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A methodology for thorough text preparation of German Lieder

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Edith Cowan University

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A Methodology for Thorough Text Preparation of German Lieder.

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Bachelor of Performing Arts (Honours)



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1872

USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

Abstract

The impetus behind this study is the suspicion that singers beginning their training are either unaware of the vast amount of preparation that needs to occur when performing any work or they are aware but have no idea where to start.

The understanding of text and an emotional connection with its meaning are vital to a successful Lied performance. This dissertation aims to create a method of preparing the text (of a Lied) that encourages detailed observation and creative thought, and which enables a musician with limited understanding of the German language to comfortably acquaint themselves with the repertoire.

This thesis is based on the idea that text should always come first when preparing a song for performance. By looking at various resources one can find the best ways to analyse and understand texts of all languages.

From this a 3 step method has been formed. Step 1; observation, step 2; analysis, and step 3; performance. The method has been put into the form of a two-page worksheet detailing the procedure. It also includes a definition of terms, a recommended resources list and a German International Phonetic Alphabet guide. The method is then put into practice using two pieces from Robert Schumann's song cycle, *Frauenliebe und Leben* and conclusions presented at the end.

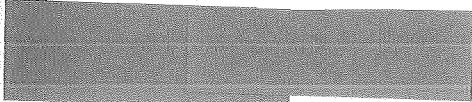
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Emma Louise Blake

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Introduction

The Lied repertory is extensive, varied, and beautiful. For a young Australian vocal student at the beginning of their studies, however, it can be extremely intimidating. Comfort in performance comes from understanding and a feeling of ownership and intimacy with a piece. How can the young singer know where to start in approaching this music when they are unfamiliar with the “melody” of the language?

There are many useful sources that provide detailed and rigorous approaches. These include *Poetry Into Song; Performance and Analysis of Lieder* by Deborah Stein and Robert Spillman, *More than Singing: The Interpretation of Songs* by Lotte Lehman, *Singing Schumann: An Interpretative Guide for Performers* by Richard Miller, and *Acting for Singers: Creating Believable Singing Characters* by David Oswald, to name a few. However, these books are lengthy and detailed and probably still quite intimidating to younger singers without the benefits of extensive specialist training or a tertiary education in music. It is the aim of this dissertation to create a rigorous method that combines and condenses the best current practice in an elegant and simple format that is accessible to a wide audience.

The first step is learning to observe creatively and with an open mind. Textual analysis is important but a singer must also be able to connect emotionally to a piece they are to perform. Step one begins the process of emotionally understanding a work. As a starting point for any young singer acquainting themselves with the repertoire and indeed the German language, it is important to establish a basic understanding of Poetic meter and meter analysis. The second stage moves beyond a structural understanding of the text towards a developed perception of persona and character. This applies acting methodology drawn from Stanislavski, which is now commonly applied in opera training, and can also be usefully applied to Lieder.

Stanislavski worked in opera and in a book on his operatic works a mention is made of the importance of textual and emotional understanding. His production of *Eugene Onegin* was performed with students using their own dress, no makeup and limited staging.

Despite the apparently home-made, modest quality of the staging, it nevertheless contained that all-important factor for which the theatre existed – truthfulness of human emotion.¹

There is also reference to the ease in which the singers performed the music. The singers who were well in command of their roles, throw no furtive glances at the conductor.² The ease and confidence comes from complete understanding of the text.

The resulting methodology consists of an elegant three-step procedure. The third step is the practical application of the textual analysis within practice and performance.

A clear textual understanding and emotional connection are essential to a successful Lied performance. As outlined in chapter two, this methodology is intended as the first step toward acquainting oneself with a work. The practical application of this method is then demonstrated in chapter three, using two songs from Schumann's *Frauenliebe und Leben* song cycle opus 42 as exemplars.

It is hoped that this method will provide a practical starting point for young singers, stimulating their creativity, and facilitating their acquaintance with this beautiful and rewarding repertoire.

¹ Constantin Stanislavski & P.I. Rumyantsev. *Stanislavski on Opera*. Translated by Elizabeth R. Hapgood. (Routledge 1998), 47

² Ibid 46

Chapter 1. Current Thinking on Preparing Lieder

Poetry into Song; Performance and Analysis of Lieder, by Deborah Stein and Robert Spillman, has been hailed as one of the best learning tools for young singers. In her forward to the book, soprano Elly Ameling makes the comment, “More than a compendium of analytical concepts, this is a book that enables you to shape individual interpretations through personal encounter with a lively train of provocative questions and creative experiments.”³

Three different subjects are studied in this volume: poetry, musical performance, and music analysis. While our ultimate goal is to combine the three into a manifold understanding of German art song performance, we begin by separating the subjects from one another and examining each as a separate topic. This approach models how we believe performers need to study a Lied in performance preparation; they must study first the poetry, then the performance problems, and then each aspect of the musical structure in turn. By the end of the process, a recombination of the three topics will occur through polished performance, when singer and pianist convey their understanding of the poetry and the music in the magical act of musical expression.⁴

To work through the Lied repertoire in this way, the musician must have at their disposal good editions of the piece, clear, correct translations, and ideally the opportunity to hear live performances rather than use recorded ones.⁵

The book is designed as an interactive pedagogical tool; a few clarifications are made by the authors as to how a reader should work through the exercises presented. As stated above the musician must have scores on hand as well as translations and if required a recording.⁶

The book is written in three sections, The Language of Poetry, The Language of the Performer and The Language of Music. The first section takes the reader into the territory furthest from what young musicians are exposed to during their university life, the language of poetry. This is the basis for the Lied repertoire; this is where the songs begin and where, in the opinion of Stein and Spillman, the musician

³ Elly Ameling, Foreword to *Poetry Into Song: Performance and Analysis of Lieder*, by Deborah Stein and Robert Spillman (New York: Oxford University Press, 1996), xi

⁴ Deborah Stein and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lieder*, (New York: Oxford University Press, 1996), xiii

⁵ Ibid, xvii

⁶ Ibid, xv,xvii

must start also. The background information on German Romantic poetry in chapter one is essentially just an overview. Chapter two, “Devices and Delights in Poetry,” is practical and useful, but covers an extremely large amount of information. It demands patience and much persistence from the reader, and a willingness to explore the information through practical application in a process of trial and error. The benefits of having this information are countless and the insight these analysis techniques give to the understanding of the text cannot be overstated. As the authors themselves state, “Those who fail to understand the meaning of the poem fail, as well, to understand the meaning of the music that sets it.”⁷ The strength of this book then—its detailed and thorough approach, making great demands on the part of the reader—is also its weakness; there is too much, particularly in the section on musical analysis, which can intimidate a young musician.

