VOCAL PREPARATION FOR THE HIGH SCHOOL MALE
(Preparing the High School Male Soloist for Contest/Audition -
A Choral Director’s Guide)

D.M.A. Document

Presented in Partial Fulfillment of the Requirements for the Degree

Doctor of Musical Arts

In the Graduate School of The Ohio State University

By


Graduate Program in Music

The Ohio State University

2009

D.M.A. Dissertation Committee: Approved by:

Dr. Robin Rice, Advisor

Dr. Hilary Apfelstadt

Dr. Akos Seress

Dr. Wayne Redenbarger
Abstract

The development of the high school male voice takes tremendous knowledge and care. This document outlines an approach to vocal instruction for adolescent male changed voices for use by voice teachers, choral directors, and students. For practical purposes, the author uses both technical and non-technical language in order to communicate to the aspiring young singer and teachers and directors. The document outlines topics and teaching strategies for tenors, baritones, and basses encompassing pedagogy, repertoire and performance practices. Also included in the document are several appendices that list repertoire such as that recommended by the Ohio Music Educators Association (OMEA), selections that are appropriate for contest and audition material.
Acknowledgments

I would like to express my deepest thanks and appreciation to Dr. Robin Rice for his wealth of counsel, guidance and friendship during my stay at OSU. Also my sincerest gratitude goes to Dr. Patrick Woliver, Dr. Hilary Apfelstadt, and Dr. Wayne Redenbarger for serving on my committee and providing me with valuable information throughout my educational process.

To my family who through the years has wondered if I ever would finish this course and to my wife Catherine who has stood by me constantly during these three years away from home except on weekends, and to my step-daughters Rachel and Jessica whom I love as my own, I express thanks. I am thankful to my father for his love and to my mother who throughout her life loved opera and placed that love in me, and to my brother Joe and his wife Paula for their love, support and assistance in editing during this document process.

I wish to extend a word to my friends Richard and Sue Kiebler for putting me up in Columbus, Matt and Beth Pittman for putting up with me in Columbus, and for putting up, Rob and Julie Price. Thank
you all for your love and support during my time at The Ohio State University (Go Bucks!).

All the students who have been a part of my life have taught me more than I can say—especially Josh Hart, Alec Feiss and Andrew Cooper. I owe gratitude to my teachers Robin Rice, George Vassos, Berneil Hanson, Clarence Smelser, Chuck Valley and many more, who deserve credit for bringing me to where I am today. I give a special thank you to Stanton’s Music in Columbus Ohio for their assistance with the OMEA contest list.

Praise to the Lord God Almighty for strength in the time of need.

Thank you!
VITA

Doctor of Musical Arts..........................................................................................2009
The Ohio State University

Artist Diploma, Vocal Performance......................................................................1988

Master of Music, Piano Performance
The Cleveland Institute of Music

Master of Music, Vocal Performance..................................................................1985

Bachelor of Music, Vocal Performance
The Cleveland Institute of Music

Bachelor of Music, Piano Performance..............................................................1982
Drake University

Mansfield University...............................................................................................August 2009
Assistant Professor of Voice

The Ohio State University.....................................................................................2006-2009
Graduate Teaching Associate

Youngstown State University..............................................................................2005-2006
-The Dana School of Music Instructor of Voice

Broadview/Brecksville Heights...........................................................................2005-Present
High School Studio Voice Teacher

Mayfield Heights Middle School.........................................................................2001-2002
Assistant Choir Director
Berea High School…………………………………………………………………Spring 2001
Choir Director (Interim)

Cleveland Opera on Tour………………………………………………………….1990-2001
School Stage Director

The College of Wooster……………………………………………………………1998-1999
Instructor of Voice/Opera Workshop Director

Heidelberg
College………………………………………………………………………………1994-1997
Adjunct Voice Instructor/Opera Director

The University of Akron…………………………………………………………….1990-1992
Studio Coach/Accompanist

Private Studio………………………………………………………………………..1988-Present
Voice Teacher

The Broadway School for the Arts…………………………………………….1985-1988
Voice Teacher

Akron Lyric Opera Theatre…………………………………………………………1997-Present
Artistic Director

Wooster United Methodist Church…………………………………2001-2008
Director of Music, Organist/Choir Director

Montrose Zion United Methodist Church…………………………………1994-2001
Director of Music, Organist/Choir Director

Belcore
Count Almaviva
Don Giovanni
Eisenstein
Escamillo
Figaro
Ford
Gianni Schicchi
Grosvenor
Guglielmo

L’elisir D’amore
The Marriage of Figaro
Don Giovanni
Die Fledermaus
Carmen
The Barber of Seville
Falstaff
Gianni Schicchi
Patience
Cosi fan Tutti
King Melchior  
Amahl and the Night Visitors  
Marcello  
La Bohème  
Papageno  
The Magic Flute  
Pirate King  
The Pirates of Penzance  
Pooh-Bah  
The Mikado  
Ravenal  
Show Boat  
Sharpless  
Madama Butterfly  
Silvio  
Pagliacci  
Wolf  
Little Red Riding Hood  
Cantata #36  
Johann Sebastian Bach  
Cantata #62  
Johann Sebastian Bach  
Cantata #82  
Johann Sebastian Bach  
Carmina Burana  
Carl Orff  
Christmas Oratorio  
C. Saint-Saëns  
Magnificat  
Johann Sebastian Bach  
Mass in G  
Franz Schubert  
Messiah  
George Frideric Handel  
Requiem  
Johannes Brahms  
Requiem  
Maurice Duruflé  
Requiem  
Gabriel Fauré  
Requiem  
Michael Haydn  
Requiem  
Wolfgang Amadeus Mozart  
Requiem  
Giuseppe Verdi  
Requiem  
Franz Joseph Haydn  
The Creation

**Fields of Study**

Major Field: Music

Vocal Performance  
Piano Performance  
Choral/Orchestral Conducting  
Vocal Pedagogy  
Opera
Table of Contents

Page

Abstract ................................................................................................................................. ii

Acknowledgements ............................................................................................................. iii

Vita ....................................................................................................................................... v

Introduction ......................................................................................................................... 1

Chapters:
1) Teaching the world to sing (To sing or not to sing) ...................................................... 3
2) The importance of posture ............................................................................................. 9
3) The muscular breath ...................................................................................................... 13
4) How open is my throat? ................................................................................................. 21
5) Where is the sound going? (My nose itches) ............................................................... 27
6) Don’t sneeze on me! (Vocal health) ........................................................................... 36
7) What’s a voice type? ...................................................................................................... 39
8) What songs are appropriate? ....................................................................................... 42
9) Musical theater vs. classical singing ........................................................................... 45
10) Learning the song ......................................................................................................... 48
11) Say /sei/ what? (Diction) ......................................................................................... 52
12) Contest is around the corner..........................................................58
13) And you want to act too? ...............................................................60
14) Auditioning - Musical Theater and College Auditions...............62
15) Repertoire....................................................................................66
Bibliography.......................................................................................69
Appendix A - OMEA Contest List-Alphabetical by collection..........73
Appendix B - OMEA Contest List-Alphabetical by song..................95
Appendix C - International Phonetic Alphabet Guide....................104
Appendix D - A short list of vocal role models...............................107
Appendix E - Vocal Music Glossary................................................109
Appendix F - Vocal exercises...........................................................113
Appendix G - Suggested OMEA Contest Selections (40 Songs)......115
Appendix H - Additional selections from musical theater.............119
Introduction

VOCAL PREPARATION FOR THE HIGH SCHOOL MALE
(Preparing the High School Male Soloist for Contest/Audition - A Choral Director’s Guide)

The following guide will address various aspects of preparing the high school male for Ohio Music Educators Association (OMEA) contest, college and other vocal auditions. This document is directed towards the high school choir director who is not a trained singer, but rather a specialist on another instrument; it also offers the writer’s experienced perspective to those with a vocal background. The content is based upon numerous discussions with friends and colleagues who have choral assignments in secondary education but lack adequate vocal training to feel comfortable preparing students for contest or college auditions.

This writer has engaged in a vocal career as solo performer, voice teacher/coach and lecturer of voice for over twenty years at various institutions including the Broadway School of the Arts, the College of Wooster, Heidelberg College, the University of Akron, the University of Youngstown-Dana School of Music, The Ohio State
University, Midpark High School, Brecksville/Broadview Heights High School, and a personal private studio. His performing credits include appearances with the Cleveland Orchestra, the Cleveland Opera, Lyric Opera Cleveland, the Akron Symphony as well as the Ohio Light Opera and others. Mr. Ranney belongs to the National Association of Teachers of Singing (NATS), American Guild of Organists (AGO) and Phi Kappa Lambda.

His students have been selected to perform various leading roles in musicals and operas in addition to receiving and placing at high levels in contests. His students have successfully entered post-secondary or collegiate music colleges throughout Ohio’s system.

The author, after teaching young male voices for over fifteen years, has developed methods and teaching techniques for training these voices. This document endeavors to assist others with similar problems and to offer strategies for their students’ developmental success.
Almost without exception everyone can learn how to sing. While not all will perform professionally, most can obtain at least enough proficiency to enjoy participating in theatrical or choral ensembles. The intent of this document is to give choral directors tools to help young male singers gain basic vocal proficiency.

Two common factors prevent students from learning how to sing: that they were told they could not sing and that they lack exposure to good singing. Helping students to overcome these hurdles is one of the most rewarding things a voice teacher can do.

Training a young adult male to sing requires time, focus, patience, observation, listening, and an ability to make pedagogical decisions. There is no quick fix that will bring the student to full vocal maturity. The teacher, whether in a studio or classroom setting, must diligently motivate forward progress. Without coaching, students will gravitate to their habitual muscular comfort level. By way of contrast,
the optimal development of the singer should be like that of Olympic athletes who, after years of training their muscles to comply, shine in the ultimate test of competition. This dedication to hours of practice and coaching assures that these individuals are ready to test the response of their bodies under extreme conditions. The singer likewise must also diligently train and develop his muscles for the ultimate test of an audition or competition.

Time off or vocal vacations should be minimized during the high school student’s developmental years. Indeed, famous athletes do not take time off just because they are tired or bored, likewise a voice teacher must continually inspire his or her students to maintain their pace. Performance opportunities such as OMEA solo and ensemble competitions are a good way to keep the singer motivated and on track. They provide an opportunity for the singer to be evaluated and receive comments without the pressure of being judged against others. Although most singers dread performance anxieties, the nerves and high emotions associated with live performance serve to develop the singer’s confidence, and the ability to deal with performance anxiety is a bonus gained from these events. It will also help the student if other performance opportunities occur before this or any other competitive performance takes place. A perfect opportunity
would be a solo recital in class once every semester or even more frequently as time permits. This would give singers the opportunity to experience all the feelings associated with the performance but with even less negative criticism of their performance.

Who is the ideal student? Anyone who demonstrates an interest in singing deserves the opportunity to learn. Certainly much of what the general public accepts as good singing is extremely subjective. What one person considers beautiful another does not. So be it. For our purposes here, there are fundamentals that all students should embrace. These fundamentals are the subject of this document. The teacher has two primary roles: first to instruct the student how to produce a beautiful sound, and second to help the student develop a sense of musicality and excellence. For the student to succeed he must internalize the teacher’s instruction. Without guidance from a teacher, students will gravitate to the musical standards of their popular culture.

Training solo singers may be a challenge for the choral director. While it is the choral director’s goal to enrich the vocal talents of his or her students, the development of the solo voice requires much more individual attention than a choral director has time to provide. The focus of a choral director’s teaching is unity of a whole and not the
individual sound. To further compound the issue, the choral director may not have the necessary training to teach solo singers. This document seeks to provide a resource for choral director’s to build their knowledge and understanding of the young male voice.

Some students are self-motivated and work hard without encouragement from the instructor while others require constant external attention to find motivation. A teacher plays a critical role in establishing motivation to the unmotivated student. The teacher must remain personally motivated in spite of the student’s indifference. It is easy for the teacher to become disenchanted by a lazy or unmotivated student and then tend to offer his or her best teaching only to those who ostensibly deserve it. Ultimately the motivator has to be the teacher.

Will every student become the next Pavarotti? Of course not, but one does not know until one tries.

Five main areas of vocal development are addressed in this paper: posture, breathing, phonation, resonation and musical interpretation. In addition, I have included an evaluation of the OMEA contest list and other appropriate repertoire. On the basis of extensive teaching experience, I suggest specific repertoire that I have found to be successful with young male singers.
Most of the OMEA list consists of selections appropriate for young voices, although some songs need special consideration before being assigned to the novice. The songs are of differing ranges and difficulty and are representative of the various skill categories from class C (easiest) through class A (difficult). Song selection should be based on the voice type and strengths of the singer.

Repertoire is the tool that the teacher uses to develop the student’s vocal skills. There are two essential elements for the student to discover through selected repertoire: technical development and musical interpretation. Selecting the first piece for the student is important, as this will be the building block from which the entire learning process will be established. I select as my first piece *Caro mio ben* (class C) for every student and then branch out to pieces of greater difficulty (e.g. *Sebben crudele*, *Amarilli mia bella*, and *Per la Gloria*) depending on individual abilities. Gradually assigning more difficult pieces will stimulate the technical training and musical understanding, thereby contributing to the student’s overall growth as a musician.

Incorporating repertoire from the very beginning, in addition to exercises, is invariably more interesting for the student and serves to build individual repertoire at an early stage. Incorporating repertoire
early provides further benefit. If, by the time contest approaches, the student has not learned a high-level piece (Class A), the student will have a song at a lower level prepared for competition. If necessary, these beginning pieces can be used for the student’s subsequent college auditions.

Each student is a new canvas, and the teacher must paint each with a new brush stroke. Each student represents a learning experience for the teacher as well as the student. Because each voice is different, one teaching method will not fit all. Often a teacher will become exasperated when a student does not comply with his or her instructions. In reality the student is incapable of understanding the supposedly tried and true methodology the instructor has developed over the years, and the teacher has not learned a new brush stroke for this student. Teachers who can adapt their style to fit each individual student will discover the key to optimal technical and musical growth in their students.
Chapter Two
The Importance of Posture

The basic principles of posture include: feet firmly and evenly planted on the floor with the weight slightly forward; knees slightly bent (to avoid blood flow constriction); the pelvis slightly tucked, the sternum up, shoulders back, head looking out to the horizon with neck straight up. Consider this as a relaxed military stance, with the feet either side by side or one slightly in front of the other. While there may be minor variations on this, the most important thing is that the body be well supported and relaxed without tension in the body as this tension can be transmitted through the neck interfering with free vocal tone.

One look at current (visual) role models shows performers in music videos singing with rounded shoulders, sternum down, head cocked, and uneven weight. This image remains pervasive in pop culture and takes concentration to overcome. As a result, young male singers can find the newfound military stance uncomfortable and even
socially unacceptable. The teacher needs to patiently support the positive elements of proper posture so the individual can overcome these feelings. Richard Miller, in his book *The Structure of Singing*, uses the phrase “noble” posture to indicate the raised sternum and upright stance needed for the singer. William Vennard, in *Singing the Mechanism and the Technique*, states:

> It helps to imagine that you are a marionette, hanging from strings, one attached to the top of your head and one attached to the top of your breastbone. This keeps the head erect and lifts the chest, allowing the pelvis just to “hang” in position. Imagine that the strings pull you a little towards the audience. (19)

During this entire process the singer should maintain a relaxed bodily stance. Tension in the body will manifest itself in the throat and create isolated tension points along the way.

Fidgeting boys who cannot stop moving while they sing present a potential tension problem. In point of fact, they seem to be in perpetual motion even when they are not singing. The young male’s constant restlessness can be attributed to his bodily growth and his bones stretching to maturity. This may frustrate the teacher.
Continued reminders to remain calm and still may often help. Have the student lean his back against the wall or lie on the floor and set time goals on how long he can remain still. This may seem perfunctory but poor posture will lead to an unsupported tone and an inability to increase higher note range, as the breath will be compromised.

Many students will project certain “ticks” with their body (e.g. twitching fingers, swaying body) that will distract from the meaning of the performance. Have the student work on eliminating these and instead concentrate on the meaning of each individual song to give him the bodily control he needs as an actor.

Practice having the student stand against the wall while bringing his shoulders back against the surface, placing the head erect and slightly touching the wall. The feet can be slightly away from the wall but no more than a couple of inches, with weight equal on both feet and the knees slightly bent. In this position the chest is in a high placement and the student should be able just barely see both of his shoulders peripherally. Have the student focus on finding a relaxed feeling in this stance and as he moves away from the wall have him sense the height of his body and chest. A mirror will reinforce positive mental images in his mind. Even though students may find this relaxed
military stance different from what they are used to, with practice they can usually process the imagery into a subconscious habit.

Today’s students are not accustomed to hearing mothers and grandmothers admonish them to stand up straight. As one observes students “hanging out” in daily life a less than straight up stance is normal. Teachers must be consistent with their reminders and stand firm in their approach.
Chapter Three
The Muscular Breath

There are several “motors” that pull air into the lungs and then drive the air to the vocal chords. The primary inhalatory muscle is the diaphragm; intercostal and abdominal muscles drive exhalation. A normal person breathes clavicularly, that is with upper chest muscles. Singers, on the other hand, need to learn how to breathe using the diaphragm, as well as the abdominal and lower intercostal muscles. This is known as the “singer’s breath.”

Merely telling the student to breathe using his diaphragm will not be enough. Countless times choral directors engage in this phraseology only to find students continuing to breathe in their upper chest.

In working with young male voices there are several factors that must be weighed. First, most young men have just gone through a life altering change in their bodies, which has changed their body structure, voice, and mental state. Second, their bones are growing and bodies stretching, and in some cases never ending twitching and
movements make it hard for them to remain still for even the shortest durations. Third, their attention spans have changed with various emotional and mental stimuli adding to their distracted concentration levels.

Learning to breathe effectively requires tremendous time and concentration. Distractions only slow the development of breathing to a crawling pace. A singer’s breath will need building and training to become the most it can be. The conscious brain will have to inundate the subconscious routine, which will require daily repetition. Just like Olympic athletes, vocal athletes must have total and complete muscular involvement in order to compete on the international stage.

As an exercise, try the following: Put yourself into a proper stance as described in Chapter Two, take a full breath and observe where the motion of the expansion was carried out. Was it centered in the upper part of the chest? Or was the motion in the center or even lower part of the body?

Consider a plastic gallon milk jug. Put a large balloon in the jug and blow up the balloon. It will stop as soon as the sides of the balloon meet the plastic surroundings. This is similar to clavicular (upper chest) breathing. We are engaging the lungs but only through partial use because of the constriction of the upper ribs. Now take a razor and
cut the bottom of the jug away. Continue to blow into the balloon and now discover a renewed expansion, as more space at the bottom is available for the balloon to take in air. Cutting away a part of the sides of the jug will also allow for further increases in size. This imagery illustrates the potential expansion of the breath.

To help your student understand this concept, try this exercise: First, have the student place his hand below his sternum just above the stomach. Then, without inhaling, have him move the muscles in and out. The motion may be slight at first but it is important to realize that these muscles can move. In our current culture many have tried to make the abdominals rock hard creating a flat tummy with a rippling six-pack, but for the singer this can prevent the total breath from happening. Encourage the student to strengthen motion in the abdominal region, as this will develop proper breath support for singing.

Next, with his hand still on the stomach, have the student breathe in, observing whether the motion is down where the hand is located (where it should be) or whether it is located higher in the torso. When the air enters the lungs, the stomach expands and the hand will move outward. Conversely, as the air is driven out of the lungs the hand should slowly move inwards. As the air goes into the
balloon (lungs) it increases in size, and as the air is released it then collapses. This process of inhalation and exhalation is the primary motor of support for the voice.

The intercostal muscles below the sternum produce an additional area of breath support necessary for the complete singer’s breath. Because these muscles are mostly disregarded in daily life, they require constant attention to become habitual.

Now have the student place his hands on the side of his body just above the waist to where he can feel the lower ribs. In the same manner as before with the abdominals, have the student expand his lower ribs while inhaling, noticing the hands expanding outward. One will have to be especially patient with this concept, as some will pick up this process easier than others. If the student understands this process right away then encourage him to practice moving these muscles several times during the day along with the abdominals. It is important to first learn to flex the muscles independently before one can master their use collectively.

