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Beyond the Standard Singing Languages: Incorporating Czech Art Song into the Collegiate Voice Studio

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BEYOND THE STANDARD SINGING LANGUAGES:
INCORPORATING CZECH ART SONG REPERTOIRE
INTO THE COLLEGIATE VOICE STUDIO

By

Lauren Elizabeth Hartman

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

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Beyond the Standard Singing Languages: Incorporating
Czech Art Song Repertoire into the Collegiate Voice Studio.

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Dr. Judy O. Marchman.

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The standard singing languages for the average American collegiate singer often consist of English, German, French, and Italian. These languages contain some of the most frequently performed vocal repertoire used to develop and teach young singers. However, using recently published resources, teachers can expand their students' repertoire choices to other languages, such as Czech. Compelling reasons for including Czech art song repertoire in the voice studio are (1) the similarities between the International Phonetic Alphabet symbols of the standard singing languages and Czech phonetics, and (2) the musical and stylistic similarities between nineteenth century Czech art song and other nineteenth century standard vocal repertoire. From this perspective, the Czech language will be shown to be approachable for students and teachers. To assist teachers in assigning this repertoire, three significant resources have been created as part of this project: (1) a phonetic chart and pronunciation guide for the new phonemes found in Czech; (2) a sample repertoire guide to nineteenth century Czech art song, graded by difficulty and; (3) transcriptions and translations of two songs by Leoš Janáček, which were previously unavailable. With these new resources, Czech art song can be used effectively as a teaching tool in the collegiate studio.

Dedicated to my dear family—Mom, Nana, and Ross.

And to Seth.

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To begin, I would not even be aware of the wonderful body of repertoire that I am discussing in this essay were it not for my very first voice teacher, Rosemary Gast, who introduced me to the beauty of Czech song while I was still in high school. Beyond the immense amount of repertoire I learned from her, I credit her with nurturing my love for singing and helping me express these beautiful songs by giving me a solid technical vocal foundation. She has my love and eternal thanks.

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Where would I be without my family—my mother, grandmother, and brother—who have always encouraged me and kept my spirits up in every aspect of life. I learned

to be the person I am from them, which has given me the courage and fortitude that the pursuit of this degree requires. I owe them everything.

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Chapter 1: Introduction

Collegiate voice teachers use a variety of criteria to help assign repertoire in their studios. These factors include a student's musical abilities and their understanding of style and language. The teacher's own language and musical abilities, as well as knowledge of literature, also play a large part in making informed repertoire choices. As with any instrument, there is a canon of repertoire historically deemed appropriate for teaching. Most, if not every student of voice, will sing a piece from the *24 Italian Songs and Arias* anthology during their college career.¹ Sound pedagogical reasons can be found for the use of standard songs in the voice studio; however, teachers may tend to focus only on familiar literature. This approach limits the variety of song selections and may also be less effective in addressing each student's vocal needs and capabilities. Carol Kimball, noted pedagogue and art song researcher, reflects on the challenge of assigning voice repertoire when she says,

[i]f one has multiple recitals coming from his/her studio in one semester, it is tempting to fall back on literature that springs easily to mind as a "comfortable assignment." Usually that repertoire does not lend itself to a "one size fits all" model, and further, does nothing to ignite students' interest beyond simply learning the music.²

Kimball's suggestion is to explore repertoire outside the well-known body of voice art song literature to inspire students and to avoid simply assigning every student similar pieces, though doing so may be helpful for certain pedagogical reasons. She

¹ *Twenty-Four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries* (New York: G. Schirmer, 1948).

² Carol Kimball, "Tweaking the Song Recital," *Journal of Singing* 66, no. 2 (November/December 2009): 207, <http://access.library.miami.edu/login?url=https://search.proquest.com/docview/1403272?accountid=14585>

reminds voice teachers of the duty they have when choosing repertoire, stating the following:

[t]eachers need a basic knowledge of repertoire in all languages and voice classifications, and should be able to select song repertoire appropriate for each student's level of development. Carefully chosen vocal literature provides a conduit through which vocal development may be channeled.³

Carrie deLapp-Culver, a researcher and advocate of Spanish art song, concurs, and encourages teachers to widen their repertoire knowledge for their students' benefit. She suggests that “. . .early exposure to a variety of languages and music style can broaden the promising performer's horizons.”⁴ Additionally, she asserts that the growing number of resources available for transcription and translation allow students to learn repertoire beyond the common singing languages of Italian, French, German, and English.

Despite the availability of resources to assist with diction and repertoire in languages outside the common singing languages, a great body of this repertoire remains under-represented in the voice studio. Many teachers may tend to shy away from repertoire that lies outside of the common singing languages for a variety of reasons. One reason may be that for many years repertoire guides and scores have indicated that songs written in languages outside of Italian, French, German and English should be sung in either German or English translation.⁵ Until the last ten years, some of these art songs

³ Kimball, “Tweaking the Song Recital,” 210.

⁴ Carrie deLapp-Culver, “Repertoire with Results: Embracing Spanish Art Song,” *Journal of Singing* 73, no. 2 (November/December 2016): 160, <http://access.library.miami.edu/login?url=https://search.proquest.com/docview/1838426854?accountid=14585>

⁵ See, for instance, Sergius Kagen's *Music for the Voice*, Berton Coffin's multi-volume *Singer's Repertoire*, and Nora Espina's *Voice Repertoire*, which list foreign language art songs originally written in Russian, the Scandinavian languages, Czech, and Spanish in German or English translation only.

could not easily be found in the United States printed in the original language. Current repertoire guides, such as Kimball's *Song: A Guide to Art Song Style and Repertoire*, list art songs outside the common four singing languages in their original language and encourage their performance in the original language. Any perceived difficulty arising from an atypical language should not create a barrier that excludes repertoire from the collegiate voice studio.

