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-The Singing School of Manuel García II-

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ABSTRACT

Manuel García II (1805-1906) is perhaps the greatest teacher of voice in history, and his approach, stated in A Complete Treatise on the Art of Singing, Parts One (1841) and Two (1847), became one of the principal methods of vocal instruction during his time. By tracing García II's methodology, based on the Italian Schools of Singing and bel canto opera, it will become clear that his type of voice building holds many of the keys needed to unlock the voices of singers today. Analysis of García II's vocal treatises, combined with first hand research conducted with faculty throughout three prominent Canadian university voice programs, will further substantiate the claim that García II is a pivotal figure within the landscape of vocal pedagogy, also putting to rest several misconceptions (i.e. vocal onset and the coup de la glotte, and vocal registers) concerning his teachings. Respected internationally for his contributions to the worlds of classical voice and opera, performance practice, voice science, and pedagogy during his lifetime, García II's theories on vocal production remain intact in current vocal pedagogy, despite shifts in the paradigms of musical, cultural, social and vocal aesthetics.

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PREFACE

After reviewing my personal compact disc collection two years ago, I arrived at a puzzling question: why is it that I am drawn to the performances of singers who are now dead, or whose careers began or flourished earlier in the 20th century? These singers include Maria Callas, Beverly Sills, Joan Sutherland, Birgit Nilsson, Wolfgang Windgassen, Roberta Peters, Grace Bumbry, Edita Gruberova, Mario Lanza, Hans Hotter, Jussi Bjoerling, Elisabeth Schwarzkopf, and Dietrich Fischer-Dieskau, among many others.

Vocalists such as these come from a body of singers who reigned on the operatic stage, in the concert hall, and in recordings up to four generations before my time. Collectively, these singers share one common trait: the production of beautiful vocal tone, realised through technical and artistic mastery. Crucial to this type of vocal production are the agility and training exercises connected to the Italian School of Singing (c.1700-1885). While singers today are equally capable, this afore-mentioned group represented something of a 20th century “Golden Age” in the singing world, as the first “Golden Age” for voice coincided with Bel Canto opera and singing during the first half of the 18th century.

It is the intent of this thesis to determine those factors which helped to establish this second group of master singers by examining the contexts, aesthetics, and influential figures of the 17th, 18th, and 19th centuries. As we will see, the teachings, treatises, and methodologies of one man in particular – Manuel García II – will be of critical importance in accomplishing this task. An attempt is also made to demonstrate how interpretations of García II’s approach to voice training are still used by pedagogues today.

CHAPTER ONE:
Planting the Seeds of the García II School

(a) *The Italian Schools*

The relationship between a professional opera singer and his or her singing voice is a curious and intimate one, formulated through years of study, performance and international travel.¹ In maintaining successful careers, many singers come to rely on their voices not only as a means of income, but also as a means of emotional support. Regardless of the country, city, day or hour, *the voice* remains with them, acting as a faithful friend and familiar companion in an often unknown environment. The symbiotic relationship between a singer and his or her instrument cannot be stressed enough, the bonds of which can be traced back to the earliest days of practice in the vocal studio and home.

Fundamental to establishing this rapport is the voice teacher, whose mentoring, work, and guidance allow the seeds of vocal understanding and singer-instrument communication to be planted and harvested. Great voice teachers are more than just trained ears and eyes. It is their duty to acquaint the talented would-be singer with the undeveloped instrument sleeping inside him or her. In establishing a solid and reliable vocal technique, singing teachers empower younger artists, allowing them to utilize, refine, polish, and master their growing voices. Years of work in the practice room and studio are required to create a trained and ultimately *finished* voice.² Even after a singer has become a paid professional, teachers, coaches, and tutors are still required to maintain the high level of singing demanded by opera houses, patrons, and audiences. In effect, a

¹ MacPherson (2001). Guest Lecturer, Music 110, University of Victoria School of Music.

² Within voice teaching, a finished voice is one having mastered all technical concerns, indicative of a performer usually ready to begin his or her professional singing career.

singer's job is never done. The same holds true for voice teachers, as their services and expertise are called upon throughout a pupil's performance career; pedagogues continually help to shape and refine the singing instrument as it matures.

Welcome to the world of Manuel García II (1805-1906). García II, whose life spanned just over 100 years, is perhaps the greatest teacher of voice in history, and he is responsible for the sound one associates with the tenor voice today: utilizing and extending the chest mechanism to obtain full control and unification of the voice. His students, including Jenny Lind (1820-1887), Mathilde Marchesi (1821-1913), and Julius Stockhausen (1826-1906), were among the top singers in the world, and his approach, as stated in A Complete Treatise on the Art of Singing, Parts One (1841) & Two (1847), became one of the principal methods of vocal instruction during his time. Just ten years before he died, García II published his final Hints on Singing (1896), providing teachers, students, and enthusiasts with definitive explanations of his approach, based on the 49 years of teaching and experience he acquired after having completed his earlier texts. It was García II's hope that Hints on Singing would effectively and clearly summarize his life's work, thereby eliminating any confusion or misunderstanding in relation to his teaching methodology.

Solid technique, beautiful tone, exquisite musicianship, and mesmerising performances typify his product. Though García II's approach to voice building can be traced back to the "Italian Schools of Singing" and to "Bel Canto" (an aesthetic which dominated the operatic stage during the 18th and 19th centuries) technique, his teachings still hold many of the keys needed to unlock the voices of singers today. In order for newer generations of singers to master their art, it would be of great benefit if they first

took a step backward, embracing the vocal legacy and contributions of the past; solid and reliable technique is essential to voices capable of difficult repertoire and of performing on the international stage.

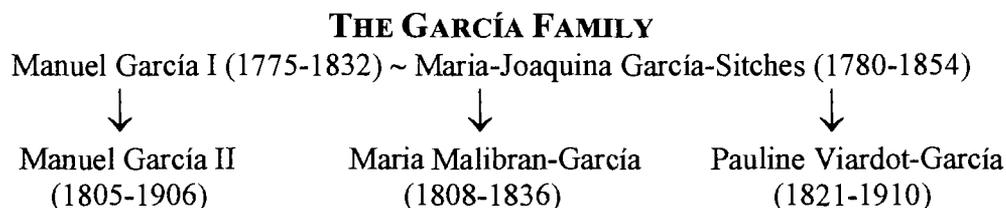
The Garcías were a well-travelled family of Spanish, French, and English musicians, who for over a century made major contributions to the worlds of opera, singing, vocal pedagogy and performance practice (See FIGURE 1.1 below). In examining their lives, their involvement with the international classical music scene reads as a virtual “who’s who” in music during the 19th century, including connections to Franz Liszt, Frédéric Chopin, Clara Schumann, Richard Wagner, Johannes Brahms, and Gabriel Fauré. Not only were the Garcías well associated, they were also a very learned family, having spoken fluent Spanish, French, Italian, English, German, and Russian. Though polylingualism is not uncommon among Europeans, the Garcías, were unique, for they lived their lives as citizens of the world, active in France, London, Italy, Spain, Russia, and the United States.

As every singing student soon learns, each singing teacher has his or her own method. But as all singers know, a voice and the art of singing are complex phenomena that do not depend only on the possession of a natural gift or the physical and psychological makeup of the individual. They are closely tied to a series of physiological, cultural and even spiritual qualities that are difficult to transmit.³

Absorbing more than languages, the family’s musical, performance, and intellectual pursuits characterized the *Zeitgeist* of the 19th century, guaranteeing them an honoured position in the upper echelon of enlightened society during the era.

³ Adkins Chiti (1997), 3.

FIGURE 1.1: *The García Blood-Line*



The patriarch of the García clan was Manuel García I, born in Seville in 1775. Known internationally as the most celebrated tenor of his time, he was an opera and song composer, opera impresario, and voice teacher in addition to being a world-renowned singer. He is also considered by many to be the “father of modern singing,”⁴ and it was for his voice that Rossini created the role of Count Almaviva in Il Barbiere di Siviglia (1816). García I died in Paris in 1832.

Maria-Joaquina García-Sitches, García II’s mother, spent the majority of her time managing domestic affairs, ensuring health for her family, whose lives depended heavily on their ability to perform. In addition, she was a trained opera singer who possessed a good ear, recognizing in her children, at a young age, their inherent gifts.

García I wrote a total 51 operas in Spanish, Italian, and French, creating a genre often characterized by its infusion of Andalusian and Bel Canto elements.⁵ As an entrepreneur, he was the first to introduce to North American audiences to the world of Italian opera, travelling with his own small company to New York in 1825. Before leaving Paris for New York, García I wrote his Exercices pour la voix in 1819, which he

⁴ Adkins Chiti (1977), 7.

⁵ “The origins of Moroccan Andalusian music can be traced to southern Spain, where Muslim courts flourished from the 8th to the 15th centuries. Mutual influences between Spain and Morocco are apparent in the music itself and in documents such as the 13th-century Cantigas de Santa Maria.” [Schuyler (2001), www.groovemusic.com] In García I’s works, Andalusianism can be defined as modal music within accompanied song, where a cadential design of parallel triads is used to “dissociate the mode definitively from the tonality of modern European art music.” *Ibid*. Bel Canto singing will be examined in greater detail later in this discussion.

later revised and expanded into his Exercises and Method for Singing of 1824, completed when he returned to London. These texts contain the basic principles of what later became known as the “García School” of voice training.

The García school is neither a pure Italian school nor is it something apart. It is based on the bel canto tradition because at the time of Manuel García’s entry into the musical world, European operatic music was primarily Italian, and the singers called to perform the works were Italian. The Garcías, father and son, by means of their physiological discoveries, enlarged the scope of this school and set out to improve and strengthen it.⁶

García I’s teaching legacy was most strongly disseminated during the 19th century by his son Manuel García II. García I’s methodology became the foundation not only of his son’s singing voice, but also the basis of the younger García’s subsequent teaching approach. Though García I’s first daughter, Maria Malibran, went on to become a world famous soprano, and though his second daughter, Pauline Viardot-Garcia, became known as a renowned mezzo-soprano and voice teacher, this discussion will focus on the younger Manuel’s achievements, and how it was he who became the central pillar of the García school.⁷

Manuel Garcia II was born in Madrid on the 17th of March, 1805. He received his first musical studies under the direction of his father, studying as a baritone. García II began studying harmony with Niccolo Antonio Zingarelli (1752-1837) in Naples in 1814, later studying with François-Joseph Fétis (1784-1871) in Paris when the family relocated there in 1817. García II continued singing with his father’s opera company both in North America (New York) and Europe (Paris) until 1828. It was with an unsuccessful debut as

⁶ Adkins Chiti (1997), 7.

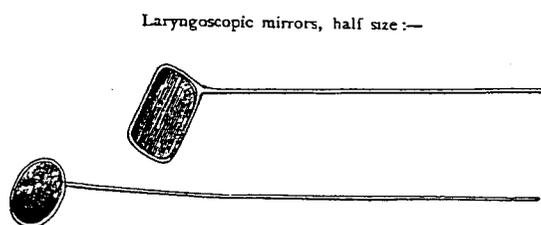
⁷ The basis of the García School and Manuel García I’s vocal method will be addressed shortly, as it is rooted in the teachings of Nicola Porpora.

Figaro in Paris that García II ended his professional singing career, henceforth performing only with his father's students in smaller amateur productions.

In 1830, García II was drafted by the French military, and served a short term as an administrative assistant in French military hospitals. In addition to this work, García II was able to study many physiological aspects of the human voice. Both dead and injured soldiers could be examined intensely, providing Manuel with invaluable anatomical and physiological knowledge concerning the human body and the vocal apparatus.

Based on his investigations and examinations of these soldiers, García II wrote Mémoire sur la voix humaine, and presented his findings to the Académie des Sciences in Paris in 1841. This text also formed the basis for all further investigations into voice that García II would undertake. By 1855, García II was known as the greatest proponent of the laryngoscope, a device which has the power to examine the interior of the larynx during the act of phonation. For the first time ever, it was possible to see and observe the vocal mechanism as sound is produced. His use of this technology also assured Manuel world fame. (Refer to FIGURE 1.2 and FIGURE 1.3)

FIGURE 1.2: *García's Laryngoscope*⁸



⁸ "I subjoin a sketch of the laryngoscope to satisfy the curiosity of any student who may be interested in the subject. The laryngoscope consists of two mirrors. One of them (very small) is attached to the end of a long wire and placed against the uvula at the top of the pharynx, the reflecting surface turned downwards. It must be moderately heated that it may not be tarnished by the breath. The other mirror is employed to throw rays of light on the first." as stated by Garcia II in the *Preface* of his Hints on Singing.

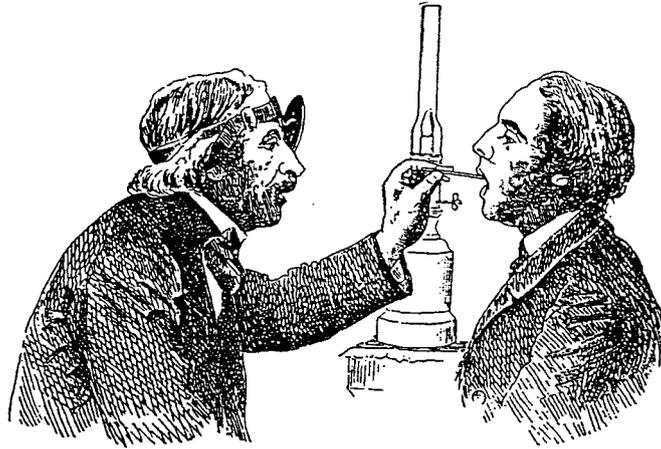


FIGURE 1.3: *Laryngoscopes Today*⁹



Macintosh Blade



Miller Blade

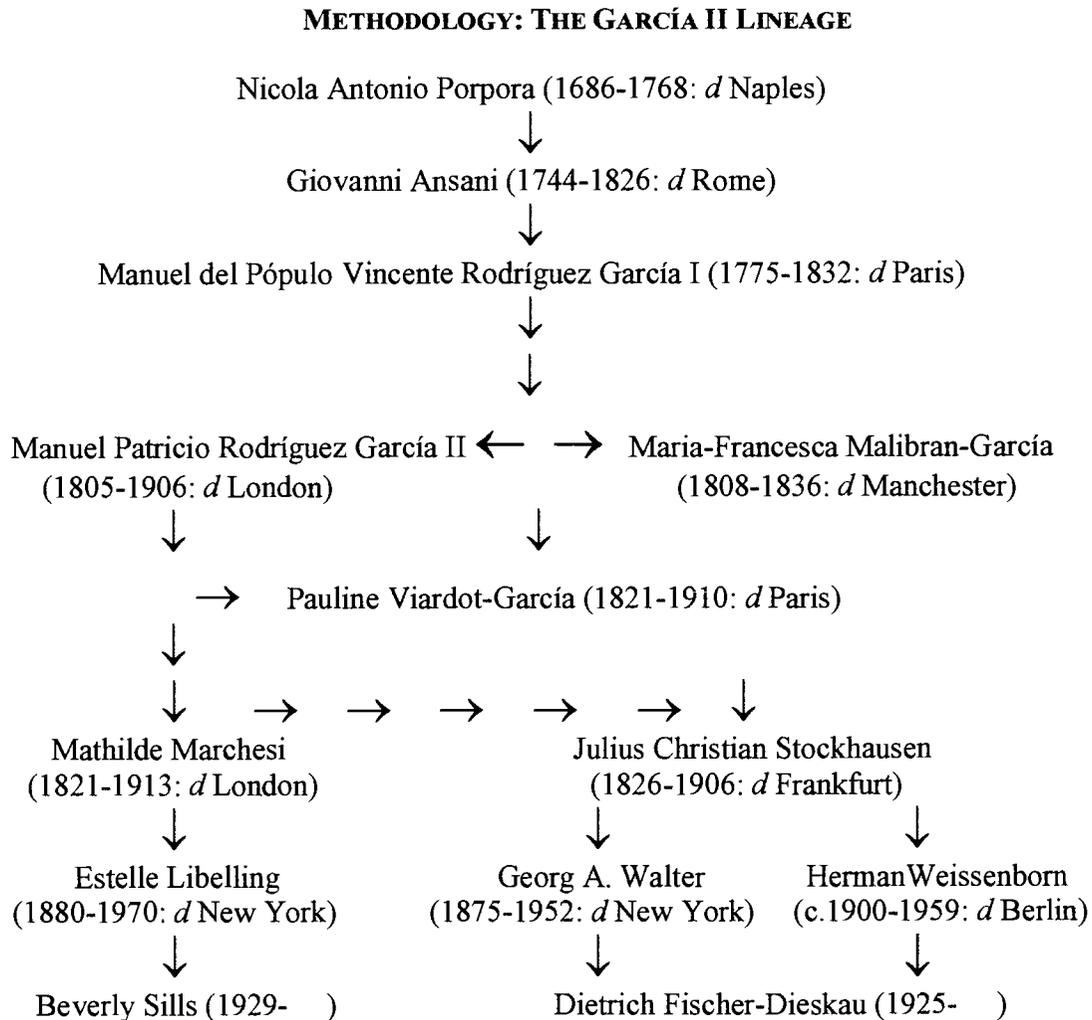


Seward Blade

García II's Traité complet de l'art du chant (1840-1847) became a standard text in vocal instruction for many years, and he occupied the positions of professor of voice at the Paris Conservatoire from 1847-1850 and at the Royal Academy of Music in London from 1848-1895. García II's method was an extension of the teaching he received from his father, whose methodology can be traced back to the teachings of Nicola Antonio Porpora (1686-1768). (Refer to FIGURE 1.4.) García II's studio included singers Jenny Lind (1820-1887), Erminia Frezzolini (1818-1884), Julius Stockhausen (1826-1906), Mathilde Marchesi (1821-1913), Charles Bataille (1822-1872) and Charles Stanley (1834-1922), in addition to many others. (Refer to APPENDIX A).

⁹ www.penlon.com/products/laryngoscopes/larys.html

FIGURE 1.4: *The Transmission of Vocal Technique*



García II's approach to voice training can be traced back three generations to the teachings of Nicola Porpora (1686-1768), and to several trends which occurred during the 17th and 18th centuries.

The history of singing was characterized, affected, and forever changed because of the

...rise of the professional opera star, inaugurating a continuous succession of nationally and internationally famous singers; the wide popularity of the castrato; the formation and dissemination of the Italian style of singing, subsequently known as *Bel Canto*, based on an understanding and control of the vocal parts;

and the cultivation of vocal ornamentation to a high peak of artifice and artificiality.¹⁰

Supported by specialist teachers, Neapolitan conservatories, and the Venetian Ospedali, a new vocal landscape emerged with the formation of various singing schools. Antonio Pistocchi (1659-1726), castrato, founded the Bolognese tradition, characterized by its “brilliant style, requiring virtuosity equal to that cultivated in the instrumental music of the day.”¹¹ Music, angular and overtly technical in style, dominated the vocal idiom as the 18th century trend towards extremes of range within instrumental writing was now applied to the singing voice. In the past, composers rarely wrote parts requiring a range of more than an octave and a half. Exceptions include the mid-17th-century Italian repertory for the virtuoso basso and Purcell’s writing for Chapel Royal bass John Gostling.

Only a few Italian cantatas from the second half of the 17th century take the soprano voices as high as b2 or c3, and it is indicative of composers’ general expectations in this regard that most of the music is written in the soprano clef, requiring ledger lines for all notes above e”. Even the most demanding soprano roles of high Baroque opera seldom take the voice above a2, and yet in this same period several singers are known to have had remarkably wide ranges.¹²

Most of the high notes were not written into the scores of arias and operas before the late 18th century, but rather taught through an aural and living performance practice tradition. It is therefore often presumed that extremes of range were used only in cadenzas and other forms of specialized ornamentation. As more singers began to cultivate their upper range, composers responded by including high notes within their scores. Mozart included several f3 for soprano Josepha Hofer as the “Queen of the Night” in his Die Zauberflöte of 1791. As musical styles shifted, emphasizing the upper reaches

¹⁰ Jander and Pleasants (1980), www.geocities.com/voxdoc/17-18thc.html.

¹¹ *Ibid.*

¹² *Ibid.* Such singers included Matteo Bercelli, Anna de Amicis, and Lucrezia Aguiari.

of the voice, singing became an athletic pursuit, with only the strongest, most powerful and dynamic singers reigning victorious.

Because of the predominance of the treble voice in baroque opera, with tenor and bass parts much scarcer and of lesser importance, it is estimated that 70% of all male singers in the opera in the 18th century were castrati.¹³

Castrati were viewed as some of the greatest vocal artists in history. Their popularity was best represented by the vogue they enjoyed in Italian opera during the 17th and 18th centuries. Though castrati were not natural male voices, they were captivating performers, thrilling their listeners to magnificent heights. Historically, the practice of castration can be traced back to pre-Christian times to the harems of the East, where such individuals served as the sexually-safe protectors of women. While the radical practice of castration did not reach global proportions, it was, however, not uncommon. In the Greek tradition, eunuchs were used during antiquity as singers.¹⁴

A factor which greatly accelerated the rise of the castrati was the advent of complicated *a capella* singing in church music during the middle of the 15th-century. Such music required extremely competent and reliable treble singers, and since women were not permitted to sing in the church, young boys were used.¹⁵ The problem arose that by the time young boys had learned to sing in the manner and style required, their voices were about to change. Thus, by altering a young male's physiology, no vocal change would occur with maturity.

¹³ Peschel and Peschel (Nov-Dec 1987), 578-583.

¹⁴ Giles (1994), 1-15.

¹⁵ Neuls-Bates (1996), Pendle (1991), and Sawkins (August 1987). Women were denied any office of power or authority within the church, considered an inferior and weaker sex.

Diseases, such as the mumps, can cause at an early age the suppression of hormones needed for normal sexual development. Ignoring the drawbacks of such a phenomenon, it also meant that a young male's vocal chords would not thicken, thereby eliminating normal vocal maturity. Today, such a case would be treated through hormone therapy. During earlier centuries, however, this science was not available. Though accidental castration is rare, it was the preferred method for admitting the castrati as musicians into the Catholic Church. Publicly, the Church could not support the procedure if unnecessary, because it represented, in effect, the deliberate maiming of children, which conflicts with teachings central to the Catholic faith.

The practice of castration was, however, the most common method used in developing singers in order to meet growing demand. Despite the horror of such a practice, the procedure was comparatively simple. After a youth had been administered a potent narcotic (usually opium), he would be placed in a hot bath, rendering him insensible. At this point, the ducts leading to the testicles would be severed. Such a procedure meant that the testicles would eventually shrivel and disappear. Surprisingly, the organs were not removed from the body at this time.

In order to preserve a young boy's singing voice, such a procedure had to be completed before the vocal chords thickened. During the 18th century, this was generally performed when boys were between eight and ten years of age. Had such surgery been performed on a mature tenor or bass, he would not have been able to sing treble as would a young castrato because the vocal mechanism had already undergone developmental change. Boys chosen for this procedure also needed to demonstrate vocal aptitude, as

surgery was not performed randomly. Practicing between four and six hours daily, the castrato's musical education consisted of

combining practical music reading skills based on solfege with a thorough training in harmony and counterpoint, as well as the physical training of the voice. Additionally, any trained singer was expected to master the art of ornamentation. Singers were often called on to learn or memorize an aria or a longer portion of an opera within a few days' time, and to provide appropriate ornamentation which could be varied at will.¹⁶

Most castrati came from poorer families who hoped to obtain money and prominence by having a child in the profession. If successful, the young boy would become the bread-winner for the household, or for the conservatory which offered him room, board, and education. Only two well known castrati came from well-to-do families, those being Farinelli (i.e. Carlo Broschi, 1705-1782) and Caffarelli (i.e. Gaetano Majoran, 1710-1783). Apart from the desires of parents, a law stated that the child himself had to permit the surgery.¹⁷

The following is a short account of the astonishing sound that castrati were capable of producing. It describes the great Farinelli (1705-1782), whose real name was Carlo Broschi. Today, such singing no longer exists. The castrato voice was not an intensified falsetto or head voice, as is the case with legitimately trained counter tenors, nor was it a sound associated with any soprano voice. Instead, it was the fusion of female and male vocal qualities, incorporating extremes of range with agility and incredible power. Farinelli was considered to be one of the best in the field. Giovanni Battista Mancini (1714-1800), an 18th-century castrato and singing teacher, wrote that Farinelli's voice was

¹⁶ Kennedy-Dygas (February 2000), 26.

¹⁷ I, however, am not convinced that every young male would willingly undergo the procedure. No doubt family pressure often succeeded in converting defiant boys.

to be a marvelled [at], because it was so perfect, so powerful, so sonorous and so rich in its extent, both in the high and low parts of the register, that its equal has never been heard in our times. He was, moreover, endowed with a creative genius which inspired him with embellishments so new and so astonishing that no one was able to imitate them. The art of taking and keeping the breath so softly and so easily that no one could perceive it began and died with him. The qualities in which he excelled were the evenness of his voice, the art of swelling its sound, the portamento, the union of registers, a surprising agility, a graceful and pathetic style, and a shake as admirable as it was rare. There was no branch of the art which he did not carry to the highest pitch of perfection.¹⁸

During much of the 18th century, the arts (music, literature, painting, etc.) as a whole did not aspire to depict *naturalness* in the same way performers, actors, singers and artists do today. Instead, art was intended to express an imaginary environment, where fantasy assimilated the natural world. Artistic creations were considered to be improvements upon nature, magnificent feasts designed to stir all the senses. Legend and myth supplanted history to create exciting and enthralling spectacle. Figurative (symbolic, or highly ornamental in visual design) in conception rather than literal, Italian opera of the time, especially in Venice, depicted an elaborate world where anything and everything seemed possible. For the aristocracy and nobility, who encouraged and privately funded the secular arts during the 17th and 18th centuries, stage productions provided great entertainment, serving as a wonderful escape from the reality outside the theatre's walls. Works set in the theatre

utilized tremendous mechanical innovations to achieve stage effects which would probably astound audiences even today...the opera singer's world then was much more artificial than it would be today, and much more separate from common life.¹⁹

Thus, the operatic world of the 18th century became the ideal environment for the castrato, another of man's innovations. Sadly, many castrati felt alienated from society,

¹⁸ Giles (1982), 78-79.

¹⁹ Kennedy-Dygas (February 2000), 23.

for even though they were celebrated superstars, they looked freakish in appearance. Often growing six to seven feet in height, castrati exhibited abnormally long arms, fingers, and legs. Today, this medical condition is referred to as *primary hypogonadism*. A castrato's speaking voice was often child-like in quality, an effect attributed to the vocal folds never developing to full size in conjunction with the larynx remaining in a higher position. Combined with their height and gangly limbs, these celebrities were set apart from the world in which they lived, despite their incredible talent and musical ability.

On the positive side, the malformations of the castrato's body affected his singing capability in interesting ways. Probably the castrato's ability to sustain long phrases on a single breath of air was not just the product of years of training, but was enhanced by his enlarged lung capacity. His clarity of phonation and enhanced resonance probably distinguished the castrato sound from that of the falsettist, or modern countertenor, since the proportions of the larynx and the vocal tract were quite different in the castrato throat.²⁰

The role of the castrati began to decline towards the end of the 18th century as the Napoleonic invasion of the 1790s brought with it political upheaval and a change in fashion. Older conservatories weakened as newer types of music were encouraged. Composers such as Gaetano Donizetti (1797-1848), Vincenzo Bellini (1801-1835), and Gioachino Rossini (1792-1868) created dramas in which the castrati played little or no part. While castrati such as Girolamo Crescentini (1762-1846) and Giovanni Battista Velluti (1780-1861) were active for the first few decades of the 19th century, they ultimately faded as high female voices supplanted high male voices on the stage.

