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Graduate Recital

Juergen Sass

Utah State University

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GRADUATE RECITAL

by

Juergen Sass

A report of a recital performed in partial fulfillment
of the requirements for the degree

of

MASTER OF ARTS

in

Music Education

UTAH STATE UNIVERSITY
Logan, Utah

1967
ACKNOWLEDGEMENTS

The writer wishes to express sincere appreciation to the members of his committee for their kindness and assistance they have offered at various times. Special recognition is due to Dr. A. L. Dittmer, who, as the author's advisor and vocal instructor, has given much of his time to prepare the candidate for the recital. His encouragement and confidence, as well as his advice regarding the writing of this paper has been extremely valuable.

The writer gratefully acknowledges the efforts put forth by his accompanist, Miss Ann Stauffer. The recital literature has been equally demanding on the accompanist as it has been on the performer. Though young in age, she has displayed a remarkable sensitivity to the various styles. Her performance has added much to the success of the recital.

Special appreciation is due to the members of the trio, who gave selflessly of their time to assist the recitalist in his program.
JÜRGEN SASS

in a
GRADUATE RECITAL
Ann Stauffer, Accompanist
UNION BUILDING AUDITORIUM
Wednesday, April 19, 1967 - 7:30 p.m.

* PROGRAM *

Che Fiero costume ........................................ Giovanni Legrenzi
Il mio bel foco ........................................ Benedetto Marcello
Thus Saith the Lord -
But Who May Abide the Day of His Coming?
from "The Messiah" ........................................ Georg Friedrich Händel
Mentre ti lascio ........................................ Wolfgang Amadeus Mozart

LADIES’ ENSEMBLE

Stars ........................................................... Jürgen Sass
Moon Compasses ........................................... Jürgen Sass
There is no Rose
This Little Babe
Deo Gracias
from A Ceremony of Carols ............................... Benjamin Britten

Pat Budge  Karin Johns  Darma Cosper
Carol Doxey  Lou Ann Lawrence  Delsa Rasmussen
Heidi Sass  Cheryl Sass  Carma Viterna

Wohin
Ihr Bild
Der Wegweiser
Morgen
Allerseelen
Vergebliches Standchen

Franz Schubert
Franz Schubert
Franz Schubert
Richard Strauss
Richard Strauss
Johannes Brahms
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INTRODUCTION

The purpose of this writing is to:

1. to clarify and give added meaning to the recital which is being presented partially in place of a master's thesis.

2. to give expression to those studies which the author feels are most helpful in strengthening him in his teaching.

The paper will consequently consist of four sections; one will deal with the vocal mechanism which should be thoroughly understood by every vocal teacher, whether he may work with young teen-agers or college students. The next two sections will cover the development of vocal pedagogy and the evolution of the art song. The last section will be concerned with a discussion of the numbers performed at the recital. Since the previous chapter on the art song already covers most of the composers, the discussion of the recital numbers will pertain mostly to an analysis of the difficulties encountered by the performer and his response to the various songs.
THE VOCAL MECHANISM

The voice has often been referred to as the queen of instruments. Instrument makers have tried to approximate the human sound. The flute is a favorite of some because of its song-like quality; the clarinet is cherished because its range is similar to that of the female voice. Organs have been equipped with a vox humana stop. Yet it is at the same time the most abused of all instruments. It is easy to use; the results of its mistreatment may not show for many years. However, any well trained vocalist will attest to the fact that it is as difficult to master as any of the more challenging instruments.

It would thus be worthwhile to examine some of its physiological processes. Singing as speech, consists basically of four functions: respirations, phonation, resonance, closely linked with the formation of vowels, and articulation which deals mostly with consonants. These four functions will be discussed in the following pages.

Respiration.

Respiration is a complex physiological process. It may be categorized into three types of breathing: chest, rib and diaphragmatic or abdominal. The first should be deemphasized.

Chest breathing is the kind used by a person who is "out of breath." Used in combination with other methods it is justified in that it prevents an accumulation of carbon dioxide in the top of the lungs. Such breathing should, however, be restricted to emergency situations, such as between songs that require great
respiratory demands. Generally movement in the upper part of the thorax should be avoided. Besides limiting the air intake and creating bad appearance, chest breathing can easily lead to muscular tension in the throat, since the muscles that raise the breastbone are attached at the top of the neck. This again will create undesired results.

One should form the habit of raising the chest comfortably, not excessively, relaxing the shoulders and letting them go back down. This should be maintained all through the song, while breathing is a matter of expansion and contraction at the bottom of the lungs, that is, at the diaphragm. (26, p. 19)

Costal or rib breathing is characterized by the sideward expansion of the ribs. Between the ribs are two sets of muscles which, because of their location, are called the intercostals. The external intercostals pull upward in such a manner as to lift the rib cage, each pulling up toward the one above. The intercostals run diagonally and the internals are at right angles to the externals. The internal intercostals were thought at one time to reverse the action of the externals, and lower the ribs. If this is the case, then the two sets of muscles account for costal breathing all by themselves.

However, the question is debated, and there are authorities who think the intercostals cooperate in raising the ribs, and that neither set has any part in expiration. The only other muscles in the thorax which could lower the ribs are the transversus thoracis muscles which attach to the back of the breast-bone and pull down on the six uppermost ribs, inside. These are hardly enough to do the job alone, so it is quite probable that we depend upon our abdominal muscles to
pull the ribs down after they are raised. Thus it is logical that costal breathing should be coordinated with a deeper type of respiration, diaphragmatic-abdominal breathing. (26, p. 19)

The third type of breathing is diaphragmatic, or abdominal, so-called because action is centered on these muscles. The diaphragm is a large dome-shaped muscle that forms the floor of the thorax. It separates the upper chest cavity from the abdominal cavity. Normally it is arched rather high in its relaxed position, and when it tightens it tends to flatten. Thus when the diaphragm exerts itself, the capacity of the air chamber is coordinated with the expanding of the ribs, to which it is attached at its circumference. This might tend to have people believe that to breathe diaphragmatically one must breathe low. That is in error. The abdomen remains firm, but elastic. Any abdominal expansion or movement should come as a sympathetic response to diaphragmatic action. The feel of expansion should be mostly in the back and beneath the floating ribs.

The task which the breathing mechanism has to carry out is quite formidable. The daily power output would be sufficient to lift an average person approximately 200 meters (about 600 feet). The breath also passes the various air passages with astonishing swiftness. With normal inhalation it reaches a speed of 15 kilometers per hour (kph) at the vocal bands, 4 1/2 kph. in the trachea, and 2 1/2 kph. in the bronchial tubes. When coughing it increases enormously. At the vocal bands it reaches then a speed of 300 kph., and 100 kph. in the trachea, and approximately 50 kph. in the bronchial tubes. (19, p. 60)
Normal inhalation capacity of men varies from 2.9 liters to 4.1 liters, depending on the body size. For women it is slightly less. It can be increased through exercise. While the normal intake of a person not engaged in regular physical activity is about 3.3 liters, a trombone player has been observed to inhale 6.5 liters with a deep breath. One liter is slightly more than a liquid quart. The heavy athlete, the boxer and weightlifter, may increase his capacity from 3350 cm to 3950 cm, a person active in gymnastics may reach a capacity of 4300 cm, the tract performer 4750 cm, the swimmer 4900 cm and a person that is engaged in rowing may increase his capacity to 5450 cm. (19, p. 65-66) Similar results may be achieved through conscientious practice by the singer, the orator and the actor.

At the top of the trachea is a valve which consists of two muscles that stretch from the front to the back of the larynx. Each muscle has two folds. The two upper folds are called ventricular bands, or false vocal cords. The primary function of these is to assist in closing the valve tightly. The lower folds are commonly known as the vocal cords. In phonation, the false vocal cords relax, and only the vocal lips are brought together. The resistance they offer to the breath causes it to vibrate as it is forced through the valve by the action of the intercostal muscles plus the abdominals, controlled or steadied by the diaphragm. The objective here is not a flow of breath, but a maintenance of pressure. The actual rate of expulsion is faster than that of an oboist and slower than that of a trumpeter, and the difference lies in the resistance offered by the vibrator in each case. Guard against the misconception that the breath carries the tone
throughout an auditorium. The actual breath goes only a short way and is moving slowly, as has been proved by various scientific experiments. But as the air is escaping through the more or less tightly closed glottis, compression waves at audible frequencies are created which travel through the atmosphere at a speed of 1100 feet per second. It is the elasticity of air that determines this speed, not the flow of breath. That which travels is not air, but energy released from air pressure. (26, p. 24-25)

Good attack is the most efficient balance between the contraction of the breathing muscles and the tension in the muscles of the valve. Improper balance causes breathlessness on one hand and tightness on the other extremes. If the breath pressure is applied before the valve is closed, the attack will be breathy, and if the valve never manages to tighten adequately, the tone will be breathy. If the valve is closed first, and then the pressure is applied, the attack will be explosive, and if the valve remains tight, the tone will be strained. But if the two movements are synchronized, the attack is perfect. It will neither be explosive nor weak, and the tone will be free or full. (26, p. 25)

In inhalation through the mouth care must be taken to do so silently. Besides being unpleasant to the listener, it also is an indication that somewhere the air passage is constricted and hinders the smooth flow of air. Constrictions in the oral cavity and the pharynx can easily lead to a drying of the mucous membranes.

Dr. William Brady, in a column carried by the Los Angeles Times, advises his readers that as breathing, like blood circulation, digestion, etc. is automatic,
it is best left to Nature. (17, p. 22) However, one can easily observe that many habits that appear natural are not so at all. Take posture for instance. To many people proper posture will appear uncomfortable because they have let it become a habit to carry themselves poorly. The same applies to breathing in many cases. In breath control two facets must be kept in mind. First, one must get enough breath with each inhalation, second, there must not be any waste of breath. The latter is caused when with the lowering of the ribs the abdomen and the diaphragm lose all their leverage for steady and controlled expiration. The rectus abdominis attach in the middle and the obliquus abdominis at the sides to the lower ribs, and these bones should be held firmly in their elevated position while the heavy muscles of the belly, counterbalanced by the powerful diaphragm, smoothly maintain air pressure, as the gas gradually escapes through the glottis. The lowering of the sides of the costal cage should come at the end, not at the beginning of the phrase. (26, p. 26-27)

It is not the amount of air but its degree of purity that determines how soon one has to take a breath again. In the excitement of a performance, especially with stage fright, the lungs burn oxygen faster. To overcome this problem one can build up an oxygen reserve. This is best accomplished by breathing deeply and rapidly in a short span of time, such as between songs. This enabled Houdini to make his breath last for an extended time.

Sometimes in the long phrases such as are encountered in the music of Bach and Handel, the singer uses a device known as "taking a breath on the breath." That is, with the unused breath still under control a singer adds a little,
but this action should never be heard.

There is considerable disagreement concerning the one proper mode of respiration. Perhaps Friedrich S. Brodnitz makes the most enlightened statement when he says that "there is no prescription for the ideal breathing that fits everybody. It is the task of the good teacher to find out which form of breathing gives the best results in an individual student." (7, p. 40)

Phonation.

The next phase of singing is that of phonation; coupled with it are the problems of registration and range. The act of phonation has already been touched upon, but will bear closer attention in the following paragraphs.

