and will only emerge when his vocal production is free enough to let his voice in effect "find its own way" to its most advantageous range. Incidentally, it is not the range of the voice which decides whether it belongs in the dramatic, lyric, low or high classifications, but rather, and above all, the structure of the voice: i.e., the manner in which the registers work together. In many cases it will only be possible to make a final decision when the singer has attained a certain amount of vocal-technical maturity.

On the whole, some voices mature more slowly than others. A talented high lyric soprano usually develops more quickly than an equally talented young alto. There are naturally exceptions to this rule, but one must never try to rush nature. In general, the voice teacher must be explicitly warned against the premature "anchoring" of young voices. For instance, a child-like, immature "chesty" and rough quality in the middle range must never be allowed to "reinforce" an otherwise "weak" sounding young voice, and exercises which encourage this are most detrimental. Sins committed often in ignorance against young singers can damage their voices forever, and this is nothing less than a catastrophe.

Uniformity of sound throughout the vocal range can generally only be achieved in conjunction with work on the head voice. *Cantare piccolo*⁸ must be the initial goal for a young singer whose voice still lacks its identifying color - and not a big, full sound. Achieving a temporary success or trying to create a "finished product" should be out of the question, as should any attempt to "open up" the voice of such a young singer.

An entirely different picture is presented by those students who are older and more physically mature, but whose voices sound so infantile that their child-like vocalization in no way reflects their general maturity and physical constitution. These voices must be opened up, given a foundation, and made "bigger" with all means which the teacher has at his disposal. Otherwise they will be crippled. Please note however, these are not the truly young voices

⁸ I believe that this is simply meant to refer to "light singing."

referred to in the first of the above-listed categories.

Head voice exercises should initially emphasize flexibility and portamento in a very light, "fluffy" style. The refined *staccato* attack should be added later. Often only a few, extendable exercises are necessary to get a voice onto the right track of easy, tension-free production, and to dispose of the "roughage" of the child-like chestiness. Here are several short examples of beginning exercises on the vowels *o* and *ü* which start on *b^b* in the middle range. These exercises provide a certain type of student with means to easily produce tones in the head voice. (Example 1)

1. *p* Not too slowly
Gently drawn out

2. *p* Quietly gliding

lo	lo	lo	lo	lo	mo—	mo—	mo—	mo—	mo
lü	lü	lü	lü	lü	mo-ö	mo-ö	mo-ö	mo-ö	mo
lü	lo	lü	lo	lü	mo-ë	mo-ë	mo-ë	mo-ë	mo
lo	lü	lo	lü	lo	mo-i	mo-i	mo-i	mo-i	mo
lü - o - ü - o - ü	lü - o	lü - o	lü - o	lü - o	lü				
lo - ë - o - ü - o	lü - u	lü - u	lü - u	lü - u	lü - u				
	lü - i	lü - i	lü - i	lü - i	lü - i				
	lü - a	lü - a	lü - a	lü - a	lü - a				

The same exercise, but detached, with the most gently attack
pp Very slowly

ü — o — ü — o — ü

3. *p* Very even

fast { mo mo mo mo mo mo mo mo mo mo mo mo mo
mü mü mü mü mü mü mü mü mü mü mü mü mü

slow { mo mü mo mü
lü lü

fast { m o m o m o
m ü m ü m ü

Example 1

Guidelines for Performing these Exercises

1. Silently inhale a minimal amount of air through an open mouth, as if you were trying to catch a soft ball of air in both your mouth and entire pharyngeal area. Never “grab” the air. Try to “catch” it.

2. After singing the last tone of the exercise, immediately “catch” the ball of air again, without any rest period in between. This “catching” of the ball of air should be performed very calmly, and should be followed by a short moment of sensing the resulting space in the pharyngeal area. Only after this space has been felt should you proceed to sing. The individual exercises should be repeated frequently, one after the other in this manner. (This trains your instrument.)

3. Sing the vowel gently, as if you were inhaling it through an already perfectly formed, domed mouth opening. The distinctly closed vowels, like “mo” should never be sung as in the word “Mord” (open), but rather as in “Mode” (closed). In spite of the soft, closed character of the vowels, each one must be

distinct and somehow voluminous. Each vowel must be sung with tender pathos and never be treated as something insignificant. The vowel should never be “shrunk” when it is sung softly.

4. When moving between the vowels *ü* and *o* on two different pitches (Example 2) sing with fervor, but don't push.

5. Try to model your manner of forming the remaining vowels after the way you formed the first ones.

Demonstration and imitation are usually necessary when working on these exercises, at least for those students who do not already have a highly developed head voice. This is because head voice function cannot be learned solely by means of words and rules. The emotional character of the head voice must take center stage; the intention in making sound must be guided to that which is warm, yielding and tender. The head voice must above all else assume the emotional/ psychological character of warmth and tenderness. In other words, we are seeking timbre, and more timbre.

1. In light of the above, it makes no sense to give this first group of beginners any other exercises at this time. More basic information and additional explanations concerning head voice function and development will be included in the discussion of the fourth group of beginners as well as in the second chapter of this book.

2. The second group of beginners is composed of those with whom one can immediately begin to work on the building of the voice. These students have a most favorable vocal “predisposition.” The teacher can therefore approach this group in a much more liberal manner. Some of these students have

instinctively found a way to take full advantage of certain groups of vowels. The innate quality of their voices reflects this ability. Other students in this group have taken advantage of the color of a particular part of their vocal range, i.e. a good *p* in the top of the voice, or a full, lush chest mixture in the lower range, etc., depending on the individual. It is obvious that one system cannot suffice for all these students. One of these voice types will appear in the second chapter of this book in the form of a young tenor, (a "virtual" student). A detailed description of his development will help to illustrate the logical, systematic approach necessary for building a voice.

3. The third group of beginners suffers from functional disorganization, and find themselves therefore in a precarious position from the very start in regard to registration. For this reason, they need to go through a special healing process before any real vocal work can be undertaken. Furthermore, they should not even be made aware of the nature of the antidote, at least in the beginning. "Fixing" such a voice is so complicated and specialized a task that its description would take us far beyond the scope of this book. Such work cannot really be classified under the title of beginning instruction; rather under the heading "The Healing of a Sick Voice."

Register imbalance is usually due to unhealthy singing habits which originate during or directly after puberty. On the other hand, a student may possess a naturally brittle voice which simply resists register blending. In one hundred cases there will never be two with identical problems. In each instance, the first task of the pedagogue is to discover the root of the (hopefully) momentary malfunction of the registers. Curing such a problem requires a high

level of commitment on the part of both teacher and student. The teacher must be constantly alert and vigilant in his control, while the student must scrupulously observe all rules governing his assigned exercises. This is extremely individualized work. Any suggestion that a general approach exists which would suffice for everyone, is like prescribing a universal cure for all illnesses. Such methods belong to the middle ages.

Likewise, any pedagogical approach which regards as incurable a student's inability to combine registers properly should be dismissed out of hand. Unstable, timid, disorganized or awkward sounding voices are often labeled as hopeless nowadays, with the result that much good talent is simply thrown away.⁹ Sadly, it is especially in these cases where the right kind of work on elasticity and flexibility could quickly turn things around. (The pedagogically deficient also find an easy excuse at the expense of such students!) Pessimism is destructive, particularly in the area of vocal pedagogy, and should be confronted. The experienced pedagogue can point to many cases in which the problem has been dealt with successfully in terms of producing a genuine blending of the registers, and not just register adjustments.

4. The fourth group is composed of those students who have absolutely none, or very little innate psychological/physical preparedness for singing. They do not possess a "singer's mentality." They have neither that natural kind of predisposition for singing so common to Italians, nor an instinctual tonal awareness. Consequently, their basic vocal material is so well buried as to be unrecognizable. Instead of displaying free vocal expression, their voices are

⁹ This is as valid a statement for the year 2001 as it was for 1937!

colorless, dull, breathy, throaty, and pushed. Does it even pay to discuss such voices in a pedagogical text? In the same way that medicine has learned to recognize the nature and efficiency of healthy function through studying illness, so vocal pedagogy has learned to recognize the nature of vocal aptitude as framed in the negative, from those cases in which it appears not to exist, at least initially.

It is no accident that the German vocal training has now superceded the Italian school. The Italians "got stuck" in their method of "learning by experience." Their approach has been excellently documented in well-organized material through the centuries. This school has been accustomed to regarding the vocal instrument as a "given" : something which can be finished or polished to a high gloss, but not built from the ground up. The German method of "building the voice" (the term itself expresses the concept) takes hold of its objective at the roots. Neccessitated by the German "Volk's" desire to sing, (which could be considered unusual in the light of the much more obvious talent of the Italians) and a certain compulsion in this regard, a foundation of pedagogical principles has been developed in our country. This "ground work" has set the stage for the further development of structural precepts, or "principles" whose clarity and consistency would not have been possible without the driving force of neccessity. As a result, the German pedagogue has been given the capability of awakening a soundly sleeping vocal predisposition.

It is in fact particularly useful to discuss this last group of students at greater length. Singing is something which is integrated into the entire life process. It is not a kind of mosaic put together stone for stone out of a hundred small details.

Consequently, the vocal pedagogue must make it his priority to help the student *re-organize* the physical and psychological aspects of his singing. That means providing him with a foundation which assists him in acquiring the mental and emotional characteristics which distinguish a singer, in other words, the "singer's mentality."

Just what is a "singer's mentality?" As far as the singer is concerned, it simply means that he possesses the requisite energy, predisposition, and vocal flexibility on a physical as well as a psychological level. A more detailed answer embraces the following points: 1) A singer's mentality is a reflection of the innermost workings of an individual, it is an attitude of the whole person. 2) It is evident in the "readiness" of the singing organs, in their constant pursuit of balance between breath, throat musculature and phonation. 3) It is also evident in the mental "readiness" and intensity which directs this pursuit of balance. 4) The singer seeks the tone which is not overwhelmed by the breath, (breathy) or strained through a throttling of the breath (throat tension) or inhibited by the obstruction of the articulation.

The amateur will find this explanation to be totally unsatisfactory. For him it will be much too simple. The student of singing, on the other hand, will see it as something extremely difficult and complicated. The teacher must therefore attempt to develop in him a sense of the "singer's mentality" by beginning with practical methods intended to integrate his physical with his spiritual being.

It is commonly accepted that there are three basic aspects of vocal production which can be conceptually separated from each other. This

separation is sometimes unfortunate in light of the good pedagogical practice of trying to unite the various processes. The three basic areas involved in the vocal process are: breath, throat and the entire pharyngeal tract. These areas may also be referred to as: tone generator, tone emitter, and tone shaper.

Traditionally, vocal instruction is organized "from the bottom up," meaning that vocal studies begin with the breath in each and every case. Exercises requiring the student to hold his breath have become especially popular. In such exercises the student is instructed to inhale the greatest possible amount of air, hold this air in his lungs as long as he can, (perhaps even with the control of a stop watch!), and then slowly exhale. Outright rebellion is the only proper response to such teaching practices. Such exercises do much more harm than good. First of all, they rob the student from the very start of his sensitivity to the free and easy interplay between the muscles used for singing. The extent to which such exercises interfere with mental / emotional function should not be underestimated. Secondly, because movement is so necessary for attaining constancy in the developmental process, any "constancy" which is not the direct result of elasticity will inevitably be stiff, inflexible and strained. Elasticity can only be developed through movement.

The highly skilled singer is in total command of his instrument. His security has been won exclusively through his work on elasticity. Prolonging the breath, suspending a tone, singing slow tempi and long, arched vocal lines are all part of the second half of vocal development, and are not appropriate in the beginning. From the physical point of view then, acquiring a "singer's mentality" is initially less a question of the so-called breathing apparatus than that of the

total engagement of the body. If this idea of engaging the entire body seems unusual, we need only to examine the nature and the purpose of vocal exercises. Why does a voice teacher assign exercises? He is certainly not trying to emulate instrumentalists who excerpt difficult passages from compositions in order to turn them into exercises, and then plug them back into the composition when they have been improved. No, for the teacher of voice, it is an entirely different matter. Exercises exist to help the vocal student organize his energy and to allow him to become accustomed to the interplay of the forces involved.

The physical "heavy work" of singing, to use the words of Caruso, must become so familiar to the body through daily exercises, that the body learns to master its task effortlessly. The manner in which a student performs his exercises can be more easily compared to an athlete than to an instrumentalist because the singer's body *is* his instrument, while the body of the instrumentalist is merely the "agent" or means of using the instrument. All mental/emotional fluctuations affect the singing instrument directly. In other words, they are reflected in the voice. Development must therefore be fostered in the physical as well as the psychological sphere. In fact, the psychological aspects should take precedence. It goes without saying that it is the born singer's sense of his own power which gives him his ambition and will to succeed. If a singer does not have this sense, it must be practiced and developed. Logic dictates that all which follows, from basic concepts regarding mentality and inclination, to the final polish of a true artist, remains within the confines of the psychological. Much more good vocal material exists than one would imagine, exactly in the same way that we find repressed souls hiding in

inhibited bodies.

All vocal exercises must be geared to condition the psyche as well as the body. There must be a feeling of liberation attached to the performance of the exercises. Those which are too difficult interfere with the student's basic involvement in the creative process and with his ability to give of himself. Exercises which are too easy weaken the student's psyche by requiring too little of him. The clearer the goals of the exercise, the better will be the student's ability to summon his creative energy.

The student's development toward independence should be his teacher's goal from the very start. Such independence encourages the student's constant personal involvement in working on his voice. For the born singer, this personal involvement is a "given" - he has no choice. Others must learn to have it, which means that they must strive daily to play an active role in their own developmental process. Typically, these students need to be shaken out of their lethargy, and without such "stirring up" all work would remain fruitless.

Let us imagine that we have just auditioned a student who breathes in a loud and hasty manner before each musical phrase. He obviously wastes his breath and loses air when he sings. At the end of each phrase he collapses his rib cage, pulls his shoulders forward in an effort to underscore his "expression," and noticeably cramps his abdominal area. He is a prime example of how *not* to use singing energy.

The teacher's first task is to make it unmistakably clear to this student that his

needlessly inefficient use of energy is a serious matter. In most cases the student will admit to having "suffered greatly" from lack of control over his breath. Now the work can begin.

The student should begin by speaking the following sentence very slowly: "I want to slowly stretch my rib cage as I speak." In performing this exercise, the ensuing guidelines should be carefully observed: Begin with a quiet, tranquil attitude and posture. Extend this feeling until you have a sense of general relaxation, almost to the point of limpness. The head must seem to float freely, the shoulders should be lowered, and the weight should be equally distributed over both feet. The teacher should now direct the student to maintain this very relaxed position while he takes a small, inaudible breath. He should inhale only the amount of air which he normally needs to speak and no more than that! Now he may begin to clearly articulate the above-mentioned sentence, but with the "assertion" that as he speaks the sentence, syllable for syllable to the very last word, his rib cage is constantly rising and expanding in an outward direction. His shoulders should remain lowered, and he should continue his recitation until his rib cage has been expanded to its full capacity.

The student might say: "But that is impossible! I cannot do that with my rib cage!" In response, the teacher should suggest the following changes in his directions: "Begin again with a very relaxed posture, but bring your arms forward. When you begin to speak the sentence, open your arms widely." The student will not reply with "I cannot do that!" in this case, because everyone can perform this exercise. After ten closely observed, evenly performed repetitions of this "feat," the student will be capable of expanding his rib cage without

spreading his arms.

The most important goal of this exercise is to eliminate the student's unnecessary activity during his inhalation - especially the noise and the tendency to inhale too much air. At the same time, this exercise should help to replace the faulty slackness of his exhalation with a feeling of suspension, which includes the feeling of expansion of the upper rib cage during phonation. This feeling of expansion must become automatic. The calm elasticity and strength of the singer's breath is essentially dependent upon his ability to "take for granted" the ease and expansion of his upper rib cage. All exercises intended to encourage vocal flexibility, and all studies involving supple and quick rhythms have one fundamental purpose: to establish the singer's unshakeable composure. This is the secret behind the "power of the chest" of the singers of the *Bel Canto*.

The student should leave his first lesson with three assignments: 1) He must practice the raised position of the rib cage during speech. While repeating sentences of ever-increasing length, he should maintain the sense of "letting go" for every inhalation, so that this becomes automatic. 2) He should take daily walks: three times a day for ten to twenty minutes, during which he should inhale over two steps and blow his air out, or whistle over four, six or eight steps. If the upper rib cage remains entirely calm and raised, the short inhalation (two steps) will cause a small, involuntary outward movement of the lower abdominal wall. In the same way the exhalation will cause this area to yield (move inward) involuntarily. In this manner the breathing process can be gradually and automatically "anchored." 3) This assignment concerns the

exercise shown in Example 2.

mp - mf Strictly rhythmical

The image shows two staves of musical notation in treble clef, 4/4 time. The first staff contains the lyrics 'do re mi fa sol do re mi fa sol do re mi fa'. The second staff contains the lyrics 'sol do re mi fa sol'. The notes are eighth notes, and there are rests between the syllables. The music is strictly rhythmical.

Example 2

Guidelines for Performing these Exercises

1. Before beginning the exercise, the rib cage must be raised. It must not be allowed to collapse through the entire exercise. During the rests, which must be noted and strictly observed, the student should "snatch" a breath as inaudibly as possible. The student's body will rapidly and involuntarily expand a little bit with each breath. Such involuntary expansion can occur only if the upper rib cage remains in its quiet, raised position.

2. The short syllables should be pronounced sharply, clearly and very firmly at a fast clip.

3. The beginning of phonation should never be accompanied by any kind of physical thrusting.

4. The last syllable should be "tossed away" - it should be so short that it can be "intercepted" half-way by the quick inhalation.

5. Rhythmic energy and a strict, lively tempo are absolutely necessary. Even

though this is a short, simple exercise, it must be performed in such a manner as to sound lively and vivacious in its precision. A lethargic attitude, shyness, and indecision are not acceptable even for the simplest exercise.

6. In order for the student to acquire a sense of "support from within" this exercise must be repeated at least twenty times in the manner described above.

If the student is clever and has not been incorrectly trained, he will be able to perform the exercise properly and naturally after a half-hour period of instruction, as long as he pays careful attention to the physical process involved. If the student has not been able to "tune in" to what he was doing, the exercise will not be helpful. In this case, he must again be directed to stretch out his arms while he sings. This will be quite strenuous for him because of his habitual lack of elastic tension.

In the next lesson the preceding should be intensified for the student, his awareness made keener, and more energy and stability should be required of him. Additional syllables should be added to the "do re mi fa sol," such as "sol fa mi re do - re do si la sol, sol la si do re," or syllables and words of different kinds. (Examples are: "do re mi fa sol la ti do" sung in an ascending and descending C major scale which includes the ninth degree of the scale.)

It should be noted that requiring the student to pronounce each of the syllables precisely is intended to help him better understand the point of exercises with detached enunciation of the syllables (Example 3). These exercises should be practiced in the following fashion:



Example 3

Guidelines for Practicing these Exercises

1. The circle before each syllable is a breath marking. However the symbol is meant to convey that inhalation should feel like an expansion, and not a complete breath. Your mouth, pharynx and larynx should be opened widely each time, but without force, as if something had just astonished you. Try to “capture space.”

2. Every syllable should be pronounced clearly, and have a bouncy quality. In addition, each syllable should be sung at a *mezzo forte* dynamic level, and should be abbreviated. Your goal should be to retain the sense of inner expansion at all costs, while enunciating each vowel in an easy, natural manner.

3. Pronounce the consonants, especially *s* and *f* swiftly and sharply, but without noticeable pressure.

4. Your body should remain absolutely calm, and your upper rib cage should be expanded comfortably. This expansion must gradually become less deliberate or conscious and take on a feeling of a natural urge. The alternation of pauses and syllables should induce a barely noticeable diaphragmatic movement. Never try to coerce the diaphragm into participation; rather,

imagine that you are almost trying to inhibit its movement. This is important because the smaller and less noticeable these movements are, the more accurate and refined they will be.

5. Perform the exercise very slowly at first, then gradually accelerate it. At some point, as you increase your tempo, you will notice that you no longer feel as if you are pronouncing detached syllables. The goal of this exercise is to bring about quick, rhythmically exact, clean and flexible articulation. Consistency at this point of your development is the best possible preparation for singing a true *parlando*.

Exactly what is the objective here? What is it that we are training? These exercises bring together all parts of the singing organism in a coordinated relationship with each other. The diaphragm benefits especially as it is subtly trained in elasticity through the alternation of rest and phonation. This elasticity is the basis of *Bel Canto* singing - particularly of *parlando*.

The exercises of this "stop-speak" method may be expanded to include various concentrate plosives (popp, papp, bob, mop, dop, etc.). If practiced regularly, these exercises may help to cure a breathy voice or a voice suffering from an improper glottal closing. The non-aspirated *p*, for instance, requires firm lip tension and a natural concentration of the breath in the pharynx. These good tensions coordinate with the tension of the diaphragm to support the demands of the exercise. The vocal chords respond positively to the balanced tension coming from above and below them, which in turn effects a kind of massage of the vocal chords, compelling them to function properly. It should be obvious that this exercise can be applied to a great variety of texts.

A fine singer performing, for example, Rossini's *Barbiere* aria, Mozart's *Figaro* or *Don Giovanni* ¹⁰ arias, or Haydn's *Ackersmann* ¹¹ aria provides a perfect example of what concentration and rhythmic bounce in the breath sound like. The born singer turns the very elemental function of the breath, so necessary to his singing, into a bouncing, rhythmical force. Practicing the feeling of rhythmically bouncing the air back and forth on syllables ("breath-text") is the only way for the less gifted singers to experience this primary function.

The foregoing should help the teacher to understand more clearly his initial task in laying the foundation for a "singer's mentality." The first step is to bring breath and phonation into a clear and proper balance. During the early period of instruction, no exercise should be attempted without a conscious emphasis on the functional relationship between breath and tone, between body and sound.

Because we do not have a "prescription" which is right for every student, teachers must set boundaries or conditions for students during the first period of study. For instance, the beginners of the second group, in marked contrast to those of the first group, approach everything in an athletic manner. A great amount of tension can be seen in their breathing apparatus, in their articulation and in their entire laryngeal, pharyngeal area. Taken together, this sets up so much resistance that the breath is barely allowed to flow at all; it often comes out jerkily in stops and starts. How is it possible to establish a correct basic relationship between breath and phonation for such a student?

¹⁰ She appears to be referring to the famous baritone arias from these operas.

¹¹ From his *Schöpfung*.

In this particular case, the "stop-speak" exercises would be completely inappropriate. They could in fact encourage and intensify the student's greatest weakness: his tendency to either push on the breath or choke it off. At the very least these exercises would accommodate his fault. The best way to begin with such a student is to have him lie down on a flat surface without a head rest. The teacher should instruct the student to make no attempt to "do" anything with the breath, but rather to mimic the absolutely easy and natural way he breathes when sleeping. Frequently, however, the student will first manipulate his rib cage by moving it up and down, and it may take some time before he breaks that pattern and surrenders to truly relaxed breathing. Now, while continuing to allow this passive, relaxed breathing pattern, the student should inhale through slightly pursed lips (as if drinking through a straw) and then immediately blow the air back out through his lips. Tranquility and ease are required and no pushing! In this way his harmful "breath resistance," which causes him to put pressure on his larynx, can be converted to light lip resistance.