Section three, “The Language of Music” is similarly rigorous and extensive in its explication of the benefits of musical analysis. It is this section, however, which is perhaps the most inaccessible to young singers. Many of the exercises in the book require an understanding of harmony and musical vocabulary far beyond that of singers at the beginning of their training. While the book is a valuable tool for more advanced singing students, the process is a lengthy one. Arguably, a practical method for singers in the early stages of their training does not actually require lengthy musical analysis to achieve its goal. The benefits of musical analysis are widely documented (and hotly debated), but the methodology to be presented in this dissertation (in chapter four) largely side-steps the traditional methods of musical analysis, primarily because the focus needs to be on early text analysis to enable the singer to present emotionally truthful performances.

While the attention given to detailed poetic and musical analysis in *Poetry into Song* is extensive, the explication of acting methodology is fairly minimal. The topic is discussed in the section on persona and mode of address,⁸ although these merely give examples of the way different characters can be portrayed in both the vocal and accompaniment lines. This is valuable information but it falls short of a personal intimate connection with the character the musician is endeavouring to portray. A

⁷ Deborah Stein and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lieder*, (New York: Oxford University Press, 1996), 20

⁸ Ibid, 33-34

method for approaching Lieder from a singer's point of view must devote sufficient time to character analysis.

One of the authoritative works detailing the application of Stanislavski acting method to singing is *Acting for Singers; Creating Believable Singing Characters* by David Ostwald. Chapter Nine, Motivating your Character's Actions, discusses the process of Defining Objectives and Acting Beats.⁹ This is especially relevant to singers who find themselves uncomfortable during long accompaniment passages. It is important to treat the music as either a character of equal status to the one the singer is portraying, as a representation of a character's train of thought, or as part of the scenery; the atmosphere. To create objectives one is required to find a verb to describe each moment in the piece.¹⁰ The book is intended for use by those preparing operatic roles but it can be translated easily enough into the lied repertoire.

Other books reflect a range of different approaches. An excellent book, not only on Schumann but on song performance in general, is *Singing Schumann: An Interpretive Guide for Performers* by Richard Miller, 1999. Richard Miller, an authority on the subject of vocal technique as well as interpretation and performance has, with this book, given singers of all repertoire one of the best interpretation guides available. It is however quite advanced and a strong understanding of music theory, vocal technique and the repertoire is required. One great aspect of the book is the attention paid to the preservation of vocal technique. The interpretations and colouring suggestions are all considered within the context of the Bel Canto technique.

Miller presents the reader with a list of inappropriate singer's mannerisms that commonly occur such as scooping into important words, negating the vocal legato on notes of short duration, removing vibrancy on notes of short duration, using exaggerated "vocal colouration" and "word painting" to the detriment of vocal timbre, to name just a handful.¹¹ He states that a singer's voice should remain true to its own acoustic and physical dimensions.¹²

More than Singing: The Interpretation of Songs by Lotte Lehman, gives a rare insight into the detailed interpretation methods of a singer who has performed the

⁹ David Ostwald, *Acting for Singers; Creating Believable Singing Characters* (USA: Oxford University Press, 2005), 111

¹⁰ Ibid

¹¹ Richard Miller, *Singing Schumann: An Interpretive Guide for Performers* (New York: Oxford University Press, 1999), 16.

¹² Ibid, 17

works throughout her career. It is an honest reflection of her opinions and her imagination; it encourages creative, open minded thought. With these last two points, the preservation of vocal technique and imaginative liberty in mind, assuming them to be two of the major goals of a well constructed methodology, one can now look at the first step of textual understanding, the analysis of structure and meter.

Chapter 3. The Fundamentals of Textual Analysis

Before the presentation of the new method is made (in chapter four), it is expedient to explore the fundamentals of textual analysis, which will provide a basic set of analytic tools. The techniques and terms that are presented are not dissimilar to those covered in English comprehension in most Australian high schools. It is not difficult to see the similarities between English and German poetry particularly in the meter of the languages,¹³ which makes the task of interpretation much less intimidating. The poetic building blocks defined and explained in relation to Lied are as follows: poetic representation, poetic progression, and *Stimmung*. Poetic representation includes terms such as a metaphor, simile, irony, and pun. Poetic progression is the emotional symbolic and, or narrative journey taken throughout the work. *Stimmung*, on the other hand, is a more elusive concept. As stated by Stein and Spillman:

Stimmung...is more difficult to define. Within the German language the word “*Stimmung*” has several different meanings, but in connection with German Romantic poetry, the term *Stimmung* designates a mood, a pervasive atmosphere within nature that resonates within the poetic soul. The concept of *Stimmung* thus signifies an essence of sympathy between a poet and nature, an empathy that creates a single pervasive mood and/or psychological state within a poem.¹⁴

Persona and Mode of Address follows. This section dips a toe in the waters of the acting world, it is about character and how the story or idea is presented.¹⁵ The chapter finishes with an in-depth look at poetic structure, and possibly the most beneficial of these, from a singer’s point of view, are word sounds, rhyming schemes, and poetic meter. If all of these elements are understood rightly from the outset when exploring a new piece, they inform all of the interpretive decisions to be made while learning a piece.

One begins this examination of poetic analysis, with the rhythm and meter of the poetry. The reason for putting this first is that the meter is the pulse, the heartbeat of the writing and an understanding of the poetic terms and syllabic structure must be understood. The explication of poetic meter in Stein and Spillman is particularly clear:

¹³ Deborah Stein and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lied*, (New York: Oxford University Press, 1996), xiii

¹⁴ Ibid, 27

¹⁵ Ibid, 29

Most poetry written in western civilization is called “accentual-syllabic”; some syllables are accented or stressed and others are not. The pattern of word stress in poetry is called POETIC METER, and the number of stressed syllables in a line also is subject to various traditions and regulations. Adherence to such limitations is part of what makes composing in verse both so difficult and so beautiful, and it is also what made the setting of verse within musical phrases so possible.