The thyroarytenoid muscles form the valve itself. They are the body of the vocal lips. Since they extend from the notch of the thyroid to the arytenoids at the back, merging with the vocal processes, they can completely close the top of the trachea if they come together. They are covered with a membrane that is continuous with the lining of the entire larynx. It is transparent and the red color of the muscles shows through it, but at the edges where the glottis closes, this membrane becomes ligamentous, and has the characteristic glossy white of any ligament. These white bands look like cords, and this explains the name "vocal cords," which really affords a poor conception of their nature. This pair of muscles is complex enough to produce different kinds of tone, even if there were other factors involved. (26, p. 32)

When the valve closes against breath pressure, in phonation, we have complex balance of the tensions of three distinct sets of muscles - cricothyroid,
cricoarytenoid, and thyroarytenoid - none of which is simple. The balance may be either static or dynamic, a rather important distinction. The former occurs if the muscle or cartilage tightens so rigidly or becomes so braced that a new adjustment cannot be made without breaking the tone that is being produced. Even though our anatomical knowledge is not complete enough, this condition can still be recognized quite easily. The opposite, dynamic balance, should be the ideal that one strives for in singing.

If this ideal has not been reached, i.e. one has not learned to control the tensions of the above mentioned muscles, then it becomes apparent that the vocal range consists of several different sounding partitions. These are called registers. Pitch is a very important factor in registration. One speaks of a low, medium, and high register. But the real distinction is in the quality of tone, the result of difference in production. Several studies have been undertaken to observe the functioning of the vocal bands in the act of phonation.

With the laryngoscope, the motion of the vocal bands on low pitches could be seen fairly well, and was reported to be somewhat like the lips of a trumpet player (vibrate). "The lips hold back the breath until its pressure becomes greater than their tension. Then a minute puff of air escapes, reducing the pressure to the point where the lip tension can stop the flow of breath again. This process, which is cyclical, or pendular, repeats itself hundreds of times a second as long as the breath pressure can be maintained."

When the vocal lips are phonating at high frequencies, the naked eye cannot see them plainly. With the aid of the stroboscope, Husson and Tarneaud
discovered that in falsetto the bands open and close just as definitely as at lower frequencies, but the closure is so brief, and the motion so rapid, that the eye does not see it normally. The Bell Laboratories' pictures confirm these findings.

Thus we have two extreme vibrations, or two registers. One covers the lower two-thirds of the compass and the other applies to the upper two-thirds. The fact is emphasized that there is a range of about one octave, give or take a few notes, that can be sung either way. If the singer is given to static adjustment, he will have a chest voice and a head voice and the overlapping area is small. If the singer is well trained, the middle range of his voice will be produced with a dynamic balance whereby it will be difficult to call it either chest or head. (26, p. 33-35) In other words, a good singer will be able to sing the entire length of his compass and the listener will not be able to determine where one register ends and the other starts.

The findings of Husson and Tarneaud are that in the heavy voice, the chest voice, the bands thicken. They close tightly for about half of the cycle, causing considerable air pressure to build up. They fly apart quickly allowing the puff to explode through, and close again quickly. In the lightest voice, the falsetto, the bands thin out till they resemble wedges; the edges are sharp. They close completely but only for a small fraction of the cycle. Most of the time they are apart. Only the thin edge moves very much, and this can take place at high frequencies, but very little pressure is generated in the puffs and so the intensity is relatively low. The reason one has the sensation that the falsetto is effortless
is that the laryngeal tension is low, and one usually sings it softly. However, in the upper extremes of the falsetto, maybe treble O sung by a bass voice, the cycle is repeating so many times per second that the amount of time in which the edges are together is greater, hence the compression increases, and a loud clear tone results. The tension in the cords is of course greater, and a great deal of breath pressure is demanded. (26, p. 36)

Sixteen authors and professional singers express the belief that the upper reaches of the singing voice are more difficult to develop than the middle range and that the higher tones require special treatment. (6, p. 158) However, opinions vary as to the amount of pressure that needs to be exerted. It has been suggested, since violin players find it easier to get good high notes with reduced bow pressure, the same may hold true for the singer. Many authorities do not agree with this analogy. Most, however, support the theory that the best way to increase the range of a singer is note by note. For this purpose scale like vocalizations seem most suitable in that they also help to blend the registers.

In order to move smoothly from a low to a high position, wherever that may be, it is clear that certain muscles must be developed, probably muscled in the cricoarytenoid group. If they are strong, they can hold their share of the tension in the dynamic balance of the larynx. If they are weak, the cartilages must brace themselves in some way, creating a static balance in which shifts will only come when they are forced, and they will be abrupt, perhaps uncontrolled. Developing this power is an important phase of vocal pedagogy.
Resonance.

The next factor to be discussed is that of resonance. Inseparable from it is vowel formation; both will be covered in this section. The resonators carry a highly important dual function. First, they amplify the sound and determine the range as in the case of brass and woodwind instruments. Second, they determine the timbre by either emphasizing or minimizing certain partials of the overtone series. The resonator of the human voice is unique because its shape can be partly altered. Of the organs which enclose the air column above the vocal cords only the nose is a rigid structure. The shape of the throat, and more so, of the mouth, tongue and lips can be changed by muscular action. The quality of musical sound in singing can be considerably altered by conscious or unconscious modifications of the resonators.

The following factors will effect resonance:

1. Size and shape of the resonators - large cavities will create deeper pitches; small cavities result in higher sounds.

2. Combining of resonators - Studies have shown, that if resonators are combined, the resulting pitches are different from those originating from each resonator separately.

3. Composition of resonator walls - singers are well aware of the fact that muscular tension and swollen membranes in the resonating cavities effect tonal quality quite adversely.

4. Surface of the resonators - In the vocal resonators we have various surfaces. Most of them are fleshy and therefore
soft, but the hard palate has a bony structure near enough to the surface to make a difference. Before the tone finally emerges it may pass either a soft fleshy orifice created by the lips as in the "oo" sound, or a sharp, hard-edged orifice formed by the teeth as in a smiled "ee" sound.

At this point we should give some consideration to the various body cavities that act as resonators. The chest is not considered as such, since it is not really a cavity, at least not an empty one. Also, the lungs would be much too absorbent to let the sound vibrate freely. This is William Vennard's point of view. Other authors, nevertheless, argue that vibration is felt in the chest and perhaps might be carried by the bones. Quite likely the chest may be the least effective of all body cavities. Some teachers and singers claim that the whole body acts as a resonator. If this is truly the case, it might assumed that the chest and other noncavernous body parts vibrate sympathetically, while the true resonators, that will be discussed next, carry out their dual function, as has been mentioned.

The larynx is usually not considered as a resonator, but it seems to have a place in this discussion. Studies carried out by Bartolomew of the Peabody Conservatory have identified the "ring" of the voice as the presence of a strong overtone averaging about 2800-2900 cycles for men and about 3200 cycles for women. William Vennard speculates that this overtone might originate in the larynx because of some of its characteristics. (26, p. 51)
As the sound travels past the vocal bands, the first important organ that can affect the tone quality is the pharynx. It is also the first organ that can be controlled to improve the sound. The consequence of a tight thread has already been referred to earlier.

There are three large muscles that form the wall of the pharynx, the upper, middle, and lower constrictor. Their purpose is to create a small passage in the throat as possible to direct food to the esophagus. These must be relaxed to gain a greater resonating chamber in the pharynx.

The oral cavity is closely allied with the pharynx. It too can be controlled, principally by the movements of the tongue, lips and jaw. Permanent irregularities in the mouth, such as a cleft palate or unevenly spaced teeth, may severely effect the sound not only of song but also of speech. But assuming that all is normal, the tongue also plays an important part in articulation and hence must move. Yet it can, and should, be trained to return habitually to that position. The jaw must be kept loose. Some of its muscles attach to the pharynx; if the jaw is tight, the throat will tense correspondingly. Pursed lips darken the sound, while it will brighten if it has to pass over the exposed teeth.

The nose can be shut off by sphincter action of the soft palate. A tone resonating in the nose sounds very honky and unpleasant. This organ should consequently not be used to a great extent as a resonator. It is quite satisfactory if only a small part of the tone is resonated there. It has been said that the nose should be in the tone, not the tone in the nose. A good test for proper nasal resonance might be the following. If the nostrils can be pinched and released
intermittently without altering the quality of the tone being sung, the voice is being correctly resonated. (13, p. 136)

The sinus cavities have long been thought to be excellent resonators. Recent studies have shown them to be of relatively little value in this capacity. This may come as a surprise to many people who feel that in the sinuses lies the secret to a good head tone. Austin - Ball at the Eastman School of Music, nevertheless, emphatically claims that the influence of the head cavities on the quality of tone is negligible. The latter view is supported by Bartholomew who admits that the attempt of the singer to feel head resonance frequently improves his tone but that it is a psychological rather than a physiological control. (13, p. 135)

Tone is not entirely a physical thing. Much of it is the expression of a mental concept, and a feeling for expression. There is probably no other instrument on which the mental image plays so important a role as in singing. Even though we may understand the physiological processes quite well, we may not be able to control them unless our concept of a good tone is correct. To result in good resonance, the mental concept must first be clear as to pitch and vowel, which should result in level and form. After that the resonance of a voice is affected in texture and color by the interpretive or emotional concept of the singer. It is this mental concept, that would enable one person to portray three different characters, as in Schubert's "Der Erlenkönig," or to create different moods in singing of operatic parts.
For proper resonance we need the high partials to obtain a good "ring," low partials to keep the tone from being shrill. Again we have to rely on our concept of a good tone, since we cannot rely on measuring instruments to tell us whether or not the proper partials are being utilized. At times the singer has to modify the vowels in the upper register in order to reduce the physical strain of the production to the minimum and to maintain good tone quality. The sound should be altered at the point where discomfort sets in to avoid the quality of a shout or a scream.

Perhaps a word or two regarding vowels should be in order. A distinction must be made between English vowels and the pure Italian vowels. Of the former, namely A, E, I, O, and U, only one, the E, is a pure vowel. All others are diphthongs - a combination of two pure vowel sounds. The Italian vowels, even though they are represented by the same letters differ in sound from the English. Their sound may be described as follows: "ah" as in car, "eh" as in lady, but without the customary upward inflection to an ee-sound, "ee" as in sea, "oh" as in rose, but again without the downward inflection to an oo-sound, and finally "oo" as in moon. In combining the "eh" and the "ee" we get the English A. Combine the "ah" with an "ee" and the resulting sound is an English Y. The "oh" and the "oo" create the English O, which is quite a bit more inflected in the British Isles than in the United States. At last, if a short "ee" is placed before an "oo" we have our U. One consonant, the W, is in reality also a diphthong, in that it is formed by placing a short "oo" in front of a short "ah". Since diphthongs are rather frequent in the English language, care must be taken
in handling them in song. Obviously only one sound can be sung at one time. Usually the first pure vowel sound is the one on which the tone is sustained and the second pure vowel is added when the word is brought to completion in order to create the proper inflection. The exception is the U, where the order has to be reversed as not to distort the sound. The W is of no concern, since it is usually followed by another vowel sound on which the tone may rest.

Since serious vocal students may have to perform songs in other languages than their native tongue, a word about some foreign vowel sounds may be advisable. In German, for instance, we there is not only a short and a long sound for each vowel, some of which have no English equivalent, there are also the so-called Umlaute. These too do not have any like sounds in English. Through teaching experience, the writer has found that it is best to teach these sounds by the demonstration and imitation method rather than by comparison to similar sounds. The latter usually does not solve the problem, but even with the former method results are not brought about quickly and much patience is required of the teacher and student.