At this point, the student's attention should be drawn to diaphragmatic breathing and the accompanying movement of the abdominal muscles. At inhalation, the diaphragm flattens and descends into the abdominal cavity, displacing its mass. The result is a slight expansion in this area. The student will notice that when he blows his air out, the diaphragm returns to its original domed position in the abdominal cavity and the lower abdominal muscles follow, returning to their original more concave position. The preceding is a description of the unforced, natural way we breathe when we sleep. Students in the second group must be helped to *consciously* breathe in this manner, and to base their concept of breathing for singing on this new awareness. That is

the first order of business for these students.

The next step involves coordinating whispered sentences with the moment of exhalation. The teacher may whisper to the student, "You should whisper now." However, because long sentences would cause the student to use too much air, and then have to recover by taking too "full" a breath, he should whisper only single words in the beginning. In this way the small, easy breath can be encouraged, as in Example 4. It is extremely important for the student to prolong all final consonants.

Whispered Extremely Slow

Fluß	breath	Fluß	breath	Fluß	breath
Schluß	"	Schluß	"	Schluß	"
Sitz	"	Sitz	"	Sitz	"
Spitz	"	Spitz	"	Spitz	"
Stoff	"	Stoff	"	Stoff	"
Taft	"	Taft	"	Taft	"
Flüssig	"	Flüssig	"	Flüssig	"

Example 4

The teacher's most difficult task here is to make it clear to the student that a simple exercise can effect great improvement. He must be able to convince the student that this seemingly insignificant exercise can rid him of his tightness. All of the teacher's persuasive powers must be brought into play to insure that the student takes this exercise seriously and practices it frequently every day over a period of weeks or even months. Merely understanding the principle behind the exercise and playing around with it three times will accomplish nothing.

As soon as the student has comprehended the essential idea behind this exercise, his need to push or hold back the breath will begin to disappear. First, without forgetting to maintain his good breathing habits, he should perform the exercise in a sitting position. He may then repeat it in a standing position, but he should be careful to remain completely relaxed. Gradually he will become more and more aware of the easy, flowing quality and forward positioning of the carefully chosen consonants (*f, β, t, st, z, ch*).¹² Observing, for instance, what happens when the "ch" sound is prolonged at the end of "flüssig," provides a good example of what is intended here. (At this point it is appropriate to briefly interject a few words in regard to pronunciation for the German dramatic stage. According to the standards of stage pronunciation found in the books of Theodor Siebs, the word "flüssig" must be pronounced "flüssich," and not "flüssik."¹³ The guidelines in Mr. Sieb's book should be followed scrupulously by all involved with singing, teachers and students alike. Unfortunately, it is still necessary to bring up this subject from time to time.)

Other whispered syllables may gradually be added to this exercise, and additional word combinations as well as sentences may also be used as long as they have the same characteristics as the original words. This should lead to the inclusion of the texts of song literature. Effortless articulation and forward placement are required on a virtuoso level for these texts. Here is an example of such a text from Loewe's "Kleiner Haushalt":

"Wasserjüngferchen, das flinke, holt mir Wasser, das ich trinke;

¹² Please refer to the Guide to Pronunciation.

¹³ Helmut de Boor, Hugo Moser, and Christian Winkler, *Siebs deutsche Aussprache* (Berlin: Walter de Gruyter & Co., 1969).

Biene muß mir Essen holen, frage nicht, wo sie's gestohlen....".

"In dem Winkel, in dem Bettchen, zwischen zweien Rosenblättchen
schläft das Schätzchen Tausendschönchen, ihm zu Fuß ein
Kaiserkrönchen....."

Whispering or speaking the sentence "schläft das Schätzchen
Tausendschönchen" perfectly on a flowing stream of breath, without any snags
or glitches is challenging indeed. Here is another useful text, from Loewe's
"Hochzeitslied":

"Da pfeift es, da ringelt's, da pispert's,
da geigt es und schleift es und knistert's,
das klinget und rauschet und flistert
und klirret und wirret und schwirrt....."

The famous old Hey sentences in "Kunst der Sprache" can also provide
good supplementary material.¹⁴

Guidelines for Performing these Exercises

1. If you don't spend enough time on the first short word exercises because
you regard them as insignificant, you also will not benefit from them. Patience,
insight and constancy are required for this first, seemingly unimportant

¹⁴ Julius Hey wrote several books on vocal pedagogy. He developed a system in which
enunciation was greatly emphasized. Sentences built around one vowel or consonant, such as
"Sie die Wiesen, wie sie sprießen" formed one of the cornerstones of his method.

preparatory exercise.

2. Do not over-aspirate the vowels when whispering, because doing so could cause too much vocal chord friction. Only the consonants should be thought of as transporting the breath. Concentrate rather on the smooth, flowing quality and gentle "bite" of the consonants.

3. You should never feel that you are "tying up" the breath, nor that you are momentarily stopping it, braking it, or choking it off.

4. Never exaggerate your effort to form the consonants to the point of allowing the pharynx to choke off your air flow. This would only encourage your tendencies to force and push. A note to the teacher: The student must grasp the fact that singing is a "language of breath," and not a "language of muscles" in order to be able to gradually find vocal freedom.

5. As soon as you have been able to incorporate longer sentences, you will find that your breath will automatically have become deeper through the need to replace the resulting deficit of air. Inhalation should never be an arbitrary "filling up" with air, but rather simply a replenishing of the undersupply. (A note to the teacher: Long whispered sentences result in extreme breath deficit. The teacher must carefully observe the student's upper rib cage to make sure that it does not move during the breathing process. The expansion of the entire area around the diaphragm, especially that of the lower back must be emphasized.)

6. Also for the teacher: Only after the student's breathing process has become truly free, easy and elastic, and he has stopped holding back the air flow, may the teacher draw his attention to the upper rib cage. The point at which the student should be allowed to advance from whispering to full speech must be determined by his level of freedom in regard to the breath.

Aerobic exercise can greatly help students who have underdeveloped physiques or problems with balance and flexibility to develop their capacity for breathing into the back. Indeed, every vocal pedagogue should have an arsenal of weapons on hand to deal with physical weakness, stiffness and laziness. However, such physical exercise is far removed from the very specific breathing exercises for singing, which characteristically separate the functions one from another. The born singer, who has been physically "disposed" to sing by nature, does not usually need any of this kind of work. Often, it is not even necessary for the teacher to bring up the word "breath."

The first exercises for the beginner with a tight throat should generally employ syllables which make incorrect breath resistance nearly impossible for him. The short whispered sentences should be replaced by single pitch exercises. We do not need to discuss exactly which pitches these would be, because this will always be determined by the individual student. Ever lengthening groups of syllables should be gradually joined in a "chain of exhalation" as in Exercise 5:

Not too slowly *pp* Gradually increase the number of triplets

The musical notation consists of a single staff in treble clef with a key signature of one sharp (F#). The melody is a single pitch exercise. It begins with a quarter note, followed by a triplet of quarter notes, another triplet of quarter notes, and a final triplet of quarter notes. The syllables are written below the notes: 'fa', 'fau', 'Bo', 'schau', 'haff', and 'hoff' are repeated under each note of the triplets. The final note of the exercise is a half note with a fermata.

fa	fa	fa
fau	fau	fau
Bo	Bo	Bo
schau	schau	schau
haff	haff	haff
hoff	hoff	hoff

Example 5

Guidelines for Performing these Exercises

1. (A note to the teacher: The choice of range, vowel and tempo should be geared to the individual student's strengths.)
2. Think of beginning the first phrase without actually inhaling. Enough air is always available in your lungs. The resulting air deficit will cause you to take your next breath in a most unconstrained manner. Equate the idea of inhalation with inaudible expansion.
3. Hold the last tone a bit longer, whether it is beautiful or not, in order to encourage your sense of calm, easy flow. If a syllable ends with a consonant, extend it in a whisper.
4. To ensure a good legato connection, make sure that you join the consonants to the vowels between pitches, without any interruption from the breath.
5. You must inhale immediately at the end of your preceding tone, and not shortly before your next attack. In this way your instrument will be trained to constantly renew its proper balance.

It must be remembered that the above is part of a process. Specific pieces of information or momentary proficiency are of little consequence if the student has not grasped the bigger picture of the basic connection between all aspects of vocal study. The careful teacher will always seek to make the student *sensually* aware of the unity in function.

The degree to which the two methods of approach, as they are described in this chapter, contrast with each other is readily apparent. In dealing with

incorrectly balanced muscle activity, the teacher must finely tune his approach to the needs of the individual. The muscle disorganization of the first group of students results from lethargy, passivity, and lack of *proper* tension. The problems of the second group are the result of inappropriate exertion and exaggerated tension. Both kinds of imbalance cause strain and cramping, particularly in and around the muscles of the diaphragm - and these are the very muscles which form the important "field of play" for all healthy singing. For the first type of student, cramping is of a secondary nature; for the second type it is primary. Because the cause differs so greatly in each case, so must the cure. A doctor never tries to cure a fever, but rather the illness from which it springs.

The creation of proper tension on the one hand, and the relaxation of improper tension on the other, espouse to the same goal, but cannot be achieved in the same manner. "Vigor" and a sense of "elevation,"¹⁵ (these are splendidly uncharacteristic words in connection with singing!) which are natural attributes of a born singer's disposition, must be gradually taught to the second group of beginners by means of what may appear to be a detour. This detour takes us back into the realm of total relaxation as described earlier in the discussion of breathing and sleep. The first group of beginners may be directly introduced to the concepts of "vigor" and "elevation."

Depending on how a student responds to the exercises (easily or with exaggerated effort), the teacher may choose either to guide him progressively through the various developmental levels or, if necessary, change direction. There are also instances in which the teacher must work simultaneously with

¹⁵ "Spannkraft" and "Gehobenheit" in the original.

both the principles of tension and of relaxation. A prime example of such a case can be found in the student who has managed to strain his vocal chords through too much holding-back of the air; (too much so-called "support"). This student first tries to fill his lungs to their capacity, then he exerts excessive pressure on his diaphragm. Such violence causes the student's vocal chords to be blown apart at the beginning of each phrase, "paralysing" them and preventing a healthy glottal closure. The old misconception which credits a breathing apparatus overburdened to the point of bursting with the production of good vocal tension and elasticity, is responsible for this unhappy situation.

The teacher must determinedly put such a student on a regime of "minimal breath" for a time. He can accomplish this by requiring the student to immediately blow out some of the air which he has inhaled for the exercise or sentence which he is to perform. When the student no longer has the "mountain" of air to deal with, but rather only that which could be called his "last breath," he should perform the exercise which appears in Example 1. This exercise specifies that the student raise his rib cage at the point of phonation. If the exercise is performed correctly, teacher and student should see rapid improvement.

All singing is a matter of balance: a tightrope walk between the temptations of using either too much or too little tension. Frequently, the lack of balance can be traced back to one specific area; in other words, it can be localized. However, such a localized imbalance cannot be corrected by attacking the problem at the place where it has manifested itself. Rather, the problem must be approached as part of the whole. If the problem is treated "locally," the result

can be an incurable disorganization which only emphasizes the student's weaknesses. For example, the typically cavernous-sounding tenor ("Knödeltenor")¹⁶ cannot be helped merely by "operating" on the root of his tongue. A problem of this kind always goes hand in hand with faulty breath pressure, and is often accompanied by incorrect registration. The student, however, may be confused because his tension imbalance feels like something which is helping him. Incorrect pharyngeal tension and correct registration can actually co-exist. This explains the apparent ease with which tight but gifted young (untrained) tenors are frequently able to sing in their upper ranges. The teacher only has the right to take the "Knödel" away from such a student if he is also able to help him retain his correct tensions and replace his incorrect tensions with correct ones. Otherwise the student's feeling of security, although it is based on false premises, will be supplanted perhaps forever by complete insecurity and instability. A complete lack of tension, called "Schlappheit" (slackness) in German, is just as difficult to cure as a voluntary "muscleing up" of the voice.

By now the concept of the "singer's mentality" should be quite clear to the reader. The term implies vigor, readiness and a sense of upward expansion or elevation from a physical as well as a psychological point of view. It also implies an ability to balance breath, voice and articulation in such a manner that this balance never becomes jeopardized by misuse of any kind.

The singer's mentality, or disposition is not only a prerequisite for vocal

¹⁶ "Knödel," which means "dumpling" in German is frequently used to describe a certain deficiency in the singing of a tenor who forms his sound "too far back," with an exaggerated pharyngeal opening, as if he had a Knödel in his throat.

training. It is also something to be guarded and protected throughout a singer's career, and not only during his years of study. As the singer becomes more and more technically proficient, his comprehension of the fundamental nature of vocal sound will become more profound, and this will influence every aspect of his singing. In the light of such elevated thinking, the study examples given above may appear pitifully insignificant. However, when we look at the whole picture, these studies acquire a powerful relevance as they illuminate the problem in its entirety.

Every statement which comes out of the mouths of singers points to their conscious awareness of the enormous importance of these basic concepts, even if they don't understand how everything fits together. One constantly hears singers talking about the two essential aspects of their experience: breath and resonance. All the singers' defects are attributed either to problems with the breath, or to an absence of resonance. Innumerable methods for "breath control" have arisen to deal with the former, while countless unnecessary adenoid and tonsil operations have been performed to deal with the latter. It is never too early to make a young singer consciously aware of the relationship between articulation and breath, or the manner in which articulation and resonance influence each other. Nonetheless, it must not be forgotten that registration is the nucleus around which both functions of breath and resonance revolve.¹⁷ If this is true, could the matter of the breath also be a question of resonance? How could that be possible? This exceedingly unusual suggestion needs clarification.

¹⁷ Again she is in accordance with the old masters Tosi and Mancini, as well as the modern-day Reid.

The word "resonance" means "re-sonance" - in other words, a repetition of the sound, or sonance. We recognize resonance in the context of 1) resonating spaces, 2) consonant vibration, or 3) a mass which possesses a capacity for vibration. The "singer's language" generally speaks of resonance on a much more basic level: in terms of head and chest resonance. These terms are unfortunately often confused with the terms head voice and chest voice, which refer to registers. Head voice is a register, and as such it is dependent upon a particular vibratory pattern of the vocal folds which causes the outside edges of the chords to vibrate. In the same manner, chest voice function depends on the full vibration of the entire mass of the vocal folds. Resonance and register are not identical. For example, a relaxed head voice function in the lowest part of the range still has a pronounced chest voice quality, and a distinct feeling of vibration of the wall of the chest. We identify this phenomenon as "body resonance." It is actually only the terminology ("head voice") which is confusing. In the same way there are teachers who confuse the middle part of the range with the middle voice, or register.

If a singer suffers from breath problems, or rather from incorrect conditioning of the breath, it will be extremely difficult if not impossible for him to freely engage the resonators, and he will attempt to compensate by driving the voice or creating a false resonance substitute. What then are the proper resonators? This question can be best answered by taking a look at some negative and unconventional habits.

Let us begin by considering the student described earlier as belonging to the first group of beginners. His unrestrained air flow which is a result of his

general lethargy, causes his breath to “chase” his voice and to “push” the vowels out of his mouth, in a manner of speaking. It is clear this voice can have no resonance. If the teacher attempts to tackle this typical lack of resonance head on, with no regard for the role of the breath and general balance of tension in the body, he could awaken in the student a tendency to try to propel his breath, tone or sound into some specific area – the nasal resonators, for example. The teacher’s goal in this case is to effect an immediate improvement in the student’s resonating capacity, but his method will bear no fruit. Freely vibrating, sonorous tones with metal can only be “produced” by properly anchoring the sung tone in breath and elasticity. Faulty resonance “production” usually results in a typically pushed sound and dull nasal quality.

Pushed resonance is the result of a pushed breath. The lack of focus and carrying power of such a voice becomes most obvious when heard in a large hall. In certain cases pushed resonance can actually be of *temporary* assistance in the development of a voice, but it should never be considered a quality as such because it has nothing to do with a free sound. A free sound carries easily, is stable and is not pushed.

Let us now take another look at the second category of beginners: those who press on the breath with exaggerated throat and articulatory tension. These students often think that they have produced resonant sounds as a result of their muscular exertions, and are in fact enamored of the artificial metal in their voices. Genuine metal in a voice involves most particularly the vibration of the outer walls of the cranium, if we disregard the sympathetic vibration of the interior resonance chambers. This explains the origin of the term “head

resonance.” If, however, the resonating chambers have not been opened, and especially if the pharyngeal opening allows no free passage of the sound, head resonance cannot occur freely. If any is evident, it will be the product of muscular coercion. Under such conditions, the muscles of the throat become stuck in a vibratory spasm. However, opening the back walls of the pharyngeal cavity to allow an uninhibited flow of tone will cause sympathetic vibration to occur in the frontal resonators (the “mask”), but only if the registration is correct.

If the teacher attempts to begin by working on resonance with a student belonging to the second group, if he tries to bring this student’s voice “forward” by using the image of “singing into the mask,” he will do nothing to alter the amount of strain on the student’s muscles. So-called resonance exercises (using the commonly recommended *m*, *n*, and *ng*) close the resonating chamber and cause the breath to be pushed. In certain cases such training could end with a hopelessly “trussed up” throat.

Any attempt to bring the voice forward through the use of the frontal vowels *e* and *i* will transform the student’s previously over-darkened “Knödel” into an overly-bright “Knödel,” nothing more. The only way to improve resonance is to bring the breath and the throat into a relaxed relationship with one another.

The false metal of a tight sound is at best a dangerous resonance substitute, and young singers often don’t recognize the accompanying muscular strain for that which it is. It is a sad fact that many promising young singers push their voices into premature retirement before their careers have really begun. From the very beginning, the teacher must dedicate himself to addressing the

important basic principles of hooking up the breath, and opening the posterior resonating and phonating chambers. This cannot be emphasized too strongly.

Opening the throat has nothing to do with "ripping open" the voice. Any violent, muscular approach to opening the voice would be the equivalent of Beelzebub driving out the devil in order to take his place! All extreme methods involving yawning and exaggerated opening tend to be muscular in approach, and don't take into account the fact that cramped, voluntary muscular activity only results in tightness. Furthermore, the amount of mouth opening used in forming the vowels, even the "open" vowels has absolutely nothing to do with the opening of the throat. The confusion surrounding the open throat and open vowels is an example of one of those errors in terminology which can prove so disastrous in the field of vocal pedagogy. It is not possible to voluntarily create the proper conditions for opening the throat while singing. It has to happen as a result of the breath. The effortless opening of the resonating spaces: the entire nasal/pharyngeal tract, can only be trained in connection with the act of inhalation. Students must make a conscientious effort to maintain the feeling of openness.

It should be obvious by now that resonance and breath are two sides of the same coin and that they are irrevocably bound to each other. Every singer intuitively recognizes their supreme importance. However we should not concern ourselves with problems of resonance or problems of the breath as such; rather we should seek the proper organization of the whole. We should look for that which unites all of the necessary elements in the desire to produce vocal sound. Everything that goes into the production of vocal sound can of

course be dissected and treated separately, at least on paper. But all this must change when the teacher finds himself standing in front of a living, breathing student who bears no resemblance to a machine which can be taken apart and put back together again.

As we become more and more aware of the manner in which all these elements are connected to each other - to what extent the relaxation of the throat and the healthy function of the vocal chords influence the balance of the breath - we are better able to understand the words of the teachers of the *Bel Canto* who wrote: "Breathing well means opening the base of the throat."¹⁸ Translated into modern pedagogical terms this means that all tensions involved in phonation are irrevocably bound one to another; that well-developed pharyngeal function and precise closing of the vocal folds regulate the breath in the same way that a well-trained breath enables proper functioning of the throat muscles.

We can also apply this idea to phonation. Clear articulation is a matter of breath, even as the breath is dependent on good articulation. Why then do we hear so much about training the breath and so little about training articulation? It is because the relationship between the two is not universally well-understood; usually one or the other is emphasized. Lazy consonant formation can result in a lazy diaphragm, while an elastic, lithe, lightning-quick consonant formation requires the strongest and most finely-tuned training in elasticity of the diaphragm. If we just stop to think of how the Italians pronounce, for instance, the *p* or *k* consonants, or consider the admirable bite of *s* when they say "Si

¹⁸ This quote might have come from Mancini, Garcia or especially Lamperti, but I have been unable to find it in this form.

Signora!" we become aware of the wonderful elastic energy of the entire language. How well these sounds train the diaphragm, conditioning it to the point of utmost precision!

Take just a moment to reflect on the extraordinary number of adjustments necessary in measuring out the breath for the simplest well-articulated sentence such as "Fern am Flusse blitzt's von weitem." Take just a moment to reflect on the continual regulation of the changing rate of air flow from consonants to vowels as it occurs in really good articulation. Taking a moment to reflect allows us to gain a little bit of insight into the interlocking network of the forces involved. Is then the contention that problems of the upper range can be dealt with effectively through work on resonance or breath alone still supportable? Achieving proper resonance and metal in the upper range is clearly a matter of the strength and elasticity of the diaphragm.

That which balances articulation and breath, the "pointer on the scale"¹⁹ of laryngeal function is proper registration. This must be emphasized over and over again. The complex and seemingly incomprehensible explanation of vocal function in terms of registration as it appears in the ten points at the beginning of this chapter should now have become clear. It would be very easy if one had only to identify the various aspects of the subject matter, to give directions for their use, and in this manner be able to put the information into the hands of all interested parties – to be a kind of Baedeker²⁰ of vocal pedagogy. However, everything which makes up vocal technique as it has been described at the beginning of this chapter would be useless as simple tasks or goals if

¹⁹ The original German is "Zünglein an der Waage" which means that which "tips the scales."

²⁰ Germany's most famous travel guide.

they were not guided by the principle of harmony. Harmony is the nature of this art form and the truth behind it. This art form brings together the artist's body and soul. It is simply not possible to approach the study of vocal technique in a mechanical or clinical way, and it is wrong to teach the same concepts, point for point in the same order to every student. Such a method would at best result in a few coincidental successes. It is not possible to deal with the essence of humanity radiating from the core of each individual student in terms of simply passing on information

The joy of working with voices, even in the most elementary stages of technical study can only be compared to the pleasure of dancing. A dancer is obviously something much more than a gymnast. The process of bringing to life that spontaneous feeling of delight which the singing experience can become – when the upper range of the voice is a natural expression of jubilation and the lower range has a sonority that speaks of well-being – that is the “*conditio sine qua non*,” the great secret of every pedagogical success.

Chapter Two

An Illustration

This chapter will deal with the practical aspects of working with a voice. We will begin with the example of a young tenor.

First comes the audition, which can be likened to a general physical examination at the office of a medical doctor. The physician usually starts by inquiring into the patient's medical history. This is a good example for the voice teacher to follow. After asking a few questions, we discover that our tenor is twenty years old, that he sang alto as a boy and reached puberty at an early age. His voice changed rapidly so that he experienced only a short period of difficulty with singing. He has a strong general background in music, and seems to be more interested in instrumental music than in singing at the present time. He wants to study singing because he has been told that he "has a voice," and not necessarily because he has a great personal desire to sing. Singing has not been emphasized in his family.