²⁰Kennedy-Dygas (February 2000), 28.

(b) *Bel Canto*

Nicola Porpora (1686-1768), internationally famous tenor and composer, established a singing school in Naples, paralleling in stature Pistocchi's Bolognese tradition. Porpora first began to make his mark as a teacher in 1720-1721, as both Farinelli and Caffarelli emerged from his private studio. It had been rumoured that Porpora had required Caffarelli to sing the same vocal exercises for five years. This anecdote suggests that Porpora placed the utmost importance on solid vocal technique.

Not only were his teaching methods continued by several of his pupils, most notably Domenico Corri, but also the *solfeggi* attributed to him and published in various 19th-century editions, which were used by generations of singers, creating a living pedagogical tradition rather like that of Liszt for the piano.²¹

His basic principles involved the development and absolute control of the voice, integrating great agility, dynamics, and colouring through the use of habitual and rigorous vocal exercises. In mastering these skills, breath management was of crucial importance, and thus the *appoggio* (breath support) associated with the Italian School is confirmed. Herein lies Porpora's connection to García II, for Manuel's schooling was steeped in Porpora methodology, as this was the approach passed down by way of Ansani to García II's father and ultimately to him. Subsequently, García II sought to produce many of the same results.

Musical tastes in Italy began to change after 1718. "Styles emphasizing melody with a simple homophonic accompaniment (usually for full strings and continuo) came into fashion, as vocal melody acquired both more lyrical, lilting qualities and, at times, more decorative ornament."²² Porpora's own compositional style paralleled this stylistic shift (as evidenced in his operas *Eumene* (1721), *Siface* (1725), and *Arianna in Naxo*

²¹ Markstrom and Robinson (2001), *Porpora, Nicola*, www.grovemusic.com

²² *Ibid.*

(1733), and it can be argued that he was one of the chief exponents responsible for the trend of increasing embellishments in vocal melody.

Being a great singing teacher, he understood as well as anyone the capabilities of the voice, and he exploited its range and flexibility in passages that were unusually florid and sustained. [His vocal phrases]...tend to elide into one another, often creating a seamless periodic melody that appears continually to push the limits of the singer's breath control, one of the techniques he emphasized.²³

(Refer to FIGURE 1.5)

FIGURE 1.5: *Porpora's Compositional Style*
-the character of Mirteo, as found in his opera *Semiramide Riconosciuta* of 1729.²⁴



Bel canto²⁵ (“beautiful singing”) vocal technique is demonstrated in Porpora’s scores, and is itself a product of the Italian Schools of Singing. The bel canto genre also formed much of the basis of García II’s childhood musical education.

Bel canto writing is characterized by long, crafted, florid vocal lines, where composers like Donizetti, Bellini, and Rossini sought to exploit the human voice to its utmost limits. The aesthetic relies heavily on the power, control, and vocal prowess of the

²³ Markstrom and Robinson (2001), *Porpora, Nicola*, www.grovemusic.com

²⁴ Porpora (1977 Edition), 26-27, 30.

²⁵ Maguire (1989). See this text for a detailed description of the genre. Grout states, in his *A History of Western Music* (1980), that bel canto was defined by “(1) concentration upon solo singing with (for a long time) comparative neglect of ensembles and of instrumental music; (2) separation of recitative and aria; and (3) introduction of distinctive styles and patterns for the arias.” (p.314) Though music was elevated above text, the form did call for subtlety and respect in consideration of the poetic line.

singer, who is often required to navigate demanding, pyrotechnical music (as seen above in Porpora's work). Operas of Bellini and Donizetti, hallmark composers of the genre, often require a "coloratura soprano range - [and] one who can sing florid arias with passages that display the singer's high notes and ease in singing runs, trills and many other vocal ornaments."²⁶ Such writing united long, sustained legato phrases - *sostenuto* - with rapid passages requiring amazing agility - *fioritura*. Bel canto music and singing was "actually a marriage of consummate vocal technique and the beauty of composition."²⁷

In differentiating the Italian School of Singing from bel canto, it is possible to think of the Italian School as an umbrella term for all Italian vocal pedagogy, and of bel canto singing as the product, artistry, and stylistic aim of Italian teaching; bel canto has become synonymous with the method by which singing is taught.

Since the publication of Garcia [II]'s Hints on Singing and...Complete School of Singing, the Italian Bel Canto technique of voice training has been accepted in many universities, schools of music, and private studios as the best method of developing the singing voice.²⁸

Italian teachers and coaches of the past, who did not benefit from modern methods of voice research and speech pathology, knew instinctively that it was the vowel that was central to vocal production - for in singing, it is during the production of vowels that most phonation occurs. Bel canto technique is based on training the voice with extensive vowel-based exercises (vocalises), thereby improving the carrying power, flexibility and inherent beauty of the singing voice.

The vocal exercise books by Vaccai, Marchesi, et al, which are used by many voice teachers, make use of various melodic exercises on which the vowels can be

²⁶ Valley (2001), <http://italian.about.com/librabry/weekly/aa042501a.htm>

²⁷ *Ibid.*

²⁸ Gregg (1995), 61.

practiced. Since this technique was developed in Italy, the vowels on which the student is taught to sing are those of the Italian language: [a] (as in *father*), [e] (as in *establish*), [i] (as in *eat*), [o] (as in *oat*), [u] (as in *boot*).²⁹

Utilizing the Italian language as a textual base is most beneficial for younger singers because the language consists of five vowels, all pure in sound. In comparison to the English language (which has some twelve vowels in addition to complicated diphthong combinations), it is much easier for the student to learn, assimilate and reproduce the smaller number of Italian vowels when singing. Richard Miller, internationally acclaimed voice teacher, clinician, and academic, has noted in his book National Schools of Singing (1997), that

several countries have developed their particular vocal styles or “schools” of singing - the French, the Italian, the German, and the English. [Miller concludes that in each case] the spoken language influenced and shaped its particular vocal school. The Italian School of Singing has produced singers with a characteristic noble posture which encourages proper breathing to produce the most beautiful sound - so beautiful, in fact, that the Italian School of Singing is the now the international standard for opera superstars.³⁰

Bel canto technique also required that singers, especially during the earlier years of voice study, achieve a “clear sound (as opposed to breathy) without a hard glottal attack (or release).”³¹ Along with language, proper posture, solid breath control and focused tone, bel canto teachers also emphasized the importance of the *mask*, those areas including the face, sinuses, teeth, and forward articulators which vibrate during phonation. By using exercises such as the hum, as heard in [m], teachers created the vibrant, present, and characteristic sound often associated with the Italian School. By focusing on resonances, especially those of the mask, bel canto singers could be easily recognized around the world as either Italian singers, or as products of the Italian School.

²⁹ Gregg (1995), 61.

³⁰ Valley (2001), <http://italian.about.com/library/weekly/aa042501b.htm>

³¹ Valley (2001), <http://italian.about.com/librabry/weekly/aa042501a.htm>.

Because Italian speakers place the vowels in a forward position, i.e., front of the face, there is a natural switch from speaking to singing with ease. That is probably why so many Italians seem to be blessed with “natural” singing voices.³²

Having woven together the threads of Nicola Porpora, Manuel García I, the Italian School of Singing, bel canto, and the role of the castrato, the tapestry of Manuel García II's background has been established. The impacts of these elements on García II as musician and teacher were great, providing him with the raw materials and building blocks necessary to constructing his own teaching approach, work which fascinated him for over 70 years.

³² Valley (2001), <http://italian.about.com/library/weekly/aa042501b.htm>.

**CHAPTER TWO:
García II's Texts: Analysis and Clarification**

The 19th century brought with it a great change in the landscape of vocal aesthetics. Between 1820-1860, vocal music and its audiences began to require “weightier timbres, more brilliant upper registers, more sonorous low notes and greater volume in general.”³³ Early Romantic opera also witnessed the creation of much larger opera houses built to seat more people, thus requiring singers to be able to fill greater spaces with sound. As this trend developed, 19th century concert halls therefore placed the same demands on the solo singer as they did on orchestral and choral music.

The effect of this seems to have been to persuade many leading singers and teachers to explore the possibility of achieving an increase in the penetrative power of the voice through deliberate reinforcement of the tone by the use of ‘resonances’, which the bel canto tradition had neglected.³⁴

The remainder of this chapter will be dedicated to illustrating those components fundamental to Manuel García II's voice-teaching technique (i.e., *chiaroscuro*, respiration, *coup de la glotte*, timbre, vocalization, and registration).

(a) *Chiaroscuro*

During the eighteenth and nineteenth centuries, the ideal voice quality for classically trained singers was sometimes described as *chiaroscuro*, or ‘bright-dark’ tone. Every sung note was supposed to have a bright edge as well as a dark or round quality in a complex texture of vocal resonances.³⁵

The term “*chiaroscuro*” can be traced back as far as 1774 to influential vocal tutor Giovanni Battista Mancini (1714-1800) and his *Pensieri e riflessioni pratiche sopra il canto figurato*. Published in that year, the text went through several editions, and was

³³ <http://www.geocities.com/voxdoc/19thc.html>.

³⁴ *Ibid.*

³⁵ Stark (1999), 33.

finally translated in whole or in part into French, German, and English. Chiaroscuro was the tonal ideal of the Italian Schools of Singing, including Porpora and García I, and counted Giovanni Battista Lamperti (1813-1892) as one of its proponents. A contemporary rival of García II, Lamperti also enjoyed great prominence as one of the greatest teachers of voice during the 19th century.

While García [II]'s method allowed considerable latitude in the choice of voice colours, he considered the 'purest tone' to be that which was emitted with *éclat* and *rondeur*. This voice quality combined the brightness that he attributed to strong glottal closure and the darkness that he ascribed to a lowered larynx and widened pharynx.... While García [II] did not use the word *chiaroscuro* to describe this quality, his vocal ideal was nevertheless consistent with the definition of *chiaroscuro* found in the manuals by Mancini, G.B. Lamperti, and other advocates of the Old Italian School of singing.³⁶

Richard Miller considers the *chiaroscuro* a necessary feature of the "cultivated artistic sound of the highly-trained professional singing voice."³⁷

An extensive terminology exists, in several languages, for the description of variations of vocal timbre found within several [national] schools. One such term is *chiaroscuro*, which literally means *bright/dark* tone, and which designates the basic timbre of the singing voice in which the laryngeal source and the resonating system appear to interact in such a way as to present a spectrum of harmonics perceived by the conditioned listener as the balanced vocal quality to be desired - the quality the singer calls 'resonant'.³⁸

This type of tone production is so distinctive that even a casual listener can discern its quality, quickly associating it with the sound of operatic singing. In no way is it the tonal ideal of pop musical styles, nor that of choral singing. Singers who create this type of sound achieve the desired brightness by using firm glottal closure, that being the efficient and effective bringing together of the vocal folds combined with proper breath energy. By doing so, many high frequency components are generated while singing. These

³⁶ Stark (1999), 40.

³⁷ Miller (1998), 135.

³⁸ *Ibid.*, 135.

partials are ideal to filling concert halls and opera houses, and aid in competing with large orchestral resources. But, as the term itself implies, a bright edge is only one half of a fully cultivated classical singing voice.

Simultaneously the voice must have a roundness and depth that gives it a dark quality. This dark quality is provided by the resonances of the vocal tract that is, the air space, or 'resonance tube' between the glottis and the opening of the mouth and nose. *Chiaroscuro* is a voice quality that bears within itself a dynamic that is both complex and striking. It might be compared to the vivid contrast of silvery white and deep red on each petal of a 'fire-and-ice' rose, or to the taste of something sweet-and-sour. Even though there are many individual differences between the voices of trained singers, one quality which many singers have in common is the bright-dark tone of *chiaroscuro*.³⁹

Swedish soprano Jenny Lind (1820-1887), who studied with García II after having damaged her voice, owed her success, in part, to her power of projection in the large concert hall. Under García II's guidance, Lind became one of the greatest sopranos of her generation, while at the same time remaining faithful to her teacher's bel canto traditions. García II had this to say of his remarkable student.

The reason of Jenny Lind's enormous progress in so short a time was this: that, after a first and thorough explanation, she knew how to apply herself in the right way of study. I do not remember to have repeated the same thing to her after one lesson. In consequence, she learned more in one year of study than other pupils will in ten years or in a life-time.⁴⁰

In Lind's singing, tonal intensity was cultivated instead of sheer power. Interestingly, the strain imposed upon many singers to be heard over orchestral resources was intensified by the "gradual rise in 'concert' pitch during the century."⁴¹

Although the new taste for greater volume and more dramatic expression extended to all voices, its impact is most clearly apparent in the careers of several 19th-century tenors, including Domenico Donzelli (1790-1873), Adolphe Nourrit

³⁹ Stark (1999), 34.

⁴⁰ Werner's Magazine (1884), 155.

⁴¹ <http://www.geocities.com/voxdoc/19thc.html> - a most credible web-site dealing in historical and pedagogical developments in singing, building on concepts and information presented in *New Grove*, or www.grovemusic.com.

(1802-1839), Enrico Tamberlik (1820-1889) and most notably, Gilbert Duprez (1806-1896), who became famous for his use of the Voix Sombree and for his clarion high c2.⁴²

This is not to say that a big voice was always deemed superior. As the bel canto genre faded, a new appreciation of the subjective elements of singing arose. Evident in operatic characterization,⁴³ this change in taste was also manifested in a new class of singers who specialized within a certain idiom, be it oratorio, recital, lied, or *mélodie*. Among the first of these specialists was Julius Stockhausen (1826-1906), a product and disciple of García II's methods. A specialist in lied, a tradition later carried on by his most famous student Dietrich Fischer-Dieskau (1925-), it was for him that Brahms wrote his *Magelone-Romanzen* (1861-1869) and the baritone part in the *German Requiem* (1865-1867). Throughout these changes in vocal aesthetics, performance practice and even the types of music sung, García II remained distinctive because he continued as a leading vocal pedagogue and coach. His teaching, in addition to his students, represented that which was praised most in terms of singing and stage craft, in recital, concert and opera settings. Angela Thirkell (c.1888-1940), one of García II's later students, had this to say of her teacher in her memoirs.

In the first place one felt the great gentlemen all the time: a man who had moved all his life in the best musical and artistic circles, giving more than he took.⁴⁴

Deemed the “grandfather of voice science,” García II used the laryngoscope to gain greater insight into the anatomical workings of the singing mechanism. For the first time in history, the glottis could be monitored visually during the act of phonation. With

⁴² <http://www.geocities.com/voxdoc/19thc.html>. The voix sombrée and its implications will be addressed shortly hereafter.

⁴³ As heard at the Opéra-Comique in Paris, where, in addition to superior singing, opera stars emerged because of their excellent acting abilities. These singers include Emma Calvé (1859-1942) and Mary Garden (1877-1967), both García II products, and Geraldine Farrar (1882-1967).

⁴⁴ Thirkell (1922), 382.

this advancement, he developed a systematic means of breaking down the voice into its various parts and functions. As such, anatomy and muscle function are fundamental in his teaching. While some singing teachers make heavy use of imagery and visualization during the learning process, this was not the focus of García II. Though imagery can be valuable in its many possible applications, García II emphasized the importance of understanding the body and larynx in relation to the singing voice.

Hints on Singing, García II's fourth text,⁴⁵ was translated into English by his wife, Beata García, and published in London in 1896. In the preface to this text, García II states that with "the invention of the laryngoscope and fifty years of additional experience," his aim is to communicate the "many fresh ideas" he has accumulated, and to also "clear-up all pre-existing doubts." The information presented in *Hints* therefore represents the most scientifically substantiated explanations that García II published concerning his own vocal technique, perfected through use and teaching over the last half of the 19th century. Written in a question-and-answer format, and directed at singers rather than voice scientists, the text remains García II's final gift to singers, teachers, admirers, and historians.

García [II]'s handbook is very specific. One can hear the singer's voice firmly defining his concepts. His opinions and prejudices against "declamatory shouting" and "verismo screaming" are openly stated....Could it be that the great artists of the [eighteen] seventies were already so much lower in stature than the giants of the century before? 'Unquestionably' said Manuel García [II].⁴⁶

Hints contents includes discussions of breathing, vocal registers, sound quality, musicianship, interpretation, text, and performance, covering every aspect essential to

⁴⁵ Following [1] Mémoire sur la voix humaine (1849) [2] École de Garcia: Traité de l'art du Chant (1872 - the amalgamation of Parts I and II mentioned earlier, and [3] "Physiological observations on the human voice" (1905) as printed in the journal Laryngoscope.

⁴⁶ Bruder (1976), 29.

creating a polished and refined singing voice. Though the ideas conveyed in the straightforward question and answer dialogue seem uncomplicated, one must remember that the creation of such a voice was (or is) in no way an easy process. Many years of vocalization, study, practice, and performance were required to perfect García II's intentions. Only after mastering all technical and artistic concerns, which could easily take seven years of study or more, could a singer even begin to think of a professional singing career.

(b) *Respiration*

In *Hints*, García II describes the act of respiration as follows:

In the first attempt to emit a sound the diaphragm flattens itself, the stomach slightly protrudes, and the breath is introduced at will by the nose, the mouth, or by both simultaneously. During this partial inspiration, which is called *abdominal*, the ribs do not move, nor are the lungs filled to their full capacity, to obtain which the diaphragm must and does contract completely. Then, and only then, are the ribs raised, while the stomach is drawn in. This inspiration--in which the lungs have their free action from side to side, from front to back, from top to bottom--is complete, and is called *thoracic* or *intercostal*. If by compression of any kind the lower ribs are prevented from expanding, the breathing becomes *sternal* or *clavicular*.⁴⁷

Let us now clarify what García II means by *abdominal*, *thoracic*, *intercostal*, *sternal* and *clavicular*, as these terms apply to breath management today.

Abdominal: contemporary pedagogues define abdominal breathing as the conscious relaxation of the upper and lower abdominals during inhalation, coinciding with these same muscle groups contracting during exhalation. Singers schooled solely in this method tend to push out the abdomen during inhalation, rather than simply to relax it, often creating a sway-backed posture. This is not what García II advocates. Instead, he directs the singer to relax the abdominal wall as inhalation commences. This type of

⁴⁷ García II (1896), 4.

breathing occurs naturally in the human body, as can be seen in a sleeping infant, where abdominal movement produces the most successful air intake. This is one of the reasons why babies can cry for long periods of time without becoming hoarse or vocally tired. By taking the breath deeply and with the abdominal wall in a relaxed state, the voice has a firm foundation from which to grow. In the case of the newborn infant, proper breath support allows it to cry without the effect of vocal fatigue. In the case of the professional singer, this support is fundamental to establishing a healthy and free vocal technique.

Thoracic or intercostal: both of these terms refer to expanding and contracting the rib cage during the act of respiration. Singers today are trained to expand the rib cage before inhalation, and to resist its collapse during exhalation. García II's description of respiration can be confusing for modern teachers and students because, today, thoracic breathing is not encouraged in singing; this method does not allow for adequate support, as air taken in this manner is shallow, requiring the singer continually to pump the thoracic cavity in order to maintain singing tone. Surely this cannot be the method supported by García II?

Carlo Bassini, a friend of García II and advocate of his methodology, states, in his Education of the Young Voice; a Scientific and Practical System of Voice Culture for Young Persons of Both Sexes (1864), that the “pupil must watch carefully that his[her] chest is thrown outward, shoulders left in a natural position.”⁴⁸ This posture is still desired today, as it properly raises the sternum without causing undesired shoulder, neck, and upper body tension(s). The stance also opens the thoracic cavity, giving the lungs room to expand from “side to side,” from “front to back,” and from “top to bottom,” as García II himself states in *Hints*. Such posturing also allows for the diaphragm to descend

⁴⁸ Bassini (1864), 2.

unrestrictedly. It is clear that García II's use of the terms *thoracic* and *intercostal* are not to be associated with their present-day meanings. "By these terms he [García II] indicates an expanded and retained chest position and not a continual process of expansion and contraction as the terms now imply."⁴⁹

A number of early nineteenth-century treatises on singing stress the need to assume a noble position in advance of the inhalatory gesture, and to continue that posture throughout the phrase being sung. The breath is then renewed in the same noble posture. This position ensures that the sternum finds itself in a relatively elevated position, with the shoulders comfortably back and down while avoiding an exaggerated military stance. When this sternal position is maintained, the ribcage remains nearly stationary throughout the breath cycle, the onset of phonation, the termination of phonation, and the renewal of the cycle. There is no visible evidence of chest displacement during any phase of the breath cycle.⁵⁰

During this process, the muscles of the torso function as a structural unit, with the "pectoral muscles coursing downward to the abdomen, running from the pelvis and the iliac to the sternum."⁵¹ It is most important that the breathing mechanism function as a whole, not separating duties to the pectoral, epigastric, umbilical, or hypogastric regions.

In the appoggio breath management technique of the international Italianate school, the muscles of the upper and lower torso cooperate to delay chest displacement and to avoid early ribcage collapse. There is no independent inward or outward pulling or pushing of the abdominal wall, and no ribcage repositioning, either during the course of phonation or for renewal of the breath. (However, it must not be assumed that if it is possible to remain completely in the aspiratory position throughout the course of a lengthy phrase.) At the phrase termination, the umbilical/epigastric musculature will tend to have moved inward, but the sternum, ribcage, and the lateral abdominals will remain mostly close to the initial aspiratory position.⁵²

To instil this type of breathing technique in singers, García II passed down the "noble stance" (the act of placing the hands on the lower back during singing, the results of which include the lifting of the sternum and the expansion of the ribcage) which he

⁴⁹ Power (1989), 33.

⁵⁰ Miller (1998), 33.

⁵¹ *Ibid.*

⁵² *Ibid.*

learned while studying with his father. A very effective tool in respiratory training, it is important to note that the hands should not remain on the lower back during performance. The posture was meant to be a learning tool, not a technique itself. Ultimately, such alignment would be second nature to the singer, triggered unconsciously once assimilated into his or her overall vocal technique.

Crossing the hands at the back, palms outward, brings the pectorals into proper relationship with the clavicle, the sternum, and the ribcage. When the ribcage is in this posture, the muscles of the lower abdominal wall are free to move outward on inhalation.⁵³

Clavicular: this word, as used by García II, imparts the same meaning today as it did two centuries ago. Clavicular breathing still indicates an extremely high and shallow respiratory action, often characterized by movements which parallel thoracic breathing. Lennox Browne, another of García II's peers, states in his Medical Hints on the Production and Management of the Singing Voice (1877), that clavicular breathing "is a method of respiration totally vicious and to be avoided," and that with its use the "whole part of the chest is flattened, and drawn in, instead of being distended."⁵⁴ This often occurs because the lungs are not properly inflated.

In *Hints*, García II states that the diaphragm is the "muscle which holds the act of respiration under its control." Confusion, however, results when he later states that this muscle is responsible for both the "expansion and contraction of the lungs."⁵⁵ Such inaccuracy illustrates an often common misunderstanding.

Many singers (and even a few teachers) insist that it is their diaphragm which, when contracted, pushes the air from their lungs. When the diaphragm is actively contracting it is only responsible for inhalation. As it contracts it shortens and thickens...and causes itself to assume a lowered position in the thoracic cavity.

⁵³ Miller (1998), 34.

⁵⁴ Browne (1877), 15.

⁵⁵ García II (1896), 4.

The lungs...are pulled down with this contraction, causing an increase in pulmonary size and a consequent decrease in the air pressure within the lungs. The resulting vacuum brings air into the lungs which expand only to the limits of the surrounding bony structure of the thoracic cavity. The contraction of the diaphragm downward causes a relocation of the visceral organs beneath it. The stomach, gallbladder, liver, pancreas and other adjacent structures are all pushed down and a bit forward into the flexible web of the upper abdominal musculature. In order for air to be expelled from the lungs, the diaphragm relaxes its downward pull. The tension created by the displacement of the upper abdominal viscera against the muscle wall combined with the natural elasticity of the stretched lung tissue is sufficient to respectively push and pull the diaphragm back into its relaxed position and thus to push air from the lungs.⁵⁶

This, the scientific and anatomical process of human respiration, is analogous to the already defined process of *abdominal* breathing as stated by García II. It is therefore possible to accept his assertion that the diaphragm is responsible for inhalation and exhalation, with the clarification that during inhalation, the diaphragm is actively engaged, and that during exhalation, the diaphragm acts passively.

In opera, when a singer encounters extremes of range, phrasing, or daunting coloratura, a more forcefully energized breath may be required than is naturally available. In such cases, a singer should then engage the abdominals to energize air-flow. García II was well aware of this concern, and advocates its use when he states that it is “then [that the] ribs [are] raised while the stomach is drawn in.”⁵⁷ This expansion of the rib area creates increased muscular tension in the upper abdominal region. As the torso extends in length, the diaphragm is able to descend to a lower position than is normal. By keeping the chest open and the lower ribs actively engaged, it is possible to maintain a more consistent and manageable breath pressure while singing. Through conscious muscle control a singer is able to successfully navigate demanding and virtuosic music when confronted with it.

⁵⁶ Power (1989), 34-35.

⁵⁷ García II (1896), 5.

Though the term *appoggio* (Italian for “a support”) never figures specifically in García II’s writings, this is exactly what he indicates when he explains the act of exhalation during singing. García II is using the term “properly controlled exhalation” as a synonym for breath support, a practice which is as widespread today as it was during the 18th century.

The following three exercises, which García II states as being “independent of sound [and having the] advantage of not fatiguing the voice,”⁵⁸ are constructed so as to use the breathing muscles most efficiently and precisely during inhalation and exhalation. García II also recommends damming the breath with the use of a smaller lip aperture, a strategy he often employed, which is analogous to the desired closure of the vocal folds.

1. Draw a breath slowly through a very minute opening of the lips, then exhale freely.
 2. Breathe [i.e. inhale] freely and exhale slowly through the small opening.
 3. Breathe freely and retain the breath during ten seconds or more.
- These exercises are independent of each other, and should never be continued till fatigue ensues.⁵⁹

By practicing the above exercises, intense muscle awareness is created, helping to develop control during inhalation (exercise 1), exhalation (exercise 2) and suspension (exercise 3). The goal of this training is to foster proper breath management, and when combined with a properly balanced larynx, the singing instrument is able to produce its best results.

It was García II’s intent that his students truly understand the breathing process. While not seeming like a complicated activity, it is, literally, the foundation for all subsequent vocal growth. Only by mastering respiration is a singer able fully to command his or her instrument; the importance of breathing as support cannot be stressed enough.

⁵⁸ García II (1896), 5.

⁵⁹ *Ibid.*

As such, García II would describe, in his first lesson with a new student, the parts of the singing instrument and the act of respiration. Through García II's use of clear and accurate language, not only would the student be introduced to his school of singing, but also to the fine workings of his or her own vocal apparatus.