The French language has four nasal sounds which are foreign to the native singer. These sounds are represented in the following French words, sans, mon, main, chacun. Notice, that they all end with an N; the sound being similar to the English NG - but not quite. Again, demonstration and imitation would be the best method. May Laird-Brown gives the following advice on how to achieve the proper nasal vowel sound.
The nasal vowels are produced by lowering the soft palate so that the breath passes simultaneously through nose and mouth. In singing it is usually sufficient to direct the thought to an increased breath pressure in the post nasal cavities. There never must be a contraction of any sort. Pupils under supervision of a competent teacher may practice alternating the "oral" and the corresponding nasal vowels on one breath, taking great care to keep the jaw relaxed, and remembering that the vowels must not be moved from their forward position in the mouth. Students who cannot nasalize readily may try the following simple exercise: Sound the vowel (a) in its correct position; stop the tone, and inhale with the mouth open. The veil of the palate will be felt to drop. Then repeat the vowel.

(26, p. 81)

From this piece of instruction it may be readily seen that the teacher as well as the mental concept are of extreme importance in the field of singing, particularly when good resonance is desired.

Articulation.

The last phase of good singing to be discussed is that of articulation. It is similar to resonance, in that both deal with diction. Just as with poor vowel placement, so with lazy articulation the lyrics may easily become distorted. The organs that most directly deal with the latter are tongue, teeth, lips, and the palate. In the last section the influence of the teeth and tongue on vowel sounds has already been discussed. In this unit these two organs are treated with regard to their function as consonant formants. It should be kept in mind, however, that not all sounds that are grammatically classified as a consonant - vowel combination are such. For instance, the German word "ja" is phonetically a diphthon, "ee" and "ah". So is the English w, the qu combines a consonant with a diphthon,
while the $x$ is a double consonant. The following is a classification of consonants according to their formation:

<table>
<thead>
<tr>
<th>Classification</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. bilibial</td>
<td>$p$, $b$, $m$</td>
</tr>
<tr>
<td>2. dentilibril</td>
<td>$f$, $v$</td>
</tr>
<tr>
<td>3. (dental-) alveolar - coronal - (predorsal)</td>
<td>$s$, $z$, $t$, $d$, $n$</td>
</tr>
<tr>
<td>4. alveolar - coronal</td>
<td>$r$, $l$</td>
</tr>
<tr>
<td>5. prepalatal - coronal (predorsal)</td>
<td>$sh$, $Engl. j$</td>
</tr>
<tr>
<td>6. palatal - (pre) dorsal</td>
<td>$German$ $ch$</td>
</tr>
<tr>
<td>7. (velar-) postpalatal - postdorsal</td>
<td>$k$, $g$</td>
</tr>
<tr>
<td>8. velar postdorsal</td>
<td>$ng$</td>
</tr>
<tr>
<td>9. postdorsal - uvular</td>
<td>$German$ $r$</td>
</tr>
<tr>
<td>10. aspirate</td>
<td>$h$</td>
</tr>
</tbody>
</table>

A special problem to the native singer will be the different formation of some consonants in a foreign language. The German $z$, for instance, does not occur in English. In teaching these, one might draw the conclusion that the demonstration - imitation method would work best, as it does with vowels. Personal experience has taught the writer that this alone is not sufficient. A technical explanation should precede the practice by imitation. The German $z$, as example, is produced by placing a "t" in front of a sharp "s," resulting in "ts." The "r" in Italian is sharply rolled with the crown of the tongue against the back of the upper teeth. There are two methods of forming this consonant in German. One is done like the Italian, the other, more common, is formed far back in the upper throat with a somewhat rattling sound. The latter, postdorsal -uvular "r," may have to be demonstrated rather than explained. Radiating from the cities and traffic centers, it is widespread. But it has become noticeable, that the alveolar - coronal "r," the Italian "r," is gaining ground.

Because of the vast population movement since World War II, there has been a...
sharp territorial demarcation line of usage of these two "r" formations.

One should choose the method which comes most easily. But for health reasons the frontal "r" should be preferred. (18, p. 200-201) The author would discourage all singers from using the guttural "r." Another problem for the student of German is the "ch" sound. Here an explanation may be helpful. This sound is a semi-aspirate. It lies somewhat between an "h" and a "k". The students are encouraged to form a "k," but then leave sufficient space to force the air through a constricted passage between the arched tongue and the palate. That should bring about the desired sound. However, there are again two placements of this sound. To create the proper sound following the vowels "ah" and "oh" the tongue needs to be arched way back against the soft palate, almost closing off the pharynx. Following an "ee" or "eh" the sound is slightly farther front, the tongue arching up against the latter part of the hard palate. The "oo" and "ch" as placed in about the same place, possibly slightly behind the latter.

Some scholars claim that there is a difference between the German "I" and the English "I". Observations of the writer not found any support of this claim; therefore, it is not included in this report.

In summary, the following may be said. Basic principles of good articulation in singing result in

1. Easy understanding of the message.

2. Presentation of a mood for the particular word being sung, the phrase, and the song as a whole.

3. Enunciation must leave the entire vocal tract free to perform its vocal functions. sic. (9, p. 65)
It has often been advised to carry end consonants over to the next word, if the latter starts with a vowel. However care needs to be taken here also to avoid distortion of the original meaning. The phrase "Lead us not into temptation" would certainly lose its message by connecting the second and third word. The phrase "When I'm old" may become "When I mold." A well known German folk-song "Und ist der Maerschienen" is often carelessly sung as "Und isst der Maier Schienen." The most amusing distortion the writer has observed in his seventh grade music classes, the students in singing the second verse of the "Marine's Hymn" - "Here's health to you and to our corps" will inadvertently pronounce the last word as "corpse." This phrase becomes less amusing if they omit the "th" from the second word.

Incidents like those cited above do not occur too frequently, but they do illustrate the need for clear articulation.

In conclusion it should be emphasized, that of the four functions of good singing not any one phase is more important than the other. All must be controlled by the performer in order to classify as an accomplished singer. However, to rate the distinction, one must also have a good understanding of the style which characterizes different musical periods. One must also have sufficient maturity to interpret a musical number properly so that the message may be carried to the audience. It may be difficult to evaluate which is harder to achieve, but it is clear that the road to good vocal musicianship is long and tedious; it cannot be obtained within a few months or even years. Fortunately, one can already gain much pleasure from singing even though perfection has not yet been achieved.
Singing is probably the most natural form of expression. It has undoubtedly been in existence since man's earliest history. However, records are very scant and incomplete. Much of our understanding has been derived by deduction. One might tend to believe that the method of singing has always been the same. This, however, is not so. By studying primitive tribes and oriental cultures, we find that the human vocal apparatus is used in different ways. This is due partly to anatomical peculiarities of the various races, and largely, and much more so, to the differences in training and taste. Language is also a factor to be taken into account. The Italian language, with its pure vowels and soft end-consonants, lends itself very much to an emphasis on tonal beauty; the French nasal vocal sounds favor a nasal tone, which later became a distinct style of singing "in the masque;" the German, with his hard guttural consonants is more at home in a dramatic singing style, thus, it would be quite natural for Wagner to write dramatic opera.

Not only do singing styles differ between nations and races, there is also evidence that indicates that different tone qualities were emphasized throughout the various periods in history. During the early christian era the Gregorian Chants were sung with a nasal tone, the fourteenth and fifteenth centuries favored the falsetto, in the seventeenth and eighteenth centuries we find the castrati voices in vogue, since about 1850 the dramatic voice came into use, and
today, in modern jazz, a new type evolved, which, though not recognized as artistic, does demonstrate the variability of the voice.

As far back as the fifth and fourth centuries B.C., studies of the physiological aspects of sound and singing were made by Hippocrates. His descriptions are but limited. Aristotle, recognizing the fact that sound can be caused by striking one object against another reasoned in *De Anima*: "The blow given to the air breathed in by the soul in lungs and throat against what is called the windpipe causes the voice." (10, p. 13) Galen (130 - 200 A.D.) recognized changes in pitch and volume to be dependent on the width of space between the vocal cords. These notions persisted until Ferrein (1693 - 1769) described the workings of the vocal cords better.

Of vocal hygiene the ancients had good knowledge. The ingredients of medications were very much like ours today. As part of their training routine singers were accustomed to observe regular physical exercise, careful eating habits, avoidance of vocal strain, and simple living. This, too, is not unlike our modern living guides for singers. Mediaeval writers make no mention of this and up to the Renaissance nothing new was added. Since then only slight modifications have been made.

Singing in Homer's time seems to have been improvisatory in nature. Little is known about their singing technique. From prechristian times until the seventeenth century vocalization was used. Besides being sung with a nasal quality, Gregorian Chants also called for usage of ornaments, such as, the vibrato, tremolo, and the portamento. Some of these devices were indicated by
neumes. (16, p. 682) In the fourth century Pope Sylvester (314 - 336) founded a School of Song in Rome. This led 200 years later to the Schola Cantarum which had a nine year course of study. Other than the ornamentation mentioned above, there is no evidence of singing virtuosity during medieval times. This florid type of singing would not have been very compatible with the straight style of the Gregorian Chants and was certainly not favored by the Church.

In the early ninth century, a musician by the name of Ziryab left the court of Harun-ar-Rashed, the Caliph of Bagdad (known through the tales of 1001 Nights), and established himself as Cordoba in Spain. His method was set out in J. B. Trend's "The Music of Spanish History." It is quite similar to modern methods. (20, p. 868)

The crusades gave rise to interest in secular music. Around 1100, through the troubadours, expression showed itself as the first integral element of singing. It gradually advanced to the High Renaissance. Judging by the music that was written from Dufay to Palestrina, the songs seem to require good command of breathing and of the register. But this was the Golden Age of Choral Music. There was little writing for the solo voice, therefore, there was little need for special training. About 1600 the Florentine School, centered around Count Bardi, attempted to recreate the stage tradition of the ancient Greeks with the lyric drama. The highly perfected polyphony was not suitable and monody was brought into use. This led to the aria and the recitative. The aria was usually in ABA form, the last section being embellished by the singer. This gradually
led to the unity of the opera being sacrificed for display, but it also led to vocal virtuosity. The Golden Age of the Bel Canto had arrived.

There are three sources through which we have gathered knowledge about this age.

1. Caccini: Nuove Musiche. It, however, lacks detail.


3. Giovanni Batista Mancini: Practical Reflections on the Figurative Art of Singing. This is the most complete and authoritative source material.

The Golden Age of Song flourished in Italy during the post-Renaissance. It did not use newly discovered techniques, but the church has always been opposed to whimsical virtuosity and did not encourage its development. The newly founded form of opera now provided an outlet. Even though male singers predominate, (or are remembered most), there were also outstanding female vocalists. Their voices were of great limpidity, extremely wide range, amazing flexibility, and beautiful quality. Beauty of tone was placed above volume. It required long years of practice for the prospective singer. The idea of vocalism was rather instrumental. The vocal score might remind the modern reader of perhaps a clarinet solo. The sound strived for was described as flutey. To achieve this, the accent was on vowel purity. "To form a pure vowel is to set the vocal organs in a favorable adjustment, and this adjustment then awakens a desirable harmonic response increasing the beauty and purity of the tone quality." (21, p. 38) If this sounds strange to us, it must be remembered that any emphasis
on the physiological study in the art of singing before 1800 was based on false and incomplete theories. The successful methods of teaching used were, perforce, entirely empirical in nature. (10, p. 18)

Voice culture in Italy was centered around the Singing School in Bologna. Nicolai Porpora (1686 - 1767) founded the first vocal method. Unfortunately, he did not leave any record. It was handed down by Farinelli in particular, his most successful student. Apparently, his pupils worked many years on simple exercises before being exposed to the public. Mancini said about Farinelli: "The art of taking and keeping the breath, so softly and easily that no one could perceive it, began and died with him. The qualities in which he excelled were the eveness of his voice, the art of swelling its sound, the portamento, the union of the registers, a surprising agility, a graceful and pathetic style and a shake so admirable as it is rare." (12) There is no other more complete description of the method of that day. It has been most far reaching. Composers such as Mozart, Haydn, Bellini, and Donizetti had contact with this method. Below is a breakdown of the seventeenth and eighteenth century vocal procedure as used by Caccini, Tosi, and Mancini. All exercises were done a capella.

