

## ABSTRACT

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FROM THE VOCAL STUDIO TO THE PRACTICE ROOM: AN OVERVIEW OF THE LITERATURE ON EFFECTIVE PRACTICING AND AN IN-DEPTH STUDY OF VOCAL EXERCISE BOOKS.

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The purpose of this dissertation was to compile a list of resources to aid singers in their pursuit toward effective practicing. A survey was given to one hundred anonymous participants: fifty vocal students and fifty vocal teachers. The data collected from this survey showed that vocal students would like more resources available to aid in practicing more effectively. Additionally, the study reveals that many of the vocalise books that are in the vocal repertoire have fallen from tradition for reasons unknown, while one composer's vocalise book, Nicola Vaccai's, still remains in the teacher and student repertoire.

This study provides resources culled from journals, text books, and musical scores. Also provided is a library of vocalises, which are divided into categories on specific vocal matters. The vocalises are categorized alphabetically,

by both the category and composer. The final chapter shows the results of the surveys.

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OF THE LITERATURE ON EFFECTIVE PRACTICING AND AN IN-DEPTH  
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By

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## Dedication

I'd like to thank my friends, family, and mentors for all of their support not only throughout this process, but throughout my entire musical career. Thank you to my parents, who have supported my musical dreams all of my life. Thank you to my sister for being at every recital growing up, even when you didn't want to be. Thank you to my grandparents for your support- I know my grandpa is so proud of me. Thank you to the love of my life- my husband, Eric, for motivating me to work when I needed it most. A special thanks to one of my best friends and most talented people I know, Tammy Miller, for not only your friendship, but for your mentorship over so many years. All of my music teachers throughout the years deserve recognition and I am grateful to you all. Last but not least, I have to thank Lloyd Linney, my first voice teacher. Thank you for your guidance. Thank you for helping me to practice effectively and for inspiring me to be a pedagogue. Most of all, thank you for helping me find my voice.

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## Chapter 1: Introduction

According to the old adage, “practice makes perfect.” But how does one define practice? The Collins English Dictionary defines practice as “the repetition or exercise of an activity in order to achieve mastery.” In my six years of college vocal teaching, I observed that those students who knew how to practice effectively made the most improvement. The idea of effective practice – its constituent features and how it is related to pedagogy – was the catalyst for writing this dissertation.

### **Purpose of the Dissertation, Study and Research Questions**

Three purposes underlie this dissertation. The first is to examine the history of pedagogical strategies of vocal teachers from the 1600s to the present day. The second is to compile a list of valuable resources that both teachers and students can utilize to aid in their practicing. The third purpose is to conduct two surveys, one for teachers and another for students, to self-evaluate their teaching and practicing effectiveness:

The primary questions for the Survey for Teachers are: What group do you primarily teach? Do you spend time during students’ lessons going over practice techniques or guidelines? Do you provide practice guidance for your students in the form of a rubric, CD, or something of the like? Do you assign your students vocalise exercises by any of the following composers: Lütgen, Marchesi, Vaccai, Sieber, Concone, Panofka, Bordogni, Lamperti, others?

The primary questions for the survey for students are: Do you feel that you

practice effectively in between voice lessons? Do you play any other instruments? Do you wish there were more resources to help you practice effectively? Do you sing vocal exercises to aid in your weekly practice by any of the following composers: (Please check all that apply): Lütgen, Marchesi, Vaccai, Sieber, Concone, Panofka, Bordogni, Lamperti, other?

Before these questions are answered, analyzed and evaluated, it is important to understand how we got to where we are today by examining the history and of vocal practice and vocal instruction. In offering a review of treatises from some of the most renowned vocal pedagogues, the intention is to present the evolution of vocal pedagogy and practice regimens.

### **Need for the Study**

According to the *Student Survey* (see table 10), 58% of voice students surveyed wished that there were more resources available to help them practice more effectively. The response to that question alone constitutes the need for this study. It should also be noted that those students who took the survey were either majoring or minoring in voice. One can only assume that there are many more vocal students not majoring in voice with the same wishes. By observing my students' practice habits, it became evident that there was a discrepancy between my expectations and, in many cases, their sense of direction in their weekly practice. The typical undergraduate or graduate vocal student in a university setting is now expected to be almost solely responsible for his/her own progress. Accredited universities like University of Maryland, the Peabody Conservatory of the Johns Hopkins University, and Stetson University require their students to

study with their assigned teacher for a one hour lesson per week. Students may receive additional coaching sessions at times if they are participating in an ensemble, opera, recital, or musical, but the weekly one hour lesson with their teacher is the only time dedicated exclusively to focusing on technique and repertoire. Generally speaking, the progress that a student makes is therefore largely dependent on how effectively the student practices during the week on his/her own. On the other hand, every student and teacher is different, and the progress that a student makes can also be contingent on the focus, talent, and dedication of his or her instructor.

### **Influential Treatises**

In the 1600s, when castrati<sup>1</sup> were at the height of their fame, their training was rigorous. A castrato's schedule typically consisted of the following:

One hour of singing difficult pieces, one hour practicing trills, one hour practicing ornamented passaggi [or passages], one hour of singing exercises in their teacher's presence and in front of a mirror so as to avoid unnecessary movement of the body or facial grimaces, and one hour of literary study; all this, moreover, before lunch. (Bontempi 170)

One of the most famous castrati of the late 1600s-1700s was Pier Francesco Tosi (1653-1732). His singing career peaked around 1690, but it was his career as a singing teacher for which he is most known today. His treatise, *Opinioni de' cantori antichi e moderni* ("Observations on the Florid Song",

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<sup>1</sup> In 17<sup>th</sup> and 18<sup>th</sup> century opera a male singer whose testicles were removed before puberty, allowing the retention of a soprano or alto voice. castrati. (n.d.). *Collins English Dictionary - Complete & Unabridged 10th Edition*.

1723), was the most influential in the Italian tradition (Rosselli 104). This was perhaps due to the fact that it was the only important Italian treatise that largely dealt with ornamentation between 1620 and 1750, according to the author of *Companion to Baroque Music*, Julie Anne Sadie (426). His approach to teaching was gradual and slow. In John Rosselli's book, *Singers of Italian Opera: The History of a Profession*, he writes that the steps Tosi thought essential to produce excellence in a singer constitute a sort of Decalogue. The Ten Commandments are considered to be a Decalogue (Collins English Dictionary), so it is presumed that Tosi used these rules as something of the Ten Commandments for his singers. He writes:

1. Beginners should learn to sing the scale, softly, a note at a time, and perfectly in tune; the higher notes should be brought in only gradually.
2. They should learn to hit semitones<sup>2</sup>, and to distinguish nine 'commas' into which the interval between one tone and the next was reckoned to be divided. They should also learn to hit any interval readily.
3. They must learn to make the voice 'limpid and clear', avoiding both nasal and throaty emission-both 'most horrible defects' and, if persisted in, ruinous.

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<sup>2</sup> Semitones are also referred to as half-steps, which is the smallest musical interval in Western music.

4. They must learn to unite the two registers of the voice- chest and head- without a perceptible break<sup>3</sup>.
5. Students should learn to pronounce words clearly, vowels in particular; the best vowels to practice were open ones- Italian a, broad e, and broad o, especially a.
6. They should practice in front of a looking-glass to observe good posture and to avoid grimaces; the best way to hold the mouth was, most of the time, in a shape akin to one's smile

It is still common practice for singers to look into a mirror for observation while singing. The late Richard Miller, author and former Professor of Singing at the Oberlin Conservatory of Music, believed that all modern day voice studios should be equipped with a video camera, but says that a full-length mirror can be used in its absence (226)<sup>5</sup>.

7. Once past the first stage, they should practice high notes to maintain and extend the upper range of the voice.
8. They must learn to support held notes, keeping them steady and avoiding excessive 'fluttering'.

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<sup>3</sup> 'Head' and 'chest' are terms used to describe the female voice. In the male voice, 'head' voice refers to the supported falsetto, which was the training of the castrati. Dominic Cossa, phone interview, June 13, 2013.

<sup>5</sup> Richard Miller expounds upon this in his book *Solutions for Singers: Tools for Every Performer and Teacher* (226), explaining that performers who do not wish to see themselves on tape, or who refuse to watch themselves in mirrors, need to realize that everyone else sees what they look like. The visual is as important as the aural.

9. They should practice *messa di voce*- holding a note and moving gradually from very soft to very loud and back again.
10. They should start vocalization- moving rapidly from note to note, without words, and leading on to the practice of ornaments.

Unlike a typical modern-day voice student, Tosi expected students to learn to read music in all of the seven clefs that were in use in his day<sup>6</sup>. Similarly to a modern-day voice student, however, Tosi expected his vocal students to study the piano (Rosselli 106).

The next influential treatise after Tosi's was that of Giovanni Battista Mancini (1714-1800), also an Italian castrato. His *Practical Reflections on the figurative Art of Singing* (1774, rev. 1777), was greatly influenced by Tosi's treatise. In fact, according to Rosselli, he "virtually reproduced his advice" (p. 106). Another two treatises, one in 1810 by the great Italian castrato Girolamo Crescentini (1762-1846), and one in 1821 (by an unknown writer), echoed much of Tosi's ideas. Rosselli writes:

Crescentini stressed what can be referred to as "legato phrasing," and placed great importance on words and expression; "Singing," he wrote (echoing Caccini after more than two centuries), "must be an imitation of speech." As late as 1823 a 'simple method' for musical beginners was still going on about Tosi's seven clefs and

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<sup>6</sup> It is unclear which seven clefs Tosi was referring to or if he was referring to the seven modes: Mixolydian, Lydian, Phrygian, Dorian, Hypolydian, Hypophrygian, and Locrian.



the commas of the untempered scale; these, however, had shrunk from nine to three. (107)

By the nineteenth century, vocal practice began to be influenced by modern science, and more specifically, the invention of the laryngoscope by Manuel Patricio Garcia II (1805-1906). Garcia is considered to be the most renowned European teacher of singing during the nineteenth century (Encyclopedia Britannica Online). Before becoming a prominent vocal pedagogue, Garcia had a brief career as an opera singer. However, he was forced to quit singing because of vocal damage due to overuse and singing inappropriate repertoire. Malcolm Sterling Mackinlay (1876-1952) was a pupil of Garcia and later became his biographer. In his book, *Garcia the Centenarian and His Times*, Mackinlay writes of Garcia's vocal misfortune:

He began to feel the stresses of perpetual rehearsing and singing -- not only his own baritone parts but, on occasion, tenor parts. His father was a hard taskmaster and the son, though he had a fine voice, found the challenges of an operatic career too intense, given his physical resources. At last things reached a point at which, as he once told me, he endured every performance in a state of fear lest his voice should leave him suddenly when he was on the stage (85).

Garcia always had a love for science. He studied astronomy and navigation and eventually joined the French army, where he worked in military hospitals. It was there that he studied anatomy and physiology of the larynx. In 1854, while on

vacation in Paris, Garcia conceived the idea of the laryngoscope (27). An excerpt from the book *Speech Science Primer* by Borden, Harris and Raphael, “He fashioned a mirror that could be inserted into the mouth and angled in such a way that sunlight shining on it reflected down on the vocal folds, making them visible” (253). Garcia was able to observe that the vocal cords were the source of all tone, vibrated in different lengths, and that their closure was the most important thing in singing (29). This instrument opened a whole new door into the world of vocal pedagogy. He submitted his first book, *Memoires sur la voix humaine* (“Memoires of the Human Voice”, 1840), to the French Academy of Sciences. Both his *Memories sur la voix humaine*, and his *Traite complet de l’art du chant* (“Complete Treatise on the Art of Singing”) became fundamental studies of voice for singers in the 19<sup>th</sup> century. During his almost 75 years of teaching, Garcia “produced some of the most brilliant singers of his century” (singerspace.com). His *Treatise on the Art of Singing* was published in two parts and then revised again in 1856 after his invention of the laryngoscope (1854). James Stark, author of *Bel Canto: A History of Vocal Pedagogy* adds: “In many ways Garcia can be considered the father of modern voice science whose legacy is no less present today than in his own time” (24). His invention of the laryngoscope, which led to insights regarding how the larynx and pharynx contribute to vocal production, has become invaluable for today’s aspiring singers. His writings on the unifying of registers, vocal ornamentation, mouth position, intonation, support, messa di voce, and expression remain as valid today as when they were written (Rosselli 107).

During the late nineteenth century, more treatises appeared that were inspired by Tosi, such as the writings of Francesco Lamperti (father of Giovanni Batista Lamperti who will be referred to later in this study), a voice teacher at the Milan Conservatory (Stark 42). He wrote vocal manuals and a *Treatise on the Art of Singing*, later translated in 1884 as *The Art of Singing According to Ancient Tradition and Personal Experience* (Stark 42-43). During the nineteenth century, two important schools of singing were those of Lamperti and Garcia. The pedagogical difference between these two schools was “a topic of heated discussion in Europe” (Stark 43). Stark explains:

The Lampertis, unlike Garcia, were quite content to leave the physiological aspect of singing to someone else. In fact, Francesco’s introductory chapter on vocal anatomy and physiology in *The Art of Singing* (1884) was credited as an extract from Louis Mandl’s *Hygiene de la voix* (1879). The Lampertis used traditional vocal terminology that lacked the specific physiological and acoustical reference points of Garcia and his school. Their comments on vocal pedagogy are often vague and difficult to interpret. A case in point is their use of the terms “voce aperta” (open voice) and “voce chiusa” (closed voice). (Stark 44)

Leone Giraldoni was one of the most preeminent operatic performers during the nineteenth century, but gained his reputation as a teacher toward the end of his career, during which he taught at the Moscow Conservatory. He wrote two treatises regarding the training of singers. His treatise, *Guida teorico-pratica*

*ad uso dell'artista-cantante* (1864), was translated into English for the first time in 2011 by the University of Oklahoma Doctoral Candidate, Leslie John Flanagan. In Chapter four of Giraltoni's treatise, he offers recommendations on how best to study and practice, breaking it down into three categories: simple emission of the sound, exercises based on different intervals of the major and minor scale, and exercises for the acquisition of agility. (Flanagan 51)

According to Flanagan, this third category is "more of a style guide to various ornaments that can be used, how to execute them and where and when they may be tastefully interpolated into the music". Giraltoni also provides verbal directions for how the singer should execute the exercises. What sets Giraltoni's treatise apart from others is "his desire to help develop the "whole artist," from singing technique to musical study to stage deportment to creating a character -- the whole arduous journey from the very first utterances of a novice singing student through to the specific work required by an established artist and performer." (84)

Enrico Delle Sedie (1822-1907) was an Italian operatic baritone and a teacher at the Paris Conservatoire. In addition to his two treatises on singing, *Arte e fisiologia del canto* (1876) and *L'estetica del canto e dell'arte melodrammatica* (1886) ([www.voice-talk.net](http://www.voice-talk.net)), he also wrote the book, *Reflections on the Decline of the School of Singing in Italy* (1881). (Forbes, Elizabeth, Grove Dictionary of Music and Musicians)

Karen Sell, author of *The Disciplines of Vocal Pedagogy: Towards An Holistic Approach*, explains that Delle Sedie devised a vowel chart, titled

*Modifications of the French A in the Modulated Voice of Singing* (28). He divided the voice into two separate kinds: the “articulated” voice, and the “modified’ voice.” The former, he claims, is used for speech while the latter is for singing (28).