While making inquiries into his musical history, the teacher will have observed the tenor's physical characteristics. He is tall in stature, has a splendidly broad rib cage, and makes the general impression of a typical

“leading man” type. His speech is hurried and abrupt, and alternates between being breathy and swallowed. His rigid articulation is characterized by the kind of tension which indicates that his voice is placed “too far back.” His body movement has an angular quality, but is not awkward. He has a rather small mouth, but when he opens it, one can see a fine, especially broad palate, which complements the propitiously wide positioning of his upper jaw and cheeks.

Finally the tenor sings. His undoubtedly fine natural material shows itself in only one part of his range – from d_1 to f_1 . On these pitches and on the German vowels *a*, *ā*, *e*, and *i* a bright, round and true tenor quality of the highest caliber emerges. By way of contrast however, his open *o* sounds dull, his closed *o*, *ö*, and *ü* sound tight, and his *u* has no color whatsoever. As he descends the scale, his voice gradually loses all of its tone quality; it becomes breathy, unnaturally darkened, weak, and without core on all the vowel sounds. Loud singing produces crude, rattling tones, which are under pitch. From $f\#_1$ to a_1 he exhibits a bright tenor-like quality in spite of the stiffness and rigidity so typical for beginners in this range. Because of his tightness, singing in this part of his voice is quite uncomfortable for our tenor, and he finds it difficult to move beyond a_1 into the extreme top of his range. For the time being, all tones above a_1 simply “do not exist.”

In addition to these basic characteristics, our tenor displays a general vocal/musical clumsiness. He is not able to sing anything close to a legato line, he is unable to attack a pitch cleanly, and his articulation is dreadfully awkward. He loses his breath too quickly and tends to be tight and stiff.

What we are dealing with is a young man who has considerable vocal material, but who is not a born singer. This is not a great talent in terms of the top of the voice, roundness of tone, timbre, or any other rare and wonderful quality. Such qualities must be developed.

The above can be translated into the language of vocal pedagogy in the following manner: The typically lustrous, resonant character of our tenor's voice between d_1 and f_1 reveals an excellent, naturally dominant middle voice. This is important because the middle voice functions to blend and combine all the elements necessary for a healthy upper range. It cannot be valued too highly. Nevertheless, it is too early for this student's upper range to play any practical role. That will only be possible when he has exchanged his false, bass-like, chesty quality for metal and substance which extend to the very bottom of his range. When he is able to do so, he will also automatically have eliminated the rattling sound, the obvious flat intonation, and the break between his lower tones and his beautiful upper range. He can only succeed by finding a way to re-organize his voice; in other words, by finding a different way to combine his registers. Until he has accomplished this task, the top of his voice will not be reliable.

The process of developing this voice, as it is described above, must begin with *mezzo forte* exercises in the student's natural, healthy middle voice. The dark core sound of the chest voice should be incorporated much later into the student's technical vocabulary, and then only within the parameters of a true tenor sound. Because of the student's tendency to muffle his voice in the middle range and push it in the upper range, the teacher will not be able at this

point to approach the training of his head voice from either above or below. For this reason, head voice exercises should be introduced with great caution, and only in context of the middle voice exercises. The student's naturally resonant, healthy tones between d_1 and f_1 must be taken advantage of with the intention of encouraging his conscious awareness of the intrinsic "tenoral" structure of his entire instrument. Because the student has not yet acquired the ability to sense what the basic elements of vocal production feel like, it would be inconceivable from a psychological point of view for the teacher to begin working on the kind of tonal consciousness necessary for singing in the head voice. At present our tenor is much more inclined to aimlessly "thrust" out his tones.

The structure of this voice reflects so clearly the physical make-up of its owner that there can be little doubt as to his potential "Fach" ²¹ – that of the "Heldentenor." ²² Nevertheless, the real training of the darkly-colored chest voice should not be considered during the first years of this student's development.

Generally speaking, the term "vocal evaluation" implies that the "evaluator" assesses the structure and registration of the aspiring student's natural voice, and (if he senses talent) formulates a plan for developing that voice which is based on his assessment. When we speak of developing a voice, we must speak of registration because it is central to all work with the voice. If the teacher misunderstands, or does not even take into account the aspect of

²¹ "Fach" is a commonly -used term for German voice classification. (Example: lyric soprano, dramatic tenor, etc.)

²² Dramatic tenor who sings primarily Wagnerian opera.

registration, he will be incapable of purposefully and systematically developing a voice. Of the three registers mentioned above, the middle voice is the one which must be emphasized in working with our fictitious tenor. In terms of registration, his instruction should proceed in this order: middle voice, head voice, chest voice. The teacher's final goal, however, must be to blend all three registers. This task requires the student to be able to balance all the factors involved in registration, on each and every pitch, until he and those listening to him have the sense of a "single register."²³

What about practical application? How should the all-important issue of registration be initially approached in this case? Perhaps it would be helpful to first look at what should not be done, or at that which would be misleading, harmful, and even ruinous for such a voice. If the teacher misunderstands the innate workings and quality of the middle voice, and attempts to emphasize either the head voice or the chest voice at the very beginning of instruction, he can damage the voice. Let us imagine that our tenor has been subjected to a "method" which bases its approach on training the head voice first. We must remember that training the head voice implies training the voice to sing softly. However, in the light of the general disorganization of our tenor's voice (particularly evident in his tendency to produce a swallowed sound²⁴ while pushing on his breath), the teacher's efforts to help him develop an ability to sing *piano* would be wasted. In addition, the time involved would have been better spent in ridding the student of some of his bad habits.

Because the student is still completely unprepared for such a difficult task

²³ Blending the registers was the most important goal of the early *Bel Canto*.

²⁴ This is another way of describing the "Knödel." See footnote on page 46.

which requires the greatest possible degree of mental focus, the result of working on a *piano* dynamic at the beginning his studies would be calamitous. Starting with soft singing would only be helpful in this instance if the student were able to practice daily under the watchful eye of his teacher for a considerable period of time, and never alone. Might even such a situation be dangerous? The innate quality of this student's voice – his core sound in his good range – could be all too easily suppressed. The breathiness, evident in more than fifty percent of his entire range, might eventually become exaggerated through the "porous" character of the head voice. In addition, the kind of vocal attack necessary for producing natural "metal" in a voice, might be "manufactured," which would make the correct attack more difficult to achieve. We must remember that we are not dealing with a lyric tenor for whom tenderness and sweetness of tone, (a "heady" sound in pedagogical terms), are the natural attributes.

Our fictitious tenor presents us with a clear example of the young "Heldentenor" type, both in terms of the way in which his voice is structured as well as the way it is physically packaged. Because his voice type is so unmistakable, it should be clear to the teacher how destructive it would be to limit this student to soft singing at the beginning of his studies. Such an approach would obscure the dramatic core of his voice, would weaken and inhibit his basic vocal material, and would do such violence to his entire frame of mind that he might be incapable of awakening to the singing experience for many years down the line. Perhaps he would instead chose to study an instrument. We are dealing here with a basic principle: *In the same way that a lyric voice suffers from being treated like a dramatic voice during its*

developmental stages, so a dramatic voice will atrophy if it is handled like a lyric voice while it is maturing.

Now let us imagine that our tenor has been subjected to a "method" which focuses on the chest voice. Would it not be advantageous for a dramatic voice to emphasize the dark colors of the chest voice core? Why not encourage the voice to blossom out of the full chest tones? The answer is that the chest voice can only be trained in the middle or lower range, and we know from our tenor's audition that his voice simply "does not work" down there. At present both his middle voice and chest voice have a fake, "chesty" quality. Instead of a true, dark core tone, we hear a muffled groaning; instead of focused sound, we hear breathiness and raspiness. Any attempt to anchor the voice from underneath by means of a rough, exaggerated kind of "support," or forced breath resistance, would elicit a long list of warning signals from the vocal instrument. One of the most obvious signals would be flat intonation starting on c 1 and on all consecutive tones of the descending scale. These intonation problems would result from an imbalance between the length and thickness of the vocal chords: the mass with its raw power would dominate, and cause the tone to be too heavy and therefore too low.

We have just been confronted with our next pragmatic principle: *If a singer tends to flat intonation, he should never be allowed to carry his chest voice upwards.* Our tenor's naturally rich, resonant middle voice would be completely lost to him if he were trained in such a manner. All of his tones would be forced, and the top of his voice would become unstable. To compensate for this, he would have to resort to artificially "covering" his upper tones. Trained in this fashion, his years of study would result in a technique of

carrying the entire weight of the voice "all the way up." The tones of the extreme top, b^b_1 , b_1 , and c_2 , which are not yet available to our young, untutored tenor, would never become accessible to him. The partial loss of the upper fifth of the normal tenor range, (f_1 to c_2) the price of forcing the voice, could perhaps even stamp him as a "tenor/baritone."

Individual vocal instruction must always take its cue from those specific pitches and vowels on which the innate character of the voice is purely and clearly defined. This brings us face to face with yet another principle: *The best available vowels and pitches of the natural, untrained voice are in and of themselves the student's first "instructor." They determine all that is to follow.*

There are without a doubt voices in which the *piano* character of the head voice is already apparent, as well as those in which the chest voice mixture is especially impressive and useful in developing the voice. However, only teachers with excellently trained ears are able to assess these qualities in a given voice.

The organization of this practical discussion should by now have led the reader to a clearer understanding of the concept of registration. The ideas which were introduced in the first chapter may now be summed up in this manner: *The head voice is the typical p register, and must therefore be evident throughout the entire range of the voice. It is not exclusive to the upper range, as is often assumed.* The designation "head voice" is confusing; "outer-edge voice" would be more appropriate, because only the outer edges of the vocal chords vibrate in the head voice register. Those who fear that a so-called

abnormal or "deviant registration" would result from encouraging the participation of the head voice throughout the range of the voice, do not understand head voice and confuse it with falsetto.

The head voice has actually nothing to do with head resonance. We have already discovered that it is possible to perceive head voice response in the region where chest resonance makes itself known. We call this phenomenon "Körperklang" (literally translated: body-sound). As the singer ascends the scale, this "body resonance" begins to engage the resonating chambers of the mouth and the back of the head, finally moving up into the crown of the head. The true head voice never completely lets go of its connection to "Körperklang." For example, the vowel *u* with its deep sound, is the typical or "original" vowel of the head voice.

The placement of the vibration in the frontal area of the head – that which the French call "in the mask," and the Italians call "frontal placement," is characteristic of the middle register, and not of the head voice. The head voice has a much more porous, "fluffy" quality; it is the gentlest of sounds. It can be described as echoing, or perhaps, intangible. When singing in his head voice, the singer has no sensation of attacking the tone in any specific resonance area. On the other hand, when he is singing in his middle register, he may indeed have the sensation of vibration in the frontal area of the hard palate. The head voice can be developed both in the highest and lowest tones of the voice, depending on the individual instrument. The most important rule in training all of the registers is: *No pitch, in any range or register should ever be sung without an admix of the head voice.*

The ideal tone in each register allows every decrescendo to “dissolve” into the head voice registration, which, of course, should have been part of its character from the very start. The extent to which the singer has mastered this connection affects the quality of his sound in general, and determines his ability to crescendo and to perform *messa di voce* at all dynamic levels. It follows then, that the development of the voice, whether it is approached from the middle register, or even from the chest voice, cannot be accomplished without careful, attentive training of the head voice.

Head voice should never be confused with falsetto. The fact that it is possible to use head voice throughout the entire range, even in the area of chest resonance down to the very lowest tones, should automatically discourage such a misunderstanding. Falsetto teaching methods are based on errors in listening. Frequently, the best method for developing the head voice in a male singer is to start with *piano* singing in the lowest part of his range.

Middle registration shows itself most clearly in *mezzo forte*. Its characteristics are brilliance, metal, luminous shine, and for the singer a sensation of vibration in the frontal area of the head. When the somewhat darker coloring of the head voice is mixed with the middle register, the result is a round, supple tone. A hard, brittle, overly-bright middle voice is always isolated; that means that it lacks the admix of the head voice. The middle voice is also the “carrier” (in pedagogical terms) of the “mask.” “frontal placement,” or “i stratum.” / and e, the vowels which are formed in the front of the mouth, are the typical vowels of the middle voice, and should be allowed to influence all the other vowels in this register. The teacher should however be warned

against the exclusive training of frontal placement. Such an approach could easily result in the student's loss of his ability to make space in the back of his pharyngeal cavity, which in turn would endanger his head voice admix.

An experienced pedagogue would be able to recognize the existence of the admix of head voice in our young tenor's good range, in the student's ability to maintain a full, mellow quality in combination with a bright timbre and brilliance. The very top of the voice of a well-trained tenor (up to c2 or c#2) is always anchored in the middle register, even in a radiantly bright *fortissimo*! The term "chest - c" is used simply to differentiate between the true masculine quality of this anchored tone and the artificial, feminine sounds of a developed falsetto.

The head voice has as little to do with falsetto as the developed falsetto has to do with the virile, middle register function. Falsetto and reinforced falsetto are isolated and cannot be blended with the "real" male voice. Falsetto has its place in the cabaret and salon music of female impersonators. In artistic circles, however it is respected and cultivated exclusively by the falsettists of the papal choirs in Rome. Falsettists make a striking first impression in such male choirs, but after a while the effect begins to disgust a trained ear.²⁵ The developed falsetto can be immediately identified by its extremely effeminate quality. Falsetto can nevertheless be a useful temporary tool for demonstrating relaxation. It may also be used as a kind of "escort" into the upper range, but only if the teacher's ear is very sure and if he isn't likely to find himself on thin ice. Frequent or constant use of the isolated falsetto leads to an irritation of the other functions, to an inflexibility of other mechanisms, and to a splitting of the

²⁵ This statement obviously dates the book. Alfred Deller was greatly responsible for changing this general attitude.

registers. "Marking" in falsetto is pure poison for the voice.²⁶

The chest voice is governed by a clearly defined range. Its characteristic bass-like core and much darker "metal" (than that of the middle voice), require more open vowel formations. It prefers dynamics of *forte* and *fortissimo*, but must be capable of a fluid decrescendo as the voice ascends to the upper boundary of the chest register (e1). This is necessary to facilitate its blending with both the head register and the middle register. The viability of the chest register in classical singing is dependent upon its union with the head voice. So we have yet another important pragmatic pedagogical principle: *Isolating the chest voice, or pushing the chest register function beyond its natural boundary (no matter how dramatic the voice), or over-emphasizing the chesty quality in lyric voices leads to vocal ruin.* On the other hand, fearful avoidance of every kind of chest voice function (especially in the lower or more dramatic voices), leads to a weakening and crippling of the voice, to sharp intonation as well as unsteadiness, tremolo and an immature vocal character.

A voice which naturally requires chest voice function should by no means be ultimately turned "upside down" by the teacher's exclusive concentration on training the middle register. That would be the same as performing surgery on the substance of such a voice. Individuality and the mystery of the constitution of a voice must be as highly respected in the vocal-pedagogical world as it is in the medical field. Those who attempt to train only the middle voice in all of their students (as is sometimes the case), deny the bass and contralto their "right to life" and show disregard for the sumptuous, warm quality of these voice types.

²⁶ "Marking" describes the soft kind of singing which opera singers use in staging rehearsals to avoid tiring their voices.

Let us once more direct our attention to the training of our young tenor. The teacher's first task must be to stabilize and then extend the range of the student's naturally good middle voice function and register mix. However, at this particular point in the young singer's development, the teacher should not attempt to extend his student's middle voice further than the ambitus of a ninth – from f to g₁. All tones lower than f should be temporarily of no interest, and for the time being, they should simply be accepted in their "coreless," tenuous state. Tones above g₁ should also play no role for the moment. No exercises should be assigned which require singing above this pitch.

The teacher's second task in regard to registration will be to train the student's head voice to produce a true *mezza voce* (half voice), and a ringing, full *piano* sound. In so doing, he will have stabilized the structure of the student's head voice in his upper range, and taught him to decrescendo. As has already been implied, the actual "Heldentenor" will emerge much later. It will gradually develop out of the student's youthful, bright sound by means of adding the "core" of the chest voice. A baritonal foundation will be the result, which will add weight, substance and volume to the voice without sacrificing its basic tenoral structure.

It must be clearly stated that the final product, as described above, is the result of a long period of hard work, and should certainly not be viewed as a point of departure. Those who attempt to train young voices by having them listen to recordings of mature singers do not know what they are doing, and do not realize that healthy singing is a matter of gradual physical development. When a young, underdeveloped singer simply imitates the darkly-colored

sounds of a mature artist, he usually does some register damage to his voice.

It would be so delightfully easy to just ask our young tenor to "sing all the tones, descending and ascending, as you sing the ones between d_1 and f_1 ." Unfortunately, this will not work! In the descending scale he will make an obvious change on $c\#$, and as of c (which will be flat), he will jump abruptly from the fine, effortless middle voice function into an unsteady, dull, and crude vocal production. In the ascending scale his throat will start to become tight as of $f\#$. The most exemplary model of good singing will not be able to help our young tenor in the least.

The only solution is to create certain preconditions which will allow this young singer to maintain uniformity of sound. These preconditions are: 1) riding him of his tightness and stiffness by means of general relaxation and expansion, and 2) encouraging a more flexible and elastic articulation.

The following exercises are offered as examples and not as standards or models for every student. The basic goals of these exercises for our fictitious tenor are: 1) establishing his good range as the starting point, and 2) insuring that the quality of this range influences all his other tones. The scales should therefore begin in his upper range, and then descend. It is a "given" that the innate character of each voice must determine whether the student should start with descending or ascending scales.

The following examples offer a starting point for a feeling of general relaxation and expansion. (Example 6).

1. *mf* Make sure that the rests are strictly observed.

nein nein nein nein
ja ja ja ja
la la la la
na na na na
lei lei lei lei

2.

Use similar syllables for 2 and 3.

3.

Example 6

Guidelines for Performing these Exercises

1. The purpose of the rests in the first exercise (1.) is to create a feeling of inner expansion and relaxation by requiring the student to take fast, short, and completely inaudible "surprise" breaths through an open mouth and nose. The principle behind this is to combine a small breath with great expansion. The initial feeling of interior spacial expansion must return immediately after the last staccato, and must be held in readiness for all ensuing pauses. This trains quickness of breath.

2. The playful rapidity of this row of syllables should leave no time for improperly tensing, upsetting or forfeiting the sense of inner spacial expansion.

3. These short musical forms, with their cheerful character and suggestion of calling to someone, assist in the production of focused sound, and focused sound assists in producing concentrated breath.

4. Absolute physical ease implies a comfortable feeling of expansion in and around the area of the rib cage, a balanced body / weight distribution on both feet, a relaxed forehead and neck in conjunction with free and erect posture. All of this gives the singer a sense of calm and stability, while hindering any pushing or shoving of the breath. Such interference with the breathing process is just as unacceptable as lethargy or sluggishness.

5. Every syllable should result in an obvious release of the jaw, which the student should observe in a mirror. For this reason, the tempo should be a bit slower in the beginning and faster later on.

6. Each syllable, despite its necessary lightness, must have the character of a short, energetic statement. The student must be direct in his approach, not wishy-washy!

In the light of our young tenor's great ambition and strength, these exercises seem almost ridiculous. It may take some time for him to realize just how difficult they are, if they are performed correctly according to the six points which appear above. Every time he makes a strained attempt to "support," every time he forces or exaggerates his inhalation, he makes it impossible for himself to perform these twenty or more repetitions. Each time he forgets to maintain his good posture, his sense of spatial expansion, or his intensity when performing the exercises, his syllables will take on an embarrassingly infantile or weak character. As to the frequency and length of the student's practice time: if the student practices six times daily for a period of twenty minutes, this group of exercises should account for about one third of that time.

This (Example 6) is an exercise for training stamina. Therefore, these abbreviated phrases, which are cut short by the indicated breaths, should be performed approximately twenty times sequentially. The rests are to be regarded as almost more crucial than the sung tones, because the "ad infinitum" feeling of renewing the inner expansion is enormously important. After completing the twenty repetitions, the student should take a short rest before starting over again from the beginning.

The teacher may choose to vary this group of exercises in any way he likes, textually or musically, in order to prevent the student from turning them into a mechanical routine which he just rattles off. Variation is also important from a psychological point of view. (Example 7 and similar variations)

mf Similar syllables may also be used.



Example 7

The following exercise is designed to train the student to hear and attack a tone with precision. It goes without saying that our tenor has a musical ear. In fact he has excellent relative pitch, (almost perfect pitch), and can easily identify chords and intervals. However all of this has unfortunately nothing to do with precise hearing for singing which must have its origin in the sound stimulus, in the quality of the attack. Work on precision should start with individual syllables sung as staccati. (Example 8)

mf Slowly The staccati must be very short.

di di di di di di di di di
 ni ni ni ni ni ni ni ni ni
 Bi Bi Bi Bi Bi Bi Bi Bi Bi
 ti ti ti ti ti ti ti ti ti

Example 8

Guidelines for Performing these Exercises

1. Once again, the eighth-note rest should be regarded as a moment of expansion. However in this case the student should breathe (silently of course), only at the very beginning of the exercise. In the remaining rests, the breath should be suspended, neither flowing in nor out, as the mouth is opened slightly before each tone.

2. You will notice the absence of a real key signature. Although the exercise is written in C major, it is sung in D. It should be performed as a descending scale, first from d' to d, and then in all major keys in which d is present (F, B, E G, D and A major).

The student must be alert to the resulting abrupt interval changes between the half steps and whole steps. The length of the notes allows the student no time to correct his intonation. This trains him to attack a tone precisely!

3. The quality of the first tone is decisive: it determines the quality of all those which follow it, both in terms of sound quality and breath expenditure in vowel production. No vowel on any pitch should be produced by pushing out the air in order to lighten the load of the breathing technique.

4. The teacher must tirelessly emphasize good posture, a feeling of elastic expansion, and complete physical ease - all the requirements for performing the preceding group of exercises – until they are part of the student's singing consciousness.

5. If the student's lower tones are too inexact, a small hand movement can be used to energize them: The underarm should be raised, the forefinger and thumb brought together and then apart again in a very light "catapulting" movement which originates at the wrist. The movement should suggest tiny, forward-moving blows of a hammer, and must be performed with absolute rhythmical steadiness.

The amount of time spent on this exercise should again represent approximately one third of the entire practice time. The purpose of this exercise is to train a precise attack, but the exercise is also musically challenging because of the constantly changing tonalities. The teacher's choice of this particular exercise for our tenor is psychologically sound, because it demands the very highest degree of concentration – concentration of a different kind than that to which the student is accustomed. Initially it will play havoc with the student's rationale; he will not be able to understand why he is constantly singing out of tune and finds this beneath his musical dignity.

Generally speaking, it is inappropriate from a pedagogical point of view, to choose musically interesting exercises for their own sake, because they could interfere with or perhaps even jeopardize the work at hand. Therefore, if a student is not musically advanced, the exercises should first be performed only in the major key.