1. Sight singing.

2. Vowel formation.

3. Establish chest and falsetto registers in all voice types.

4. Develop each register as a separate entity.

5. Blend registers by perfect mutation.

6. Simultaneous development of the following in order of difficulty:
a: Solfeggi
b: Legati.
c: Portamento.
d: Easy embellishments.
e: Difficult embellishments.
f: Messa di voce.
g: Agility.


It might be well for the reader to compare the scope of this procedure with those given later on in this section.

The great emphasis of vocal showmanship resulted in the decline of good opera. When through the efforts of Gluck and other composers opera was revived as a dramatic medium, the Bel Canto, in turn, declined. In the nineteenth century two distinct methods appeared. One was based on empiricism; it took into account the sound of the tone and judged what would make it good. The other was based on science; it explained the scientific action which would make good tone.

The former method was followed by Lamperti. (1813 - 1893) One of his pupils remarked: "Basing his teaching upon the study of respiration, the taking and retention of the breath by means of the abdominal muscles alone, and the just emission of the voice, he thoroughly grounds his pupils in the production of pure tone." (12) If any degree of purity of the Italian method survived, it is through the Lamperti School.
Manuel Garcia Jr. (1805 - 1906) invented the laryngoscope, which enabled scientists to observe the vocal apparatus in action. It also led to the formation of a vocal method based on the idea of tone-placement. Emphasis was placed on a scientific explanation of all musical functions. The fundamentals of Lamperti's work were completely ignored. The most frequently mentioned method of that era was that of Marchesi. It followed Garcia's principles closely.

The scope and direction of technical singing skills at that time became, in part, conditioned by demands of the composer. This, again, partly being conditioned by the language, gave rise to different means of musical expression, and hence, different schools. In the German School the voice is used explosively with less attempt to sustain the smooth flow of the tone. This fits very well the dramatic style of the music drama, which then was written in Germany. The French School, largely because of their language, placed the tone in the nasal chambers with high chest breath control as foundation. Jean de Rezke must be mentioned here, as the man who developed the idea of "singing in the masque." The dramatic style was not very popular nor suitable in France where a light, airy, and delicate feeling prevailed most of their music. Other leading teachers of that time were Marchesi and Lilli Lehmann. Both, as well as Jean de Rezke, had been excellent singers, but when their voices gave out, they all became "bad" teachers because of improper teaching knowledge.

Nineteenth century teaching procedure is based on Lamperti's and Garcia's methods. They gradually began to move from a capella to accompanied
exercises:

1. Breathing.
2. Resonance.
3. Vowel formation.
4. Sostenuto.
5. Legato.
6. Portamento.
7. Messa di voce.
8. Agility.
9. Subject of registers touched upon lightly and was essentially in agreement with earlier procedures.

The reader may draw his own conclusion. However, it might be well at this time to list here also the procedure used in the late nineteenth and twentieth century by Shakespeare, Schoen - Rene, and other modern voice teachers:

1. Breathing.
2. Relaxation.
3. Agility.
4. Voice placing.
5. Support of the tone.
6. Singing on the breath.
7. Open throat.

Most of the authors this writer has studied seemed to agree that modern singers are not as good and capable as those of the past. Many reasons were given
for this decline. First, confusion grew out of nomenclature; for instance, head tone and falsetto are two terms each denoting supposedly the same thing. Emphasis was placed on physical sensations which makes the student too aware of his bodily functions. Second, virtuoso teachers, who, as earlier mentioned, were outstanding performers but lacked full knowledge of teaching methods. Third, scientific investigations led to the development of theories which were based on observation. Too much preoccupation with the mere mechanics of the voice production will tend to produce vocalists and not singers. Some of these reasons one may not wholeheartedly subscribe to. Certainly some causes of the decline of the Bel Canto singing lies in the change of social conditions. Opera had always been written in Italian. As the other nations became more conscious of themselves, their composers wrote in their native language, which invariably will require a different vocal treatment, as explained earlier. As the new style of music required force than delicacy in its execution, a much shorter and more superficial artistic preparation was needed to give something of a rendering. The possessor of a strong voice, after a few months’ instead of a few years’ work, entered upon the operatic career with powers not half developed or brought under control, and therefore unprepared to support the greater strain brought to bear upon them. The voice itself necessitated increased forcing to make the required noise, and speedy deterioration was the frequent result. (15, p. 305) The reason for the decline of great singing might be found in the following factors. During the last sixty years two world wide wars have contributed to break down the continuity of old musical tradition. The economic tempo cur-
tailed the period of training. Students today are too anxious to be places without taking the time to get there. Too many singers are exposed too early to public performances. If he performs before a non-discriminating public, he may too soon become self satisfied with his status as a singer and may curtail further studies, thinking he has reached the zenith of his preparation.

Most of these authors seem to feel that only the Italian method can be considered as the road to good singing. This is not necessarily so. True, some languages lend themselves better to one style of singing than others, but that does not make that style superior to others. However, care must be taken that singers of any style have sufficient preparation so that they may handle their voices in that style at complete ease. Then the singer should restrict himself to that repertoire until he has trained properly to sing other styles well. It is a fallacy to assume that the singer of one nationality or style may not learn to sing in styles of another. But it is equally a fallacy to assume that when a performer has mastered one style he can automatically sing all types of music.
HISTORICAL DEVELOPMENT OF THE ART SONG

Since song has been in existence long before man began to leave a record for his posterity, one can only theorize as to its "discovery," if that term may be used. Several ideas have been presented. Charles V. Stanford claims that man slowly became aware of musical factors, such as pitch and rhythm. This he undoubtedly derived from every-day speech. He probably also realized the effect emotions, such as fear, excitement, contentment had on the sound of his voice. It may be quite possible that he next made use of his ability to sound different pitches for purely non-vocal purposes, that is, for signaling or an expression of triumph or pleasure. Next he may have combined musical sound with speech. "Finally man had to learn that both the words and music could be made to express the same emotional ideas; and, when he had got so far, he had gone beyond the stage of talking and had invented SONG." (23, p. 6)

Marion Bauer proposes a simpler theory. "Prehistoric man made noises, much as a child does and finding them pleasing or queer, he repeated them until he was almost hypnotized by the sound of his own voice. Incidentally, he relayed them for the entertainment of his fellows. If they liked the sounds they joined him in singing, and thus a relationship between tones began to develop, based on the ease with which they could be sung." (3, p. 4)

We may never know for sure, but we have a good idea how music was used. It played a heavy part in religious worship, it was utilized in other ceremonies,
such as to set the proper mood for battle; it was used in certain times and places to convey news. It had a functional purpose; to set a steady rhythm at some type of work, as well as soothing infants to sleep. It was probably not until somewhat later times that song was used strictly for entertainment. But again we can only speculate for want of records.

The earliest recorded solo songs date from the tenth century, even though their style indicates them to have originated as far back as the seventh century. These are written in neumes and again leave much to guesswork. From the thirteenth century comes a collection of songs known as "Carmina Burana." Most of them are also written in neumes, but some are on staff notation. These were ritual songs. Another type dating from the earlier period are lengthy songs, such as the "Rolandslied," which describes some happenings of the Battle of Hastings at 1066, and the "Nibelungenlied" on which Wagner based his operatic cycle. These do not tell us too much musically, except that music was used in these days to carry news and noteworthy events from one place to another. This may also be the reason that no music has survived, since it is doubtful that the tune was always the same. Notation was still very crude. But these songs do give us a good background of medieval life.

The literature in the vernacular includes two forms of a primitive type - the chanson degeste and the lai. The former consists of a melody repeated, like a chant, for the successive lines of a poem. It is thus used as a means for recitation rather than for musical expression. The lai was a poem, often quite lengthy. It consisted of various sections with different rhythmic structure. Thus it had also
different contrasting melodies.

In the north of western Europe originated another form, the rondeau. It is based on a refrain which occurs incomplete in the body of the verse and complete at the end; in a large number of rondeaux it is also complete at the beginning of the verse. The music of the refrain is also that of the verse. It is alternated between chorus and soloist, similar to some antiphonal singing of religious nature.

The reader may notice that at this time there is now a contrast between religious songs in Latin and secular songs in the vernacular. The latter was given a boost by the troubadours who at the time were active in the general area of southern France. The word "troubadour" (or trobador) is clearly derived from the verb trobar, that is "to find," just as trouvère in northern France comes from trouver. The ultimate origin of the word may very well be the Latin tropus which has the basic meaning "song" or "tune." (15, p. 910)

The performance of troubadour songs, just as folksongs, depended on an oral tradition. That is why so many different versions of what appears to be the same song may be found in the anthologies that were compiled in the thirteenth and fourteenth centuries. Happily for us some of their melodies are written down, but without accompaniment. Many showed an Arabic influence which may have been transmitted from Spain or brought back from the crusades. Trouvère songs, which originated in northern France in the late twelfth century, are much better represented in manuscript with musical notation than troubadour songs.
There is considerable variety found in the songs of those wandering minstrels. The melodies strongly forecast the modern major and minor modes. Some of these tunes consist of very simple formulas linked by repetition; others show a continuous development, without any reliance on repeats; others again repeat the opening section complete with a change of words and then add a tail-piece, which may be either long or short and may itself even be subdivided. One of the main features of these songs is their spontaneity which is lacking in the strict church songs.

The troubéres had probably considerable influence in England, but since the language of poetry was French very few English songs have come down to us with music.

Along the Rhine in Germany and in some parts of Austria the Minnesinger imitated the language of the troubadours in their own, during the latter part of the 13th century. As their name implies, their songs pertain to love, but they too are story tellers. Wolfram von Eschenbach wrote the story on which Wagner based his opera "Parsifal." Both the poetic and musical structure of their songs show a close similarity to those of the troubadours and trouvères. Some songs, however, are closely related in style to the plainsong; in them one may find already the roots of the Lutheran chorale.

By the fifteenth century the cultivation of the solo song had passed on to a group of guildsmen which called themselves pretentiously "Meistersinger." Generally their songs are similar in form to those of the Minnesinger melodies. The old practice of writing music in nonmensural notation had survived. Didactic
or religious verses were common. Their songs, however, did lack the spontaneity of their forerunners. Apparently they were not blessed very abundantly with inspiration. Possibly more so, they might have been more concerned with the observance of certain established guidelines. The latter trait could even be considered as being typically German; it is well known that the more formal music (absolute music) was to a great extent developed and carried to its zenith by such German masters as Bach, Beethoven and Brahms. In everyday life the writer has had experiences that show the veneration of the German people for officialdom, bureaucracy, and the strict following of established rules (i.e. red tape) - The heyday of the Meistersinger was in the 16th century - the time of Hans Sachs. This movement declined rapidly in the seventeenth century - one of the last schools (Ulm) was dissolved in 1839. Even though the songs show considerable rhythmic freedom and moderately florid cadences, their main contribution probably lies in keeping solo singing alive.