Bridging the language knowledge gap is one of the primary concerns teachers have when attempting to incorporate art song outside the common four singing languages. Once teachers are confident in a student's ability to pronounce the Italian, French, German, and English languages, additional study of art song outside the common singing languages may be the logical next step in a student's musical development. As will be shown, an abundance of art song exists in the Czech language, and these pieces are approachable both phonetically and musically.

Timothy Cheek, the leading Czech diction expert and author of *Singing in Czech*, makes a strong case for learning Czech repertoire and the approachability of the Czech language. While Czech is categorized as a Slavic language and does not come from the Germanic branch of world languages, many of its characteristics are clearly connected to more common singing languages.

Firstly, "Czech is written in standard Latin print," and therefore, it is visually less intimidating and does not require transcription.⁶ This fact eliminates an initial challenge, since it allows the singer to easily read the text. Secondly, several parallels exist between

⁶ Timothy Cheek, *Singing in Czech: A Guide to Czech Lyric Diction and Vocal Repertoire* rev. ed. (Lanham, MD: Rowman and Littlefield, 2014), 3.

the Italian language and the Czech language. Cheek explains Czech vowels “are very close to that of Italian, and Czech is the brightest of the Slavic languages.”⁷ Similar to Italian vowels, Czech vowels are the primary source of length, as opposed to languages as English and German, in which the primary source of length is the consonant. These longer vowels encourage a natural *legato*, which is a desirable quality in vocal production for developing students.⁸ Additionally, several unaspirated Czech consonants, such as /p/, /t/, and /k/ will be familiar sounds to those who have studied Italian, and Cheek notes that the “frequent use of palatal sounds” such as these is conducive to healthy singing.⁹

Beyond these considerations, the amount of new material a teacher or student must learn to begin reading and pronouncing Czech phonetics is minimal. Unlike languages such as Chinese or Hawaiian, there are no additional vowels outside those used in the standard singing languages. Vowel pronunciation of the standard five (a, e, i, o, u) does vary slightly, but closely mirrors Italian vowel pronunciation. The introduction of four new consonant symbols and their corresponding sounds is the only requirement to read Czech International Phonetic Alphabet (IPA) transcriptions.

Purpose and Rationale

The purpose of this essay is to provide a resource guide for collegiate voice teachers who want to incorporate Czech nineteenth century art song repertoire into the studio. Students moving into atypical languages may find Czech to be a natural segue because of its shared phonetic similarities with the four common singing languages of

⁷ Cheek, 7.

⁸ Ibid., 3.

⁹ Ibid., 4.

Italian, French, German, and English. Possessing a general background in the IPA for the four common singing languages will equip teachers and students to learn repertoire in Czech with relative ease. After learning a small number of new IPA symbols and pronunciation alterations, teachers and students will have a foundation for exploring a wealth of new song repertoire.

The resources in this essay include: (1) a phonetic chart and pronunciation guide for the new phonemes found in Czech; (2) a sample repertoire guide to nineteenth century Czech art song, graded by difficulty, and; (3) transcriptions and translations of two songs by Leoš Janáček, which were previously unavailable.

Discussion of the unique aspects of the Czech language include alterations in word stress indicators and the meaning of additional orthographic and IPA diacritical markings. The phonetic chart will list the new consonant phonetic symbols encountered in Czech and discuss their pronunciation.

While efforts have been undertaken by different authors to standardize and solidify IPA transcription practices for the Czech language, inconsistencies exist within transcription techniques. Authors make their own distinctions and choose to use different symbols for the same spelling or sound of a word. Additionally, sung Czech diction does not always follow the same rules as spoken diction. Because of these variations, comparisons are made within existing phonetic transcription practices, which allows teachers to gather the crucial elements needed to approach various IPA transcriptions in Czech.

Little repertoire analysis has been done in the area of Czech art song. Most resources give musical and textual descriptions of pieces without discussing any technical

criteria that would assist in grading and assigning songs. This project fills a void in repertoire research because there is not a current resource that compiles the practical aspects of learning these foreign language art songs and presents a corresponding list of pieces for different student levels. Currently, teachers must assign Czech repertoire with little guidance in the areas of the song's language and musical difficulty. A listing that offers specific songs for specific levels of singers has not been created for this area of voice literature. This essay gives teachers a listing that divides repertoire into difficulty levels based on specific grading criteria. This information is crucial for teachers and assists them in gathering the knowledge needed to assign these art songs.

Finally, two transcriptions and translations of songs by Leoš Janáček are included in the appendix of this project. Neither of these songs have been transcribed previously. New IPA transcriptions improve the accessibility to Czech art song for teachers and students alike.