### **Supervision of Practice**

In this day in age, it is not feasible to have such rigorous training as the castrati singers. It is important, therefore, that the teachers have a clear understanding of what and how students are practicing. Supervised practice is something that has been conducted for many years, according to author Brent Jeffrey Monahan. In his book, *The Art of Singing: a compendium of thoughts on singing published between 1777 and 1927*, he quotes Salvatore Marchesi (husband to Mathilde Marchesi, and father to Blanche Marchesi) (<http://www.voice-talk.net/2010/09/salvatore-marchesi-vademecum.html>), who believes that supervision is most important in the early stages of voice training:

New pupils cannot, at first, clearly understand all the explanations given by the teacher concerning the respiration, the placing of the voice, the definition of the registers, etc. It is therefore advisable that, during a few weeks, the teacher makes a new pupil sing ten or fifteen minutes every day under his guidance, forbidding him or her, however, to study alone at home (41).

Monahan also quotes Giovanni Battista Lamperti who said, “We think it advisable, at first, to attempt exercises in breathing, and later in tone-attack, only under the teacher’s personal supervision, for just at this stage much harm may be

done which is hard to undo afterwards” (41). Both Marchesi’s wife, Mathilde, and Lamperti’s father, Francesco, are composers of vocalises who were on the *Survey for Teachers* and the *Survey for Students*.

Clearly, a great amount of valuable knowledge and insight can be gleaned from studying the treatises of distinguished vocal teachers of earlier eras. This study aims to provide resources culled from treatises, vocalises, authors, singers and teachers to help aid singers in their quest for more effective practicing strategies.

## Chapter 2: Useful Resources for Students and Teachers on Effective Practicing

Before a singer begins to think about a practice session, it is important to have a strong understanding of the voice as an instrument. Knowing what demands the vocal structures (larynx, diaphragm, vocal cords, etc.) can and cannot handle is critical and essential knowledge for a singer. Singers must be constantly vigilant and mindful to the fact that the voice is a delicate, often vulnerable instrument that must be carefully protected. The voice can be easily damaged by misuse – e.g., singing inappropriate repertoire, singing without being properly warmed up, overuse of the voice, insensitivity to temperature, etc. As both a pianist and a singer, I know the idiosyncratic demands of each instrument. As a pianist, I think nothing of sitting at the piano for two or three hours at a stretch, running through scales and repeating difficult passages. However, as a singer my voice cannot handle that kind of rigorous practice for that length of time. Vocal “cords”, also known more accurately today as vocal “folds”, are much more delicate than the arms, so it makes sense that they would require more delicate and sensitized rehearsing. The vocal folds are defined as “the sharp edge of a fold of mucous membrane stretching along either wall of the larynx from the angle between the laminae of the thyroid cartilage to the vocal process of the arytenoid cartilage. Vibrations of these cords are used in voice production.” (American Heritage Stedman’s Medical Dictionary)

It is extremely important for singers to learn how to use the tongue, throat, and facial muscles with ease. In Madeline Bruser’s book, *The Art of Practicing*,

she addresses this issue: “Because the muscles of the throat, tongue, and jaw are all interconnected, tension in one of these parts affects the entire area” (p. 132). Lyric tenor and voice teacher, James Carson<sup>4</sup>, based in New York, New York says “many singers are taught that they should feel nothing in the throat while singing, so they make a special effort not to use the muscles of the throat, which only creates tension in them. Instead, a singer needs to develop an awareness of the muscles in the throat and use them properly.” (132-133)

Dominic Cossa, Baritone and Professor of Voice at the University of Maryland, believes that being musically prepared and secure in one’s technique are the greatest sources of relaxation. However, when asked specifically to speak about “singing with ease,” he offered this:

Singing with ease is one of those truisms to which we all pay lip service. Teachers talk about singing with the interest of the voice and not the principle. This, in no way, should imply that we should be phlegmatic when singing. Rather, along with [physical and emotional] relaxation, we should keep our focus and intensity. Observe Olympic divers before a jump off the high board. They seem relaxed as well as utterly focused which produces the right kind of tension. So, singing with ease has two parts to it -- ease and focus. (Cossa, Interview)

Martha Randall, Soprano and Vocal Pedagogy Professor at the University of Maryland, suggests that the phrase “singing with ease” requires explanation.

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<sup>4</sup> For more information on James Carson, please see Appendix A- an Interview with James Carson.



She states:

“Singing with ease” is one of those expressions that needs some clarification from each person who uses it, with the possible exception of a [music] critic in a general review [of a performance]. For me, it means singing without unnecessary tension, singing with coordination, with physical poise, and with efficient balance of air flow, vocal fold resistance, and resonance. No musical tone can be produced without tension, but too much, or in the wrong place, leads to a strained sound and a fatigued singer. This does not mean without energy. Other terms which fall in this category include "singing on the breath," and the "open throat;" we're all in favor of these, but what do the expressions mean and how do we do it?" (Randall, Interview)

Madeline Bruser shares more of James Carson's thoughts in her book, *The Art of Practicing*:

Carson finds that when the mechanism in the throat functions properly, it has a beneficial effect on the entire body. Not only is the singer less inclined to push too hard with the breathing muscles, but also because when tension in the neck is released, posture improves, automatically making breathing easier.” (134)

## **To the Practice Room**

Effective practice can be established once the singer has an understanding of the vocal processes and mechanism. When one engages in effective practice, he/she is typically practicing with a purpose -- to learn a piece of music or prepare for a performance. This intentionality can be called “deliberate” practice. However, not all practice is “deliberate.” Deliberate practice involves setting specific goals (both short- and long-term), monitoring oneself, and incrementally improving one’s technique, rather than simply repeating a task over and over mindlessly.

Joan Frey Boytim, a nationally known voice instructor, believes that the amount of time a student needs to practice changes from student to student and lesson to lesson. In her book titled *The Private Voice Studio Handbook*, she explains that practice comes in many forms – by spending time at the keyboard, listening to recordings of previous lessons, concentrating on breathing during a choir rehearsal, or memorizing a song on a school bus, for example. Each of her new students receive a one-page sheet titled “Practice Procedures- Keep for Reference”, and the first paragraph reads:

Daily practice is necessary for the full benefit of lessons. The amount of time spent in practice varies from individual to individual. The important thing is that each minute of practice be used carefully with complete concentration of thought. Fifteen minutes of careful practice is worth more than one hour of ‘just singing’. Problem areas within exercises and songs need to be

thoroughly analyzed and corrected at home (30)<sup>6</sup>.

In Alex Hutchison's book *Which Comes First, Cardio or Weights*, he explains that the term "deliberate practice" is a term coined by Florida State University cognitive psychologist Anders Ericsson. He explains: "In one of his seminal studies, Ericsson found that the virtuosos at major philharmonics [orchestras] had averaged 7,400 hours of deliberate practice by the age of 18; typical professionals had averaged 5,300 hours; and those who ended up teaching violin instead of performing had spent only 3,400 hours" (235). Likewise, the role of the teacher in guiding the student to effective practice is of equal importance. Yo-Yo Ma, world renown cellist, agrees that practicing is about quality and not quantity in an interview for *The New York Times*. He expounds:

Mastering music is more than learning technical skills...Some days I practice for hours; other days it will be just a few minutes. Practicing is not only playing your instrument, either by yourself or rehearsing with others — it also includes imagining yourself practicing. Your brain forms the same neural connections and muscle memory whether you are imagining the task or actually doing it. (Anderman)

In the book, *The Pianist's Problems: A Modern Approach to Efficient Practice and Musicianly Performance*, author William S. Newman explains that "beyond the training of music, the guiding of the practice toward the day when the student can become his own teacher is the most important mission of the piano teacher" (Newman 94).

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<sup>6</sup> More of Joan Frey Boytim's guide for students can be found in the Appendix.

A physical guide, such as a rubric, can help a singer organize and structure his/her goals during practice sessions, engendering practices that are more deliberate and purposeful – rather than devolving into practice sessions that are not optimally beneficial or efficient. Skillful teachers often utilize rubrics and guidelines to set clear expectations as well as to assist in the assessment process for what will bring maximum benefit. Angela Leonhardt, elementary music school teacher and author, describes the importance of a rubric in her article, *Using Rubrics as an Assessment Tool in Your Classroom*:

As students prepare for an assessment task, explicit guidelines serve as a working guide for the student. Using a rubric provides a clear outline of the [designated] task from the beginning, providing a [clear strategic] process for the student to learn from personal experience... When student performance is assessed using rubrics, evaluation does not take students by surprise. From the beginning, a clear outline shows the connection between the demonstration of a skill level and the expectation for attaining that skill. (11, 14)

The following section is a collection of practice rubrics and guidelines provided to help singers organize their practice time into more thoughtful and deliberate sessions.

**Figure 1 Daily Practice Log by Sarah Howes<sup>7</sup>**

<b>DAILY PRACTICE LOG</b>
---------------------------

**Day/Date**

<hr/>	<hr/> <hr/>
<hr/>	<hr/> <hr/>
<hr/>	<hr/> <hr/>
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<hr/>	<hr/> <hr/>
<hr/>	<hr/> <hr/>
<hr/>	<hr/> <hr/>
<hr/>	<hr/> <hr/>
<hr/>	<hr/> <hr/>
<hr/>	<hr/> <hr/>

**Lesson # \_\_\_\_\_ Date \_\_\_\_\_ Grade \_\_\_\_\_**

**What did you learn? Specific areas/pieces worked on**

<hr/> <hr/> <hr/> <hr/> <hr/>
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<sup>7</sup> Sarah Howes is a Soprano and Voice Teacher at Carroll Community College and Gettysburg College. She has created a *Daily Practice Log* that she distributes to students that need more structure with their daily practicing.

I created the following rubric, which is distributed to my students in my private studio to assist with weekly practice. This is an example of one day and it can be used for each day of the weekly practice.

**Figure 2 Daily Practice Log by Rebecca Bell Echols**

Name \_\_\_\_\_  
Date: \_\_\_\_\_

**WEEK 1**

Weekly Goal:

**Day 1**

Please write any observations or questions that you have from today's practice session in the box below.

The following examples of practice logs were created by Simon Horsey. Mr. Horsey is the developer of the Essential Music Practice website. The site is designed to help musicians to utilize their practice time as efficiently as possible. Horsey believes that there is no real connection between how long a student practices and how much progress he or she makes. He explains:

I began explaining to students and parents about practice technique. How the length of time often doesn't matter, it is what you do during that time that counts. I gave presentations, talked about the 30 Minute Myth (how people believe that 30 minutes a day practice is the way to the concert platform) and how that is just not the case! I demonstrated how 10 minutes of quality practice could be better than 30 minutes of practice with no technique along with many other points. (Horsey, Simon. <http://www.essential-music-practice.com/simon-horsey.html>)

Although Horsey's website is geared toward young instrumentalists (he teaches piano, clarinet, saxophone and recorder), there are many useful tools that can be applied to any instrument and any age.

### Figure 3 Practice Plan by Simon Horsey

Essential Music Practice: Practice plan

#### Practice Plan

Remember: Plan your practice around *events* as far as possible.

[Click here](http://www.essential-music-practice.com/planning-practice.html) to go to [www.essential-music-practice.com/planning-practice.html](http://www.essential-music-practice.com/planning-practice.html) for information on how revolutionise your practice using this sheet.

Day	Session 1	Session 2
Day of lesson		
Day after lesson		
5 days before lesson		
4 days before lesson		
3 days before lesson		
2 days before lesson		
<i>Day before</i> lesson		

Copy it, modify it, pass it on, use it!

For more help with making your practice more efficient and effective go to [www.essential-music-practice.com](http://www.essential-music-practice.com)



**Figure 4 Practice session targets by Simon Horsey**

Essential Music Practice: Session Targets

**Practice session targets**

Week beginning \_\_\_ / \_\_\_ / \_\_\_

<p><b>Targets for the week</b></p>          <p style="text-align: right;">How near to the target are you? ① ② ③ ④ ⑤</p>
---

<p><b>Day after lesson</b> _____</p>          <p style="text-align: right;"><input type="checkbox"/></p>	<p><b>3 days before lesson</b> _____</p>          <p style="text-align: right;"><input type="checkbox"/></p>
--	--

<p><b>5 days before lesson</b> _____</p>          <p style="text-align: right;"><input type="checkbox"/></p>	<p><b>2 days before lesson</b> _____</p>          <p style="text-align: right;"><input type="checkbox"/></p>
--	--

<p><b>4 days before lesson</b> _____</p>          <p style="text-align: right;"><input type="checkbox"/></p>	<p><b>Day before lesson</b> _____  <b>This should include a full review</b></p>          <p style="text-align: right;"><input type="checkbox"/></p>
--	---

Copy it, modify it, pass it on, use it!

For more help with making your practice more efficient and effective go to [www.essential-music-practice.com](http://www.essential-music-practice.com)

## Useful Guides to Learning a Song

Teachers approach learning songs in different ways. Sergius Kagen, author of *On Studying Singing*, explains:

Most students, even those who are exceptionally efficient in learning music by looking at it and who know the languages in which they sing well enough to be able to speak, read and write in them, would do much toward the elimination of this possible cause of many of their vocal ills by adopting the following procedure in learning a song:

- 1- Learn the poem separately. Translate it word for word if it is in a language with which you are not familiar. Check every syllable of it for correct pronunciation, and repeatedly for accurate vowel sounds until you are able to imagine precisely every speech sound involved. Practice speaking it aloud until it seems phonetically perfect and you can speak it without any strain. Then learn to recite it as a piece of poetry so that a sense of it may be immediately grasped by anyone familiar with the language. Search for the right inflection in each sentence. Do not begin learning the music until you have mastered the verbal content of the song to your

best ability.

2- Learn the rhythmic pattern of the vocal line separately from the pitch pattern by tapping it out or by using some syllable such as “la” to indicate it.

This, of course, is not absolutely necessary for those who have developed a precise and reliable manner of translating signs indicating rhythms into audible rhythmic patterns. Many singers, however, would profit by such separate examination of the rhythmic contents of their music.

3- Synchronize the poem and the rhythmic pattern to which it has been set by the composer by learning to recite the poem in strict and precise time.

4- Learn the pitches of the vocal line. Again, those who are able to hear music by looking at it will not need to spend much time on such an elementary task. Few singers have been sufficiently trained in sight singing, however, to be justified in taking this task too lightly. The only way to learn the pitches and rhythms of a vocal line is to learn to hear them. If one’s eye and ear coordination is inefficient, as it usually is in a singer with average training, it should not be strained by an impractical attempt to learn to

sight sing on the song one wishes eventually to perform. It would be much more realistic – and effective -- to learn to hear the vocal line of such a song by playing it in strict time on the piano with one finger, and then repeating this process until one can mentally hear each phrase with utmost exactitude.

