

This dissertation has been
microfilmed exactly as received 67-15,917

SMITH, Coleman Randolph, 1925-
THE USE OF TRANSLATIONS OF SONGS WITH
FOREIGN TEXTS IN STUDENT RECITALS.

The University of Oklahoma, D.Mus.Ed., 1967
Music

University Microfilms, Inc., Ann Arbor, Michigan

THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

THE USE OF TRANSLATIONS OF SONGS WITH
FOREIGN TEXTS IN STUDENT RECITALS

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSIC EDUCATION

BY

COLEMAN RANDOLPH SMITH

Norman, Oklahoma

1967

THE USE OF TRANSLATIONS OF SONGS WITH
FOREIGN TEXTS IN STUDENT RECITALS

APPROVED BY

Robert Smith
Ernest L. Trumble
Wesley W. Edge
Russell McMillan
Ernest L. Trumble

DISSERTATION COMMITTEE

ACKNOWLEDGEMENTS

I would like to express appreciation to Dr. Garland Godfrey, President of Central State College, for his help and encouragement in making this study possible.

I would like to thank the students and members of the faculties of the University of Oklahoma, Central State College, and Southwestern State College who attended the recitals and completed questionnaires. I would also like to thank my accompanists, Norman Linscheid, who accompanied the recital at the University of Oklahoma, and Dr. James Taggard, who accompanied the recitals at Central State College and Southwestern State College.

I would like to thank the members of my advisory committee, Dr. Robert C. Smith, who served as chairman, Dr. Orcenith Smith, who guided me in the preparation of the recital, and Dr. Russell Mathis, who helped to make my year in residence possible by allowing me to assist with the choral groups.

Special thanks is due to my wife, June, for her foresight and encouragement, and for doing double duty as homemaker and breadwinner during this valuable year of study, and to Catherine Elizabeth, age 8, for practicing the piano so that Daddy could concentrate on his typing.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
 Chapter	
I. DESCRIPTION OF THE STUDY	1
Introduction	1
Statement of the Problem	2
Related Research	3
Procedures	6
Sampling	7
Assumptions	8
Limitations	8
Definitions	10
II. DEVELOPMENT OF THE RECITAL AND THE QUESTIONNAIRE-PROGRAM	11
Introduction	11
The Recital	11
The Questionnaire-Program	14
III. OPINIONS FAVORING AND OPPOSING THE USE OF TRANSLATIONS	22
IV. A STUDY OF THE TRANSLATIONS USED ON THE RECITAL	32
V. TREATMENT AND INTERPRETATION OF THE DATA	46
Introduction	46
Total Responses	46
Responses of Graduate Students and Faculty Compared with Responses of Undergraduate Students	54
Responses of Undergraduate Students from the University of Oklahoma, Central State College, and Southwestern State College	57
Responses According to Course of Study	59
Responses According to Major Instrument	61
Responses According to Degree Program	63
Responses According to Sex	65
Responses According to Classification	66

Responses According to Foreign Language Study . .	68
Added Comments and References to Words in Foreign Languages	70
VI. CONCLUSIONS AND RECOMMENDATIONS	73
Major Findings	73
Conclusions	75
Recommendations	76
Weaknesses of the Study	77
Recommendations for Further Study	78
SELECTED BIBLIOGRAPHY	81
APPENDIX	
A. Survey of Language Preference in Song Texts	84
B. Total Responses	89
C. Responses of Undergraduate Students <u>Vis-a-vis</u> Re- sponses of Graduate Students and Faculty	93
D. Responses of Undergraduate Students from the Uni- versity of Oklahoma, Central State College, and Southwestern State College	102
E. Responses of Undergraduate Students According to Course of Study	109
F. Responses of Undergraduate Students According to Major Instrument	114
G. Responses of Undergraduate Students at the Univer- sity of Oklahoma According to Degree Program . .	119
H. Responses of Undergraduate Students According to Sex	124
I. Responses of Undergraduate Students According to Classification	129
J. Responses of Undergraduate Students According to Foreign Language Study	134
K. Added Comments	139

THE USE OF TRANSLATIONS OF FOREIGN TEXTS
IN STUDENT RECITALS

CHAPTER I

DESCRIPTION OF THE STUDY

Introduction

One of the reasons given by students for their lack of interest in vocal solos on student recitals is that many of the songs are in foreign languages, and not all students have sufficient background in foreign languages or enough familiarity with the songs to understand their texts. This generalization is based on conversations with students after recitals, on the writer's own experiences as a student of music, on the fact that students of music have to be required to attend recitals, and on observing the lack of enthusiasm which most instrumental music majors have for voice recitals. The writer has long felt that foreign language texts are a barrier to understanding, and consequently enjoying, songs and arias. The music lover who is content to listen to a song without knowing the meaning of the words is often unaware that he is hearing only part of the song--the sound of the music--while the text merely serves as a vehicle for the voice of the singer. In the case of most art songs, the text and the music are so interdependent that a brief commentary by the singer before the

performance cannot adequately describe the song, neither can a program translation properly relate to the song, even if it can be read in the darkened hall.

Thus, listening to music without understanding the words changes vocal music into absolute music, or at most a sort of program music whose meaning is dependent upon a title (if the reader can translate it), a descriptive accompaniment (in some cases), and the moods evoked by the vocal coloring and facial expressions of the singer.

Statement of the Problem

The problem is to determine whether students prefer songs performed with foreign texts or translations in student recitals and to determine which method of presenting songs with foreign texts is most effective. The hypothesis is that an understanding of the text makes an important difference in an audience's response to a song or a group of songs. A minor hypothesis is that there are differences in responses to songs in foreign languages by:

1. Undergraduate students as compared with graduate students or faculty.
2. University students as compared with students of the state colleges.
3. Students whose major course of study is music as compared with students who are majoring in some other area.
4. Students of vocal music as compared with students whose major instruments are wind, stringed, or keyboard instruments.

5. Students who are working toward a performance degree as compared with students who are working toward a music education degree.
6. Male students as compared with female students.
7. Underclassmen as compared with upperclassmen.
8. Students who have studied foreign languages as compared with students who have had no foreign language study.

Related Research

The writer found only one Master's thesis¹ which was related to this study. In his section on the "Importance of the Study as Shown by Related Literature,"² Ing included quotations from various authors on the advantages of learning to sing in foreign languages, as well as the need for translations. His study was based on data gathered by sending three different questionnaires, respectively, to teachers of singing, advanced students, and laymen who had never studied singing. When asked, respectively, if they liked to teach, sing, or hear songs in foreign languages, both teachers and students answered one hundred per cent in the affirmative, with some qualifications given by the teachers, but none by the students. Nearly forty-six per cent of the laymen enjoyed hearing songs in a foreign language. Ing's study included some questions on recommended language study, and although Italian was considered to be the most necessary foreign language, only

¹Frank O. Ing, "A Survey of Practices and Trends in the Use of Foreign Languages in the Teaching of Singing" (unpublished Master's thesis, University of Texas, 1954).

²Ibid., 14.

twenty-nine of the eighty-two voice teachers claimed a speaking knowledge of the language, whereas fifty-one and fifty claimed a speaking knowledge, respectively, of German and French. Of the reasons given for believing that foreign language texts should be used, the most frequent was "Because the original text fits the music so much better." Second in frequency was "Because a translation cannot adequately convey the original meaning," and third in frequency was "To acquaint the student with literature he would miss otherwise." An important difference between Ing's study and this one is that whereas his study was based largely on the opinions of teachers and students of singing, this study is based on the opinions of all members of the student audience.

Of the four doctoral dissertations which dealt with translations, two contained translations of early operas, one of which was a literal translation¹ and the other a singing translation.² Although these studies are not directly related to this one, they do show some of the interest that exists in translation.

A third dissertation, written by Zurbrigg,³ presupposed enough

¹Simon Albert Carfagno, "The Life and Dramatic Music of Stefano Landi with a Transliteration and Orchestration of the Opera Sant' Alessio" (unpublished doctoral dissertation, University of California at Los Angeles, 1961).

²Arthur Paul Schoep, "A Singing Translation in English of Giambattista Casti's Libretto for Giovanni Paisiello's Opera, Il Re Teodoro in Venezia (King Theodore in Venice)" (unpublished doctoral dissertation, University of Colorado, 1963).

³Lloyd A. Zurbrigg, "A Theory of Translation for Musical Texts from German into English with Appended Translations" (unpublished doctoral dissertation, Indiana University, 1963).

need for translations to devise a theory of translation for musical texts from German into English. Zurbrigg stated that the strong prejudice which has developed against translations is due largely to poor translations, and that there is a need for more and better translations; that neither students nor audiences are well-equipped to sing and hear songs in foreign languages, and thus the problem of communication is augmented. It was this need for communication with an audience unfamiliar with a foreign tongue that set him to the task of translation, and finally to the development of a theory of translation as it affects musical texts. In the chapters which followed he discussed in detail the problems of making singing translation--musical considerations, poetic devices, and faithfulness to the meaning of the original text. He made comparisons of existing published translations of song texts, and included an appendix of translations of his own. Zurbrigg's dissertation was a valuable aid in writing Chapter IV of this study, and it suggested one of the questions which was included in the questionnaire.¹

The fourth dissertation was written by Redding² after presenting two lecture-recitals of songs in English translation in which he attempted to demonstrate that through the use of translations, the fusion of poetry and music was not lost, but rather enhanced for the American audience. The dissertation itself was the result of his

¹ See appendix B, question No. 15

² Earl W. Redding, "Vocal and Musical Problems Found in Selected Songs of Various Periods with Specific Consideration of the German Lied in English" (unpublished doctoral dissertation, University of Missouri at Kansas City, 1965).

research before and after the recitals, and dealt mainly with musical and vocal analysis of the songs. The preface contains some well-documented statements of the need for translations and some very convincing arguments for their use. The remainder of the dissertation is devoted to the information which made up the lecture portions of the recitals--important facts about the songs and their composers. There is no discussion of the translations used on the recitals, and no attempt was made to determine the audiences' response to the use of translations on the recitals.

Procedures

The investigator reviewed the written opinions of recognized authorities on the use of translations of foreign texts, and their views were summarized.

The investigator prepared a recital of six songs--two each in Italian, French, and German--along with their translations into English. These songs were presented in various orders and in the different ways that songs with foreign texts have been presented, such as the use of program translations or spoken synopses of the texts by the performer. The student audiences were given questionnaire-type programs to complete before, during, and after the recital. The questions following each composition were designed to determine the students' preference between the original foreign language text and a translation into English, and also their response to the various methods of presentation. At the close of the recital, the students were asked to indicate their preference for foreign languages or translations and to rate the methods of presentation according to their effectiveness.

During the preparation of the recital, in which it was necessary for the investigator to memorize both the foreign text and the singing translation of each song, a comparison was made of the two texts, using the literal translation as a guide (see Chapter IV). This comparison provided a valuable study of many of the problems that are involved in making a singing translation.

After the recitals were presented, the questionnaires were sorted according to school, sex, classification, course of study, major instrument, and the amount of foreign language studied. Responses were tabulated and compared for their implications, and the added comments which were written-in by the students were recorded and interpreted.

Sampling

Since most schools of music require only undergraduate music majors to attend student recitals, this study was designed for undergraduate music majors whose attendance is required. However, since there are usually a number of graduate students and faculty members present at student recitals, as there was in this case, their responses were included at times rather than to ignore valuable data. The fact that Southwestern State College requires all students who are taking courses in humanities to attend a certain number of recitals throughout the semester provided a sampling of non-music majors, along with a few students from Central State College who were not majoring in music but were either minoring in music or studying voice. The latter students' attendance was not required.

Assumptions

It was assumed that the students who attended the recitals were typical of the recital audiences at each particular institution throughout the school year.

The recital program was assumed to be representative of the type of vocal literature which would normally be heard in a student recital in the school of music of a college or university. It was assumed that the majority of students in the audiences were not already familiar with the songs. It was assumed that the recital program was of sufficient interest to invoke a positive attitude among the majority of students in the audience.

The performance was assumed to be of sufficient quality to give a satisfactory presentation of the music. It was assumed that the performer gave equal emphasis to each of the three performances and similar interpretations of numbers both in foreign languages and in English.

It was assumed that the questionnaire which contained the recital program would anticipate a sufficient number of the audiences' responses to be able to determine the relative effectiveness of the methods of presentation. It was assumed that the responses by the students were honest.

Limitations

It was originally intended to include all foreign texts--both art songs and arias--in this study, and many interesting discussions of the translation of opera into English were found to include in the chapter devoted to this purpose, but it soon became

evident that opera-in-English is a different issue entirely, although nearer a resolution, and so this study was limited to song literature. Discussions of opera are included only when they apply to songs as well. The one number from an early opera which was included in the recital, "Invocation of Orpheus" from Euridice by Jacopo Peri (1560-1633), could not be described as an aria in the present-day sense, but could more nearly be described as a recitative over a slow-moving bass.

The study was limited to one voice recital which was presented to three different audiences: (1) the University of Oklahoma, December 1, (2) Central State College, December 14, and (3) Southwestern State College, February 7. The same questionnaire-program was given to each member of the audiences, and 301 questionnaires were completed and returned.

Foreign languages used on the recital were limited to Italian, French, and German, and all combinations of original texts and translations were used except English-followed-by Italian, for reasons which will be explained in Chapter II.

The recital was presented with the house-lights up. It contained thirty minutes of actual singing, which with introductions, pauses between numbers, and closing remarks, required approximately an hour to present. As nearly as was possible, the same remarks and oral explanations of text were given at each recital.

Although it was thought at first that a follow-up recital might be necessary to gather additional data, it became apparent from many

of the responses that a second recital would neither be necessary nor appropriate unless different audiences were selected.

Due to the limited number of students working toward a performance degree in the state colleges, the comparison of performance majors and music education majors was limited to students from the University of Oklahoma.

Definitions

Student recital refers to the informal, laboratory-type performance, usually scheduled during the day, in which students who are enrolled in applied music perform solo literature for experience and in which all students who are majoring in music are required to attend to learn repertoire and to develop music appreciation.

Literal translation means the rendering of a foreign language song-text into English. It does not necessarily fit the rhyme scheme or the meter of the original poem, and therefore usually cannot be sung.

Singing translation is the rendering of a foreign language song-text into English in a form that would correspond with the meter, and possibly the rhyme scheme, of the original poem. Although this type of translation can be sung, its meaning is often not as faithful to the original poem as that of a literal translation.

Major instrument is used to indicate the major area of study, whether it be voice, keyboard instrument, wind instrument, stringed instrument, music history, theory, or composition.

CHAPTER II

DEVELOPMENT OF THE RECITAL AND THE QUESTIONNAIRE-PROGRAM

Introduction

Before it was possible to collect data for this study, it was necessary to: (1) plan a recital, (2) request a date on the already crowded calendar of Thursday afternoon student recitals, (3) prepare the recital, (4) design a questionnaire-type recital program, and (5) obtain additional recital dates at other schools for additional data.

The Recital

The numbers to be sung on the recital were selected and prepared under the supervision of Dr. Orcenith Smith, Chairman of the University of Oklahoma Vocal Faculty. The writer was a voice student of Dr. Smith at that time. This recital was very much like any other voice recital which a student of music might hear throughout the year, except that it contained only six numbers, each of which was sung in its original foreign language and in English, and the program contained a questionnaire.

Two numbers were selected in each of the three foreign languages--Italian, French, and German--in which a large part of our present-day repertoire was originally written. Time did not permit the inclusion

of a song in any other language. Aside from the language requirement, the only other considerations in choosing the music for the recital were that the songs should be appropriate selections, since Dr. Smith was primarily interested in helping to prepare a good recital, and that the songs should not be overly familiar to the audience. The one number which Dr. Smith said was good repertoire for young tenors-- "Der Neugierige" from Die Schöne Müllerin by Franz Schubert--was followed by a question asking if the listener had heard or sung the song (see Appendix A). The second song in German was "Die Post" from Winterreise, also by Schubert. The two Italian numbers were "Giote al canto mio" (Invocation di Orfeo from Euridice) by Jacopo Peri and "Vado ben spesso congiando loco" by Salvatore Rosa. The two selections in French were "Clair de Lune" by Joseph Szulc and "L'Heureux Vagabond" by Alfred Bruneau.

After the numbers were selected, the next problem was deciding their order of presentation. It was the purpose of the investigator to present the numbers and their translations in as many combinations as possible while simulating the usual order of a voice recital as nearly as possible. It was also desirable to arrange the numbers attractively in relation to one another. After many trial combinations, the following order of presentation was chosen:

1. First Italian Song (with written literal translation)
2. Second Italian Song (no translation, written or sung)
3. First German Song (in German)
4. First German Song (in English)
5. Second German Song (in English)

6. Second German Song (in German)
7. First French Song (in English, with written literal translation)
8. First French Song (in French)
9. Second French Song (preceded by an oral synopsis of the text)
10. Second French Song (in English)
11. First Italian Song (in English)
12. Second Italian Song (in English)

The order of languages and translations allowed the singer to open the program with a group of songs in foreign languages and to close the program with a group of songs in English, which is often done in voice recitals. The first two Italian songs and their translations were put at opposite ends of the program to allow for the possible effect of a time-lapse between hearings. The writer considered singing the second Italian song first in English and again in Italian at the end of the program, but this arrangement would break up the group of songs in foreign languages at the beginning of the program and the group of songs in English at the end, so this combination was never used. The German songs were arranged to enable the listener to hear one song in German first, then in English, and the other song in English first, then in German, the translations being "back to back." The French songs were arranged to enable the listener to hear one song in English translation first, then in French, followed by the other song in French first, then in English translation, with the original languages "back to back." Two written literal translations were included on the program,

one as a guide to understanding the text of the first Italian song, and the other with the English version of the first French song as a means of comparing the written translation with the singing translation. An oral synopsis of the text of the second French song was given by the singer before its performance as a means of testing the effectiveness of this method of presentation.

Within this order of languages and translations, it was possible to arrange the songs in contrasting tempi and moods, beginning with the stately "Gioite al canto mio" and maintaining an alternating slow-fast pattern until the lively English version of "Vado ben spesso congiundo loco" at the end. In a further effort to make the recital as informative as possible, the writer included the name of the poet as well as the composer whenever a song was sung in its original language, and the name of the translator, or translators, whenever the song was sung in English.

The Questionnaire-Program

Being inexperienced in the construction of questionnaires, the writer found many helpful suggestions by Morgan and Burmeister,¹ the first of which was to avoid using the term "questionnaire" in the heading, so the title was chosen "Survey of Language Preference in Song Texts" (see Appendix A). The questions were worded in the vernacular of the students for quick understanding, and multiple-choice answers

¹ Hazel B. Morgan and Clifton A. Burmeister, Music Research Handbook (Revised and enlarged edition; Evanston, Ill: The Instrumentalist, 1964), 35.

were used for quick response and ease of tabulation. The multi-lith process was used in duplicating the questionnaire-programs for legibility. In order to keep the general format as brief as possible and still gather the desired information, the entire questionnaire-program, which occupies four pages in the appendix of this study, was crowded onto three pages by reducing the vertical and bottom margins whenever necessary.

The questionnaire-program was divided into three major sections: (1) general information and instructions, (2) the recital program and questions on presentation, and (3) the summary and closing remarks.

General Information and Instructions

The general information section contained questions primarily about the student's educational background and course of study, in which he was asked to indicate his major course of study, sex, degree program, major instrument, classification, and foreign language studied. To avoid inhibiting their responses, the students were allowed to remain anonymous. The only subjective question in this section was: "As a rule, do you like to hear songs in a foreign language?"

The instructions, which were read orally by the investigator, were as concise as possible due to limited time and space. The word "short" was used in conjunction with "recital" for its psychological effect.

The Recital Program and Questions on Presentation

The recital program itself was divided into four parts: (1) the Italian group, (2) the German and English group, (3) the French

and English group, and (4) the Italian-songs-in-English group. Questions following each number were limited to a maximum of three, some of which were sub-divided. Since the first Italian song was presented with a written translation, the listener was asked how helpful the written translation was in understanding the song and in what ways it interfered with listening to the song.

The second Italian song contained a lively rhythm characterized by many dotted-eighth-and-sixteenth-note patterns, which was suggestive of a march. The text, on the other hand, proclaimed undying love, and was not obviously in keeping with its setting. This dualism of text and music suggested a minor experiment which, if successful, could demonstrate the importance of both words and music in understanding the meaning of a song. After hearing the song in Italian, the listener was asked if he thought the text of the song was robust and military, sad and melancholy, amorous and romantic, or some other quality which he could indicate. Later, when the song was sung in English, the listener would be asked the same question again. The difference in response should indicate, to some extent, the importance of understanding the text as part of the total effect of a song. Since the performer found this number to be very attractive musically, with the vigor of the Italian language contributing much to the effectiveness of the song, the listener was asked: "Is this song interesting enough musically that you can enjoy it without knowing the text?"

Because of the possibility that some of the audience might be familiar with the first German song, the listener was asked if he had heard or sung this number. Then he was asked to indicate what the

song conveyed to him without the English text. An essay-type question might have been more revealing here, but because of limited time and the need for a uniform response, the question was presented in multiple choice form. Also, the writer feared that without some suggested answers, a large number of the audience might leave this question unanswered. Here was the appropriate spot to ask the question suggested by Zurbrigg's dissertation, in which he had cited a prominent music educator as saying that he enjoyed listening to singing in a foreign tongue precisely because he could not understand the meaning of the words and could enjoy them for their sound only.¹ This statement was recast in question form: "Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?"

