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AN ANALYSIS OF THE VOCAL TEACHING TECHNIQUES  
OF ALLAN ROGERS LINDQUEST

DISSERTATION

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By

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The problem with which this research is concerned is the documentation of Allan Rogers Lindquest's vocal teaching techniques and contributions to the field of vocal pedagogy in America from 1974 to 1981. The purpose of this study is the identification and compilation of voice building techniques and vocal exercises that were formulated for vocal pedagogy by Lindquest.

As a result of reviewing the literature related to vocal pedagogy, which identifies methods of voice teaching and contrasts pedagogical styles, the research questions developed for this study concern the identification and classification of Lindquest's teaching techniques in instructional areas that include breath and breath support, areas of resonance, vowels and vowel modification, vocal registers, other related areas of vocal production, and the directions for and expected results of special vocal exercises. The sources of data for this study are verbatim transcripts of fifty-six audio tapes of voice lessons conducted by Lindquest with seven students.

Application of analysis questions to the transcripts of each voice-lesson tape produced data that include statements,

discussions, and the vocal exercises used by Lindquest, which were transcribed on specially devised charts and grouped according to similar topics. These topics are presented in discussion form according to the specific concepts used by Lindquest in each of the instructional areas. Vocal exercises and pedagogical quotations from Lindquest are included in the appendices.

Lindquest is identified as a voice teacher whose pedagogy is closely aligned with scientific-technical theories and methods but which includes implications from empirical methods and attitudes. Lindquest's major contributions to the field of vocal pedagogy are his use of certain concepts and devices (e.g., the Bruststütze, the "ng" position, the fricative breath, the perfect attack) and his research development of the pedagogy of Gillis Bratt.

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## CHAPTER I

### INTRODUCTION

The art of vocal pedagogy embraces complex areas of knowledge in music, anatomy, linguistics, and various teaching philosophies. The history of these principles and procedures extends from the eighteenth century in the writings of Tosi to the twentieth century publications of the "voice scientists"; these writings and research make up the body of knowledge concerning the teaching of voice as it is known today (12, p. 7).

With the expansion of primary information in the technology of the voice that is made by researchers of today, the identification of the master teacher remains an elusive matter. What are the qualities that identify excellence in teaching voice? Often considered as an important characteristic of a great teacher is the ability to impart or to transfer knowledge (10, p. 324). However, in addition, the teacher of voice must also possess a highly sensitized aural perception, precise vocal skills, and a broad knowledge of stylistic performance practices. It is also recognized that some teachers are more effective than others--not merely more learned, but more resourceful in engaging and exciting students and



initiating optimum vocal growth, a comprehension of personal abilities, and the realization of professional goals (11, p. 46). Further, the practicing voice teacher has accumulated vast experience from hours and years of work with a variety of students and their individual vocal problems and has learned that which cannot be learned in any other way than from such experience (12, p. 8).

While it has long been understood that the respected right of the vocal teacher is complete freedom of thought regarding the choice of teaching philosophy (1, p. 7), no responsible or perceptive voice teacher lays claim to final truths which guarantee perfection in the practice of teaching. Whatever his gifts or limitations, the teacher with a vocation must be alertly self-critical; he must seek continually for increased effectiveness in communication and intellectual concepts; he must check repeatedly and with assiduous honesty to ensure that the knowledge he endeavors to communicate and the skills he seeks to develop in others are, and are demonstrated to be, relevant to the time and to the individual student (11, p. 24).

Most experts appear to believe that the proven results of the master voice teacher are his products, the students (6, 13, 14). Such students manifest a complete understanding of the vocal technique and have a fine musical interpretation based upon a foundation of sound pedagogical

practices which results in optimum performance skills. These students are those who choose to attempt professional careers in performance in the arts, who choose to become teachers of voice in colleges and universities, and who also produce singers of the same striking qualities. These considerations are regarded as the predominant factors used by the dedicated voice student in the selection of a teacher of voice with whom they will experience the ultimate cultivation of their vocal potential (12).

#### Statement of the Problem

The problem with which this study is concerned is the documentation of the vocal teaching techniques espoused by Allan Rogers Lindquest and his contribution to the field of vocal pedagogy in the United States during the years 1974 to 1981.

#### Purpose of the Study

The purpose of this study is the identification and compilation of the voice building techniques, vocal exercises formulated for vocal pedagogy, and contributions to the field of vocal pedagogy of Allan Rogers Lindquest during the years 1974 to 1981.

#### Research Questions

Based upon the problem and purpose of this study, the following research questions are posed:

1. What are the vocal teaching techniques of Allan Rogers Lindquest in regard to breath and breath support?
2. What are the vocal teaching techniques of Lindquest in regard to the areas of resonance?
3. What are the vocal teaching techniques of Lindquest in regard to vowels and vowel modification?
4. What are the vocal teaching techniques of Lindquest in regard to vocal registers?
5. What are the vocal teaching techniques of Lindquest in regard to other related areas of vocal production?
6. What special exercises does Lindquest use to produce the optimum vocal production in the individual student?
7. What are the specific modes used by Lindquest to carry out these exercises?
8. What are the expected results in the vocal growth of students using Lindquest's exercises and techniques?
9. What are the major contributions of Lindquest to the field of vocal pedagogy?
10. What appears to be the teaching philosophy of Lindquest as it pertains to vocal pedagogy?

#### Definition of Terms

In addition to the Glossary of Terms in the Appendix, the following terms are defined as they relate to this study.

Audio tape is a privately recorded cassette tape of voice lessons with Allan Rogers Lindquest.

Transcription is the recording of the contents of the audio tape in written form.

#### Background and Significance of the Study

Allan Rogers Lindquest is considered by students of vocal pedagogy to be one of the premier vocal teachers who exemplifies the master teacher; he is nationally recognized by experts in the field of vocal music, such as Vennard, Coffin and Botkin, as a master teacher of voice and the art of teaching voice (8). Lindquest's personal experience as a voice student, as a successful performer and artistic director, and as a teacher of voice span the greater part of the twentieth century. He was a student and performing artist during times of great stylistic and pedagogical changes in vocal performance and methods of voice production, and he has seen vocal pedagogy, which was previously based upon empirical methods, grow and change as a result of scientific research in the medical field that is related to the sound-producing mechanism. This field has become known as the Science of Vocal Pedagogy (2, 3).

Allan Rogers Lindquest was born September 24, 1891, of Swedish parents. According to Slout (15, p. 44), he began his music studies at the University of Chicago and remained there for two years before securing professional work as a

tenor in the traveling tent shows known as the Chautauquas. The Chautauquas was devoted to programs of education and culture, and its programs were presented to middle-class Americans who were removed from the urban cultural centers. During this period, Lindquest also appeared under the baton of Walter Damrosch, the most influential conductor of his time in America, in performances of the Verdi Requiem and Handel's Messiah (7, p. 101). He also performed with the Minneapolis Symphony Orchestra in their spring tours across the college campuses of the Midwest (2).

In 1914, after several years of performing professionally, Lindquest had saved enough money to travel to Paris, France, in order to study with Jean deReszke, one of the foremost tenors of his time. When World War I broke out, he was forced to return to America where he continued his musical studies at the University of Michigan. Later, he moved to New York City where he auditioned for Charles Albert Baker, the famous oratorio coach, and Herbert Witherspoon, teacher and author (2).

In 1918, when Lindquest was twenty-four, he made vocal recordings for Thomas A. Edison. These Edison Company discs achieved a new level of sales for this type of vocal recording. Edison himself chose the music, and only performers of the highest caliber were chosen to participate (16).

In later years Lindquest had great success in vaudeville. During this period, when he used the professional name Allan Rogers, Lindquest had many opportunities to perform with the Schubert Theater Organization and the Orpheum Circuit in vaudeville and light opera. Joe Laurie, Jr., the famous comedian says, "Names came pouring from my memory of our fine singers--Lillian Russell, Grace Nelson, Sybil Vane, Allan Rogers and Ruby Norton" (9, p. 79). Laurie also says that in 1920 Allan Rogers was the first tenor to sing "Eli, Eli" in vaudeville (9, p. 323). Lindquest had leading roles in productions such as Rosemarie and The Student Prince, in addition to numerous Gilbert and Sullivan operettas that played the famous New York City theaters such as the Palace and the Riverside. During this period Lindquest appeared with Fred Allen and the Marx Brothers, who were just beginning their careers (3).

In 1932, when the arts were also suffering from the nation's economic depression, Lindquest moved to Hollywood, California, where he went to work for Radio Station KNX, which later became the Columbia Broadcasting Company. He helped produce some of the first radio variety programs that featured performers such as Jack Benny and Eddie Cantor. Lindquest also directed the orchestra and sang between the various acts of these shows (2, 3).

In 1935, he opened a private voice studio in Pasadena, California. His professional singing reputation enabled

him to develop a large and successful studio. In an effort to increase his knowledge of the voice, he and his family moved to Sweden in the fall of 1937 for fourteen months of intensive study with teachers at the Stockholm Royal Conservatory and with Madam Ingebjart Isene, the voice teacher of Kirsten Flagstad. He also studied the vocal pedagogy theories of Dr. Gillis Bratt who was a physician and voice teacher of note. In 1938, World War II began, forcing him from his study of voice in Europe for the second time (2, 3).

Upon his return to the United States, Lindquest again opened a voice studio in Pasadena, and he had numerous opportunities to perform with the Pasadena Symphony Orchestra and to act as soloist for several of the large churches in the area. He recorded sound tracks for MGM and Paramount movie studios. He and his family later moved to Santa Barbara, California, where he continued this work for several years before he became gravely ill. During the year he spent recuperating, Lindquest became a Christian, and he states that this change in his life pervaded all of his philosophies of voice teaching and voice research. He later worked with Christian choirs in the Orient, and he also taught privately in Houston, Texas, where he lived for a time. At this time he was invited to teach at Baylor University in Waco, Texas, for one year, after which he returned to his home in Santa Barbara, where he still teaches voice on

a limited basis due to his advanced age and its associated health problems (2, 3, 4, 5).

Lindquest holds membership in the American Academy of Teachers of Singing. This organization is dedicated to the improvement of the vocal profession, and its purpose is to establish a professional code of ethics to promote knowledge, culture, and cooperation. Membership is limited to forty men who are selected by special invitation based upon the teacher's national reputation within the profession and his willingness to work for the goals of the Academy (8, p. 4).

The last seven years of his teaching are extensively recorded on audio tape in the form of private lessons and discussions concerning vocal pedagogy and philosophy and they appear to demonstrate comprehensively his most effective teaching (see Chapter IV). For this reason, the period from 1974 to 1981 has been selected for this study.

This study provides a comprehensive and systematic compilation of information concerning the vocal teaching techniques of Allan Rogers Lindquest. The organized listing of vocal exercises should enable his former students, who are now teachers and performers, to study exercises not experienced in their own private lessons, thus expanding their repertoire of useful teaching tools for voice building and vocal production. The pedagogical lectures and discussions by Lindquest will aid in bringing insight



to those teachers of voice and voice scientists who are not familiar with his teaching techniques and theories of vocal teaching. This study, therefore, develops new knowledge in the field of vocal pedagogy by describing and clarifying the unique vocal teaching techniques of Allan Rogers Lindquest.

#### Organization of the Study

Chapter II provides a review of treatises, books, and articles that relate generally to the field of vocal pedagogy. Chapter III, Procedures for the Study, identifies and describes the participants involved in the study, the development of the research design, the development of the analysis questions and the selection of the committee who are used as experts in the refinement of the analysis questions, the procedure for collection of research data, and the treatment of the data. Chapter IV presents the findings of the study, and Chapter V presents the conclusions and recommendations.

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## CHAPTER II

### REVIEW OF RELATED LITERATURE

The review of related literature in the field of vocal pedagogy shows that the theories and methods concerning the teaching of singing are as abundant and diversified as the number of works written during its development. From the eighteenth century to the present, literally volumes have been written in the attempt to bring to this field of study a pedagogy that meets its perfect ideals. This search continues unabated.

In dealing with the proliferation of publications on singing, two teaching methods were identified that appear to be basic--the empirical method and the scientific method. The empirical method of teaching voice is found in literature that examines the historical aspects of singing, the writings of professional singers and their experiences, educational texts that deal with the methods of teaching class and choir voice production, and the texts of a fundamental nature. The scientific method of teaching voice is identified in literature that examines scientific and medical research, the phonetic approaches to teaching singing, and the combined scientific and empirical viewpoints.

The instructional areas of breathing, resonance, registers, and vowels contained in this study are utilized as basic areas of investigation for the review of related literature. The representative ideas which are presented are but a few of the available ones that appear in the literature studied.

This review of related literature is presented in four sections that include the empirical methods of teaching voice, the scientific methods of teaching voice, a brief history of publications on vocal pedagogy, and the relationship of the vocal pedagogy of Lindquest to the historical and traditional methods of vocal pedagogy. The first two sections examine the general considerations of method and the instructional areas of breathing, resonance, vowels, and registration.

### The Empirical Method of Teaching Voice

#### General Considerations

The empirical method of teaching voice has long been a practice in vocal pedagogy. This method, which also may be termed a psychological method, is based upon the natural sensations and vocal experiences of the individual teacher. Teachers who use this method infrequently agree on the basic approaches of vocal instruction, and this results in countless individualized methods (5, p. 102).

The empiricists support the position that singing is an aesthetic art and not an anatomical study as is the

position of the scientific approach. The instruction to the student begins with the concept of tonal beauty and does not tend to dwell on the physiology of the body (65, p. 69). Clippinger (29, p. 7) supports the idea that the most important part of vocal training is the formation of a firm concept in the mind of the student in regard to desirable tonal qualities. Rogers (121, p. 68) warns that a knowledge of the muscles of the body and the function of the sound-producing organs is of little practical value to the singer.

Many authors support the theory that singing is an unconscious and involuntary act. Husler and Rodd-Marling (68, p. 95) state that humans are capable from infancy of producing singing sounds that do not have to be learned, as does the function of speech. Zerffi (159, p. 64) and Mallett (89, p. 9) indicate that the vocal cords are not subject to overt control except for tensions resulting from the act of lifting, coughing, or from the psychological factors of fear or anxiety.

Naturalness and spontaneity are major elements of the empirical works. Wilcox (154, p. 1) suggests that the production of the voice must conform to the natural laws which govern the physical functions of the sound-producing organs as well as the coordination of the muscles of the body. The restoration of these natural functions must be primary in vocal instruction (23, p. 15). Warren (148, p. 149) states that vocal pedagogy will advance when singing is approached

as a natural act instead of a procedure that approaches singing as a series of separate problems as in the scientific method.

One of the elements in the empirical method of teaching singing is the use of mental image. It is used in order to convey ideas and impressions to the student of matters related to all areas of vocal instruction, as well as performance and artistry (23, p. 135; (147, p. 67). Garlinghouse (55, p. 2) says that the development of coordination of the physical aspects of vocal training are psychological and are addressed through the use of mental images, while Duff (38, p. 75) points out that the mind must work before the voice. Clippinger (29, p. 6) suggests that the production of tone is based on the mental concepts held by the student and should originate in his mind.

The empirical approach supports the concept of establishing the proper ideals of singing and an appreciation of the desirable tone qualities, although this concept appears to vary with the ideals of the individual teacher (29, p. 89). Litante (83, p. 6) points out that in order to sing well, the student must learn to perform with concentration, an act which is, at best, an unconscious action. Herbert-Caesari states that "the ultimate knowledge in vocal training is to transfer as much knowledge as possible from the conscious to the unconscious mind" (66, p. 56).

Freedom of the vocal mechanism appears to find acceptance in all vocal teaching philosophies (29, p. 24). The empiricists may approach vocal freedom through literature or through the use of the pure Italian vowels. Manning (91, p. 139) suggests that concentrating on telling the story of the song frees the mind from worrying about voice production and assists in the development of a natural and pleasing tone. Hines (67, p. 49) indicates that the use of the pure Italian vowels promotes a more relaxed singing technique. Marshall (91, p. 2) agrees that the clarification of diction is helpful in establishing vocal relaxation and tone improvement.

This concept of vocal freedom is not without question regarding the physiological factors. Rose (123, p. 44) suggests that the muscles used in phonation are developed by placing such muscles under certain tensions, although some teachers continue to instruct students that the voice can be developed only through total relaxation.

The concept of vocal freedom is strengthened through the development of the positive aspects of the student's personality and natural gifts for singing. Vennard (147, p. 6) indicates that the positive attitude of the teacher with the student is helpful in overcoming the student's personal inhibitions and fears toward studio work and performance. This point is supported by Peterson (112, p. 72) and Westerman (151, p. 137). Lester (78, p. 178)



states that worry and fear are the most common mental attitudes that affect vocal production and performance.

### Breathing

Breathing in the empirical approach is defined by Fields as "breathing that has not been influenced by direct technical training or localized effort of any kind" (42, p. 38). The voice student is urged to discover that breathing for singing must be as unconscious an act as breathing for speech (39, p. 89; 128, p. 106) and advised to avoid the unnatural "methods" of learning to breathe (44, p. 8).

The development of the breathing mechanism appears to be accomplished through the demands of singing in practice and performance. Appleman points out that "breathing for singing is best taught when it is coordinated with the sung sound" (6, p. 16). MacDonald (87, p. 57) suggests that breath can best be developed through the spontaneous act of telling the story of the song to the audience; as the breath becomes integrated with the desire to express the words, it then becomes a natural element in singing for the student. Christy (25, p. 26) indicates that as the student works with the literature and begins to understand and meet the physical and mental demands, the control of the breath will come indirectly through concentration on the desired musical phrasing suggested by the teacher.

### Resonance

The study of resonance in singing as it is conducted by the empiricists is based upon imagery and the influence of the emotions in the discovery of the desired voice qualities and tone colors. The American Association of Teachers of Singing provides a definition of resonance in singing that assists in a basic understanding of resonance. "In singing [resonance] refers to the carrying power of the voice. Singers include quality in the employment of this term" (4, p. 13).

Some viewpoints held by the empiricists are that resonance is a product over which the singer has no control (103, p. 146) and Peterson (112, p. 76) believes that resonance will come of its own accord when the correct breathing techniques allow the voice to emerge in a free-flowing manner. Scott (130, p. 176), however, states that one must have the capacity to use resonating areas at will in order to discover the extent of tone color possible in the individual voice.

DeYoung (35, p. 43) indicates that tone is the expression of a mental concept and, in the development of resonance, the mental concept of pitch and vowel must be established. Reid (118, p. 56) also supports the concept of the development of an understanding of the resonators by the mind first, wherein the mind accepts the impressions offered by the teacher and positive practice techniques.

Cor (32, p. 11) and Levinson (81, p. 26) add that the development of the emotional capacities of the student will assist in the discovery and expansion of the student's resonating abilities.

### Diction

Methods of developing the diction of the singer in the empirical method are largely directed through the use of mental imagery (23, p. 33). Kagen (71, p. 63) indicates that almost every aspect of singing is affected by the clarity of the singer's mental image of the vowel. Foreman (66, p. 36) believes that the study of diction or vowel formation must first begin in the mental processes of the singer.

Fields describes diction in singing as

the clear and accurate formation, production and projection of the elementary sounds of language and the combining of these sounds into fluent, sequential patterns that are suited to the tonal expression of the words and music of a song (42, p. 190).

Adler (1, p. 3) points out that the science of producing and pronouncing sounds is called phonetics, and the enunciation of words and sentences synthesized from sounds is called diction. This differentiation of terms appears to be a basic difference between the empirical method and the technical method in regard to the study of literature. The empiricists deal with words and sentences, while the scientists deal with the study of vowels as a technique

in the development of resonance, registration of the voice, and clear diction for singing.

Some of the empirical methods of developing the diction of the singer deal with the mechanics of speech. Vennard (147, p. 185) indicates that the student should incorporate into his rehearsal regime the practice of "speaking loud the words of a song" as though he were in a theater. Slater (135, p. 6) and Sunderman (139, p. 37) support the influence of speech upon singing, to which Beckman adds that "singing is merely a conscious refining of instinctive shouting" (14, p. 76).

The comparison of the act of singing to the act of speech is discussed in much of the literature that supports empirical viewpoints. Judd (70, p. 106) and Rice (119, p. 11) point out that singing and speaking are basically produced by the same mechanism, and Russell (127, p. 12) states that singing is intensified speech. However, Henderson (65 pp. 67-68) and Fillebrown (43, p. 17) believe that the sounds produced in speech and the tones produced in singing are different due to the variance of breath needs and the length of tones produced.

Burgin (23, p. 101) states that in the scientific and empirical approaches to teaching voice, registers are accepted as natural physiological sensations as they occur in singing. The empirical approach to the development

of registers or range appears to be through the concepts of mental acceptance and mental imagery (69, p. 80).

### Range

Range is defined by Fields as "the compass or gamut of the singing voice. It is also the number of frequency changes possible between the lowest and the highest pitches of the voice" (42, p. 46). Paul (111, p. 14) suggests that beginning singers may have to be shown the possibilities of the limits of their range in order to have them mentally accept their potential for vocal growth. Puritz (116, p. 23) indicates that difficulties associated with the production of notes in the very high or low range are due to the student's false or negative mental image. Kagen urges the student to "let the notes come instead of trying to make them" (71, p. 15).

The empirical method of teaching voice appears to be a fundamental method based upon the use of mental images to provide for the development of the natural gifts of the students. The scientific method of teaching voice is discussed and defined in the following section.

## The Scientific Method of Teaching Voice

### General Considerations

The beginning of the scientific method of teaching voice may have been in 1840 with the theories of register

formation by Manuel Garcia II (54, 55, 56, 57). Publications by physicians during that time provide additional data on the anatomy and physiology of the vocal mechanism. Garcia's invention of the laryngoscope in 1855 allowed direct observation of the vocal cords in vibration for the first time (23, p. 226). As scientific research expanded, the assimilation of the resulting technical formation was applied to the teaching of voice. This produced new approaches and concepts of vocal production. This scientific method, which may also be termed a technical method, is based upon this scientific and medical data concerning the nature and function of the vocal apparatus (100, p. 2).

Rose provides a comprehensive objective for teaching voice through scientific means; he states that the resulting vocal production will be

a pharyngeal control of the vowel sounds, balanced by lip action when necessary, with clear and accurate articulation of the consonents, supported by a variable pressure flow of breath in a nasal-pharyngeal (normal) quality (123, p. 11).

Judd (70, p. 65) adds that technical training is demonstrated through the singer's apparently effortless production of tones within the range of the particular voice, the sustained intensity of tone with the facility to increase and diminish dynamic levels, the flexibility in vocal movements from interval to interval, and vowel strength along with superb diction. Kelsey (73, p. 50) also states that technical training produces voices that have a clear and

ringing tone (without a breathy or strident quality), perfect intonation, perfect control of dynamics, and a fluid legato vocal line.

As in the empirical method of vocal instruction, freedom of tone is also a desired quality sought by the scientific teachers as well (23, p. 29). The elimination of interferences, which cause tensions in the voice producing organs as well as in related muscles, is a goal of this method of teaching voice (5, p 32; 58, p. 2). Vennard (147, p. 12) states that freedom may be a term applied to the vocal instrument, but that it is also a term applied to the tone because it is through the ear of the qualified teacher that the singer is trained to be free of interferences of tensions.

The approach of the scientific method to practice periods is through technical vocal exercises which prepare the student for the literature (23, p. 35). Craig (33, p. 16) and Maurice-Jacquet (95, p. 141) believe that the student is able to master vocal problems through technical drill that involves vocal exercises which deal with intervals of various widths and directions, scales, rhythms and all the tonal centers. Whitlock (153, p. 12) adds that the technique learned through technical drill must be transferred to the literature as soon as possible in the vocal training. Burgin (23, p. 36) points out that a regular and systematic period of vocal practice is requisite to

achieving the desired vocal strengths; the initiative and dedication of the individual student is a primary consideration for consistent vocal practice. Rosewall (126, p. 74) suggests that the student must be made aware of the objective of the specific vocal exercise assigned by the teacher as it relates to vocal growth.

### Breathing

Breathing is a process frequently referred to as the motivating power in singing, and it is discussed in much of the literature reviewed. The scientific approach to voice teaching supports the training of posture, breathing, and breath management as a few of the areas for vocal growth.

The American Association of Teachers of Singing (3, 4) defines posture as

a free and graceful carriage of the body in which the vocal instrument is perfectly balanced. The head is erect without being stiff, the spine is straight with the chest moderately lifted and the feet squarely placed to support the entire body (3, p. 57).

Vennard adds that, along with the straight spine, the pelvis should be tilted back in order to "tuck the tail in" (147, p. 19). Westerman (151, p. 7) indicates that there is a direct relationship between poor posture and poor vocal production.

The position of the chest within the correct posture is an important element in the development of breathing



for singing. Lindquest (81, p. 2) indicates that as a result of the straight spine-line, the chest will reflexively take the correct position, which is moderately high. Fuchs (51, p. 75) adds that the chest should not move during the efforts of breathing and singing, and Husler and Rodd-Marling (68, p. 50) advise that the habit of taking in an excessive amount of breath and holding it back during singing will eventually weaken the breathing mechanism. Bellows (15, p. 22) agrees that too much breath taken in preparation for singing is a poor habit, and he adds that the excessive breath produces tension in the throat and torso that interferes with the free production of the voice.

The technical specialists support methods of breath management in the development of breath for singing. This appears to be the relationship between the amount of breath the singer is capable of taking and the amount of breath used in the act of singing (102, p. 54). Brodnitz states "that the goal of good singing can best be reached with the greatest economy of air" (20, p. 79).

Judd (70, p. 34) suggests that the amount of breath taken in for singing is not a factor for good tone production; it is instead the efficient management of the breath in singing that is important. Herbert-Caesari (66, p. 290) states that in order to demonstrate to the student that small amounts of breath are needed to begin and sustain

a vocal tone, the student should be instructed to start a tone without taking a breath and to sing a vocal exercise or phrase. Duff (38, p. 15) warns that holding one's breath may result in rigidity and tension in the breathing mechanism.

The terms breath pressure and breath support are frequently used in the scientific approach to singing. Burgin states that breath pressure is "the amount of breath pressurized in the lungs to produce a given note during singing" (23, p. 55). Peterson adds that breath pressure is "achieved through the increased exertion of the large muscles of the torso involved with the act of breathing" (112, p. 82).

Breath support appears to result from the study of posture, techniques that develop the breathing mechanism and the technique of breath management. Monahan, who quotes Lamperti says, "It is of the utmost importance that the voice emitted should be less in force than the force of the breath which supports it; this will render the singing more natural, even and spontaneous" (103, p. 66).

#### Registers

Teachers of the scientific method of voice instruction support the concept of voice registration. The concept of voice range, which is also important in the scientific approach, is defined by Fields as "the compass or gamut of

the singing voice. It is also the number of frequency changes possible between the lowest and highest pitches of the voice" (42, p. 46). Many teachers of the scientific approach agree that the human voice has a singing range of approximately two octaves (23, p. 97). Vennard (147, p. 79), however, indicates that because of the individuality of each voice, greater ranges are possible.

The subject of registers produces diverse opinions as to the number of registers of the singing voice. Burgin (23, p. 107) notes that views concerning registers appear to be divided as to whether or not there are one, two, or three registers. Westerman (151, p. 39) supports the one-register theory and advises the student to develop his instrument as a whole through the use of posture, breath, resonance, and articulation. Reid (118, p. 67) advocates the theory of two registers, which he terms falsetto and the chest, while Weer (149, p. 54) labels the two registers as head voice and chest voice. Appleman (6, p. 91) states that scientific research verifies that all voices have three registers used in singing.

The scientific approach to the training of registers is indicated by the use of technical vocal exercises that deal with ascending and descending scales and arpeggios in various tonal centers. Rose (123, p. 31) believes that sufficient practice periods involving scales and other exercises increase the ability of the student to indirectly

achieve the proper adjustment of the resonators in the development of registers.

The term blending registers is used in the scientific approach to singing. Fields (42 p. 9) defines the blending of registers as the "joining together" of the different segments of the vocal range so as to avoid noticeable changes in quality in the flow of the voice from the lowest note in the range to the highest. Burgin (23, p. 114) indicates that the goal of register training is the development of an unbroken, even line throughout the range of the individual voice.

#### Resonance

The development of resonance in singing with the scientific approach begins with the description of the desired vocal quality. Fields states that "vocal quality or timbre may be determined scientifically by the form of the sound wave produced by the singer and the relative frequencies and intensities of its harmonic constituents or overtones" (41, p. 46). Schiøtz (129, p. 4) adds that the beautiful vocal tone must also contain certain aesthetic qualities in addition to the technical qualities and must flow in a free and uninhibited manner.