Most singers do not play the piano well enough to play the accompaniment accurately. I should, therefore, discourage them from trying to do so, since it is better to learn to hear the vocal line precisely and in time instead of forming a confused image of it in a jumble of inaccurate chords played in slovenly rhythm. Naturally, if the student is able to acquaint him/herself with the chordal structure of the accompaniment by playing it in an accurate, simplified version of one's own, it will help him immensely to learn to hear mentally the vocal line. But even though the most exhaustive knowledge of the accompaniment of a song is imperative to the singer, he/she should not attempt to gain such knowledge on his/her own unless he happens to be an efficient pianist.

One should not attempt to sing the vocal line in any fashion until one can hear it mentally, precisely on pitch and in rhythm note for note.

5- Only after speech sounds, rhythms and pitches of a vocal line have been thoroughly absorbed by the student may he/she attempt to vocalize this melody on some vowel which is deemed best for such purposes. The vocalization should be metronomically precise.

6- Sing the words of the song in strict time but on monotone. Choose any pitch which seems most comfortable for such a purpose.

7- Put the song away for a few hours. After this, you will be able to practice it without doing damage to it as well as to your voice. (50-51)

One particular assignment given to my Vocal Pedagogy class by our professor, Martha Randall, was to produce a handout to distribute to students on “How to Learn a Song.” The following are examples of those handouts gathered by my colleagues and me.

## Figure 5 How to Learn a Song by Peter Burroughs

### How to Learn a Song

1. Listen to a recording so that you know the “whole” and determine whether you like it.
2. Write the text onto a piece of paper, including all punctuation.
3. If it is a poem, try to find the original poem.
4. Read the text aloud several times.
5. Note where there are natural stresses in the language.
6. Note where the rhythm of speech changes.
7. Look at the notation of the song.
8. Using a metronome or a steady beat, clap the rhythm of the melody.
9. See if you can figure out the chords of the accompaniment. If it is too difficult, concentrate on the bass line and try to play it on the piano.
10. Play the melody line on the piano.
11. Practice singing the pitches.
12. Practice clapping the rhythm.
13. Try to chant the words in rhythm.
14. When you feel that you can chant the words in rhythm, try to sing the pitches and rhythms together.
15. After the melody is comfortable, add the text.
16. In working with the text and the note rhythms, try to reconcile that with the natural rhythms of the language so that you can avoid emPHAsis on the wrong syllAble.

**Figure 6 Steps to Learning a Song by Debbie Thurlow**

- | <b>Steps to Learning a Song</b>  |
|--|
| 1. Get an overall impression of it by singing/playing it through.  |
| 2. Examine parameters, such as meter, key, tough rhythms, pitch requirements, dynamics, language, interpretation, and history. |
| 3. Translate if necessary; IPA issues; [WHAT are IPA issues?] characterize.  |
| 4. Find recording(s) for study purposes.   |
| 5. Work through, phrase by phrase -- determine breath marks.   |
| 6. Work through tough rhythms/words slowly.  |
| 7. Study words separately, using natural speech rhythms.   |
| 8. Practice words separately in musical rhythm.  |
| 9. Sing for dynamics and rhythm, closer to the desired tempo.  |
| 10. Work with a coach or pianist.  |
| 11. Refine memory and interpretation.  |
| 12. Sing publically, if possible – to identify performance issues and challenges.  |

The following example is by a colleague and tenor, Patrick Cook. He used a combination of his own method and the method prescribed by the faculty of the Boston University Tanglewood Institute's Young Artist Vocal Program.

## Figure 7 Learning a Song by Patrick Cook

### Learning a Song

1. Rewrite the poem in your own words.
2. If the song is in a foreign language, prepare a word for word translation as well as a poetic translation in addition to an IPA translation if necessary. Memorize poetic translation.
3. Answer the following questions:
  - a. Who is speaking?
  - b. To whom?
  - c. What are the given circumstances?
  - d. What is the point or conclusion?
4. Read the poem aloud, paying attention to diction.
5. Read the poem aloud for musical phrasing and breathing.
6. Read the poem aloud for meaning and communicative intention.
7. Read the poem aloud in the rhythm of the song.
  - a. First, with elongated vowels and with equal values.
  - b. Second, with the rhythms of the song.
  - c. Third, on a comfortable pitch, intone the text of the song.
8. At this point, you should have memorized the text and rhythms, while saving your voice from unnecessary strain and repetition.
9. Using a piano or other instrument, learn the pitches of the song. Do not attempt to sing the melody until you can play or hear the notes.
10. Using lip trills, “sing” through the melody.
11. Sing the melody on a neutral syllable or, better yet, solfege.
12. Sing the melody with the text.



## Figure 8 How to Learn a Song by Carolyn Black-Sotir

### How to Learn a Song

1. Know composer and poet/lyricist's names, dates, and their personal/professional histories.
2. Determine the song's context. Is it part of a larger work, song cycle, etc.? Gather information on the history of the actual song.
3. Vocalize songs on "bubbles" or easy, ever-changing vowels.
4. Sing the song on text's vowels only, dropping the consonants.
5. Recite text for dramatic interpretation (out of rhythm in natural speech tempi).
6. Clap vocal line rhythm.
7. Speak text in rhythm.
8. Recite text in rhythm, employing dramatic interpretation in head voice.
9. Visualize text images while reciting, and later while singing.
10. Dance to the song for muscle memory and the whole body experience.
11. Record accompaniment only and rehearse with it as often as possible.
12. Create story and context for singer's own interpretation.
13. Create character, setting, etc. (Character's history, what he looks like, how old, etc.)
14. Draw a graph of song's musical and dramatic flow.
15. Do a mundane chore while singing song (e.g., dusting, mopping).
16. Listen to at least two performances of a song, preferable sung by opposite gender, in order to observe various musical and dramatic interpretations, as well as pronunciation choices.

### Memorization Strategies

1. Create a visual story board of song based on the text and music.
2. Study the score closely and go through the song while actually reading the score.
3. Recite words without thinking of meaning or story line.
4. Sing melody without words including piano interludes.
5. Slowly recite words, internalizing each word and its impact on what is happening in the song.
6. Break down the song into sections.
  - a. Determine how each section is related to each other.
  - b. Memorize each section.

## Figure 9 Rebecca's 6-Step Program (To Learning a Song) by Rebecca Bell Echols

### 6-Step Program To Learning a Song

*Before beginning a song, you should make sure that the range and tessitura is appropriate for your voice. You should also do extensive text study. You may choose to do this before or after beginning work on learning the piece itself.*

1. Tap the rhythm of the piece with a metronome. You may also choose to play the rhythm just on one note on the keyboard. This step may be skipped if the rhythm is simple or easily sight-readable, but should be repeated until rhythm is learned.
2. Play your melody on the keyboard. This enables you to hear the piece before you begin singing it. Make sure you are able to play and sing the rhythms correctly as well. Repeat steps 1 and 2 until you are able to sing the melody and rhythm correctly.
3. Sing through the song on a neutral syllable. I prefer the [i] vowel to begin, but any vowel may be used.
4. Isolate measures. Take a phrase at a time and work on difficult spots that you may have encountered along the way. You may want to isolate even more by taking only an interval or two that are giving you difficulties.
5. Sing the piece through on the vowels of the song itself, but not using any consonants yet. Pay close attention to specific vowels that give you difficulty and use the isolation technique to help fix these.

Add words. Review and repeat as necessary.

My colleagues and I all had similar ideas of how to learn a song. Most of us began with text studying, translating, or writing the IPA (International Phonetic Alphabet) into the music. Focusing on the rhythm was the next area addressed by the majority of our class. Carolyn Black-Sotir proposed studying the piece, such as the composer and lyricist, but recommended to begin by vocalizing the song on “bubbles”, also referred to as “lip trills”. Whether each step was in the same order or not, we all hit on the key points: Study the text, learn the rhythms, learn the notes, and develop the character. It is important to note that every teacher is different, and the way that we approach teaching students to learn a song will be different and will likely vary from student to student.

## Chapter 3: Teaching Singers to Teach Themselves: A Review of Selected Literature on Effective Practice Methods

Given the multi-dimensionality of effective practice, it is vital for students to be somewhat far-ranging in their study of various approaches and eclectic in selecting those empowering strategies upon which they want/need to focus. Moreover, it is important to note that the choice of strategies needs to be evaluated regularly as the singer's development progresses. In offering a critical review of selected literature in this chapter, the intention is to extract and present the most valuable, impactful strategies for optimal vocal practice.

A helpful analogy to consider might be that of a patient becoming knowledgeable about his/her condition during consultations with a doctor. An educated patient, familiar with a range of treatment options, would be likely to elicit more useful comments and diagnostic judgments from their doctor than a patient who has not delved into this. Thus, selecting the best vocal practice strategies can be fruitfully seen as a collaborative process, between student and teacher or coach.

Having learned at a young age that practicing should be done regularly, I attempt to instill this idea in each of my students. The value of consistency was refined by Peirce, in *The Art of Singing* (p. 46), in which he wrote that shorter more frequent sessions have been found to offer more benefit in developing muscle control than longer but irregular practice. Pierce explains the importance of regular practice and compares singing to an athletic endeavor:

Regularity of practice is more important in developing muscular control than large amounts of practice irregularly. Any well-trained athlete knows this. Once a certain tonus has been arrived at, an easing off in the intensity of effort can be permitted. This intense and regular vocal practice, if carried out for a period of two years, ought to result in a successful co-ordination of the two registers. There may still remain some place where the two registers end and begin, and at the top of the voice where it is difficult to hold vowels in focus. With continuing work at the particular points mentioned an ultimately satisfactory vowel focus can be obtained through the whole voice. It has to be remembered that each vowel has its own voice range. (*The Art of Singing* 46)

Although Peirce is speaking specifically about practicing to achieve vocal register connection and correct vowel placement/alignment, the same athletic mindset can be applied to any musical goal that the teacher or student wishes to accomplish. Champion tennis player, Ivan Lendl, says: “If I don’t practice the way I should, then I won’t play the way I know I can.”

(<http://www.essential-music-practice.com/>)

Given that the voice is a delicate instrument, effective practice can be seen as equally important for a singer as it is for an athlete. Edward Battle Oliver states that “too long practice at one time is injurious” (*The Art of Singing* 40).

Not only do singers need to practice regularly but, as Simon Horsey writes in *Practice Makes Perfect* and *How to Practice: 5 Habits to Help You Make*

*More Progress*: “Only effective music practice makes perfect.” Although his books and website are more geared towards students practicing specific pieces of music and are dedicated to instrumental musicians (apparent due to his use of the word “play” rather than “sing”), all of his insights are equally relevant to singers. On his website, [www.essential-music-practice.com](http://www.essential-music-practice.com), he elaborates on the mechanism whereby the brain learns patterns:

When we learn to play a piece of music our brains are actually learning the patterns within them. Each time we play any section with 100% correct notes, the pattern is reinforced. Each time any notes are wrong, it isn't. In fact, the more times we play something wrong, the more our brain learns the wrong pattern.” (Horsey, Simon)

Dean Southern, a singer and voice professor at the University of Miami, is the author of *Practicing 101: Ten Tips for Making the Most of Your Time Between Lessons*, an article published in *Classical Singer Magazine* in September 2009. He explains that knowing *how* to practice efficiently can be mystifying for singers, because many singers began singing in their school choirs, while instrumentalists have been working on their instruments for ten years (76). He has developed tips to help make practice for singers as effective as possible. His tips are:

Schedule your practice time. Make the practice room your sacred place. Set goals for your practice session. Use your lesson as a blueprint for practicing. Start over every day. Warm up gradually.

Set limits for time spent singing and divide it up throughout the day. Break up your music into manageable sections. Find effective ways of practicing without singing. Memorize your music deliberately and early- and review it often. (76-77)

Simon Horsey, author of *How to Practice: Five Habits to Help Make Your Music Practice More Efficient and Effective* offers these insightful habits to aid in practicing efficiently.

*Habit 1: Get all the notes right all the time.*

In this section, he explains that notes must be played correctly every time. “Take your time. Aim for absolute perfection of notes every single time you play a phrase . . . Stop if you find there is something you can’t play, or a note or fingering you don’t know. Work it out. Don’t guess. Mark it on the music.” He goes on to say: “If you make sure you have 100% correct notes all the time, you will begin making faster progress almost overnight.” If singers sing the correct notes 100% of the time, they too would naturally make faster progress.

*Habit 2: Slow practice*

Horsey wisely comments that “playing slowly helps you learn pieces much faster” and “slow practice is always effective practice.” Slower practice, for me, is also more mindful practice. When practice is rushed, I run the risk of learning notes and/or rhythms incorrectly. Horsey also suggests using a metronome to ensure the musician is keeping a steady tempo.

*Habit 3: Clear practice targets*

Horsey suggests that the musician should know exactly what he/she wants to achieve in a given session. He further suggests having an exact target attainment (as opposed to a more general target) such as: “Play through the first 32 bars of the Mozart five times in a row with no mistakes with the metronome at 100bpm. Having a clear target like this helps you know when you have achieved what you set out to do and can either move on to the next target for that session, or finish your practice.” He also suggests that musicians should determine their target for the week. This is a strategy that I stress with my students weekly. At the end of each lesson, we discuss what I expect them to have prepared by the next lesson, and how they should go about achieving that goal. Dean Southern also suggests having specific goals (both large and small) in mind each time a singer enters the practice room (Practicing 101, pg. 76). I often use a rubric to ensure that the student remembers the goals. Each goal setting is tailored to the individual singer’s distinctive needs. One respondent to the *Survey for Teachers* offers this valuable response on helping students set goals:

Before starting lessons with a new student, we discuss their goals for taking lessons, what their expectations are and what I expect from them. After evaluating their instrument, learning style, range, etc, we come up with a course of action that differs for every student depending on their strengths and weaknesses. As part of this plan, I keep a lesson log for each student with the date of the lesson, the repertoire worked on, their progress for that week, and their attendance. As part of the final written project for each



student, I have them keep a practice log (three ring binder) so that they can outline the amount of time spent in the practice room, what they practiced, any questions of technique they might have, and particular passages in their assigned music they want to explore further with me. I usually have students bring their logs to their lesson each week to ensure they are keeping them up, regularly, and practicing regularly because they never know which week I will ask to see it. One of my goals is to provide tools for the student to practice efficiently and correctly because improper practice habits can of course be extremely deleterious and counterproductive to developing optimal practice habits both at home and in the studio. (survey)

### **Supervision of Practice**

James L. Byo, Professor of Music Education at Louisiana State University, says that teachers need to devote significant lesson time to teaching the “how” of practice, and to not leave it to chance. He states, “If our students do not [practice] successfully, and independently in our presence, they are not likely to do it when left to their own devices” (23). When I was a college undergraduate voice student, my vocal teacher and soprano Lloyd Linney, proposed an interesting assignment. She had each of her students individually come into her office for thirty-minute intervals so that she could observe us practice. This was the first time that anyone had focused on the way that I practiced. As a result of

that practice session, I felt much more of a sense of direction in my practicing and my following practice sessions felt more effective than they had before.

