DRAMATICS AS AN AID IN TEACHING SINGING AS A WHOLE RESPONSE

A THESIS

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By

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CHAPTER I

INTRODUCTION

Statement of Problem.

The problem of this thesis is to discover whether or not instruction in the basic techniques of dramatics improves the students' skill in projecting the emotional content of songs.

Importance of Problem.

In texts on singing and acting, the ability to project emotion is mentioned again and again as not only desirable but as absolutely necessary to artistic work.

> . . . the development of the art of singing has its particular requirements. These are chiefly musical talent, a certain degree of emotional sensitivity capable of being disciplined, poetic imagination, and the power to awaken in the listener a responsiveness to musical, emotional, and poetical values.[1]

Scope and Limitations.

It is with the disciplining of the emotional sensitivity and the stimulating of the poetic imagination that this work is concerned. Dramatic representation of

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[1] L. Bachner, Dynamic Singing, p. 121.

character and mood was taught through pantomime, dramatic scenes and singing. Instruction in the technical side of singing was given only if the student seemed so hampered by a voice problem that progress was impossible until that had been solved.

Method of Study.

This study was carried on with a group of college students, most of whom were vocal majors or minors. Throughout three quarters the class met for an hour lesson twice a week. In order not to restrict the course to music majors, the only entrance requirement was that the students must be members of some campus choral group.

CHAPTER II

HISTORY

We are prone to accept the art forms of our age as standard equipment that has been the possession of mankind for centuries and centuries. We very neatly pigeonhole our music as symphonic, choral, religious, secular, solo, popular, folk, etc.; we label drama farce, tragedy, tragi-comedy and realism. We acknowledge the existence of opera and musical comedy without inquiring into the history of any of these types. In reflecting upon the use of dramatics that is made in singing, it seemed only logical to trace the relationship of the two from early times. Was drama actually used by early singers? What type of productions preceded the opera as we know it today? Are there any historical reasons for suggesting that students of singing be also students of speech and dance?

This chapter attempts to answer these questions by tracing the development of ancient vocal music up to the forms that are familiar to us today.

> The custom of using music in connection with dramatic presentation is universal. It is found throughout the history of European culture and peoples alike -- drama with music may have as its end either edification or entertainment.[1]

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[1] D. J. Grout, A Short History of Opera, p. 3.

The human race sings to give vent to many emotions; jollity, sadness, fear, love, despair and pensiveness are only a few of the ones found in song. The work songs of the world chronicle very clearly man's attempt to escape his hum-drum existence through music; the love songs show his desire to capture the elusiveness of romance; and the spirituel ones reveal his need for expressing exaltation that transcends the work-a-day world. In the field of drama we have the same story. Man has tried to express his emotions in plays that may portray stark tragedy, humor or realism. In song and in drama, he is expressing deep emotion inspired by life, or he is commenting kindly or satirically upon that which he sees around him. Sometimes he uses the two forms simultaneously. Our records of the earliest use of drama and song show that they were blended together.

> We easily understand that music, dancing, acting and poetry were originally combined, none of them existing in the shape which characterizes it at present. Among people who stood on a low level of civilization, these arts worked collectively in shouting, singing, acting, talking and jumping.[1]

Drama, song and dance were allied subjects in the eyes of the savages. They recognized the value of using

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[1] K. Mantzius, A History of Theatrical Art, Vol. I, p. 3.

these arts to impress upon their people the solemnity and the worth of their rituals. They employed all three forms to train the youth of the tribe. Modern education has just recently accepted this device that the primitive peoples found to be an effective teaching aid centuries ago. One text gives the following explanation of the initiation of a lad into the tribe.

> At the time when the spoken language was very limited, these legends of the past were acted out, and they became so impressed upon the mind of the youth that he never forgot them . . . . As the spoken language became more efficient, it came to be the custom for an older man to stand beside the boy and explain carefully the significance of each movement of the actors.[1]

In this same book it is stated that these performances extended over several days and that the actors had to remember the lines, songs, and the music. A slip in memory brought dire consequences, perhaps even death. Such emphasis on perfection would lead one to believe that the people held these pageants in highest esteem and that they were so effective that no incompetencies on the part of the actors, singers, or dancers were to be allowed to mar their power. Surely we are safe in assuming that standards as high as these were upheld only by performances of

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[1] L. Havemeyer, Drama of Savage Peoples, p. 28.

singing and dancing, as well as acting, which were dramatically good. The effectiveness of these primitive pageants on the audience of that time is matched in present-day life by the influence over popular thought and actions wielded by the motion picture. These widely divergent examples lead us to the conclusion that spectacles which appeal to both eye and ear are the most effective.

Consideration of the links between drama and singing brings us to the Greek lyric drama that was such a potent force in the establishment of the operatic and dramatic forms of the following centuries. Histories of music rate this drama as very influential in the establishment of opera; playwrights have used the Greek tragedies as models for years. Since the Greeks reached such a high degree of culture, it seems only natural that the peoples of later years should look back to them for inspiration. Although the records were incomplete and much of the music was left to conjecture, the general outline of the plays could be imitated. The early opera carefully followed these outlines and chose its subjects from Greek mythology and literature as well. A brief consideration of the origin of the Greek plays may help in tracing their growth and influence.

> In the chorus sung in honour of Dionysus the ancient Greek drama had its birth. From

> that of the winter festival consisting of the band of revellers, chanting the 'phallic' songs, with ribald dialogue between the leader and his band, sprang 'comedy', while from the dithyrambic chorus of the spring festival came 'tragedy'.[1]

In this text on Aristotle, Fyfe includes this explanation:

> The dithyramb was originally a hymn to Dionysus probably sung as a solo. By the sixth century it became choral, accompanied by dancing and the flute, and was not necessarily confined to the legends of Dionysus.[2]

Whether the dramas were sung or recited we can be relatively certain that the choruses were sung. Since Greek drama did develop from the earlier Bacchus-worship ceremonies it took from them the choral songs and the choral dances. The choruses were usually placed to divide the action into parts, resulting in an alternation of drama with somewhat static choral portions. The choral songs were unison melodies, one note to a syllable, with accompaniments by lyre-like or reed instruments. Often there were dialogues between the soloists and the chorus. However, the chorus had disappeared from the Greek drama by the second century B. C. and Aristotle (fourth century) spoke of its decline and the irrelevancy of the choral

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[1] Encyclopedia Britannica, Vol. V, p. 624.

[2] Aristotle's Art of Poetry, p. 3.

songs that were inserted for pleasure.

