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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

ANNOTATED SELECTIONS OF VOCAL SOLO LITERATURE FOR YOUNG VOICES

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

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BY

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Norman, Oklahoma

1969

ANNOTATED SELECTIONS OF VOCAL SOLO

LITERATURE FOR YOUNG VOICES

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TABLE OF CONTENTS

Chapter		Page
I.	INTRODUCTION	1
II.	ESTABLISHING A CRITERION FOR EVALUATION. . .	8
III.	VARIABILITY OF TASTE	15
IV.	SELECTED SONGS FOR SOPRANO VOICE	19
V.	SELECTED SONGS FOR ALTO VOICE.	46
VI.	SELECTED SONGS FOR TENOR VOICE	60
VII.	SELECTED SONGS FOR BASS VOICE.	86
VIII.	SUMMARY AND CONCLUSIONS.	102
BIBLIOGRAPHY		105
APPENDICES		
A.	LIST OF PUBLISHERS AND KEY TO ABBREVIATIONS.	108
B.	EXPLANATION OF EVALUATION ABBREVIATIONS AND SAMPLE SONG.	112
C.	FORM LETTER MAILED TO PUBLISHERS	115

ANNOTATED SELECTIONS OF VOCAL SOLO LITERATURE FOR YOUNG VOICES

CHAPTER I

INTRODUCTION

Having been associated with vocal music education in Oklahoma public school systems for a number of years, the author has highest concern for continued improvement in this area of instruction. This study is based on the belief that improvement can be made in the vocal music education program of secondary schools in this state.

From personal observation and from discussions with a cross section of public school, college, and university vocal teachers it has been determined that assistance is needed in the selection of solo vocal repertoire for young singers. A consensus among these music educators leads to the conclusion that there is excessive repetition of a minimal body of solo literature assigned to the young singer. This situation is apparent when one examines the limited and repetitious repertoire prevalent in high school contests and clinics, and that of first year music majors at the college and university level.

The Problem

The writer interviewed vocal music teachers representing colleges and universities in the state seeking professional opinions concerning the need for enlargement of solo vocal music repertoire employed by secondary school vocal music teachers. From these interviews the respondents revealed a need for student exposure to more varied and more recently published literature. Vocal teachers often select literature on the basis of their personal preference without regard for the educational need of presenting a wide range of styles, historical periods, and composers. The potential educational enrichment to be found in an enlarged repertoire poses a worthwhile objective for teachers to seek for their students.

Verification of the need for repertoire enlargement was revealed in discussions by members of the Oklahoma chapter of the American Choral Directors Association, which represents a cross section of secondary vocal music teachers in the state. This has also been the topic for discussion on the agenda at district meetings of the Oklahoma Music Educators Association. These teachers recognized the deficiency in existing repertoire usage and were looking for assistance in meeting the problem.

Further investigation led to the conclusion that most vocal solo training is relegated to a subordinate role in the vocal music programs of Oklahoma secondary schools.

With few exceptions vocal solo training has become the responsibility of the choral director whose primary training and vocational responsibilities are with ensembles in the public schools. The great amount of time required to select solos suitable for particular voices causes many teachers to rely on the background of their own study of and exposure to a relatively small repertoire acquired during formal training. In addition there is a tendency to use the same literature proven suitable and successful by other teachers, or to refer to published lists of vocal solo literature which are generally brief and lack adequate description to be of selective value.

Attesting to the problem of selecting suitable, fresh repertoire is this statement by Berton Coffin:

> The singer at no stage in his career is free from this problem. In the beginning he has to select the suitable songs for his vocal powers and development. As he becomes a successful amateur singer, he secures various engagements which are always presenting new song needs. Should he become a professional singer the needs will be multiplied many times with a changing repertoire required season after season. Should he become a teacher of singing or a vocal coach he will have hundreds of potential singers, each one with different needs. Therefore, no matter with what phase of vocal work one is concerned, the repertoire problem is always present and one's storehouse is always changing, always being added to.[1]

Published articles and books on analysis and performance suggestions for standard art songs are available.

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[1]Berton Coffin, Singer's Repertoire (2nd ed.; New York: The Scarecrow Press, Inc., 1960), p. vii.

Gerald Moore's Singer and Accompanist[2] is a valuable resource of this nature. Such sources are not, however, concerned with recent solo publications nor do many contain material suited to young voices. Of more selective value are the annotations of songs given in sources such as Sergius Kagen's Music for the Voice.[3]

There is little evidence of detailed annotated bibliographies having been undertaken in doctoral dissertations or other areas of research and study. The listings of recent publications by publishers and by professional organizations such as the Music Educators National Conference are generally inadequate to be of significant value. Such lists usually give only the voice classification, song title, composer, publisher, and level of difficulty:

ALTO VOICE

Easy

Branscombe . . Blow Softly, Maple Leaves . . Gray

Medium

Dunhill. . . . The Cloths of Heaven. . . . Galaxy

Difficult

Fox. . . . . Hills of Home . . . . . C. Fischer[4]

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[2]Gerald Moore, Singer and Accompanist (New York: The Macmillan Company, 1954).

[3]Sergius Kagen, Music for the Voice, rev. (Bloomington, Ind.: Indiana University Press, 1968).

[4]Selective Music Lists, 1968 (Washington, D.C.: Music Educators National Conference, 1968), pp. 6-9.

HIGH VOICE

		(Key)	(Range)
Bartlett, Homer	Come Unto Me	D	d-g
	MEDIUM VOICE		
Creston, Paul	Psalm XXIII.	D	d-F
	LOW VOICE		
Gounod, Charles	Ring Out, Wild Bells	A	a-E[5]

Purpose

It is hoped that the compilation of an annotated listing of selected songs for young voices will make available to secondary school vocal music teachers a practical source having immediate application to the stated problem. Information for each solo is designed to give description of sufficient depth to assist the teacher in determining the suitability for a particular voice. The individuality of voices is particularly important to the vocal teacher who recognizes that no two voices are exactly alike, making standardization and comparison difficult.[6] Singing voices are not unlike masterpieces in oil painting. Each has its unique strong qualities and weaknesses. From these qualities

---

[5]Complete Catalog of Sacred and Secular Vocal Music (New York: G. Schirmer, Inc., 1968), pp. 1-4.

[6]Victor Alexander Fields, Training the Singing Voice (Morningside Heights, N.Y.: King's Crown Press, 1947), p. 4.

the competent teacher tries to assess the voice and select suitable literature.[7]

The scope of the study, with rare exceptions, was restricted to recent solo literature published in the United States but which includes new settings and editions of older compositions as well as newer works of current composers. These exceptions, solo literature dating from 1930, were included to present materials particularly suited to the purpose of this study but which are little known and used. The volume of solo materials published internationally in recent years is far too great to permit a complete survey. The enormous amount of published solo materials extant with the resulting problems of selectivity is more evident when one considers that Alma Gluck, international concert artist, wrote fifty years ago:

> In this country we are rich in the quantity of songs rather than in the quality. The singer (or teacher) has to go through hundreds of compositions before he finds one that really says something. Commercialism overwhelms our composers.[8]

Recognizing that the situation has become more and more complex, the author has made every effort to select from a vast body of solo literature those solos most applicable to the identified problem.

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[7]R. F. Williams, "Bel Canto Reviewed," Music Journal, XXV (March, 1967), p. 44.

[8]James Francis Cooke, Great Singers on the Art of Singing (Philadelphia: Theo. Presser Co., 1921), p. 188.

Procedure

Two primary considerations were evident in initiating this study: (1) availability of solo materials and (2) establishing a criterion for evaluation. To meet the factor of availability, letters of inquiry were sent to publishers of vocal solo literature requesting cooperation in sending copies of their recent publications for perusal. In addition the cooperation of retail music companies was obtained to enlarge further the scope of solo materials for evaluation and to ascertain what was readily available in the state of Oklahoma. From these sources many hundreds of recent solo publications were procured for study.

CHAPTER II

ESTABLISHING A CRITERION FOR EVALUATION

Suggestions made by the group of vocal music educators referred to in the determination of the problem were incorporated with the author's criterion for evaluation into cohesive and usable annotations. Illustrative of criteria used by leading teachers of voice is this excerpt from a letter received by the author from Dr. Orcenith Smith, head of the voice department at Wittenberg University, Springfield, Ohio:

> As to criteria for determining the use of a particular song one invariably comes to the matter of the poetry. Can the student grasp the subtle meanings that the poet had in mind? Can the student actually become the character in the poem? Another criterion would be the difficulty of the music as to style. The great historical divisions or periods of our literature require subtle treatment, and this can only come from more than average study of musical history.
>
> There should always be an investigation of a bright or dull key for the individual voice. If this number is then used in a group, many other considerations are necessary before determining the proper key and mood of this song in the group.
>
> I always try to find songs that will have adequate material concerning both the author and the composer, then relate this to the history of the country, to the

time it was written, and a better interpretation will always result.[1]

For practical usage the description of a large number of solos demands compact organization of the necessary information. To meet this requirement and, at the same time, give adequate description each annotation consists of two parts. The first gives information which is self-explanatory and includes the following: (1) song title, (2) composer, (3) author of text, (4) publisher, (5) key, (6) range, (7) tessitura, (8) occasion for which best suited, and (9) level of difficulty. An explanation and identification of terms used are found in Appendices A and B.

Of particular importance, the second part of each listing consists of a descriptive paragraph giving more explicit information about the solo. Attention in the paragraph is given to the following: (1) style, (2) text, (3) mood, and (4) accompaniment.

Webster's Dictionary describes style as "distinctive or characteristic mode of presentation, construction, or execution in any art."[2] The Harvard Dictionary of Music offers this definition:

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[1]Letter from Dr. Orcenith Smith, Head of Voice Department, Wittenberg University, Springfield, Ohio, January 9, 1969.

[2]Webster's New International Dictionary of the English Language, Vol. II, 2nd ed., unabridged, p. 2505.

> Musical style, therefore, means "characteristic language" or "characteristic handwriting," particularly with reference to the details of a composition, as distinguished from its large outlines, i.e., form. By and large, form and style stand in the relationship of "fixed" and "fluid," there being many pieces in the same form, but differing in style.[3]

Reference to style in the descriptive paragraphs includes personal styles of composers, types of compositions, periods of music history, and characteristic details such as legato, staccato, or marcato; lyric or dramatic.

Dr. Van Christy, Professor of Music at the University of California, says about style:

> Knowledge of appropriate style is a prerequisite for each song before determining additional details of expression. The first observation in taking up a new song or aria is to note the composer, the school of composition, and the style period.[4]

The need for teachers and students to be aware of style is reflected in the following statement:

> One objective in music education is the growth of skill in making value judgements of both compositions and performances, using explicit norms. In order to achieve a measure of validity, such judgements depend on acquaintance with the repertoire in a stylistic context. . . .[5]

Particular note is made of the singability of the text. Singability refers to how skillfully the words and music are wedded to convey meaning and present the fewest

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[3]Willi Apel, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1947), p. 714.

[4]Van A. Christy, Expressive Singing, Vol. II (Dubuque, Iowa: William C. Brown Co., 1961), p. 97.

[5]R. M. Trotter, "Teaching Musicianship in Today's Schools," Music Educators Journal, LIV (October, 1967), p. 34.

problems for the singer. Accent of syllables and music, placement of syllables and vowel sounds in extreme registers, and articulations are noted. Attention is also given to problems of textual comprehension for young singers.

Many writers have commented on the importance of the text in a song:

> If the vocal performance is going to have strength, it must have that quality of authority that comes from a thorough grasp and understanding of all the subtle shades of meaning hidden in the subject matter.[6]

> Interpretation will be enhanced if the meaning of the words is first understood.[7]

> Singing is the vitalization of text by musical tones . . . the creation of the vocal tone must be for that purpose and that alone.[8]

> Learn the text first so that you will know what you are singing about.[9]

> In vocal music, value is placed on the student's learning gradually to express in words the content of the music.[10]

Special attention is given to the texts and only English language texts are included in the listing. In

---

[6]Richard DeYoung, The Singer's Art (Chicago: DePaul University, 1958), p. 131.

[7]Harry Robert Wilson, Lead A Song (Chicago: Hall and McCreary, 1942), p. 97.

[8]William J. Henderson, The Art of Singing (rev. ed.; New York: Dial Press, 1938), p. 7.

[9]Millie Ryan, What Every Singer Should Know (New York: Carl Fischer, 1937), p. 76.

[10]B. Binkowski, "Folk Heritage and Music Education," Music Educators Journal, LIV (October, 1967), p. 61.

selecting English texts for young voices, the writer is in agreement with the following statements:

> 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 inexpertly and understands them vaguely if at all, does not merit the approval of intelligent people.[11]

> English is as good a language to sing in as any other, provided it is the singer's native language. It may seem very unsingable to an Italian, but then Italian may seem equally unsingable to an American student who cannot produce a clear Italian "u" sound, since never in his life has he used one.[12]

Every song attempts to convey a mood or state of feeling. The text of a song, as part of a total musical expression, contributes materially towards the expression of a multiplicity of emotions: happiness, joy, exaltation, sorrow, despair, anger, hope, excitement, repose, peace, love, hate, fear, confidence, timidity, boldness, mystery, supplication, humor, tragedy, etc.[13]

Indication of the mood in the comprehensive evaluation should enable the teacher to choose songs that provide a variety of mood experiences. Mood has been described as an emotional state which colors the voice, influences the

---

[11]John C. Wilcox, The Living Voice (New York: Carl Fischer, Inc., 1945), p. 50.

[12]Sergius Kagen, On Studying Singing (New York: Dover Publications, Inc., 1960), p. 35.

[13]Christy, op. cit., p. 95.

facial and other body responses, and is already reflected in the singer's eyes.[14] The underlying objective of musical performance is the transfer by the singer to his audience of mood and emotion in a manner as closely approximating the intent of the composer as can be determined. Ultimately the significance of all music resides in its emotional content and meaning.[15]

To complete the annotation for each song the accompaniment is placed into one of several basic categories to better inform the teacher of the over-all musical effect and to assist in selecting music compatible to the skills of available accompanists.