As a Professor of Voice at a Maryland Community College, I am very attentive to the way in which my students practice. Looking to college professor, Lloyd Linney, as a role model, I decided three years ago that I would have my students practice in front of me as their midterm. My students' ages vary significantly, though most are considered 'traditional' college students, between the ages of 18-21. I do have a few non-traditional students in their 30's, 50's, and 60's. All of my students are taught their lessons in a similar fashion, although I do cater to each individually. This is important because each student has different abilities and talents, and they learn at different rates and in different ways.

Each student is given a handout at the end of his or her lessons. On the sheet, they receive a grade for that lesson, and weekly goals are assigned and recorded. This is the time during which we discuss what I expect them to have prepared by the next lesson. The students also tape record each lesson so that they can refer to it at a later time in order to critique their own work and better understand their progress. I structure my student observations in the following way:

The student arrives for his or her lesson. If he/she receives an hour lesson weekly, I typically vocalize them for thirty minutes and then work on their repertoire for the remaining thirty minutes. If a student receives a thirty-minute lesson per week, I vocalize them for fifteen minutes, after which we work on repertoire for the remaining fifteen minutes. For the student's midterm, they are

asked to vocalize in front of me during the technique portion of that lesson. I ask them to demonstrate what a typical practice session looks like when they are at home or in a practice room, as if I'm not there. It is also important to note that some students feel uncomfortable with this request. In these cases, I ask them to record a practice session at home or in a practice room and send me the recording.

When I first observed my students practice, I assumed that they were utilizing the techniques and exercises that I was teaching them during their lesson. However, I discovered, more often than not, that was not the case. The majority of my students are not instrumentalists and many of them never had another music lesson prior to studying voice with me. Those first observations years ago changed the way that I teach.

Student after student came in for their observation, sat down at the piano, and attempted to play the vocalises. Many of them had little or no piano background. They sang with no intent. In fact, it appeared they had no understanding of why they were singing those vocalises. They were simply going through the motions, as perhaps they thought I was when I taught them. In reality, when I hear a singer having difficulty accessing their higher register on one vowel, we'll try another. If that vowel works better, I'll typically use that to access the vowels that didn't work as well before. Each student has different needs and each day brings new challenges.

My lessons now are quite different. Rather than going through the vowels that I think will work, I explain carefully what I'm doing and why. For example, if Student A sings an [a] vowel (sounds like "ah") with ease up to an F5, but it

quickly becomes tight or tense on the F# or G5, rather than stopping and trying her on an [i] vowel (sounds like “ee”), I will now say something like: “That was nice and free until we got to that F, and then it became tense. Let’s now try and access that top by using a more closed vowel like [i], and see if that doesn’t work better”. If it is, I will say: “I want you to use this vowel at home this week. It’s helping you access that top more so than the [a]. If you want to try the [a] up there, try the [i] first and then go into the [a].” If it’s not, we’ll try a different vowel.

I aim to lay things out clearly, so that students understand my thought processes and pedagogical decisions. I teach my students to teach themselves because practice is a conscious skill that the student must learn to manage. I provide them with the tools to be able to practice effectively at home: encouraging and guiding them to set their own short and long-term goals, and selecting the best strategies for achieving them. Without supervised practice observations, I might not have known just how perplexed many of them felt or how to help guide them through the process.

## Chapter 4: Teaching Singers By Using Vocalises

This chapter expounds upon chapters two and three. After exploring effective practice guides and practice techniques in the previous chapters, this

chapter explores the importance of vocal exercises to aid in effective practicing. A brief background of vocalise composers from the Student and Teacher Surveys, such as Nicola Vaccai, Bernard Lütgen and Mathilde Marchesi, is given. In addition, this chapter will give a categorized library of specific vocal exercises targeting such vocal matters as attack, cadenza and appoggiatura. These composers were derived from personal vocal studies, combined with responses from both the Teacher and Student Surveys.

### **The Importance of Vocalises**

The role that vocalises can play in developing a singer can be invaluable. In an interview in *Etude* magazine in 1953, famous soprano Bidu Sayão said, “But my voice was too small for professional aspirations, and my friends discouraged me. However, I persisted in studying, and had the great luck to find a teacher who gave me the principles of bel canto, and kept me for several years on nothing but scales, vocalises and the Marchesi exercises. At the end of that time, my voice had developed, without the least forcing, into professional proportions” (*The Private Voice Studio Handbook* 35).

### **A Brief Background of Selected Vocal Method Books**

According to Brent Jeffrey Monahan’s book, *The Art of Singing: A Compendium of Thoughts on Singing Published Between 1777 and 1927*,

“vocalises are preferable as technical exercises (at least between the years 1777 and 1927) as opposed to songs”. Many authors during this time preferred to keep their students singing vocalises<sup>10</sup> for a “considerable length of time before attempting songs” (p. 39). Joan Frey Boytim, author of *The Private Voice Studio Handbook: A Practical Guide to All Aspects of Teaching*, believes that if a student sings formal exercises, that he or she will help the teacher develop the complete musician-singer. She explains:

The student learns the discipline of hard work, logical sequences of notes and rhythms, musical phrasing and vocal development in a way that merely singing songs will not accomplish...As a result of my weekly assignments, I am assured that my students are really spending at least some time on technique and music fundamentals.(34)

### **Nicola Vaccai**

According to the *Survey for Teachers* that I distributed (located in chapter five), the most assigned vocalise method books are by Nicola Vaccai (1790-1848). According to the *Teacher Survey*, 66% or 33 out of 50 teachers assign his vocalises to their students (see table 5). According to the *Student Survey*, 70% of participants use his vocalises (see table 11). Vaccai was an advocate of the “bel canto” style, an 18<sup>th</sup> century vocal technique. This is the method he used in his teaching (“*Practical Method of Italian Singing*, iii). Bel Canto literally means

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<sup>10</sup> It should be noted that the terms “vocalises”, “vocalise exercises”, and “vocal exercises” are used interchangeably.

“beautiful singing” and is defined by the Harvard Dictionary of Music as having “an emphasis on beauty of sound and brilliancy of performance, rather than dramatic expression or Romantic emotion.” (82)

John G. Paton, editor and translator of Vaccai’s *Practical Method of Italian Singing*, elaborates on Vaccai’s description of “bel canto:” “You will see in this book what makes singers call it beautiful. Smooth, flowing melodies, supported by simple, harmonious accompaniments, flatter the voice and help it to become even, flexible, and expressive. Voices do not wear out from singing such music, rather they grow stronger, more beautiful, and more responsive to their owners’ emotions” (iii).

Most voice teachers during Vaccai’s time were focused on teaching their students scales and trills. A student might also spend years on solfege<sup>11</sup> exercises alone (iii). Paton explains that Vaccai’s students were amateurs who were very wealthy, and he believed that this kind of laborious training would discourage them from studying. Students who are aiming to study for vocal improvement rather than a career path might be intimidated by such rigorous exercises. Vaccai “wrote tuneful exercises which they [the students] could sing with enjoyment while learning legato style, intervals, rhythms, the easier ornaments -- in a word, musicianship” (iii). These brief exercises were published in Vaccai’s *Practical Method of Italian Singing* and were originally published with the title, *Metodo*

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<sup>11</sup> Solfege exercises refers to exercises sung to a vowel (a, o, u) or to the syllables of solmization (ut, [do], re, mi, etc.). Don Michael Randel, *The Harvard Concise Dictionary of Music* (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2000), 470.

*practico di canto italiano per camera*<sup>12</sup>. Chamber music suggests a small venue. It is “a form of classical music composed for a small group of instruments—traditionally a group that could fit in a palace chamber” (New Grove Dictionary of Music), as opposed to a large opera house. Along with his melodic tunes, Vaccai also chose elegant texts, mainly from the arias of Pietro Metastasio (1698-1782) for his method book (iii). Joan Frey Boytim uses this method book with her students, having them sing through the entire book twice. She explains, “my students love to do this because it seems so easy the second time around” (*The Private Voice Studio Handbook* 35). Vaccai was also an opera composer, but the works of his contemporaries, Gaetano Donizetti and Vincenzo Bellini, surpassed his. This book of exercises that were simply written by Vaccai for his daily use and as a means to keep his students engaged, has remained in the vocal repertoire as an essential vocal pedagogy work.<sup>5</sup>

### **Bernard Lütgen**

Little information can be found on the composer Bernard Lütgen (1914-1938). Apparently, the only composition of his that came into today’s repertoire is a vocalise book entitled *Vocalises: Twenty Daily Exercises*. Further study shows that Lütgen also wrote: *The Art of Breathing (Management of the Breath): Hints to Students of Singing and Elocution* and *Studies in Velocity* (www.alibris.com).

He was also the editor for a method book of Giuseppe Concone. According to the

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<sup>12</sup> Paton explains: “The expression *per camera*, literally “for chamber,” suggests training the voice for singing songs in contrast to training for the operatic theater. Nicola Vaccai, *Practical Method of Italian Singing*, ed. John G. Paton, (New York: G. Schirmer, Inc., 1986), iii.

<sup>5</sup> To see translations for Vaccai’s *Practical Method of Italian Singing*, see Appendix E.



*Teacher Survey*, Lütgen was assigned by 25% of participants (see table 5).

According to the *Student Survey*, 15% of participants use his vocalises (see table 11). In Lütgen's method book entitled *Vocalises: Twenty Daily Exercises Volume I*, he states:

The aim of these Vocalises is to render the voice sufficiently flexible and mellow to execute easily and elegantly the coloratura and embellishments found in the works of our great composers. They are intended to be, for the singer, what Czerny's *School of Velocity* is for the pianist. (ii)

Czerny's *School of Velocity* (Op.299), is based on repetition to increase strength in the fingers. "It offers practical training in well-articulated pianistic passage work, particularly in playing the virtuoso music of the romantic period" (*School of Velocity, Op. 299 (Complete): Piano Technique*).

Proceeding from the principle that it is impractical to practice a variety of difficult passages at the same time, I begin with exercises on two, three, and four tones, then advancing progressively to more difficult exercises; leaving it to the teacher to transpose them a semitone higher or lower.

However, in order to avoid the monotony and lassitude which are almost inseparable from a strictly methodic course of study, I have endeavored to clothe my exercises in a musical and agreeable form and have made them very short, to prevent overexertion of the voice.

Following its avowed purpose, this work contains no exercises for sustained tones and it will suffice to sing daily a few long-sustained tones, before taking up these exercises.

The results obtained with this method and its approbation by several of the highest musical authorities, justify my hope, that it will find a favorable reception. (Preface)

Joan Frey Boytim uses this book when she has a student who reads well, but whom she knows will only be studying with her for a year or two. She also explains that this book works very well with the male student (35).

### **Mathilde Marchesi**

Mathilde Marchesi (1821-1913) was a German born mezzo-soprano who was also a renowned teacher of singing and advocate of the bel-canto style of singing (*Encyclopædia Britannica*. 12th ed. 1922). She is remembered today for her teaching career rather than her singing career and her method books are still studied. According to the *Teacher Survey*, Marchesi's works are assigned by 20% of participants (see table 5). According to the *Student Survey*, 9% of participants use her vocalises (see table 11). In Marchesi's vocalise book, *Vocal Method Part I: Elementary and Progressive Exercises Op. 31* and *Part II Development of the Exercises in the Form of Vocalises*, she explains that this is an educational work that begins with elementary exercises and also contains a series of *Elementary and Progressive Vocalises*. She explains that students should never be burdened with more than one challenge at a time, and that they should be assisted in

overcoming their obstacles by “having them presented in a natural and progressive order.” (preface) She goes on to explain her method behind writing this work:

It is with this object in view that I have written special Exercises and Vocalises for each particular difficulty. It is essential that the mechanism of the voice should be trained to execute all possible rhythmical and musical forms before passing to the aesthetical part of the art of singing.

May this work, which I look upon as my last of the kind, add to the important results that I have obtained from forty-two years’ application of my system. (preface)

### **Ferdinand Sieber**

Ferdinand Sieber (1822-1895) was another renowned German teacher of singing. He primarily wrote songs and educational works on vocal art and solfege, totaling around 100. These works are frequently republished ([www.grandemusica.net](http://www.grandemusica.net)). According to the *Teacher Survey*, Sieber’s works are assigned by 16% of participants (see table 5). According to the *Student Survey*, 9% of participants use his vocalises (see table 11). In the preface to the work, *Forty Eight-Measure Vocalises for Female Voice*, editor Emil Plak states:

Taking into consideration the potent and inspirational effect of melody singing upon the mechanical exercises, these short melodies fulfill every desired requirement, and they form a safe

approach from the mechanical vocal drill to the singing of the simple songs. They are simple of form, and suggest freedom, spontaneity, and brightness. Each melody is constructive, and the intervals are in every instance vocal in character, which aids in establishing the great essential in singing, i.e., the legato style.

The vocalises have been selected from Op. 92 and 93 of Ferdinand Sieber, special attention being given to the extension of range, insuring a gradually progressive sequence.

The use of either the Italian syllables, the scale step names, or the vowels ‘ah’ or ‘o’ (sustained throughout) is advised.

The breath mark is inserted only where it is absolutely essential. Too frequent breath taking is a habit very easily acquired and one not so easily remedied. (preface)

The accompaniments are simple and tempi are given at the start of each vocalise. Tempo definitions can also be found, to ensure the singer has an understanding of the composer’s wishes. David Jones, who maintains a large vocal studio in New York City, recommends the Sieber Vocalises because they “are exceptional at helping flexibility and balance of registration” (Classical Singer Magazine, October 2004).

### **Giuseppe Concone**

Giuseppe Concone (1810-1861) was a renowned Italian singer and composer. According to the *Teacher Survey*, his works are assigned by 12% of

participants (see table 5); however, the *Student Survey* indicates that only 3% of participants use his vocalises (see table 11). In the preface to his vocal method book, *Fifty Lessons*, editor Alberto Randegger states:

The sterling value and great usefulness of Concone's lessons have been so long recognized and so generally admitted, that their extensive adoption caused, as a natural consequence, the issue of numerous editions in almost every country where the study of the Art of Singing is cultivated. No edition, however, which has hitherto come under my notice, seems to me as correct, complete, and reliable as it should be.

I have endeavored to rectify this deficiency by adding, in the present edition, signs of expression and phrasing, where I considered it expedient to do so, completing, and, in some ways, altering the breathing-marks, and altogether carefully revising the whole work.