Immediately following the first German song, its English translation was sung to give the listener a basis for comparison. He was asked if hearing the song in English gave it additional meaning. Then he was asked if the text sounded too commonplace in English and if he noticed any weaknesses in the translation. The investigator was aware that most members of the audience had few, if any, qualifications for critical evaluation of translations, but it was important to know whether or not the translation sounded weak to the listener.

The second German song was presented first in English. Since the singing translation follows the literal translation very closely, the listener was asked: "Do you think that this translation contains the message of the song?" The brevity of the text except for the

¹Zurbrigg, p. 2.

repeated lines and refrains caused the writer to ask: "Is this text important enough to justify doing it in English?" After its presentation in English, the second German song was sung in its original language. Since the English had so closely followed the German in its order of words, especially with the repeated "Mein Herz" ("my heart"), the listener was asked if hearing the song first in English helped him to understand it better in German. The concluding question of the German group was: "After only two hearings, which language do you prefer?"

The first French song was presented first in English with the literal translation printed on the program. This method of presentation provided the listener with an opportunity to compare the literal translation with the singing translation. The only question following this presentation asked the listener to indicate the difference in the translations, the choices ranging from "little" to "enough to distort the meaning."

After the singing translation, the first French song was sung in its original language, and the listener was asked two rather general questions aimed at determining some of the reasons for preferring songs in foreign languages. The very subjective "Do you find the mystery of a foreign text impressive?" attempted to learn what part of the audience was impressed with the fact that they do not understand the language. The other question was merely a matter of preference: "Do you prefer the phonetic sound of the original language to that of the English?"

Since the second French song contained a narrative text, it was chosen to be preceded by an oral explanation of its text as a means of testing the effectiveness of this method of presentation. The singer prepared a light, humorous synopsis of the text which he gave at each performance. After hearing the number, the listener was asked to check if he was able to follow the story, the choices ranging from "yes" to "not at all." Before the song was presented in English, the singer gave a brief comment on the problems of making singing translations, particularly with this number which contained nonsense refrains ("lirelin") which rhymed with the preceding word of the French text, and which would require the finding of new nonsense refrains, such as "tralalee," which would rhyme with the preceding word in English.

After hearing the song in English, the listener was asked if he was able to understand the words, the choices ranging from "yes" through "enough to follow the story" and "only at times" to "no." If this question had been meant as a comparison of the two methods of presentation, the choice of responses would have been worded identically. As it was, it was merely intended to determine if the audience can understand the words to a song once it is sung in English. However, it was interpreted by many of the listeners as being a comparison, as the responses later showed. The use of frequent archaic expressions, some of which have different meanings today, prompted the investigator to ask the listener if he noticed any archaic expressions or any vague meanings and to list them if possible. The use of the folk idiom in the singing translation suggested the question: "Did you find the use of the British slang appropriate?"

The closing group of numbers on the recital was the repetition in English of the two Italian songs which were sung at the beginning of the program. The first number is irregular in its phrase structure, and its subject matter is based on mythology. It seemed doubtful that a translation could contribute anything in the way of interest, but the listener was asked: "Was this song more interesting in English than in Italian?" With the approval of his voice instructor, the writer had provided a badly-needed final line for the first strophe, but had been unable to devise one for the second strophe.¹ To provide some indication as to what extent the listener is aware of rhyme and how essential it is in making singing translations, the listener was asked: "Did you feel a need for rhyme in the second section?"

The final number on the program was the English version of the second Italian song. As was discussed earlier in this chapter,² the listener was asked to check the response most nearly describing the text after hearing it in English. The performer had found this number to be very appealing in Italian, and to test a prediction that it might lose something in translation, the listener was asked: "Does it lose some of its impact when sung in English?"

The Summary and Closing Remarks

One general question was included in the summary: "Do you feel that there is a need for better communication of songs with

¹Below, p. 37

²Above, p. 18

foreign texts in student recitals?" The listener was asked to rate the various means of presentation in order of preference, giving equal ratings in case of a tie. The final question asked the student to choose between: a) hearing the number first in English, then in its original language, and b) hearing the number first in its original language, then in English.

The closing remarks consisted of oral instructions for collecting the questionnaires and thanking the audience for their time and contribution to the study.

CHAPTER III

OPINIONS FAVORING AND OPPOSING THE USE OF TRANSLATIONS

With American singers and audiences, the use of translations has long been a debatable issue with very little evidence to support either side except the opinions of those who are considered to be authorities such as experienced teachers, celebrated performers, and those who have made contributions in the field of translation. In an effort to clarify this issue and to present arguments for both sides, the writer has collected articles from periodicals and passages from books which deal with the making and use of translations.

In searching through the writings of various authors on the merits and weaknesses of translations, the writer found references to the translation of Lieder written as early as 1900 by Henry T. Finck, in which he objected to the translations of his time:

The editions of Lieder by the great masters--even those printed in Germany--now usually have English words, too, a further proof of the growing demand for good songs in America and England. Most foreign songs, unfortunately, are foreign--are marred by wretched translations. For this reason singers should never fail to get an edition that has the original text as well as a translation, and learn to sing in the original language; partly, also, for the sake of recognizing the titles, which I have thought it best to refer to, as a rule, in the original, because translations differ. If the amateur wishes a literal version of the text of a particular song, any German cobbler or hod-carrier will do better for him than the average translator, who usually sacrifices sense,

and everything else to the ridiculous struggle for rhyme, which is of no use whatever in a song.¹

Finck's statement that the translations of his time were not literal enough in their meaning is one of the objections most frequently made today by those who do not understand the problems involved in making a singing translation. This writer has seen an eminent vocal coach who was fluent in several languages pick up a piece of music and observe indignantly, "This is not what the original text says at all!" The problem of how literal a translation should be was discussed in an article by E. G. Porter, in which he gave six rules for the guidance of song translators with examples of problems in translating German songs into English and his suggested solutions. His conclusion was:

Some of the nineteenth century versions were so bad that they prejudiced many people against translated songs, but most of the more modern versions are too literary in the sense that they concentrate more on the poet than on the music.²

Ruth De Cesare, who is a collector, editor, arranger and translator of folk songs said:

Another obstacle to literal translation is the preservation of the original mood of the poet, folk or otherwise. Here is where Shelly comes in. A false turn of a phrase, a poor rhyme, an outlandish choice of verb form, and the effect of the song is completely shattered. The translation, though perfect in itself in other ways, is worthless if the original mood is lost.

Or take the singability of the substitute words chosen. Exact renditions may sing like potatoes or glue in the mouth. The

¹Henry T. Finck, Songs and Song Writers (New York: Charles Scribner's Sons, 1900), x.

²E. G. Porter, "Concerning Song Translation," Musical Opinion, LXXVII (April, 1954), 409.

translator must have enough vocal instinct to subtly shape his material into new musical form, so that the new audience, be it children or adults, can savor the melodic phrase via suitable syllables.¹

The writer found that the need for translations in this country was expressed as early as 1935 in an article by Frederick Warren in which he said:

Why should there be more singing in English in the United States? Why should the master-songs of the world and the great operas be rendered in English text here?

For two very important reasons. It is increasingly evident that the greater American public will never be reached, never understand, never be touched by nor sense the beauties of the great art-songs and colorful operas until these are presented in a familiar language. The artistry, the poignant human appeal, the universality and the very great cultural influence of these works under prevailing conditions are reaching the few, not the many. That the public may be reached and interested by something that it understands and likes is abundantly apparent by the way in which it supports the motion picture industry. This vast majority are not interested in things they do not understand.

The status of the American singer is dominantly dependent on this question of singing more in English. It is up to him right now to support with all power this movement, so often before attempted, but never with so much impetus and under such favorable auspices as now.

As long as the American singer continues his pussy-footing, inhibited by the old, obsolete slogan that foreign music must be rendered in its original text, he will certainly remain on the sidelines, exactly where he deserves to be, unless he changes his course.²

In another article which appeared in the same periodical, Grace Crawley Oakley pointed out that this is the only country in which opera and songs are sung in a foreign language, thus necessitating the learning of foreign languages by American singers. In the following

¹Ruth De Cesare, "Of Musical Translation," Music Journal, XIX (March, 1961), 22.

²Frederic Warren, "Has the Public a Right to Understand?" The Musician, X. (January, 1935), 6.

portion of an interview with George Compton, tenor and teacher of singing, she quotes him as saying:

"In this country as in no other, all opera and foreign songs, such as German lieder and French chansons are sung in their respective languages, and the American singer must not only be conversant with his own tongue but with others as well. This gives him or her a wider scope than foreign singers generally have. For instance, in Italy foreign songs and opera are translated and sung in Italian, and the same is true in Germany and France while in America foreign songs and opera are sung in their native tongue."

"Is this beneficial?" I asked.

"For the singer, yes, but not especially for opera and concert. Most American audiences prefer English. Our drama is in present-day English, so why not our opera and concert? After all, the English language is perfectly adapted for free voice expression. I am convinced of this after years of studying abroad."¹

The fact that foreign singers are accustomed to using translations is vividly illustrated in a criticism which appeared in Musical America. Herbert Glass, in commenting on Galina Vishnevskaya's performance in Madame Butterfly, said, "Her use of a Russian text (except in 'Un bel di,' in Italian) added a measure of confusion."²

With the exception of the comments already quoted from Finck,³ the writer was unable to find any written opinions opposing the use of translations of song literature, the reason probably being that while opera-in-English is a controversial issue, to many the use of translations of song literature is still unthinkable! Therefore, since many of the objections to opera-in-English will apply to songs as well,

¹Grace Crawley Oakley, "American Singers Must Learn Foreign Languages," The Musician, XL (January, 1935), 9.

²Herbert Glass, "Opera in New York," Musical America, LXXXII (January, 1962), 208.

³Above, p. 23.

the writer will include some of them here. From Germany, where it is customary to translate opera into the vernacular, Ludwig Kenn writes:

The German translation of Gounod's Faust by Julia Behr (1835-1918) seems to gain from its reliance on Goethe's poem, but it too loses the elegance of the French words, so admirably accented by Gounod's music. Julius Hopp's translation of Carmen, on the other hand, disturbs the balance of words and music with its hard, stiff language. Happy the audience in the Metropolitan Opera House, which can enjoy these operas in their original tongue. The language of the story may change half a dozen times; the language of the music must be preserved.¹

In response to an editorial in the Music Journal by Michael Chiusano² in which he praised the work of John Gutman and Joseph Machlis among others who have translated opera into English, Margaret Russell of Woodside, New York, wrote the following letter:

Extremism in defense of aesthetically satisfying opera is no vice. Distorting the English language or, more importantly, the musical idiom peculiar to a composer by attempting to bring opera down to the level of the mass market--which is what your October editorial seems to advocate--destroys its purity. You say that "The appreciation of opera as an art form has been obstructed by the language barrier" yet to the intelligent audience or individual the music drama has as much, if not more meaning when the flow of words and music is unhampered by emphasis on the wrong word or syllable, or on the unsuitability of the syntax to the music which occurs almost inevitably and is inherent to translation. . . . The fact that Puccini set Turandot in Italian, not Chinese, Wagner The Flying Dutchman in German, not Norwegian, etc., is beside the point: the national setting of the opera, ancient or modern, exotic or native, or somewhere in between, was as much a launching pad as the drama itself. Moreover, Puccini's Chinese would not have been much more awkward than any English Alceste can, and has been, done. But who needs it? Are we really so dull that we must demand, over and above the sense of drama

¹Ludwig Kena, "Opera Translation in Germany," Opera News, (March 15, 1954), 32.

²Michael Chiusano, "Editorially Speaking," Music Journal, XXII (October, 1964), 4.

among today's singers which clarifies the meaning of each line, to be handed the story on a silver platter?¹

A contrary opinion of the same editorial was expressed in a letter by John Koopman, who wrote:

I am a voice teacher and director of the opera theatre at Lawrence College in Appleton, Wisconsin. As such I have always been an active advocate of opera in English, and have always appreciated the fine work Music Journal has done in this area. I believe the battle for translated opera is almost won, and we should now turn our attention to its needy relative, the art song. . . . Best wishes for your continued success.²

The writer found only one instance in which the author of a book on singing expressed an opinion on the use of translations. In most cases the need for learning to sing in a foreign language is taken for granted, and guides to the pronunciation of foreign texts are included along with repertoire lists in the original languages. Some methods will include songs for study in the appendix with translations by the compiler for use by students who are deficient in foreign language background, but the choice of which text to sing is left to the singer. It was therefore quite a surprise to find a section entitled "Singing in English" in a book by John C. Wilcox, in which he said:

If the English language is your native tongue, that is the language which you should predominantly employ in singing. The snobbish notion, too frequently held by vocal students and too often encouraged by teachers, that it is a mark of culture to sing in several foreign languages, even when the singer pronounces them ineptly and understands them vaguely if at all, does not merit the approval of intelligent people.

Even when the singer has mastered diction in foreign tongues, it is bad taste and bad judgment to use them persistently before auditors who do not understand them. A song is not "absolute" music. Its musical appeal is supposed to be supplemented by its

¹ Margaret Russell, Letter to the Editor, Music Journal, XXII (December, 1964), 6.

² John Koopman, Letter to the Editor, Ibid., XXII (November, 1964), 44.

more concrete and specific text-message. How may a listener possibly comprehend or evaluate a song when its text is not revealed to him?

It is true that adequate translations into English of the original language texts of many beautiful songs and arias have not been available in times past--and this offers the only valid excuse for persistent use of foreign texts by English speaking singers. Within very recent years, more and more good English translations have been published. A great deal of important work has yet to be done in this field, and it will be done speedily if all English speaking singers demand it. A few of our most enterprising American singers of repute have themselves made, or had made for them, excellent translations of the text of such German, French and Italian songs as they use in their concert repertory and for which no good translations have been published. This is a service that deserves the cordial approval of the public and of all people who are concerned with the development of singing in America.¹

Probably the best-known advocate of the use of translations in America today for his contributions to the steadily growing library of translations of songs and choral literature alike is Henry S. Drinker. In an article which appeared in the Musical Quarterly he explained how he became interested in translations:

For a long time I was one of those who fervently believed that artistic integrity required songs to be sung in the original language. Only thus, I thought, could the song convey the composer's precise musical message.

Some years ago I came to realize that certain songs, which I had sung in German since boyhood, really contained subtle meanings quite different from what I had supposed. Accordingly, I began to make English translations of vocal works which we had previously sung in German. I found that this music now took on a wholly new significance. My eyes were opened and I realized that to understand a song thoroughly we must not merely hear the notes which the composer wrote, but we must grasp the full meaning of the text to which he set his music. While some American solo singers can perhaps understand the niceties of foreign language, most cannot, and but a fraction of the members of our choruses have even a smattering of German, French, or Italian, and have practically none of Russian. Granted that no one qualified to make English texts which will fit the music could make an English translation which would be as good poetry as Goethe's or Pushkin's, the fact remains that with a reasonably good English text, reproducing the essential spirit of the original, a singer or chorus will come much nearer to an understanding of the song as a composer intended it, than if the original foreign text

¹ John C. Wilcox, The Living Voice: A Study Guide for Song and Speech (New York: Carl Fischer, Inc., 1945), 50.

be used. English texts are even more important to the singers than to the audience, who rarely get all the words, even in English. When it is argued that Bach and Brahms wrote their music to be sung with German words, it may be answered that they wrote it to be sung and heard by Germans.¹

In another article Drinker gives his objections to the use of program translations:

Program translations are helpful but inadequate and cannot be followed in the dark hall, nor can they be "felt" by the singers, who, in the writer's view, need the real significance of the text more than does the audience.²

The final article which is included here is a brief but forceful argument for the use of translations by Dawson Freer, in which he presents the three objections most frequently made to singing lieder in the vernacular and his answers to them:

What are the objections to singing lieder in the vernacular? That most usually given is that the full beauty of a song is lost when it is not performed according to the composer's intention. . . . But when an English singer is singing to an English audience, what objections can there be to using a translation? It is true that some of the song's beauty is lost, but that would have been the case with most members of the audience if the original language were employed. There is a line in a poem by Edmund Waller that comes to my mind--"Small is the worth of beauty from the light retired," and the average listener is more enlightened by hearing a song in his own language than if he is following a printed translation in his programme.

The second objection frequently made is that translations are so bad. This is often true, but it affords no excuse for not using those that are good. . . . We should remember, too, in this matter of bad lyrics that a large number of German songs were composed to poor poems. I believe that the name of Müller, who wrote the poems of Schubert's Winterreise, does not appear

¹Henry S. Drinker, "On Translating Vocal Texts," Music Quarterly XXXVI (April, 1950), 225.

²Henry S. Drinker, "The Philosophy and Technique of English Translations of Foreign Vocal Texts," Journal of the American Musicological Society, II (Fall, 1949), 195. (Paper read at a meeting of the New England Chapter of the American Musicological Society, in Boston, Mass., March 14, 1949.)

in any German anthology of poetry, because 'he is considered an inferior poet. . . .

There is a third objection to singing in the vernacular which is the real underlying cause of some singer's antipathy. It is the subconscious fear of being thought "Low-brow." This state of mind leads to such absurdities as the singing of Norwegian songs to German words, and Russian songs in French translations. . . .

I do not think that anyone would call Donald Tovey a "low-brow," yet this is what he writes in his Introduction to volume 5 of Essays in Musical Analysis: "It is a sure sign of imperfect musical civilization when a public that does not know a foreign language prefers to hear foreign vocal works in the original. It may be news to such persons, firstly, that in countries with a more continuous musical tradition, performances in alien languages are not very popular, except by way of courtesy to foreign singers; and, secondly, that the standard of musical translations has been no higher than it is in England."¹

A summary of the objections to translations given by those who favor them as well as those who are opposed to them appears below:

1. Meaning is often sacrificed for rhyme, and translated titles are sometimes unrecognizable.
2. Literal translations are often unsingable and lose the mood of the original text.
3. The elegance of the original language is lost.
4. The flow of words and music is hampered by emphasis on the wrong word or syllable, and the syntax of the translation is often unsuitable to the music.
5. Not enough good translations are available.
6. A translated text is not as good as the original poetry.
7. Audiences rarely get all the words, even in English.
8. It is a mark of culture to sing in several foreign languages; singing in the vernacular is "low-brow."

¹Dawson Freer, "Singing in the Vernacular," The Musical Times, XCVII (October, 1956), 538.

9. Bach and Brahms wrote their music to be sung and heard
by Germans.

CHAPTER IV

A STUDY OF THE TRANSLATIONS USED ON THE RECITAL

A valuable study in the problems of translating foreign texts into English is provided by the six numbers which were sung in their original language and in translation on the recital. In each case the writer compared the foreign language text with the literal translation to learn the meaning of the text, to observe the position of key words, and consequently to give a better interpretation of the song on the recital. Then a comparison of the literal translation with the singing translation would reveal some of the problems of fitting the English text to music, such as the necessity of changing the order of the words, or finding new words of similar meaning to fit the meter and the rhyme scheme of the original poem.

The opening song, "Gioite alcanto mio" (Invocazione di Orfeo from Euridice) by Jacopo Peri, is set in modified strophic form with the first three lines forming the first strophe and the remaining short lines comprising the second strophe. The Italian text appears below:

Gioite al canto mio, selve frondose,
Gioite amati colli, e d'ogn'intorno,
Eco rimbombi dalle valli ascose.
Risorto e il mio bel sol
Di raggi adorno,
E co' begli occhi
Onde fa scorno a Delo,

Raddoppia fuoco all'alma
 E luce al giorno
 E fa servi d'amor la terra e il cielo.¹

The English translation by Nicholas Granitto and Waldo Lyman
 is entitled "Rejoice at My Song" (Invocation of Orpheus):

Rejoice at my song, verdant forests,
 Rejoice, beloved hills, and all nature,
 Let the echo resound from the hidden valleys.
 The brilliant sun has risen again,
 With rays adorned,
 And with its dazzling eyes,
 Surpassing the brilliance of Delos,
 Heightens the ardour of the spirit,
 Brightens the light of the day,
 And makes heaven and earth the servants of love.²

This translation was printed on the program for the students to
 follow while listening to the Italian text. The singing translation
 by Charles Fonteyn Manney, which was sung next-to-last on the program,
 appears below:

Rejoice ye at my singing, O verdant forests,
 Rejoice, O hills beloved, and ev'rywhere round
 Echo will answer from the valleys conceal'd.
 Revived is my bright sun, radiant in splendor,
 And with her clear eyes, that e'en put Delos to shame,
 New fire in us she kindles, to Day brings new light,
 And captive makes to Love both Heaven and Earth.³

A comparison of the singing translation with the Italian text
 shows that the translator did not follow the rhyme scheme established
 in the original version. Whereas in the Italian "frondose" rhymes
 with "ascose," "adorno," rhymes with "giorno," and "Delo" rhymes with

¹Luigi Dallapiccola (ed.), Italian Songs of the 17th and 18th Centuries (New York: International Music Co., 1961), II, 34.

²Ibid., v.

³Mabelle Glenn and Bernard U. Taylor (ed.), Classic Italian Songs for School and Studio (Bryn Mawr, Penn: Oliver Ditson Co., 1936), I, 60.

"cielo," the singing translation contains no rhyme at all. A comparison of the singing translation with the literal translation shows that the translator apparently sacrificed rhyme in order to preserve the meaning of the text, and that whatever changes were made in choice and order of words were necessary by the musical setting, which was rather awkward in itself. The realization of the figured bass by Luigi Dallapiccola¹ placed the unaccented final syllable of the final word of almost every line on a long note, resulting in the stressing of many weak syllables in both Italian and English.