Generally, accompaniments will fit into one or more of eight basic classifications (when discrepancies were found they are noted):

(1) The simplest accompaniments are those which merely duplicate or approximate the vocal parts.

(2) Rhythmic accompaniments describe those whose primary function is to maintain forward rhythmic impetus.

(3) When rhythmic emphasis is not a primary concern, a fairly complete representation of the musical material will constitute the melodic accompaniment.

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[14]DeYoung, op. cit., p. 140.

[15]James L. Mursell, Education for Musical Growth (Chicago: Ginn and Company, 1948), p. 176.

(4) Sustained accompaniments supply the harmonic structure to a more florid melody.

(5) Short duration chords used to punctuate and outline the harmonic and rhythmic structure of the music comprise the punctuation accompaniment.

(6) Using a harmonic structure as broken chords or arpeggios is the basis for arpeggiated accompaniments.

(7) In the figuration accompaniment a figure is repeated exactly or closely imitated.

(8) Special effects accompaniments are usually descriptive of the text or directly imitative of natural sounds such as chimes.[16]

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[16]Hawley Ades, Choral Arranging (Delaware Water Gap, Pa.: Shawnee Press Inc., 1966), pp. 25-39.

CHAPTER III

VARIABILITY OF TASTE

Since one of the important tasks of the music teacher is selecting the music which is to be taught, some attention should be given to variability of taste. Musical taste, referring to individual judgement and discrimination, will undoubtedly influence the teacher in his selection of music and is subject to a wide divergence of opinions.

Beardsley has identified two variables in taste:

> (1) variability of preference--taste as governed by preference.
> (2) variability of critical judgement--taste as governed by reasons.[1]

The teacher who uses a primary concept of variability of preference will strongly reflect his personal and emotional likes and dislikes in the selection of literature. A look at the other phase of variability, that of taste governed by reason, will reveal a more "educated" approach. Here, selection of literature is not as subject to chance and emotion as in the preference method. In this concept, the teacher will seek intellectual reasons for selecting his

---

[1]Monroe C. Beardsley, Aesthetics (New York: Harcourt, Brace and Company, 1958), pp. 483-487.

literature. His selection may not agree with others, but he will be using an erudite approach in his selection that is more easily defensible.

In presenting a selected list of songs, the author recognizes the possibilities of disagreement resulting from the individuality of taste and has attempted to base the selection of songs used in this study on Beardsley's variability of critical judgement rather than preference. It is hoped that this basis will provide objective useful information for all teachers.

It is also recognized that there may be disagreement in some areas of evaluation, such as level of difficulty and suitability for particular occasions. Evidence of this disagreement was found in a survey conducted by the author in which a sample group of music educators were asked to assess the same group of newly released publications. Sought were their professional opinions as to the levels of difficulty, the suitability for particular occasions, and their personal evaluation of the musical worth of each selection.

Care was taken to include a representative group from schools of many sizes in rural and urban locations, and with professional training representative of many colleges and universities. The ratings given to a particular piece of music revealed, almost without exception, viewpoints, opinions, and tastes which ranged from one extreme to the other.

The results of the survey are shown on page 18. The percentages for each selection may vary, as some categories were not scored by the participants.

Survey of Taste Preference[2]

Selection	Percentage-Difficulty VE	E	M	D	Percentage-Type C	P	O	Percentage-Musical Worth G	F	P
No. 1	10	20	70	0	30	60	10	30	60	10
No. 2	10	30	60	0	0	80	10	20	30	40
No. 3	0	10	60	30	30	40	30	60	10	30
No. 4	10	10	10	50	20	30	30	20	20	40
No. 5	10	50	40	0	10	30	40	40	30	20
No. 6	0	10	70	10	50	40	10	40	30	20
No. 7	0	10	40	30	20	70	0	30	40	10
No. 8	10	20	70	0	0	60	40	40	50	10
No. 9	10	70	10	0	20	60	0	20	50	10
No. 10	10	20	60	10	20	50	30	30	50	10

Level of Difficulty: VE--very easy
E--easy
M--medium
D--difficult

Type: C--contest
P--program
O--other

Musical Worth: G--good
F--fair
P--poor

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[2]Charles Robison, "New Music Review: Fact or Opinion," The Oklahoma School Music News, Vol. XI (October, 1965), p. 31.

CHAPTER IV

SONGS FOR SOPRANO VOICE

"Adelstrop"
Gordon Jacob - Edward Thomas
Ox - c sharp - e to e' - b - C - MD

The text is one of reflection on a past event but so worded to minimize problems in interpretation. The mood is sustained through the use of soft dynamics throughout. The singer will experience some difficulty in maintaining quality while singing softly for an entire piece. There is some chromaticism in the vocal line against a sustained accompaniment.

"Ah, Jesus Lord, Thy Love to Me" (Southern Folktune)
arranged David N. Johnson - Paulus Gerhardt
Augs - e - d to e' - b - C - E

The three verses of the folktune melody have variances in the accompaniment which add interest to the repetitious melody. It is flowing and lyrical and kept in simple folktune style. The accompaniment is suitable for either piano or organ.

"All Dearest Delight"
Mary Garrett Deer
BM - A - d - a' - c sharp - CP - M

A legato style in the lyrical melody of the vocal line is accompanied by a rather thick chord structure which duplicates the melodic line. Both text and melody can be described as sentimental and expressive. The top note of the range is approached by octave skip with a crescendo.

"Behold The Upright"
Melita Krieg - from Psalm 37
Hunt - F - c to f' - a - C - ME

A brief recitative in this easy solo provides the inexperienced singer with an introduction to recitative and aria style. There is enough rhythmic and harmonic variety to make the music interesting and the accompaniment follows the vocal line very closely.

"Be Still, My Heart"
Vittorio Giannini - Karl Flaster
EV - G - c sharp to g' - c' - CPR - M

The singer must be careful not to exaggerate the dynamic levels of this solo. A very busy arpeggiated accompaniment in triplet rhythm coupled with a flowing melodic line in the voice make it easy to "over-sing" this number. Handled with restraint, it is very beautiful with few technical problems for the singer.

"Bethsabe Bathing"
William Bergsma - George Peele
Gal - - B to f' - b flat - CR - D

This is a very exciting and very challenging solo for advanced young singers. The vocal line is complicated by many meter changes, wide skips and a lack of tonal center. The accompaniment is mostly a rhythmical background based on the opening rhythmic figure. Special effects are attained through sympathetic vibrations by holding down keys without striking.

"Blessed Are They That Mourn"
Arthur E. Chatfield - Text from the Beatitudes
Prov. - e - d to e' - b - C - M

The moderately slow tempo will aid the young singer in hearing accurate pitch in the dissonant idiom. The use of unexpected secondary dominant harmonies and occasional non-harmonic tones gives added challenge to what appears to be a simple solo. This is good training material to acquaint the young singer with dissonance inasmuch as the accompaniment is somewhat figural and does not follow the vocal line.

"Blow, Blow, Thou Winter Wind"
Welford Russell - William Shakespeare
BMI - d - d to f' - b flat - C - ME

Two verses followed by the same refrain are primarily step-wise and easy to sing. There is some change of meter but this creates no particular difficulty for the singer. The singer's principal task will be conveying the Shakespearean text. It is not, however, a text of great

complexity and can be comprehended by young singers. A light rhythmical texture is provided in the accompaniment.

"Bright Star"
Norman Dello Joio
EBM - C - d to g' - b - S - MD

The solo contains four verses, three of which follow the same rhythmic and melodic outlines. The third verse offers contrast in rhythm, melodic line and key tonality. Although the intervals in the solo line are very singable, the over-all harmonies require a singer with better than average ability to hear and sing correct pitch. As the song title implies, this was written for the Christmas season by a living American composer.

"A Christmas Carol"
Norman Dello Joio - G. K. Chesterton
EBM - A - c to e' - a - S - M

Even though the accompaniment is thickly scored and employs dissonance, there is a great tenderness in the over-all effect. The vocal line is a rather simple melody with predictable rhythm patterns for the 6/8 meter. This solo presents an excellent opportunity for the young singer to know and perform music of one of today's recognized composers. The range and tessitura make the solo suitable for all voice classifications.

"A Christmas Carol"
Ned Rorem
EV - - c to f' - a - S - M

This modal tune is attributed to an unknown 16th century composer. There are three strophes with a short codetta after the third strophe. The accompaniment contains a brief introduction and interludes between unaccompanied solo lines for the first two strophes. A sustained background accompanies the third strophe and the dissonant harmonic idiom usually associated with this composer can be found in the codetta. This is a very effective song for the young singer who has the clear, beautiful tone quality to sound well unaccompanied.

"Early In The Morning"
Ned Rorem - Robert Hillyer
Hen - B flat - d to e' flat - f - C - ME

A simple, diatonic melody with consonant harmonies contrast this solo with many others by this composer. The range and tessitura are not demanding and the sustained accompaniment reflects the quiet simplicity of the piece. This is suitable for all voice classifications.

"Entreat Me Not To Leave Thee"
Richard T. Gore - Ruth 1: 16, 17
Con - e - d sharp to g' - c' - C - M

Duple meter in the solo line is heard against a consistent, scalewise triplet pattern in the accompaniment. The melodic line of the solo is predominately diatonic which aids the young singer in the combination of two meters, duple

and triple. The rhythmic activity enhances the total effect of simplicity, and the solo is well suited for the young singer. The accompaniment is written for organ but is readily adapted to piano by omitting the pedal part.

"Entreat Me Not To Leave Thee"
Gordon Young - from the Book of Ruth
Gal - F - d to f' - b flat - C - ME

The composer has been very successful in the field of choral music and demonstrates an equal empathy for the individual voice as exhibited in this solo. The lyric quality of the vocal line poses no technical problems for the young singer. The intervals and rhythms are easy to master and special attention has been given to open vowel sounds on the higher notes. It is primarily two part song form with figural accompaniment.

"Evening In Summer"
C. Armstrong Gibbs - John Fletcher
Ox - D flat - d flat to f' - a flat - C - ME

The infrequent use of the extremes of the range make this solo suitable for all voices. The poetry dates back to early 17th century England, and the composer has provided a lyric melody with a very simple chromatic motto in the accompaniment. The style is generally light and moderately slow.

"Everyone Sang"
Howard Wells - Siegfried Sassoon
GS - D - B to f' sharp - c' sharp - CR - D

The chromaticism and dissonance in both the vocal line and accompaniment require above average musicianship. The difficulties here are partially off-set by an uncomplicated rhythm in the solo line and a rather consistent arpeggiated pattern in the accompaniment. The music is a worthwhile challenge for the advanced young singer.

"The Fiddler's Coin"
Anthony Strilko - Patricia Benton
Mer - - d to e' - b - CR - D

Students possessing the skills for the rhythmical and harmonic construction of this song will find it to be a good representative of contemporary writing. Frequent meter changes, dissonant harmonies, and changing tempi are characteristics of this music. The accompaniment is primarily of sustained quality while the voice line moves and vice versa.

"Five Sacred Songs"
Heinrich Schuetz - edited by Richard T. Gore
Con - - c to g' - c' - C - M

These five songs have been edited to conform to modern notation, and some transposition has been done to bring them into the range of a moderately high voice. They show the composer at his most powerful and characteristic; a free vivid delivery is required, and all marks of articulation as well as those of tempo and dynamics are suggestions

of the editor. The accompaniment is for organ but if piano is used, the left hand should play in octaves.

"Fort Tryon Park: September" from "The Cloisters"
John Corigliano - William Hoffman
GS - - d flat to g' flat - c' - CR - D

Written in a slow sustained style the music is deceptively difficult though suitable for young singers. The omission of time and key signatures is indicative of the shifting meter although the tonality is fairly stable. The music requires flexibility and control by the singer. The accompaniment is sustained and pianistic in style requiring much empathy with the vocalist.

"The Gingham Dog and The Calico Cat"
Alice Stead Binney - Eugene Field
Sou - G - d to d' - g - P - ME

The limited range makes this song adaptable to all voicings but the subject matter of the text is probably better suited to girls. In addition to being a program type solo it serves as training material for improving diction. The constantly moving words demand very careful enunciation to be intelligible. The accompaniment is a simple rhythmical duplication of the vocal line.

"God Is In Everything"
Joseph W. Clokey - Clara Louise Kessler
JF - B flat - d to b' flat - b flat - C - M

A wide range of contrasts is achieved through variance in dynamics and tempo, which is almost rubato at times.

As indicated by the composer, the highest pitch may be sung an octave lower by students who have not yet developed this range. Thus, the solo line is very singable with no unusual problems. The accompaniment carries a figural pattern throughout and does not require advanced skills to play. It is also suited to organ and suggestions for registration are given in the music.

"The Grass"
Vincent Persichetti - Emily Dickenson
EV - - d flat to f' - b flat - CR - M

Of the four Dickenson poems set to music in Opus 77 by the composer, this one is the most challenging for the young singer by virtue of the introspective text and the chromatic change in succeeding phrases. The four numbers would make excellent programming for a recital and, individually, are very suitable for contest purposes.

"Green Is the Willow"
Virginia Kendrick
JF - D - A to f' - b - C - ME

Although suitable for all voice classifications the text is perhaps a little too effeminate for the young male singer to perform convincingly. Musically the solo is well structured with a lyric melody and sufficient melodic support in the accompaniment to keep the inexperienced singer on pitch. Alternate notes in the low register are given as further assistance for young singers whose low range is not yet sufficiently developed.

"Honey Shun"
Rudolph Schirmer
GS - F - B flat to f' - a - C - M

This is a rather short solo characterized by simple rhythms and step-wise change of pitch used with a descending interval of a fifth. The text is one of deep thought, and the accompaniment, though not technically difficult, has many dynamic shadings both subtle and violent and requires skillful interpretation to complement the constancy of the vocal line.

"Hosanna, Our Redeemer"
Scott Huston - Jeanette Threlfall
Wil - g - d to a' flat - c' - S - MD

The music has an unsettled key tonality throughout. The melody maintains a diatonic approach but with no awkward intervals against the chromaticism in the accompaniment. The upper range is written with open vowels sung forte. The accompaniment presents a metronomic figural pattern for the most part. The solo was written for Palm Sunday use.