Background and Review of Literature

Timothy Cheek authored the preeminent volume on Czech diction and transcription. His book delineates several aspects of singing diction and phonetics, creating the foundation teachers and students need to begin approaching the Czech art song repertoire. He addresses the following significant concepts: (1) syllable and word stress; (2) vowels (including double vowels and diphthongs); (3) consonants (including double consonants); (4) grammar rules governing prepositions, pronouns, and other language irregularities that influence stress and pronunciation; and (5) a discussion of the variances between the Moravian dialect, the Slovak language, and Czech. A large portion of this volume is dedicated to transcriptions of pieces that Cheek deems significant in the

Czech vocal repertory. Art songs, chamber works, and opera arias and scenes are among the types of pieces that are included. Representative composers include Bedřich Smetana, Antonin Dvořák, Leoš Janáček, Bohuslav Martineů, Pavel Haas, Vítězlava Kaprálová, and Sylvie Bodorová. For each composer, Cheek gives a complete list of their vocal works and presents transcriptions and translations of significant selections. The transcriptions and translations are invaluable when studying Czech song repertoire.

Several appendix sections in Cheek's volume give further information for locating scores and identifying publishers, as well as information on Czech poets and other Czech language resources. A recorded pronunciation guide is also available and features native Czech singers pronouncing and singing all the sounds discussed in Cheek's book. The examples feature complete words, spoken and sung by both a male and female singer.

In his diction guide entitled *The Songs and Texts of Antonin Dvořák*, David Adams uses Timothy Cheek's research as a framework for his own transcriptions. Adams does present certain aspects of Czech diction differently, however. Adams presents a diction guide that streamlines aspects of Cheek's work, narrowing the spectrum of vowels considerably and altering several consonant symbols. His approach to consonants does create consistency with current IPA transcription symbols and practices, but also adds more new IPA symbols. The volume contains the complete phonetic transcriptions and translations of all of Dvořák's solo songs and Moravian duets, as well as Bedřich Smetana's cycle *Večerní písně*, arranged chronologically according to the song publication dates. Before each opus, Adams gives background information regarding the compositional circumstances of the pieces, information about the author of the text, and

score publication and first performance details. Other information includes score resources and an extensive discography.

Methodology

The crucial phonetic distinctions between Czech and the four common singing languages are discussed in detail. To support this discussion, an IPA chart is included which contains a list of the new Czech phonetic sounds and symbols. This chart shows both the orthographic letters and IPA symbols for each sound, and describes aspects of sound production in the following ways: (1) labial production; (2) lingual production; and (3) palatal production. The information presented in published singing diction guides for transcribing Czech is compared and discrepancies among transcription practices discussed and clarified.

A repertoire list is part of this project and includes information on salient pieces from the Czech nineteenth century art song repertoire for each collegiate category of (1) easy (suggested for freshman/sophomore students); (2) moderate (suggested for junior/senior students); and (3) difficult (suggested for advanced college students or graduate students). This categorization is based on the deLapp Culver Song Analysis Protocol, which refines and adapts criteria from the Ralston Repertoire Difficulty Index. The following information for each piece is included in the repertoire guide: (1) title; (2) composer; (3) key(s) and range(s); (4) score source; (5) translation source; (6) transcription source; (7) new phonetic sounds; and (8) difficulty ranking.

The adaptation of the Ralston Repertoire Difficulty Index by Carrie deLapp-Culver is used when categorizing the suggested song literature. In the Ralston Index, all the categories listed are not rated numerically, but only as easy, moderate, and difficult.

The index consists of several small categories referring to the voice, such as range, tessitura, melodic line, and phrases, which are all closely related. deLapp-Culver alters Ralston's index by adding numerical values to each ranking category, such that one to two is easy, three to four is moderate, and five to six is difficult. She combines categories to make analysis simpler and a ranking easier to determine. For example, the category titled "melody" comprises three sub-sections: (1) range; (2) contour; and (3) tessitura. Each sub-section is rated numerically as mentioned above. The combination of these smaller categories and an addition of numerical values allows an analyst to assign a clearer ranking. A piece may be easy melodically, but difficult rhythmically, and the numerical system that deLapp-Culver designed accommodates this difference. She also designates a section for "text" with a sub-section for pronunciation under it. The ability to rank this aspect of an art song is critical for dividing pieces into levels of difficulty, especially when considering a language outside the four common singing languages.

Two songs by Leoš Janáček are presented in transcription and translation. The song text, the IPA transcription, and the word-for-word translation are included together and arranged vertically line by line to facilitate the reading of all three aspects at once. The transcriptions are based on the information found in both Timothy Cheek's and David Adam's work regarding the Czech IPA. These transcription choices reflect a teacher's or student's familiarity with the phonetics found in the common singing languages, and not necessarily the exact rules according to the International Phonetic Association. The translations are approached using several dictionaries to ensure the accuracy of translation from the nineteenth century texts.

Ultimately, this project is focused on creating a concise IPA symbol chart with

pronunciation guidelines for the new phonetic sounds in the Czech language, comparing and clarifying transcription practices in Czech, compiling a graded list of Czech repertoire, and creating new transcriptions for teachers to use in the voice studio.

Chapter 2: Phonetics

The current experts in the field of Czech lyric diction are Timothy Cheek and David Adams, both of whom wrote diction and transcription guides for singing in Czech and created many IPA transcriptions of Czech art songs and arias. As teachers and students read these guides and transcriptions, it may be helpful to know how transcriptions vary based on author, strategies that could make learning texts easier, and a few of language rules that may not be reflected in transcription practices. Many languages outside of Italian, French, German, and English do not have completely standardized transcription guides, and therefore, phonetic guides can be somewhat inconsistent. Within Czech phonetic transcriptions, many phonetic symbols exist which are also found in Italian, French, German, and English. New symbols are discussed and suggestions for pronunciation are included.