The felt need for a rhyme scheme which would correspond somewhat with the original text caused the writer to search for a final line to the first strophe which would rhyme with "Rejoice, O hills beloved, and ev'rywhere round." Instead of the frustrating "Echo will answer from the valleys conceal'd," the bluntness of which is emphasized by repetition in the musical setting, the writer depersonified "Echo" and substituted "Echoes will answer and the valleys resound." In the fourth line, "Revived is my bright sun," the writer feared that the words would sound ambiguous and substituted "The sun is ris'n again," which also corresponds more with the literal translation. The difficult-to-enunciate "And with her clear eyes that e'en put Delos to shame," was changed to "And with her bright eyes that even Delos outshine." The final change was in the last line "And captive makes to Love both Heaven and Earth," which was changed to a more easily understood, if not as well accented, "And makes servants

¹Dallapiccola, II, 35.

of Love both Heaven and Earth." A search for a new final line with an ending word which would rhyme with "light" or a semi-final line with an ending word which would rhyme with "Earth" without changing the meaning of the text proved to be unsuccessful.

The second number, "Vado ben spesso cangiando loco" by Salvatore Rosa, did not present the problems that the "Invocation of Orpheus" did, being only four lines in length and extended by repetition in the matter of a motto aria. The Italian text reads:

Vado ben spesso cangiando loco,
Ma non so mai cangiar desio.
Sempre l'istesso sara il mio foco,
E saro sempre l'istesso anch'io.¹

The literal translation by Granitto and Lyman follows:

I frequently go from place to place
But I can never change my feelings;
My passion will forever remain constant,
And I too will always be the same.²

Although this translation is probably faithful to the meaning of the original text, there is nothing in the choice of words that would serve as a point of departure for a singing translation. However, Charles F. Manney has made a singing translation in which the choice of words is very appropriate to the musical setting:

Though I go ranging the wide world over
I cannot flee the spell that holds me.
Ever unchanging is thy constant lover,
Ever more potent thy charm enfolds me.³

¹Ibid, II, 30. ²Ibid, II, v.

³Pietro Floridia (ed.), Early Italian Songs and Airs (Boston: Oliver Ditson Co., 1924), II, 161.

The only weakness which the writer could detect in this singing translation was what Henry S. Drinker refers to as an "eye rhyme,"¹ in that "over" and "lover" do not actually rhyme. The writer made one change in the repetition of the text. Where the translator had written "Thy charm enfolds me; ever more potent thy charm enfolds me," for "e saro sempre, e saro sempre l'istesso anch'io," the writer substituted a more similar repetition--"Ever more potent, ever more potent thy charm enfolds me."

The third number was "Der Neugierige" from Franz Schubert's song cycle, Die Schöne Müllerin. The original German poem by Wilhelm Müller appears below:

Ich frage keine Blume,
Ich frage keinen Stern
Sie können mir nicht sagen
Was ich erfuhr' so gern.

Ich bin ja auch kein Gärtner,
Die Sterne stehn zu hoch;
Mein Bächlein will ich fragen,
Ob mich mein Herz belog.

O Bächlein meiner Liebe,
Wie bist du heut' so stumm!
Will ja nur Eines wissen,
Ein Wortchen um und um.

Ja, heisst das eine Wortchen,
Das andre heisset Nein,
Die beiden Wortchen schliessen
Die ganze Welt mir ein.

O Bächlein meiner Liebe,
Was bist du wunderbar!
Will's ja nicht weiter sagen
Sag', Bächlein, liebt sie mich?²

¹Henry S. Drinker, "The Philosophy and Technique of English Translations of Foreign Vocal Texts," Journal of the American Musicological Society, II (Fall, 1949), 195.

²Philip L. Miller, The Ring of Words: An Anthology of Song Texts (Garden City, N. Y.: Anchor Books, Doubleday & Company, Inc, 1966), 202.

Miller explains that Schubert expanded the third line to "Sie Können mir alle nicht sagen."¹ In his musical setting of the poem he repeated the final lines of stanzas three and five, and the final two lines of stanza four for balance and emphasis.

The literal translation by Phillip L. Miller appears below:

I do not ask a flower,
I do not ask a star;
they could not tell me
what I want so much to know.

Anyway, I'm no gardner;
the stars are too high.
I will ask the brooklet
if my heart was deceiving me.

O dear brooklet,
how quiet you are today!
I want to know only one thing,
one little word, over and over.

Yes is that little word--
the other one is No.
In these two words
the whole world is bound up for me.

O dear brooklet,
how strangely you behave!
I will not repeat what you say--
tell me, brooklet, does she love me?²

The singing translation by Dr. Theodore Baker appears below:

I will not ask a flower
Nor of the stars inquire,
For no star or flow'r can tell me
What I to know desire:

For I am not a gard'ner,
The stars too far above,
My streamlet will I ask then,
If blest will be my love?

O streamlet, dearest streamlet,
How dumb thou art today!

¹Ibid., 202. ²Ibid., 203.

I'd fain know one thing only,
one word then pr'ythee say.

One word is "yes," so pleasant,
The other word is "no,"
Each little word comprising
My world of bliss or woe.

O streamlet, dearest streamlet,
What whim possesses thee!
I ne'er again will tell it,
Say, does my love love me?¹

In this singing translation, the parallelism of the first two lines of the German text is lost, and the clause, "What I to know desire," has a very awkward word order to rhyme with "inquire." Some redeeming factors of Dr. Baker's translation are his placing the word, "star," on a high note as it appears in the German, and also in the last line of the third stanza, "one" is set on the high note, making it as easy, if not easier, to sing than the German "ein." However, in that same line, the singing translation loses the emphasis of the German "ja," which is accentuated by a high note, by putting the preliminary word, "one," in its place and burying the more important "yes" in the rush of sixteenth notes which follow. However the emphasis is preserved in the setting of "The other word is 'no.'" Another problem of adapting a translation to pre-existing music is illustrated in the third line of the third stanza, where the German article, "die," is set to a sixteenth-note anacrusis, which is sufficient for the amount of stress which "die" requires, but is not sufficient for the greater amount of stress needed for the English adjective, "each,"

¹Theodore Baker (ed.), Schubert First Vocal Album (New York: G. Schirmer, Inc., 1895), 24.

which is set in its place. In the final stanza, the meaning of the third line, "I ne'er again will tell it," is not as clear as the literal "I will not repeat what you say," but the final line, "Say, does my love love me?" is very emphatic and satisfying to sing.

The fourth selection is "Die Post" from Franz Schubert's Winterreise, another cycle of poems by Wilhelm Müller. The German text appears below:

Von der Strasse her ein Posthorn klingt,
Was hat es, dass es so hoch aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich:
Was drängst du denn so wunderbarlich,
Mein Herz?

Nun ja, die Post kommt aus der Stadt,
Wo ich ein liebes Liebchen hatt',
Mein Herz!

Willst wohl einmal hinübersehn,
Und fragen, wie es dort mag gehn,
Mein Herz?¹

In the first line of the third stanza, Schubert changed "kommt" to "kommt." By repeating "Mein Herz," he made a kind of refrain. Whereas Müller's cycle of poems is entitled Die Winterreise, Schubert called his songs simply Winterreise. Schubert also made some changes in the order of the songs, which Miller considers to be an improvement.

The literal translation, entitled "The Mail-Coach," appears below:

Along the street a post-horn sounds.
What is it that makes you so excited,
my heart?

The mail-coach brings no letter for you:
why, then, are you so strangely vexed,
my heart?

¹Miller, 232.

Oh, perhaps the coach comes from the town
 where I had a sweetheart,
 my heart!

Would you like to have a look over there,
 and ask how things are going,
 my heart?¹

The singing translation by Dr. Theodore Baker, entitled "The Post," was sung preceding the German text on the recital as it appears below:

Through the streets I hear the post-horn ring.
 Say, whence does this emotion spring,
 My heart?

The post doth bring no news for me,
 What then so strangely grieveth thee,
 Oh heart, poor heart?

Yes, from the town the post is here,
 Where once I had a love so dear,
 My heart!

Will ask if he hath yonder been,
 And if thy lov'd-one he hath seen,
 My heart?²

Being written Before 1895, Dr. Baker's translations make use of language which is now considered archaic ("doth," "grieveth"), but the meaning closely follows that of the literal translation. His use of "Oh heart, poor heart" as a commentary on the recital it was sung simply as "My heart," which is more faithful to the German "Mein Herz."

The fifth song on the recital was Joseph Szulc's setting of Paul Verlaine's "Clair de Lune," which appears below:

Votre ¹âme est un paysage choisi
 Que vont charmant masques et bergamasques

¹Miller, 241.

²Baker, 120.

Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Il N'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.¹

Miller's literal translation of this text, entitled "Moonlight," was printed on the recital program. It appears below:

Your soul is a rare landscape
with charming maskers and mummers,
playing the lute and dancing, almost
sad beneath their fantastic disguises.

While singing in minor mode
of victorious love and life in its season,
they do not seem to believe in their happiness,
and their song mingles with the moonlight.

With the calm moonlight, sad and lovely,
that sets the birds in the trees to dreaming,
and the fountains to sobbing in ecstasy,
the great fountains, svelte among the marbles.²

The singing translation by Baker, entitled "The Wistful Moon," was sung preceding the French text to provide a means of comparison between the two translations: Dr. Baker's translation appears below:

Your soul is a garden fair as Eden,
Wherein gay maskers and revellers wander,
Playing on lutes and dancing, yet inly
Mournful, 'mid the revel they seem to ponder.

Loud though they sing in a minor strain
How Love is King, and their life full of sunshine
Yet none relies on their brave show, in fine,
And all their songs are blended with the moonshine:

¹ Sergius Kagen (ed.), 40 French Songs for Voice and Piano (New York: International Music Co., 1952), II, 86.

² Miller, 363.

You calmly gazing moon, whose wistful eye
 Charms many a bird on the bough all a-dreaming,
 And makes the throbbing fountains leap with joy
 Tow'ring from marble wells in slender gleaming!¹

Having formed a concept of the French text through the literal translation before ever seeing the Baker translation, the writer found it to contain many surprises in the way of imagery and word usage. One was the choice of the word, "Eden," in conjunction with "garden," and its placement with the accented syllable on a weak beat and the unaccented syllable on a strong beat. Fortunately, the slow tempo of the piece made it possible to place sufficient stress on the strong syllable. The use of "inly" and "in fine" sounded archaic to the writer, and an awkward situation resulted from the setting of "Loud though they sing in a minor strain" to a passage marked "piano." The most disastrous word usage in the whole song comes from what is apparently an attempt to obtain a sort of identical rhyme between "sunshine" and "moonshine." The writer, fearing that the latter word would suggest the wrong connotation to the recital audience, changed the word to "moonlight," and gave up any attempt at finding a word to rhyme with it.

The fifth song was "L'Heureux Vagabond" by Alfred Bruneau. The text by Catulle Mendès appears below:

Je m'en vais par les chemins, lirelin,*
 et la plaine!
 Dans mon sac j'ai du pain blanc, lirelan,*
 et trois écus dans ma poche;
 J'ai dans mon cœur fleuri,
 (chante, rossignol, chante si jeri!)
 J'ai dans mon cœur joli, lireli, ma mie!

¹Joseph Szulc, "Clair de Lune," Op. 33, No. 1 (New York: G. Schirmer, Inc., 1920), 2. (Sheet music.)

Un pauvre sur le chemin, lirelin,
 un pauvre homme,
 M'a demandé mon pain blanc, lirelan.
 "Pauvre, prends toute la miche! ..."

Un voleur sur le chemin, lirelin
 dans ma poche
 M'a volé mes trois écus, lirelu,*
 "Voleur, prends la poche aussi! ..."

Je m'en vais mourir de faim, lirelin,
 dans la plaine.
 Plus de pain blanc ni d'écus, lirelu,
 Mais qu'importe si, toujours,
 J'ai dans mon cœur pleurant
 (chante, rossignol, chante en soupirant!)
 J'ai dans mon cœur mourant, lirelan,
 ma mie!¹

*Rhythmical refrains devoid of meaning.

The literal translation by Edith Braun and Waldo Lyman appears
 below:

I wander over the roads, lirelin, and the plain,
 In my knapsack I have white bread, lirelan,
 and three coins in my pouch;
 I have in my flowering heart (sing, nightingale, sing)

A beggar on the road, lirelin, a poor man,
 Begged for my white bread, lirelan.
 "Poor fellow, take the whole loaf!"

A thief on the road, lirelin,
 Stole my three coins from my pouch, lirelu.
 "Thief, just take my pouch too!"

I shall die of hunger, lirelin, on the plain.
 No more white bread, no more coins, lirelu.
 But what does it matter, if, forever,
 In my weeping heart (sing, nightingale, sing
 while you sigh!)
 I have in my dying heart, lirelan, my beloved!²

¹Kagen, II, 24.

²Ibid.

A synopsis of this translation was related orally to the audience by the performer before it was presented in French. The French version was followed by the singing translation by Henry G. Chapman entitled "The Gay Vagabond," which the writer changed to the more literal "The Happy Vagabond." The English version appears below:

Here I go over the lea, tralalee,
 And the highway,
 In my poke half a white roll, folderol,
 And ha'pence three in my pocket;

 But in my heart is May:
 (Sing, O nightingale, sing a joyous lay!)
 I've in my heart so gay, tralalay,
 My Dearie!

 A beggar sat by the way, tralalay,
 Poor old man;
 Give me, said he, your white roll, folderol.
 "Poor fellow, here is the whole! . . . "

 Now a thief came on the way, tralalay,
 From my pocket
 He did steal my ha'pence three, tralalee,
 "Hey, thief! take the pocket too! . . . "

 So of hunger I must die, high-ho, high
 On the highway.
 Gone my white roll, ha'pence too, tralalu.
 But what matter, if I still,
 For all my heart's dismay,
 (Sing, O nightingale, sing a mournful lay!)
 Have till my dying day tralalay,
 My Dearie!¹

This translation is well-designated as an "English version," for it not only attempts to convey the meaning of the original language, but to transplant the folk idiom as well. An additional problem results from having to find nonsense syllables in English to rhyme with the preceding word in the line in which they occur. The attempt is not always successful with "roll" and "folderol" merely

¹Max Spicker (ed.), Anthology of Modern French Song (New York: G. Schirmer, Inc., 1912), 20.

being "eye rhymes." Also the writer found "High-ho, high" too carefree for the mock-sadness of the fourth stanza, so he substituted the more sympathetic "my, oh my!" which was apparently no improvement, as the audiences' response later showed. The use of "My Dearie" at the end of each refrain was distasteful to the writer as it also proved to be to the audience, but it is probably appropriate to members of the British lower socio-economic level.

CHAPTER V

TREATMENT AND INTERPRETATION OF THE DATA

Introduction

After the three recitals were presented, the questionnaires were collected, sorted, and tabulated according to: (1) total responses, (2) graduate students and faculty as compared with undergraduates, (3) the three schools represented, (4) music majors and non-music majors, (5) major instrument, (6) degree program, (7) sex, (8) undergraduate classification, (9) foreign languages studied, and (10) added comments and references to words in foreign languages. The questions, which had been unnumbered on the recital program, were numbered for reference (see Appendix B).

Total Responses

After careful examination for their implications, the total responses were grouped into eight categories for interpretation: (1) language preference in general, (2) reasons for preferring foreign texts, (3) objections to singing translations, (4) objections to written translations, (5) effectiveness of singing translations, (6) effectiveness of oral explanations, (7) the need for communication, and (8) preferences in methods of presentation.

Language Preference in General

It was found that the majority of the students preferred the original foreign language text. When asked if they liked to hear songs in a foreign language (Question Number 7), 58 per cent replied "yes" and 32 per cent replied "no," leaving 10 per cent who either were undecided or neglected to answer the question. When asked whether they preferred English or German (Question Number 22), 76 per cent chose German, even though 79 per cent had indicated in the preceding question that hearing the song in English helped them to understand it better in German. According to the written-in comments following the first French song, the least popular foreign language was French, but even those comments were few (see Appendix K). The preference for song texts in the original language was further verified in the summary of the questionnaire, in which the listeners indicated their preferences in methods of presentation.¹

Reasons for Preferring Foreign Texts

One of the reasons why the majority of listeners preferred the foreign text can be found in Question Number 11, to which 88 per cent replied that the song was interesting enough musically that they could enjoy it without knowing the text. Other reasons can be found in Question Number 24, to which 69 per cent replied that they found the mystery of a foreign text impressive, and Question Number 25, to which 77 per cent replied that they preferred the phonetic sound of the original language to that of English. Although these questions provide

¹Below, p. 58.

only a few of the reasons for preferring foreign texts, additional ones can be found in the objections to singing translations.

Objections to Singing Translations

In response to Question Number 17, 46 per cent of the audience indicated that the text sounded too commonplace in English, while 52 per cent indicated that it did not. Although the English text was favored by a slight majority, the fact that 139 members of the audience considered the English text "commonplace" cannot be overlooked as an objection. In response to Question Number 18, 50 per cent of the audience noticed weaknesses in the translation. In response to Question Number 20, 49 per cent thought the text was important enough to justify doing it in English, while 46 per cent thought that it was not that important. In response to Question Number 23, 73 per cent noticed archaic expressions, but only 30 per cent indicated that they noticed any vague meanings probably would have been much higher if the students had not been preoccupied listing archaic expressions (see Appendix K). Also, in many cases this whole group of questions was given a "blanket" negative response. The final question of this group was Question Number 30, to which 81 per cent replied emphatically that they did not find the "British slang" appropriate, while a slight plurality of 49 per cent agreed that they did.

Objections to Written Translations

Two of the numbers on the recital were presented with written translations on the program. The responses to Question Number 5 provided some indication of the effectiveness of written translations.

When asked how helpful the written translation was in understanding the song, 16 per cent indicated "barely," 51 per cent indicated "moderately," and 26 per cent indicated "completely." When asked in what ways reading the text interfered with listening to the song (Question Number 9), 28 per cent indicated "none", 44 per cent indicated "loss of eye contact with the performer," 26 per cent indicated "difficulty in following the text," 2 per cent indicated "difficulty in following the text," 2 per cent indicated "inadequate lighting" even though the house-lights were left up for each recital, and 5 per cent indicated "other," The most frequently written-in responses were those which complained of difficulty in following the written translation because it failed to repeat lines which were repeated in the song (which is customary with program translations) and difficulty in concentrating on the song while following the written translation (see Appendix K). The responses to these two questions would indicate that, with only 26 per cent of the audience finding the written translation "completely" helpful and only 28 per cent of the audience having no difficulty in following the text while listening to the song, the written translation was completely satisfactory to less than one-third of the total audience.

The second number which was presented with a written translation was sung first in English to provide an opportunity to compare the written translation with the singing translation. When asked how much difference they noticed between the written translation and the sung version (Question Number 23), 13 per cent of the listeners reported "little" difference, 25 per cent found "some awkward spots in the sung version," and 6 per cent indicated that the difference was

"enough to distort the meaning." Those responses which reported "little" difference and a "better choice of words in the sung version" and "enough (difference) to distort the meaning" totaled 31 per cent. (The fact that the total responses exceeded a hundred per cent was caused by the listeners checking more than one response.)

Effectiveness of Singing Translations

There were responses to other questions which also served to illustrate that singing translations can be effective. As was mentioned above,¹ 79 per cent indicated that hearing the song in English helped them to understand it better in German (Question Number 21), and 75 per cent indicated that after hearing a song first in German, hearing it in English gave it additional meaning (Question Number 16). In response to Question Number 19, 80 per cent thought that a translation contained the message of the text, and in response to Question Number 31, 55 per cent thought that the song was more interesting in English than in Italian, whereas 40 per cent thought that it was not. When asked if the second Italian song lost some of its impact in English (Question Number 34), 50 per cent indicated "no," while 41 per cent indicated "yes." This was the same song which, in response to Question Number 11, 88 per cent had thought to be interesting enough musically that they could enjoy it without knowing the text! Also, some of those not counted wrote-in that they liked either version equally well (see Appendix K).

¹Above, p. 47.

Effectiveness of Oral Explanations

In response to Question Number 26, 61 per cent indicated that they were able to follow the story after an oral explanation of the text, 27 per cent indicated "at times," 8 per cent indicated "only when the mood changed," and 3 per cent indicated "not at all." This method of presentation received many favorable written-in comments, 15 of which gave credit to the singer's gestures and facial expressions as being helpful in understanding the song (see Appendix K). However, the exaggerated interpretation which was given this narrative text would not be appropriate for all art-songs, as was pointed out in a lecture-recital on the performance of lieder by Askel Schiotz, in which he said that in singing lieder, movement and gestures should be kept to a minimum.¹

Question Number 27 asked the audience if, after hearing the song in English, they could understand the words. The 78 per cent who indicated "yes" was an increase of 17 per cent over the number who could follow the text of a foreign language after an oral explanation. Those who could understand the English words "enough to follow the story" were 20 per cent; 3 per cent indicated "only at times," and only 1 per cent indicated "no." A comparison of the responses to these two questions would indicate that, although an oral explanation of the text is an effective way of presenting a song with a foreign text, the use of a translation is a more effective means of communication.

¹Oklahoma City University, Lecture-Recital by Askel Schiotz, February 10, 1967.

The Need for Communication

In response to Question Number 35, 82 per cent indicated that they felt a need for better communication of songs with foreign texts in student recitals, while 9 per cent indicated that they did not. The importance of understanding the text as part of the total effect of a song can be demonstrated by comparing the responses to Question Number 10 and Number 33: After hearing the song in Italian, 72 per cent indicated that the text was probably "robust, military;" 2 per cent indicated "sad, melancholy;" 47 per cent indicated "amorous, romantic," which was an increase of 21 per cent over the response to the Italian version; and 6 per cent indicated "other" meanings, which were often written-in combinations of the previous choices (see Appendix K).