"I Lift Up My Eyes to the Hills"
Kenneth Jennings - Psalm 121
Augs - - e to g' - b - C - M

Free meter is used in a moderate tempo with the quarter note to the beat remaining constant. Although the voice line is a consonant melody, the frequent use of non-harmonic tones in the accompaniment gives added emphasis, interest and drive. This is a skillfully composed song which can be mastered by the young singer. It is also available for medium voice range (one step lower).

"Il Passa" (He Passed By)
Richard Hageman - Robert Nathan
Ric - D flat - e flat to a' flat - d flat ' CR - M

This is one of the more lyrical melodies by this composer. The beautiful melodic line is enhanced by a figural pattern in the accompaniment which is heard throughout the music. The tessitura and use of the top note of the range require a soprano with well developed and controlled high register. The text makes this a love song of not easy comprehension and is printed in both French and English.

"I'm Nobody"
Vincent Persichetti - Emily Dickenson
EV - - d to e' - b - CR - ME

The text is well carried out in the simple, almost plaintive melody with just enough accompaniment motion to capture the spirit. It is one of the easiest, technically speaking, of contemporary songs to give the young singer an introduction to an outstanding living composer.

"It Must Be Me"
Leonard Bernstein - Richard Wilbur
GS - d - d to e' - c' - P - M

This short selection from "Candide" should be sung very slowly and freely, like a folk-song. The harmonics of the music give it a distinct folk-song flavor. The vocalist's challenge is to maintain good voice quality while singing in a slow, sustained style with continuously soft dynamics. The accompaniment has sustained chords and a duplication of the vocal line by the right hand.

"Jesus Shepherd, Be Thou Near Me"
J. S. Bach - Gwendolyn Anderson
Con - G - d to f' - b - C - ME

This familiar music from Cantata 208, "Sheep May Safely Graze," is transposed and given a new text. The lyric beauty of the music and minimum vocal problems give the young singer a performing acquaintance with the music of Bach. The accompaniment is for organ and special care must be taken in adapting it for the piano. It should be noted that this cantata is secular in its original form, but the text used in this arrangement is sacred.

"The Lone, Wild Bird" (Southern Folktune)
arranged David N. Johnson - Henry Richard McFayden
Augs - G - d to e' - a - C - E

A quiet, reverent mood is established in the unpretentious melody of this song. The key, voice range and rhythms are easy for young singers and less experienced accompanists. The quiet legato style with fairly short phrases is well adapted to the singer who has not yet developed a controlled "forte" in dynamics.

"Long Wharf Songs"
Gladys Pitcher - Leigh McBradd
Wil - - c to e' - a - CR - M

This is a set of four short, well crafted songs, each of a different mood but all retaining a harmonic similarity. The four songs give the singer a wide range of experience in rhythms, vocal variety from parlando to sustained legato, and a variety of accompaniment backgrounds. They provide

excellent material for the singer who has progressed beyond easy song literature.

"The Lord's Prayer"
Roy Anderson and Alfred Heller
Mer. - B flat - f to g' - b flat - C - E

This setting of the Lord's Prayer is easier for young students than the very popular Malotte setting. The melody is easily sung and offers alternate choice of words ("Amen" instead of "forever") for better vowel placement at the climax. The piano accompaniment, which is adaptable to organ, is a repetitious figured style.

"Maiden Snow"
Richard Hundley - Kenneth Patchen
Gen - g - d to f' - d' - C - MD

This solo retains the characteristics of recitative style throughout. The accompaniment is chordal against the rhythmical delivery of the text. The solo is very expressive, however, and is vocally well written.

"Minnelied" - German Folk Song
arranged A. Walter Kramer
JF - A flat - e flat to g' - c' - C - ME

A slight irregularity in phrasing adds interest to the pleasant folk melody of this old love song. The text presents a vocal problem with many "r" sounds. Otherwise, it is fairly easy in both the figural accompaniment and vocal line.

"A Minor Bird"
William T. Ames - Robert Frost
Asso. - - e flat to g' - c sharp - C - MD

The dissonant characteristics of this solo are found in the rhythmic figures representing bird calls and widely spaced chords employing non-harmonic tones. Even so, there is still sufficient indication of the melodic line in the accompaniment to make the solo adaptable to the more advanced young singers. The vocal line alone employs chromaticism in succeeding phrases.

"Music, When Soft Voices Die"
Ernest Gold - Percy Bysshe Shelley
GS - - e flat to g' flat - b flat - CR - M

Shelley's poem has had several vocal settings and this one achieves a different effect from the others. The tonality generally hovers around a minor feeling although ending in major. The tempo is rubato, and the solo is to be sung with great warmth and intimacy. Caution must be taken not to oversentimentalize the music with the expression marks given in the music. The accompaniment is primarily arpeggiated in character. This is one of a group of several solos by this composer which can be performed as a group for recitals.

"My Little Star"
R. Gliere - John Klein and Wladimir Lakond
Sou - D - c sharp to a' - b - C - M

A bright tempo in 3/8 meter with a simple rhythm pattern of continuous 8th notes makes this solo especially

suitable for young singers. It has a tuneful melody, easy to learn, and the build-up to the top notes through crescendo and accelerando assists the singer. The accompaniment is primarily arpeggiated and requires a competent pianist.

"Nativity Carols"
G. Winston Cassler
Augs - - B to f' - a - SP - ME

A very unusual and interesting presentation of lesser known Christmas carols is found in this collection. There are eleven carols arranged for solo voice and violin. All are musical, pose few vocal problems and offer a delightful contrast to standard piano accompaniments. Where multiple verses occur, the violin accompaniment varies with each verse. This is excellent seasonal material for young singers.

"O Come, Let Us Sing Unto The Lord"
Sven Lekberg - Psalm 95: 1-7
Gal - C - d to g' - c' - C - M

Full sounds in the higher register characterize this solo. There are several key changes, but the vocal line remains consonant and easy to hear in each key. This accompaniment adopts a different rhythmic motive with each change of key. It is also equally suited to organ.

"O Men From The Fields"
Carl Thorp - Padraic Colum
SP - F - c to e' flat - a - C - ME

The title suggests an animated, full bodied song but just the opposite is true. It is primarily music of

soft dynamics but does not require extra long phrasing or fermati that tax the singer's breath control. This is a fine study piece for soft legato style. The accompaniment provides a short motif based on octave intervals which is carried throughout the music.

"Oh, Lord, Make Me An Instrument Of Thy Peace"
Sil Sedores - A Prayer of St. Francis of Assisi
Leeds - B flat - d to g' - b flat - P - ME

The rhythm and harmonies at times approximate the popular music idiom which would appeal to the young singer. The vocal line is diatonic with very few skips and has frequent repetition of rhythm patterns. The accompaniment is easy to play and follows the vocal line from beginning to end. Although not suitable for contest purposes, this solo can be used in many program situations.

"Opera Airs for Young Women"
arranged James Easson and David Merchant
EBM

This collection of airs gives the young singer an insight to opera of all periods. The vocal and accompaniment technical requirements have been minimized to be within reach of most young singers. The range and tessitura are designed to serve both soprano and alto voices. Special attention has been given to select music with texts within the grasp and understanding of young women singers. All texts are in English with a few also carrying the original language. The collection provides excellent material for

recitals and contests and interesting material for the study of various vocal styles and techniques. Included in the collection are compositions by Bizet, Cimarosa, Handel, Mozart, and Pergolesi.

"Out of the Morning"
Vincent Persichetti - Emily Dickenson
EV - - d to e' - a - CR - M

This solo provides an excellent opportunity for the young singer to become acquainted with a contemporary dissonant style of composition. The solo line is lyric and sustained against a very thin, broken chord dissonant accompaniment. The text is introspective in character but not too involved in meaning for the young singer.

"The Riddles"
Ezra Laderman - Archibald MacLeish
Ox - E - B flat to a' - c' - CP - MD

The riddles in the text are posed with the same tune each time, only the short answers being different. It is very tuneful, bright and fast moving. The extremes in range occur only once and within two measures. Otherwise, the vocal range and tessitura are well suited to the young tenor or soprano. The accompaniment presents some difficulty in the wide spacing used between treble and bass parts.

"Ride On, Jesus" - Negro Spiritual
arranged R. Nathaniel Dett
JF - E flat - c to b' flat - b flat - CP - M

Spirituals, especially fast moving ones such as this, are generally associated more with male than female

voices. However, this setting which was first published thirty years ago was arranged for Miss Dorothy Maynor, a noted soprano. Young women singers will enjoy this idiom as much as the young men. The melody of this song holds its interest in rhythmic variety with lots of syncopation. The tune is primarily constructed on the tonic triad. The accompaniment maintains interest by providing a rhythmic background while the solo line is sustained and vice versa. Lower alternate notes are provided at the point of highest range, making this composition within the limits of most young singers.

"The Saeter Girl's Sunday" - Ole Bull
arranged Roger Fiske - Christopher Hassall
Ox - F - c to g' - a - CP - ME

The tune originally formed part of a violin work and is nationalistic folk music in character. The piano part is a new setting for this beautiful tune. The melodious style and simplicity make the solo very easy to learn and is especially suitable for contests.

"Shrimp Boy"
Laurraine Goreau
Ric - e - B to e' - g - PR - ME

Based on a Louisiana street cry, the principal difficulties lie in mastery of the dialect and the performer portraying the part of both buyer and seller in the text. The rhythms are simple and there is no syncopation. The accompaniment is rhythmical and closely follows the vocal

line except for the street cry theme itself which is unaccompanied. This is to be sung by girls only as the text suggests a female servant or housewife.

"So Love Returns"
Richard Hageman - Robert Nathan
Ric - D flat - d flat to a' flat - b flat - CR - M

Although a wide range is used in the vocal line the tessitura is in the middle register and comfortable for any singer. Approaches to the top notes are step-wise or by small intervals and present no unusual vocal problems. The solo is very lyrical and maintains this characteristic even though there are frequent changes in key tonality, giving it a somewhat chromatic flavor. The accompaniment maintains a triple rhythm pattern against the duple meter of the composition and the solo line.

"A Song of Joys"
Paul Creston - Walt Whitman
Col - e flat to g flat ' c - C - MD

A richness in harmony, characteristic of this composer, is evident in the accompaniment even though most of it is in single notes for each clef rather than full chord structure. The frequent shift in key tonality is clearly spelled out through the use of arpeggios and broken chords. The text is one of exuberance and is carried out quite well in the solo line. It is an exciting solo well within the capabilities of the well trained young singer.

"The Taxi"
Celius Dougherty - Amy Lowell
CF - G - d sharp to e' - g - C - M

The solo is one continuous crescendo to ff and dropping back to p in the final measures. A constant drive is felt throughout the music with the use of both the gradual crescendo and a repeated 16th note pattern which is played on the same pitches without changing. The title is somewhat misleading as the text expresses concern for separation from a loved one.

"This We Declare Unto You"
H. Leroy Baumgartner - Book of John, Chapter 1
Con - A flat - d flat to g' flat - c' - C - M

The quasi recitative stated in the opening measures is carried throughout the solo even when the solo line is more melodically phrased. This is partly achieved through the frequent meter changes ranging from two to seven beats per measure. Many directions are given in tempi and dynamics to assist the singer in the relating of the text. The accompaniment is chordal and follows the vocal line rather closely with harmonic alterations used to heighten the meaning of the text.

"Three Love Songs"
Julia Smith - Karl Flaster
TP

(1) "I Will Sing the Song"
F sharp - d sharp to a' sharp - c sharp - c sharp - CR - MD

The lyrical melody is in modified strophic style. The accompaniment is primarily arpeggiated and the slow 6/8

tempo makes the key signature a little easier for the less skilled accompanist. The top note in the song is approached in a singable style and should not pose a problem for the student who has mastered this range.

(2) "The Door That I Would Open"
e flat - e flat to a' flat - d' flat - CR - MD

A step-wise approach to the frequent high notes minimizes this difficulty. The music is chromatic with some unexpected harmonic progressions but is very singable with some study. A slow tempo compensates for a less familiar key signature. The accompaniment is helpful in establishing pitch in the voice line.

(3) "The Love I Hold"
C - e flat to a' flat - e' - CR - MD

Rhythmically the music is essentially a duple pattern in the voice against a triple pattern in the accompaniment. The melody is straight-forward, predictable and builds continuously in range and volume to the end. The style has the grandioso flavor which was popular in songs of thirty and forty years ago. The set is also available in medium and low ranges.

"Three Songs"
T. Briccetti - Elizabeth Royce
McM

(1) "Epitaph"
- a - e to a" - b - CR - MD

Technical demands not often found in vocal solos are present here, including pianissimo for the highest note,

the use of neutral vowel sounds (ah, ooh), and humming. The vocal line, however, is a lyrical style in consonant harmonies. The accompaniment follows the solo line but with added modifications to maintain interest.

(2) "Verses"
- - e flat to f' sharp - c - CR - MD

A rhythmical pattern is established in the accompaniment in the first measure and maintained throughout the entire piece. Alternating 5/4 and 4/4 measures are skillfully written and pose no real problems for the singer. The music achieves a sinister mood suited to the text while moving in notes of short value at a quick pace. One difficulty for the singer is the use of an "ooh" vowel for several measures.

(3) "Portrait"
- - f sharp to a' - c' - CR - MD

The accompaniment establishes a rhythmical pattern which remains unchanged throughout the music. Unusual harmonic interest is found in the change from major to minor chords on every half beat in the opening section. The vocal line is well structured but calls for a decrescendo from forte to piano on the highest note. Also, the dissonance in certain places requires careful training for accurate pitch.

Altogether, the set of three songs is very suitable for a recital.

"The Tiger"
Virgil Thomson - William Blake
GS - a - d to g' - d' - CR - D

Three different patterns comprise the accompaniment to this music, the second pattern being primarily an inversion of the rhythmic and dissonant first pattern. The third is a contrasting sustained pattern. The repetition of accompaniment rhythms and harmony provide a stable background for the vocalist to concentrate on the pitch and rhythm of the solo line. The musical idiom provides a good basis for expression of the text. Frequent changes of meter coupled with a solo line independent of the accompaniment make the music difficult but within reach of the advanced young singer.