The Greek drama saw in music a means of furnishing embellishment to the play. "Gluck also had this idea of the relation of music to drama to animate the figures without altering the contours."

We cannot omit consideration of the dance which was such an important part of the pageantry of the Greeks, and which has remained important in the music dramas and musical comedies of our day. Although it is often added just to break monotony, many current plays weave into their ballet scenes a symbolism that ties in with the plot; even in musical comedy it may actually foreshadow a coming event in the play.

> Dancing remained an important feature throughout the entire evolution of Greek dramatic art . . . . In this later stage the poetry was the principal feature of the performance, while the music and dancing were subordinate. Moreover, dancing was seldom introduced by itself as a mere spectacle; it was mainly used in combination with singing to interpret and add vividness to the words of the song. The music, the poetry, and the dancing were blended together into one harmonious whole, each part gaining an advantage by its combination of the other two.[1]

We find that the interrelation of the arts that is being talked of and practiced today was common in this

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[1] L. Havemeyer, op. cit., p. 99.

early period. The Choral Dance Theatre, as it is practiced here at Ohio State University, was indirectly inspired by a knowledge of Greek tragedy. It combines the three arts: song, music and dance. This art form is meeting with enthusiasm and is being used by several schools of music, evidently with the feeling that a synthesis of the three: poetry, music and dance, forms a unique and effective means of expression.

The history of the theatre during the Middle Ages is clouded. Apparently ancient drama disappeared although it is possible that the strolling bands of players retained bits of the Roman comedy in their plays. "So far as our actual knowledge goes, however, the significant theatre of the Middle Ages is religious."[1] Opera and oratorio were derived from this same basic source. The deviations from this source led to a religious production in one instance and in the other to a secular one.

> What might be described as operatic tendencies in the music of worship date further back than the foundation of Christianity. The Egyptians were accustomed to sing 'jubilations' to their gods and these consisted of florid cadences on prolonged vowel sounds. The Greeks caroled on vowels in honor of their deities. From these practices descended into the musical part of

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[1] D. J. Graut, op. cit., p. 17.

> the earliest Christian worship a certain rhapsodic and exalted style of delivery which is believed to have been St. Paul's 'gift of tongues'.[1]

One point that keeps recurring in this history of early times is the spontaneity of performance. Today every great artist strives to give the effect of a spontaneous outburst. He knows the deadening effect of studied singing, no matter how perfect the technique.

In order to make the religious singing more uniform so that it could be used by a larger number of people, reforms were introduced. Music was systematized and eventually Gregory established the style that took his name.

There are purists who feel that plain song, Gregorian chant and the music of Palestrina, are the most exalted works in the sacred field because they are so unearthly, so lacking in anything as mundane as dramatics. It is true that this type of music demands dignity of the performer. Yet this apparent lack of concern with impressing the onlookers is, in itself, the height of dramatic delivery. Those who are listening are deeply stirred because the singers are so sincerely worshipful;they are engrossed in their music, inspired by their emotions and therefore

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[1] W. J. Henderson, Some Forerunners of Italian Opera, p. 1.

effective. In paraphrasing Mrs. Archibald Henderson's explanation in Speech and Song, V. A. Fields says, "The artist sings with effect not for effect."[1] Perhaps because of the sublimity of the music it is easier for singers to express a feeling of worship. It may very probably be true that people find less embarrassment in showing reverence than they do in expressing such sentiments as romantic love.

We really do not know when a dramatic representation of a scene from the Holy Writ was first devised but we do know that in the eleventh and twelfth centuries such scenes were popular in England and France. We know that in Italy and England, for instance, they were performed in the churches with the choristers and the priests taking part in the plays. The earlier liturgical dramas had as their subject the Resurrection. In these everything was sung; as they grew away from the church the amount of music included decreased. Gradually, they were removed from their place as a regular part of the church service and were performed on special days only. Then the vernacular began to replace the Latin and soon these plays were given in the market place rather than in the

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[1] V. A. Fields, Training the Singing Voice.

church; professional actors replaced the church dignitaries. Certain aspects of this type of drama were retained in oratorio and in some opera; from it developed the mystery play, the later medieval form of dramatic representation.

> By the Fifteenth Century there were three distinct forms of these histrionic representations: The Mystery-Play, dealing with the events of the Life of Christ; the Miracle-Play, representing the doings of the Saints, and the Morality-Play, in which were shown allegorical representations of various virtues and vices.[1]

However, in another volume we find listed the Mystery of the Old Testament.[2] This would seem to indicate that there was at least a little over-lapping of topics for the various types; evidently some people felt that the mysteries could include the subject matter of the entire Bible. We know that as the liturgical dramas developed, their scope of subjects constantly widened; as their scope widened, their concern with music lessened. Thus we find this description of the music as it was used in the mysteries:

> Music in the mysteries was of relatively much less importance than in the liturgical dramas.[3]

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[1] W. J. Phillips, Carols, p. 18.

[2] D. J. Grout, op. cit., p. 22.

[3] D. J. Grout, Ibid., p. 22.

> There was at least one mystery in which music, instead of being incidental was used throughout.[1]

At least some of the Italian sacre rappresentazioni seem to have been sung throughout. From them were derived the pastoral dramas with music. "The immediate predecessors of the opera must be sought in the secular theatre of the late Middle Ages and the Renaissance."[2]

During the fourteenth, fifteenth and sixteenth centuries the interest in all forms of non-churchly music heightened. It was extensively used by the lords for their festivals and in their tournaments.

> . . . these courtly displays established the practice of bringing together many different artistic resources--singing, playing, dancing, scenery, costumes, stage effects--in a single spectacle calculated to appeal equally to the eye, the ear and the imagination.

In the sixteenth century the most important of the many types of entertainment in which music served were the ballet and the intermedio.[3]

In ballet, the music is given the essential

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[1] D. J. Grout, Ibid., p. 25.

[2] D. J. Grout, Ibid., p. 25.

[3] D. J. Grout, Ibid., p. 29.

function of an accessory to a spectacle. The ballet Circe, ou le Ballet comique de la Reine which was performed in 1581 was different from any of the ballets in that the author had given it a simple dramatic frame-work to sustain the interest. The possibility of dramatic musical dialogue was ignored, however, and the French people went back to the older forms they had been using. The French might have had opera much earlier if this innovation had been extended to include the musical dialogue.

In the revival of secular drama it was the popular practice to include music to be used as a prologue and between acts. Presumably intermedio got its name from this usage. Often the subjects of the intermedi were connected in an allegorical way with the subjects of the drama. They might be very elaborate, including many-voiced madrigals, double choruses and orchestral compositions. Sometimes they were of far more interest than the actual play.