Lines of poetry thus are word groupings that form patterns of stressed and unstressed syllables, patterns that organize the poetic stresses into unique designs. A single unit of the pattern is called a FOOT, and the types of meters divide, like musical meters, into duple and triple categories. In all there are five characteristic patterns, two duple (iambic and trochaic), two triple (anapaest and a dactylic), and one singleton (spondee)¹⁶

To give an English example of this text analysis one can look at Shakespeare and three lines from *A Midsummer Night’s Dream* (as seen in Fig 1-1). The vast majority of Shakespeare’s lines were written in a meter called Iambic-pentameter; pentameter meaning five meters or feet and iambic being the order of stressed and unstressed syllables. Iambs are made up of one unstressed ~ followed by one stressed / so a line of Iambic-pentameter would have five ~/. This is the very basic beginning for analysis of Shakespearean meter (see Fig 1-1).

Ah me! For aught that I could ever read,
 ~ / ~ / ~ / ~ / ~ /
 Could ever hear by tale or history,
 ~ / ~ / ~ / ~ / ~ /
 The course of true love never did run smooth¹⁷
 ~ / ~ / ~ / ~ / ~ /

Figure 1.0.1: Scansion in an Excerpt of Shakespearean Poetry

¹⁶ Deborah Stein and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lieder*, (New York: Oxford University Press, 1996}, 38

¹⁷ William Shakespeare, *A Midsummer Night’s dream*, (Plain Label Books) 11

- **Duple**
- Iambic ~ /
- Trochaic / ~
- **Triple**
- Anapest ~ ~ /
- Dactylic / ~ ~
- **Single or Duple**
- Spondaic / or //

Figure 1.0.2: Types of Poetic Meter

The determination of a poem's poetic meter is called *scansion*. This is the name for the analytical procedure in which the stresses of a line of poetry are discovered.¹⁸ As pointed out by Spillman and Stein, scansion is not an exact procedure and more often than not there is more than one way to stress a line. This can be especially intimidating for singers with a very limited understanding of the German language.¹⁹ Having a good translation and, one of the most valuable tools for any new singer, a dictionary with an IPA (International Phonetic Alphabet) guide is the first way to overcome this difficulty; obviously the best thing is to devote time to the study of the language itself. Obtaining and studying the IPA is a long process but with practice, it can become second nature. In the early stages of a singer's training in is not necessary to be fluent in IPA of all languages, there are many resources available which either provide a full transcription or offer clear guides to creating one, a selection of these are listed in the bibliography under the IPA section.

Preparing an IPA transcription is a good way of discovering where the stress of a word lies. For example, the German word for a female singer is *die Sängerin*. In IPA it is written as [di 'zɛŋərɪn] The ['] Indicates that the stress occurs on the first syllable. So the meter of Sängerin is / ~ ~. An example of a word where the stress is placed at a different syllable we can use the title of a well known Hugo Wolf piece set to text by Mörike *Das verlassene Mägdlein*, The Forsaken Maiden. The word verlassene when written in its IPA form is [fɛr'lasənə], the stress ['] falling on the

¹⁸ Deborah Stein and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lieder*, (New York: Oxford University Press, 1996), 39

¹⁹ Ibid

second syllable. These little stress markings found in a dictionary or in IPA resources are a good starting point for an understanding of meter and stress. Having established these basic rules one can now speak through the poem with relative ease and find the length and important stresses created by substituting meters.

It is necessary now to address some of the previous points made in Part one of *Poetry into song* on the topic of poetic form. There are two other subjects covered, Formal Divisions and Rhyming Schemes.²⁰ Two important terms to add to a singer's vocabulary are now presented these are alliteration and assonance. The understanding of alliteration and assonance is an important tool for a vocalist. Alliteration is the connection of words through same and similar consonants and assonance is the connection of words through same and similar vowel sounds. These poetic tools are very common ones; repetition of vowel or consonant sounds is a key tool in creating different atmospheres. From the outset then it is important that sufficient time is spent preparing the pronunciation to be certain that these poetic tools can be used to full advantage.

When looking at formal divisions it is important to take the time to recognise where the stanzas start and finish, to be aware where the emotions and themes change and where composers have taken advantage of and made firm decisions about the differing sections. The last important term to mention is the caesura. This is a poetic pause and can be a very dramatic articulation. As stated by Spillman and Stein, the caesura tends to get a lightly longer pause than any other, except the period that ends a stanza. This sort of articulation is created with punctuation; each marking fashions a different nuance.²¹

There is now a basic framework for a method where the aim is to acquaint a singer with the repertoire through thorough text preparation and creative observation. It must use the text as the starting point, it must encourage creative, educated, open-minded observation, it must encourage emotional connection and character development, and it must not be to the detriment of vocal technique. Having established these aims and guidelines a methodology can be formed.

²⁰ Deborah Stein and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lieder*, (New York: Oxford University Press, 1996), 33-38

²¹ Ibid, 33-34

Chapter 3. A New Methodology

The method for approaching and learning Lieder begins and ends with the text; therefore before any step can be taken to learn the piece, text preparation must occur. One should have at their disposal a copy of the text in the original language, a copy of the text with a literal translation, a slightly more poetic translation to enable a contextual understanding of the underlying moods, a score²², and for the purposes of observation several recordings, preferably to avoid attempts (consciously or subconsciously) to copy another artist's interpretation or sound. It is important to note that in listening to the work in step one the singer should not attempt to begin textual analysis. Step one is purely for observation and reaction, a way of opening up one's mind to creative thought.

Step One: Observation

The first step is to listen and observe. It is not necessary to ask one to listen objectively - we cannot completely erase our preconceptions and tastes - however, one must listen with an open mind.

On the first listening/reading the following questions should be considered,

1. What is the song about?
2. Who or what are the characters, presented in the vocal and piano/orchestral parts?
3. What is the overall theme/emotion being expressed?
4. Does it change?
5. Are there any particular elements of the performance, music and text that stand out, seem important, and create strong moods/impressions?
6.
 - a. How does one feel/ what feelings are invoked upon reading and listening?
 - b. What thought patterns if any are provoked?

²² Deborah Stein and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lieder*, (New York: Oxford University Press, 1996), xv,xvii

c. What provokes these emotions/thought patterns

Some of these may seem basic but it is important to start right from the beginning, even if one already knows the answer, one should pretend they do not. Opinions and understanding of this nature can change. The answers to these questions should be written down, they do not have to be in depth, they can be one word answers, but the important thing is that they are completely honest. This procedure can be repeated as many times as felt necessary first by listening and reading the original text and translation with a score, then perhaps just by following the accompaniment or the vocal line, the original language or just the translation. Each time step one is repeated the questions should be answered, again as honestly as possible. It is important to understand that by listening and observing in this way one is not just learning about the piece but also about oneself and about creativity and imagination.