The scientific research in the area of acoustics is helpful for an understanding of the acoustical principles of voice. Brodnitz (20, p. 9) states that the vocal cords,

the resonating cavities, and the breathing mechanism work together acoustically and are constantly influencing each other in the production of tone. Appleman (6, p. 44) indicates that scientific evidence suggests that for the individual voice each vowel and each pitch has its own ideal position of the sound producing organs and their resonators.

The resonating chambers that play a part in the development of tone quality are the head cavities, the mouth and throat cavities, and the chest cavity. Farley (40, p. 96) and McClosky (96, p. 26) support the use of head resonance, while Thomas (140, p. 101) proposes that the concept of the masque (or mask) is beneficial to the discovery of the student's resonating capabilities.

Many teacher-authors of the technical approach agree that the throat is the main resonator of the voice, says Burgin (23, p. 87). Rosewall (126, p. 27) indicates that the throat and the back of the mouth are the areas of resonance over which the singer has the greatest control, and Lawson (78, p. 45) adds that greater resonance may be attained by expanding the width of the back of the mouth. Rose (123, p. 66) suggests that the position of the base of the tongue affects the size of the opening of the throat.

Vennard (147, p. 85) says that the chest must not be thought of as a resonating area because of the scientific

evidence which states that the air in the lungs is not free to vibrate as a unit. However, Kwartin (74, p. 36) feels that it is through the use of the concept of chest resonance that voices develop solid tone qualities.

### Vowels

Discussions concerning the importance of good diction appear in every method of teaching singing, remarks Monahan (103, p. 142), and the vowel is often referred to as the prime carrier of tone (23, p. 10). Rose (123, p. 225) believes that the beauty of the voice and the expression of emotion is inherent in the color and intensity of the vowel formation of the singer.

In the scientific approach, importance is placed on the vowel [a] which is represented by the phonetic symbol which is found in words such as father, star, and heart; this [a] appears to be considered a basic sound in the study of vowels and diction (94, p. 125). Aiken (2, p. 44) indicates that physiologists agree that the position of the resonator while singing the vowel [a] is regarded as the initial point of vowel study from which other vowel forms may be discovered. Beckett (13, p. 30) also suggests that the [a] vowel form is produced with less tension than other vowels and therefore may be used in the approach to other vowel forms.

According to Burgin (23, p. 155), one of the methods of instruction of vowels is with the use of the international phonetic alphabet that was devised by the International Phonetic Association in 1882; it was originated in order to provide a symbol for every sound in speech, and it provides these symbols in all standard languages. These symbols also provide a means by which students may institute an independent study of vowels and diction apart from their teachers. Through the realization of precise vowel sounds found in languages, students will form better concepts of vowel production in their singing.

The concept of vowel modification or vowel alteration is a part of the study of vowel forms. Monahan (103, p. 153) states that research has established the scientific relationship between vowel forms and pitch levels and that substitution of vowel forms must be made as the pitch ascends in order to continue good vocal quality to the extremes of vocal range.

The scientific method of teaching voice therefore appears to be a method based upon scientific data that deals with the various areas of vocal production. These areas include breathing and breath control, the identification and development of registers, the discovery and development of the areas of resonance, and the intensive study of vowels and vowel modification in order to provide for the development of voice students' natural gifts.

### A Brief History of Publications on Vocal Pedagogy

Although this study is not intended to be an historical investigation of vocal pedagogy, this section includes listings of prominent works on the subject. The works which deal with vocal pedagogy are prodigious in number and widely varied in nature, content, and popularity. This review of vocal literature which deals specifically with the teaching of voice, extends from 1550 to the present and references various opinions and concepts.

#### 1550 to 1800

The principle establishments in which voice teaching flourished in the sixteenth century were in the churches and the royal and noble courts. The monastic vocal instructor had little need for written pedagogical concepts to offer students because the teacher was always present during study and preparation. However, the vocal instruction and academic life in the courts of Europe appears to have prompted written works. The first instance of this was the insistence of the Count of Altaville that Discorso della voce, written by de Solofra, be published in 1562; Foreman (45, p. 17) states that this work was one of the most useful books on singing during that period.

In 1723, Tosi (144) wrote Opinioni de cantori antichi e moderni; the English translation by Galliard was published as Observations of the Florid Song in 1743. This is an important



essay on vocal technique that continues to have significance. Tosi advocates an empirical method of vocal instruction with emphasis on the natural gifts necessary for successful vocal training. Another fundamental work, L'Art du chant, was written by Berard (17) in 1755 and contains instruction in the art of ornamentation in the style of that period; this work was translated and edited by Murray in 1968.

Mancini (90) published Pensieri e riflessioni pratche sul canto figurato in 1774. He advocated the empirical method of voice instruction and wrote with simplicity when dealing with the vocal mechanism. The 1774 and 1777 editions of this publication were translated and edited by Foreman (45) in 1967 and included in his Reflections on Figured Singing.

#### 1800

With the writings of Manuel Garcia II in the middle of the nineteenth century, publications began to contain a more thorough understanding of the vocal mechanism. The prolific writings of this teacher, musician, inventor, and author opened the way for the scientific study of voice. Garcia's first published work, Memiore sur la voix humaine (56), presents his theories of the formation of vocal registers and timbers of the singing voice, along with various applications of the techniques that he supported. This volume served as a basis for his Traite complet sur l'art

du chant, Part I (53, 54), published in 1847, Garcia discusses the interpretation of sound and the application of techniques presented in Part One. In 1855, after his invention of the laryngoscope, Garcia published an exposition (57) of his observations using the laryngoscope which allowed for the first time a clear view of the vocal cords during phonation. The following year Nouveau traite sommaire sur l'art du chant (53) was published. Hints on Singing (55), published in 1894, was an attempt to clarify questions regarding his vocal technique.

Also during this period, Vacchi (146) produced Metodo pratico di canto italian per camera diviso in quindici lezioni. This work presents voice instruction through lessons in vocalise form as well as discussions of range and diction. In 1861, Seiler (131) wrote Altes und Neuesuber die Ausbildung des Gesangorganes mit besonderer Ruchksicht auf die Frauenstimme, an early scientific pedagogical work in which Garcia's methods are frequently quoted. This volume was translated into English by Furness in 1868 titled, The Voice in Singing.

Bach (8), whose real name was Bak, published On Musical Education in 1880. This work is a compilation of lectures dealing with the cultivation of the voice; improvement of middle class music education, and the development of head voice production. In 1884, he published Musical Education and Vocal Culture (7) which contains sections on breathing,

registers, and vocal hygiene. This was followed in 1894 by The Principles of Singing: A Practical Guide for Vocalists and Teachers (9). This appears to be Bach's major work on singing and approaches voice teaching from a scientific viewpoint.

A work that continues to be an important element in singing pedagogy is A Treatise on the Art of Singing, which was written by Lamperti (76) in 1890. Lamperti laments the apparent demise of well-trained talented singers and the inferior quality of representative compositions of the era. Major portions contain information on the registers of the voice, posture, respiration, and vocal exercises. In 1957, Vocal Wisdom: Maxims of Giovanni Battista Lamperti was published by Brown (22).

Myer (106) began publishing pedagogical works in 1883 with Truths of Importance to Vocalists, which surveys the general methods of authors and teachers popular in his time. In his second book, published in 1886, The Voice from a Practical Standpoint (109), he discusses the return to the natural function of the voice as a guiding technique in teaching voice. In 1897, Myer published Position and Action in Singing: A study of the true conditions of tone; a solution of automatic (artistic) breath control (104), in which he introduces the concept of making a natural and automatic adjustment through the correct position and action of the body. He divides another work, Vocal

Reinforcement: A practical study of the reinforcement of the motive power of breathing muscles, of the resisting force or resistance in singing (108), into sections devoted to the physical, intellectual, and aesthetic development of the voice, and he discusses the development of the balance of the pressure of the lungs with the resistance of the muscles of the torso during phonation.

MacKenzie's (88) publication, The Hygiene of the Vocal Organs, which is written from the medical viewpoint, appeared in 1886. MacKenzie provides practical explanations of pedagogical information with emphasis on breathing and includes viewpoints held by the voice teachers of his day.

Henderson (65) first published The Art of Singing in 1896; Thompson and Kolodin edited the work in 1938 and published it under the title Art of the Singer. This appears to be a highly respected work that has practical applications for vocal growth.

#### 1900 to 1940

After 1900 the number of pedagogical volumes increased both in number and viewpoints. In 1902, Myer (105) published The Renaissance of the Vocal Art: A Practical Study of Vitality, Vitalized Energy, of the Physical, Mental, Emotional Powers of the Singer, through Flexible, Elastic Bodily Movements, in which he asserts that the art of singing can return to the ideals of the Bel Canto era if the

empirical truths of the old masters can be proven by scientific investigation. A later work, The Vocal Instructor (107), provides the basis of Myer's techniques in physical as well as vocal areas.

In 1904 Lunn (85) published The Voice: its Downfall, its Training and its Use. This work deals with technical and artistic aspects of singing. His earlier works, The Philosophy of Voice: Showing the Right and Wrong Action of Voice in Speech and Song (84), published in 1879, and Vox Populi: A Sequel to the Philosophy of the Voice (86), published in 1886, describe his teaching techniques.

Concerning the Principles of Vocal Training in the A Capella Period, which was written in 1910 by Ulrich (145), is a comprehensive treatment of vocal teaching techniques of the Renaissance period; it was translated by Seale in 1968. Gib wrote Vocal Science and Art (60) in 1911; The Art of Vocal Expression (59) in 1913, which is a popular handbook for speakers, singers and elocutionists; and Vocal Success: Thinking and Feeling in Speech and Song (61) in 1922, which includes a chapter on ideal breathing for health.

Several leading vocal artists of world acclaim published volumes describing vocal techniques used in their singing and teaching. Mathilde Marchesi, noted German singing teacher, published Ten Singing Lessons (93) in 1901 in which she outlines a plan for living for voice students; group lesson dialogues make up portions of the book. Around

1903 she wrote a book describing her teaching techniques, titled The Marchesi School: a Theoretical and Practical Method of Singing (92), which contains progressive vocal exercises used in her studio. Lilli Lehman, leading German soprano, wrote How to Sing (80), which was translated by Aldrich and first published in 1924. This work is a personal account of Lehman's vocal technique and is based on her own sensations of vocal production. Nellie Melba, noted Australian soprano, whose singing career lasted nearly forty years, wrote a book outlining her vocal techniques; The Melba Method (98), which was published in 1926, contains a detailed outline of vocal exercises used in her teaching.

Clippinger's first publication, Systematic Voice Training (30), appeared in 1910 and is the forerunner of Clippinger Class Method of Voice Culture (28), which was written in 1931. These volumes discuss the topics of correct concept of tone production, breath control, and the freedom of the throat in singing. Clippinger also published The Head Voice and Other Problems: Practical Talks on Singing (29) in 1917, which approaches vocal growth through ear training in the choral setting.

Shakespeare wrote The Art of Singing: Based on the Principles of the Old Italian Singing-Masters (132) in 1899, but it was completely rewritten and published in 1921. It contains a summary of the pervasive thoughts of vocal production of the Italian masters as well as annotated vocal

exercises. His second book, Plain Words on Singing (133), published in 1924, repeats parts of the first work but includes additional teachings of the old masters.

Witherspoon wrote Singing: A Treatise for Teachers and Students (156) in 1925. This volume provides a survey of various schools of voice teaching such as local effort, the scientific method, the psychological method, and the empirical method.

In 1927 Proschowsky's The Singing School of Frantz Proschowsky (113) and Downing's Vocal Pedagogy for Student, Singer and Teacher (36) appear to present concepts of vocal production that are fundamental in nature. Downing's volume includes repertoire lists arranged by voice classification and degree of difficulty.

The first publication of White's Science and Singing (152) was in 1901, but the second to the fourth editions were published under the title The Light on the Voice Beautiful. The fifth edition was reset in 1969 as Science and Singing. The basic premise of these volumes is that the voice is generated in the sinuses and not in the larynx.

#### 1940 to 1960

Publications during the decades from 1940 to 1960 were not only highly specialized in nature but also dealt with the fundamental aspects of teaching voice. In 1944 Lawson wrote The Human Voice (79) from the medical viewpoint including

concepts of the proper use of the singing and speaking voice. In the same year Cor wrote the Magic of Voice (32), which appears to hold unorthodox viewpoints of vocal production.

Behnke's 1945 publication Technique of Singing (16) contains exercises for breathing, the soft palate, the tongue, and the lips. The same year Wilcox explains in The Living Voice (154) the development and use of the lower mechanism in all voice types in progressively higher pitches. Song and Life, written by Tomlins (143) in 1945, is a compilation of the author's writings and lectures through which he sought the development of the inner life through rhythm, the singing voice, and a positive attitude with major emphasis on the breathing mechanism. Other volumes that deal with fundamental issues and which were written during this year are Bairstow and Greene's Singing Learned from Speech (10) and Orton's Voice Culture Made Easy (110).

In 1965 Brown maintained in his Super-Pronunciation in Singing (21) that pronunciation is the foundation of good vocal production. The same year Freemantel wrote High Tones and How to Sing Them (48), which includes suggestions and exercises to increase high voice range.

In 1947 Fields wrote Training the Singing Voice (41); this is a correlation of various theories of vocal instruction that existed between 1928 to 1942 which is presented in the form of a vocal compendium. A later work of Fields, which was published in 1952, The Singers Glossary (42), defines



terms used by singers and teachers in their most recognized usage.

Banks' Voice Culture (11) of 1948 presents a new approach to voice culture that is based upon using neuro-muscular energy as the center of gravity for the voice; this viewpoint appears to have been considered unorthodox and extreme. The same year Barbareux-Parry's Education from Within (12) presents the theory that the voice should be developed as a stringed instrument, which therefore liberates the human voice from all need and consciousness for breath.

Ross wrote Sing High, Sing Low (124) in 1948; this book contains lesson plans for class voice for which revised versions are included in his Secrets of Singing (125) published in 1959. This volume presents a comprehensive synthesis of vocal pedagogy and includes a review of research in voice science with suggestions for solving vocal problems. Another voice class publication, Vocal Technique (142), which was written by Tkach in 1948, presents vocal fundamentals through a series of vocalises and songs. Also in 1948, Weer's Your Voice (149) presents generally accepted concepts of vocal production with emphasis on the raised soft palate.

The wealth of published pedagogical materials of the 1940s continued into the 1950s. Kagen's On Studying Singing (71), published in 1950, continues to be considered an important work for singers and teachers. It discusses not only necessary equipment for the serious study of singing

but also the development of personal goals and purposes in training. Reid's Bel Canto: Principles and Practices (117) attempts to revive the basic principles of tone production that was achieved in the Bel Canto style of singing. This term denotes the Italian vocal style of the eighteenth century which emphasized the beauty of tone and the brilliant virtuosity of performance. Bel Canto in Its Golden Age (37), written by Duey in 1951, is a comparative survey of writings of the period.

Bergman's Creating and Developing a Singing Voice (18), Gable's Your Guide to Successful Singing (52), and Kelsey's The Foundations of Singing (73) are works published in 1950 that deal with basic concepts of teaching singing. In 1952 Song and Speech (19) written by Bowen and Monk, and The Fundamentals of Singing (130) written by Scott support fundamental techniques of singing and teaching voice. Brodnitz' Keep Your Voice Healthy (20), an important book published in 1953, is written from a medical viewpoint and contains information which is important in the recognition of physical problems in singing.

During 1954, Thorpe's Teach Yourself to Sing (141) was published for use in independent vocal study. Another publication that year was Lamberti's Improving Your Voice (75); this author supports the theory of sinus tone production and is highly critical of orthodox vocal pedagogy.

Bechman wrote Tools for Speaking and Singing (14) in 1955. This work is a fundamental text that introduces "chair lift" exercises which are reported by the author to produce rapid vocal results. The same year Lawson's Full-throated Ease (78) provides a medical viewpoint with informative data concerning breathing.

In 1955 Wyckoff published Why Do You Want to Sing? (157). She includes fundamental information with emphasis on the open throat and the mask in tone production. Westerman's Emergent Voice (151), also published in 1955, proposes that the study of voice is not only the primary study of tone production, but also the study of posture, breathing, phonation, and resonation as it affects the voice. Published the same year, Shaw on Music (134) is a compilation of publications of music criticism; while it is entertaining and interesting, it also reveals Shaw's knowledge of voice.

The American Academy of Teachers of Singing, which is an organization dedicated to the improvement of the vocal profession, published Classification of the Singing Voice (3) in 1956 and The Terminology in the Field of Singing (4) in 1969. Among other things, the academy proposes an agreement among the vocal teaching profession regarding the terminology used in teaching.

The physiological and acoustical viewpoints of vocal study are expressed in Culver's Musical Acoustics (34), Roma's The Science and Art of Singing (122), Rose's The

Singer and the Voice (123), and Young's What Happens in Singing (158), all of which were published in 1956. During 1958, publications such as DeYoung's The Singer's Art (35), Gould's Handbook for Voice Students (63), and Sunderman's Basic Vocal Instructor (139) provide texts on fundamental approaches to voice training.

With the publication of Stanley's Your Voice: Applied Science of Vocal Art (136) in 1950 and The Science of Voice (137) in 1958, a most controversial vocal approach was proposed for mechanistic voice training. Two fundamental texts published in 1959 are A Natural Approach to Singing (83) by Litante and Your Voice at its Best (96) by McClosky, while Manual of Bel Canto (47) by Franca deals with the pedagogical styles of that era.

#### 1960 to the Present

During the decades of the 1960s and the 1970s, publications continued to appear that are highly specialized in nature while retaining the wide spectrum of opinion on the teaching of voice. Ririe's most atypical book, Voice through Vitality (120), which was published in 1960, proposes advancing vocal growth through diet, physical exercises, and a mixture of scripture and maxims. Another 1960 volume of unusual content is MacDonald's Think Intelligently--Sing Convincingly (87) which emphasizes that the mind controls almost every phase of singing. You, Too, Can Sing (46),

written by Fracht in 1960, is a fundamental book presented as a dialogue between teacher and student.

In 1961, Christy wrote Expressive Singing, Part II (25) as a companion to Expressive Singing, Part I (24), both of which are comprehensive class voice texts. Foundations in Singing (27), which was published in 1964, is a condensed version of the later Expressive Singing (26). Another class voice book published that year is Rosewall's Handbook of Singing (126). These volumes present fundamental materials on vocal training.

The Singer and the Voice (123), which was written by Rose in 1962, is a comprehensive text that includes an examination of the anatomy of the larynx, the breathing mechanism, and the resonators. Published in the same year, Levinson's The Singing Artist (81) gives practical information on breathing and tone production and also identifies common vocal problems. Bel Canto and the Sixth Sense (72), written in 1963 by Kay, is a technical essay on the glory of the Bel Canto era, but it contains few explanations of the techniques mentioned.

Two volumes written in 1964 and 1966 by Frisell provide detailed discussions of specific voice types; they are The Tenor Voice (49) and The Soprano Voice (50). Fuchs' 1964 publication of The Art of Singing and Voice Technique (51) provides sensible advice on vocal techniques from a background of performance and teaching.

Winsel, a pupil of Stanley's, wrote The Anatomy of Voice (155) in 1966, which continues to expound the Stanley theory of external manipulation of the vocal mechanism; although the proper use of registers is emphasized, many of the methods discussed appear to be unconventional. The same year Peterson wrote Natural Singing and Expressive Conducting (112), which is a text directed at techniques of voice instruction used in choral performance. Also in 1966, Metzger's Individual Voice Patterns (99) supplies a detailed concept which proposes that individual voices have an ideal sound wave pattern for each pitch, vowel, and consonant.

In 1967, two volumes were published that have become major works in the field of vocal pedagogy. The Science of Vocal Pedagogy (6) by Appleman is a highly technical text designed for use as a college textbook on the scientific study in vocal pedagogy. Appleman offers instruction in topics such as acoustical principles of the vocal mechanism; the process of sound analysis, and the dissipation of sound energy. The second volume of great importance to vocal pedagogy is Singing, the Mechanism and the Technique (147), written by Vennard. This text offers technical information in areas that include, among others, acoustics, breathing, the attack, registration, resonance, vowels, and articulation. He provides a lengthy thesaurus of vocal terms in an attempt to codify the terminology of the voice teaching profession.

Also published in 1967, Facets of the Singers Art (153) by Whitlock contains chapters that deal with the classification of the voice, use of the techniques of Bel Canto, performance, responsibilities of the gifted, and a comparison of the teaching techniques used in Whitlock's era with those of the past. Other texts written in the same year are The Human Voice in Speech and Song (97) by Meano and The Singer's and Actor's Throat (115) by Punt. These volumes, which are written from a medical viewpoint, deal with the physiology of the vocal instrument. Published in 1968, An Interdisciplinary Index of Studies on Physics, Medicine and Music Related to the Human Voice (64), which is edited by Heaton and Hargens, provides correlations of a variety of information available in print that are concerned with vocal research.

Steps to Singing for Voice Class (138), published in 1971 by Stanton, provides an additional text to be reviewed for use in voice classes and contains fundamental concepts of voice instruction. The same year another text dealing with class voice instruction was published; Guidance in Voice Education (62) by Gilliland offers suggestions for voice class management as well as information dealing with vocal techniques used in the choral situation.

In 1972, a most important symposium was established at Julliard School of Music in New York City, the intent of which was to assist the various disciplines concerned in

vocal research and vocal care. Noted specialists from medicine, science, voice, and related fields meet annually to discuss common problems and to assist in the creation of a common technical language for mutual understanding. These proceedings are published under the title Symposium: Care of the Professional Voice (77) and are edited by Lawrence. Although the publications for the years from 1972 to 1979 are out of print, volumes from 1980 to 1982 are available.

Miller's 1977 publication entitled English, French, German and Italian Techniques of Singing (101) discusses theories of voice production of the four singing schools in the areas of breath management, vowel formation and modification, resonance, and vocal registration. Chapters dealing with specific voice types in the singing schools cover national ideals and concepts.

Breathing, Speech and Song (114), written in 1980 by Proctor, provides technical information on the normal physiology of speech and song as well as on the disorders of those functions. The application of breathing mechanics to phonation is of special interest.

The Art of Singing: A Compendium of Thoughts on Singing Published Between 1777 and 1927 (103), which was written in 1978 by Monahan, follows the format and research of Burgin's Teaching Singing (23), which was published in 1973, and Field's Training the Singing Voice (41), which was published in 1947. Monahan presents pedagogical information



from works that deal with breathing, phonation, resonance, and vocal range which were supported by writers during the years from 1777 and 1927. Included in this research is a lengthy bibliography, a chronological bibliography, and an appendix that includes titles of works not examined for the research but which appear in library catalogues.

The Relationship of the Vocal Pedagogy of Lindquest to the Historical and Traditional Methods of Vocal Pedagogy

This study identifies the Lindquest philosophy of vocal pedagogy as being strongly aligned with the scientific-technical method of teaching voice through his techniques in dealing with breath and breath support, vowels and vowel modification, and registers and the areas of resonance. The empirical method of teaching voice is also expressed in the Lindquest philosophy through his development of the student's emotional understanding of the text of the literature and its presentation in performance. His positive attitudes toward students and their studies during private voice lessons are empirical attitudes. (For complete descriptions of Lindquest's methods, see Chapter IV and the Appendix.)

Several of the vocal teaching concepts and methods used by Lindquest may be further identified as belonging to the traditional national schools of voice teaching. These comparisons were identified through the use of Miller's publication English, French, German and Italian Techniques

of Singing (101). This volume represents research that identifies techniques and methods of historic and traditional pedagogies; this information is presented by Miller in many of the same instructional areas found in this study.

#### Breathing and Breath Support

The term bruststütze is used by Lindquest in the instruction of breath support. Posture, which is an important element of this concept, includes a moderately high chest position. The student is instructed to lean against the sternum or chest-post actively during phonation in order to utilize the strength of the body to achieve a greater hookup of the breath (101, p. 42).

Although stütze is a term from the German tradition which is defined as breath support, this concept denotes muscular involvement of the abdominal muscles and the motion of the diaphragm. It also involves firming the pelvic area and the buttocks by flexing the low back muscles (101, p. 21).

The use of the bruststütze, as it is instructed by Lindquest, has a strong relationship to the traditional Italian appoggio, which is a term applied to the total muscular coordination on which is based the Italian system of breath support. While appoggiare means to lean against or to support, appoggio denotes the breath support involving the sternum, costal muscles, the diaphragm, and the abdominal muscles. The desired posture includes a moderately

high chest and sternum position, which remains undisturbed during inhalation and phonation, and relaxed shoulders (101, p. 42).

### Resonance

The development of head resonance by Lindquest is through the use of the "ng" position and the resonance of the mask. The "ng" position is described as one in which the tongue is brought up out of the throat and the heel is pressed against the upper back teeth, while the front of the tongue fills the hard palate and the tip is placed just behind the front teeth. This position is used with a humming exercise to awaken the resonance of the mask. This technique can be related to the French school of voice teaching and the concept of chanter dans le masque which was brought to popularity in France by DeReszke (Lindquest traveled to Paris to study with DeReszke prior to World War I). In the French method, tone is directed to the face or mask during phonation, and it is developed in a narrow concentration of the forward placement (101, p. 77). In addition, the French school instructs that the tongue is often rounded, with the tip remaining in contact with the lower front teeth in an [il] position (101, p. 78).

In the area of mouth or throat resonance, Lindquest instructs that the throat should remain quite open during phonation with the sensation of firm walls which are

achieved without force. The German School describes specific muscular sensations such as Prinzip des Nach-hinten-Singens, which is the principle of singing toward the back of the throat and recommends "opening the throat," while Hinten ganz breit machen, or "widen in the back" (of the throat), refers to the throat wall (101, p. 67).

### Vowels

The coperto vocal exercise used by Lindquest teaches the correct shape of the pharynx from the chest voice to the head voice through vowel modification. The Italian tradition of the coperto is defined as vowel modification near the second passaggio, which becomes more complete in the high voice. This vowel modification is termed voce coperta and is also known as suono coperto (101, p. 138). Vennard defines the term coperto as "covered" register (147, p. 250).

### Registers

Lindquest uses terms (see Chapter IV and Appendix) such as "taking the weight off," and "light and heavy mechanism," and he refers to the acoustical properties of the vocal mechanism during his instruction of registers. He states that the lower the pitch of the voice, the longer and thicker the vocal cords are for the pitch (which is referred to as the heavy mechanism), while the higher the pitch, the thinner the vocal cords are for the pitch (which is referred to as the light mechanism).

In the traditional voce di petto (chest voice) of the Italian tradition, the vocal cords are at their thickest and are closing firmly. As the pitch ascends, and with it an increasing tension in the vocal mechanism, the vocal cords become thinner and move into the Italian voce di testa (head voice), which is the legitimate sound of the upper register as opposed to the falsetto (101, p. 103).

### Conclusions

Lindquist appears to follow strongly the Italian tradition but with references to the German and French schools of voice teaching. While many of the theories used by Lindquist are rooted in the past, they have been combined with data of the scientific-technical pedagogy.

### Summary

This review of related literature provides an overview of the many ideas that relate to the empirical and the scientific methods of teaching voice. Within the framework of our instructional areas, each teaching method appears to hold diverse opinions concerning the manner in which the natural gifts of the singer can be developed. However, the result of each methodology encompasses the same idealized prospect--a beautifully produced voice capable of great artistic expression.

The publications that deal with the teaching of voice began with works of a largely empirical nature. As research of a scientific nature developed, larger numbers of works appeared. Throughout time, the opinions and concepts of teaching voice have maintained a wide degree of variance.

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## CHAPTER III

### PROCEDURES FOR THE STUDY

This chapter describes the methods and procedures used in this study. Following the introduction are the description of the research design, the description of the participants, the development of the analysis questions, and the determination of the panel of experts assisting in the refinement of the analysis questions. In addition, this chapter contains the procedures for collecting the data, procedures for analysis of the data, and a summary.

#### Introduction

This study is concerned with the compilation and analysis of the teaching methods and philosophy of Allan Rogers Lindquest. The study seeks to identify pedagogical practices of a recognized master teacher through the examination of actual teaching sessions and thereby to determine unique theories and applications. With the remarkable advances in the twentieth century in regard to the investigation of the teaching of voice and the research of the science of the voice, this study seeks to provide data for additional research in this area.