Next, have the student place one hand on his side and one on his stomach and take short continuous small inhalations (little puffs), stopping between each motion until no more air can be taken in. When first learning this exercise the student may only be able to take three
or four intakes before releasing the air. This process is similar to blowing air into a balloon in which one blows a little air at a time while taking breaths in between until the balloon reaches its fullest point. The inverse can then take place by releasing the air in short bursts until all the air is gone. These exercises should be practiced daily.

The importance of these exercises is to make the muscle groups respond to the brain’s impulses. We are creating a new muscular habit, a habit that will only come after concentrated effort. I emphasize: In order to create a subconscious routine we must inundate it with conscious effort.

In the book by William James Henderson, *The Art of Singing*, the author states:

> The principle muscle used in respiration is the diaphragm, a dome-shaped partition extending across the trunk between the chest and the abdominal cavity. When you draw in breath the diaphragm contracts and at the same time presses downward upon the abdominal cavity. This causes the abdomen naturally to expand, but it is not forcibly pushed out. In fact, it pushes itself forward, but only at the beginning of the inspiration. As the lower ribs by muscular action expand, the lower parts of the
lungs are filled and this expansion of the lower portion of the chest draws up the abdomen a little till the first protrusion almost disappears.

When you exhale the breath the muscles of the abdominal walls contract and press against the viscera, which in turn press against the diaphragm, pushing it upward and thus causing the cavity of the chest to diminish. Of course in this process the abdominal wall flattens. (22-23)

Maintaining a relaxed upper posture during breathing is essential. A steady airflow will produce the best continuation of sound, which will make possible a smooth legato. Jutta Bell-Ranske sums up the importance of breathing in his book, *Voice and Nerve Control*: “He who knows how to sing or to speak, knows how to breathe.” (225)

As an analogy, imagine a tube of toothpaste. Now take a toothbrush and position it above the (vertical) container and apply pressure so that the toothpaste goes onto the brush (upside down). Moving the brush farther from the opening of the tube will require applying more pressure on the tube in order to connect the paste with the brush. Squeezing the toothpaste container gently will move the product upward a little, but it will take more force to propel it farther.
Indeed, if you want to move the toothpaste to the ceiling then you would need two hands smashing together.

Keeping the sternum up and engaging the breath muscles with more force will produce greater volume and fullness of sound plus the possible extension of range.


To obtain the fullest, most relaxed inhalation that the lungs are capable of, try the following experiment. While lying down (without a pillow) open the mouth in a yawning position and inhale deeply and slowly. Try to avoid moving the chest unnecessarily. Place your clasped hands over your diaphragm and observe the natural rising and falling action which occurs, with the respiratory cycle. Now, in a standing position, normal for singing, to repeat, as close a [sic] possible, the experience observed when you were in the reclining position, while trying to achieve the maximum inhalation of air possible, while observing the vertical descent of the diaphragm, as the air is slowly drawn into the lungs. (40)
The muscle strength associated with breath support is the single most important area of development for the young male voice. The process of developing low breath support can take as little as one month to establish if the student works daily on its implementation. If the student forgets or just does not try because of laziness or some other reason, then it can take longer than a year to gain control of the sub-conscious habit of breathing. Drills and exercises must be a regular part of daily practice routines and weekly lessons.

In summary, first find the correct posture for singing. Next engage the breath muscles involving the diaphragm and intercostals on inhalation, allowing the abdominals to expand forward. During exhalation move the abdominals slightly inward, keeping the intercostals expanded and the chest high until the end of the breath cycle; repeat the process. More breath energy will need to be applied as the pitch goes higher. Remember this is not a speaking breath, but an energized breath capable of producing a constant stream of air during the vocal process.
Chapter Four
How Open Is My Throat?

The phrase “open throat” is often applied to classically trained as well as other types of singers, but its implementation is a source of debate among many pedagogues. The vocal folds (chords) are located in the larynx, which can easily be located on the outside of the throat by placing a finger on the front of the neck and moving it up and down until you find a bump. What one feels is the Adam’s apple (or notch) in the thyroid cartilage; just behind this inside the throat is where the vocal chords are located.

As a side note, it is easy for the young student to confuse terms like “head voice” or “chest voice” with where the sound is coming from. It will be discussed later, but for now it is enough to emphasis that the sound does not come from anywhere other than the larynx.

Let us consider the yawn and the opening it induces. As we begin the inhalation process towards yawning, the jaw begins to drop, creating a larger opening through which air will enter the body, then
the inner mouth. The tongue lowers and the soft palate rises, creating a larger space than during rest. Additionally, the back of the mouth (pharynx) also expands, creating a larger space down to the larynx. The continuation of the yawn from this point is of no use to us as it is very constrictive and muscularly tight. The initial relaxed state will be referred to as the “pre-yawn” position.


However the sensation of singing and that of yawning are similar, in that both are all-stimulating, all-compelling, all-pervading. But yawning does not help one to sing, though it may make one realize the sensation of co-ordinate reaction. One cannot yawn unless the desire is urgent. ‘Do not sing unless you’d die if you didn’t.’ This is Lamperti’s way of saying ‘Singing is like yawning,’ though he never intended one to yawn while singing. (111)

This “pre-yawn” position is the optimal position for the singer in the classic style, and can be effectively used in a variety of other musical styles including Broadway. It is important to understand that this is not the normal position we engage in while talking and that
constant mental effort will be needed to make this a conditioned response.

To teach soft palate closure, try having the singer close his mouth and breathe through his nose. Have the singer practice several times stopping the air or closing the passageway while keeping the lips closed. If the student lifts the palate this will stop the air from entering. Think of this as a doorway that opens and closes allowing the air in or out and, in the case of singing, allowing the sound out as well. Complete closure of the palate is necessary to eliminate a nasal tone, which is important for classical and other related styles. There is an exception to this rule, which will be discussed in the chapter on diction (see p. 52).

There are many muscles in the throat that are used to phonate sound. It is important to learn the coordination of these muscles because use of the wrong sets will create tension. The neck muscles one sees when the neck is tense are the very muscles that need to remain free and relaxed. The lower jaw and bottom of the tongue also need to remain relaxed throughout singing. Over stretching the jaw opening into a “lion tamer’s” position will create tension in the throat and should be avoided.
Singing with an “open throat” (Vennard) refers to the inner throat being increased to its fullest opening. Realizing the sensation of the pre-yawn will help induce this position. It is important to be careful when attempting to open or over open any areas in the vocal tract. Muscles can easily be tightened in an effort to create the overly enlarged space.

As an opposite example, many Americans have an innate ability to be ventriloquists by engaging in a closed mouth process of delivery that limits most sound from actually being projected. This is fine for close contact speech but not for singing, and it will be discussed later in this study.

Phonation is the sound made when the vocal folds engage with connecting airflow. The predominates theory of how this happens is known as the “**myoelastic/aerodynamic theory of voice production** vocal-fold vibration as the result of muscle tautness and breath pressure” (Miller-Securing Baritone, 189)(emphasis in original).

This theory, was researched by Janwillem van den Berg (1958), and noted in the Wikipedia article entitled “Phonation” with quotations from McKinney, James (1994). *The Diagnosis and Correction of Vocal Faults*. Genovex Music Group. ISBN 13: 978-1565939400. (this article is factual):
The myoelastic theory states that when the vocal chords are closed and breath pressure is applied to them, the chords remain closed until the pressure beneath them - the subglottic pressure - is sufficient to push them apart, allowing air to escape and reducing the pressure enough for the muscle tension to pull the folds back together again. Pressure builds up once again until the cords are pushed apart, and the whole cycle keeps repeating itself. The rate at which the cords open and close - the number of cycles per second - determines the pitch of the phonation.

The Aerodynamic theory is based on the Bernoulli effect. The theory states that breath is flowing through the glottis while the arytenoid cartilages are being pulled together by the action of the interarytenoid muscles. Due to the Bernoulli effect, the breath flowing past the vocal folds causes them to be sucked into vibration before the arytenoids are fully together. When the arytenoids have been pulled together, this same air flow sucks the glottis closed, thus cutting off the air flow until breath pressure pushes the folds apart and the flow starts up again, causing the cycles to repeat. (Wikipedia)

Janwillem van den Berg’s theory is a combination of the above.
Most pedagogues today accept the combination of these two different theories as an explanation for the creation of sound associated with speech and singing. As a side note, during the process of phonation, the singer should never have throat pain while singing. If there is tension in the throat or even an overblown production of air, this can cause pain in the voice and phonation should be stopped immediately. The old adage of “no pain, no gain” does not apply here.
Chapter Five

Where is the sound going? (My nose itches)

Head voice, chest voice, in the throat, in the mouth--where should the sound be placed? Most young singers have difficulty grasping this concept of sound placement. Certainly, leading experts in the field of vocal pedagogy do not agree, and there is little consensus on a complete and definitive explanation. It is no wonder students and teachers alike find it difficult to understand the concept of sound placement.

First realize that the student, like most English speakers, has developed muscular habits in talking that reflect the placement of various vowels and consonants associated with, in this case, American English. Regional and colloquial accents also play into the production and placement of these sounds. Some vowels and consonants are placed in the back of the mouth while others are placed forward in the mouth. This particular placement is so ingrained into the student’s
muscular process that the young male singer brings the same constricted practice into his singing.

To find the right shape for the mouth, say the word “haughty” with the lips slightly protruded and the jaw dropped. This elongated vertical shape at the front of the mouth is helpful to produce a clear tone. Next, find the inward space associated with a large inhalation. This can also be thought of as a “pre-yawn” space where the throat opens, the tongue lowers, and the soft palate rises. Remember that the yawn itself is a muscually constrictive activity, so the ideal is to gain the space associated with it before the mouth and jaw become too tense. It is imperative that the outer muscles of the neck remain relaxed during this process. Notice as the student phonates that the Adam’s apple remains in its normal to slightly lowered position. Sometimes the student will try to elevate the larynx or even to depress it but this will cause tension and limit the freedom of the voice especially in the upper range.

Start with the following exercise: Beginning at C3 (an octave below middle C), vocalize on the vowel /e/ (see IPA chart Appendix C) with a five note up and down pattern C-D-E-F-G-F-E-D-C.¹ This exercise as all others should be practiced using various vowels /a/, /i/,

¹ The remaining exercises will use numbers (1-2-3-4-5-4-3-2-1).
/o/, /u/, always maintaining a relaxed neck and jaw (see Appendix F for further exercises). Also, alternating between vowels is useful: i.e. 1-2-3-4-5-4-3-2-1 using /i-e-a-o-u-o-a-e-i/ using one note per syllable, or /i/ 1-2-3-4 /e/ 5-4-3-2 /i/ 1, and so on. Next, try singing the warm up exercise 1-3-5-3-1 on the vowels /a/ and /o/ alternating and separating each note (staccato), then switch vowels again, using /a/ and /e/ or /a/ and /u/. There are two types of vowels: tongue vowels and lip vowels each representing the area of the mouth that changes to manipulate the sound. The vowel sounds /a/, /o/ and /u/ are produced primarily by the lips, while /e/ and /i/ are tongue positions. These are the five basic vowels; there are many variations in between. For instance, as the lips protrude forward towards closed /u/ from the /a/ position one will encounter /ɔ/ and /ʊ/ respectively. The tongue vowels will progress from /a/ to /i/ encountering /æ/, /ɛ/ and /ɪ/. This is a primary area of confusion for the young student when trying to identify the focus of the tone, which should remain forward, and the production of the tongue vowels, which are produced back in the mouth. It is best to keep the production of all sounds at the front.

\[\text{Stop for a minute between every two or three exercises to allow the vocal folds to rest and then begin the next set. This gradual warming up process will allow the vocal folds to be fully stretched when it is time to sing the repertoire.}\]
and learn to modify back vowels to a forward position, changing the position of the tongue or lips accordingly.

The tension in the throat associated with /u/ and /i/ is a result of muscular memory in the speaking of these vowels. To avoid this habit, keep the tip of the tongue at the base of the lower teeth during phonation of all vowels. Exercise between /a/ and /u/, listening for consistency in tone placement and avoiding a changed position in the back of the mouth. Just move the lips forward, into a pucker position, to make the vowel /u/, but do not pull the tongue into the back of the mouth. As with the /a/ vowel feel the openness in the back of the mouth (pre-yawn). The vowels and consonants should be produced from the middle of the mouth forward while the tone production is made from the middle of the mouth back.

As a visual example of this, place your hands vertically between the middle of your cheeks from the front lips to the jaw hinge. When you find that spot, with your palms facing to the front, visualize the vowel production being in front of that point. Turn your hands around (now facing to the rear) and think of the sound as one continuous open space with the soft palate raised and the back of the mouth enlarged along with the throat.
As mentioned earlier, the terms “head voice” and “chest voice” refer to sounds associated with sympathetic vibrations and the effect sound waves have on our bodies as opposed to sounds literally going into or coming from the regions suggested by the terminology. All vocal sounds emanate from the larynx and then move into the pharynx for development. It is the frequency of the produced sound that makes certain feelings associated with “chest voice” or “head voice”. The lower notes on the scale involve lower partials, which in turn vibrate lower in the bone structure of the body. Subsequently the high notes will vibrate higher in your head. It is easy to understand this in our modern theater sound packages at home. The large speaker box is usually placed on the floor and the smaller speakers situated at a higher level. The bigger box on the floor is the woofer, or bass speaker, that develops all the low rumbling sounds you feel as part of the movie or music you listen to. The small boxes produce the middle and upper frequencies that float higher in the room.

The terms head and chest also refer to registrations of the voice. There are additional registers such as falsetto, middle, mixed, and others, which are associated with vocal placement.

Manuel Garcia (1805-1906), a famous teacher of voice who invented the laryngoscope (1854), describes vocal registers:
By the word register we mean a series of succeeding sounds of equal quality on a scale from low to high produced by the application of the same mechanical principle, the nature of which differs basically from another series of succeeding sounds of equal quality produced by another mechanical principle.

(Max Nadoleczny conducted an extended study of registers in 1923 and concluded:

The concept of register is understood to be a series of consecutive, similar vocal tones which the musically trained ear can differentiate at specific places from another adjoining series of likewise internally similar tones. Its homogeneous sound depends on a definite, invariable behavior of the harmonics. These rows of tones correspond to definite objectively and subjectively perceptible vibration regions on the head, neck and chest. The position of the larynx changes more in the natural singer during the transition from one such series of tones to another than in a well-trained singer. The registers are caused by a definite mechanism (belonging to that register) of tone production (vocal fold vibration, glottal shape,
air consumption), which allows for a gradual transition however from one into an adjoining register. A number of these tones can actually be produced in two overlapping registers but not always with the same intensity. (Large 8)

There continues to be much debate by leading teachers of voice on the number of registers associated with voice production, although most established voice scientists agree on three named registers, vocal fry, modal, and falsetto. Of these three, only modal is used in the solo voice. It is possible, however, to engage the voice in a “beefed up” falsetto production like that of the counter-tenor, while the lighter feminine sounding falsetto can be used in choral singing. The vocal fry is of little importance in vocal repertoire and will not be considered here although, it is used in speech production especially in male voices. A common characteristic of the fry is its low placement in the pitch range often below the normal singing range. This production does not allow for a healthy generated tone. Finally, there is also the whistle register usually developed in the female voice, which will also not be discussed here.

It is possible to trace early studies of vocal registers back to John of Garland (c.1193-1270) and Jerome of Moravia (c.1250) who
identify three divisions of the voice which they called chest voice, throat voice, and head voice. (Large 10) From there the phraseology changed into low, middle, and high, although other variations are used. These three choices are often redefined into as few as two basic terms, chest and head (or falsetto) to as many as seven different choices. It is easy to see why the young singer can be deluged with too much information and become greatly confused.

For the purposes of this study, this writer will focus on three distinct register names: chest, middle, and head. It is the goal of vocal development to sustain an even flow of sound from the lowest point to the upper pitches in the voice. Essentially a single register is the aim of the well-trained singer.

One of the effects of proper tone production is a curious tingling sensation in the front of the mouth, caused by focused vibrations close to the front teeth. If the sound is correctly placed, a vibration will occur in the middle of the head towards the front of the face often causing the nose to itch. If the placement of the sound remains in the back of the mouth or throat, this sensation will not be present. Constriction or tightening of the inner mouth cavity due to muscular habits, which are a part of the English language mechanism, will keep many sounds placed or kidnapped in the back of the mouth. These
Kidnapped sounds are the result of the tongue and lip positions associated with consonant and vowel formations.

The more evident the sensation of resonance in the cavities of head and mouth, the better the ‘placement’ of voice. The more ringing the sound of vibration in the bones of head and mouth, the better the production of tone. Both resonance and vibration must finally ‘take possession’ of the cavities and bones of head, mouth (and in low tones the chest) and be permanently resident there. (G.B. Lamperti 40)

The most important thing about sound placement is to keep the vocal tones situated in the front of the mouth and not restricted in the back behind the tongue. Remember, tongue position is always maintained at the tip of the teeth for all vowels during phonation.
Chapter Six

Don’t sneeze on me!

The day before the audition or competition, just when you thought it was safe to go outdoors, you catch a cold or some other malady. It does not seem fair! Illness prevention is by no means a sure thing, but there are steps a singer can take to avoid colds and upper respiratory diseases.

Drink plenty of (non-caffeinated) liquids each day, up to sixty-four ounces. If you are a soda drinker of the caffeinated variety, then plan on adding an ounce of water to every ounce of soda you drink to overcome the effects of caffeine. According to the National Center for Voice and Speech Dr. Ingo R. Titze, Executive Director (http://www.ncvs.org/e-learning/strategies.html), “keep ‘em wet. Drink, swig, sip and slurp water. Juices or herbal teas are okay too, but recall that drinks with caffeine dehydrate instead of rehydrate. Most physicians recommend 32 ounces per day as a minimum - 64 ounces is better.”
Also at the NCVS website there is a list of medicines which have little or no effect on the voice as well as medicines which have potential side effects. If you have further questions, consult your physician or pharmacist.

If you have a cold or other illness that affects the throat, then both vocal and physical rest are in order. If you need to speak, talk in a quiet tone but not in a whisper, as that will be harmful on the voice. Avoid shouting, screaming and throat clearing, as these also contribute to vocal fatigue. If you suffer from hoarseness for more than two weeks, you should immediately consult a throat specialist.

Physical rest and sleep are key ingredients to a healthy voice. A minimum of eight to ten hours of sleep will give the voice adequate time to adjust from a heavy schedule of rehearsal and performance. While the average person can sustain his or her daily activity on as few as five or six hours a night, the thin layers of the vocal folds are more susceptible to muscle fatigue if not adequately rested.

Wash your hands and avoid touching your eyes, nose, or mouth! The hands transmit viruses directly to the body through these areas.
Eat well-balanced meals each day, as the body needs good nutrition. Individual foods may cause an increase in phlegm so chart a personal record of the effects certain foods have on your voice for future reference and avoid these foods before performances.
Chapter Seven

What’s a voice type?

The male voice categories are separated into three distinct classifications: tenor, baritone, and bass. From these there are numerous sub-classifications and amalgamations of voice types that may occur, including coloratura, comic, dramatic, lyric, and then a mixture of bass into baritone creating the bass-baritone. For our purposes here, the focus is on the three primary classifications.

It is important to find the comfortable tessitura (average range) of the voice and then assign an appropriate vocal category (tenor, baritone, or bass) to the student. Vocal ranges can vary depending on several issues. The age of the student and the quality of his voice will be determining factors in choosing the proper vocal classification. Many students who have not studied voice and have not developed a consistent range will often be placed where the need is greatest in the choir, rather than in the appropriate vocal section. This sometimes prevents those singers from finding their true vocal classification.
Although this may be the case more often with female voices (e.g. female singers whose upper range is not developed may be assigned to sing alto), it does happen with male voices as well.

One of the most important elements in determining an individual’s voice classification is how low in the pitch range can he sing without pushing or straining? For this discussion pushing means to strain and tighten the muscles of the neck both inside and outside to create a tone. A singer’s high range can be strengthened in time but his low range reflects the current maturity of his voice.