Step Two: Poetic Analysis

For step two further preparation is required. A full IPA transcription of the original text should be completed with all vowel lengths and stresses marked in, at this stage it is important to always work with a translation on hand. For an example of a score prepared with a literal translation and IPA see Example 1.

Example 1: Literal Translation and IPA demonstrated in an excerpt from Seit ich ihn
gesehen

23.

Larghetto. *p*

Seit ich ihn ge - se - hen. glaub' ich
Since I him have seen believe I
zart ic hin ga 'ze: an glaup ic

ritard.

blind zu sein. wo ich hin nur bli - cke, seh' ich ihn al-lein. Wie im
blind to be when I there just gaze see I him alone
blint tsu zam vo ic hin nur 'blikə se: ic hin | a'lam

ritard.

The first stage is to speak or intone through the text clearly and to feel the words inside the mouth; how is each vowel and consonant formed. Occurrences of alliteration and assonance should be noted. Having done this, scansion of the poem can be done. Using the IPA as a guide, the scansion should be written out, if there are places where the meters can be substituted one can try speaking or intoning the variables. At this stage the text should be spoken or intoned in the rhythm set by the composer. Now looking at the score a new series of questions arise.

1. Does the rhythm of the composer's setting affect the meter of the poem? If so in what way?
2. What does the tempo do to affect the thoughts/emotions being expressed?
3. How does the accompaniment contribute to the poetic expression?

The answers to these questions are not going to be right or wrong therefore they can be answered more than once.

The next set of questions is for the benefit of the singer wishing to create a performable character

1. Who? What? When? Where? Why? How?
2. What are your objectives?

Question 1 covers the basic elements within a character and can always be added to. They can be asked in many different forms eg

- a) Who are they? Who are the other characters in the story? Who is being addressed?
- b) What are they doing? What verbs can be allocated to each line to describe the objective of the character in that moment? What do they want?
- c) When is the song set? When could it be set? Is the piece set in a particular period of the characters life?
- d) Where are they? Where are they going? Where are they coming from?
- e) Why do they feel the way they do? Why are they saying that? What are their objectives?
- f) How are they going to resolve? How will they express themselves? How will they get from one point of the poetic journey to another?

These are just examples of the sort of questions that can be asked and they don't need to be asked all at once.

Question 2 on objectives helps give the performer signposts to work through. In acting work a script can be divided into beats, sections where each thought or objective change.²³ This is mentioned to remind the performer that the thoughts and expressions occur in the accompaniment as well as the vocal line. Each part of the song has a beat, an objective, each section should be considered carefully particularly when there are long accompaniment passages.

Step 3: Performance.

It must be clarified immediately that in no way is performance to be misunderstood as a finished product. In this context it means a similar thing to workshopping; it is to be a worked performance. This can mean a singing lesson, a coaching, a repertoire class, a performance workshop, or simply just finding one or two people to listen and comment.

²³ David Ostwald, *Acting for Singers; Creating Believable Singing Characters* (USA: Oxford University Press, 2005), 111

These “performances” are not intended as polished recitals; rather; they are working “readings” that set up a framework for deeper study.²⁴

This comment from *Poetry into Song* states something very important; that there is always room for deeper and further study. The steps in this methodology are not intended to be worked through once with the expectation that this is all the work needed; they can be repeated many times there is always something new to find in the complexity of the poetry, the music and oneself.

The aim of this methodology was to create a clear, easy to follow methodology so now a clear layout should be established. It should include all the information required while being concise. A four page worksheet has been created outlining the method. It includes a guidelines page, the main exercise, definition of terms, recommended resources, and a German IPA chart. The method can be seen in figures 4.1 through to 4.4

²⁴ Deborah Stein and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lieder*, (New York: Oxford University Press, 1996), xvi

Preparing German Lied

The following worksheet is a layout of steps to take when approaching a piece of Lied for the first time, or when beginning a new analysis of a known piece. It is not a stylistic guide to the repertoire, nor is it a theoretical analysis of the music; it is a learning guide for singers with 3 main points in mind.

- 1. The preparation of text which includes;
 - a. Translations
 - b. IPA transcriptions
 - 2. The Encouragement of creative imaginative thought.
 - 3. Ensuring that new pieces are learnt with the text as the foundation from the outset
- The Worksheet is laid out clearly in 3 steps. Every time a term appears in SMALL CAPITALS, there is a definition provided in the definition of terms.
 - There is a recommended reading list including various resources for texts, translations, recordings and IPA transcriptions.
 - At the end there is a German IPA chart.

***To complete this analysis procedure one must be able to perform a simple poetic scansion. A basic guide follows.**

- To scan a poem the first step is the understanding of meter. These are the stressed and unstressed syllables they are represented in table 1

Table 1

/	Stressed
˘	Unstressed

- Put together, these syllables become a foot; different numbers and orderings of the syllable create different meter. The most common meter and the ones use in this method are shown in table 2

Table 2

Duple	Triple	Single or Duple
Iambic ˘ /	Anapest ˘ ˘ /	Spondaic / or //
Trochaic / ˘	Dactylic / ˘ ˘	

- Each line of a poem has a certain number of feet similar to each phrase of music containing a certain number of beats. The number of feet determines the form. For example Shakespeare commonly used Iambic pentameter; 5 feet of iambic meter. See table 3

Table 3

Ah me! For aught that I could ever read,
˘ / ˘ / ˘ / ˘ / ˘ / (5)
Could ever hear by tale or history,
˘ / ˘ / ˘ / ˘ / ˘ / (5)
The course of true love never did run smooth
˘ / ˘ / ˘ / ˘ / ˘ / (5)

To help determine the meter of a German Romantic poem it is recommended that an IPA transcription is used to find the stress of each word. A stressed syllable is represented by ['] at the beginning of the syllable. German meter is very even and similar to English. Scansion is not an exact procedure there is often more than one way to analyse a poem in this way.