Other vowels may gradually be incorporated, but *i* should continue to be the starting point. In this way, the student will be led almost without realizing it, into the important discipline of balancing the vowels. (Example 9)

mf Slow and deliberate The consonant *t* may be used instead of *d*.



di de di de
di dä di dä
di da di da
di do di do
di du di du

Example 9

The tempo may be increased after some time, but only if the student's intonation remains absolutely perfect. *i* is the preferred initial vowel in exercises for our tenor for the simple reason that it is a good one in his voice. There is however, another reason. *i* is the best choice because his entire middle range is dominated by a coarse, heavy vocal production, lacking the essential subtle tension. (This is the cause of his flat intonation.) The *i* vowel just doesn't allow him to sing with dullness or heaviness. This brings up another pragmatic principle of pedagogy: *The structure of the registration, i.e. the quality of a register, will always be evident in the good vowels of the untrained voice.* So it is with our young tenor. The quality of the *i* vowel in his middle register clearly indicates the nature of his vocal instrument.

A different student might profit more from starting the exercises with a soft

“to” or “tū.” This could be especially true for the kind of beginning singer who is most at home in the head voice register. So we encounter yet another pedagogical principle: *The quality of the upper range in high male voices is dependent upon the faultless structuring of the middle register, whereas the quality of the upper range in high female voices depends on the extent to which the head register dominates the instrument.* This principle illuminates the adroit observation of the writers of the *Bel Canto* school who say that *i* is the vowel of the tenor, and *u* is the vowel of the soprano.²⁷ This statement should nevertheless not be taken too literally!

The consonants *n, t, z, s, ch* and *j*, typical middle voice consonants, should now be brought into play to help strengthen and organize the structuring of our tenor’s middle register. An exercise designed to correct his tendency to articulate “too far back” can be extremely beneficial in this regard, and can at the same time encourage him to bring his articulation “forward.” The first order of business is to have the student speak the two-syllable words clearly. He should then sing those same words, as indicated in Example 10, while paying careful attention to the sense of flow in his easy articulation.

mf Very legato

Chi - na Chi - na Chi - na Chi - na Chi - na Chi - na Chi - na Chi - na
 Ti - zian Ti - zian Ti - zian Ti - zian Ti - zian Ti - zian Ti - zian Ti - zian
 Zi - on Zi - on Zi - on Zi - on Zi - on Zi - on Zi - on Zi - on

Example 10

²⁷ Cornelius Reid explains this well in his *Bel Canto: Principles and Practices*. Cornelius Reid, *Bel Canto: Principles and Practices* (New York: The Patelson Music House, 1972), 115.

Guidelines for Performing these Exercises

1. First whisper the text without over-aspirating the vowels. Only pay attention to the flow of the consonants. Then speak the text very slowly: of utmost importance is the joining of the consonants to the vowels. Gradually the vowels will assume the more forward position which the consonants have already established.

2. Slowly increase the tempo and the volume of the spoken text as if you were calling to someone, until the spoken exercise suddenly becomes a sung exercise. It goes without saying that you should never allow your sense of fluidity to disappear in the process. The feeling of connection will be quite unique. The more you concentrate on the focused smoothness of your consonants, the more you will be aware of the link between the vowels.

3. Because exercising the (German) consonants and consonant combinations with natural frontal placement (*n, t, s, z, ch* further extended to include *lj* as in "tielja," or "zielja") brings the entire articulatory process very far forward, it is important to pay attention to maintaining the opening of the back of the throat. (Please refer to the discussion on preparing the breath.)

As soon as the student has grasped this principle, the teacher may begin to incorporate sentences excerpted from vocal literature. (Example 11)

Flowing Gradually increase the tempo.



Was-ser-jüng-fer-chen das flin-ke holt mir Was-ser das ich trin-ke u.a.

Example 11

Examples like these form the student's first bridge to actual song literature. For this reason the teacher should take full and purposeful advantage of the opportunity to build upon the concept behind them.

A guttural, throaty manner of speaking or singing indicates, among other things, tongue tension. A stiff tongue causes the soft palate to be stiff as well. If the student has this problem, it can be helpful to have him sing the above exercise or a similar one, on syllable combinations designed to encourage contact between his frontal and his posterior articulators. (Examples: "langga," "gala," "gana," etc.) Guidelines for the student in performing such exercises follow:

1. First speak, then sing. The syllables should not be sung before you can easily and skillfully speak them.
2. Begin the exercises at a fast tempo, with a light, cheerful attitude as if you were calling to someone. Be careful to keep up this attitude throughout the exercise, especially on the last two ones. Don't forget to sense the expansion in the opening of the throat before you begin.
3. Maintain an easy, relaxed opening of the mouth throughout both phonation and the pauses for inhalation. This is extremely important, and will satisfy two goals:
 - a) You will be "coerced" into letting the tongue execute its gymnastics independently, i.e. without assistance from the lower jaw. In this way your tongue will be trained to become more elastic.
 - b) You will become more consciously aware of the opening of the throat through your tiny, silent, "surprised" inhalations.

4. Your inhalation should be minimal, your exhalation not noticeable until you near the end of the exercise, at which point it should increase. Don't "fill up" with air for singing in the middle range. Rather, have a desire to hold your vowels suspended in the space which you have created in the cavity of your mouth.

5. Maintain an absolute legato. Do not push or shove your voice.

6. A note to the teacher: If the student has a tendency to use too much jaw movement (chewing) on *L* or *n* ("L-a-n-a"), you should interject preparatory exercises which require the syllables to be first spoken and then sung on the interval of a third.

The consonants and vowels should be given equal time as they alternate with each other, and the student should maintain an easy, *a* mouth formation while performing them. The exercise requires the student's tongue to move rapidly from consonant to vowel and back again. In this way it can be trained to become extremely free and independent in its movements. Through this exercise the student will also be able to sense more distinctly the penetrating quality of resonance in *L* and *n*. The same will be true for his sense of "unity" between the consonants and the vowels, meaning that the vowel must always be present, even when the consonants are being pronounced. This allows the resonance of the consonants to be carried into and through the vowels into the succeeding consonants. (Example 12)

Preparatory Exercise *mf* Lively tempo



Example 12

Everything depends on a serious and insightful approach to practicing these seemingly insignificant exercises which are in fact very difficult. They should occupy the last third of the student's daily practice time. Possibilities for extending these exercise through scales or intervalic jumps, for example, are manifold. Just do not let them become mechanical for the student! These exercise should also not be attempted too near to the beginning of study. The goal is to achieve a certain level of elegance and virtuosity, and therefore requires careful preparation, especially for students with heavier voices. Generally speaking, it is better to get along with as few exercises as possible for each individual student.

All of our tenor's exercises should be performed by starting on e^b_1 , e_1 , or f_1 . After a short time, d_1 , $c\#_1$, and even c_1 may be comfortably included as starting points in his descending octave scale. The teacher is advised to pay little attention to his lowest tones for the time being. After a certain period of consistent work according to the guidelines described above, our tenor should have accomplished the following:

1. The complete octave, from f to f_1 has a uniform tenor quality in a clear *mezzo forte* dynamic.
2. The attack on each pitch is precise and in tune.
3. The flat intonation in the middle register has been almost eliminated. It still occurs, but only occasionally, when the student is not paying attention.
4. The rough, rattling, breathy and dull sound of the middle range has disappeared entirely, and has been replaced by a concentrated, relatively bright core sound.
5. The breath is no longer pushed and flows naturally.

6. The whole voice has opened up a great deal, and this paves the way for beginning work on the upper range. Our tenor's desire to make sound in the higher part of his voice has also been awakened in the process. The teacher might even hear him say, "Yesterday I hit a great *b^b* without pushing!" which is an indication of how much this student experiments in his upper range on his own initiative, in spite of the fact that the teacher has not yet addressed this part of his voice in lessons.

How should the teacher react to this statement? It is certainly too soon to begin training the very top of this student's voice. His singing still lacks suppleness. He has not yet acquired the ability to consistently create and maintain a relaxed open throat. But above all, his head voice does not yet play an important enough role in his vocal production. Nevertheless, the teacher should forbid unguided experimentation in the top of the voice only in cases where the individual student's upper range is so unhealthily and unnaturally structured, that willful pushing is his only recourse. If such a student engages in unguided experimentation, the result will be the forcing of his voice, and that would undo all of his previous good work.

Our tenor's increasing sense of security in his middle range now enables the teacher to begin working both on his head voice and on resonance. The sensations which are associated with head voice: the thrill of a true *piano* tone, the *mezza voce* with carrying power, can certainly be gradually developed in this student through particular exercises. However, if the teacher is clever, he can cause the head voice to "sneak up" on the student instead of having him approach it directly. Let us say, for example, that our tenor has heard a

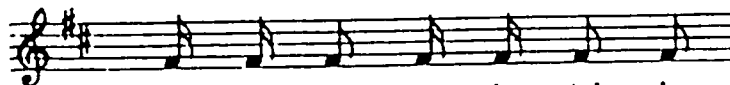
recording of Cavaradossi's aria "E lucevan le stelle," and has excitedly related his enthusiasm to his teacher. The teacher, in turn, requests him to "sing the first tones of the aria." He begins unabashedly to sing them. (Example 13)



Example 13

His sound is wooden and much too loud. The teacher then asks him to repeat the phrase more softly, so he sings it again. This time it sounds as if he were "quietly growling," as if he were annoyed at something. In requesting the repeated attempts at coloring the phrase, the teacher is able to help the student become aware of all of the possible emotional interpretations which he has at his disposal: intoxication, burning passion, sweet remembrance, as they manifest themselves in the vibration of tone. The teacher then sings the phrase for the student, and all at once the student realizes that he has grasped the emotional quality of *mezza voce*. An unexplored world of sound has just been opened up to him by these few tones sung on one pitch. From now on everything will depend on the teacher's ability to awaken the desire in his student to make these uniquely wonderful sounds, these sounds which have nothing to do with the sounds he has practiced up until this point. These sounds are much more mysterious, much darker. They have a profound but restrained excitement, like the subtle passion of a burning ember. They have a disembodied quality. At this point the word "timbre" begins to take on meaning for the student.

This is the time to start working with other word combinations. (Example 14)




E lu - ce - van le stel - le
 Komim o Tos - ca, Ge - lieb - te
 O A - i - da du Schö - ne
 O du Won - ne der See - le

Example 14

In the excitement of the moment, imaginative words full of lilting, spinning, passionate vowel sounds will come to mind spontaneously. It is practically impossible to write out in finished form the very first exercise for that which is called in clinical terms, the cricothyroid muscle function. If the teacher is not able to awaken the ability in the student to mentally grasp the correct vocal image *before* he attempts to sing, or if the student has not yet developed any capacity for vocal imaging, the teacher must find other means for getting his point across. (Example 15) The exercises should be thought of in terms of the slurring of a sigh.

p - pp



o!
 du!

Example 15

The exercises may also be performed in an ascending pattern, starting with

a delicate, somewhat breathy tone in the lower range, and gliding on one vowel to the fifth or the octave. This should feel like relaxed, *pianissimo* floating. (Example 16)

pp Sweetly, with portamento

o du o du o du o du
o A i da o A i da

Example 16

Here is a straight-forward exercise for relaxed *pianissimo* singing. It can be especially helpful for the heavier voices. (Example 17)

p - pp Very even Pitch should be geared to the individual student.

mo mo mo mo
mu mu mu mu

Example 17

It is often possible to successfully train head voice function with one essential group of exercises, but only if the student continues to practice with a lively intensity and a sense of discovering something new and stimulating in every repetition, and only if this work is supported from the very start by excerpts from songs which mirror the direction of the exercises. An example of such a song is "Der Jüngling an der Quelle" by Schubert, which requires *piano* singing in conjunction with *portamento*.

(Example 18)

p Somewhat slow

Lei - se, rie-seln-der Quell! Ihr wal-len-den, flis-pern-den Pap-pein!

Example 18

It is, of course, much simpler if the student has managed to grasp the idea of head voice on his own, exhibits a naturally beautiful and true *piano* sound even in his upper range (like a lyric tenor), and doesn't just stand there without a clue like our young singer. If the student has already found his head voice, it is very easy to make him more aware of it and to carefully begin the "stretching" of the voice by using slowly descending scales starting in the upper range. Such "stretching" will only be possible in the case of our tenor after considerable time has passed. Even if he does demonstrate a physical readiness for the head voice, he will be able to start this "stretching" process only after he has shown himself capable of distinguishing between the true head voice and a phony falsetto.

The obvious porous quality of the true head voice as it shows itself in the early stages of vocal study should not be confused with the breathy, "windy" sound of falsetto. The fact that head voice exercises and studies in *piano* singing are completely misunderstood by some teachers of voice, is due to their confusion concerning the falsetto. Constant use of the falsetto is just as dangerous as constant use of the so-called "chest *piano*" with its constricted air flow. If the teacher is incapable of recognizing the character of the true head voice throughout the range, the student certainly cannot be expected to find it.

In such a case it would be better for the teacher to only allow the student to sing at *forte* and *mezzo forte* dynamic levels.

Devising exercises and defining goals in the study of resonance is a much more straight-forward task for both the teacher and the student than the study of head voice. In the guidelines for the tongue exercises (L-a-n-a) we have already discussed the resonant, penetrating quality of the *n*. It is not difficult to make the student aware of this quality. The student should first be required to speak the *n*, *m*, and *ng* consonants on lightly gliding, non-fixed pitches. The *ng* however, will be particularly difficult for our tenor. Because of his effort to create too cavernous a sound in the back of his throat, he will attempt the *ng* with over-involvement of his muscles. In other words, he will try to use the substance of the throat muscles instead of the bony surfaces of the hard palate to make this sound. It will be a long time before he is able to disengage his throat muscles when forming an *ng*, and a long time before he is able to open the pharyngeal cavity behind the articulators clearly feeling the *ng* pass across his hard palate. When he has finally managed this task, he will have accomplished a great deal, because *ng* is exceedingly important for training the top of the voice.

This leads us to yet another principle: *The opening of the pharyngeal cavity itself should never be used in the forming of a vowel or "sung" consonant. This opening must remain unchanged and calmly opened, creating a resonating wall behind these vowels and "sung" consonants.* Without this backdrop the vowel has a flat, dull character. If a sung consonant does not have this space behind it, it will sound pushed and will hinder the free flow of the vowels

following it. When *m*, *n*, and *ng* are produced in this incorrect manner they are actually harmful because they literally tie up the throat. Choosing to build a pedagogical approach exclusively around these sounded, or sung consonants is most questionable. However, when these consonants have completely freed themselves of any involvement with the throat muscles, they become one of the most important aids in the study of vocal resonance. (Example 19)

pp

m →
n →
ng →

m →
n →
ng →

Example 19

The chromaticisms of Example 20 should be performed with the greatest possible connection between tones.

pp

m _____
n _____
ng _____

Example 20

The exercises may also be performed chromatically, and on the German consonants *s*, *l*, and *w*. Their sound will be especially difficult for our tenor, because he will again stubbornly employ pharyngeal resistance. The harder he tries, the more he will push the sound back into his throat. Again, it will be a

while before he has learned to stop misusing his pharyngeal muscles, and instead allows the *w* to flow freely from the connection between his upper teeth and lower lip. By way of contrast, he will quickly be able to produce the *l* with ease. This should be taken advantage of in exercises reaching progressively higher into his upper range. (Example 21)

mf



l - a la la la la la la la la
 l - a lo la lo la lo la lo la
 l - a lö la lö la lö la lö la
 l - a lä la lä la lä la lä la

Example 21

The same exercise may be performed with all other "sung" consonants, then with all the other consonants and vowels - in particular the "difficult" vowels.

Guidelines for Performing these Exercises

1. A sense of the area of vibration for the *l* should be retained as a kind of starting point for the vowel *a*. The vowels which follow should also retain this feeling of the starting point as well as the sensation of space which accompanies the *a*. In other words, don't let go of either feeling!


2. The exercise should be performed softly rather than loudly, but without any loss of precision on the attack.

3. The resonance should never be forced by any attempt to shove a wide column of air into the area of vibration. If so produced it will amount to absolutely nothing. Of course it is just as detrimental to artificially reduce the air supply with coersive resistance.

The principle in this case is: *The speed at which this exercise achieves its goals will be entirely dependent upon how freely and softly the student performs it, how "exploratory" his attitude is, and how well he has grasped the concept of vibratory function.* Loud singing on the "sung" consonants for purposes of building resonance is not helpful at the beginning of vocal study, and should only be allowed in special cases. Generally speaking, such a practice results in a shoved, breathy, "driven" kind of resonance which interferes with free vibration as well as the student's overall development.

The teacher can easily "compose" additional versions of this exercise as needed. But he must always see to it that the student's performance of them never becomes perfunctory, and that the student doesn't try to make the exercise musically "interesting." Instead, the singer should allow himself to be totally immersed in the sensation of pure sound-making as it manifests itself in the vibrating of the vowels and consonants. (Example 22)

mp Allegretto



lan - ge lan - ge
lan - ge län - ge
lan - ge lin - ge
lan - ge lon - ge
lan - ge lun - ge
nan - ge nan - ge
wan - ge wan - ge

Example 22

There are many words using "sung" consonants which lend themselves well to the formation of singable sentences, (words like "Memnon," "Mammon," "Minnesang," "Meinungen," etc.) This entire area of study is built around the

direct connection between the vowels and the freely vibrating consonants. It is important to reiterate the idea that the consonant must be felt as part of the vowel, and must vibrate through the vowel to the next consonant.

Because it is still difficult for our tenor to always be aware of what he is feeling, he must occasionally be required to sing just the consonants of the words listed above, thereby forming a kind of consonant chain ("m-n-ng-n," for "Meinungen," for example), until he becomes aware of his centers of vibration. If he becomes over-zealous and begins to push, he must be asked to sing just the vowels, in a vowel chain ("ei-u-ä "). Gradually he will start to realize the amount of painstaking discipline (like that of a watch maker) necessary in vocal training. He must learn to concentrate so that his *u* , for example does not lose its focus as it often does, and become dull.

A certain period of time has again passed for our tenor, time during which he has started to become acquainted with his head voice and time spent in intense study of resonance. His progress can be summed up in this manner:

1. Within the range of a tenth (from *g* 1 downward to *e*) his voice resonates freely, and has become more powerful, even though he is using less effort.
2. His voice no longer seems to be anchored around the *i* vowel; instead, his entire vowel production has started to group itself around *a*, with the result that his voice has become noticeably rounder. This *a* , especially in combination with the consonants *l* and *n* , has more overtones now than it did earlier.
3. Our tenor has acquired a "long breath" without having to concentrate on his breathing per se. He must simply remain aware of his posture, of the silent

breath, of opening his throat, and of a general feeling of expansion. Legato, which is necessary in performing the consonant chains as well as crescendo, has become second nature for him, a product of his easy, flowing breath.

The principle here is quite clear: *If a student displays a tendency to have a forced or chopped breath, the teacher should avoid directing his attention to the breath as such. The less air the student uses in the beginning of his studies, the better his breath will function later on.* The flow of the consonants, portamento, slurred tones and legato are all uncompromising "teachers" of the breath for such students as our tenor.

For other students - those who have a tired, lethargic, or weak physique - breathing exercises are absolutely necessary. There is however, an inherent danger in isolated breathing exercises, at least if the teacher is not careful. Isolated breathing exercises often lead to a schism in the student's approach to the breathing process, and eventually to an obstruction of the breath. Unnatural breathing, or a much too physically-oriented, muscular way of thinking interferes with the singer's world of imagery. Every experienced voice teacher knows that the breath and the function of the vocal chords are bound inexorably one to the other. In the eyes of the pedagogue, they are in fact one in the same. The exercises described above provide virtually everything necessary for the study of breathing, if they are performed correctly. Not even the most insignificant exercise should ever be sung without an elastic, actively expansive breath.

In guiding the student through the study of resonance, the teacher

automatically has begun work on balancing the vowels and coordinating the attack. He must now proceed by helping the student to discover his most advantageous vowel. Next he must encourage him to pattern all of the other vowels after this one. Even as he is performing these exercises, the student may still be unaware of the fact that he has actually begun to work on balancing his vowels. But his work in this regard will not be complete until his *a* vowel can be produced with total freedom. Generally speaking, a free *a* vowel can be attributed to the exercises for opening the throat as well as those for articulation and resonance. Of course the direct work on vowel balance which uses the student's best vowel as the starting point, also plays an important role.

Although our tenor's *a* vowel has been relatively good from the very beginning, there was always some throatiness in the sound. This throatiness has been totally eliminated, at least in his normal range, through the work on the *i* vowel and the other forward-placed vowels and consonants. The fact that his tones above *f#* still occasionally sound throaty and tight is not the fault of the vowel they are sung on but rather due to the positioning of the soft palate. A relaxed and gently articulated *g* can be extremely helpful in encouraging the lifting and stretching of the soft palate. (Example 23)

1. *mf* Very tranquil Stretch the upper tone.

ma-ga-na
ma-ga-nga
ma-ga-la

2. *p* (!) Lento3. *p* (!)

Example 23

Such exercises should be frequently inserted between the others during instruction, but the teacher must insist that the student perform them lightly and with an awareness of the ease with which he is opening his throat. In this manner the teacher can pave the way for work on *piano* singing in the upper part of the range. These are exercises specifically designed for tenors. The “expansion” before each attack should be imagined to a certain extent, in terms of opening in an upwards direction only: as if one were to open the spaces of the head, or “air out” the area behind the nose. The foundation here must be a very tiny breath - the student should *never* try to sing this exercise on lungs full of air! This would push up the pitch and result in sharp intonation. When the *g* consonant is properly placed, the *a* which follows it has a slightly darker color. As subtle as this difference may be, it is very important!

The teacher may now begin, with the greatest care, to approach the study of the attack on the vowel. In order for our tenor to learn to attack an *a* with the necessary freedom, he must first return to his *i*, and the accompanying brilliance of his middle range. (Example 24)

mf-f Not fast

I - da! A - da! I - da! A - da! I - da! A - da! I - da! A - da!
 A - da! A - da! A - da! A - da! A - da! A - da! A - da! A - da!
 A - da! Ol - ga! A - da! Ol - ga! A - da! Ol - ga! A - da! Ol - ga!
 A - da! Er - na! A - da! Er - na! A - da! Er - na! A - da! Er - na!

Example 24

Guidelines for Performing these Exercises

1. The brilliance of these sonorous (not overly loud!) "calling tones"²⁸ is achieved by singing lightly. This brilliance should be extended *as far as possible* into the lower part of the voice.

2. When starting to work on this exercise, the student should not attack the *a* with a widely opened mouth; he should rather imagine that his *a* is quickly formed out of his closed *i* position. He should be able to manage this after a number of tries if he integrates the idea of the vibrating *n* position into his approach. As soon as the student has discovered where to focus his attack, the teacher may allow him to start opening his mouth a bit more, little by little every day, so that he is gradually able to risk attacking the *a* in a more open way. However, if he begins to sing his *a* with a false kind of openness, i.e. loss of the core sound, with the resulting loss of frontal placement, the teacher must require him to return to his original closed mouth position.