In response to Question Number 12, 25 per cent indicated that they had heard the song before, and in response to Question Number 13, only 3 per cent indicated that they had sung the song, which would indicate that a majority of the audience was not already familiar with the text of this song. Also, the listeners usually indicated if they were familiar with a song by writing-in a comment to the effect. Question Number 14 asked what the song conveyed without the English text, to which 45 per cent indicated "beautiful melody," 75 per cent indicated "tender mood," 7 per cent indicated "formal structure," 12 per cent indicated "rhythmic variety," 3 per cent indicated "nothing," and 2 per cent indicated "other" things. In many cases the listener indicated more than one choice. It is of interest that the largest number of listeners selected the most subjective and abstract response, "tender mood," and that only one written-in comment, "The

German word for 'no,'" referred to the text (see Appendix K). With the exception of this one comment, all of the responses could have applied equally well to music written for instruments.

Although the audience may have seemed to be unaware of the text at times, the fact that they were not indifferent to it is illustrated by their response to Question Number 15. When asked if they preferred to hear a song in a foreign language so that they could listen to the music without having to listen to the words, only 26 per cent indicated "yes," while 67 per cent indicated "no," and many wrote-in "not for that reason" (see Appendix K).

PREFERENCES IN METHODS OF PRESENTATION

In the summary of the questionnaire, the ratings which the students gave the five methods of presentation were recorded in two different ways: (1) the rating in order of preference was determined by giving the first ratings five points, the second ratings four points, the third ratings three points, the fourth ratings two points, and the fifth ratings one point, then totaling the number of points given to each method of presentation for comparison. (2) The number of first ratings given to each method of presentation was also totaled for comparison.

Although the listeners' responses may have seemed to be contradictory at times, their completion of the summary of the questionnaire left no doubt as to their preferences in languages and methods of presentation. In response to Question Number 36, the total audience rated c) "an oral explanation of the song before the performance" first with a rating of 1067 points, 2) "the original text, whether foreign

or English" second with a rating of 1045 points, and b) "a written translation in the form of program notes" third with a rating of 1022 points. These three methods were rated very closely, then there was a noticeable drop in points as d) "a sung translation when there is a good one available" was rated fourth with 776 points, and e) "sung translations altogether" was rated fifth with only 412 points and many written-in comments to the effect of "never!" (see Appendix K).

The highest number of first ratings was given to method "a," which received 125, or 40 per cent of the total number. Method "c" was second with 111 first ratings, or 37 per cent; method "b" received 66 first ratings, or 22 per cent; method "d" received 37 first ratings, or 22 per cent; method "d" received 37 first ratings, or 12 per cent; and method "c" received an almost negligible 7 first ratings, or 2 1/3 per cent.

In response to Question Number 38, 52 per cent preferred a) "hearing the number first in English, then in its original language," while 40 per cent preferred b) "hearing the number first in its original language, then in English." Ten of the listeners wrote-in "neither," some with additional comments, which indicates the probability that others would have selected "neither" if it had been one of the choices.

Responses of Graduate Students and Faculty Compared with Responses of Undergraduate Students

There was a total of twenty-four graduate students and faculty who attended the recitals. Of this number, only seven were not working toward a degree at that time, and several were either graduate

assistants or were doctoral students who were members of the faculty of other colleges. Because of this difficulty in distinguishing between graduate students and faculty, their responses were recorded as one group (see Appendix C).

With fifteen voice majors among the graduates and faculty, it was expected that their responses would favor foreign language texts more than those of the undergraduates, but this difference was slight. In response to Question Number 7, 12.5 per cent of the graduates indicated that they did not like to hear songs in a foreign language compared with 27 per cent of the undergraduates. The fact that graduates are more experienced in following written translations probably accounted for their response to Question Number 8, to which none of the graduates indicated that the written translation was "barely" helpful, compared with 18 per cent of the undergraduates; 46 per cent of the graduates indicated "moderately" helpful, compared with 52 per cent of the undergraduates; and 37 per cent of the graduates indicated "completely" helpful, compared with 24 per cent of the undergraduates.

In response to Question Number 11, all of the graduates found the Italian song enjoyable without knowing the text, compared with 87 per cent of the undergraduates. Two-thirds of the graduates had heard the song mentioned in Question Number 12, compared with 21 per cent of the undergraduates. In response to Question Number 17, 62.5 per cent of the graduates indicated that the text sounded too commonplace in English, compared with 45 per cent of the undergraduates. In response to Question Number 30, the graduate students were evenly divided, whereas only 44 per cent of the undergraduates found the use of

the British slang appropriate. In response to Question Number 31, only 42 per cent of the graduates indicated that the song was more interesting in English than Italian, compared with 55 per cent of the undergraduates; likewise, in response to Question Number 34, 50 per cent of the graduates indicated that the song lost some of its impact when sung in English, compared with 40 per cent of the undergraduates.

In rating the methods of presentation, the graduate students gave 90 points to method "a" and 86 points each to methods "b" and "c". The undergraduates gave 981 points to method "c," 955 points to method "a," and 936 points to method "b." Both groups gave the highest number of first ratings to method "a," but while the graduates gave their second highest number of first ratings to method "b," the undergraduates gave their second highest number of first ratings to method "c." This would indicate that while both groups prefer the original language text, whether foreign or English, graduate students and faculty prefer program translations whereas undergraduate students prefer oral explanations of the text.

In response to Question Number 33, 58 per cent of the graduates preferred hearing the song first in its original language, while 53 per cent of the undergraduates preferred hearing the song first in English. Of the ten written-in responses of "neither," one was by a graduate.

To all other questions on presentation, there was no significant difference between the responses of graduate students and faculty, and those of undergraduates.

Responses of Undergraduate Students from the University
of Oklahoma, Central State College, and
Southwestern State College

The audience at Southwestern State College contained the largest number of non-music majors (77 per cent as compared with 12.5 per cent at Central State College and none at the University of Oklahoma) and the largest number of students who had had no foreign language study (43 per cent as compared with 16 per cent at Central State College and 8 per cent at the University of Oklahoma). These two factors are probably the reason why the responses from the undergraduate students at Southwestern State College were the most favorable toward the use of translations (See Appendix D).

In response to Question Number 7, 50 per cent of the students at Southwestern State College indicated that they did not like to hear songs in a foreign language, compared with 31 per cent at Central State College and 29 per cent at the University of Oklahoma.

In response to Question Number 13, only 26 per cent of the students at Southwestern State College noticed any weaknesses in the translation, as compared with 39 per cent at Central State College and 55 per cent at the University of Oklahoma.

In response to Question Number 20, 62 per cent of the students at Southwestern State College indicated that the text was important enough to justify doing it in English, as compared with 47 per cent at Central State College and 44 per cent at the University of Oklahoma.

In response to Question Number 22, 43 per cent of the students at Southwestern State College preferred the English text rather than

the German text, as compared with 22 per cent at Central State College and 16 per cent at the University of Oklahoma.

In response to Question Number 23, 83 per cent of the students at Southwestern State College indicated a "better choice of words in the sung version," as compared with 59 per cent at Central State College and 53 per cent at the University of Oklahoma. Also, in response to Question Number 30, 53 per cent of the students at Southwestern State College thought the use of the "British slang" to be appropriate, as compared with 47 per cent of the Central State College students (who were evenly divided), and 31 per cent at the University of Oklahoma.

In rating the methods of presentation, both Southwestern State College and Central State College rated method "c" first both in points and the number of first ratings. The University of Oklahoma audience rated method "a" first in points and the number of first ratings. Of the seven first ratings given to method "e", six were from Southwestern State College and one was from the University of Oklahoma.

In response to Question Number 36, Southwestern State College rated both methods equally, 59 per cent of the Central State College audience preferred hearing the number first in its original language, then in English, and 56 per cent of the University of Oklahoma audience preferred hearing the number first in English, then in its original language. The nine "neither's" which were written-in by undergraduates were all from the University of Oklahoma.

Responses According to Course of Study

The responses of the non-music majors were more favorable toward the use of translations than those of the music majors, but not to the point of favoring the use of translations altogether (see Appendix E).

In response to Question Number 7, 60 per cent of the 228 undergraduate music majors indicated that they liked to hear songs in a foreign language, while 47 per cent of the 49 undergraduate non-music majors indicated that they did not.

In response to Question Number 18, 56 per cent of the music majors noticed weaknesses in the translation, while only 24 per cent of the non-music majors indicated that they did.

In response to Question Number 20, 45 per cent of the music majors indicated that the text was important enough to justify doing it in English, as compared with 69 per cent of the non-music majors.

In response to Question Number 22, only 17 per cent of the music majors preferred hearing the song in English, as compared with 47 per cent of the non-music majors. It is interesting to note that, although the percentage of non-music majors who preferred to hear the song in English is 30 per cent higher than that of the music majors, it is still not a majority.

In response to Question Number 30, 32 per cent of the music majors found the use of the British slang appropriate, as compared with 36 per cent of the non-music majors.

In response to Question Number 33, there was an increase of 24 per cent in the number of music majors who indicated "amorous,

romantic" as describing the text after hearing it in English, whereas the increase in responses of non-music majors was only 12 per cent. This difference could possibly indicate a greater awareness of the text on the part of the music majors than that of the non-music majors. The factor of not being able to understand the words is practically discounted by the responses to Question Number 27, in which all of the non-music majors indicated either that they could understand the English words or that they could understand the words "enough to follow the story," whereas 3 per cent of the music majors indicated "only at times" and 1 per cent indicated that they could not understand the words.

In response to Question Number 34, the music majors were almost evenly divided with 44 per cent indicating that the song lost some of its impact when sung in English and 45 per cent indicating that it did not, while with the non-music majors, 28 per cent indicated that it did and 69 per cent indicated that it did not.

In rating the methods of presentation, both groups rated c) "an oral explanation of the song before the performance" first, followed by a) "the original text, whether foreign or English" and b) "a written translation in the form of program notes" in that order. The number of first ratings given by the non-music majors followed this same pattern, while the music majors gave their highest number of first ratings to method "a," with "c" and "b" following in that order.

Both groups were almost equally divided on Question Number 35, with the music majors favoring "hearing the number first in its original language" 103 to 107, and the non-music majors favoring "hearing the

number first in English" 25 to 24. The 9 written-in responses of "neither" were all by music majors.

Responses According to Major Instrument

The responses of the undergraduate music majors were grouped into three general classifications of major instruments: (1) voice, (2) keyboard, and (3) wind and strings. Because of the small number of responses from string majors (three) the strings were grouped with the wind instruments. Students who were majoring in music theory or composition were grouped according to their second preference, which, with the exception of one brass player, was a keyboard instrument. There was a total of 95 voice majors, 73 keyboard majors, and 59 wind and string majors (see Appendix F).

Of the three general classifications of major instruments, the wind and string majors were the most favorable toward the use of translations, while the voice majors were the least favorable, as would be expected. However, the keyboard majors were not consistently more favorable than the voice majors, and it was often difficult to detect a difference in their responses.

In response to Question Number 7, 71 per cent of the voice majors indicated that they liked to hear songs in a foreign language, as compared with 57 per cent of the keyboard majors and 44 per cent of the wind and string majors.

In response to Question Number 11, 96 per cent of the voice majors indicated that the song was interesting enough musically that they could enjoy it without knowing the text, followed by 93 per cent of the keyboard majors and 71 per cent of the string majors.

In response to Question Number 14, all three groups indicated that the song conveyed "tender mood" and "beautiful melody" in that order, while the voice majors had the highest number indicating "rhythmic variety" (13), the keyboard majors had the highest number indicating "formal structure" (7), and the wind and string majors had the highest number indicating "nothing" (4).

In response to Question Number 17, 53 per cent of the keyboard majors thought that the text sounded too commonplace in English, followed by 49 per cent of the voice majors and 32 per cent of the wind and string majors.

In response to Question Number 18, 59 per cent of both the voice and keyboard majors noticed weaknesses in the translation, as compared with 46 per cent of the wind and string majors.

In response to Question Number 21, 57 per cent of the keyboard majors indicated that hearing the number first in English helped them to understand it better in German, followed by 75 per cent of the voice majors and 73 per cent of the wind and string majors.

When asked if they were able to follow the story after an oral explanation of the text, the number of wind and string majors indicating "only when the mood changed" was more than that of the other two groups combined, and the number of wind and string majors indicating "not at all" was equal to that of the other two groups combined.

In response to Question Number 31, 64 per cent of the wind and string majors found the song more interesting in English than in Italian, followed by 59 per cent of the keyboard majors and 42 per cent of the voice majors.

In response to Question Number 34, only 37 per cent of the wind and string majors thought that the song lost some of its impact when sung in English, as compared with 48 per cent of the voice majors, while the keyboard majors were equally divided, 33, to 33.

In rating the methods of presentation, all three groups rated methods "c," "b," and "a" first, second and third, respectively, and while the voice majors and the keyboard majors gave their highest number of first ratings to method "a," the wind and string majors gave their highest number of first ratings to method "b."

In response to Question Number 38, both the voice majors and the wind and string majors preferred "hearing the number first in English, then in its own language," while the keyboard majors preferred "hearing the number first in its original language, then in English." Of the 9 "neithers," which were written-in, 3 were by voice majors, 3 were by keyboard majors, and 2 were by wind and string majors. One of them had not indicated his major instrument.

Responses According to Degree Program

Because of the limited number of students working toward performance degrees at the state colleges, the comparison of undergraduate students working toward the Bachelor of Music Degree and the Bachelor of Music Education Degree was limited to responses of students from the University of Oklahoma.¹ The responses of the 113 students working toward the Bachelor of Music Education Degree were consistently more favorable toward the use of translations than those of the 72 students working toward the Bachelor of Music Degree (see Appendix G).

¹ Above, p. 10.

In response to Question Number 7, 71 per cent of the students working toward the BM Degree indicated that they liked to hear songs in a foreign language, compared with 49 per cent of the students working toward the BME Degree.

In response to Question Number 17, two-thirds of the students working toward the BM Degree indicated that the text sounded too commonplace in English, as compared with 36 per cent of the students working toward the BME Degree.

In response to Question Number 20, 53 per cent of the students working toward the BME Degree indicated that the text was important enough to justify doing it in English, as compared with 29 per cent of the students working toward the BM Degree.

In response to Question Number 21, 84 per cent of the students working toward the BME Degree indicated that hearing the number first in English helped them to understand it better in German, as compared with 70 per cent of the students working toward the BM Degree.

In response to Question Number 34, 45 per cent of the students working toward the BM Degree indicated that the Italian song lost some of its impact when sung in English, as compared with 35 per cent of the students working toward the BME Degree.

In rating the methods of presentation, the students working toward the BM Degree rated methods "a," "b," "c," "d," and "e" first, second, third, fourth, and fifth in that order, while the students working toward the BME Degree rated methods "c," "b," and "a" first, second and third, respectively, with "d" and "e" also rated fourth

and fifth. The students working toward the BM Degree gave their highest number of first ratings to a) "the original text, whether foreign or English," while the students working toward the BME Degree gave their highest number of first ratings to c) "an oral explanation of the song before the performance."

In response to Question Number 38, both groups preferred "hearing the number first in English, then in its original language," and five of the nine written-in responses of "neither" were by students working on the BM Degree.

Responses According to Sex

Contrary to what the writer had expected, there was no significant difference in the responses of the 128 undergraduate male students and the 154 undergraduate female students regarding the use of translations. Whereas the responses of the men favored the English text at times, they favored the original foreign text at others. (see Appendix H).

In response to Question Number 7, 54 per cent of the men indicated that they liked to hear songs in a foreign language, as compared with 57 per cent of the women, and in response to Question Number 11, 79 per cent of the men indicated that the song was interesting enough musically that they could enjoy it without knowing the text, as compared with 92 per cent of the women.

In response to Question Number 16, 71 per cent of the men indicated that hearing the song in English gave it additional meaning, as compared with 68 per cent of the women. On the other hand, in response to Question Number 21, 84 per cent of the women indicated

that hearing the number first in English helped them to understand it better in German, as compared with 70 per cent of the men.

In response to Question Number 31, 58 per cent of the women indicated that the song was more interesting in English than in Italian, as compared with 53 per cent of the men, whereas in response to Question Number 34, 36 per cent of the men indicated that the song lost some of its impact when sung in English, as compared with 43 per cent of the women.

In response to Question Number 35, 10 per cent more women than men indicated that there is a need for better communication of songs with foreign texts in student recitals.

In rating the methods of presentation, the men rated methods "b," "c," and "a" first, second and third by a close margin, while the women rated methods "c," "a," and "b" first, second and third. Both groups gave the highest number of first ratings to method "a" and the second highest number of first ratings to method "c."

In response to Question Number 38, both groups indicated that they preferred "hearing the number first in English, then in its original language." Of the nine written-in responses of "neither," eight were from men.

Responses According to Classification

In comparing the responses of undergraduate students by classification, those of the underclassmen were generally more favorable toward the use of translations than those of the upperclassmen, but this pattern was not always consistent (see Appendix I).

In response to Question Number 7, 45 per cent of the freshmen, 50 per cent of the sophomores, 66 per cent of the juniors, and 70 per cent of the seniors indicated that they liked to hear songs in a foreign language.

In response to Question Number 16, 79 per cent of the freshmen, 68 per cent of the sophomores, 66 per cent of the juniors and 76 per cent of the seniors indicated that hearing the song in English gave it additional meaning.

In response to Question Number 21, 86 per cent of the freshmen, 71 per cent of the sophomores, 81 per cent of the juniors, and 87 per cent of the seniors indicated that hearing the song first in English helped them to understand it better in German. Immediately following, in response to Question Number 22, 66 per cent of the freshmen, 62 per cent of the sophomores, 82 per cent of the juniors, and 82 per cent of the seniors indicated that they preferred to hear the song in German.

In response to Question Number 31, 62.5 per cent of the freshmen, 54 per cent of the sophomores, 51 per cent of the juniors, and 50 per cent of the seniors indicated that the song was more interesting in English than in Italian, and in response to Question Number 34, 34 per cent of the freshmen, 37.5 per cent of the sophomores, 52 per cent of the juniors, and 40 per cent of the seniors indicated that the song lost some of its impact when sung in English.

In rating the methods of presentation, both freshmen and sophomores rated methods "c," "a," and "b" first, second, and third, respectively, while the juniors rated methods "a," "c," and "b" first,

second, and third, and the seniors rated methods "b," "a," and "c" accordingly. The three upper grades gave the highest number of first ratings to methods "a," "b," and "c," in that order, with the freshmen giving the highest number of first ratings to method "c," followed by "a" and "b."

In response to Question Number 38, all four groups preferred "hearing the number first in English, then in its original language." Of the nine written-in responses of "neither," four were from freshmen, one was from a sophomore, one was from a junior, and two were from seniors. The remaining one did not state his classification.

Responses According to Foreign Language Study

The questionnaires of the undergraduate students were sorted into three groups, according to the number of foreign languages studied: (1) none, (2) one, and (3) two or more (see Appendix J). Forty-five students indicated that they had had no foreign language study, 134 students indicated that they had studied one foreign language, and 101 students indicated that they had studied two or more.

In general, the responses of students who had studied no foreign languages were more favorable toward the use of translations than those who had studied one, and the responses of students who had studied only one foreign language were usually more favorable toward the use of translations than those who had studied two or more.

In response to Question Number 7, 38 per cent of the students who had had no foreign language study, 54 per cent of the students who had studied one foreign language, and 68 per cent of the students

who had studied two or more foreign languages indicated that they liked to hear songs in a foreign language.

In response to Question Number 17, 40 per cent of the first group, 38 per cent of the second group, and 55 per cent of the third group indicated that the text sounded too commonplace in English. (In this case the students who had studied one language favored the English text more than the students who had studied none.)

In response to Question Number 18, 33-1/3 per cent of the first group, 49 per cent of the second group, and 59 per cent of the third group noticed weaknesses in the translation.

In response to Question Number 25, 66-2/3 per cent of the first group, 70 per cent of the second group, and 83 per cent of the third group preferred the phonetic sound of the original language to that of the English.

In response to Question Number 30, 51 per cent of the first group, 45 per cent of the second group, and 42 per cent of the third group found the use of the British slang appropriate.

In response to Question Number 34, 35 per cent of the first group, 38 per cent of the second group, and 46 per cent of the third group indicated that the song lost some of its impact when sung in English.

In response to Question Number 35, 86 per cent of the first group, 84 per cent of the second group, and 75 per cent of the third group indicated a need for better communication of songs with foreign texts in student recitals.

In rating the methods of presentation, both the students who had studied no foreign languages and the students who had studied one foreign

language rated methods "c," "a," and "b" first, second, and third, while the students who had studied two or more foreign languages rated methods "a," "b," and "c" first, second, and third, in that order. The number of first ratings coincided with the point ratings of the first two groups, while the third group gave the highest number of first ratings to methods "a," "c," and "b," respectively.

In response to Question Number 38, all three groups preferred "hearing the number first in English, then in its original language." None of the written-in responses of "neither" were from the first group, five were from the second group, and three were from the third group. (One had failed to indicate the foreign languages studied.)