One should remember that in the southern countries, notably Italy, had developed to a high degree the art of choral singing. There and in Spain no group of secular songs have survived from the time of the troubadours. One can find, however, a substantial number of sacred songs, but they are of a rather different kind. The laudi spirituali were associated with lay brotherhood and were particularly cultivated by processions of flagellants in the late thirteenth century, as a penance for the havoc wrought by the war in northern Italy. They were also imitated in northern countries: the German Geisslerlieder of the fourteenth century - the time of the Black Death - are typical examples. (15, p. 913)
European music during the middle ages was heavily dominated by the French and the Dutch. The earliest part song in French are those of Adam de La Halle. His songs not only seem to follow the forms of the troubadours but seem to be settings of their songs.

Manuscripts of the early fourteenth century contain a few more French songs in the standard form; but one of them is of special interest because four choes are found in it. The chase, a relation to the Italian caccia and Spanish caca, is a duet for two solo voices. Its principal features are an extended use of canon and frequent hocketing; any lively and vivid action might be taken as a subject, though hunting scenes are the most common in both chase and caccia. The caccia commonly employed a third part, probably instrumental, which moved freely, without relation to the canon above it, in rather longer notes. (15, p. 914) Two-part writing was quite common throughout the fourteenth and fifteenth centuries. Besides Adam de La Halle, Machaut also left numerous works that show the influence of troubadour tradition.

The latter composer wrote lais and chansons balladees (virelais), most of which are for one voice; he also composed rondeaus and ballades in polyphonic style. His favorite literary and musical form was the ballade, which was dictated by the lyrics. The music is normally characterized by a florid, flowing treble describing delicate arabesques of melody and rhythm over two more stolid voices of tenor or baritone range, and it treats the sense and rhythm of the words in a thoroughly cavalier fashion. (15, p. 916)
The madrigal was probably the most important kind of fourteenth century Italian song. It is also based on strict poetical form. In style it is an off-shoot of the florid conductus. It was usually in two or three parts of embellished melodic patterns. The chief innovation of madrigal composers is the use of imitations.

The leader of the Italian "ars nova" was the blind organist Francesco Landini. His favorite form was the ballata which is less restricted than the madrigal or caccia form. Particular features are use of the French ballade style for solo voice and instruments linking of two balanced sections by musical rhyme, absence of metric contrast between the sections and an increased feeling for tenality.

Many of the fourteenth century songs reflect the glamour of the aristocratic world they were written to enhance. The composers and singers who wrote and performed these songs were expensive retainers of the magnificent courts. The lower class, however, was not without entertainment. In many smaller communities popular music was quite common. These tunes may have been as important in art song as plainsong was in polyphonic church music. Judging by today's standard one might tend to believe that popular music and folksong are synonymous. This is not necessarily so. The former was written then, as it is now, by composers specifically to please the public consumer; the latter, however, by definition, depends on oral tradition and is not necessarily created by a trained musician. Of course, some popular songs, as well as some art songs, have with the passage of time become known as folk music. Sometimes it is difficult to distinguish between the three categories. Often it becomes simply a matter of style. After the heyday of the troubadours many composers wrote tunes. The Italian lauda, the
Spanish contiga, the German Minnegesang and Geisslerleid, these are the songs of the middle ages. Against this background the sophisticated and complicated polyphonic art song holds a rather delicate position.

One of the most important sources for the songs of the last thirty years of the fifteenth century is that masterpiece of music printing Petrucci’s "Harmonica Musices Odhecaton A" (Venice, 1501). The newest styles tend all the time away from the fifteenth century ideal of melody with accompaniment toward the sixteenth century madrigal. But the "Odhecaton," summing up what is old, brings to mind two important characteristics of the fifteenth century: (i) songs were international in their scope, like American dance-tunes in Europe today; (ii) popular music was used as a matter of course by song composers. (15, p. 91f)

The principal voice of fifteenth century songs was usually the top voice, the solo part, if required. Most chansons are apparently "free" compositions; but when they are not it becomes important to distinguish the melody that is seen and the one that is heard in performance - the latter, of course, being the more important part.

In Germany, however, there were a group of songs in which the melody was definitely assigned to a voice in the baritone - tenor range, not only in theory but also in effect. Thus was derived the term "Tenor-Lied."

The greatest contribution of Italy to secular song at this time lay, perhaps, in making articulate the more informal singing and playing which was without doubt the essence of her native tradition. This is true above all of the fruttola.
The typical frottola is a short chordal song with the main melody in the uppermost voice; this voice is often the only one to carry a text, usually followed with class regard for "accent." It is therefore a genuine type of song-with-accompaniment, whether the other parts are played on viola, keyboard or lute, or even sung. (15, p. 920)

There are two important respects in which the late medieval art song stands in striking contrast to the same art in later periods. Firstly, it was a much more important part of a composer's activity. Until the 16th century, music in general was still either music for the church services or for social functions. "Song," roughly speaking, comprised the whole secular side, both vocal and instrumental, for, apart from a few keyboard pieces, the two styles were not distinguished; and even the keyboard pieces were usually adaptations from vocal music. Secondly, medieval songs differ from others in the relationship between the words and the music. In the troubadour period, before the invention of measured notation, words were the only means of establishing the metre of the music. This metrical relationship survived long after it had ceased in the modal rhythms of the fourteenth and fifteenth century songs. It is not until the fourteenth century that composers attempt to make the music represent the words: (i) in the caccia the musical expressions are stylized sounds, of the hunt, the street or market - this is naturalism in sound; (ii) naturalism by picture or symbol, usually called word-painting (e.g. quick notes to illustrate running) is very rare before the sixteenth century; (iii) in a few chansons and solo motets of the early fifteenth century there is melodic declamation, the naturalism of speech; (iv) the
frottola and similar forms contain careful but less passionate declamation. The "Odhocaton" was the printed counter-part of the innumerable manuscript collections of the time; broader based and enjoying a wider circulation perhaps, but nevertheless typical of the prevailing taste. (15, p. 920-22)

The tradition created by this style lasted far into the next century.

The next important step is the development and history of song. The anthologies of Milan, Narvaez and Valderrabano in Spain contain samples of all kinds of music. There are arrangements of movements from well known masses, or fashionable chansons, fantasias, settings of plain song variations on harmonic grounds and songs for voice and lute. Some were adaptations of polyphonic originals, but most were strophic solo songs, with a different accompaniment for each verse of the song. The tradition of these songs might possibly suggest Arabic influence again.

The last twenty-five years of the sixteenth century saw great changes in the musical climate, especially in the area of song. The Florentine experiments in declamatory song took shape. The French explored "musique meaurée" — music based on a poet's notion of how a song should be written. Some English composers were no longer content to merely arrange pieces for voice and lute and began to compose their own original music for this combination. The latter tradition may be traced back at least to the reign of Henry VIII in manuscripts like B.M. Royal App. 58, with its arrangements of chansons and songs for voice and lute, the lute taking two parts of the polyphonic texture. (15, p. 924) Lute songs have always been composed by professional musicians for professional and
amateur performers. Thus they could not, at least by definition, be classed as folk music.

Songs for voice and keyboard are found only in a manuscript in the Fitzwilliam Museum, Cambridge, and these are a mere handful by very minor composers.

In Italy dramatic declamation developed from a minor and casual art, suited for incidental music to a play, to an epoch making "recitative musick" of the monodists. The experiments of a clique of Florentine dilettanti (Galilei, Bardi, Peri) culminated in the collections of highly stylized songs published almost simultaneously by Magli and Caccini in 1602. The characteristic features of Florentine melody were a highly inflected but ametrical melodic line scrupulously following the text, its emotional effect heightened by expressive rubato and declamatory dynamics; important words thrown into a high relief by means of roulades, ornament or arresting harmonization, or by a combination of these. (15, p. 926) Many of the leading composers such as Monteverdi have considered monody as a means to an end rather than as an end in itself. They preferred to coordinate it with other traditional methods, rather than to use it exclusively.

The Italian also had its effect on the old "Lied" tradition of Germany. It was transmitted by Schuetz; all the great song writers of the next generation were either directly or indirectly his students. Many of their songs are highly polyphonic, but others are essentially solo songs. The songs in Schein's book "Musica boscareccia" are typical student songs, straight-forward in melody and harmony, square cut in rhythm and popular for many years. The song "More
palatino" was used by both Sweelinck and Buxtehude as a theme for variations, while Bach used the song "Kraut und Rueben" in the Goldberg variations.

In France, the solo song got its first taste of its impending fate that was to befall it in most European nations. It was completely overshadowed by the rising popularity of opera. But the use of two terms "voix de ville" and "air de cour" should be noted. The latter shows that the tune is gaining favor over polyphony; "voix de ville" (later vaudeville), with its suggestion of popular appeal, indicated that music is stepping out of its narrow bounds of the professional and connoisseur to include the man in the street.

English song developed in a rather similar manner as French song. Dowland's and Daniel's lute songs soon began to break down under the pressure of money. Lanier Ferrabosco, Coperario and others experimented with it and turned it into distinctively English "recitative musick." Because of its nature it was usually through composed, even though some strophic declamatory songs were found. Their harmonies were radically simplified from the elaborate schemes of the lutenists, and chromaticisms were used much more violently, with a more immediate emotional effect. The bass line tended to be abrupt, discontinuous, functional, impersonal and detached from the melodic line. (15, p. 931)

The simple harmony, tunefulness, regular phrases, vigorous rhythm and swinging pace of the "air" or "ballad" made it as popular as the declamatory song. Besides its versatility, it could be a love song, a dance song or an open-air song, it had a marked advantage over the declamatory song because of its tunefulness. Take away the words and you still have a musical composition; a declamatory
song without text is merely a string of notes.

During the second half of the century song is more easily reviewed. The first enterprising publisher Playford issued his first songbook in 1652. This publication does not reflect the growing influence of opera and stage music. In 1673 the first signs of a change in taste became evident in the title of his "Choice songs and ayres . . . . being most of the newest songs sung at court and at the public theatres." The music shows a certain briskness and superficiality which was typical of that generation. The second edition contains the first published songs by Henry Purcell. When Playford’s son took over the business he took the final step of labeling his publications as "theatre music." The song was dying and the opera air and stage song were taking its place. Arrangements became common again. "Can she excuse," "Lachrimae pavia" and "The Frog galliard" were derived from three of the most celebrated songs of John Dowland and arranged for a consort, then popular.

The characteristic features of the last seventeenth century English song are familiar. Sacred song was not very different from secular song. Declamation has yielded to a peculiarly English compromise between recitative and arioso. It found its greatest perfection in Purcell.

"As the "basso continuo" began to decline during the eighteenth century, the solo song with keyboard accompaniment began to rise. Composers were able to give greater attention to the treble and bass, leaving in some cases the middle harmony parts to the performer. However, their main interest was in larger forms, such as the opera and the oratorio. The solo song had to be content with the role
of a stepchild until it gradually emerged more fully at the end of the century.

In England also the opera had a great influence on the song, but not nearly as all pervading as in Italy. But there were other songs that in character were decidedly English, showing influence of folk music. The flow of English song continued throughout the eighteenth century, stimulated by the popular open-air entertainments as the pleasure gardens. The general style of these songs were aimed at neatness rather than breadth, but they have none of the pretentious brilliance of some of the early nineteenth century songs.

The development of German songs in the eighteenth century was gradual but more progressive. Handel, being rather Britishly influenced wrote nine German songs. They too are rather extended, more in the form of an operatic aria.

Johann Sebastian Bach has written very few art songs, a notable exception being "Bist Du bei Mir" composed for Anna Magdalene Bach.