"To Us A Little Child"
Franz Tunder - arranged Richard T. Gore
Con - E flat - c to f' - b flat - S - ME

This early Baroque music has been kept as authentic as possible with realizations of an incomplete figured bass by the arranger. This aria is preceded by a brief sinfonia arranged for organ. The first nine bars of the aria are recitative style followed by a full lyric aria. The total composition is impressive and well within the abilities of young singers.

"To You" and "Epitaph"
Ned Rorem
EV - - d flat to f' - a flat - C - MD

These are two very short and very contrasting pieces of ten and twelve measures respectively. A rhythmic pulse is established in the first solo contrasting to the very slow and sustained style of the second. Both possess harmonic dissonances. The legato quality of the second solo requires well developed breath control. There are no unusual problems of performance skill in the accompaniment.

"The Twenty-Third Psalm"
Russell J. Brown - Psalm 23
Gray - F - e to g' - b flat - C - M

Of the many settings of this text this one warrants consideration. It is not the sentimental approach found in many versions but possesses musical interest through four key changes and a variety of accompaniment patterns which begin with broken chords in fifths. Practical application of rhythms to fit the text aids the singer.

"Two Heine Songs"
Alfred Heller - Heinrich Heine
Mer

(1) "A Pine Tree Tow'rs Lonely"
- - c sharp to e' - a - C - M

The music offers a tasteful treatment of chromaticism within the technical grasp of young singers. The slow tempo and sombre melody make the song adaptable to the study of expressive legato singing. The accompaniment is chordal and not difficult.

(2) "Death - It Is Still Cold Night"
- - e flat to g' - b flat - C - M

The mood, style and melodic approach are very similar to the first song. Both songs are musically descriptive of the poetry. The first is equally suitable for alto and bass, although the second song is definitely for soprano or tenor.

"Two Scriptural Songs"
Fred Bock - from Romans and Corinthians
SS - - e to g' - b flat - C - MD

Both songs possess a quasi recitative effect but there are also excellent points of dramatic and more lyrical interest. The problems of frequent shifts in time signatures and the use of dissonant chords are partially off-set for the young singer by the step-wise progression in the vocal line. For best effect, the accompaniment should be played on the organ although it is easily adapted to piano.

"Under The Willow Tree"
Samuel Barber - Gian Carlo Menotti
GS - a - B to a' - a - CR - MD

A hauntingly beautiful melody is accompanied by a standard 3/4 meter rhythm pattern in waltz tempo. A brief middle section brings out more pointedly the suggestions of dissonance which occur in the opening section. A return to the first melody follows with an embellished accompaniment. The range and tessitura remain in a comfortable range with the top note occurring only in the last two measures. This is very fine literature for a capable young singer.

"Unquiet Heart"
Vincent Persichetti - James Joyce
EV - - d sharp to f' sharp - b - CR - MD

A lyric melody fits in very well with close harmonic intervals in the accompaniment which consists of a syncopated figural pattern throughout the music. An occasional shift in meter from 4/4 to 5/4 lies naturally and does not produce added difficulties. This is a very expressive solo with a wide range in dynamics and should be sung by a more advanced young singer.

"When Jesus Left His Father's Throne" (Southern Folktune)
arranged David N. Johnson - James Montgomery
Augs - g - d to f' - b flat - C - E

The simple harmonization retains the folktune style and presents a pleasing, easy to sing arrangement. Because alternate notes are offered at the point of highest range, this solo is suitable for any voice classification. Simplicity in all areas makes it particularly suitable for young singers.

"When the Hills Do"
Vincent Persichetti - Emily Dickenson
EV - - d to d' - g - CR - ME

A melodic accompaniment provides exact duplication of the solo pitch throughout the music to lessen the existing difficulties of dissonance and shifting tonality for the young singer. The contemplative text provides more interpretive challenge than skilled vocal technique. Basically,

it is a simple song, one of a set of four Dickenson poems set to music by a recognized contemporary composer.

"Young Artists' Repertoire"
edited by John Toms
SB - - - - CR - ME to MD

Available for high or low voices, this collection contains lesser known art songs from composers such as Debussy, Schumann and Handel. They are not "standard" songs and will be a welcome addition to the singer's repertoire. The songs in this collection were selected primarily for high school vocalists and high school accompanists. Both the original language and English translations are given with each song.

CHAPTER V

SONGS FOR ALTO VOICE

"Adelstrop"
Gordon Jacob - Edward Thomas
Ox - c sharp - e to e' - b - C - MD

The text is one of reflection on a past event but so worded to minimize problems in interpretation. The mood is sustained through the use of soft dynamics throughout. The singer will experience some difficulty in maintaining quality while singing softly for an entire piece. There is some chromaticism in the vocal line against a sustained accompaniment.

"Ah, Jesus Lord, Thy Love to Me" (Southern Folktune)
arranged David N. Johnson - Paulus Gerhardt
Augs - e - d to e' - b - C - E

The three verses of the folktune melody have variances in the accompaniment which add interest to the repetitious melody. It is flowing and lyrical and kept in simple folktune style. The accompaniment is equally compatible for both piano and organ.

"An Old Lullaby"
John Raynor - Eugene Field
Ox - C - c to e' - g - C - ME

The music is written in strophic style with a straightforward diatonic melody. The accompaniment varies with each strophe, but the solo line remains repetitious. The principal vocal problem occurs in the dialect of the text. This solo is also available in a higher key (E flat).

"Blessed Are They That Mourn"
Arthur E. Chatfield - Text from the Beatitudes
Prov. - e - d to e' - b - C - M

The moderately slow tempo will aid the young singer in hearing accurate pitch in the dissonant idiom. The use of unexpected secondary dominant harmonies and occasional non-harmonic tones gives added challenge to what appears to be a simple solo. This is good training material to acquaint the young singer with dissonance inasmuch as the accompaniment is somewhat figural and does not follow the vocal line.

"A Bygone Occasion"
Gordon Binkerd - Thomas Hardy
BH - E - A to e' flat - g sharp - C - M

Frequent use of the intervals of sixths and octaves is found in the vocal line. The music has a quasi dissonant sound with a sustained accompaniment. The depth of the text will be a problem for young singers along with accuracy of pitch.

"A Christmas Carol"
Norman Dello Joio - G. K. Chesterton
EBM - A - c to e' - a - S - M

Even though the accompaniment is thickly scored and employs dissonance, there is a great tenderness in the overall effect. The vocal line is a rather simple melody with predictable rhythm patterns for the 6/8 meter. This solo presents an excellent opportunity for the young singer to know and perform music of one of today's recognized composers. The range and tessitura make the solo suitable for all voice classifications.

"Early In The Morning"
Ned Rorem - Robert Hillyer
Hen - B flat - d to e' flat - f - C - ME

A simple, diatonic melody with consonant harmonies contrasts this solo with many others by this composer. The range and tessitura are not demanding and the sustained accompaniment reflects the quiet simplicity of the piece. This is suitable for all voice classifications.

"Evening In Summer"
C. Armstrong Gibbs - John Fletcher
Ox - D flat - d flat to f' - a flat - C - ME

The infrequent use of the extremes of the range make this solo suitable for all voices. The poetry dates back to early 17th century England, and the composer has provided a lyric melody with a very simple chromatic motto in the accompaniment. The style is generally light and moderately slow.

"The Fiddler's Coin"
Anthony Strilko - Patricia Benton
Mer - - d to e' - b - CR - D

Students possessing the skills for the rhythmical and harmonic construction of this song will find it to be a good representative of contemporary writing. Frequent meter changes, dissonant harmonies, and changing tempi are characteristics of this music. The accompaniment is primarily of sustained quality while the voice line moves and vice versa.

"The Gingham Dog and The Calico Cat"
Alice Stead Binney - Eugene Field
Sou - G - d to d' - g - P - ME

The limited range makes this song adaptable to all voicings but the subject matter of the text is probably better suited to girls. In addition to being a program type solo it serves as training material for improving diction. The constantly moving words demand very careful enunciation to be intelligible. The accompaniment is a simple rhythmical duplication of the vocal line.

"The Grass"
Vincent Persichetti - Emily Dickenson
EV - - d flat to f' - b flat - CR - M

Of the four Dickenson poems set to music in Opus 77 by the composer, this one is the most challenging for the young singer by virtue of the introspective text and the chromatic change in succeeding phrases. The four numbers would make excellent programming for a recital and, individually, are very suitable for contest purposes.

"The Greatest of These Is Love"
Daniel Moe - I Corinthians 13
Augs - - B to d' sharp - g - CS - M

Open fourths and fifths in the harmony give a unique but gratifying sound to the music. Different harmonizations are offered in the middle of the song and include one pentatonic passage. The accompaniment contributes solid support and motion for the total effect. Frequently used as a wedding song, this text in this setting is adaptable to other occasions as well. The voice line has been carefully composed to retain interest along with ease of singing. The solo is also available for medium high range.

"Green Is the Willow"
Virginia Kendrick
JF - D - A to f' - b - C - ME

Although suitable for all voice classifications, the text is perhaps a little too effeminate for the young male singer to perform convincingly. Musically the solo is well structured with a lyric melody and sufficient melodic support in the accompaniment to keep the inexperienced singer on pitch. Alternate notes in the low register are given as further assistance for young singers whose low range is not yet sufficiently developed.

"Honey Shun"
Rudolph Schirmer
GS - F - B flat to f' - a - C - M

This is a rather short solo characterized by simple rhythms and step-wise change of pitch used with a descending

interval of a fifth. The text is one of deep thought, and the accompaniment, though not technically difficult, has many dynamic shadings both subtle and violent and requires skillful interpretation to complement the constancy of the vocal line.

"I'm Nobody"
Vincent Persichetti - Emily Dickenson
EV - - d to e' - b - CR - ME

The text is well carried out in the simple, almost plaintive melody with just enough accompaniment motion to capture the spirit. It is one of the easiest, technically speaking, of contemporary songs to give the young singer an introduction to an outstanding living composer.

"Invocation"
Julia Smith
Mos - A to e' - f - C - E

Repetition of a simple rhythm pattern in 6/8 meter and an easy melodic line provide a solo within the technical abilities of inexperienced singers. With the exception of the last three measures the music does not require sustained notes of long duration. The accompaniment is arpeggiated, providing identifying harmonies without duplicating the melodic line.

"The Lone, Wild Bird" (Southern Folktune)
arranged David N. Johnson - Henry Richard McFayden
Augs - G - d to e' - a - C - E

A quiet, reverent mood is established in the unpretentious melody of this song. The key, voice range and

rhythms are easy for young singers and less experienced accompanists. The quiet legato style with fairly short phrases is well adapted to the singer who has not yet developed a controlled "forte" in dynamics.

"Long Wharf Songs"
Gladys Pitcher - Leigh McBradd
Wil - - c to e' - a - CR - M

This is a set of four short, well crafted songs, each of a different mood but all retaining a harmonic similarity. The four songs give the singer a wide range of experience in rhythms, vocal variety from parlando to sustained legato, and a variety of accompaniment backgrounds. They provide excellent material for the singer who has progressed beyond easy song literature.

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"No Lullaby Need Mary Sing"
Joseph W. Clokey - Anna Temple
JF - c - c to d' - g - CS - MD

This composer generally uses great contrasts in dynamics and expressiveness through tempo and key changes, and this solo is no exception. It is more dramatic than the usual lullaby with several changes of meter and key tonality. Extended phrase lengths require good breath support. The accompaniment is mostly rhythmic with frequent use of consecutive fourths in the right hand. This solo is especially good for a church service and can be adapted to organ with a few adjustments. It is also available in a higher key (f minor).

"O Be Joyful In the Lord"
Leo Sowerby - Psalm 50
Gray - F - c to e' flat - a - C - M

The accompaniment points up the text with a bright figural repetition in this fast moving music. Even the change to a sustained style in the middle section does not slow down the motion. The dynamic ranges are wide, and the singer needs command of forte level. In addition to being a most suitable solo for a church service, it is also excellent for vocal contests.

"O Men From The Fields"
Carl Thorp - Padraic Colum
SP - F - c to e' flat - a - C - ME

The title suggests an animated, full bodied song but just the opposite is true. It is primarily music of

soft dynamics but does not require extra long phrasing or fermati that tax the singer's breath control. This is a fine study piece for soft legato style. The accompaniment provides a short motif based on octave intervals which is carried throughout the music.

"Opera Airs for Young Women"
arranged James Easson and David Merchant
EBM

This collection of airs gives the young singer an insight to opera of all periods. The vocal and accompaniment technical requirements have been minimized to be within reach of most young singers. The range and tessitura are designed to serve both soprano and alto voices. Special attention has been given to select music with texts within the grasp and understanding of young women singers. All texts are in English with a few also carrying the original language. The collection provides excellent material for recitals and contests and interesting material for the study of various vocal styles and techniques. Included in the collection are compositions by Bizet, Cimarosa, Handel, Mozart and Pergolesi.

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Vincent Persichetti - Emily Dickenson
EV - - d to e' - a - CR - M

This solo provides an excellent opportunity for the young singer to become acquainted with a contemporary dissonant style of composition. The solo line is lyric and

sustained against a very thin, broken chord dissonant accompaniment. The text is introspective in character but not too involved in meaning for the young singer.

"Shrimp Boy"
Laurraine Goreau
Ric - e - B to e' - g - PR - ME

Based on a Louisiana street cry, the principal difficulties lie in mastery of the dialect and the performer portraying the part of both buyer and seller in the text. The rhythms are simple, and there is no syncopation. The accompaniment is rhythmical and closely follows the vocal line except for the street cry theme itself which is unaccompanied. This is to be sung by girls only as the text suggests a female servant or housewife.

"Six Pieces for Solo Voice"
Paul Arma
TP - - B to e' - a - ME

These are short, unaccompanied pieces without words. All but one may be sung on any choice of vowels. Rhythms are not very diverse with most emphasis being on open vowel sounds and portamento. Some students might find this to be an interesting addition to other vocalises.