> The intermedio is important as a forerunner of opera for two reasons: first, because it kept alive in the minds of Italian poets and musicians the idea of close collaboration between drama and music; and second, because in these works, just as in the French dramatic ballet, the external form of the future opera is already outlined--a drama with interludes of music and dancing. As soon as the drama itself could be set to music and sung instead of recited, opera would be achieved.[1]

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[1] D. J. Grout, Ibid., p. 32.

During this period the populace was intensely interested in classical culture. They had an excellent knowledge of ancient mythology which influenced opera greatly. For years composers drew from this subject matter for their librettos. The Italians made extensive use of the pastorale. Their mellifluous language was well-suited to the lyric passages of these sylvan dramas. Music was often used with the dramatic poems and such famous poets as Tasso and Guarini wrote pastorales. These poems used choruses, songs and dances. From this type of drama it was only one more step to opera; the drama must be set to music.

Euridice is the earliest opera for which music has survived. It was performed in 1600 for the wedding of Henry IV of France and Marie de' Medici. Both Peri and Caccini wrote settings for the poem which is a pastorale on the myth of Orpheus and Euridice; the general style of writing is similar. The action is carried on by solo voices in stile rappresentativo. The operatic monody of these composers has as its basis,

> an absolutely faithful adherence to the natural rhythms, accents and inflections of the text . . . . It presents no organized independent melodic structure, and, when considered apart from the words appears almost meaningless. It is there to provide a background of sustained sound, to add the ultimate fulfillment of musical

> delivery to a poetic language already itself more than half music.[1]

The monotony of this style became apparent to the public and changes began to be made, but " . . . the Florentines, seeking to revive Greek drama, opened the way to modern opera."[2]

To trace the development of the opera minutely would take a volume. It is sufficient for this study to point out that once this art form was established, it flourished. It went through many changes but drama set to music had arrived. Gradually, in Italy, there evolved the melodic operas, which we consider so characteristically Italian, that glorify the solo voice. In Germany, Wagner wrote his music dramas, molding the melody to the text in a style which he called Sprechgesang. In his operas the aria diminished in importance and the orchestra was elevated to a more prominent place. Italian and German opera represent the two main types of grand opera that are exerting their influence on the public at present.

Opera of today is the outstanding example of the

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[1] D. J. Grout, op. cit., p. 53.

[2] Ibid., p. 59.

obvious union of drama and song. It has lasted as an art form partly because the public, though not musically trained, has found the dramatic part quite appealing and has been sufficiently interested in the spectacle, as well as the music, to support it.

In the lighter vein, we have the comic operas which developed alongside the tragic ones. Gilbert and Sullivan are probably the most familiar examples of this type. They require much of the singer--fine diction and a flair for comedy are of prime importance.

Today, one of the popular forms that uses dramatics, dancing, and singing is musical comedy. The motion picture and television also offer a challenge to the young singer-actor.

Dramatic presentation of song has been effective since the beginning of our history. Concert artists and religious soloists must have used drama in their singing to have impressed their audiences in the past. We know that the effective singers of today, no matter what their field, use dramatics either consciously or unconsciously to establish rapport with their audiences. With the variety of entertainment fields open to the performer, there is ample opportunity for this dramatic presentation of song to have a larger scope of influence than it has had in any former period of history.

CHAPTER III

PRINCIPLES OF ACTING AS APPLIED TO SINGING

There are many principles of acting that can be applied to singing; it seems that there are several basic concepts that are absolutely essential to the effective performance of each. These are relaxation, concentration and motivation. The actor, or the singer must have command of these three if he is to project anything other than distress across the footlights.

Since the physical basis of effective speech and expressive singing is a relaxed body invigorated by good posture and sound breathing technique, it is necessary that the student learn exactly what is meant by the term "relaxed body." Relaxation, used in speech terminology really means being at ease. Real ease is engendered by being so engrossed in other people or things that one is forgetful of self. In order to gain this ease, to control his body, and to establish rapport with the audience, the young artist must learn to "live the part." "An actor is under the obligation to live his part inwardly, and then give to his experience an external embodiment."[1] This is the core of Stanislavski's book. The actor must not try

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[1] C. Stanislavski, An Actor Prepares, p. 15.

to portray that which he does not feel. There are actors and singers who disagree violently with this method, believing it unnecessary to experience the feeling each time the part is played or the song is sung; however, all agree that the actor-singer must, at sometime in the process of learning the role, "feel" the emotion he is portraying.

> . . . joy or sorrow will manifest themselves in tone quality quite as readily for imaginary as for real sorrow and anger. The clever student who is well-taught never forces nor strains the muscles of his singing instrument; he plays upon them through deception, through make-believe.[1]

Actually, these two concepts of performance are not so far apart. They seem to be stating that the artist must have at his command the means for conjuring the mood or the emotion that he is to express.

Constant practice in concentration upon the dramatic situation will help the student to forget himself and play the role more effectively. Until he can be free from concern of self and can concentrate upon the mood he is setting or the character he is portraying, he cannot sing or act expressively.

It is a much-publicized principle of psychology that, even in social life, a person gains complete ease only when he can think of something other than himself.

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[1] R. M. Brown, The Singing Voice, p. 62.

As long as he is primarily concerned with self he appears to be a very unsure, scared person, or an obnoxious egoist. The most charming people are the ones who apparently are not thinking of themselves. They have a quiet confidence in their looks and their ability; consequently, they radiate charm and assurance. In no field of public performance can the principals ignore the value, and in our day of radio and television, the absolute necessity of charm. Only a relaxed person can be genuinely charming.

It seems quite obvious that, to be effective, the singer must be at ease. The following statement was published by a group of vocal teachers. "Simplicity and ease of manner are the prime objectives, for these help to bring about the poise necessary for a successful performance."[1] So the student asks immediately, "How can I gain that ease?" This is a difficult question to answer. After all, how are we to teach a person poise? We cannot just say, "Believe in yourself and the problem will be solved." He must have some reason for having self-confidence. If he has done any public singing he knows the peril that awaits him when he faces an audience. Very often "Ho Hum!" describes the attitude that confronts the singer. Our sophisticated audiences, accustomed as they are to the best

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[1] American Academy of Teachers of Singing.

in radio, concerts, and recordings, are not waiting expectantly to hear anyone sing -- certainly not an unknown. The young artist has to win their approbation to change the "Ho Hum" to enthusiasm. Sometimes, learning this through trial and error greatly retards the student's growth in artistic projection. It seems only sensible to try to direct this growth so that the singer's unpleasant audience experiences will be kept at a minimum.