Syllable and Word Stress in Czech

The Czech language is unique regarding word stress, in that it consistently falls on the first syllable of a word. Musicologists particularly note the way Bedřich Smetana and Leoš Janáček set text in many of their operas. John Clapham discusses the fact that in Czech, the “unvaried stresses on the first syllables” cause an almost unavoidable musical emphasis as well.¹⁰ He notes that Smetana’s setting of text, especially, is full of “trochaic rhythms” (meaning that the word stress is on the first syllable of each word in a line of text), and the rhythms emphasize musical strong beats because of the unvaried text stress.¹¹

¹⁰ John Clapham, *Smetana* (London: J.M. Dent and Sons, Ltd., 1972), 117.

¹¹ *Ibid.*

Universally, word stress in Czech is indeed on the first syllable. Adams discusses stress as being consistent in Czech, stating “[w]ord stress in Czech is always on the first syllable.”¹² Cheek describes the stress as a “weak, fixed stress” in comparison to languages like English and German, in which a “strong, free stress” can fall on any syllable.¹³ Because of this understood concept, transcriptions from both Cheek and Adams do not consistently include the standard IPA stress marker.

Of more importance than syllable stress is vowel length, which determines word meaning and exists independently of word stress. This is a difficult concept for non-native singers, because in many other languages word stress and long vowels are contained in the same syllable.¹⁴ Adams mentions that “[l]ong vowels are about twice as long as short vowels” in Czech.¹⁵ However, a long vowel does not necessarily fall on a stressed syllable. Cheek notes that non-native speakers will need to be cautious when vowel length occurs on final syllables. The temptation is to shorten final syllables rather than to emphasize them.¹⁶ Vowel length in both transcriber’s sources is expressed by the standard IPA symbol [:].

An important distinction in Czech is the treatment of double vowels and consonants and their respective lengths. A double consonant spelling will not necessarily

¹² David Adams, *The Song and Duet Texts of Antonin Dvořák* (Geneseo, NY: Leyerle Publications, 2003), 164.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Adams, 163.

¹⁶ Cheek, 107.

receive additional length, as in Italian. Double vowels may receive additional length, or the pronunciation may be altered, as in /ii/, which is usually pronounced [iji].

Czech Vowels

David Adams' approach to the Czech vowels is narrower than that of Timothy Cheek. He transcribes them as follows: /a/ is always [a]; /e/ is always [ɛ]; /o/ is always [ɔ]; /u/ is always [u]; and /i/ and /y/ are always [i]. Cheek makes a distinction between long and short vowels in a few instances. He transcribes short /i/ as [ɪ], and long /i/ and /y/ as [i:]. Adams states that this is unnecessary because "[a]ll other Czech phonetic sources use only [i]."¹⁷ Even within these few discrepancies, there are no vowels or diphthongs in Czech that are outside the IPA symbols found in Italian, English, German, or French. The only diphthongs that exist are the long and short versions of [ɔu], [au], and [ɛu].¹⁸

Most students and teachers are familiar with the [j] sound in IPA, commonly referred to as one of the "glides." It is important to note that this sound exists in Czech, and can be transcribed into IPA in more than one way. Depending on when the glide occurs in a word, Timothy Cheek notates it as either [j] or a superscript [i]. David Adams allows for this sound by transcribing the surrounding consonants in a way that implies a glide, and does not use the [j] in combination with other consonants.

¹⁷ Adams, 163.

¹⁸ Cheek, 14-15.

Czech Consonants

Cheek notes “all the Czech [consonant] sounds are familiar to the singer who has sung in Italian and German” with only a few exceptions.¹⁹ Many consonant sounds align with German pronunciation rules specifically.²⁰ Adams mentions that “[t]he difficulty with Czech is learning the consonant sounds and sound combinations that are unfamiliar from western European languages.”²¹ Generally, consonants are grouped into all voiced or all unvoiced, which helps with articulation.

Cheek gives an excellent comparison of the voiced and unvoiced consonant pairs. While the unvoiced consonants are not aspirated, Cheek emphasizes that they are also not palatalized. Cheek and Adams agree in their discussion of the consonants /b/ and /p/. They are pronounced with no aspiration, though the IPA symbol is the same as one would see in other languages where the sounds are aspirate.²² This is similar to the standard transcription method for Italian, where dental consonants are understood, and no special transcription markers are generally used to express the lack of aspiration.

Cheek uses an additional IPA symbol for the letter /m/ to denote the elongation of the sound into a brief hum. This symbol is [m̤] and occurs at the end of words on occasion. Adams does not include this symbol in his guide, and only transcribes [m].

The letters /d/ and /t/ can be voiced or unvoiced. When the symbols [d] and [t] are used, the understanding is that both consonants, while voiced, are unaspirated. Unvoiced versions also exist, which Cheek transcribes as [dʰ] and [tʰ]. These sounds are palatal,

¹⁹ Cheek, 76.

²⁰ Ibid., 31.

²¹ Adams, 163.

²² Ibid., 166.

meaning that the body of the tongue does contact the hard palate while the tip of the tongue remains behind the bottom teeth.