"Song of Devotion:
John Ness Beck - Philippians 1
GS - A - c sharp to f' sharp - a - C - M

A wide range is presented in the vocal line with the top notes being full voice and of two to five counts in duration. This gives added dramatic emphasis to a very

expressive melody. The figural pattern in the accompaniment is built on the interval of a fourth and changes on each beat. The solo is also available in a higher key (C).

"Spring Thunder"
John Duke - Mark Van Doren
CF - - c to e' - g - C - D

A proper interpretation of the text and the difficulty of pitch placement in the dissonant idiom provide a real challenge for the young singer. The vocal line achieves a recitative effect while the accompaniment follows an ascending arpeggiated pattern using non-harmonic tones.

"The Taxi"
Celius Dougherty - Amy Lowell
CF - G - d sharp to e' - g - C - M

The solo is one continuous crescendo to ff and dropping back to p in the final measures. A constant drive is felt throughout the music with the use of both the gradual crescendo and a repeated 16th note pattern which is played on the same pitches without changing. The title is somewhat misleading as the text expresses concern for separation from a loved one.

"Think No More, Lad"
Robert F. Baska - A. E. Housman
BH - G - B to e' - a - C - M

A fast tempo propels the text in a set rhythm pattern which is repeated several times. This is good training material for diction and enunciation. Another vocal technique is required in the one octave portando at one place in

the music. The text pokes fun at the serious minded and is not difficult to interpret. The rhythmical accompaniment is of medium difficulty.

"Two Sacred Solos"
William K. Burns
Ab -

(1) "If God Be For Us" - from Romans 8
- - d to e' - a - C - D

The accompaniment utilizes harmonic dissonance ranging from chord clusters to consecutive parallel fifths in a chromatic arrangement. The rhythms and intervals of the vocal line are not excessively difficult in themselves but a well-developed sense of pitch is required of the singer.

(2) "My Soul Doth Magnify The Lord" - from Luke 1
- - B to e' - a - C - ME

In direct contrast to the first selection, this solo is in a smooth flowing, lyrical style. Ample melodic support is provided in the consonant harmonies of the accompaniment. Vocal problems are at a minimum and this is most satisfying music for the young singer. The two songs together are suitable grouping for a recital.

"When Jesus Left His Father's Throne" (Southern Folktune)
arranged David N. Johnson - James Montgomery
Augs - g - d to f' - b flat - C - E

The simple harmonization retains the folktune style and presents a pleasing, easy to sing arrangement. Because

alternate notes are offered at the point of highest range, this solo is suitable for any voice classification. Simplicity in all areas makes it particularly suitable for young singers.

"When Slim Sophia Mounts Her Horse"
John Duke - Walter De La Mare
Mer. - - d to e' flat - g - CR - M

Although the tonality has frequent changes, the harmonization provides a smooth transition for the singer for each change. The solo line and words are very compatible, and the rhythmical accompaniment provides added interest to the text. The melody, rhythms, and harmonies are well within the grasp of the young singer and provide a rewarding musical experience.

"When the Hills Do"
Vincent Persichetti - Emily Dickenson
EV - - d to d' - g - CR - ME

A melodic accompaniment provides exact duplication of the solo pitch throughout the music to lessen the existing difficulties of dissonance and shifting tonality for the young singer. The contemplative text provides more interpretive challenge than skilled vocal technique. Basically, it is a simple song, one of a set of four Dickenson poems set to music by a recognized contemporary composer.

"Young Artists' Repertoire"
edited by John Toms
SB - - - - CR - ME - MD

Available for high or low voices, this collection contains lesser known art songs from composers such as Debussy, Schumann and Handel. They are not "standard" songs and will be a welcome addition to the singer's repertoire. The songs in this collection were selected primarily for high school vocalists and high school accompanists. Both the original language and English translations are given with each song.

CHAPTER VI

SONGS FOR TENOR VOICE

"Adelstrop"
Gordon Jacob - Edward Thomas
Ox - c sharp - e to e' - b - C - MD

The text is one of reflection on a past event but so worded to minimize problems in interpretation. The mood is sustained through the use of soft dynamics throughout. The singer will experience some difficulty in maintaining quality while singing softly for an entire piece. There is some chromaticism in the vocal line against a sustained accompaniment.

"Ah, Jesus Lord, Thy Love to Me" (Southern Folktune)
arranged David N. Johnson - Paulus Gerhardt
Augs - e - d to e' - b - C - E

The three verses of the folktune melody have variances in the accompaniment which add interest to the repetitious melody. It is flowing and lyrical and kept in simple folktune style. The accompaniment is equally compatible for both piano and organ.

"All Dearest Delight"
Mary Garrett Deer
BM - A - d to a' - c sharp - CP - M

A legato style in the lyrical melody of the vocal line is accompanied by a rather thick chord structure which duplicates the melodic line. Both text and melody can be described as sentimental and expressive. The top note of the range is approached by octave skip with a crescendo.

"Behold The Upright"
Melita Krieg - from Psalm 37
Hunt - F - c to f' - a - C - ME

A brief recitative in this easy solo provides the inexperienced singer with an introduction to recitative and aria style. There is enough rhythmic and harmonic variety to make the music interesting and the accompaniment follows the vocal line very closely.

"Be Still, My Heart"
Vittorio Giannini - Karl Flaster
EV - G - c sharp to g' - c' - CPR - M

The singer must be careful not to exaggerate the dynamic levels of this solo. A very busy arpeggiated accompaniment in triplet rhythm coupled with a flowing melodic line in the voice make it easy to "oversing" this number. Handled with restraint, it is very beautiful with few technical problems for the singer.

"Blessed Are They That Mourn"
Arthur E. Chatfield - Text from the Beatitudes
Prov. - e - d to e' - b - C - M

The moderately slow tempo will aid the young singer in hearing accurate pitch in the dissonant idiom. The use of unexpected secondary dominant harmonies and occasional non-harmonic tones gives added challenge to what appears to be a simple solo. This is good training material to acquaint the young singer with dissonance inasmuch as the accompaniment is somewhat figural and does not follow the vocal line.

"Blow, Blow, Thou Winter Wind"
Welford Russell - William Shakespeare
BMI - d - d to f' - b flat - C - ME

Two verses followed by the same refrain are primarily step-wise and easy to sing. There is some change of meter, but this creates no particular difficulty for the singer. The singer's principal task will be conveying the Shakespearean text. It is not, however, a text of great complexity and can be comprehended by young singers. A light rhythmical texture is provided in the accompaniment.

"Bright Star"
Norman Dello Joio
EBM - C - d to g' - b - S - MD

The solo contains four verses, three of which follow the same rhythmic and melodic outlines. The third verse offers contrast in rhythm, melodic line and key tonality. Although the intervals in the solo line are very singable,

the over-all harmonies require a singer with better than average ability to hear and sing correct pitch. As the song title implies, this was written for the Christmas season by a living American composer.

"Brother Will, Brother John"
John Sacco - Elizabeth Welborn
GS - F - c to f' - a - P - ME

A jolly number classified as program music, this can be sung by tenors and baritones. The top notes are used sparingly and are mostly of short duration. It's a fun song, very rhythmical but the rhythm patterns are not difficult. The varied accompaniment requires a proficient pianist.

"A Christmas Carol"
Norman Dello Joio - G. K. Chesterton
EBM - A - c to e' - a - S - M

Even though the accompaniment is thickly scored and employs dissonance, there is a great tenderness in the over-all effect. The vocal line is a rather simple melody with predictable rhythm patterns for the 6/8 meter. This solo presents an excellent opportunity for the young singer to know and perform music of one of today's recognized composers. The range and tessitura make the solo suitable for all voice classifications.

"A Christmas Carol"
Ned Rorem
EV - - c to f' - a - S - M

This modal tune is attributed to an unknown 16th century composer. There are three strophes with a short codetta after the third strophe. The accompaniment contains a brief introduction and interludes between unaccompanied solo lines for the first two strophes. A sustained background accompanies the third strophe, and the dissonant harmonic idiom usually associated with this composer can be found in the codetta. This is a very effective song for the young singer who has the clear, beautiful tone quality to sound well unaccompanied.

"Early In The Morning"
Ned Rorem - Robert Hillyer
Hen - B flat - d to e' flat - f - C - ME

A simple, diatonic melody with consonant harmonies contrasts this solo with many others by this composer. The range and tessitura are not demanding, and the sustained accompaniment reflects the quiet simplicity of the piece. This is suitable for all voice classifications.

"Entreat Me Not To Leave Thee"
Gordon Young - from the Book of Ruth
Gal - F - d to f' - b flat - C - ME

The composer has been very successful in the field of choral music and demonstrates an equal empathy for the individual voice as exhibited in this solo. The lyric quality of the vocal line poses no technical problems for the

young singer. The intervals and rhythms are easy to master, and special attention has been given to open vowel sounds on the higher notes. It is primarily two part song form with figural accompaniment.

"Evening In Summer"
C. Armstrong Gibbs - John Fletcher
Ox - D flat - d flat to f' - a flat - C - ME

The infrequent use of the extremes of the range make this solo suitable for all voices. The poetry dates back to early 17th century England, and the composer has provided a lyric melody with a very simple chromatic motto in the accompaniment. The style is generally light and moderately slow.

"Everyone Sang"
Howard Wells - Siegfried Sassoon
GS - D - B to f' sharp - c' sharp - CR - D

The chromaticism and dissonance in both the vocal line and accompaniment require above average musicianship. The difficulties here are partially off-set by an uncomplicated rhythm in the solo line and a rather consistent arpeggiated pattern in the accompaniment. The music is a worthwhile challenge for the advanced young singer.

"The Fiddler's Coin"
Anthony Strilko - Patricia Benton
Mer - - d to e' - b - CR - D

Students possessing the skills for the rhythmical and harmonic construction of this song will find it to be a good representative of contemporary writing. Frequent meter

changes, dissonant harmonies, and changing tempi are characteristics of this music. The accompaniment is primarily of sustained quality while the voice line moves and vice versa.

"Five Sacred Songs"
Heinrich Schuetz - edited by Richard T. Gore
Con - - c to g' - c' - C - M

These five songs have been edited to conform to modern notation and some transposition has been done to bring them into the range of a moderately high voice. They show the composer at his most powerful and characteristic; a free vivid delivery is required, and all marks of articulation as well as those of tempo and dynamics are suggestions of the editor. The accompaniment is for organ, but if piano is used, the left hand should play in octaves.

"God Is In Everything"
Joseph W. Clokey - Clara Louise Kessler
JF - B flat - d to b flat - b flat - C - M

A wide range of contrasts is achieved through variance in dynamics and tempi which is almost rubato at times. As indicated by the composer, the highest pitch may be sung an octave lower by students who have not yet developed this range. Thus, the solo line is very singable with no unusual problems. The accompaniment carries a figural pattern throughout and does not require advanced skill to play. It is also suited to organ, and suggestions for registration are given in the music.

"The Grass"
Vincent Persichetti - Emily Dickenson
EV - - d flat to f' - b flat - CR - M

Of the four Dickenson poems set to music in Opus 77 by the composer, this one is the most challenging for the young singer by virtue of the introspective text and the chromatic change in succeeding phrases. The four numbers would make excellent programming for a recital and, individually, are very suitable for contest purposes.

"Honey Shun"
Rudolph Schirmer
GS - F - B flat to f' - a - C - M

This is a rather short solo characterized by simple rhythms and step-wise change of pitch used with a descending interval of a fifth. The text is one of deep thought, and the accompaniment, though not technically difficult, has many dynamic shadings both subtle and violent and requires skillful interpretation to complement the constancy of the vocal line.

"Hosanna, Our Redeemer"
Scott Huston - Jeanette Threlfall
Wil - g - d to a' flat - c' - S - MD

The music has an unsettled key tonality throughout. The melody maintains a diatonic approach but with no awkward intervals against the chromaticism in the accompaniment. The upper range is written with open vowels sung forte. The accompaniment presents a metronomic figural pattern for the most part. The solo was written for Palm Sunday use.

"I Got A Home in That Rock"
arranged Margaret Bonds
Mer - F - d to g' - c - C - ME

This is a new setting of the well-known spiritual. The accompaniment varies with each verse retaining a rather thick texture throughout. Contrast in moods is achieved with each verse ranging from "religioso" to "giocoso." This is an enjoyable piece for the young tenor and could also be sung by a baritone with a good upper register.

"I Lift Up My Eyes to the Hills"
Kenneth Jennings - Psalm 121
Augs - - e to g' - b - C - M

Free meter is used in a moderate tempo with the quarter note to the beat remaining constant. Although the voice line is a consonant melody, the frequent use of non-harmonic tones in the accompaniment gives added emphasis, interest and drive. This is a skillfully composed song which can be mastered by the young singer. It is also available for medium voice range (one step lower).

"I Only Know"
Vittorio Giannini - Karl Flaster
EV - C - d to f' - a - CPR - M

This is a three part song form which begins simply and builds to a big climax at the end of the second section. The accompaniment begins in a simple sustained style and steadily builds in complexity and texture to the climax. The return of the first theme has an arpeggiated accompaniment. The singer must possess a rich fullness of voice at the forte level to sing this song.

"I'm Nobody"
Vincent Persichetti - Emily Dickenson
EV - - d to e' - b - CR - ME

The text is well carried out in the simple, almost plaintive melody with just enough accompaniment motion to capture the spirit. It is one of the easiest, technically speaking, of contemporary songs to give the young singer an introduction to an outstanding living composer.

"Jesus Shepherd, Be Thou Near Me"
J. S. Bach - Gwendolyn Anderson
Con - G - d to f' - b - C - ME

This familiar music from Cantata 208, "Sheep May Safely Graze," is transposed and given a new text. The lyric beauty of the music and minimum vocal problems give the young singer a performing acquaintance with the music of Bach. The accompaniment is for organ, and special care must be taken in adapting it for the piano. It should be noted that this cantata is secular in its original form, but the text used in this arrangement is sacred.

"The Lone, Wild Bird" (Southern Folktune)
arranged David N. Johnson - Henry Richard McFayden
Augs - G - d to e' - a - C - E

A quiet, reverent mood is established in the unpretentious melody of this song. The key, voice range and rhythms are easy for young singers and less experienced accompanists. The quiet legato style with fairly short phrases is well adapted to the singer who has not yet developed a controlled "forte" in dynamics.