3. The attack should never be glottal, i.e. one should never hear the easily recognizable explosion which results from pushing apart the glottal closure. Instead, the student should have a feeling of freely introducing the vowel into

²⁸ "Rufton" in German = the vocal inflection normally used when calling someone's name from a short distance.

the resonance cavities as if the sung tone were produced in these chambers before it became directly audible. The attack should never be like a bang. The feeling should be one of sneaking into the tone and simultaneously performing a crescendo on it. This is the only way to insure the presence of the head voice registration in the tone. In general, the teacher must approach the matter of the attack on the vowel with great care.

There are three basic ways to attack a tone: breathy, glottal, or firm but gentle. The student must acquire the ability to distinguish between them through practicing in the speaking voice.

An explosive glottal attack can be successfully employed in certain cases to 1) bring about a more precise, concentrated closing of the vocal chords, 2) to rid the voice of breathiness, or 3) to make a student aware of the feeling of a properly opened throat. However, the glottal attack should only be used by the most experienced teachers because it can awaken a heaviness in the student's vocal production, and cause him to force his voice. The teacher must always exercise prudence and the most exacting control.

The breathy attack can be used to great advantage in teaching sopranos and mezzo sopranos about the fine, gossamer quality of *piano* singing. Nevertheless, extended exclusive use of a breathy attack interferes with the precise closure of the glottis.

The only type of attack which the singer should continually employ, is the one which is firm but gentle. Here the principle is: *The goal of every singer must*

be to cultivate and practice the kind of firm but gentle attack which is in a well-trained singer just as intense as the glottal attack. Basically, the student doesn't really begin his vocal studies until he begins to work on the attack.

The ability to execute a free attack on an *a* is the most important, and for some singers, also the most difficult skill to be acquired. By beginning in his well-placed range (d 1-f 1), our tenor has now learned how to extend the solid, concentrated quality of his *a* vowel into the middle part of his voice. At this point in his development, he possesses the following possibilities and challenges:

1. The real work on vowels which is the balancing of the vowels may now begin in conjunction with the student's newly-awakened aural awareness.
2. The student is now capable of attempting vowel balancing in both the head voice (*p*) and the middle register (*mf*).
3. Work on vowels, in diatonic and arpeggiated musical forms, will pave the way for coloratura singing, which in turn will help the student to master the top of his voice.
4. Decrescendo in the head voice may now be attempted without fear of a false thinning out of the sound.

These are great challenges. Our tenor is ready to confront them, but only on the basis of his newly-won and intense ambition, something which he had not previously known and which he has acquired during the process of working on his voice. He now has a genuine understanding of what it means to sing. Nevertheless, he must fight his natural inclination to experiment in vocal matters. The negative results on his voice will be noticed by the teacher whenever he has given in to this temptation. Clearly defined goals are his best

protection.

Balancing both the vowels and the registers can be accomplished by starting in the middle register with slowly-moving, diatonic musical forms, (Example 25) then in extending the compass to a third, (Example 26) and finally to a ninth. (Example 27)

a o a o a
a ä a ä a
a ö a o a

Example 25

a o a o a

Example 26

a o a o a
a ö a ö a
a u a u a

Example 27

In the case of our tenor, both teacher and student are advised to approach the *u* with great caution. The student's tendency to exaggerate the "u quality"

of the vowel causes him to set it apart from the others. This is no surprise. His innate antipathy toward the head voice in general, as evidenced in a certain brittleness of tone in this register, implies a dislike of the typical head voice vowel.

Guidelines for Performing these Exercises

1. Each exercise should be repeated: it should first be sung *mf* and then *p* as a kind of echo.

2. The change from one vowel to the other must be executed without any kind of pushing or unevenness. This exercise approaches vowel balance initially in terms of fluctuation and movement between vowels, but it requires all the vowels to resemble each other in regard to resonance and timbre.

3. When the student is singing *p*, the closed vowels should remain closed, even into the upper part of the range. When he is singing *mf*, this closed position should be maintained at least up to *f'*. In the case of our tenor, everything above *f'* may be slightly opened in the direction of an "a" position in order to discourage his old tendency to constrict his higher notes. This student must gradually learn to not to confuse an open throat with an open vowel position. Even the most closed vowels must be sung with the same pharyngeal opening which is required for singing a good *a* vowel. The old *Bel Canto* masters explained the concept this way: "Every vowel must always contain an *a*." ²⁹

4. The goal is to maintain the dynamic level of the very first tone. There should be no crescendo (which would require extra "support"), and no

²⁹ Tosi wrote that *a* is the first vowel which should be taught after the study of *soffeggio* has been completed.

decrescendo (which could result in a dullness of tone).

5. In order for *piano* tones to be sung correctly into the top of the voice, they must have a more porous, "fluffy" character in contrast to the more concentrated character of tones sung at *mezzo forte*. Early on, our tenor will attempt his high *piano* tones with a tight, fixed and opaque quality, which tends to become more pronounced the higher he sings. The teacher must counterbalance this tendency, not by suggesting more open vowel positions, but rather by constant admonitions such as : "Allow the air to flow," or "Never throttle the breath!," or "The air sings!" This is the only way to gradually help the tenor find the sensation of opening and space so necessary for maintaining the head voice registration into the upper range. Yet another admonition may help just as much: "It's almost falsetto," or "Think falsetto, but don't use it."

The teacher's conceptual approach must of course be very clear if he is going to be able to help this tenor, with the assistance of *piano* singing, to find freedom in his upper range. The teacher must begin to hear the voice as his instinct tells him it will sound in the future, instead of the way it sounds right now. Unless the teacher is able to make his student realize that at this point each stage of his development is just that: a momentary state, the student will continue to see his current state as the finished product. The sounds which the student is producing at this point, which are actually still functionally unuseable, may subjectively seem much better and more secure to him when compared with those which seem less secure and beautiful in his opinion. Nevertheless, he does have certain possibilities for control. If, for instance, he experiments with false, breath-starved, *piano* singing, which he still prefers at this point, he will notice that a *forte* sung after this *piano* will be stiff and inflexible. On the

other hand, if he works hard to find the true *piano* of the head voice, which still “frazzles” him and doesn’t work everytime, he will discover that his *forte* is radiant, easy and round. Almost every singer with a dramatic vocal quality has difficulty with the seeming paradox that *piano* singing makes the voice bigger. This will, of course only be true if the head voice is in *proper connection* with the full voice.

The teacher may gradually add *fermati* on the highest notes of the exercise which have ascending scales, intervallic jumps or arpeggios. (Example 28)



Example 28

Guidelines for Performing these Exercises

1. In order to produce a free, ringing sound in the upper range, the student should imagine starting his tone very far forward, in the place where the “n” is formed.
2. In spite of the high positioning of these tones, the student should never lose touch with his basis, i.e., his relaxation and general feeling of space as he experiences it for his lowest tones. The opening into the top, and the opening into the bottom of the voice, must now seem to occur simultaneously.
3. If the student cannot manage a *piano* attack in his upper range, the

teacher should not endeavor to work on *forte* in this part of his voice. The teacher must be alert to any attempt on the part of the student to substitute falsetto for a true *piano*. Therefore, the teacher's ear must be very reliable.

4. When the student is able to sing the upper note easily in a true *piano*, he may begin to practice *messa di voce* on this tone. He should start with a full tone, first extend it, and then decrescendo on it. The decrescendo must be accomplished without allowing any tightness to creep in; the tone must gradually become more porous as it moves into a *pianissimo* dynamic. (In pedagogical terms: The tone must gradually "come into" the realm of head voice function.)

Only after the student has successfully completed this stage of his training, may (and must) the teacher begin to work on the lower part of his voice. Here we have a variety of new possibilities in approach to the exercises. While training the lower part of the range, both teacher and the student must naturally strive to maintain the basic principles on which the instruction has been based from the very start. Free articulation for example, is especially important for our tenor to insure his completely undisturbed open throat. This requires years of training.

Work on the lower range should begin with the vowels *ü* and *ö*. When our tenor sings these vowels softly, starting in the "toneless" bottom of his voice, they will help him to locate and stabilize his head voice function in this same range. The resulting sound will be naturally soft, will lack all tension, and will have a dark coloring. However, as he ascends the scale on these vowels, he must allow them to gradually take on a brighter, more shimmering quality.

Exercises which combine groups of vowels with the consonant *m*, (“mümomamö) on a low pitched *messa di voce* prepare the way for good resonance as well as proper vowel balance in the lower range. Such tones should be encouraged to gradually increase in volume, but they must never lose any of their roundness or fundamentally dark quality.

Our tenor has worked hard. The work which has been described up until this point has taken approximately one and one-half years. Our student has practiced daily four to six times for about one-half hour. This includes his initial work on the study of song literature. A less motivated, less talented or lazy student possessing the same basic vocal material, would have needed three or four years to achieve the same results as we see in our tenor.

Exactly how much has our tenor grown? And which new tasks still await him in terms of his technical development? His voice has changed a great deal since our last assessment:

1. He has become so secure in regard to the elasticity of his general physical attitude, the elasticity of his breath, and the quiet ease of his breathing, (most obvious in his ability to move smoothly between his registers), that he is also beginning to be able to maintain this balance when he sings softly. This is a significant accomplishment for a singer who tends to overwhelm his instrument with breath.
2. He is able to make a clean attack, not breathy or glottal, on all vowels in all parts of his range.
3. He can sing at a *mezzo forte* dynamic level throughout his range with much more radiance, core and brilliance than earlier. His *piano* singing in a

true head voice is considerably more reliable. He can attack tones from c to g' with freedom when singing softly, can far exceed his original accomplishments in performing quickly moving scales. On very good days, he is even capable of *piano* singing in the very top of his voice.

4. Through his work on *piano* and work on resonance, his voice has gained in volume and freedom in the octave from b to b_1 . This work has also improved his ability to stretch his voice to a full *forte*. This *forte* exhibits an unmistakably tenoral quality, with roundness and a capacity for decrescendo. His upper range has begun to extend itself, so that he can sometimes produce a b^b or even a high c with a great deal of radiance, even though these notes are not yet part of his daily training.

5. His articulation has become much clearer and more elastic throughout his lower and middle range. In the part of his range above f' he still experiences a certain inhibition of his articulatory freedom because his throat does not remain entirely open.

6. His vowels, except for the "unpleasant" u , which is still muffled, and the open \ddot{o} (as in "Götter") which becomes "chesty" once in a while, are well-organized around a balanced middle. He can sing both the open and closed vowel forms in the upper range at a *forte* dynamic. In the middle and lower range, he is able to accomplish the open vowel sounds as long as he keeps his mouth in a somewhat closed position. He still loses resonance on the open o , but only when he is not concentrating. For this reason, much attention should be paid to the resonance and the brightening of the vowels of his final syllables when he sings text. Otherwise they can easily digress into empty "chestiness."

7. His greatest progress is to be seen in the fact that his awareness of legato has improved to the point that legato has become a "part of him." Passionate

intensity has also begun to show itself in his singing of songs. He has begun to sense the relationship between text, music, and vocal sound, and has developed a fanaticism in regard to the vocal line, without which a singer can never become an artist. This fact alone positively influences all other pedagogical efforts.

In light of the above, we are able to discern what must still be accomplished here on the pedagogical front, and this leads us to one very specific area, one which can probably not be presented late enough in the game for voices like our tenor's. That is the task of consciously "anchoring" the voice. Implied is that aspect of the process of vocal training which builds a foundation for a full tone throughout the range of the voice, and especially in the top.

Many teachers think that this foundation must be taught first, and that every voice should therefore be developed from the bottom upwards. These teachers do not know the following principle: *Each voice which tends to have a false chestiness must first be approached from the top, and not the other way around!*

Just what is this foundation? Up until now we have seen our tenor find and develop both his middle register and head register. In pedagogical terms, a foundation is acquired by training the voice to include a certain degree of full vocal chord vibration, with a certain degree of "mass," called the chest register. The voice can handle all of this, and in fact needs to have it. The amount of chest voice mixture (or full vibration of the vocal chords) which should be used is different for every voice. It is dependent upon the structure of the individual instrument – whether it is dramatic or lyric. In fact, in the case of some lyric

voices, chest register may remain almost entirely unused. The pedagogue who works with chest voice must be able to accurately identify its boundaries as well as its dangers.

The practice of simply ignoring the chest voice out of a fear of the possible risks involved, is like using the tactics of an ostrich who sticks his head in the sand until the danger has passed. This behavior will of course not make it disappear! When full vocal power and dramatic accent are required to carry a singer's voice over an orchestra in a large hall, the lower tones of the middle register will not suffice. In such a situation, necessity will cause the previously dormant chest voice to show itself but in a "raw" and unmixed state. Such use can eventually spell disaster. This isolated, non-integrated, hard sound of the raw chest voice contrasts greatly with the carefully cultivated vocal function of the other registers of our tenor's voice. However, after proper training, this register which presently seems foreign and somehow even wild, will become precisely that element of the dramatic vocal instrument which allows all parts of the voice to work as one.

Singers often interpret the idea of "foundation" simply in terms of the breath and the concept of deep breathing. They assume that breathing provides the underpinning which is their foundation. The pedagogue however, must combine this concept of foundation with the picture of an open, relaxed throat, and of the full vibration of the entire mass of the vocal chords. The ability to coordinate a simultaneous lowering of the diaphragm with the lowering of the larynx can only be acquired after a long period of serious study. Any kind of forced lowering of the larynx, any attempt to push it down will have fatal results,

as evidenced by the hundreds of unfortunate cases which can be traced back to Stockhausen's misunderstanding of this fact.³⁰ It takes an enormous amount of time and effort to correct a falsely lowered larynx. On the other hand, no matter how great the investment in building a voice, nothing will be achieved if the larynx remains in the state of an untrained singer. This means that it jumps around in response to every change of range and vowel, that it has no solid connection to the breath column, and is therefore negatively influenced by every change of breath pressure, creating either too much or too little tension in the vocal chords. In contrast, the retention of a relaxed basic position of the larynx together with a steady balancing of tension, makes possible the fine automatic play between registers and the resulting sense of unity within the vocal instrument.

The student must learn to easily open his throat through the expansion which is part of the inhalation process. He must learn to feel this expansion throughout the pharyngeal tract and turn this feeling into his vocal habit. This conscious anchoring of his vocal production brings together all of the familiar patterns with which he has been working for such a long time. If the teacher attempts to give the student this foundation at the beginning of his studies, or at an inappropriate stage of his development, when his voice is not yet ready for it, the results will be disastrous, at least in most cases.

The function of registration must either be naturally well-organized or well-

³⁰ Julius Stockhausen, like Julius Hey before him, believed that lowering the larynx was necessary in order to achieve the "bigger," darker tone required for singing Wagner. In his *Method of Singing* he writes of "fixing the larynx below and contracting the pharynx." Julius Stockhausen, translated by Sophie Löwe, *A Method of Singing* (London: Novello, 1884), 17.

trained and fluid before successful work on anchoring the voice can begin. In embarking upon this stage of our tenor's development, the teacher must above all else, make sure that the student does not lose his sense of a concentrated slender approach to his upper middle range. It is our tenor's greatest asset, because it allows the top of his voice to bloom. If he does not maintain this slender approach throughout his upper middle range, any attempts to anchor his voice could result in its ruin. In the worst case, his chest voice function could take over, which would gradually cause him to hold back his breath in an exaggerated manner, or use an incorrect athleticism in his singing. In the end, he might relapse into the kind of "blasting" of which he was so fond at the beginning of his studies.

Work on anchoring a voice cannot begin until a solid, clear and round vowel attack has been established in the lower range. (Example 29)

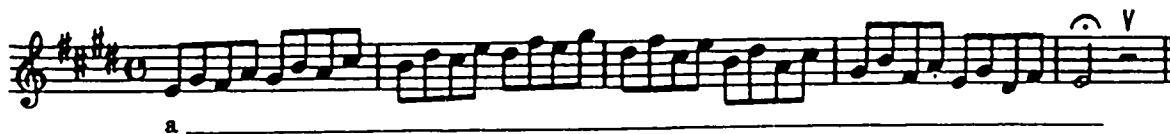
mf Evenly



Example 29

All other ascending musical patterns may be used as well. Because the thirds as they are presented here are especially difficult to accomplish with the required ease and sense of line, they teach the student a great deal. (Example 30)

mf Very evenly and calmly



Example 30

Guidelines for Performing these Exercises

1. The lowest tone must be attacked solidly with a noticeably relaxed and open throat. Simultaneously, the upper resonating chambers should be held in a perfect state of readiness.

2. The feeling of the attack in the open throat will determine the quality of all tones which follow. This feeling must therefore be maintained as the voice reaches the uppermost tone of the exercise, as if it were gliding swiftly and evenly from one pitch to another through the space of the open throat. The student should be told to: Guide the larynx! Retain the color! Learn to hang on to the feeling of solidity and roundness!

3. No breathy, grating sounds should be tolerated in the singing of the a vowel. The sympathetic vibrations in the upper resonating chambers should now be taken for granted. If an *h* has to be used between difficult intervals in the early stages of work on this exercise when the connection between pitches does not yet function properly, nothing should be lost in terms of the open throat position and clear vowel production. The *h* must be regarded as a temporary expediency to be discarded later.

4. The vowel form and "tension" should never be altered. The small changes which become necessary as the singer moves into the top of his range

should hardly be noticeable. Remember however, that stiffness in this regard is just as wrong as changing the form of the vowel.

5. The interval jumps must be accomplished with perfect intonation.

Connection should be made without using *portamento*, but above all without using *martellato*, which must remain forbidden to our tenor for years to come.

6. The dynamic at the beginning of the exercise must be maintained throughout. There should be no uncontrolled crescendo or decrescendo on any single tone.

Our tenor must learn to anchor his voice, because this anchoring is the basis of his entire technical ability, and allows him to access the innate dramatic quality of his instrument. Vocalises with an ascending melodic shape can be helpful in this regard. The dramatic metal quality which requires both head resonance and chest core will now increase from month to month in our tenor. The top of his voice will now open up more and more as his ability to maintain his open throat position also increases. He will be able to crescendo in all parts of his range. This occurs spontaneously while he is moving from interval to interval. If he still has some residual stiffness, the following exercise can help him to "shake out his tone" on the repeated alternating pitches. (Example 31)
p at the beginning



Example 31

The necessary elasticity of our tenor's entire instrument must be cultivated through daily practice. In the morning he should warm up with *piano* exercises. They are "oil" for the voice and "massage" all the vocal muscles, keeping them supple. On bad days, our tenor used to push his voice through on *forte*, but now he has finally realized that *piano* singing offers a much more reliable method for warming up his voice. After warming up softly, he will be able to sing the more challenging exercises successfully and without effort. All exercises for sustaining and crescendoing tones may also be extended to include solfeggio in which crescendo and decrescendo may be added as musical nuances.

It should again be emphasized that a young tenor such as this one must be encouraged to sing more brightly and lightly in the beginning of his studies than other voice types. But above all, he must sing with a different vocal image than that which a mature tenor voice projects. Even though a round, warm sound with shimmering radiance is the teacher's final goal for this student, it would be extremely dangerous to teach him to methodically "cover" (that means willfully darkening his vowel) as he ascends into his upper range. The use of the technique of covering is usually a sign of impatience on the part of the teacher. It is really an artificial attempt to elicit a mature sound which has not developed naturally. This can be likened to what happens in hothouses where one often sees plants which have grown quickly but which soon begin to wither.

A correctly produced sound in our tenor's upper range cannot be attained through willful darkening of vowels or any muscular kind of support. Rather, it requires slow, completely involuntary development as it matures in its focus, warmth and radiance. Warmth, roundness and brilliance are the characteristics

of healthy vocal maturity and are only attainable through a developmental process which determines the inner working of the instrument and its freedom.

The goal of all of the exercises is freedom and ease: the superbly consistent sense of inner expansion and good tension which characterizes the true singing artist. This kind of good tension cannot be awakened through exercises alone. It requires above all, an artistic involvement. Otherwise it will be too easy for the student to confuse this kind of tension with stiffness, or confuse mastery of the sense of elasticity with rigidity and strain. Advanced technical development happens slowly, and only in conjunction with the systematic kind of work required to meet the challenge of studying a piece of music.

Chapter Three

The Role of Song Literature in Vocal Training

Work on song literature or arias must begin as soon as possible after the early technical preparation has begun to show results. There will certainly always be instances in which it will be necessary to work exclusively on technique for a longer period of time. In the case of a damaged voice for example, it is absolutely essential to do so. The vocal pedagogue must handle such a voice as a medical doctor would handle a sick patient. He must put the vocal instrument on a "therapeutic diet," which restricts the singer to particular technical exercises determined by the severity of the vocal problems. To the extent that it is possible to do so, such apparently drastic action must be taken in order to halt the damage which the singer is doing to his voice.

During the development of a healthy voice, there will also be occasional periods of a few weeks in which the voice must temporarily be put on "short rations" because it requires an individual "cure" of specific exercises. This may be particularly necessary in the aftermath of a bad cold which has played havoc with the singing voice. It may also be necessary because of careless over-exertion of the voice through too early a resumption of singing after, (or even during), an ignored throat infection. A voice may also need such a cure

because of the singer's overly zealous attempt to reach a certain important technical goal to the exclusion of all others. The already quite accomplished young singer with a dramatic voice who still has problems keeping his articulation "forward," can provide us with a good example here. In order to finally "cure" this problem, the pedagogue could prescribe two or three months of exclusive concentration on forward-placed *piano* singing, and the resulting brighter vowel production.

The positive impact of such cures can be amazing. But only, of course, if the student is mature enough to understand the importance of the goals of such systematic work. If he is able to do so, he will also be able to resist the internal and external temptations to simply throw caution to the winds and "just sing," at least for a given period of time.

It is often said that the vocal instrument needs to be developed over the years through exclusive use of exercises so radical that they completely change the nature of the voice. Logic tells us, however, that such an approach would require the student to refrain totally not only from singing, but also from talking during this time. Proponents of this school of thinking do not take into account the influence of speech patterns on vocal function in terms of articulation, basic phonation, or breathing. If these things are not taken into account, the entire idea behind the radical approach will bear no fruit.

From a psychological, and therefore also from a pedagogical point of view, it is a big mistake to concentrate solely on specific technical problems. In most cases, students who are subjected to such spartan treatment usually find some

way to "just sing" on their own. This unsupervised, undirected singing usually does the student a lot of harm, in the same way that choral singing (which should be forbidden for singers with technical problems) can be detrimental to vocal development. There are, on the other hand, students who voluntarily limit themselves to singing nothing but exercises, in the misguided belief that they are proceeding in a methodical fashion. Some of these students begin the study of voice with the notion that they "only" need to learn technique since they are "naturally" creative. They are quite obviously not aware of the fact that all art requires the blending of technique and creativity, and that these two must be welded together in a most intimate union as early as possible in the developmental process.