### Research Design

The basic design of this study was developed to meet the objective of the study which is to establish a base of knowledge through the collection of data concerning the pedagogical practices of Allan Rogers Lindquest with regard to the vocal instructional areas of (a) breath and breath support, (b) areas of resonance, (c) vowels and vowel modification, (d) vocal registers, (e) other related areas of vocal production, (f) special exercises, (g) expected outcome of the special exercises, (h) major contributions of Lindquest to vocal pedagogy, and (i) teaching philosophy of Lindquest. Areas of instruction were identified through a survey of the literature that deals with vocal pedagogy and the science of the voice. Each publication was examined for areas of pedagogical techniques. The instructional areas investigated in this study are those that appear to be common areas found in the vocal pedagogy literature. These areas include breathing, vowels, resonance, registers, related areas, and vocal exercises.

### Analysis Questions

The analysis questions used are the application of the Research Questions, as specified in Chapter I; their use was the most suitable means of generating uniform data through application of the questions to the transcripts of the private lesson tapes. As specified in Chapter I, these questions

are designed to explore specific aspects of each of the instructional areas under consideration in the research design.

Analysis questions were used as a guide to identify the pedagogical elements in each of the instructional areas. The questions cover the major topics within each instructional area of the research design.

#### Panel of Experts

In order to establish a panel of experts to evaluate the relevance of the analysis questions, a letter was sent to Lindquest requesting the names and addresses of six of his long-standing voice students who are actively engaged in teaching voice. Lindquest did not respond to this request. A second letter of request was sent, but Lindquest did not answer.

At this point, six persons were contacted who are currently professional voice teachers or performers in the musical arts and who had studied with Lindquest (see Appendix C). Each person was known to be familiar with the vocal technique espoused by Lindquest either through personal contact or through contact with a long-standing student of Lindquest who is distinguished as a teacher of voice.

The proposed analysis questions were sent to each of the panel members for judgment of their value as a research

tool. The panel members were asked to survey each analysis question regarding its relevance, content, and syntax. In the explanation that was included in the cover letter, the respondents were encouraged to make suggestions for additions, deletions, or modifications of the analysis questions in order to clarify and refine the caliber of each question.

Four of the six panel responded; three suggested no changes, and one suggested only a minor spelling correction that was subsequently made. Follow-up letters were sent to the non-responding members to which there were no replies.

#### Participants

The sources of data for this study are seven former private voice students of Lindquest who were also undergraduate and graduate voice students of Virginia Botkin of North Texas State University in Denton, Texas. Collectively, these students own fifty-six audio tapes, each of which is ninety minutes long, of their private voice lessons conducted by Lindquest.

#### Collection of Data

These seven former students of Lindquest provided fifty-six audio tapes of their private voice lessons for analysis as part of this study. The tapes contain the actual lessons conducted by Allan Rogers Lindquest. They were transcribed verbatim.

The procedure used in transcribing the audio tapes attempted to record exact statements made by Lindquest and to maintain a consistent standard for accuracy. Each tape was reviewed by playing it through at normal speed in order to acquaint the researcher with its contents. The second playing involved a start-stop method in which a sentence or phrase was transcribed and the tape reversed and that portion repeated. At the completion of this phase, the tape recording was played through a third time for a final examination of its content.

Each tape was assigned a reference number (from 1 to 56) according to the date of the lesson in order to facilitate data analysis. Deleted from the transcripts are any comments of a personal nature regarding the students or statements made by them during the course of the lesson. However, technical questions posed by students were recorded when they were asked of Lindquest in order to clarify his response.

#### Procedures for Analysis of Data

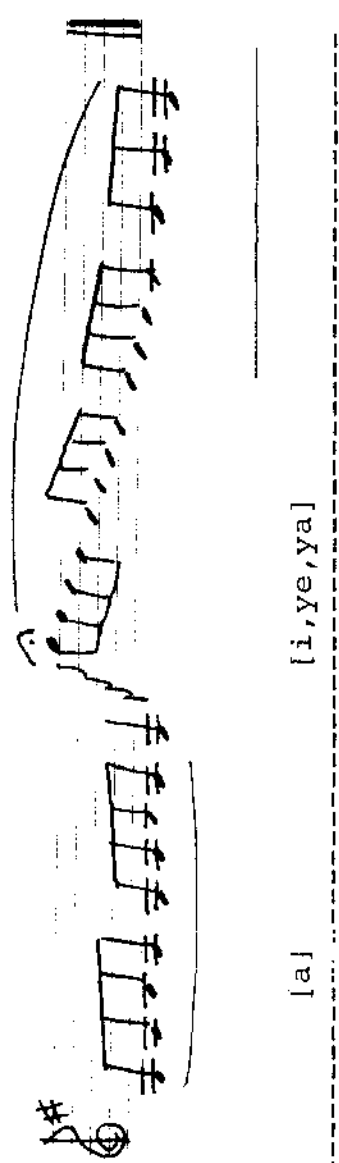
Upon completion of the transcriptions of the fifty-six audio tapes of private voice lessons with Lindquest, the analysis questions for each instructional area were applied individually to the collected materials. A chart was designed to display the portion of the transcription related to each instructional area (see Figure 1). Each

Question 1-Breathing

Tape 6

Voice Tenor

Date January 6, 1977



Bring your shoulder blades together and keep them there, all the time gently together. This raises the chest exactly right for greater expansion. And feel heavy when you stand there. Feel as though you sink into the ground in a straight spine-line. Just relax into the ground with your shoulder blades. Your shoulder blades should always be together and the shoulders relaxed and sort of back and down a little bit and that will make the breath come freer in every way . . . never pull yourself up tight. Spine-line is straight and this part of the head (swirl) is high, but the head feels as though it is sinking into your body in a way. It will give you a great sensation of looseness and relaxation around the neck.

Fig. 1--Example of chart designed to display portion of tape transcription as related to instructional areas.

transcription provided materials for the individual instructional areas in the form of statements and discussions by Lindquest as well as vocal exercises. The resulting data as recorded on these charts display (1) the analysis question, (2) tape identification number, (3) voice type, (4) date of recording, (5) vocal exercise, and (6) statement, comments or discussion by Lindquest. The source of the vowels in the charts and in the discussions by Lindquest are transcribed using the International Phonetic Alphabet.

Completed charts providing data for each analysis question in each of the instructional areas were grouped according to similar topics. These data were then organized into an outline of information that would respond to each research question.

Permission to utilize the fifty-six audio tapes in this research study was secured in writing from each of the owners. The owners were assured of anonymity in the agreement letter (see Appendix H<sup>3</sup>).

### Summary

Chapter III describes the development of the research design used in this study, the formation of the panel of experts, the sources of data, the collection of the data, and the procedures for analysis of data. The analyses of data are presented in Chapter IV.



## CHAPTER IV

### PRESENTATION AND ANALYSES OF DATA

#### Introduction

The problem of this study focuses upon the documentation of the vocal teaching techniques used by Allan Rogers Lindquest and his contributions to the field of vocal pedagogy through the examination of data taken from audio tapes of private voice lessons conducted by Lindquest. The research questions posed for this study are utilized to identify and compile the voice building techniques and vocal exercises used by Lindquest in his teaching of voice.

Analysis questions were used as applications of the research questions as a guide for processing the data in a consistent mode to identify specific pedagogical techniques in each of the instructional areas. The statements made by Lindquest during voice lessons that are representative of his pedagogical theories and practices are presented as direct quotes in paragraph form in the appendix (see also Glossary of Terms in Appendix A). Vocal exercises employed in lessons are also presented in the appendix in notation form.

The presentation and analysis of data is organized into several instructional areas. These areas include

breath and breath support, areas of resonance, vowel and vowel modification, vocal registers, other related areas of vocal production, and special exercises with mode of execution and expected results. In addition, two further areas examined are the major contributions of Lindquest to the field of vocal pedagogy and the teaching philosophy of Lindquest.

#### Breathing and Breath Support

The first research question deals with the identification of the vocal teaching methods of Allan Rogers Lindquest in regard to breath and breath support. Each transcript was examined using the analysis questions for this instructional area as a guide to identify and classify instructions given by Lindquest. Each transcript is identified by reference number. The analysis question in the area of breath support seeks to identify key words and phrases used by Lindquest in his instructions to the student in the action of taking a breath for singing.

#### Posture

Analysis question two in this instructional area deals specifically with posture during inspiration and phonation. Lindquest addresses this topic in each of the lesson tapes examined.

Position of the head.--Lindquest instructs the student to stand with a straight spine line but without muscular tension. The position of the head is one in which the swirl of the head is held as high as possible, but with the vertebrae of the neck relaxed and never held stiff (37, 39, 49). The ears should be in line with the shoulders and not pulled back. The back neck muscles should appear to be relaxed with almost a flabby feeling (18). Lindquest cautions the student never to hold the head in a stiff position, but one in which the singer can easily express the ideas of the text while sustaining the vocal line (51).

Spine line.--In response to a direct question by a voice student concerning the reasons for correct breathing, Lindquest responds that the major concern of posture is with the position of the head, which tends to straighten out the spine line and positions the chest for correct expansion for breathing (18, 19).

Shoulderblades.--The position of the shoulderblades is another important factor in realizing the correct chest position for inspiration. Lindquest states that the shoulderblades should be brought together and should remain so during phonation (18). This action should be achieved in a gentle manner and the shoulders should be relaxed and back and down (34). He cautions the student against pulling the body up into a tense, tight position,

which appears to create muscular tension detrimental to the correct concept of breath support (18).

Chest position.--Lindquest repeatedly speaks of the chest post or the Bruststütze, which is one of the concepts of the pedagogical practices of Lindquest. He states that the center of gravity for a singer is the chest (38). He uses the Bruststütze for releasing tensions, which are counterproductive to the vocal production of the singer, as well as for utilizing the strength of the body to enhance vocal freedom.

Lindquest instructs the student to place his hand on the upper area of the sternum and to feel as though the support of the voice is literally pressed into that hand (34, 38, 56, 57) so that the voice may achieve a greater depth, warmth, and beauty of tone (47). This method is also one of the means by which Lindquest guides the voice student to a better understanding of the breath mechanism as well as the breath support. He states,

. . . keep leaning against your chest there for all you're worth. You'll soon strengthen your inner body working this way. . . . It's a question of gaining the inner strength of your posture and your bruststütze. . . . I want you to feel each note supported there at the chest (50).

Chest expansion.--Augmenting the instruction of the position of the chest, Lindquest directs the student to expand the lower ribs upon inspiration of the breath and

to feel the breath come deeply in order that the back can actively spread (50). He speaks of this as a prepared breath for singing in the high register (18, 26). He also instructs the student to continue to feel the muscles of inhalation in supporting the voice (26, 48). He instructs that the intercostal muscles as well as the diaphragmatic muscle work in a principle of duality and that the abdominal muscles resist to that the singer will feel the reflex of the groan in his breath support (54).

Lindquest states, "Feel the whole torso expand because you are going to a high note and you want the breath to be right for that note . . ." (18). Furthermore, he states that one should "feel that spread as you glide up to the high note. I want you to feel those ribs come out and stay out quite well . . ." (22). This type of instruction that utilizes the larger muscles of the back and chest is another of the methods used by Lindquest for the instruction of breath support, particularly that which is used for the high voice.

Abdomen.--Lindquest instructs the student to allow the lower abdominal muscles to relax and expand during inspiration and then immediately flex during the action of phonation (46, 53, 58). This action should be maintained during phonation, but especially when the voice descends into the low registers ( ). He states that

the abdomen comes out a little on the intake of breath and immediately as you start singing, it begins to pull in, as if you do a surprise breath. Once that is taken, you immediately begin to apply the exhale muscles. . . . Keep the inhaling muscles firm and there you have the balance between the intake and output [of air]. . . . You let go of it and you will run out of air (46).

Gluteal muscles.--Lindquest instructs the student as to the use of the gluteal muscles, which apparently work together with the chest expansion and the Bruststütze. He directs the student to stand on the balls of his feet with the knees slightly loose and with the buttocks tucked under firmly (50). This appears to be another method for achieving the desired chest position (7, 39). This muscular action will cause some fatigue from the knees to the hips, but that will be relieved as the muscles strengthen through daily use (30).

Lindquest states that if the swirl of the hair is held as high as possible and the gluteal muscles work consistently, the posture will naturally be correct for the individual singer. This concept is used to a greater degree when the singer is in the high voice (49).

#### Types of Breath

Analysis questions five and six, which deal with the treatment of tensions during phonation and other problem areas, are used in identifying the instruction of specific

types of breath used by Lindquest in the area of breath and breath support.

Nose breath.--Lindquest instructs the student to take a slow, deep breath through the nose in order to relax the jaw and open the throat while also building a coordination in the chest muscles for greater expansion (13, 51, 53). Additionally, he instructs the student in the nose breath in order to identify the areas of resonance, particularly the area of the mask or head resonance (which is discussed later in this chapter under that heading).

"ng" position.--Along with the nose breath, one of the unique devices used by Lindquest is the "ng" position, for which the student is instructed to bring the tongue up out of the throat and to press the heel of the tongue against the back teeth, while the front of the tongue fills the hard palate and the tip is just behind the front teeth (26, 51). This "ng" position releases tension in the tongue by giving it a certain forward thrust, and of more interest, releases tension in the jaw which is a problem common in young singers.

The use of the "ng" breath position also plays a role in the perfect closure of the vocal cords during the primary attack of tone. Lindquest instructs the student to take a nose breath with the tongue and soft palate in the "ng" position; upon the intake of air, the heel of

the tongue and the soft palate come together softly to produce a slightly snoring sound, which Lindquest calls a fricative sound (28).

Upon the inspiration of this fricative breath, the vocal cords are prepared to close from a more relaxed, closed position rather than from the open position that is common in the forced mouth breath. Lindquest instructs the student to listen for the fricative sound and to feel the vocal cords come together from the intake of that breath (23). He stresses that this device plays a great part in the attack of tone; if the vocal cords are perfectly closed upon phonation, the breath will not diffuse the sound and no breath will be wasted which appears to increase the control of breath management (23, 27, 28).

Perfect attack.--With the process of the "ng" position within the nose breath, the concept of the perfect non-leaking closed cord attack is highly important in this instructional area. Lindquest states that "your breath control is not something . . . in the body. Your breath control is how perfectly your vocal cords stay together" (49).

He instructs the student to take a slow nose breath in the "ng" position and to listen for the fricative sound. At that point the vocal cords should come together gently so that the first tone begins completely without



air ahead of the tone (43). He states that because the amount of resistance in the vocal cords exactly equals the breath pressure from the lungs, the voice will take on a spinning quality which appears to enable the student to sing long, flowing phrases (40, 49).

In regard to the spinning sensation of vocal production, Lindquest advises the student not to push breath beyond what this perfect attack gives him and to use the concept of the Bruststütze for support. He directs the student to say to himself, "having started the tone correctly, I will continue the feeling of the breath all the way through to the end of the phrase, thus ensuring that my vocal cords have closed properly" (51).

After the student begins to use the vocal cords in this gentle, perfect closure, Lindquest says that there will be a growing sensation of inflation of breath in the throat. It appears that it is not a forced or rigid feeling but quite a free sensation. The voice will then begin to spin or float as this method is developed by the student (33). He apparently uses this concept to develop voices that are free of breath push, which can diffuse the clarity of tone as well as destroy vowel strength (15, 40).

Lindquest states that with the proper attack, the voice will become free and focus on the potential of each student's vocal production. He states that eliminating

every vestige of loose air in the voice will produce voices of great size (31). He also instructs the student to have confidence that the size of the voice depends upon the closure of the vocal cords, so that there is no air coming through to diffuse the sound, and that breath control is how perfectly the vocal cords stay together during phonation (23).

In response to a question by a student concerning this subject, Lindquest replies that the use of the perfect action of the breath and the vocal cords coming together simultaneously, instantaneously, and then working together is a basic fundamental of singing (28). He also instructs the student to continue to feel the sensation of the perfect attack as he continues to sing (15). He directs the student to begin each phrase with the perfect attack so that the vocal cords will control the amount of breath used during phonation (23).

The perfect attack is used in coordination with the posture, especially with the concept of the Bruststütze, so that the breath does not build up to a greater force than the vocal cords can resist (35). Using the concept of leaning the breath against the chest post, the student begins to learn to manage the breath as the support of the breath is given over to the coordination of the muscles of the body and not merely to the vocal cords. Lindquest cautions that if the student is pushing too much breath

as he begins to sing, and the vocal cords are not closed neatly before phonation, the result will be the force of the breath shattering the registers apart (43). This concept of the closed cord attack appears to be used in all other areas of pedagogical instruction by Lindquest and will be discussed in subsequent sections of this chapter.

Fricative sound.--The fricative sound, a sort of snoring sound, happens in the "ng" position upon inhalation as the tongue and the soft palate come together (13) Lindquest states that once the singer finds this "dangling sensation" of the "ng" using the fricative breath and begins to feel the vocal cords close in a coordinated effort with the breath, the singer will have discovered the perfect action of the breath in the attack of tone (28). He instructs the student that "you cannot go wrong when you stand correctly and breathe through your nose. Nature will then show you how to breathe" (32).

Lindquest instructs that the focus of the tone should never depart from the feeling of the "ng" position and that this concept is one of the sources of vocal power (42). In addition, the fricative breath is used to instruct the student to a proper position of the larynx, which has a tendency to be very high in some young singers, and which causes vocal problems (42).

Surprise breath.--The instructional use of the surprise breath by Lindquest is limited to the lowering of the larynx to its proper position. He cautions that the larynx is not to be pushed down, which causes more vocal problems, but is to be taken down gently with the surprise breath (14, 19, 57). He also states that the surprise breath is liable to stiffen the throat and dry out the vocal cords (28).

Prepared breath.--Lindquest instructs the student to prepare the deep breath in order to have a proper breath support for high register singing (17, 18, 20, 43, 54). One rule that he repeats frequently is that the higher one sings, the deeper the breath (20, 54).

In addition to the prepared deep breath in which the ribs expand to accept the breath, he instructs that the student should feel a lift in the lower back during phonation in order to prepare for the great concentration of the support needed for the high voice (17, 43). He cautions the student against pushing the breath while singing in this high register because this will shatter the register because of the force of the breath (32). He also states that the student should feel the sensation of drinking in rather than pushing breath forward as he ascends into this register. The concept of Bruststütze or the chest post is also used with the deep prepared breath (38).

Lindquest instructs students repeatedly to have no fear when approaching the high voice (17). He states that if the breath is deeply prepared and the throat and jaw are free from tension, then the mind will accept the fact that the body has created the strength needed for singing in this high register (17, 20, 43).

Exercise.--The following exercise is the only specific deep breathing exercise given by Lindquest:

I want you to bend over with loose knees and hang your arms way down almost to the floor. Now, if you can take a breath in the bottom of your back . . . do that two or three times . . . a slow, deep breath opening up your lower ribs . . . Now come up half way with the same feeling in the ribs . . . three breaths. Now, come up almost straight and still keep that deep breath. No shoulders--relax the shoulders. Do you feel that strengthen that lower intake of breath there in the lower ribs? You breathe down in your lower lumbar. Do that exercise three or four times a day silently, to build up the lower expansion of the back, the lower ribs . . . (50).

Although Lindquest only gives one specific exercise for deep breathing, he instructs the student in the deep breathing concept using other exercises, which are included in Appendix G. The five most used exercises for deep breathing are exercise one or the coperto, exercise thirteen, exercise four, and exercise sixteen. Appendix B contains additional quotes by Lindquest that pertain to the instructional area of breath and breath

support, and Appendix G contains the exercises that are used in the lesson tapes.

### Muscular Coordination

Analysis question seven, which investigates Lindquest's definition of breath support, and analysis question eight, which is concerned with the instructions leading to breath support, assisted in the identification of methods used by Lindquest in this instructional area.

Reflex of the groan.--Lindquest states that the correct breath is achieved through certain psychological ideas such as the groan. He also states that the groan is a good method for guiding the student to set the tone on the breath. This muscle-building concept of the groan will become firm, and flexible and responsive only after several months of work by the student (47).

He instructs the student to take the deep breath and to utter a groan and feel those muscles that are used in the lower back, in the sides, and in the lower abdomen (55, 58). The student is instructed to remember sensations of the groan and to recall these sensations while he is singing. He also states that the higher the pitch, the greater the feeling of the reflex of the groan (14).

Through the use of the natural reflex coordination of the groan, Lindquest guides the student to an awareness of the muscles to be used in the support of the breath.

The student should then possess the knowledge of a sensation, which he can readily recall during rehearsal periods, that will enable him to strengthen these muscles and improve his concept of breath support.

Breath reflex.--The danger that lies in the taking of the deep breath is one in which the compression of air appears to overcome the breathing mechanism. Lindquest instructs the student who has this difficulty to cough from the diaphragm (19). He calls this action the kick-off (40). This reflex action appears to release the built-up breath and allows the new breath to come almost automatically with the natural reflex of the breathing mechanism already present in the body.

Lindquest instructs the student to kick-off the breath left at the end of a phrase in the literature so that the breath pressure does not continue to build up during the course of the song or aria (31, 40, 48). He emphasizes that this kick-off should come after "fast-talking phrases" as well as high-tone phrases so that the new breath will begin to come reflexively (48). At times he instructs the student who is having problems learning this concept to allow the kick-off to be a little more pronounced, even to a slight bark, until the reflex is established, and then the student is to return to the silent kick-off (52, 59).

Lindquest states that "the kick-off of the breath will let you come to your new phrase almost automatically. The breath comes almost completely reflexively . . . . The secret of breath control is in that release" (33). Once again Lindquest utilizes the natural coordination of a reflex to awaken the muscular activity necessary for breath support and to establish a concept which the student can take into the practice room with the confidence that he can reproduce the same sensations.

Laughter.--Lindquest uses laughter in several areas of vocal instruction. He uses the idea of an inner smile to guide the student into finding the true position for the soft palate in order that the vocal tone will find free resonating space. He says that instead of telling the student to raise the soft palate, it can be achieved through the mental attitude of laughter (38).

He states that laughter assists in releasing tensions in the body enabling the correct coordination of the muscles to act, thus inducing the correct breath action. He instructs the student to "feel the release of laughter behind all your work" (37). It is evident that this natural action of laughter is yet another of the concepts used by Lindquest, which are based upon existing reflexes or coordinated muscular actions already recognized by the



student, in an effort to establish a strong technique of breath support.

Breath support.--Lindquest speaks of breath support as the hookup into the strength of the body (30, 45, 49). This hookup appears to begin with posture as it is taught by Lindquest:

Bring your shoulderblades together and keep them there all the time--gently together. Feel heavy when you stand there. Feel as though you sink into the ground in a straight spine line . . . Never pull yourself up tight. The spine line is straight and the swirl of the head is high, but the head feels as though it is sinking into your body in a way (18).

Lindquest also says, "You must be tucked under firm and there will be a slight tension in the buttocks" (30). The awakening of the muscle groups in the torso appears to be achieved through the study of the deeply prepared breath recommended by Lindquest, which strengthens the muscles of inhalation. The concept of the Bruststütze (the breast post) appears to strengthen the muscles that raise the chest. The use of the gluteal muscles reinforces the raised chest position. The abdominal muscles are relaxed upon inhalation and are then flexed as phonation begins and continues until phonation ends.

The coordination of these muscle groups is achieved through the natural reflex of the concept of the groan. Although this type of work appears to be very strenuous at the onset, Lindquest states that it takes careful daily

work, much like that of the athlete (47, 50). He also states that the singer will feel somewhat tired physically as he begins to use the hookup, although there will be no vocal fatigue (45).

Lindquest says that finding this center of gravity of the voice will make a great difference in the production of the voice (38).

The idea is to project your voice from the chest down. The throat feels absolutely free and loose. You feel as though you project like a lever. You lever the power of your voice through the great hookup into the body (45).

This lever gets the results of the tone being free without trying to place the voice on it. The leverage comes from the body. The lever is one of the strongest strength principles in all of nature (38).

Lindquest repeatedly quotes during voice lessons that "He who knows how to breathe and pronounce well, knows how to sing well." Coffin (4) remarks that this was originally written by Gasparo Pacchierotti (1740-1821), who was one of the great castrati singers of the Bel Canto era; it was translated later by Francesco Lamperti, a great teacher of voice of the nineteenth century, who is quoted as saying, "this is one of the greatest truths which study and experience have ever suggested to the successful cultivators of the art of singing."

Major elements in the vocal pedagogy of Lindquest in the area of breath and breath support deal with the desired posture of the student as well as the strengthening and

and coordination of the muscles involved with breathing for singing. Devices used by Lindquest in this area are the concept of the Bruststütze (the chest post), the "ng" position, and the fricative breath. Other concepts that include the reflex of the groan, the kick-off of the breath, and the reflex and attitude of laughter are taught by Lindquest to increase the understanding of breath support by the voice student.

#### Areas of Resonance

The second research question deals with the identification of the vocal teaching methods of Lindquest in regard to the areas of resonance. Analysis questions one and two on the area of resonance seek to identify key words and phrases used by Lindquest in his instruction of the student in this area. Although Lindquest does not separate the concept of resonance from the whole concept of voice building, techniques were isolated that assist in the development of resonance in three principal areas. In the terminology of Lindquest, these areas are (a) head and nasal resonance, (b) the pharynx or throat resonance, and (c) chest or body resonance.

#### Head and Nasal Resonance

Analysis question three, which deals with instructions given by Lindquest in regard to head resonance and the relationship of the area of the mask, assist in identifying

the instruction of specific measures taken by Lindquest to awaken the sensations necessary for the student to achieve the desired results.

Mask.--In the manner of expressions used by Lindquest the mask means the area of the face that may be physically covered by the black domino mask which was worn as a disguise during the seventeenth and eighteenth century era of the masked ball. More specifically, the mask appears to refer to the region of the nasal passages that extend from the nostrils nearly halfway through the head to the pharynx. This area serves a number of physiological purposes, but for this study this facial area is a resonator for the voice (11, p. 20).

Nose breath.--The slow nose breath (which was discussed previously in this chapter in the section dealing with breath and breath support) plays a part in the discovery of the proper sensations involved in the instruction to the student in the opening of the mask. The student is instructed to bring the tongue up out of the throat, to press the back of the tongue up against the upper back teeth while the front of the tongue fills the hard palate and the tip is placed just behind the upper front teeth (26, 51). The position of the tongue and jaw will be discussed in more detail in this chapter under the topic of vowels and vowel modification.

Opening the mask.--During the inspiration of the slow nose breath, the student is instructed to feel the opening of the mask. Lindquest states,

I want you to take the nose breath with your cheeks elevated and see if you can open up the mask there, even to behind the ears before you sing. Feel that you are activating the resonator up there . . . keep the head vibrating and open as you sing (44).

He also states that the open mask must be there to receive the vibration of the tone (26). This technique appears to be used in the instruction of the high register of the voice as well as in the instruction of head resonators.

Collapse.--As the student begins to develop the sensations of the open nasal areas as instructed by Lindquest, he is cautioned against allowing this open feeling to collapse as he sings, but to work to maintain these open resonators in his vocal technique. The high position of the cheeks is also an aid in discovering and maintaining these sensations; therefore, the cheek position should not be allowed to drop, but should remain in a laughing attitude inside as the student sings in all registers (26, 44).

Nares muscles.--To assist in the awakening of the nasal and head resonators, Lindquest activates the nares muscles of the student. These muscles are located on either side of the base of the nose and are often associated with activating the pillars of the fauces

(39). The pillars of the fauces (along with the velum, which is the edge of the soft palate, and the uvula, which is in the center) make up the muscular and tendinous extension of the roof of the mouth known as the soft palate (61, p. 254).

Awakening of the nares muscles.--Lindquest deals with the nares muscles by instructing the student to re-experience the sensation of being about to sneeze and trying to stop or stifle it (55). This action assists in the development of greater head and nasal resonance and in raising the soft palate. The raised soft palate aids in closing off the flow of breath into the nasal cavities, which is the primary cause of nasality. This action also strengthens the action of the soft palate and prevents it from dropping into the throat during phonation, which interferes with optimum resonation (38).

The "ng" position.--A major concept in this teaching technique is the instruction of the [ng] position that is used in the instruction of both head and throat resonance. This concept is discussed in this chapter in the section that deals with breath and breath support.

The student is instructed to take a slow nose breath and to initiate the fricative breath (28). With this fricative breath, a sucking sound is caused by the touch of the tongue and soft palate on the intake of breath; at

this point, when the student begins phonation, the tongue and soft palate click apart with the flow of breath, and the soft palate seeks its ideal position for optimum resonance (42). Lindquest cautions that the "ng" resonance must not be driven into the nose; it should be allowed to resonate without force (36).