According to the Schiller Institute *Fidelio Magazine* (www.schillerinstitute.org), the low bass will extend down to low D2-G3 in the chest voice (D2 is the second D up from the lowest D of the piano with the lowest C as the starting point or C1 and middle C being C4) to the first register break; middle voice Ab3-C#4 is the second register; and if a trained voice, D4-G4 is the head voice. The baritone begins in the chest voice at low F#2-A3 (1st break), middle voice Bb3-Eb4 (2nd break), and head voice E4-A5. The tenor’s chest voice begins at A2-B3 (1st break), middle voice C4-F4 (2nd break), and head voice F#4-B5. These are the basic ranges of vocal ranges for trained singers. Of course, ranges vary and there are exceptions to this guide. The third register (head voice) will be the least developed in an
untrained young male singer; the head voice should not be forced without proper consultation with a vocal instructor.

It is the low range in the 1st register that normally distinguishes the singer’s vocal range. This is the appropriate criterion for choral placement. If young male singers are placed in the wrong vocal range they may strain their voices and develop muscular habits that are difficult or impossible to change. Fortunately for the choral director, five tenors trained in good vocal principles can easily match the rest of the choir without strain or possibility of injury.

All sounds are produced using breath support. Proper breath support over a period of time will develop the voice into a stronger instrument. The length of time a singer can sing at one time directly corresponds to the strength of the vocal chords developed through regular vocal exercise. Through choir or solo events and a regimen of daily exercises, the singer will gradually gain a stronger facility and stamina. Gradual stretching of the voice with increasingly difficult selections will bring about a more consistent and stable sound.
Chapter Eight

What songs are appropriate?

Determining the correct repertoire takes a vocal understanding of the singer and at least a general knowledge of the available literature. In this case, the literature will be drawn from the Ohio Music Education Association (OMEA) Solo & Ensemble Adjudicated Events Required Music for Senior High School list currently in use. There are three categories for general male voice -- Tenor, Baritone and Bass, each further divided into class A, B and C. Select a song from the list that is short and not too complicated. It is best not to overload the young singer with too many details on his first song. Try *Caro Mio Ben* by Tommaso Giordani, for example, from the *26 Italian Songs and Arias* book (John Glenn Paton, editor). This book is a valuable reference for the new singer with important information regarding the songs including word-by-word translations, phonetic pronunciation guide, poetic guide and performance background. Additionally, many
of the songs have written-out ornaments in an appropriate style giving added stylistic authenticity.

Selecting the right song for the singer includes several criteria: tessitura, overall range, dynamic levels, and overall context of the piece. First, the idea of tessitura means checking the average range of notes used. For instance, turning back to our earlier piece *Caro mio ben*, studying it in the medium high key of Eb major the overall range is D3 to F4 and the tessitura can be narrowed to G3 to Eb4. While F4 is the highest note in the song, it is only sung once on a moving quarter note. The Eb4 however, is sung ten times during the piece; this makes the piece somewhat difficult for a young baritone but quite manageable for the tenor. Certainly for the fully trained singer this selection poses no problem, but the young inexperienced singer will find it challenging enough to learn the essential technical elements of the piece, including legato phrasing, placement of vowels, vibrato, and tonal focus. These elements will be discussed further in the Chapter 10 “Learning a song”.

These early pieces may call for greater dynamic contrasts than beginning singers can physically accomplish. Beginners should not attempt technical feats beyond their abilities, even if some of the dynamics of the song are shortchanged. Instead, beginners should
focus on singing with a consistent tone and even connection of sound (legato) and vibrato.

It is fine for students to explore various musical genres other than classical as long as that pursuit does not interfere with healthy vocal development. Some musical styles and the techniques used to perform them can create vocal health issues, which may induce certain pathologies (e.g. nodules or polyps). Of course any musical style can result in vocal trauma, however certain styles are more prone to cause problems than others, especially country, jazz, pop and rock. These styles encourage unsupported breathing, tension in the neck and a tight vocal process, which are common characteristics of untrained singers. A solid vocal technique will help minimize potential vocal health issues.

Once the student begins learning songs for performance, it is worth the effort to find a good accompanist. Working with a good pianist allows the singer the opportunity to experience the musical setting of the piece as the composer envisioned. An accompanist has a vital role in bringing the insecure singer confidence, rhythmic stability, and a solid tonal foundation. A sensitive accompanist can act as an interpretive collaborator in the music making process with the student.
Chapter Nine
Musical theater vs. classical

Beyond the contest list there is a plethora of music from various styles to choose from. The student should be allowed to express himself through the music he enjoys, although classical music should remain the benchmark for his technical development. His appreciation of classical music usually comes in time as he is exposed to the rich musical textures and intellectual challenges associated with it. He consequently remains excited about singing and is less likely to prematurely burn out.

Deciding appropriate material for the student requires a familiarity of different musical genres. The teacher may select music from a wide variety of other genres, including Christian, country, gospel, jazz, pop, rock and others. This teacher often selects music from the musical theater genre, rather than opera, as a supporting style to classical. Musical theater offers readily available performance opportunities. The performer typically uses a microphone, which is
safer for the young voice than singing over an entire orchestra, and
the literature generally presents fewer technical demands.

Musical theater opportunities abound in most communities. Most high schools have music theater programs, which usually include a musical production each year with large casts and ensembles. In addition, community and civic groups throughout many regions perform musicals on a regular basis, adding to the potential for performance experience.

Finding good audition material is essential for the student to compete for these many opportunities. My personal preference is to select music from the “Golden Age” -- the era of Rodgers and Hammerstein, Lerner and Lowe, the musicals of the forties, fifties and other similar shows. There are many excellent choices to choose from that will allow the voice to grow easily without the unnecessary strain that a rock musical might put it. Particularly appropriate selections from these Golden Age shows include: *On the Street Where you Live*, *Younger Than Springtime* and *Some Enchanted Evening*. Excellent selections may also be found in musicals predating the Golden Age including the music of Cole Porter, the Gershwin brothers and Jerome Kern.
Early musical theater productions such as *South Pacific* and *My Fair Lady* used voices that demonstrated a clear beautiful tone. This vocal tone is exactly the sound needed in the young male voice. If you can find some early original cast recordings, you will hear the tonal origins of this genre.

Another characteristic of musicals is that they often use long legato phrases, which makes them helpful for developing strength and stamina. Finally, show tunes appeal to most teenagers with the infusion of contemporary rhythms, classic harmonies and generally upbeat story lines.

Create a list of suitable numbers for each voice type and begin the musical training. (Suggestions may be found in Appendix H)
Chapter Ten
Learning the song

There are many methods for learning a song, which have been developed over many centuries. Perhaps the most common method for young students to learn songs today is through simple melodic repetition. Over and over again the student will listen to the music and words with a recording and then sing along until he has learned the piece. Where a recording, rather than printed music, is the primary instructional tool, it is important that it be trustworthy. The Internet web site Youtube (www.Youtube.com) has numerous entries for many classical pieces sometimes performed by professional artists. Unfortunately, there are many unqualified representations of songs on Youtube from children to untrained amateurs that the young male voice will not be able to differentiate. Ideally, the teacher should review the selections available on Youtube before allowing the student to learn the piece from a potentially substandard performance. For example, the author uses *Caro mio ben* for his beginning students and
suggests they access “Caro mio ben - Pavarotti” on Youtube to view a wonderful performance example.

There are other commercial Internet sites that are good sources for recordings; one such site is www.iTunes.com. Recordings are also available at major bookstores and public libraries. While simple melodic repetition can possibly create results, it is not the best form of study for developing a solid and consistent memory and vocal process.

The author provides a personally recorded example for his young singers that includes the full piano and voice part, piano only, vocal line only and a pronunciation guide, especially if the song is in a foreign language. If no coach/accompanist is available to the student on a regular basis, then the teacher may want to engage the services of a professional pianist to make recordings for his students.

Ultimately, the singer should endeavor to learn the skill of reading music to the extent of being able to teach himself a melody.

Another step to learning a song is to take the poem (words) and analyze the meter and its repetitions (if any). Examine the song *Come Ready and See Me* with music by Richard Hundley and words by James Purdy (Vocal All List / Class B). The words can be separated into four different statements beginning with: (a) Come ready and see me, (b) I’m waiting with a candle, (c) But you must haste, and (d) I can’t wait
forever. The phrases are sung in the following sequence: a, b, c, d, b, c, d, and d. Learning how to identify this pattern of repetition will assist the singer in the final memorization of the piece. Students often neglect studying the English translation of songs in foreign languages and, as a result, may have no idea what they are singing about. Understanding the text will help the singer memorize the song.

Another step in memorization requires some time but has been found by the author to be quite indispensable. Photographic recall is an invaluable memory tool in the study of music. Very few can boast an Einstein-like photographic memory, but a certain level of photographic ability can be achieved with persistent practice. “Eidetic memory, photographic memory, or total recall is the ability to recall images, sounds, or objects in memory with extreme accuracy and in abundant volume” (Wikipedia).

Consider an object you are well acquainted with, such as the flag of the United States. It is possible to draw the flag without looking at it by thinking of it through memory recall. Music can be learned through a similar process. Look at the music daily painting a picture in your mind as you proceed. For example, take our song *Come Ready and See Me* and focus on the first line, “Come ready and see me no matter
how late” and only go that far. Repeat the words in your mind and then say them out loud. With your eyes closed, visualize the words. Repeat the words again out loud. If the words are still not in your mind, then continue to look at them and repeat the process as before. Are the words coming into focus? Every time you repeat this you burn an image into your mind that will become increasingly vivid and real. Next, move on to the next phrase and continue as before. Be patient, this technique may take several weeks of intense focus and discipline to develop.

Consider that a young singer who only learns a song through endless repetition will likely have that method fail him in performance. If the singer masters the memory techniques outlined in this chapter, he will learn songs at a greater pace and with greater security.

In summary, learning a song can be challenging and fun. To learn correctly the student must obtain an accurate recording (if he does not read music) and listen to it, analyze the words, sing the vocal line, and visualize the music until it becomes mentally ingrained. Understanding how to read music will guarantee the best results for melodic accuracy.
Chapter Eleven
Say /sei/ what? (Diction)

Correct diction allows the audience to appreciate the language being sung even if the audience does not know the language. The singer’s presentation should communicate the message of the song irrespective of the text.

Youtube is a valuable tool for learning good diction. While there is much about this Internet site that remains questionable, it does make available tremendous performances of some of the world’s best singers. Of course, great care should be exercised to train the student to distinguish excellent from mediocre and sub-par performers. With careful listening a student can learn how to mimic the various languages. There are excellent reference examples of singers on Youtube such as: Roberto Alagna, Elly Ameling, Cecilia Bartoli, Kathleen Battle, Barbara Bonney, Ian Bostridge, Plácido Domingo, Renée Fleming, Dietrich Fischer-Dieskau, Matthias Goerne, Susan Graham, Marilyn Horne, Luciano Pavarotti, Lucia Popp, Thomas
Quastoff, Samuel Ramey, Frederica von Stade, Bryn Turfel, Dawn Upshaw, and Fritz Wunderlich.

The teacher should focus on a single language (or two) and master its intricacies, rather than attempt to master several languages and teach them inaccurately. Many books on diction are available; several have been listed in the bibliography.

David Adams in the preface to his book, *A Handbook Of Diction For Singers* states:

The study of ‘diction’ can encompass at least three levels:

Beginning: Mastering the basic rules of pronunciation, what sounds result from what letters in what contexts, such as when /s/ is voiced or unvoiced.

Intermediate: The above, plus mastery of those characteristics of a language that are different from one’s native language, such as purity of vowel sounds uncolored by English diphthongs, nonaspiration of consonants in Italian and French, and relative length of sounds (single and double consonants in Italian, vowels in any language), to name a few of the more important examples.
Advanced: All of the above, plus a subtle understanding of stress and inflection over longer phrase groupings. (Adams VIII)

Many vocal pedagogues consider Italian an excellent language for voice training because of the forward placement of vowels and consonants. High schools in the United States generally do not offer Italian courses but many, if not most, offer Spanish courses. Although the Spanish language is generally not as important as Italian for singers, because of its similarities to Italian (both are Romance languages), young singers can benefit from studying it.

There are several basic points to apply when singing in Italian: A doubled consonant elongates the sound of the first consonant while shortening the vowel to which it is attached. Diphthongs are never sounded. Diphthongs are vowel sounds in English that make more than one vowel sound. For example, the English vowel O has two sounds that it produces /o/ & /u/ as in the word “grow”, while the Italian equivalent O is only pronounced /o/. The vowel A from the English alphabet is sounded with two sounds /e/ & /i/ as in “ate”, while in Italian A is always pronounced /a/ and the /e/ sound of English is represented by the vowel E in Italian. (Consult the IPA chart in the appendix for further information.)
it is positioned between two vowels in the middle of a word (intervocalic). Lengthening the sound of the vowel while shortening the consonant will produce a connected phrase (legato). This consonant to vowel production in Italian is opposite to the English process of vowel to consonant, where the English speaker clips the sound off with the consonant. In Italian, only the doubled consonant mentioned earlier will disrupt the connected tone.

French, another Romance language, is an important language for singers. However, lyric (sung) French has several important differences from spoken French. For the average high school student, his French teacher will probably not know these differences, nor will anyone else with whom he has contact.

In French lyric diction, the tongue must be used in producing the R, (the sound is slightly rolled similar to the Italian R). On the other hand, the spoken French R is produced with the uvula, rather than with the tongue, and its sound is produced far in the back of the mouth, too far back for correct singing. Spoken French nasal sounds require the soft palate to lower, allowing the sound to resonate in the nasal cavity. This production can create confusion because correct singing technique requires a high soft palate to avoid a nasal tone. It is important that young singers learn the muscular memory of a
correct vocal technique before delving into vocal ideas that may derail it. Unless his choir director or instructor has dealt with French it would be best to leave it behind and focus on another language. In any event, if the student has not studied French before, he should not try to learn a song on his own without some form of expert advice, especially for contest or auditions.

Although German is not a Romance language, as a foreign language it is accessible to the young singer as there are many similarities to English. Many high schools offer the German language and choir directors and voice teachers often have had some training in this language. There are a few vowel sounds in German that English speakers need to learn -- /œ/, /ø/, /ʏ/, /y/, which are based on open and closed jaw positions.

The vowel sound /œ/ is an open sound which is formed with the lips in the /o/ position and the tongue in the /ɛ/ position. As the voice is phonating keep the position of these two separate articulators. The vowel sound /ø/ is a closed sound which is produced when the lips are in the /u/ position and the tongue says /e/. The vowel sound /ʏ/ is an open sound which is formed with the lips in the /u/ position and the tongue in the /I/ position. The vowel sound /y/ is a closed sound with
the lips in the /u/ position and the tongue in the /i/. Most people need to practice these new sounds diligently and precisely to learn them.

Like English, German uses glottal plosives with words beginning with a vowel. For example, a glottal plosive is used to prevent the phrase “an apple” from becoming “anapple,” as in Annapolis. One deliberately articulates the “a” of apple to avoid it sounding like napple. The use of the glottal allows words beginning with vowels to be more defined in their pronunciation. The effect should be used with care as it can result in excessive tension if overly produced.

Finally, young singers need to learn how to sing vowel to vowel. This general concept applies no matter the language. Elongate the vowel before articling the consonant rather than clipping off the vowel. For example, the word “man” should be sung ma---n rather than ma-nnn. The consonant can then be produced at the front of the mouth, with its corresponding articulator, allowing the back of the mouth the open space needed to maintain full resonance.
Chapter Twelve

Contest is around the corner

One of the best ways to prepare for contest day is to practice performing, even if the performance opportunities have to be specifically created. A pre-contest performance day at the high school during a choir period or after school will serve two purposes: the student will perform for his peers, and in so doing, confront his nerves, and the students in the audience will witness the progress that vocal training brings. Not only do the singers gain confidence through this experience but also confirmation of why they receive solos and leading/supporting roles in the school musical.

Contests are usually held at a local high school. Contest day typically begins around 8:00 a.m. and runs throughout the day. Mental and physical preparation for this day is most important. The singer should get adequate rest several days before the event; how much depends on the individual singer. Many people can function on six or fewer hours a day, but most singers cannot adequately phonate with
so little sleep. Eight hours is probably the minimum; some students will require more. Obviously, the student cannot wait until the day of the competition to figure that out.

Adequate hydration is another preparation that cannot wait until performance day. Have the student start drinking extra water (non-caffeinated beverages) several days in advance of the performance. It will take more than just the casual gulp fifteen minutes before singing to ingest enough moisture into the body to feel sufficiently hydrated. Eating foods with high levels of water such as grapes, melons, berries, cucumbers, etc. will help hydration as well as provide valuable nutrition. The singer should avoid fatty foods and milk products right before singing, as they may cause phlegm, which can be mentally and physically distracting.

If the student has an early performance time, he will need to warm up the voice before arriving at the competition site. If his start time begins right at the beginning of the day (8:00 a.m.), he should get up no later than 5:30 a.m. or even earlier. Without rest and sufficient time to warm up a student cannot expect to do well.

Finally encourage the student to sing and have fun. A positive attitude will spill over to others and enrich the experience for everyone.
Chapter Thirteen

And you want to act too?

Creating a tasteful sense of artistry in performance requires experience and training; the young student rarely has either. The dangling arm, twitching fingers, blank stare, and shaking leg are all signs of insecurity.

First, have the student work with a full-length mirror. He should closely observe how he stands and holds his body, including the arm and leg positions. Have him learn how to be his own greatest critic.

Second, encourage the singer to perform for anyone, at anytime especially peers and family. It is rare for most students to feel the same attack of nerves in a voice lesson or in the practice room that they experience in the concert hall. Performing in a familiar and comfortable environment will allow the student to feel emotionally in control. Joining a debate team, drama club or other school or community theater group, will provide additional opportunities to learn comfort in front of an audience.
Third, suggest that the young singer take dance lessons, especially those involved with the classical arts (e.g. ballet, tap). Dance lessons promote muscular control and self-composure, allowing the student to develop a comfortable stage presence.

Fourth, have the student work on improvisational skills such as stand-up comic routines for his friends and family. Encourage him to be creative and explore new ideas, giving the audience members opportunity to give constructive ideas on his presentation. Consider an exercise on the television show “Whose Line Is It Anyway” with Drew Carey. At the end of the show, the actors take objects and quickly find new ways of demonstrating their uses. This funny exercise will benefit all budding actors who try it.

Good stage skills are a necessity for a singer if he wants to be competitive in the world of arts. The instructor can help by providing a good example of how to look comfortable in a performance.
Of all the opportunities young singers have to test their technique and training, none is as important as the audition. The experience gained competing at OMEA contest will transfer well to preparing for an audition in which the student attempts to secure a position against other singers. Selecting the correct repertoire is the most essential element in this process. Make sure the songs fit comfortably in the student’s range and are adequately rehearsed. The singer should have a firm understanding of the character of the song before he auditions. Lessons with a drama coach will help create a polished product.

At the high school level, many musical theater auditions will allow a singer to present a song in its entirety. Occasionally however, a school may follow the Equity (actors’ union) format of hearing only sixteen bars of music from the song. Finding the right sixteen measures that show the singer at his best may be tricky. There are
books available designed to make these choices easier including *The 16-Bar Theatre Audition* - Tenor Edition edited by Michael Dansicker and published by Hal Leonard #00740255, and *The 16-Bar Theatre Audition* - Baritone / Bass Edition #00740256. Every aspiring musical theater singer should own a copy of these valuable resources.

Selection of the song for a particular audition will depend on the musical and the role being auditioned for. As a side note, some theaters frown on singing selections from the show itself while others do not carry a restriction. It is important for the singer to find out the theater’s preference before going into the audition. The singer should learn a gender specific selection for the audition. The singer should not sing a song out of a musical selections book (e.g. *The Definitive Broadway Collection*, etc.) as many have been transposed and do not specify the song for male or female voice.

For a valuable reference that has been organized for musical theater auditions, see *The Singers Musical Theatre Anthology* - Tenor (Five Volumes) published by Hal Leonard and *The Singers Musical Theatre Anthology* - Baritone / Bass (Five Volumes) Hal Leonard. There are many sources from which to purchase these editions such as [www.tismusic.com](http://www.tismusic.com), and [www.stantons.com](http://www.stantons.com).

In preparing for college auditions the singer may want to use
songs learned from the OMEA contest list, as colleges want to hear a minimum of two contrasting songs in two different languages and occasionally even three songs. A musical theater selection may be sung, but the student should confirm this with the college application department to verify that it meets the college’s audition standard.