Adams' approach is to transcribe these unvoiced consonants, plus several others, by the following method. He says the following:

[f]or Slavic languages the currently accepted phonetic rendering of palatalized consonants is to add a cedilla to the consonant-letter. In Czech, this occurs with seven sounds /n/, /t/, /d/, /b/, /p/, /v/, /f/.²³

Using the cedilla implies a slight glide upon release of the consonant sound. Most commonly, the consonants with cedillas are seen in Russian IPA transcriptions. This approach does streamline the number of symbols needed to express these glide sounds, but adds a visual component of unfamiliarity for students and teachers new to the Czech language. Cheek does not use the cedilla for any consonant sounds; instead, he uses an already familiar consonant, such as [ɲ] or [ɳ], or a consonant plus a glide, such as [dʒɛ].

In the same way, Cheek uses the IPA symbol [ɲ] for the palatal /n/ in Czech. Adams groups /n/ in with the other consonants that he transcribes using the cedilla, as previously discussed. However, Adams does mention that “palatalized ‘n’ is essentially the same sound as Italian and French [ɲ].”²⁴ For students and teachers beginning their study of Czech, there may not be a compelling reason to use the version of /n/ with the cedilla, since the sung sounds are virtually the same, and the symbol [ɲ] is already a familiar one.

Adams transcribes the orthographic letter /h/ differently than Cheek, simply using the symbol [h] to indicate an aspirated or unaspirated /h/, though an unaspirated /h/ rarely

²³ Adams, 168.

²⁴ Ibid., 169.

occurs in Czech.²⁵ Cheek uses the symbol [fɨ] to indicate an aspirate /h/.²⁶ Using a symbol that distinguishes between an aspirate and unaspirated sound is crucial, because non-native speakers often tend to pronounce [h] as the unaspirated /h/ in English.

Notably, and importantly for those versed in the traditional singing languages, Cheek and Adams mention that a single flipped /r/, as in British English or Italian, is not found in the Czech language. However, they both state that there could be variations in the number of flips for an /r/ based on text emphasis and emotion.²⁷ Regardless of the emphasis and number of flips, the symbol [r̄] is used in transcription to indicate a rolled /r/.²⁸

Vocalic consonants present a challenge for English speakers, not in recognizing the IPA symbols but in creating the consonant sound and sustaining it for most of a syllable. Cheek defines the vocalic sounds as [l̄] and [r̄]. Adams uses [l̄] and [r̄] with hyphens inserted to denote the syllable separation and indicate a sustained sound.

Adams reminds singers that a vowel will sometimes need to be used to begin the sustained consonant sound and suggests a “neutral schwa which assumes a shape similar to [œ] but without the lip rounding found in the French version.” This neutral sound is not generally included in IPA transcription and is a rule that is assumed.²⁹ Cheek will

²⁵ Adams, 166.

²⁶ Ibid.

²⁷ Cheek, 67.

²⁸ Adams, 166.

²⁹ Ibid., 167.

occasionally insert a schwa in parentheses in his transcriptions to assist with sustaining [ɚ].³⁰

Adams describes the voiced /ř/ as “the unique Czech sound.” Cheek concurs, stating that there is not another European language that contains this sound.³¹ The IPA symbol and the orthographic letter are identical, and both authors transcribe this sound in the same way: [ř]. Students and teachers will find this sound to be one of the new symbols with which they will become familiar. Learning to pronounce this sound is important, since it occurs frequently in Czech. English speakers will need to take time to dissect and practice this sound because it requires a completely new coordination for pronunciation.

An unvoiced counterpart of /ř/ exists, and is transcribed differently by both Adams and Cheek. Adams transcribes this sound as [ř̥], while Cheek transcribes it as [Ř̥]. Adams’ choice is technically correct according to current IPA practices, but Cheek’s rationale is that the [ř̥] too closely mirrors the other voiced /r/ symbols. He suggests that since this sound is unique to the Czech language, it should have its own distinct symbol, and he chooses to use [Ř̥]. This is another symbol and sound that students and teachers will need to practice, since it, like its voiced counterpart, is not found in the other common singing languages. The symbols for the vocalic, voiced, and unvoiced versions of /r/ look very similar, so care must be taken when looking through transcriptions to identify each one.

³⁰ Cheek, 27.

³¹ Ibid., 68.

One of the most unique IPA symbols in the Czech language is [ɣ], which is a voiced [x]. Adams explains that “voicing is simply added to the fricative sound” to pronounce [ɣ].³² This sound occurs when the orthographic combination /ch/ found at the ends of words is followed by a paired voiced consonant; thus, the /ch/ combination becomes voiced as well.³³ Both Adams and Cheek mention that this symbol and sound is also found in Spanish.

Once a teacher and student are aware of the few new symbols seen in Czech IPA transcriptions and realize the effects of differing transcription methods on pronunciation, they may find that the transition from the common singing languages to Czech is not extremely difficult. With very few exceptions, the phonetic symbols and other IPA markings in Czech transcriptions are consistent with what teachers and students see in transcriptions of Italian, French, German, and English texts. These similarities allow a faster assimilation to the Czech language and song repertoire.

³² Adams, 173.

³³ Ibid.

Chapter 3: Implications for the Voice Studio

Teachers who are interested in expanding their knowledge of repertoire are encouraged to think beyond finding new, interesting songs for students to sing. The benefits of expanding repertoire and language knowledge go beyond finding art song outside the standard vocal repertoire. Phonetic study of a new language can have technical vocal benefits in addition to the interest generated in learning new pieces.