It is interesting that the American Academy of Teachers of Singing[1] should devote one-third of the space they have allotted to program building to suggestions that hinge on this matter of ease. They list them as stage deportment and give do's and don't's for hands, walking, bowing, etc. All of these can be easily controlled if the student is relaxed. If a young singer has disturbing mannerisms, it very often means that he has not become so at home with the song he is singing that he can really concentrate on its message rather than on its difficult high note or exceptionally taxing phrase; or it may be that he is standing there thinking of the impression he is making rather than of the mood he should be interpreting. This is just as disasterous as being involved with thoughts of

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[1] Program Building for the Young Singer.

vocal technique. No person in this state of mind can radiate simplicity and ease, much less express the deep emotional content of an art song.

Part of this research was participation in the basic dramatics classes of this university. In these classes the teacher gave exercises that helped the student actually relax physically. Then he gave problems in sensory recall. For example, students were asked to imagine they were other people and then to walk as those people would walk. But always, and this is extremely important, they were urged to have definite people in mind not just a class or a type. They were asked to imagine one specific person. Experience of this sort made them quite conscious of mannerisms that are characteristic of various individuals; it awakened in them the realization that body position, gestures, even the way of standing all indicate certain attitudes or certain kinds of people.

Think of the implications this has for the singer, whose chief concern may be to stand well enough to get plenty of breath. What are the possibilites for establishing the mood of a song before he has sung a note? Should he stand in a different manner when he sings a sea song than he does when he sings a sombre religious one? Will it affect the audience? The answers are quite obvious; they are all definitely "Yes." Concert goers see artists

gather the audience into their mood before a note is sung. Such riveting of attention from the beginning of a number is gratifying to the singer. It helps him immensely to perform with emotional intensity. He experiences rapport rather than indifference. And he does it party by sheer physical command of the situation and the mood.

Now let us consider emotional recall. This is a harder subject to handle, but one that is of the utmost importance to the singer. Emotions are so transitory that they tend to elude us, escaping into the memory, leaving only a vague glow of sorrow or joy. The ability to recall emotion is quite variable among people, but those who deal in public display of feeling believe that the most satisfactory way to accomplish this recall is to try to remember all the physicial features of the situation in which the emotion was experienced, then see if the feeling itself will not recur. They believe in going through the actions that were performed at the time in an attempt to woo the return of the emotion. It is much the same process that one goes through to locate an article that he remembers having had, but has misplaced.

Perhaps there is no other thing in the entire speech course that is so valuable to the training of a singer as the work he receives in becoming conscious of emotion and the ways of expressing it.

A man cannot say to his voice,

> 'Be beautiful, filled with sorrow and rich with sympathy,' but it will be in spite of him if he feels this emotion. This is the essence of good acting.[1]

By doing many scenes in dramatics class that require concentration upon the feelings of characters in imagined situations, the students learn to put emotions to work for themselves. " . . . no repreduction, no matter how accurate, may be called a re-creation until it is the direct expression of the inner consciousness."[2] Audiences resent an artificial performance and ignore a wooden one. To avoid giving such a performance, the young singer needs to concentrate on understanding and feeling the emotions he sings about.

> Acting . . . means creating the inner life of the character delineated by the playwright . . . . Only when the actor brings into being this inner life--this stream of consciousness of another being--can he be said to be acting creatively.[3]

If it is difficult to create a character that has the ring of sincerity, how very difficult it is to capture the

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[1] R. M. Brown, op. cit., p. 61.

[2] Rosenstein, Haydon and Sparrow, Modern Acting, p. 25.

[3] Ibid., p. 3.

essence of a song which is a mere fragment of emotion. There is little time to build to a climax of feeling. The singer must be able to grasp the sentiment rapidly and to express it in the same way; but he must never make the mistake of thinking the emotion shallow because it is brief. Some songs, in fact, many of the impassioned ones, express the very depths of emotion. The singer must indeed be adept in the use of his imagination and emotional recall to quickly create the mood that will enable him to start a song on a high level of emotion and sustain its believability. When we stop to consider the range of emotions that is covered in one concert performance, we realize how necessary the dramatic techniques are to the singer. Emotionally, he must be a quick-change artist. If he is not, part of the program will be dull and uninteresting.

> The utmost the singer can do is to vitalize the breath and add to it the same colour when singing the words that he would give when speaking them in accordance with their dramatic significance . . . . It [tone-colour] is . . . the unconscious response of the voice to the play of feeling and is unconsciously assimilated by the sympathy of the hearer. It [tone-colour] is . . . hard to imitate and is inclined to be classed among the gifts . . . it means power. It holds attention and is Interpretation's best friend.[1]

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[1] H. P. Greene, Interpretation in Song, p. 27.

Even the psychologists point out the fact that: "The adult human voice is richer than the face in varieties of emotional expression."[1] Both actors and singers recognize the value of emotional sensitivity and the artists' need for training in the disciplining of this use of emotion.

> As in acting one does not live the role, one acts the role. To live the role in the first person prevents freedom of portrayal. [He is merely making the point that the actor is always conscious of the fact that he is acting, even though some schools of acting speak of 'living' the part.] So in singing, it is the mood, the poetic and imaginative content of a work, that should be given; the singer should not lose himself and become emotionally involved.[2]

This statement is cautioning against complete abandon; even in the most emotional of roles the actor or the singer must always keep a part of his consciousness detached so he can consciously direct himself and weigh the effectiveness of his performance. Otherwise, he may be so carried away by emotion that his memory will lapse and the spell will be rudely broken.

Moods are conveyed by physical cues. The most effective source of such cues is sincere motivation.

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1 F. L. Ruch, Psychology and Life, p. 127.

2 L. Bachner, Dynamic Singing, p. 121.

Motivation is concerned with the arousing of emotions that are related to the situation. The term, as it is used by the actor, refers to both movement and emotion. There is a rule that is often used. Don't move unless there is a reason [in character] for doing so. In singing, the same sort of rule could be given. Do not sing with emotion unless there is a reason for doing so. The singer must be made to analyze the song from an intellectual and emotional point of view. Otherwise, he will have no basis for any sort of interpretation. It will just be the most shallow kind of singing and will offend by being either stupid or artificial.

The problem of motivation is one that takes in all the resources of the student's training and background.