"Long Wharf Songs"
Gladys Pitcher - Leigh McBradd
Wil - - c to e' - a - CR - M

This is a set of four short, well crafted songs, each of a different mood but all retaining a harmonic similarity. The four songs give the singer a wide range of experience in rhythms, vocal variety from parlando to sustained legato, and a variety of accompaniment backgrounds. They provide excellent material for the singer who has progressed beyond easy song literature.

"The Lord's Prayer"
Roy Anderson and Alfred Heller
Mer. - B flat - f to g' - b flat - C - E

This setting of the Lord's Prayer is easier for young students than the very popular Malotte setting. The melody is easily sung and offers alternate choice of words ("Amen" instead of "forever") for better vowel placement at the climax. The piano accompaniment, which is adaptable to organ, is a repetitious figured style.

"Maiden Snow"
Richard Hundley - Kenneth Patchen
Gen - g - d to f' - d' - C - MD

This solo retains the characteristics of recitative style throughout. The accompaniment is chordal against the rhythmical delivery of the text. The solo is very expressive, however, and is vocally well written.

"Mi Ranchito" (My Shanty Home)
Miguel Sandoval - Lorraine Noal Finley
Ric - E - e to e' - a - C - M

The limited range, repeated melody, and lilting rhythm make this solo attractive for young men. The melodic contour is very simple, moving from repeated tones up or down step-wise for three or four notes. There is one syncopated pattern which is used frequently. The accompaniment provides a suitable background to establish the rhythmical idiom.

"The Miller's Daughter"
Constant Vauclair - Alfred Tennyson
Peer - F - d to g' - c' - C - ME

The tender and intimate thoughts expressed in the poem will provide some difficulty for a young tenor to properly communicate to the listener. The solo poses no great vocal problems and the one change of key is easily picked up in the vocal line. A figural pattern established in the opening measures of the accompaniment is predominant throughout except for a change to a syncopated pattern at the change of key.

"Minnelied" - German Folk Song
arranged A. Walter Kramer
JF - A flat - e flat to g' - c' - C - ME

A slight irregularity in phrasing adds interest to the pleasant folk melody of this old love song. The text presents a vocal problem with many "r" sounds. Otherwise, it is fairly easy in both the figural accompaniment and vocal line.

"A Minor Bird"
William T. Ames - Robert Frost
Asso. - - e flat to g' - c sharp - C - MD

The dissonant characteristics of this solo are found in the rhythmic figures representing bird calls and widely spaced chords employing non-harmonic tones. Even so, there is still sufficient indication of the melodic line in the accompaniment to make the solo adaptable to the more advanced young singers. The vocal line alone employs chromaticism in succeeding phrases.

"Music, When Soft Voices Die"
Ernest Gold - Percy Bysshe Shelley
GS - - e flat to g' flat - b flat - CR - M

Shelley's poem has had several vocal settings and this one achieves a different effect from the others. The tonality generally hovers around a minor feeling although ending in major. The tempo is rubato and the solo is to be sung with great warmth and intimacy. Caution must be taken not to oversentimentalize the music with the expression marks given in the music. The accompaniment is primarily arpeggiated in character. This is one of a group of seven solos by this composer which can be performed as a group for recitals.

"My Little Star"
R. Gliere - John Klein and Wladimir Lakond
Sou - D - c sharp to a' - b - C - M

A bright tempo in 3/8 meter with a simple rhythm pattern of continuous 8th notes makes this solo especially

suitable for young singers. It has a tuneful melody, easy to learn, and the build up to the top notes through crescendo and accelerando assist the singer. The accompaniment is primarily arpeggiated and requires a competent pianist.

"Nativity Carols"
G. Winston Cassler
Augs - - B to f' - a - SP - ME

A very unusual and interesting presentation of lesser known Christmas carols is found in this collection. There are eleven carols arranged for solo voice and violin. All are musical, pose few vocal problems and offer a delightful contrast to standard piano accompaniments. Where multiple verses occur, the violin accompaniment varies with each verse. This is excellent seasonal material for young singers.

"O Come, Let Us Sing Unto The Lord"
Sven Lekberg - Psalm 95: 1-7
Gal - C - d to g' - c' - C - M

Full sounds in the higher register characterize this solo. There are several key changes, but the vocal line remains consonant and easy to hear in each key. This accompaniment adopts a different rhythmic motive with each change of key. It is also equally suited to organ.

"O Men From The Fields"
Carl Thorp - Padraic Colum
SP - F - c to e' flat - a - C - ME

The title suggests an animated, full bodied song but just the opposite is true. It is primarily music of soft

dynamics but does not require extra long phrasing or fermati that tax the singer's breath control. This is a fine study piece for soft legato style. The accompaniment provides a short motif based on octave intervals which is carried throughout the music.

"Oh, Lord, Make Me An Instrument Of Thy Peace"
Sil Sedores - A Prayer of St. Francis of Assisi
Leeds - B flat - d to g' - b flat - P - ME

The rhythm and harmonies approximate the popular music idiom at times which would appeal to the young singer. The vocal line is diatonic with very few skips and has frequent repetition of rhythm patterns. The accompaniment is easy to play and follows the vocal line from beginning to end. Although not suitable for contest purposes this solo can be used in many program situations.

"Opera Airs for Young Men"
arranged James Easson and George C. McVicar
EBM

The main purpose of this collection is to provide young singers with singable material drawn from Europe's great wealth of opera. Care has been taken to select arias within the emotional capabilities of young male singers with more emphasis on texts of action rather than deep emotional situations. All texts are in English, and a separate vocal score is available. The vocal and accompaniment techniques are simplified to serve this particular stage of vocal development. Range and tessitura are designed to serve both

tenor and bass voices. Included in the collection are compositions by Arne, Berlioz, Mozart, Offenbach and Sullivan.

"Out of the Morning"
Vincent Persichetti - Emily Dickenson
EV - - d to e' - a - CR - M

This solo provides an excellent opportunity for the young singer to become acquainted with a contemporary dissonant style of composition. The solo line is lyric and sustained against a very thin, broken chord dissonant accompaniment. The text is introspective in character but not too involved in meaning for the young singer.

"The Riddles"
Ezra Laderman - Archibald MacLeish
Ox - E - B flat to a' - c' - CP - MD

The riddles in the text are posed with the same tune each time, only the short answers being different. It is very tuneful, bright and fast moving. The extremes in range occur only once and within two measures. Otherwise, the vocal range and tessitura are well suited to the young tenor or soprano. The accompaniment presents some difficulty in the wide spacing used between treble and bass parts.

"Ride On, Jesus" - Negro Spiritual
arranged R. Nathaniel Dett
JF - E flat - c to b' flat - b flat - CP - M

Spirituals, especially fast moving ones such as this, are generally associated more with male than female voices. However, this setting which was first published

thirty years ago was arranged for Miss Dorothy Maynor, a noted soprano. Young women singers will enjoy this idiom as much as the young men. The melody of this song holds its interest in rhythmic variety with lots of syncopation. The tune is primarily constructed on the tonic triad. The accompaniment maintains interest by providing a rhythmic background while the solo line is sustained and vice versa. Lower alternate notes are provided at the point of highest range making this composition within the limits of most young singers.

"So Love Returns"
Richard Hageman - Robert Nathan
Ric - D flat - d flat to a' flat - b flat - CR - M

Although a wide range is used in the vocal line the tessitura is in the middle register and comfortable for any singer. Approaches to the top notes are step-wise or by small intervals and present no unusual vocal problems. The solo is very lyrical and maintains this characteristic even though there are frequent changes in key tonality giving it a somewhat chromatic flavor. The accompaniment maintains a triple rhythm pattern against the duple meter of the composition and the solo line.

"A Song of Joys"
Paul Creston - Walt Whitman
Col - e flat to g flat - c - C - MD

A richness in harmony, characteristic of this composer, is evident in the accompaniment even though most of

it is in single notes for each clef rather than full chord structure. The frequent shift in key tonality is clearly spelled out through the use of arpeggios and broken chords. The text is one of exuberance and is carried out quite well in the solo line. It is an exciting solo well within the capabilities of the well trained young singer.

"The Taxi"
Celius Dougherty - Amy Lowell
CF - G - d sharp to e' - g - C - M

The solo is one continuous crescendo to ff and dropping back to p in the final measures. A constant drive is felt throughout the music with the use of both the gradual crescendo and a repeated 16th note pattern which is played on the same pitches without changing. The title is somewhat misleading as the text expresses concern for separation from a loved one.

"This We Declare Unto You"
H. Leroy Baumgartner - Book of John, Chapter 1
Con - A flat - d flat to g' flat - c' - C - M

The quasi recitative stated in the opening measures is carried throughout the solo even when the solo line is more melodically phrased. This is partly achieved through the frequent meter changes ranging from two to seven beats per measure. Many directions are given in tempi and dynamics to assist the singer in the relating of the text. The accompaniment is chordal and follows the vocal line rather closely with harmonic alterations used to heighten the meaning of the text.

"Three Love Songs"
Julia Smith - Karl Flaster
TP

(1) "I Will Sing the Song"
- F sharp - d sharp to a' sharp - c sharp - CR - MD

The lyrical melody is in modified strophic style. The accompaniment is primarily arpeggiated, and the slow 6/8 tempo makes the key signature a little easier for the less skilled accompanist. The top note in the song is approached in a singable style and should not pose a problem for the student who has mastered this range.

(2) "The Door That I Would Open"
- e flat - e flat to a' flat - d' flat - CR - MD

A step-wise approach to the frequent high notes minimizes this difficulty. The music is chromatic with some unexpected harmonic progressions but is very singable with some study. A slow tempo compensates for a less familiar key signature. The accompaniment is helpful in establishing pitch in the voice line.

(3) "The Love I Hold"
- C - e flat - a' flat - e' - CR - MD

Rhythmically the music is essentially a duple pattern in the voice against a triple pattern in the accompaniment. The melody is straight-forward, predictable and builds continuously in range and volume to the end. The style has the grandioso flavor which was popular in songs of thirty and forty years ago. The set is also available in medium and low ranges.

"Three Songs"
T. Briccetti - Elizabeth Royce
McM

(1) "Epitaph"
a - e to a' - b - CR - MD

Technical demands not often found in vocal solos are present here including pianissimo for the highest note, the use of neutral vowel sounds (ah, ooh), and humming. The vocal line, however, is a lyrical style in consonant harmonies. The accompaniment follows the solo line but with added modifications to maintain interest.

(2) "Verse"
- - e flat to f' sharp - c - CR - MD

A rhythmical pattern is established in the accompaniment in the first measure and maintained throughout the entire piece. Alternating 5/4 and 4/4 measures are skillfully written and pose no real problems for the singer. The music achieves a sinister mood suited to the text while moving in notes of short value at a quick pace. One difficulty for the singer is the use of an "ooh" vowel for several measures.

(3) "Portrait"
- - f sharp to a' - c' - CR - MD

The accompaniment establishes a rhythmical pattern which remains unchanged throughout the music. Unusual harmonic interest is found in the change from major to minor chords on every half beat in the opening section. The vocal line is well structured but calls for a decrescendo from

forte to piano on the highest note. Also, the dissonance in certain places requires careful training for accurate pitch.

Altogether, the set of three songs is very suitable for a recital.

"The Tiger"
Virgil Thomson - William Blake
GS - a - d to g' - d' - CR - D

Three different patterns comprise the accompaniment to this music, the second pattern being primarily an inversion of the rhythmic and dissonant first pattern. The third is a contrasting sustained pattern. The repetition of accompaniment rhythms and harmony provide a stable background for the vocalist to concentrate on the pitch and rhythm of the solo line. The musical idiom provides a good basis for expression of the text. Frequent changes of meter coupled with a solo line independent of the accompaniment make the music difficult but within reach of the advanced young singer.

"To Us A Little Child"
Franz Tunder - arranged Richard T. Gore
Con - E flat - c to f' - b flat - S - ME

This early Baroque music has been kept as authentic as possible with realizations of an incomplete figured bass by the arranger. This aria is preceded by a brief sinfonia arranged for organ. The first nine bars of the aria are

recitative style followed by a lyric aria. The total composition is impressive and well within the abilities of young singers.

"To You" and "Epitaph"
Ned Rorem
EV - - d flat to f' - a flat - C - MD

These are two very short and very contrasting pieces of ten and twelve measures respectively. A rhythmic pulse is established in the first solo contrasting to the very slow and sustained style of the second. Both possess harmonic dissonances. The legato quality of the second solo requires well developed breath control. There are no unusual problems of performance skill in the accompaniment.

"Twenty, Eighteen" - English Folk Song
arranged Deems Taylor
JF - G - d to e' - g - CP - ME

This is a delightful folk tune with a nonsense text. There are three strophes and the accompaniment for the most part is a rhythmical duplication of the solo line. There are no difficult vocal problems and the play on words, such as counting numbers backwards, should hold added interest for the young male singer.

"The Twenty-Third Psalm"
Russell J. Brown - Psalm 23
Gray - F - e to g' - b flat - C - M

Of the many settings of this text this one warrants consideration. It is not the sentimental approach found in many versions but possesses musical interest through four key changes and a variety of accompaniment patterns which begin with broken chords in fifths. Practical application of rhythms to fit the text aids the singer.

"Two Heine Songs"
Alfred Heller - Heinrich Heine
Mer

(1) "A Pine Tree Tow'rs Lonely"
- - c sharp to e' - a - C - M

The music offers a tasteful treatment of chromaticism within the technical grasp of young singers. The slow tempo and sombre melody make the song adaptable to the study of expressive legato singing. The accompaniment is chordal and not difficult.

(2) "Death - It Is Still Cold Night"
- - e flat to g' - b flat - C - M

The mood, style and melodic approach is very similar to the first song. Both songs are musically descriptive of the poetry. The first is equally suitable for alto and bass, although the second song is definitely for soprano or tenor.