Breath management is partly determined by the singer's concept of what takes place physiologically during the inhalation-exhalation cycle.⁶⁰

During this orientation session, García II would "show that the lungs had to be properly filled; then, at the first attempt at emission, a steady gentle stream was to be sent out, while one guarded against a natural tendency to empty the lungs quickly."⁶¹ The ability to produce a gentle and steady stream of breath is very important.

Efforts to 'hold' the breath tend to induce earlier breath expulsion when compared with consistent economical release. The desire to preserve a certain amount of air in the lungs is realised by the conscious effort of feeling the point of appoggio at the sternum and resisting its collapse, while allowing the upper abdominal muscles to evenly and judiciously push against the viscera and against the still contracted diaphragm. This isometric action within the respiratory musculature creates an even stream of pressurized air for the purpose of tone production.⁶²

Before venturing on to further elements of García II's methodology, let us now summarize his instructions for proper breathing. García II intended the singer to:

1. assume a thoracic posture, which permits the complete expansion of the lungs in all directions;
2. lower the diaphragm through a deep, relaxed and unaffected inhalation;
3. engage the upper abdominal musculature during proper exhalation;
4. create appoggio by coordinating the muscles of inhalation and exhalation; and
5. maintain flexibility in the diaphragm, throat, vocal tract and neck during phonation. The use of the noble posture permits this activity, and prevents the onset of undesired tensions.

⁶⁰ Miller (1986), 38.

⁶¹ Mackinlay (1908), 283.

⁶² Power (1989), 39.

(c) *The Coup de la Glotte*

The “coup de la glotte” (stroking of the glottis) is one of the most intensely debated issues of García II’s approach. Though much of his work in the areas of voice science and vocal production was ambitious, his references to and utilization of this technique conflicted with the views of the majority of voice teachers and singers during his lifetime. Arguments against the technique are often based on misreadings of García II’s terminology. Confusion over the term and its application still continues today.

Of all García [II]’s theories about singing, the most radical, influential and controversial is his coup de la glotte, or ‘stroke of the glottis’. The coup de glotte is a technique of beginning a tone, including both the ‘setting up’ action of the vocal muscles prior to phonation (preparatory set), and the actual initiation of phonation.⁶³

In Hints on Singing, García II defines the coup de la glotte as follows:

...Emission of the Voice (Male or Female)

- Q. What follows after the preparation above noted?
 A. The actual articulation of “stroke” of the glottis.
 Q. What do you mean by stroke of the glottis?
 A. The neat articulation of the glottis that gives a precise and clean start to the sound.
 Q. How do you acquire that articulation?
 A. By imitation, which is the quickest of all; but in the absence of a model let it be remembered that by slightly coughing we become conscious of the existence and position of the glottis, and also of its shutting and opening action. The stroke of the glottis is somewhat similar to the cough, though differing essentially in that it needs only the delicate action of the lips and not the impulse of the air. The lightness of movement is considerably facilitated if it be tried with the mouth shut. Once understood, it may be used with the mouth open on any vowel. The object of this is that at the start sounds should be free from the defect of slurring up to a note or the noise of breathing.⁶⁴

The excerpt above has been misinterpreted by many teachers, scholars, and students, leading many to attack the procedure. It supposedly “ruins the voice, and ought,

⁶³ Stark (1999), 12.

⁶⁴ García II (1896), 13-14.

in spite of the apparent certainty attained in tone-production, to be wholly eschewed.”⁶⁵

Even Mathilde Marchesi, one of García II greatest proponents, warned her students against “too violent an attack...which wearies the vocal chords.”⁶⁶

Because many of García [II]’s readers were more zealous in the onset of the tone than García preferred, Marchesi’s statement was really an advisement to correctly interpret García [II]’s writings, rather than a condemnation of the principle itself.⁶⁷

Later, in 1903, Marchesi offered a more substantial explanation of the process, hoping to clarify any further misgivings.

The pupil should hermetically close the glottis so that its extreme edges...may be set vibrating by the air which bursts at the moment of expiration.... The pupil need do no more than endeavour to keep the glottis contracted after its lips have been brought together.⁶⁸

What García II is actually advocating with the coup de glotte is the use of a clean attack as phonation commences. He does not wish the singer to press his or her voice during phonation, nor does he wish to hear a harsh glottal plosive (the potentially violent opening and closing of the vocal folds) of any kind. Instead, a coordinated attack is the aim, where respiration and the vocal folds unite imperceptibly so as to allow for clear phonation; aspiration is also to be avoided. The object of this process is that “at the start, sounds should be free from the defect of slurring up to a note, [and from] the noise of breathing.”⁶⁹

After first presenting the concept to the Académie des Sciences in 1840, García II explicitly stated that the “pupil must be warned against confounding the articulation or

⁶⁵ Lamperti (1905), 10.

⁶⁶ Marchesi (1901), 3.

⁶⁷ Power (1989), 42.

⁶⁸ Marchesi (1903), xii.

⁶⁹ García II (1894), 13-14.

stroke of the glottis, with the stroke of the chest, which latter resembles the act of coughing....⁷⁰

Too much attention has been paid already to the word ‘coup’ itself and its forceful connotation, and not enough to García [II]’s own phrases of restraint. His directions for a neat articulation of the glottis, the delicate action of the lips and a lightness of movement, if followed, do not produce a glottal stroke. Instead the singer achieves a clean and precise beginning of the tone, much lighter in nature than one would expect.⁷¹

Much of the debate over the coup de glotte is bound up in the disadvantage of language and terminology. García II’s choice of coup de la glotte was a poor one, as the word “coup” (or blow) is often interpreted to mean something violent or harsh, exactly what he did not intend. If Manuel García II had only hit on the idea of calling the coup de la glotte the “caresse de la glotte,” a great deal of subsequent misunderstanding might have been averted.⁷²

García II suggests the following exercise to students when working on obtaining a proper onset.

1. Close the mouth.
2. Cough, almost imperceptibly.
3. Cough again and again, using less air as you continue.
4. Now try and create the gentle action of the glottis closing, but without the impulse of air.
5. Open your mouth and repeat.⁷³

In 1857, Carlo Bassini (c.1820-1880), noted singing teacher and author, stated, in his Art of Singing: an Analytical, Physiological and Practical System for the Cultivation of the Voice, that “the attack must be direct and instantaneous,” and executed with the

⁷⁰ García II (1856), 11.

⁷¹ Power (1989), 42.

⁷² Stark (1999), 56.

⁷³ Paraphrased from page 12 of García II’s Hints on Singing (1896).

utmost “precision and confidence.”⁷⁴ As many singers often begin with an overly breathy or aspirated onset, it is no surprise that Bassini warns against such inefficiency. This text pre-dates García II’s *Hints* by 39 years, and clearly proves that the practice of a clean onset did not begin with García II.

Medical science does tell us that continued use of a forceful glottal stroke can be tiring to the folds. A calloused area develops at the point of contact on each vocal fold. This callous, which would be plainly visible with the laryngoscope, could, if the abuse continued, become a vocal nodule, even easier to see and capable of great hindrance to [the] speaking and singing [voice]. García [II] was well aware [these conditions, often] inspecting voices for the their presence with the aid of his own invention.⁷⁵

It makes no sense that García II, who came from a learned family of internationally renowned performers, singers, and teachers, would have embraced any technique that would have inevitably destroyed his students’ voices or the possibility of a professional singing career.

García II wrote to Charles Lunn, one of his foremost critics, in 1904, that he does insist on [an] attack; but it must be the delicate, precise action of the glottis, not the brutal pushing of the breath that goes by that name, fit only to tear the glottis, and not [fit] to rectify and regulate its movements.⁷⁶

Today, pedagogues generally use the term *vocal onset* to denote commencing phonation, as the term includes both the pre-phonatory set and the initial production of tone.

No other vocal treatises up to García [II]’s time had discussed vocal onset in any detail, nor had any other authors placed such importance on the method of beginning a tone. But the coup de la glotte was the very basis of García [II]’s method, because it had such a great effect on glottal closure. ‘One should insist on this first lesson, which is the basis of the teaching.’ He found that the first instant of phonation was the key to the cultivated tone quality and vocal efficiency necessary for operatic and concert singing. The coup de glotte was a stroke of

⁷⁴ Bassini (1857), 5.

⁷⁵ Power (1989), 44-45.

⁷⁶ Stark (1999), 14.

genius in that it provided the practical means for achieving a bright and efficient tone quality...and was arguably the single most important pedagogical concept in the history of singing.⁷⁷

(d) *Timbre*

García II defined timbre as “every sound of the voice [that] may assume an infinite variety of shades apart from intensity. Each of these is timbre.”⁷⁸ But before publishing *Hints*, he first addressed this issue in Mémoire sur la voix humaine (1840), describing timbre as follows:

Just as the voice is submitted to the distinctions of the registers, so it is also to the inevitable action of the timbres. We call timbre the peculiar and infinitely variable character which each register, each tone, can take, an abstraction made from the intensity. When the larynx produces a tone, the pharynx takes possession of it as soon as it is emitted and modifies it.

Two kinds of conditions control the formation of the timbre: first, the fixed conditions which characterize each individual, those of the form, the consistency, the state of health or illness of the vocal apparatus of each; second, the mobile conditions, such as the direction the sound takes in the vocal tube during discharge (whether through the nose or through the mouth), the conformation and the degree of capacity of this same tube, the degree of tension of its walls, the action of the constrictors, that of the velum, the separation of the jaws and the teeth, the placement of the lips and the dimensions of the opening which they give to the mouth, and finally the elevation or the depression of the tongue, etc..

The modifications of timbre, all being produced by two opposite means, can, in final analysis, be reduced to two principal ones, the clear timbre and the sombre timbre.

The vocal apparatus cannot produce a sound without dressing it in one or the other timbre, and each timbre imparts its character to the whole range of the voice.⁷⁹

García II’s analysis of timbre can thus be viewed as the process by which the singer varies tonal production through modification of the vocal tract and resonators, ultimately choosing a vocal quality appropriate to the phrase being sung. This process of

⁷⁷ Stark (1999), 14, 32.

⁷⁸ García II (1896), 11.

⁷⁹ García II (1982), l-li.

placing and shaping the voice is similar to that of the violinist, who, when playing the same pitch, constantly initiates changes in bow pressure with respect to its angle and position on the string, thereby effectively creating variation in timbre.

García II was the first teacher of voice who attempted, systematically, to “explain tone quality by making a clear distinction between the effects of glottal settings and the effects of the resonance tube in singing.”⁸⁰ When compared to normal conversational speech, a García II type glottal setting is longer with increased vocal fold flexibility. There is also less “vertical phase difference and depth of contact of the folds.”⁸¹ The crux of his methodology is based on the numerous ways that the glottis and the vocal tract can interact involving changes in laryngeal position, control of the soft palate, and changes in the position of the tongue, lips, jaw and forward articulators.

Of all the possible adjustments of the vocal tract, the most important is the vertical laryngeal position, which significantly affects the colour of the voice. The 1840 report of the Académie des Sciences confirmed the difference between the timbres after hearing a demonstration of García [II]’s students, and noted that the changing position of the larynx could easily be followed with the eye.⁸²

With the implementation of his *coup de la glotte* exercise, García II was able to establish the *voix éclatante* (bright and ringing quality) in his singers. This type of intensified glottal closure differs greatly from the *voix sombrée* (veiled quality), which occurs during a relaxed or loose glottal configuration.

García [II] may have borrowed these terms from the castrato singer and teacher Crescenti (1762-1846), who referred to *voix éclatante* and *voix voilée* in a French version of his *Raccolta di esercizi per il canto* (1810). But this was only half the equation. Once the initial sound was made, there could be modifications of that sound caused by ‘the changes in the tube which the sounds traverse.’ The sound

⁸⁰ Stark (1999), 36.

⁸¹ *Ibid.*, 31.

⁸² *Ibid.*, 36.

could be either ‘clear’ (*clair*) or ‘dark’ (*sombre*), depending on the position of the vocal tract.⁸³

This dichotomous approach to voice building and vocal quality constituted a notable shift from any previous discussions in the pedagogical literature. For the first time, a scientific approach attempted to describe the type of tone being produced, examining in detail how sound is generated in the singing instrument. García II was not merely interested in breath management, ornamentation, vocal agility, and performance issues. He wanted his students to understand how their own bodies and voices worked, processes where the tiniest nuances and subtleties remained crucial in vocal production. By following this type of methodology, voice students were at last able to analyse the phenomena of singing empirically and systematically.

The student should thoroughly understand that the ring or dullness of sound is, in effect and mechanism, completely distinct from the open or closed timbres. The ringing and dullness are produced in the interior of the larynx, independently of the position, high or low, of this organ, while the open or closed qualities of the voice require the bodily movement of the larynx, and its antagonist the soft palate. Hence, any timbre may be bright or dull. This observation is most important for the expressive qualities of the voice.⁸⁴

Though vocal timbre is dependent on the vocal register being used, “the general disposition of the organs”⁸⁵ remains the same for the “clear” timbre. It is this timbre that gives the voice much “lustre and brilliance”⁸⁶ throughout the chest register, according to García II. He also includes a warning for the singer, stating that “this timbre, [when] carried to the extreme, makes the voice shrill and yelping.”⁸⁷ This warning defines, more so than any other of García II’s statements, what is actually implied by the clear

⁸³ Stark (1999), 37.

⁸⁴ García II (1894), 12.

⁸⁵ García II (1982), lix.

⁸⁶ *Ibid.*, li.

⁸⁷ *Ibid.*, lii.

quality. Too much of this timbre produces a voice “white” in sound and shrill to the ear. It is therefore the singer’s responsibility, under the supervision of the teacher, to guard against this danger.

In creating a vocal quality which is “shrill and yelping” in the chest register, the singer broadens the oral cavity keeping the vertical dimension relatively small and may even add to this a pulling back of the corners of the lips. [In doing so,] the pharyngeal walls are contracted in such a way as to reduce the amount of space available for resonance. The resulting brilliance or *éclat* should not be accomplished at the expense of the proper direction of the tone to the arch of the soft palate. In other words, the tone should not become nasal in quality at any time.⁸⁸

García II supports this supposition himself, here describing what occurs to the walls of the resonating space during the production of the clear timbre.

When one wishes to produce the clear timbre, beginning first with the first low tone, the pharynx swells more than in the state of rest; but as soon as the voice leaves the first tone to rise to the upper limits of the register in the clear timbre, all the parts which constitute the isthmus of the throat [the portion of the pharynx immediately adjacent to the oral cavity] tend to come together, following a progressive course of contraction which corresponds to the gradual rise of the larynx and of the voice. In fact, the velum lowers, and the tongue, although it depresses along the mid line toward the posterior part, lifts at the sides and approaches the velum. The form which these movements impart to the resonant tube is that of a flattened arch, of which the narrow opening is presented immediately above the larynx; this tube is, moreover, rather short and slightly rounded along its length. The posterior openings of the nasal fossae are free at this moment because of the lowering of the velum which is maintained through the entire compass of the register which the clear timbre governs.⁸⁹

García II also warns that the voice should never become nasal during this process.

This can often occur as the velum lowers and the resonators decrease in size.

The sonorous column, by the inclined direction which it has received from the larynx, is on its way toward the osseous anterior part of the palate, and the voice, without going to strike in the nasal fossae, must exit as thrust by the velum, ringing and pure. It is necessary at this moment to separate the corners of the mouth.⁹⁰

⁸⁸ Power (1989), 48.

⁸⁹ García II (1982), lviii.

⁹⁰ *Ibid.*, lix.

Use of the vowels [i] and [u], as sung in Italian, is helpful in bringing the vocal tract into the correct alignment to produce the clear timbre, and García II encouraged their use when working on tone production.

It can therefore be surmised that the “sombre” (dark) timbre requires the singer to manipulate these same resonances in the opposing manner. According to García II, the sombre timbre is “round, full and covered”⁹¹ in quality. Again, it is with its abuse that we learn most clearly what García II implies by the term. “This timbre carried to excess covers the tones, stifles them, [making] them muffled and raucous.”⁹²

To create the sombre quality, it is necessary that the pharynx expand both vertically and horizontally. The jaw must also descend to its lowest position as the lips close in, forming an envelope which encapsulates the sound. García II describes this process in Mémoire.

The velum rises for the sombre timbre until the posterior opening of the nasal fossae is completely closed. The tongue, the base of which is drawn by lowering the larynx, represents an elongated arch, and the sonorous body [that tube of sound created by the pharynx and the oral cavity] has received a long form, bent at a right angle and rather contracted. The column of air which rises vertically strikes against the palatal arch. The sound is heard round, full and covered.⁹³

Contrasting the use of the Italian vowels [i] and [u] to help in the production of the clear timbre, García II suggests that the singer employ [e] and [o] as he or she perfects the sombre quality.

Crucial to the production of vocal timbre is the position of the larynx during phonation. García II noted that

⁹¹ García II (1982), lix.

⁹² *Ibid.*, lii.

⁹³ *Ibid.*, liv.

when the voice rises in the chest register from the lowest tone to the highest tone, if the timbre is clear, the larynx occupies in the first moment a position a little lower than that of the rest; then, by regular ascending movements, it follows the voice in its rise, carrying itself slightly forward.⁹⁴

However, during the production of the sombre timbre “the larynx remains fixed a little below the position of rest...for the entire compass of the register.”⁹⁵ García II was of the opinion that only while using the sombre timbre should one sing with the full intensity of the voice.

The sombre timbre produces the elevation of the velum and the enlargement of the pharynx. This enlargement becomes especially perceptible when the singer gives to his [or her] voice all the volume which it can allow.... This exaggeration of volume can take place only in the conditions of the sombre timbre....⁹⁶

García II also makes references to various other types of timbres in Mémoire and Parts I and II of his treatise, all of which he attributes as being slight alterations of either the clear or sombre qualities. Including the guttural timbre, the nasal timbre, and the harsh timbre, these more specialized productions require rather lengthy explanations, and as such, will not be included in this discussion.

García II believed that the *messa di voce* (also known as the *sons filés* and *spianata di voce*) was the best exercise to reinforce and instil timbral control and breath management. Although the exercise is quite simple, consisting of a crescendo-decrescendo on a single note, it was not intended for beginners. Rather, it was to be undertaken only by those singers who were experts in breath control and in management of the various vocal timbres. The exercise is to be completed with the utmost vocal purity and without strenuous effort. Sound quality should remain intact while completing the exercise, never becoming distorted. The singing organ should also remain flexible

⁹⁴ García II (1982), liv.

⁹⁵ *Ibid.*, lv.

⁹⁶ *Ibid.*, lx.

throughout. When practicing the *messa di voce*, only one timbre and one register should be used per trial, with the *voce di testa* avoided altogether.

The student will begin the tone softly in the falsetto and in the sombre timbre. As we have seen, this procedure makes the larynx firm and contracts the pharynx. Then, without varying the position, and, as a result, the timbre, one will pass into the chest register, fixing the larynx more and more firmly in order to prevent making the abrupt movement of the separation of the two registers. Once established in the chest register, one will raise the larynx again and will dilate the pharynx to clarify the timbre in such a way that toward the middle duration of the tone it will have all its brilliance and all its force. In order to soften the tone, the student will do the reverse; that is to say, that before passing into the falsetto register, at the moment the voice is diminished he [or she] will darken the chest tone, again fastening the larynx low and contracting the pharynx in order to support it and to avoid the jerk of the change of registers. Then he [or she] will pass slowly from the chest register to the falsetto; after which he [or she] will relax the pharynx and extinguish the tone. I deduce this rule from the physiological fact that the larynx, being held low by the sombre timbre, can produce the two registers without being displaced. Now, the displacement produces the hiccough which so disagreeably separates the one register from the other.⁹⁷

Though breath support is no doubt central to successfully completing the *messa di voce*, it also requires the need for finally “controlled coordination between the glottal settings, the vertical laryngeal position, and the contraction of the pharyngeal muscles.”⁹⁸

García II’s *messa di voce* begins

...softly with the loose glottal closure associated with *falsetto* (middle register), and with a low larynx that darkens the timbre; the crescendo requires a ‘pinching’ of the glottis, which is associated with the chest voice, as well as a raising of the larynx and an adjustment of the pharynx to create a brilliant quality. Presumably, the ‘force’ is gained by increasing the breath pressure. For the decrescendo, glottal closure is relaxed, and the larynx descends to again darken the voice quality. The *messa di voce* thus requires fine control of glottal closure, breath pressure, and the posture of the vocal tract. It is easy to see why the *messa di voce* is often considered to be the most difficult of all vocal manoeuvres.⁹⁹

⁹⁷ García II, 1984, 135-136.

⁹⁸ Stark (1999), 98.

⁹⁹ *Ibid.*, 99.

Thirty-two years after detailing timbres in *Mémoire*, García II included additional information about their formation in *Part II* (1872), remarking that the number of timbres increases based on the type of phonation being used. This can lead to as much as a doubling of vocal timbres. While in no way contradicting his earlier explanations, its inclusion in the treatise simply addresses the concept of increased timbral variance.

It is necessary to know that the lips of the glottis can vibrate equally, either when the posterior extremities are put into contact...or when these extremities remain separated. In the first case, the sounds are emitted with all the brilliance possible; in the second, the voice takes a dull character.¹⁰⁰

Having examined the techniques for producing the clear and sombre timbres, it is now possible to discuss their purposes. Though a knowledge of the science of vocal production is necessary to the understanding of these concepts, it in no way guarantees their successful applications. “The choice of timbre will never depend on the literal meaning of the words, but on the movements of the soul that dictates them.”¹⁰¹ Vocal colour is essential to communicating, most effectively and artistically, the stuff of the human condition, be it laughter, flirtation, fear, grief, despair, anger, joy, etc..

The exact knowledge of this...part of the vocal instrument, in its relation to these kinds of products should be familiar to every dramatic singer, and will become the source of his [or her] success.¹⁰²

While García II describes the scientific phenomena of timbre at length, he presents no instructions as to its use. In essence, García II gives the reader a great deal of “what” to sing, but never indicates “how.” This, however, is not to be viewed as an omission. In García II, and in those generations that preceded him, lived a rich performance practice tradition. Such a tradition meant that music students were well

¹⁰⁰ García II (1972), 152.

¹⁰¹ *Ibid.*, 154.

¹⁰² *Ibid.*, 161.

instructed and skilled in score analysis, interpretation, and performance. For the singer, this meant knowing stylistic concerns, the aims and possibilities inherent in language (be they Italian, German or French), vocal ornamentation, or successful musical interpretation. This type of learning is mirrored today in the classical CD market, as the majority of musicians do not have access to the types of resources (or teaching) which existed during García II's lifetime.

The revolution of recorded music/musicians has become our performance practice tradition. Instead of relying solely on teachers and live performance (which remain valuable learning opportunities) for insight into an aesthetic, one is able to buy various recordings of many different performers of a certain work, instantly providing the listener with a wealth of information. As such, a CD functions not only as a document detailing musical tastes and interpretation, but also as a means of instruction. In García II's day, this technology was not available, necessitating an aural and written legacy of information transfer.

Before concluding this assessment of timbre, it is also necessary to address present day techniques and terminology as they apply to vocal colour.

Pedagogues today divide singing into five stylistic categories based on differences in timbre, respiration and diction. These categories include: legitimate, pop-legitimate, pop, pop-belt, and belt. Within this hierarchy, García II's definition of two main vocal timbres still holds true. The clear timbre is the primary quality heard in pop music of singing, as it relies heavily on a shortened and slightly curved resonant tube created by a "slightly lowered velum and a laryngeal position which rises and falls proportionate to

the pitch being sung.”¹⁰³ Frank Sinatra, Tom Jones, Nana Mouskouri, and Holly Cole are but a few singers who employ this type of production.

The legitimate style of singing, however, utilizes the sombre timbre, distinguished by a resonant tube arched to a right angle by a more highly lifted velum. The larynx is also lowered, which in no way mirrors the direction of the pitches being sung. Tones in the highest range of this timbre are produced with more glottal resistance, combined with greater air efficiency during exhalation. Contemporary audiences tend to refer to the differences between pop and legitimate styles by means of voice and genre classification: pop singers generally perform pop music with untrained singing voices. Legitimately-trained singers, however, possess instruments which are the products of extensive vocal study, and usually sing classical music. Such artists include Beverly Sills, Renée Fleming, Dietrich Fischer-Dieskau, and Ben Heppner, among others.

The belt style is produced by carrying the clear timbre and pop style of singing to the extreme. While this quality may sound shrill and yelping to some ears, most notably those of García II who warned against the practice, it is the sound most often heard on AM radio, also enjoying great commercial success. In this type of singing

the shorter and straighter the resonant tube (and therefore the more strident the production), the more desirable the timbre is to the performer. Diction is distorted so that the plosive and dentalized consonants are given much more energy than in legitimate singing. This keeps the voice moving on expelled air rather than on air pressure and is an aid to the singer’s production within this style and not the listener’s understanding of the words. Similarly, vowels become distorted toward the open sounds as the voice ascends. This is the direct opposite of legitimate technique where modification (cover) causes the vowels to migrate to the next closed position to elongate the oral cavity and create resonant space necessary to keep the timbre consistent.¹⁰⁴

¹⁰³ Power (1989), 54.

¹⁰⁴ *Ibid.*, 55.

Ethel Merman, especially in the higher reaches of her voice, acquainted audiences with this type of vocal production. Today, singers like Whitney Houston, Mariah Carey, Patti Labelle, and Christina Aguilera are known for their powerful belts. Interestingly, these female vocalists are often referred to as divas, a name once reserved for the reigning prima donnas of the opera world.

The mixed styles of pop-legitimate and pop-belt are produced by the fusion of clear, sombre and belt timbres. Pop-legitimate singers include Audra McDonald, Julie Andrews, Mandy Patinkin, and Michael Crawford, in comparison to the pop-belt sounds of Barbra Streisand, Liza Minelli, Roch Voisine and Russell Hitchcock of the band *Airsupply*.

(e) *Vocalization*

The majority of modern voice teachers use vocalization for two major purposes: first, to warm-up the voice, and second, to attempt the correction of specific vocal problems. Technical exercises also provide singers with the means to train their natural instruments, giving them the opportunity to continually refine vocal quality, pitch, respiration, and delivery through repetition. Today, few teachers would think of concentrating solely on vocalization for any period longer than three to four weeks. Paradoxically, this was the exact approach used by pedagogues during the 19th century, when students spent months working on exercises alone.

Most teachers today make it a point to assign repertoire, usually a simple folk or art song, within the first two lessons of study. Some teachers forgo all vocal exercises completely, and instead, make repertoire the focus of the lessons and the means of vocal instruction. These radical differences in pedagogical philosophy are no doubt rooted in

the web of social, political, and economic factors which permeate and define modern society; humankind's obsession with instant gratification and immediate fulfilment plays a role in the operations of many vocal studios. Combined with the frenetic pace of today's lifestyles, students, and sometimes teachers, feel compelled to rush the learning process.

It is doubtful that García [II] would have condoned this practice. The last two chapters of Treatise, Part I, contain nearly 150 pages of exercises to help the student achieve every ornamental or expressive device which he felt the properly schooled singer must know. García II begins chapter VII of Treatise with a disclaimer of the word "vocalization," saying that it was indefinite in meaning. He replaced it with the more precise words "agility of the voice"¹⁰⁵ and continued to use the word "vocalization" synonymously with the term "agility."