*** Be prepared to answer every question as honestly as possible. There are no right or wrong answers. Be prepared also to think outside the square, a performer can take a lot of creative liberties in preparation. The audience doesn't see the work, only the result so you can be as creative and daring in your preparation as you like**

Figure 4.1

Preparing German Lied

Step One. Observation

Preparation & Materials Required

- Text to be studied in original language
 - LITERAL TRANSLATION of the text
 - PARAPHRASED TRANSLATION of the text
 - Score prepared with text and translations.
 - Preferably several recordings but one will suffice if others cannot be found
1. Listen to the piece while following the text and translation on the score.
 2. Answer the following questions. There is no right or wrong, these are merely initial observations and should be simple and honest.
 - a. What is it about?
 - b. Who or what are the characters, vocal and piano/orchestral?
 - c. What is the overall theme/emotion being expressed?
 - d. Does it change?
 - e. Are there any particular elements of the performance, music and text that stand out, seem important, and create strong moods/impressions?
 - f.
 - i. How does one feel/ what feelings are invoked upon reading and listening?
 - ii. What thought patterns if any are provoked?
 - iii. What provokes these emotions/thought patterns

~*~This procedure can and should be repeated as many times as possible. Try it perhaps just by following the accompaniment or the vocal line, the original language or just the translation. The questions should be answered each time a listening/reading occurs.

Step Two. Analysis

Preparation & Materials Required

- Materials from step one
 - IPA TRANSCRIPTIONS
1. Speak or INTONE the text in the original language several times. Be aware of how the vowels and consonants feel in the mouth; be aware of how they are shaped.
 2. Note the use of ALLITERATION and ASSONANCE.
 3. Analyse the text with SCANSION and speak or intone with attention to the METER.
 4. Speak or into the text in the rhythm set by the composer and answer the following questions.
 - a. Does the rhythm of the composer's setting change the meter? If so in what way?
 - b. What does the tempo do to affect the thoughts/emotions being expressed?
 - c. How does the accompaniment contribute to the poetic expression?
 5. Work through the characters expressed answering the following questions
 - a. Who? What? When? Where? Why? How?
 - b. What are the objectives

Examples of how to expand question 5.a.

- a) Who are they? Who are the other characters in the story? Who is being addressed?
- b) What are they doing? What verbs can be allocated to each line? What do they want?
- c) When is the song set? When could it be set? Is the piece set in a particular period of the character's life
- d) Where are they? Where are they going? Where are they coming from?
- e) Why do they feel the way they do? Why are they using those words? What are their objectives
- a) How are they going to resolve? How will they express themselves? How will they fulfil their objectives?

~*~This procedure should be repeated in the same way as step one. There is no right or wrong answer; but new insights can be found all the time.

Step Three. Performance

Preparation & Materials Required

- All the material from steps one and two

It must be clarified immediately that in no way is performance to be misunderstood as a finished product. In this context it means a similar thing to workshopping; it is to be a worked performance. This can mean a singing lesson, a coaching, a repertoire class, a performance workshop, or simply just finding one or two people to listen and comment.

In this stage the conclusions drawn about the character, the text and the music can be put into practical use.

~*~The steps in this methodology are not intended to be worked through once with the expectation that this is all the work needed, they can be repeated many times; there is always something new to find in the complexity of the poetry, the music and oneself.

Figure 4.2

Definition of Terms

ALLITERATION:

Alliteration is a connection of words through same and similar consonants

ASSONANCE:

Assonance is the connection of words through same and similar vowel sounds.

FOOT:

A unit of text in meter analysis usually 1-3 syllables in length.

INTONE:

A process of speaking text which is like chanting. A very useful procedure for working solely on pronunciation in the singing voice without having to focus also on melody

IPA TRANSCRIPTION: International Phonetic Alphabet

IPA is a system of phonetic notation very beneficial to singers in their language studies.

LITERAL TRANSLATION:

A translation which defines a phrase, word for word, in the grammar and order of the original language. This is marked on a score so that the singer is aware of what each word means in its musical context; to assist the awareness of the musical reflection of the text.

METER:

The syllabic formation of words and sentences.

Stressed / and unstressed ~ syllable are combined in 5 ways

Iambic ~ / Trochaic / ~ Anapest ~ / Dactylic / ~ and Spondaic /

PARAPHRASED TRANSLATION:

A translation which rearranges and or rewords the literal translation to create a coherent English text

SCANSION:

A method of measuring the meter of a poem.

Recommended Readings

Poetry into Song: Performance and Analysis of Lieder, Deborah Stein & Robert Spillman

Diction for singers, Joan Wall, Robert Caldwell, Tracy Gavilanes, Sheila Allen.

More than Singing: The Interpretation of Songs, Lotte Lehman

The Ring of Words: An Anthology of Song Texts, Phillip L Miller.

Singing Schumann: An Interpretive Guide for Performers. Richard Miller

Acting for Singers: Creating Believable Singing Characters David F Ostwald,

Websites

www.recmusic.org/lieder An enormous collection of song texts and translations from most composers of art song.

www.linguiste.org/phonetics/ipa/chart/keyboard An IPA input program

www.ipasource.com A website where IPA transcriptions can be purchased

Figure 4.3

IPA Chart

German sounds	Vowels	Quality/ English similarities
V <u>a</u> ter	[a]	F <u>a</u> ther Long closed
k <u>a</u> nn	[a]	Short open
S <u>e</u> ele	[e]	Long closed
h <u>e</u> lfen	[ɛ]	E <u>g</u> g Short open
h <u>e</u> lfen	[ə]	b <u>u</u> rn
l <u>i</u> ebe	[i]	P <u>e</u> at Long closed
b <u>i</u> tte	[ɪ]	H <u>i</u> t Short open
w <u>o</u> hl	[o]	Long closed
k <u>o</u> mmen	[ɔ]	H <u>o</u> t Short open
Bl <u>u</u> me	[u]	Long closed
<u>u</u> nd	[ʊ]	Short open
Kr <u>a</u> he	[ɛ:]	Long closed
M <u>a</u> nn <u>e</u> r	[ɛ]	Short open
H <u>o</u> ren	[ø]	Long closed
G <u>o</u> ttlich	[œ]	Short open
Fr <u>u</u> hling	[ʏ]	Long closed
Gl <u>u</u> ck	[ʏ]	Short open
	Diphthongs	
m <u>e</u> inem	[aɪ]	
h <u>a</u> us	[aʊ]	
Fr <u>e</u> und Tr <u>ä</u> ume	[ɔʏ]	
	Consonants	
G <u>e</u> ben	[b]	As English
Ich ewig	[ç]	
n <u>a</u> ch	[x]	As in Scottish lo <u>ch</u>
d <u>i</u> e	[d]	As English
f <u>e</u> in v <u>o</u> r	[f]	As English
G <u>o</u> tt	[g]	As English
h <u>a</u> us	[h]	As English
j <u>a</u>	[j]	y in y <u>e</u> s
l <u>i</u> ebe	[l]	As English
K <u>a</u> nn tag	[k]	As English & German final g
m <u>e</u> ine	[m]	As English
n <u>i</u> cht	[n]	As English
s <u>i</u> ngen	[ŋ]	Ng in s <u>i</u> ng
P <u>e</u> r <u>l</u> en B <u>l</u> ei <u>h</u>	[p]	As English & German final b
P <u>f</u> ernd	[pf]	
Q <u>u</u> elle	[kv]	
R <u>e</u> gen	[r]	Rolled r
l <u>a</u> ss	[s]	As English
s <u>a</u> gen	[z]	As English
Schlag S <u>t</u> ein s <u>p</u> iele	[ʃ]	sh
t <u>i</u> e <u>f</u> e b <u>l</u> ind	[t]	As English and German final d
w <u>o</u> llen	[v]	As English
f <u>i</u> x	[ks]	As English
Z <u>a</u> hn	[ts]	
g <u>e</u> nie <u>r</u> en	[ʒ]	measure
	Other Signs	
	ː	Lengthens the preceding sound
	ˑ	Indicates a stressed syllable
		Glottal stop