"Two Scriptural Songs"
Fred Bock - from Romans and Corinthians
SS - - e to g' - b flat - C - MD

Both songs possess a quasi recitative effect, but there are also excellent points of dramatic and more lyrical interest. The problems of frequent shifts in time signatures and the use of dissonant chords are partially off-set for the young singer by the step-wise progression in the vocal line. For best effect, the accompaniment should be played on the organ, although it is easily adapted to piano.

"Under The Willow Tree"
Samuel Barber - Gian Carlo Menotti
GS - a - B to a' - a - CR - MD

A hauntingly beautiful melody is accompanied by a standard 3/4 meter rhythm pattern in waltz tempo. A brief middle section brings out more pointedly the suggestions of dissonance which occur in the opening section. A return to the first melody follows with an embellished accompaniment. The range and tessitura remain in a comfortable range with the top note occurring only in the last two measures. This is very fine literature for a capable young singer.

"Unquiet Heart"
Vincent Persichetti - James Joyce
EV - - d sharp to f' sharp - b - CR - MD

A lyric melody fits in very well with close harmonic intervals in the accompaniment which consists of a syncopated figural pattern throughout the music. An occasional shift in meter from 4/4 to 5/4 lies naturally and does not

produce added difficulties. This is a very expressive solo with a wide range in dynamics and should be sung by a more advanced young singer.

"Upstream"
Celius Dougherty - Carl Sandburg
GS - - d to f' - b flat - C - MD

This music possesses much drive and vigor suited to a young man's voice. There are several key changes, but the basic harmony remains consonant. The range is suitable for both tenor and baritone voices and the poetry is within the expressive capacity of young singers. The accompaniment maintains a fairly thick texture throughout and is also of moderate difficulty.

"When Jesus Left His Father's Throne" (Southern Folktune)
arranged David N. Johnson - James Montgomery
Augs - g - d to f' - b flat - C - E

The simple harmonization retains the folktune style and presents a pleasing, easy to sing arrangement. Because alternate notes are offered at the point of highest range this solo is suitable for any voice classification. Simplicity in all areas makes it particularly suitable for young singers.

"When the Hills Do"
Vincent Persichetti - Emily Dickenson
EV - - d to d' - g - CR - ME

A melodic accompaniment provides exact duplication of the solo pitch throughout the music to lessen the existing difficulties of dissonance and shifting tonality for

the young singer. The contemplative text provides more interpretive challenge than skilled vocal technique. Basically, it is a simple song, one of a set of four Dickenson poems set to music by a recognized contemporary composer.

"You Will Know My Love"
Marlin Skiles
CF - A flat - d sharp to e' - a flat - C - M

A pleasant melody in this three part song form is adaptable to both tenor and bass voicings because of the limited range and a tessitura placed in the middle register. The accompaniment is rhythmical for the first and last sections, but the slow sustained style is not altered by these patterns. The vocal line is duplicated by the accompaniment in the contrasting middle section to aid the singer in the change of key.

"Young Artists' Repertoire"
edited by John Toms
SB - - - - CR - ME to MD

Available for high or low voices, this collection contains lesser known art songs from composers such as Debussy, Schumann and Handel. They are not "standard" songs and will be a welcome addition to the singer's repertoire. The songs in this collection were collected primarily for high school vocalists and high school accompanists. Both the original language and English translations are given with each song.

CHAPTER VII

SONGS FOR BASS VOICE

"Adelstrop"
Gordon Jacob - Edward Thomas
Ox - c sharp - e to e' - b - C - MD

The text is one of reflection on a past event but so worded to minimize problems in interpretation. The mood is sustained through the use of soft dynamics throughout. The singer will experience some difficulty in maintaining quality while singing softly for an entire piece. There is some chromaticism in the vocal line against a sustained accompaniment.

"Ah, Jesus Lord, Thy Love to Me" (Southern Folktune)
arranged David N. Johnson - Paulus Gerhardt
Augs - e - d to e' - b - C - E

The three verses of the folktune melody have variances in the accompaniment which add interest to the repetitious melody. It is flowing and lyrical and kept in simple folktune style. The accompaniment is equally compatible for both piano and organ.

"An Epitaph"
Michael Mullinar - Walter de la Mare
OX - D flat - B flat to d' - a flat - C - M

The slow quiet mood is deceptive in the difficulty of the music. Frequent meter changes, quarter note triplets, and shift of key tonality create interest in the almost mournful text. The accompaniment remains in a sustained style throughout, complementing the melodic line but not duplicating it.

"An Old Lullaby"
John Raynor - Eugene Field
Ox - C - c to e' - g - C - ME

The music is written in strophic style with a straightforward diatonic melody. The accompaniment varies with each strophe but the solo line remains repetitious. The principal vocal problem occurs in the dialect of the text. This solo is also available in a higher key (E flat).

"Ballad"
Robert Ward ' Bernard Stambler
Gal - c - GG to d - G - CR - M

This aria from the opera, "Pantaloon," is within the capabilities of young singers both technically and expressively. The vocal line moves along at a moderate tempo with a constantly moving text and no sustained parts. It offers an excellent opportunity for the young singer to perform contemporary operatic literature within his grasp.

"Blessed Are They That Mourn"
Arthur E. Chatfield - Text from the Beatitudes
Prov. - e - d to e' - b - C - M

The moderately slow tempo will aid the young singer in hearing accurate pitch in the dissonant idiom. The use of unexpected secondary dominant harmonies and occasional non-harmonic tones gives added challenge to what appears to be a simple solo. This is good training material to acquaint the young singer with dissonance inasmuch as the accompaniment is somewhat figural and does not follow the vocal line.

"Brother Will, Brother John"
John Sacco - Elizabeth Welborn
GS - F - c to f' - a - P - ME

A jolly number classified as program music, this can be sung by tenors and baritones. The top notes are used sparingly and are mostly of short duration. It's a fun song, very rhythmical but the rhythm patterns are not difficult. The varied accompaniment requires a proficient pianist.

"A Bygone Occasion"
Gordon Binkerd - Thomas Hardy
BH - E - A to e' flat - g sharp - C - M

Frequent use of the intervals of sixths and octaves is found in the vocal line. The music has a quasi dissonant sound with a sustained accompaniment. The depth of the text will be a problem for young singers along with accuracy of pitch.

"Captain Stratton's Fancy"
Deems Taylor - John Masefield
JF - d - B flat to f' - a - CP - M

This song, which is an older publication, is good material for the young male singer. It is vigorous, spry and rhythmical, based on a repeated dotted eighth followed by sixteenth note pattern. The jovial text makes it especially suitable as program music. The top note is approached step-wise and the entire piece is very singable. The printed music lists the solo for baritone voice, but it is equally suited to a dramatic tenor.

"A Christmas Carol"
Norman Dello Joio - G. K. Chesterton
EBM - A - c to e' - a - S - M

Even though the accompaniment is thickly scored and employs dissonance, there is a great tenderness in the overall effect. The vocal line is a rather simple melody with predictable rhythm patterns for the 6/8 meter. This solo presents an excellent opportunity for the young singer to know and perform music of one of today's recognized composers. The range and tessitura make the solo suitable for all voice classifications.

"Early In The Morning"
Ned Rorem - Robert Hillyer
Hen - B flat - d to e' flat - f - C - ME

A single, diatonic melody with consonant harmonies contrasts this solo with many others by this composer. The range and tessitura are not demanding and the sustained

accompaniment reflects the quiet simplicity of the piece. This is suitable for all voice classifications.

"Evening In Summer"
C. Armstrong Gibbs - John Fletcher
Ox - D flat - d flat to f' - a flat - C - ME

The infrequent use of the extremes of the range make this solo suitable for all voices. The poetry dates back to early 17th century England, and the composer has provided a lyric melody with a very simple chromatic motto in the accompaniment. The style is generally light and moderately slow.

"The Fiddler's Coin"
Anthony Strilko - Patricia Benton
Mer - - d to e' - b - CR - D

Students possessing the skills for the rhythmical and harmonic construction of this song will find it to be a good representative of contemporary writing. Frequent meter changes, dissonant harmonies, and changing tempi are characteristics of this music. The accompaniment is primarily of sustained quality while the voice line moves and vice versa.

"The Grass"
Vincent Persichetti - Emily Dickenson
EV - - d flat to f' - b flat - CR - M

Of the four Dickenson poems set to music in Opus 77 by the composer, this one is the most challenging for the young singer by virtue of the introspective text and the

chromatic change in succeeding phrases. The four numbers would make excellent programming for a recital and, individually, are very suitable for contest purposes.

"The Greatest of These Is Love"
Daniel Moe - I Corinthians 13
Augs - - B to d' sharp - g - CS - M

Open fourths and fifths in the harmony give a unique but gratifying sound to the music. Different harmonizations are offered in the middle of the song and include one pentatonic passage. The accompaniment contributes solid support and motion for the total effect. Frequently used as a wedding song, this text in this setting is adaptable to other occasions as well. The voice line has been carefully composed to retain interest along with ease of singing. The solo is also available for medium high range.

"Honey Shun"
Rudolph Schirmer
GS - F - B flat to f' - a - C - M

This is a rather short solo characterized by simple rhythms and step-wise change of pitch used with a descending interval of a fifth. The text is one of deep thought, and the accompaniment, though not technically difficult, has many dynamic shadings both subtle and violent and requires skillful interpretation to complement the constancy of the vocal line.

"I'm Nobody"
Vincent Persichetti - Emily Dickenson
EV - - d to e' - b - CR - ME

The text is well carried out in the simple, almost plaintive melody with just enough accompaniment motion to capture the spirit. It is one of the easiest, technically speaking, of contemporary songs to give the young singer an introduction to an outstanding living composer.

"Invocation"
Julia Smith
Mow - A to e' - f - C - E

Repetition of a simple rhythm pattern in 6/8 meter and an easy melodic line provide a solo within the technical abilities of inexperienced singers. With the exception of the last three measures the music does not require sustained notes of long duration. The accompaniment is arpeggiated, providing identifying harmonies without duplicating the melodic line.

"The Lone, Wild Bird" (Southern Folktune)
arranged David N. Johnson - Henry Richard McFayden
Augs - G - d to e' - a - C - E

A quiet, reverent mood is established in the unpretentious melody of this song. The key, voice range and rhythms are easy for young singers and less experienced accompanists. The quiet legato style with fairly short phrases is well adapted to the singer who has not yet developed a controlled "forte" in dynamics.

"Long Wharf Songs"
Gladys Pitcher - Leigh McBradd
Wil - - c to e' - a - CR - M

This is a set of four short, well crafted songs, each of a different mood but all retaining a harmonic similarity. The four songs give the singer a wide range of experience in rhythms, vocal variety from parlando to sustained legato, and a variety of accompaniment backgrounds. They provide excellent material for the singer who has progressed beyond easy song literature.

"Mi Ranchito" (My Shanty Home)
Miguel Sandoval - Lorraine Noel Finley
Ric - E - e to e' - a - C - M

The limited range, repeated melody, and lilting rhythm make this solo attractive for young men. The melodic contour is very simple, moving from repeated tones up or down step-wise for three or four notes. There is one syncopated pattern which is used frequently. The accompaniment provides a suitable background to establish the rhythmical idiom.

"Nativity Carols"
G. Winston Cassler
Augs - - B to f' - a - SP - ME

A very unusual and interesting presentation of lesser known Christmas carols is found in this collection. There are eleven carols arranged for solo voice and violin. All are musical, pcse few vocal problems and offer a delightful contrast to standard piano accompaniments. Where multiple

verses occur, the violin accompaniment varies with each verse. This is excellent seasonal material for young singers.

"No Lullaby Need Mary Sing"
Joseph W. Clokey - Anna Temple
JF - c - c to d' - g - CS - MD

This composer generally uses great contrasts in dynamics and expressiveness through tempo and key changes and this solo is no exception. It is more dramatic than the usual lullaby with several changes of meter and key tonality. Extended phrase lengths require good breath support. The accompaniment is mostly rhythmic with frequent use of consecutive fourths in the right hand. This solo is especially good for a church service and can be adapted to organ with a few adjustments. It is also available in a higher key (f minor).

"O Be Joyful In The Lord"
Leo Sowerby - Psalm 50
Gray - F - c to e' flat - a - C - M

The accompaniment points up the text with a bright figural repetition in this fast moving music. Even the change to a sustained style in the middle section does not slow down the motion. The dynamic range is wide, and the singer needs command of forte level. In addition to being a most suitable solo for a church service it is also excellent for vocal contests.

"O Men From The Fields"
Carl Thorp - Padraic Colum
SP - F - c to e' flat - a - C - ME

The title suggests an animated, full bodied song but just the opposite is true. It is primarily music of soft dynamics but does not require extra long phrasing or fermati that tax the singer's breath control. This is a fine study piece for soft legato style. The accompaniment provides a short motif based on octave intervals which is carried throughout the music.

"Opera Airs for Young Men"
arranged James Easson and George C. McVicar
EBM

The main purpose of this collection is to provide young singers with singable material drawn from Europe's great wealth of opera. Care has been taken to select arias within the emotional capabilities of young male singers with more emphasis on texts of action rather than deep emotional situations. All texts are in English and a separate vocal score is available. The vocal and accompaniment techniques are simplified to serve this particular stage of vocal development. Range and tessitura are designed to serve both tenor and bass voices. Included in the collection are compositions by Arne, Berlioz, Mozart, Offenback and Sullivan.

"Out of the Morning"
Vincent Persichetti - Emily Dickenson
EV - - d to e' - a - CR - M

This solo provides an excellent opportunity for the young singer to become acquainted with a contemporary dissonant style of composition. The solo line is lyric and sustained against a very thin, broken chord dissonant accompaniment. The text is introspective in character but not too involved in meaning for the young singer.

"Six Pieces for Solo Voice"
Paul Arma
TP - - B to e' - a - ME

These are short, unaccompanied pieces without words. All but one may be sung on any choice of vowels. Rhythms are not very diverse with most emphasis being on open vowel sounds and portamento. Some students might find this to be an interesting addition to other vocalises.

"Song of Devotion"
John Ness Beck - Philippians 1
GS - A - c sharp to f' sharp - a - C - M

A wide range is presented in the vocal line with the top notes being full voice and of two to five counts in duration. This gives added dramatic emphasis to a very expressive melody. The figural pattern in the accompaniment is built on the interval of a fourth and changes on each beat. The solo is also available in a higher key (C).