Perfect attack.--Lindquest consistently instructs the student to achieve the perfect closure of the vocal cords upon phonation or the perfect attack. He defines this as "a matter of including the perfect action of the breath and the vocal cords coming together simultaneously, instantaneously, and working together" (28). This concept is discussed in this chapter in the section that deals with breath and breath support.

Coordination.--Lindquest instructs the student to coordinate the perfect attack with the feeling of the "ng" position within the firm walls of the throat. This assists in the formation of the perfect vowel and with it optimum resonation. He states that just before one sings, the breath should be taken in the fricative manner and in the [ng] position, then close the vocal cords perfectly and sing (28, 42, 43). He strongly advises the student never to desert the "ng" position but to feel that the tone grows from this "dangling sensation" (46). Additional

statements by Lindquest concerning resonance are included in Appendix B.

#### The Pharynx or Throat Resonance

Analysis question five, which deals with the use of the resonating chambers in the total vocal growth of the student, assists in the identification of Lindquest's methods of instruction in regard to the pharynx or the throat. Lindquest concerns himself most often with this area when dealing with the resonance of the voice.

Open throat.--Lindquest instructs the student that the throat should be quite open during phonation (53). He states that the tongue must be up and out of the throat. If the tongue drops back into the throat, the resonating space is narrowed and the maximum efficiency of this resonator will not be found (37).

Firm throat.--Lindquest also speaks of maintaining firm walls of the throat while singing. He states that the singer should "feel your throat very firm. Don't think that you can relax, but feel the throat walls very firm" (31), but he also stresses that the firm walls must be achieved without force (41).

Lindquest instructs that the student must train the muscles of the pharynx to stay firm--to get the feeling of the firm walls and to hold that sensation for a few



seconds. The student should work to learn to sustain the sensation of firmness for longer and longer periods of time. This assists in the formation of the vowel concept (27, 31, 42).

The [a] vowel.--One technique of Lindquest's is the use of the specific [a] vowel in training the student in the concept of firm walls of the throat. The [a] vowel is regularly used in technical exercises as it is pronounced in the American word hot. Lindquest also recommends that the student should strive to maintain the feeling of the [a] vowel in the throat as he sings other vowels. He states that the [a] vowel should be carried through mercilessly (52). Lindquest states that this concept is one of the traditions of the Bel Canto era as far as he can discover and appears to "clear the way--opens the tunnel [of the throat]" (41).

Soft Palate.--Lindquest stresses that the soft palate should never be allowed to drop into the throat because this causes the voice to be unable to strike free resonating space. He cautions against trying to pull up the soft palate locally, but to bring it up through sensations such as laughter, a smiling attitude, or the use of the nares muscles (38).

Vowel formation.--Lindquest states that resonance in the voice--the carrying quality--depends not on force but on finding the correct vowel formation for the pitch. The student is instructed to search daily for the correct vowel formation within the firm walls of the throat. He states that students will recognize the correct formation of the vowel when they sense a great feeling of freedom in the throat and an opulence in the tone (46). He also states that as the singer achieves the perfect vowel shapes, this will give perfect reinforcement to the sound (31). The topic of vowels will be presented in expanded form in this chapter in the section that deals with vowels and vowel modification.

The "ng" position.--This concept, as discussed previously in building head resonance and the section concerned with breath and breath support, also assists in building optimum resonance in the pharynx or the throat. Lindquest instructs the student to say to himself, "I want that 'ng' ring, like a golden thread that runs through all my singing. I never depart from that ring, that little ping which is the source of my power, because it is pure vibration without push" ( ). Lindquest also states that the "ng" will give the student a beautiful shimmer in the tone, and it is also valuable in focusing the tone (16, 35).

### Vowel and Vowel Modification

The third research question deals with the identification of the vocal teaching methods of Allan Rogers Lindquest in regard to vowels and vowel modification. Analysis questions in the area of vowels and vowel modification seek to identify key words and phrases used by Lindquest in his instruction of students in the action of vowel formation and modification. Within this instructional area, the two areas that are consistently identified in the instruction of each student are (a) vowel formation and (b) vowel alteration. The pedagogical statements by Lindquest that deal with vowel and vowel modification are general statements which are documented from the tapes and which refer to both male and female singers unless specifically noted otherwise; the statements selected for citation are those which are the most precise and clear in language and intent for this vocal teaching area.

#### Vowel Formation

Analysis question five deals specifically with an investigation into the formation of vowels. It also assists in the identification of the instructional methods of Lindquest in this area.

Vowel form.--Lindquest stresses that learning the perfect vowel form is a highly important part of vocal study (8). He states that finding the perfect vowel form will give the voice beauty, warmth, and freedom (54).

He also states that the student who does not know in his mind what vowel he is singing is no singer. Lindquest stresses that the voice student should always be conscious of the perfection of his vowels, and this appears to be the basis of the production of a beautiful voice (16).

During a discussion with a voice student, Lindquest states,

If the violin isn't shaped right and if the bottom part of the violin or the upper part aren't in perfect balance together--just the right proportions--this is what the old master understood. In the same way, the singer must find the shape for his instrument, and this we get through experimentation. You are going to find as you get your perfect vowel shape that you are going to have a technique that is impeccable. So constantly think of the vowel shape in your feelings, and the mind sets the shape of the vowel. The mind is in control all the time (58).

Mind.--Lindquest stresses the importance of concentration and the acceptance of the mind of the perfect vowel form (58). He states that it is the mind demanding the vowel strength that makes the voice grow. If a singer fades out, it is due to the waivering of the mental strength that is sustaining the vowel form. Lindquest states that what the mind demands, the voice will follow (27, 30, 54).

Lindquest also instructs the student to well on his vowels every minute he is singing. He repeatedly quotes his directions to students that "He who knows how to breathe and how to pronounce knows well how to sing? (4).

Student responsibility.--Lindquest directs the student to initiate independent study for the search for the perfect vowel form (55). This search appears to be a major effort in

the continuing vocal study for every student of voice (30, 58). Additional statements made by Lindquest concerning the instructional area of vowels and vowel modification are included in Appendix C.

#### Areas of Vowel Formation

Analysis question three, which deals with the breath and the vowel, question four, which deals with the closure of the vocal cords, question eight, which deals with the perfect attack, question ten, which deals with the tongue position, and question fifteen, which deals with the position of the lips, assist in identifying instructional methods by Lindquest in this instructional area.

Area of vowel formation.--Lindquest instructs that the vowel is made in the larynx and in the pharynx (34, 38, 58). The basic sound appears to be made at the vocal cords, and the color of the vowel is shaped in the mouth (31, 34, 52). He states that it is a combination of sensations in the throat and mouth which form the vowel, and the lips merely reflect the vowel and are not "terribly active" (47).

Pharynx.--The freely opened throat that has firm walls appears to be necessary in the study of the perfect vowel form (35). Lindquest states that the vowel should be allowed to form in the firm-walled pharynx and not only in the mouth (52). He also states that the freedom of the throat will help alter the vowel correctly, and the

student should take time to feel the vowel in his throat before phonation, especially in the beginning stages of study (36).

Lindquest instructs the student that there is no sensation of going up or down in the throat as he sings. He states that the singer should have the feeling of staying on the same level "inexorably" during phonation whether the tones are high or low (26, 31).

Drinking in.--In an effort to bring about the proper sensations in the throat when entering the high voice, Lindquest instructs the student to feel that he is drinking in the tone rather than trying to project it forward. This concept will also guard against too much breath pressure against the vocal cords. Lindquest states that he learned this concept from Lamperti (25, 43).

Jaw.--Lindquest states that having an overclosed or overactive jaw can interfere with the vowel form (27). The student appears to be instructed to allow the jaw to be very loose and relaxed (26). He directs the student to say to himself, "I am not going to disturb my vowel form with my jaw by moving it around. I am going to have it relaxed and let the tongue and lips work more independently of the jaw" (27). Lindquest states that the jaw needs complete relaxation while the tongue needs more

exercise. Complete separation of the tongue and the jaw are recommended by Lindquest (32).

In the area of the high voice, Lindquest instructs the student to open the jaw to an unlocked position (27, 34). Lindquest states that the student must learn to unlock the jaw by lowering it until a small indentation in front of the ears can be felt with the fingertips (30). If muscular tensions build up in the overclosed or overactive jaw, there will be a poor effect on free vowel formation (37).

Tongue.--Lindquest instructs the student to practice releasing the tongue from any connection with the movement of the jaw muscles because one of the most important things to learn in singing is how to avoid disturbing the vowel form with the tongue and jaw (37). This freedom of the tongue and jaw assists the student in the production of the smooth legato vocal line (27).

Lindquest instructs that the student's tongue must move up and out of the throat during phonation and be in as high a position as is comfortable for the student (34, 35, 37). He directs the student to feel the back of the tongue pressing against the upper back teeth (37). He cautions that if the tongue drops back in the throat, the throat space will be narrowed, which will interfere with the vowel form in the act of resonance, and it also places tension on the vocal cords during phonation (37).

Perfect attack.--In addition to the search for the perfect vowel form, Lindquest stresses the perfect attack and its continuing sensation during phonation (the concept of the perfect attack has been previously discussed in this chapter under the sections dealing with breath and breath support and the areas of resonance). Lindquest states that "having the right start, the voice then begins to flow and grow almost by itself, and, as we get the perfect vowel in mind, it gives perfect reinforcement of the sound" (31, 55). He instructs the student to keep the vocal cords neatly and gently together within a free vowel space, and he cautions the student not to sing louder or bigger at first than the perfect attack will allow (35, 36). He also states that in time the student should be able to maintain the sensation of the closed vocal cords to the very top of the voice (31).

Sustaining the vowel.--Lindquest instructs the student to sustain the vowel in his vocal production as long as he can. This appears to assist the student in building the legato line, which Lindquest states is the secret of good singing. He cautions students to refrain from anticipating the consonants and to keep a perfect sense of the vowel as they pass from one note to the next and from one consonant group to the next (31, 42).



Breath.--Lindquest uses the concept of the perfect vowel to increase efficient breath use (26). He states that the secret of the lasting breath is the perfect vowel for the pitch; this concept begins to establish itself into the technique of the student, he will be able to carry long phrases with ease (36).

Speech.--Lindquest urges students to feel strong vowel forms in their speech in order to reinforce the concept in their vocal production. He states that American speech has little vowel strength, and in some students it is actually "flabby." He instructs students to practice reciting the text of their vocal literature in order to improve their vowel forms for singing (45).

Results.--Lindquest instructs that when the perfection of the vowel form becomes secure in the technique of the student, the student will be able to sing as long as he has health. This concept appears to become so thoroughly ingrained in the whole singing mechanism (through its development and constant use) that the student experiences free vocal production without stress or tension (36). Lindquest says, "The only way we can experience the true Bel Canto singing is through the perfect vowels" (42, 58). Additional statements made by Lindquest concerning this instructional area are included in Appendix C.

### Alteration of the Vowel

Analysis questions six and seven, which deal with the term "color" and Lindquest's instructions regarding this term, question nine, which deals specifically with the alteration of the vowel, and question twelve, which deals with the area of the passaggio, assist in identifying methods of instruction by Lindquest in this instructional area of vowel modification of alteration.

Alteration of vowel.--Lindquest uses the term alter to designate a gradual change from a rather bright openness of the vowel in the low voice to the round and somber vowel in the high voice (28, 56, 58). He instructs that the vowel moves in the scale toward the high voice, it must grow somber but not get white, thin, spread, or shouted (29). He also stresses that the vowel is not changed but merely altered (57).

Protection.--Lindquest states that the voice must have the protection of the alteration of the vowel (26, 29). He feels that the word cover is inappropriate because it sounds like smother. He also states that the tone should have the right alteration of the vowel for the specific pitch (23, 57).

Perfection of scale.--Lindquest instructs the student that the concept of alteration is very important in the perfection of the scale (12, 26, 27). The student is

instructed to understand his scales, the blending of the registers, and the alteration of the vowel in order to assist in going into the passaggio correctly and then into the high voice (25). He states that when the alteration of the scale is right, the high voice will be right (58).

Passaggio.--Lindquest gives instructions concerning the concept of the passaggio. While Lindquest does not define the area of the passaggio in the tape transcripts used for this study, he does give the following information during the lesson of a baritone:

Everything above the staff you should alter the vowel. In other words, you begin altering on B<sup>b</sup>. This is your passaggio. The same way with the tenor, everything above the staff in the passaggio. In the true bass, the passaggio is about a note and a half lower (46).

During a lesson with a soprano, he instructed her that her lower passaggio began at C# (49).

Lindquest states that the student must be extremely careful in the area of the passaggio, and he cautions the student not to spread or open the vowel while in this vocal area. The instructions given are that the student must "teach the mechanism" with the slight alteration of the vowel. Lindquest places a great emphasis on this area of the voice in using the alteration of the vowel while moving into the high voice (22, 37).

High voice.--Lindquest instructs that the problem of the high voice is not in the high voice itself, but with the things that happen with the vowel before one gets into the high voice. This area of the passaggio must be in the protected altered position of the vowel (26). He states that if the alteration of the vowel in the passaggio is correct, the high voice is more likely to be right (30).

Throat.--Lindquest cautions the student to refrain from constantly altering the vowel, but instead to feel the freedom of the throat which will aid in the correct alteration of the vowel (36). He instructs that if the voice feels comfortable with the correct alteration of the vowel, it will seem that the alteration is almost happening by itself, if the mechanism is free from tension (56).

Mouth.--Lindquest instructs the student to bring the corners of the mouth together a bit in the upper part of the voice in order to assist in keeping the pharynx open and in freeing the tensions in the jaw (37). In addition to cornering the mouth, the student is instructed to bring the cheeks together slightly so that the action of the nares muscles is felt at the base of the nose (27). This concept is also discussed in this chapter in the section that deals with the areas of resonance.

Vowel position.--Lindquest, giving instructions on the vowel positions, says,

The [i] is a forward vowel; the [e] is also a forward vowel; the [a] is a median vowel and both forward and back. The [o] is a back vowel, and the [u] is a wonderfully back vowel so you feel as though you are singing in a vertical direction and not in a horizontal direction (46).

Vowel pitch.--Lindquest states that every vowel has a pitch of its own; the reason a singer may suffer from a slight loss of resonance is because the vowel form is not accepting that pitch for amplification (23). He instructs that the pitch of the vowel must be found through practice and the singer's ear (23).

Vowel color.--In working the vowel colors, Lindquest states that the student will experience a period of six months of daily work in order to find the right vowels and vowel color for him (46). Lindquest instructs the student to experience the influence of the [u] vowel influencing the [a] vowel as he approaches his high voice (42, 57). This assists in the sombering and rounding of the vowel toward the high voice (28, 42, 46, 58).

Lindquest states that if the student spreads the high voice, it will have an ugly quality and the register may shatter. He stresses that the voice must have the feeling of the [u] vowel when going to the high voice (46).

Vowel modification.--This study will not attempt to record the instructions by Lindquest in the modification of actual vowels because of a lack of documentation in the tape transcripts. He does, however, commend a former student, Berton Coffin, for his research into the modification of vowels (41).

Vowels in repertoire.--Lindquest points out to the student the necessity of altering the vowels in his repertoire; he terms it "orchestrating the vowel" (23). He also directs the student to strive for the perfect vowel as he begins study in new literature, and to sing perfect vowels in the new literature from the beginning (30).

Dynamics.--Lindquest states that the vowel form should not be allowed to collapse when there is a decrescendo in the music; the result of the collapse appears to be a loss of focus and a breathy tone (57). He instructs the student to say to himself, "I'll increase the vowel form as I decrescendo; I'll not collapse the form of the vowel as I decrescendo" (46). In addition, he instructs the student to increase the feeling of the "ng" in the tone as they increase the size of the vowel form (32, 57). Additional statements by Lindquest concerning this instructional area are included in Appendix C.

### Exercises

Analysis questions that deal with vocal exercises assist in identifying certain attitudes and approaches of Lindquest toward the instruction of vowels and vowel modification. Because all of the vocal exercises used by Lindquest work with the vowel and its alteration, the exercises Lindquest uses are included in Appendix F.

Lindquest says,

Let's analyze the work of the old Italian school that said we are going to vocalize. We think of it as running scales or arpeggios, don't we? . . . to practice vowels as words? They said that when they were going to vocalize, they meant practicing their vowels . . . . We have it all wrong. Practicing vowels--favorable vowels for certain pitches. Brighter vowels as we go down, and rounder vowels as we go up. This is nature's way. A singer who knows what vowel he is singing is half-way smart vowelizing (42).

The instructional area of vowels and vowel modification is important in the pedagogy of Lindquest, and he deals with it in each vocal exercise. Lindquest instructs the perfect attack, the identification of perfect forms to actually reinforce pitches for the balanced scale, and the protected position of vowel alteration.

### Vocal Registers

The fourth research question deals with the identification of the vocal teaching methods of Allan Rogers Lindquest in regard to the registers of the voice. Analysis questions in the area of vocal registers seek to identify key words and phrases that are used by Lindquest

in his instruction to students. While Lindquest does not appear to isolate the topic of vocal registers from the whole concept of voice building, certain distinguishing techniques assist the student in the development of the coordination of registers within his vocal technique. The pedagogical statements by Lindquest that deal with registers are general statements documented from the tapes which refer to both male and female voices unless specifically noted otherwise; the statements selected for citation are those which are the most precise and clear in language and intent for this vocal teaching area.

#### Registers

Definition.--Lindquest does not appear to define the actual limits of vocal registers for any of the voice types used in this study. However, he does state that each student possesses the head register and the chest register, and the medium voice is a combination of these two registers (19,53 ). He also uses the terms light mechanism and heavy mechanism when instructing students in the development of registers.

Limitations.--Lindquest appears to believe that numerous singers tend to have one register which is weaker than the other (29). This imbalance of the registers causes vocal problems, especially in the tenor voice (19, 20, 21, 26, 51). Much of the register and scale work that is used by Lindquest in the lesson tapes



for this study is directed toward strengthening the weaker register of the particular student and the eventual blending or splicing of the two registers (28, 29, 46).

Balance of registers.--Lindquest states that the "ideal" singer reaches a point in his vocal study at which his registers are perfectly balanced; this feeling results from a thorough understanding of the technique of blending the registers (25, 53). He also states that the more completely the registers are blended, the less the singer will feel the in-between break (30). Lindquest says, "The perfection of the singer's scales is the basis of all good singing" (25). Lindquest treats the high register with special emphasis for all types of voices in each of the lessons reviewed for this study.

Acoustical principles.--Lindquest speaks of the acoustical principles in which the higher the pitch produced by an instrument, the more narrow the vibrating chamber or the thinner the string. He often offers analogies in which he discusses the physical properties of violins, violin strings, and piano strings in order to instruct the student (17, 26).

He states that the lower the pitch of the voice, the longer and the thicker the vocal cords are for the pitch; as the pitch ascends, the vocal cords gradually thin. He emphasizes that the tone does not get thinner, but the mechanism thins as the pitch ascends (17).

Weight off.--As in the acoustical principle of thinning the string or narrowing the instrument as one gradually produces higher and higher tones, Lindquest instructs the student to have the idea that his vocal cords must not only shorten but also achieve a certain pin-point approximation as he ascends the scale. This concept is termed "taking the weight off" (17, 21, 36, 48). Lindquest states that as the singer learns to refine the point on the vocal cord, he will not lose brilliance of tone or power in the voice; his voice will actually grow in size when freed of tension and force (17, 18).

Lindquest stresses the use of the perfect attack within the freely produced vowel space while developing this method of taking the weight out of the vocal cords. He states that the student should say to himself, "I have put the cords together exactly right. As I go up, I will narrow the point that I feel on my vocal cords instead of intensifying. I will narrow the point as I go up" (18).

Cautioning the student.--Lindquest instructs the student to keep in mind that the vocal cords should not be approximated (or closed) with force or tension because it is the act of pushing too much tension in maintaining this position that creates vocal problems such as the

break (14). He states that the singer should not get the idea that he should push the vocal cords together as he ascends the scale. In the beginning of study and until the mechanism matures, the singer should produce sounds no more massive or any louder than can be made by keeping the vocal cords neatly together with the perfect attack (36).

Lindquest also cautions the student to refrain from allowing the tone to get too massive, heavy, or loud as he ascends the scale during practice periods. He states that one often has the idea that high notes have to be very loud, but he says that this idea is in error; Lindquest demonstrates the dynamic levels of the piano in which the high notes are not terribly loud, the middle octaves are louder, and the lower octaves are louder still (17,21).

Break.--Lindquest instructs that the break or crack in the voice is a sound produced when the head and chest registers do not meet correctly, which results in an uneven scale (47). He states that the break or cracking problem appears to be a major problem for tenors in their first years of study until the vocal registers are strengthened and perfectly balanced (19). Lindquest instructs the student to "heal" the tendency to break or crack by learning to take the weight off the vocal

cords, to maintain the focus of tone in all singing, and to be relentless in keeping his vocal cords approximated in a perfect manner while singing (17, 21, 28, 51).

Chest voice.--Lindquest treats the chest voice of women with more attention than he does for men because he states that the chest register of women is sometimes very weak (29). He instructs that by developing the chest voice in women, the whole voice will be strengthened, but he cautions that the weight of the chest voice is not to be carried up into the high register (45, 48). He states that the chest voice is to be carried no further than E<sup>b</sup> above middle C, which appears to be the first transition or passaggio for women (49, 52).

Passaggio.--Lindquest deals particularly in the area of the scale that comes immediately prior to the high voice register; he terms this portion of the singer's voice the passaggio. In addition, he uses such terms as transition and passageway (22, 53). While he does not state the precise beginnings of the upper passaggio for the voice types used in this study, Lindquest does treat the upper passaggio in the same manner for all voice types.

Low passaggio.--Lindquest also deals with a low passaggio in women's voices that is present from chest

register to medium voice, which he states should occur at E<sup>b</sup> above middle C (53). He states that at the beginning of the low passaggio for women, the vowel concept must gradually grow from a feeling of horizontal vowel to a more vertical vowel (49). This concept assists in the transition to the middle voice.

Transition.--The analogy that Lindquest most frequently uses in his instruction to the student on the concept of the passaggio is "It's like two railroad tracks. You are going on one track in your full chest register and then when you go into that medium [voice] feeling, it's like a railroad switch over" (31). This switch over is accomplished through the use of vowel modification such as in changing the rather bright [a] as in the word hot to a more somber vowel [ɔ] as in the word warm. This assists in the subtle shaping of the resonators to a more narrow, vertical shape that facilitates ascension in the upper register (49).

Protected position.--Lindquest states that the voice must be in this altered, protected position in the passaggio in order to solve the problem of the upper break. He also states that the break problem is not what happens in the high voice register, but what happens before one gets there (22, 26).

High voice register.--Lindquest instructs the student in the development of the high voice register in all of the lessons surveyed for this study. The consistent use of high voice techniques in each of the instructional areas for this study appear to play a part in allowing the student to develop his greatest potential in strengthening the high-voice register. Working together in the development of the high voice register are the coordination and strengthening of the breathing mechanism, the awakening and development of the resonators, the formation of strong vowel forms, and the modification of the vowel forms in the passaggio.

Light mechanism.--Lindquest instructs the student to learn to feel the sensations of the light mechanism which is discovered through such exercises as the pure coperto (see Appendix G). Students are instructed to use this light mechanism exercise daily in order to strengthen the register gradually without using the full dynamic level and weight of the voice (49, 53).

Dynamics.--The light mechanism is used in a dynamic level that is given by the neatly closed vocal cords within the free vowel form until the mechanism matures. At that point, a more substantial volume and tone quality is imposed upon the light mechanism that has matured to accept it.

Lindquest states that people have the idea that the high tones have to be big and loud. Lindquest instructs the student that the high tones must not be produced on a loud dynamic level for a period of time until the mechanism has had time to strengthen. He states that this delay will prevent the singer from developing the tendency toward "screaming" in the high register, and it will also enable the singer to develop a technique for singing high notes on a lovely pianissimo tone (25).

Training.--The development of the concept of the use of the light mechanism is accomplished through teaching the acoustical properties of the high voice and learning to take the weight off the vocal cords--or, as it were, to thin the vocal cords as the pitch ascends to the high voice register and to understand vowel modification through the passaggio (17,21,, 26, 36 ). Lindquest states that the training of the high voice register is much like the training of the athlete in that the practice routine is daily and the growth period is gradual (19, 25). He stresses that the student must work intelligently--independently of the voice teacher--and must understand the manner in which his instrument functions (17,19,25 ).

Whistle register.--Lindquest instructs the female voice student in the concept of the whistle register. This

term, as well as the term extreme high voice, applies to the range of notes above the high register C.

The appearance of the whistle register in female singers is the result of the development of the high register, and it is trained through the use of the coperto exercises (see Appendix G). Lindquest states that the whistle tone influences the technique that the soprano uses to develop accurate tones of fine quality in the high voice instead of a pushed, spread tone that he considers a poor method of tone production (29). Lindquest states that the use of the whistle register is the secret behind the voice of all women who sing beautifully and accurately because it is the focuser of tone and will keep purity in the voice instead of a pushed tone (30).

The instructional area of voice registers is an area developed with each of Lindquest's voice students. The development of the registers by Lindquest is through instruction in the acoustical principles of the voice, by taking the weight off and refining the point of the vocal cords, and by the use of dynamic levels in the high voice. The passaggio is discussed with special emphasis on the low passaggio or transition for female students.



### Other Related Areas of Vocal Production

The fifth research question deals with the identification of the vocal teaching methods of Allan Rogers Lindquest in regard to other related areas of vocal production. Analysis questions in this area seek to identify key words and phrases used by Lindquest in his instruction to the student on topics related to vocal production. Two areas within this topic, which are identified as being consistent in the instructions given by Lindquest, are (a) practice and (b) performance.

#### Practice

Analysis question three, which deals with the important points of professional development proposed by Lindquest for the young American singer who is looking toward a professional career in operatic music today, assets in identifying recommendations given by Lindquest.

Practice discipline.--Lindquest stresses that learning to sing and to perform takes a great deal of intelligent, hard work (59). He states that one should develop great discipline in one's practice in order to develop positive attitudes toward vocalizing, learning literature, and the recognition of physical limitations (45).

Practice periods.--Lindquest directs the student to practice a great deal mentally while they are learning

literature. He advises the student to practice the literature with full voice technique and with a breathy, pianissimo voice quality (45).

He suggests that, ideally, one can have two or three practice sessions a day of no more than thirty to forty minutes in length if care is taken with the vocal technique and the recognition of physical limitations. He stresses that students should always avoid abusing their instruments through practice periods that are excessive in length (45).

Teacher responsibility.--Lindquest states that it is the responsibility of the voice teacher to maintain his own instrument. He suggests that the voice teacher should allow for a daily practice period for himself that should include the services of an accompanist. The teacher should sustain a practice session of at least thirty minutes of careful work on his technique so that he will have his own technique well in hand in preparation for teaching (25).

Attitudes.--Singers should feel free in their practice sessions and performances, Lindquest says, and they should not be inhibited by what people might think. He stresses that the student should have a positive, joyful attitude in practice, performance, and in relationship

Depression.--Lindquest admits that there will be many discouraging times during the career of the singer (59). He encourages students to work against allowing these periods of depression to entrap their emotions because negative emotions will hinder attempts at performance. Lindquest states that worry is one of the most defeating habits a singer can have. He stresses that the student must face these periods with a positive attitude toward himself and his art (39).

Independence.--Lindquest instructs the student to develop an attitude of independence toward his teacher. The student has the responsibility to accept the direction of the teacher in the growth of his vocal technique, but the singer should not look to the teacher for constant approval. Lindquest says, "It is very important in pedagogy that the student be made completely aware of his own motivation and not be prompted and helped by the teacher driving him into it" (31). He states that some teachers try to control their students to such an extent that students lose the ability to act independently in performance and many sing poorly when away from the direction of the teacher (33).

### Performance

Translations.--Lindquest instructs students to make a practice of translating their foreign language literature (23, 25). He states that students must know what they are singing about in order to make the true meaning of the words the impulse of the song. If this impulse is not activated, the performance of the song may appear mechanical ( ). Lindquest states that there are two types of singers; there are vocalists who produce pretty tones, and there are singing artists who develop the ability to understand the emotions of the poetry of the song (18).

Emotions.--Lindquest encourages students to develop their emotional capabilities in order to understand the emotional content of the translated literature they study and perform (23). He says that

You must make a very deep study beyond merely fine musicianship because it is only as you develop as an artistic person, as a person capable of expressing these songs, that you will really become a fine singer (23).

Lindquest states that voice students must comprehend that the composers must have been men of tremendous feeling to have been able to put the poems to music, and students should forget themselves and their gifts and glorify the inspiration of the art (23). Lindquest says,

How can I impress on my students to try to be the person that the composer was talking about . . . to carry out the thoughts and ideas of the original

poet and then the composer who was thrilled by those words and wrote the music to it? (18).