> A talented actor is one who can express in terms of himself the inner life of another individual. He must possess . . . heightened sensibility, vivid imagination, and the facility to comment on life through a given medium.
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> The equipment of the trained actor must include, besides these endowments, developed concentration, keen observation, a plastic body, voice and speech adaptability, and a practical knowledge of literature, history, science, and the arts.[1]

Sometimes we lose sight of the fact that we are asking the young person to interpret the great in literature

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[1] Rosenstein, Haydon and Sparrow, op. cit., p. 3.

and music when he simply has not the maturity to do so. No one can interpret literature that he does not understand. This is not a new concept but it is a basic one. Understanding is too often taken to mean merely grasping the intellectual ideas. Songs generally deal in emotions, not ideas. The student must be urged to go further in this matter of understanding. He must observe carefully the reactions of others, and he must read literature from an emotional point of view. Acting and singing are both communicative arts based on emotional vocal expression. "The art of the actor requires a freely experiencing nature brought and kept under the control of all his powers of analysis, reasoning and organization."[1] Analysis of a situation from which the song conceivably may have arisen should lay the ground work for the motivation of feeling. The student will have a basis for better singing when he knows the reasons back of the poem; the type of man who wrote it, the age in which it was written, the society that received it. Then, with these facts in mind, plus a knowledge of the composer and his music, the singer can begin to create around the song a story or a situation that will help him bring it to life, emotionally. He cannot approach this work with the detachment with which

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[1] L. Lees, A Primer of Acting.

he would solve a scientific problem. He is dealing primarily with emotion. Great literature and great music are not matter-of-fact. They may be gems of simplicity but their emotional depth is awesome.

> The reading of literature of power will be shallow until one matches the poet's sensitiveness with a reader's insight . . . . We gain experience by direct contact with life and by indirect contact through reading.[1]

Since emotion is his stock-in-trade the singer must train himself to be a connoisseur of it. He must put himself in the place of others, imagining that he is of their background, holds their beliefs and has their reasons for action. Then he must ask, "In this situation what would I do? How would I act? Why would I act in this manner?" When he can answer those questions he has established his motivation. Until he can answer them he is imitating what he thinks would be the reaction.

Relaxation, concentration and motivation are so closely interwoven they almost defy individual discussion. Correctly used, they help the artist give a soul-stirring performance. Too often the singer with a beautiful voice and a touch of exhibitionism in his soul is content to entertain, to ride on the beauty of his voice, not realizing that he must actually understand in order to sing

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[1] Crocker and Eich, Oral Reading, p. 10.

anything other than froth.

> A fine God-given instrument, the voice, must be capable of responding with the greatest subtlety to every shade of each emotion. But it must be subordinate, it must only be the foundation, the soil from which flowers the art.[1]

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1 L. Lehmann, More than Singing, p. 5.

CHAPTER IV

METHODS

The consummate art of singing implies the dramatic ability to stir an audience; therefore, the student should realize that there is technique involved in this emotional part of singing -- that it is no more an accident than the production of beautiful tone. "Through cultivation and practice, this talent [the power to convey interpretive values] can be developed to a high degree."[1] Once a student recognizes the fact that this projectivity is learnable, he has a chance to become more skillful in singing with depth of feeling.

> Professional actors employ the common and conventional elements of the facial expression of the emotions which they portray and are for that reason successful in acting an emotion which they may or may not feel.[2]

If actors find it useful to know these facial expressions, singers should also find it helpful. Each group is wise to make use of the physical aspect of the emotion to help portray that which they give through their voices.

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[1] L. Bachner, op. cit., p. 121.

[2] F. L. Ruch, op. cit., p. 126.

This course was designed to give the young vocal student dramatic experience. It was set up with the idea that the basic work of physical coordination, sensory recall and emotion memory taught in dramatics classes, could help the young singer in public performance. It assumed that one of the problems that he would no doubt find difficult to solve would be that of "selling" the song. It also assumed that if he had sufficient vocal technique to sing publicly without embarrassment, this course could teach him sufficient dramatics technique to enable him to sing more effectively.

Really, this course was primarily concerned with stimulating the poetic imagination of the student and with disciplining his emotional sensitivity so that he could find it rather easy to express feeling through the medium of song. Poetic imagination and emotional sensitivity, controlled and expressed in song by a talented, well-trained student, will result in a moving performance. From an emotional point of view the following statement summarizes the naturalness of expression that the public finds so acceptable. "We should sing with the same abandon we use in speech."[1] Certainly this refers to the abandon with

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[1] Smallman and Wilcox, The Art of A Cappella Singing, p. 8.

which emotionally stirred people express themselves in ordinary conversation. When professional singers or professional actors are able to create the illusion of utter naturalness--when the audience accepts them without question, almost unconscious of the art involved, a great performance has been given.

When we deal with subjects that touch the emotions of people we must tread carefully lest we do more harm than good. Every teacher knows that students being trained in self-expression must be helped slowly if they are to develop into radiant performers rather than inhibited ones. The self-abandon that is demanded of the actor and the singer is acquired only after long practice. Even sixth grade students, untrained in creative dramatics, would be most embarrassed to be thrown into such work rapidly. Until a feeling of comaraderie has been established in a dramatics class and the teacher has gained the confidence of the students, she can teach nothing except possibly embarrassment. It seemed absolutely necessary to clarify this point since that was the **reason** for taking this course so slowly.

Students of singing entered this course with a wide variety of backgrounds, especially from the standpoint of public performance. Some of them had been before the public from the age of five or six; others had never been in any program, operetta, or recital outside the confines

of their classrooms. Therefore, it was necessary to set up a class procedure that would set the shy ones at ease.

If a new topic were the subject for the lesson, or if the previous lesson seemed to indicate that a review of techniques or aims needed to be given, the class hour was opened with an explanation of the work to be done. Otherwise, explanation was eliminated, since actual doing in this course was deemed more important than reams of theory. To get the students in a relaxed state, the lessons usually began with some sort of group exercise; the students were much less self-conscious when they could all participate in an exercise in sensory or emotional recall than they would have been had the individual exercises started immediately. This procedure set the mood for the class. After this came the individual exercises and songs which were analyzed and criticized by the students, as well as the teacher. The analysis was made immediately after each performance, while the fine points of it were fresh in the minds of the entire class. By participation in the critique period, the students learned to pay more attention to details of acting.

Below is a general outline of the course which is explained in detail in the latter part of this chapter.

DRAMATICS COURSE

Section I. Pantomimes.

A. Sensory Recall.

1. Group exercises.

2. Individual exercises.

B. Emotional Recall.

1. Group exercises.

2. Individual exercises.

Section II. Scenes Using Sensory and Emotional Recall.

A. Group Exercises.

B. Scenes created by individuals. (These were restricted to one performer and could employ speech if desired.)

C. Scenes assigned by the teacher. (The student worked from a skeleton outline supplying the imaginative detail himself.)