"Spring Thunder"
John Duke - Mark Van Doren
CF - - c to e' - g - C - D

A proper interpretation of the text and the difficulty of pitch placement in the dissonant idiom provide a real challenge for the young singer. The vocal line achieves a recitative effect while the accompaniment follows an ascending arpeggiated pattern using non harmonic tones.

"The Taxi"
Celius Dougherty - Amy Lowell
CF - G - d sharp to e' - g - C - M

The solo is one continuous crescendo to ff and dropping back to p in the final measures. A constant drive is felt throughout the music with the use of both the gradual crescendo and a repeated 16th note pattern which is played on the same pitches without changing. The title is somewhat misleading as the text expresses concern for separation from a loved one.

"Think No More, Lad"
Robert F. Baska - A. E. Housman
BH - G - B to e' - a - C - M

A fast tempo propels the text in a set rhythm pattern which is repeated several times. This is good training material for diction and enunciation. Another vocal technique is required in the one octave portando at one place in the music. The text pokes fun at the serious minded and is not difficult to interpret. The rhythmical accompaniment is of medium difficulty.

"Twenty, Eighteen" - English Folk Song
arranged Deems Taylor
JF - G - d to e' - g - CP - ME

This is a delightful folk tune with a nonsense text. There are three strophes and the accompaniment for the most part is a rhythmical duplication of the solo line. There are no difficult vocal problems and the play on words, such as counting numbers backwards, should hold added interest for the young male singer.

"Two Sacred Solos"
William K. Burns
Ab -

(1) "If God Be For Us" - from Romans 8
- - d to e' - a - C - D

The accompaniment utilizes harmonic dissonance ranging from chord clusters to consecutive parallel fifths in a chromatic arrangement. The rhythms and intervals of the vocal line are not excessively difficult in themselves but a well developed sense of pitch is required of the singer.

(2) "My Soul Doth Magnify The Lord" - from Luke 1
- - B to e' - a - C - ME

In direct contrast to the first selection, this solo is in a smooth flowing, lyrical style. Ample melodic support is provided in the consonant harmonies of the accompaniment. Vocal problems are at a minimum, and this is most satisfying music for the young singer. The two songs together are suitable grouping for a recital.

"Upstream"
Celius Dougherty - Carl Sandburg
GS - - d to f' - b flat - C - MD

This music possesses much drive and vigor suited to a young man's voice. There are several key changes, but the basic harmony remains consonant. The range is suitable for both tenor and baritone voices, and the poetry is within the expressive capacity of young singers. The accompaniment maintains a fairly thick texture throughout and is also of moderate difficulty.

"When Jesus Left His Father's Throne" (Southern Folktune)
arranged David N. Johnson - James Montgomery
Augs - g - d to f' - b flat - C - E

The simple harmonization retains the folktune style and presents a pleasing, easy to sing arrangement. Because alternate notes are offered at the point of highest range, this solo is suitable for any voice classification. Simplicity in all areas makes it particularly suitable for young singers.

"When Slim Sophia Mounts Her Horse"
John Duke - Walter De La Mare
Mer. - - d to e' flat - g - CR - M

Although the tonality has frequent changes, the harmonization provides a smooth transition for the singer for each change. The solo line and words are very compatible, and the rhythmical accompaniment provides added interest to the text. The melody, rhythms, and harmonies are well within the grasp of the young singer and provide a rewarding musical experience.

"When the Hills Do"
Vincent Persichetti - Emily Dickenson
EV - - d to e' - g - CR - ME

A melodic accompaniment provides exact duplication of the solo pitch throughout the music to lessen the existing difficulties of dissonance and shifting tonality for the young singer. The contemplative text provides more interpretive challenge than skilled vocal technique. Basically, it is a simple song, one of a set of four Dickenson poems set to music by a recognized contemporary composer.

"The White Dress"
John Duke - Humbert Wolfe
GS - - B to e' - f sharp - CR - M

There is a frequent shifting of both tonality and meter, but the song retains a diatonic, flowing, lyric melody well adapted to the words. The accompaniment possesses enough motion to give the singer confidence in the frequent change of meter. The music is not technically difficult and offers an excellent exposure for the young singer in a more sophisticated style of music. The solo line is written in treble clef, but the range and text suggest a baritone voice.

"You Will Know My Love"
Marlin Skiles
CF - A flat - d sharp to e' - a flat - C - M

A pleasant melody in this three part song form is adaptable to both tenor and bass voicings because of the limited range and a tessitura placed in the middle register.

The accompaniment is rhythmical for the first and last sections, but the slow sustained style is not altered by these patterns. The vocal line is duplicated by the accompaniment in the contrasting middle section to aid the singer in the change of key.

"Young Artists' Repertoire"
edited by John Toms
SB - - - - CR - ME to MD

Available for high or low voices, this collection contains lesser known art songs from composers such as Debussy, Schumann and Handel. They are not "standard" songs and will be a welcome addition to the singer's repertoire. The songs in this collection were selected primarily for high school vocalists and high school accompanists. Both the original language and English translations are given with each song.

CHAPTER VIII

SUMMARY AND CONCLUSIONS

From personal observation and from discussions with a cross section of public school, college, and university vocal teachers it has been determined that assistance is needed in the selection of vocal repertoire for young singers in Oklahoma. Consensus among these music educators leads to the conclusion that there is excessive repetition of a minimal body of solo literature assigned to the young singer.

Further investigation reveals that, with few exceptions, vocal solo training has become the responsibility of the choral director whose primary training and vocational responsibilities are with ensembles in the public schools. The great amount of time required to select solos suitable for particular voices causes many teachers to rely on the background of their own study of and exposure to a relatively small repertoire acquired during formal training. In addition there is a tendency to use the same literature proven suitable and successful by other teachers, or to refer to published lists of vocal solo literature which are

generally brief and lack adequate description to be of selective value.

It is hoped that the compilation of an annotated listing of selected songs for young voices will make available to secondary school vocal music teachers a practical source having immediate application to this situation. Information for each solo is designed to give description of sufficient depth to assist the teacher in determining the suitability for a particular voice. The scope of the study was restricted to recent solo literature published in the United States, but includes new settings or editions of older compositions as well as the newer works of current composers.

For practical usage the description of a large number of solos demands compact organization of the necessary information. In order to meet this requirement and, at the same time, give adequate description each annotation consists of two parts: (1) the song title, composer, author of the text, publisher, key, range, tessitura, occasion for which best suited, and level of difficulty, and (2) a descriptive paragraph giving more explicit information about each solo with attention to style, text, mood, and accompaniment.

In choosing songs for developing young voices the teacher should look for affirmative answers to these questions:

(1) Is the selected solo one which the pupil will enjoy and understand?

(2) Is the solo one which, although challenging, is well suited to initial success in performance, to instill musical confidence, and to build fundamental concepts and skills for more difficult work to follow?

(3) Is it a solo which, regardless of musical complexity, nevertheless has suitable musical and textual content?

(4) Is the music suited to the text and of a type that emphasizes a mood or moods comprehensible by young people?

(5) Is the accompaniment within the range of skill of a competent accompanist?

The techniques to sing and progress in singing are reflected in the interest, enjoyment, and understanding of what is sung. Maximum progress will most often result from using music within the student's capacity for musical growth and the teacher's understanding of the technical limitations at the time.

It is with these considerations in mind that the songs in this study were selected. The value of the study rests in the positive contributions it offers to the students, and it is hoped that its use by secondary vocal music teachers will provide some of the assistance they are seeking.

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APPENDICES

APPENDIX A

DIRECTORY OF PUBLISHERS AND KEY TO ABBREVIATIONS

APPENDIX A

DIRECTORY OF PUBLISHERS AND KEY TO ABBREVIATIONS

Ab	Abingdon Press, 201 Eighth Avenue South, Nashville, Tenn.
Asso	Associated Music Publishers, Inc., 609 Fifth Avenue, New York, N.Y.
Augs	Augsburg Publishing House, 425 South 4th Street, Minneapolis, Minn.
BH	Boosey & Hawkes, 30 West 57th Street, New York, N.Y.
BM	Boston Music Co., 116 Boylston Street, Boston, Mass.
Bou	Bourne, Inc., 136 West 52nd Street, New York, N.Y.
Brodt	Brodt Music Co., Box 1207, Charlotte, N.C.
Chap	Chappell & Co., Inc., 609 Fifth Avenue, New York, N.Y.
Col	Colombo, Inc., Franco, 16 West 61st Street, New York, N.Y.
Con	Concordia Press, 3558 South Jefferson Avenue, St. Louis, Mo.
EV	Elkan-Vogel Co., Inc., 1716 Sansom Street, Philadelphia, Pa.
CF	Fischer, Inc., Carl, 62 Cooper Square, New York, N.Y.
JF	Fischer & Bros., J., Harristown Road, Glen Rock, N.J.

SF	Fox Publishing Co., Inc., Sam, 11 West 60th Street, New York, N.Y.
Gal	Galaxy Music Corp., 2121 Broadway, New York, N.Y.
Gen	General Music Publishing Co., Inc., 53 East 54th Street, New York, N.Y.
Gray	Gray Co., Inc., H. W., 159 East 48th Street, New York, N.Y.
Hen	Henmar Press, Inc.--see C. F. Peters Corp.
Hunt	Huntzinger, Inc., R. L., 124 East 4th Street, Cincinnati, Ohio
NAK	Kjos Music Co., Neil A., 525 Busse Highway, Park Ridge, Ill.
LG	Lawson-Gould Music Publishers, Inc., 609 Fifth Avenue, New York, N.Y.
Leeds	Leeds Music Corp.--see MCA
MCA	MCA, Inc., 543 West 43rd Street, New York, N.Y.
EBM	Marks Music Corp., Edwin B., 136 West 52nd Street, New York, N.Y.
McM	McGinnis and Marx Music Publications, 408 Second Avenue, New York, N.Y.
Mer	Mercury Music Corp.--see Theodore Presser Co.
Mills	Mills Music, Inc., 1790 Broadway, New York, N.Y.
EHM	Morris & Co., Inc., Edwin H., 31 West 54th Street, New York, N.Y.
Mow	Mowbray Music Publishers, New York, N.Y.
MPHC	Music Publishers Holding Corporation, 619 West 54th Street, New York, N.Y.
Ox	Oxford University Press, 200 Madison Avenue, New York, N.Y.
Peer	Peer International, 1619 Broadway, New York, N.Y.
CFP	Peters Corp., C. F., 373 Park Avenue South, New York, N.Y.

TP	Presser Co., Theodore, Presser Place, Bryn Mawr, Pa.
Pro	Pro Art Publications, Inc., 469 Union Avenue, Westbury, N.Y.
Prov	Providence Music Press, Box 2362, Eastside Station, Providence, R.I.
Ric	Ricordi & Co., Inc., G.--see Colombo
SS	Sacred Songs, Inc., 5030 West Waco Drive, Waco, Texas
GS	Schirmer, Inc., G., 609 Fifth Avenue, New York, N.Y.
SHM	Schmitt, Hall, & McCreary, 527 Park Avenue, Minneapolis, Minn.
SP	Shawnee Press, Inc., Delaware Water Gap, Pa.
Sou	Southern Music Publishing Co., Inc., 1619 Broadway, New York, N.Y.
SouT	Southern Music Co., 1100 Broadway, San Antonio, Texas
SB	Summy-Birchard Publishing Co., 1834 Ridge Avenue, Evanston, Ill.
Wil	Willis Music Co., 440 Main Street, Cincinnati, Ohio
BFW	Wood Music Co., B. F.,--see Mills

APPENDIX B

EXPLANATION OF EVALUATION ABBREVIATIONS AND SAMPLE SONG

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EXPLANATION OF EVALUATION ABBREVIATIONS AND SAMPLE SONG

Part One: Explanation of Evaluation Abbreviations

Title
Composer - Author of Text
Publisher - Key[1] - Range[2] - Tessitura - Type[3] - Difficulty[4]

(Particular Evaluation - One paragraph)

[1]Major keys are indicated by capital letters; minor keys by small letters. The key of each composition was decided by the tonality of the opening phrases; where tonality was indefinite the key is omitted.

[2]Single small letters indicate the ascending octave beginning with middle c. The next octave above is indicated by a small letter with prime marking.

The first octave below middle c is indicated by single capital letters. The second octave below is indicated by double capital letters.

[3]Type:
- C - contest
- R - recital
- P - program (assembly, civic clubs, etc.)
- S - seasonal (Christmas, Easter, etc.)

[4]Difficulty:
- E - easy
- ME - medium easy
- M - medium
- MD - medium difficult
- D - difficult

Part Two: Sample Song

"So Love Returns"
Richard Hageman - Robert Nathan
Ric - D flat - d flat to a' flat - b flat - CR - M

Although a wide range is used in the vocal line the tessitura lies in the middle register. Approaches to the top notes are step-wise or by small intervals and present no unusual vocal problems. The solo is very lyrical and maintains this characteristic even though there are frequent changes in key tonality giving it a somewhat chromatic flavor. The accompaniment maintains a triple rhythm pattern against the duple meter of the solo line.

APPENDIX C

FORM LETTER MAILED TO PUBLISHERS

School of Music
University of Oklahoma
Norman, Oklahoma

We are planning to compile an annotated bibliography of selected solos appropriate for young voices (secondary schools and early college) and published within the last ten years.

It is our plan to have a uniform criterion for the solos giving teachers information pertinent to harmonic, melodic and rhythmic structure as well as additional evaluation which should aid in determining the suitability of a solo for a particular voice. This bibliography will be made available to all voice teachers and teachers of vocal music in Oklahoma.

The need for such a list has been proven by our experiences in contests and recitals, and requests from the vocal teachers themselves. It is our hope that you will participate in this project by providing us with vocal solos you desire to have in such a bibliography. We would be happy to receive perusal copies of vocal solos for possible inclusion. Thank you for your cooperation in this project.

Sincerely yours,

Charles Robison
Assistant Director of
Choral Activities

CR/pc