The Value of Phonetics in Vocal Production

Encouraging students to think about vocal production in terms of phonetics is valuable. The renowned pedagogue, Richard Miller, states that learning and using the International Phonetic Alphabet creates specific vocal benefits; namely, that the awareness of the changing vowel shapes assist singers in creating an appropriate acoustical space in the vocal tract. He explains this in the following manner:

The chief value for the singer in thinking phonetically is not in the improvement of language sounds but in the recognition that the constantly changing postures of the vocal tract for vowel definition, represented by the IPA symbols, contribute directly to the timbre of the voice and participate in producing what singers term a ‘resonant’ sound.³⁴

Miller continues this discussion by reminding readers of the aspects of the vocal system over which singers do have what he calls “conscious control.”³⁵ One of these aspects is the resonance system. This system includes all supra-glottal portions of the vocal tract, specifically the mouth, soft palate, lips, tongue and jaw. He notes that using the International Phonetic Alphabet encourages

³⁴ Richard Miller, *On the Art of Singing* (New York: Oxford University Press, 1996), 53-54.

³⁵ *Ibid.*, 54.

consideration of these acoustic aspects.³⁶ Miller admonishes singers and teachers to include discussion and awareness of vowel shapes and forms in the studio, because this will make a difference in the acoustical result. Singers should know which vowels are front, back or neutral vowels and the resulting tongue and mouth shape and position.³⁷ He concludes that “[t]he International Phonetic Alphabet can be of tremendous value in vocal pedagogy because it directs the mind and the ear phonetically.”³⁸ The use of IPA reinforces the idea that the vocal tract is constantly being shaped in the process of vocalization. Using and learning new vowel shapes and their corresponding IPA symbols can help a singer’s vocal progress by creating the awareness of different tongue, lip, and mouth positions. These positions and the resulting vocal tract shape can help reinforce efficient vocalization.

In his detailed article entitled “Target Training: An Approach for the Acquisition of a More Efficient Vowel Production,” voice scientist Paul Brodene Smith discusses a process by which singers can discover the best physiological shape for producing ideal vowels and generate healthy singing.³⁹ Through this process, a teacher and singer can optimize their understanding of the creation of each vowel shape in their own physical body; namely, in the shape of the tongue. The initial work he advises is muscular awareness of the tongue and the

³⁶ Miller, 54.

³⁷ Ibid.

³⁸ Ibid., 55.

³⁹ Paul Brodene Smith, “Target Training: An Approach for the Acquisition of a More Efficient Vowel Production,” *College Music Symposium*, 49/50 (2009/2010), 300.

understanding of its movements, which leads into vowel formation. Anatomical awareness is of great importance in the beginning stages of creating ideal vowels

Smith's source for the vowel sounds is the "vowel quadrilateral" as created by the International Phonetic Association, and he relies heavily on phonetics in his process. Teachers are encouraged to give their students a blank version of the vowel quadrilateral so the students can indicate where they feel each vowel articulation once they have determined the optimum placement. This highly specific use of phonetics combined with the use of a spectrograph yields clear results for students working to achieve balanced, healthy singing.

Smith begins with the vowels [i] and [a], and then moves through the entire vowel chart, discussing different anatomical considerations to promote a balanced, efficient vocal sound. Using phonetics is crucial because singers learn to associate certain physical sensations and shapes with each specific vowel, enabling them to more easily reproduce the ideal vowel and know exactly what the physical formations are for individual vowels.

As suggested previously by Timothy Cheek, the Czech vowel sounds closely mirror Italian vowels in their purity and lyricism. From a pedagogical perspective, this aspect of the Czech language is conducive to fostering classical singing technique. Consonant sounds can also be helpful, especially the soft consonants. Cheek notes that "[b]ecause the tip of the tongue remains resting against the bottom teeth, the formation of these [soft] consonants is very efficient for singing."⁴⁰

⁴⁰ Cheek, 47.

Learning New Sounds

The challenge in the voice studio remains the formation and pronunciation of the few new consonant sounds in Czech. Focusing on these select new sounds can speed the learning process and help students and teachers achieve a fluency with the language pronunciation.

As noted previously, /h/ in Czech is aspirated, and its IPA symbol is [h̥]. Cheek offers a few suggestions to practice [h̥]. A fine line exists between this sound and its unvoiced pairing, [x]. One suggestion is to loudly exclaim the English word “heavens” and notice the sound at the beginning of the word.⁴¹ Another idea is to pretend to fog a mirror with the breath, and then create a voiced sound.⁴²

The vocalic version of /l/ requires practice to sustain the sound. In IPA, the symbol for this sound is [l̥]. The formation of this sound, Cheek suggests, is like the final sound in the English word “cradle.”⁴³ To initiate the vocalic sound, Cheek recommends beginning with a bright [a] and moving into the [l̥]. He cautions against using a schwa to start this sound, since it will create too dark of a sound. Adams does not mention any specific pronunciation techniques regarding the vocalic /l/, except that the sound must be sustained.

Since the vocalic /l/ must be sustained on a pitch, practicing this as a vocal exercise is helpful. Cheek suggests mimicking the final sound of the English word

⁴¹ Cheek, 55.

⁴² Ibid.

⁴³ Ibid., 28.

“cradle” and singing it in a scale.⁴⁴ Cheek mentions that it may help to begin with [a] and move into the vocalic /l/.⁴⁵ Initially, a simple 1-2-3-2-1 pattern in the middle voice would suffice to practice the sound. For female singers, beginning on D4 or E4 and ascending places the voice in a comfortable range. For male singers, beginning on D3 or E3 would be equally appropriate.