The songs for a college audition should represent the student to the best of his abilities and especially should not exceed his level of training. Before singing for a college audition, the student should have a good comprehension of the words, especially if the piece is in a foreign language. All musical conventions should be observed. The singer will have the greatest chance for success if he is well prepared and rehearsed going into an audition.

For audition as well as contest, it is important for a singer to dress the part and to be well-mannered. Taking pride in his appearance will show respect for those who are listening and evaluating the performance. The singer should be polite to the adjudicator, to the people hosting the event, and to the people attending the event, especially at an audition. It should be assumed that an adjudicator will hear about a negative attitude or antics in the hall. The student should be genuinely nice to everyone at all times to avoid negative feedback from anyone. The world of the singer is too
small to not make friends of everyone.

Self-confidence guarantees a positive outlook throughout the audition process, which increases the likelihood of success. To be successful, a singer also needs to develop a thick skin. If a singer can rise above criticism and maintain a positive attitude and demeanor, he will be more likely to succeed. Last, but not least, the singer should remember that he performs for the joy of singing and the love of music. One of the best ways to minimize stage fright is to focus on the music and the meaning of the piece. A singer who is deeply immersed in the music will convey his interpretation and emotions, resulting in a rewarding communication between audience and performer.
Chapter Fifteen
Repertoire

The following list of songs taken from the 2008 OMEA contest list includes a variety of challenges for the singer; songs should be selected based on the student’s abilities both in technique and language skill. There are four possible categories from this list for male voice, including: All list, Tenor list, Baritone list, and Bass list, with class separations from A, the most difficult; B, moderately difficult; and C, somewhat easy. The “All” representation includes all male (and female) voice types with difficulty levels separated by A, B, and C. Subsequently, the three remaining categories are for the individual corresponding voice types with the difficulty levels A through C.

Selecting the right music for OMEA contest requires insight, careful consideration and experience. Jumping into the A list because a student wants the prestige of singing the most difficult class hardly warrants giving a student *Tu lo sai* let alone *La Calunnia*. Understanding the singer’s strengths and weaknesses is important to
selecting the proper song. If one does not know the singer, then one must know the literature.

It takes time for a teacher to become familiar with the songs on the contest list in order to adequately select a winning song in style and technique. If the young singing tenor can maintain a high tessitura, *Per la Gloria d’adorarvi* G Major (Schirmer edition) will work well, however if he has studied it one full step lower in F Major (Alfred edition), singing in the higher key at contest time may create tessitura problems. The OMEA contest list uses many selections from the Italian songbooks, and selections are allowed from both editions. There are a few exceptions to this and the teacher should become familiar with these exceptions to avoid any potential complications at the competition site.

My personal favorites of the Italian songs include:

- *Alma del core* - Antonio Caldara
- *Amarilli mia bella* - Giulio Caccini
- *Caro mio ben* - Tommaso Giordani
- *Già il sole dal Gange* - Alssandro Scarlatti
- *Lasciatemi morire!* - Claudio Monteverdi
- *O del mio dolce ardor* - C. W. von Gluck
Per la Gloria - Giovanni Bononcini

Sebben, crudele - Antonio Caldara

Tu lo sai - Giuseppe Torelli

Vittoria, mio core! - Giacomo Carissimi

While this list does not encompass the entire standard books of Italian favorites, these songs will foster certain qualities of legato phrasing, beautiful melodies, vocal embellishments, technical tour de force and emotional interpretation of words. A student who learns the standard repertoire (see Appendixes G and H), practices vocal exercises, and learns effective performance techniques will establish the benchmark for a vocal career and also a solid foundation for a lifetime of musical fulfillment.
Bibliography


Appendix A

OMEA Contest List

(Alphabetical by song collection)

Courtesy of www.stantons.com
Edited for male voices

Code Legend:
First number stands for vocal category.
0=All
4=Tenor
5=Baritone
6=Bass

Second letter stands for class.
A=Class A
B=Class B
C=Class C

Third set is song number.
Example: 0A138 = All category, Class A, song #138.

Catalog numbers to be used at www.stantons.com. Instructions:
Go to Stanton’s website and type in catalog number of book needed in
the catalog/keyword box and the information regarding the book will
come available.

3 Shakespeare Songs (Quilter), 1st Set, Op. 6 (High) – 48009288
0A138, 2A57 Blow, Blow Thou Winter Wind
4A48 O Mistress Mine

3 Shakespeare Songs (Quilter), 1st Set, Op. 6 (Low) – 48009287
0A140 Blow, Blow Thou Winter Wind

4 Songs (Hundley) – 48008468
0B113, Come Ready and See Me
5 Shakespeare Songs (Quilter), 2nd Set, Op. 23 (High) – 48009267
4A46 Fear no more the heat o’ the sun
4A47 Hey Ho the Wind and the Rain
0C142 It Was a Lover and His Lass

5 Shakespeare Songs (Quilter), 2nd Set, Op. 23 (Low) – 48009266
0C144 It Was a Lover and His Lass

8 Songs (Hundley) – 48008421
0B114, Come Ready and See Me

15 American Art Songs (High Book/CD) – 50482645
4B29 The Daisies

15 Easy Folksong Arrangements for the Progressing Singer (High Book/CD) – 00740268
0C156 The Ash Grove
0C86 Greensleeves
0C152 Loch Lomond

15 Easy Folksong Arrangements for the Progressing Singer (Low Book/CD) – 00740269
0C157 The Ash Grove
0C87 Greensleeves
0C153, 6C47 Loch Lomond
6C42 The Water Is Wide

15 Easy Spiritual Arrangements (Low Book/CD) – 00000392
6C33 Every Time I Feel the Spirit
6C34 Mary Had a Baby

20th Century Art Songs – 50331200
4C27, 5C18 Across the Western Ocean
4B44 Brother Will, Brother John
6B36 Cabin
4B30 It Must Be So
4C52 Lonesome Dove
6B40 Silver
24 Favorite Songs (Schubert) (Low) – 50254480
5A50 Du Bist Die Ruh
5B48 Was Ist Sylvia

24 Italian Songs and Arias (Medium High) – 50261140
0A92 Alma del core
0A84 Amarilli, mia bella
0C100 Caro mio ben
4A33 Come raggio di sol
0A100 Danza, danza
0A142 Gia il sole dal Gange
0B120 Lasciatemi morire!
4A44 Nina
0A118 O del mio dolce ardor
0A72 Per la gloria d'adorarvi
0A150 Pieta, Signore!
0B80 Sebben, crudele
0A156 Tu lo sai
0B95 Vergin, tutto amor
4A34 Vittoria, mio core

24 Italian Songs and Arias (Medium High Book/CD) – 50481592
0A93 Alma del core
0A85 Amarilli, mia bella
0C101 Caro mio ben
4A33 Come raggio di sol
0A101 Danza, danza
0A143 Gia il sole dal Gange
0B121 Lasciatemi morire!
4A44 Nina
0A119 O del mio dolce ardor
0A73 Per la gloria d'adorarvi
0A151 Pieta, Signore!
0B81 Sebben, crudele
0A157 Tu lo sai
0B96 Vergin, tutto amor
4A34 Vittoria, mio core

24 Italian Songs and Arias (Medium Low) – 50261150
0A96 Alma del core
0A88 Amarilli, mia bella
0C104 Caro mio ben
0A104 Danza, danza
0A146 Gia il sole dal Gange
0B124 Lasciatemi morire!
5A45, 6A48 Nina
0A122 O del mio dolce ardor
0A74 Per la gloria d'adorarvi
0A152 Pieta, Signore!
0B84 Sebben, crudele
0A160 Tu lo sai
0B97 Vergin, tutto amor
5A31, 6A39 Vittoria, mio core!

24 Italian Songs and Arias (Medium Low Book/CD) – 50481593
0A97 Alma del core
0A89 Amarilli, mia bella
0C105 Caro mio ben
0A105 Danza, danza
0A147 Gia il sole dal Gange
0B125 Lasciatemi morire!
5A45, 6A48 Nina
0A123 O del mio dolce ardor
0A75 Per la gloria d'adorarvi
0A153 Pieta, Signore!
0B85 Sebben, crudele
0A161 Tu lo sai
0B98 Vergin, tutto amor
5A31, 6A39 Vittoria, mio core!

24 Songs (Mendelssohn) (High) – 3387
0A134 Im Fruhling
0A136 Scheidend

24 Songs (Mendelssohn) (Medium) – 3388
0A135 Im Fruhling
0A137 Scheidend

26 Italian Songs and Arias (Medium High) – 3402
0A94 Alma del core
0A86 Amarilli, mia bella
0C102 Caro mio ben
4A33 Come raggio di sol
0A102 Danza, danza
0A144 Gia il sole dal Gange
0B122 Lasciatemi morire!
0A120 O del mio dolce ardor
0B82 Sebben, crudele
0B128 Sento nel core
0B59 Star Vicino
0A158 Tu lo sai

26 Italian Songs and Arias (Medium High Book/CD) – 3396
0A95 Alma del core
0A87 Amarilli, mia bella
0C103 Caro mio ben
4A33 Come raggio di sol
0A103 Danza, danza
0A145 Gia il sole dal Gange
0B123 Lasciatemi morire!
0A121 O del mio dolce ardor
0B83 Sebben, crudele
0B129 Sento nel core
0B60 Star Vicino
0A159 Tu lo sai

26 Italian Songs and Arias (Medium Low) – 3403
0A98 Alma del core
0A90 Amarilli, mia bella
0C106 Caro mio ben
0A106 Danza, danza
0A148 Gia il sole dal Gange
0B126 Lasciatemi morire!
6A48 Nina
0A124 O del mio dolce ardor
0B86 Sebben, crudele
0B130 Sento nel core
0B61 Star Vicino
0A162 Tu lo sai
5A31, 6A39 Vittoria, mio core!
26 Italian Songs and Arias (Medium Low Book/CD) – 3397
0A99 Alma del core
0A91 Amarilli, mia bella
0C107 Caro mio ben
0A107 Danza, danza
0A149 Gia il sole dal Gange
0B127 Lasciatemi morire!
6A48 Nina
0A125 O del mio dolce ardor
0B87 Sebben, crudele
0B131 Sento nel core
0B62 Star Vicino
0A163 Tu lo sai
5A31, 6A39 Vittoria, mio core!

30 Songs (Faure) (High) – 1601
0A109 Apres un reve
0A114 Aurore

30 Songs (Faure) (Medium) – 1602
0A111 Apres un reve
0A115 Aurore

30 Songs (Faure) (Low) – 1132
0A113 Apres un reve
0A117 Aurore
5A34 Clair De Lune
5A35 Les Berceaux
5A36 Lydia

45 Arias from Operas and Oratorios (Handel), Vol. 1 (High) – 1693
4A40 Where’er You Walk

45 Arias from Operas and Oratorios (Handel), Vol. 2 (Low) – 1696
6A41 Arm, Arm Ye Brave
6A43 Si Tra I Ceppi

45 Arias from Operas and Oratorios (Handel), Vol. 3 (Low) – 1698
5B35 Dank Sei Dir, Herr
6A42 Honor and Arms
5A37 Return, Oh God of Hosts!
50 Art Songs from the Modern Repertoire – 50327540
0A110 Apres un reve
0A116 Aurore
0A164 Silent Noon

50 Selected Songs (High) – 50261420
0B132 Widmung
0A76 Wie melodien zieht es mir
0A154 Zueignung

50 Selected Songs (Low) – 50261430
5B47 Liebahber In Allen Gestalten
5B31 Standchen
0B134 Widmung
0A78 Wie melodien zieht es mir
0A155, 5B52 Zueignung

52 Sacred Songs You Like to Sing – 50327490
6A41 Arm, Arm Ye Brave

55 Songs (Quilter) (High) – 00740225
0A139 Blow, Blow Thou Winter Wind
4A46 Fear no more the heat o’ the sun
4A47 Hey Ho the Wind and the Rain
0C143 It Was a Lover and His Lass
4A48 O Mistress Mine
4C46 Over the Mountains
4B43 Weep you no more

55 Songs (Quilter) (Low) – 00740226
0A141 Blow, Blow Thou Winter Wind
0C145 It Was a Lover and His Lass

56 Songs You Like to Sing – 50327310
0C99 Dedication

Album of Negro Spirituals (High) – FC01432
0B67 Deep River
0C69 Nobody Knows de Trouble I’ve Seen
0C73 Sometimes I Feel Like a Motherless Child
0A80 Wade in de Water
0B75 Were You There?

Album of Negro Spirituals (Low) – FC01433
0B69 Deep River
0C71 Nobody Knows de Trouble I've Seen
0C75 Sometimes I Feel Like a Motherless Child
0A82 Wade in de Water
0B77 Were You There?

American Aria Anthology, Baritone/Bass – 50484626
5A42 Warm as the Autumn Night

Anthology of Modern French Songs (Low) – 50326050
5A35 Les Berceaux

Anthology of Sacred Song, Tenor – 50325800
4A43 If With All Your Hearts
4A41 In Native Worth

Arias for Bass – 50481101
6A46 In diesen heil’gen Hallen
6A47 O Isis und Osiris

Arnold Book of Old Songs (Medium) – 48009260
4C44 Believe Me, If All Those Endearing Young Charms
4C45 Drink To Me Only With Thine Eyes
4C46 Over the Mountains

Art Songs for School & Studio, 1st Year (Medium Low) – 431-40093
5B32 The Little Road to Kerry
5B30 Still as the Night

Baritone Songs – 48008370
5A41 Edward
5C30 If Doughty Deeds My Lady Please
5A38 Thrice Happy the Monarch
5A46 Ye Twice Ten Hundred
Basic Repertoire for Singers – B180
4C37 Ash Grove
4C38 Willow! Willow!

Bass Songs – 48008371
6A49 Arise, Ye Subterranean Winds
5C16, 6C35 Down Among the Dead Men
6A36 I Said, I Will Forget Thee
6A40 I Triumph, I Triumph!
6A45 Money, O!
6B46 To the Forest

Biblical Songs (Dvorak) (High) – 50262040
0B99 God Is My Shepherd
0B101 Hear My Prayer
0B103 I Will Sing New Songs

Biblical Songs (Dvorak) (Low) – 50262050
0B100 God Is My Shepherd
0B102 Hear My Prayer
0B106 I Will Sing New Songs

Classic Songs (Low) – 3543
6C49 The Morning Star

Collected Songs (Barber) (High) – 50328790
4B29 The Daisies

Complete Folk Song Arrangements (Britten) – 48018782
6C36 The Sally Gardens

Contemporary Songs in English (Medium High) – O3819
4A36 There Is a Lady Sweet and Kind

Contemporary Songs in English (Medium Low) – O3820
5A33 The Lonely

The Creation (Haydn) – 50323860
4A41 In Native Worth
Easy Songs for the Beginning Baritone/Bass Book/CD – 50483759
6C39 Funiculi, Funiculi

English Songs: Renaissance to Baroque (High) – 00740018
0A126 Come and Trip It
0C108 In Sherwood Lived Stout
4B39 My Lovely Celia
0A68 Tell Me No More
0C146 When Laura Smiles
0B63 Whither Runneth My Sweetheart?

English Songs: Renaissance to Baroque (High Book/CD) – 00740179
0A127 Come and Trip It
0C109 In Sherwood Lived Stout
4B39 My Lovely Celia
0A69 Tell Me No More
0C147 When Laura Smiles
0B64 Whither Runneth My Sweetheart?

English Songs: Renaissance to Baroque (Low) – 00740019
0A128 Come and Trip It
0C110 In Sherwood Lived Stout
0A70 Tell Me No More
0C148 When Laura Smiles
0B65 Whither Runneth My Sweetheart?

English Songs: Renaissance to Baroque (Low Book/CD) – 00740180
0A129 Come and Trip It
0C111 In Sherwood Lived Stout
0A71 Tell Me No More
0C149 When Laura Smiles
0B66 Whither Runneth My Sweetheart?
Favorite German Art Songs (High) – 00740048
0B133 Widmung
0A77 Wie Melodien zieht es mir

Favorite German Art Songs (Low) – 00740049
0B135 Widmung
0A79 Wie Melodien zieht es mir
Favorite Sacred Classics (Medium High) – 11481
0B104 I Will Sing New Songs

Favorite Sacred Classics (Medium High Book/CD) – 11511
0B105 I Will Sing New Songs

Favorite Sacred Classics (Medium Low) – 11482
0B107 I Will Sing New Songs

Favorite Sacred Classics (Medium Low Book/CD) – 11512
0B108 I Will Sing New Songs

The First Book of Tenor Solos – 50481175
4C35 All Through the Night
4B44 Brother Will, Brother John
4C29 Come Again, Sweet Love
4B29 The Daisies
4B46 Ein jungling liebt ein madchen
4A45 I Attempt from Love’s Sickness to Fly
4A38 Lydia
4A35 My Lady Walks in Loveliness
4C32 My Lord, What a Mornin’
4C28 Rio Grande
4B35 Silent Worship
4B41 Wayfaring Stranger

The First Book of Tenor Solos Book/CD – 50483783
4C35 All Through the Night
4B44 Brother Will, Brother John
4C29 Come Again, Sweet Love
4B29 The Daisies
4B46 Ein jungling liebt ein madchen
4A45 I Attempt from Love’s Sickness to Fly
4A38 Lydia
4A35 My Lady Walks in Loveliness
4C32 My Lord, What a Mornin’
4C28 Rio Grande
4B35 Silent Worship
4B41 Wayfaring Stranger
The First Book of Tenor Solos, Part II – 50482066
4B48 Linden Lea
4B39 My Lovely Celia
4A37 O del mio amato ben
4A31 Sonntag
4B45 Wanderers Night-Song
4B43 Weep You No More
4B42 What Songs Were Sung
4A40 Where’er You Walk
4B32 Who Is Sylvia?

The First Book of Tenor Solos, Part II Book/CD – 50483787
4B48 Linden Lea
4B39 My Lovely Celia
4A37 O del mio amato ben
4A31 Sonntag
4B45 Wanderers Night-Song
4B43 Weep You No More
4B42 What Songs Were Sung
4A40 Where’er You Walk
4B32 Who Is Sylvia?