It is also true that choosing literature unwisely, without taking into account the student's stage of development, or the importance of building his voice in a cohesive manner, can do great damage to a young singer. Doing so also brings discredit to the basic idea of using song literature in vocal instruction. The pedagogue must choose literature very carefully on the basis of the student's level of technical skill. It would be so wonderfully easy if we could simply offer the reader a handy, pragmatic guide to song and operatic literature for pedagogical application, in sequential order, starting with the easy pieces and progressing through the medium to the most difficult. Unfortunately, however, the terms "easy" and "difficult" can have as many interpretations as there are singers to sing the songs. Imagine someone asking a vocal coach to put together a concert program of "medium difficulty" for a singer he has never heard, and it will become immediately clear just how grotesque any kind of attempt at general classification of songs according to difficulty would really be!

Musical difficulty cannot play a decisive role here, and is not the point in question. Problems of abrupt register changes and wide intervallic leaps present the objective challenges in terms of difficulty; however, they are of a purely superficial nature, and therefore not important enough to be the decisive factors in determining the degree of difficulty. There are, for instance, singers with big voices and wide vocal ranges who have enormous difficulty singing "Mondnacht" by Schumann, in spite of its limited tonal compass. In the same way, songs with such a small range as "Meeresstille," or "Nacht und Träume" by Schubert, may seem to be child's play to some singers when they compare them to an aria which requires them to span two octaves. Consequently, a program of "medium difficulty," full of songs similar to those just mentioned, could present the greatest of challenges to one singer, and hardly any to another.

In establishing the sequential order of the songs he will use in his instruction, the teacher must always consider the individual. The seemingly straightforward mandate to proceed from the easiest to the most difficult songs, based on the specific needs of each student is not as easy to satisfy as it may at first seem to be. It is of greatest importance for the teacher to choose literature which supports the thrust of the technical work being undertaken at a given time. It therefore behooves the pedagogue to have a group of songs and arias at his disposal which can be "plugged in" at every possible level of technical or psychological development. In this way the objective musical demands of the piece will be able to reinforce the general technical development of the singer, at whatever level he may be.

It follows that the general classification of song literature must be undertaken not in terms of the degree of difficulty, but in the light of pedagogical relevance. This manner of classification requires that each group of songs within each category must be organized according to needs of the individual student in regard to considerations of range and tessitura. There are songs which speak so directly to a specific technical problem that they seem to belong exclusively to its domain.

Other songs vary greatly in their technical-tonal adaptability. "Musensohn" by Schubert, for example, is a song which seems destined to promote technical work on the middle range because of its basic color, ruggedness, and rhythmic approach to the text. A singer who uses predominantly head voice will find himself coerced into concentrating on and focusing on his middle voice in order to meet the challenge of the song's assertiveness. On the other hand, a bass performing this song who favors overly-darkened, chesty singing, will find himself required to seek the brighter sound of the middle voice which is characterized by metal and ease of production. In both cases, the song will only be able to accomplish its end with the corroboration of the kind of corresponding technical studies which encourage musical insight and vocal imaging as part of the process of vocal production. Without this cooperation between the technical and artistic processes, nothing would be accomplished in having either one of the above-mentioned students work on this song. Neither one would have any pleasure in singing it, and both would probably put it aside, saying with a sigh, "That is too difficult for me!" or "That's just not made for me!"

In the same way that there are songs which help teach middle voice

registration, so there are those which are of assistance in teaching head voice and chest voice. All lullabies for example, have a strong, if not exclusive emphasis on the head voice, while all intensely emotional, rhythmical songs in a lower range like "Grenzen der Menschheit" by Schubert, require the color, and therefore the use of the chest voice.

The teacher who follows a certain system of instruction which requires even a dramatic voice to sing nothing but "lullabies" for a long period of time, would in effect be requiring his student to begin with that which is most difficult for him. Such an approach would be like asking a singer with a light voice to begin his studies with Wagner. On the other hand, a student's predisposition should not be pampered for years on end by allowing him to remain within his limited parameters. This would not only greatly restrict the mental and spiritual growth of the student, but also, and most importantly, it would gradually derail his vocal / technical development. Only the requirements of diversity can insure the proper balance of the vocal functions! Only by taking advantage of each and every one of the student's vocal gifts, no matter how seemingly insignificant they may be, will the teacher be able to accomplish his goal of helping the student reach the greatest level of perfection within the scope of his individual talent.

Here is an example: If a voice teacher allows a student to sing almost exclusively in his head voice, and especially in *piano* for too long a period of time, the student's voice will progressively lose its solidity and balance as well as its potential for "metal," and finally deteriorate into an unhealthy instability. The teacher may have tried to encourage a fuller sound in certain exercises or in his choice of songs, but has never managed to get the student beyond the

limited boundaries of his head voice. In the same way, if the teacher allows a student to continue his over-emphasis of the chest voice or middle voice, he will be met with similar functional instability.

That which may seem difficult for a certain voice type because of its predisposition, may not simply be ignored during the first years of study. On the contrary, working on songs should awaken an affinity for and desire to "ride in all the saddles." Vocal instruction should have to do with expanding the student's possibilities in all conceivable directions, encouraging his self-confidence and his incentive to seek perfection, and not with further limiting of his talent.

It is so important to use songs in teaching because they offer the student the opportunity to become acquainted with the psychological characteristics of the registers. This in turn will allow him to get at the roots of these feelings, and in so doing, increase his understanding of the communicative potential of his singing. Among the many existing definitions of the word "register," the idea represented in the sentence "Register is vocal color" has always been important. Although this definition may be much too incomplete, it is not wrong to use it as a starting point. The most natural way for the student to grasp the relationship between his concept of self and the distinctive character of the registers is through song. Songs are generally not taken seriously enough in regard to their pedagogical value. True understanding of the registers can indeed only be developed through song. What is implied here is not only a mental understanding, but an understanding based on the singer's concept of sound.

Thinking in terms of registers while singing would of course be wrong, just as wrong as thinking only in terms of physical function. The singer should view his vocal registers in the same way that the organist views his registers or "stops" on the organ: in terms of colors with which he can play. The further the student advances in his work on song literature, the greater his range of vocal colors will be, because these colors will be continually inspired by the emotional criteria inherent in the character of each song.

The head voice alone spans an unbelievably wide range of emotional colors, from grace and tenderness to both mystical fervor and restrained demonic power. These are emotional shadings whose defining characteristics are found exclusively in the head voice. Furthermore, these emotions can only be expressed convincingly and unequivocally through the head voice. The same unique conditions also exist in the other two registers. For example, how could the true, dark pathos of the chest voice be stimulated by technical exercises alone?

Only if the vocal pedagogue deliberately and seriously teaches the "soul" as well as the voice, only if the student's musical fantasy and lively creative power find a way to constantly renew themselves, only then can true mastery emerge in the interaction between the forces of body and soul as they assume their task of command over and obedience to the vocal organs. "What kind of God would awaken something only from the outside?"³¹

The need to color the voice, and the countless opportunities for shading

³¹ This could be a quote from either the philosopher Karl Schleich or the psychologist Felix Krueger. It is not a typical German saying.

available to a vocal instrument, (its palette of sound, so to speak), seem to reach beyond the demands of vocal technique into the realm of art. The word "seem" is intended to convey the idea that the ability to color the voice can only be achieved through practical work on song literature. Although coloring the voice was not listed among the "ten important points" in the first chapter of this book, it is in truth the fundamental crux of artistic vocal technique. This is at least true for Germans in terms of our German character and identity.³² The compositions of our musical heritage demand a broader palette of colors than those offered by the modern Italian school of vocal instruction. Schubert, Hugo Wolf, and Wagner, for example, cannot be properly served with one vocal color. Furthermore, the fact that singers with obvious and manifold technical deficiencies have acquired fine reputations, can only be traced to their ability to let the timbre of their God-given voices blossom with emotion through lavish use of vocal color. The popularity of these artists indicates how highly the German public regards their special kind of mastery. These are the great natural talents, whose indestructible vocal instruments always obey the dictates of their minds. At some point, by learning from their mistakes, they are able to piece together a sort of compensatory technique which gets them through almost anything.

The attitude of the conscientious teacher who decides for pedagogical reasons to simply ignore the existence of these artists, can certainly be justified. Students should under no circumstances be encouraged to see them as models. Hundreds of voices are ruined every year, careers shortened or never even begun, because of the so-called "naturalistic" approach to singing

¹⁶ *The Development of the Singing Voice* was first written in 1936, and might therefore be expected to reflect certain nationalistic tendencies. The above could be viewed as indicative of such an attitude but is nevertheless open to interpretation.

displayed by these artists. If inept vocal instructors continue their practice of trying to bring together the elements of fantasy, desire for vocal expression, and the function of the vocal organs, without the "buffer" of technique, we have only just begun to see the disastrous consequences.

The beginner's study of a song must be viewed as a matter of vocal pedagogy and not simply a release of the student's vocal fervor guided only by his own musical considerations. It is however, also possible for a teacher to over-train a healthy voice by emphasizing only one register in the choice of vocal literature – to the point of making the voice colorless and mechanical. This is just as inappropriate as allowing a student to sing with an untrained voice, but the negative effects do not make themselves as quickly or dramatically apparent. That is because the over-trained singer may have an otherwise viable technique which has simply been brought into an unfortunate state of imbalance through exaggerated emphasis on one register. Unsound instruction is usually the cause of such a problem; the result is usually a voice with only one color. Obviously, any kind of exaggeration interferes with the stability of a voice, and can damage it in the long run.

The vocal pedagogue must therefore have a well-devised plan for integrating songs and arias into his instruction. His collection of pertinent vocal literature must be just as important to him as the treasury of vocal / technical exercises which he has amassed over years of personal experience in dealing with the needs of his students.

The following is a list of suggested categories to help the teacher organize

the songs and arias appropriate for vocal / technical instruction. Register classifications have not been further divided according to the color and shading of songs because the parameters of this discussion are not wide enough to include more than the basic and obvious groups. However, the literature referred to in these ten categories will suffice to explain the principles behind using songs and arias to accomplish technical ends. It will speak for itself.

1. Pieces which encourage the character and color of the head voice.
2. Pieces which encourage the character and color of the middle voice.
3. Pieces which encourage the character and color of the chest voice.
4. Typical pieces for teaching precision and attack.
5. Studies in articulation.
6. Pieces which serve to prepare the student for work on flexibility and coloratura.

(This includes pieces which encourage lightness and precision in connecting two notes on a vowel.)

7. Studies in coloratura.
8. Songs with an emphasis on *martellato*.
9. Songs with an emphasis on *staccato*.
10. All pieces which encourage legato, crescendo and decrescendo of the vocal line.

Before we begin a systematic discussion of the above-mentioned categories, a brief observation must be made in regard to the so-called "Song Anthologies for use in Vocal Instruction." These collections are usually organized in a sequential manner, and are intended to be used that way. Their popularity and number could perhaps be justified if their sequential organiza-

tion were based on any kind of pedagogical usefulness. But they are simply classified according to range: soprano, alto, tenor, bass, and then according to their degree of musical difficulty. This is insufficient, and does not take into account the need to put together a truly practical selection of songs and arias chosen on the basis of pedagogical relevance. Such a collection would be the only way to propagate the wisdom of teaching technique through literature.

The songs which we will be referring to in each category are intended to be viewed as typical examples. No systematic order is intended.

For the Head Voice

There are a great many songs available for teaching *piano* singing. In the second chapter of this book we discussed the painstaking work involved in helping a student find his head voice. If a student has never experienced head voice, or if he is not open to the sensations which define it, he will, when left to his own devices, suppress everything he has learned through supervised head voice exercises. The only way to avoid this trap is to assign him songs which by their very nature require him to sing softly. Soft singing, in turn, requires him to use his head voice. The song itself must make it nearly impossible for him to move out of his head voice for the duration of its performance. Because the student will be "coerced" into practicing head voice on his own while he practices his song, he will gradually become more accustomed to using it, and the head voice will become reliable. If the teacher chooses a song which allows use of the full voice in addition to *piano* singing, he will be working at cross-

purposes, and jeopardizing that which he has already accomplished.

In choosing the first songs for studying head register, it is especially important for the teacher to keep the student's psychological makeup in mind. The reason for doing so can be illustrated by considering Richard Strauss' "Traum durch die Dämmerung" with its sense of restrained but joyous trembling. Many tenors may owe their first experience with head voice to this song. In fact, the ascending vocal line at the end of the piece can serve over the years as a measuring stick of the student's (hopefully) ever-increasing intensity in *pianissimo* singing. (Example 32)

ppp Very tranquil, increasingly so until the end of the exercise

Durch Däm-mer-grau in der Lie-be Land, in ein
mil-des blau-es Licht. _____

Example 32

Schubert's "Jüngling an der Quelle," suggests a completely different kind of *piano* coloring than Strauss' song, but is similarly challenging because of the extremely intimate head voice quality required. Beginning with the very first measures, on the text, "Leise, rieselnder Quell," melancholy and tenderness must be blended in a kind of rhythmical suspension.

Another approach to *piano* singing is provided by "Am Abend da es kühler ward" from *Mattäuspassion* by Bach. Much lower in range than the other two examples, this aria must make a sublimely mystical impression and this cannot

be accomplished in the full voice. The aria's sense of mysticism must be the main focus for the singer.

Carl Loewe's amazing "Geisterleben" furnishes yet another contrasting example of literature in this category. The mood here is one of rapture and transcendence, and this, of course, calls for *pianissimo* singing.

Perhaps these few examples for male singers will suffice to demonstrate why the head register must be developed through emotional involvement if it is to be fully realized. Because female singers have so many songs for head voice at their exclusive disposal, the concentration on literature for male voices is justified.

The Tonal Color of the Middle Voice

This title refers to a completely different genus of literature than that which we have just discussed. Students who are predisposed to heavy, dark vocalism need to work on songs which emphasize the middle voice in order to counteract their tendency to weigh their voices down. Songs for the middle voice must therefore play a significant role in the repertoire of such singers, not only during their developmental years, but throughout their lives. Vocal literature which highlights the middle register can also serve to strengthen voices which have been weakened by an over-emphasis on the head register. Even though such over-emphasis might produce a beautiful color, the singer concerned will never possess the ability to make a solid, full-bodied sound if the imbalance is

allowed to continue.

Schubert's "Musensohn" has already been mentioned in terms of its usefulness in teaching middle voice function to male singers. "Fußreise" by Hugo Wolf could be considered its more modern counterpart. The numerous compositions of Hugo Wolf include many songs which by their very nature demand the particularly focused and concentrated sound of the middle register. Such songs are extremely useful in developing this register in male voices.

"Mein gläubiges Herz" from Bach's *Pfingstkantata*, provides an example of an aria requiring middle register character and color in the *upper range* of the soprano voice. Although the delicate, weightless quality of the head voice must dominate the register mix in the type of voice for which this aria is written, these soft *piano* tones will not be sufficient to express the brilliant jubilation of the text and music. All of this aria, without exception, must therefore be sung with a middle voice registration.

The obvious contrast in color between the middle voice and the other two registers can be demonstrated by comparing the two alto arias from Bach's *h-moll-Messe* in terms of the registration with which they must be sung. "Qui sedes," the first aria, is basically bright in color and must be dominated by the character of the middle voice. "Agnus Dei," on the other hand, is much more intimate and requires the singer to color her interpretation by linking the head voice with the chest voice. The alto soloist for Bach's mass must therefore have the colors of all three registers in her "tonal palette." This means that her technical mastery must be so complete that she has perfect control over all the

colors of these registers. Her mastery then allows her to move in and out of the registers without ever having to concentrate on doing so. It is clear that without all of these possibilities for tonal color, her voice would never be able to reflect, for instance, the glory of the "One who sits on the right hand of the Father" in a way which would do justice to the powerful musical imagery of Bach.

While some pieces demand weight and brilliance in the middle voice, others require lightness and elegance. A typical example of the latter, for male voice, can be found in Schumann's "Hidalgo." Schumann goes so far as to stipulate a "slightly coquettish" attitude for the performance of this song. Neither the head register nor the chest register can manage an appropriately flirtatious impression in the male voice; only the middle voice is capable of this kind of charm.

The Character of the Chest Voice

The typical characteristics of the chest voice are weight, power, volume, and emotional pathos. There are voices which lack these characteristics, but that is because they lack access to the chest voice. The more lyrical a voice, the less emphasis there should be on chest voice registration. As mentioned earlier, stressing chest voice in a naturally lyrical voice could play havoc with the entire instrument, and eventually result in severe damage. This admonition must be repeated every time the subject of chest voice arises. It is, however, an entirely different matter if a voice, because of its natural structure, needs to have more chest voice in its register mix in order to function healthily. This is where the

question of pedagogical competency becomes critical. The teacher must be able to make informed decisions regarding the character and makeup of a voice and then be able to implement these decisions with wise choices of literature. In this way the teacher will be able to develop the voice, and help it grow.

The chest voice should never be defined exclusively in terms of full *forte* singing. The solemn, somber quality of a song such as "Ravenna" by Schoeck, for instance, can certainly be colored by the emotional pathos of the chest voice, but does not require loud singing. This song is in fact often very helpful in developing the lower range in both male and female voices.

None of the above is meant to make the impression of condoning isolated or exclusive use of the chest voice. Furthermore, in making recommendations of songs which encourage the participation of the chest voice, the intent has never been to convey the idea that these songs should be sung entirely in that register. In any case it would be utterly impossible to do so because of the natural range limitations involved. On a physical level, it becomes simply a matter of muscle balance for the singer, of determining the degree of chestiness, i.e. weight, as *compared* with the degree of "leanness" in the register mix. In terms of timbre however, he must deal with the mixing of the middle register with the character and color of the lower range. The amount of chest voice in the register mix can be greater or smaller, depending on the structure, maturity and tonal palette of a particular voice. It must once again be emphasized that a singer should never deliberately concentrate on the registers as such while singing.

As stated in the previous chapter, young tenors, including those with *spinto* potential should not be required to emphasize the darker, more baritone qualities in their voices too early in their development. This can happen all too easily through an improper choice of song literature or operatic roles. A single song with too much chest emphasis – “Atlas” by Schubert, for instance, (sung in the high-voice edition, of course) can sabotage all the good work which has gone before. As far as lower voices are concerned, the teacher must always guard against allowing the student to exaggerate the already dominant chest color, especially if the singer has a natural tendency to do so.

The other side of the coin is the student who is hesitant to use his entire voice. Working on such a song as “Fahrt zum Hades” by Schubert can actually cause the “floodgates” of his sound to be opened up for him. It is important to note here that ignoring the chest register in a voice which would profit from it, is as damaging as over-emphasizing it, and can result in an artificial crippling of the vocal instrument. If a beginner has difficulty “finding” his chest voice, both Schubert’s “Lied des gefangenen Jägers,” with its defiant rhythmic energy, and Cyrus’ aria, “Du Gott, der mir nur fern bekannt” from Händel’s *Belsazar* with its powerful display of emotions, can be helpful in awakening it. “Meeresleuchten” and “Reiterlied” by Loewe are also good choices for students with low voices who need to develop more chest register function.

In addition to the “important” Schubert songs, the many songs of Loewe, with their somber, pensive character, encourage the masculine sound of chest voice registration which is so essential for the proper performance of ballads. In this context Brahms’ ballad-like “Verrat” should also be recommended because of

its dark intensity.

We will now turn to literature which can be helpful in dealing with technical problems other than registration. It should be obvious however, that there will always be an overlap in classification, and that one song may be equally appropriate for use in two or more of the given categories. If, for example, the teacher wants to "lighten up" the voice of a student who uses too much chest voice in order to encourage the easier, more facile, and more focused sound of the middle register, he will concentrate on precision of the attack on the one hand, and articulatory alacrity on the other. Such an approach will "rob" the student of the time he needs for his heavy production, and thus help him to eliminate it. The same method can be used for a student whose over-use of the head voice has made his attack timid or lame, or interfered with his ability to risk just "going for it" with initiative and verve.

Literature which Encourages a Solid and Precise Attack

Songs and arias in this category are characterized by a lilting, but somewhat restrained tempo. Their fundamental lightness is balanced by a measured pacing which gives the singer the luxury of having enough time to mentally prepare the next attack. The "Ackersmann Aria" from Haydn's *Jahreszeiten* is representative of this kind of literature. Those fortunate souls who have had the privilege of hearing Messchaert perform this aria are still talking about the delightful impression of elasticity and liveliness in his interpretation. ³³

³³ Dutch baritone, student of Stockhausen and teacher of Martienßen-Lohmann.

In practicing pieces which require precision of attack, the student must pay strict attention to the exact placement of his vowels and "sung" consonants in regard to pitch. Appropriate exercises emphasizing these principles should have already laid the foundation for work on this kind of literature. Each attack on every pitch carries with it the implied renewal of register and resonance balance. Each tone is a "key on the keyboard of the voice," as Garcia puts it so beautifully. Preparatory work for songs in this category must necessarily include the non-legato, "stop-breath" exercises found in chapter one of this book.

A typical example of the genre of song in this category is Schubert's "Morgenlied," which is more interesting in terms of its pedagogical value than its artistic worth. "Der Wanderer an den Mond," on the other hand, is both artistically satisfying as well as pedagogically useful. Sopranos can put "Wie freudig ist mein Herz" from Bach's solo cantata, *Mein Herze schwimmt im Blut* to good use in practicing the attack, while altos can learn a great deal in this regard from "Bereite dich, Zion" from Bach's *Weihnachtsoratorium*. (This aria is usually performed in too heavy a manner.) The songs of Hugo Wolf must also be included in this group. A student can learn so much in terms of articulation merely by performing such a roguish piece as "Ich bin meiner Mutter einzig Kind" in the absolutely precise manner required for interpreting it. Studies in articulatory agility and *parlando* are particularly necessary for those with ponderously heavy vocal production, for those with genuine articulatory deficiencies, for those with a generally lethargic attitude, for those who are timid and inhibited, and for those who are generally sluggish. All students who display any of the above-mentioned difficulties will profit greatly from studying

songs which emphasize skill and quickness in articulation. In most cases a gradual change will also occur in their fundamental approach to singing.

Such studies should include songs with extremely fast tempi, which teach articulatory polish and elegance as well as a general kind of vocal virtuosity. Excerpts from recitatives should also be used, because they require perfect articulatory agility and finesse. Mozart's and Haydn's recitatives provide us with a treasure-house of material in this regard. Take a moment to reflect on the ease necessary for the bass soloist to skillfully articulate, "Wie Spreu vor dem Winde, so flogen die Wolken," or "die Luft durchschnitten feurige Blitze," or "da schießt der gelenkige Tiger empor," from Haydn's *Schöpfung*. The examples are endless.

The articulatory skills which are required for performing the Loewe ballads, "Kleiner Haushalt," "Schwalbenmärchen," "Hochzeitslied," or "Totentanz," are such that students may be assigned these songs at a fairly early stage in their technical development. Less challenging songs, like Schumann's "Die Rose, die Lilie," are suitable for use in preparing the student for work on the Loewe ballads. Brahms' "O liebliche Wangen," Schubert's "Lied im Grünen," Beethoven's "Herz, mein Herz, was soll das geben," and Georg Göhler's "So lang die liebe Sonne lacht" from the "Mädchenlieder" by Löns can also serve as excellent preliminary studies.