Figure 4.4

Chapter 4. Frauenliebe und Leben; An Example

The two examples have been worked through following the method in figure 4.2 some of the steps have been from this report of the process as it is not necessary to describe those particular processes. Every step of the method has been completed at least once for each example. What follows is a list of the required materials and answers to the questions in steps one and two. The results of step three are discussed in the conclusion.

The temptation when learning a new work to just go ahead and start singing without any translation work is very great; especially if the melody is already familiar. By taking this step of preparing translations straight away a singer can avoid the very common mistake of practicing a piece without any textual understanding. Translations on the score are often far removed from the meaning of the original text. This occurs because there is a desire to create a singable English translation and the translator needs it to fit with the rhythm of the piece. There is much debate as to whether or not translations of pieces should be performed. Miller is firm in his view he states: It is not a serious artistic option to sing Lieder in translation. Lieder translations belong in program notes, not in the mouths of the performers.²⁵

The two examples which follow are the first and last songs from *Frauenliebe und Leben*.

Example 1

Step 1 Observation

Frauenliebe und Leben by Robert Schumann

Text von Chammiso

1. Seit ich ihn gesehen

Required Materials

Recording:

Schumann: *Frauenliebe und Leben*, Op. 42 & Others

Anne Sofie von Otter & Bengt Forsberg

Deutsche Gramophon

Translation: Table 4

²⁵ Richard Miller, *Singing Schumann: An Interpretive Guide for Performers* (New York: Oxford University Press, 1999), 19

Musical Example 1. Seit ich ihn gesehen

3

„Seit ich ihn gesehen.“
“Since mine eyes have seen him.”

(Chamisso.)

Composed 1840.
Op. 42, No. 1.

23. *Larghetto.* *p*

Seit ich ihn ge - se - hen, glaub' ich
Since mine eyes have seen him, as if

ritard.

blind zu sein, wo ich hin nur bli - cke, seh' ich ihn al - lein. Wie im
blind I seem. When I gaze a - round me I see on - ly him. Er - er

ritard.

a tempo

wa - chen Trau - me schwebt sein Bild — mir vor, — taucht aus
thus — his im - age does my day - dream fill, — Grow - ing

a tempo

tief - stem Dun - kel hel - ler, hel - ler nur em - por.
out — of dark - ness, bright - er, bright - er beam - ing still.

pp

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Printed in the U. S. A.

Sonst ist licht- und farb-los al - les
But for him no ray of light would

um mich her, nach der Schwe- stern Spie- le nicht be - gehr' ich mehr, möchte
mark my way, With my sis - ters gai-ly I no more can play. In my

He - ber wei- nen still im Käm - mer - lein, seit ich
lone - ly cham-ber I would weep — and dream. Since mine

ihn — ge - se - hen. glaub' ich blind zu sein.
eyes — have seen him. as if blind I seem.

Score:

Schumann, Robert; the poems by Chamisso ; English translations by Theodore Baker and others.
Frauenliebe und –Leben. New York : Schirmer, 1930

Table 4

Original Text	Literal Translation	Paraphrased Translation
Seit ich ihn gesehen, Glaub ich blind zu sein; Wo ich hin nur blicke, Seh ich ihn allein; Wie im wachen Traume Schwebt sein Bild mir vor, Taucht aus tiefstem Dunkel, Heller nur empor.	Since I him have seen Believe I blind to be When I there just gaze See I him alone How in waking dream Floats his image me before Dipped from deepest darkness Brighter in ascent	Since I have seen him I believe myself to be blind Wherever I gaze I see him a lone As in a waking dream His image floats before me Dipped from deepest darkness Ascending brighter
Sonst ist licht- und farblos Alles um mich her, Nach der Schwestern Spiele Nicht begehrt ich mehr, Möchte lieber weinen, Still im Kämmerlein; Seit ich ihn gesehen, Glaub ich blind zu sein.	Else is light and colourless All around me here After the Sister's Games Not Desire I more Would rather weep Quiet in the little chamber Since I him have seen Believe I blind to be	Everything else is light and colourless all around me I do not desire the games of my sisters anymore I would rather weep quietly in my little chamber Since I have seen him I believe myself to be blind

Here one can see quite clearly the difference between a literal translation and the one given on the score. Using this layout it is also easy to see the way in which the poem is put together including the number of stanzas and the rhyming scheme.

This is procedure is shown again in example 2

Example 2

Step 1

Frauenliebe und Leben Robert Schumann
Text von Chamisso
8. Nun hast du mir den ersten Schmerz getan

Required Materials

Recording:

Schumann: Frauenliebe und Leben, Op. 42 & Others
Anne Sofie von Otter & Bengt Forsberg
Deutsche Gramophon

Translation: Table 5

Musical Example 2 Nun hast du mir den ersten Schmerz gethan

„Nun hast du mir den ersten Schmerz gethan.“
 “Now for the first time thou hast giv'n me pain.”

(A. von Chamisso.)

English version by Dr. Th. Baker.

Op. 42, No 8.
Composed 1840.

Adagio.