García II defines vocalization / agility:

To perform with the voice, on all the vowels in turn:

In the two timbres;
 In the three registers;
 In the entire compass of the voice;
 In all the degrees of force;
 At all degrees of speed;
 All kinds of passages;
 By carrying them;
 By tying them;
 By marking them;
 By marking them staccato;
 By aspirating them [only rarely];
 By marking all the different inflections;
 By marking stops in them;
 By combining all these means.¹⁰⁶

¹⁰⁵ García II (1982), 54.

¹⁰⁶ *Ibid.*, 54-55.

These features of vocalization are closely tied to the manner in which the various parts of the vocal apparatus function, including the breath, the vibrator(s), and the resonator(s).

This very complex study not only has the advantage of furnishing the singer with all of the materials which he must use later; it is the only one, as I have said, which equalizes the compass of the voice and makes all the parts of the range familiar; finally, this study offers the only means of developing all of the upper extension of the voice without forcing the organ.¹⁰⁷

The first vocalization to which García II makes reference to is the “portamento.” He then leads the student through a series of three hundred and fourteen exercises, including sections devoted to scale passages, trills, and roulades, increasing in difficulty and intensity as one progresses.

Even though there are literally hundreds of exercises available to the singer in the text, no mention is made of those factors which lead to the successful mastering of vocal quality, range, intensity, etc.. As such, García II’s exercises do not address voice building explicitly, but rather, a means by which a student is able to gain great flexibility. Paradoxically, García II was of the opinion that it was necessary to create the singing instrument prior to mastering matters of agility, even though no such reference can be found in any of his texts.

There is a wealth of material missing from García [II]’s writings--exercises for teaching proper tonal placement, the creation of breath energy, etc.. In an age of skilled craftsmen, these methods were the secrets of [his] art which could not be shared. They were, after all, what made voices trained in his studio distinctive from those elsewhere. They were the trademark of genius.¹⁰⁸

By denying his readers that which they desired most, García II was able to ensure his own livelihood, fame, prominence, and respected place in the annals of vocal pedagogy. His genius manifested itself in his intelligence, artistic abilities, dedication,

¹⁰⁷ García II (1982), 54-55.

¹⁰⁸ *Ibid.*, 79.

and individuality. Respected by singers, teachers, and colleagues the world over, his reputation blossomed through the constant success of his students and because of his pioneering efforts the field of voice science. Though many have criticized his methodology, in particular the coup de la glotte, these attacks have been based on ignorance or misinterpretation. This discussion, one hopes, helps to put some of these falsehoods to rest.

(f) *Registers*

A register is a series of consecutive homogeneous sounds produced by one mechanism [that being the larynx], differing essentially from another series of sounds equally homogeneous produced by another mechanism [again, the larynx], whatever modifications of timbre and of length they may offer.¹⁰⁹

To date, no authors have described the term better, though García II's antiquated manner of speech reflects the literary style of his generation and not that of contemporary writers. James McKinney, in The Diagnosis and Correction of Vocal Faults (1982), defines register as:

A register in the human voice is a particular series of tones, produced in the same manner (by the same vibratory pattern of the vocal chords), and having the same basic [tone] quality.¹¹⁰

Extrapolating from García II's statement "...a series of consecutive homogeneous sounds...", a register can thus be viewed as a group of adjacent pitches in an uninterrupted row, which are similar in both their structure and quality. All vocal tones are produced by the larynx, with varying degrees of musculature, and this is manifest in García II's "...produced by the development of the mechanical principle...." It is therefore

¹⁰⁹ García II (1896), 8.

¹¹⁰ McKinney (1982), 97.

the changes in laryngeal function and vibratory pattern which most accurately distinguish the singing registers.

A register change cannot be decided on the basis of a difference in tone quality alone, no matter how extreme that difference may be. There must be a new pattern of muscle use to determine employment of another register.¹¹¹

García II uses the terms *poitrine*, *fausset* and *tête*, learned from his father, to distinguish contrasting regions of the voice, though he states that the singing voice really only has two registers, the “poitrine” and the “fausset-tête.”¹¹² In a footnote, he clarifies these labels.

The range designated by the name “fausset-tête”, seemingly a single register, is considered by musicians as formed by two adjacent registers, of which the lower takes the name *fausset* and the upper the name *tête*. To be more easily understood, we temporarily make use of the division, reserving the right to later show the inconsistency of it.”¹¹³

García II does not agree with his contemporaries that the “fausset” and “tête” are actually two different registers. Rather, he considers the falsetto voice and the head voice as belonging to the same register. As such, both of these qualities utilize the same mechanism for the production of sounds. Hence, a seamless transition can be made when moving from one quality (falsetto) to the other (head), and García II defines this complex as the falsetto-head register. This differs greatly from the transition between chest voice and falsetto voice or chest voice and head voice, during which a recognizable “break” can be heard. As expected, the chest voice and the falsetto-head complex do not belong to the same register.

The laryngoscope allowed García II to observe vibrating vocal folds as transitions were made between various registers, and he ultimately published these findings in

¹¹¹ McKinney (1982), 58.

¹¹² García II (1840), 4.

¹¹³ *Ibid.*, 4.

Observations in 1855. At that time, he introduced no additions or changes in defining register. However, in 1894, with the printing of *Hints*, García II makes reference to three vocal registers, which he named the *chest*, *medium* and *head*, once again stating that “these names are incorrect, but accepted.”¹¹⁴

The difference here is not replacing falsetto with the word “medium,” as this was listed as an alternative in his first publication. It is the change in the number of registers, three instead of two, which is noteworthy. Ultimately, it is García II’s explanations of the various muscular functioning in the three registers in *Hints* which support a three register construct.¹¹⁵

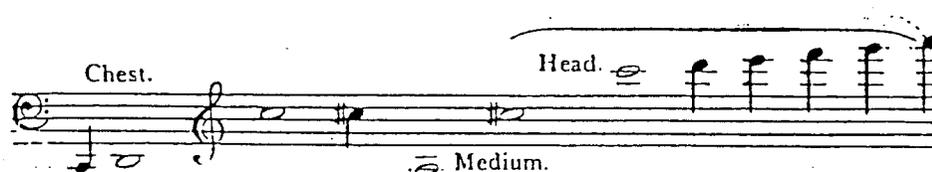
Today, voice scientists generally agree on four major registers in the singing voice, including the vocal “fry” or “rattle” (a typology also used by García II, but which he feels is really a specialty of certain singers and repertoire, notably that of the basso profundo), modal voice (synonymous with chest), falsetto, and whistle or flageolet. Comparison of García II’s assessment of registers to those of voice scientists of today, most notably James McKinney and William Vennard, reveals that García II’s definitions of chest, falsetto, and head voice are accurate and acceptable. Though slight differences

¹¹⁴ García II (1896), 7.

¹¹⁵ The anatomical knowledge required to understand these muscular processes is of a meticulously complex nature, far surpassing the examination of timbre previously mentioned. As such, it is not the intent of this discussion to concentrate on this anatomy, as it would only serve those who specialize in voice science. García II concludes that the “differences between chest and falsetto registers are these: [that] the lateral crico-arytenoid muscles contract during chest tones but are passive in the falsetto voice; and, [that] the thyro-arytenoid muscles come into deep contact for their full length for the chest voice, but only their thinned, ligamentous edges are together for the falsetto” (Power (1989), 65). For further information see García II’s *Observations* for a full analysis of musculature.

in terminology exist between their writings, all of these scholars describe the same physiological processes.¹¹⁶

FIGURE 2.1: *García II's Schematic of the Singing Registers*¹¹⁷



As demonstrated above, García II indicated that the falsetto register lies above the chest register in male voices. Singers and voice teachers today would be in complete agreement concerning this assessment. It should be further noted that the limits of the chest register overlap those of the falsetto register, thereby creating a division of tones which may be produced by either the chest or falsetto mechanisms.

John Large, in his article “An Acoustical Study of Isoparametric Tones in the Female Chest and Middle Registers in Singing” (1968), defines pitches that can be sung in more than one register as *isoparametric*. As such, those pitches that overlap between the chest and falsetto registers in García II’s schematic can be defined in this way. No isoparametric tones exist between the falsetto and head registers. Instead, these two qualities form a continuous progression of laryngeal adjustment in which no major changes in function occur.

¹¹⁶ Again, extensive physiological knowledge is required to understand these phenomena. For further information, please refer to McKinney’s The Diagnosis and Correction of Vocal Faults (1982) and Vennard’s Singing: The Mechanism and the Technique (1967).

¹¹⁷ García II (1896), 10.

García II was not developing a new concept when he determined that “those pitches immediately above the chest register in the female voice should be considered as belonging to the falsetto register, just as in the male production.”¹¹⁸ According to many teachers and singers, dating as far back as Porpora and the Italian School of Singing, the falsetto voice forms a particular register which differs significantly from that chest voice, which lies below it. As García II’s writings were re-examined in the years after his death, many questioned his use of the term “falsetto,” believing that he was referring to a function different from that implied today. Others countered that García II was misusing the term falsetto in reference to women, as it was believed that women were incapable of producing such tones since their voices do not undergo the same dramatic developmental changes that men’s voices do during adolescence.

This argument is also incorrect.

Motion picture studies of laryngeal action reveal that women can and do produce falsetto, and electro-myographic studies by Vennard, Hirano and Ohala confirm this fact. There are some women who sing exclusively, or nearly so, in falsetto. When a listener determines that a man is singing in falsetto, the decision is based largely on a change in the quality and texture of the sound being produced. When a woman sings in falsetto, large colour differences are not present.¹¹⁹

When discussing the difference in falsetto and head production in the female voice, it is the vibratory pattern producing the pitch in the larynx which is of greatest importance, not the position of a particular note as found in a singer’s range. The way in which the muscle of the larynx works is paramount to determining whether or not the singer is producing a falsetto tone, not how high the pitches are being sung.

García II does not make any reference to the flageolet register in his writings. However, it can be found in the work of one his greatest supporters, Anna Lankow. Most

¹¹⁸ García II (1896), 72.

¹¹⁹ Power (1989), 72.

often referred to as the whistle register or whistle tone, there is still much to be known concerning its function and production. Voice scientists are confronted by the problem of a closing epiglottis, which occurs during this type of phonation. As such, the laryngoscope can not be used as a means of observation.

It is known that this register consists of those pitches at the extreme upper end of the voice, usually appearing around c6, and extending to c7. Occasionally, in young children, it may even go a fifth higher. The register gets its name, much in part, as a result of the absence of prominent overtones, producing a sound quality similar to the physical act of whistling with the lips. Though it is not common to all voices, access to this area may be gained through study.

Comparisons of García II's theory of registers to the most scientifically substantiated explanations of today prove that he was a true visionary. Even before the advent of the laryngoscope, he accurately detailed registration in the human singing voice, creating an entirely new world of vocal pedagogy and understanding. His theories are as accurate, physiologically correct, and applicable now as they were in the 19th century. This discussion should help to put the many misconceptions concerning his work to rest.

His explanations of muscular function during the two main registral adjustments (chest = modal, and falsetto-head = head) coincide in every detail with present day [theories of the processes]. This means that García II's use of the term falsetto was both accurate and deliberate.¹²⁰

Every society and culture endures periods of change, renewal, and growth. Singing and vocal aesthetics, as with all the arts, are no different in that they too evolve.

¹²⁰ Power (1989), 82.

Some changes emerge over a period of a few decades, while other changes are observed to take root over a longer period of time.

It is therefore unreasonable to criticize García II's methods in regard to registers; he was simply participating in the performance practice of the Romantic era. García II trained singers to use the falsetto register above the passagio because it was the norm, both in male and female voices, during his lifetime. Though not a technique utilized by singers today, it only faded some sixty-seven years ago, no longer being used by singers by 1935. Without García II's contributions, voice science would simply not be what it is today.

CHAPTER THREE:
García II in Performance

(a) *The Performance World*

García II's impact in the worlds of operatic and classical vocal performance is equally impressive. As mentioned earlier, his students, who included Jenny Lind (1820-1887), Mathilde Marchesi (1821-1913), and Julius Stockhausen (1826-1906), in addition to many others, were among the top singers, performers and voice teachers of their time. Subsequently, García II's vocal approach was transmitted to future generations of singers by his students, who in turn trained their own students with his methodology.

APPENDIX A¹²¹ included with this discussion traces García II's method through successive generations of singers as passed from teacher to student, originating with Manuel García II as founder. Though not all of the singers included within the 22-page listing studied personally with García II, they share a common vocal aesthetic, one based on the Italian School of Singing, and utilizing the technical elements endorsed and used by García II in his teaching as discussed in chapter two. Thus, the appendix may be interpreted as a García II genealogy of singers, detailing how and where his work was disseminated throughout the world, including the following geographic regions:

FIGURE 3.1: *The Global Dissemination of García II's Method*

(1) Africa Cape Town	(11) Denmark Aarhus Copenhagen	(13b) Germany Oberhausen Offenbach	(21) Japan Yokohama
(2) Argentina Cordobra	Harbro Roskilde	Petronell Solingen Stuttgart	(22) Lithuania Kaunas
(3) Australia Adelaide	(12) France Angers	St. Wendel Weimar	(23) Netherlands Amsterdam

¹²¹ Compiled from the personal research of various singing/singer databases, singing dictionaries, pedagogical resources, internet listings, vocal literature, biographies, autobiographies and journals.

Faraville	Decazeville	Weinsberg	Groningen
Hawksburn	Doudeville	Weisbaden	Hilversum
Kendall	Elbeuf	Wuppertal	Rotterdam
Melbourne	Lyons		Tilburg
Richmond	Marseilles	(14) Greece	
Sydney	Nantes	Athens	(24) New Zeal.
Torquay	Orthez		Christchurch
	Paris	(15) Holland	Otaki
(4) Austria	Rouen	Beverwijk	Wherapuhunga
Branau	Sevres	Koudekerke	
Coblentz	St. Nazaire	Krommenie	(25) Norway
Graz	Toulouse	Laren	Horton
Paztho		Oudkarspel	Oslo
Vienna	(13) Germany	Querne	
	Bayreuth		(26) Poland
(5) Belgium	Beilitz	(16) Hungary	Breslau
Antwerp	Berlin	Budapest	Cracow
Boussu	Braunschweig	Kormend	Gmezno
	Bremen	Eperjes	Gostowo
(6) Bulgaria	Cologne	Sopron	Jarotschin
Beglej	Dusseldorf		Lodz
Iperich	Erfurt	(17) India	Stanislow
Sofia	Erlangen	Limassol	Warsaw
	Essen		
(7) Canada	Funfirchen	(18) Indonesia	(27) Portugal
Deloraine	Frankfurt	Java	Lisbon
Montreal	Gallen		
Nelson	Hamme	(19) Ireland	(28) Romania
Ottawa	Hanover	Dublin	Braila
Toronto	Heidelberg		Bucharest
	Herzogenbusch	(20) Italy	Czernowitz
(8) China	Leipzig	Florence	Konstantza
Shanghai	Losheim	Genoa	Lugoj
	Ludwiglust	Milan	Solovastru
(9) Croatia	Mannheim	Naples	Tumu Magurele
Zagreb	Marseburg	Orvieto	Vasiova
	Mulheim	Piacenza	
(10) Czech Rep.	Munich	Seville	(29) Russia
Brno	Neunkirchen Saar	Vercelli	Kronstadt
Plzen	Norrkoping	Verona	Moscow
Prague	Nuremberg		Petrograd
			St. Petersburg
			Saratov
(30) Scotland	(36) United Kingdom	(37) United States	(37) United States
Aberdeen	Barnsley	Arlington	Revere
Edinburgh	Bately Yorks	Atlanta	Riverside
Glasgow	Bedford	Baltimore	San Francisco
Perth	Blaina	Bay City	San Jose

(31) Spain	Bolton	Belville	Sheboygan
Barcelona	Cannock Yorks	Boston	Slater
Madrid	Cardiff	Brooklyn	Springfield
	Cheltenham	Buffalo	Sterlingville
(32) Sweden	Chester	Cambridge	Stirling
Bohuslan	Clifton	Canton	St. Louis
Gafle	Colchester	Chattanooga	Tacoma
Gothenberg	Cork	Chicago	Titusville
Karlstadt	Cornwall	Delano	Wheatland
Malmo	Daylesford	Deloraine	Wilmington
Norrhult	Derby	Dunbarton	Vanceberg
Norrkoping	Douglas Isle	Dundee	
Oslo	Durham	Eldoro	
Smaland	Elgin	Esdale	
Stora Tuna	Essex	Fairbanks	
Stockholm	Falkirk	Galveston	
Torsaker	Farnham	Gatesville	
Vanersborg	Hamme	Hollywood	
Vasteras	Hatfield	Horne Mt.	
	Liverpool	Jellicoe	
(33) Switzerland	(36) UK (cont'd)	(37) USA (cont'd)	
Bern	London	Jamestown	
Frauenfeld	Manchester	Kansas City	
Niederwangen	Middlesex	Kirksville	
Wintethur	Monessen	Lewiston	
	Myther Tydfil	Lincoln	
(34) Tasmania	Norwich	Los Angeles	
Hobart	Oldham	Louisville	
	Pyecombe Sussex	Marengo	
(35) Ukraine	Pontypridd	Midland	
Arthirka	Purbrook Hants	Milwaukee	
Astrakan	Sawston Cambridge	Minneapolis	
Babino	Skegness	Modesto	
Gradzhak	South Wales	Moline	
Kharkov	Stirling	Nevada City	
Kiev	Stoke on Trent	New York	
Novij Dvor	Surrey	New Orleans	
Odessa	Swansea	Pasadena	
Poltava	Trelogan Wales	Pheonix	
Shemakha	Wayne	Philadelphia	
Vojeikovo	Wigan	Pittsburg	
	Wolverhampton	Princeton	
	Yarmouth	Racine	

The extensive evidence and transmission of García II's methodology into these many diverse lands (37 countries and 293 cities) confirms the assertion that he and his work are of critical importance when examining the field of vocal pedagogy.¹²² As a master teacher, he possessed a profound understanding of the vocal apparatus and its abilities. Educating his students, who in turn used what they learned as the basis for their own teaching, a domino-effect was created, carrying with it the García approach to voice building to countless singers, teachers, and students (777 listed in the genealogy and growing) around the globe. In short, the impact of his work has been monumental. Because so many singers and teachers have been influenced by his theories, a true García II infusion has occurred within mainstream vocal pedagogy, a phenomenon which continues today. Though contemporary teachers may not claim nor consciously be aware that what they are teaching has been modelled or shaped by García II's work, it is highly probable that it has been after considering the geographical implications involved.

From the García II genealogy, I have chosen Beverly Sills (1929-) and Dietrich Fischer-Dieskau (1925-), both third generation products of the García II School, to represent his impact in the world of performance. Sills was chosen because she can be credited as the most successful García II School trained singer in the Americas, and Fischer-Dieskau because his performances and recordings of German lied are currently regarded as hallmark interpretations of the genre. Both singers enjoyed international singing careers, performing on the world's greatest operatic stages, including The Metropolitan Opera, Covent Garden, and La Scala, and both have also written autobiographies, commenting on their singing and life experiences, providing valuable

¹²² These regions correlate to the birth-places and centres of heightened activity for the singers and teachers listed in Appendix A.

insight into two careers which helped to define the world of classical singing during the mid to late 20th century.

Beverly Sills was born Belle Miriam Silverman on May 25th, 1929 in Brooklyn, New York. A renowned American soprano and opera director, she began her vocal studies with Estelle Liebling at the age of seven, encouraged by her mother who also provided her daughter with lessons in dance and elocution. Estelle Liebling (1880-1970) was a second generation García II product who had studied with Mathilde Marchesi in Berlin. A fellow New-Yorker, Liebling made her operatic debut at the age of 18 in the title role of Donizetti's Lucia di Lammermoor, a role which Sills would later champion during her own career. Liebling held engagements with the prestigious Stuttgart Opera, Opéra-Comique, and Metropolitan Opera. Upon her 50th birthday, Liebling chose to devote herself to teaching, serving on the faculty of voice at the Curtis Institute from 1936 to 1938. Shortly thereafter, she moved to New York, where she continued teaching her most famous student, Beverly Sills. Liebling also published an influential book on singing technique entitled The Estelle Liebling Coloratura Digest in 1943.

After training intensely with Liebling for eleven years, Sills made her operatic debut as Frasquita in 1947 with the Philadelphia Civic Opera's production of Carmen. She also sang with the highly respected San Francisco Opera during that year. In 1955, Sills began her long association with the New York City Opera (after seven auditions), reigning as the company's resident diva. It was with the company's 1966 production of Handel's Giulio Cesare that Sills solidified her place in opera, praised by critics and the public for her interpretation of Cleopatra. *Time Magazine* would later feature her on its cover, with the caption "Bel Canto Beverly," as this repertoire suited Sills' vocal abilities

perfectly. Like Maria Callas, the first opera singer to garner international public superstardom, Sills too sought to promote bel canto opera. After Callas had revived the works of composers such as Donizetti and Bellini by the 1950s, Sills followed suit by singing all three of Donizetti's Tudor queens, including Mary Stuart, Anne Boleyn and Elizabeth in Roberta Devereux. She was also the only coloratura soprano of her generation to leave recordings of all three of these operas. Appearances in international opera houses included her Queen of the Night in Vienna (1967), Rossini's Le siège de Corinthe with Marilyn Horne at La Scala (1969), and Lucia di Lammermoor at Covent Garden in 1970. Sills made her Metropolitan debut in 1975, reprising her critically acclaimed rendering of Pamyre in Le siège de Corinthe.

In addition to her abilities on stage, Sills also triumphed in the boardroom. From 1979-1989, she served as the general director of the New York City Opera, working endlessly to pull the company out of tremendous debt and near bankruptcy. After the company was on sure financial footing, Sills retired, directing her energies towards her family and philanthropic and social causes. Today, she can still be seen occasionally hosting "Live From Lincoln Centre" on PBS, promoting musical education in public schools, and lecturing at conferences and events throughout the US.

Sills has been quoted as a singer with a "...secure and often brilliant technical [capacity]..." being an "...excellent actress with a warm and ingratiating stage personality...."¹²³ Considering her voice, her career, and her artistic and business achievements, one is left with a portrait of an truly amazing artist and personality. Key to the beauty of her singing voice was the solid technique instilled by Estelle Liebling. As

¹²³ <http://www.grovemusic.com>

the greatest American singer trained in the García II School, Sills shines as a brilliant example of the type of voice García II himself sought to produce.

The Act I *Finale* of Giuseppe Verdi's (1813-1901) La Traviata (1853) consists of a dazzling solo scene featuring the opera's tragic heroine, Violetta, whose vocal lines and successful execution test the singing and interpretive abilities of any soprano attempting the role. As a flagship piece within the repertory, many of the world's finest prima donnas including Beverly Sills, Joan Sutherland, Maria Callas, Eleanor Steber, and most recently Renée Fleming at Houston Grande Opera, have used this role to solidify international careers within the operatic world. The "Ah, fors è lui che l'anima" and "Sempre libera degg'io" serve as two companion and contrasting texts which in the context of the opera showcase all those qualities (both technical and artistic) which make for opera at its best and the phenomenon of diva. As the aria unfolds, a mature Violetta reflects on the possibility of new love, adventure, joy and life with the young and attractive Alfredo, with whom she is falling in love. Violetta can hardly contain herself as she is overcome by overwhelming happiness. Sadly, this is not to last, for soon Alfredo will come to reject his euphoric admirer. Beverly Sills' rendering of Violetta became a signature role for her, as she performed the opera in her native New York and abroad.

FIGURE 3.2: *La Traviata Act I Finale Scene Structure*

<i>Mvt:</i>	"È strano! È strano!"	→	"Ah, fors è lui"	→	"Follie! Follie!"	→	"Sempre libera"
<i>Bar(s):</i>	1-22		23-116		117-136		137-254
<i>Style:</i>	recitative / arioso		arioso		recitative / aria		aria
<i>Forum:</i>	accomp. recit.		abab'		accomp. recit.		introduction
			↓		↓		↓
			cadenza		cadenza		A (abac)

↓
B (ab)
↓
cadenza
↓
da capo (abac')

The scene itself measures 12 pages in length and is comprised of 254 bars of music. The vocal range spans that of 2 octaves and a minor third (c–e^{b3}). Verdi only required the soprano to be able to reach a high d (d³) within the scene, with the final note being an a^{b1}. However, as part of changes in performance practice and interpretation, singers during the 20th century began to include higher pitches (e^{b3}) within the scene’s cadenzas and during the “Sempre libera” ending. It was within this tradition that Beverly Sills learned the role, and as such, she includes the previously un-called-for top notes throughout the scene and during its conclusion. Each of the four sections of the *Finale* is of a particular style, ranging from accompanied recitative to full aria, and each places specific requirements on the singer. During this excerpt the soprano must traverse all the known peaks and valleys of Italian operatic vocal writing, utilizing in performance all those elements indicative of a finished and mastered singing voice. As a result of such interpolations, audiences have come to expect more virtuosic and pyrotechnical interpretations of the role. This situation is very similar to the high b^b (b^{b1}) expected of tenors in Giacomo Puccini’s (1858-1924) *Nessun dorma* during the third act of Turandot (1926). Though it may not have appeared in Puccini’s original score, no tenor would dare sing the aria today without the final high note, for audiences expect, pay, and demand to hear it.

Before proceeding with further analysis, it is necessary to list, categorize and explain the types of vocalises used by García II in his teaching. Though a more extensive investigation of the vocalises will be covered later in this chapter [Appendix C (I/II)], an introduction to these exercises and understanding of their function is required since they will be used shortly in the analysis of musical examples. The vocalises included within the Appendix C (I) were originally constructed by García II and published as part of his The Art of Singing in 1841, and represent a cross-section of the various exercises he used while training his students. In short, the vocalises chosen and used below as a means of classification condense the various technical requirements found throughout García II's writings. In total, the 27 vocalises listed address the concepts of registral balance, tonal placement, intervallic training (both large and small), flexibility, agility and scale work as applied to the singing voice, utilizing various rhythmic and melodic formulae. Intervallic difficulty, arpeggiation, chromatics, and dynamics are also considered. It is possible to divide the exercises further into specific categories, each intended to cultivate the singing instrument in terms of certain physiological and resonance changes. The exercises in Appendix C (I) can thus be grouped into the following categories:

*Register Balance and Mix: V1*¹²⁴

- aims to help the singer transition smoothly between chest and mid/mixed voice, addressing blend and tonal/muscular modification through the passagio.

Vocal Slides: V2 – V4 (intervals of 2nds, 4ths, 6ths, etc.)

- refined muscle control from intervals of 2nds to the octave, developing depth in the throat and necessary lengthening of the vocal tract. Slurring encourages breath connection and a balanced larynx as closure occurs between the vocal folds producing focused vocal tone.

Pitch/Interval Articulation: V5, V18

- encourages freedom and flexibility of the vocal apparatus as articulation between pitches (2nds, 3rds, 4ths, 5ths etc.) increases. Connection to the body and

¹²⁴ The "V" in V1, V2, V3 etc. means vocalise.

to breath energy is required as the coloratura intensifies, intended to eliminate undesired tensions in the jaw, tongue, neck and connected musculature. Registration and passagio issues are also addressed when the exercise spans the octave and above.