He advises the student to refrain from merely counting the beats in the song and to try to develop his imagination so that he can become the person portrayed in the song. He believes that developing this ability will allow the student to fulfill himself as an artist (18).

Artist.--Lindquest states that the development of the artist is not merely dependent on work on scales and exercises. He advises the teacher not only to work to develop the elementary concepts of vocal technique but also to assist the student in the recognition and clarification of his own motives for singing so that "the well which they are working is the development of themselves as an [sic] artist." Lindquest also defines an artist as a person who reflects life in the arts (48).

Developing emotions.--Lindquest stresses that the voice follows the mind, and one should develop emotional scope by "having fed the soul and the spirit on elevating thoughts--on seeing beauty and loving it"; he also believes that the voice is merely the instrument used to express these things from life (48). He directs the student to sing from the heart so that the emotional understanding of the text will serve as the impetus for the interpretation of the literature (19). In order to develop these

emotional capabilities, Lindquest advises the student to read and learn to interpret poetry and to read the Bible, particularly the Psalms (48).

Introduction to audiences.--Lindquest instructs the student to present himself positively to his audiences at all times. He stresses that when some singers announce their performance selections, the audience does not understand the announcement and therefore form negative opinion of the singer's abilities before his performance begins. He states that the announcements of selections to be performed should be made "with great long authority, not necessarily loud, but well spoken" (54).

Lindquest also emphasizes that singers should make a positive physical appearance. The posture of singers is a major element not only for vocal technique but also as a positive visual element in performance (18, 19, 25).

New events.--Lindquest stresses to the student that each performance of the literature should be a new event; he says, "Each song is a new world that you open to yourselves and to your audiences" (25). He also states that each song the student studies and performs is a new adventure and a new creation (26).

Technique.--Lindquest stresses that as one develops one's technique, it should never be abandoned in practice

or performance. He states that although technique is always in the background of all singing, it is the servant, not the master, of the singer. The master of the singer is the ideal principle that the student holds in his life as a person and an artist (23).

Whole instrument.--Lindquest instructs that emphasis should never be placed upon any one area in singing. Technique is the coordination of all the areas of instruction during a lengthy period of training (28, 59). He says, "I like to think of the whole man singing--the spirit and the soul and the whole body. The voice does not stop in any one place, but the whole instrument is resounding" (47). In the instructional area that deals with the related areas of vocal production, Lindquest covers the responsibilities of both the teacher and the student in areas of vocal study, practice, and performance.

#### Vocal Exercises

This section includes data in response to three research questions. Research question six deals with the identification of vocal exercises used by Allan Rogers Lindquest for the development of vocal production in each student. Research questions seven and eight deal with instructions for the use of each exercise and the expected outcome of the exercise in the development of the voice.

No push.--Lindquest repeatedly stresses that the amplification and the resonation of the voice is the result of the formation of the perfect vowel and voewel color for each pitch instead of by push and power (55). He states that "when one gets the idea that the perfect vowel is that which amplifies the voice, it takes the fight and the work out of it and the voice almost begins to spin" (55). Additional statements concerning resonance made by Lindquest are included in Appendix B.

#### Chest or Body Resonance

Analysis question six, which deals with breath support and resonation, assists in the identification of teaching instructions by Lindquest in the area of chest resonance. Although Lindquest mentions chest resonance, he repeatedly instructs the student in the concept of the Bruststütze or chest post when he deals with chest resonance.

Bruststütze.--The concept of the Bruststütze or leaning against the chest post (which is discussed in detail in this chapter in the section dealing with breath and breath support) appears to be used to develop chest resonance. Lindquest states that "the idea is to project the voice from the chest down. The throat feels absolutely free. You lever the power of the voice through the great hookup into the body" (45).



Hookup.--The concept of the hookup (as discussed in the section dealing with breath and breath support) is the alignment of the coordination of the strength of the body in relationship to correct posture as instructed by Lindquest. In discussion with a student who had successfully started tone with the proper coordination, Lindquest questions, "Did you feel the strong wonderful muscles in the body starting the tone? It's called the hookup. Did you feel the body more activating the voice?" (49).

Exercises.--Although Lindquest does not give specific exercises for the awakening of resonance areas, he speaks of this concept when using the exercises that are included in Appendix F. The exercises that are most frequently used are the exercise coperto and exercises twenty, thirteen, four, eight, and twenty-three.

In the instructional area of resonance, the development of the head voice is accomplished through the use of the concept of the mask, the nose breath, the development of the nares muscles, and the "ng" position with the perfect attack. The middle voice resonance is developed through the concept of the open throat while maintaining firm walls of the throat with the [a] vowel. Chest voice resonance is discovered through the Bruststütze working to develop the hookup of the strength of the body and the voice.

Vocal exercises were used in fifty-two of the fifty-six lesson tapes used for this study. The vocal exercises identified in the voice tapes conducted by Lindquest are assigned to groups according to the basic concept of each exercise. The exercises listed by groups are (1) coperto, (2) ascending and descending one-octave diatonic major scale, (3) descending one-octave diatonic major scale, (4) five-note scale based upon the first five notes of the diatonic major scale, (5) arpeggios based on the 1-3-5 tones of the diatonic major scale, (6) arpeggios based on the 1-3-5-8 tones of the diatonic major scale, (7) arpeggios based on the 1-3-5-8-3 tones of the diatonic major scale, (8) octaves, and (9) repeated notes. These exercises are numbered and are displayed in notation form, along with the vowels used, in Appendix G.

A survey of the exercises used by Lindquest in the fifty-six taped lessons reveals that the coperto is the single most-used vocal exercise. The next most used exercise is exercise eleven, which is a part of the five-note scale group. The exercises which are used in forty-three of the fifty-six lessons and which are based on the three groups of arpeggio exercises, use sixty-two combinations of vowels and appear to be based upon the individual need of the student.

The two most frequently used single vocal exercises as identified in the voice lesson tapes conducted by

Lindquest, provide the most useful technical directions concerning their use and the expected results. The coperto and the five-note scale (exercise eleven) are discussed as they relate to the instructional areas of breath and breath support, areas of resonance, vocal registers, and vowels and vowel modification.

### The Coperto

The basic form of this exercise--the pure coperto--is a two-octave ascending and descending major scale that uses the vowels [a] and [u] (22). The variations of the coperto, which are to be used following the development of the pure form, are referred to as the reinforced coperto. These variations use other vowel forms to replace the [u], such as [i] and [i, ye, ya]. These reinforced forms of the exercise, which appear to be used only by men, are used only after three or four months of daily work with the pure cuperta (32, 51). Other forms of reinforced coperto, which are used with female students in a limited manner, use the vowels [a], [ʌ], [ya] and [ɔ].

### The Coperto and Breath and Breath Support

The section of this chapter that deals with breath and breath support demonstrates that Lindquest's teaching includes the topics of posture, the types of breath for singing, and the areas of coordination of muscles used

for breathing. Lindquest's statements in regard to these topics are discussed as they relate to the coperto exercise.

Posture.--Lindquest instructs the student to be aware of the desired posture during vocalization. The spine-line should be straight with the shoulderblades gently together and the crown of the head high; the chest is then raised to the correct position for greater expansion for breathing for singing (18).

Chest.--Lindquest advises the student to keep the chest in a moderately high position so that the ribs can spread during inhalation in order to feel that the ribs are active in taking the breath (48, 54). In order to be aware of the action of the ribs, the student is instructed to place his hands at the lower ribs and to feel this area expand during breathing as well as during phonation as he ascends to the highest tone of the exercise. Lindquest states that these high notes need this type of support (51). Lindquest cautions the student never to pull the chest up in an excessively high position but to find a moderate position with the shoulders in a relaxed position and slightly back and down (18).

Bruststütze.--The singer is instructed to lean against the chest during vocalization of the coperto. This leaning against the chest should increase when going to the high

note and should continue to the end of the exercise (22, 31). He also states that the abdomen must be in a flexed state during phonation in coordination with the feeling of leaning against the chest. He states, "As I go climb up the hill [of the scale], as it were, I ask the breath to take a firmer grip from below" (31). In addition, Lindquest asks the student to feel the resistance of the breath as he ascends the scale (31). This sensation of resistance may be found through the use of the groan (48). These actions work toward the coordination and growth of breath support which continues through the use of the exercise (25).

Breath.--Lindquest instructs the student to take a slow nose breath in preparation for the coperto exercise. This breath is to be taken in the ng position, which is one in which the student is instructed to bring the tongue up out of the throat with its heel pressed against the upper back teeth and the tip resting up against the hard palate, just behind the front teeth (26, 53).

Fricative breath.--Lindquest instructs the beginning student to take the fricative breath. The fricative breath occurs in the ng position as the back of the tongue and the soft palate come together during inhalation, which produces a slight snoring sound (13). In the instructions of Lindquest, this type of relaxed nose breath allows the vocal cords to be relaxed during inhalation and to be in

a rather closed position for the start of tone rather than in the wide, tense position of the vocal cords during forced mouth breathing (23). He says that with the fricative breath, the vocal cords are prepared to be together in a relaxed, tension free attitude for the perfect attack of tone (23).

He warns the student against making any hard, glottic sound when starting tone from the fricative [ng] breath (22, 25, 31). Lindquest states that

the secret is in how you take your breath. The vocal cords are always together and they stay together during the whole [exercise]. Whether you sing loud, whether you sing soft, high or low . . . it is what I call "perfectly closing the vocal cords" . . . (22).

#### The Coperto and Areas of Resonance

The instructions given by Lindquest while using the coperto exercise are directed toward the development of the chest resonance in women and the focusing of tone in all voices.

Chest.--The work on the pure coperto assists in the development of the chest voice in women, which Lindquest states is an area of coordination necessary in the development of vocal production for women (49). Lindquest states that the strengthening of the chest voice will strengthen the entire voice, but that the chest quality will not be carried to the other registers; he adds that the more

the registers are contrasted, the better the quality in the rest of the voice (45).

The coperto exercise begins generally on G, A<sup>b</sup> or A below middle C, depending on the voice classification of the individual voice of the female student. Lindquest instructs the student to sing the lower octave of the coperto exercise in full chest voice. As the third tone of the exercise reaches E<sup>b</sup> above middle C, the singer is instructed to alter the [a] vowel to [ɔ] (50).

Focus.--Lindquest speaks of developing the focus and the core of resonance with the coperto exercise (28). He states that the reinforced coperto, which contains the [i] vowel in the top octave, will develop more ring or focus in the voice without forcing when it is developed through daily use (17).

Jaw and lips.--As the pure coperto exercise is vocalized, the student is directed to release tension in the jaw and to shape the lips into the form of a whistle (14). The student is cautioned not to open the lips too much in this whistle position in going to the top of the scale (49). He is also directed to have an inner smile or the attitude of laughter in order that the soft palate may find its best position (50).

Descending scale.--Lindquest instructs the student to carry the vowel form down as he descends the two-octave scale toward the pure form of the vowel; he is also to maintain breath support to the end of the exercise instead of allowing it to diminish, as is the tendency (26, 28). He states that carrying the intensified head voice quality down into the medium voice will help to strengthen the area of the passaggio and will bring more timbre to the quality of the lower tones (17, 23, 26).

The Coperto and Vowels and Vowel Modification

The study of vowels and vowel modification is a major element in the technique taught by Lindquest. There is great stress placed on the development of the correct vowel form and the ability to maintain and increase the vowels during phonation.

[a] vowel.--In the beginning of study with the coperto exercise, Lindquest instructs the student to feel the [a] vowel form in the throat before starting tone (31). He says that when the [a] vowel form is established, the student should have the sensation that it expands in the throat (25).

Vowel position.--Lindquest says that the student should begin to feel that each note has a different vowel position as the work with the coperto exercise continues. He states



that "this is the influence of the coperto which we work so much coming in to take tension off the vocal cords" (23). He adds that it is also through the alteration of the vowel that these sensations begin to appear. Daily practice sessions and intelligent attention to feelings are needed to develop the correct vowel color for each pitch. With this vowel work, Lindquest indicates that the voice will "take on marvelous size without forcing" (23).

#### The Coperto and Vocal Registers

Reinforced.--Following the development of the pure coperto exercise, the male students move to the reinforced coperto exercise that changes the vowel [u] to the vowel [i] and the combination [i, ye, ya]. It also changes in procedure with a two-octave glissando from the low octave [a] to the upper octave vowel in use (17, 24, 28).

Weight.--Lindquest instructs the student to feel that they are taking the weight out of the tone as they move to the top note of the coperto exercise. The student is urged to rid himself of the feeling of the chest register as he ascends to the high register (22). He adds that the student must discover the release of the yodel when moving to the high voice (31, 39).

### General Outcomes of the Coperto Exercise

Lindquest directs the student to the daily use of the coperto exercise (25, 43, 51). He says that this will result in the building of a perfect scale on all vowels, which makes a great instrument without forcing (24, 51).

Lindquest stresses that it is not so much how the coperto sounds, but how it feels that is the important idea. Progress in learning to sing consists of constant repetition of the correct sensations discovered through vocal exercise (49). He says, "Remember none of this is done through control. It is done through release . . . . Remember your sensations" (36).

In addition, Lindquest instructs the student to remember how the high voice feels because it will grow from that feeling as the mechanism strengthens through practice. He also states that this exercise will help to heal the tendency some tenors have toward cracking or breaking in their registers. With this exercise, Lindquest states that the high voice will attain a certain freedom, and with it, a surprisingly easy voice production instead of tension and fear in the approach to the high voice which is maintained by some vocal technique (17).

#### Additional Noteworthy Vocal Exercise--Number Eleven

Vocal exercise eleven is based on a five-note ascending and descending scale that is sung with the vowel [e]

and [a] as well as [la] (see Appendix G). This exercise is the second most used exercise in the vocal tapes.

Exercise Eleven and Breath and Breath Support

Posture.--During the instructions given while using exercise eleven, Lindquest instructs that the breath comes because of the posture. He states,

You must be tucked under firm and there must be a slight tension in the buttocks. . . . Everything above the buttocks should be quite free of tension. Your legs, from your knees to your hips, should be a little tired when you have sung . . . (30).

Chest.--Lindquest instructs that the chest will rise a little upon the start of tone (45). As the exercise brings the voice into the area of the medium voice and the upper passaggio, the student is directed to feel extra use of the muscles of the lower back and with it an increase of the breath support (26).

Bruststütze.--Lindquest instructs the student to lean against the chest during the use of exercise eleven so that the voice will come without push or force (35). Lindquest indicates that the student is to place a hand on the upper chest and to feel that he is pressing the support of the voice into the palm of that hand; this will give a solidity of tone in the entire scale (45).

Breath.--Lindquest instructs the student to take the fricative nose breath in the ng position and to feel the sensation down into the chest (26, 33, 47). He states that the student is to allow the breath to come very deep before doing this exercise and to feel as though the breath is accepted first with the abdominal muscles, which expand a little; upon the start of tone, these muscles contract and begin to pull in during phonation (46, 53).

Larynx.--The student is directed to allow the larynx, which may have a troublesome high position, to be dropped down naturally with the intake of breath. Lindquest says, "a very good thought about the larynx is to feel that you don't keep it down, not press it down, but let the breath help it to drop down" (33).

Support.--Lindquest instructs the student to feel the sensation of the groan during the use of exercise eleven (47, 54). The student is directed to place his hand a bit below the belt during inhalation and to feel the groan upon the expansion, which comes through the breath (43).

Perfect attack.--Lindquest instructs that from the ng breath, the perfect non-leaking closed vocal cord attack will give the singer confidence that the size of the voice depends upon that type of attack of tone. With

this type of attack, no air is allowed to diffuse the vocal sound (49).

Lindquest states that along with the correct vocal attack, the singer should learn to stay with that sensation which will result in a perfect, natural placement of the voice without conscious effort (41). Lindquest instructs the student to say to himself,

I didn't push any air through my vocal cords when I started. I'm not going to push any air through my cords as I continue. It doesn't matter how high or low it is. I started with my vocal cords perfectly together, thinking a little bit of the "ng" position (31).

#### Exercise Eleven and Areas of Resonance

In the use of exercise eleven, Lindquest instructs the student in the use of the perfect attack and states that head resonance will be reflected by the degree of perfection of the attack (28). He also instructs the student in the use of the mouth and throat resonators. He says that the back of the throat is round and the heel of the tongue must be up and out of this main resonator (53).

This high tongue position, in which the heel of the tongue is pressed against the upper back teeth, may cause some sensation of tension or stretching at the onset, but this will pass with time (46). Lindquest states that the tongue is never completely relaxed during phonation, but is active within the relaxed jaw (53).

During the use of exercise eleven, the student is instructed to allow the sides of the tongue to remain pressed against the upper back teeth but to allow some movement of the heel of the tongue (35). As the vocalise moves to the upper medium voice, the student is instructed to feel that the cheeks are being brought together slightly (54). This awakens the nares muscles and assists in the development of head resonance. Lindquest instructs that the student is to feel the cheeks slightly together without reflection in the lips and within a very loose and open jaw (47, 53).

#### Exercise Eleven and Vowels and Vowel Modification

The instruction by Lindquest regarding vowels and vowel modification when using exercise eleven is very brief. The slight movement of the cheeks toward each other assists in the movement of the voice as it approaches the passaggio (53). Lindquest says, "this rounding and altering of the vowel position in the passaggio is a key in the voice for a wonderful, ringing, noble sound" (41).

#### Exercise Eleven and Vocal Registers

Lindquest does not discuss matters pertaining to registers when using exercise eleven.

### General Outcomes of Exercise Eleven

Through the use of exercise eleven, Lindquest instructs the student in the use of the perfect attack, the development of head resonance, the separation of the tongue and the jaw, and the posture. The general outcome of the use of this exercise appears to be a clear, free-flowing voice which has a ringing, noble quality and which can sustain long phrases due to the development of the breathing mechanism, the perfect attack, and breath management. Lindquest makes few other statements as to the outcomes of this exercise.

### Contributions to Vocal Pedagogy

The ninth research question of this study deals with the major contributions of Allan Rogers Lindquest to the field of vocal pedagogy. In order to identify unique or distinctive pedagogical practices used by Lindquest that contribute to the field of vocal pedagogy, examinations were made of the instructional areas of breath and breath support, areas of resonance, vowels and vowel modification, vocal registers, and other related areas of vocal production that include the vocal exercises, the instructions given for their use, and the expected outcome in the development of vocal production.

### Major Influences

For most of the twentieth century, Allan Rogers Lindquest studied and developed his concepts and techniques as an artist and teacher of voice. He brings to vocal pedagogy a consolidation of practices gathered over his career that have been proven through many years of successful teaching.

The teachings of Gillis Bratt, M.D., appear to have had a major influence upon Lindquest's development as a teacher of voice. Bratt was a celebrated European throat specialist, a successful singer, a fine pianist, and a noted teacher of voice. The Bratt studio produced such renowned artists as Flagstad and Bjoerling and was responsible for the high standard of singing in the Royal Opera of Sweden (8).

Lindquest traveled to Stockholm around 1937 to study with the two teachers who had been authorized by Bratt before his death to continue his teaching; they were Joseph Hislop and Madame Ingebjart-Isene. Lindquest spent fourteen months in intensive vocal training in these studios developing and absorbing their vocal techniques (8).

In 1949, approximately ten years after his return to the United States from voice study in Sweden, Lindquest wrote an article (7) for publication by the National Association of Teachers of Singing (NATS) periodical in



which he details the vocal pedagogy of Bratt. The techniques outlined in this article are closely related to the instructions given to students in the voice lessons conducted by Lindquest as identified by this study.

The similarities of the teaching techniques of Bratt and Lindquest are evident in the instructional areas of breath and breath support, resonance, vowels and vowel modification, and to a limited degree in registers. In these areas, the common concepts are posture and the straight spine line, the perfect attack, tongue and jaw positions and uses, the "ng" position, the development of the chest voice or the heavy mechanism, and the elimination of weight carried to the high voice.

The methods of teaching voice supported by Bratt as related by Lindquest include putting the body into proper position for singing and for daily life through passive exercises given to achieve the straight spine line and to allow the chest to reflexively take the correct position. The desired chest position is moderately high while the chest and shoulders remain still during phonation. The lower abdomen is in and up, while the breath comes because the singer has something to say. There is no effort to control the breath by holding the ribs. At the release of tone or the phrase, the student is instructed to let go without letting down in body position. With this action, the breath for the phrase following comes

automatically. Bratt believed that this breath action of letting go had the effect of opening and freeing the throat from tension (7).

Although Bratt believed in the firm attack and the sustained vowel, he was opposed to the glottic shock, saying that there was a difference between this and the automatic stroke of the glottis in the firm attack. Great emphasis was placed on articulation in which the tongue was as active as possible while the jaw remained still so that the vowel format remained constant and undisturbed in singing (7).

Bratt used the "ng" hum, starting phonation in that position and very gradually opening into the vowel, in order to strengthen and to flex the soft palate action. There was no instruction to lift or to manipulate the soft palate. The position of the upper lip was important; he taught the use of a slight smile or pucker action to allow the soft palate to function properly (7).

This method also uses the development of the heavy mechanism of the low tones to be carried into the medium voice to enrich the quality of the voice. Later, the top voice is carried down and this gives the middle voice greater flexibility and agility. Bratt also spoke of carrying too much weight to the upper voice, which is eliminated through work in the light mechanism (7).

Another element of this method of teaching voice is the development of the concept of the total response, which is the relationship between the techniques of singing and the singing personality of the student. This singing personality is developed by introducing the student to the concept of expansion of his emotions. The student is urged to develop a spirit of happiness and joy in his singing, even in the voice building exercises. These attitudes, which may include prayer, praise, and joy, are developed along with the physical actions used in singing. The singer's mind, body, and heart are developed in unison within the pedagogical technique (7).

This study indicates that many of these vocal techniques are important in Lindquest's method of teaching voice. By understanding and developing these teaching techniques of Bratt's into his own methods, Lindquest has brought forward into the twentieth century the concepts of vocal pedagogy that have produced some of history's greatest singers (7).

#### Specific Vocal Techniques

Some of the vocal techniques used by Allan Rogers Lindquest to assist in the development of the voice appear to be specific to his method and do not seem to be included in literature related to vocal pedagogy.

Bruststütze.--The concept of the Bruststütze or the breath post is used to release tensions counterproductive to vocal production. It is also used as a technique to utilize the strength of the body to enhance vocal freedom. Lindquist's description of Bruststütze appears to be synonymous with the Italian concept of the appoggio as defined by Miller (10).

The student is instructed to place his hand on the upper chest and to feel as though the voice is placed in that hand (34, 56). This technique enables the voice to develop greater warmth and a more solid quality of tone (47). In addition, the Bruststütze assists in developing the release and freedom of the throat so that the breath wills to be energized and flowing (45).

This method is also used to develop a better understanding of the breath mechanism as it relates to breath support (50). Lindquist states that the student should "lever the power of the voice through the great hookup into the body" discovered through the use of the Bruststütze (45).

The "ng" position.--Lindquist instructs the student to bring the tongue out of the throat and to press the sides of the heel of the tongue against the upper back teeth while the front of the tongue fills the hard palate with the tip just behind the front teeth (26, 51). This "ng" position gives the tongue a forward position that opens the throat without local effort. Vocalizing with the "ng" position helps to awaken the head resonance as well

as the area of the mask and makes the student aware of the sensations involved in the production of the high voice.

Fricative breath.--The fricative breath is taken in the "ng" position, the heel of the tongue and the soft palate come together to produce a slight snoring sound during the quiet slow nose breath (28). Lindquest makes no distinction as to whether or not the mouth should be open or closed while taking the fricative breath; he does, however, warn against a "closed jaw" (50). This technique exercises and strengthens the soft palate, enabling it to sustain a high position during phonation for greater mouth and throat resonance. It also prevents the necessity for using methods to train the soft palate to maintain the high position through direct manipulation or local effort, which can cause tension that stiffens the throat. It also assists the student in the discovery of the dangling quality of tone that Lindquest likens to those of Flagstad and Bjoerling (12).

Perfect attack.--Lindquest uses an approach to the vocal attack that he calls the perfect attack, and it is used in all areas of his teaching. Lindquest instructs the student to take a fricative breath in the "ng" position. During this type of breath, the vocal cords are apparently in a closed, relaxed position, and they are then able to come together gently for the start of tone (43). While he warns against a glottic harsh sound, this gentle closure of

the vocal cords helps to eliminate every vestige of breath in the vocal production that might diffuse the quality of the tone (31).

Lindquest instructs that the sensation of the perfect attack should be sustained in the singing line so that the vocal cords will control the flow of air used in singing in coordination with the breathing mechanism (23). During the development of this technique, the student is directed never to sing louder than the perfect attack will produce (35, 36).

Breath reflex.--Lindquest instructs the student to "kick-off" actively all remaining air in the lungs at the end of a phrase in the song in order to release the tensions of the breathing mechanism. This action allows the new breath to come almost automatically with the natural reflex of the breath mechanism (17, 40).

While learning this technique, the student is instructed to make this "kick-off" audible until the reflex is established in the breath mechanism, and to return then to a silent "kick-off." Lindquest states that the secret of breath control is in this release of the action of the breath (33).

The major contributions to the field of vocal pedagogy are Lindquest's specific devices of the Bruststütze, the "ng" position, the fricative breath, the perfect attack, and the reflex of the breath. In addition, Lindquest

brought the understanding and development of the vocal pedagogy of Gillis Bratt into the twentieth century.

#### The Teaching Philosophy of Lindquest

The tenth research question deals with the teaching philosophy of Allan Rogers Lindquest as it pertains to vocal pedagogy. Areas examined in order to identify some of the aspects of the teaching philosophies of Lindquest are the instructional areas of breath and breath support, areas of resonance, vowels and vowel modification, vocal registers, and other related areas of vocal production.

#### Scientific Philosophy

Some of the approaches of the scientific-technical method of teaching voice are demonstrated through the technique that produce voices which possess an apparently effortless production of tone, a sustained intensity of tone that is capable of increasing and decreasing the dynamic range, a flexibility of moving from interval to interval, and vowel strength and excellent diction (3, p. 65). The development of the voice by this method also produces a clear and ringing tone without a breathy or strident quality, perfect intonation, and a fluid legato vocal line (6, p. 50).

The scientific method approaches vocal growth through technical vocal exercises that prepare the student for

the literature (2, p. 35). Regular and systematic voice building periods are desirable, and the student should be aware of the purpose of specific vocal exercises.

Breath.--The training of the breathing mechanism in this method is through instruction of a posture that includes the straight spine and the moderately elevated chest position along with instruction in the use and management of breath with reference to breath pressure and breath support.

Registers.--Although teachers of the scientific approach to voice training support the concept of voice registration, there is discussion as to the existence of one, two, or three registers in the human voice (2, p. 107). The scientific method of training in regard to registers is through vocal exercises that deal with ascending and descending scales and arpeggios.

The term blending registers is used by the scientific approach with the goal of an unbroken, even vocal line evident in the smooth and flowing scale of even quality. The acoustical principles of the voice are well understood and assist in the development of the registers (1, p. 9).

Resonance.--The resonating areas of the body that are used in developing the singer's quality of tone is an area



of instruction used by the scientific teachers. The head, mouth and throat, and the chest are the resonating areas.

Vowel forms.--Developing a strong vowel form is important in this method, and it is considered the prime carrier of tone (2, p. 10). The vowel [a] is considered the vowel with which to begin study, and it is related to the development of all other vowels (2, p. 156). The International Phonetic Alphabet is used as a tool for teaching the various vowel forms in the scientific method (9).

The use of vowel modification is important in this method and is related to areas of voice production such as the development of registers, areas of resonance, and the diction of the singer. The student is instructed in specific alterations of the basic vowel sounds that are acoustically correct.

The scientific method of teaching is based upon scientific evidence that is applied to the physiological data resulting in voice pedagogy. The coordination of these various areas of instruction results in the development of the natural gifts of the voice student.

#### The Empirical Philosophy

Some approaches of the empirical method of teaching voice are indicated through work that deals with natural sensations and the vocal experiences of the teacher being

transferred to the student. One of the major elements of the empirical school is the use of the mental image in the areas of tone production and resonance, and vowel formation and diction. Mental image is used to convey the ideas and sensations of the teacher to the student (2, p. 135).

The empirical teachers approach the development of the voice through the use of literature. They instruct the student through the various vocal problems within the music, and they also instruct the student to concentrate on telling the story of the song as one way to develop a natural and pleasing tone and to avoid tensions in the voice (3, p. 139).