The teacher must of course pay careful attention to the student's enunciation of every single syllable be it ever so tiny, to make sure that clarity and vividness are maintained. If a student has the tendency to "reel off" his text sloppily,

without giving it any thought, the teacher should require him to pronounce all his syllables in the form of an even, exact staccato. If on the other hand, he has a tendency to chop up his syllables, the teacher should require him to turn his text into a legato vowel chain as part of a preparatory exercise. Sound technical work through exercises must constitute the student's first step on the way to a genuine understanding of the relationship between articulation and vocal production as a whole, particularly in regard to the breath.

The student's technical goal in respect to articulation should be finding a way to form his vowels and consonants as precisely as possible, while at the same time allowing only a minimum amount of movement in the articulatory organs. The agility and speed with which the singer is able to negotiate his movements for articulation play an important role here. In order to achieve his objective the student may have to go through a period of using exaggerated articulation, using in fact the greatest conceivable amount of movement for enunciation. Although one of the most obvious signs of maturity and polish in a singer is the natural ease with which he executes all of his movements, especially those of the mouth, such freedom is usually not the starting point for a beginner. In fact, requiring him to use too little movement could result in stiffness and lack of elasticity. It will take some time for the beginning student to understand that his extremely exaggerated articulatory movements are the necessary forerunners of those which are tiny, agile, and quick as lightning.

While a number of preparatory studies are decidedly necessary for training good articulation and the precise attack, the cultivation of coloratura requires an entire battery of them. Studying the literature in this category is particularly

essential for those students who have not been born with a talent for agility. Born coloraturas hardly need to look into these studies, but all others certainly do! Every voice, even the biggest voice, needs to acquire a certain amount of coloratura facility, not only for the sake of use in arias and songs, but in order to promote a sense of spinning the sound, and elasticity of movement between registers. In other words, those without natural agility should in no way be excused from studies in coloratura singing. A deficiency in coloratura is indicative of other deficiencies in the singer's technique: unfinished business, so to speak, and he will pay the price with a sluggish vocal production.

Preparatory Studies for Coloratura

The literature in this category is characterized not by the existence of actual coloratura passages, but rather by elements of coloratura feeling which teach a readiness for the real thing. Vocal writing which emphasizes two note groupings on one syllable have shown themselves to be especially helpful in this regard. In 1723, Tosi was already writing about the fact that legato coloratura is best learned by first allowing "two and two pitches to glide into each other." He then adds that "in this way the student will become able to master more of them as well."³⁴ Beethoven's "Kleine Blumen, kleine Blätter" for example, may help a young tenor learn the basic ease necessary for coloratura. A soprano could profit from the study of "Ich folge dir gleichfalls mit freudigen Schritten" from *Bach's Johannespassion*. Schubert's "Auf dem Wasser zu singen" should be obligatory for all voice types. Learning to perform

³⁴ Pierfrancesco Tosi, translated by Edward Foreman, *Observations on Figured Singing* (Minneapolis: Pro Musica Press, 1986), 31

this song properly, presents the student with a task as difficult as it is delightful. Although coloratura singing is the domain of high sopranos, among them are nevertheless those who must first learn to sing such a song as Loewe's "Die Trepp heruntergesprungen" with absolute precision, (like pearls on a string), before they attempt other more demanding assignments.

Coloratura Studies

Vocal literature in this category is so well known that it is not necessary to list any examples. There is nonetheless much to say about the development of the coloratura voice. If a teacher is dealing with a true coloratura, it will often be appropriate to use a collection of exercises for this type of voice. However, he must be careful to choose those exercises which address the basic coloratura function: (using steps of a whole tone or thirds, involving scales, arpeggios, or intervallic jumps, or requiring alternate legato and staccato phrasing) over the page-long vocalises disguised as exercises. The teacher should be warned against following the order in which these exercises are printed. Often the first or second exercise is the most difficult. That is the case in Pauline Viardot-Garcia's *Une heure d'étude*, which begins with a most impossible exercise requiring the inclusion of the chest voice. However, apart from this first *étude*, her effort provides an excellent collection of basic studies. The equally useful first volume of "Kunst der Khefertigkeit" by Lütgen which can be recommended for all voice types, unfortunately also begins with an overly difficult exercise. Nevertheless, it adequately covers the entire field of study for all but the true coloratura sopranos.

The vocal pedagogue does not need these collections to help him achieve his goals even in respect to true coloraturas, as long as he writes out his basic exercise forms of scales and intervallic jumps, and uses well-chosen compositions of others in a clever way. It is important to know that there are two basic kinds of coloraturas, and that they must be dealt with in very different ways. The light coloratura, with the spin in the voice is the one type; the dramatic coloratura, with more core sound (called "grainy" by the Italians of the *Bel Canto*) is the other. One could be called the "legato coloratura," the other the "martellato coloratura." Ignorance regarding the existence of these two types of coloratura singing has led to stylistically incorrect interpretations of great compositions. The coloratura of Mozart and Haydn is totally different from that of Bach, and (usually) Händel. The teacher who is unaware of these differences will give his student ambiguous instructions, and this can confuse their technique to a surprising extent.

Singing the coloratura of Bach can do great damage to a born "Mozart singer" in his early stages of development. Bach requires an almost exclusive use of martellato coloratura with (light or heavy) accents on individual notes. This is completely foreign to the naturally light, rapid chain of pitches which constitute the legato coloratura typical for a singer of Mozart. This singer's coloratura happens within the impetus of the moment, without voluntary participation of the breath. Bach coloratura, by way of contrast, is based on decisive action with an emphasis on physical involvement. Any Mozart aria may be used as a basis of comparison with the opening aria in Bach's solo cantata *Jauchzet Gott in allen Landen* , to clearly illustrate this point. The differences will be immediately apparent. Händel's tempestuous coloratura in

the "Furibondo" aria for alto in *Parthenope*, and the bass aria, "Seht die Flamme, wie sie rast" from *Josua* provide further examples in this regard. The oratorio singer, even if he is a natural Mozart singer, must be able to master both kinds of coloratura. The teacher, on the other hand, must be able to clearly recognize the developmental point at which his student's voice is ready to handle sustained use of martellato coloratura.

A few additional points must be made before we bring our discussion of coloratura to a close: The best way to exercise the legato coloratura is by alternating between very quick and very slow movement. The typical practice of exercising by gradually increasing the tempo of scales, never allows the maximum of speed and is usually a waste of effort. The martellato coloratura, by way of contrast, never reaches the extreme speed of the lighter coloratura. It also never embraces the feeling of "shaking the notes out" which is so characteristic for the fast fioratura. For both of these reasons it may be exercised by using a gradual increase in tempo.

Because of its lightness, the legato coloratura awakens a pronounced head voice response. The martellato coloratura on the other hand, awakens and emphasizes the chest voice. It can also stimulate middle voice response in those singers who tend to emphasize the head register. For this reason, martellato coloratura is very useful in energizing thin, infantile sounding voices which do not use enough full vibration of the vocal chords.

137
Songs using Martellato

The literature in this category is absolutely essential for the singers whom we have just described. Even though persistent overuse of martellato can damage a voice, most singers will profit from practicing it, both in regard to their technical growth and in terms of their artistic / stylistic options. The teacher must just be careful to measure it out in appropriate and purposeful doses. Mastery of martellato is absolutely necessary for pieces which require certain kinds of declamatory characterizations. Martellato can be seen as representing the masculine element; legato as representing the female. This gender identification becomes particularly clear when the two are confronted with each other, as they are in the tenor aria, "Mit Würd und Hoheit angetan" from Hadyn's *Schöpfung*. The first part of the aria portrays man, newly-created, and must be rendered in a masculine style which requires martellato. The second part of the aria, however, (" An seinen Busen schmieget sich die Gattin hold und anmutsvoll")³⁵ must be sung with a perfect legato line. Unfortunately, the interpretation which is most often heard utilizes only legato phrasing, and thus does no justice to the marvellous imagery in this piece, and weakening it in context of the entire work. The effect is then that of mere empty and "beautiful" singing.

Very few singers clearly understand the difference between legato and martellato vocal production. Usually it is specifically those singers who cannot sing legato who abuse martellato in all of its variations, even though they do not really know anything about it, and might not even recognize the term. But of

³⁵ "His lovely, graceful wife cuddles on his breast."

more serious import is the fact that these singers do not realize how harmful martellato can be if it begins to dominate their entire instrument, and if it is not paired with legato. The literal translation of martellato is "hammered" (martello= the hammer). This expression is a very good pictorial representation of the intended vocal quality. When martellato has been mastered, it really amounts to a *messa di voce* of lightning speed on every tone. (Example 33)



Example 33

The basis of this exercise is the uninterrupted connection between the tones, which of course implies legato. The beginning of each tone marks the initiation of a very quick crescendo, which must proceed from the *piano* of the head voice registration. This must be done in order to guarantee the continued oscillation of the outer edges of the vocal chords, and therefore a properly balanced instrument. The strength and elasticity of the diaphragm, which insure the responsiveness of the breath, play a decisive role here. The artificial martellato, produced without the quick crescendo, is essentially an abrupt *sforzato*. In attempting an exercise like that of Example 33 in such a manner, the singer would be repeatedly accenting tones without connecting them in any way, and in effect, separating them with a particularly forceful "h." (Example 34)



Example 34

Other manifestations of this kind of "martellato" exist, but all of them are characterized by the use of a sudden accent. Sometimes it appears in the middle of a tone, causing a fluctuation in pitch. This is a common and very dangerous practice. It is dangerous because by continually accenting the tones, the singer is continually causing rough explosions of breath to pass through the vocal chords. Intonation suffers, and the tone sounds as if it is being "barked" out of a lower range. The registers become imbalanced, the vocal production becomes too heavy, the glottis no longer closes precisely, and the delicate interplay of the muscles of the throat is violated. The end result is a crude, rough sound, and a general imbalance throughout the voice.

The student who has been using such a technique should not be allowed to have anything to do with martellato before he has acquired the ability to execute a faultless attack in *piano* and a true legato line. Proper work on martellato is especially important for students who in spite of an apparently strong physical and vocal constitution, produce weak, hollow sounds. This may be caused by an unnatural, manipulated kind of breath resistance, by singing too timidly as a result of inhibition, or by inappropriate choices of literature. At any rate, the lack of fullness in the voice indicates that the singer has not yet tapped all of his resources. Initially, it may not even be possible for some students to produce a martellato phrase. Carefully chosen exercises must first pave the way, but the study of songs like Brahms' "Der Schmied," or his *Zigeunerlieder* may be undertaken as soon as it is feasible to do so. The *Zigeunerlieder* can be the source of miraculous changes in the high female voice, just as the "Hammer Aria" from Mendelssohn's *Elias* can open up possibilities for the male voice. Emil Mattiesen has written pieces which are

good for higher male voices, like "Der Feind." Bach is of course the master-teacher for altos in his writing of incredibly intense martellato declamations such as "O Geißelung, o Schmach, o Wunden!" and "Buß und Reu" from *Matthäuspassion*. All the syncopations, if they are performed correctly by the singer, are an indication of her mastery of martellato singing. It is a shame that it has become so commonplace to water them down with mushy singing.

Songs using Staccato

Literature in this category includes songs as well as coloratura arias. These pieces may contain staccato on individual syllables, or staccato within a coloratura passage. The "syllable staccato" can be used to improve precision and attack, especially in voices which depend primarily on the head register, and are therefore too soft and timid. It can also be used, like other exercises for precision of attack, to lighten voices using an overly-heavy production. While performing staccato, the singer has, so to speak, "no time" for unsteadiness or heaviness in the tone. Because staccato singing requires brevity in the making of each sound, it offers an excellent opportunity for training buoyancy, focus and flawless intonation. Beethoven's "Leichte Segler in den Lüften" from his *Liederkreis an die ferne Geliebte* is a good example of a study in "syllable staccato" for the male voice. "Der Kuckuck" from the already-mentioned *Mädchenlieder* of Georg Göhler offers a charming study for the soprano voice. Such pieces, which use staccato all the way through, are of course very rare. In most cases the teacher must resort to songs which employ a great deal of staccato, or have a staccato-like structure, such as Mozart's "Warnung,"

Haydn's "Liebes Mädchen, hör mir zu," or Wolf's "Elfenlied" and "Nixe Binsefuß."

There are many pieces in vocal literature which would simply not come alive without an almost "violin-like" approach to phrasing which relies heavily on the performer's ability to cleverly alternate between staccato and legato singing. Songs requiring this kind of treatment are of great educational value because they encourage a high degree of elasticity. Many altos with an overly-heavy and lethargic vocal production have been shaken out of their "church choir singing" by studying "Ständchen" (for alto solo and treble choir) or "Zögernd leise" by Schubert. Even though the manner in which these pieces need to be phrased may not be immediately apparent, it becomes obvious the moment "coloratura staccato" is called for. Coloratura staccato generally requires staccato movement on musically prolonged vowels, but has nevertheless two very different faces. It can be soft and flute-like in quality, as in the "Nightingale Aria" from *L'allegro e il Pensieroso* by Händel, or extremely vigorous and forceful as in the many Italian bravura arias of the great Mozart works for coloratura. All those who know these pieces are aware of the enormous technical and artistic maturity necessary to meet the diverse challenges involved. The study of such pieces extends beyond the field of normal vocal pedagogy and much preparatory work must be done before a student is ready to approach one of these arias. This work includes exercises as well as excerpts from coloratura arias chosen specifically for the individual singer. The excerpts can be put together to form a kind of "manual of technical examples" for the student.

It is well known that the delicate, flute-like coloratura staccato, which is dependent on an imperceptible initial breath and a gentle attack, is one of the best teachers of head voice function. This is because it guarantees the proper vibratory movement of the outer edges of the vocal chords for every pitch, by requiring the frequent repetition of a light attack. The air flow must be extended, inaudibly, between each of the staccati. An example of a basic soprano exercise for teaching coloratura staccato follows. (Example 35)

p Sweetly Not fast, but flowing



Example 35

The virtuoso staccato differs from the kind of staccato in the exercise above, in that it is more solid and mature sounding when executed properly. Under no circumstances should it be viewed (as is often the case) as a sequence of glottal strokes! Only the untrained can be enticed into accepting such an idea because of the feeling of security they get from the tiny fragments of concentrated sound. Just imagine the dramatic staccati of the “Queen of the Night Aria” being sung with such an approach! In the highest fifth of the soprano voice (c3 to g3) required for Mozart concert arias, the “whistle register” makes its appearance. Physiologically speaking, this register is the result of a nearly complete glottal closure which allows only a short section of the vocal chords to vibrate. The action is similar to that of the *flageolette* on a violin string. The extremely high whistle register is reliable and strong. Singers

frequently have no idea of its existence, and are quite surprised when it begins to reveal itself. Staccato provides one of the major ways of discovering this extension. An example of the whistle register can be heard in Frieda Hempel's recording of "Variations" by Adam. The tones which she produces in this register sound as if they were being made by an instrument.

Work on Legato

Legato is certainly the most important aspect of vocal study as it pertains to song literature. It is therefore impossible to over-emphasize its significance in the study of vocal technique. However, before discussing and illustrating the meaning of the term and the role legato plays in the performance of songs, we must establish, by means of negative examples, what it is not.

It has already been mentioned that very few singers have command over a true legato line. What are these singers presenting in its place? Even if we entirely disregard their incorrectly produced martellato, which sounds like a kind of unintentional staccato, these singers still provide us with enough examples of other kinds of ineptitude in legato singing. Interruption of the vowel chain, and the resulting interruption in the flow of sound caused by thickly produced consonants, is a common problem for instance.

Other kinds of interruptions of the line come from allowing the vowels to fade out at the end of the tone, thereby creating gaps in the sound. Blurred, weak articulation of consonants contributes to the making of these "holes." This

manner of singing turns the vocal line into a series of involuntary decrescendos. The opposite of this is an involuntary crescendo on each note, which increases in intensity toward the middle of the tone only to fade again toward the end. This manner of singing burdens the voice with heavy-handed accents. (A similar, but voluntary technique, used in string playing, is called "plum pit playing"). It also makes the whole vocal line extremely uneven because of the imbalance between the vowels, and the resulting imbalance of the registers. For example, an *u* sung in a phrase begun at a *mezzo forte* dynamic level, may suddenly be hardly audible, while the open vowel, *a* which follows it seems suddenly much too loud. Final syllables on open vowels also run the risk of sounding like accents, much as one would expect to hear in a Hungarian folk song.

The teacher should be able to illustrate to his students by means of negative examples, the skills which they need to acquire. They must understand that: 1) Each instance of incorrect martellato singing, with its accompanying "explosions" of breath interferes with the ability to sing a legato line. 2) Each instance of heavy or lazy articulation of consonants interferes with the vowel chain which defines legato. 3) Each instance of imbalance between vowel sounds results in an imbalance of the vocal line. 4) Each instance of involuntary decrescendo on a vowel weakens the sense of continuity of sound. All of the above make legato singing an impossibility.

The message here should be that learning to sing a legato line involves 1) easy, relaxed breathing, 2) sensitivity to and control over the dynamic level, 3) a balance between all of the vowels, and 4) elasticity in the articulation of the

consonants. These are the very principles which form the foundation of the classical approach to the blending of the registers!

The concept behind the Italian *Bel Canto* culminates in the concept of legato, even if it doesn't really end there. In spite of their many volumes of instruction in ornamental coloratura style, and in spite of their predilection for the virtuosity of trills, intervallic leaps and staccato, the old Italian masters insisted upon calling the "*genre cantabile*" the essence of all singing. Furthermore, they contended that the teacher who is not able to help the student "build the bridge" from one tone to another is no teacher at all. It is obvious from these statements that the *Bel Canto* had the greatest respect for legato singing.

The teachers of the grand old Italian school knew more about the importance of legato in vocal training than our modern proponents of more "scientific" methods. It is therefore indeed appropriate for German pedagogues to invest time and effort in teaching students Italian vocal literature. Nonetheless, this task is approached all too frequently in a thoughtless manner; perhaps out of tradition, habit or even laziness. For instance, one often hears that the German language, with its "heavy" consonants, is not well-suited for use in vocal instruction. However, it is rare to find someone who *truly* understands the role which the Italian language and music must play in the teacher's approach to vocal pedagogy. On the one hand, the dry, hard and precise Romanic consonants, like *p*, *t*, and *c* which require no aspiration, help to stabilize the pitch in relationship to the breath flow, thereby encouraging the celebrated singing "on the breath." On the other hand, the great abundance of vowels in the Italian language, combined with the typical *cantilena* style of the

Italian compositions, make this literature a perfect illustration of the uninterrupted vocal line.

If *cantilena* style literature provides a perfect illustration of what legato is supposed to be, then this illustration can also serve as an example for singing German vowels in the legato of the German vocal line. The teacher who sees a conflict between the two languages, and uses only Italian during the initial phase of instruction, or the pedagogue who views the German consonants as a restrictive impediment to legato singing, only exposes his own inadequacy. The only teachers who criticize the German language are those who have no knowledge of how to "orchestrate" the very important consonants into the legato line. The singer who criticizes the language is not up to the challenge of its consonants.

The term legato implies a chain of vowels. An uninterrupted, "spun" thread of sound must run from vowel to vowel and from tone to tone. The more crisply and clearly the consonants are formed, the better they will be able to fulfill their task in respect to legato. This task involves speed and accuracy. The consonants must be articulated so quickly, that no knot is formed in the thread of vowels, and that no interruption of the vowel sound interferes with the emotion of the singer or with the concentration of the listener. A "consonant legato" also exists. It is characterized by the prolongation of the consonants and by an expressive emphasis on them, especially on the "sung" consonants. This could be viewed as a typical German legato which is at its best in the big, broad, declamatory vocal lines of compositions full of intense passion and anguish. It will sometimes be difficult for the singer to find the fine line between legato and

martellato in these compositions. Merely hearing the term "*Bel Canto*," with its implied reference to pure legato on vowels, should prove most helpful in such an instance.

The fact that one rarely hears a perfectly produced, vowel-to-vowel legato, clearly points to the high degree of difficulty involved in executing it. If every singer were simply born with the ability to sing a legato line, the big fuss over the "famous legato" of singers like Messchaert would not be necessary. A good singer spends the entire span of his career working on legato, but the pursuit of its mastery must commence in the early years of his study with dedicated effort on the part of both teacher and student. The student must be helped to understand the importance and function of the vowels in terms of their fusion with the gliding connection between the pitches. Further, he must be taught that flexible, facile articulation of the consonants is essential to the cohesive bonding of the vowels. In this context however, the student must also be taught to guard against allowing the gliding movement between tones to interfere with precise intonation. The succinctly cautionary statement, "Legato is not smearando," is an amusing way of saying that a careless, wishy-washy approach to connecting tones is wrong in any case.

Legato singing demands both elasticity and precision in the formation and production of vowels. The center of the vowel will always be the unifying factor in a well-sung legato line. In order to successfully move between pitches in an easy, flowing manner, the singer must balance suppleness and malleability with the correct kind of alert tension. The two must work together to help the singer avoid the kind of flaccid muscle coordination which could lead to overexertion

as he moves between the pitches.

As in other cases, preparatory spoken exercises can be extremely useful. In guiding the student toward a greater physical awareness of the concept of vowel-linked legato, they can influence the student's approach to German song and operatic literature. Those who tend to chop up their syllables may have to spend a long time on exercises which require them to speak the texts of their legato songs before singing them. This should be carried out in the form of a "melodrama" which requires the student to speak the text in the rhythm of the composition to piano accompaniment. (Example 36) The second step involves actually singing the first lines of the poem at a slow tempo. (Example 37)

O wü - Bti - chdo - chde - nWe - gzu - rü - ck

Example 36

de - nlie - be - nWe - gzu - mKi - nde - rland
 Ve - rge - be - nssu - chti - chua - chde - mGlück.

Example 37

Guidelines for Performing these Exercises

1. The duration of the tone on each vowel must be strictly observed (by prolonging the vowel), while the consonants are produced as quickly as possible thereby “catapulting” the voice into the next vowel.
2. The consonants must be formed with absolute precision in spite of their brevity.
3. There must be a clear distinction between each vowel as well as between open and closed vowels of equal duration. That means that in contrast to normal speech which requires the open vowels to be of shorter duration than the closed ones,³⁶ all vowel sounds must be extended for the duration of the tone.
4. The dynamic level should be strictly maintained throughout. That means keeping the energy the same, not only on the single vowels, but also when changing from one vowel to another.
5. Paying attention to the necessary perfect intonation on each new pitch should never cause an accent to be made on any of the tones. Legato with precision is what is called for here! The vowels must be attacked exactly on the beat, while the concentrated consonants are produced (precisely on the pitch!) directly before it, in slight syncopation.