The purpose of these lessons—in their author's own words—is:

I. "To place and fix the voice accurately"

II. "To develop taste while singing broad, elegant, and rhythmical melodies."

I recommend their practice, in conjunction with the Vocal Exercises to be found in my "Method of Singing" — after the

system of respiration and voice — production therein explained has been sufficiently mastered.

The first Twenty-five Lessons are intended to be sung as “Solfeggi”- viz., pronouncing on every note its corresponding Italian name (Do, re, mi, fa, so, la, si), and emitting each tone with equality, purity, intensity of voice, and preciseness of intonation.

All these Fifty Lessons should be vocalized-viz., sung upon the broad and open sound of the Italian vowel A (as pronounced in the word *Father*). (preface)

Another of his books, *The School of Sight-Singing*, is assigned to most beginning students in Joan Frey Boytim’s studio, as they will learn key and time signatures and solfège syllables (with moveable ‘do’) (Boytim 34).

### **Heinrich Panofka**

Heinrich Panofka (1807-1887) was a German violinist and composer, perhaps best known as a teacher of singing in London. According to the *Teacher Survey*, his works are assigned only by 12% of teachers (see table 5). According to the *Student Survey*, only 3% of participants use his vocalises (see table 11). Interestingly, Panofka studied singing and teaching with Bordogni, with whom he founded an *Academie de Chant* (Academy of Singing), which did not succeed. He composed books of vocalises, as well as works for the violin with both piano and orchestral accompaniment ([www.grandemusica.net](http://www.grandemusica.net)). Little information can be found on the life of Heinrich Panofka.

In his book of *Twenty-four Progressive Vocalises*, there are no words or suggested vowels for the singer to use. Many of the exercises are scalar and, as the title suggests, both the rhythms and the notes become progressively more challenging as the exercises continue. These vocalises are not as complicated as Marchesi, but are still challenging for singers (*The Private Voice Studio Handbook*, p. 35). In his vocalise book, *The Art of Singing*, the exercises are divided and arranged by major scales, minor scales, agility triplets, groups of two slurred notes, portamento, dotted notes, syncopation, legato, appoggiatura, gruppetto, turn and mordent, preparatory study for the trill, trills, arpeggios, chromatic scales, study on chromatics, and intervals.

As with his book, *Twenty-four Progressive Vocalises*, there are no written lyrics, vowels, or any explanations for the singer.

### **Giulio Marco Bordogni**

Giulio Marco Bordogni (1789-1856) was equally known as a voice teacher and dramatic tenor. According to the Teacher Survey, his works are not assigned at all by teachers (see table 5). He was the only composer not assigned by teachers. According to the *Student Survey*, only 3% of participants use his vocalises (see table 11). It is interesting to note that his success was said to have been “due less to the power and brilliancy of his voice (for it is described as having been limited in volume), or the fascination of historic art (as he was not a great actor), than to the easy grace and refinement of his vocalization, more

particularly with regard to his wonderful coloratura-singing” (Bordogni 1). In his vocalise book, *Thirty-six Vocalises*, the foreword states:

His voice was under perfect control, and the effects that he produced are said to have been marvelous. And it should not be forgotten that, although the art of coloratura now-a-days occupies by no means the same proud eminence that it did half a century ago, a complete control of the voice is still as essential for the effective interpretation of modern dramatic or lyric compositions as for the airy arabesques of Rossini or Donizetti.

His vocalises are said to not only promote rapid and even technical development, are, in their way, models of pure vocal style, especially on the side of clean and elegant phrasing. Their graceful, charming melody is so attractive as to render their study a delight; for no teacher understood better than Bordogni how to present the most difficult tasks of coloratura technic in pleasing and thoroughly vocal forms, and to invest with real interest those exercises in agility which are so apt to become dry and wearisome.

(Bordogni 1)

Much like Heinrich Panofka’s vocalises, these vocalises do not have any lyrics, vowels, or suggestions for the student.

The next section is divided into categories on specific areas of singing. These composers were chosen based off of the responses from the Teacher and Student Surveys, along with my personal knowledge of vocalise books. The



chapter is divided alphabetically, both by category and by composer. It should be noted that many vocalises are categorized by the composer or editor him/herself. I have also added recommendations for those vocalises that have not been categorized. This serves as a guide for singers on selected vocalises that focus on specific vocal matters:

## **A Categorized Library of Suggested Vocal Exercises for Specific Vocal Matters**

*\*In Marchesi's Vocal Method book, Parts I and II are combined into one book. Please note that the page numbers listed in either Part I or Part II are the same book.*

### **Agility:**

- Marchesi, Mathilde. *Elementary Progressive Exercises for the Voice*. 1981, G. Shirmer.
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81*. G. Shirmer, Inc.
  - Pgs. 8-11, 36-38
- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pg. 13 (Also called the "Roulade"), 28-29,

### **Appoggiatura:**

- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises*, Op. 31. G. Shirmer, Inc.
  - Pg. 40 (Also the Acciaccatura and the Mordente)
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81*. G. Shirmer, Inc.
  - Pgs. 32-33 (Also Gruppetto, Turn and Mordent)
- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pgs. 14-15, 16-17 ("Acciaccatura")

### Recommendations by the Author:

- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pgs. 37-40

### **Arpeggio:**

- Behnke, Emil and Pearce, Charles. *30 Voice-Training Exercises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 36-37
- Marchesi, Mathilde. *Elementary Progressive Exercises for the Voice*. 1981, G. Shirmer.
  - Pg. 22, 27, 28, 29
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31*. G. Shirmer, Inc.
  - Pgs. 37, 38-39.
- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31*. G. Shirmer, Inc.
  - Pgs. 94-95, 96-97
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81*. G. Shirmer, Inc.
  - Pgs. 41-44

### Recommendations by the Author:

- Lamperti, Giovanni B. *Thirty Preparatory Vocalises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 12-13

### **Attack:**

- Behnke, Emil and Pearce, Charles. *30 Voice-Training Exercises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 4, 5, 6, 7
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31*. G. Shirmer, Inc.
  - Pg. 1
- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31*. G. Shirmer, Inc.
  - Pg. 45

- Marchesi, Mathilde. *Elementary Progressive Exercises for the Voice*. 1981, G. Shirmer.
  - Pg. 3

### **Cadenza:**

- Bordogni, Marco. *Vocalises par Marco Bordogni*. Leipzig. C. F. Peters.
  - Pgs. 56-60
- Lamperti, Giovanni B. *Thirty Preparatory Vocalises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 5-6, 15-17, 18-19, 19-21, 22-23, 24-25, 26-27, 28
- Lütgen, Bernard. *Vocalises: Twenty Daily Exercises, Volume I*. Max Spicker, Ed. Belwin Mills Publishing Corp.
  - Pgs. 1, 2-3, 4-5 (See also “Trills”), 6-7, 16, 17, 18, 19, 20, 21
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31*. G. Shirmer, Inc.
  - Pgs. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29
- Panofka, Henri. *Twenty-Four Progressive Vocalises. Op. 85. Book 2*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 9-11, 24-26
- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pgs. 37-40

### Recommendations by the Author:

- Bordogni, Marco. *Vocalises par Marco Bordogni*. Leipzig. C. F. Peters.
  - Pgs. 46-47, 48-52, 84-91
- Lütgen, Bernard. *Vocalises: Twenty Daily Exercises, Volume I*. Max Spicker, Ed. Belwin Mills Publishing Corp.
  - Pgs. 10-11

### **Dotted Note:**

- Marchesi, Mathilde. *Vocal Method Part I. Development of the Exercises in the Form of Vocalises, Op. 31*. G. Shirmer, Inc.
  - Pgs. 74-75, 76-77 (See Also “Diatonic Scale”)

- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81*. G. Shirmer, Inc.
  - Pgs. 26-27

Recommendations by Author:

- Panofka, Henri. *Twenty-Four Profressive Vocalises Within the Compass of One Octave and a Half. (For All Voices Except Bass), Book I, Op. 85*. G. Shirmer, Inc.
  - Pgs. 7-8, 18-20, 23-24
- Panofka, Henri. *Twenty-Four Progressive Vocalises. (For all Voices Except Bass) Op. 85. Book 2*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 18-20

**Interval:**

- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31*. G. Shirmer, Inc.
  - Pg. 102
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81*. G. Shirmer, Inc.
  - Pgs. 50-51
- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pgs. 4 (Intervals of Thirds), 5 (Intervals of Fourths), 6 (Intervals of Fifths), 7 (Intervals of Sixths), 8 (Intervals of Sevenths), 9 (Intervals of Octaves)

Recommendations by the Author:

- Lamperti, Giovanni B. *Thirty Preparatory Vocalises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 13-14

**Legato:**

- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81*. G. Shirmer, Inc.
  - Pgs. 30-31

Recommendations by the Author:

- Panofka, Henri. *Twenty-Four Progressive Vocalises. Op. 85. Book 2*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 3-5, 8-9

**Messa di Voce:**

- Behnke, Emil and Pearce, Charles. *30 Voice-Training Exercises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 10-11, 12-13, 20-21, 22-23 (See also “Sostenuto” and “Portamento”)
- Lamperti, Giovanni B. *Thirty Preparatory Vocalises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pg. 47
- Liebling, Estelle. *The Estelle Liebling Vocal Course*. Ed. Bernard Whitefield. New York, NY.
  - Pg. 43
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31*. G. Shirmer, Inc.
  - Pg. 39

**Mordent:**

- Marchesi, Mathilde. *Elementary Progressive Exercises for the Voice*. 1981, G. Shirmer.
  - Pg. 29
- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pgs. 18-19, 20-21

## Phrasing:

Recommendations by Author:

- Panofka, Henri. *Twenty-Four Profressive Vocalises Within the Compass of One Octave and a Half. (For All Voices Except Bass), Book I, Op. 85.* G. Shirmer, Inc.
  - Pgs. 4-5 (4 measure phrases)

## Portamento:

- Behnke, Emil and Pearce, Charles. *30 Voice-Training Exercises.* Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 10-11, 12-13, 220-21, 22-23 (see also “Sostenuto” and “Messa di voce”)
- Marchesi, Mathilde. *Vocal Method Part 1. Elementary and Progressive Exercises, Op. 31.* G. Shirmer, Inc.
  - Pgs. 4, 5,
- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31.* G. Shirmer, Inc.
  - Pgs. 46, 47, 48, 49-50, 51, 52
- Marchesi, Mathilde. *Elementary Progressive Exercises for the Voice.* 1981, G. Shirmer.
  - Pgs. 4, 5
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81.* G. Shirmer, Inc.
  - Pgs. 18-25

## Repeated Notes:

- Marchesi, Mathilde. *Elementary Progressive Exercises for the Voice.* 1981, G. Shirmer.
  - Pg. 24, 25
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31.* G. Shirmer, Inc.
  - Pg. 34
- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31.* G. Shirmer, Inc.
  - Pgs. 90-91

### **Chromatic Scales:**

- Behnke, Emil and Pearce, Charles. *30 Voice-Training Exercises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 14, 24-25 (Chromatic Phrases), 38-39
- Marchesi, Mathilde. *Elementary Progressive Exercises for the Voice*. 1981, G. Shirmer.
  - Pgs. 22, 23-24
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31*. G. Shirmer, Inc.
  - Pgs. 11, 12, 30-31
- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31*. G. Shirmer, Inc.
  - Pgs. 86-87, 88-89
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81*. G. Shirmer, Inc.
  - Pgs. 45-49
- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pgs. 10-11 (Also called “Semitones”)

### Recommendations by the Author:

- Lamperti, Giovanni B. *Thirty Preparatory Vocalises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 32, 33- 34, 35-37
- Lütgen, Bernard. *Vocalises: Twenty Daily Exercises, Volume I*. Max Spicker, Ed. Belwin Mills Publishing Corp.
  - Pgs. 24, 25
- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pgs. 37-40

### **Diatonic Scales:**

- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31*. G. Shirmer, Inc.



- Pgs. 56-57, 58-59, 60, 61, 62-63, 64-65, 66-67, 68-69, 70-71, 72-73, 74-75, 76-77

### Major Scales:

- Behnke, Emil and Pearce, Charles. *30 Voice-Training Exercises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pg. 30
- Marchesi, Mathilde. *Elementary Progressive Exercises for the Voice*. 1981, G. Shirmer.
  - Pgs. 5, 6, 78, 9, 10, 11, 12, 13
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31*. G. Shirmer, Inc.
  - Pgs. 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23
- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31*. G. Shirmer, Inc.
  - Pgs. 80-81, 82-83, 84-85 (See also “Minor Scales”)
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81*. G. Shirmer, Inc.
  - Pgs. 3-5
- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pg. 3

### Recommendations by Author:

- Lamperti, Giovanni B. *Thirty Preparatory Vocalises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 9-11, 13
- Lütgen, Bernard. *Vocalises: Twenty Daily Exercises, Volume I*. Max Spicker, Ed. Belwin Mills Publishing Corp.
  - Pg. 22
- Panofka, Henri. *Twenty-Four Progressive Vocalises. Op. 85. Book I*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 2-3, 4-5

- Panofka, Henri. *Twenty-Four Progressive Vocalises. Op. 85. Book 2.* Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 5-7, 12-13
- Panofka, Henri. *Twenty-Four Progressive Vocalises Within the Compass of One Octave and a Half. (For All Voices Except Bass), Book I, Op. 85.* G. Shirmer, Inc.
  - Pgs. 2-3

**Minor Scales:**

- Behnke, Emil and Pearce, Charles. *30 Voice-Training Exercises.* Melville, NY. Belwin Mills Publishing Corp.
  - Pg. 31
- Marchesi, Mathilde. *Elementary Progressive Exercises for the Voice.* 1981, G. Shirmer.
  - Pg. 22
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31.* G. Shirmer, Inc.
  - Pg. 32
- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31.* G. Shirmer, Inc.
  - Pgs. 78-79, 80-81, 82-83, 84-85 (See also “Major Scales”)
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81.* G. Shirmer, Inc.
  - Pgs. 6-7

**Slurred Notes:**

- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31.* G. Shirmer, Inc.
  - Pg. 2 (Chromatic Slur), Pg. 3 (Diatonic Slur)
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81.* G. Shirmer, Inc.
  - Pgs. 16-17 (Groups of 2 Slurred Notes)

**Sostenuto:**

- Behnke, Emil and Pearce, Charles. *30 Voice-Training Exercises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 20-21, 22-23 (See also “Messa di voce” and “Portamento”)
- Marchesi, Mathilde. *Vocal Method Part 1. Development of the Exercises in the Form of Vocalises, Op. 31*. G. Shirmer, Inc.
  - Pgs. 53, 54-55

**Staccato:**

- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31*. G. Shirmer, Inc.
  - Pg. 103

Recommendations by the Author:

- Lamperti, Giovanni B. *Thirty Preparatory Vocalises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 42, 43, 44-45

**Syncopation:**

- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31*. G. Shirmer, Inc.
  - Pgs. 100-101, 102.
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81*. G. Shirmer, Inc.
  - Pgs. 28-29
- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pg. 12

**Trills:**

- Behnke, Emil and Pearce, Charles. *30 Voice-Training Exercises*. Melville, NY. Belwin Mills Publishing Corp.
  - Pg. 42
- Marchesi, Mathilde. *Elementary Progressive Exercises for the Voice*. 1981, G. Shirmer.