Scale Passages: V6 – 9, V18 – V20

- requires a free larynx throughout the octave, incorporating muscular flexibility, legato, vocal lengthening, intonation (works natural half-steps) and register transition through the patterns indicated, increasing in tempo and range. Vowel modification, perceived resonance¹²⁵ and passagio issues are also tested. The introduction of chromatic figures encompassing the octave with an upper extension of a 3rd specifically requires fine motor control, breath energy connection, tuning, and transition into the upper areas of the voice.

Movement in Thirds: V10 – V12

- necessitates flexibility and freedom in movement in 3^{rds}, eventually incorporating vowel modification, perceived resonance, and a relaxed laryngeal position.

Permutations on Third Sequences: V13 – V14

- incorporates increased difficulty in lateral phrasing, requiring committed breath energy combined with laryngeal freedom. Again, transitions into, from and above the passagio are tackled.

Movement over 7ths and Leaps: V15-V16

- requires increased vocal flexibility addressing the concepts of tuning, breath support, vowel modification, perceived resonance and passagio adjustment.

Arpeggios: V17

- addresses issues involving the quick alternation between vocal registers, vowel modification, perceived resonance and the passagio.

Messa di Voce: V21

- extremely demanding dynamic contrast which requires the full control of the vocal apparatus, demonstrating advanced respiration, onset, timbre adjustment and tonal placement. Though appearing quite simple in nature, García II deemed this the most difficult of the vocal exercises to execute properly.

Glottal Articulation: V22

- necessitates freedom of the glottis and larynx during the constant initiation and repetition of a particular pitch at various rhythmic levels. Vocal attack and integrity/clarity of sound are fundamental to this exercise.

¹²⁵ Biofeedback: where the singer experiences or feels the sound localizing.

Turns and Trills: V23 – V27

- the most advanced type of roulades and coloratura prescribed by García II, incorporating the various vocal requirements mentioned thus far. For any such ornamentation to be sung successfully, the voice and body must be free of any constrictive tension. Oscillation between pitches in this manner and at this speed cannot be consciously controlled, but rather allowed to happen, where in the co-ordination between breath energy, glottis, initiation and production of sound is perfectly balanced.

Like García II's own Art of Singing, the exercises within the appendix increase in difficulty as one moves forward. It should be noted that the fundamentals of body alignment, a balanced larynx, proper respiration and support, tone, placement, registration, vowel modification and accurate tuning apply to all of the vocalises. A student is never to omit any of these concerns in his/her singing. In fact, it is through such precise and co-ordinated work that the vocal apparatus reaches its fullest potential, and these exercises, prescribed and advocated by García II, serve as the means to accomplish this task. Only when an exercise was mastered, with the voice totally free both technically and artistically, would García II proceed to the next. Patience, along with perseverance were essential in the vocal learning and production process.

FIGURE 3.2: *La Traviata Act I Finale Analysis*¹²⁶

<i>Section:</i>	<i>"Ah, fors è lui"</i> ("Ah, was it for him...")			
<i>Bar Numbers:</i>	1-5	6-13	14-22	23-113
<i>Corresponding Vocalises:</i>	V22	V5	V2-V7	V2-V4, V6, V8, V11 V15-16, V21
<i>Vocal Requirements:</i>	recitative style	shifting tempi	range	subito singing

¹²⁶ It is assumed that since Sills and Fischer-Dieskau were trained by teachers well versed in the García II methodology that those elements inherent to his singing school (as discussed in chapter 2: chiaroscuro, respiration, coup de la glotte, timbre, vocalization and register balance) are present and consistent within both of these singers. It would be impossible to analyze and index all the variables being considered by a singer during the course of a performance. As such, those factors most explicit in the score and manifested within the singing voice will be considered in the analysis.

parlando phrasing repeated pitches passaggio	dynamic var.	coloratura legato chromaticism	interval leaps marcato articulation staccato articulation octave slides dynamic variation coloratura fioritura
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With the first note in “*È strano! È strano!*”, Beverly Sills begins a journey as Violetta which can last anywhere from 10 to 12 minutes depending on the tempi selected and the concerns of the conductor. In the EMI recording listed in the bibliography, the scene lasts 11.52 minutes in total. Coupled with the emotional intensity of the opera at this point and the demands of the vocal writing, it is therefore essential that Sills vocally pace herself during the Act I finale. Without such consideration, there would be no way that she could navigate the entire scene and subsequent acts successfully. In this way Sills uses the voice as a resource, expending and conserving her energies within the totality of her character, the scene, and the opera.

Since the opening material is a recitative, Sills must communicate a great deal of information to the audience, describing her situation and relevant plot events. This requires clean and clear Italian diction, a quality which she possesses in abundance. The text is delivered very clearly throughout the scene, even when the vocal line reaches into the upper areas of the voice. Only when singing above the staff are the vowels modified (opened) in such a way as to impair understanding (bar 135: “gioir”). This is, however, quite standard and accepted within the parameters of operatic singing.

During the first 22 bars of this excerpt, Sills often uses a *sotto voce* (half voice) sombre-generated timbre, engaging the voice to a fuller degree (more clear timbre)

during the climax of the recitative (bars 18-22). This opening material also requires a vocal tone reminiscent of speech, and therefore Sills uses a parlando style, and when combined with the sombre timbre produces what sounds to be pitched dialogue. It is in the following arioso/aria sections that a more legato and intensified vocal production (balance of clear/sombre qualities) is administered as Violetta reflects on her emotional state. Bars 1-22 incorporate García II's vocalises, V2-V7 and V22.

At bar 23 (*Andantino*) an upwardly-arpeggiated motif begins the “Ah fors è lui,” an arioso section which serves as point of transition between the previous recitative and the subsequent aria. The vocal color Sills applies is mitigated by this motive (bars 23-25), requiring both a sweet and tender sonority which she achieves through use of a breathier vocal production (relaxed vocal closure). This type of timbre is first stated by the flute, clarinet and oboe beginning in bar 23. Verdi himself includes the marking *dolcissimo* over the vocal line at this point, and when combined with the instrumental writing, great intimacy is produced. During this music Sills beautifully navigates subito sections (bars 27-34), greater interval leaps (bar 32), contrasting articulation (bars 27-28), vocal slides (bar 28), dynamic variation (bars 43-54), coloratura (bar 32) and fioritura (cadenza at bar 113). Relevant here are García II exercises V2-V4, V6, V8, V11, V15-V16 and V21, the technical tools which support Sills' artistic intensions.

FIGURE 3.4: “*Follie! Follie!*” Analysis

<i>Section:</i>	“Follie! Follie!” (“What folly, what folly!”)
<i>Bar Numbers:</i>	117-136
<i>Corresponding Vocalises:</i>	V2-V11, V21-22

<i>Vocal Requirements:</i>	recitative style / parlando phrasing repeated pitches passaggio shifting tempi dynamics extreme coloratura interval leaps chromaticism
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The next portion of the scene is the “Follie follie!”, a hybrid forum of recitative and aria. Beginning at bar 117 Sills uses a much more declamatory vocal quality, increasing the vocal production (vocal closure) as excitement and emotion heighten. Having just finished a fioritura cadenza which foreshadows the pyrotechnical vocal writing ahead, this interjection starting at bar 117 fuses together almost all of the technical elements discussed thus far. In preparation for the “Sempre libera,” Verdi begins to increase the demands upon the singer, requiring increased coloratura throughout the full compass of the voice. The tessitura also shifts, now resting between c1 and e2. Technically, Sills is able to balance the recitative style with increased vocal complexity, involving repeatedly-attached pitches (bars 123-127), the passaggio (bars 128-131), shifting tempi (bars 117-120), continued dynamic contrast (bars 133-134), extreme coloratura (bars 132, 135), interval leaps (bar 132) and evolving chromaticism (bars 132-136). The use of García II vocalises V2-V12 and V21-V22 allows Sills to complete this most challenging transition into the final aria.

FIGURE 3.5: “*Sempre libera*” Analysis

<i>Section:</i>	“ <i>Sempre libera</i> ” (“Always free”)		
<i>Bar Numbers:</i>	137-163	163-174	174-195

<i>Corresponding</i>			
<i>Vocalises:</i>	V2, V6-V9 V21, V24	V2-V3, V4-V6 V21	V2-V11 V17, V21
<i>Vocal Requirements:</i>	articulation passaggio trilling register transition dynamics extreme range coloratura	extreme range passaggio articulation dynamics fioritura	dynamics interval leaps arpeggiation extreme range dynamics fioritura
<i>Section:</i> “Sempre libera” (“Always free”)			
<i>Bar Numbers:</i>	196-214	214-224	225-254
<i>Corresponding</i>			
<i>Vocalises:</i>	V2, V6-V9 V21, V24	V2-V3, V4-V6 V21	V2-V11, V17 V21-V22,
<i>Vocal Requirements:</i>	articulation passaggio trilling register transition dynamics extreme range coloratura	extreme range passaggio articulation dynamics fioritura	articulation fioritura dynamics extreme range interval leaps trilling

Having completed a little over 8 minutes of the formidable scene, Sills now begins the “Sempre libera,” the segment which requires the greatest vocal power, flexibility, agility and stamina. The first theme (bars 137-144), stated *tutti* by the strings and winds, represents the vitality and euphoria felt by Violetta. During this charge to the finish, Violetta is finally free to express herself fully, embarking upon an unedited tirade wherein total abandon fuels her greatest vocal display thus far in the opera. Constantly shifting articulation (bars 145-146), extremes of range (bar 158), trilling (bars 147, 151), dynamic variation (bars 163-173, shifting registers (bar 155), larger interval leaps (bars

155-158), coloratura (bars 159-168) and fioritura (bars 169-172, 191-195) combine to create a show-stopping display of vocal achievement. Fundamental to Sills' ability to master this section are the García II vocalises V2-V11, V17, V21-V22 and V24. Without proper training, it would be impossible for a singer to complete this task; however Sills' solid vocal technique, inherent theatricality, and natural musical sensitivity allow her to excel in this environment. As the scene ends, Sills soars upward to an interpolated high e^b (e^b3), seemingly unaffected by the rigours of what has just taken place.

Dietrich Fischer-Dieskau, baritone, was born in Berlin on May 28th, 1925. He began his vocal training with Georg Walter (1875-1906), and after World War II, started voice lessons with Herman Weissenborn (c.1900-1959) at the Academy of Music in Berlin. Weissenborn studied with Julius Stockhausen, and it was through this lineage that Fischer-Dieskau became part of the García II School. Though Fischer-Dieskau only studied with Weissenborn for three months (due to Weissenborn's untimely death), it was during this period that the "...foundations of both Fischer-Dieskau's later technical mastery of the vocal repertoire and his attitude towards his art" were formed. Fischer-Dieskau himself claimed that he "...only had one teacher, Herman Weissenborn. [He] never learned much from the others."¹²⁷ Though little biographical and personal information is known about Weissenborn, including the date of his birth, it can be surmised that his teaching ignited in Fischer-Dieskau the profound desire to master the singing instrument.

The tiny music professor insisted that perfection was the goal, and perfection was only attained by hard and constant work - and once *attained*, it had to be *maintained*. And each artist has to achieve this by himself, which is why Fischer-

¹²⁷ Fischer-Dieskau (1989), 75.

Dieskau loved to quote a Weissenborn maxim: ‘You can help a pupil into the saddle, but he [or she] has to ride by him [or her] -self.’¹²⁸

Fischer-Dieskau made his stage debut in 1948 as Posa in Don Carlos under Tietjen at the Berliner Stadtische Oper, later appearing there as a leading baritone. In 1949, he commenced regular appearances with the Vienna Staatsoper and the Bayerische Staatsoper in Munich. By 1952, Fischer-Dieskau had added Salzburg to his accomplishments, also singing the roles of Herald, Wolfram, Kothner, and Amfortas at Bayreuth between 1954-1956. His Covent Garden debut came in 1965, singing the role of Mandryka in Arabella.

Some of Fischer-Dieskau’s most vivid roles, and the dates when he first performed them, include: Wolfram (1949), John the Baptist (Salome, 1952), Don Giovanni (1953), Busoni’s Faust (1955), Amfortas (1955), Count Almaviva (1956), Renato (1957), Falstaff (1959), Hindemith’s Mathis (1959), Wozzeck (1960), Yevgeny Onegin (1961), Barak (Die Frau ohne Schatten, 1963), Macbeth (1963) and Don Alfonso (1972). In addition to stage performances, Fischer-Dieskau has recorded many of those roles listed above. Other significant recordings include both Olivier and the Count in Cappriccio, Kurwenal (for Furtwangler and Kleiber), the Dutchman, Wotan (for Karajan) and Falstaff (for Bernstein).

Like Julius Stockhausen (his teacher’s teacher), Fischer-Dieskau is also known as one of the greatest interpreters of German lied, having recorded countless albums of repertoire by Schubert, Schumann, and Wolf.

One of the leading singers of his time, an artist distinguished for his warm, full and resonant voice, and cultivated taste and his powerful intellect, he is a noted interpreter of lieder.¹²⁹

¹²⁸ Whitton (1981), 24.

¹²⁹ <http://www.govemusic.com>

Just as Beverly Sills was able to create a vibrant and captivating Violetta in the Verdi excerpt analyzed above, Dietrich Fischer-Dieskau masters in performance Franz Schubert's (1797-1828) *Erlkönig* (1818). Though *Erlkönig* is classified as German lied, it more closely resembles a miniature opera as the story unfolds. The plot involves four characters/personalities which the singer must alternately portray as the song progresses, including a narrator, father, son, and Erlking (spectre of death). Much like the operatic vocal writing found within the Verdi analysis above, Schubert portrays each of four characters "as he would have treated operatic-singers with different personalities and different vocal ranges."¹³⁰

It is the piano which begins the story, not the narrator, as the keyboard instrument introduces and establishes the tonality (g minor) and the spectral mood of the song with a four fold statement of a galloping horse motive which pervades the work. This g minor motive is also reflective of the father's anxiety as he rides toward home late at night with a sick child in his arms. As the song proceeds the boy grows more and more frightened, convinced that the Erlking has come to take him away from his father to his death. This drama is further intensified by the rising pitch of the son's vocal line each time the character speaks. Eventually father and son reach their destination, now in the key area of A^b major as the pounding of horse's hooves finally subsides. In this secco recitative, the narrator returns, eerily stating that "...within his father's arms, the child lays dead." A final cadential figure of V7→ i in g minor concludes the story, a typical resolution found within 18th century operatic recitative.

¹³⁰ Stolba (1990), 470.

The challenges of *Erlkönig* vary greatly with the work completed by Beverly Sills in the Violetta excerpt. Instead of unabashed coloratura, vocal tirades and the extremes of range which are common to the Verdi character, Fischer-Dieskau's performance conveys artistry through more refined and subtle means. Though *Erlkönig* is pseudo-operatic in its scale and design when compared to most German lied, it still remains within that repertoire, and therefore must be stylistically interpreted in accordance with the genre. Here the brilliance of Fischer-Dieskau and Manuel García II are evident. For Fischer-Dieskau, this means establishing four distinctive yet cohesive characters throughout 148 bars (6 pages) of music. In the case of García II, the application of his methodology within this genre demonstrates that his system of vocal training is applicable, usable and successful in many vocal contexts, serving as a technical basis from which great artistic expression stems.

FIGURE 3.6: *Erlkönig Structure & Analysis*

<i>Style:</i>	through composed					
<i>Bar(s):</i>	1-14	15-32	33-36	36-54	55-58	57-72
<i>Character(s):</i>	introduction	narrator	motive	father	cadence	Erlking
<i>Vocal Range:</i>	–	f sharp→g1	–	C→e flat1	–	e→g1
<i>Tessitura:</i>	–	b flat→d1	–	g→e flat1	–	c1
<i>Harmony:</i>	I	i	I	i / IV V7→III	V7→III	III / IV V7→III
<i>Corresponding Vocalises:</i>	–	V1-V4, V11	–	V2-V4, V11 V17, V20	–	V1, V3 V4, V6 V17
<i>Vocal Requirements:</i>	–	legato leaps	–	timbre change register trans.	–	timbre leaps

	passaggio					legato passaggio coloratura
<i>Bar(s):</i>	72-79	80-85	86-96	97-104	105-112	112-116
<i>Character(s):</i>	Son	father	Erlking	son	father	motive
<i>Vocal Range:</i>	a→e flat1	D→b flat1	D→g1	b→f1	d→d1	–
<i>Tessitura:</i>	d1	G	C1	E1	a	–
<i>Harmony:</i>	V→chromaticism	iii / vi ii / i	IV / VI ii / V / I	transposition (72-79)	# IV / II V / i V→v	V
<i>Corresponding Vocalises:</i>	V2, V20, V22	V2-V3	V4-V6 V17	V1-V2 V20, V22	V3, V17	–
<i>Vocal Requirements:</i>	timbre repeated pitches chromatics	timbre	timbre leaps text legato passaggio	timbre passaggio repeated pitches chromatics	timbre	–
<i>Bar(s):</i>	116-123	123-131	132-148			
<i>Character(s):</i>	Erlking	son	narrator			
<i>Vocal Range:</i>	d→f1	G→g1	c sharp→g1			
<i>Tessitura:</i>	e flat1	f sharp1	d→d1			
<i>Harmony:</i>	v / VI / I / #IV7→v II / v	transposition (72-79, 97-104)	I / II V7→i			
<i>Corresponding Vocalises:</i>	V2, V3	V1-V2 V20, V22	V2-V3 V6			
<i>Vocal Requirements:</i>	timbre	timbre passaggio repeated pitches chromatics	timbre registers			

The diagram above analyzes the Schubert setting based on several criteria. First listed are the bar numbers in relation to specific sections of the song, followed by the character singing, vocal range, primary tessitura, underlying harmony, relevant García II vocalises, and finally the vocal requirements introduced as the song proceeds. What Dietrich Fischer-Dieskau is able to do during the performance of this song is to effectively portray four different characters, a task which reflects his García II method of training. Each of his characters is defined by a specific vocal timbre, and in this respect Fischer-Dieskau is aided by Schubert's vocal writing, for each of the characters has a specific vocal range and tessitura. In addition, the harmonic vocabulary of the song provides Fischer-Dieskau with great inspiration for the variety of vocal colors applied. Schubert is commonly known for his ability to shift seamlessly and instantly into/from various key areas. As key relationships fluctuate and combine with the previously mentioned rhythmic drive of the horse's hooves, the resultant emotional tension becomes a perfect vehicle which the performer is able to harness while navigating the alternating personalities.

In creating these four different characters, Fischer-Dieskau manipulates the glottal settings, effectively producing a distinct personality and vocal color for each. In the case of the narrator, a neutral, unaffected vocal color is applied, one that is a balance of clear and sombre timbres. This makes perfect sense within the context of the song, for it is the narrator's job to communicate story-action at the beginning and ending of the work, and not to become emotionally engulfed by the subject matter he is reporting on. For the character of the father, a darker, weightier, more sombre vocal timbre is used, effectively communicating a sense of maturity. While not extreme in contrast when compared to the

narrator, Fischer-Dieskau's interpretation of the father is most discernible when compared to the child and Erlking characters within the body of the song. Since the narrator only speaks at the beginning and end of the work, the switch made between characters/timbres within the meat of the song is most obvious. For the Erlking, relaxed vocal closure and a thick mix of falsetto-like color achieves a seductive and ominous vocal blend, one perfectly suited to enticing the child away. The Erlking's passages sound much like lullabies one would sing to a baby or child, here twisted and re-shaped to disguise this character's real intentions and mission. In the case of the child, a very clear timbre is used, one that increases with the emotional fervour of the song and the distress and anxiety felt by the youngster. The child's music also lies quite high in the male voice, often hovering in and around the *passaggio*.¹³¹ This vocal-writing contributes to the child's characterization, and when compared to the other personalities present, portrays youth, fear and palpable terror. Fischer-Dieskau's vocal control and tone-coloring throughout the song are testament to his fine voice and vocal education, while at the same time illustrating the timbre concepts formulated by García II.

For both Dietrich Fischer-Dieskau and Beverly Sills in the excerpts analyzed, it is the García II school of voice training which provided them with the technical means to reach their full artistic potential. Evidence of their success as singers and of the García II method can be heard in both of these recordings, documents which prove the validity and relevance of this type of vocal approach and its importance in the field of vocal pedagogy.

¹³¹ The naturally occurring physiological point of transition between registers in the human singing voice.

(b) *Canadian Vocal Pedagogy*

The remainder of this discussion will focus on vocal pedagogy in Canada in an effort to determine whether the teachings of Manuel García II have any influence in the modern singing studio. As such, three specific questions will be addressed: (1) How are voice students aspiring to a professional career trained? (2) Where does this training take place? (3) Is this training in any way affected by the theories of Manuel García II? The content of this section pertains to those singers and teachers found at the university (or equivalent), pre-professional or professional level within Canadian music institutions and/or within the field of professional music-making, and to their method of vocal pedagogy. Currently, the three main educational streams in music studies include university, conservatory, and private studio vocal instruction programs.

Voice students within a university music department are embedded within a liberal arts education, and as such, are required to complete other course work (specified electives) in addition to their musical studies. This provides for a well-rounded educational experience, giving students an overall strong academic grounding. When this type of program is successfully completed, the participant is awarded an undergraduate degree (B.Mus).

In contrast, vocal study at a conservatory deals specifically with music education and its components. Principal instruction on an instrument, music theory and music history often form the basis of such a program, with no electives foreign to music required. Supplemental course work within music literature, performance practice, genre study, theory, composition, etc. is often included to complement the program.¹³² When

¹³² Such courses are also often part of the degree requirements of university programs.

completed successfully, participants are awarded a diploma or certificate from the conservatory, not an undergraduate degree.

The only educational stream which focuses entirely on the voice is offered in the private music studio, i.e., private study with a qualified and recognized teacher. Though the teacher might also educate the student in matters of music theory and history, it is the refining and perfecting of the singing voice which is the fundamental aim and goal of the partnership. A voice teacher may also require that a student work with coaches (repertoire, diction, movement etc.) as part of his/her training. Though no degree, diploma or certificate is earned through this type of study, great proficiency is often gained by the performer on his/her instrument, as fewer obligations and requirements compete for his/her time.¹³³ Which then of these three types of learning produces the best singers?

This question is most difficult to answer. Each of the streams mentioned above has both its strengths and its weaknesses. University degrees are now fundamental for any individual entering the work force, and are required for any additional higher learning. The skills and academic training involved with such study form a strong basis from which many are eventually able to create successful and rewarding careers. However, increased degree requirements in areas not directly related to music dilute core learning, often placing too many academic demands on students who instead should be mastering the technical and artistic means of his/her instrument. Today, most musicians at the undergraduate level are not capable nor competent enough to work successfully at the professional level. Additional study must be completed (a master's program, artist

¹³³ One merely has to review the calendars, syllabi, and brochures of universities (The University of Victoria), conservatories (The Victoria Conservatory of Music) and private voice teachers (Joanne Hounsell) to confirm these facts.

diploma, opera school, etc.) to gain full control and mastery of problematic issues which often developed during undergraduate learning.

Though conservatories may immerse one in an environment dedicated solely to music, general knowledge may be lacking as a result of such specialization. The problem may also exist for students who wish to transfer or complete their studies at another institution, be it a university or another conservatory. With fluctuations and differences in credits (academic units) between institutions, students often encounter bureaucratic hurdles during transfer, often resulting in the repeating of course work already undertaken in earlier years of study.¹³⁴ Though accreditation is designed to make such transition hassle-free, a unilateral system is not yet in place between all institutions to serve students in program mobility.

Finally, there exists the student who studies in the private studio of a teacher. This type of learning is marked by a great difficulty: an often brilliant musician and performer unfortunately has no credentials or papers to support his/her legitimacy and talent. Though great proficiency may be gained in the area of skill and solo performance, additional musical and general knowledge may also be lacking. This student also faces the problems encountered by conservatory students, though to a greater extent, for no diplomas have been acquired.

Today, the most successful singers have found a way to navigate the dangers involved with the various streams of education. Like many other fields, the solution to this problem lies in a plan of action which involves interdisciplinary, or rather inter-institutional, approaches to learning. In the case of the aspiring professional singer, this does not necessarily mean combining complimentary academic areas, but rather the

¹³⁴ These types of problems also plague university-transfer students.

strengths and resources of the music-training institutions within his/her community. A smart singer knows that no school, teacher or program can fulfill all of his/her musical needs. As a result, it is necessary to design learning opportunities which combine university, conservatory, and private instruction environments. It is now common for singers to learn in a multitude of ways.

Take for example the case of singer “X”, a voice student who graduated from the School of Music at the University of Victoria in 2002 with a B.Mus in vocal performance. In addition to “X’s” UVic training, “X” was also involved with the Opera Studio and International Summer Vocal Academy programs at the Victoria Conservatory of Music during and after undergraduate work. In addition, singer “X” now studies privately with a teacher, continuing to refine and perfect the vocal idiom. As such, singer “X” is able to capitalize on the many avenues of learning and performance available within the city of Victoria. By drawing upon and utilizing the various resources operating within the community, a most comprehensive, diverse and quality singing and musical education has and is being obtained. Through the integration of various programs and opportunities, aspiring artists like singer “X” create a type of fusion-learning intended to best prepare them for the professional performance world.

What type of training then does a university voice studio offer? In order to establish the degree to which García II’s methods are still used today, this researcher has contacted faculty at three Canadian universities: the University of Victoria, the University of Toronto, and McGill University by means of a two part survey. [See **APPENDIX C**, Parts A (I) & B (II)] Part A of the survey, by no means exhaustive as only three participants were used, consisted of vocalise identification. It required the participants to

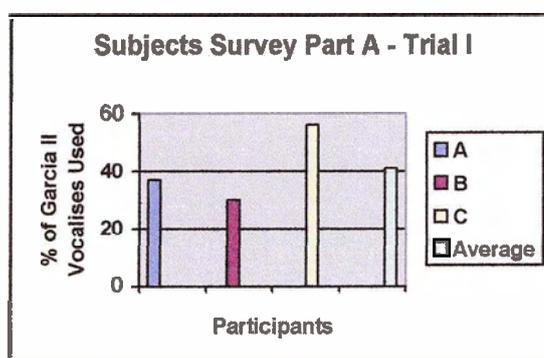
indicate, by circling “yes” or “no”, which of the exercises listed they use in their own studio teaching. The exercises included within the survey were originally constructed by García II and published as part of his The Art of Singing in 1841. As such, the examples chosen are representative of a cross-section of the various exercises utilized by García II, and condense the various technical requirements found throughout his writings. The 27 exercises which form the body of the survey incorporate those elements fundamental to the García II School: registral balance, tonal placement, intervallic training (both large and small), flexibility, agility, and extensive scale work, all utilizing various rhythmic and melodic formulae. Arpeggiation, chromatics, and dynamics are also examined.

Though by no means a quantitative survey as only three participants were used, this research is of value. The schools chosen for this project were selected based on the criteria of reputation, faculty, resources, and the general quality of singing within the institution. It is the opinion of this researcher, in addition to many others involved with the professional singing community in Canada, that these schools consistently produce musicians capable of beginning professional singing careers once having completed their studies. These institutions constitute three of the top programs in voice within the country. Though there exist definite differences in size, resources, cultures and urban environments, the results of this study will prove that in no way are the findings trivial. Within the Canadian vocal landscape, the pedagogues surveyed here govern what is being taught, and embody the philosophical and practical approaches used in credited university voice studios. As such, any insights they can provide with respect to the climate of Canadian singing are extremely valuable and important.