The First Book of Baritone/Bass Solos – 50481176
6B37 The Blind Ploughman
6B42 Create In Me a Clean Heart, O God
6B43 Du Bist Wie Eine Blume
6A58 False Phyllis
5B50 Intermezzo
5C24 The Jolly Roger
5B46 Lungi dal caro bene
5A55 The Splendour Falls

The First Book of Baritone/Bass Solos Book/CD – 50483784
6B37 The Blind Ploughman
6B42 Create In Me a Clean Heart, O God
6B43 Du Bist Wie Eine Blume
6A58 False Phyllis
5B50 Intermezzo
5C24 The Jolly Roger
5B46 Lungi dal caro bene
5A55 The Splendour Falls
The First Book of Baritone/Bass Solos, Part II – 50482067
5A52, 6A57 Bright is the Ring of Words
6A37 Deep River
6A54 Pilgrim’s Song
5A53, 6A55 The Roadside Fire
6B41 Rolling Down to Rio
6B34 Sea Fever
5B55 The Slighted Swan
6A53 Toglietemi La Vita Ancor

The First Book of Baritone/Bass Solos, Part II Book/CD – 50483788
5A52, 6A57 Bright is the Ring of Words
6A37 Deep River
6A54 Pilgrim’s Song
5A53, 6A55 The Roadside Fire
6B41 Rolling Down to Rio
6B34 Sea Fever
5B55 The Slighted Swan
6A53 Toglietemi La Vita Ancor

The First Book of Baritone/Bass Solos, Part III – 50485887
5B43 Evening
5C19 Five Eyes
6A33 Io So Che Pria Mi Moro
6A56 The Vagabond
5C29, 6B44 When I Was One-And-Twenty

The First Book of Baritone/Bass Solos, Part III Book/CD – 50485891
5B43 Evening
5C19 Five Eyes
6A33 Io So Che Pria Mi Moro
6A56 The Vagabond
5C29, 6B44 When I Was One-And-Twenty

Five Folk Songs (Zaninelli) (High) – IA0068
0B136 All the Pretty Little Horses
0B138 Go 'Way From My Window
0C158 The Water Is Wide
Five Folk Songs (Zaninelli) (Medium) – IA0070
0B137 All the Pretty Little Horses
0B139 Go 'Way From My Window
0C159 The Water Is Wide

Folk Songs for Solo Singers, Vol. 1 (High) – 21836
0C122 Danny Boy
0C112 Homeward Bound
0C88 To the Sky

Folk Songs for Solo Singers, Vol. 1 (High Book/CD) – 21838
0C123 Danny Boy
0C113 Homeward Bound
0C89 To the Sky

Folk Songs for Solo Singers, Vol. 1 (Medium High) – 4952
4C25 Amazing Grace
4C33 Angels Through the Night
0C124 Danny Boy
4C34 Greensleeves
0C114 Homeward Bound
0C90 To the Sky

Folk Songs for Solo Singers, Vol. 1 (Medium High Book/CD) – 16632
4C25 Amazing Grace
4C33 Angels Through the Night
0C125 Danny Boy
4C34 Greensleeves
0C115 Homeward Bound
0C91 To the Sky

Folk Songs for Solo Singers, Vol. 1 (Medium Low) – 4953
0C126 Danny Boy
0C116 Homeward Bound
0C92 To the Sky

Folk Songs for Solo Singers, Vol. 1 (Medium Low Book/CD) – 16634
0C127 Danny Boy
0C117 Homeward Bound
0C93 To the Sky

86
Folksong Arrangements, Vol. 1 (Britten) (High) – 48008913
4A32 The Sally Gardens

French Song Anthology (High) – 00740162
0A108 Apres un reve

French Song Anthology (Low) – 00740163
0A112 Apres un reve
5A36 Lydia

Gilbert & Sullivan for Singers (Baritone/Bass Book/CD) – 00740217
5B53 I Am a Pirate King
5B54, 6B45 The Policeman’s Song

Heritage Solo Series, Book 1 (High) – 30/1252H
0C154, 2C39 Down By the Sally Gardens
0C136 Your Friend Shall Be the Tall Wind

Heritage Solo Series, Book 1 (Low) – 30/1253H
0C155 Down By the Sally Garden
0C137 Your Friend Shall Be the Tall Wind
Heroes and Vagabonds – BLB002
4C39, 5C28 Baloo Baleerie
4C40 The British Grenadiers
5C17 Give Me Wings
5C27 Skye Boat Song

Heroes and Vagabonds – BLB001
4C39, 5C28 Baloo Baleerie
4C40 The British Grenadiers
5C17 Give Me Wings
5C27 Skye Boat Song

Mass in B Minor (Bach) – 50323910
6A35 Quoniam Tu Solus Sanctus

Messiah (Handel) – 50323760
4A39 Thy Rebuke/Behold and See

Messiah (Handel) – NOV070137
4A39 Thy Rebuke/Behold and See
My Heart Shall Rejoice (High) – 30/1603H
4C42 Something Told the Wild Geese
4C41 Swing Low, Sweet Chariot

Old American Songs (Copland), 1st Set – 48008354
0B89 The Boatmen's Dance
4B33, 6C38 The Dodger
6C37 I Bought Me a Cat
0C78 Long Time Ago
0C79 Simple Gifts

Old American Songs (Copland), 2nd Set – 48008355
0B88 At the River
0C77 Ching-A-Ring Chaw
0B90 The Little Horses
0B91 Zion's Walls

Operatic Anthology, Vol. 4 Baritone – 50325860
5B42 Deh Vieni Alla Finestra
5A43 Non Siate Ritrosi

Operatic Anthology, Vol. 5 Bass – 50325870
6A46 In diesen heil'gen Hallen
5A49 La Calunnia
6A47 O Isis und Osiris

Oratorio Anthology, Tenor – 00747060
4A43 If With All Your Hearts
4A41 In Native Worth
4A39 Thy Rebuke/Behold and See

Oratorio Anthology, Baritone/Bass – 00747061
6A41 Arm, Arm Ye Brave

Pathways of Song, Vol. 1 (High) – VF2002
0B109 Verdi prati

Pathways of Song, Vol. 1 (Low) – VF0132
5B49 An den Sonnenschein
0B110 Verdi prati
Pathways of Song, Vol. 2 (High) – VF2003
0C97 Dedication
4C26 I Love Thee
4C31 The Watchman’s Song

Pathways of Song, Vol. 2 (Low) – VF0133
0C98 Dedication

Sacred Solos for All Ages (Low) – 00740201
5A51 Come Ye Blessed

Sacred Songs of John Ness Beck – VC3
5B28 He Shall Feed His Flock

The Second Book of Tenor Solos – 50482070
4B47 The Call

The Second Book of Tenor Solos Book/CD – 50483791
4B47 The Call

The Second Book of Baritone/Bass Solos – 50482071
5B51 Annie Laurie
6A41 Arm, Arm Ye Brave
5B54, 6B45 The Policeman’s Song
5A54 The Vagabond

The Second Book of Baritone/Bass Solos Book/CD – 50483792
5B51 Annie Laurie
6A41 Arm, Arm Ye Brave
5B54, 6B45 The Policeman’s Song
5A54 The Vagabond

Singable Songs for Studio & Recital (Medium) – 431-40121
5A48 A Song of India

The Solo Psalmist – PP98
0A133 How Excellent Is Thy Name
0B79, 6A38 The Lord Reigns
The Solo Singer – V33
4A45 I Attempt From Love’s Sickness
4B34 Oh Promise Me
4C30 Turtle Dove

Solos for the Church Soloist (High) – LG00921
4A42 I Will Sing of Thy Great Mercies
4B36 My Source of Joy

Song Album (Copland) – 48008466
4B30 It Must Be So
4A30 A Simple Song

Songs by 22 Americans (High) – 50329400
0C85 Into the Night
0B92 The Loveliest of Trees
0A64 Sure On This Shining Night
0C150 This Little Rose

Songs by 22 Americans (Low) – 50329410
0C84 Into the Night
0B93 The Loveliest of Trees
0A66 Sure On This Shining Night
0C151 This Little Rose

Songs for Bass Book/CD – O5201
6C48 All Through the Night
6C43 Beautiful Dreamer
6A50 I Attempt from Love’s Sickness
6B47 Let Me Fly
6A34 Now Comrades Be Jolly
6A44 Now Shines the Fullest Glory
6B48 The Turtle Dove

The Songs of John Jacob Niles (High) – 50481076
4B40 Gambler Don’t Lose Your Place
0C118 I Wonder as I Wander
4C36 Jesus, Jesus, Rest Your Head
The Songs of John Jacob Niles (Low) – 50481653
5B44 Gambler Don’t Lose Your Place
5B45 The Gambler’s Lament
0C120 I Wonder as I Wander
5A44 The Rovin’ Gambler

Songs of Travel (High) – 48009640
4A50 The Roadside Fire

Songs of Travel (Low) – 48009639
5A52, 6A57 Bright is the Ring of Words
5A53, 6A55 The Roadside Fire
5A54, 6A56 The Vagabond

The Spirituals of Harry T. Burleigh (High) – EL03151
0B68 Deep River
0B71 My Lord, What a Mornin'
0C70 Nobody Knows de Trouble I've Seen
0B73 Oh, Didn't It Rain
0C74 Sometimes I Feel Like a Motherless Child
0A81 Wade in de Water
0B76 Were You There?

The Spirituals of Harry T. Burleigh (Low) – EL03150
0B70 Deep River
0B72 My Lord, What a Mornin'
0C72 Nobody Knows de Trouble I've Seen
0B74 Oh, Didn't It Rain
0C76 Sometimes I Feel Like a Motherless Child
0A83 Wade in de Water
0B78 Were You There?

Standard Vocal Literature, Baritone Book/CD – 00740275
5B53 I Am a Pirate King

Standard Vocal Literature, Bass Book/CD – 00740276
6B38 Asturiana
6A51 If Music Be the Food of Love
5B54, 6B45 The Policeman’s Song
Standard Vocal Repertoire, Vol. 1 (Low) – RB46
5A39 Der Wanderer
6A52 Strike the Viol
5C26 Think On Me
5B37 When First We Met
5B38 Where’er You Walk
Standard Vocal Repertoire, Vol. 2 (Low) – RB72
5B41 The Little Irish Girl
6C45 The Night Has a Thousand Eyes
5A47 O Mistress Mine
5B36 Rend’il sereno al ciglio

Tenor Songs – 48008369
4A40 Where’er You Walk

Traveling On – BLB004
4C48 Lonesome Road
5C31 Peace Like a River
4C49 Rock Island Line

Traveling On Book/CD – BLB003
4C48 Lonesome Road
5C31 Peace Like a River
4C49 Rock Island Line

Ye Shall Have a Song (Medium High) – 23005
0C128 Kyrie
0C138 Pie Jesu
0C132 Ye Shall Have a Song

Ye Shall Have a Song (Medium High Book/CD) – 23007
0C129 Kyrie
0C139 Pie Jesu
0C133 Ye Shall Have a Song

Ye Shall Have a Song (Medium Low) – 23008
0C130 Kyrie
0C140 Pie Jesu
0C134 Ye Shall Have a Song
Ye Shall Have a Song (Medium Low Book/CD) – 23010
0C131 Kyrie
0C141 Pie Jesu
0C135 Ye Shall Have a Song

The Young Singer, Tenor Book/CD – RB83
4C47 Jesus, Jesus, Rest Your Head
4B38 On Wings of Song
4C43 Passing By
4A49 Pilgrim’s Song
4A40 Where’er You Walk

The Young Singer, Baritone/Bass Book/CD – RB84
5C25, 6C41 Jesus, Jesus, Rest Your Head
5B29 Love Has Eyes
5C23 Passing By
6A54 Pilgrim’s Song
5A53, 6A55 The Roadside Fire
5B34 Rolling Down to Rio
5C20 Serenade
5B33 The Trumpeter
6C44 When First We Met

Single copies
4C27, 6C40 Across the Western Ocean (50284960)
0B118 The Beatitudes (50280830 – High)
0B119 The Beatitudes (50280840 – Low)
6C46 Black is the Color (50287050)
4B47 The Call (1-5120)
5C22 Clorinda (48005420)
5A51 Come Ye Blessed (50275730)
4B40 Gambler Don’t Lose Your Place (50283930)
5B45 The Gambler’s Lament (50283970)
0C119 I Wonder as I Wander (50283300 – High)
0C121 I Wonder as I Wander (50283290 – Low)
0C82 Into the Night (50280170 – High)
0C83 Into the Night (50281350 – Medium)
4C36 Jesus, Jesus, Rest Your Head (50283600)
6B35 Joshua Fit the Battle of Jericho (151-00405)
4B48 Linden Lea (48009626 – Medium)
5C21 The Lord’s Prayer (48005593)
The Loveliest of Trees (50279180)
Money-O (48010698)
Out in the Fields (TM130)
Panis Angelicus (50289520 – High)
Panis Angelicus (50289530 – Medium)
Panis Angelicus (50289540 – Low)
Ride On King Jesus (V2223 – High)
Ride On King Jesus (V2131 – Medium)
Ride On King Jesus (V2224 – Low)
Shenandoah (50285010)
Silent Noon (S8019 – High)
Silent Noon (S8016 – Medium High)
Silent Noon (S8014 – Medium Low)
Silent Noon (S8021 – Low)
A Simple Song (48011221)
Sure On This Shining Night (50282150 – High)
Sure On This Shining Night (50282140 – Low)
Sweet Chance That Led My Steps (48009846 – High)
Sweet Chance That Led My Steps (48009845 – Low)
There Is a Balm in Gilead (TH105 – High)
There Is a Balm in Gilead (TL105 – Low)
Think On Me (1-0873)
Trade Winds (48009944)
The Vagabond (48009641)
When I Think Upon the Maidens (48005529 – Low)
The 23rd Psalm (50280380 – High)
The 23rd Psalm (50280370 – Medium)
The 23rd Psalm (50280390 – Low)

Total Songs: 22 A All, 27 B All, 27 C All, 76 total All; 21 A Ten, 20 B Ten, 28 C
Ten, 69 total Tenor; 25 A Bar, 28 B Bar, 16 C Bar, 69 total Baritone; 26 A Bass,
Appendix B

OMEA Contest List

(Alphabetical by title)