- Pgs. 31, 32, 33, 34
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31.* G. Shirmer, Inc.
  - Pgs. 42-45
- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31.* G. Shirmer, Inc.
  - Pgs. 104-108
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81.* G. Shirmer, Inc.
  - Pgs. 34-35 (Preparatory Study), 39-40
- Vaccai, Nicola. *Practical Method of Italian Singing.* 1975. G. Shirmer, Inc.
  - Pgs. 26-27

Recommendations by Author:

- Lamperti, Giovanni B. *Thirty Preparatory Vocalises.* Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 3-4, 38-39, 39-31
- Lütgen, Bernard. *Vocalises: Twenty Daily Exercises, Volume I.* Max Spicker, Ed. Belwin Mills Publishing Corp.
  - Pgs. 1, 2-3, 4-5 (See also “Agility”)
- Panofka, Henri. *Twenty-Four Progressive Vocalises. Op. 85. Book 2.* Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 18-20 (See also “Dotted Notes”)
- Panofka, Henri. *Twenty-Four Profressive Vocalises Within the Compass of One Octave and a Half. (For All Voices Except Bass), Book I, Op. 85.* G. Shirmer, Inc.
  - Pgs. 13-14, 15-17

**Triplets:**

- Marchesi, Mathilde. *Elementary Progressive Exercises for the Voice.* 1981, G. Shirmer.
  - Pg. 25, 26- 27
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31.* G. Shirmer, Inc.

- Pgs. 34, 35, 36
- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31.* G. Shirmer, Inc.
  - Pgs. 92-93
- Panofka, Henri. *The Art of Singing: Twenty- Four Vocalises, Op. 81.* G. Shirmer, Inc.
  - Pgs. 12-15

Recommendations by Author:

- Bordogni, Marco. *Vocalises par Marco Bordogni.* Leipzig. C. F. Peters.
  - Pgs. 42-44, 64-67
- Lamperti, Giovanni B. *Thirty Preparatory Vocalises.* Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 7-9, 28-29, 30-31, 32, 33-34 (See also “Chromatic Scale”)
- Lütgen, Bernard. *Vocalises: Twenty Daily Exercises, Volume I.* Max Spicker, Ed. Belwin Mills Publishing Corp.
  - Pgs. 8-9, 10-11, 15, 26-27
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31.* G. Shirmer, Inc.
  - Pg. 12
- Panofka, Henri. *Twenty-Four Progressive Vocalises. Op. 85. Book 2.* Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 14-15

**Turn:**

- Behnke, Emil and Pearce, Charles. *30 Voice-Training Exercises.* Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 40, 41
- Marchesi, Mathilde. *Vocal Method Part I. Elementary and Progressive Exercises, Op. 31.* G. Shirmer, Inc.
  - Pg. 41
- Marchesi, Mathilde. *Vocal Method Part 2. Development of the Exercises in the Form of Vocalises, Op. 31.* G. Shirmer, Inc.
  - Pgs. 98-99

- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pgs. 22-23, 24-25

Recommendations by the Author:

- Panofka, Henri. *Twenty-Four Progressive Vocalises. Op. 85. Book 2*. Melville, NY. Belwin Mills Publishing Corp.
  - Pgs. 16-17

### **Singing in 6/8 time:**

Recommendations by Author:

- Panofka, Henri. *Twenty-Four Progressive Vocalises Within the Compass of One Octave and a Half. (For All Voices Except Bass), Book I, Op. 85*. G. Shirmer, Inc.
  - Pgs. 21-24

### **Recitative:**

- Vaccai, Nicola. *Practical Method of Italian Singing*. 1975. G. Shirmer, Inc.
  - Pgs. 34-36

### **Vocalises by Key:**

- *Vocalises*. Ontario: Mississauga. The Frederick Harris Music Co., Ltd.
  - Entire book divided by keys.

## Chapter 5: Surveys and Results

The idea of effective practice led me to the implementation of this portion of my dissertation: a brief survey for both teachers and students asking questions about practicing. The general goal of this study was to see if students felt that they practiced effectively and to see what resources teachers provided for their students to help aid in their weekly practice. This data was used to support the materials in the previous chapters of this dissertation.

The teachers who volunteered to take this survey currently hold private voice studios. They may teach their majority of students from high school age through graduate school. This survey was distributed to a total of fifty teachers. They were distributed at the Mid-Atlantic Regional NATS (National Association of Teachers of Singing) Auditions, held at the University of Maryland. It was also given to the voice faculty at Stetson University in DeLand, Florida, and online around the country.

The students who agreed to participate in this study are majoring or minoring in voice. They may be either undergraduate students or graduate students and must be taking weekly voice lessons during the Fall and Spring semesters. This survey was distributed to a total of fifty students. The surveys were also dispersed during the National Association of Teachers of Singing (NATS) Auditions, held at the University of Maryland. It was also given to vocal students at Stetson University in DeLand, Florida, and online around the country.

## Figure 11 Teacher Survey

**My name is Rebecca Bell, and I am a DMA Candidate in Vocal Pedagogy at the University of Maryland. The art of effective practicing has been an abiding interest of mine, and my dissertation will explore the practicality of training our students to become more effective at practicing. Your answers to this brief survey are vital to this dissertation project and are completely anonymous. Your participation would be greatly appreciated.**

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1. What group do you primarily teach?  
  
High School Voice Students and younger [please provide age range]  
Undergraduate voice students  
Graduate voice students
  
2. Do you spend time during students' lessons going over practice techniques or guidelines?  
  
Yes, every week  
Often (every other lesson)  
Sometimes (a few times during the semester)  
No, never
  
3. Do you provide practice guidance for your students in the form of a rubric, CD, or something of the like?  
  
Yes  
No  
Sometimes

If 'Yes' or 'Sometimes', please state, in detail, what tools you provide for your students, indicating if they are tools/techniques/strategies of your own creation, ones culled from other sources, or a combination.

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(Continued on next page)



4. Do you assign your students vocalise exercises from any of the following composers (circle all that apply)?

- Lutgen
- Marchesi
- Vaccai
- Sieber
- Concone
- Panofka
- Bordogni
- Lamperti
- Other
- None

If you answered 'other', please list below:

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## Figure 12 Student Survey

**My name is Rebecca Bell, and I am a DMA Candidate in Vocal Pedagogy at the University of Maryland. The art of effective practicing has been an abiding interest of mine, and my dissertation aims to provide resources to aid students with effective practicing. Your answers to this brief survey are vital to this dissertation project and are completely anonymous. Your participation would be greatly appreciated. Thank you so much!**

1. Do you feel that you practice effectively between voice lessons?

Yes

No

2. Do you play any other instruments? If yes, please list below and how many years studied.

Yes

No

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3. Do you wish there were more resources to help you practice more effectively?

Yes, I would like more guidance

No, I can practice effectively with no extra guidance.

4. Do you sing vocal exercises to aid in your weekly practice by any of the following composers? (please check all that apply)

Lutgen

Marchesi

Vaccari

Sieber

Concone

Panofka

Bordogni

Lamperti

Other

None of the above

If 'other', please list below.

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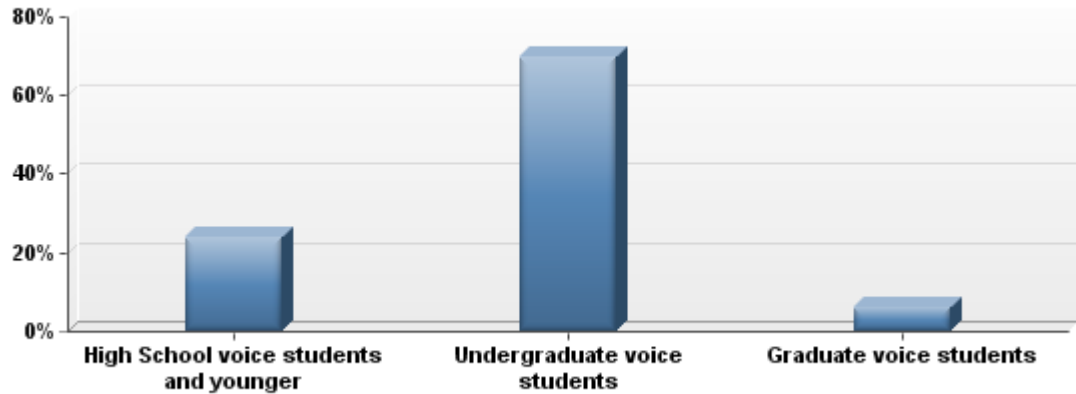
## Results

### First Survey: Teacher Survey

This results section shows the collected data from the Teacher Survey.

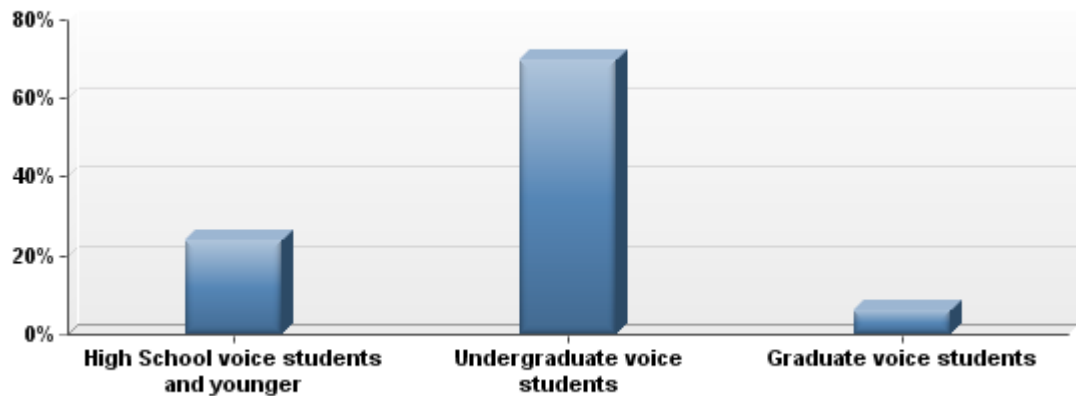
This survey consisted of six questions presented as an e-mailed PDF or a paper handout. The results were then translated into the Qualtrics survey software. I have provided the questions and responses from each section.

**Table 1 Responses to Question 1: What group do you primarily teach?**



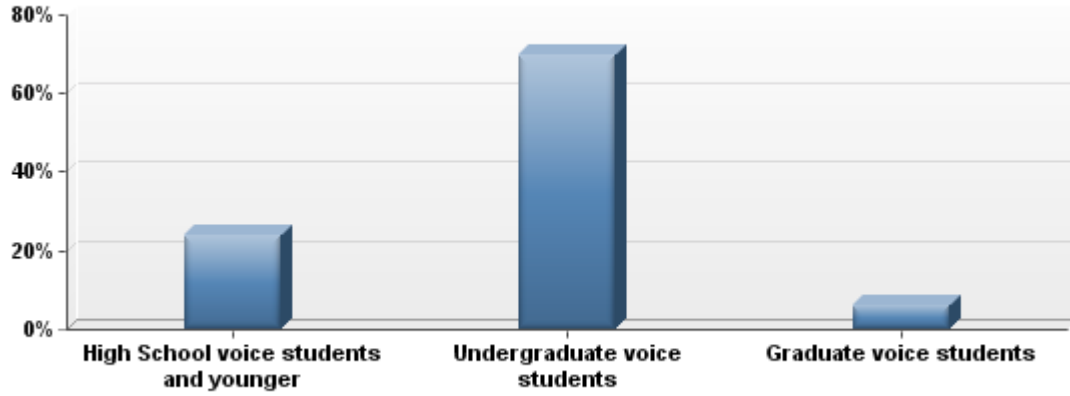
#	Answer	Response	%
1	High School voice students and younger	12	24%
2	Undergraduate voice students	35	70%
3	Graduate voice students	3	6%
	Total	50	100%

**Table 2 Responses to Question 2: Do you spend time during students' lessons going over practice techniques or guidelines?**



#	Answer	Response	%
1	Yes, every week	17	34%
2	Often	21	42%
3	Sometimes	12	24%
4	Never	0	0%
	Total	50	100%

**Table 3 Responses to Question 3: Do you provide practice guidance for your students in the form of a rubric, CD, or something of the like?**



#	Answer	Response	%
1	Yes	24	48%
2	No	12	24%
3	Sometimes	14	28%
	Total	50	100%

**Table 4 Responses to Question 3: If 'Yes' or 'Sometimes', please state, in detail, what tools you provide for your students, indicating if they are tools/techniques/strategies of your own creation.**

Teacher's Responses to the previous question:
<p>1. Give them 2 pages front and back of written out vocalises and tell each student which ones to do.</p> <p>2. Specifically tell each student how long to warm up and approximate time on specific exercise.</p> <p>3. Very specifically tell them how to learn a song: (after playing melody on keyboard)</p> <ol style="list-style-type: none"> <li>1. Lip trill, marking breaths in music.</li> <li>2. On one vowel or consonant combination (like oo-ee-oo, mniom, nay-nay, etc..)</li> <li>3. On vowels of the text (read/pronounce the text), then..</li> </ol> <p>4. On words Sometimes I use each phrase starting on lip trill and going into a vowel half way through. I always give some type of hum exercise to everyone. Sometimes I have to ask them to buy a stretch band to go around lower rib area (obviously for breath awareness). Also, I use "magnified phonation" with speaking voice (speak-sing)- All of this varies with individual student.</p>
<p>1. Recordings of basic exercises, generally only as a guide not to be sung-along. Material is partly from other sources and of my own making generally directed to address a particular problem or to reinforce a technique we are working on (range, passaggio, etc).</p> <p>2. Recordings of accompaniments to songs; sometimes with a separate recording of the vocal line.</p>
<p>A rubric sheet with space for specific suggestions. I write all warmup exercises on the sheet and track progress in range and tone color as well as attendance, tardiness, repertoire and assignments.</p>
<p>A vocalise exercise sheet- detailed vocal exercise shown on written staff page.</p>
<p>Before starting lessons with a new student, we discuss their goals for taking lessons, what their expectations are and what I expect from them. After evaluating their instrument, learning style, range, etc..., we come up with a course of action that differs for every student depending on their strengths and weaknesses. As part of this plan, I keep a lesson log for each student with the date of the lesson, the repertoire worked on, their progress for that week, and their attendance. As part of the final written project for each student, I have them keep a practice log (three ring binder) so that they can outline the amount of time spent in the practice room, what they practiced, any questions of technique particular passages in their assigned music, etc. I usually have them bring it to their lesson each</p>

week to ensure they are keeping a regular log and practicing regularly because they never know which week I will ask to see it. One of my main goals is to provide tools for the student to practice efficiently and correctly because I believe that it is quite possible to practice the 'wrong way' or develop practicing habits that might actually be counter productive to the work we are trying to accomplish in the studio. AT times, I also encourage them to listen to recordings of singers that are performing now not only to instill in them the importance of having good vocal models, but also with the goal of becoming more and more familiar with repertoire that is right for their particular voice type. I often use Youtube or Naxos as a tool right there in the studio.

