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The bulk of the volume consists of phonetic transcriptions and translations. For each song text, there is a transcription into the International Phonetic Alphabet (IPA), an English poetic translation, and a translation into French that is based on the word by word translation. Explanatory notes about the pronunciation and translation, as well as musical notes, provide additional insight into performance practice for each song. Three appendixes round out the volume. The first contains a glossary of the vocabulary found in the songs with translation into both English and French. The second appendix catalogues the songs by the four primary categories—calling songs (*bailèros*), dances (*bourrées*), lullabies (*berceuses*), and story songs—and lists the key and tempo for each song. The final appendix is an English translation of the pronunciation notes by Canteloube that appear in the scores. An extensive bibliography offers additional resources for study.

These folk song arrangements are Canteloube's best known work, but the pronunciation and translation of the text can be puzzling to those preparing the opus. Singers, voice teachers, and coaches will welcome this well researched resource. The manual is an invaluable guide for the study and performance of *Chants d'Auvergne*, and it is highly recommended.

Montgomery, Cheri. *Russian Lyric Diction Workbook*. Nashville, TN: STM Publishers, 2021. Instructor's Manual, paper, ix, 205 pp., \$42.50. ISBN 978-1-7352114-3-5. Student Workbook, spiral, \$40.00. ISBN 978-1-7352114-4-2.
www.stmpublishers.com

The study of lyric Russian diction can pose challenges for singers. Some diction manuals, such as *Russian Songs and Arias* by Jean Piatak and Regina Avrashov (Dallas: Pst . . . Inc., 1991), rely upon the International Phonetic Alphabet (IPA), while others, such as *Singing in Russian* by Emily Olin (Lanham, MD: Rowman & Littlefield, 2012; reviewed in *Journal of Singing* 70, no. 3 [January/February 2014]: 379–380), eschew the use of IPA and focus instead on the language as the basis for lyric diction. Cheri Montgomery, who has provided instructional materials for diction since 2004, uses both IPA and the Cyrillic script in this manual for the study of Russian.

Like the other titles in the *Lyric Diction Workbook Series*, this book helps singers to become familiar with a new language through the study of vocabulary, pronunciation exercises, and transcription practice. A useful feature of the volume is the inclusion of QR codes that provide instant access to audio clips of words

and phrases. The vocabulary, drawn from the lyrics of more than 1,000 Russian art songs, choral works, and operas, are organized in the frequency of occurrence. Cyrillic script is used throughout the text.

The first unit of the workbook contains an IPA pronunciation listing of the sounds that occur in Russian, a correlated QR code that offers spoken examples, and charts classifying vowels and consonants according to both quality and articulation. In the subsequent sixteen units (which correspond to the number of weeks in a semester), the sounds of the language are methodically presented and practiced. Every unit contains exercises and worksheets; in some units, enunciation is the focus, while in others, emphasis is on transcription. Students are also asked to practice writing Cyrillic script. When applicable, students are referred to sounds found in other languages, such as the German velar [x]. The appendix contains concise summaries of the rules for transcription and enunciation,

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along with charts for Russian vowels. In the instructor's manual, an answer key appears at the end of the volume.

In addition to drawing upon her own expertise in lyric diction, Montgomery enlisted the aid of singer and diction coach Vita Koreneva. A native Muscovite, Koreneva is the co-founder of DictionBuddy. Montgomery credits Koreneva with finalizing the rules for transcription and enunciation, and providing the detailed pronunciation guidance.

With this volume, Montgomery has provided another useful tool for the study of lyric diction. Like the other resources offered by STM Publishers, this volume is characterized by accuracy, clarity, and functionality; the inclusion of QR codes is especially meritorious. It is highly recommended.

[Reviewer's note: Some books have escaped the attention of this reviewer. Sometimes omissions were due to weather events; Gulf Coast storms have caused several extended and nomadic evacuations for hurricanes, disrupted mail delivery, and an eight-month displacement by floodwaters. Other relevant publications were simply missed. As a *mea culpa*, below is a review of a title that is not new but nevertheless noteworthy.]

Morris, Ron, and Linda Hutchinson. *If in Doubt, Breathe Out!*
Oxford, UK: Compton Publishing, 2017. Paper, xvii, 156 pp., \$49.95.
ISBN 978-1-909082-16-8. www.comptonpublishing.co.uk

In the 1930s, Danish voice physiologist Svend Smith developed a voice training system that could be used with dam-

aged or fragile voices. The regimen, which is known as the Accent Method, incorporated an understanding of the aerodynamic and myoelastic behavior of the vocal folds with existing voice training systems. Although the system was created for use with the speaking voice, it has been effectively used in the training of the singing voice. The Accent Method focuses on developing abdominal breathing patterns and managing onsets with expiration. This volume provides an introduction and overview of the method, as well explaining how it can be adapted for use with the singing voice.

The opening chapters provide an overview of the anatomy and physiology of respiration, complete with diagrams. Authors Morris and Hutchinson also offer a summary of the core concepts of breathing for singing, including kinematic and electromyography studies, and an overview of the topic in the literature of voice pedagogy, from the early writing of Tosi and Mancini to those by William Vennard, Richard Miller, and Janice Chapman. An explanation of the principles and practices of the Accent Method is followed by delineation of how it can be modified for singers. A research project measuring the efficacy of the Accent Method found it was effective in improving young voices, and information about that study is offered. The remaining five chapters—half of the book—is devoted to the explication of practical exercises for using the Accent Method. The rhythmic and sung exercises are notated, and photographs of optimum postures provide additional guidance.

Morris and Hutchinson have backgrounds in performance and pedagogy.

Ron Morris holds degrees in Speech Therapy and Vocal Performance, serves as Practice Director and Senior Speech Pathologist and Audiologist at Brisbane Speech and Hearing Clinic, and is Lecturer in Vocal Pedagogy and Vocal Health at several schools, including the Guildhall School of Music and Drama in London. Linda Hutchinson served as principal soprano for the D'Oyly Carte Opera Company, and is part of the Vocal Staff at her alma mater, the Guildhall School of Music and Drama. The experience and expertise of the authors are evident throughout the volume. Voice pedagogues who are interested in learning more about the Accent Method will find this book an excellent introduction to the system.



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