The positive attitude of the voice teacher to the abilities and personality of the student is a factor in this method of voice instruction. This attitude assists students to overcome fears and inhibitions in singing and helps them to discover the extent of their natural abilities.

Breath.--The instruction area of breathing is approached through the literature. As the student works with the literature and begins to understand and meet its physical and mental demands, the development of the breath will come indirectly through these concentrated efforts (3, p. 26).

Resonance.--The instructional area of resonance is dealt with through the use of imagery and positive mental concepts. The development of the emotional ranges of the students is encouraged by the development of tone quality (12, p. 56)

Diction.--The instruction of diction in the empirical method is based on the use of mental imagery as the student deals with the words and sentences in the literature (2, p. 63). The practice of speaking aloud the poetry of the song is recommended by this method (60, p. 84). The relationship of the speaking mechanism with the singing mechanism is discussed in this method (3, p. 106).

Registers.--The empirical method accepts the concept of registers as a natural physiological sensation and approaches the development of registers through mental imagery and the literature. The empirical method of teaching voice is based upon the sensations of the teacher which are conveyed through mental imagery to provide for the development of the natural vocal gifts of the voice student.

#### The Lindquest Philosophy

Some of the approaches used by Allan Rogers Lindquest in the instructions during voice lessons conducted by him, and identified through the use of the analysis

questions in the instructional areas of this study, provide a basis for comparison to both the empirical and the scientific methods of teaching voice.

Breath.--Lindquest deals with the development of breath and breath support through instructions that deal with posture, the moderately high chest position along with the straight spine, and the use of the abdominal and gluttial muscles (33, 39, 49); these are identified as scientific methods. Breath support is developed through his specialized concept such as the Bruststütze (30, 35, 45).

Lindquest instructs the student to use the type of breath called the fricative breath and the "ng" position, which assists in developing a deep, relaxed breath in order to develop the perfect attack, and which produces a clear and ringing vocal tone (26, 51, 53); these are among scientific techniques. Natural reflexes such as the groan, the "kick-off," and the attitude of laughter are used by Lindquest to develop sensations that are related to breath support and breath management (38, 47, 50).

Resonance.--In the instructional area of resonance, Lindquest works with head resonance--the mask, the mouth and throat--and the chest, both of which are identified as scientific techniques. The head resonance and the concept of the mask is developed through the use of the

[ng] position, the action of bringing the cheeks together during transition to the high voice, and the sensation of stifling the sneeze. These methods are used to awaken the nares muscles that assist in the training of the soft palate (38, 42, 53).

The perfect attack is a technique used by Lindquest in all areas of voice development. He gives specific instructions as to its development and instructs the student to learn to maintain the sensation of the perfect attack through all areas of singing (28).

The mouth and throat areas of resonance are dealt with through the forward action of the tongue and the concept of maintaining firm walls of the throat by the use of the [a] vowel (37, 41, 53). The [a] vowel is the basic vowel that leads to the development of the other vowel forms (53). The development of chest resonance is important in Lindquest's teaching, and the techniques of the Bruststütze and the body hookup are used to strengthen it (45, 49).

Vowels.--Instructions given by Lindquest in the area of vowels and vowel modification, which also may be found in the scientific methods, deal with the discovery of the perfect vowel form for the specific pitch in order to build the perfect scale in singing (16, 54). Exercises that deal with the alteration of specific vowels are

given, and students are given the responsibility to do independent study in order to discover their best vowel form.

Lindquest stresses the development of the student's powers of concentration and the formation of positive vowel forms as the basis of good singing (27, 30, 54). He states that since the voice follows the mind, voice quality will suffer if the concentration of the student is not sufficient.

The modification of the bright vowel of the low voice to the more somber vowel of the high voice is instructed by Lindquest and is important in the scientific method. He states that the perfect scale comes through the use of the correct alteration of the vowel (26, 58).

Registers.--Lindquest's teaching methods support the concept of registers, and the scientific method is developed by Lindquest through the breath support, the perfect attack, development of the areas of resonance, and the correct modification of the vowel in order to develop the vocal potential of each student. Lindquest teaches that the human voice has both a head register and a chest register, and the medium is a combination of the two (19, 53). He indicates that most students have one register that is weaker than the other, and he works toward strengthening the weaker one so that the two

registers will achieve a greater balance (19, 29, 53). This work is done through technical vocal exercises. The scientific method also works with the concept of registers by utilizing vocal exercise.

Lindquest approaches the high voice with the concept of taking the weight out of the mechanism through the idea of thinning and refining the point of the vocal cords as the singer ascends the scale (17, 18). This concept is used with the perfect attack in order to produce a clear ringing quality in the voice (18).

The low mechanism or the chest voice is developed by Lindquest in order to give the rest of the voice strength and better tone color (49, 55). He indicates that this register is often very weak in female voices, and it must be coordinated with the rest of the voice.

The problem of the break in registers is approached by Lindquest through the development of the weak register and the refining of the vocal cords as the singer approaches the high voice. This transition to the high voice (or the *passaggio*) is treated through the use of vowel modification and the mental concept of having the sensation that the vowel takes on a more vertical form as the singer ascends the scale (48). Lindquest calls this the protected position of the vocal cords (26).

The development of the high voice seems to be a consistent theme in the teaching of Lindquest. The

strengthening and coordination of the breathing mechanism, the awakening and development of the resonators, and the formation of strong vowel forms and their correct alteration work together to discover the register potential of each student.

In the area of practice, technical vocal exercises are used to develop all areas of voice production, as in the scientific method. Lindquest stresses that practice sessions should be frequent but not lengthy, and the student should practice mentally outside of these vocal sessions (45).

The teacher and the student are instructed by Lindquest to have a positive attitude toward the work of vocal development (18, 33, 59), which is an attitude of the empirical method. The teacher is instructed to maintain his own instruments, while the student is urged to develop responsibility toward independent work in order to develop his voice and musicianship. The student is warned to become neither too dependent upon the teacher nor to look to him for constant approval (33).

Lindquest stresses all through his teaching that the student must develop his emotions and imagination concurrently with the technical matters of voice production (23). This will enable him to present his literature from the standpoints of the emotions of the poetry, the beauty of the tone, and the artistic phrasing of the song (48).



The development of the emotional capacity of the student is an approach of the empirical method of teaching voice.

Lindquest believes that because the spirit, soul, and body work together to produce the voice, vocal technique must be the servant and not the master of the voice (23). He says that he likes to think of this as "the whole man singing" (47).

In addition to the development of the emotional nature of the student, Lindquest stresses the importance of the discovery of the basic impulse of the student to express himself in song. In a private paper to the American Association of Teachers of Singing (8), Lindquest states that this impulse stems from the spiritual needs of man, and believes that when the impulse of a singer's urge to sing works with the technical use of his instrument, the miracle of total response occurs (15, 18). This attitude of the total response is consistent in the voice lessons conducted by Lindquest for this study.

#### Summary

Major elements in the vocal pedagogy of Lindquest in the area of breath and breath support deal with the desired posture of the student as well as the strengthening and coordination of the muscles involved with breathing for singing. Devices used by Lindquest in this area are the concepts of the Bruststütze or the chest post, the "ng"

position, and the fricative breath. Other concepts such as the reflex of the groan, the kick-off of the breath, and the reflex and attitude of laughter are taught by Lindquest to increase the voice student's understanding of breath support.

In the area of resonance, Lindquest uses the development of the head voice through the use of the concept of the mask, the development of the nares muscles, the "ng" position, and the fricative breath. The middle voice is developed through the use of the concept of maintaining the firm walls of the throat with the [a] vowel, and the chest voice is developed and assisted by the Bruststütze. The concepts of the hookup and the Bruststütze work together to color the entire voice and to free its production from tension.

The instructional area of vowels and vowel modification is important in the pedagogy of Lindquest, and he deals with it in each vocal exercise. Lindquest teaches the perfect attack, the identification of perfect vowel forms to actually reinforce pitches for the balanced scale, and the protected position of vowel alteration.

The instructional area of voice registers is an area that is developed in each voice student by Lindquest. The development of registers is brought about through instruction in the acoustical principles of the voice, taking the weight off and refining the point of the vocal cords, and by the use of dynamic levels in the high voice. The passaggio is discussed with special emphasis on the low

passaggio or transition of female students. In the instructional area that deals with related areas of vocal production, Lindquest discusses the responsibilities of both the teacher and the student in areas of vocal study, practice, and performance.

The coperto exercise and its variations are used consistently with each student and in all areas of instruction. Lindquest gives detailed instructions for its use and outcome.

The major contributions by Lindquest to the field of vocal pedagogy are his use of devices or concepts such as the Bruststütze, the "ng" position, the fricative breath, the perfect attack, the reflex of the breath, and his investigation into the pedagogy of Gillis Bratt--which brought it into the twentieth century. The voice teaching method of Lindquest is identified as being strongly aligned with the scientific-technical method of teaching, but it also has strong influences from the empirical method of teaching voice. In addition, Lindgeust brings to teaching a spiritual foundation on which he builds his philosophy.

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## CHAPTER V

### SUMMARY, CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH

#### Introduction

This chapter contains a summary of the problem, purpose, methods and procedures, analysis of data, and major findings of the research. Also presented are the conclusions, implications, and recommendations for further research.

#### Summary

The problem with which this research is concerned is the documentation of the vocal teaching techniques of Allan Rogers Lindquest and his contributions to the field of vocal pedagogy in the United States during the years from 1974 to 1981. The purpose of this study is the identification and compilation of voice building techniques and vocal exercises that were formulated for vocal pedagogy by Lindquest.

A review of the literature related to vocal pedagogy identified methods of voice teaching and contrasted major pedagogical styles. As a result of the literature review, the research questions for the study concern the identification and classification of Lindquest's teaching

techniques in regard to instructional areas that include breath and breath support, areas of resonance, vowels and vowel modification, vocal registers, other related areas of vocal production, and the directions for and expected results of special vocal exercises. In addition, the topics of Lindquest's contributions to vocal pedagogy and his teaching philosophy are included.

As applications of the research questions, analysis questions were developed to identify specific pedagogical data in each instructional area of the study. These questions were examined and refined by a panel of experts selected by their identification as specialists in the field of voice who have knowledge of the teaching methods of Lindquest. Sources of data for this study came from verbatim transcripts of fifty-six audio tapes of voice lessons conducted by Lindquest.

The analysis questions, which were applied individually to the transcript of each voice lesson tape, produced data that include statements, discussions, and the vocal exercises of Lindquest which are transcribed on specially devised charts. Completed charts are grouped as to similar topics, and these data are organized into an outline of the information for response to each research question.

These are presented in discussion form dealing with specific concepts used by Lindquest in each of the

instructional areas. Vocal exercises and pedagogical quotes of Lindquest's are included in the appendices.

#### Summary of Findings

The findings of this study are based on the statements and discussions that were made by Lindquest during actual voice lessons, which were categorized into the instructional areas designated for this study. Major elements in the vocal pedagogy of Lindquest in the area of breath and breath support deal with the desired posture of the student and the strengthening and coordination of the muscles involved with breathing for singing. The devices used by Lindquest in this area are the concepts of the Bruststütze or the chest post, the "ng" position, and the fricative breath. Other concepts, such as the reflex of the groan, the kick-off of the breath, and the reflex and attitude of laughter, are taught by Lindquest to increase the understanding of breath support by the voice student.

In the area of resonance, Lindquest uses the development of the head voice through the use of the concept of the mask, the development of the nares muscles, the "ng" position, and the fricative breath. The middle voice of students is developed through the use of the concept of maintaining the firm walls of the throat with the [a] vowel. The chest voice is developed and, assisted by the Bruststütze,

work together to color the entire voice and to free its production from tension.

The instructional area of vowels and vowel modification is important in the pedagogy of Lindquest, and he deals with this area in each vocal exercise. The perfect attack and the identification of perfect vowel forms to actually reinforce pitches for the balanced scale are instruction techniques of Lindquest's as is the protected position of vowel alteration.

The instructional area of voice registers is an area that is developed in each voice student. Lindquest develops the registers of the voice through instruction in the acoustical principles of the voice, taking the weight off and refining the point of the vocal cords, and the use of dynamic levels in the high voice. The passaggio is discussed with special emphasis on the low passaggio or transition of female students. In the instructional area of related areas of vocal production, Lindquest deals with the responsibilities of the teacher and the student in areas of vocal study, practice, and performance.

The coperto exercise and its variations are used consistently with each student in all areas of instruction. Lindquest gives detailed instructions for its use and describes its outcome.

Lindquest is identified as being a voice teacher whose pedagogy is closely aligned with the scientific-technical

theories and methods but which includes implications from the empirical methods and attitudes. He is also identified with following the traditional Italian school of vocal pedagogy with the additional use of certain terms and methods from the German and French schools.

### Conclusions

Based on data analysis and compilation, the following conclusions appear to be warranted.

1. The major contributions of Lindquest to the field of vocal pedagogy are his applications of concepts such as the Bruststütze, the "ng" position, the fricative breath, the perfect attack, and the reflex of the breath, as well as his development of the pedagogy of Gillis Bratt to bring it into the twentieth century.

2. In his teaching, Lindquest appears to use the techniques of breathing and breath support and vowels and vowel modification as primary concepts in all areas of his voice teaching.

3. Although Lindquest tends to use both empirical and inspirational methods, his teaching appears to be well founded in proven vocal techniques that are based on experience and research.

4. Lindquest appears to have been strongly influenced by the voice teaching of Gillis Bratt. Both teachers give instructions in regard to the posture for breath support,

the desired attack of tone and the strength of the vowel, articulation with the active tongue and the free jaw, the use of head resonance, the development of the chest resonance for a firm foundation for the voice, and the development of the emotions of the singer. Although Lindquest reports that Bratt gives exercises to achieve the desired posture, instruction in the separation of the vowel and consonent position, a puckering action of the lips to facilitate the proper functioning of the soft palate, Lindquest does not appear to use these concepts in his instructions in the lessons used for this study.

5. Lindquest appears to teach from the belief that nature will point the way to a good vocal technique if the student is directed by a qualified teacher to develop an awareness of the sensations of the release to tensions and stress in the singer's body, mind, and emotions.

#### Implications

The findings and conclusions of this study suggest the following implications.

1. While vocal pedagogy can detail instructions as to physical actions of muscle groups and the sensations to be developed, the study of voice must deal with sound.

2. No book on teaching voice can present adequate information regarding the production of an actual sound or the quality of that sound.

3. Research and study in vocal pedagogy organizes and reinforces concepts of singing learned in actual voice lessons and may lead to additional vocal growth.

4. The knowledge of master teachers that can be identified through research can be shared to produce better teachers and therefore upgrade the field of vocal pedagogy.

#### Recommendations for Further Research

Based on the findings and conclusions of this study, the following recommendations are made for further research.

1. Additional studies should be done to identify the pedagogical styles of voice teachers who are considered to be master teachers.

2. Further research into the pedagogy of Allan Rogers Lindquest should be initiated, which is based upon each of the instructional areas of this study and the vocal exercises used, through the use of additional voice lesson tapes conducted by Lindquest.

3. Research into the vocal pedagogy of Gillis Bratt should be done that begins with the translation from Swedish of the book written by Bratt to describe his teaching techniques.

## APPENDIX A

### GLOSSARY OF TERMS

1. Bruststütze: Lindquest repeatedly speaks to his students about the bruststütze or chest post; this spelling is according to Lindquest and does not refer to the German method of breath support of the same name. He instructs students (33, 37, 55, 58)\* to place one hand on the upper area of the sternum and to feel as though the support of the voice is literally pressed into that hand.
2. Chest post: sternum; Bruststütze (q.v.)
3. Coperto: Lindquest uses the term coperto to describe particular vocal exercises (see Appendix G) that he uses in the instruction of his students. The pure coperto is a two-octave ascending and descending major scale that uses the vowels [a] and [u] (21).
4. Cornering of the mouth: A term used by Lindquest as he instructs students (26, 36) to bring the corners of the mouth together a bit when using the upper part of the voice in order to assist in keeping the pharynx open and in freeing the tensions in the jaw.
5. Fricative breath or sound: Lindquest instructs the beginning student (12) to take the fricative breath--a slow nose breath--which occurs in the "ng" (q.v.) position

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\*References follow Appendix F.



of the mouth as the back of the tongue and the soft palate come together during inhalation to produce a slight snoring (fricative) sound (27, 31, 41).

6. Gluteal muscles: Buttocks; the rise of the gluteal muscles is instructed by Lindquest (6, 29, 38, 49) in connection with posture, chest expansion, and the bruststütze (q.v.). Lindquest directs the student to stand on the balls of his feet with the knees slightly loose and the buttocks tucked under firmly.
7. Nares muscles: To assist in the awakening of the nasal and head resonators, Lindquest activates the nares muscles of the student. These muscles are located on either side of the base of the nose and are often associated with activating the pillars of the fauces (37, 38, 54).
8. The "ng" position: Lindquest instructs students (25, 52) to take a slow nose breath with the mouth in the "ng" position, which he describes as one in which the tongue is brought up out of the throat with its heel pressed against the upper back teeth and its tip resting up against the hard palate, just behind the front teeth.
9. Perfect attack: Lindquest's concept of the perfect attack is highly important to his instruction of breath control. He instructs students to take a slow nose breath in the "ng" position (q.v.) and to listen for the fricative (q.v.) sound; at that point the vocal

cords should come together gently so that the first tone begins completely without air ahead of the tone (39, 42, 48, 50). Lindquest defines perfect attack as "a matter of including the perfect action of the breath and the vocal cords coming together simultaneously, instantaneously, and working together" (27).

10. Shattering registers: A term used by Lindquest to describe the last closure of the vocal cords because of excessive pressure of breath during phonation in the high voice. Lindquest tells the student, "You looked up for that high note. . . . You are pushing much too much air. You're not closing your cords very neatly before you start. Almost what is happening here is that your breath is shattering the registers apart" (15).
11. Swirl of hair or head: Lindquest uses this term in connection with the instruction of proper posture; the position of the head is one in which the swirl of the head (crown) is held as high as possible but with the vertebrae of the neck relaxed (36, 38, 48). Lindquest states that if the swirl of the hair is held as high as possible and the gluteal muscles (q.v.) work consistently, the posture will naturally be correct for the individual singer (48).

12. Weight off: As in the acoustical principle of thinning the string or narrowing the instrument to produce higher and higher tones, Lindquest instructs the student to have the idea that his vocal cords must not only shorten but also achieve a certain pin-point approximation as he ascends the scale. Lindquest terms this concept "taking the weight off" (16, 20, 35, 47).

## APPENDIX B

### BREATHING AND BREATH SUPPORT

#### Quotations from Voice Lessons by Lindquest\*

Remember when you go to the high note, I want you to feel your breath groan as you go to the high note (2).

When you take a surprise breath your [voice] box comes down and stays down when you sing . . . (2).

I believe in diaphragmatic and intercostal breathing . . . and when you take a breath and immediately you start the groaning thing and you keep it [abdomen] pulled in . . . . It works like a piston in an engine . . . down there, to the very roots of the body . . . this is what we call singing with the whole man (2).

. . . . If you will notice when you sleep at night and you're just about to fall asleep and you are very relaxed, you will notice that you breathe naturally, very deeply here. It's been known that women, in studying their breathing, breathe even more deeply than men and that's because they have longer bodies and therefore should (2).

\*References follow Appendix F.

As you go up, press your shoulderblades together . . . this is hard work at first . . . . If you will have the dedication every day. This isn't much fun at first because you are liable to feel defeated. Keep working at this until you perfect it, to your full scale. Just think that when you go to a high note pianissimo, crescendo for dramatic reasons and then decrescendo . . . . If you will work to perfect these technical things . . . you say to yourself, "I bring my shoulderblades together this way, I am going to make my high voice much easier and I don't feel defeated" (3).

Now remember, as you go into your upper notes, as you start toward the [high] notes, start bringing the shoulderblades together. Say to yourself, "I am throwing my voice from this funny thing in my body, my throat had very little to do with it. If I start the phrase right, bring my vocal cords together, my vocal cords will control the breath. The amount of breath I'm using. I don't need to worry about breath control. I only need to worry that my cords aren't leaking a lot of air" (3).

Are you sure that you didn't leak a little air on your attack? (3).

When you sing well, you never sound big to yourself. You sound free (3).

Don't push [breath] beyond what the little attack gives you. Have the same feeling when you sing all the rest of the phrase as you had at the start . . . continuing to feel the attack--how it started and the feeling that the cords are still together, that you haven't blown them apart . . . . The attack is so important (3).

You are to take the breath in a . . . like sort of a yawn. Now your larynx is down without your pushing it (3).

Will you feel that the cords gently close, just as you are about to sing. That means that your diaphragm and your vocal cords come together at the same instant . . . . I want to be sure that you are learning to sing without leaking air in every way (4).

You take a breath . . . . You think of that high pitch and you take a breath that meets that point. Your breath should meet the demands for the high tone and you are going to find that you lift in your back. You are going to lift in your back in preparation for that phrase . . . . Now remember this as long as you live. For your high tones it needs the preparation of the breath before you sing. You enter the phrase with the breath prepared to do it and you have no fear of what is going to happen on the high note . . . . You'll feel instinctively that even

your back lifts like that. Your shoulders don't tense, but your back seems to lift to the high note (5).

Just think of the phrase as one glorious grand sweeping expression and the breath will last (5).

. . . . Bring your shoulderblades together and keep them there all the time, gently together. This raises the chest exactly right for greater expansion. And feel heavy when you stand there. Feel as though you sink into the ground in a straight spine line. Just relax into the ground with your shoulderblades. Your shoulderblades should always be together and the shoulders relaxed and sort of back and down a little bit . . . . You will immediately notice that the breath comes freer in every way. Never pull yourself up tight. Spine line is straight and this part of the head [swirl] is high, but the head feels as though it is sinking into your body in a way (6).

Your shoulderblades back firmer. Feel the whole torso expand because you are going to a high note and you want the breath to be right for that note--so you're going to even feel your back expand a little . . . . When you go to that high note, just sink in and relax all the breathing mechanism, don't tighten it. Just relax it and feel as if you are sitting into it and just sinking into the floor with your breath (6).

Student: What causes correct breathing? Lindquest: Posture. Student: What is posture? Lindquest: Mainly the position of the head which straightens out the spine. This part of the head high where the whirl of hair is. This immediately puts the chest in the right position. Your shoulderblades should be relaxed together. This induces correct breathing. You don't have to worry about where or how your breath comes. Nature will do it right if the posture is right. A singer must have certain beliefs that he knows by experience work for him otherwise he gets out and sings and he has do definite thing . . . (7).

. . . . In the beginning, I want you to merely not take a surprise breath as such, but a surprise breath because of what you are going to sing . . . . To merely mechanically take a surprise breath defeats our purpose of a true interpretation. But to take the surprise breath with pleasant astonishment at what you are going to say. The thought is on what you're saying . . . . Never fail to sing with your heart because it will improve the voice. Never think particularly of placing tones, but always sing with expression. Caruso said that he did nothing but sing words on pitch . . . there is a great deal to that . . . (7).

. . . . The higher we are going to sing, the deeper we should feel our breath support way down in your body (7).



. . . . That's a great lesson to learn that before you are going into the extreme top the breath support must come deep, way down into your groin. You should feel the deep abdominal muscles taking a breath and you know that when you take this then you've created a tension necessary for the high notes . . . (7).

. . . . When your breath comes feel that you continue the inhaling muscles as you start to sing . . . (9).

Take your breath now through the nose. I want you to hear it and feel the cords come together from the intake of this breath . . . . Now when you hear that completer sound I'm going to call it, it means that the cords are already prepared to be together so you don't put your cords together from a big distance that way . . . . On the attack this thing of closing the cords without so much as thinking about this because if we are not careful we'll get a little glottic shock . . . (13).

Remember the secret is in how you take the breath. The cords are always together and they stay together during the whole thing . . . whether you sing loud, whether you sing soft, high, low . . . . It has taken me so long to come to this thought that I am ashamed of myself (13).

. . . technique you never abandon. That is always in the background, but it is the servant not the master.

The master is the person and your ideal in your life as an artist is to recreate the original feeling of the poet and the composer who was so thrilled by this poem he couldn't resist putting it to music so that the people you are recreating are the poet and the composer (13).

. . . . You take the [ng] breath and your tongue and your soft palate are together in the [ng] position and you hear that fricative [sound] where your tongue and soft palate are together and right there you feel just an instant--there you feel your cords come together and then you do [the first word of the text] with no breath coming out . . . . Then you haven't wasted one ounce of breath. Your first note starts completely without air ahead of the tone (14).

The problem of the breath . . . takes great training. It's like an athletic program. Singing in a way is a mild athletic project (14).

. . . . The first thing is to take slow deep breaths through the nose feeling the throat all relaxed except at that tiny point where the cords come together as you sing . . . . In breathing we neither breathe high in the chest nor do we breathe exaggeratedly low in the abdomen nor at the sides. We take a complete breath. Starts at the bottom and at the very end, your chest minutely

[rises] a little bit although it's there most of the time (16).

. . . . Absolutely keep the cords closed and so you are not leaking any air . . . cords together! . . . . As you get confidence musically more and more your voice will last if the brain knows exactly what it is doing (16).

. . . . Keep in mind the whole picture and not get settled too much on one little thing . . . . Keeping the whole person in view . . . because we can fail to see the beautiful forest for worshipping the degree of this or that. We forget the whole picture of the whole impulse . . . (18).

. . . . You asked me what is the basic question--fundamentals . . . the perfect attack . . . . That's a matter of including the perfect action of the breath and the vocal cords coming together simultaneously, instantaneously and working together . . . (18).

. . . . The correct breath is taken with the fricative sound. However, for a while I thought the surprise breath was good, but I find it is liable to stiffen the throat a little and dries out the vocal cords (18).

The breath comes because of your posture. You must be tucked under firm. There must be a slight tension in the

buttocks . . . . Your legs, from your knees to your hips should be a little tired when you have sung (21).

Close the cords well and say to yourself, "I didn't push any air through my cords when I started. I'm not going to push any air through my cords as I continue. It doesn't matter how high or low it is. I started that with my cords perfectly together thinking a little bit of the [ng] position" (23).

Say to yourself, "I can sing on just a penny's worth of air. I can sing on just a little bit of air and get a great result with a minimum of effort . . . . When you can learn the secret of getting great results with minimum effort then you are beginning to be master of your singing so your breath is not your master, but you are master of your breath . . . (23).

I want you to feel that you resist still more in your lungs here at the side especially at the side and that you feel the strength of the resistance in the lungs, still while you give me the perfect attack . . . . In feeling this resistance in the lungs I want you to feel right here that you bring your shoulderblades together . . . . Keep those shoulderblades nicely together while your neck is loose and while your jaw is loose (23).

Great sense of the resistance of the breath. Tremendous resistance of the breath. If the breath gives up on it, it will be muddy and not good and clear (23).

Let the voice resound from it's perfect attack, exactly where you hear the snore ringing in your ears (24).

Hold your breath back on that high note. Don't you push breath so that the cords split! Hold your breath back! (24).

. . . . He who knows how to breathe and how to pronounce, knows well how to sing. That is so basic! Things go wrong. I'm either not breathing correctly or I'm not pronouncing (24).

Why was it easier this time? Mechanically we were right. You kicked off. Caruso did it so he almost coughed. He almost made a loud cough. But that kick off of the breath there will let you come to your new phrase almost automatically. The breath comes almost completely reflexively (25).

You begin to feel that the cords are so neatly together that they begin to inflate in your throat as though there was a pressure like in a balloon. Not forced or not rigid but a feeling of inflation. If you once get that

feeling of inflation the voice is just going to begin to float more and more and more and then you will become a great singer when the voice floats and all drive is gotten out of it (25).

The chest is the center of gravity for you. Here is where you concentrate your impulse (30).

Basic posture! The swirl in your head stretched up, the gluteal muscles firm which has a way of raising your chest by itself (31).

Whenever you can always hear that breath coming like the sleeping breath and then you are in a calm attitude. You are not excited, you are very calm (34).

. . . . I don't need to push. I don't need to strain. I don't need to do anything but that perfect attack having prepared the instrument. . . . The vocal cords aren't open, but the throat and the head passages are open. Breathe through the nose (34).

Bruststütze, the post in the chest. Leaning against the chest. That will strengthen your whole voice . . . (37).

Your hand on your upper chest there and feel that you are pressing the support of the voice into that hand. As though you are singing in the palm of the hand (37).

You have a beautiful house of harmonious sound. We now have the hookup of the whole instrument, the top, the mouth, this face here, the whole instrument is involved. Now just some funny little thing on the teeth or some funny nasal sound or whatnot (37).