<table>
<thead>
<tr>
<th>Title</th>
<th>Key</th>
<th>Class</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Across the Western Ocean</td>
<td>D</td>
<td>Tenor C</td>
<td>20th Century Art Songs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bari. C</td>
<td>Single</td>
</tr>
<tr>
<td>All the Pretty Little Horses</td>
<td>Fm</td>
<td>All B</td>
<td>Five Folk Songs, High (Zaninelli)</td>
</tr>
<tr>
<td>All the Pretty Little Horses</td>
<td>Dm</td>
<td>All B</td>
<td>Five Folk Songs, Medium (Zaninelli)</td>
</tr>
<tr>
<td>All Through the Night</td>
<td>G</td>
<td>Tenor C</td>
<td>First Book of Tenor Solos</td>
</tr>
<tr>
<td>Alma del core</td>
<td>A</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Med. High</td>
</tr>
<tr>
<td>Alma del core</td>
<td>G</td>
<td>All A</td>
<td>26 Italian Songs &amp; Arias, Med. High</td>
</tr>
<tr>
<td>Alma del core</td>
<td>E</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Med. Low</td>
</tr>
<tr>
<td>Alma del core</td>
<td>D</td>
<td>All A</td>
<td>26 Italian Songs &amp; Arias, Med. Low</td>
</tr>
<tr>
<td>Amarilli mia bella</td>
<td>Gm</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Med. High</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>26 Italian Songs &amp; Arias, Med. High</td>
</tr>
<tr>
<td>Amarilli mia bella</td>
<td>Fm</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Med. Low</td>
</tr>
<tr>
<td>Amarilli mia bella</td>
<td>Em</td>
<td>All A</td>
<td>26 Italian Songs &amp; Arias, Med. Low</td>
</tr>
<tr>
<td>Amazing Grace</td>
<td>G</td>
<td>Tenor C</td>
<td>Folk Songs for Solo Singers, Vol. 1, High</td>
</tr>
<tr>
<td>An den Sonnenschein</td>
<td>G</td>
<td>Bari, B</td>
<td>Pathways of Song, Vol. 1, Low</td>
</tr>
<tr>
<td>Angels Through the Night</td>
<td>G</td>
<td>Tenor C</td>
<td>Folk Songs for Solo Singers, Vol. 1, Medium High</td>
</tr>
<tr>
<td>Annie Laurie</td>
<td>Bb</td>
<td>Bari. B</td>
<td>Second Book of Baritone/Bass Solos</td>
</tr>
<tr>
<td>Apres un Reve</td>
<td>Dm</td>
<td>All A</td>
<td>30 Songs, High (Faure)</td>
</tr>
<tr>
<td>Apres un Reve</td>
<td>Cm</td>
<td>All A</td>
<td>50 Art Songs from the Modern Repertoire</td>
</tr>
<tr>
<td>Apres un Reve</td>
<td>Bm</td>
<td>All A</td>
<td>French Song Anthology, High</td>
</tr>
<tr>
<td>Arise Ye Subterranean Winds</td>
<td>C</td>
<td>Bass A</td>
<td>30 Songs, Medium (Faure)</td>
</tr>
<tr>
<td>Arm, Arm Ye Brave</td>
<td>C</td>
<td>Bass A</td>
<td>French Song Anthology, Low</td>
</tr>
<tr>
<td>Ash Grove, The (Stanley)</td>
<td>Ab</td>
<td>All C</td>
<td>45 Arias from Operas &amp; Oratorios, Vol. 2, Low (Handel)</td>
</tr>
<tr>
<td>Ash Grove, The (Stanley)</td>
<td>F</td>
<td>All C</td>
<td>52 Sacred Songs You Like to Sing</td>
</tr>
<tr>
<td>Ash Grove, The (Ottman)</td>
<td>G</td>
<td>Tenor C</td>
<td>Oratorio Anthology, Baritone/Bass</td>
</tr>
<tr>
<td>At the River</td>
<td>Eb</td>
<td>All B</td>
<td>Second Book of Baritone/Bass Solos</td>
</tr>
<tr>
<td>Aurore</td>
<td>G</td>
<td>All A</td>
<td>30 Songs, High (Faure)</td>
</tr>
<tr>
<td>Aurore</td>
<td>F</td>
<td>All A</td>
<td>50 Art Songs from the Modern Repertoire</td>
</tr>
</tbody>
</table>
Aurore E  All A  30 Songs, Low (Faure)
Baloo Baleerie F  Tenor C  Heroes and Vagabonds
Bari. C
Believe Me If All Those Endearing Young Charms Eb  Tenor C  Arnold Book of Old Songs, Medium
Beatitudes, The G  All B  Single, High
Beatitudes, The Eb  All B  Single, Low
Blow, Blow Thou Winter Wind G  All A  3 Shakespeare Songs, 1st Set, Op. 6, High (Quilter)
55 Songs, High (Quilter)
Blow, Blow Thou Winter Wind Eb  All A  3 Shakespeare Songs, 1st Set, Op. 6, Low (Quilter)
55 Songs, Low (Quilter)
Boatman's Dance, The E  All B  Old American Songs, 1st Set (Copland)
Bright is the Ring of Words C  Bari. A  First Book of Baritone/Bass Solos, Part II
Bass A  Songs of Travel, Low (Vaughan Williams)
British Grenadiers, The G  Tenor C  Heroes and Vagabonds
Brother Will, Brother John F  Tenor B  20th Century Art Songs
First Book of Tenor Solos
Call, The Eb  Tenor B  Second Book of Tenor Solos
Single
Caro mio ben Eb  All C  24 Italian Songs & Arias, Medium High
26 Italian Songs & Arias, Medium High
Caro mio ben C  All C  24 Italian Songs & Arias, Medium Low
26 Italian Songs & Arias, Medium Low
Ching-A-Ring Chaw D  All C  Old American Songs, 2nd Set (Copland)
Clair de lune Gm  Bari. A  30 Songs, Low (Faure)
Clorinda F  Bari. C  Single
Come and trip it Cm  All A  English Songs: Renaissance to Baroque, High
Come and trip it Gm  All A  English Songs: Renaissance to Baroque, Low
45 Arias from Operas & Oratorios, Vol. 1, High
Come Again Sweet Love G  Tenor C  First Book of Tenor Solos
Come raggio di sol Gm  Tenor A  24 Italian Songs & Arias, Medium High
26 Italian Songs & Arias, Medium High
Come ready and see me Eb  All B  Four Songs (Hundley)
Come ready and see me Gb  All B  Eight Songs (Hundley)
Come Ye Blessed Eb  Bari. A  First Book of Baritone/Bass Solos
Single
Crucifixion, The Am  Alto A  Collected Songs, Low (Barber)
Daisies, The F  Tenor B  15 American Art Songs, High
Collected Songs, High (Barber)
First Book of Tenor Solos
Dank sei dir Herr A  Bari. B  45 Arias from Operas & Oratorios, Vol. III, Low (Handel)
Danny Boy F  All C  Folk Songs for Solo Singers, Vol. 1, High
Danny Boy D  All C  Folk Songs for Solo Singers, Vol. 1, Medium High
Danny Boy C  All C  Folk Songs for Solo Singers, Vol. 1, Medium Low
Danza, danza Bbm  All A  24 Italian Songs & Arias, Medium High
Danza, danza Bm  All A  26 Italian Songs & Arias, Medium High
Danza, danza Gm  All A  24 Italian Songs & Arias, Medium Low
26 Italian Songs & Arias, Medium Low
Dedication Ab  All C  Pathways of Song, Vol. 2, High
Dedication F  All C  56 Songs You Like to Sing
Pathways of Song, Vol. 2, Low
Deep River F  All B  Album of Negro Spirituals, High
Spirituals of Harry T. Burleigh, High
<table>
<thead>
<tr>
<th>Piece</th>
<th>Key</th>
<th>Range</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deep River</td>
<td>C</td>
<td>All B</td>
<td>Album of Negro Spirituals, Low</td>
</tr>
<tr>
<td>All Bass A</td>
<td></td>
<td></td>
<td>First Book of Baritone/Bass Solos, Part II</td>
</tr>
<tr>
<td>Bass A</td>
<td></td>
<td></td>
<td>Spirituals of Harry T. Burleigh, Low</td>
</tr>
<tr>
<td>Deh Vieni Alla Finestra</td>
<td>D</td>
<td>Bari. B</td>
<td>Operatic Anthology, Vol. 4, Baritone</td>
</tr>
<tr>
<td>Der Wanderer</td>
<td>Gm</td>
<td>Bari. A</td>
<td>Standard Vocal Repertoire, Vol. 1, Low</td>
</tr>
<tr>
<td>Dodger, The</td>
<td>G</td>
<td>Tenor B</td>
<td>Old American Songs, 1st Set (Copland)</td>
</tr>
<tr>
<td>Down Among the Dead Men</td>
<td>Bm</td>
<td>Bari. C</td>
<td>Bass Songs</td>
</tr>
<tr>
<td>Down by the Sally Gardens</td>
<td>D</td>
<td>All C</td>
<td>Heritage Solo Series, Book 1, High</td>
</tr>
<tr>
<td>Down by the Sally Gardens</td>
<td>C</td>
<td>All C</td>
<td>Heritage Solo Series, Book 1, Low</td>
</tr>
<tr>
<td>Drink to Me Only With</td>
<td>Eb</td>
<td>Tenor C</td>
<td>15 Easy Folksong Arrangements, High</td>
</tr>
<tr>
<td>Thine Eyes</td>
<td></td>
<td></td>
<td>56 Songs You Like to Sing, Arnold Book of Old Songs, Medium</td>
</tr>
<tr>
<td>Du bist die Ruh</td>
<td>C</td>
<td>Bari. A</td>
<td>24 Favorite Songs, Low (Schubert)</td>
</tr>
<tr>
<td>Edward</td>
<td>Dm</td>
<td>Bari. A</td>
<td>Baritone Songs</td>
</tr>
<tr>
<td>Ein jungling liebt ein Madchen</td>
<td>Eb</td>
<td>Tenor B</td>
<td>First Book of Tenor Solos</td>
</tr>
<tr>
<td>Evening</td>
<td>Em</td>
<td>Bari. B</td>
<td>First Book of Baritone/Bass Solos, Part III</td>
</tr>
<tr>
<td>False Phyllis</td>
<td>G</td>
<td>Tenor A</td>
<td>First Book of Baritone/Bass Solos</td>
</tr>
<tr>
<td>Fear no more the heat</td>
<td>G#</td>
<td>Tenor A</td>
<td>5 Shakespeare Songs, 2nd Set, Op. 23, High (Quilter)</td>
</tr>
<tr>
<td>o' the sun</td>
<td>m</td>
<td></td>
<td>55 Songs, High (Quilter)</td>
</tr>
<tr>
<td>Five Eyes</td>
<td>Bb</td>
<td>Bari. C</td>
<td>First Book of Baritone/Bass Solos, Part III</td>
</tr>
<tr>
<td>Gambler, Don't Lose Your Place</td>
<td>F</td>
<td>Tenor B</td>
<td>Songs of John Jacob Niles, High</td>
</tr>
<tr>
<td>Gambler, Don't Lose Your Place</td>
<td>Eb</td>
<td>Bari. B</td>
<td>Songs of John Jacob Niles, Low</td>
</tr>
<tr>
<td>Gambler's Lament</td>
<td>Em</td>
<td>Bari. B</td>
<td>Songs of John Jacob Niles, Low</td>
</tr>
<tr>
<td>Gia il sole dale Gange</td>
<td>Ab</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Gia il sole dal Gange</td>
<td>Eb</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Give Me Wings</td>
<td>D</td>
<td>Bari. C</td>
<td>Heroes and Vagabonds</td>
</tr>
<tr>
<td>Go 'Way From My Window</td>
<td>C</td>
<td>All B</td>
<td>Five Folk Songs, High (Zaninelli)</td>
</tr>
<tr>
<td>Go 'Way From My Window</td>
<td>A</td>
<td>All B</td>
<td>Five Folk Songs, Medium (Zaninelli)</td>
</tr>
<tr>
<td>God Is My Shepherd</td>
<td>E</td>
<td>All B</td>
<td>Biblical Songs, High (Dvorak)</td>
</tr>
<tr>
<td>God Is My Shepherd</td>
<td>B</td>
<td>All B</td>
<td>Biblical Songs, Low (Dvorak)</td>
</tr>
<tr>
<td>Greensleeves (Stanley)</td>
<td>Ab</td>
<td>All C</td>
<td>15 Easy Folk Song Arrangements, High</td>
</tr>
<tr>
<td>Greensleeves (Stanley)</td>
<td>G</td>
<td>All C</td>
<td>15 Easy Folk Song Arrangements, Low</td>
</tr>
<tr>
<td>Greensleeves (Kern)</td>
<td>Gm</td>
<td>Tenor C</td>
<td>Folk Songs for Solo Singers, Vol. 1, Medium High</td>
</tr>
<tr>
<td>He shall feed his flock (Beck)</td>
<td>F</td>
<td>Bari. B</td>
<td>Sacred Songs of John Ness Beck</td>
</tr>
<tr>
<td>Hear My Prayer</td>
<td>Eb</td>
<td>All B</td>
<td>Biblical Songs, High (Dvorak)</td>
</tr>
<tr>
<td>Hear My Prayer</td>
<td>Bb</td>
<td>All B</td>
<td>Biblical Songs, Low (Dvorak)</td>
</tr>
<tr>
<td>Hey ho, the wind and the rain</td>
<td>Eb</td>
<td>Tenor A</td>
<td>5 Shakespeare Songs, 2nd Set, Op. 23, High (Quilter)</td>
</tr>
<tr>
<td>Homeward Bound</td>
<td>F</td>
<td>All C</td>
<td>55 Songs, High (Quilter)</td>
</tr>
<tr>
<td>Homeward Bound</td>
<td>Eb</td>
<td>All C</td>
<td>Folk Songs for Solo Singers, Vol. 1, High</td>
</tr>
<tr>
<td>Homeward Bound</td>
<td>D</td>
<td>All C</td>
<td>Folk Songs for Solo Singers, Vol. 1, Medium High</td>
</tr>
<tr>
<td>Honor and Arms</td>
<td>Bb</td>
<td>Bass A</td>
<td>45 Arias from Operas &amp; Oratorios, Vol. 3, Low (Handel)</td>
</tr>
<tr>
<td>How Excellent is Thy Name</td>
<td>F</td>
<td>All A</td>
<td>The Solo Psalmist</td>
</tr>
<tr>
<td>I Am a Pirate King</td>
<td>C</td>
<td>Bari. B</td>
<td>Gilbert &amp; Sullivan for Singers, Baritone/Bass Baritone Literature</td>
</tr>
<tr>
<td>I attempt from love's sickness</td>
<td>G</td>
<td>Tenor A</td>
<td>First Book of Tenor Solos</td>
</tr>
<tr>
<td>I attempt from love's sickness</td>
<td>F</td>
<td>Tenor A</td>
<td>Solo Singer</td>
</tr>
<tr>
<td>I attempt from love's sickness</td>
<td>Eb</td>
<td>Bass A</td>
<td>Songs for Bass</td>
</tr>
<tr>
<td>Song Title</td>
<td>Key</td>
<td>Pitch</td>
<td>Source</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------</td>
<td>--------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td><em>I Love Thee</em></td>
<td>G</td>
<td>Tenor C</td>
<td>Pathways of Song, Vol. 2, High</td>
</tr>
<tr>
<td><em>I Said I Will Forget Thee</em></td>
<td>Dm</td>
<td>Bass A</td>
<td>Bass Songs</td>
</tr>
<tr>
<td><em>I Will Sing New Songs</em></td>
<td>C</td>
<td>All B</td>
<td>Biblical Songs, High (Dvorak)</td>
</tr>
<tr>
<td><em>I Will Sing New Songs</em></td>
<td>Bb</td>
<td>All B</td>
<td>Favorite Sacred Classics, Medium High</td>
</tr>
<tr>
<td><em>I Will Sing New Songs</em></td>
<td>Ab</td>
<td>All B</td>
<td>Biblical Songs, Low (Dvorak)</td>
</tr>
<tr>
<td><em>I Will Sing New Songs</em></td>
<td>G</td>
<td>All B</td>
<td>Favorite Sacred Classics, Medium Low</td>
</tr>
<tr>
<td><em>I Will Sing of Thy Great  Mercies</em></td>
<td>F</td>
<td>Tenor A</td>
<td>Solos for the Church Soloist, High</td>
</tr>
<tr>
<td><em>I Said I Will Forget Thee</em></td>
<td>Dm</td>
<td>Bass A</td>
<td>Bass Songs</td>
</tr>
<tr>
<td><em>Im Fruhling</em></td>
<td>D</td>
<td>All A</td>
<td>24 Songs, High (Mendelssohn)</td>
</tr>
<tr>
<td><em>Im Fruhling</em></td>
<td>C</td>
<td>All A</td>
<td>24 Songs, Medium (Mendelssohn)</td>
</tr>
<tr>
<td><em>In diesen heil'gen hallen</em></td>
<td>E</td>
<td>Bass A</td>
<td>Arias for Bass</td>
</tr>
<tr>
<td><em>In Native Worth</em></td>
<td>C</td>
<td>Tenor A</td>
<td>Anthology of Sacred Song, Vol. 3, Tenor</td>
</tr>
<tr>
<td><em>In Sherwood Lived Stout</em></td>
<td>G</td>
<td>All C</td>
<td>English Songs: Renaissance to Baroque, High</td>
</tr>
<tr>
<td><em>In Sherwood Lived Stout</em></td>
<td>Eb</td>
<td>All C</td>
<td>English Songs: Renaissance to Baroque, Low</td>
</tr>
<tr>
<td><em>Intermezzo</em></td>
<td>F</td>
<td>Bari. B</td>
<td>First Book of Baritone/Bass Solos</td>
</tr>
<tr>
<td><em>Into the Night</em></td>
<td>G</td>
<td>All C</td>
<td>Songs by 22 Americans, High</td>
</tr>
<tr>
<td><em>Into the Night</em></td>
<td>F</td>
<td>All C</td>
<td>Songs by 22 Americans, Low</td>
</tr>
<tr>
<td><em>Io so che pria mi moro</em></td>
<td>Em</td>
<td>Bass A</td>
<td>First Book of Baritone/Bass Solos, Part III</td>
</tr>
<tr>
<td><em>It Must Be So</em></td>
<td>Dm</td>
<td>Tenor B</td>
<td>20th Century Art Songs</td>
</tr>
<tr>
<td><em>It was a lover and his lass</em> (Quilter)</td>
<td>Ab</td>
<td>All C</td>
<td>5 Shakespeare Songs, 2nd Set, Op. 23, High (Quilter)</td>
</tr>
<tr>
<td><em>It was a lover and his lass</em> (Quilter)</td>
<td>E</td>
<td>All C</td>
<td>5 Shakespeare Songs, 2nd Set, Low (Quilter)</td>
</tr>
<tr>
<td><em>Jesus, Jesus, Rest Your Head (Niles)</em></td>
<td>G</td>
<td>Tenor C</td>
<td>Songs of John Jacob Niles, High</td>
</tr>
<tr>
<td><em>Jesus, Jesus, Rest Your Head (Row)</em></td>
<td>G</td>
<td>Tenor C</td>
<td>The Young Singer, Tenor</td>
</tr>
<tr>
<td><em>Jesus, Jesus, Rest Your Head (Row)</em></td>
<td>D</td>
<td>Bari. C</td>
<td>The Young Singer, Baritone/Bass</td>
</tr>
<tr>
<td><em>Jolly Roger, The</em></td>
<td>F</td>
<td>Bari. C</td>
<td>First Book of Baritone/Bass Solos</td>
</tr>
<tr>
<td><em>Kyrie (Porterfield)</em></td>
<td>G</td>
<td>All C</td>
<td>Ye Shall Have a Song, Medium High</td>
</tr>
<tr>
<td><em>Kyrie (Porterfield)</em></td>
<td>Eb</td>
<td>All C</td>
<td>Ye Shall Have a Song, Medium Low</td>
</tr>
<tr>
<td><em>La Calunnia</em></td>
<td>D</td>
<td>Bari. A</td>
<td>Operatic Anthology, Vol. 5, Bass</td>
</tr>
<tr>
<td><em>Lasciatemi morire</em></td>
<td>Fm</td>
<td>All B</td>
<td>24 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td><em>Lasciatemi morire</em></td>
<td>Dm</td>
<td>All B</td>
<td>26 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Title</td>
<td>Key</td>
<td>Voice</td>
<td>Source</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>------</td>
<td>-------</td>
<td>-----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Lasciatemi morire</td>
<td>Cm</td>
<td>All B</td>
<td>24 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Les Berceaux</td>
<td>Am</td>
<td>Bari. A</td>
<td>30 Songs, Low (Faure)</td>
</tr>
<tr>
<td>Liebahber in Allen Gestalten</td>
<td>F</td>
<td>Bari. B</td>
<td>Anthology of Modern French Song, Low</td>
</tr>
<tr>
<td>Linden Lea</td>
<td>G</td>
<td>Tenor B</td>
<td>First Book of Tenor Solos, Part II</td>
</tr>
<tr>
<td>Little Horses, The</td>
<td>Em</td>
<td>All B</td>
<td>Old American Songs, 2nd Set (Copland)</td>
</tr>
<tr>
<td>Little Road to Kerry, The</td>
<td>Eb</td>
<td>Bari. B</td>
<td>Art Songs for School &amp; Studio, 1st Year, Medium Low</td>
</tr>
<tr>
<td>Loch Lomond</td>
<td>G</td>
<td>All C</td>
<td>15 Easy Folksong Arrangements, High</td>
</tr>
<tr>
<td>Loch Lomond</td>
<td>Eb</td>
<td>All C</td>
<td>15 Easy Folksong Arrangements, Low</td>
</tr>
<tr>
<td>Lonely, The</td>
<td>Ab</td>
<td>Bari. A</td>
<td>Contemporary Songs in English, Medium Low</td>
</tr>
<tr>
<td>Lonesome Dove</td>
<td>Eb</td>
<td>Tenor C</td>
<td>20th Century Art Songs</td>
</tr>
<tr>
<td>Lonesome Road</td>
<td>G</td>
<td>Tenor C</td>
<td>Traveling On</td>
</tr>
<tr>
<td>Long Time Ago</td>
<td>Bb</td>
<td>All C</td>
<td>Old American Songs, 1st Set (Copland)</td>
</tr>
<tr>
<td>Lord Reigns, The</td>
<td>C</td>
<td>All B</td>
<td>Solo Psalmist</td>
</tr>
<tr>
<td>Lord’s Prayer, The</td>
<td>Eb</td>
<td>Bari. C</td>
<td>Single</td>
</tr>
<tr>
<td>Love Has Eyes</td>
<td>F</td>
<td>Bari. B</td>
<td>The Young Singer, Baritone/Bass</td>
</tr>
<tr>
<td>Loveliest of Trees, The</td>
<td>Ab</td>
<td>All B</td>
<td>Songs by 22 Americans, High</td>
</tr>
<tr>
<td>Loveliest of Trees, The</td>
<td>F</td>
<td>All B</td>
<td>Songs by 22 Americans, Low</td>
</tr>
<tr>
<td>Lungi dal caro bene</td>
<td>F</td>
<td>Bari. B</td>
<td>First Book of Baritone/Bass Solos</td>
</tr>
<tr>
<td>Lydia</td>
<td>G</td>
<td>Tenor A</td>
<td>First Book of Tenor Solos</td>
</tr>
<tr>
<td>Lydia</td>
<td>Eb</td>
<td>Bari. A</td>
<td>French Song Anthology, Low</td>
</tr>
<tr>
<td>Money-O</td>
<td>Gm</td>
<td>Bari. A</td>
<td>Bass Songs</td>
</tr>
<tr>
<td>My Lady Walks in Loveliness</td>
<td>F</td>
<td>Tenor A</td>
<td>First Book of Tenor Solos</td>
</tr>
<tr>
<td>My Lord What a Mornin’</td>
<td>F</td>
<td>All B</td>
<td>Spirituals of Harry T. Burleigh, High</td>
</tr>
<tr>
<td>My Lord What a Mornin’</td>
<td>Db</td>
<td>All B</td>
<td>Spirituals of Harry T. Burleigh, Low</td>
</tr>
<tr>
<td>My Lord What a Mornin’ (Johnson)</td>
<td>Ab</td>
<td>Tenor C</td>
<td>First Book of Tenor Solos</td>
</tr>
<tr>
<td>My lovely Celia</td>
<td>Bb</td>
<td>Tenor B</td>
<td>First Book of Tenor Solos, Part II</td>
</tr>
<tr>
<td>My lovely Celia</td>
<td>G</td>
<td>Tenor B</td>
<td>English Songs: Renaissance to Baroque, High</td>
</tr>
<tr>
<td>My Master hath a garden</td>
<td>Eb</td>
<td>Tenor C</td>
<td>Single</td>
</tr>
<tr>
<td>My Source of Joy</td>
<td>Eb</td>
<td>Tenor B</td>
<td>Solos for the Church Soloist, High</td>
</tr>
<tr>
<td>Nina</td>
<td>Gm</td>
<td>Tenor A</td>
<td>24 Italian Songs &amp; Arias, High</td>
</tr>
<tr>
<td>Nina</td>
<td>Dm</td>
<td>Bari. A</td>
<td>24 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Nobody Knows de Trouble</td>
<td>Ab</td>
<td>All C</td>
<td>Album of Negro Spirituals, High</td>
</tr>
<tr>
<td>Nobody Knows de Trouble I’ve Seen</td>
<td>F</td>
<td>All C</td>
<td>Spirituals of Harry T. Burleigh, High</td>
</tr>
<tr>
<td>Nobody Knows de Trouble I’ve Seen</td>
<td>Ab</td>
<td>All C</td>
<td>Album of Negro Spirituals, Low</td>
</tr>
<tr>
<td>Non posso vivere</td>
<td>Eb</td>
<td>Tenor B</td>
<td>First Book of Tenor Solos</td>
</tr>
<tr>
<td>Non posso vivere</td>
<td>Db</td>
<td>Alto B</td>
<td>Songs for Bass</td>
</tr>
<tr>
<td>Non Siate Ritrosi</td>
<td>G</td>
<td>Bari. A</td>
<td>Operatic Anthology, Vol. 4, Baritone</td>
</tr>
<tr>
<td>Now Comrades Be Jolly</td>
<td>F</td>
<td>Bass A</td>
<td>Songs for Bass</td>
</tr>
<tr>
<td>Now Shines the Fullest Glory</td>
<td>C</td>
<td>Bass A</td>
<td>Songs for Bass</td>
</tr>
<tr>
<td>O del mio amato ben</td>
<td>Ab</td>
<td>Tenor A</td>
<td>First Book of Tenor Solos, Part II</td>
</tr>
<tr>
<td>O del mio dolce ardor</td>
<td>Fm</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>26 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td>Title</td>
<td>Key</td>
<td>Voice</td>
<td>Source</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>------</td>
<td>--------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>O del mio dolce ardor</td>
<td>Dm</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>26 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>O Isis und Osiris</td>
<td>F</td>
<td>Bass A</td>
<td>Arias for Bass</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Operatic Anthology, Vol. 5, Bass</td>
</tr>
<tr>
<td>O Mistress Mine</td>
<td>G</td>
<td>Tenor A</td>
<td>3 Shakespeare Songs, 1st Set, Op. 6, High (Quilter)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>55 Songs, High (Quilter)</td>
</tr>
<tr>
<td>Oh Didn’t It Rain</td>
<td>Bb</td>
<td>All B</td>
<td>Spirituals of Harry T. Burleigh, High</td>
</tr>
<tr>
<td>Oh Didn’t It Rain</td>
<td>G</td>
<td>All B</td>
<td>Spirituals of Harry T. Burleigh, Low</td>
</tr>
<tr>
<td>Oh Promise Me</td>
<td>F</td>
<td>Tenor B</td>
<td>Solo Singer</td>
</tr>
<tr>
<td>On Wings of Song</td>
<td>Ab</td>
<td>Tenor B</td>
<td>The Young Singer, Tenor</td>
</tr>
<tr>
<td>Out in the Fields</td>
<td>C</td>
<td>Bari A</td>
<td>Single</td>
</tr>
<tr>
<td>Over the Mountains</td>
<td>G</td>
<td>Tenor C</td>
<td>55 Songs, High (Quilter)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Arnold Book of Old Songs, Medium</td>
</tr>
<tr>
<td>Panis Angelicus</td>
<td>A</td>
<td>All C</td>
<td>Single</td>
</tr>
<tr>
<td>Panis Angelicus</td>
<td>G</td>
<td>All C</td>
<td>Single</td>
</tr>
<tr>
<td>Panis Angelicus</td>
<td>F</td>
<td>All C</td>
<td>Single</td>
</tr>
<tr>
<td>Passing By</td>
<td>G</td>
<td>Tenor C</td>
<td>The Young Singer, Tenor</td>
</tr>
<tr>
<td>Passing By</td>
<td>Eb</td>
<td>Bari C</td>
<td>The Young Singer, Baritone/Bass</td>
</tr>
<tr>
<td>Peace Like a River</td>
<td>F</td>
<td>Bari C</td>
<td>Traveling On</td>
</tr>
<tr>
<td>Per la gloria d’adorarvi</td>
<td>G</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td>Per la gloria d’adorarvi</td>
<td>D</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Pie Jesu (Althouse)</td>
<td>Ab</td>
<td>All C</td>
<td>Ye Shall Have a Song, Medium High</td>
</tr>
<tr>
<td>Pie Jesu (Althouse)</td>
<td>F</td>
<td>All C</td>
<td>Ye Shall Have a Song, Medium Low</td>
</tr>
<tr>
<td>Pieta Signore</td>
<td>Dm</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td>Pieta Signore</td>
<td>Am</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Pilgrim’s Song</td>
<td>G</td>
<td>Tenor A</td>
<td>The Young Singer, Tenor</td>
</tr>
<tr>
<td>Pilgrim’s Song</td>
<td>D</td>
<td>Bass A</td>
<td>First Book of Baritone/Bass Solos, Part II</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The Young Singer, Baritone/Bass</td>
</tr>
<tr>
<td>Policeman’s Song</td>
<td>F</td>
<td>Bari B</td>
<td>Gilbert &amp; Sullivan for Singers, Baritone/Bass</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Second Book of Baritone/Bass Solos</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Standard Vocal Literature, Baritone</td>
</tr>
<tr>
<td>Quoniam tu solus Sanctus</td>
<td>D</td>
<td>Bass A</td>
<td>Mass in B Minor (Bach)</td>
</tr>
<tr>
<td>Rend’il sereno al ciglio</td>
<td>F</td>
<td>Bari B</td>
<td>Standard Vocal Repertoire, Vol. 2, Low</td>
</tr>
<tr>
<td>Return Oh God of Hosts</td>
<td>Eb</td>
<td>Bari A</td>
<td>45 Arias from Operas and Oratorios, Vol. 3, Low (Handel)</td>
</tr>
<tr>
<td>Ride On King Jesus</td>
<td>F</td>
<td>All A</td>
<td>Single</td>
</tr>
<tr>
<td>Ride On King Jesus</td>
<td>Eb</td>
<td>All A</td>
<td>Single</td>
</tr>
<tr>
<td>Ride On King Jesus</td>
<td>Db</td>
<td>All A</td>
<td>Single</td>
</tr>
<tr>
<td>Rio Grande</td>
<td>Eb</td>
<td>Tenor C</td>
<td>First Book of Tenor Solos</td>
</tr>
<tr>
<td>Roadside Fire, The</td>
<td>F</td>
<td>Tenor A</td>
<td>Songs of Travel, High (Vaughan Williams)</td>
</tr>
<tr>
<td>Roadside Fire, The</td>
<td>Db</td>
<td>Bari A</td>
<td>First Book of Baritone/Bass Solos, Part II</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass A</td>
<td>Songs of Travel, Low (Vaughan Williams)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The Young Singer, Baritone/Bass</td>
</tr>
<tr>
<td>Rock Island Line</td>
<td>Bb</td>
<td>Tenor C</td>
<td>Traveling On</td>
</tr>
<tr>
<td>Rolling Down to Rio</td>
<td>Bb</td>
<td>Bari B</td>
<td>The Young Singer, Baritone/Bass</td>
</tr>
<tr>
<td>Rovin’ Gambler</td>
<td>Eb</td>
<td>Bari A</td>
<td>Songs of John Jacob Niles, Low</td>
</tr>
<tr>
<td>Sally Gardens, The</td>
<td>Gb</td>
<td>Tenor A</td>
<td>Folksong Arrangements, Vol. 1, High (Britten)</td>
</tr>
<tr>
<td>Scheidend</td>
<td>G</td>
<td>All A</td>
<td>24 Songs, High (Mendelssohn)</td>
</tr>
<tr>
<td>Scheidend</td>
<td>E</td>
<td>All A</td>
<td>24 Songs, Low (Mendelssohn)</td>
</tr>
<tr>
<td>Sebben crudele</td>
<td>Em</td>
<td>All B</td>
<td>24 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>26 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td>Sebben crudele</td>
<td>Cm</td>
<td>All B</td>
<td>24 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Title</td>
<td>Key</td>
<td>Accompaniment</td>
<td>Source</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------</td>
<td>---------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Sento nel core</td>
<td>Em</td>
<td>All B</td>
<td>26 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Sento nel core</td>
<td>Dm</td>
<td>All B</td>
<td>26 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td>Serenade</td>
<td>F</td>
<td>Bari. C</td>
<td>The Young Singer, Baritone/Bass</td>
</tr>
<tr>
<td>Si tra i ceppi</td>
<td>C</td>
<td>Bass A</td>
<td>45 Arias from Operas &amp; Oratorios, Vol. 2, Low (Handel)</td>
</tr>
<tr>
<td>Silent Noon</td>
<td>Eb</td>
<td>All A</td>
<td>50 Art Songs from the Modern Repertoire, Single</td>
</tr>
<tr>
<td>Silent Noon</td>
<td>G</td>
<td>All A</td>
<td>Single</td>
</tr>
<tr>
<td>Silent Noon</td>
<td>F</td>
<td>All A</td>
<td>Single</td>
</tr>
<tr>
<td>Silent Worship</td>
<td>Db</td>
<td>All A</td>
<td>Single</td>
</tr>
<tr>
<td>Simple Gifts (Copland)</td>
<td>Ab</td>
<td>All C</td>
<td>Old American Songs, 1st Set (Copland)</td>
</tr>
<tr>
<td>Simple Song, A</td>
<td>G</td>
<td>Tenor A</td>
<td>Song Album (Bernstein), Single</td>
</tr>
<tr>
<td>Skye Boat Song</td>
<td>F</td>
<td>Bari. C</td>
<td>Heroes and Vagabonds</td>
</tr>
<tr>
<td>Something Told the Wild Geese</td>
<td>Fm</td>
<td>Tenor C</td>
<td>My Heart Shall Rejoice, High</td>
</tr>
<tr>
<td>Sometimes I Feel Like a Motherless Child</td>
<td>Am</td>
<td>All C</td>
<td>Album of Negro Spirituals, High</td>
</tr>
<tr>
<td>Sometimes I Feel Like a Motherless Child</td>
<td>Dm</td>
<td>All C</td>
<td>Album of Negro Spirituals, Low</td>
</tr>
<tr>
<td>Song of India, A</td>
<td>E</td>
<td>Bari. A</td>
<td>Singable Songs for Studio &amp; Recital, Medium</td>
</tr>
<tr>
<td>Sonntag</td>
<td>G</td>
<td>Tenor A</td>
<td>First Book of Tenor Solos</td>
</tr>
<tr>
<td>Splendour Falls, The</td>
<td>Eb</td>
<td>Bari. A</td>
<td>First Book of Baritone/Bass Solos, Part II</td>
</tr>
<tr>
<td>Standchen (Brahms)</td>
<td>Eb</td>
<td>Bari. B</td>
<td>50 Selected Songs, Low</td>
</tr>
<tr>
<td>Star Vicino</td>
<td>G</td>
<td>All B</td>
<td>26 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td>Star Vicino</td>
<td>Eb</td>
<td>All B</td>
<td>26 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Still as the Night</td>
<td>Bb</td>
<td>Bari. B</td>
<td>Art Songs for School &amp; Studio, 1st Year, Medium Low</td>
</tr>
<tr>
<td>Strike the Viol</td>
<td>F/#m</td>
<td>Bass A</td>
<td>Standard Vocal Repertoire, Vol. 1, Low</td>
</tr>
<tr>
<td>Sure on this shining night</td>
<td>Bb</td>
<td>All A</td>
<td>Songs by 22 Americans, High</td>
</tr>
<tr>
<td></td>
<td>G</td>
<td>All A</td>
<td>Songs by 22 Americans, Low</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>All B</td>
<td>Single</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>All B</td>
<td>Single</td>
</tr>
<tr>
<td>Swing Low Sweet Chariot</td>
<td>F</td>
<td>Tenor C</td>
<td>My Heart Shall Rejoice, High</td>
</tr>
<tr>
<td>Tell me no more</td>
<td>G</td>
<td>All A</td>
<td>English Songs: Renaissance to Baroque, High</td>
</tr>
<tr>
<td>Tell me no more</td>
<td>Eb</td>
<td>All A</td>
<td>English Songs: Renaissance to Baroque, Low</td>
</tr>
<tr>
<td>There is a balm in Gilead</td>
<td>Ab</td>
<td>All C</td>
<td>Single</td>
</tr>
<tr>
<td>There is a balm in Gilead</td>
<td>F</td>
<td>All C</td>
<td>Single</td>
</tr>
<tr>
<td>There is a Lady Sweet and Kind</td>
<td>G</td>
<td>Tenor A</td>
<td>Contemporary Songs in English, Medium High</td>
</tr>
<tr>
<td>Think On Me</td>
<td>Eb</td>
<td>Bari. C</td>
<td>Standard Vocal Repertoire, Vol. 1, Low</td>
</tr>
<tr>
<td>Think On Me</td>
<td>F</td>
<td>Tenor C</td>
<td>Single</td>
</tr>
<tr>
<td>This Little Rose</td>
<td>F</td>
<td>All C</td>
<td>Songs by 22 Americans, High</td>
</tr>
<tr>
<td>This Little Rose</td>
<td>C</td>
<td>All C</td>
<td>Songs by 22 Americans, Low</td>
</tr>
<tr>
<td>Thrice Happy the Monarch</td>
<td>Bb</td>
<td>Bari. A</td>
<td>Baritone Songs</td>
</tr>
<tr>
<td>Thy Rebuke/Behold and See</td>
<td>Em</td>
<td>Tenor A</td>
<td>Messiah (Handel), Oratorio Anthology, Tenor</td>
</tr>
<tr>
<td>Title</td>
<td>Key</td>
<td>Voicing</td>
<td>Source</td>
</tr>
<tr>
<td>----------------------------------------------------</td>
<td>------</td>
<td>---------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>To the Sky</td>
<td>Bb</td>
<td>All C</td>
<td>Folk Songs for Solo Singers, Vol. 1, High</td>
</tr>
<tr>
<td>To the Sky</td>
<td>Ab</td>
<td>All C</td>
<td>Folk Songs for Solo Singers, Vol. 1, Medium High</td>
</tr>
<tr>
<td>To the Sky</td>
<td>F</td>
<td>All C</td>
<td>Folk Songs for Solo Singers, Vol. 1, Medium Low</td>
</tr>
<tr>
<td>Toglietemi la vita ancor</td>
<td>Fm</td>
<td>Bass A</td>
<td>First Book of Baritone/Bass Solos, Part II</td>
</tr>
<tr>
<td>Trade Winds</td>
<td>Eb</td>
<td>Bari. B</td>
<td>The Young Singer, Baritone/Bass</td>
</tr>
<tr>
<td>Trumpeter, The</td>
<td>G</td>
<td>Bari. B</td>
<td>The Young Singer, Baritone/Bass</td>
</tr>
<tr>
<td>Tu lo sai</td>
<td>E</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td>Tu lo sai</td>
<td>C</td>
<td>All A</td>
<td>24 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Turtle Dove</td>
<td>Bm</td>
<td>Tenor C</td>
<td>Solo Singer</td>
</tr>
<tr>
<td>23rd Psalm, The</td>
<td>G</td>
<td>All B</td>
<td>Single</td>
</tr>
<tr>
<td>23rd Psalm, The</td>
<td>F</td>
<td>All B</td>
<td>Single</td>
</tr>
<tr>
<td>23rd Psalm, The</td>
<td>Eb</td>
<td>All B</td>
<td>Single</td>
</tr>
<tr>
<td>Vagabond, The</td>
<td>Cm</td>
<td>Bari. A</td>
<td>First Book of Baritone/Bass Solos, Part III</td>
</tr>
<tr>
<td>Vagabond, The</td>
<td></td>
<td></td>
<td>Second Book of Baritone/Bass Solos, Songs of Travel, Low (Vaughan Williams) Single</td>
</tr>
<tr>
<td>Verdi prati</td>
<td>Gb</td>
<td>All B</td>
<td>Pathways of Song, Vol. 1, High</td>
</tr>
<tr>
<td>Verdi prati</td>
<td>Eb</td>
<td>All B</td>
<td>Pathways of Song, Vol. 1, Low</td>
</tr>
<tr>
<td>Vergin tutto amor</td>
<td>Cm</td>
<td>All B</td>
<td>24 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td>Vergin tutto amor</td>
<td>Am</td>
<td>All B</td>
<td>24 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Vittoria mio core</td>
<td>C</td>
<td>Tenor A</td>
<td>24 Italian Songs &amp; Arias, Medium High</td>
</tr>
<tr>
<td>Vittoria mio core</td>
<td>A</td>
<td>Bari. A</td>
<td>24 Italian Songs &amp; Arias, Medium Low</td>
</tr>
<tr>
<td>Wade in the Water</td>
<td>Fm</td>
<td>All A</td>
<td>Album of Negro Spirituals, High</td>
</tr>
<tr>
<td>Wade in the Water</td>
<td>Dm</td>
<td>All A</td>
<td>Album of Negro Spirituals, Low</td>
</tr>
<tr>
<td>Wanderer’s Night Song</td>
<td>Bb</td>
<td>Tenor B</td>
<td>First Book of Tenor Solos, Part II</td>
</tr>
<tr>
<td>Warm as the Autumn Night</td>
<td>E</td>
<td>Bari. A</td>
<td>American Aria Anthology, Baritone/Bass</td>
</tr>
<tr>
<td>Was ist Sylvia</td>
<td>F</td>
<td>Bari. B</td>
<td>24 Favorite Songs, Low (Schubert)</td>
</tr>
<tr>
<td>Watchman’s Song, The</td>
<td>Ab</td>
<td>Tenor C</td>
<td>Pathways of Song, Vol. 2, High</td>
</tr>
<tr>
<td>Water is Wide, The</td>
<td>A</td>
<td>All C</td>
<td>Five Folk Songs, High (Zaninelli)</td>
</tr>
<tr>
<td>Water is Wide, The</td>
<td>F</td>
<td>All C</td>
<td>Five Folk Songs, Medium (Zaninelli)</td>
</tr>
<tr>
<td>Wayfaring Stranger (Niles)</td>
<td>Em</td>
<td>Tenor B</td>
<td>12 Sacred Songs</td>
</tr>
<tr>
<td>Weep You No More</td>
<td>Fm</td>
<td>Tenor B</td>
<td>First Book of Tenor Solos</td>
</tr>
<tr>
<td>Were You There</td>
<td>Ab</td>
<td>All B</td>
<td>Album of Negro Spirituals, High</td>
</tr>
<tr>
<td>Were You There</td>
<td>Eb</td>
<td>All B</td>
<td>Album of Negro Spirituals, Low</td>
</tr>
<tr>
<td>What Songs Were Sung</td>
<td>Dm</td>
<td>Tenor B</td>
<td>Christmas Collection, High</td>
</tr>
<tr>
<td>When First We Met</td>
<td>F</td>
<td>Bari. B</td>
<td>Standard Vocal Repertoire, Vol. 1, Low</td>
</tr>
<tr>
<td>When I Think Upon the Maidens</td>
<td>Db</td>
<td>Tenor B</td>
<td>Single</td>
</tr>
<tr>
<td>When I Was One and Twenty</td>
<td>Bb</td>
<td>Bari. C</td>
<td>First Book of Baritone/Bass Solos, Part III</td>
</tr>
<tr>
<td>When Laura Smiles</td>
<td>A</td>
<td>All C</td>
<td>English Songs: Renaissance to Baroque, High</td>
</tr>
<tr>
<td>When Laura Smiles</td>
<td>F</td>
<td>All C</td>
<td>English Songs: Renaissance to Baroque, Low</td>
</tr>
<tr>
<td>Song</td>
<td>Key</td>
<td>Voice</td>
<td>Source</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----</td>
<td>-------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Where’er You Walk</td>
<td>Bb</td>
<td>Tenor A</td>
<td>45 Arias from Operas and Oratorios, Vol. 1, High (Handel)</td>
</tr>
<tr>
<td>Whither Runneth</td>
<td>G</td>
<td>All B</td>
<td>English Songs: Renaissance to Baroque, High</td>
</tr>
<tr>
<td>My Sweetheart</td>
<td></td>
<td></td>
<td>The Young Singer, Tenor</td>
</tr>
<tr>
<td>Whither Runneth</td>
<td>Eb</td>
<td>All B</td>
<td>English Songs: Renaissance to Baroque, Low</td>
</tr>
<tr>
<td>My Sweetheart</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Who Is Sylvia</td>
<td>D</td>
<td>Tenor B</td>
<td>First Book of Tenor Solos, Part II</td>
</tr>
<tr>
<td>Widmung (Schumann)</td>
<td>Ab</td>
<td>All B</td>
<td>50 Selected Songs, High</td>
</tr>
<tr>
<td>Widmung (Schumann)</td>
<td>F</td>
<td>All B</td>
<td>Favorite German Art Songs, High</td>
</tr>
<tr>
<td>Wie Melodien zieht es mir</td>
<td>C</td>
<td>All A</td>
<td>50 Selected Songs, High</td>
</tr>
<tr>
<td>Wie Melodien zieht es mir</td>
<td>A</td>
<td>All A</td>
<td>Favorite German Art Songs, High</td>
</tr>
<tr>
<td>Willow, Willow</td>
<td>Em</td>
<td>Tenor C</td>
<td>Basic Repertoire for Singers</td>
</tr>
<tr>
<td>Ye Shall Have a Song</td>
<td>G</td>
<td>All C</td>
<td>Ye Shall Have a Song, Medium High</td>
</tr>
<tr>
<td>Ye Shall Have a Song</td>
<td>F</td>
<td>All C</td>
<td>Ye Shall Have a Song, Medium Low</td>
</tr>
<tr>
<td>Ye Twice Ten Hundred</td>
<td>Gm</td>
<td>Bari. A</td>
<td>Baritone Songs</td>
</tr>
<tr>
<td>Your Friend Shall Be the</td>
<td>A</td>
<td>All C</td>
<td>Heritage Solo Series, Book 1, High</td>
</tr>
<tr>
<td>Tall Wind</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your Friend Shall Be the</td>
<td>Eb</td>
<td>All C</td>
<td>Heritage Solo Series, Book 1, Low</td>
</tr>
<tr>
<td>Tall Wind</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zion’s Walls</td>
<td>Ab</td>
<td>All B</td>
<td>Old American Songs, 2nd Set (Copland)</td>
</tr>
<tr>
<td>Zueignung</td>
<td>C</td>
<td>All A</td>
<td>50 Selected Songs, High</td>
</tr>
<tr>
<td>Zueignung</td>
<td>Ab</td>
<td>All A</td>
<td>50 Selected Songs, Low</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bari. B</td>
<td></td>
</tr>
</tbody>
</table>
Appendix C