The elasticity of the vowels and the “ignition” of precise intonation in a given phrase are dependent upon a mental attitude which can be best described as “enthusiasm for the attack.” This term immediately springs to mind in conjunction with the feeling associated with spontaneously changing pitches

³⁶ This is an important aspect of spoken German pronunciation which singers must master for singing *parlando* in this language.

within the (good) tension of the already established legato line. The singing of such legato lines gives the born *Bel Canto* singer a moment of undiluted joy in simply making sound. For this moment the words of the text have no meaning. Everything revolves around the vowels. The uninitiated will never be able to understand what this is all about. Consequently, the singer who tries to describe his experiences and sensations is usually met with an uncomprehending shake of the head. That is the reason why singers, voice scientists and music critics will never understand each other. Each of them speaks a different language, and knows nothing of the language of the other. Only a vocal pedagogue who has been a great singer himself will be able to understand the language of all three.

It is unnecessary in this context to list songs favoring legato production for the simple reason that so many wonderful compositions of this genre are well known and frequently performed. Examples range from the Italian aria "Caro mio ben" to "Du Orplid, mein Land" of Hugo Wolf, encompassing the whole of song literature. The overwhelming popularity of the legato works of major composers throughout the ages clearly demonstrates the opinion of audiences who have always considered legato to be at the heart of all singing. The more or less forgotten compositions of such song-writers as Robert Franz will be revived again and again because of the intensity of the legato vocal lines.

Crescendo and decrescendo present students with a specific kind of challenge because of their inseparable link to legato singing. Again, the most expedient way for the student to understand what is involved will be for him to learn from his mistakes. There are two basic mistakes which students make in

attempting a crescendo: 1) Weighing down the vocal line by putting too much emphasis on individual, albeit important words. This results in multiple "crescendi" in a single phrase and a disruption of the vocal line. 2) Striving for a continuing, balanced crescendo, but not having the skills to master it. This will also produce multiple crescendi, but instead of occurring on many individually emphasized words, they will happen on every single tone. If it were to be notated, the first type of mistake would look approximately like the excerpt from Schumann's *Dichterliebe* printed below. (Example 38) The effect would be (too) tearful and whining.



Example 38

The second type of mistake would look something like this: (Example 39)



Example 39

The mature, "magnetic," energized crescendo would look like this: (Example 40)



Example 40

In order to energize a musical line and propel it forward, it is essential to start each new syllable at the dynamic level of the one preceding it. This continues the crescendo at a steady pace and avoids the need to continually create a new level of intensity in the sound. The same principle can be applied to decrescendo. Keeping a tight reign on a decrescendo requires an enormous amount of intensity.

Robert Schumann and Johannes Brahms have written songs which, because of their great intensity, are especially suited to the study of crescendo and decrescendo. Consider for a moment Brahms' well-known "O wüßt' ich doch den Weg zurück," "Wie Melodien," or "Muß es eine Trennung geben." "Sei mir gegrüßt" by Schumann provides us with the perfect example of a song which although it has hardly any crescendo markings, can only be brought to life through crescendo, and is completely dependent upon it for creating the proper mood. The quality of this song does not lie in the music or in the text or even in a combination of both, but rather in the uniquely intense passion in the ebb and flow of the human voice as it pours out its hopeless, all-consuming desire. Apart from its artistic value, such a song has the power to awaken the true singer in someone who has not yet heard the call.

In discussing the technical demands of legato singing we were actually also discussing the technical skill necessary for performing crescendo. There is however another important aspect of crescendo which has not yet been touched upon: its affective implications for interpretation. The student must be shown how to find the emotional nucleus, the core, so to speak, of each phrase. This is the point to which the vocal line flows and from which it ebbs. The idea

may seem simple, but singers who are able to sing a musical line in this thrillingly powerful manner are rare.

Some phrases may of course have two climaxes, while others may have places where the poetic import does not match the musical emphasis, or where the compositional style makes it difficult to combine the two. It is wrong in such cases to try to make dry, purely rational interpretive decisions. Only by learning to feel, and then to embrace the individuality in the compositional style of a song, will it be possible for the singer to know whether the text or the music should be given priority in a particular phrase. Songs with verses offer the only examples of literature for which something definite can be said in this regard. It is obvious in this case that the poetry must play the important role in guiding the singer to the core of each phrase. The singer's task in such a song is to change his musical "garments" to fit each separate verse. This makes strophic song extremely precious from an educational stand-point because it can be used to teach not only *messa di voce* but also variation in phrasing and articulation.

All of this leads us further and further into the purely esoteric, intangible field of vocal expression. In this chapter, works from vocal literature, especially song literature, have been examined in terms of their usefulness in teaching vocal technique. However, music must eventually be released, step-by-step, from the bonds of explicit technical thinking in the mind of the student. In the initial phases of instruction, the introduction of specific songs into technical studies can help to explain, solidify, anchor, and bring to life that which is being taught. One of the benefits of using song literature in this way is that it helps the student to see his small, isolated tasks in a broader context, from a more elevated point

of view. Nevertheless, if the teacher habitually uses literature to introduce technical concepts, the student may begin to "mechanize" everything he sings. The pedagogue must vigorously wage battle against such an approach to singing. He must use everything at his disposal to do so, because otherwise the student's creative power which forms the very core of his artistic potential will gradually cease to exist.

In a true artist, technique and creativity must come together in such a way as to form a perfect unit. Technique must become part of the ability to create, and never the other way around! Upholding this tenet is the educator's most important and noble task. His purpose must be to clearly espouse, desire, and finally demand of his student the gradual elimination of technical thinking during singing. As the student develops, the teacher must place more and more emphasis on the purely artistic aspects. The purpose of practicing details is to effect an automatic healthy technical response which is always available when the creative need arises. The power of the soul, its magic and mystery form the mortar which binds together the bricks of technique in the complex edifice of art.

The pedagogue, like the singer, must let mental acumen become part of his own complex creative process, so that his intuitive work always has intellectual control at its disposal for the noble mission of turning a singing human being into a vocal artist.

Conclusion

Study through Self-Instruction

When one ponders the enormous responsibility to which the vocal pedagogue has committed himself in taking on the charge of educating young singers, and when one further considers the absolutely thorough, dependable and almost physician-like capabilities which he must have in order to “cure” impaired or damaged voices, it is difficult to understand why a number, (even a considerable number), of well-known singers have received so little, or such poor training. These artists owe their mastery to self-instruction. What is the explanation for this phenomenon? And what are the prerequisites for this kind of accomplishment?

The God-given talent of an unusually rich-sounding and unique vocal instrument is not the determining factor here. It is possible to find beautiful and special voices anywhere; more of them than one would imagine. No, there are other equally important gifts with which the gods have blessed these artists.

If we take a look at the first steps taken by a truly outstanding singer on the road to self-education, we will see of course that they involve singing, singing

and more singing starting at a very young age. This fact alone speaks volumes. Such a young person had the initiative and uninhibited courage to take the task of exercising his voice seriously. This behavior suggests that the individual possesses an exceptional amount of self-assurance and strength of character. He is obsessed not only with the act of singing, but with the vocal instrument itself, and his preoccupation began in an entirely spontaneous fashion, without any outside influences. His mental and physical aptitude for singing, upon which so much depends, is the result of the kind of natural disposition which has been discussed in the first chapters of this book. These gifts are sustained by a high degree of musicality, which is itself a decisive factor. The young singer's vocational calling became apparent because his artistic genius will not "leave him alone." As Schleich says, "Genius is compulsion: the hand, the senses, the mind must labor, must work, must create."

In addition, such a young singer has listened to other artists at the opera, at concerts, on the radio, or on recordings. This certainly provides educational input, even in a superficial way, but at the same time something has driven him to listen in a manner which benefits his own singing. He displays a rapidly-developing ability to distinguish good singing from bad singing, as well as an instinct for recognizing that which is essential in singing. Apart from vocal material, his most important gift is an infallible feeling for quality. He feels pulled toward quality, and has mentally arranged the many different kinds of voices he has heard in order of preference according to his own opinion of their merit and importance. In this way the inexperienced young singer becomes the Columbus of his own undiscovered continent.

This young individual's ability to distinguish good singers from bad has also affected him in a negative way. He has observed to what an extent the so-called "methods" of learning to sing have deformed and crippled other young voices, and has consequently decided that "no teacher will ever be allowed to mess with my voice." This decision like all his others, is characterized by his self-assurance and ability to recognize quality. And so a singer without a teacher is born.

Unfortunately, every intelligent person must agree with those who speak badly about the traditional "methods" of voice teachers. The word "method" says it all. In an institution which supports a system under which each and every student, is required to work exclusively either on *u* or exclusively on *i* or to sing either with the "singer's pout" or with "bocca ridente," (Italian for the "smiling mouth") or to sing exclusively in the head voice or with great emphasis on the chest voice, etc., there can be no natural, healthy development of vocal talent; nothing will blossom. Every gardener knows about the differences between his plants. He knows if they need sun or if they need shade, if they thrive in heavy or light soil, or if they should be kept dry or moist. The God-given garden of beautiful voices is however being devastated by an implacable egalitarianism. Goethe's pensive thought: "Only a few people have the gift to perceive nature and to use it naturally. Between perception and application they prefer to create a gossamer-like fantasy which they develop elaborately, and which makes them forget the object and the application at the same time." really hits home in this context. This "gossamer-like fantasy" could be renamed "method!" Being in touch with nature, giving ear to its laws by means of a healthy, unspoiled and infallible instinct; these things constitute the most

unmistakable and most conspicuous of all the gifts in singing. The incessant need to seek and find, endows the gifted autodidact (after many arduous and exhausting detours) with an independent way of exercising and working on his voice. Under other circumstances this kind of education could only have been provided (without the detours) by extremely good modern pedagogical instruction.

If today's student is still being treated as it was customary to treat children in earlier times, in other words, if he is being spoon-fed his daily exercises and is kept dependent on his teacher for many years, he will probably never outgrow his need to be in school. This implies that he will never manage to work independently on his voice, and will therefore falter if he reaches professional engagement. Only if a singer is willing and able to work precisely and determinedly on his own will he be able to accomplish anything. In this sense, all the really accomplished singers are, and will forever remain, autodidacts.

In the end it is of no consequence if the singer's clear vision and determination are the result of a genuine, God-given instinct for singing or a progressively nurtured knowledge of certain laws as they apply to his voice. If a gift for acoustical perception, a feeling for quality, and an autodidactic independence were not a crucial source of power, how could professional singers, who sense a lessening of their technical abilities often make a remarkable turn-around after only a few sessions with a qualified vocal pedagogue? The reason is that their freshly-gained insight into the character of their voices has brought their autodidactic abilities back to life. There are of course dangers lurking in autodidactic study which make it necessary to point out

its negative side without delay. A great stroke of luck is rare, just as rare as finding a person born with an outstanding vocal instrument who also possesses all of the other essential attributes for being a singer. If all of these things come together, it makes sense to take the risk of relying on self-instruction. The danger of running a brave but fruitless race is as imminent as running the risk of turning into a self-destructive lunatic, falling prey to destructive fantasizing, or totally ruining the voice! The primary danger is seen in the fact that exactly those singers with the most brilliant and convincing voices often become locked into a hopelessly unschooled manner of singing. Nearly every autodidactic is in danger of having this happen to him. Countless naturally beautiful voices have succumbed to it. Even artists who have become famous and successful have often been hampered by it in their performances. Precisely what it means to suffer from this kind of untamed vocal production should have become clear in the discussion about the three aspects of technical mastery in singing. (Page 8 and ff). There is nothing more to add at this point other than to express an amazement over how much technical imperfection an audience is willing to accept from the great "natural" voices.

In spite of all of the above and the undeniable dangers of autodidactic study, it should be warmly recommended to any young singer who has been running from teacher to teacher, who is bound up in one-sided methods and physical limitations, or whose personal charisma as a performer is impaired by his vocal/technical deficiencies. He should never see his salvation in a new "method," and should not hunt for that legendary "key" to singing. He should also not "wolf down" the indigestible vocal pedagogical essays with their contradicting methods. Instead he should experiment with studying on his own for a while.

He should seek clarity in regard to his problems in his innermost self, but at the same time listen attentively to what is happening on the outside, and to things which he could learn from other singers. Such serious reflection can perhaps give him an idea which stems from his innermost being, of what he should expect from a vocal pedagogue, and what he should expect of himself in terms of his inner supply of strength and his basic predisposition. Every young artist has the natural need to examine his physical and mental condition forthrightly and on a daily basis, no matter whether he is fortunate enough to have proper guidance, or whether he is dependent on his own investigative searching.

What is the meaning of "technique" in art? Every mature artist knows that technique ultimately involves the forming of a personality. People with an interest in art are often amazed by the fact that great painters, and sculptors such as Rodin, are quoted as having attributed their successes to technique, and viewing it as something extraordinarily important. The amazement of these art lovers is understandable. They would have to be mature artists themselves in order to comprehend this inner bond of personality and technique, or to be able to see that this cold and deceptive word "technique" can refer to something which is entirely personal and intimately linked with the innermost manifestation of life. Some words of Rodin may serve as a fitting conclusion to this book. They are: "In the sweet loneliness of work you first learn patience, which in turn teaches us to have energy, which grants us eternal youth full of devotion and passion."

GUIDE TO PRONUNCIATION
(INTERNATIONAL PHONETIC ALPHABET)

Example 1.

lo = [lo]
lü = [ly̥]

Example 2.

mo = [mo]
ö = [ø]
e = [e]
i = [i]
u = [u]
a = [a]

Example 3.

See Ex. 1.

Example 4.

Fluß = [flu̯s]
Schluß = [ʃlu̯s]
Spitz = [ʃpɪts]
Stoff = [ʃtɔf]
Taft = [taft]
flüßig = [fly̥sɪg]

Example 5.

fa = [fa]
fau = [fao]
fo = [fo]
Schau = [ʃao]
haff = [haf]
hoff = [hɔf]

Example 6.

nein = [naen]
ja = [ja]
na = [na]
lei = [lae]

Example 7.

ja = [ja]

Example 8.

di = [di]
ni = [ni]
bi = [si]
ti = [ti]

Example 9.

di = [di]
de = [de]
dä = [dɛ]
da = [da]
do = [do]
du = [du]

Example 10.

China = [çina]
Tizian = [titsian]
Zion = [tsion]

Example 11.

lana = [lana]

Example 14.

Komm o Tosca, Geliebte = [kɔm] [o] [tɔska] [g ə lipt ə]
 O Aida du Schöne = [o] [aida] [du] [ʃ ø n ə]
 O du Wonne der Seele = [o] [du] [v ɔ n ə] [der] [zelə]

Example 15.

o = [o]
 du = [du]

Example 16.

See Exs.
 14 and 15

Example 17.

mo = [mo]
 mu = [mu]

Example 19.

m = [m]
 n = [n]
 ng = [ŋ]

Example 21.

la = [la]
 lo = [lo]
 lö = [lø]
 lä = [lɛ]

Example 22.

lange = [lan̩ə]
 länge = [lɛ̃n̩ə]
 linge = [lɪŋ̩ə]
 lunge = [lʊŋ̩ə]
 nange = [nan̩ə]
 wange = [van̩ə]

Example 23.

magana =
 [magana]

Example 24.

Ida - [ida]
 Ada = [ada]
 Olga = [ɔ lga]
 Erna = [ɛ rna]

Example 25.

a = [a]
 o = [o]
 ä = [ɛ]

Example 26.

See Ex. 25

Example 27.

See Ex. 25

ö = [ø]
 u = [u]

Examples 28-31, 33 and 35: See Example 25.

Example 34.

na = [na]

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Appendix A

A BIOGRAPHICAL SKETCH

of the Life of
 Franziska Martienßen-Lohmann
 In the Form of a Time Line

- 1887 – Born Franziska Meyer in Bromberg, Germany
- 1906 – Accepted as a drama student at the Schauspielschule Seebach in Berlin
- 1911 – Graduated with a diploma in piano performance from the Königliches Konservatorium in Leipzig
- 1912 – Married Carl Adolf Martienßen, her former piano teacher
- 1914 – Graduated with a diploma in vocal performance from the Königliches Konservatorium in Berlin, under Professor Johannes Messchaert
- Studied psychology, philosophy, and physiology of the larynx at the Universität Berlin
- 1914 – Published first book, *Die echte Gesangskunst* (now out of print)
- 1914-1917 – Studies in "Ganzheitspsychologie" (Psychology of the Whole) at the Universität Leipzig
- 1923 – Published second book, *Das bewußte Singen* ; reissued in 1926 and 1951
- 1914-1927 – Established highly respected "Gesangsschule" (School of Singing) in Leipzig
- 1927 – Published third book, *Stimme und Gestaltung* (now out of print)
- 1927 – Published fourth book, *Johannes Messchaert: Eine Gesangsstunde* (now out of print)

1927 - 1930 – Professorship at the Staatliche Akademie der Tonkunst, München

1930 – Married former student Paul Lohmann (concert singer and vocal pedagogue)

1930 - 1945 – Professorship at the Akademie für Kirchen- und Schulmusik, Berlin

1936 – Published fifth book, *Die Ausbildung der menschlichen Stimme* (A new edition of this book under the title *Die Ausbildung der Gesangsstimme* published in 1957)

1943 – Published sixth book, *Berufung und Bewährung des Opersängers*

1945 - 1949 – Professorship at the Musikhochschule in Weimar

1949 – Fled east Germany

1949 - 1969 – Masterclasses at the Internationale Musikfestwoche in Luzern, Switzerland

1949 - 1969 – Professorship at the Musikhochschule "Robert Schumann" in Düsseldorf

1956 – Published seventh book - *Der wissende Sänger* (reissued in 1963 and 1981)

1958 – Awarded the Mozart-Medaille in Vienna for her work teaching Mozart interpretation

1971 – Died in Düsseldorf

Franziska Martienßen-Lohmann was also a published poet and essayist. Many of her articles appeared in important musicological journals. She was the teacher of successful and nationally well-known German singers and a personal friend of Paul Hindemith, Wilhelm Furtwängler, and Johannes Messchaert.

167
Appendix B

REGISTER OF PERSONS

ADAM, Adolphe Charles (1803-1856). French opera composer who is known for the ballet *Giselle*; also composed Mozart variations for coloratura soprano.

AGRICOLA, Johann Friedrich (1720-1774). German organist, singing teacher and author; a student of J.S. Bach and translator of Tosi's *Osservazioni* .

FRANZ, (Knauth) Robert. (1815-1892). German Lieder composer, organist and choral conductor; best known for his simple, introspective songs for lower voices

GARCIA, Manuel Patricio Rodriguez (1805-1906). The most famous singing teacher of his day; authored several important books on the art of singing and was the first to link art with science through his discovery of the laryngoscope.

GARCIA, Pauline Viardot (1821-1910). Daughter of Manuel del Popolo Garcia, sister of Maria Malibran, and a famous mezzo soprano in her own right; as a singer, best known as a great interpreter of Meyerbeer, but also a gifted composer, pianist and vocal pedagogue.

GÖHLER, Karl Georg (1874-1954). German composer, conductor, critic, and author; wrote many articles about the music of Mozart and Haydn. His own

music includes works for orchestra, chorus and solo voice.

GÖPFERT, Bernd (b. 1949). German bass-baritone, pedagogue and author. He is Professor of Voice at the Staatliche Hochschule für Musik in Freiburg.

HEMPEL, Frieda (1885-1955). German dramatic coloratura, who debuted in 1920 at the Metropolitan Opera. She wrote one book, *Mein Leben dem Gesang*

HEY, Julius (1832-1909). German singer, pedagogue and author of books on vocal pedagogy and techniques of enunciation in speaking. He was a student of Friedrich Schmitt.

HILLER, Johann Adam (1728-1804). German composer, critic, conductor and pedagogue (teacher of Gertrude Schmeling, also known as Mara). He was the founder of the German "Singspiel."

LOEWE, (Johann) Carl (Gottfried) (1796-1869). German composer and singer of international renown; his posthumous reputation is based primarily on his Lieder.

LOHMANN, Paul (1894-1981). German bass-baritone, teacher of voice and author. He was the second husband of Franziska Martienßen-Lohmann.

LÜTGEN, W.A. (c.1850 - ?). German composer of chamber music and Lieder.

MATTIESEN, Emil (1875-1939). German Doctor of Philosophy, Psychologist, and composer of Lieder and ballads.

MESSCHAERT, Johannes Martinus (1857-1922). Dutch baritone and Professor of Voice at the Musikhochschule in Berlin, and teacher of Franziska Martienßen-Lohmann. There is a museum in Hoorn, Holland dedicated to his work and life.

MÜLLER, Johannes (1801-1858). German physiologist, voice scientist and author.

SCHLEICH, Karl Ludwig (1859-1922). German philosopher, author, and essayist. One of his famous collections of essays is entitled *Von der Seele*.

SCHOECK, Othmar (1886-1957). Swiss composer, student of Max Reger, and conductor. His work includes chamber and orchestral pieces as well as many song cycles.

SIEBS, Theodor (1862-1941). German author of a pronunciation guide for use on the dramatic stage which is still in use today.

SCHMITT, Friedrich (1825-1884?). German singer, pedagogue and author. He was also the teacher of Julius Hey.

STOCKHAUSEN, Julius (1826-1906). German baritone of world renown, author, teacher of voice; a student of Manuel Garcia, teacher of such

singers as Johannes Messchaert, and a close friend of Brahms, who wrote the *Magelone Romanzen*, Op.33, for him; one of the first to initiate the idea of the "Liederabend."

TOSI, Pierfrancesco (1650-1730). Italian castrato soprano, teacher, composer and author. His *Osservzioni sopra il canto figurato* is the earliest comprehensive documentation of the singing style of the *Bel Canto*.

VON WINTER, Peter (1754-1825). German composer, pedagogue and author.

Appendix C

Other Publications

by

Franziska Martienßen-Lohmann

Die echte Gesangskunst . Berlin and Leipzig: B. Behrs Verlag, 1914, 1920, and 1927.

Das bewußte Singen. Leipzig and Bonn: Verlag C. F. Kahnt, 1923, 1926, and 1951.

Landschaft - Menschen - Ich : Gedichte . Berlin and Leipzig: B. Behrs Verlag, 1925.

Johannes Messchaert : Ein Gesangstunke, Zum 70. Geburtstag von Joh. Messchaert. Mainz: Ed. Schott, 1927.

Stimme und Gestaltung . Leipzig: Verlag C. F. Kahnt, 1927.

Berufung und Bewährung des Opernsängers . Zürich and Freiburg: Atlantis Verlag, 1956, 1963, and 1981.

Gestern und immer : Gedichte . Zürich and Freiburg: Atlantis Verlag, 1966.

Vita

Jeanette Favaro-Reuter was born near Milwaukee, Wisconsin. She has studied in Milwaukee, Chicago, New York, San Francisco, and Paris. A lyric soprano with nearly fifty major roles to her credit, she has spent the last twenty years living and singing in Europe - primarily in Germany. She has sung at the Munich National Opera, the Gran Teatro del Liceu in Barcelona, the Alte Oper in Frankfurt, the Ro Theatre in Rotterdam and the Opera du Rhin, to name a few. She began relatively early in her career to combine pedagogical interest with concert and stage activities. Before moving to Europe she taught voice at the University of Wisconsin in Milwaukee and at San Francisco State University. In Germany she held the position of interim professor of voice at the Musikhochschule in Freiburg. In 2001 she earned a Doctor of Musical Arts in Vocal Music at the University of Washington.