Keep your breath very deep and the abdomen comes out a tiny bit and immediately you start singing, you pull it in (38).

One of the things that is very good for setting the tone beautifully on the breath is the groan . . . . When you sing feel that you have that groaning sensation. It helps you keep your cords together (39).

Don't neglect the groaning feeling . . . . That will become, after several months of work so firm and so flexible and responsive. There can be no good singing without the real hookup of the breath. He who knows how to breathe and how to pronounce . . . . Two main things to learn. The feeling of correct breath. The feeling of the correct breath is gotten through some psychological things like groaning. That gives the voice that certain human quality in a way. It's not just merely a sound, it is an experience. So hard to describe, teaching singing (39).

Feel the groan and feel the cords together that you haven't pushed them apart in the slightest way. When you begin to do this in a more dramatic way, you have to be very careful not to push (39).

When you started that phrase you had not released the breath from the phrase before so you started with fifty percent of your breath action . . . . The next breath comes as though you are going to groan . . . . The next breath comes very deep in the abdomen and immediately you begin to feel a groan and a groan pulls the abdomen in. If it isn't motivated from the abdomen it can't be right at the other end. This is a great exercise in technique (39).

I like your hand there on the chest. It is called the brøstud and it is very good particularly for male voices. They need it in order to get depth and beauty and warmth in the tone. They need that feeling that they are leaning against their chest when they sing. It is good for all voices (39).

This seamless perfect legato and it begins to sit completely on the diaphragm. Until singing just becomes such a fabulous sensation of expression within you tying it up with your emotions . . . the whole man sings . . . . It just becomes a wonderful feeling of control and



authority none of it with forcing, none of it with forcing (40).

On your release of tone there was a slight break of registers. Now you must kick off . . . a big let go of whatever breath is left, even if I can hear it for a while. The attack of the tone is very important, and the release of the tone is still more important. Just kick off a little and immediately the new reflex comes here and you don't need to worry. The most valuable technique of the understanding of the breath [support]. If you don't the new reflex of the abdominal and the intercostals does not come . . . . Kick off every phrase . . . Caruso almost had a bark (40).

He knows how to pronounce well--he who knows how to breathe well. They are the two simple things in singing, pronouncing the vowels correctly and breathing correctly. That's the philosophy to go on. Very simple. One of those two things is wrong and you're in trouble (40).

Now remember, not so much how these sounded, but how they felt. And remember that our progress in learning singing consists of repeating correct sensations. Constantly work from the standpoint of how it feels (41).

Take your breath through the nose in the [ng] position . . . . It will give you great confidence to know

that the size of your voice depends upon your closure of your cords so that no air is coming through to diffuse the sound. This means that you can spin long phrases because you can never leak air (41).

Keep the gluteal muscles firm as we go higher and firmer and firmer and that will make your chest come up if you keep your gluteals firm and together and will make your head the highest point there. We need more stretch of the instrument as we go into the high notes (41).

You take a breath tightening the gluteals and as you tighten them more and more you feel the chest come up by itself. That gives you the perfect chest position (41).

The secret is in how your body feels in posture. The results will be coming out. And as you keep the [a] line with a relaxed jaw; the tongue fairly high at the back; the weight on the balls of your feet; the knees slightly bent so that you can have no trouble in having lovely movement. And no leaking of air on the attack. There's lots to think on, but remember everything I've said to you is not how it sounds, but how it feels (41).

Your breath control is not something here in the body. Your breath control is how perfectly your cords

stay together. You must have your closed cords before you do the first word (41).

Will you groan once with the gluteals tight? You can never sing a thing without the gluteal groan. Feel that you are groaning when you sing (41).

Lean against your chest as though you are pushing your voice against your chest (42).

Say [a]. This is called the hookup. Hooking up the strength from your body. Feel it? With that attack [a], the big strong wonderful muscles in your body are starting the tone. Did you feel it? It's called the hookup. In Swedish it is called bruststütze, the breast-post. Did you feel your body then more activating the voice? A new sensation and it seems at times to be very strenuous but the strenuousness is in the body and not in the throat and the neck. It's remembering these sensations and working at them (42).

I want you to feel each note supported there at the chest (42).

I am working you rather strenuously, but in order to build the type of voice that is really yours. It may seem a little bit that way to you as you get used to the strength of your body doing it (42).

I want you to say that "This is the center of gravity in my voice, my production--to lean, press the voice against the beautiful rounded high arch of the chest that you have and there you will learn the most marvelous breath control (42).

. . . . Keep leaning against your chest there for all you're worth. You'll soon strengthen your inner body working this way so it won't take nearly so much out of you. It's a question of gaining the inner strength of your posture and your bruststütze (42).

Put your hands here at the sides just under your ribs. Feel an extra pressure against your hands as you go to the high note. Could you feel your support then? It takes great support behind the high cuperta type note (43).

Say to yourself, "Having started the tone correctly I will continue the feeling of the breath all the way through the end of the phrase thus ensuring that my cords have closed properly (43).

Will you groan--feel the groan in it. Put your hand a little bit lower than your belt. Take a breath and feel that come and when you sing it goes in on the groan (46).

Remember one real rule . . . the higher you sing, the deeper the breath must come . . . (46).

Groan once. See what muscles you are awakening when you do that. In your lower back. In your side. In your lower abdomen. Feel those muscles--feel the groan and sing (47).

Student: How do you take a quick breath? Lindquest: Let it go deep by the kickoff. If you do not expel a little puff of air, the abdomen is not loosened to take the new breath . . . . The quick breath has come because of the release (47).

With the posture correct and all your entire feeling is that you lean your breath against the post on the chest so you have the feeling quite often when you sing that your shoulderblades come together . . . . Let the breath come with the feeling of joyful surprise and sing . . . (53).

. . . . The higher you go the more you relax the throat and then if you relax the throat properly the breath will work beautifully. If there is tension in your throat the breath cannot work freely in the throat (54).

Now the higher you go the greater the groan. Now remember the groaning feeling, remember your breath. The higher you go the deeper your breath must be prepared and feel. Way below the intercostals. The intercostals, yes. The ribs, yes. But added must be the very deep breath (55).

He who knows how to breathe and pronounce, knows perfectly well how to sing, it is that simple (54).

## APPENDIX C

### AREAS OF RESONANCE

#### Quotations from Voice Lessons by Lindquest\*

. . . when you once find that line you must never depart from it. The line is the combination of the [ng] resonance and the perfect attack (34).

. . . say to yourself, "I want that [ng] ring like a golden thread that runs through all my singing. I never depart from that." That ring, that little ping is in there and that is the source of your power because that is pure vibration without any push or anything (34).

We are going to take the breath in the [ng] position, close the cords and sing, being in the [ng] position (34).

. . . . We have been working for the influence of the [ng] resonance, the correct vowel formation in the various parts of the voice and the perfect attack. Those three things. Taking the breath correctly, the perfect attack, the feeling of the [ng] resonance in the whole mechanism (34).

\*References follow Appendix F.

. . . no push, keep the line, the perfect [ng] ring in the voice with the perfect attack. Don't attempt to sing big as such, just clear vowels and it will be big. The strength of your big singing is in the perfection of the vowels. You can sing gorgeous big tones with the greatest leaning back ease if your vowel forms are perfect (35)..

. . . . Greater concentration on the character of the vowel . . . I want you to feel that you feel those vowels in a fairly open throat . . . . If the throat isn't right, no matter what you try to place or fool around is no good (15).

. . . I want you to take a breath with your cheeks elevated and see if you can open up the mask up there even to behind the ears before you sing (36).

. . . . When you take that nose breath, you have opened up the resonators. It's a feeling of opening even back into your ears. The open mask must be there to receive the vibration of the tone. The face should never drop like that, always remain the same (16).

. . . . Open the mask, close the vocal cords and sing (16).



. . . . It's all how you form the vowel . . . it's all how you form the vowel. And the voice just responds. It's the same way the instruments are made perfect, the resonating spaces are made according to a ten thousand's of an inch to be absolutely perfect. The length of the string on the violin, the shape of the violin body--perfect. The curves absolutely perfect to take resonance, to re-sound. So you learn to play your voice like an instrument and it becomes a delightful study instead of a hectic, almost frustrating thing. It becomes a delightful experience to let that vowel resonate. To let it resonate, not push resonance. And the more you do that the more comfortable and glorious your voice will become with great freedom . . . . The voice is liberated through the correct vowel concept in use (16).

. . . your hand on your upper chest there and feel that you are pressing the support of the voice into that hand. As though you are singing in the palm of the hand (37).

. . . the more you are determined to hold that vowel form and that pitch form in your mind . . . because the singing instrument follows what the mind says (17).

Just before you sing, take the breath in the [ng] position, in the fricative breath and right there is

where your voice comes. Singing needs the thread of the [ng] in it for legato (17).

. . . the secret little attack, just right, no leak . . . what makes your singing line it's keeping those cords gently together and then you will have legato because there's no air escaping in between. In other words, it's like a strip of toothpaste coming smoothly out, instead of little sausages. Of, if you wish, a slightly ringing resonate line going like that, with your syllables attached to that line with the perfect attack (23).

You see with having the right start, the voice then begins to flow and grow almost by itself. And as we get the perfect vowel in mind, it gives the perfect reinforcement of the sound. It's a perfectly magnificent musical instrument, the human voice . . . I have this instrument. I have to learn through sensation how to use it (23).

. . . feel the insistence of the snore and the [ng] . . . it puts pleading into the voice . . . remember this [ng] quality in the voice is the thing that makes things meaningful (27).

The vowel, the vowel, the vowel, the vowel. The color of the vowel and you must remember the sensations of the freely opened, slightly distended vowel form and the tongue not pulled down . . . . The tongue up at or

near the cuspids of your back teeth with the feeling that you are taking your breath slightly near the snore which brings in all this beautiful resonance in the skull back of the ears . . . be careful at the [ng], it doesn't click into the nose. The [ng] is for this head resonance and not for shoving forward (27).

First of all you must keep a laughing smiling attitude so your soft palate doesn't drop and therefore cause the voice not to strike free resonating space. Number two you've got to feel the strength of the chest (30).

Now remember, not so much how this sounded but how this felt. Remember that our progress in learning singing consists of repeating correct sensations. Constantly work from the standpoint of how it feels (41).

Feel the beautifully opened throat. Never lose the [a] vowel in your throat (44).

Breath first in the [ng] position. Now, after you take this little head breath, you start the tone without opening your mouth. When once you find that little dangling sensation of the [ng], that will make your small pianissimo's carry in a big theater (44).

Keep that gorgeous [a] in your throat when you sing the other vowels (44).

Resonance in the voice, carrying quality, depends not on force, but depends on finding the correct vowel formation and you get great sonority to the voice. Not through pushing, not through yelling, not through using tremendous breath, but through great concentration on your vowel color (38).

. . . and the back of the throat, instead of being fallen out, is thinking you're going to open the throat, is round. The back of the tongue must be up and out of your main resonator which is the throat. It must be very near or at your lower back teeth. When you start a yawn that is what happens. Your tongue is never completely relaxed. Your jaw is. Your tongue is active within the relaxed jaw (45).

Feel the groaning and feel the base of the nose take a hold of the position of the nares muscles and feel that the cheeks are slightly together . . . and the feeling at the top is a ringing here, back in your ears (39).

. . . . Do you feel that your singing is quite near the [ng] line all the time? The focus of the sound the center of the tone? . . . . You can learn to reduce the volume, but keep the little center to bring about more piano. It is quite a study with the naturally big voice to learn to float the voice on the little [ng] line (2).

When you get used to this [ng] and you have formed your vowel consciously the vowels find exactly the right place to resonate. Your voice will be big without forcing and the more you shape your vowels correctly, the bigger and more dramatic your voice will be (46).

The mind demanding the vowel strength mentally, not physically, but mentally. That's what makes the voice grow . . . . You fade out if your mental strength that's sustaining the vowel waivers, so it's the mind demanding that. And what the mind demands, the voice will follow. It isn't so much putting something somewhere or doing something locally, but it is the strength of the mind demanding that (46).

Now think of the formation of the vowels and think that I must seek constantly the vowel for that pitch and the ideal vowel color so that my vowels amplify my voice instead of pushing and power. When one gets the idea that the perfect vowel is the thing that amplifies the voice, it takes the fight and the work out of it (47).

Now I want you to awaken a little more ring in the voice through the influence of the [ng] position (47).

## APPENDIX D

### VOWELS AND VOWEL MODIFICATION

Quotations from Voice Lessons by Lindquest\*

. . . . Brighten the vowels at the bottom and round them toward the top. This is called the modification, alteration of the vowel (53).

What I want to get into your singing perception is to sustain the vowel as long as you can. In other words, don't anticipate consonents . . . . Carry the vowels as long as you can (4).

. . . . You see what I mean by legato. To learn to sing on a line that just does like that is the secret of great singing. The legato, the joining together. So you don't sing like sausages, but you sing like toothpaste coming out in a smooth river. And when you have that in your singing, the audience cannot stop listening to you. It just can't stop listening to you because there are no gaps (4).

So learning your vowels is a very important thing. A singer who does not know in his mind what vowel he is singing is no singer, because a vowel is the thing that

\*References follow Appendix F.

carries the voice. The consonents merely put a framework around the vowel, but the vowel . . . being conscious of the perfection of your vowels. Your living and dreaming to a beautiful vowel is a secret of a beautiful voice (4).

It is absolutely important to get the good big full free tones, to have the perfect vowel forms. Perfect vowel forms and the vowel naturally modifies as we go up . . . (13).

Now every vowel has a pitch of its own. The reason that I hear a slight loss of resonance coming down is that your vowel form is not accepting that pitch for amplification (14).

Each vowel has its own pitch, which must be found through practice, by the singer's ear . . . and the voice takes on marvelous size without forcing (14).

. . . . Everything is preparing the instrument . . . . I've got the cords together and I need not do anything but start the tone. All by your feeling. Never listen to yourself, never! Except for pitch and so on, that comes naturally. How does it feel? How does it feel? I think for the feeling all the time (14).

. . . . Say to yourself, I started the tone with a perfect attack, no leaking of air, no heavy glottic shock.

When I start it correctly, say to yourself, I had the right start and I am going to keep the feeling of the start all the way through and the voice will place itself. I don't have to worry about altering the vowel (34).

. . . . As we develop the cords coming together perfectly, it is going to take all the work out of this thing. It is just going to spin on this line. Your voice will just spin almost by itself as you get the perfect vowel. The perfect coloring of the vowel and the voice will begin to just spin and this is the answer to some of the long phrases we have in the Bel Canto singing. The voice is just allowed to spin that way because of the perfect vowel, the perfect. It's learning to color your vowels just exactly right, the vowel should have the slightly different color for every pitch. Very bright at the bottom, rounding more as you go up the scale (34).

Let's analyze the work of the old Italian school that said, we are going to practice vowels as words . . . . They said that when they were going to vocalize, they meant practicing their vowels. We have it all wrong . . . . Practicing vowels, favorable vowels for certain pitches. Brighter vowels as we go down and rounder vowels as we go up. This is nature's way. A singer who knows what vowel he is singing is half way smart vowelizing . . . (34).



Prepare your mind, you are going to climb a hill here and it's all going to be how you alter your vowels beautifully and there must be a lot of [u] in your top [a], not spreading [a] up there (34).

We have worked today for the influence of the [ng] resonance, the correct vowel formation in the various parts of the voice and the perfect attack. Those three things. Taking the breath correctly, the perfect attack, the feeling of the [ng] resonance in the whole mechanism, you see? (34).

I want more freedom of the jaw . . . . Did you feel more space for the vowels? Especially the [a]. Let that [a] vowel something that you live and dream about. That perfectly ordered [a] (14).

You are slightly flat on the top note because you don't find the correct vowel position (14).

Keep the line. The perfect [ng] ring in the voice with the perfect attack. Don't attempt to sing big as such, just clear vowels and it will be big. The strength of your big singing is in the perfection of the vowels. You can sing glorious big tones with the greatest leaning back ease if your vowel forms are perfect. The vowel form perfect (14).

The perfection of this slow scale was one of the secrets of the magnificent singing of the Bel Canto period . . . (15).

Remember one thing that as long as you live is the perfection of your scales is the basis of your singing. The understanding of your scales, the understanding of the blending of the registers, how they blend and the alteration of the vowel to help you get into this passaggio correctly (15).

Greater concentration on the character of the vowel. I want you to feel that you feel those vowels in a fairly open throat . . . . If the throat isn't right, no matter what you try to place or fool around is no good (15).

Where we need particularly to alter the vowel is at the top of the passaggio. Above that, the vowel just becomes a glorious sound. Don't attempt to pronounce too definitely in the extreme top. You must have that freedom and that wonderful new position of the space and the sort of the drinking in of the tone rather than trying to project it forward. This is what Lamperti was so great on (15).

It is very important, as you go through the passaggio, that the breath support increases. It will do it almost naturally, but you must be very conscious of it (16).

No sense of going up . . . staying on the same level inexorably while you alter the vowel to get into that top exactly right (16).

. . . drop your jaw a little more going into the top . . . that solves that break problem. The break problem is not what happens on top, but what happens before you get there. It must be in that protected altered position. This is very important for you in perfecting your scale . . . (16).

In my own reaction in my own singing, I realize that we have to have very firm vowel form within a very loose jaw (16).

It's an acoustical matter. I've got exactly the right vowel form for that and I'll let the vibration spin. I hardly need any air. You'll get so that you can carry the most amazing phrases with this feeling . . . . The vowel form just exactly right so there won't be any conflict of vibration, so that the vibrations strike a perfect shaped [a], almost just sit back and let it go, almost walk away from it (16).

. . . . It's all how you form the vowel . . . it's all how you form the vowel. And the voice just responds. It's the same way the instruments are made perfect, the resonating spaces are made according to a ten thousand's of

an inch to be absolutely perfect. The length of the string on the violin, the shape of the violin body--perfect. The curves absolutely perfect to take resonance, to re-sound . . . . So you learn to play your voice like an instrument and it becomes a delightful study instead of a hectic, almost frustrating thing. It becomes a delightful experience to let that vowel resonate. To let it resonate, not push resonance and the more you do that the more comfortable and glorious your voice will become with great freedom . . . . The voice is liberated through the correct vowel concept in use (16).

You'll be greatly helped if you recite these [words] a great deal . . . feel great vowels in speech . . . our speech in English is so utterly flabby as far as vowels go. We have no vowel strength at all. So do quite a bit of reciting, it will help your singing no end (37).

. . . the more you are determined to hold that vowel form and that pitch form in your mind . . . how strong the influence of the mind is to control what happens in the singing instrument . . . because the singing instrument follows what the mind says (37).

. . . I want you to say to yourself, "I am not going to disturb my vowel form with my jaw by moving it around. I am going to have it relaxed and let the tongue and the

pronunciation and the lips work more independently of the jaw (37).

Will you practice this? . . . . Releasing your tongue from any connection with the movement of the jaw muscles. It is one of the most important things to learn in singing to never disturb that vowel form. Never let the consonents disturb that vowel form. That will give you that legato singing, beautiful line . . . (37).

Just before you sing, take the breath in the [ng] position, in the fricative breath and right there is where your voice comes. This song needs the thread of the [ng] in it for legato . . . . See how much freer your [high note] was with the jaw out of the way? The tone just fell out of you . . . . Leave enough space there so that the vowel can find better position and not be interferred with by an overclosed jaw . . . . I am going to ask you to think of only two things. The stillness of your jaw, the [ng] ringing through the whole song and a little more perfect attack, a little better closure of the cords (37).

Say to yourself, "I have started on a perfect attack and I need only to alter the vowel, to round it, to somber it from the rather bright openness of the lower

medium, only to round and somber it and stay right on the feeling of the attack (18).

I hate the word cover, it sounds like smother (18).

. . . the vowel must somber and not get white, thin and spread and shouted. Must have that protection of the alteration of the vowel and in my own teaching that has helped very much (20).

. . . . This is the rounding and the altering of the vowel position in the passaggio. This is a key in the voice and a wonderful ringing for the, how will I say, a noble sound (20).

We are defining or finding the true vowel form to resonate those pitches. It's a different vowel form up here, then even the passaggio a little bit lower or even the rest of your voice below. And you must get used to playing with your vowel forms. The pitches up here, acoustically, are shorter and smaller. Smaller vowels. So you must learn through the feeling as well as the sound you want. Learn through feeling . . . (20).

. . . . I want you to remember this one statement, "If things go wrong, I haven't found the right vowel form . . . I must work until I find the right vowel form . . . I must remember to let the vocal cords remain closed (21).

Feel your throat very firm. Don't think that you must relax. Feel the throat walls very firm . . . . Remember your feelings. Continue to remember how it felt. Repeat, repeat, repeat the feeling (23).

You have to dwell on your vowel every minute. Never forget to pronounce. "He who knows how to breath and how to pronounce knows well how to sing." That is so basic. Things go wrong, I'm either not breathing correctly or I'm not pronouncing (24).

. . . make a better decrescendo by saying to yourself, "I'll increase the vowel form as I decrescendo. I'll increase the form of that vowel as I decrescendo. I will not collapse the form of the vowel" (24).

When the scale is right, the top will be right. When you have altered the vowel to that roundness (54).

John Charles Thomas once told me that the singer who learns to shade his vowels is very successful in his singing . . . . He said that was protection (54).

. . . the vowel must change where the vowel is formed, right in the pharynx and even at the vocal cords . . . that gives that warmth to the sound and that roundness . . . (26).

Do it the way Italians do. If they can get on a vowel and can possibly sing the next note also on the same vowel, they will (26).

. . . . We think only the vowel. And it's various colors, because actually nothing goes up, whether we sing higher or lower . . . but just as though you were speaking the pitch . . . speaking the vowel. Never mind thinking pitch even. Think only vowel and its color and its production with the closed cords and the [ng] snoring ring in it. Those are the only things you think of for sensation. The vowel and the sensation of the vowel (27).

Think only vowel . . . nice color at the top, just right. Think only of the vowel and the perfect attack. Think the vowel right there where the attack is. Don't think high. Just think vowel on those high notes (27).

Good. You worked beautifully with your vowels . . . . Beautiful 100 percent vowel singing. As you do this, those vowels will become so you won't be able to sing any other way. That will be a perfect thing and you will sing as long as you have health . . . and those vowels are so thoroughly ingrained in your whole mechanism (28).

Your secret of the lasting breath is the perfect vowel for the pitch. That's why I ask my singers to



sing vowel all they can all the time. Pitch will take care of itself. Length of phrasing will take care of itself . . . as you know the vowel color is right you can rest content and enjoy your singing (28).

Take time to feel the vowel in your throat before you sing. Feel the vowel in your throat before you sing (28).

Don't constantly alter the vowel, but feel the freedom of the throat will help you alter the vowel correctly (28).

Keep the cords together neatly with a free vowel space. Don't go any louder or any bigger than your cords neatly together will give you (28).

. . . . Watch out for your passaggio son, Don't spread it. Don't open it. Teach it with the slight alteration of the vowel and your high notes will be great. Two or three notes yelled the wrong way in the passaggio and you are caput! The most important are not the extreme high notes, but what goes before them. You must be very conscious of them (29).

I want you to feel different shapes to your vowels, especially in the upper part of your voice, bringing the corners of the mouth together a little bit and the back of the tongue high. It won't be comfortable at first and it will be a new feeling, won't hurt . . . the idea is to

keep the pharynx, which is the number one vowel forming place, keep it very open. If the tongue drops back, look at the narrow space you have . . . . Remember that the tongue always needs more exercise. Separation of the tongue. The tongue should always be able to move independently of the jaw, otherwise you have tensions build up in your jaw that can be disastrous (29).

Now your cue to get rid of this little pinched tightness on the [i]'s and the [e]'s is to keep the [a] feeling in your throat, the relaxed jaw and the high tongue. This is a very important lesson for you to learn because one or two bothersome vowels can kill a singer. It can just ruin his singing line (30).

Singers must be very careful about trying to drive their voices forward. Their voice should rest in a beautiful circular [a]. Then it will sound most forward. The vowel form must not be disturbed by the lips interfering too much. The lips will reflect a little bit, but they should not be consciously working in the mouth (30).

While you are still learning literature you should make your vowel forms from the very beginning, study the form of your phrases (31).

. . . beautiful legato because the [a] in your throat was not disturbed. The [a] should feel in the throat all

the time even on all the other vowels . . . don't disturb that precious [a], with the cords closed. Now you are doing some very good work technically on the closing of your cords, the closing of the glottis . . . so you get to just begin to spin your voice on that. And the time will come, after you work this way, as though your voice is almost ballbearing. It just seems to move by itself. Because of the amount of resistance in your vocal cords exactly equalled the breath pressure from below . . . . There is no pushing ahead of breath to crowd things up on you and there's no starving of breath to stop the spin. You regard your voice as something that spins, because the cords are perfectly closed and the [a] vowel form is not disturbed. As far as I can see that is the secret of Bel Canto. Those few, rather simple things to think of. Have a definite feeling about it, don't wonder in your mind. "I wonder what is going to happen." The mind controlling the feeling, the feeling of the attack, the feeling of the [a] vowel. Don't be afraid to think of your instrument. We have an instrument within us. We have to learn how to play it. We are given the instrument, the responsibility is to learn largely through sensations, how to operate it (32).

The [a] clears the way, opens the tunnel, so the tunnel shouldn't with the other vowels coming get cramped,

but it must be gotten without force and without interference. It's the traditional Italian Bel Canto tradition as far as I can find out. It has not been discovered by the modern scientist (33).

As you go up get the [a] vowel formed bigger in the pharynx and don't be afraid to begin to think of the walls of your pharynx as being firm. Not tense, but firm . . . feel the firmness and don't be afraid of it (33).

In Italian, we think definitely vowel. Every minute we think vowel and we allow the vowel not to be formed only in the mouth. It's formed very little in the mouth. We allow the vowel to be formed in the pharynx (44).

Keep that gorgeous [a] in your throat when you sing the other vowels. All the other vowels on the [a] line carried through--mercilessly . . . . What gorgeous freedom comes from this [a] vowel (44).

Now we begin modifying these vowels because you'll soon be in your passaggio. We get ready for the passaggio and here we feel the new feeling of the cheeks being slightly together . . . . When you do that you will feel the two nares muscles sort of come together. That is to awaken head and nasal resonance. Feel your checks slightly together and your jaw very loose (45).

The alteration of the vowel is the secret of a beautiful scale . . . the alteration of the vowel towards somberness, not towards squealing (55).

Remember that we are approaching a new and different and I believe a thoroughly improved face position while our jaw is very relaxed that our cheeks . . . the feeling of the little nares muscles here which put the soft palate in exactly the right position for our singing without thinking locally of our soft palate . . . . Now feel as though you are forming without mouthing. That inside you are forming perfect vowels and you are going to experiment by the feeling of perfect shapes of the vowels and when this is developed, the only way we can sing true Bel Canto is through the perfect vowels, the perfect Italian vowels (55).

The time will come when you get your vowel forms correct that your voice will almost float by itself (55).

One of the great tensions a human being has is when he is determined to do something. He tenses here at the jaw. We must be very careful that this is our remedy number one.

When you get used to this [ng] and you have formed your vowels consciously so that they find exactly the right place to resonate. Your voice will be big without

forcing and the more you shape your vowels correctly, the bigger and more dramatic your voice will be. It's not a question of force, but it's a question of the very deep breath for these very dramatic utterances and it is not the same as your normal speaking voice. Our normal speaking voice, we don't begin to use that much vowel strain or that much breath, but it is extended and it's controlled by the mind. The mind demanding the vowel strength mentally, not physically, but mentally. That's what makes the voice grow. You fade out if your mental strength, that's sustaining the vowel, waivers. So it's the mind demanding that. And what the mind demands, the voice will follow. It isn't so much putting something somewhere or doing something locally, but it is the strength of the mind demanding that (46).

Here at the base of the nose, feel what happens when you're about to sneeze, trying to stop it (47).

"I must seek constantly the vowel for that pitch and the ideal vowel color so that my vowels amplify my voice instead of pushing and power. When one gets the idea that the perfect vowel is the thing that amplifies the voice, it takes the fight and the work out of it (47).

## APPENDIX E

### VOCAL REGISTERS

Quotations from Voice Lessons by Lindquest\*

Try to cure the break by keeping the cords together . . . try to carry the top down as far as you can do it . . . (6).