Section III. Unrehearsed Scenes.

A. The Scene was set by the teacher. (The entire group participated and each individual was responsible for his character, his reactions and his impromptu lines.)

Section IV. Scenes from Plays.

A. These were chosen for the wealth of emotion and pantomime they contained. (The students learned their lines then acted the scene.)

Section V. Songs.

Section I.

Pantomimes.

A. Sensory Recall

Sensory recall is concerned with remembering how things are done so that they can be re-enacted. It was used as a starting point for this course because it is so basic and so uncomplicated. Students should be able to make their motions believable to onlookers by first remembering and imagining how they do things and then doing them.

The exercises used for this section were very concise and clear-cut. Emotion could enter into their execution but it was not necessary. They enhanced the student's ability to observe himself and those around him, and to reproduce the physical actions of any given person.

1. Group Exercises.

The following are some group exercises in sensory recall that were used in class:

(a) Throw rocks into a stream. First throw one that is the size of an orange; now, skip flat rocks across the creek. Show the weight and the shape of the rock that is being handled.

In this exercise, some of the students did not show the weight of the larger rock; the teacher described it, trying to make it seem real to them. When they used

the flat rock she asked them to try to feel the smoothness and the lightness of it. The class needed to improve in its representation, so more detailed description was given to inspire the imaginations of the students.

(b) Walk as a tired, middle-aged woman shopper who is returning from a shopping trip laden with packages.

Since the students were young, achieving the appearance of middle age was a problem. They were asked to think of some certain person, to remember how she walked, especially when she was tired.

(c) Open the door of a living room, enter the room and close the door.

Different kinds of doors were opened. The teacher asked that pantomime be so clear she could tell whether it was a door with a knob or a latch.

(d) Swagger across the room as a mannish little ten year old boy who is a cowboy enthusiast.

Each student was asked to remember a small boy imitating the swagger of his favorite cowboy.

(e) Eat a doughnut and drink hot coffee.

In this pantomime, the students were asked to be sure to swallow; some of them forgot to do so. They were asked to show that the coffee was actually hot.

In each of these exercises and in others like them, the teacher set the mood for the exercise by describing the objects used, or by asking the students to supply their own imaginative details to make the situation a concrete one.

2. Individual Exercises.

After the students had gotten used to the procedure that is used to pantomime effectively, they were asked to create a pantomime in which the five senses were used. Two good examples from students in this course follow:

(a) A small child who hates caster oil is being forced to take it. She tries to escape unsuccessfully; at last she gives in and gulps down the nasty dose bitterly.

The student who did this was excellent. The five senses were employed and the little scene was acted with the defiance and despair of a youngster confronted with distasteful medicine. Even the detail of licking the oily spoon was included. No correction needed to be made. There was excellent display of emotion. The precise detail of pantomime was the part that was especially complimented, however, since that had been the assignment.

(b) A girl is buying her lunch in a cafeteria. She speaks to an acquaintance, picks up her tray and starts down the line. She is a finicky person who just cannot decide what she wants to eat. Before she gets through the line the onlookers are disgusted with her. She takes her tray to a table, sits down and starts to eat; she does not find the food tempting.

This pantomime needed more precision of action. The sequence of events was good. Greeting the acquaintance seemed forced. The student was asked if she had imagined any particular person to speak to--she had not; it was suggested that this kind of detail be made specific in the future since greetings vary according to the people who receive them. Also, the tray should have been picked up so that the audience knew its size and weight. They should have seen more difference in the weight of the filled and the empty tray, for instance.

B. Emotional Recall.

Emotional recall is concerned with remembering a certain kind of emotion and then re-creating it in song

or drama. Singers and actors use it constantly. Both are often expected to express violent emotions, some of which it is quite improbable they have experienced. However, by remembering an emotion of the same kind, intensifying it by the addition of imaginative detail surrounding the situation, then believing in it wholeheartedly, actors and singers can project emotion of great strength.

> If you are a sensitive and normal human being, all life is open and familiar to you. . . . poets and playwrights are human too. If they find experiences in their lives to use, why shouldn't you?[1]

The transfer of experiences read about and observed must be used by the young artist. The more he can put his imagination to work for himself, the greater will be his ability to convey feeling.

1. Group Exercises.

These group exercises for emotional recall were used in class:

(a) Stand on a city bus. Register disgust as you are pushed about in the five o'clock rush. Be yourself; react as you would in such a situation.

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[1] R. Boleslavsky, Acting, p. 43.

Some of the students overdid the disgust by doing things that they thought would be done to show they were disgruntled. They were asked to think carefully how they would act under such circumstances and to do only the things they actually would do in such a situation.

(b) Have dinner in a restaurant. Eat very hot, very good soup and relish it. Greet some acquaintances whom you do not like. Show by your actions that you are dining alone. Also show by your demeanor whether it is a stylish eating place or a business man's restaurant.

Again there was a falseness in some of the acting because the students were doing what they had seen done by others rather than imagining themselves in the situation and acting as they would act. They were asked to be either themselves or to be some other specific person they knew and to react as this person would. The cliche's for sorrow, joy, etc., were not accepted as good acting; more thoughtful performances were encouraged.

2. Individual Exercises.

The students were then asked to create pantomimes in which they used emotional recall. An example follows:

(a) A child with only a few cents to spend goes into the grocery to buy something to eat. She looks over the candy carefully. At last she selects some hard candy and parts with her pennies. She leaves the grocery, happily eating a piece of candy.

This student caught the emotion of the child excellently; her portrayal seemed vivacious but not false.

Section II.

Scenes Using Sensory and Emotional Recall

Most scenes in acting combine both kinds of recall. People show emotion in most of their actions. The only difference in these scenes and the previous ones is that the students are expected to make conscious use of both sensory and emotional recall.

A. Group Exercises.

These group exercises were used in class:

(a) Pantomime this: You are a child about ten years old. You have just come home from school and you are ravenously hungry. You see beautiful cup cakes on the kitchen table; you count them eagerly, hoping to find thirteen but there are only twelve. You know that your mother is entertaining her three-table bridge club. You count the cakes again; alas, there are only twelve. Gingerly you touch the icing of one, then lick your fingers. You go to the refrigerator to hunt something else to eat; there is nothing there as interesting as the cakes. You argue with your conscience, then hurry to the

table, pick up a little cake and start out the door. Your mother catches you. Reluctantly you replace the delicacy.

Before the pantomime was started, the students were asked to remember how hungry they were after school. They were also reminded that they were to be only ten years old. Some of them succeeded in creating the illusion of childhood quite well.