Breathing techniques, rapid manipulation of the lips, yoga, alignment, relaxation.

Central Washington University requires each voice student to submit a voice portfolio at the end of each quarter. This portfolio includes: background information on the works (poet, composer, musical style, word for word and poetic translations and IPA transcriptions). Practice logs are also submitted along with quarterly goals and a final assessment in which the student gives themselves a grade. As far as practice guidelines go, I try to impart a general idea of how to practice and how much time should be spent on vocalizing and repertoire. We at CWU try to stress that music study is equally important as singing. Knowing the music before singing is of utmost importance, especially in an environment where some students are involved in many ensembles and can be vocally over-extended. Every CWU voice student receives a handbook but I would like to compile a studio handbook. Unfortunately, I have yet to find the time. This handbook would include basic anatomy, basic description of the three vocal processes of singing: respiration, phonation, and resonance. It would also contain vocal warm-ups and vocalises.

Depends on situation- CD- Not legible.

Every student receives a practice CD every time he/she receives new songs. I have also tried giving the tracks of warm-up materials (e.g. scales, arpeggios, breathing exercises, etc.). When the student is able to take on more homework, I assign research to them. I ask them to tell me about a few facts about a certain singer they can identify with or learn from. In the past I have also had students do listening homework. I give them a few tracks to analyze for style, timbre, etc.

I ask students to practice smartly (quality instead of quantity). It's ok for them to practice one section at a time, rather than running a piece from beginning to end.

I ask them to make personal time schedules that account for every waking hour of their week, including their practice time.

I build lessons to teach weekly new techniques of warm-ups, vocalizations, and other practice techniques. At the halfway point, the students are required to lead their own warm-ups in front of me and are given feedback and other help on how to make practice time best for them.

I encourage students to record their lessons (onto cd).

I have a practice guideline I tell them and they can record their lessons. I can still record with cassettes, but that's old now. Purchased a digital recorder and working towards making CDs of their lessons.

I have my students make a video recording of each lesson. Freshmen and sophomores must watch the DVD and send me a list of things covered, comments I made, etc. by Wednesday evening of each week. I also give a "guide to practicing" at the beginning of each year. From another colleague I have borrowed the instructions to play a phrase 3 times at the piano, then sing the phrase on a syllable (or syllables) such as [ra di da] 3 times, then sing on the vowels of the text, then sing on the text before going to the next phrase.

I have them record their lessons, I've come up with exercises that I think work

I have them record their lessons. I've come up with exercises that I think work on a daily basis for the beginning level, and have put them all on Finale (these exercises are modifications of what I have learned from my own teachers from the past 10 years and from vocal exercises books). I always have my students do breathing exercises 5 minutes before their lesson as they are waiting for me to finish with the student before them as well. And so, I always ask them to do this before they practice at home by themselves. Because I teach voice privately, I do not have a syllabus, but instead hand out the the vocal exercise sheet that I put together and ask them to repeat to me what I have assigned them to do for the next lesson at the end of every lesson.

I instruct my students in the steps to learning and memorizing a song and inform them of possible practice techniques as it applies to learning music and memorizing music. Most of this is my method of learning and practice that has evolved over the years or been passed down from my teachers and coaches. In addition, I review practice strategies with my students depending on their individual strengths and weaknesses.

I often have students record vocal warm ups to which they can refer. I also have them record me speaking the text in order to get the proper pronunciation. I provide an IPA word for word translation of all repertoire in foreign languages. And finally, I make the students



dance to each piece they sing.

I pattern the lesson in the order and method that they should practice and regularly remind them of that. I encourage note-taking.

I provide a handout outlining potential study and practice guidelines. I also provide guidelines for score preparation, learning a song, and repertoire research. In addition, I discuss verbally with the student on all an as needed basis.

I record each lesson on CD and give the CD to the student. Practice options include singing along with the CD and listening to the CD and taking down the exercises to be repeated separately. I also explain that daily brief periods of mindful, engaged vocalization are preferable to "cramming" i.e. fewer but longer practice sessions. I try to explain numerous practice strategies, some borrowed, some my own.

I record their lessons for which I play most of them; some own the books that have a CD accompaniment as well.

I use a document that I created. This document is based on my experiences with practicing and is coupled with observations that I have made about practice habits of students.

I use a recording device for exercises and accompaniments.

I use vocalise sheets that are color-coded and copied on card-stock. We use these in lessons and they use them in their practice sessions. Of course, there are a compilation of exercises gathered over the years... and a few made up for student's specific needs.

I will either record a student's warm-up session with me, or write down a series of warm-ups/guidelines, or sometimes both.

Lesson CDs they record.

Lutgen, Vaccai or Concone if I feel it's useful. I have a general set of warm ups, including straw work, but they are general and goal oriented, rather than prescriptive.

Make them write out the vocal exercises Keep a journal Work on Vaccai vocal exercise book.

My own "12-Steps to Learning a New Song". I've had them keep practice records- journals they must all keep an assignment book in their music binder and/or computer file of their practice goals which I specify at each lesson.

On-line journal entry, video (weekly) traditional bel-canto exercises.

Practice tracks of piano accompaniment (MP3s). Specific assignments to practice for a week in a certain fashion- just vowels, no vibrato, not louder/softer than ?/ etc.

Printed exercises; sound file if needed in multiple keys (with suggested starting pitches, etc..). In the absence of an accompanist for practice time- a recording of the accompaniment at performance.

Series of vocal exercises that are assigned, taught and heard every week.

Small group sessions during the 1st year to teach principles and practice routines that I wish to be common to all my students.

Sometimes develop exercises from pieces themselves.

Students are required to bring a voice recorder to record their lessons (I use mine if they don't have one and email them the file). Warmups are recorded on a separate track so they can easily find and use them to practice with.

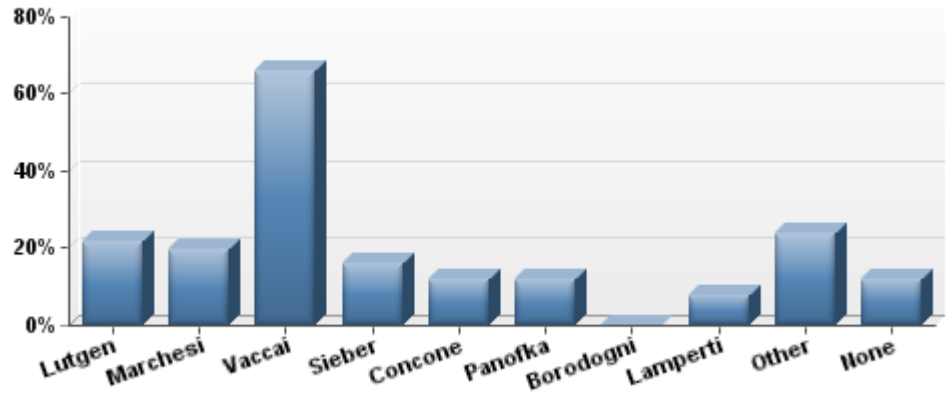
Students receive expectations/practice guidelines at the beginning of the year and are regularly asked to evaluate their goals. Students are asked to record their lessons and take notes from the recording. I will play through new songs to assist in learning and give pronunciations if needed. I have a few worksheets available to students to assist in guiding their character development/translation work. At the end of the lesson, I give verbal summation of what is expected to be learned by the next lesson and focused on that week.

The exercises that I use are needed to increase range, stamina, breathing support, movement of the voice. I work on posture, position of tongue and jaw, tongue exercises, and I aim for a tension free production with maximum work of the tongue and support.

Vocal exercises explaining to students the purpose of the exercises.

Yes. I self-publish a little booklet for my students which includes health hints, "how to practice," etc. I also have anatomical models and illustrations to use when needed, and I encourage each student to record his lesson and to keep a notebook in which he can jot down hints, which seem to help him at the moment. I use a lot of visual imaging, and since I'm a good graphic artist, I often draw pictures of what I imagine should be happening, and the students keep these pictures and paste them in their notebooks. I have a series of CD's (aside from my commercial CD's) which are simply archived tapes culled from my hundreds of live performances. I sometimes use these to acquaint a student with a certain song. Most of these strategies come from my own excellent teachers and coaches and from what I've read and studied, but as I grow older and more experienced, they are becoming more my own. I also simply depend a lot on my ear."

**Table 5 Responses to Question 5: Do you assign your students vocalise exercises from any of the follow composers (circle all that apply)?**



#	Answer	Response	%
1	Lutgen	11	22%
2	Marchesi	10	20%
3	Vaccai	33	66%
4	Sieber	8	16%
5	Concone	6	12%
6	Panofka	6	12%
7	Borodogni	0	0%
8	Lamperti	4	8%
9	Other	12	24%
10	None	6	12%

**Table 6 Responses to Question 6: If you answered 'other', please list below:**

Text Response
<p>I do not use many published books of exercises. I would rather exercise the student's voice with exercises that are fairly simple to learn (but may be difficult to master) and allow them to have more time to learn their repertoire. Why learn a very convoluted exercise, which is like an aria in itself, when the repertoire might be convoluted enough? To me, it's like running 12 miles right before you want to run a 26 mile race. Warm-ups are very much like physical therapy exercises- they seem simple but they are very effective in getting the voice ready to sing. Isn't that the whole idea?</p>
<p>I use the Vaccai for students who want to improve their interval recognition. Otherwise, I use exercises learned from my own teachers or developed myself. These aren't written out.</p>
<p>I like one from Estelle Liebling.</p>
<p>Overtones of Bel Canto (Coffin)</p>
<p>Exercises from specific teachers that I have studied with. Dominic Cossa, Julian Kurok, Lauria Grandy.</p>
<p>I use my own- those I've learned from my own teachers and those I've derived.</p>
<p>A combination of vocalises from famous singers I studied with in printed form (Carol Smith, Mezzo-Soprano, Virginea Zeani, Soprano).</p>
<p>I use exercises used by [Enrico] Caruso, Kirsten Flagstad, and an Italian-Swedish style collected over 35 years of private study in NYC etc.</p>
<p>I create the exercises needed to target specific vocal problems and build the areas of the voice which need it. After the areas are dealt with, I create scales, arpeggios, etc, which again, target specific problems such as release, vowels, legato, breath stream, etc...</p>
<p>Jerry Dean (Arizona State University), derived from the voice science work of William Vennard and Johann Sundberg. I also try to create exercises within the lesson that will help students practice particularly challenging feats of vocal gymnastics or technique that are found within their literature.</p>
<p>My own from the pieces- exercises.</p>
<p>"Bel canto" Vowel chart- I don't know the name of it- I got it from another teacher- Millie Rich- it uses French and Italian vowels on certain pitches.</p>
<p>Not legible/ Wolf</p>
<p>I have gotten great exercises from past Jazz instructors including Lisanne Lyons, Michelle Weir, and from classical instructor Jillian Finnamore.</p>
<p>Self-prepared.</p>

If a student asks for specific exercises written by the names, I know of Concone, Vaccai, and Sieber. However, I have found that many of these same issues can be found to help in the songs of Donizetti, Bellini, and Verdi, and are more applicable to handling the difficulties of the aria rep. So given the choice, I prefer that the graduate student learn the songs instead of learning exercises that were not meant to be performed.

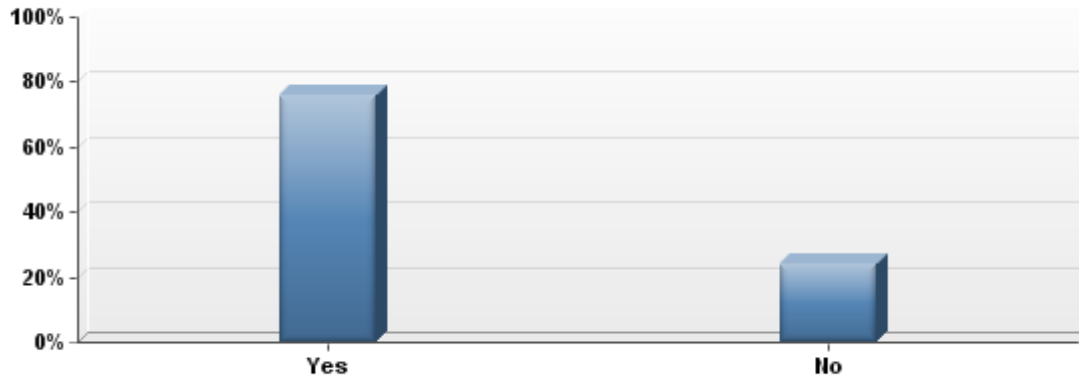
I have the students create their own warmups. Additionally, I allow them to record lessons where they can use the exercises used in lessons. Many of my students are very elementary in their musical skills and I find these books more helpful for my more advanced students (but I am usually teaching freshmen and sophomores with little to no theory experience).

Messiah choruses (CD)- a fun way to get breath moving/ long phrasing endurance.

## Second Survey: Student Survey

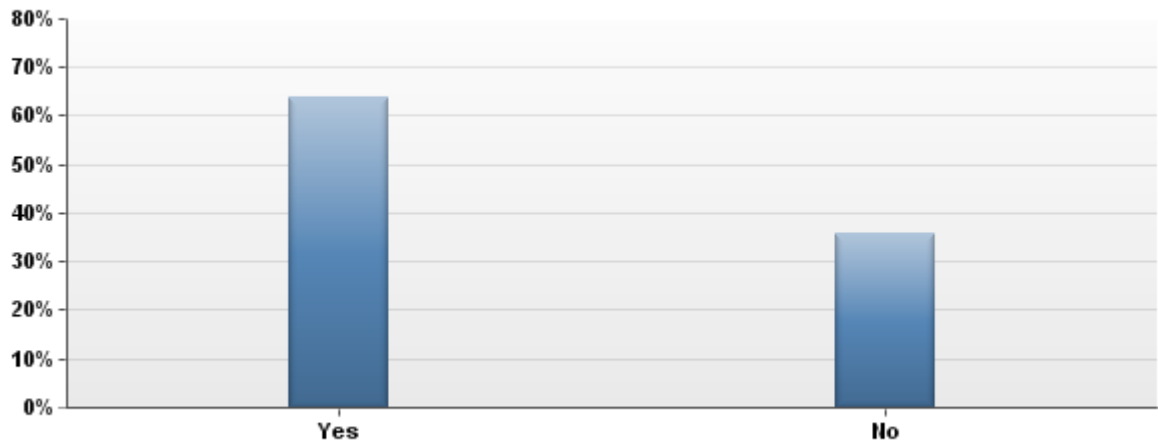
This results section shows the collected data from the Student Survey. This survey consisted of six questions presented as an e-mailed PDF or a paper handout. The results were then translated into the Qualtrics survey software. I have provided the questions and responses from each section.