This is going to solve the problem of collapsing on your high notes providing we have done several hours or several weeks of the reinforced cuperta. To help us, as it were, to thin the vocal cords. Now this is an acoustical principle . . . . The higher the pitch goes in any instrument, the narrower or smaller or thinner . . . you can't do a high C on a piano string with a long thick string. It is a principle of acoustics. The lower the voice, the longer and the thicker the vocal cords are for the pitch. As you go up they gradually thin out . . . . So the singer, his tone doesn't get thinner, but the mechanism gets thinner as he goes higher. You can't pull up that weight without the thing spreading apart and cracking. Too much tension on too thick a string . . . . If you stretch a heavy string on a piano it will break . . . . It is an acoustical principle and a singer must learn to use

\*References follow Appendix F.

his whole instrument. Learn to use his voice like a musical instrument that he plays on through certain feelings . . . (5).

I'll tell you something, especially about the true dramatic tenor voice, you will have lots of cracks in the first few months or years of your study until your head voice and the chest voice stay together better (7).

This is high C and say to yourself, "I'm getting acquainted with that feeling. It's a different feel up there. It doesn't feel like my medium (voice) and when I do the glissando up, I abandon and come into reinforced cuperta." . . . . This is the blossoming of the cuperta. This is what the cuperta is all about in the beginning. We are not intended to do a breathy falsetto too long in our life . . . growth! (8).

Now remember that every tenor has had cracks in the beginning, getting the two registers to join. Caruso had a cracking period of nearly two years until the registers strengthened and worked together without splitting apart. It's the problem of every truly great tenor voice . . . (8).

. . . retain the memory of how this (cuperta) felt and don't carry up the weight. You are carrying too much chest register up. You need to get rid of it, rounding at the passagio around E natural, F and so on . . . . Get



rid of that heaviness. It will feel a little bit like you are yodeling from regular middle voice onto this voice (tenor) (10).

. . . . Feel as though you are yodeling . . . the head voice in this position needs strengthening so that you'll not crack . . . . This is the only way that a truly free extremely high voice can be developed. And it will be some time until you find the exact point of coming together between the two registers. It may happen in a month . . . . Gradually you will find that you don't lose the track, but for the process now, it has to be this way. Feel that you are yodeling from one voice to another (10).

I want to begin to take the heavy load off of your extreme top. This is a thing that we have to do with spintos because they are inclined to carry too much weight up (35).

Remember one thing, that as long as you live is the perfection of your scales is the basis of your singing. The understanding of your scales, the understanding of the blending of the registers, how they blend and the alteration of the vowel to help you get into this passaggio correctly (15).

The break problem is not what happens on the top, but what happens before you get there. The voice must be in that protected altered position. This is very important for you in perfecting your scale (16).

I want you to give me a real ugly manly voice. That will strengthen your whole voice, not that you are going to carry it up . . . . Great contrasts of the registers. The more you contrast the registers, the more you'll have to put together in your jointed voices. Never carry the full chest voice any higher than c-d-e, never force it above that . . . (37).

Say to yourself, "I have put the cords together exactly right. As I go up I will narrow the point that I feel on my vocal cords. Instead of intensifying, I will narrow the point as I go up . . . . My cords are together this way in the beginning of the scale and as I go up, they gradually come down (thin) and at the very top, they are pen-point together as far as the tension of my vocal cords are concerned." Keep that in mind because it's that pushing too much tension against your vocal cords that makes you crack. Learn to sing on high notes on only part of our vocal cords, this takes the heavy weight out of the medium and yet we don't lose brilliance and we don't lose power, but we've learned to refine the point of the vocal cords (18).

The ideal singer comes to the place where his registers are perfectly balanced all the way through from the bottom to the top. You might say that he is singing in one register . . . the better the scale is equalized, the less he feels the jumps in between (the registers) (21).

Question: There is a different feeling on E above high C. Lindquest: That should be pure whistle registers, otherwise it is a pushed sound and would invariably be under pitch (21).

Can you find one [u] in which your lips are only open to the extent of a small pencil . . . . The whistle register, I'm looking for the whistle register . . . . The voice must be brought to this point of focus. Practice your whistle register. The only thing a colortura can do to make those pitches accurate and to make them keep from spreading and from also wobbling a little bit.

Question: How high should I take this?

Lindquest: About high E<sup>b</sup> above C or a D natural. It is the whistle register which is the secret basically behind all beautiful women singing. All women. I get this from my deep altos because this is a focuser and the thing that keeps the beautiful round sweetness and purity in the voice instead of the push (21).

Put more whistle tone into it. We must not have it restricted to any one little spot. The whole instrument should be set in vibration (21).

Question: Should I start using more of the head voice, lower? Where should I use more? Lindquest: You should begin using your head voice definitely around C#. It's got to begin to come in there. That's the influence of the head voice in the passaggio. If you don't, you are going to carry up too massive a chest voice . . . . Most tenors say that they begin to feel it on a D . . . (23).

Now this could upset you just a little psychologically because a woman hates to be sounding like a man and a man hates to sing falsetto, but they're there and they must be coordinated (41).

Oh E<sup>b</sup>1 you must go into your passaggio. That is the feeling of your passaggio where the vowels must all get more this way (vertical) and not so much this way (horizontal), you see white, shrill, metallic (41).

Remember the sensation of the yodel and even have it a bit in your medium (voice) to take the weight off . . . (41).

. . . . Remember that an unfocused sound in either register (chest medium), there will be a break in-between.

The focusing of the sound, the centering of the tone gives you a gorgeous meeting of the voice . . . (43).

Now everything above the bass staff, you should alter the vowel. In other words, you begin altering (the vowel) on the B<sup>b</sup>. This is your passaggio, same way with the tenor, everything above the staff in the passaggio. In the true bass the passaggio is about a note and a half lower . . . the passaggio varies (38).

Can you have your lips more in the whistling position? Now this is a position that we never use in our real singing. It sort of separates what I like to call the whistle register (45).

. . . . Right here, C to E, you are beginning to make a transition into medium register therefore you begin altering the vowel. Modifying the vowel very little . . . . It's like two railroad tracks. You are going on one track in your full chest register and then when you go into that medium feeling, it's like a railroad, like a switch-over. There is no click, there is no break, you blend into it. To build a perfect scale is the basis of good singing (45).

Can you give me a speech yodel? That's the way you feel when you go up to the high note. You don't try to

carry up what you have on the bottom. It's a complete switch (45).

. . . . We balance the registers which is what we're after. We have basically the head register and then chest register and the medium is a combination of the two. We must understand our instruments. And what do we go by? We go by not how it sounds to us but how it feels. Listening to one's self too much can be a great danger . . . (45).

. . . . That little break in there are the two so called registers trying to meet. You try to seek for the lighter register to begin coming in sooner as you make the decrescendo . . . (39).

. . . . You have to be careful when you come down into your medium, not to get into too heavy a baritone quality, otherwise you're going to begin to have to lift that baritone quality out. Stay in your head as much as you can coming down (tenor) (34).

I just can't teach without strengthening the registers. Where often you find one weak . . . in women you find the chest register sometimes very weak (20).

[Coperto] never forget this exercise. You do it like a daily dozen. And you'll get so you can do it any

time of the day or night. You'll be built in just like a tennis player has built in certain techniques and a golfer has built certain basic techniques. Here you have your basic "swing" of the joining of registers so that your scale apparently no longer is anything but one thing from top to bottom (15).

. . . . Remember how this high voice feels because it is going to grow a little bit from what it is now as the mechanism gets a little firmer. This is the way your extreme high voice is going to feel. This is going to eliminate your pulling up so much weight as you do and cracking. We're healing that tendency to crack in your scale (17).

Keep your cords together and it's a little tiny tone. It isn't a big one as you pass up. As you pass up the tone gets thinner and thinner and thinner. If you try to make it too massive, too loud, too heavy it's going to collapse (9).

. . . . You are beginning to feel the tendency to crack up there as you get the idea that you must not carry any weight up. It must find the spout that we find on the [i, ye, ya, Coperto 1.3] . . . . It will take you around a year of intelligent work this way to clear up your top . . . (9).

You looked up for that high note . . . . You are pushing much too much air. You're not closing your cords very neatly before you start. Almost what is happening here is that your breath is shattering the registers apart (15).

Hold your breath back on that high note. Don't you push breath so that the cords split. Hold your breath back (24).

It's a great thing to feel the amount of voice to use on your top. We have an idea that top notes have to be very, very loud. Not so (25).

Don't think that it is a higher note. Think that it is merely the rate of vibrations going faster . . . . Nothing goes up to do it . . . (3).

. . . . Try to carry this wonderful quality you have coming down as far as you can. That is carrying that break by carrying that top down . . . . Some teachers call that the ringing gold in the voice. And you carry that down into your medium (8).

I'll tell you something about the true dramatic tenor voice. You will have lots of cracks in the first few months or years of your study. Until your head voice and chest voice stay together better . . . . It's like



a gymnast taking up a new exercise. He works at it and works at it and works at it. A trained singer in a way, he is an athlete training certain facilities to happen. In other words, getting the two registers to balance. At present, your real head register is still a little weak. It's a matter of growth (7).

. . . . Remember the sensation of the yodel and even have it a bit in your medium (voice) to take the weight out . . . (31).

## APPENDIX F

### OTHER RELATED AREAS OF VOCAL PRODUCTION

#### Quotations from Voice Lessons by Lindquest\*

Singing is work. W-O-R-K. There is no substitute for it. And yet it is always with a joyous feeling of accomplishment. There will be discouraging times, but just ask the Lord to lead you and He will. That's the only thing that helps me (56).

You must make a very deep study beyond merely fine musicality. A very deep study of the emotional thing because it is only as you develop as an artistic person, as a person capable of expressing these songs that you will really become a fine singer (13).

The composer must have been a man of tremendous feeling to have been able to put this glorious poem to music. So then we go . . . forgetting ourselves and our own gifts in a way, glorifying the inspiration of the art . . . (13).

. . . . You must do lots of translating. You must do lots of reading and feel this poetry . . . . You never sing anything well until you are just a little disappointed in love . . . (15).

\*References follow Appendix F.

How can I impress on my students to try to be the person that the composer was talking about. To carry out the thoughts and ideas of the original poet and then the composer who was thrilled by those words and wrote the music for it . . . get away from just counting time but try to develop yourself as the person . . . . That's fulfilling yourself as an artist (6).

There are two people who sing. There are vocalists who produce beautiful tones . . . . Then there are singing artists. You have to be a good vocalist, but to be able to express--to be the person, more! (6).

You must know what you are singing about and make that the impulse otherwise you will get mechanical sounds . . . . You might as well listen to the phonograph . . . . The whole being is released with the joy of saying those things . . . (25).

. . . . Let's have the beginning of a real event here. Each song is an event. Each song is a new world that you open to yourselves and to your audience (15).

Remember one thing in the career of the singer and don't let it throw you. There will be days for every singer when they are just not in good voice. And a singer who loves his art gets so despondent and goes into a depression . . . and it does him harm and he'll

have less chance of singing well the next day if he allows it to get his goat . . . . Worry is one of the worst things that can upset a singer . . . . We've got to learn to realize that our human bodies are not to sing every day, so if you're not in good voice, go away somewhere and play marbles or something . . . (31).

It is very important that you have a place to do concentrative work . . . . Nothing can replace the time you have alone. Nothing must disturb them (15).

. . . . Don't go into crooning when you are learning stuff, piddling around a little with pianissimos . . . . Practice a great deal mentally and then sing with your full technique . . . . Don't sing too long. Do your practicing with your full technique, but never more than thirty to forty minutes at a time. Some singers say that you can only put yourself in good voice once a day, but I don't believe that. I think that you can have two or three practice periods, if you watch yourself judiciously. Knowing what you're doing every minute through how it feels (37).

. . . . The greatest thing a singer can do is to wake his voice up in the morning and get it under control the first thing. And not to have to baby himself and wait

until late in the afternoon before he feels he is in voice. Great discipline! (15).

. . . . Technique you never abandon. That is always in the background. But it is the servant, not the master. The master is the person and your ideal in your life as an artist is to recreate the original feeling of the poet and the composer who was so thrilled by this poem he couldn't resist putting it to music. So that the people you are recreating are the poet and the composer (13).

. . . . I like to think of the whole man singing. The spirit, soul and body. And the whole body, not the voice stops in any one place, but the whole instrument resounding (39).

Never fail to sing with your heart because it will improve the voice (7).

The voice follows the mind, the soul. The muscles must not precede the mind. The muscles act in response to what happens up there. Read some beautiful poetry to exercise your emotions. Read the Psalms and get the meaning of the words . . . . The voice is merely the instrument to express these things . . . . You must have beautiful musicianship and all that, yes, but the artist who has something to say must have fed on elevating

thoughts, on beauty, on seeing beauty and loving it. The development of an artist is not merely scales and exercises, but we must have God, too. We need tremendous imagination. In your teaching of your students, remember eventually when they get the elementary things, you must stir up their minds so their motives become active. So that the well spring from which they are working is the development of themselves as an artist. An artist is a person who reflects life in one way or another, in painting or sculpture, in literature, in music . . . (40).

. . . . Singers should feel free and not be inhibited by what people may be thinking. You should have that feeling that you can spontaneously burst into song at any time. It's the attitude towards it (8).

. . . . Completely independent of your teacher when you are vocalizing now. Accept their direction if you go wrong . . . . I say he is not to be looking to me for my approval or disapproval. That makes a negative attitude on your part, that you are dependent on me. When you go to sing somewhere and your teacher isn't there and you wonder what's wrong. It's a very, very important thing in pedagogy, that the student be made completely aware of his own motivation and not be prompted and helped by the teacher driving him into it . . . . I make a great mistake by not telling my students that enough . . . because they

get to the fact that they can sing great with their teacher but when they get away everything goes. This is a very, very bad thing because some teachers can take such control of you and themselves, that you lose your whole absolute standing on your own two feet (25).

. . . to be creative in your art is the greatest satisfaction . . . . Each song you sing is a creation, is a new adventure (6).

We see so many singers get up to announce their songs and we don't understand a word they say. Therefore you know their singing can't be too good. When you announce your numbers it should be announced with great long authority, not necessarily loud, but well spoken (46).

. . . and you as a teacher, you are to get to your room (before the first lesson) and have an accompanist come if possible for at least a half hour of good careful voice work on your technique . . . . I always get here fifteen minutes ahead of time when I do my own vocalizing and feel my production. I can't transmit my production to a student unless I have it well in hand (15).

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APPENDIX G

BASIC VOCAL EXERCISES USED BY LINDQUEST

coperto



1. [a]  
[a]  
[a]



- [u]  
[i]  
[i, ye, ya]



2. [a] [ɔ] [o] [u] [o] [ɔ] [a]  
 [a]  
 [e]



3. [a] [a] [ɔ]  
 [a]  
 [a] [o]



- [ɔ] [a]  
 [o] [a]



4. [a]

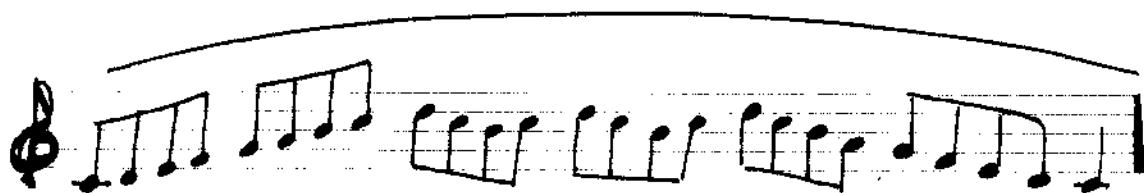
[e]

[ɛ]

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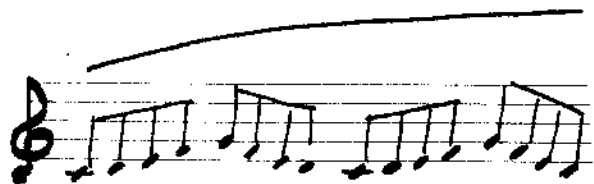


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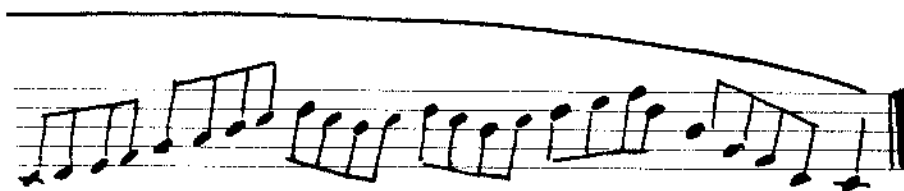


5. [a]

[e]



6. [a]



7. [a] [u] [a]



8. [i]  
[a] [u]

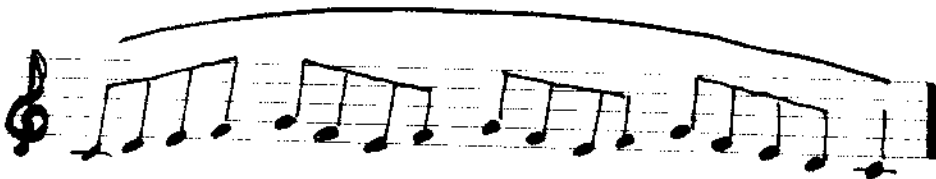




9. ya, ya, ya, ya, ya, ya, ya, ya  
 na, na, na, na, na, na, na, na  
 la, la, la, la, la, la, la, la  
 [ʌ]  
 [u]  
 [ɔ]            [a]  
 [ʌ]            [a]  
 nya, ri, tu, me, kya, jya, be, la



10. [ang]



11. [e]  
 [e, a, e, a, e, a, e, a, e, a, e, a, e, a, e, a, e]  
 [la, la, la, la, la, la, la, la, la, la, la, la, la, la]



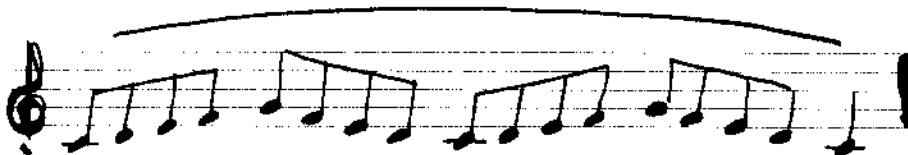
12. [a] [ʌ] [ɔ] [ʌ] [a]  
 [ɛ]  
 [e]  
 [nge]



13. [e]



14. [m] [a]  
 [nge]







18. [a]



19. na, na, na, na, na, na, na

a le lu ya

[u]

[a] [o] [a]

hum

la, la, la, la, la, la, la

[ɛ] [œ] [ɛ]

[u] [o] [u]

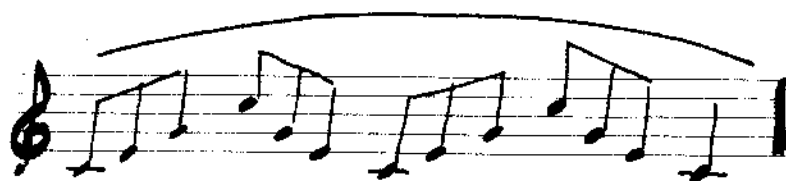
[ɛ]

[a] [ʌ] [ɔ] [ʌ] [a]

[a]

[e]

[i] [oe]



20. [a]

[a]

[e]

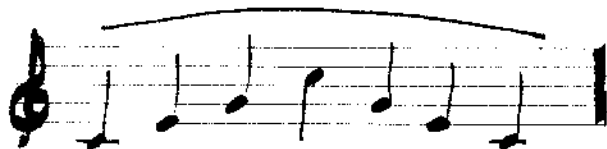
[m]

[o]



21. ng, ng, ng, ng, ng, ng, ng

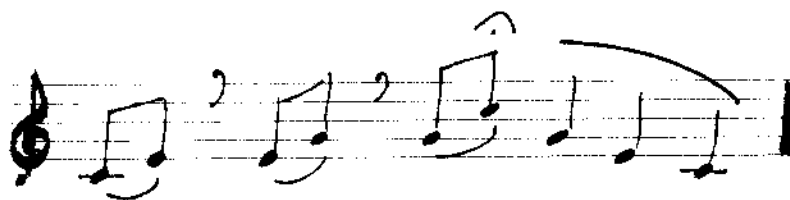
[a a ɔ ^ ɔ a a]



22. [a] [ɔ] [a]

[a]

[u]



23. [n] [n] [n][a]



24. [a] [ʌ] [ɔ] [ʌ] [a]  
 ng, ng, ng, ng, ng, ng



25. [a] [ʌ] [ɔ] [ʌ] [a]  
 [u]  
 a le lu ya  
 [ɛ]  
 la, la, la, la, la, la, la



26. [a] [ʌ] [a]  
 [a]  
 e, a, e, a, ʌ, ʌ, ʌ, ʌ, a, e, a, e, a  
 [a] [ʌ] [ɔ] [ɔ] [ʌ] [a]



27. [a] [oe] [a]

[nga]

[i]

[a] [ɔ]

[a] [ʌ]

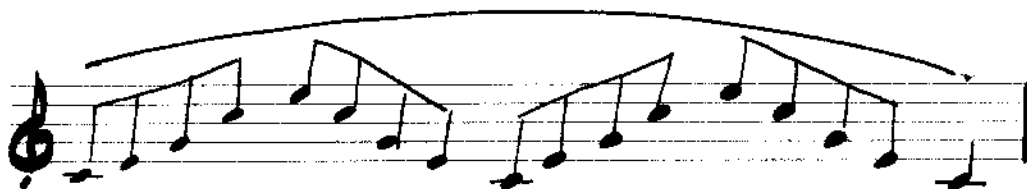
[a] [u]

[e] [e]

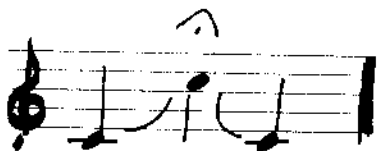
ha, ha, ha, ha, ha, ha, ha, ha

la, la, la, la, la, la, la, la

ya, ya, ya, ya, ya, ya, ya, ya



28. [ɛ] [a]



29. [a]

[e]

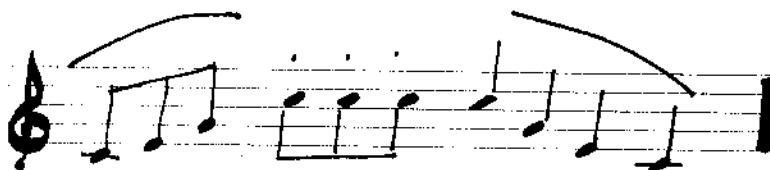
[a] [e] [a]



30. nye, ri, tu, me, kya, nya, be, la



31. nye, ri, tu, mi, kya, nya, be, la



32. [a]



33. [a]

[a]

[u-o-u]



APPENDIX H<sup>1</sup>

Allan R Lindquist  
182 Coronada Circle  
Santa Barbara, California 93109

August 1st  
1981

Dear Ms Forrest-

Your material, so very well categorized, arrived yesterday and I hasten to congratulate you on the remarkable work you have done. It must have taken hours and hours of work to go through all this study and I thank you for your so sincere interest. I have not yet had time to go through the tapes but will in a few days check them out. My health permits me only a very few hours each day for activities.

To write a successful book on singing is an extremely difficult venture. To describe sensations and sounds in singing in cold print can mean one thing to Mr A, and another thing to Mr B in the light of their own vocal experiences

I am enclosing a copy of a paper I originally read about 10 years ago for the San Francisco Singing Teachers Ass'n and was later re-printed by the American Academies. This answers your question, to some degree as to what my "Philosophy of Teaching Singing" is. As I have only this copy left, I would appreciate it if you would xerox it and return the original to me.

If a book eventuates it would have to be based on principles expressed in my "Credo" expressed in this paper. This would be ridiculed by the "Scientific" Voice Teachers (so called) who have reduced singing to what the Computers tell them.

If your dissertation is based on my work don't use "religious" terms - just say "spiritual" or "philosophical" and similar vocabulary. All the history of singers who have really warmed the hearts of vast audiences had this warm spiritual side in their personalities.

Thank you again for your amazing work!

Sincerely

Allan R. Lenoir

APPENDIX H<sup>2</sup>

RE: Transcription of Voice Lesson Tapes

Dear Mr. Lindquest,

Per our letters concerning my doctoral dissertation, this letter will constitute our agreement to permit me to transcribe your voice lessons with various students.

As this is a compilation of your educational material, I feel that it will be beneficial to many and that the work will make your important contributions available for the first time in written form.

Your signature on this letter in the space provided below will enable me to fulfill the purpose of this study which is the identification and compilation of the voice building techniques, vocal exercises formulated for vocal pedagogy by you and to compile a comprehensive and systematic study of these techniques.

Please return a signed copy in the postage paid envelope enclosed. Many thanks for your cooperation.

Very truly yours,

/S/

Margaret Forrest

AGREED TO:

/S/

ALLAN ROGERS LINDQUEST

APPENDIX H<sup>3</sup>

RE: Personal tapes of private lessons with Allan Rogers Lindquest

Dear

This letter will constitute our agreement to permit me to use the transcriptions of your lesson tapes and the resulting information in the body of my dissertation for the degree of Ph.D. from North Texas State University in Denton, Texas. The title of the dissertation is "Allan Rogers Lindquest, His Art of Vocal Pedagogy."

The information contained in the tapes will be used in the following manner:

1. Transcription of data of a pedagogical nature of each lesson.
2. Scoring of vocalises used in each lesson.
3. Compilation of resulting information in instructional areas with data from other student tapes.

Tapes will be assigned an identification number, however, no student will be identified other than by voice type. No data of a personal nature will be used and no copies will be made of the tapes or of the transcriptions. All information will be held in the strictest confidence.

Your signature on this letter in the space provided below will enable me to fulfill the purpose of this study. Please return a signed copy in the enclosed postage paid envelope. Many thanks for your cooperation.

Sincerely,

/S/

Margaret Forrest  
Assistant Professor of Music

Permission granted:

/S/

---

Permission denied:

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## APPENDIX H<sup>4</sup>

### PANEL OF EXPERTS

Six persons were invited to assist in the refinement and clarification of the analysis questions that were used to treat the transcriptions of the Lindquest lesson tapes provided by the participants for this study. These musicians were selected for this panel based upon public and peer recognition of their musicianship and scholarship; their backgrounds cover a variety of academic achievements, professional accomplishments, and goals for the future.

The persons who received the analysis questions for consideration include a prominent professor of voice of a major university whose lengthy teaching career is recognized by the voice profession; a professor of voice of a major university who holds a Doctor of Musical Arts degree in voice and is respected as both a voice teacher and performer; a university instructor of voice and vocal pedagogy who is completing a terminal degree in these teaching areas; two musicians who were formerly engaged in performance and teaching and who operate an agency that assists in the development of the careers of young American singers who desire to study and perform in Europe, and a vocalist who is pursuing a career in American opera.

Five of these persons contacted for this study had studied voice privately with Lindquest; one had studied extensively, while four had experienced varying numbers of private lessons. One person, who had no personal experience with Lindquest, was invited to participate in order to provide the study with a more objective viewpoint regarding the analysis questions.

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## Private Audio Tape Recordings

Student "A" (Alto), privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 1, January 3, 1981.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 2, January 5, 1981.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 3, January 7, 1981.

Student "B" (tenor), privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 1, December 31, 1976.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 2, January 5, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 3, January 6, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 4, January 7, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 5, January 10, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 6, January 11, 12, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 7, January 12, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 8, Conversation I, January, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 9, Conversation II, January, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 10, August 1, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 11, August 3, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 12, August 5, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 13, August 8, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 14, August 10, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 15, August 11, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 16, Conversation, August, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 17, Conversation, August, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 18, April 28, 1978.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 19, April 29, 1978.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 20, January 2, 1980.

\_\_\_\_\_, privately recorded audio tape of vice lesson with Allan Rogers Lindquest, Number 21, January 5, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 22, January 7, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 23, January 8, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 24, January 10, 1970.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 25, January 10, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 26, May 16, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 27, May 19, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 28, May 22, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 29, May 26, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 30, May 29, 1980.

Student "C" (soprano), privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 1, August, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 2, August, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 3, August, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 4, August, 1977.

Student "D" (baritone), privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 1, January 3, 1981.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 2, January 5, 1981.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 3, January 9, 1981.

Student "E" (soprano), privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 1, May 22, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 2, May, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 3, May 26, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 4, May 29, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 5, January 3, 1981.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 6, January 5, 1981.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 7, January 9, 1981.

Student "F" (tenor), privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 1, January 5, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 2, January 7, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 3, January 10, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 4, January 11, 1977.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 5, Conversation, January, 1977.

Student "G" (soprano), privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 1, September 27, 1974.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 2, January 8, 1980.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 3, January 4, 1981.

\_\_\_\_\_, privately recorded audio tape of voice lesson with Allan Rogers Lindquest, Number 4, January 4, 1981.