> (a) . . . a year ago the actor cut his finger. In the role which the same actor is called upon to play today he must simulate cutting his finger. To play the part adequately he must again experience the sensations which were present at the original accident. If these sensations were strong enough they may be re-created in two ways: one, by the recollection of the emotional response; two by the recollection of the external bodily response. In other words, 'What did I feel and think?' or 'What did I do?' That which will aid the re-creation further is a combination of 'What did I feel and think and do?'[1]

Today you are the actor. You are to cut your finger while slicing bread. Before you start pantomiming, recall a time when you did cut your finger. Remember the place, what you were doing, how your finger hurt, etc. When you have the scene well in mind, start your pantomime.

Many of the pantomimes showed marked improvement over some of the work done in the past. This was probably

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[1] Rosenstein, Haydon and Sparrow, op. cit., p. 5.

due to practice in such work and to careful attention to imaginative detail before the scene was started.

B. Scenes Created By Individuals.

Next came exercises created by the students and then performed by the creator. The students were assigned the task of devising a scene in which a change of emotion occurred. Samples:

(a) A young girl is getting ready for a date. She is very happy and excited. She dresses hurriedly, puts on her make-up carefully and then discovers that, late as she is, she has a run in her stocking.

The change of emotion was good. Some of the detail of pantomiming could have been more precise.

(b) A college girl comes in to talk with her roommate. She has just received a letter from home that discourages her greatly. She is almost in tears because her mother has written that she cannot afford to buy her daughter a new gown for the formal. She has been asked to the dance by a man she has secretly admired for months. Her roommate cannot lend her the money so she calls her brother who agrees to advance

the necessary cash. She is overjoyed at the prospect of going to the dance in a beautiful new gown.

The scene was well given. Improvement in acting technique had been made. Greater use of imagination would enable the girl to sustain the emotion through the entire scene.

C. Scenes Assigned By The Teacher.

The teacher then assigned individual scenes to each student; they were to be done in pantomime. Much of the time in this course was spent on pantomime in order to give the class practice in transferring ideas by action and facial expression, rather than by words. These scenes, prepared by the teacher, gave her an opportunity to check on the progress each student had made in increasing his ability to portray a character in a given situation. Below are two of the scenes:

(a) A little girl is practicing her piano lesson. She wants to be out playing with the crowd but this half hour must be endured. When the clock at last creeps around to the half hour mark, she bolts for the door.

The class had no questions about the sequence of action. The student performed with verve, convincing her audience that she thoroughly understood the child's reaction to hours of practice.

(b) A man is a prisoner in one of the cold damp dungeons of the Middle Ages. His movements are restricted by a ball and chain. He has been imprisoned a long time and has reached the state where death would come as a welcome relief.

The boy who gave this pantomime failed to make it understandable to everyone; this was due partly to the fact that it was the first one that left our modern period of history. His look of anguish was good. He was a bit too spry for a man who was ready to die, however. He acted weak, but not stiff. A person who had been confined in such a damp prison would be stiff and sore. If the student had made this difference in bearing, the class would probably have identified him. When he repeated the pantomime with attention to physicial reaction, he improved the scene.

Section III.

Unrehearsed Scenes.

These scenes were assigned to get the students to think in character and to react in character to others in the scene. Since the scenes were built from a skeleton outline, with the students supplying the impromptu lines, it required great concentration to stay in character regardless of the unexpected remarks and actions of the others in the cast. Such training is excellent. A singer must be able to maintain concentration on his song regardless of distractions. These scenes were carried over several lessons; different people took different parts so that the conversation was never the same. This demanded that they never relax concentration, if they did the continuity of the entire scene was broken.

A. Scenes Set By The Teacher.

The following skit is based on the play Tobacco Road;[1] it was first used in a Speech class at Ohio State University.

At left of stage is an old shack fronted by a tumble-down porch that is one step up from the yard.

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[1] Jack Kirkland, Tobacco Road.

Left, and behind the house and Right, behind a clump of bushes is a section of the Tobacco Road. Center stage is a sandy yard. Right center is a leafless tree under which is a broken bench. Down stage from this is a well.

There are four characters: Jeeter, the lazy father, Ada, the worn-out mother, Ellie Mae, the sixteen-year old girl, and Dude, her sassy younger brother.

When the scene opens, Jeeter is asleep. He is leaning against the porch with his hat over his eyes, snoring. Dude comes out of the house, hunts his old tennis ball and starts throwing it against the house. This activity wakens Jeeter who orders Dude to stop. Dude refuses. Ellie Mae comes outside and goes to get a drink at the well. Dude teases her, so they scuffle a bit. Ada, the last to come out of the house, drags after her a gunny sack of unwashed turnips. She is very weary. She throws the sack down and yells for the family to come to breakfast. There is bickering as they eat the unwashed turnips.

Everyone took part in this skit at sometime during the hour. At first, the students were too refined in their actions; after class discussion of the lives of these characters, the students tried the scene again. This time they were much more crude. They used language that did not sound too refined and actions that were not those of college students, but were those of un-lettered,

half-starved people. For the next lesson they were given the assignment of thinking through the skit and planning possible dialogue and actions for the characters of their sex.

Section IV.

Scenes from Plays.

The scenes were given to help the student carry on the study of interpretation of character. They demanded the use of all the techniques that had been learned in class and they presented them in a fashion that was interesting to the student. These scenes carried on the group work that had been started with the unrehearsed scenes.

A. These Were Chosen For the Wealth of Emotion And Pantomime They Contained.

A scene from the one-act play Ile[1] by Eugene O'Neill was given to the class. The one chosen began with the scene between Ben and the Steward just before the entrance of Keeney. The first line was: (Ben) "She does nothin' all day long now but sit and sew--and then she cries to herself without makin' no noise."[2] It ran through to Mrs. Keeney's exit line, "Very well, David."[3]

The setting of this play is on board a whaling vessel. The characters are unlike those the students

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1 H. L. Cohen, Editor, One-Act Plays, pp. 71-93.

2 H. L. Cohen, Editor, Ibid., p. 79.

3 H. L. Cohen, Editor, Ibid., p. 82.

meet in everyday life; therefore, they must make use of imagination, observation and their reading experiences to create people in whom the audience will believe.

This scene was studied over a period of several lessons. The students worked out many of the actions themselves. They were rarely told what to do; instead, they were asked what they would do if they were such people in such a situation. This seems to be the only way to train them to do independent interpretation; if they depend on someone else for the directions for every movement and facial expression, they will never gain the ability to interpret new material.

Section V.

Songs.