**Table 7 Responses to Question 1: Do you feel that you practice effectively between voice lessons?**



#	Answer	Response	%
1	Yes	39	75%
2	No	13	25%
	Total	52	100%

**Table 8 Responses to Question 2: Do you play any other instruments?**



#	Answer	Response	%
1	Yes	32	64%
2	No	18	36%
	Total	50	100%

An unexpected outcome occurred after further reviewing these results.

Interestingly, if we were to take only the surveys of the students who answered “yes”, they feel that they practice effectively, you would see that 63% of them play other instruments, and many of them have played those instruments for more than 5 years, and some play multiple instruments. Likewise, if we were to take the students who answered “no”, they don’t feel that they practice effectively, we would see that only 40% of them play an instrument. It is interesting to see that there could be a correlation between students feeling that they practice effectively



and playing another instrument.

In most universities today, students are required to pass a piano proficiency exam in order to graduate. The piano proficiency requirements of schools like St. Louis University, Truman State University, Drury, University of Rochester (Eastman School of Music), Indiana University-Bloomington, Penn State University, Arizona State University, Stanford University, University of North Texas and the Catholic University of America (to name a few) can be found online at this website or at any school's individual website:

<http://voices.yahoo.com/piano-studies-essential-all-music-majors-10746245.html?cat=33>. Studying the piano is especially important for singers for many reasons. Singers need to have a way to learn their music without being dependent upon imitation. From the National Association for Music Education:

Students must develop basic keyboard skills, which are helpful in studying scores, teaching harmony, and providing basic accompaniment. As a matter of fact, a non-keyboard person can never get enough time at the keyboard. At the very minimum, students should acquire fundamental keyboard skills. To do so, all students should take applied piano instruction even if it is not required for one's particular major. It is often advisable to have some piano skills before auditioning for music school, as there will certainly be areas of the curriculum that the student with good keyboard skills will find easier.

**Table 9 Responses to Question 3: If 'yes', please list below and how many years studied.**

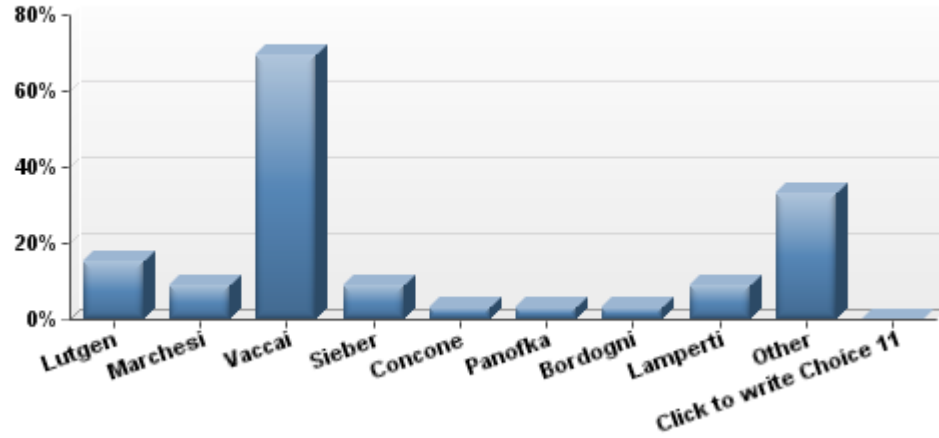
Text Response
violin and piano
Piano- 5 years Guitar- 10 years
Piano
Clarinet- 6 years Percussion- 5 years Timpani- 1 year
Guitar- 5 years Piano- 2 years
Currently studying piano
Trumpet- 9 years Piano- 1 year
French horn- 9 years Piano- 2 years
Piano- 23 years
Violin- 12 years
Piano- 4 years Guitar- 3 years
Piano- 3 years
Guitar Piano
Piano- 4 years Percussion- 3 years
Piano- highschool
Piano in college and for a few years between the ages of 8 and 13.
Just basic piano skills, but nothing to brag about.
Piano, but not well. Maybe 7 years total (not including keyboard at Stetson).
Cello- 4 years
Piano- 19 years Oboe- 7 years
Piano- 11 years on and off Flute- 7 years Don't keep up with either- currently focused on voice.
Trumpet- 2.5 years French Horn- 7 years Flute- 2 years
String Bass- 1 year
Piano- 12 years Flute- 8 years
Violin- 10 years Flute- 7 years Piano- 14 years
Piano- 3 years
Guitar- 5 years Bass- 1 year
Trumpet- 9 years Baritone/Euphonium- 3 years Piano- 2 years Guitar- 2 years
Piano- 14 years
Guitar- 11 years Piano- 3 years
Guitar

**Table 10 Responses to Question 4: Do you wish there were more resources to help you practice more effectively?**



#	Answer			
1	Yes, I would like more guidance.		29	58%
2	No, I can practice effectively with no extra guidance.		21	42%
	Total		50	100%

**Table 11 Responses to Question 5: Do you sing vocal exercises to aid in your weekly practice by any of the following composers (check all that apply)?**



#	Answer	Response	%
9	Other	11	33%
8	Lamperti	3	9%
7	Bordogni	1	3%
6	Panofka	1	3%
5	Concone	1	3%
4	Sieber	3	9%
3	Vaccai	23	70%
2	Marchesi	3	9%
1	Lutgen	5	15%

**Table 12 Responses to Question 6: If 'other', please list below:**

Text Response
I follow a lot of 16th, 17th, 18th century methods from France and Italy.
I sing vocal exercises but I do not know who created them.
Scales, runs, slides
Miller and others of unknown origin from my voice teacher.
Daille Sedie chart
Richard Miller, Burten Coffin. I also use Mozarts "Venite inginocchiatievi" from the Marriage of Figaro daily.
Coffin
Exercises by Richard Miller
Richard Miller
My teacher gives exercises for us to practice but I don't know the composer.

## **Conclusion**

The study presented posed questions pertaining to effective practicing and the need for more applicable resources to be readily available for singers. While there are many books, articles, and journals written on effective practicing, many of those are written for the general musician and not specifically for singers. Additionally, while some vocalises have remained in today's repertoire for singers, many seem to have fallen from tradition and practice. This dissertation seeks to serve as a useful guide for students and teachers alike to aid them in their pursuit of more effective practice sessions.

## Appendices

### **APPENDIX A: An Interview with James Carson**

(Phone interview- February 21, 2013)

Rebecca: Can you tell me a little about your musical background?

James Carson: My grandmother was a concert pianist, so I grew up with an appreciation for music. My first voice lesson was not until I was in a pre-med program in college. I made my living singing in bands.

Rebecca: Can you tell me about some of the students that you have taught?

James Carson: I used to have many classical singers. Currently I teach some rock and roll and blues singers. I was also the teacher of my wife, who is a Juilliard graduate.

Rebecca: Wow. A Juilliard graduate! She must be a wonderful singer.

James Carson: She is a phenomenal mezzo-contralto. Interestingly, she could not sing one aria when she graduated from Juilliard.

Rebecca: Can you tell me about your teaching philosophy?

James Carson: I found a book by Caesari and began to restore my own voice. I was able to find out the physiology of the voice and scientific background- what the muscles did and what their sensations were. I teach with anatomy, as well as sensation.

Rebecca: How did you meet Madeline Bruser?

James Carson: I was teaching a good friend of Madeline's. Madeline was writing this book [*The Art of Practicing*], and asked if she could interview me. We've been friends ever since. Every so often, she still sends students to study with me.

Rebecca: Do you ever ask students for their opinions on singing?

James Carson: One of my students is a plastic surgeon. He knows nerves and muscles throughout the body. If there is something that I don't understand about the body, he tells me how it works.

Rebecca: Are there any particular books that you would recommend to vocal teachers?

James Carson: I studied *How to Sing* by Lily Lehmann. I also like *The Physical Nature of the Vocal Organ* by Frederick Housler. Also Caesari's books- *Tradition and Gigli*, also *The Science and Sensations of Vocal Tone*, and *The voice of the mind*. His daughter now has taken the publishing rights.

## **APPENDIX B: Joan Frey Boytim's Guide for New Students**

from

*The Private Voice Studio Handbook: A Practical Guide for All Aspects of Teaching, pgs. 30-32*

### Practice Procedures-Keep for Reference

Daily practice is necessary for the full benefit of lessons. The amount of time spent in practice varies from individual to individual. The important thing is that each minute of practice be used carefully with complete concentration of thought. Fifteen minutes of careful practice is worth more than one hour of 'just sitting'. Problem areas within exercises and songs need to be thoroughly analyzed and corrected at home.

### Warm-Up Exercises

One should always first warm up the voice carefully with exercises and vocalises. (Before a lesson it is beneficial, at the very least, to do some humming exercises.) For the first several months, the exercises and the melodic sight-singing drills are the most important phase of the voice lessons and should be the point of concentration in home practice. One builds a good singing technique this way that is then transferred into the singing of songs. Later, when songs become more important, the exercises and vocalises must still be continually practiced for improved technique, reading skills and extension of range.

Practice should be done in a standing position to achieve good body posture and support. When a song is mastered, those students proficient enough at the piano to accompany themselves should play with an extremely careful sitting position. Most of the time the piano should serve as a pitch check or guide or as an occasional accompaniment. Too often a student will learn serious mistakes when trying to play the accompaniment before the song is thoroughly learned.

### Learning A Song

When songs are introduced, the text should be read out loud as a poem. Then the melody line should be vocalized on vowels or vowels preceded with consonants such as mah, nah, lah or bah. When the pitches and rhythms are correct, the words should be added. It is also very helpful to read the words in rhythm before combining them with the notes. In problem passages where poor tone quality is evident, one should revert back to the vowels and then try to match the words into the same open vowel position.

It is the student's responsibility to know the meanings of all musical terms and symbols encountered in each new song. After consulting a music dictionary,



many students write the meanings above the terms in the music until they become familiar with them.

In learning a new song, it is most important that the words of the song are carefully read to discover exactly what the writer is saying. What mood is being expressed? Is this a song about happiness, sadness, or another emotion? If you were asked what this song is about, could you explain it? Songs convey a feeling to the listener and you as a singer must relay this feeling to the best of your ability.

Foreign language songs for more advanced students require translating the text into English from dictionaries and from special books I have that you may use before and after lessons. You should not sing a foreign language song unless you know what you are singing about. When singing operatic arias, you need to read the story of the opera so that you know your character and where this aria falls within the context of the entire opera. I also have books to help you with this procedure.

All songs studied will be memorized. After a song is completely learned with the music, the memorization procedure which I expect is for you to write the words in poem form on 3" x5" or 4" x6" file cards. Include the title, the composer's name, the song category (sacred, French, Broadway, etc.), and any little helpful hints you need to sing the song accurately from the card. Practice for a week with the card, checking the music occasionally to be sure you are not learning anything wrong. Then the week after you have sung the song with the card for me, I expect you to sing it entirely by memory. These cards then become a permanent file of all the songs you have learned.

**APPENDIX C: IRB Consent form for Students and Teacher**

My name is Rebecca Bell, and I am a DMA Candidate in Vocal Pedagogy at the University of Maryland. The art of effective practicing has been an abiding interest of mine, and my dissertation will explore the practicality of training our students to become more effective at practicing. Your answers to this brief survey are vital to this dissertation project and are completely anonymous. Your participation would be greatly appreciated.

Project Title	<i>From the Vocal Studio to the Practice Room: An overview of the literature on effective practicing and an in-depth study of vocal exercise books</i>
Purpose of the Study	<i>This research is being conducted by Rebecca Bell at the University of Maryland, College Park. We are inviting you to participate in this research project because you are a college student majoring or minoring in voice and receiving weekly applied voice lessons, or you teach voice lessons at the college level to voice majors and/or minors. The purpose of this research project is to conduct a survey of teachers and students to see if vocal exercises, including works by Panofka, Vaccai, Mathilde, Marchesi, Sieber, etc... are distributed, to see how much time is dedicated in lessons to teaching effective practice, and to see if students feel that they, themselves practice effectively.</i>
Procedures	<i>The procedures involve surveying students and teachers at the NATS competition at the University of Maryland, given by a brief questionnaire. This survey should take no longer than 5 minutes, and will require no further follow-up. The brief survey will ask about your feelings on effective practice, and specifically which vocalizes, if any, are used.</i>
Potential Risks and Discomforts	<i>There are no known risks associated with participating in this research project.</i>
Potential Benefits	<i>There are no direct benefits to participants. However, possible benefits include helping the investigator learn more about effective practicing through this study by making both students and teachers aware of vocalise books that are perhaps not often used.</i>
Confidentiality	<i>Any potential loss of confidentiality will be minimized by using password-protected computer files. The surveys are anonymous and will not contain information that may personally identify you. If we write a report or article about this research project, your identity will be protected to the maximum extent possible. Your information may be shared with representatives of the University of Maryland, College Park or governmental authorities if you or someone else is in danger or if we are required to do so by law.</i>
Right to Withdraw and	<i>Your participation in this research is completely voluntary. You may</i>

Questions	<p><i>choose not to take part at all. If you decide to participate in this research, you may stop participating at any time. If you decide not to participate in this study or if you stop participating at any time, you will not be penalized or lose any benefits to which you otherwise qualify.</i></p> <p><i>If you decide to stop taking part in the study, if you have questions, concerns, or complaints, or if you need to report an injury related to the research, please contact the investigator:</i></p> <p><i>[Rebecca Bell]</i>  <i>[2088 Clipper Park Rd. Baltimore, MD 21211]</i>  <i>386.717.9824</i>  <i>RebeccaEBell@gmail.com</i></p>	
Participant Rights	<p><i>If you have questions about your rights as a research participant or wish to report a research-related injury, please contact:</i></p> <p style="text-align: center;">           University of Maryland College Park            Institutional Review Board Office            1204 Marie Mount Hall            College Park, Maryland, 20742            E-mail: <a href="mailto:irb@umd.edu">irb@umd.edu</a>            Telephone: 301-405-0678         </p> <p><i>This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects.</i></p>	
Statement of Consent	<p><i>You may print a copy of this consent form. If you agree to participate, please type "I Agree" as your signature below.</i></p>	
	SIGNATURE OF SUBJECT	
	DATE	

## **APPENDIX D: Introduction to Survey in body of email**

To Whom It May Concern:

My name is Rebecca Bell, and I am a DMA Candidate in Vocal Pedagogy at the University of Maryland. I am conducting a survey on effective vocal practicing. The art of effective practicing has been an abiding interest of mine, and my dissertation aims to provide resources to aid both students and teachers with effective practicing through researching literature and vocalise books. Your answers to this brief survey are vital to this dissertation project and are completely anonymous. Your participation would be greatly appreciated. Thank you so much!

Best,

Rebecca Bell  
DMA Candidate Vocal Pedagogy  
University of Maryland

**APPENDIX E: Texts and Translations for Vaccai's *Practical Method of Italian Singing***

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