Added Comments and References to Words in Foreign Languages

The number of added comments were sufficient for a complete study within itself (see Appendix K). Their proper interpretation could provide answers to many of the questions on the questionnaire. Among them were many contradictory statements which displayed attitudes ranging from enthusiastic approval of the recital and its contents to belligerent disapproval. Perhaps the best indication of a real need for better communication of songs with foreign texts in student recitals was provided by the student who consistently wrote-in such contrary remarks as "I hate vocalists!" and "I ignored it," and also the student who altered Question Number 35 to read "Do you feel that there is a need for. . . student recitals?" to which he responded "no."

The students' preference for original foreign texts was expressed throughout the added comments, and in some cases the possibility

of prejudice was revealed by such remarks as "No translation can do justice to the original." Many students expressed an interest in knowing the text with such remarks as "The text is often of as much importance as the music," and "I get much satisfaction from the text." Others revealed a lack of knowledge of the importance of the text by writing: "Is it necessary to understand the words to enjoy the music?" and "What message! Who cares!" Some students expressed rather vague attitudes about what they listen for in music when they wrote: "Confusing question! It all depends on my mood;" "This one I would have liked to make up my own story to," and "German sounds more polished and formal."

There were 156 written-comments by the undergraduate men, 182 by the undergraduate women, and 61 by the graduate students and faculty. The graduate students and faculty had the highest average number of written-in comments with an average of 2.5 comments per person; the undergraduate men were second with an average of 1.3 comments per person, and the undergraduate women were a close third with an average of 1.2 comments per person. In the number of general comments, which were essay-like paragraphs usually written on the backs of the programs, the undergraduate men showed their vital interest in the issue by contributing five paragraphs and two short comments, whereas the undergraduate women contributed one paragraph and two short comments, and a faculty member contributed one paragraph.

Space did not permit the inclusion of all repeated comments or references to words in foreign languages, but the underlining or circling of key words in the written translations showed that program

translations are a valuable guide for word-for-word listening to a foreign text. Repeated words such as "Mein Herz" and words that are the same in both languages were referred to the most frequently. There were approximately 44 listings of words or groups of words by undergraduate students from the University of Oklahoma and four from each of the state colleges. Three of the graduate students and faculty listed groups of foreign words; two listed English words with accents on wrong syllables, and many references were made to single words in the added comments.

A small indication of the success of the recital was that two of the undergraduate students liked the Miller translation of "Clair de Lune" well enough to remove it from the program.

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

Major Findings

The major findings of this study are as follows:

1. The majority of the total audience preferred to hear songs in their original language, whether foreign or English.

2. An oral explanation of the text before the performance was preferred as being the most effective way of presenting a song with a foreign text.

3. A written translation in the form of program notes was also preferred by a large portion of the audience, but it presented some difficulty in following the text and concentrating on the performance.

4. Presenting the number both in its original language and in English proved to be impractical from the standpoint of time involved and was not considered to be a good method of presentation, judging from the number of negative comments which were written-in.

5. Most members of the audience felt that there is a need for better communication of songs with foreign texts in student recitals.

6. A comparison of responses showed that a singing translation communicates better than a spoken explanation of a foreign language text.

7. Most members of the audience felt that the singing translation contained a better choice of words than the literal translation, and

that rhyme is not essential to a good singing translation.

8. Knowing the meaning of the text of a song changed the response of as many as one-third of the total audience.

9. Undergraduate students were more favorable toward the use of translations than graduate students and faculty.

10. Students at Southwestern State College were more favorable toward the use of translations than students at Central State College, who in turn were more favorable toward the use of translations than students at the University of Oklahoma.

11. Non-music majors were more favorable toward the use of translations than were music majors.

12. Students whose major instruments were wind and stringed instruments were more favorable toward the use of translations than students majoring in keyboard instruments, who in turn were only slightly more favorable toward the use of translations than voice majors.

13. Students at the University of Oklahoma who were working toward the Bachelor of Music Education Degree were more favorable toward the use of translations than were students working toward the Bachelor of Music Degree.

14. There was no significant difference in the attitudes of male and female students toward the use of translations.

15. Underclassmen were generally more favorable toward the use of translations than were upperclassmen.

16. Students who had not studied foreign languages were more favorable toward the use of translations than were students who had studied one foreign language, who in turn were more favorable toward

the use of translations than were students who had studied two or more foreign languages.

Conclusions

The following conclusions are based on the interpretation of the data in Chapter V.

The major hypothesis of this study is that an understanding of the text makes an important difference in an audience's response to a song or group of songs. Findings of this study tend to confirm this hypothesis.

A minor hypothesis of this study is that there are differences in response to songs in foreign languages by:

1. Undergraduates as compared with graduates and faculty.
2. University students and students of the state colleges.
3. Students who are majoring in music and students who are not majoring in music.
4. Students of vocal music and students of instrumental music.
5. Students who are working toward a performance degree and students who are working toward a music education degree.
6. Male and female students.
7. Underclassmen and upperclassmen.
8. Students who have studied foreign languages and students who have had no foreign language study.

With the exception of the differences in response by sex, the minor hypothesis is supported by findings of this study.

A general conclusion of this study would be that the more sophisticated listeners attach less importance to translations, whereas

the use of translations would be more appropriate for less sophisticated audiences.

Although students who have studied foreign languages are generally more interested in hearing songs with foreign texts than students who have had no foreign language study, students prefer to hear songs in a language that they have studied.

While many students of music consider knowing the meaning of the text as being important in listening to a song, there are others who are more concerned with mood and effect than they are in knowing the background and message of the poetry.

Recommendations

On the basis of the above conclusions, the following recommendations are believed to be defensible:

1. The maturity and educational background of a student audience should be taken into consideration when planning a recital which includes songs with foreign texts, as to the number of songs in foreign languages to be used and their familiarity to the audience.

2. Every effort should be taken to communicate the meaning of songs with foreign texts to the audience, such as oral explanations describing the background of the song, giving a synopsis of the text, and/or pointing out key words and high points of interest; program translations which are legible, well-written, and brief enough to be read in the time allowed; expressive performances which make use of facial expressions, gestures, and even dramatization whenever appropriate.

3. Recital halls should be adequately lighted, and house lights should be left up whenever program translations are used.

4. More attention should be given to the relationship of text to music, and students, as listeners as well as performers, should study a vocal composition from the standpoint of text as well as music as it effects the interpretation and performance.

Weaknesses of the Study

As the study developed, some of its weaknesses were revealed. If it were possible to repeat the study, the following improvements would be made:

1. The recital would be performed by an undergraduate student instead of the investigator in order to establish a better rapport with the student audience and to more accurately simulate the type of recital to which the students are accustomed.

2. An operatic aria and possibly a number in Latin would be included to provide a better sampling of all the different types of music which is heard on recitals.

3. The questionnaire would be less intuitively constructed and more accurately worded. At least one essay-type question would be included to permit the listener to describe his impressions while listening to a song in a foreign language.

4. More quasi-experiments would be devised to compare the responses of students to songs in English with responses of songs with foreign texts. The combination of Italian followed by English, which was omitted from the recital, would be included for any possible effect that it might have. A more serious number would be chosen to

be preceded by an oral explanation of its text, and the number would be presented without gestures in order to better evaluate the effectiveness of this method of presentation.

Recommendations for Further Study

The following recommendations for further study have been suggested by the data gathered for this study:

1. It is recommended that further study be made on what students listen for in music. This information could be of value in teaching courses in music appreciation, and perhaps in the teaching of formal analysis.

2. It is recommended that further study be made in effective methods of presenting recitals containing songs with foreign texts. Whereas this study was based on one recital presented to three different audiences, the separate presentations to approximately the same audience of, first, a lecture-recital with spoken translations, second, a recital using program translations, and third, a recital in which no translations are given, oral or written, could provide valuable data as to the relative effectiveness of these types of presentations.

3. It is finally recommended that additional research is needed concerning the relation of music to words. This study could begin with a historical review of the compositional practices of various periods regarding the setting of solo texts to music, pointing out the types of music in which the text served only as a vehicle for vocal display and became relatively meaningless and repetitious, as in Eighteenth Century Italian opera; music in which the melody and often

the accompaniment were suggested by the text, as in German *Lieder*; and periods of innovation and reform, such as Caccini's stile rappresentativo, Gluck's attempt to confine music to its proper function of serving the poetry for the expression and the situations of the plot, Wagner's oneness of drama and music, Italian verismo, Debussy's continuous recitative, and Schoenberg's Sprechstimme. The knowledge of the composer's intentions in setting a text to music could be of value in interpreting and performing the composer's music.

This study could include a psychological study of the link between words and music. Whether or not certain music is more appropriate to a text than other music and the degree to which music is able to intensify or possibly add to the meaning of the text could be investigated by comparing the relative effectiveness of performances of poetic texts which have been set by more than one composer, such as the settings of Paul Verlaine's "Clair de Lune" by Faure, Debussy, and Szulc, and the settings of Goethe's "Nur wer die Sehnsucht kennt" by Wolf, Tschalkowsky, Schubert, and Beethoven, among others.

This study could also investigate the appropriateness of different words to the same music. The extent to which the music is able to "swallow up the words" before the text becomes incongruous with the music could be partially determined by comparing the relative effectiveness of performances of contrafacta, such as the setting of sacred words to a secular melody, and vice versa.

The suitability of poetry as a potential song text could be investigated by comparing the relative effectiveness of settings of poems which are considered to be poor. The extent to which music can

contribute to the meaning of poetry could be further investigated by comparing the relative effectiveness of poetry which is read aloud with a performance of the same poem as it is set to music.

SELECTED BIBLIOGRAPHY

Books

- Baker, Theodore (ed.). Schubert First Vocal Album. New York: G. Schirmer, Inc., 1895.
- Dallapiccola, Luigi (ed.). Italian Songs of the 17th and 18th Centuries. Vol. II. New York: International Music Co., 1961.
- Finck, Henry T. Songs and Song Writers. New York: Charles Scribner's Sons, 1900.
- Floridia, Pietro (ed.). Early Italian Songs and Airs. Vol. II. Boston: Oliver Ditson Co., 1924.
- Glenn, Mabelle, and Taylor, Bernard U. (ed.). Classic Italian Songs for School and Studio. Vol. I. Bryn Mawr, Penn: Oliver Ditson Co., 1936.
- Kagen, Sergius (ed.). 40 French Songs For Voice and Piano. Vol II. New York: International Music Co., 1952.
- Miller, Philip L. The Ring of Words: An Anthology of Song Texts. Garden City, N. Y.: Anchor Books, Doubleday & Company, Inc., 1966.
- Morgan, Hazel B. and Burmeister, Clifton A. Music Research Handbook. Revised and enlarged edition. Evanston, Ill.: The Instrumentalist, 1964.
- Spicker, Max (ed.). Anthology of Modern French Song. New York: G. Schirmer, Inc., 1912.
- Wilcox, John C. The Living Voice: A Study Guide for Song and Speech. Revised and augmented edition. New York: Carl Fischer, Inc., 1945.

Articles and Periodicals

- Chiusano, Michael. "Editorially Speaking," Music Journal, XXII (October, 1964), 4.
- De Cesare, Ruth. "Of Musical Translation," Music Journal, XIX (March, 1961), 22.
- Drinker, Henry S. "On Translating Vocal Texts," Musical Quarterly, XXXVI (April, 1950), 225-40.

- Drinker, Henry F. "The Philosophy and Technique of English Translations of Foreign Vocal Texts," Journal of the American Musicological Society, II (Fall, 1949), 195. (Paper read at a meeting of the New England Chapter of the American Musicological Society, in Boston, Mass., March 14, 1949.)
- Freer, Dawson. "Singing in the Vernacular," The Musical Times, XCVII (October, 1956), 538.
- Glass, Herbert. "Opera in New York," Musical America, LXXXII (January, 1962), 208.
- Kenn, Ludwig. "Opera Translation in Germany," Opera News, (March 15, 1954), 32.
- Koopman, John. Letter to the Editor, Music Journal, XXII (November, 1964), 44.
- Oakley, Grace Crawley. "American Singers Must Learn Foreign Languages," The Musician, XL (January, 1935), 9.
- Porter, E. G. "Concerning Song Translation," Musical Opinion, LXXVII (April, 1954), 407-409.
- Russell, Margaret. Letter to the Editor, Music Journal, XXII (December, 1964), 6.
- Warren, Frederic. "Has the Public a Right to Understand?" The Musician, XL (January, 1935), 6.

Unpublished Material

- Carfagno, Simon Albert. "The Life and Dramatic Music of Stefano Landi with a Transliteration and Orchestration of the Opera Sant' Alessio." Unpublished doctoral dissertation, University of California at Los Angeles, 1961.
- Ing, Frank O. "A Survey of Practices and Trends in the Use of Foreign Languages in the Teaching of Singing." Unpublished Master's thesis, University of Texas, 1954.
- Redding, Earl W. "Vocal and Musical Problems Found in Selected Soso Songs of Various Periods with Specific Consideration of the German Lied in English." Unpublished doctoral dissertation, University of Missouri at Kansas City, 1965.
- Schoep, Arthur Paul. "A Singing Translation in English of Giambattista Casti's Libretto for Giovanni Paisiello's Opera, Il Re Teodoro in Venezia (King Theodore in Venice)." Unpublished doctoral dissertation, University of Colorado, 1963.

Zurbrigg, Lloyd A. "A Theory of Translation for Musical Texts from German into English with Appended Translations." Unpublished doctoral dissertation. Indiana University, 1963.

Other Sources

Oklahoma City University. Lecture Recital of Lieder by Askel Schiotz. February 10, 1967.

Szulc, Joseph. "Clair de Lune," Op. 83 No. 1. Edited by Carl Deis. New York: G. Schirmer, Inc., 1920). (Sheet music.)

APPENDIX A

SURVEY OF LANGUAGE PREFERENCE IN SONG TEXTS

General Information

Are you a Music Major? Yes__ No__ Sex: Male__ Female__

Degree Program: BM__ BME__ MM__ MME__ DME__ Other__

Major Area or Areas (1, 2, 3, etc., in order of emphasis: Voice__
 Piano__ Organ__ Brass__ Woodwinds__ Percussion__ Strings__
 Theory__ Composition__ Other__

Classification: Freshman__ Sophomore__ Junior__ Senior__
 Graduate__ Other__

What foreign languages have you studied? None__ Italian__
 French__ German__ Latin__ Spanish__ Other__

As a rule, do you like to hear songs in a foreign language? Yes__
 No__

Instructions

You are going to hear a short recital of songs in Italian, French, German, and their translations, presented in various orders. Please record your response to the various methods of presentation by checking the answer which most nearly describes your response. Use extra space for added comments. Do not write during the performance except to jot down words of the foreign text which you understand, also any foreign word which sounds like a word in English, or in the case of a translation, any awkward expression or accent on the wrong syllable. Adequate time will be given between numbers to read the questions and check your responses. Be frank, as you will tear your name off and hand it in separately as you leave the auditorium.¹ Be serious in your responses, and don't be influenced by your neighbor's thinking, as the success of this study depends upon your honest opinion.

¹This refers to the method of checking recital attendance at the University of Oklahoma. Other methods were used at the state colleges.

PART I

JACOPO PERI

Gioite al canto mio (Invocatione di Orfeo
from Euridice)

Rejoice at my song, verdant forests,
 Rejoice, beloved hills, and all nature,
 Let the echo resound from the hidden valleys.
 The brilliant sun has risen again, with rays adorned,
 And with its dazzling eyes, surpassing the brilliance of Delos*
 Heightens the ardour of the spirit, brightens the light of the day,
 And makes heaven and earth the servants of love.

*In Greek mythology, Delos was a floating island chosen
 by Apollo as his retreat.

- a. How helpful was the written translation in understanding the song? Barely___ Moderately___ Completely___
- b. In what way or ways did reading the text interfere with listening to the song? None___ Loss of eye contact with the performer___ Difficulty in following the text___ Inadequate lighting___ Other_____

SALVATORE ROSA

Vado ben spesso cangiando loco

- a. Without a translation, would you say that the text of this song is probably: Robust, military___ Sad, melancholy___ Amorous, romantic___ Other_____
- b. Is this song interesting enough musically that you can enjoy it without knowing the text? Yes___ No___

PART II

FRANZ SCHUBERT

Der Neugierige from Die Schöne Müllerin
(Wilhelm Müller)

- a. Have you heard this song before? Yes___ No___ Have you ever sung it? Yes___ No___
- b. Without the English text, what does this song convey to you? Beautiful melody___ Tender mood___ Formal structure___ Rhythmic variety___ Nothing___ Other_____
- c. Do you prefer to hear a song in a foreign language so that

you can listen to the music without having to listen to the words?
 Yes___ No___

FRANZ SCHUBERT

The Question from The Maid of the Mill
 (translation by Dr. Theodore Baker)

- a. Did hearing the song in English give it additional meaning?
 Yes___ No___
- b. Does the text sound too commonplace in English? Yes___ No___
- c. Did you notice any weaknesses in the translation? Yes___ No___

FRANZ SCHUBERT

The Post From Winter Journey
 (translated by Dr. T. Baker)

- a. Do you think that this translation contains the message of the song? Yes___ No___
- b. Is this text important enough to justify doing it in English?
 Yes___ No___

FRANZ SCHUBERT

Die Post From Winterreise
 (Wilhelm Müller)

- a. Did hearing the number first in English help you to understand it better in German? Yes___ No___
- b. After only two hearings, which language do you prefer? German___
 English___

PART III

JOSEPH SZULC

Moonlight (translation by Philip Miller, singing translation by Dr. T. Baker)

Your soul is a rare landscape with charming maskers and mimers
 Playing the lute and dancing, almost sad beneath their fantastic
 disguises.

While singing in minor mode of victorious love and life in its
 season,

They do not seem to believe in their happiness,
 And their song mingles with the moonlight.

With the calm moonlight, sad and lovely,
 That sets the birds in the trees to dreaming

And the fountains to sobbing in ecstasy,
The great fountains, svelt among the marbles.

- a. How much difference did you notice between the written translation and the sung version? Little ___ Some awkward spots in the sung version ___ Better choice of words in the sung version ___ Enough to distort the meaning ___

JOSEPH SZULC

Clair de Lune (Paul Verlaine)

- a. Do you find the mystery of a foreign text impressive? Yes ___
No ___
- b. Do you prefer the phonetic sound of the original language to that of the English? Yes ___ No ___

ALFRED BRUNEAU

L'Heureux Vagabond (Catulle Mendès)

- a. After hearing an oral explanation of the text, were you able to follow the story? Yes ___ At times ___ Only when the mood changed ___
Not at all ___

ALFRED BRUNEAU

The Happy Vagabond
(translation by Henry G. Chapman)

- a. Now that you have heard the song in English, could you understand the words? Yes ___ Enough to follow the story ___ Only at times ___ No ___
- b. Did you notice any archaic (out-of-date) expressions? Yes ___
No ___ Any vague meanings? Yes ___ No ___ List if possible _____
-
- c. Did you find the use of the British slang appropriate? Yes ___
No ___

PART IV

JACOPO PERI

Invocation of Orpheus
(translation by Charles F. Manney)

- a. Was this song more interesting in English than in Italian? Yes ___ No ___
- b. Did you feel a need for rhyme in the second section? Yes ___
No ___

SALVATORE ROSA

Though I Go Ranging
(translation by Charles F. Manney)

- a. Now that you have heard this number in English, would you say that the text is: Robust, military___ Sad, melancholy___
Amorous, romantic___ Other_____
- b. Does it lose some of its impact when sung in English? Yes___
No___

Summary

Do you feel that there is a need for better communication of songs with foreign texts in student recitals? Yes___ No___

Please rate in order of preference. In case of a tie, give equal ratings:

- a. The original text, whether foreign or English___
- b. A written translation in the form of program notes___
- c. An oral explanation of the song before the performance___
- d. A sung translation when there is a good one available___
- e. Sung translations altogether___

Which of these two methods do you prefer?