30. *Nun hast du mir den er-sten Schmerz ge-than, der a-ber*
Now for the first time thou hast giv'n me pain, Ah, and so

traf. Du schläfst, du har-ter, un-barm-herz'-ger Mann, den To-des-
sore! Thou sleep-est, cru-el, un-com-pass'-nate man, To wake no

schlaf. Es bli-cket die Ver-lass'-ne vor sich hin, die Welt ist
more. Be-fore me, all for-sa-ken where I bow, The world's a

leer, ist leer. Ge-lie-bet hab' ich und ge-lebt, ich bin nicht
void, a void; I lov'd and liv'd for thee a-lone, and now My

p

le - bend mehr. Ich zieh' mich in mein Inn'-res still zu-rück, der
life's de-stroy'd. I si-lent-ly with-draw with-in my breast, The

pp

pp ritardando

Schlei - er fällt, da hab' ich dich und mein ver-lor-nes Glück, du mei-ne
veil doth fall; There I have thee and ev-'ry joy I lost, O thou, mine

ritardando

Adagio.

Welt!
All!

Tempo wie das erste Lied.
(Larghetto) Tempo as in the first song. (page 85)

pp

pp

pp

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Score:

Schumann, Robert ; the poems by Chamisso ; English translations by Theodore Baker and others.
Frauenliebe und –Leben. New York : Schirmer, 1930

Table 5

Original Text	Literal Translation	Paraphrased Translation
Nun hast du mir den ersten Schmerz getan, Der aber traf. Du schläfst, du harter, unbarmherz'ger Mann, Den Todesschlaf.	Now have you me the first grief given The hurt You sleep you hard pitiless man The deathsleep	Now you have given me the first grief The hurt You sleep, you hard, pitiless man The sleep of death
Es blicket die Verlaßne vor sich hin, Die Welt ist leer. Geliebet hab ich und gelebt, Ich bin nicht lebend mehr.	Gazes the forsaken one before there The world is empty Loved have I and lived I am not living more	The forsaken one gazes there before them. The world is empty I have loved and lived I live no more
Ich zieh mich in mein Innres still zurück, Der Schleier fällt, Da hab ich dich und mein verlorne Glück, Du meine Welt!	I draw myself in my centre quietly back The veil falls Here have I you and my Lost happiness You my world	I draw myself quietly back in to my centre The veil falls Here I have you and my lost happiness You, my world

Again the discrepancies between the literal translation and the one given in the score are brought to light. It cannot be stressed enough how dangerous it is for a performer's understanding, to rely on score translations alone. They are so often wrong and one should never trust that someone else's work is good enough. A translation must always be prepared by the performer.

The following is the observations made for both pieces based on the questions presented in step one of the method

Example 1.

The piece is about a young girl who has noticed a young man. The narrator and main character is the girl. She speaks of a man she has seen and mentions her sisters. One can presume that she is quite young and that she is possibly unaware of the nature of her feelings for this man and is just coming out of childhood as she no longer craves the games of her sisters.

The overall theme seems to be one of awakening, the first time the girl has had this experience and these feelings. It doesn't seem to change; she merely explores and comments on her new state of mind.

Von Otter has found a very youthful colour for this piece; it is reminiscent of a very young girl writing quietly in a diary. The piano part seems to reflect the repetition of the thoughts the young girl is having it is simple innocent and cyclical, the young girl is constantly going back to thoughts of this young man she has seen

Feelings that are invoked in the listener are feelings of innocence of infatuation and of empathy. Thoughts that occur are remembrances of one's own experience of discovering these new feelings of infatuation for the first time. The feelings and thoughts are provoked mainly from the text but also the simplicity of the music.

Example 2

The piece is about a woman who has lost her husband; he has died
The narrator and main character is the woman. She is addressing her husband and expressing her grief. The overall mood created one of severe pain. It changes as the woman withdraws into herself to return to happier memories

The accompaniment creates a harsh sound and the low vocal setting creates a very honest and raw sound. The end of the piece returns to the theme of the first song in the cycle as the woman withdraws into herself.

Feelings that are invoked; grief, pain, sadness, and regret.

Thought patterns provoked, not much on first listening it is a song which emotionally completely takes one over.

The feelings are provoked by the harshness of the music and the dissonances as well as the woman's gradual quiet withdraw and the beautiful nostalgic return to the first piece in the cycle.

Step 2. Analysis

To perform a textual analysis using scansion it is vital that the singer devotes time to the rules of pronouncing sung German. Miller states;

While it may not be essential to be fluent in German in order to sing Lieder, no singer who does not speak the language with some ease should undertake public performance without relying on an exacting coach who is well versed in

the sounds of the German language...Even native German singers must devote much time to mastering the subtle rules of sung German.²⁶

It is clear then that a mere IPA transcription isn't sufficient but that does not mean it is unnecessary, it is an important first step and should become a habit for performance preparation.

Example 1

Required Materials IPA Transcription and Scansion

Table 6

IPA Transcription	Scansion
zait ɪç ɪn gə'zeɪən glaʊb ɪç blɪnt tsu zain vo ɪç hi:n nur 'blɪkə seɪ ɪç ɪn a'lain vi: ɪm 'vaxən 'traʊmə ʃvept zain bɪlt mi:r fo:r tauçt aus 'ti:fstəm 'dʊŋkəl 'hɛlər nur ɛm'por zɔnst ɪst lɪçt ʊnt 'farplos 'aləs ʊm miç her nax der 'ʃvɛstərn 'ʃpi:lə niçt bæ'geɪr ɪç me:r 'mœçtə 'li:xbə'r 'vainən ʃtɪl ɪm 'kɛmərlain zait ɪç ɪn gə'zeɪən glaʊp ɪç blɪnt tsu zain	/ ˘ / ˘ / ˘ Seit ich ihn gesehen, / ˘ / Glaub ich blind zu sein; / ˘ / ˘ / ˘ Wo ich hin nur blicke, / ˘ / ˘ ˘ Seh ich ihn allein; / ˘ / ˘ / ˘ Wie im wachen Traume / ˘ / Schwebt sein Bild mir vor, / ˘ / ˘ / ˘ Taucht aus tiefstem Dunkel, / ˘ / ˘ / Heller nur empor. / ˘ / ˘ / ˘ Sonst ist licht- und farblos / ˘ / ˘ ˘ Alles um mich her, / ˘ / ˘ / ˘ Nach der Schwestern Spiele / ˘ / Nicht begehrt ich mehr, / ˘ / ˘ / ˘ Möchte lieber weinen, / ˘ / ˘ ˘ Still im Kämmerlein / ˘ / ˘ / ˘ Seit ich ihn gesehen, / ˘ / ˘ ˘ Glaub ich blind zu sein.