The songs of C. P. E. Bach are full of pleasantly flowing lyricism, sometimes rather attractively uncertain in its direction, as though looking at the same time backwards and forwards. For the most part, however, they look toward the future, especially in their cadences and the general symmetry of rhythm and simplicity of texture. In scope and mood they vary greatly; many are light and convivial in mood, but some, especially the settings of religious words, are remarkably serious and expressive. (15, p. 934)

As the years went by song became more plentiful. Even though many of the songs were not great intrinsic value, one can see the gradual development upon
which later and greater men built their styles.

Gluck's setting of seven odes by Klopstock for voice and piano are more ambitious. But like Handel, these songs are a reflection of operatic styles.

Haydn's songs are more important and contain much beauty. But they fail to show the master's greatness. It appears that Haydn needed the orchestra to rise to the sublime. His vocal music, differs less markedly from that of his contemporaries. Many of his songs have melodies of an ornate kind, suggestive of Mozart but without his peculiar suppleness and grace, and the piano parts are liable to double the vocal line in a rather pedestrian manner.

Mozart did very little song writing per se. To him it was obviously something of a sideline. A fair proportion of the songs he wrote are relatively unimportant; but the best of the others are of great value. He had the gift to portray the needs of the words vividly. The setting of metrical words led to an increased flexibility of rhythm. There is another reason that might have discouraged Mozart from turning more solo songs. He was apparently under such pressure by the public to write not only what they asked for but also how they wanted it. In a letter to a Baron in Prague he expressed himself in this manner: "Were I a great man, I would say: Mozart, write for me, but only what you want and as well as you can; or you will not get one Kreuzer from me until you finished, but thereafter I will buy from you every manuscript and you shall not treat it as a "Fratschelwelb." (a careless woman) (9, p. 504) It is quite conceivable to this writer that under the domineering influence of opera there was little demand for solo songs. Notwithstanding the lack of consumer interest, the poetry of Goethe provided a
powerful stimulus. Mozart, and many later songwriters set his verses to music. With Mozart the piano accompaniment gained a little bit more freedom. In the designs of Mozart's and also Haydn's more important songs one can detect a desire to enlarge and vary them, thus laying a good foundation for Franz Schubert.

At this point a brief backward glance may help to clarify the position of the solo song at the end of the eighteenth century. In the earlier years of the century the composer was faced with a dilemma; he either had to emphasize the text at the expense of music, or music at the expense of text. His best solution was to take refuge in truth of declamation and write the best tune he could. But slowly progress was made in the ensuing years. The song had acquired greater independence in its piano accompaniment and widened its emotional range, but there had still been no composer who had regarded it as a really essential form of composition. Handel, with his supreme gift of vocal melody, was prevented only by his preoccupation with opera and oratorio from becoming a great song writer; for Gluck on the other hand, the stimulus of the stage was so necessary that it is doubtful whether, even if he had written more songs, they would have been of any importance.

Mozart in his best songs has given us a tantalizing clear glimpse of what he could have achieved as a song writer, and has shown also his unfailing skill in the use of operatic idioms for non-operatic purposes. It is important to see the development of the song against that of stage music; the simple "volkstumlich" (sic) songs of Hiller, Schulz and others are the counterpart of the equally simple German "Singspiel" with spoken dialog, while in those of Mozart can be found the
more ornate melodic language of Italian opera. It is significant that Zelter, whose songs were mostly on a small scale, did not compose operas, while Reichardt Zumsteeg, in their longer and more dramatic songs, were drawing on their experience as composers for the stage. There is no doubt that at the end of the eighteenth century the influence of opera helped to increase the range of the song; on the other hand, when we look forward into the nineteenth century, it can be seen at once that the greatest song writers did not excel as composers for the stage. The increase of independence in the piano accompaniment is of great importance, for until it was fully established the separate solo song could not stand firmly on its own feet. (15, p. 936-37)

It may be surprising to some that most music texts have little to say about Beethoven as a song writer. His songs held a position in his output similar to that of Haydn. Both wrote magnificent choral music toward the end of their lives, but they also approached music originally from an instrumental than a vocal standpoint, and derived a special stimulus from the construction of instrumental forms. Experiences of the writer have shown that even his choral works present many difficulties when regarded from the vocal point of view.

After the pioneering efforts of Mozart, the earlier dilemma of harmonizing the role of music and text was finally solved with the creation of a new form, the art song, in which neither the text nor the music had a separate existence. A result of this new form was the thorough composed song. The man destined to herald this new form was Franz Schubert. Through him the Lied (song) developed into a form which foreshadowed the tone poem and modern music drama, in that
the music coincides with the mood and action of the lyrics. Schubert, although not the originator of the art song, raised a musical form from comparative obscurity to a rank among the historic styles. Song forms depend entirely upon their text. Often they are strophic, but Schubert more often varied strophic compositions as they developed in accordance with the emotional development of the poem. In this manner the music is put on an equal basis with the lyrics.

The letters which Schubert wrote to his friends show a remarkable romantic spirit of adventure and exploration. This is also reflected in his harmonic treatment of his works. Chains of remote modulations always attracted him; in some of his earlier songs his eagerness to go through as many keys as possible in a small space leaves a sense of strain, the final return to the tonic being slightly suggestive of the catching of the last train at the last moment.

His sense of rhythm is highly developed, and his resourcefulness in inventing new accompaniment figures is endless. The piano is not often allotted as large a share of melodic material as in the songs of Schumann and Wolf, but there is some delightful inter-weaving of the vocal and keyboard parts as in "Pause."

In setting words he was often careless in details, judged by later standards and, like most composers earlier than Schumann, he has no scruples about repeating words for musical rather than poetical reasons. But in catching the general mood and atmosphere of a poem he was almost always uncannily successful, and not even Wolf produced so endlessly varied a body of songs. He seems equally at home in the simple lyricism of "Heidenroslein" and "Hark, hark, the Lark" and in the almost Wagnerian solemnity of "Grenzen der Menschheit," which, again,
looks forward to later song writers in its handling of a short motif. (15, p. 940)

Another composer of the art song who is noted for his achievements is Robert Schumann. Though not solely a writer in this form, neither was Schubert, he has nevertheless created a substantial number of songs with a high degree of sensitivity. He attaches great importance to the piano accompaniment - sometimes it has greater prominence than the voice - but overall he achieves a good balance between the two. Particularly attractive are songs where the melody is divided between them, as in "Der Nussbaum." He also established a new standard of sensitiveness in the setting of words, repeating them only when he felt that the sense demanded it. Of the song cycles written in 1840, "Dichterliebe" is undoubtedly the finest. The usual persuasive lyricism is here combined with a remarkable dramatic intensity, the moods ranging from passion to the cynical gaiety of "Ein Jungling liebt ein Madchen," and after the bitterness of the last song the epilogue for the piano comes with overwhelming effect. (15, p. 943)

As Sir Malcolm Sargent expresses himself: "In Schumann's emotional world joy and sorrow are subtly commingled." (22, p. 249)

Sometimes in his songs there are touches that remind one that Schumann started composition relatively late, as a self-taught amateur. In "Du bist wie eine Blume," for instance, the climax of the melody comes on a note in the piano part which is outside the vocal range. Two of his greatest songs, "Ich grolle nicht" and "Stille Tranen" demand either singers which have control over an enormous range, or one has to choose the lower of the two versions which,
however, detracts from the tonal beauty of the original melody. But his short-comings are by far outweighed by the impulsive warmth of the music.

Schumann’s greatest achievements came, as can be expected, in the setting of lyrics in his native tongue. He did, however, experiment in setting translations of Burns to music with some degree of success. His attempts at Spanish color were a failure. But, nevertheless, there was probably never a composer of songs who had as wide an influence outside of his own country as Schumann had. His prestige carried great weight especially in France and Russia.

His influence is also seen in some younger German song writers, notably Franz and Cornelius. Of the two Robert Franz was the older and more prolific. Most of his vocal pieces are on a small scale and in simple strophic form. In the main he continued the Schubert tradition without striking a distinctively new note on his own. This differentiates him from Brahms. He had neither the dramatic force of Schubert nor the burning intensity of Schumann. A certain timidity and simplicity, a want of elasticity and passion are characteristic of his style. On the other hand he always shows refinement, a certain admirable reticence, and a striking clarity of musical phrase. He is often reminiscent of Schumann in his generally intimate and informal style, and sometimes in more particular traits, such as his willingness to end a song inconclusively on a half-close, if so inclined.

Cornelius is not quite as economical and concentrated in his methods as is Franz, but his songs have somewhat warmer feeling and show more vitality. Quite frequently he provided his own lyrics for his songs, but often he had to turn
to other poets' works. In some of his compositions one can find a foreshadowing of the gentle moods of Mahler.

Brahms may be considered as the most direct descendent of Schubert. Schumann probably lived too close chronologically to be influenced very much. But with the conservative personality of Brahms it seems quite logical that he would study the great master of the past. By his time Schubert was already a well established classic. Even though Brahms studied Schubert closely, it shows another character trait of his in that he was able to maintain his own identity in his songs. His melodic inventiveness, though of very high quality, did not reach that spontaneity that Schubert possessed; nor do his songs reach the intensity of Schubert's, but they never fall below his idol's weakest songs. In approach to the problems of song writing the two have much in common; it was strictly musical rather than literary. Brahms was not overly fastidious in the setting of the lyrics. He has never been as scrupulous as either Schumann or Wolf.

Brahms, being less impulsive and more critical than Schubert, published far less than he created. His development was steadier than that of Schumann who wrote his finest songs in early life.

In the typical Brahms "Lied," part writing, harmony, and piano rhythms, although finely fashioned, are always subordinate to the voice and its essential melodic function. The piano part is often quite difficult; at times it looks more like a sonata than an accompaniment. The writer cannot help but notice a certain similarity in character of the songs that he grew up with and certain pieces of Brahms. They seem to reflect the terseness and stoic personality that has often
been attributed to the people of the German waterfront. But there may have been some influence of Viennese life. The musical design of his songs are always beautifully contrived and very varied. He never lost his affections for the simple strophic form, but often modified it delightfully as in "Therese," where the last stanza brings a wonderful change of mood, and "Wie Melodien," where the melody takes a different turn at each repetition. Often he uses an ABA design and less frequently a rondo form. The balance of musical interest between voice and piano is admirably maintained. Most important of all is the beauty of his melodic invention. Sometimes this is influenced by German folksong or pseudo-folksong, but this has often been exaggerated. When it is most characteristic it is wider in curve and freer rhythmically than most German folk music; the tunes of "Erinnerung", "Minnelied" and "Wie bist du, meine Königin" are notably attractive instances of a melodic gift that has a deep and individual beauty.

(Mahler, p. 945)

Mahler's early songs show a love for a naive and simple melody. In later songs this is combined with greater subtlety and tonal freedom. Often a rather simple tune may take an unexpected melodic or harmonic turn. In his last songs one can find a very individual and strangely moving eloquence.

An essential and constant feature of the songs of Richard Strauss is a richly full-blooded sentiment. In his later songs they are more subtly used and with more variety. His songs require great artistic and vocal skill. They possess a tenderness and call for a light touch in places where an indiscriminate performer might produce just the opposite. The accompaniment ranges from tender simplicity to increased
complexity and independence. But even the former produces always a deep, rich sound. In the song "Morgen" there is a delightful interplay between the piano and the voice which is rarely matched by other composers. Strauss has had his greatest success in his lyrical songs. The settings of humorous poems are apt to be facetious and the more rhetorical tend to fall into turgidity, though there are exceptions.