The vocalic /r/ is simply a sustained, pitched, rolled sound. Its IPA symbol is [ɾ]. The challenge is beginning the sound. Cheek recommends a schwa and, as was previously mentioned, will transcribe a schwa before a vocalic /r/.

Singers who are already comfortable singing a rolled /r/ simply must practice sustaining it in similar fashion to the vocalic /l/. For the vocalic /r/, Cheek advises to begin by using a schwa and moving into the pitched, rolled sound. Using the short scale pattern 1-2-3-2-1 in the middle voice will also help with learning [ɾ].

To create the voiced sound for /r̥/, which is expressed by the IPA symbol [r̥], Adams suggests to “gently round the lips and within that shape pronounce [ʒ]. While gently repeating this sound, try adding the flip of the tongue.”⁴⁶ Cheek suggests several methods of pronunciation, such as placing a pencil between the teeth and simultaneously pronouncing [r] and [ʒ], which is similar to Adams’ suggestion.⁴⁷

⁴⁴ Cheek, 28

⁴⁵ Ibid.

⁴⁶ Adams, 170.

⁴⁷ Cheek, 69.

Adams and Cheek use two different IPA symbols to express the unvoiced version of /ř/. The two symbols are [ř̥] or [Ř̥]. To pronounce this sound, Adams suggests “[g]ently round the lips and say [ʃ]. Lightly repeat this sound; gradually add a flip of the tongue. Do not let the “r” sound become voiced.”⁴⁸ Cheek says that this sound “may be thought of as the simultaneous pronunciation of an unvoiced rolled r and the unvoiced sound [ʃ].”⁴⁹

The sound [ɣ] is the voiced version of [x]. Adams explains that “voicing is simply added to the fricative sound.”⁵⁰ Begin by pronouncing [x] and then create the voiced sound.

Cheek offers several examples of words using each of these new sounds in the first two chapters of *Singing in Czech*. The audio guide included with the book gives demonstrations of the spoken and sung words that contain these phonemes. Once a singer has mastered the spoken words, singing each one on a single pitch in the middle voice is beneficial for practice.

A chart that takes information from the previously mentioned diction resources and distills it into a format specifically focusing on these new symbols and their pronunciation in an abbreviated form is found in the appendix as Table 1. Teachers and students can read the orthographic letters, the new IPA symbols, and a description of the formation of the sound without having to consult a larger

⁴⁸ Adams, 171.

⁴⁹ Cheek, 70.

⁵⁰ Adams, 175.

volume. The goal of this chart is to gather the crucial information regarding the new phonemes and make it easily accessible.

Scores

Accessible publications of Czech art song scores in the original language is another reason to consider studying Czech art song. Critical editions exist for mainstream composers such as Dvořák, Smetana, and Janáček, and are often available in a university library. If a teacher has access to these volumes, they are an ideal source because of the specific musical and historical information contained in these editions. However, several affordable and reliable editions outside of the complete works can be found. Listed below are additional publications from reputable printers that contain the original Czech texts. Scores are now being printed with the original Czech texts, as opposed to the German translations that made the songs popular in the nineteenth and early twentieth century in Europe. It is of note that many previously and currently published scores contain a German translation with an additional English singing translation only.

Most Czech vocal music is printed through a European publishing house known as Editio Bärenreiter Praha, sometimes also seen in older prints as Editio Supraphon. The German house Bärenreiter absorbed Supraphon in the early 1990s and now publishes most of the definitive editions of Czech music. Since Bärenreiter is one of the largest publishing houses in the world, their access to all of Supraphon's titles made Czech music more readily available outside of Europe. The Bärenreiter volumes are listed as critical editions, and are published by individual opus number. Most are printed in both low and high keys. Song cycles by Dvořák, Smetana, and Janáček can be found through this publisher. Editio Moravia, a smaller Czech publishing company, also publishes

collections of songs by Czech composers, with a specific focus on the work of Janáček. Some other specific opus numbers of Dvořák's songs exist through Master's Music, a United States publisher. Another accessible United States publisher for a variety of miscellaneous Czech song collections is Alliance Publications. In an appendix to his book, Timothy Cheek lists a large number of additional well-known publishers who offer specific opus numbers or song cycles of certain composers.

Chapter 4: Repertoire

Czechoslovakian nineteenth century art song contains many similar musical and textual elements to art song from other countries during the same time period. An overarching European art song style, stemming specifically from the heavy influence of German lieder, is reflected in the compositional style of composers from several different countries. Much of the nineteenth century art song repertoire is centered on lyric poetry, exploration of an ever-widening harmonic palette, influence of each country's folk styles, and a general adherence to the song form. John Clapham, a scholar of the work of Antonin Dvořák and Bedřich Smetana, writes that many of the Czech composers “wrote in styles that were similar to their contemporaries in other countries[.]”⁵¹ If teachers and students are already familiar with these stylistic traits found in much of the standard art song repertoire, they may find that beginning the study of Czech art song reveals many similarities to art song in other languages.

Text and Music

During the nineteenth century, the Nationalist movement in Europe inspired many artists, poets, and composers to create works that reflected what they considered to be their own national identity. Czechoslovakia was no different, and its writers began creating poetry in Czech, a new phenomenon given the heavy German influence in the country. With this emergence of Czech poetry, composers began to set these texts to music, writing art song, choral pieces, and operas. These vocal works began to be published, not in German, but in Czech. Though many of the Czech literary figures are not as prominent historically as the German poets, their choice of written form and

⁵¹ Clapham, 121.

thematic material is comparable, especially since the German influence was so strong. The Czech composers whose songs will be discussed here (Antonin Dvořák and Leoš Janáček) set many texts about general themes of nature, love, and the common person. Texts that expressed a Nationalistic identity rooted in folk traditions also became a distinct choice for Czech composers, prompting them to set a great deal of folk poetry.