²⁶ Richard Miller, *Singing Schumann: An Interpretive Guide for Performers* (New York: Oxford University Press,1999), 19

Example 2

Required Materials IPA Transcription and Scansion

Table 7

IPA Transcription	Scansion
nun hast du mi:r den ɛrstən ʃmɛrts gətan	/ / ~ / ~ / ~ / ~ / Nun hast du mir den ersten Schmerz getan, ~ / ~ /
der abər traf du ʃlɛfst du hartər unbarmhertsgər man den todəsʃlaf	Der aber traf. / / ~ / ~ / ~ / ~ / Du schläfst, du harter, unbarmherz'ger Mann, ~ / ~ /
ɛs blɪkət dɪ: fɛrlasnə for zɪç hɪn dɪ: vɛlt ɪst le:r	Den Todesschlaf. ~ / ~ / ~ / ~ ~ ~ / Es blicket die Verlaßne vor sich hin, / ~ /
gəlɪ:bət hab ɪç ʊnd gələpt ɪç bɪn nɪçt lebən me:r	Die Welt ist leer. ~ / ~ ~ / ~ ~ / Geliebet hab ich und gelebt,
ɪç tsi: mɪç ɪn maɪn ɪnrəs ʃtɪl tsuryk	~ ~ / / ~ / Ich bin nicht lebend mehr. ~ / ~ / ~ / ~ / ~ /
der ʃla:rər fɛlt da hab ɪç dɪç ʊnt maɪn fɛrlornəs glyk	Ich zieh mich in mein Inn'res still zurück, ~ / ~ /
du maɪnə vɛlt	Der Schleier fällt, / ~ ~ / ~ / ~ / ~ / Da hab ich dich und mein verlornes Glück, / / ~ / Du meine Welt!

Example 1

The following observations on the poetic structure are made using the questions in Step Two as a guide

The meter changes between a line of 3 feet and a line of 2 feet

The meter for each odd line is / ~ / ~ very simple 3 feet trochaic

The meter for the majority of each even line is / ~ / ~ ~ 2 feet trochee followed by dactyl.

The meter is very simple and is not affected in any noticeable way by Schumann's setting. The tempo is steady and reflective the girl does not appear to be distressed but she is consumed by these new feelings. The accompaniment is light and simple it enhances the innocent quality of the text.

Table 8 is an initial character study of Example 1 based on the questions in Step Two

Table 8

Who?	A young girl, a young man.
What?	Reflecting on new feelings. Verbs; Obsess, weep, dream. Wants; to give herself over to these new feelings. Writing in a diary, Daydreaming.
When?	Very early in her adolescence just leaving childhood behind
Where?	At home in her little chamber lying on her bed.
Why?	Doesn't understand these feelings. Wants to explore and discover and understand.
How?	Reflecting on the way these new feelings are affecting general life and acknowledging the source
Objectives;	To Understand, To Explore, To Daydream

Example 2

The following observations on the poetic structure are made using the questions in Step Two as a guide

The meter is full of spondaic expression lots of strong syllables. The lines vary between 6 feet and 2 feet, the contrast creates an unsettled frame of mind.

The piece sounds like a recitative. The meter is not changed by the musical setting. Schumann colours the thoughts with dissonance and sharp dynamics. The tempo appears to be quite free and recitative like, even though it is performed in strict time. This is until the ending where the woman withdraws herself from the harshness of the reality to the happier memories. The tempo in the final section is identical to that in the first song of the cycle. The accompaniment is full of harsh *sf* chords. With frequent dissonances against the vocal line the result is an unsettling harsh expression of grief.

Table 9 is an initial character study of Example 2 based on the questions in Step Two

Table 9

Who?	A woman addressing her deceased husband
What?	Expressing her grief and then withdrawing from the pain into happier memories
When?	Uncertain after the death of her husband but the age of the woman is uncertain at this point
Where?	Uncertain; there appears to be only the woman and her grief. There is no awareness of surroundings
Why?	Grieving, Anger at her husband for leaving her. Wants to escape
How?	Withdraw within the woman herself where her memories comfort her away from the reality.
Objectives,	To Grieve, To Escape, To Withdraw.

Using the first and the last poem of the cycle helps to understand the character progression. In the first poem the character is young, innocent and protected. By the last poem she has seen and felt things she would never have dreamed. Her character has matured, and her view on life has changed dramatically as stated above. The difference in her train of thought can be heard clearly in the music as well as the structure and word use of the poems.

One should not forget the link between the first and second song. It is still the same person regardless of the difference in age and experience and in this case, much time can be devoted to exploring the emotions of the girl throughout the last section of the last song where the first is played in the piano part.

Steps one and two have both been worked through in this chapter, and the benefits of this work have been outlined. It is of vital importance that this work is encouraged and that these techniques are available to young singers. This method has shown just how accessible this repertoire really is.

Conclusion

Having worked through steps one and two in chapter four, the results of step three will now be discussed.

Having taken the time to prepare full IPA transcriptions of the work, mistakes are sufficiently avoided. By taking the time to perfect each word, taking steps to speak through it until it is comfortable and rolls off the tongue, the singer has ensured that that common pronunciation mistakes are consciously avoided. As discussed it is however, still necessary to seek the advice of language specialists to bring to light any mistakes not noticed by the performer.

In performance of the kind recommended in this methodology, performance in a workshop scenario; the benefit of early textual understanding presented in steps one and two is clear. The performer is able to work on a performance which has been well prepared with the emotional connection already in place, with an understanding of where each word fits into the music, and the performer has avoided common trap; having a mere overview of the story and emotions driving the piece. It is vital that singer does not complete steps one and two only to leave them behind in practice, this method encourages a continued connection to and understanding of the text.

There is nothing within the method to suggest that good vocal technique should be left behind to make room for drama, therefore it can be said that the new methodology has achieved all of the goals set out in the introduction. One of the delightful consequences of this method is that the process of memorising a piece does not become a separate entity. Through constant repetition when working through step two, careful observation in step one, and the emotional connection required for a rich performance, the singer now has such a strong acquaintance with a piece that the process of memorising isn't even noticed it merely happens.

The overall result of working through this method is a well informed, well prepared and creative beginning to what can be a lifetime acquaintance to this beautiful repertoire.

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