Strauss is the only composer to date who has excelled both in the field of opera and in the realm of song. Elizabeth Schumann, who introduced many of Strauss' songs to America, said: "... his twofold achievement is amazing when we contrast 'Salome,' 'Elektra' and the many other gigantic works for stage or concert platform with his tender lyrical songs....." (as quoted in 6). She continues: "One striking feature of Strauss' songs is that they are practically all settings of poems which no other composer has chosen. It looks as though he had deliberately avoided any which previously had been adopted..... The only great German lyric poets represented in his songs are Lenau, Ruckert, Uhland, Goethe and Heine, and none of these by any great number... . Not one of Moricke's or Eichendorff's lyrics has been set by Strauss. He has obviously been more attracted by the modern poets Dehmel, Schack, Henckell, Dahn, Liliencron and others of the time, and it is with their poems that he has unquestionably given of his best...." (6)

Hugo Wolf is one composer who almost entirely devoted his energies to the art song. He was deeply sensitive to literature which ties him closely to Schumann. In his later songs he adopted certain features from Wagner which he
reworked for his medium with great skill. His songs show a wide variety of moods. It ranges from the powerful dramatic to a gentle serenity that reappeared in his later religious songs. Despite his love for chromaticism in its most complex use, Wolf never lost the ability to handle simple diatonic harmony distinctively.

His approach to song writing was intensely original. His procedure was markedly different from that of Brahms, in that the piano, instead of being main subordinate to the voice and its melodic purpose, often fills the role of an independent commentator. (22, p. 351) He set a new standard of response to the text and in the balance of musical interest between the voice and the piano, he undoubtedly had influence on later composers, even though he himself was decidedly a romantic song writer.

In the first fifty years of the twentieth century no major song composer has yet emerged. Some of the outstanding musicians were Faure and Debussy in France, Mahler and Strauss in Germany and Rachmaninoff of Russia. But none of these are strictly twentieth century composers. By age, as well as by style, they are essentially post-romanticists. Many new devices have been tried to develop the art song. Some experiments were somewhat successful but no single composer has changed the history of song irrevocably, though several have enhanced the prestige of the art.

There are certain developments that are noteworthy. During the past one hundred years music, in general, has become more and more complex until it has reached a point where it was no longer an art in which the amateur can participate with anything more than consumption. Thus the layman, who before enjoyed to sing
the songs of Schubert and other contemporary composers has now been reduced to the role of a mere listener. Whether this be the cause or effect, the serious song composers demand more and more from their interpreters the advanced technique few amateurs can claim. In the natural cause of things the tendency in vocal writing has been away from the old melodic movement by step and small leap, in the interest of enlarging expressive resources; on the one hand we find wide vocal leaps, on the other hand vocal line is reduced to pitched speech rhythm.

A close relation of this second tendency, and an off-shoot of the old melodrama, is the "Sprechgesang" which Schonberg exploited but there are two serious defects. First, it is not a precise language. The pitch the composer suggests does not seem to matter too much. A gramophone record directed by the composer himself does not hold to the pitches indicated; they are consistently lower. Second, without an outstanding virtuoso reciter, who has the ability to hold an audience spellbound, this medium quickly becomes tedious.

And this is where we stand now. It is more difficult than it has ever been before to predict the course the art song will take in the future. As composers of other forms have done, the song writer may have to look to the past for inspiration for a fresh look in the art song. It is this writer's belief that we have not yet reached the end of the road and that there is still much untapped material available to the persistent, serious composer.
Che fiero costume

The composer, Giovanni Legrenzi, lived through the major part of the seventeenth century. The operas, which he wrote, show a noteworthy advance over those of his predecessors in the orchestral support of the vocal parts, and he treats the recitative and the melodic phrase with greater freedom. In his arietta the accompaniment is quite independent and in some places its rhythm is challenging to both the accompanist and the performer. The introduction, for instance, does not establish the pulsation of the song. It had to be practiced many times to assure the correct entrance of the soloist. Leading into the second A section, each verse being in ABA form, the composer complicates it even further by placing heavy chords on weak beats (8th and 11th count of 12/8 meter). To counteract this the accompanist accented the 7th and 10th count of the left hand melodic line. This, however, had to be done very subtly, since the composer obviously did not desire a heavy accent there. In the vocal line also are several places where the composer calls for accents on the weak beats. Rhythmically this piece could remind one of 20th century compositions with their displaced accents, but in this song the performer has to take great care to treat them rather delicately in order to express the meaning of the text.

Il mio bel foco

Benedetto Marcello lived in the early part of the eighteenth century. He was a student of Gasparini and Lotti. In style his music approached that of the
classic period; it is slightly more transparent. The accompaniment of this recitative and aria is reminiscent of some of Scarlatti's music.

The recitalist had earlier shied away from doing this number because in several places the melody hovered around the upper edge of this singer's range. After some encouragement from his instructor the author finally attempted to sing this aria. He was surprised to find that the higher notes came quite naturally and easily. However, he always had to guard against creating tension in the throat. The word "stinguer" was especially troublesome in this respect. At one point in the song the melodic line dips clear to the lower extreme of the performer's range. This posed no problem to the singer, but the accompanist had to take care not to cover those notes, since no great volume could be produced at that register. This number called for many subtle changes in tempo which at times was confusing to the accompanist. Only through repeated practice could the unity between performer and accompanist, that is so important to a polished performance, be established.

Thus Saith the Lord and

But Who May Abide the Day of His Coming

Georg Friedrich Handel

The recitalist and his accompanists worked on this demanding number for many months prior to the performance. The accompaniment, not having been written for the piano, proved to be rather taxing. This recitative and air for bass are two separate pieces but are usually, as in the recital, performed together. Both are a good tonic for the voice. They require good breath control, since, in
typical baroque fashion, they contain a number of long florid passages on the same syllable. One of these passages on the word "desire" for two and one-half measures provided a formidable challenge to the singer. He found himself unable to obtain and maintain sufficient air to carry that line to successful conclusion. A breathing break would have been out of the question, as it would have destroyed the phrase. The singer's wife, who had extensive vocal training, suggested to start the phrase at a lower dynamic level. Since Handel did not give any other volume indication than a crescendo at the end of the phrase, this advice appeared practical. After some practice, the difficulty was overcome. In the recitative and similar sections of the arts, where the style is declamatory and dramatic, the author had to break himself of a misconceived notion of dramatic expressions. His singing resulted in forced tones and over-articulation tended to destroy the melodic flow. After having been corrected, the writer could now realize the grotesqueness of the former concept. He always had to be on guard against falling into that habit. However, articulation and dramatic expression are necessary to interpret the recitative and aria. With the guidance of the instructor, it was refined to fit into the mood and style of the song.

In the aria some special problems were encountered that needed special attention. One eight measure phrase at slow tempo on the words "when He appeareth" did not allow any place for breathing. The writer experimented with several places for an additional breath, all of which appeared unsatisfactory. Dr. Dittmer then divided the phrase into two, repeating the words "when He
appeareth," thus creating a place at which a breath can properly be taken.
The whole effect of that phrase did not appear to have been adversely altered.

One other area of concern to the recitalist were several words with an
"ee" sound on high notes. One such place could be found in the second
larghetto section of the aria where the word "He" provided with a fermata,
indicating some degree of importance. The performer's tone was always very
tight on that note. Only after many experiments and much practice could a
freer sound be produced.

Memorization of this selection proved to be not as easy as it might appear
at first. As indicated earlier, in the area are two larghetto sections. Both are
constructed around these two phrases: "But who may abide the day of His coming?"
and "and who shall stand when He appeareth?" Either phrase is repeated abun-
dantly, each time with a rhythmic and melodic variation. It becomes quite easy
to place a phrase out of one section into another. This number would have to be
over learned.

Handel has a reputation of writing well for the voice. It is felt, after
much rehearsing, that this is well substantiated in these works.

Mentire Tl Lascio

This is one of the few arias not connected with opera that Mozart composed.

This work was selected because:

1. It should belong to every baritone vocalist's repertories;
2. one learns, on singing it, that Mozart writes very well for
   baritone singers.
3. the program was heavily loaded with German songs and more diversion was needed.

Of all the numbers that the author learned either for the recital or for its preparation, this was unquestionably the most difficult. It required many spot practices to assure accurate rhythm of the vocal line as well of the accompaniment. Again the lyrics presented a problem, even though their meaning could be well enough determined through "intelligent guessing," a practice now highly recommended in the study of foreign languages. The aria is very emotional, but it is classical emotion, not romantic. The performer must strive to retain a classic style of singing, rather than becoming too sentimental. The entire song is an expression of pain at the departure of a loved one. It begins with a slow melody which requires well sustained support. At the words "provo nel mio dolore" the melody becomes slightly more lively. "Ti chiedo un sol momento" is marked allegro, changing sadness to more passionate outbursts.

Here the writer had to guard himself against his self-styled dramatic singing. Toward the end the tempo gradually increases to a frenzied climax. Mozart is looking toward the future, but the performer cannot yet place the song in the romantic period. This selection requires much artistic skill and finesse in interpretation.

_Wohin?_  

_Franz Schubert_

_During his youth the author was raised in an environment in which he was frequently exposed to performances of art songs. Songs of Schubert, Franz, and_
especially Strauss formed a steady part of his home's musical menu. Thus he was very fortunate in being familiar with many of the songs which he and his instructor selected for the recital. This Schubert number has a fond place in the memory of this writer, and he has greatly welcomed the opportunity to learn this work under the supervision of an experienced instructor.

The song *Wohin?* speaks of a wandering apprentice who is drawn to a brook by the rushing of its current. As if under a spell, he follows that brook along until he begins to question the course he has taken. He asks himself what has kept him so spellbound, and in typical romantic fashion he attributes it not to the rushing of the brook, but to the singing of water sprites. But in a carefree manner, he decides to follow the streamlet, for he reasons that there is a mill at every brook, where he might find his destination.

The accompaniment is throughout the song is in fast triplet figures to imitate skillfully the rushing of the water. The melody above it flows along in a gentle manner. The performer constantly had to remind himself to let the melody flow and not to disrupt it with improper articulation. The tone had to be light at all times, even if the mood changed to the mysterious.

*Franz Schubert*

This song, based on a poem by Heinrich Heine, is from the song cycle *Schwanengesang*. The moods of the songs in this cycle express longing and love as in *Standchen*, a foreboding of impending doom (*Krieger's Ahnung*) and extreme sadness, as does this selection. The poem, written in the first person, tells of the
performer, lost in melancholy thoughts, gazing at the picture of his love he has lost. Her portrait appears to come to life. Her lips are drawn into a bitter-sweet smile and her eyes glisten as if filled with tears of deep sorrow. Tears flow down his cheek; he cannot yet believe his loss.

The mood is heavier and deeper than in _Mentre Ti Lascio_. There is no agitation or passionate outburst. The accompaniment is kept very simple throughout beautifully supporting the slowly moving melody. The song makes subtle shifts from minor to major modes. The performer must be careful not to overrespond at the changes. Just as in the _Funeral March_ by Beethoven (Piano Sonata No. 12, Op. 26, 3rd Mvt.) the ending in a major key does not indicate a reconciliation and should not be conceived as such. (5, p. 231) Again restraint must be used, not only to stay within Schubert's style but also to maintain good taste.

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_Der Wegweiser_

_Franz Schubert_

This song speaks of a wanderer who avoids much travelled roads, who seeks out hidden paths and craggy mountain heights. But he questions his foolish desires that drive him into deserted places. He says: "I have not committed anything that should make me shun people!" Many road signs point the way to cities, but he journeys past, restless, seeking rest. He sees one sign post before him, immovable from his sight. One road he must travel, from which no one has yet returned.