- a. Hearing the number first in English, then in its original language___
- b. Hearing the number first in its original language, then in English___

APPENDIX B

TOTAL RESPONSES

General Information	Total Responses
1. Major Course of Study	
Music	252
Other	49
2. Sex	
Male	138
Female	163
3. Degree Program	
BM	77
BME	151
MM	5
MME	6
DME	6
Faculty	7
Other	49
4. Major Instrument	
Voice	113
Piano	66
Organ	16
Brass	29
Woodwinds	27
Percussion	9
Strings	3
Theory	3
Composition	6
Music History	1
5. Classification	
Freshman	88
Sophomore	64
Junior	57
Senior	68
Graduate	17
Faculty	7
6. Foreign Languages Studied	
None	47
Italian	37
French	115
German	58
Latin	91
Spanish	109

General Information

Total Responses

Russian	5
Japanese	2
Greek	1
Hebrew	1
7. As a rule, do you like to hear songs in a foreign language?	
Yes	176
No	97

Questions on Presentation

JACOPO PERI Gioite al canto mio (Invocatione di Orfeo
from Euridice)

8. How helpful was the written translation in understanding the song?	
Barely	50
Moderately	154
Completely	77
9. In what way or ways did reading the text interfere with listening to the song?	
None	85
Loss of eye contact with the performer	131
Difficulty in following the text	78
Inadequate lighting	7
Other	14

SALVATORE ROSA Vado ben spesso cangiando loco

10. Without a translation, would you say that the text of this song is probably:	
Robust, military	217
Sad, melancholy	6
Amorous, romantic	62
Other	24
11. Is this song interesting enough musically that you can enjoy it without knowing the text?	
Yes	266
No	30

FRANZ SCHUBERT Der Neugierige from Die Schöne Müllerin
(Wilhelm Muller)

Questions on Presentation	Total Responses
12. a) Have you heard this song before?	
Yes	76
No	225
13. Have you ever sung it?	
Yes	9
No	292
14. Without the English text, what does this song convey to you?	
Beautiful melody	135
Tender mood	226
Formal structure	20
Rhythmic variety	35
Nothing	8
Other	7
15. Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?	
Yes	78
No	200
 FRANZ SCHUBERT The Question from <u>The Maid of the Mill</u> (translation by Dr. Theodore Baker)	
16. Did hearing the song in English give it additional meaning?	
Yes	226
No	67
17. Does the text sound too commonplace in English?	
Yes	139
No	157
18. Did you notice any weaknesses in the translation?	
Yes	151
No	138
 FRANZ SCHUBERT The Post from <u>Winter Journey</u> (translated by Dr. Theodore Baker)	
19. Do you think that this translation contains the message of the song?	
Yes	240
No	46

Questions on Presentations	Total Responses
20. Is this text important enough to justify doing it in English?	
Yes	145
No	46
FRANZ SCHUBERT Die Post from Winterreise (Wilhelm Muller)	
21. Did hearing the number first in English help you to understand it better in German?	
Yes	237
No	55
22. After only two hearings, which language do you prefer?	
German	229
English	66
JOSEPH SZULC Moonlight (translation by Phillip Miller, singing translation by Dr. T. Baker)	
23. How much difference did you notice between the written translation and the sung version?	
Little	56
Some awkward spots in the sung version	75
Better choice of words in the sung version	176
Enough to distort the meaning	18
JOSEPH SZULC Clair de Lune (Paul Verlaine)	
24. Do you find the mystery of a foreign text impressive?	
Yes	209
No	79
25. Do you prefer the phonetic sound of the original language to that of the English?	
Yes	231
No	63
ALFRED BRUNEAU L'Heureux Vagabond (Catulle Mendes)	
26. After hearing an oral explanation of the text, were you able to follow the story?	
Yes	183
At times	81
Only when the mood changed	25
Not at all	8

Questions on Presentations		Total Responses
ALFRED BRUNEAU The Happy Vagabond (translation by Henry G. Chapman)		
27.	Now that you have heard the song in English, could you understand the words?	
	Yes	235
	Enough to follow the story	60
	Only at times	8
	No	3
28.	Did you notice any archaic expressions?	
	Yes	220
	No	55
29.	Any vague meanings?	
	Yes	91
	No	117
30.	Did you find the use of the British slang appropriate?	
	Yes	134
	No	129
JACOPO PERI Invocation of Orpheus (translation by Charles F. Manney)		
31.	Was this song more interesting in English than in Italian?	
	Yes	164
	No	120
32.	Did you feel a need for rhyme in the second section?	
	Yes	60
	No	219
SALVATORE ROSA Though I go Ranging (translation by Charles F. Manney)		
33.	Now that you have heard this number in English, would you say that the text is:	
	Robust, military	115
	Sad, melancholy	23
	Amorous, romantic	141
	Other	17

Questions on Presentations	Total Responses
34. Does it lose some of its impact when sung in English?	
Yes	124
No	150
Summary	
35. Do you feel that there is a need for better communication of songs with foreign texts in student recitals?	
Yes	247
No	28
36. Ratings in order of preference:	
a) The original text, whether foreign or English	1045
b) A written translation in the form of program notes	1022
c) An oral explanation of the song before the performance	1067
d) A sung translation when there is a good one available	776
e) Sung translations altogether	412
37. Number of first ratings:	
a) The original text, whether foreign or English	125
b) A written translation in the form of program notes	66
c) An oral explanation of the song before the performance	111
d) A sung translation when there is a good one available	37
e) Sung translations altogether	7
38. Which of these two methods do you prefer?	
a) Hearing the number first in English, then in its original language	158
b) Hearing the number first in its original language, then in English	120
c) Neither (written-in)	10

APPENDIX G

RESPONSES OF UNDERGRADUATE STUDENTS VIS-A-VIS RESPONSES OF
GRADUATE STUDENTS AND FACULTY

General Information	Undergraduates	Graduates and Faculty
1. Major Course of Study		
Music	223	22
Other	49	2
2. Sex		
Male	123	15
Female	154	9
3. Degree Program		
BM	77	
BME	151	
MM		5
MME		6
DME		6
Other	49	7
4. Major Instrument		
Voice	98	15
Piano	60	6
Organ	15	1
Brass	28	1
Woodwinds	24	3
Percussion	8	1
Strings	3	0
Theory	3	0
Composition	6	0
Music History	0	1
5. Classification		
Freshman	83	
Sophomore	64	
Junior	57	
Senior	68	
Graduate		17
Faculty		7
6. Foreign Languages Studied		
None	45	2
Italian	25	12
French	98	17
German	45	13
Latin	83	9
Spanish	100	9
Other	9	0

General Information	Undergraduates	Graduates and Faculty
7. As a rule, do you like to hear songs in a foreign language?		
Yes	155	21
No	94	3
Questions on Presentations		
3. How helpful was the written translation in understanding the song?		
Barely	50	0
Moderately	143	11
Completely	68	9
9. In what way or ways did reading the text interfere with listening to the song?		
None	80	5
Loss of eye contact with the performer	121	10
Difficulty in following the text	76	2
Inadequate lighting	7	0
Other	10	4
10. Without a translation, would you say that the text of this song is probably:		
Robust, military	200	17
Sad, melancholy	6	0
Amorous, romantic	57	5
Other	21	3
11. Is this song interesting enough musically that you can enjoy it without knowing the text?		
Yes	242	24
No	30	0
12. Have you heard this song before?		
Yes	60	16
No	217	8

General Information	Undergraduates	Graduates and Faculty
7. As a rule, do you like to hear songs in a foreign language?		
Yes	155	21
No	94	3
Questions on Presentation		
8. How helpful was the written translation in understanding the song?		
Barely	50	0
Moderately	143	11
Completely	68	9
9. In what way or ways did reading the text interfere with listening to the song?		
None	80	5
Loss of eye contact with the performer	121	10
Difficulty in following the text	76	2
Inadequate lighting	7	0
Other	10	4
10. Without a translation, would you say that the text of this song is probably:		
Robust, military	200	17
Sad, melancholy	6	0
Amorous, romantic	57	5
Other	21	3
11. Is this song interesting enough musically that you can enjoy it without knowing the text?		
Yes	242	24
No	30	0
12. Have you heard this song before?		
Yes	60	16
No	217	8

Questions on Presentations		Undergraduates	Graduates and Faculty
13.	Have you ever sung it?		
	Yes	7	2
	No	270	22
14.	Without the English text, what does this song convey to you?		
	Beautiful melody	121	14
	Tender mood	205	21
	Formal structure	18	2
	Rhythmic variety	34	1
	Nothing	8	0
	Other	6	1
15.	Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?		
	Yes	74	4
	No	184	16
16.	Did hearing the song in English give it additional meaning?		
	Yes	211	15
	No	53	9
17.	Does the text sound too commonplace in English?		
	Yes	124	15
	No	148	9
18.	Did you notice any weak- nesses in the translation?		
	Yes	138	13
	No	129	9
19.	Do you think that this translation contains the message of the song?		
	Yes	221	19
	No	42	4
20.	Is this text important enough to justify doing it in English?		
	Yes	133	12
	No	129	10

Questions on Presentations Undergraduates		Graduates and Faculty
21. Did hearing the number first in English help you to understand it better in German?		
Yes	218	19
No	52	3
22. After only two hearings, which language do you prefer?		
German	208	21
English	63	3
23. How much difference did you notice between the written translation and the sung version?		
Little	49	7
Some awkward spots in the sung version	67	8
Better choice of words in the sung version	166	10
Enough to distort the meaning	17	1
24. Do you find the mystery of a foreign text impressive?		
Yes	195	14
No	70	9
25. Do you prefer the phonetic sound of the original language to that of the English?		
Yes	212	19
No	58	5
26. After hearing an oral explanation of the text, were you able to follow the story?		
Yes	163	20
At times	78	3
Only when the mood changed	24	1
Not at all	8	0

Questions on Presentations Undergraduates		Graduates and Faculty
27. Now that you have heard the song in English, could you understand the words?		
Yes	214	21
Enough to follow the story	52	8
Only at times	8	0
No	3	0
28. Did you notice any archaic expressions?		
Yes	203	17
No	52	3
29. Any vague meanings?		
Yes	83	9
No	110	7
30. Did you find the use of the British slang appropriate?		
Yes	122	12
No	117	12
31. Was this song more interesting in English than in Italian?		
Yes	154	10
No	107	13
32. Did you feel a need for rhyme in the second section?		
Yes	55	5
No	200	19
33. Now that you have heard this number in English, would you say that the text is:		
Robust, military	107	8
Sad, melancholy	22	1
Amorous, romantic	128	13
Other	15	2
34. Does it lose some of its impact when sung in English?		
Yes	112	12
No	140	10

Summary	Undergraduates	Graduates and Faculty
35. Do you feel that there is a need for better communication of songs with foreign texts in student recitals?		
Yes	227	20
No	27	1
36. Ratings in order of preference:		
a) The original text, whether foreign or English	955	90
b) A written translation in the form of program notes	936	86
c) An oral explanation of the song before the performance	981	86
d) A sung translation when there is a good one available	722	54
e) Sung translations altogether	390	22
37. Number of first ratings:		
a) The original text, whether foreign or English	112	13
b) A written translation in the form of program notes	57	9
c) An oral explanation of the song before the performance	104	7
d) A sung translation when there is a good one available	34	3
e) Sung translations altogether	7	0
38. Which of these two methods so you prefer?		
a) Hearing the number first in English, then in its original language	149	9
b) Hearing the number first in its original language, then in English	106	14
c) Neither (written-in)	9	1

APPENDIX D

RESPONSES OF UNDERGRADUATE STUDENTS FROM THE UNIVERSITY OF OKLAHOMA,
CENTRAL STATE COLLEGE, AND SOUTHWESTERN STATE COLLEGE

General Information	The University of Oklahoma	Central State College	Southwestern State College
1. Major Course of Study			
Music	187	28	13
Other	0	4	45
2. Sex			
Male	76	3	2
Female	111	13	30
3. Degree Program			
BM	72	3	2
BME	115	25	11
4. Major Instrument			
Voice	69	18	11
Piano	53	6	2
Organ	13	2	0
Brass	19	8	1
Woodwinds	21	2	1
Percussion	7	1	0
Strings	2	1	0
Theory	1	2	0
Composition	4	2	0
5. Classification			
Freshman	57	3	28
Sophomore	38	9	17
Junior	43	7	7
Senior	49	13	6
6. Foreign Languages Studied			
None	15	5	25
Italian	18	2	5
French	87	6	13
German	38	2	5
Latin	66	7	10
Spanish	6	1	1
Other	6	1	1

General Information	The University of Oklahoma	Central State College	Southwestern State College
7. As a rule, do you like to hear songs in a foreign language?			
Yes	107	21	27
No	55	10	29
Questions on Presentations			
8. How helpful was the written translation in understanding the song?			
Barely	30	6	14
Moderately	94	15	34
Completely	50	10	8
9. In what way or ways did reading the text inter- fere with listening to the song?			
None	52	6	22
Loss of eye contact with the performer	37	14	20
Difficulty in follow- ing the text	47	15	14
Inadequate lighting	6	0	1
Other	8	2	0
10. Without a translation, would you say that the text of this song is probably:			
Robust, military	133	26	41
Sad, melancholy	3	0	3
Amorous, romantic	41	5	11
Other	16	4	1
11. Is this song interesting enough musically that you can enjoy it without know- ing the text?			
Yes	163	30	49
No	21	1	8
12. Have you heard this song before?			
Yes	47	2	11
No	140	29	47

Questions on Presentation	The University of Oklahoma	Central State College	Southwestern State College
13. Have you ever sung it?			
Yes	7	0	0
No	180	32	58
14. Without the English text, what does this song convey to you?			
Beautiful melody	94	16	11
Tender mood	33	25	47
Formal structure	16	1	1
Rhythmic variety	23	4	7
Nothing	5	0	3
Other	3	0	0
15. Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?			
Yes	50	8	16
No	122	21	41
16. Did hearing the song in English give it additional meaning?			
Yes	131	27	53
No	49	4	5
17. Does the text sound too commonplace in English?			
Yes	90	10	24
No	93	21	34
18. Did you notice any weaknesses in the translation?			
Yes	104	19	15
No	74	12	43
19. Do you think that this translation con- tains the message of the song?			
Yes	149	24	48
No	23	6	3

Questions on Presentations	The University of Oklahoma	Central State College	Southwestern State College
20. Is this text important enough to justify doing it in English?			
Yes	82	15	36
No	95	14	20
21. Did hearing the number first in English help you to understand it better in German?			
Yes	148	23	47
No	34	7	11
22. After only two hearings, which language do you prefer?			
German	152	23	33
English	31	7	25
23. How much difference did you notice between the written translation and the sung version?			
Little	33	4	7
Some awkward spots in the sung version	53	7	7
Better choice of words in the sung version	99	19	48
Enough to distort the meaning	11	3	3
24. Do you find the mystery of a foreign text im- pressive?			
Yes	127	27	44
No	51	5	14
25. Do you prefer the phonetic sound of the original language to that of the English?			
Yes	144	26	42
No	36	6	16

Questions on Presentations	The University of Oklahoma	Central State College	Southwestern State College
26. After hearing an oral explanation of the text, were you able to follow the story?			
Yes	109	21	33
At times	50	10	18
Only when the mood changed	17	0	7
Not at all	6	1	1
27. Now that you have heard the song in English, could you understand the words?			
Yes	141	25	48
Enough to follow the story	33	7	12
Only at times	7	1	0
No	3	0	0
28. Did you notice any archaic expressions?			
Yes	139	23	41
No	33	6	13
29. Any vague meanings?			
Yes	58	6	19
No	61	16	33
30. Did you find the use of the British slang appropriate?			
Yes	59	15	48
No	96	15	6
31. Was this song more interesting in English than in Italian?			
Yes	100	16	38
No	73	15	19
32. Did you feel a need for rhyme in the second section?			
Yes	30	10	15
No	136	22	42

Questions on Presentations	The University of Oklahoma	Central State College	Southwestern State College
33. Now that you have heard this number in English, would you say that the text is:			
Robust, military	57	14	36
Sad, melancholy	13	3	6
Amorous, romantic	95	14	19
Other	11	3	1
34. Does it lose some of its impact when sung in English?			
Yes	74	17	21
No	95	10	35
Summary			
35. Do you feel that there is a need for better communication of songs with foreign texts in student recitals?			
Yes	151	29	47
No	18	1	8
36. Ratings in order of preference:			
a) The original text, whether foreign or English	682	96	177
b) A written trans- lation in the form of program notes	663	110	163
c) An oral explanation of the song before the performance	654	130	197
d) A sung translation when there is a good one available	478	102	142
e) Sung translations altogether	241	42	107
37. Number of first ratings:			
a) The original text, whether foreign or English	87	6	19

Summary	The University of Oklahoma	Central State College	Southwestern State College
b) A written translation in the form of program notes	41	8	8
c) An oral explanation of the song before the performance	66	15	23
d) A sung translation when there is a good one available	22	5	7
e) Sung translations altogether	1	0	6
38. Which of these methods do you prefer?			
a) Hearing the number first in English, then in its original language	107	13	29
b) Hearing the number first in its original language, then in English	67	19	29
c) Neither (written-in)	9	0	0

APPENDIX E

RESPONSES OF UNDERGRADUATE STUDENTS ACCORDING TO COURSE OF STUDY

General Information	Music	Other
7. As a rule, do you like to hear songs in a foreign language?		
Yes	138	23
No	67	25
Questions on Presentations		
8. How helpful was the written translation in understanding the song?		
Barely	36	14
Moderately	105	27
Completely	64	6
9. In what way or ways did reading the text interfere with listening to the song?		
None	64	17
Loss of eye contact with performer	103	18
Difficulty in following the text	66	14
Inadequate lighting	6	0
Other	10	1
10. Without a translation, would you say that the text of this song is probably:		
Robust, military	164	37
Sad, melancholy	5	2
Amorous, romantic	50	7
Other	19	1
11. Is this song interesting enough musically that you can enjoy it without knowing the text?		
Yes	204	40
No	22	8
14. Without the English text, what does this song convey to you?		
Beautiful melody	112	11
Tender mood	171	37
Formal structure	17	1
Rhythmic variety	27	8
Nothing	5	3
Other	5	0

Questions on Presentation		Music	Other
15.	Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?		
	Yes	58	14
	No	158	35
16.	Did hearing the song in English give it additional meaning?		
	Yes	169	45
	No	54	4
17.	Does the text sound too commonplace in English?		
	Yes	108	19
	No	119	30
18.	Did you notice any weaknesses in the translation?		
	Yes	129	12
	No	92	37
19.	Do you think this translation contains the message of the song?		
	Yes	182	43
	No	38	6
20.	Is this text important enough to justify doing it in English?		
	Yes	102	34
	No	116	15
21.	Did hearing the number first in English help you to understand it better in German?		
	Yes	181	40
	No	44	23
22.	After only two hearings, which language do you prefer?		
	German	186	26
	English	40	23
23.	How much difference did you notice between the written translation and the sung version?		
	Little	44	5

Questions on Presentations		Music	Other
	Some awkward spots in the sung version	61	5
	Better choice of words in the sung version	127	41
	Enough to distort the meaning	14	3
24.	Do you find the mystery of a foreign text impressive?		
	Yes	161	36
	No	58	13
25.	Do you prefer the phonetic sound of the original language to that of the English?		
	Yes	182	33
	No	44	16
26.	After hearing an oral explanation of the text, were you able to follow the story?		
	Yes	140	26
	At times	61	17
	Only when the mood changed	18	5
	Not at all	7	1
27.	Now that you have heard the song in English, could you understand the words?		
	Yes	178	38
	Enough to follow the story	40	11
	Only at times	8	0
	No	3	0
28.	Did you notice any archaic expressions?		
	Yes	169	35
	No	42	10
29.	Any vague meanings?		
	Yes	58	15
	No	80	29
30.	Did you find the use of the British slang appropriate?		
	Yes	83	42
	No	118	3

Questions on Presentations		Music	Other
31.	Was this song more interesting in English than in Italian?		
	Yes	120	33
	No	95	15
32.	Did you feel a need for rhyme in the second section?		
	Yes	43	7
	No	165	39
33.	Now that you have heard this song in English, would you say that the text is:		
	Robust, military	81	31
	Sad, melancholy	16	6
	Amorous, romantic	115	13
	Other	10	2
34.	Does it lose some of its impact when sung in English?		
	Yes	101	14
	No	104	34
Summary			
35.	Do you feel that there is a need for better communication of songs with foreign texts in student recitals?		
	Yes	190	39
	No	18	8
36.	Ratings in order of preference:		
	a) The original text, whether foreign or English	844	149
	b) A written translation in the form of program notes	777	140
	c) An oral explanation of the song before the performance	968	184
	d) A sung translation when there is a good one available	592	127
	e) Sung translations altogether	290	98
37.	Number of first ratings:		
	a) The original text, whether foreign or English	98	16
	b) A written explanation in the form of program notes	51	7

Summary	Music	Other
c) An oral explanation of the song before the performance	82	22
d) A sung translation when there is a good one available	28	6
e) Sung translations altogether	1	6
38. Which of these two methods do you prefer?		
a) Hearing the number first in English, then in its original language	107	25
b) Hearing the number first in its original language, then in English	108	24
c) Neither (written-in)	9	0

APPENDIX F

RESPONSES OF UNDERGRADUATE STUDENTS ACCORDING TO MAJOR INSTRUMENT

General Information	Voice	Keyboard	Wind and String
7. As a rule, do you like to hear songs in a foreign language?			
Yes	68	42	26
No	19	19	28
Questions on Presentation			
8. How helpful was the written translation in understanding the song?			
Barely	14	10	11
Moderately	45	42	16
Completely	33	16	15
9. In what way or ways did reading the text interfere with listening to the song?			
None	28	17	19
Loss of eye contact with the performer	48	37	19
Difficulty in following the text	26	16	24
Inadequate lighting	0	4	1
Other	3	4	2
10. Without a translation, would you say that the text of this song is probably:			
Robust, military	65	67	39
Sad, melancholy	1	3	1
Amorous, romantic	26	10	14
Other	9	5	4
11. Is this song interesting enough musically that you can enjoy it without knowing the text?			
Yes	91	68	42
No	4	4	13

Questions on Presentations	Voice	Keyboard	Wind and String
14. Without the English text, what does this song convey to you?			
Beautiful melody	50	43	18
Tender mood	76	61	32
Formal structure	6	7	4
Rhythmic variety	18	4	4
Nothing	1	0	4
Other	4	1	0
15. Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?			
Yes	27	16	14
No	65	53	39
16. Did hearing the song in English give it additional meaning?			
Yes	69	55	44
No	23	16	13
17. Does the text sound too commonplace in English?			
Yes	47	39	19
No	48	34	36
18. Did you notice any weaknesses in the translation?			
Yes	56	43	27
No	35	27	29
19. Do you think that this translation contains the message of the song?			
Yes	77	59	44
No	15	12	11
20. Is this text important enough to justify doing it in English?			
Yes	44	33	24
No	47	37	31