International Phonetic Alphabet

<table>
<thead>
<tr>
<th>IPA</th>
<th>English</th>
<th>Italian</th>
<th>German</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>/i/</td>
<td>heed</td>
<td>Mimi</td>
<td>die</td>
<td>qui</td>
</tr>
<tr>
<td>/I/</td>
<td>lid</td>
<td>x</td>
<td>immer</td>
<td>x</td>
</tr>
<tr>
<td>/e/</td>
<td>late</td>
<td>che</td>
<td>den</td>
<td>d’été</td>
</tr>
<tr>
<td>/ɛ/</td>
<td>wed</td>
<td>bella</td>
<td>fährt</td>
<td>quel</td>
</tr>
<tr>
<td>/æ/</td>
<td>hat</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>/a/</td>
<td>watch</td>
<td>la</td>
<td>das</td>
<td>ami</td>
</tr>
<tr>
<td>/ɑ/</td>
<td>father</td>
<td>casa</td>
<td>habe</td>
<td>âme</td>
</tr>
<tr>
<td>/o/</td>
<td>hot</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>/ɔ/</td>
<td>law</td>
<td>cor</td>
<td>von</td>
<td>Noël</td>
</tr>
<tr>
<td>/u/</td>
<td>hook</td>
<td>x</td>
<td>Mund</td>
<td>x</td>
</tr>
<tr>
<td>/ʌ/</td>
<td>soon</td>
<td>luna</td>
<td>du</td>
<td>mousse</td>
</tr>
</tbody>
</table>