Before leaving this section on the presentation of various kinds of work, a few examples of the teaching of songs should be included. Singing was done in most of the lessons. It was felt that the students should be guided in their use of these dramatic techniques in song, so three songs were assigned to each student at the beginning of each quarter. Each pupil was given a variety of literature. These songs were memorized as soon as possible and were sung for the class. Suggestions for improving the projectivity were made. Vocal technique was not stressed. If a student had a problem in voice that was keeping him from making any progress, he was given technical help. Otherwise students were not made conscious of vocal technique as such. The students were also given practice in entering the stage, announcing the song, bowing and leaving after the applause.

These are examples of the songs that were sung in class.

1. A student sang, My Lover is a Fisherman by Lily Strickland. She performed it in a sophisticated, flirtatious manner that was quite inappropriate. Neither tone nor facial expression suited the text. It was

evident that the girl did not understand the song, so the text was discussed. The student was asked what kind of a girl would have the ideas expressed in this song. At last she concluded that the girl in the song was simple and unaffected, then she sang the number again. She used a bright, rather than a sultry tone, and a sweet expression rather than a flirtatious one. The interpretation was much better.

2. Far Away, by Frank La Forge, was sung by a mezzo-soprano. All it needed to make it a fine performance was depth of feeling so the student was told that the poem Far Away was written by Grace Tibbett, wife of Lawrence Tibbett, while she was living in San Francisco with their two children and he was studying voice in New York. That explanation helped the student express the longing and the hopelessness of the song. In the phrase, "But in the heart of me You are always, always near," it then seemed logical to stress heart and you because of their importance to the meaning of the phrase. It was seen that loneliness was the key to the emotion of this particular love song.

During the nine months that this course was taught, many repetitions were necessary and the order in which topics were taken up was changed. This was due to the changing personnel of the class and the different rates of advancement of individual members. Thus, the topics and

examples in this chapter represent an ideal course. This section was assembled from many notes on the actual content of all classes held. In preparing to teach a course of this sort, a strict lesson plan is of little use.

This section has included many examples of scenes that were created by the students. Texts that are valuable in providing practice material are:

The Laboratory Stage,
E. Hanes and R. J. Tallman

A Primer of Acting,
C. Lowells Lees

Modern Acting: A Manual,
Rosenstein, Haydon and Sparrow.

CHAPTER V.

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.

Summary.

This course in dramatics for singers was set up and taught over a period of three quarters. At the end of that time the class had improved in its ability to convey the emotion of a song to the audience. The students were given this dramatics training through pantomime, unrehearsed scenes, memorized scenes from plays, and songs.

Conclusions.

Dramatics techniques can be effectively used in teaching interpretative singing.

> . . . of prime importance in the interpretational phase of vocal training is the emergence of the individuality of the singer, in which he demonstrates his capacity for original and creative expression. The general concept here developed is that interpretation is in itself a never-ending maturation process, requiring years of trial and error learning and abundant listening experience. In this process, the student gradually frees himself from inhibitions and restraints caused by inexperience. Self-consciousness and fear are also banished with the overcoming of technical limitations.[1]

It seemed that attention to the technical limitations that are imposed on any singer who has had no

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[1] V. A. Fields, Training the Singing Voice, p. 238.

training in dramatics would hasten the freeing of the student from restraints and inhibitions caused by this inexperience. This seemed to be another means of helping the singer emerge as an individual; it was a way, not always connected with song, in which he could get much-needed practice in creative expression and thereby grow in self-confidence and in the ability to create a variety of believable characterizations. Recognition of the fact that work in dramatics could probably help a student feel more at ease and sing with more feeling, led to the study.

When students are trained by means of dramatic techniques, their singing improves. In all cases, improvement was shown; in one particular case the improvement was confined to the acquisition of the ability to get on and off stage gracefully and to sing without excessive vibrato. This was such an improvement, however, that it seemed to be worth all the effort. In the other cases, the students acquired not only more poise but greater ability to communicate with their audiences. Several of them improved so markedly that they received favorable comments on their better singing from persons outside the class.

One of the most rewarding aspects of this study was the fact that the students felt that it had been worthwhile, that they had gained valuable help in the course.

Since we have concluded that training in dramatics does improve singing, it might be well to consider the fields in which it would be advantageous to the singer to have a highly developed ability to stir an audience emotionally.

Opera is the first one that comes to mind. Much of the criticism that has been directed toward opera has been due to the fact that many operas are dramatically inadequate; also, that they are well sung but poorly acted. Judging from our drama of today, and the few contemporary operas that we have opportunity to see performed, the ones of the future will probably demand more realistic acting than those of the past. In present day productions of the eighteenth and nineteenth century operas, more emphasis is being placed on good acting and on singers who look the part of the characters they portray. The public is demanding visual satisfaction as well as audible satisfaction.

Concert is probably the most trying field on the list. The situation is formal, the songs must be presented without benefit of special costuming or stage effects. The artist, alone, must create the illusion of actuality. He must be subtle yet masterful in the use of dramatics in order to carry his audience with him rather than singing at them.

Musical comedy challenges the young singer. If there is any field that is literally crying for singer-actors, it is this one. If young vocalists with fine voices would learn to act as well as they sing, the musical comedy field could be revolutionized; now the characters are being selected primarily because they can act; many of them do not sing well.

Television is the newest field to demand dramatic ability of the singer. As it grows and refines in its tastes the standards will become even higher. The techniques for running television shows have not been perfected. At present, perpetual motion seems to be one of the requirements of the soloist; however, the public will tire of the often meaningless actions and the singer who succeeds will be the one who can express with his face and body the emotion he expresses with his voice.

Last, but not least, the teacher of singing can use this dramatic training to great advantage. This is particularly true of the vocal teacher of public school music. She meets hundreds of children each day and she must sell music if she is to be successful. The colorful presentation of songs would seem to be the most effective way to make the subject liked. Music is an emotional subject; if it is presented matter-of-factly it loses much of its appeal.

This course, admittedly a beginning in an unexplored field, would indicate that further study should prove the merit of dramatics training as an adjunct to technical training of the voice; it points to the need for more exhaustive research. It is my hope that I will be able to conduct a large-scale study wherein I can prove to a much greater extent the value of training in dramatics to the singer.

Recommendations.

I would recommend that all students of singing, both vocal majors and vocal minors, be required to take basic training in dramatics. "Subtlety of thought requires subtlety of expressions."[1] This training in dramatics will help the singer gain the subtlety of expression needed to interpret the great and the near-great music of the world.

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[1] V. A. Fields, op. cit., p. 217.

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