Questions on Presentations	Voice	Keyboard	Wind and String
21. Did hearing the number first in English help you to understand it better in German?			
Yes	72	64	43
No	22	7	14
22. After only two hearings, which language do you prefer?			
German	76	62	44
English	17	10	13
23. How much difference did you notice between the written translation and the sung version?			
Little	17	19	8
Some awkward spots in the sung version	29	14	17
Better choice of words in the sung version	58	38	30
Enough to distort the meaning	4	4	5
24. Do you find the mystery of a foreign text impressive?			
Yes	73	48	37
No	17	21	19
25. Do you prefer the phonetic sound of the original language to that of the English?			
Yes	78	60	41
No	15	11	17
26. After hearing an oral explanation of the text, were you able to follow the story?			
Yes	66	47	25
At times	23	19	19
Only when the mood changed	5	2	11
Not at all	1	2	3
27. Now that you have heard the song in English, could you understand the words?			
Yes	77	60	39
Enough to follow the story	16	9	14
Only at times	0	4	4
No	1	0	2

Questions on Presentation	Voice	Keyboard	Wind and String
28. Did you notice any archaic expressions?			
Yes	73	56	40
No	15	12	15
29. Any vague meanings?			
Yes	31	9	18
No	42	17	21
30. Did you find the use of the British slang appropriate?			
Yes	36	22	25
No	52	39	27
31. Was this song more interesting in English than in Italian?			
Yes	40	43	37
No	50	26	19
32. Did you feel a need for rhyme in the second section?			
Yes	16	14	13
No	70	53	42
33. Now that you have heard this song in English, would you say that the text is:			
Robust, military	37	21	23
Sad, melancholy	7	5	4
Amorous, romantic	47	40	28
Other	6	2	2
34. Does it lose some of its impact when sung in English?			
Yes	46	33	22
No	42	33	29
Summary			
35. Do you feel that there is a need for better communication of songs with foreign texts in student recitals?			
Yes	81	62	47
No	8	3	7

Summary	Voice	Keyboard	Wind and String
36. Ratings in order of preference:			
a) The original text, whether foreign or English	390	266	188
b) A written translation in the form of program notes	317	249	211
c) An oral explanation of the song before the performance	402	268	298
d) A sung translation when there is a good one available	259	169	164
e) Sung translations altogether	126	83	81
37. Number of first ratings:			
a) The original text, whether foreign or English	46	36	16
b) A written translation in the form of program notes	13	18	20
c) An oral explanation of the song before the performance	38	26	18
d) A sung translation when there is a good one available	11	7	10
e) Sung translations altogether	0	1	0
38. Which of these two methods do you prefer?			
a) Hearing the number first in English, then in its original language	51	26	30
b) Hearing the number first in its original language, then in English	39	43	26
c) Neither (written-in)	3	3	2

APPENDIX G

RESPONSES OF UNDERGRADUATE STUDENTS AT THE UNIVERSITY OF
OKLAHOMA ACCORDING TO DEGREE PROGRAM

General Information	BM	BME
7. As a rule, do you like to hear songs in a foreign language?		
Yes	51	56
No	15	40
Questions on Presentations		
8. How helpful was the written translation in understanding the song?		
Barely	13	17
Moderately	41	53
Completely	11	41
9. In what way or ways did reading the text interfere with listening to the song?		
None	21	31
Loss of eye contact with the performer	30	57
Difficulty in following the text	18	30
Inadequate lighting	4	2
Other	3	5
10. Without a translation, would you say that the text of the song is probably:		
Robust, military	43	79
Sad, melancholy	0	3
Amorous, romantic	14	27
Other	5	11
11. Is this song interesting enough musically that you can enjoy it without knowing the words?		
Yes	62	100
No	7	13
14. Without the English text, what does this song convey to you?		
Beautiful melody	44	50
Tender mood	54	79
Formal structure	8	8
Rhythmic variety	8	15
Nothing	0	5
Other	1	2

Questions on Presentations		BM	BME
15.	Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?		
	Yes	17	33
	No	48	74
16.	Did hearing the song in English give it additional meaning?		
	Yes	38	93
	No	29	20
17.	Does the text sound too commonplace in English?		
	Yes	48	42
	No	23	70
18.	Did you notice any weaknesses in the translation?		
	Yes	45	59
	No	22	52
19.	Do you think that this translation contains the message of the song?		
	Yes	51	98
	No	15	13
20.	Is this text important enough to justify doing it in English?		
	Yes	21	61
	No	44	51
21.	Did hearing the number first in English help you to understand it better in German?		
	Yes	51	97
	No	17	17
22.	After only two hearings, which language do you prefer?		
	German	64	88
	English	7	24
23.	How much difference did you notice between the written translation and the sung version?		
	Little	12	26
	Some awkward spots in the sung version	18	35
	Better choice of words in the sung version	38	61
	Enough to distort the meaning	5	6

Questions on Presentations		BM	BME
24.	Do you find the mystery of a foreign text impressive?		
	Yes	46	78
	No	21	30
25.	Do you prefer the phonetic sound of the original language to that of the English?		
	Yes	62	82
	No	21	30
26.	After hearing an oral explanation of the text, were you able to follow the story?		
	Yes	44	65
	At times	16	34
	Only when the mood changed	6	11
	Not at all	2	4
27.	Now that you have heard the song in English, could you understand the words?		
	Yes	44	87
	Enough to follow the story	13	20
	Only at times	2	5
	No	0	3
28.	Did you notice any archaic expressions?		
	Yes	55	84
	No	7	26
29.	Any vague meanings?		
	Yes	21	37
	No	20	41
30.	Did you find the use of the British slang appropriate?		
	Yes	20	39
	No	43	53
31.	Was the song more interesting in English than in Italian?		
	Yes	34	66
	No	32	41
32.	Did you feel a need for rhyme in the second section?		
	Yes	14	16
	No	45	91

Questions on Presentations		BM	BME
33.	Now that you have heard this song in English, would you say that the text is:		
	Robust, military	24	33
	Sad, melancholy	6	7
	Amorous, romantic	30	65
	Other	6	5
34.	Does it lose some of its impact when sung in English?		
	Yes	33	41
	No	29	66
Summary			
35.	Do you feel that there is a need for better communication of songs with foreign texts in student recitals?		
	Yes	50	101
	No	8	10
36.	Ratings in order of preference:		
	a) The original text, whether foreign or English	280	402
	b) A written translation in the form of program notes	253	410
	c) An oral explanation of the song before the performance	230	424
	d) A sung translation when there is a good one available	165	313
	e) Sung translations altogether	79	162
37.	Number of first ratings:		
	a) The original text, whether foreign or English	43	44
	b) A written translation in the form of program notes	16	25
	c) An oral explanation of the song before the performance	17	49
	d) A sung translation when there is a good one available	7	15
	e) Sung translations altogether	0	1
38.	Which of these two methods do you prefer?		
	a) Hearing the number first in English, then in its original language	36	71

Summary	BM	BME
b) Hearing the number first in its original language, then in English	27	40
c) Neither (written-in)	5	4

APPENDIX H

RESPONSES OF UNDERGRADUATE STUDENTS ACCORDING TO SEX

General Information		Male	Female
7.	As a rule, do you like to hear songs in a foreign language?		
	Yes	67	88
	No	44	50
Questions on Presentations			
8.	How helpful was the written translation in understanding the song?		
	Barely	25	25
	Moderately	58	85
	Completely	30	40
9.	In what way or ways did reading the text interfere with listening to the song?		
	None	33	47
	Loss of eye contact with the performer	49	71
	Difficulty in following the text	38	39
	Inadequate lighting	4	3
	Other	6	4
10.	Without a translation, would you say that the text of this song is probably:		
	Robust, military	77	123
	Sad, melancholy	5	1
	Amorous, romantic	31	26
	Other	10	11
11.	Is this song interesting enough musically that you can enjoy it without knowing the text?		
	Yes	97	144
	No	20	10
14.	Without the English text, what does this song convey to you?		
	Beautiful melody	45	76
	Tender mood	79	126
	Formal structure	11	7
	Rhythmic variety	14	18
	Nothing	7	1
	Other	2	4

Questions on Presnetations		Male	Female
15.	Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?		
	Yes	27	47
	No	82	102
16.	Did hearing the song in English give it additional meaning?		
	Yes	88	105
	No	31	26
17.	Does the text sound too common-place in English?		
	Yes	58	66
	No	61	87
18.	Did you notice any weaknesses in the translation?		
	Yes	58	80
	No	60	69
19.	Do you think that this translation contains the message of the song?		
	Yes	95	126
	No	21	21
20.	Is this text important enough to justify doing it in English?		
	Yes	57	76
	No	58	71
21.	Did hearing the number first in English help you to understand it better in German?		
	Yes	86	132
	No	32	20
22.	After only two hearings, which language do you prefer?		
	German	90	118
	English	28	35
23.	How much difference did you notice between the written translation and the sung version?		
	Little	21	28
	Some awkward spots in the sung version	33	37
	Better choice of words in the sung version	53	99
	Enough to distort the meaning	14	4

Questions on Presentations		Male	Female
24.	Do you find the mystery of a foreign text impressive?		
	Yes	81	114
	No	35	35
25.	Do you prefer the phonetic sound of the original language to that of the English?		
	Yes	92	120
	No	28	30
26.	After hearing an oral explanation of the text, were you able to follow the story?		
	Yes	66	97
	At times	33	45
	Only when the mood changed	18	6
	Not at all	6	2
27.	Now that you have heard the song in English, could you understand the words?		
	Yes	88	124
	Enough to follow the story	28	26
	Only at times	6	2
	No	3	0
28.	Did you notice any archaic expressions?		
	Yes	62	121
	No	31	21
29.	Any vague meanings?		
	Yes	40	43
	No	50	60
30.	Did you find the use of the British slang appropriate?		
	Yes	59	63
	No	47	70
31.	Was this song more interesting in English than in Italian?		
	Yes	65	89
	No	48	59
32.	Did you feel a need for rhyme in the second section?		
	Yes	31	24
	No	79	121

Questions on Presentations		Male	Female
33.	Now that you have heard this song in English, would you say that the text is:		
	Robust, military	52	55
	Sad, melancholy	8	14
	Amorous, romantic	52	76
	Other	7	8
34.	Does it lose some of its impact when sung in English?		
	Yes	45	67
	No	62	78
Summary			
35.	Do you feel that there is a need for better communication of songs with foreign texts in student recitals?		
	Yes	93	134
	No	22	5
36.	Ratings in order of preference:		
	a) The original text, whether Foreign or English	399	556
	b) A written translation in the form of program notes	405	531
	c) An oral explanation of the song before the performance	403	578
	d) A sung translation when there is a good one available	303	419
	e) Sung translations altogether	169	221
37.	Number of first ratings:		
	a) The original text, whether Foreign or English	40	72
	b) A written translation in the form of program notes	28	29
	c) An oral explanation of the song before the performance	41	63
	d) A sung translation when there is a good one available	12	22
	e) Sung translations altogether	2	5
38.	Which of these two methods do you prefer?		
	a) Hearing the number first in English, then in its original language	64	51

Summary	Male	Female
b) Hearing the number first in its original language, then in English	50	65
c) Neither (written-in)	8	1

APPENDIX I

RESPONSES OF UNDERGRADUATE STUDENTS ACCORDING TO CLASSIFICATION

General Information		Fresh.	Soph.	Jr.	Sr.
7.	As a rule, do you like to hear songs in a foreign language?				
	Yes	41	32	38	47
	No	37	26	15	16
Questions on Presentations					
8.	How helpful was the written translation in understanding the song?				
	Barely	21	12	5	12
	Moderately	48	26	35	33
	Completely	15	24	12	19
9.	In what way or ways did reading the text interfere with listening to the song?				
	None	31	13	16	20
	Loss of eye contact with the performer	31	37	25	27
	Difficulty in following the text	22	21	16	20
	Inadequate lighting	5	1	0	1
	Other	5	2	2	3
10.	Without a translation, would you say that the text of this song is probably:				
	Robust, military	65	49	39	46
	Sad, melancholy	5	0	1	2
	Amorous, romantic	11	15	15	15
	Other	6	8	5	2
11.	Is this song interesting enough musically that you can enjoy it without knowing the text?				
	Yes	73	58	53	57
	No	13	5	2	10
14.	Without the English text, what does this song convey to you?				
	Beautiful melody	35	26	26	37
	Tender mood	61	48	44	54
	Formal structure	2	2	4	7
	Rhythmic variety	8	7	9	12
	Nothing	2	4	1	1
	Other	2	0	0	1

Questions on Presentations		Fresh.	Soph.	Jr.	Sr.
15.	Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?				
	Yes	30	12	14	19
	No	53	48	40	46
16.	Did hearing the song in English give it additional meaning?				
	Yes	70	51	38	52
	No	16	11	17	14
17.	Does the text sound too commonplace in English?				
	Yes	35	29	25	30
	No	52	35	29	38
18.	Did you notice any weaknesses in the translation?				
	Yes	36	34	32	41
	No	50	30	19	25
19.	Do you think that this translation contains the message of the song?				
	Yes	76	50	45	46
	No	7	11	10	18
20.	Is this text important enough to justify doing it in English?				
	Yes	49	34	19	31
	No	35	27	35	23
21.	Did hearing the number first in English help you to understand it better in German?				
	Yes	76	46	46	40
	No	10	17	9	16
22.	After only two hearings, which language do you prefer?				
	German	58	45	47	58
	English	23	18	8	9
23.	How much difference did you notice between the written				

Questions on Presentations		Fresh.	Soph.	Jr.	Sr.
translation and the sung version?					
Little		9	12	15	13
Some awkward spots in the sung version		26	9	13	19
Better choice of words in the sung version		56	45	33	32
Enough to distort the meaning		6	2	2	7
24.	Do you find the mystery of a foreign text impressive?				
	Yes	76	42	42	42
	No	17	20	10	23
25.	Do you prefer the phonetic sound of the original language to that of the English?				
	Yes	70	54	45	45
	No	17	10	7	20
26.	After hearing an oral explanation of the text, were you able to follow the story?				
	Yes	54	34	36	39
	At times	22	23	11	20
	Only when the mood changed	7	6	6	5
	Not at all	4	1	2	2
27.	Now that you have heard the song in English, could you understand the words?				
	Yes	71	49	43	50
	Enough to follow the story	13	14	9	13
	Only at times	4	1	2	1
	No	0	0	1	2
28.	Did you notice any archaic expressions?				
	Yes	60	46	48	51
	No	22	13	3	15
29.	Any vague meanings?				
	Yes	24	21	18	21
	No	44	25	15	24
30.	Did you find the use of the British slang appropriate?				
	Yes	40	35	15	32
	No	37	22	33	30

Questions on Presentations		Fresh.	Soph.	Jr.	Sr.
31.	Was this song more interesting in English than in Italian?				
	Yes	55	35	29	35
	No	29	25	26	27
32.	Did you feel a need for rhyme in the second section?				
	Yes	16	13	16	11
	No	67	47	36	52
33.	Now that you have heard this song in English, would you say that the text is:				
	Robust, military	38	25	20	24
	Sad, melancholy	8	8	3	3
	Amorous, romantic	39	28	26	34
	Other	3	2	4	5
34.	Does it lose some of its impact when sung in English?				
	Yes	30	24	30	28
	No	52	37	21	30
Summary					
35.	Do you feel that there is a need for better communication of songs with foreign texts in student recitals?				
	Yes	70	52	47	57
	No	11	6	5	5
36.	Ratings in order of preference:				
	a) The original text, whether foreign or English	292	221	225	233
	b) A written translation in the form of program notes	276	207	188	240
	c) An oral explanation of the song before the performance	363	217	219	219
	d) A sung translation when there is a good one available	201	207	142	192
	e) Sung translations altogether	138	94	65	88
37.	Number of first ratings:				
	a) The original text, whether foreign or English	34	26	28	25
	b) A written translation in the form of program notes	10	16	12	19

Summary	Fresh.	Soph.	Jr.	Sr.
c) An oral explanation of the song before the performance	45	19	20	20
d) A sung translation when there is a good one available	12	8	5	9
e) Sung translations altogether	3	3	1	0
38. Which of these two methods do you prefer?				
a) Hearing the number first in English, then in its original language	55	32	30	32
b) Hearing the number first in its original language, then in English	29	29	24	31
c) Neither (written-in)	4	1	1	2

APPENDIX J

RESPONSES OF UNDERGRADUATE STUDENTS

ACCORDING TO FOREIGN LANGUAGE STUDY

General Information	None	One	Two or More
7. As a rule, do you like to hear songs in a foreign language?			
Yes	17	73	68
No	20	53	21
Questions on Presentations			
8. How helpful was the written translation in understanding the song?			
Barely	15	21	13
Moderately	23	71	51
Completely	5	37	30
9. In what way or ways did reading the text interfere with listening to the song?			
None	12	42	28
Loss of eye contact with the performer	17	57	47
Difficulty in following the text	18	31	26
Inadequate lighting	0	5	2
10. Without a translation, would you say that the text of this song is probably:			
Robust, military	32	98	69
Sad, melancholy	2	2	2
Amorous, romantic	8	26	26
Other	2	12	6
11. Is this song interesting enough musically that you can enjoy it without knowing the text?			
Yes	35	115	94
No	9	16	5

Questions on Presentation		None	One	Two or More
14.	Without the English text, what does this song convey to you?			
	Beautiful melody	14	64	44
	Tender mood	31	96	81
	Formal structure	0	7	10
	Rhythmic variety	4	12	15
	Nothing	3	5	0
	Other	2	2	1
15.	Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?			
	Yes	11	37	27
	No	31	91	68
16.	Did hearing the song in English give it additional meaning?			
	Yes	33	108	71
	No	10	24	25
17.	Does the text sound too commonplace in English?			
	Yes	18	52	55
	No	27	79	45
18.	Did you notice any weaknesses in the translation?			
	Yes	15	66	59
	No	29	66	35
19.	Do you think that this translation contains the message of the song?			
	Yes	34	110	79
	No	9	19	15
20.	Is this text important enough to justify doing it in English?			
	Yes	24	65	46
	No	19	61	49
21.	Did hearing the number first in English help you to understand it better in German?			
	Yes	36	112	72
	No	9	19	24

Questions on Presentations		None	One	Two or More
22.	After only two hearings, which language do you prefer?			
	German	28	101	82
	English	16	31	16
23.	How much difference did you notice between the written translation and the sung version?			
	Little	4	23	21
	Some awkward spots in the sung version	11	32	22
	Better choice of words in the sung version	25	82	57
	Enough to distort the meaning	6	7	3
24.	Do you find the mystery of a foreign text impressive?			
	Yes	31	95	73
	No	13	35	23
25.	Do you prefer the phonetic sound of the original language to that of the English?			
	Yes	30	101	83
	No	15	32	12
26.	After hearing an oral explanation of the text, were you able to follow the story?			
	Yes	25	77	64
	At times	15	37	24
	Only when the mood changed	4	11	8
	Not at all	1	6	1
27.	Now that you have heard the song in English, could you understand the words?			
	Yes	35	101	82
	Enough to follow the story	10	23	17
	Only at times	0	5	4
	No	0	2	1
28.	Did you notice any archaic expressions?			
	Yes	31	99	78
	No	10	27	16

Questions on Presentations		None	One	Two or More
29.	Any vague meanings?			
	Yes	14	42	27
	No	25	55	31
30.	Did you find the use of the British slang appropriate?			
	Yes	23	60	42
	No	18	58	47
31.	Was this song more interesting in English than in Italian?			
	Yes	27	75	52
	No	15	52	43
32.	Did you feel a need for rhyme in the second section?			
	Yes	12	26	18
	No	31	101	72
33.	Now that you have heard this song in English, would you say that the text is:			
	Robust, military	20	54	32
	Sad, melancholy	4	12	7
	Amorous, romantic	20	63	48
34.	Does it lose some of its impact when sung in English?			
	Yes	16	52	46
	No	27	68	45
	Summary			
35.	Do you feel that there is a need for better communication of songs with foreign texts in student recitals?			
	Yes	39	113	75
	No	5	10	12
36.	Ratings in order of preference:			
	a) The original text, whether foreign or English	131	456	387
	b) A written translation in the the form of program notes	127	429	357
	c) An oral explanation of the song before the performance	158	472	344
	d) A sung translation when there is a good one available	106	375	251
	e) Sung translations altogether	69	191	130

Summary	None	One	Two or More
37. Number of first ratings:			
a) The original text, whether foreign or English	12	50	43
b) A written translation in the form of program notes	6	24	26
c) An oral explanation of the song before the performance	19	58	28
d) A sung translation when there is a good one available	3	19	11
e) Sung translations altogether	4	2	1
38. Which of these two methods do you prefer?			
a) Hearing the number first in English, then in its original language	29	71	50
b) Hearing the number first in its original language, then in English	15	65	44
c) Neither (written-in)	0	5	3

APPENDIX K

ADDED COMMENTS

Undergraduate Men

7. As a rule, do you like to hear songs in a foreign language?

"It depends on what type of song."

"Yes, if there are translations printed so they can be read beforehand."

"I like to hear them in their original language."

"It depends on the singer's mastery of the language."

"If it is one I understand."

"No, except 'Un bel di' from Madame Butterfly."

"Yes, if I first learned it in a foreign language."

8. How helpful was the written translation in understanding the song?

"Is it necessary to understand words to enjoy the music?"

"Completely, even though some words were recognizable---joy, valley, echo, sun, etc."

9. In what way or ways did reading the text interfere with listening to the song?

"There is no need for translation if the language is already known."

"Loss of melodic thought." "I ignored it."

"The words give the mood, but it is hard to understand the foreign words."

"Loss of concentration." "Forgot performer and song."

"Less attention to musicality."

"You don't want to keep your nose stuck in a written text during a performance."

"I would think it bothers the performer not to have the complete attention of his audience."

10. Without a translation, would you say that the text of this song is probably:

"Happy and exalted." "Jubilant." "Playful." "Happy."