Neutral Vowels

| /ʌ/ | fun     | x       | x      | x      |
| /ə/ | about   | x       | Traume | je     |

Mixed Vowels

| /ø/ | x       | x       | Schön  | deux  |
| /œ/ | x       | x       | Können | coeur |
| /Y/ | x       | x       | künste | x     |
| /y/ | x       | x       | über   | sur   |
### Diphthongs

<table>
<thead>
<tr>
<th>Sound</th>
<th>Example</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>/ɔø/</td>
<td>Roy</td>
<td>x</td>
</tr>
<tr>
<td>/æe/</td>
<td>mine</td>
<td>x</td>
</tr>
</tbody>
</table>

### Nasal Vowels (French only)

Used in these combinations:

<table>
<thead>
<tr>
<th>Sound</th>
<th>Example</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>/ã/</td>
<td>[an, am, en, em]</td>
<td>x</td>
</tr>
<tr>
<td>/ɛ̃/</td>
<td>[in, im, ym]</td>
<td>x</td>
</tr>
<tr>
<td>/ö̃/</td>
<td>[on, om]</td>
<td>x</td>
</tr>
<tr>
<td>/œ̃/</td>
<td>[un, um]</td>
<td>x</td>
</tr>
</tbody>
</table>

### Glides

<table>
<thead>
<tr>
<th>Sound</th>
<th>Example</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>/j/</td>
<td>you</td>
<td>x</td>
</tr>
<tr>
<td>/ɥ/</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>/w/</td>
<td>witch</td>
<td>x</td>
</tr>
<tr>
<td>/ʎ/</td>
<td>lute</td>
<td>x</td>
</tr>
</tbody>
</table>

### Consonances

<table>
<thead>
<tr>
<th>Sound</th>
<th>Example</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>/b/</td>
<td>ban</td>
<td>belle</td>
</tr>
<tr>
<td>/ç/</td>
<td>human</td>
<td>x</td>
</tr>
<tr>
<td>/d/</td>
<td>done</td>
<td>dente</td>
</tr>
<tr>
<td>/dʒ/</td>
<td>joy</td>
<td>gioia</td>
</tr>
<tr>
<td>/dz/</td>
<td>seeds</td>
<td>gioia</td>
</tr>
<tr>
<td>/f/</td>
<td>file</td>
<td>forte</td>
</tr>
<tr>
<td>/ɡ/</td>
<td>gone</td>
<td>gondola</td>
</tr>
<tr>
<td>/ɡs/</td>
<td>exile</td>
<td>x</td>
</tr>
<tr>
<td>/h/</td>
<td>hang</td>
<td>x</td>
</tr>
<tr>
<td>/k/</td>
<td>kind</td>
<td>che</td>
</tr>
<tr>
<td>/ʒ/</td>
<td>measure</td>
<td>x</td>
</tr>
<tr>
<td>/ʒd/</td>
<td>edged</td>
<td>x</td>
</tr>
<tr>
<td>/ks/</td>
<td>lax</td>
<td>x</td>
</tr>
<tr>
<td>/l/</td>
<td>long</td>
<td>lungo</td>
</tr>
<tr>
<td>/m/</td>
<td>man</td>
<td>mamma</td>
</tr>
<tr>
<td>/n/</td>
<td>no</td>
<td>naso</td>
</tr>
<tr>
<td>/ŋ/</td>
<td>ring</td>
<td>uengo</td>
</tr>
</tbody>
</table>

105
| /ŋ/    | onion | ognuno | x     | agneau |
| /p/    | pan   | padre  | passen | pas   |
| /r/    | red (american) | rosso (rolled) | reiten | rouge |
| /s/    | sing  | sangue | essen  | sang  |
| /ʃ/    | show  | sciocco | schon  | chaud |
| /ʃt/   | rushed | x      | standen | x     |
| /t/    | two   | tutto   | x      |   |
| /ts/   | rats  | zio     | Zimmer | x     |
| /tf/   | church | cielo   | klatsch | x     |
| /v/    | very  | verde   | warm   | vous  |
| /x/    | x     | x       | nach   | x     |
| /hw/   | when  | x       | x      | x     |
| /z/    | rose  | rosa    | Rose   | rose  |
| /θ/    | three | x       | x      | x     |
| /ð/    | there | x       | x      | x     |
| /ʔ/    | (Glottal plosive) | | | |

x denotes not applicable
Appendix D

(A short list of vocal role models)

**Tenors**

Roberto Alagna
Francisco Araiza
Jussi Björling
Ian Bostridge
Franco Corelli
Plácido Domingo
Paul Groves
Alfredo Kraus
Luciano Pavarotti
Fritz Wunderlich

**Baritones**

Thomas Allen
Renato Bruson
Dietrich Fischer-Dieskau (German)
Tito Gobbi
Thomas Hampson
Dmitri Hvorostovsky
Robert Merrill
Hermann Prey
Gerard Souzay (French)
Leonard Warren
Bass/Baritones or Basses

Theo Adam - bass/baritone
Nicolai Ghiaurov - bass
Donald Gramm - bass/baritone
Alexander Kipnis - bass
George London - bass/baritone
Ezio Pinza - bass
Paul Plishka - bass
Thomas Quasthoff - bass/baritone
Samuel Ramey - bass/baritone
William Warfield - bass/baritone
Appendix E

Vocal music glossary

abdomen - front of body between thorax and the pelvis

abduction - opening the glottis

adduction - closing the glottis

appoggio - breathing method that encourages coordination among the abdominal muscles and the thoracic cage

approximate - vocal fold closure at the middle position

articulators - lips, teeth, tongue, soft and hard palates, which help determine acoustic properties of the vocal tract

arytenoids - two swiveling cartilages which the vocal folds are connected

axial position - the line established by the head, neck, and shoulders

bel canto - "beautiful singing"; singing style which incorporates beauty and skill; also a period of music during the early nineteenth century involving, Bellini, Donizetti, and Rossini

bilabial - lip consonances, such as /p/, /b/, & /m/

buccal cavity - mouth or oral cavity

buccopharyngeal resonator - combined resonance of mouth and pharynx chambers
**chest voice** - the sensations associated with low range sympathetic vibrations (modal range) also “heavy mechanism” (Miller)

**diaphragm** - respiratory muscle between the lungs and viscera

**epiglottis** - a cartilage of the larynx which covers the glottis when swallowing

**esophagus** - the pathway leading to the stomach

**external intercostal muscles** - outer group of muscles that elevate the ribs

**external oblique** - downward running muscle of the abdomen stretching from the ribs to the pelvis which engages abdominal compression

**fach** - vocal classifications of the German opera system

**falsetto** - sound in the male voice associated with the female sound

**formant** - the inclusion of upper partials (overtones) in the vocal tone creating a ring or fuller sound

**frequency** - the vibrations per second of the vocal chords, the faster the rate the higher the pitch

**fry (vocal fry)** - a low pitch sound in the voice due to inefficient breath support and vocal onset

**glottis** – the elongated opening between the vocal folds

**head voice** - the upper non-falsetto full pitches sounded in the voice

**heavy mechanism** - generally referred to as chest voice (common phrase in current vocal pedagogy)

**hyoid bone** - the bone at the base of the tongue and of which the larynx suspends

**hyperfunction** - strenuous use of the vocal mechanism
**hypofunction** - a weak use of the vocal mechanism

**intercostals** - muscles located both in and outside of the ribs

**internal oblique** - upward running abdominal muscle

**larynx** - the cartilaginous structure between the base of the tongue and the trachea (also: voice box)

**light mechanism** - the use of the head voice (common phrase in current vocal pedagogy)

**marking** - A process in rehearsal which allows the singer to use half voice or sing down the octave

**mask** - part of face at the nose and cheeks

**myoelastic/aerodynamic theory** - accepted belief that vocal vibration is caused by muscle elasticity and airflow

**open throat** - the area of the pharynx and larynx which is free of tension during phonation

**oscillation** - the movement of pitch between two points, also vibrato

**overtone** - sounds present above the fundamental pitch

**palate** - area at the top of the mouth both hard and soft

**passaggio** - area between low and upper range of notes

**Pharynx** - the region of the throat between the mouth and the esophagus

**phonation** - sound made by the vocal chords

**placement** - location of sound waves in the vocal tract

**rectus abdominis** - flat muscle at the sides running from the pubic bone to the fifth, sixth, and seventh ribs and used for exhalation
**register** - chest, middle, and head voice

**respiration** - act of breathing from the lungs, bronchi, trachea, larynx, pharynx, and nasal cavities

**straight tone** - no use of vibrato

**subglottic** - below the glottis

**supraglottic** - above the glottis

**thorax** - the torso, area between the neck and abdomen (chest)

**thyroid cartilage** - largest cartilage of the larynx in which the vocal folds attach

**trachea** - passage tube to the lungs

**transverse abdominis** - horizontal muscle in the abdomen

**tremolo** - fast vibrato rate in excess of 8 beats per second

**uvula** - the fleshy ‘punching bag’ at the back of the mouth

**velum** - muscle to close soft palate

**vibrato** - normal pitch variation in the voice of 5-6 beats per second

**vocal folds** - vocal chords, also thyroarytenoid muscles

**vocal tract** - pathway from vocal folds to the outer lips
Appendix F

Vocal exercises
(All exercises may be transposed)

#1 1-2-3-4-5-4-3-2-1 /e/

#2 1-2-3-4-5-4-3-2-1 /æ/

#3 5-4-3-2-1 /a_o_a_o_a/

#4 5-4-3-2-1 /e_a_e_a_e/

#5 1-3-5-6-5-3-1
/i_a___________/ (also use /i_æ_/)

#6 1-1-1-1-1 /mi_me_ma_mo_mu/

#7 1-2-3-4-5-6-7-8- 9-8-7-6-5-4-3-2-1
/i___e___a___o___u___o___a_e___i/

#8 1-3-5-8-10-8-10-8-10-8-5-3-1 /a/, repeat on /æ/

#9 1-8-1
/i_a_i/
#10
1-8 (hold)-7-8-9-8-7-6-5-4-3-2-1
/i_a_________________________/ ( also use /i_e_/)

#11
1-3-5-3-1 (each separated) alternating between two vowels
/a_o_a_o_a/

#12
1-2-3-4-5-4-3-2-1 (breath) 5-6-7-8-9-8-7-6-5 (breath)
/a______o______a/   /o______u______o/ 
1-2-3-4-5-6-7-8-9-8-7-6-5-4-3-2-1
/a______o______u______o______a/ (also use /a_e_i_e_a_/)

Exercise Objectives:

1) Maintain even flow of breath for smooth legato
2) Consistent vibrato
3) Tonal focus and resonance remains constant
4) Forward vowel placement for all vowels
5) Development of dynamics and stamina

Additional notes:

1) Individual exercises may be transposed at liberty starting on any pitch appropriate to the student
2) Additional vowels may be substituted
3) Exercise the entire range without straining
4) Tempos may fluctuate as needed and incorporate fermatas
Appendix G

Suggested OMEA Contest Selections
(40 Songs)

<table>
<thead>
<tr>
<th>Title</th>
<th>Class</th>
<th>Comments</th>
<th>language</th>
<th>voice</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alma del core</td>
<td>A</td>
<td>Flowing lines</td>
<td>Italian</td>
<td>All</td>
<td>Excellent ornaments in 26 Italian book</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Flexible and agile voice, repetition, somewhat high tessitura</td>
</tr>
<tr>
<td>Amarilli, mia Bella</td>
<td>A</td>
<td>Sustained, slow</td>
<td>Italian</td>
<td>All</td>
<td>Long breath needed, 26 Italian book uses ornaments</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Early Baroque Period, tessitura below head voice break</td>
</tr>
<tr>
<td>Après Un Rêve</td>
<td>A</td>
<td>Slow flowing lines</td>
<td>French</td>
<td>All</td>
<td>Long sustained passages, high range and tessitura</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Light sound</td>
</tr>
<tr>
<td>Gia il sole dal Gange</td>
<td>A</td>
<td>Fast moving line</td>
<td>Italian</td>
<td>All</td>
<td>Moderately high range, agile full voice</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>26 Italian book includes flowing ornaments</td>
</tr>
<tr>
<td>O del mio dolce ardor</td>
<td>A</td>
<td>Sustained</td>
<td>Italian</td>
<td>All</td>
<td>Extended range, good ornamentation in 26 Italian book</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Excellent piece for contest and college</td>
</tr>
<tr>
<td>Per la Gloria</td>
<td>A</td>
<td>Sustained</td>
<td>Italian</td>
<td>All</td>
<td>Only used in the 24 Italian book, very high tessitura for tenor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Good florid lines, excellent piece for baritone/bass</td>
</tr>
<tr>
<td>Silent Noon</td>
<td>A</td>
<td>Slow, sustained</td>
<td>English</td>
<td>All</td>
<td>Easier for higher voices, long breath passages</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>“Piano” Eb near end is difficult technically</td>
</tr>
</tbody>
</table>
**Tu lo sai**  
A  Sustained  
Slow tempo, high tessitura in medium-high key, all  
26 nice ornaments, good selection for baritone  

**Wie Melodien zieht Es mir**  
A  Long sustained line  
Full range of a twelfth  
German  

**At the River**  
B  Slow sustained line  
Good beginning American folk song, religious  
English  

**Lasciatemi morire!**  
B  Very slow  
Short piece, one octave range, good 2nd piece  
26 Italian book includes short cadenza  

**Sebben crudele**  
B  Sustained  
Excellent 2nd piece, four bar phrases  
Italian  

**The Loveliest of Trees**  
B  Gentle flowing line  
Gentle piece, easy range and tessitura  
English  

**Widmung**  
B  Flowing lines  
Full range of 12th, passionate  
German  

**Caro mio ben**  
C  Sustained  
An excellent beginning piece for all voices  
Medium-Low and Medium-High available  

**Into the Night**  
C  Slow, sustained  
Interval of a 9th (10th optional), emotional  
English  

**Simple Gifts**  
C  Shaker tune  
Octave range, good starter piece  
English  

**Bright is the Ring Of Words**  
A  Long sustained lines  
Excellent choice for college  
Baritone/Bass  
English  
Full range of 11th, extends into low register  

**Come raggio di sol**  
A  Slow, sustained  
High G may present problem for some tenors  
Tenor  
Italian  
Long breath passages
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Key</th>
<th>Genre</th>
<th>Range</th>
<th>Language</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deep River</td>
<td>A</td>
<td>Spiritual, slow</td>
<td>Bass</td>
<td>English</td>
<td>Extended range (G2 - E4), long sustained lines</td>
</tr>
<tr>
<td>Les Berceaux</td>
<td>A</td>
<td>Long phrases</td>
<td>Baritone</td>
<td>French</td>
<td>Extended range, full voice, slow and sustained</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Good piece for baritone with French training</td>
</tr>
<tr>
<td>Nina</td>
<td>A</td>
<td>long sustained line</td>
<td>Tenor/Baritone</td>
<td>Italian</td>
<td>Substantial musical differences</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>between 24 and 26 Italian song books</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tenor only uses 26 Italian book</td>
</tr>
<tr>
<td>Si Tra I Ceppi</td>
<td>A</td>
<td>Lively, flowing lines</td>
<td>Bass</td>
<td>Italian</td>
<td>Requires full agile voice, Baroque opera aria</td>
</tr>
<tr>
<td>Sonntag</td>
<td>A</td>
<td>Folk tune</td>
<td>Tenor</td>
<td>German</td>
<td>Range of 11th (D3 - G4), strophic, light lyric</td>
</tr>
<tr>
<td>The Roadside Fire</td>
<td>A</td>
<td>Lively, flowing lines</td>
<td>Baritone/Bass</td>
<td>English</td>
<td>Excellent choice for contest and college, range of 11th</td>
</tr>
<tr>
<td>The Vagabond</td>
<td>A</td>
<td>Strong rhythm</td>
<td>Baritone/Bass</td>
<td>English</td>
<td>Full voice, range of 10th, lively robust attitude</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>excellent choice for contest and college</td>
</tr>
<tr>
<td>Vittoria, mio core</td>
<td>A</td>
<td>Lively, upbeat</td>
<td>Tenor/Baritone</td>
<td>Italian</td>
<td>Range of 11th, moving passages</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Especially good for low voice, excellent contest and college</td>
</tr>
<tr>
<td>Where’er You Walk</td>
<td>A</td>
<td>Slow, sustained</td>
<td>Tenor/Baritone</td>
<td>English</td>
<td>Good selection for contest and college</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Some agility needed</td>
</tr>
<tr>
<td>Create In Me A Clean Heart, O God</td>
<td>B</td>
<td>Sacred, sustained</td>
<td>Bass</td>
<td>English</td>
<td>Range of 10th (A2 - C4)</td>
</tr>
<tr>
<td>Du Bist Die Eine Blume</td>
<td>B</td>
<td>Slow, sustained</td>
<td>Bass</td>
<td>German</td>
<td>Range less than an octave, beautiful melody</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Good introduction to German Lieder</td>
</tr>
<tr>
<td>Title</td>
<td>Key</td>
<td>Vocal Range</td>
<td>Registered Voice</td>
<td>Language</td>
<td></td>
</tr>
<tr>
<td>------------------------------</td>
<td>-----</td>
<td>-------------</td>
<td>------------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>Wanderers Night-Song</td>
<td>B</td>
<td>Slow, sustained</td>
<td>Tenor</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>Was ist Sylvia</td>
<td>B</td>
<td>Spirited</td>
<td>Baritone</td>
<td>German</td>
<td></td>
</tr>
<tr>
<td>Weep You No More</td>
<td>B</td>
<td>Sustained</td>
<td>Tenor</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>Zueignung</td>
<td>B</td>
<td>Energized, passionate</td>
<td>Baritone</td>
<td>German</td>
<td></td>
</tr>
<tr>
<td>All Through the Night</td>
<td>C</td>
<td>Sustained, easy</td>
<td>Tenor</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>Drink To Me Only With Thine Eyes</td>
<td>C</td>
<td>Sustained, easy</td>
<td>Tenor</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>I Bought Me a Cat</td>
<td>C</td>
<td>Animated story</td>
<td>Bass</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>The Jolly Roger</td>
<td>C</td>
<td>Pirate song</td>
<td>Baritone</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>The Sally Gardens</td>
<td>C</td>
<td>Irish folk tune</td>
<td>Bass</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>When I was One-And-Twenty</td>
<td>C</td>
<td>Quick, lively</td>
<td>Baritone</td>
<td>English</td>
<td></td>
</tr>
</tbody>
</table>
Appendix H

Additional Non-OMEA List Selections from Musical Theater:

Tenor:
A Bit Of Earth (The Secret Garden)
Almost Like Being In Love (Brigadoon)
Close Every Door (Joseph And The Amazing Technicolor Dreamcoat)
Kansas City (Oklahoma)
Lonely House (Street Scene)
Miracle of Miracles (Fiddler On The Roof)
Mr. Cellophane (Chicago)
Not While I’m Around (Sweeney Todd)
Sit Down You’re Rockin’ The Boat (Guys And Dolls)
The Only Home I Know (Shenandoah)
When I’m Not Near The Girl I Love (Finian’s Rainbow)

Baritone:
Do I Love You Because You’re Beautiful? (Cinderella)
If Ever I would Leave You (Camelot)
If I Loved You (Carousel)
Joey, Joey, Joey (The Most Happy Fella)
Johanna (Sweeney Todd)
Kansas City (Oklahoma)
Stars (Les Misérables)
The Impossible Dream (The Man Of La Mancha)
When I’m Not Near The Girl I Love (Finian’s Rainbow)
Wouldn’t You Like To Be On Broadway (Street Scene)

Bass/Baritone:
I Hate Musicals (Ruthless)
Lost In The Darkness (Jekyll & Hyde)
Ol’ Man River (Show Boat)
Pilate’s Dream (Jesus Christ Superstar)
Some Enchanted Evening (South Pacific)
Try To Remember (The Fantasticks)