(i) *The Results*

Participant A uses a total of 8/27 of the exercises indicated, meaning that 30% of García II's exercises can be found in their teaching. Participant B uses 10/27 exercises within the survey, equalling 37%. Participant C uses 15/27 in his/her teaching, using 55% of the exercises found within the García II sample. The mean across the three studios equals 41%.

FIGURE 3.7: *García II Vocalise Identification Survey - Trial I*

(ii) *Summation of Exercises*¹³⁵**Participant A**

Participant A indicated using the following types of García II exercises:

combinations of intervals of 2nds, consisting of various melodic and rhythmic patterns (#'s 2, 5)

- ascending and descending scales in octaves, including the upper extension of a major third, in the major, melodic and harmonic minor modes, at both 8th and 16th note level (#'s 6, 7, 9, 19)
- ascending and descending consecutive three note figures in major and minor modes (# 10)
- the messa di voce (#21)

Participant B

Participant B indicated using the following types of García II exercises:

combinations of intervals of 2nds, 3rds, 4ths, 5ths and 6ths consisting of various melodic and rhythmic patterns (#'s 2, 3, 4, 11)

¹³⁵ The # sign in the brackets included below refer to the vocalise number as found in Part A of the Subjects Survey.

- ascending and descending scales in octaves, including the upper extension of a major third, in the major, melodic and harmonic minor modes, at both the 8th and 16th note level (#'s 6, 7, 19)
- melodic sweeps over octaves including downward scale passages (#8)
- arpeggios over the octave with an upward extension of a major third (#17)
- chromatic scales over the octave, including an upward extension of a major third (#20)

Participant C

Participant C indicated using the following types of García II exercises:

- registral balance/mix (#1)
- combinations of intervals in 2nd, 3rds, 4ths and 5ths consisting of various melodic and rhythmic patterns (#'s 2, 3, 5, 10, 11, 12)
- ascending and descending scales in octaves, including the upper extension of a major third, in the major, melodic and harmonic minor modes, at both the 8th and 16th note level (#s 6, 7, 9, 19)
- melodic sweeps over octaves including downward scale passages (#8)
- arpeggios over the octave with an upward extension of a major third (#17)
- chromatic scales over the octave, including an upward extension of a major third (#20)
- the messa di voce (#21)

Interestingly, none of the participants indicated using exercises 13-16 or 22-27.

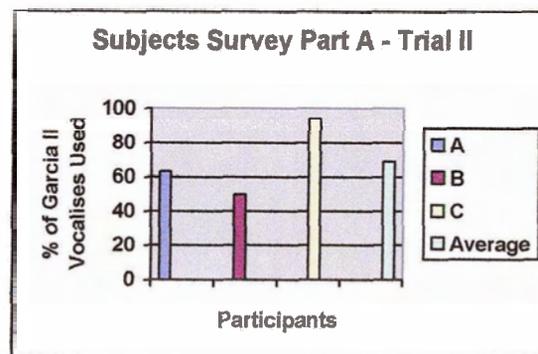
All of these exercises contain highly florid and extended melodic patterns (5 note permutations in 4ths - #'s 13, 14), large leaps including chromatics (#'s 15, 16, 18), increased rhythmic articulation (#22) and extensive trilling exercises (#'s 23-27).

These exercises (#'s 13-16, 18, and 22-27), totalling 11 in all, are ones essential to training those who sing bel canto repertoire, as many of these operas require voices capable of singing the most demanding coloratura. Since this was the style of singing García II grew up listening to, it is only natural that these types of exercises would appear prominently in his writings. Today however, bel canto opera appears less frequently on the operatic stage, and as such, teachers do not generally train their entire studios with these exercises; bel canto roles are now more of an area of specialization. Since García II's time, many aesthetic changes have taken place concerning vocal production and

musical styles. Though singers are still required to have flexible and agile instruments, musical paradigms have shifted, rendering these exercises only practical for singers who intend to sing highly florid and more specialized music. It is therefore possible to reassess Part A of the survey.

If one removes these 11 exercises from the total, a much more convincing argument can be made for García II's influence in modern studio teaching.

FIGURE 3.2: *García II Vocalise Identification Survey - Trial II*



The average of the three studios equals 69%. This mean represents the degree to which current pedagogues, on faculty at three different universities across the country, utilize, consciously or not, the same vocal exercises used by Manuel García II in his teaching. The argument can be made that this comparison is invalid, as there only exist a fixed number of vocal exercises which can be used to train the singing voice properly; overlap will naturally occur. It would be impossible to construct how the participants involved here have arrived at their current methodology (the social, educational, psychological and experiential evidence would be overwhelming). Yes, some of the exercises included would mirror other voice training approaches, for example Lamperti, Porpora or other Italian school teachers, because all these approaches use scale patterns,

intervals and arpeggios as part of their training. But the high percentage of similarity between the exercises used by the participants surveyed to García II's approach in voice building clearly indicates that more than commonality is at work. It is my belief that this statistic proves that García II's methodology has been transmitted across time, and that the fundamentals of his teaching have been absorbed into mainstream Canadian vocal studios.¹³⁶

The participants involved in the survey are not Italian; all three are native Canadians. The fact that 69% of the exercises that García II used are still in use today testifies to the fact that his teaching transcended cultures, musical styles, changes in singing and the very passage of time. After reviewing the results of Trial II, it becomes clear that what is being taught by the participants is more than just the diffusion and infusion of those exercises common to almost all of the Italian schools; 69% exceeds generality. Though vocal pedagogy and vocal aesthetics have changed considerably since the 19th century, the basic building blocks of the García II School are manifest today.

This is not to say, however, that mere repetition of these exercises will guarantee an international singing career. Paramount to the voice building process is the guidance and knowledge of a qualified teacher. It is his/her job to administer vocal (and breath) exercises in the building of vocal technique, using his/her well-trained ear to coach the singer during the learning process. A great teacher must be knowledgeable in many areas, including vocal production, anatomy, musicianship, repertoire, history, interpretation, performance practice, languages, and performance and stage techniques. In addition, all

¹³⁶ This theory will be further substantiated by statements from the participants themselves, who, in addition to answering the vocalise survey, provided additional information concerning García II and current themes in Canadian vocal pedagogy.

of these factors are to be considered, weighed, and applied in regard to the particular needs of each singer and his/her instrument; no two singing voices are alike. As such, an exceptional teacher, like García II, is continually challenged in his/her work, balancing not only the voices and techniques of the singers within his/her studio, but also the many areas of specialization which are crucial to high calibre singing.

The fact that such a high percentage of García II's exercises remain in use today (as high as 94% in Participant C) proves why García II's teaching and students held such a position of prominence in the vocal arts. Put simply, the methodology, when taught properly, works. By training the singing instrument in this manner, which in reality becomes a system of controlled muscle responses and adjustments, the singing voice is able to flourish, both technically and artistically. The passage of time is often regarded as the greatest test when considering the validity of any theory or explanation. After more than 150 years, the ideas formulated by García II during the 19th century continue to hold true.

Part B of the Subjects Survey [APPENDIX C (II)] consisted of a set of ten questions which explored current themes in Canadian vocal pedagogy. These questions were included so as to give further insight into the participants' personal methodology, providing a contextual basis upon which comparison could be made. From these queries, much information has been gained. There exist many similarities in the responses of the various participants, who have each approached their education and performing and academic careers in different ways. The background of each of the participants includes experiences with international teachers and performers. All pursued studies at both the bachelor's and master's level, studying and/or performing throughout Canada, the US,

and Europe. Their lives represent a true artist's path, defined by countless associations with influential technical experts, diction coaches, linguists, interpretation specialists, and stage-craft instructors. Though having studied in different schools, with different teachers, and in different countries, there exists one unifying element to those involved: great singing. Great (implying healthy) singing is great singing, regardless of those factors (education, nationality, experience, etc.) which have gone into producing the voice. The same can be said of great teaching.¹³⁷

We are all composites of everything we have ever heard, read or thought about voice and voice teaching. We cannot help but be influenced by former teachers and coaches, both positively and negatively.

(iii) *Approach*

Of crucial importance to the success of any vocal studio is the methodology employed by its teacher. Having had the benefit of studying with many gifted teachers across the nation, this researcher knows, first hand, that a sound approach often determines how successfully one is able to learn during a lesson. Unfortunately, university calendars and materials aimed at prospective music students never describe the exact methodologies utilized by a faculty member within a music school or department. Though one can ask questions and inquire during the application and interviewing processes, younger singers generally do not have the foresight to question teaching models. The best learning, and therefore singing, occurs when a proper fit is made; the teacher and student, who share common philosophies, expectations, and goals, are able to learn and explore together during the lesson time. It is the hope of this researcher that by

¹³⁷ All quotations used throughout the remainder of this discussion of Canadian vocal pedagogy come from Part B of the Subjects Survey, with authorship attributed to the participants involved. In compliance with University of Victoria ethics and research guidelines, all surveys were destroyed after the completion of this document with the participants remaining anonymous.

disseminating the views of the participants involved those considering study within university voice programs will be more able, consciously and effectively, to direct their learning careers, ultimately producing a profound educational experience.

Q: How would you describe your approach to teaching voice? Is it based on any particular methodology or approach? What is the basis/focus of your instruction?

A: My teaching is founded in the belief that one helps and leads a student to release tone, not make it...I begin with the concept of alignment “building the instrument from the inside out”, and then follow with breathing, vowels as the basis for tone, resonance, etc....It cannot be formulaic...I attempt always to free the voice and not mask the natural voice through accepted “rules”....As a voice teacher, I rely on my eyes, ears and body for information to support my voice teaching.

As teachers, it is our responsibility to explain the natural physical vocal process and, ultimately, to help our students in understanding and reproducing that very natural process consistently, at will and with understanding and confidence....With tremendous patience and flexibility, a teacher must take the student[s] someplace that they perhaps have never been – or, if they have been there, they may well have thought it was wrong and therefore rejected it. We must encourage them to accept “new” sounds and sensations as the desirable ones (especially when extending range), in spite of what they at first hear or do not hear.

My goal as a voice teacher is to help each student achieve a freedom of musical expression through good vocal technique. This focuses in the early stages on posture, breathing and the evenness of vocal tone. On this foundation, the acquisition of language skills and musical style are explored through the repertoire. I don't use a particular method of teaching, but my approach is aligned to the Italian School of Singing. It is my belief that in general, singing teachers evolve their own style of teaching based on a) their own experience b) the amount of reading, research and workshops they expose themselves to c) openness to current teaching practices and d) long hours and years spent in the studio, practicing their craft...developing their ear.

After reading these excerpts, one gains great insight into the teaching philosophies and personalities of the instructors. The opinions and information represented in their respective statements, while unique, still cover those aspects crucial to vocal study: technique (incorporating mind and body), knowledge of phonation, languages, and

performance. One common thread among the methodologies expressed is the idea of releasing tone, or encouraging the student to phonate freely. Undesired tension can be the cause of many vocal problems, including laryngeal constriction, improper vowel modification, and incorrectly perceived resonance. Interestingly, all of these teachers aim for freedom and release with respect to their students' singing. This philosophy is most powerful when considered within the context of modern society; unwanted tensions often stem from increasing societal, social, and personal pressures.

(iv) *The Italian School*

Generally, most of the participants acknowledged the importance, impact, and influence of the Italian School. As discussed in Chapters One and Two, and as evidenced in the results of the participants' survey, it is impossible to negate the profound effects of this system of teaching. While most instructors do not claim to be bel canto or García II School voice teachers, these systems of vocal training form much of the basis of today's pedagogy.

I believe that the principles of singing established in the early Italian "schools" have become diluted through interpretation and translation...the quest for healthy, free, expressive and beautiful singing is still grounded in the Italian school of singing, and it is the basis on which vocal teaching happens across North America. It is my experience that the majority of voice teachers that I know across North America feel that their teaching is founded in the principles of bel canto.

I believe the Italian School to be most effective in developing longevity in a voice. There is ample proof in the teaching of today that the principles of this school are still being taught widely.

(v) *The García II Connection*

Since Part A of the survey attempted to establish the relevance of García II's teaching approach within modern contexts, it was necessary to ask the participants whether or not they themselves were aware of his theories. Their responses are not surprising when taking into consideration that each is a well-informed and respected pedagogue, currently holding a faculty position at a recognized university within a respected music program. Their answers further confirm my assertion that García II's methods are still respected and used in voice teaching today.

I use adaptations of García II and Marchesi in my teaching. My knowledge of the treatises comes from reading, but not in-depth study...I find that my reading of the 19th-century treatises often confirms my beliefs and pedagogical understanding of singing that comes primarily from the 20th-century pedagogical sources. The science of this century quantifies and confirms the intuitive and experiential premises of earlier centuries of voice teaching.

I am highly suspicious of anyone today who claims to teach the García II method or the bel canto school or any other such imagined or real ideology. We are simply too far removed from them – the lineage has become too diffuse and blurred by far too many outside influences.

I have had García II's book on singing for many years and in the early days of my teaching referred to it regularly.

In response to the second excerpt above, (incidentally, this participant is well aware of García II and his teachings) this point has already been addressed. Today, no credible instructor would make the claim of teaching García II's exact method, though he/she might well refer to the García II treatises during a lesson. Since García II is dead, his teaching is only able to live on through those students connected to him by lineage (**APPENDIX A**), who in turn teach their perceptions of his work. Any instruction given by a teacher other than García II is no doubt influenced by continual shifts in musical,

cultural, social, and vocal aesthetics. As such, subsequent generations of instructors are teaching their interpretation of the García II School.

(vii) *North American vs. European Attitudes*

Strongly connected to the assertion that a university career might not be the only means of study available to a voice student are the differences in vocal education between North American and European schools. Within North American culture, only after a singer has obtained great commercial or critical success, singing within the best opera houses, concert halls, or in the case of popular music, massive stadiums, does the general public value their accomplishments.¹³⁸ As a result, singers (like many in other disciplines) must live dual lives, often supporting themselves financially through various means in no way connected to the educations they have spent thousand of dollars obtaining.

As mentioned earlier by one of the participants, funding is often central in determining curriculum. It is my belief that the dynamics of arts and educational funding, learning models, and public opinions within North America will have to shift if any type of cultural heritage or tradition is really to flourish. Proponents of arts funding have long publicised the benefits of artistically rich and vibrant cultures, citing greater artistic and scientific achievements, increased social welfare, greater humanitarianism, healthier citizens and overall growth in all areas as among the many benefits. One has to look no further than ancient Greece and the role of music within society to justify these claims.

¹³⁸ Strangely enough, singers are often required first to establish careers in Europe, returning home once successful. This suggests that a North American classical artist may be forced to prove himself/herself abroad before being recognized in their native country.

Put simply, singing, as a profession, must be respected as a career choice within our culture.

Many North Americans still view singing as a recreational hobby, something to do on the side or in addition to one's "real" career. How often does a singer hear the comment "how fun" when someone else asks him/her about their livelihood? Many vocalists I have known personally, who have had the pleasure of studying in summer programs across Europe, noticed immediately the respect they garnered when asked about the reason for their travels. It is true that Europeans have the benefit of cultural traditions thousands of years old. In comparison, North America is just leaving its cultural infancy. One can hope that this bias can be laid to rest as North Americans continue to evolve.

In addition to difference in the perception of singers, there also exist many more opera houses and opportunities throughout Europe for younger artists to perfect their craft. Even smaller towns have their own performance venues, with funds set aside to maintain facilities and to mount modest productions each year. North American singers would benefit greatly if similar resources and opportunities were available.

...the language facility and familiarity of European singers at an early age gives them a confidence in expression that sometimes eludes North American singers until they are conversant in the language, often at the university age.

In addition to respect, Europeans also have the benefit of languages, for Europe's geography allows for a greater concentration of languages within many areas. Europeans are therefore more able to master the German, French, or Italian repertoires (depending on the curriculum studied) because they are fluent and hear the languages daily. Combined with fact that much of the material in the canon of vocal music consists of

German, French, and Italian repertoire, this is an obvious advantage. This is not to say, however, that European models are perfect.

The vast majority of North American singers are training in universities (and have been doing so now for over thirty years), while the European system is conservatory oriented. European singers are so highly specialized that they are rarely knowledgeable about repertoire from other countries, even within their own vocal range. The German conservatory teaches only Lieder and German opera – this is also true of the repertoire taught in France and Italy. England does at least recognize German, Italian and French repertoire (to some extent); however, you will not hear North American music performed there. North American singers are required to have facility in all styles and languages.

Many wonderful North American artists emerge each year, beginning international careers and performing in the world's best musical and artistic centres. In addition, North Americans learn to sing and interpret all of the standard repertoires, providing them with a well rounded musical education which allows them great flexibility. This is perhaps the most outstanding feature of many of the music curriculum on the continent.

One could discuss European vs. North American attitudes infinitely. One might hope that this argument has provided a grounds upon which a greater body of work can be developed, one with eventual impact in schools, studios, performance venues, public resources and granting agencies.

(viii) *The Voice Student of Today*

In my private teaching,¹³⁹ I often find it necessary to incorporate exercises in speech resonance (which allows for free phonation and provides core to vocal tone) with body alignment (Alexander Technique / Yoga). In addition, a great deal of time is spent

¹³⁹ My personal experience has been gained through 10 years of private teaching, working with many students across Canada, ages 11 to 82, including both males and females. Currently I teach as part of the Faculty of Voice at the Victoria Conservatory of Music.

perfecting languages. Since most of my students are/were beginners, I decided to ask the survey subjects to identify any strengths or weaknesses they notice with more advanced students entering university programs. It is no surprise that, in addition to numerous hours spent singing, a great deal of other work must be completed by vocalists while attempting to master their art.

Young singers do not spend enough time in the musical score itself; that is, in musical preparation and understanding the essential concepts of the music, and text often takes a back seat to “how it sounds”....Musical skills also need to be strengthened from an early age; for example, I believe and advise young children to study piano or strings rather than voice. I endorse singing in a choir for adolescent singers, and advise studying languages, art history, philosophy and phonetics....[Singers] seem unaware or ill-informed of vocal history and their vocal predecessors, which perhaps limits their tonal imaginations and interpretive possibilities.

Younger singers today are strong musicians and competent singers for the most part; however, they frequently have poor language skills and weak stage training....In many ways, I question the motivation of today’s singers – why do they really want to do it? Is it the love of singing, the vocal art, the music, performing for an audience all of that magnificent opera, concert or recital repertoire – or is it merely the prospect fame and money? If indeed this is the case, how very sad for them – they are missing so much.

Young singers today are offered a wide variety of teaching tools. Universities now offer courses in languages, lyric diction, pedagogy, song repertoire, song interpretation, opera workshops, poetry, coaching in musical style, courses on career management and how to fill out grant applications with an academic degree as the final result. All these skills are necessary if a singer wishes to be competitive in today’s “market.” However, very few singers now are familiar with the vocal legacy left by the great singers of the Golden Age. I would ideally like to see a course offered in which the great singers of the past were studied through recordings, to give an awareness of the passing on of vocal tradition and the melding of the past and future in the vocal arts...I admire younger singers of today who seem to be well able to withstand the enormous pressures of a modern career path, but feel they are much more subject to burnout and vocal fatigue....The two things that have profoundly influenced career paths for singers are the recording industry and air travel. Both have accelerated the process of acquiring a solid technical foundation and wide repertoire to the point that it is now the norm to be well on the career path by the early 20's.

In addition to the similarities in my own experience and those of the participants, one cannot stress enough the impact recorded music has had in the areas of performance, vocal aesthetics, and pedagogy. In Chapter Two, the idea was introduced of recorded music and CDs as part of a modern performance practice. While having access to thousands of recordings is no doubt incredibly useful for learning purposes, dangers also exist. Just because a CD is available does not necessarily ensure that what one hears is good music or good singing. Younger students, perhaps not experienced enough to know what they should and should not listen to, are especially at risk at being influenced by less than desirable vocalists. Great recordings of renowned singers should also be monitored, for they might impose unrealistic (or even human) technical concerns or tonal conceptions upon students. What one can accomplish in the recording studio and what one can accomplish in live performance are two different things. With new recording methods and technological applications, an entire song can be created from pieces, much like a jigsaw puzzle, where the pieces, recorded separately and often out of context, are later spliced together forming a seamless and unified whole. This process is in no way the same as performance on stage, for singers only have one opportunity when singing before a live audience.

It is also important to keep in mind that no recording is sacred or definitive; each is one interpretation of the score, thus providing one rendering of the text. None of this is to say, however, that singers should not explore new artists, recordings, and repertoires. On the contrary, the more exposure to new musics and ideas one undertakes, the greater the vocabulary of experience one is able to put to use in his/her own music making. Under a

teacher's guidance and supervision, recordings become a great source of information and entertainment – as long as those listening understand the reality of the sounds they hear.

(ix) *Resources*

In view of recent budget cuts across governmental and private sectors, one is led to believe that no guarantees exist concerning the social and educational programs we value most. While it may be easy for this thesis to state some of the ideal approaches to learning and singing, in no way is it believed that these suggestions are as easy to implement. Even so, the participants were asked to assess the vocal programs of their institutions, identifying any changes they would like to see implemented. In addition, the participants were asked to comment on the general effectiveness of Canadian vocal programs.

In my 'dream' program, students would study concurrently language, voice, poetry, piano, art, dance and movement, acting and theatre, character and role study, eastern and western philosophies, and rhythmic studies such as drumming and eurhythmics.

It is my opinion that as a whole, the ratio of good and/or competent vocal teachers in Canada, based on the overall professional success and profile of Canadian singers today, is certainly on par with, if not superior to, the same ratio of teachers and students in the United States. We have a good record. Why? Per capita, there are a relatively plentiful number of professional performance opportunities available to young singers, significant government support, very low tuition in all of the Canadian universities (as compared to those in the States) – a good talent pool which is drawn from a strong and diverse ethnic and cultural backgrounds.

In hindsight, there is much to be thankful for in Canadian singing.

(x) *The Future*

Last, the participants were asked to state their opinions concerning any emerging trends in the pedagogical scene, identifying those factors which they believe will shape

and influence teaching and singing in the years ahead, based on changes perceived in their own experience.

Because of a rather large body of scientific research into vocal pedagogy and acoustics, many of the old myths and mysteries related to vocal pedagogy are at last being laid to rest. They are being replaced, in most cases, with well-informed information that is being taught quite competently by the “new generation” of singing teachers.

Compared to my training in the 60's, there is a much more defined set of criteria, singers are much more organized in their approach to career development, and the network of singing teachers is wide and open to sharing ideas.

...I...believe that the role of the artist in society is about to change...and singers, as major communicators, will be an important part of this societal shift. We must continue to rely not on technology to measure vocal effectiveness, but on audience responses to beauty and musical experience. Popular culture has regressed to where singing is essentially rhythmic speech rather than melody, and this trend will have to change for our art to prosper.

Indeed, it would seem that our interconnectedness within society has much to do with current trends in education, as witnessed in interdisciplinary approaches to learning. In the case of singers and voice teachers, however, one principle remains fundamental: before any type of professional classical singing career can even begin to be conceptualised, a solid vocal technique must first be in place. It is refreshing, if not profound, that the tools necessary to accomplishing this task can be found in the work of Manuel García II, whose system of study pre-dates radio, television, air travel, recorded music, and the internet.

CONCLUSION

Why is it that I am drawn to the performances of singers who are now dead, or whose careers began or flourished earlier in the 20th century?

This question, first stated in the Preface to this discussion, has initiated an investigation ripe with pedagogical, historical, and musical underpinnings. By addressing the impacts of the Italian School of Singing, bel canto, and technological (voice science) innovations, great insight had been gained into the Singing School of Manuel García II, whose contributions to the world of singing allowed for a second Golden Age to occur in the 20th century.

The teaching lineage of Porpora, passed down to García II through his father, provided him with the knowledge and means to postulate his own theories on vocal production, subsequently launching the field of voice science during the 19th century. Basing his methodology on Italian and Bel Canto moulds, García II established himself of seminal importance to vocal understanding and teaching, and remains the earliest proponent of a systematic approach which applied science to the vocal apparatus and to vocal production and training.

With the use of the laryngoscope (1855), García II was able to substantiate scientifically his theories on tonal production and resonance, ultimately solidifying these explanations of body posture and alignment, respiration, vocal timbre, registration, and basic phonation in his Hints on Singing of 1896.

Combining his scientific knowledge with the mastery of language, stage-craft, and musical interpretation and analysis, García II established himself as a master teacher, producing a studio of singers (including subsequent generations), who dominated the

operatic stage and concert hall during the 19th and 20th centuries. In addition, it has been proven that misconceptions and misunderstandings of García II's coup de la glotte, as being destructive to the voice, are false. This tool was meant to provide the voice with clear and focused initiation of tone, an accepted prerequisite in any professional classical singer. Arguments against the use of the coup de la glotte have arisen largely because overtly literal interpretations of the term have led to applications not intended by García II, a man who spent his life exploring and refining the intrinsic beauty of the human singing voice. In no way would he endorse an activity which would lead to its destruction.

Perhaps the greatest justification of García II's methodology is that it can still be found in the teaching approaches of pedagogues today. As witnessed in the first hand research of voice faculty throughout three prominent Canadian university music programs, García II's theories and training exercises continue to prevail as both reliable and successful means when attempting to perfect the singing instrument. This observation is further substantiated by the analysis of audio recordings featuring Beverly Sills and Dietrich Fischer-Dieskau.

García II's teachings have been disseminated and absorbed throughout the vocal landscape of much of the world, earning him a distinguished place in the areas of voice science, pedagogy and performance. In short, Manuel García II, who died almost 100 years ago, continues to live on through the teachers and singers who share not only his musical and philosophical beliefs, but also his passion for beautiful singing:

bel canto oggi, domani, e sempre.
(beautiful singing today, tomorrow, and always)

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APPENDIX A

Manuel García II: Teaching Lineage

This appendix documents Manuel García II's methodology as passed through successive generations of teachers and students (2,3,4,5, etc.) where García II = **(1)**. Those identified by the number (2) represent those students who studied with García II personally. The other numbers (3,4,5, etc.) represent those students who learned the García II approach to voice building via other teachers trained in his method. As such, all the names that follow belong to the Manuel García II genealogy of singing.