"Narrative." "Jovial." "Humorous."

"'A' statement---robust; 'B'---reflective thinking; (ABA)"

11. Is this song interesting enough musically that you can enjoy it without knowing the text?

"If the music can stand on its own, no words, English or otherwise can help."

"Yes. It exhibits a sense of pride."

14. Without the English text, what does this song convey to you?

"It was emotionally moving."

"This song was not written; it was constructed."

"The German word for 'no.'"

"Rhythmic variety in the piano accompaniment."

15. Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?

"No. Most songs lose original intent in translation. Prefer original language."

"No. The text is often of as much importance as the music. Music should convey the words."

"Yes. I prefer to hear an art song sung in the language in which it was written. The words shouldn't be translated; they should be coordinated with the music."

"No, not for that reason." "Yes, but not always."

"No. Words are part of the music. They, too, have sound."

"Sometimes. In a song like this, yes." "No, definitely not!"

"I do prefer the original language for a different reason: The proceeds from the words and the expression of the words. I like to know the words of the song."

"I hate vocalists." "Yes, sometimes, as in the case of Schubert."

"Yes, sometimes, but other times the words are important."

16. Did hearing the song in English give it additional meaning?

"Yes, you could understand what you were singing about."

"Yes, but I got more musical value out of it in German."

17. Does the text sound too commonplace in English?

"Yes, it lost a great deal." "No, but the meaning sounds wrong."

"Yes, stilted." "Yes, in many places." "It doesn't sound."

"I don't know because I couldn't hear the words. Holmberg Hall is a . . . when it comes to hearing singers."

18. Did you notice any weaknesses in the translation?

"The other word is 'no' sounded awkward in English. Generally it followed well, but at times it sounded as if the notes didn't fit the words."

"Sentence structure is weak; translation was not smooth."

"Very simple, very pretty." "Rhythmic weaknesses occasionally."

"Lost the beautiful quality in English." "No, I wouldn't know."

"Yes, trite; also a bit hard to understand the words."

"The tonic pitch was flat." "It sounded odd in places."

"I was much more aware of poor diction and discrepancies between text and mood evoked by the singer."

"Forgetting rhyme, the word order is bad in spots."

"Words seemed out of place in some phrases."

"Entirely unidiomatic and stilted. Pr'ythee--really!"

19. Do you think that this translation contains the message of the song?

"What message! Who cares!" "No, terrible lyrics."

"Yes, just somewhat." "Yes. Heart, or harp?"

"The enunciation made it impossible to understand the words."

20. Is this text important enough to justify doing it in English?

"Yes, any text is that important." "No, almost."

"The music expresses the meaning well enough and the German is close enough to the English to be understood."

"It's no documentary or very important text, but as to the justification, that remains to the translator."

"What a stupid set of questions! This song sounds vulgar in English."

"It is important enough to justify learning German. 'Hoff auf-springt,' not 'hoch.'"

21. Did hearing the number first in English help you to understand it in German?

"Yes, a few German words helped me get the basic idea through."

"Yes, hearing this number in English first helped very much."

"Yes, but it is just retention and recall." "No, not much."

"No, the exact translation from German is not the same as it is in English."

22. After only two hearings, which language do you prefer?

"The German sounds better musically. English is naturally more easily understood."

"German preferable by far." "German with a written translation."

"I feel the performance was better in German from a technical point of view."

"Both. Maybe one strophe in German and one in English."

"German, only after hearing it first in English."

"German, definitely!" "German, with translation."

"German. We take English for granted and consequently have better vowel sounds in a foreign language."

"There was more enthusiasm in the German version."

"English, because I speak and understand English, not German."

"In German, the words seem to fit the music better."

23. How much difference did you notice between the written translation and the sung version?

"The translation completely destroys this song." "Lots."

"English covers the melody with ugly syllables."

"A better choice of words in the written translation."

"The text is too complicated to warrant a sung English version."

"Terrible sung translation; literal translation helps when hearing the French."

24. Do you find the mystery of a foreign text impressive?

"Yes. The song is mysterious, and the French seems to mirror that better."

"Yes, but it depends on the character of the song and which language is used."

"No, not in this particular case." "What's the mystery?"

"Preferable, yes." "Neither. There is no mystery!"

25. Do you prefer the phonetic sound of the original language to that of English?

"Not in this particular song." "Yes, by far."

"The French is more beautiful to hear." "Yes, except French."

"Not generally. Yes, for the song."

"Yes, but not always any any means!"

"The French language is too feminine, and it ruined this song when it was sung in French."

"The sung English words were so much more meaningful and beautiful; the French language is beautiful, but the meaning is too great to miss."

26. After hearing an oral explanation of the text, were you able to follow the story?

"Only because of your gestures." "Gestures helped."

"Singer's gestures helped along with explanation."

"Gestures and facial expressions were very good and most helpful."

"Oral explanation better than written text."

"Physical expression helped; explanation is sufficient."

"Singer's expressions helped in understanding mood and story as much as oral explanation."

"The only way I could understand parts is by singer's actions."

"The singer's motions and attitudes added much to the understanding."

"I would anyway." "The French is easily understood."

"Seriously, the text is absurd. If I paid as much attention to these words as I do the music it would make me laugh."

"Too much physical expression for me."

"The song is a little too choppy to suit me!"

"What a boring song in any language!"

27. Now that you have heard the song in English, could you understand the words?

"I could anyway." "Very, very sick!" "TRITE."

"Very trite in English."

28. Did you notice any archaic expressions?

"Pence." "Sing a joyful lay?" "Ha' pence." "My Dearie."

"Pence three, folk expressions." "I must die, my, oh my!"

"The word for 'coins' --ha' pence." "Dearie, ha' pence three."

"Tralalee---You've got to be kidding!" "The 'tralalee's must go."

"Those 'tralalee's' are hard to sing in seriousness."

"Sing a joyous lay, dearie--ugh!" "Too numerous."

"The entire translation is archaic." "The nonsense words."

30. Did you find the use of the British slang appropriate?

"I think you can see what happens when you translate."

"The English is worse than the French." "Good comedy routine."

"That translation stunk!" "Unless it was intended for comedy."

"Sounded very trite and changed the entire mood of the piece. It was a different song in French."

31. Was this song more interesting in English than in Italian?

"Much better before translation." "Very nice!" "The Same."

33. Now that you have heard this song in English, would you say that the text is:

"Almost a combination of all three! Good example of how knowing the text changes meaning."

34. Does it lose some of its impact when sung in English?

"No. I think it's better in English."

"No. The text effectively conveys the idea of helpless wandering."

"If anything, it gained a little impact."

35. Do you feel that there is a need for better communication of songs with foreign texts in student recitals?

"Do you feel that there is a need for . . . student recitals? No."

"Yes, by quality of performance." "Yes, definitely."

"Yes, as a matter of fact, in faculty and all recitals, professional and otherwise."

38. Which of these two methods do you prefer?

"Prefer only original words, no matter what the language is."

"Hearing the number in its original."

"Neither. I don't think songs which are written in a foreign language should be sung in English. This defeats the composer's purpose."

"Neither. How amateurish to suggest either of these things."

"Hearing it only in the language. Sung translations are impractical for art song."

"All depending on the song and the performer's preparation, but always 'a.'"

"Neither. Music effect is more important."

"Neither. Hearing the number in its original."

General Comments

"In doing something like this, you have to realize one important thing--your audience. In a school of music, use the original language, but when singing for a less musically-minded audience, sing in English so they have something they can recognize--something an audience likes. As an instrumentalist, I deal with sound and expression, but as a singer, you have a more concrete message to put over to your audience. Do it so that the audience will grasp it. Which is more important--the use of German or English, or the effect of the listener, who probably will not have a translation or knowledge of the lied? Common and practical sense says use English. What little meaning the French would have for me in 'Clair de lune,' although it has a ravishing effect! Singing is an art, and it shouldn't be commonplace, but it should reach the audience. To educate them, you have to start with something they like and know."

"As far as I am concerned, a piece's musical value is entirely unrelated to the words. Perhaps in some cases the words may emphasize a certain mood, but even in English I listen much more to tone quality and musical phrasing than the words."

Secondly, perhaps I am ignorant, but aren't there any songs in English of any musical value? I can see reasons for performing pieces in foreign languages, but certainly not to the exclusion of English."

"I think that translations in general stink! If the composer had intended them to be in English, he would have written it in same. Only stupidity on the audience's part keeps them from enjoying such beautiful songs as these in their native tongue."

"You know as well as I that if the singer knows what he is singing about, he is better able to impart that--the mood, etc.--to his audience. You know what you are singing about, so it is most difficult to make a fair judgement about which is better, foreign texts or English. However, an opera in a foreign language is most difficult to follow if one does not know the story. But, if he does know the story, he is able to follow the action and the plot if the singers are any good at all."

"Many times the English is preferred because the message is as important as the music. However, this is not always true. Most of the time the music is more important."

"A very interesting program."

"Bravo!"

Undergraduate Women

8. How helpful was the written translation in understanding the song?

"The word for 'rejoice' sounded like the English word for it."

"Completely, if you read while not listening."

"An 'al' in Italian sounds like an 'all' in English to me."

9. In what ways did reading the text interfere with listening to the song?

"None. Good clear singing." "Takes away from appreciation."

"Couldn't keep up with performer."

"I understood some of it better."

"If a line repeated, repeat it in the translation."

"The text helps the listener. However, the singer should be able to convey this even in the foreign language."

"Too much distraction from the beauty of the music."

"I didn't listen as carefully for the music itself, but it was helpful to know what was going on."

10. Without a translation, would you say that the text of this song is probably:

"Gay." "Happy, witty." "With spirit." "Joy." "Delightful."

"Couldn't really tell." "Some kind of positive attitude."

"With melancholy middle section or sadness." "Rather cocky."

"Comic and light like The Marriage of Figaro."

11. Is this song interesting enough musically that you can enjoy it without knowing the text?

"Yes, but I would enjoy it more if I knew what the text meant."

"No, I don't think so, although it did have a good rhythmic variety which saved it as far as I was concerned."

"No, it should be."

"Yes, but I would also like to know the contents of the song."

14. Without the English text, what does this song convey to you?

"I was satisfied with the song, not knowing what it said."

"Dynamic contrast." "Melancholy."

15. Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?

"No. I get much satisfaction from the text."

"Not necessarily. The words should fit the music well enough that they go together naturally."

"Sometimes. With a foreign language the singer can give more of a mood than English words can say."

"Yes. Usually the melody will attract to a song before you start to listen to words."

"It doesn't make any difference."

"Sometimes too many foreign language songs are boring because you don't know what they are singing about or their interpretation of the song."

"Confusing question! It all depends on my mood."

"No, not always, but sometimes the words add to the beautiful mood."

16. Did hearing the song in English give it additional meaning?

"Yes, but I liked it better in German." "Yes, very much so!"

"Yes, it's silly!" "It was funny!" "Yes, meaning, period."

"No. German is a more beautiful language."

"Yes, but it does not fit quite as well as the German."

"Yes, even though I wasn't familiar with it."

"Yes. Sometimes a piece's meaning seems a little silly because of the difference in culture. (e.g. Germany and America a century apart)."

"An explanation should be given of the original text, and it should be sung as written."

17. Does the text sound too commonplace in English?

"Yes, in places." "Some, not to a great extent."

"Yes. It was written in, and should stay in, German."

"No. It probably would if I had heard it in German first."

"Yes, just a little. Not all the English words went with the music as smoothly as the German."

18. Did you notice any weaknesses in the translation?

"Yes, a few accents on wrong words." "Dumb." "Pr'ythee."

"Yes, especially the recitative section."

"A few of the words were not clear."

"No translation can do justice to the original."

"Mute,' not 'dumb' you are today."

"Most translations lose the meaning of the words."

"English has different vowels to sing upon."

"I think any song loses something in translation; it's bound to have weak places."

"I can't really say as I haven't heard the song in any other language."

"Some of the phrases weren't 'attractive' in English."

"Some English words sounded trite: e.g., 'gardner.'"

"Kind of crude to use 'dumb.'" "Oh streamlet, dearest streamlet."

"Only one--the word 'pleasant' in the middle section."

"One word then pr'ythee say."

20. Is this text important enough to justify doing it in English?

"Yes, I wouldn't understand the song at all otherwise."

"Yes, to a certain degree." "Yes, prefer it in German"

"I prefer it in the German. I think the original puts across the meaning just as well."

21. Did hearing the number first in English help you to understand it better in German?

"No, only because I understand German." "No, very little."

"No, because I could not understand all the English."

"Yes, I understood nearly every word--'Strasse, herz, brief, bringt.'"

"Yes. 'Post' is the same in both languages; 'mein herz--my heart.'"

22. After only two hearings, which language do you prefer?

"I liked it in English, but I prefer it in German."

"Much more dynamic in the German language, also more enjoyable."

"Having heard the English translation, I liked it in German. Otherwise, I'd rather hear it in English to get the meaning from it."

"German, but I need to hear it in English to really understand."

"The original language sounds better, more so since I heard the translation first."

"Prettier in German, but more meaningful in English."

"This song is beautiful in German, but it means more to me personally in English."

"In German I listen to the melody more. Pronunciation was very distinct and clear; enjoyed this one."

"This one I would have liked to make up my own story to. I would have liked to hear just the German."

"German. It's good to hear it in English for meaning, however."

"German sounds more polished and formal."

"English, but I'm only talking about this particular song."

"English, but the German was also enjoyable."

"German. I like to hear German sung well, and I think your pronunciation was good."

"German. The translation was poor!"

"German. Difficult to decide, though."

23. How much difference did you notice between the written translation and the sung version?

"Enough to make it easier to sing."

"Singing translation is much more poetic and fitting to the melody."

"If it has to be sung at all, the original language is by far the best."

"Most places were better in the sung version, others were not. I like the French version better, but it has such a beautiful meaning it is nice to know the English translation."

"I like the translation in the song better than the one listed here."

"A translation is very necessary in this case as the beauty of the text equals the beauty of the song and is needed to make the appreciation and understanding complete. However, the song sounds better in French."

"My favorite. Both English and French were beautiful."

"In some spots a more poetic choice of words in the sung version."

"There were a few spots in English that couldn't be understood."

"I thought the singing translation was excellent. I liked this song better in English."

"It was very pretty and expressive in the sung version."

"Literal translation was more meaningful. Sung words leave an empty feeling in places but do give the same mood."

24. Do you find the mystery of a foreign text impressive?

"Tre belle! Both were gorgeous." "I didn't find it mysterious."

"Not especially impressive--just smooth and more beautiful."

25. Do you prefer the phonetic sound of the original language to that of the English?

"Not in this particular song."

"More meaningful sung in French after translation. Very beautiful song."

"I don't care for songs which are sung in French!"

"No, I liked the English." "I do not prefer one over the other."

"Yes, except I like to understand songs."

"This song has too much meaning not to be sung in English or have a translation given. It was beautiful in both, however."

"I liked hearing it in French and being able to follow the written translation."

"Yes. Having studied French for four years, I think the English translation takes much of the beauty away."

26. After hearing an oral explanation of the text, were you able to follow the story?

"Yes, I enjoyed this song very much."

"Acting out the text helped a great deal. Mr. Smith did that better than many singers do."

"Gestures are fine if you follow through. Don't stop them in thought."

"Yes, due to expressive appearance of performance."

"I have not had any French, but your translation helped to tell at times."

"Sort of a stop between each verse so you could know which item was next."

"Your movements helped to convey the story very much."

"Only by your motions." "By his gestures."

"Yes, but perhaps it was because I could understand the French."

27. Now that you have heard the song in English, could you understand the words?

"Very plain and distinct." "It's terrible in English!"

"Hilarious! Corny!" "It was funny!" "I understood before.:"

"Very well performed. Expression was great. Very enjoyable."

"Song was better in French--funnier in English."

28. Did you notice any archaic expressions?

"My, oh my." "Tralalee." "Ha' pence three, folderol, lay."

"Along the way came a thief from my pocket." "Whole--whole loaf."

"I've in my heart so gay." "Sing a mournful lay." "My dearie."

30. Did you find the use of the British slang appropriate?

"This song becomes very comical in the particular translation. (This was the best of all.)"

"I didn't like the song at all!" "Yes, for a light number"

"The nonsense seemed rather out of place." "It was ridiculous."

"Yuck! I got a little more meaning out of the English version, but some of the words made me sick. I'd rather hear it in French and not know what it means."

"No. I'd rather not know what it means than to hear it in a bad translation."

"Yes. The entire meaning and mood is different when the language is changed."

31. Was this song more interesting in English than in Italian?

"Yes. I understood what it was about this time."

"As far as the meaning of the song, but I enjoyed it in Italian better."

33. Now that you have heard this song in English, would you say that the text is:

"The music doesn't convey the meaning of the text."

"The music---robust and comic; the words---sad and melancholy."

"It gave me the same impression in Italian as in English."

"Robust, military; but it also has a touch of melancholy when translated."

34. Does it lose some of its impact when sung in English?

"No. I especially liked this one because it was catchy."

"The music didn't fit the words." "Gains some."

"No, not really, except that the meaning changes."

"No difference really; English better perhaps."

"Yes, especially the broken staccato section. There could have been a better translation, I feel."

"Too repetitive." "It's trite in English."

35. Do you feel that there is a need for better communication of songs with foreign texts in student recitals?

"Very much so. Takes work and concentration!"

"Yes. I could remember the song better."

"Yes, through expression."

"Yes. I'm glad someone has noticed this point."

"No. In our recitals the students always give a summary of the text."¹

¹This comment was from a student at Southwestern State College.

38. Which of these two methods do you prefer?

"'B,' because I lose concentration upon hearing it in English first.

"Would rather have an oral explanation before the piece is sung in its original language."

"'A.' When hearing a song in a language that I have studied, it is very enjoyable because it becomes a good study and practice for me. The English translation gives me an assurance of my fluency in the language."

"'A.' This reason is for a better meaning of the text."

"I much prefer to hear a song in its original text."

General Comments

"I much prefer to hear a song in its original text. The only thing I use a translation for is to get some idea of what the song is about. I have found that most translations lose very much of the meaning of the original song."

"I enjoyed this type of recital very much. Thank you for coming."

"A very enjoyable recital; would love to have listened twice as long."

Graduate Students and Faculty

7. As a rule, do you like to hear songs in a foreign language?

"Somewhat depending on the language itself and the performance."

9. In what way or ways did reading the text interfere with listening to the song?

"Very easily understood; Italian very pretty."

"The flow of melody." "Distracted thought in comparing the two."

"Repetitions in Italian aren't indicated in English."

"I read it before you sang the aria."

10. Without a translation, would you say that the text of this song is probably:

"Capricious, playful." "Joyful." "Somewhat robust."

"Gaiety." "Sad, melancholy; facial expression not related."

"Possible element of humor in text, or perhaps the performer was enjoying the song."

11. Is this song interesting enough musically that you can enjoy it without knowing the text?

"Yes, and again Italian very pretty."

"Yes, but I would also like to know the contents of the song."

"Yes, but I would enjoy it more if I knew what it is about."

"Yes, but a qualified yes. Without knowing the words, I feel I only received a portion of its value."

12. Do you prefer to hear a song in a foreign language so that you can listen to the music without having to listen to the words?

"It depends on the song; some depend on melody, others on text."

"Not necessarily. It always helps to have the text."

"German is not foreign to me."

17. Does the text sound too commonplace in English?

"No, much harder to sing."

18. Did you notice any weaknesses in the translation?

"Lack of knowledge of German prevents answer here."

"Pr'ythee not in common usage." "Word stress on wrong syllables."

"German sentence structure cannot be equated in English."

"No translation can do justice to the original."

"Good literal translation, but weaker poetically."

20. Is this text important enough to justify doing it in English?

"Should know what the whole cycle is all about."

22. After only two hearings, which language do you prefer?

"I prefer the English language, but I would rather hear the song in German."

"The English words sounded a bit silly."

"'Herz' is better focused; German better."

"German. I've heard it many times before."

23. How much difference did you notice between the written translation and the sung version?

"Better choice of words in Miller's translation."

"Prefer the literal translation."

24. Do you find the mystery of a foreign text impressive?

"My attention is much more drawn to the piano in the foreign texts."

"Mystery and beauty."

"This term is difficult to define in this context."

25. Do you prefer the phonetic sound of the original language to that of English?

"Yes. However, you communicated better with English translations."

26. After hearing an oral explanation of the text, were you able to follow the story?

"By physical motions." "By knowing key words."

"Your actions were a big help in understanding after hearing the story."

28. Did you notice any archaic expressions?

"Some were so out of date that they are contemporary (with changed meanings)."

"I found the 'trala' business very amusing, but I'm sure the composer did not have this intention."

"They were appropriate for the song."

30. Did you find the use of the British slang appropriate?

"Yes, but objectionably trite!"

"English translation suffers as the slang draws attention away from the actual text."

32. Do you feel that there is a need for better communication of songs with foreign texts in student recitals?

"Yes, through written or spoken translations."

34. Which of these two methods do you prefer?

"Neither. I prefer an explanation of the text, then the text sung in its language."

General Comments

"I think the language variations offer interest and contrast to the voice and thus to the total program. Unless there is a definite message to the song that needs to be understood, I prefer the original language. I find myself listening to the words where I prefer to gain interpretation from the performance.

Also the traditional art songs were written in a period so different from ours that the subjects of the songs, even when well translated are peculiar to our ideas and mores."

"I do find that the Italian songs I liked either in Italian or English, where the French and German I preferred in the original language. I suppose the reasons for this is that they are more technical than melodious."