Again one is amazed at how effectively Schubert uses simplicity in both accompaniment and vocal to set the proper mood. The questioning middle
section, using the same melody as in the first and third section, is set in the major mode. The last section uses the rhythm of the melody, repeating the same note which rises a minor third on each stanza until it reaches a climax on the phrase "die noch Keiner ging zuruck." The last verse is once more repeated; so is the climatic phrase at the end, drawing attention to the hopelessness of his wandering.

Once more the author had to guard himself against destroying the flow of the melody by over-articulation. This was especially important where the melodic line would hover on a repeated note. The song requires a well-supported tone. Much practice time was spent in obtaining the desired effect. The recitalist was at first not overly enthused about this number, but once learned he enjoyed to perform it.

\textit{Morgen}  
\textbf{Richard Strauss}

This number has long been a favorite of the writer. It too has been performed in his home many times. In the introduction the piano sings out a beautiful melody. After the solo voice has entered gently, the same melody is delicately interwoven with that of the voice, like two personages in a moment of bliss. Bernard Taylor described this selection as follows:

\textit{Morgen (Tomorrow),} is one of the most satisfying songs from both the singer's and the audience's standpoint, by Richard Strauss, or any other composer. The nostalgic poignancy of the music, the poetic beauty of the words, create a mood and stir the imagination, which makes it a masterpiece of song writing.

From the very first note of the long introduction, the picture of tomorrow's early dawn is set before you. As you listen
Intently to the simple and beautiful melody, your thoughts are filled with keen anticipation of the stillness which immediately precedes the rising of the sun. At the height of the crescendo of the soaring melody, it is as if you must join your voice to that of the music and give expression to your hopes of at last finding the one for whom you have been seeking. As you join together in a heavenly union, the melody surges onward and both of you are lost in a ecstasy of dreams, and you walk together along the slow and unending pathway of life. Without a spoken word, it is enough that you gaze deeply into each other's eyes, with perfect understanding of the yearning hope, that this fateful union will last forever. (26, foreword)

Having had experience as both accompanist and soloist, the author must admit greater demands are made on the latter. The song requires a light, unrestricted voice. The melody must soar; nowhere does the dynamic level reach a forte. The climax must be achieved through expression only. Excellent rapport in mood and interpretation must exist between soloist and accompanist. Only then will this song become a truly aesthetic experience.

Allerseelen

Richard Strauss

When selecting literature to be considered for the recital, the author at first by-passed this song because of some apparent difficulties. However, with encouragement from his instructor, he attempted to work on it. To minimize the expected difficulties the song was transposed down a half step. At the climax the word "wieder" was changed to "nochmals" to assure better resonance. Much to the writer's surprise, he did not experience the anticipated problems. In fact, the entire number was memorized after two rehearsals with his accompanist. It has since become the favorite song in the recitalist's repertoire.
The lyrics tell of a widower reminiscing on All Soul's Day the tender relationship with his wife. Once more he yearns to hold her "as once in May."

There is a certain similarity in content between this number and Schubert's "Ihr Bild." But here the melody is more flowing and Strauss allows for more passionate longing. The latter is, however, kept well under control. The melodic line requires many delicate dynamic shadings, such as a crescendo followed immediately by a pianissimo within a phrase. All three verses are through composed, the last one building up to a beautiful climax. The accompaniment, in typical Straussian fashion, is complex, going through many chromatic modulations within a short time, blending with the melody into an expression of tender nostalgia.

_Vergebliches Standchen._

Johannes Brahms

Johannes Brahms has often been accused of plagiarism. Since the composer was deeply involved in the Wagner controversy, even though involuntarily, the accusation may appear somewhat far-fetched. But when this song is examined the claim may have some validity. The lyrics are accredited to a collection of folk songs by Zuccamaglio. The melody is in definite folk song style. Whether it was composed by Brahms or whether it was also taken from the collection the author has been unable to determine. But even if we assume that the latter be the case, the composer has reworked it well enough to lift it into the ranks of an art song. This is not the only example. There is the song _In stiller Nacht_, which would probably be completely unknown, were it not for Brahms's arrangement. He
has also used folk songs as themes for variations. So have other composers not only used folk songs, but even themes from the works of their predecessors. The practice seems to be accepted. For the claim of plagiarism to be valid, the musician who has borrowed the tune would have to pass it off as his own. This Brahms has never done. The source of the work is always clearly identified. Thus the accusations have to be considered as being invalid. Most present day musicologists would agree.

The song requires the characterization of the suitor and the maiden who rejects him. After the first rebuff, the young man tries to woo her by appealing to her sense of pity. But all is in vain. She light-heartedly bids him "good-night, my child" and turns him away.

It called for many hours of practice and experimentation to obtain the desired vocal quality for the characterization. Often, the writer had felt he had attained the proper character, only to find that, in doing so, he had lost the proper tone quality. Much credit for the success of this selection has to go to the instructor for his patience and persistence.
ANALYSIS OF TRIO MUSIC PERFORMED

A Ceremony of Carols

Benjamin Britten

After the author had arranged for a ladies' trio to take part on his recital by performing his two compositions, which will be discussed later, the problem arose as to what other music to select for that group. It was felt to be desirable that music be chosen which had originally been written for a women's trio. Most music the writer had available were arrangements, while some other songs were not suitable for a master's recital. The author and his advisor finally agreed on some selections from the Ceremony of Carols by Benjamin Britten. After a careful study of the whole work, considering range of the various voices and lyrics, especially in view of their seasonal nature, he decided upon the following numbers: 1. There is No Rose, 2. As Dew in Aprille, 3. This Little Babe, 4. Deo Grazias. As time became a more pressing problem, the second selection was deleted from the program.

Eventhough all of the participants in the trio had a good musical background, the harmonic treatment of the songs provided quite a challenge to them. Very few of them had been exposed to music of a modern nature. All but two of the ladies were completely unfamiliar with these compositions. Nevertheless, they read their parts well; but, still, much individual practice was required, especially after the accompaniment was added, to gain security within each voice. Because of the late rehearsal time, (9:00 p.m.) the practices were often rather tedious, but steady progress was made.
The lyrics provided another problem to be overcome. Often they were a mixture of modern and old English as well as Latin. Two of the trio’s members had sung the composition in high school and were accustomed to a different pronunciation than this author was using. After some deliberation, it was decided to use modern English pronunciation, except on words for which a pronunciation guide had been provided.

The ladies must be complimented for their diligence and perseverance in preparing these numbers and adding to the recital.

Stars and Moon Compasses

Jurgen Sass

The question of what kind of original work to prepare for the recital has long been on the author’s mind before it was finally tackled. Many ideas occurred and were discarded. The 67th Psalm was put into a choral setting, but was found to be too difficult and impractical. The author had never done well in writing for solo voice, and this was hardly the time to attempt it. An idea of writing for a treble trio gradually firmed up. Next, suitable words had to be selected. The author had many excellent German lyrics available, but felt that it would be more desirable to use English poems. He briefly considered Walt Whitman, but did not feel too well at home in that style. Emily Dickinson provided no inspiration. One afternoon, while browsing through the works of Robert Frost, he came across two poems, titled Stars and Moon Compasses. These appealed to him, and he immediately began to work on them.

The composer employed two unifying techniques for both settings. In the harmonic treatment each voice was set in a different mode. The composer had
experimented with this method for some time, expecting it to be more effective
in polyphonic arrangements. However, when he was given the opportunity to
have such a piece performed in a seminar in music theory he was proven wrong.
Consequently the two songs were written in a homophonic style. Subsequent
rehearsals showed that the method worked quite well in that manner.

Rhythmically the composer tried to avoid a regular strong accent after
each bar line. To do so, he followed a regular pattern of alternating groups con­
sisting of even and uneven units. A unit might be either a quarter or an eighth
note or any other note value. Once a certain pattern was decided upon, such
as two quarter notes against three, considerable rhythmic freedom was possible.
Any note value or rest might be used within that pattern; this was determined by
the basic accents of the text, they should fall at the beginning of a group
pattern.

The poem Stars expressed a more restless and colder feeling. Conse­
quently the composer chose a two/three pattern with eighth notes forming the
basic unit. However, he did not hesitate to change the latter to quarter notes
if it deemed necessary. There were also some places where he departed from
the pattern entirely, if only momentarily.

For the melodic line the composer decided upon the lydian mode, the
supporting voices were written in dorian and aeolian modes. The parts were
arranged to form consonant sounds, even though dissonances were not shied away
from. This song contained quite a number of them. The motion was generally
parallel, mostly in consonant chords.
The mood in *Moon Compasses* is an expression of sublime solitude experienced by the poet after a storm. He compared this silent ecstasy to that of gentle love. To capture that feeling, the composer chose a three/two pattern again, the basic unit being quarter notes throughout. The melody was set in the dorian mode, the other parts in the aeolian and phrygian mode. The song employed mostly oblique, diverging and converging motion. Dissonances were not as frequent and less harsh.

It was rather interesting to observe the reactions of the trio members when the songs were introduced to them. To most of them it was the first time they had been exposed to any music in other than traditional commercial style. They generally responded with a passive reserve. When the rehearsal of individual parts was commenced, it was found that each melodic line was quite easy to learn. The main difficulties arose when the parts were sung together, since they now had to get used to hearing unusual harmonic combinations. Since one part may be in four flats and another in only one or two, cross relations resulted frequently. Much time was spent in developing a feeling for these harmonic relationships. Once this had been achieved and the group was able to work on expression and fluency of performance, their passive reserve changed to an outright display of enjoyment. The frequent changes of meter within the songs presented no apparent difficulties, even though there was a tendency in two places to prolong a chord beyond its value. With proper attention to the director this was soon overcome.
The piano accompaniment was strictly independent. Here, however, the composer felt he had tried to do too much. The piano part had a tendency to clutter up the total effect. It was found necessary to modify it to provide a gentler background, rather than to add complications to the already complex vocal parts.
CONCLUSION

When reviewing the events leading up to the recital, the author became aware that there were many factors that directly and indirectly contributed to his intellectual and aesthetic growth. It is almost impossible to separate the course of study from the actual preparation of the recital. There was much information that the writer received in such courses as the various music seminars, twentieth century music, and education classes which helped him to understand the reasons for certain styles of some of the songs he performed. Even though a year elapsed during which the author received no direct training, due to sabbatical leave of his instructor, much thought was given to the recital. The author tried many songs with his accompanist to build as large a repertoire as possible from which final selections might be made.

Much research was made and serious thought was given to find suitable material for original work that might find its proper place on the recital. Here the aesthetic training the writer had received proved to be especially valuable. All original compositions were completed prior to commencing final preparations so that all efforts could be concentrated on the recital.

The writer feels that he has gained valuable experience in working with matured and trained adult voices. In his daily occupation the recitalist has always worked with young adolescent singers. By necessity the tedious learning of parts has always taken a large share of the practice time. Also the voices are far less
developed and the demands on their singing technique has to be adjusted accordingly. These drawbacks are greatly minimized and thus more swiftly overcome with adult voices. More rehearsal time could be devoted to the finer points of a polished performance. This has given the author much needed variety in experience.

The writer feels that the recital has been but one more step on the long road of professional growth; it was by no means an end in itself. In the teaching profession, and even more so in the arts, one cannot remain static. The ever-changing artistic climate demands that one keep in step with the mood of the times. Yet one also must have the stability to withstand trivial, momentary fads. The training the recitalist has received in the past few years has provided him with the background to apply stability or flexibility when needed.


(19) Michael, Herbert. Das Leben. Georg Dollheimer Verlag, Leipzig, Germany, 1936