(S) = soprano (M) = mezzo-soprano (CT) = counter tenor (T) = tenor (B) = baritone
(BB) = bass=baritone (BS) = bass

The Genealogy

(1) Manuel García II (B) 1805-1906

(2) Joseph Theodore Barbot (T) 1824-1879

Pupils

(3) Meyriane Heglon (no personal data)

(3) Albert Vaguet (T) 1865-1943

Pupil

(4) Charles Rousseliere (T) 1875-1950

(2) Charles Battaille (BS) 1822-1872

Pupil

(3) Alberto Garcia (B) 1875-1946

Pupils

(4) Grace Mary Ball (M) 1905-

(4) Keith Falkner (BB) 1900-

(4) Leon Lishner (BS) 1913-1995

(4) Oscar Natzke (BS) 1912-1951

(4) Samuel Fabin (no personal data)

(2) Jessie Bond (no personal data)

(2) Harry Dearth (BS) 1876-1933

(2) Johannes Elmblad (BS) 1853-1911

(2) Camillo Everardi (B) 1825-1899

Pupils

(3) Alexander Davidov (B) 1850-1911

(3) Nikolai Figner (T) 1857-1918

(3) Oscar Kamionsky (B) 1869-1917

(3) Gavril Morskoi (T) 1863-1915

(3) Maria Slavina (M) 1858-1951

(3) Nikolai Speransky (BB) 1877-1952

Pupil

(4) Hussein Aga Hadjibekov 1898-1972

(3) Feodor Stravinsky (BS) 1843-1902

(3) Joachim Tartakov (B) 1860-1923

Pupils

(4) Maria Kuznetsova (S) 1880-1966

(4) Vladimir Rosing (T) 1890-1963

Pupils

(5) Jerome Hines (BS) 1918-

Pupils

(6) Norberto Carmona (B) 1925-

(6) Dominic A Mantuano (no personal data)

(5) Helen Oldheim (no personal data)

(4) Dmitri Uzatov (T) 1847-1913

(2) Erminia Frezzolini (S) 1818-1884

(2) Eugenie Garcia (S) 1818-1880

(2) Gustave Garcia (B) 1837-1925

Pupils

(3) George Baker (B) 1885-1976

Pupil

(4) Richard Angas (BS) 1942-

(3) Charles Battaille (see above)

(3) Tudor Davies (T) 1892-1958

(3) Harry Dearth (see above)

(3) Alberto Garcia (see above)

(3) Martyn Green 1899-

(3) Walter Hyde (T) 1875-1951

Pupils

(4) George Armitage (T) 1898-

(4) Gwen Catley (S) 1906-1996

Pupil

(5) Joanne Michelle (S) 1937-

(4) Geraint Evans (B) 1922-1992

Pupil

(5) Barry Banks (T) (no personal data)

(4) Cynthia Jolly (S) 1914-

(4) David Lloyd (T) 1912-1969

(4) Eric Shilling (B) 1920-

(4) Richard Standen (B) 1912-1987

Pupil

(5) Alistair Miles (BS) 1961-

(4) Norman Walker (BS) 1907-1963

Pupils

(5) Elizabeth Bainbridge (M) 1930-

(5) John Dobson (T) 1930-

(5) John Heddle Nash (B) 1928-1944

(5) Margaret Norden (no personal data)

- (5)Anne Pashley (S) 1937-
- (5)Lawrence Richard (BS) 1942-1999
- (4)Alexander Young (T) 1920-2000
- Pupils
- (5)David Fieldsend (T) 1947-
- (5)David Rendall (T) 1948-
- (5)Nigel Robson (T) (no personal data)
- (5)Anthony Roden (T) (no personal data)
- (4)Louise Kirkby-Lunn (M) 1873-1930
- (4)Florence Taylor (no personal data)
- Pupil
- (5)Raymond Myers (B) 1938-
- (4)Arthur Wynn (no personal data)

(2)Malvina Garrigues (S) 1825-1904

Pupils

- (3)Heinrich Gudehus (T) 1845-
- (3)Rosalie Miller (no personal data)

Pupils

- (4)Eunice Dorothy Alberts (M) 1927-
- (4)Anne Bollinger (S) 1922-1962
- (4)Raimund Michalski (BS) 1930-
- (4)Regina Resnik (M) 1922-

(2)Julius Gunther (T) 1818-1904

Pupil

- (3)John Forsell (B) 1868-1941

Pupil

- (4)Joel Berglund (B) 1903-1985
- Pupils
- (5)Bernhard Sonnerstadt (BS) 1918-
- (5)Uno Stjernquist (no personal data)
- (5)Edith Thallaug (M) 1929-
- (4)Einer Beyron (T) 1901-1979
- (4)Leon Bjorker (BS) 1900-1962
- (4)Jussi Bjorling (T) 1911-1960
- (4)Sigurd Bjorling (B) 1907-1983
- (4)Carl-Axel Hallgren (no personal data)
- (4)Folke Jonsson (no personal data)
- (4)Gosta Kjellertz (no personal data)
- (4)Einar Larsson (B) 1897-
- (4)Gurli Lemon-Bernhard (no personal data)
- (4)Magna Lykseth-Scherfven (S) 1874-1949
- (4)Thor Mandahl (BB) 1875-1959
- (4)Arne Ohlson (no personal data)
- (4)Martin Oscar 1879-1921

Pupil

- (5)Folke Cembraeus (no personal data)
- (4)Oscar Ralf (T) 1881-1964
- (4)Torsten Ralf (T) 190-1954
- (4)Aksel Schiotz (T) 1906-1975

Pupils

- (5)Claes Haken Ahnsjo (T) 1942-
- (5)Robert Christensen (no personal data)
- (5)James Stark (T) c.1940-
- (6) Robyn Cathcart (T) 1975-
- (5)Alan Titus (B) 1945-
- (4)Set Svanholm (T) 1904-1964

Pupils

- (5)Einar Andersson (T) 1909-1989
- (5)Gosta Bjorling (T) 1912-1957
- (4)Ellen Gulbranson (S) 1863-1947

Pupil

- (5)Eide Norena (S) 1884-1968
- (4)Davida Hesse (S) 1877-1962
- (4)Matilda Jungstedt (M) 1864-1923
- (4)Thor Mandahl (BB) 1875-1959
- (4)Anna Norrie (no personal data)
- (4)Arvid Odmann (T) 1850-1914
- (4)Karolina Oestberg (S) 1853-1924
- (4)Emil Steibel (BB) 1876-1950
- (4)Ernst Svedelius (BS) 1872-1945
- (4)Ake Wallgren (BB) 1873-

(2)Catherine Hayes (S) 1825-1861

(2)Hermann Klein 1856-1934

Pupil

(3)Ruth Vincent (S) 1878-1955

(2)Jenny Lind (S) 1820-1887

Pupils

(3)Amanda Aldridge (no personal data)

Pupils

- (4)Marian Anderson (M) 1899-1993
- (4)Roland Hayes (T) 1887-1977

Pupil

- (5)Kenneth Spencer (B) 1911-1964
- (4)Paul Robeson (BS) 1898-1976
- (4)Muriel Smith (M) 1924-1985
- (3)Gustave Gunz (T) 1832-1894

Pupil

- (4)Otfried Hagen (T) 1868-
- (3)Heinrich Panofka Breslau 1887-

Pupils

- (4)Nikolay Ivanov (T) 1810-1880
- (4)Medea Mei-Figner (S) 1858-1952

Pupil

(5)Lydia Figner-Gerard (no personal data)

(2)Margaret MacIntyre 1865-1943

(2)Malcolm Sterling Mackinley (no personal data)

(2)Mathilde Marchesi (M) 1821-1913

Pupils

(3)Emma Abbott (S) 1850-1891

(3)Bessie Abott (S) 1878-1919

(3)Suzanne Adams (S) 1872-1953

(3)Helene Noldi Alberti (S) 1874-1962

(3)Frances Alda (S) 1879-1852

Pupil

(4)Gertrude Ribla (S) 1918-1980

(3)Sigrid Arnoldson (S) 1861-1943

(3)Blanche Arral (S) 1864-1945

(3)Emma Calve (S) 1858-1942

Pupils

(4)Gina Cigna (S) 1900-2001

Pupils

(5)Cristina Anguelakova (M) 1944-

(5)Pietro Ballo (T) (no personal data)

(5)Louis Berkmann (B) 1934-1993

(5)Marta Bohacova (S) 1936-

(5)Celestina Casapietra (S) 1938-

(5)Luisa Castellani (no personal data)

(5)Ghena Dimitrova (S) 1941-

Pupil

(6)Jeannette Nicolai (M)

(5)Teresa Kubiak (S) 1937

(5)Flaviano Labo (T) 1927-1991

(5)Luis Lima (T) 194-

(5)Olivera Miljakovic (S) 1939-

(5)Urszula Moroz (S) 1937-

(5)Elena Mauti Nunziata (S) (no personal data)

(5)Carlotta Ordassy (M) 1926-

(5)Jacques Pottier (T) 1930-

(5)Slvaka Taskova (S) 1940-

(5)Portia White (no personal data)

(5)Giuseppe Zampieri (T) 1921-1981

(5)Liliana Zankova (no personal data)

(4)Margherita Grandi (S) 1894-1972

(4)Lucien Muratore (T) 1876-1954

Pupil

(5)Charles Fontaine (T) 1878-

(3)Amy Castles (see under Stanley)

(3)Ada Crossley (see under Stanley)

(3)Anna D'Angeri (S) 1853-1907

(3)Yvonne De Treville (S) 1881-1954

(3)Ilma Di Murska (S) 1836-1889

- (3)Emma Eames (S) 1865-1952
 (3)Betty Frank (no personal data)
 (3)Rachel Frease-Green (S) 1875-
 (3)Antonietta Fricci (S) 1840-1912
Pupil
 (4)Cesira Ferrani (S) 1863-1943
 (3)Nina Friede (M) 1859-1940
 (3)Mary Garden (S) 1874-1967
Pupils
 (4)Ginia Davis (no personal data)
 (4)Helen Jepson (S) 1904-1997
 (4)Mary McCormick (S) 1885-1981
Pupil
 (5)William Blankenship (T) 1928-
Pupils
 (6)Patrick Donnelly (BB) 1955-
 (6)Glenn Winslade (T) 1955-
 (4)Grace Moore (S) 1898-1947
 (4)Beverly Sills (S) 1929-
 (4)Jean Tennyson (S) 1905-
 (4)Fanchon Thompson (no personal data)
 (3)Etelka Gerster (S) 1855-1920
Pupils
 (4)Therese Behr-Schnabel (M) 1876-1959
Pupils
 (5)Peter Pears (T) 1910-1986
Pupils
 (6)Nancy Argenta (S) 1957-
 (6)Brian Bannatyne-Scott 1956-
 (6)Laurence Dale (T) 1957-
 (6)Guy De Mey (T) 1955-
 (6)Jane Leslie Mackenzie (S) 1956-
 (6)Margaret Marshall (S) 1949-
 (6)Christopher Robson (CT) 1953
 (6)John Treleaven (T) 1950-
 (6)Anne Wilkens (M) 1948-
 (6)Nuala Willis (M) 1941-
 (5)Signe von Rappe (S) 1879-1974
 (5)Maria Stader (S) 1911-1999
 (4)Clara Butt (C) 1872-1936
 (4)Julia Culp (M) 1880-1970
 (4)Susanne Dessoir (S) 1869-1953
 (4)Birgit Engell (S) 1882-1973
 (4)Ella Gmeiner (S) 1874-1954
 (4)Mary Hagen (S) 1878-
 (4)Lotte Lehmann (S) 1888-1976

Pupils

(5)Jeannine Altmeyer (S) 1948-

(5)Karen Armstrong (S) 1941-

(5)Janet Baker (M) 1933-

Pupil

(6)Amanda Boyd (S) 1971-

(5)Judith Beckmann (S) 1935-

Pupil

(6)Inger Dam-Jensen (S) 1964-

(5)Anne Bollinger (S) 1922-

(5)Anne Brown (S) 1915-

(5)Grace Bumbry (M) 1937-

(5)William Cochrane (T) 1939-

(5)Jeanne Cook (S) 1939-

(5)Mattiwilda Dobbs (S) 1925-

(5)Kay Griffel (S) 1940-

(5)Marilyn Horne (M) 1934-

Pupil

(6)Isabel Bayrakdarian (S)

(5)Adair McGowen (B) 1953-

(5)Nan Merriman (M) 1920-

(5)Carol Neblett (S) 1946-

(5)Maralin Niska (S) 1930-

(5)Katsuumi Niwa (T) 1938-

(5)Marcella Reale (S) 1937-

(5)Gerard Souzay (B) 1918-

Pupils

(6)Nancy Argenta (S) 1957-

(6)Kurt Ollmann (B) 1957-

(6)Penelope Walker (M) 1956-

(5)Page Swift (S) 1933-

(5)Benita Valente (S) 1934-

Pupil

(6)Isabel Bayrakdarian (S)

(5)Shirley Verrett (M) 1931-

(3)Lula Mysz-Gmeiner (M) 1876-1948

Pupils

(4)Peter Anders (T) 1908-1954

(4)Carla Henius (M) 1919-

(4)Gerda Lammers (S) 1915-

(4)Elisabeth Schwarzkopf (S) 1915-

Pupils

(5)Ingrid Attrot (no personal data)

(5)Barry Banks (T)

(5)Hans-Gunter Dotzauer (no personal data)

(5)Jane Eaglen (S) 1960-

- (5)Stephan Genz (B) 1973-
- (5)Alison Hagley (S) 1961-
- (5)Thomas Hampson (B) 1955-
- (5)Mary Hegarty (S)
- (5)Jane Leslie Mackenzie (see above)
- (5)Tinuke Olafimihan (S) 1961-
- (5)Rita Shane (S) 1940-
- (5)Dana Talley (no personal data)
- (5)Eduardo Villa (no personal data)
- (4)Elisabeth Ohltoff (S) 1884-1954
- (4)Signe von Rappe (see above)
- (4)Magda Von Dulong (M) 1861-
- (4)Matja Von Niessen-Stone (no personal data)
- (3)Ellen Gulbranson (S) 1863-1947

Pupil

- (4)Eide Norena (S) 1884-1968
- (3)Marjory Kennedy-Fraser (M) 1857-1930
- (3)Katharina Klafsky (S) 1855-1896
- (3)Gabrielle Krauss (S) 1842-1906
- (3)Otilie Krone (S) (no personal data)
- (3)Selma Kurz (S) 1875-1933
- (3)Miriam Licette (S) 1885-1969
- (3)Estelle Lieblich (S) 1880-1970

Pupils

- (4)Jessica Dragonette (S) 1904-
- (4)John Philip Modenos (B) 1930-
- (4)Lucy Monroe (S) 1901-
- (4)Kenneth Schon (BB) 1909-1986
- (4)Beverly Sills (S) 1929-
- (4)Jean Tennyson (see above)
- (3)Felice Lyne (S) 1887-1935
- (3)Blanche Marchesi (S) 1863-1940

Pupils

- (4)Phyllis Archibald (no personal data)
- (4)Muriel Brunskill (M) 1898-1980
- (4)Astra Desmond (M) 1893-1973
- (4)Ellen Gulbranson (see above)
- (4)Maria Jeritza (S) 1887-1982
- (4)Joy McArden (no personal data)
- (4)Virginia Rea (S)
- (4)Blanche Tomlin (no personal data)
- (3)Nellie Melba (S) 1859-1931

Pupils

- (4)Gertrude Johnson (S) 1894-1973

Pupil

- (5)Marie Collier (see under Joan Cross)

- (4)Stella Power (S) 1897-
- (3)Evgenia Mravina (S) 1864-1914
- (3)Emma Nevada (S) 1859-1940

Pupils

- (4)Mignon Nevada (S) 1886-1971

Pupil

- (5)Kyra Vayne (S) 1916-2001
- (4)Olive Townend-Middleton (S) 1881-1974
- (3)Jane Osborn-Hannah (S) 1873-
- (3)Gina Oselio (M) 1858-1937
- (3)Regina Pacini (S) 1874-1965
- (3)Esther Palliser (S) 1872-
- (3)Rosa Papier-Paumgartner (M) 1958-1932

Pupils

- (4)Anna Bahr-Mildenberg (S) 1872-1947

Pupils

- (5)Carlos Alexander (BB)1915-1991
- (5)Lilian Benningsen (M) 1924-
- (5)Irmgard Gerz (M) 1900-1971
- (5)Uta Graf (S) 1915-1995

Pupil

- (6)Barbara Blanchard (no personal data)
- (5)Josef Greindl (Bs) 1912-1993

Pupil

- (6)Catarina Ligendza (S) 1937-
- (5)Josef Janko (T) 1897-1984
- (5)Ira Malaniuk (M) 1923-
- (5)Lauritz Melchior (T) 1890-1973

Pupil

- (6)William Cochran (T) 1939-
- (5)Ruth Michaelis (M) 1909-1989
- (5)Elisabeth Schartel (M) 1917-

Pupil

- (6)Manfred Klein (BS) 1948-
- (5)Liane Synek (S) 1921-1982
- (5)Adolf Vogel (BS) 1897-1969

Pupils

- (6)Norman Bailey (B) 1933-

Pupils

- (7)Brian Bannatyne-Scott (BS) 1955-
- (7)Michael Druiett (BS) 1967-
- (7)Jason Howard (B) 1959-
- (6)Rudolf Christ (T) 1916-1982
- (6)Kurt Equiluz (T) 1929-

Pupil

- (7)Gabriela Herrera (no personal data)

- (6)Regina Lang-Hitzelberger (no personal data)
- (6)Einojuhani Rautawaara 1928-
- (6)Peter Wimberger (BB) 1940-
- (5)Eugenia Zareska (M) 1910-1979
- (5)Wolfram Zimmermann (BB) 1926-
- (4)Paula Buchner (S) 1900-1963
- (4)Vella Hochreiter (no personal data)
- (4)Grete Holm (S) 1882-1920
- (4)Felicie Huni-Mihaczek (S) 1891-1976

Pupil

- (5)Christa Ludwig (M) 1924-

Pupil

- (6)Antoine Bernheim (no personal data)
- (4)Helene Offenbergl (S) 1877-
- (4)Bella Paalen (M) 1882-1964
- (4)Rosa Pauly (S) 1894-1975

Pupil

- (5)Hilde Zadek (S) 1917-

Pupil

- (6)Margarita Kyriaki (S) 1942-
- (4)Charlotte Von Seebock 1886-1952
- (4)Lucie Weidt (S) 1876-1940
- (4)Helene Wildbrunn (S) 1882-1872
- (3)Elizabeth Parkina (S) 1882-1922
- (3)Marta Petrini (S) 1866-1932
- (3)Caroline Salla (S) (no personal data)
- (3)Clementine Schuch-Proska (S) 1850-1932
- (3)Francis Saville (S) 1865-1935
- (3)Evelyn Scotney (S) 1896-1967
- (3)Auguste Seidl-Kraus (S) 1853-1939
- (3)Caroline Smeroschi (no personal data)
- (3)Amelia Stahl (no personal data)
- (3)Gisela Staudigl (M) 1864-1929
- (3)Antoinette Sterling (M) 1850-1904
- (3)Sophie Traubmann (S) 1867-1951
- (3)Nevada van der Veer (M) 1870-
- (3)Ellen Beech Yaw (S) 1869-1947

- (2)Henriette Nissen-Salomon 1818-1879

Pupils

- (3)Josephine De Reszke (S) 1855-1891
- (3)Alma Fohstrom (S) 1856-1936
- (3)Eleanore Petrelli (no personal data)
- (3)Vilhelmina Ivanova Raab (S) 1848-1917

- (2)Adelaide Phillips (M) 1833-1882

(2)Elise Polko (M) 1822-1899

(2)Scott Russell (no personal data)

(2)Charles Santley (B) 1834-1922

Pupils

(3)Amy Castles (S) 1880-1951

(3)Ada Crossley (M) 1874-1929

(3)Peter Dawson (BB) 1882-1951

Pupils

(4)Joan Cross (S) 1900-1993

Pupils

(5)Heather Begg (M) 1932-

(5)April Cantelo (S) 1928-

Pupils

(6)Rosemary Joshua (S) 1964-

(6)Jeremy Huw Williams (B) 1859-

(5)Marie Collier (S) 1926-1971

(5)Margaret Curphey (S) 1938-

(5)John Gibbs (B) 1937-1986

(5)Victoria Godfrey (BB) 1934-

(5)David Hillman (T) (no personal data)

(5)Ava June (S) 1931-

(5)John Kitchiner (B) 1933-

(5)Yvonne Minton (M) 1938-

(5)Elisabeth Parry (S) 1921-

(5)Anna Pollak (M) 1912-1996

(5)Ramon Remedios (T) 1940-

(5)Barbara Rendall (no personal data)

(5)Suzanne Steel (S) 1931-1986

(5)Pauline Tinsley (S) 1928-

(4)Samuel Rabin (no personal data)

(2)Emil Scaria (BB) 1838-1886

(2)Anne Schimon-Regan (S) 1842-1902

Pupil

(3)Ernest Kraus (T) 1863-1941

(2)Anna Schoen-Rene 1864-1942

Pupils

(3)Eva Gauthier 1886-1958

(3)Margaret Harshaw 1909-1997

Pupils

(4)Bruce Baumer (BS) (no personal data)

- (4)Richard Best (no personal data)
- (4)Patricia Brooks (S) 1937-1993
- (4)Gary Burgess (no personal data)
- (4)Katherine Ciesinski (M) 1950-
- (4)Judith Coen (no personal data)

Pupils

- (5)Faith Esham (S) 1948-
- (5)Stephanie Freide (no personal data)
- (5)Duncan Hartman (no personal data)
- (5)Sharon Sweet (S) 1951-
- (5)Nova Thomas (no personal data)
- (5)Sheryl Woods (no personal data)
- (4)Leo Goeke (T) 1936-
- (4)Carolyne James (M) 1945-
- (4)Nancy Maultsby (M) 1964-
- (4)Patrice Micheals Bedi (no personal data)
- (4)Ron Peo (B) (no personal data)
- (4)John Reardon (B) 1930-1988
- (4)Nadinel Secunde (S)
- (4)Benita Valente (S) 1934-

Pupil

- (5)Isabel Bayrakdarian (S)
- (4)Eduardo Villa (no personal data)
- (3)Julius Huehn (BB) 1904-1971

Pupil

- (4)Philip Booth (no personal data)
- (3)Charles Kullman (T) 1903-1983

Pupils

- (4)William Brown (T) 1938-
- (4)Elliott Palay (T) 1948-
- (4)Felicia Weathers (S) 1937-
- (3)George Meader (T) 1888-1963
- (3)Paul Robeson (see above)
- (3)Rise Stevens (M) 1913-
- (3)Hugh Thompson (B) 1915-

- (2)Adolf Schulze (BS) 1835-

Pupils

- (3)George Henschel (B) 1850-1934

Pupil

- (4)Mariska Aldrich (S) 1881-
- (3)Marie Brema (M) 1856-1925

Pupil

- (4)Luella Paikin (S) 1900-
- (4)Dorothy Reid (no personal data)
- (3)Evangeline Florence (S) 1873-1928

- (3)Frederick Grisewood (BS) 1888-
- (3)George Hamlin (T) 1869-1923
- (3)Roland Hayes (see above)
- (3)Michael Head (B) 1900-
- (3)Lilian Henschel (S) 1860-1901
- (3)Francis MacLennan (T) 1874-1935
- (3)Paul Reimers (T) 1877-1942

Pupil

- (4)Martha Lipton (M) 1916-

Pupil

- (5)Joelyn Wakefield-Wright (no personal data)

- (3)Kennerley Rumford (B) 1871-1957
- (3)Louis Arthur Russell (no personal data)
- (3)Cuthbert Smith (no personal data)

Pupil

- (4)Sarah Walker (M) 1945
- (3)Steuart Wilson (T) 1889-1966

Pupils

- (4)Inia Te Wiata (BB) 1915-1971
- (4)Theodore Uppmann (B) 1920-

- (2)Antoinette Sterling (M) 1850-1904

- (2)Julius Stockhausen (B) 22 Jul 1826-1906

Pupils

- (3)Marie Altona (S) 1868-1916
- (3)Max Alvary (T) 1856-1898
- (3)Gyorgy Anthes (T) 1863-1923

Pupils

- (4)Rosette Anday (M) 1903-1977
- (4)Maria Budanovits (M) 1889-1976
- (4)Maria Nemeth (S) 1897-1967
- (4)Imre Pallo (B) 1891-1978
- (4)Gabriella Relle (S) 1902-1975
- (4)Zoltan Zavodsky (T) 1892-1976
- (3)Therese Behr Schnabel (M) 1876-1959

Pupils

- (4)Signe Rappe (no personal data)
- (4)Maria Stader (S) 1911-1999
- (3)Robert Blass (BS) 1867-1930
- (3)Herman Brag (no personal data)

Pupil

- (4)Brita Hertzberg (S) 1901-1976
- (3)Cornelis Bronsgeest (B) 1878-1957
- (3)Dudley Buck Jnr (no personal data)
- (3)Pauline De Haan-Manifarges (M) 1872-1954

Pupil

- (4)Maartje Offers (M) 1892-1944
- (3)Johannes Elmblad (BS) 1853-
- (3)Putnam Griswold (BS) 1875-1914
- (3)Baptist Hoffmann (B) 1864-1937

Pupil

- (4)Paul Bender (BS) 1875-1947

Pupils

- (5)Wilhelm Ernst (no personal data)
- (5)Helmut Fehn (BS) 19 Feb 1915-
- (5)Joseph Greindl (BS) 1912-1993

Pupil

- (6)Caterina Ligendza (S) 1937-
- (5)Hans Hopf (T) 1916-1993
- (5)Folke Jonsson (no personal data)
- (5)Karl Liebl (T) 1915-
- (5)Max Probstl (BS) 1913-1979
- (5)Benno Ziegler (B) 1887-1963
- (3)Sophie Loewe (S) (no personal data)
- (3)Modest Menzinsky (T) 1875-1935
- (3)Johannes Messchaert (no personal data)

Pupils

- (4)Cato Engelen-Sewing (S) 1868-1961
- (4)Franzisca Martienssen-Lohmann (S) 1887-1971

Pupils

- (5)Judith Beckmann (S) 1935-

Pupil

- (6)Inger Dam-Jensen (S) 1964-
- (5)Ingrid Bjoner (S) 1927-
- (5)Hermin Esser (T) 1928-
- (5)Elisabeth Grummer (S) 1911-1986

Pupil

- (6)Janis Kelly (S) 1954-
- (5)Paul Gummer (BS) 1895-
- (5)Hildegard Hillebrecht (S) 1927-
- (5)Leonore Kirchstein (S) 1933-
- (5)Jakob Stampfli (Bs) 1934-

Pupil

- (6)Siegmond Nimsgern (BB) 1940-
- (5)Jutta Vulpius (S) 1927-
- (5)Kurt Widmer (B) 1940-
- (5)Kurt Wolinski 1907-1980
- (4)Aaltje Noordewierreddingius (S) 1868-1949

Pupils

- (5)Theo Bayle (B) 1912-1971
- (5)Laurens Bogtman (B) 1900-

Pupil

- (6)Aafje Heynis (M) 1924-
- (5)Nel Duval (S) 21 Mar 1924 Zaandam
- (5)Aafje Heynis (see above)
- (5)Guus Hoekman (BS) 1913-
- (5)Greet Koeman (S) 1906-1961
- (5)Erna Spoorenberg (S) 1925-

Pupil

- (6)Guy de Mey (T) 1955-
- (5)Louis van Tulder (T) 1892-1969
- (4)Franz Steiner (B) 1876-1954

Pupil

- (5)Victor Fuchs (B) 1891-1966

Pupils

- (6)Herta Glaz (M) 1908

Pupil

- (7)Gail Dubinbaum (M)
- (6)Igor Gorin (B) 1904-1982
- (6)Irene Jessner (S) 1901-1994

Pupils

- (7)Teresa Stratas (S) 1938-
- (7)Lilian Sukis (S) 1939-
- (7)Jeanette Zarou (no personal data)
- (6)Jarmila Novotna (S) 1907-1994
- (6)Trajan Grosavescu (T) 1895-1927
- (6)Eva Hadrabova (S) 1902-
- (6)Marko Rothmuller (B) 1908-1993

Pupil

- (7)Gillian Sands (no personal data)
- (6)Viorica Ursuleac (S) 1894-1985
- (3)Erik Meyer-Helmund (no personal data)
- (3)Julius Neudorffer (no personal data)
- (3)Karl Perron (B) 1858-1928
- (3)Maria Philippi (M) 1875-1944

Pupil

- (4)Lore Fischer 1911-

Pupil

- (5)Eva Bornemann (M) 1926-
- (4)Walburga Wegner (S) 1908-1993
- (3)Lempriere Pringle (BS) 1868-1914
- (3)Lillian Sanderson (M) 1867-
- (3)Karl Scheidemantel (B) 1859-1923

Pupil

- (4)Rudolf Bockelmann (B) 1892-1958

Pupil

- (5)Hans Hotter (BB) 1909-

Pupils

- (6)Marco Bakker (B) 1938-
- (6)Brian Bannatyne-Scott (see Gerster)
- (6)Noelle Barker (S) 1930-

Pupils

- (7)Catherine Benson (no personal data)
- (7)Susan Bickley (M) 1955-
- (7)Katerina Karneus (no personal data)
- (7)Ethna Robinson (M) 1956-
- (7)Anna Steiger (S) 1960-
- (6)Cynthia Buchan (M) 1949-
- (6)Thomas Carey (B) 1937-
- (6)Robert Christensen (no personal data)
- (6)Catherine Dubosc (S) 1959-
- (6)Victoria Godfrey (BB) 1934-
- (6)Brian Hansford (no personal data)
- (6)Philip Joll (BB) 1954-
- (6)Margaret Marshall (S) 1949-
- (6)Graeme Matheson-Bruce (T) 1945-1994
- (6)Raymond Michalski (BS) 1930-
- (6)James Morris (BB) 1947-
- (6)Alan Oke (B) 1954-
- (6)Patricia Payne (M) 1942-
- (6)Laszlo Polgar (BS) 1947-
- (6)Cheryl Studer (S) 1955-
- (6)Christine Taylor (no personal data)
- (6)Helen Walker (no personal data)
- (6)David Ward (BS) 1922-1983
- (6)Kimball Wheeler (no personal data)
- (4)Helen Forti (S) 1884-1942
- (4)Parry Jones (T) 1891-1963

Pupils

- (5)Evelyn Dalberg (M) 1939-
- (5)Patricia Kern (M) 1927-

Pupils

- (6)Russell Braun (B) 1966-
- (6)Lilac Cana (S) (no personal data)
- (6)Gidon Saks (no personal data)
- (5)Ramon Remedios (T) 1940-
- (4)Helene Jung (M) 1887-1975

Pupil

- (5)Annelies Burmeister (M) 1930-1988
- (5)Ekkehard Wlaschiha (B) 1938-
- (4)Friedrich Plaschke (BB) 1875-1952
- (4)Fritz Soot (T) 1878-1965
- (4)Mme Uhde (no personal data)

Pupil

(5)Hermann Uhde (B) 1914-1965

(3)Anna Schimon-Regan (S) 1842-1902

Pupil

(4)Ernst Kraus (T) 1863-1941

(3)Therese Schnabel-Behr (M) (see under Gerster)

(3)Anton Sisttermans (BS) 1865-1926

Pupil

(4)Louis Van de Sande (BB) 1887-1954

(3)Hermine Spies (no personal data)

(3)Anton Van Rooy (BB) 1870-1932

(3)Felix von Kraus (BS) 1870-1937

Pupils

(4)Karl Burian (T) 1870-1926

Pupil

(5)Karal Leiss (T) 1901-

(4)Aage Foenss (BB) 1887-1976

(4)Josef Janko (T) 1897-1984

(4)Felix Loeffel (BS) 1892-

(4)Max Meili (T) 1899-1970

(4)Adrienne Osborne (M) 1873-1951

(3)Raimund von zur Muhlen (no personal data)

Pupils

(4)Frederick Grisewood (BS) 1888-

(4)Conny Molin (B) 1885-1943

(4)Lula Mysz-Gmeiner (M) 1876-1948

Pupils

(5)Peter Anders (T) 1908-1954

(5)Carla Henius (M) 1919-

(5)Gerda Lammers (S) 1915-

(5)Elisabeth Schwarzkopf (S) 1915-

Pupils

(6)Ingrid Attrot (S) Canada

(6)Barry Banks (T) (no personal data)

(6)Hans-Gunter Dotzauer (no personal data)

(6)Jane Eaglen (S) 1960-

(6)Stephan Genz (B) 1973-

(6)Alison Hagley (S) 1961-

(6)Jane Leslie Mackenzie (S) 1956-

(6)Tinuke Olafimihan (S) 1961-

(6)Rita Shane (S) 1940-

(6)Dana Talley (no personal data)

(6)Eduardo Villa (no personal data)

(4)Eide Norena (S) 1884-1968

(4)Mark Raphael (B) 1900-

Pupils

- (5)Nina Barbone (S) (no personal data)
- (5)Jacqueline Delman (S) 1933-
- (5)Peter Jeffes (T) 1948-
- (5)Martin Lawrence (BS) 1909-1983
- (5)John McHugh (B) 1911-
- (4)Paul Reimers (T) 1877-1942
- Pupil
- (5)Martha Lipton (M) 1916-
- Pupil
- (6)Joelyn Wakefield-Wright (no personal data)
- (4)Georg Walter (T) 1875-1952
- Pupils
- (5)Johanna Egli (M) 1896-1973
- (5)Dietrich Fischer-Dieskau (B) 1925-
- Pupils
- (6)Hans-Gunter Dotzauer (see Schwarzkopf)
- (6)Stephan Genz (see Schwarzkopf)
- (6)Rene Hess (no personal data)
- (3)Clarence Whitehill (BS) 1871-1932
- (2)Fernando Valero (T) 1854-1914
- (2) Pauline Viardot-Garcia (M) 1821-1910
- Pupils
- (3)Ada Adini (S) 1855-1924
- Pupil
- (4)Maria Gay (M) 1879-1943
- Pupil
- (5)Nino Martini (T) 1902-1976
- (3)Teresa Arkel (S) 1861-1929
- Pupils
- (4)Evgenia Bronskaya (S) 1882-1953
- (4)Claire Dux (S) 1885-1967
- (4)Irene Eden (S) 1884-1975
- Pupil
- (5)Karl-Christian Kohn (BS) 1928-
- (4)Lucette Korsoff (S) 1876-1955
- Pupils
- (5)Gina Cigna (see under Calve)
- (5)Constantin Joukowitzsch (BS) 1894-1960
- (5)Joseph Rogatschevsky (T) 1891-1985
- Pupil
- (6)Michel Trempont (B) 1928-
- (5)Tadeusz Wierzbicki (BS) 1922-1990
- (4)Nina Morgana (S) 1895-1986
- (3)Desiree Artot de Padilla (no personal data)

Pupils

- (4)Sigrid Arnoldson (S) 1861-1943
- (4)Lola Artot de Padilla (S) 1880-1933
- (4)Anne Bartels (S) 1869-1950
- (4)Lola Beeth (S) 1860-1940
- (4)Max Dawison (B) 1868-1953
- (4)Alma Fohstrom (S) 1856-1936
- (4)Marie Goetze (M) 1865-1922
- (4)Matilda Jungstedt (M) 1864-1923
- (4)Selma Kronold (S) 1866-1920
- (4)Sofie Lindegren (no personal data)
- (4)Evgenia Mravina (see under Marchesi)
- (4)Rose Olitzka (M) 1873-1949
- (4)Erik Schmedes (T) 1868-1931

Pupils

- (5)Anny Konetzni (S) 1902-1968

Pupil

- (6)Hilde Konetzni (S) 1905-1980

- (5)Maria Muller (S) 1898-1958

- (3)Nadezhda Timofe Van Brandt (S) 1882-
- (3)Irene Von Chavanne (M) 1868-1938
- (3)Marie Wilt (S) 1833-1891
- (3)Lola Beeth (see above)
- (3)Bianca Bianchu (S) 1855-
- (3)Marianne Brandt (M) 1842-1921

Pupils

- (4)Elsa Bland (S) 1880-1935
- (4)Riza Eibenschutz (S) 1870-1946
- (4)Edyth Walker (M) 1867-1950

Pupils

- (5)Irene Dalis (M) 1925-
- (5)Blanche Thebom (M) 1918-

Pupil

- (6)Lise Gasteen (S) (no personal data)

- (3)Annie Louise Cary (M) 1841-1921
- (3)Marie Dietrich (S) 1865-1940

Pupil

- (4)Elisabeth Schumann (S) 1885-1952

Pupil

- (5)Pierette Alarie (S) 1921-

Pupil

- (6)Richard Margison (T) 1954-

- (3)Alberto Garcia (see under Gustave Garcia)
- (3)Jeanne Gerville-Reache (M) 1882-1915
- (3)Gertrude Godier (no personal data)
- (3)Marie Hanfstangel (S) 1848-1917

- (3)Lillian Henschel (S) 1860-1901
 (3)Marguerite Herleroy 1883-
 (3)Natalie Iretskaya (no personal data)
 Pupil
 (4)Xenia Dorliak (S) 1882-1946
 Pupil
 (5)Nina Dorliak (S) 1908-
 Pupil
 (6)Tatiana Tugarinova (S) 1925-
 (4)Nina Friede (see under Marchesi)
 (4)Elena Katulskaya (S) 1888-1966
 Pupils
 (5)Alexei Maslennikov (T) 1929-
 (5)Tamara Milashkina (S) 1934-
 (4)Lydia Lipkowska (S) 1882-1958
 Pupil
 (5)Virginia Zeani (S) 1925-
 Pupils
 (6)Vivica Genaux (M) 1969-
 (6)Marilijn Mims (S) (no personal data)
 (6)Thomas Potter (no personal data)
 (4)Elisabeth Petrenko 1880-1951
 (4)Maria Slavina (M) 1858-1951
 (4)Oda Slobodskaya (S) 1888-1970
 Pupils
 (5)Anne Collins (M) 1943-
 (5)Yvonne Fuller (no personal data)
 (4)Nadezhda Zabela-Vrubel (S) 1868-1913
 (3)Elizaveta Andre Lavrovskaya (M) 1849-1919
 Pupil
 (4)Evgenia Zbrueva (M) 1867-1936
 Pupil
 (5)Claudia Novikova (no personal data)
 (3)Martha Leffler-Burckhard (S) 1865-1954
 (3)Eleanor Lipman (no personal data)
 Pupil
 (4)Nadezhda Obukhova (M) 1886-1961
 (3)Maria Litta (S) 1856-1883
 (3)Felja Litvinne (S) 1860-1936
 Pupils
 (4)Ivan Altchevsky (T) 1876-1917
 (4)Marcelle Denya (S) 1901-
 (4)Nina Koshetz (S) 1894-1965
 (4)Germaine Lubin (S) 1890-1979
 Pupils
 (5)Nadine Denize (M) 1943-

(5)Chloe Owens (no personal data)

Pupils

(6)Robert Hale (BB) 1937-

(6)Johanna Meier (S) 1938-

(5)Jocelyne Taillon (M) 1944-

(5)Rachel Yakar (S) 1938-

(4)Petre Stefanescu-Goanga (B) 1902-1973

Pupils

(5)Michaela Botez (no personal data)

(5)Iulia Buciuceanu (no personal data)

(5)Nicolae Constantinescu (no personal data)

(5)Gheorghe Emil Crasnaru (no personal data)

(5)Elena Dima (S) 1944-

(5)Nicolae Florei (BS) 1927-

(5)George Lambrache (T) 1937-

(5)Ion Stoian (T) 1927-

(3)George Meader (T) 1888-1963

(3)Esther Palliser (see under Marchesi)

(3)Eleanora Petrelli (no personal data)

(3)Maria Philippi (M) 1875-1944

Pupil

(4)Lore Fischer 1911-

Pupil

(5)Eva Bornemann (M) 1926-

(4)Walpurga Wegner (S) 1908-1993

(3)Mathilde Phillips (no personal data)

(3)Mafalda Salvatini (S) 1888-1959

(3)Kate Santley (no personal data)

(3)Erik Schmedes (see above)

(3)Anna Schoen-Rene (no personal data)

(3)Margherita Siems (S) 1879-1952

Pupil

(4)Sigrid Onegin (M) 1889-1943

(3)Antoinette Sterling (no personal data)

(3)Sophie Traubmann (see under Marchesi)

(3)Louise Viardot (no personal data)

(3)Aglaia Von Orgeni (S) 1841-1926

Pupils

(4)Bella Alten (S) 1877-1962

(4)Maude Fay (S) 1877-1964

(4)Gertrude Forstel (S) 1880-1950

Pupils

(5)Anny Helm (S) 1903-

(5)Ilse Hollweg (S) 1922-1990

(5)Marianne Warneyer (S) 1907-1982

(4)Hedwig Francillo-Kaufmann (S) 1878-1948

Pupils

(5)Sigrid Ekkehard (S) 1920-

(5)Martha Musial (S) 1908-

(4)Eleanor Kahler-Riese (no personal data)

Pupil

(5)Anni Frind (S) 1900-1987

(4)Betta Morena (S) 1878-1952

(4)Margherita Siems (see above)

(4)Edith Walker (see above)

(4)Erika Wedekind (S) 1868-1944

(4)Sophie Wolf (no personal data)

(2)Malvina von Carolsfeld (no personal data)

Pupil

(3)Heinrich Gudehus (T) 1845-1909

(2)Hans Feodor von Milde (B) 1821-1899

(2)Johanna Wagner (S) 1826-1894

APPENDIX B

Glossary of Anatomy¹

Clarification of anatomical and vocal terminology used in Chapter Two.

Directions and Positions:

<u>anterior</u> (cranial):	toward the head
<u>posterior</u> (caudal):	toward the tail
<u>dorsal</u> (superior):	toward the backbone
<u>ventral</u> (inferior):	toward the belly
<u>lateral</u> :	toward the side
<u>medial</u> :	toward the midline
<u>proximal</u> :	lying closer to where the muscle attaches to the body
<u>distal</u> :	lying further from where the muscle attaches to the body

Planes or Sections Through the Body

<u>transverse</u> (cross section):	perpendicular to the long axis of the body
<u>sagittal</u> :	a longitudinal section separating the body into right and left sides
<u>mid sagittal</u> :	a longitudinal cut separating the body into equal right and left halves
<u>frontal</u> (coronal):	a longitudinal section dividing the specimen into dorsal and ventral parts

¹ Definitions for all terms were obtained at www.bhs.berkeley.k12.ca.us and www.medterms.com

Terms

abdominal: Relating to the abdomen, the belly, that part of the body that contains all of the structures between the chest and the pelvis. The abdomen is separated anatomically from the chest by the diaphragm, the powerful muscle spanning the body cavity below the lungs.

The abdomen includes a host of organs including the stomach, small intestine, colon, rectum, liver, spleen, pancreas, kidneys, appendix, gallbladder, and bladder.

The word "abdomen" has a curious story behind it. It comes from the Latin "abdodere", to hide. The idea was that whatever was eaten was hidden in the abdomen.

breast bone: Familiar name for what is medically termed the sternum, the long flat bone in the middle of the front of the chest.

clavicle: The bone extending from the sternum at the base of the front of the neck to the shoulder.

diaphragm: The diaphragm is the muscle that separates the chest (thoracic) cavity from the abdomen. Contraction of the diaphragm muscle helps to expand the lungs during inspiration when one is breathing air in.

epigastric: The part of the abdominal wall above the umbilicus (belly button). The hypogastrium is the part of the abdominal wall below the umbilicus. The abdominal wall can thus be divided into upper and lower halves, or it can be further divided into quadrants by also drawing a vertical line through the umbilicus.

glottis: The middle part of the larynx; the area where the vocal cords are located.

hypogastric: The part of the abdominal wall below the belly button.

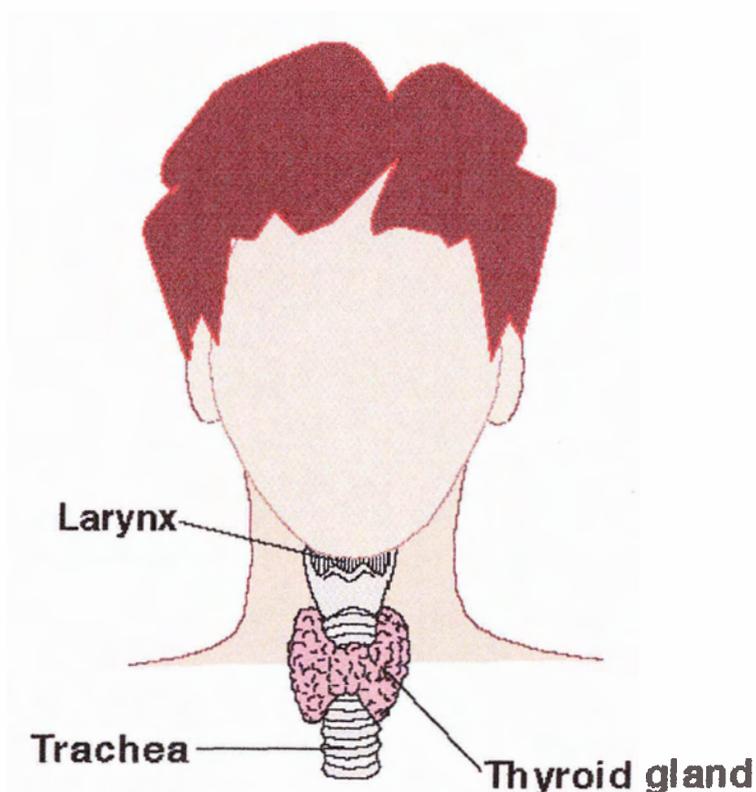
iliac: The upper part of the bony pelvis which forms the receptacle for the head of the femur at the hip joint. The word "ilium" is the Medieval Latin term for the hip bone. The adjective is iliac.

intercostal: Muscle tissue between two ribs. This muscle is a type called skeletal muscle.

isometric: Exercise involving muscular contractions without movement of the involved parts of the body. Isometric exercise is one method of muscular

exercise. In contrast, isotonic exercise occurs when a contracting muscle shortens against a constant load, as when lifting a weight. Isometric comes from the Greek "iso-", equal + "metron", measure = maintaining the same measure, dimension or length.

larynx: The portion of the respiratory tract containing the vocal cords which produce vocal sound. It is located between the pharynx and the trachea. The larynx, also called the voice box, is a 2-inch-long, tube-shaped organ in the neck.



We use the larynx when we breathe, talk, or swallow. Its outer wall of cartilage forms the area of the front of the neck referred to as the "Adams apple."

The vocal cords, two bands of muscle, form a "V" inside the larynx.

Each time we inhale (breathe in), air goes into our nose or mouth, then through the larynx, down the trachea, and into our lungs. When we exhale (breathe out), the air goes the other way. When we breathe, the vocal cords are relaxed, and air moves through the space between them without making any sound.

When we talk, the vocal cords tighten up and move closer together. Air from the lungs is forced between them and makes them vibrate, producing the sound of our voice. The tongue, lips, and teeth form this sound into words.

The esophagus, a tube that carries food from the mouth to the stomach, is just behind the trachea and the larynx. The openings of the esophagus and the larynx are very close together in the throat. When we swallow, a flap called the epiglottis moves down over the larynx to keep food out of the windpipe.

onset: The act of commencing phonation.

nasal fossae: Referring to the area of the upper throat behind the nose.

node: Literally a knot, a node is a collection of tissue. For example a lymph node, is a collection of lymphoid tissue. A nodule is a small node, a little collection of tissue.

nodule: A small solid collection of tissue, a nodule is palpable (can be felt). It may range in size from greater than 1.0 cm (3/8 inch) to somewhat less than 2 cm (13/16 inch) in diameter. A nodule may be present in the epidermis, dermis or sub cutis (at any level in the skin). A vocal nodule is one typology.

The word “nodule” is the diminutive of “node” (a knot or knob) so a “nodule” means “a little knot or knob.”

osseous: Having to do with the bone, consisting of bone, or resembling bone.

pectoral: Muscles of the “anterior chest” (the front of the chest). Familiarly called the pecs. The Latin “pectus” means “chest.”

pharynx: The hollow tube about 5 inches long that starts behind the nose and ends at the top of the trachea (windpipe) and esophagus (the tube that goes to the stomach).

sternum: Anatomic name for the breast bone, the long flat bone in the upper middle of the front of the chest.

The sternum articulates (comes together) with the cartilages of the first seven ribs and with the clavicle (collar bone) on either side.

The sternum consists of three parts: the manubrium (the upper segment of the sternum, a flattened, roughly triangular bone), the corpus or body of the sternum, and the xiphoid process (the little tail of the sternum than

points down). These sections of the sternum arise as separate bones and later they may fuse partially or completely with one another.

The word "sternum" comes from the Greek "sternon" meaning "the breast or chest." The word "sternum" was once used to refer to the chest but this use was supplanted by the "thorax" and the sternum became the name of the familiar flat bone in the middle of the front of the chest.

thoracic: Pertaining to the chest.

thorax: The area of the body located between the neck and the abdomen. The thorax contains the lungs, the heart and part of the aorta. The walls of the thorax are supported by the dorsal vertebrae, the ribs, and the sternum. The thorax is also called the chest.

torso: The trunk of the human body.

umbilical: Pertaining to the naval.

velum: The soft palate.

viscera: The internal organs of the body, specifically those within the chest (as the heart or lungs) or abdomen (as the liver, pancreas or intestines). The singular of "viscera" is "viscus" meaning in Latin "an organ of the body."

APPENDIX C (I)

ROBYN CATHCART: M.A. CANDIDATE IN MUSICOLOGY
 THE UNIVERSITY OF VICTORIA, VICTORIA BC
-The Singing School of Manuel Garcia II-

SUBJECTS SURVEY (A)

Listed below are 27 vocalise examples.¹ Please circle either “yes” or “no” before each, if you use such an exercise in your teaching. If you use some permutation or modification (upward as opposed to downward motion for example) of an exercise listed, you may also circle “yes” if you feel the difference is negligible.

1: YES OR NO

Falsetto.

Chest. &c. the same on on on

Falsetto.

Chest. &c. the same on these notes on

2: YES OR NO

3: YES OR NO

¹ The source material for this appendix was obtained by selecting examples from an out of print 1940 edition of Garcia II's *The Art of Singing*, a publication which had used materials from earlier versions of Garcia II's writings published between c.1845-1896. As such, no copyright issues are involved.

4: YES OR NO

5: YES OR NO

6: YES OR NO

7: YES OR NO

8: YES OR NO

9: YES OR NO

10: YES OR NO

11: YES OR NO



12: YES OR NO



13: YES OR NO



14: YES OR NO



15: YES OR NO



16: YES OR NO



17: YES OR NO



18: YES OR NO

Musical score for exercise 18. The top staff is in treble clef and contains a complex, fast-moving melodic line with many sixteenth notes. The bottom two staves are in piano clef (treble and bass) and contain a steady accompaniment of eighth notes.

19: YES OR NO

Musical score for exercise 19. The top staff is in treble clef and contains a melodic line with some chromaticism. The bottom two staves are in piano clef and contain sustained chords and some moving bass lines.

20: YES OR NO

Musical score for exercise 20. The top staff is in treble clef and contains a melodic line with some chromaticism. The bottom two staves are in piano clef and contain a steady accompaniment of eighth notes.

21: YES OR NO

Musical score for exercise 21. The top staff is in treble clef and contains a melodic line with some chromaticism. The bottom two staves are in piano clef and contain sustained chords and some moving bass lines.

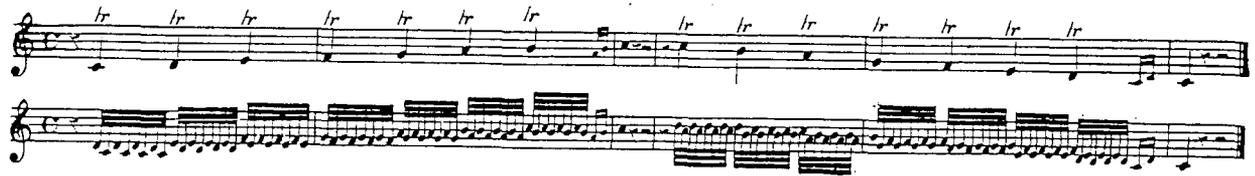
22: YES OR NO

Musical score for exercise 22. The top staff is in treble clef and contains a melodic line with some chromaticism. The bottom two staves are in piano clef and contain a steady accompaniment of eighth notes.

23: YES OR NO



24: YES OR NO



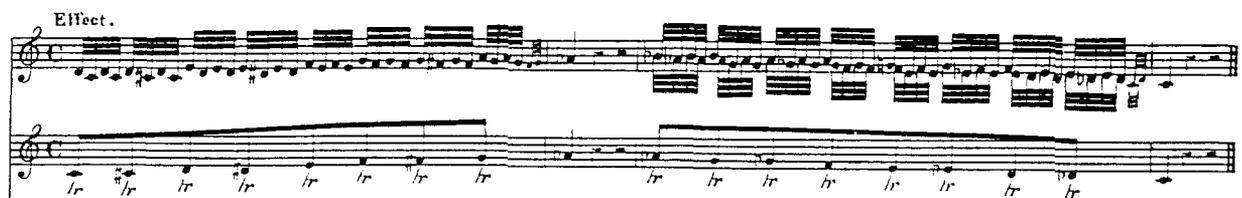
25: YES OR NO



26: YES OR NO



27: YES OR NO



Please include any further information comments you wish to express or feel are pertinent.

APPENDIX C (II)

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SUBJECTS SURVEY (B):

NOTE: In answering the questions below, it would be most enlightening if you demonstrated specific concepts through sung demonstrations, completed by yourself or by one of your students as you teach them. This may require additional effort, but it would be well worth your time, as it would certainly solidify your point(s) most clearly.

Questions: (1-10)

1. How would you describe your approach to teaching singing? Is it based on any particular methodology or approach? What is the basis/focus of your instruction?
2. What type of musical/vocal education have you received personally? Who were your teachers? What approaches were utilized? Do you know the lineage of the instruction you received?
3. What is your opinion of the “Italian School” of vocal instruction? Do you believe this method still exists, why or why not?
4. Are you familiar/aware of the teachings of Manuel García II or Pauline Viardot-García? If so, how did you become acquainted with them? Do you use any of their treatises in your teaching?
5. Do you believe different educational institutions teach voice in different ways? For example, how would you describe the differences in vocal instruction between studying voice in a conservatory with a university or with a private teacher? Which do you believe to be best for the student? Why or why not?
6. Do you believe North American approaches to professional singing and vocal instruction vary with European attitudes? Why or why not?
7. Who are your favourite singers, and who do you most like to listen to? Within your own private CD collection, are most of the recordings of singers who are now retired or no longer living? Who would you recognize as the most outstanding vocalists on the international stage since the year 1985? Do you believe that singers trained during the earlier to mid 20th century are better than those of today?

8. Based on your own teaching, lecturing and professional experience, would you say that current young singers are lacking in any specific skills? Do you notice any universal weaknesses in younger artists? Any specific strengths?

9. If you were given the opportunity to implement any changes in the way voice is taught at your particular institution, what would they be? In your opinion, is the quality of voice teaching within Canada at a high calibre? Why or why not?

10. What do you see as the future in vocal pedagogy? In relation to your own career, what changes have you noticed or experienced?

Please include any further information/comments you wish to express or feel are pertinent.