Additionally, the musical elements of Czech song are in keeping with the tradition of the German *lieder* in several ways. Carol Kimball notes the following:

For many years, Czechoslovakia was bilingual; both German and Czech were spoken, so it is not surprising that the German *Lied* strongly influenced the development of Czech solo song.⁵²

Many Czech art songs follow a strophic or modified strophic form. Scholar David Hurwitz mentions that Dvořák's *Ciganske melodies* (Gypsy songs) reflect these characteristics, as they are "simple in form" and exemplify the composer's "extensive knowledge of Schubert."⁵³ Folk song influence contributes to the creation of lyric melodies and the use of straight-forward form. Most harmonic structures in Czech song, while they employ the level of chromaticism expected in the nineteenth century, remain clearly tonal. Along with chromaticism, modes often appear to create a folk-like sound in many songs. If students and teachers are already familiar with these stylistic aspects of *lieder*, approaching Czech art song can be much simpler.

⁵² Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard Publishing, 2005), 531.

⁵³ David Hurwitz, *Dvořák: Romantic Music's Most Versatile Genius* (Pompton Plains, NJ: Amadeus Press, 2005), 123.

Suggested Composers

Antonín Dvořák is a composer who should be familiar to teachers and students alike. His vocal works provide a wonderful starting place for learning the Czech language and style. Much of his writing reflects the nationalistic trend in Europe in the nineteenth century; that is, a desire by composers to create or discover a specific sound that exhibits their own country's history and values. In the *Gypsy Songs*, especially, a folk influence, both melodically and rhythmically, can be clearly seen. Hurwitz describes the tunes as “original, if aptly Slavic. . . in tone.”⁵⁴ These songs are appropriate for male or female singers. Most have a strophic form with a tuneful melodic line. The accompaniment provides vocal support as well as harmonic color and interest. These songs are easily performed as individual pieces, though they are part of a cycle. The flavor of these pieces matches many of Dvořák's other works, particularly the orchestral *Slavonic Dances*, which contain rhythmic energy and lush, tuneful melodies. His later songs, such as the *Biblical Songs*, begin to explore less folk-like influences melodically and rhythmically, but still rely heavily on modality. The melodies are occasionally simple and hymn-like, which is fitting for the subject matter.

Known mostly for his instrumental music and operas, Leoš Janáček nonetheless penned a few solo songs. Even those songs traced to his earliest years of composition reflect a focus on Czech poetry and folk influence. Alena Němcová, in the preface to the publication of two of Janáček's solo songs, says the following regarding the composer's early compositional period: “Apparently, German texts didn't inspire him very much and

⁵⁴ Hurwitz, 123.

he was not impressed with the spirit of German romanticism.”⁵⁵ What did intrigue Janáček was Czech folk song and speech-melody. He wrote several essays discussing how to set the rhythm of speech in the Czech language musically.⁵⁶ Most of his solo songs are folk song arrangements, and many of these are settings of Moravian and Silesian poetry.⁵⁷ A handful of songs in Czech exist, though these, too, are mostly folk song arrangements. Only two songs have been given the distinction of art song, and they are newly transcribed and translated for inclusion in this project. The first is “Když mě nechceš, což je víc?” or “If you don’t want me, so what?” and the second is “Jarní píseň” or “Spring song,” both written for high voice. Based on the musical sketch of this song, scholars surmise that “If you don’t want me, so what?” was one part of a male choral piece Janáček had started.⁵⁸ Since only a single part exists, it is now published as a solo song. Mirka Zemanová, a Janáček scholar, refers to “Spring song” as Janáček’s only solo song, presumably because, as mentioned, all the other pieces are titled as ballads and folk song arrangements, and “Když mě nechceš, což je víc?” may have been originally intended as a choral piece.⁵⁹

Grading Instruments for Solo Song

In 1996, Janette Ralston created one of the first guides used to assign a grade level to solo vocal repertoire. In her doctoral dissertation titled “The Development of a Valid

⁵⁵ Leoš Janáček, *Pisně* (Brno, Czechoslovakia: Editio Moravia, 1998), 8.

⁵⁶ Nigel Simeone, John Tyrrell, and Alena Němcová, *Janáček's Works: A Catalogue of the Music and Writings of Leoš Janáček* (Oxford: Clarendon Press, 1997), 407.

⁵⁷ Ibid.

⁵⁸ Simeone, et al., 153.

⁵⁹ Mirka Zemanová, *Janáček* (London: John Murray, Ltd., 2002), 80.

and Reliable Instrument to Grade the Difficulty of Vocal Solo Repertoire,” Ralston created an objective measuring tool that would assist teachers in assigning solo vocal repertoire. Ralston then expanded her research to include a study of thirty-four post-secondary teachers who used her guide in assigning repertoire. In an article published by the *Journal of Research in Music Education* in 1999, Ralston explains the guide, the process of the study, and the results.

To begin, Ralston rightly asserts that there are several ways teachers will determine any repertoire they assign their students.⁶⁰ The four mentioned in her article, based on information from P.J. Jarvis’ research, are as follows:

[D]etermining the student’s physiological and musical capabilities, identifying the objectives and techniques that may be drawn from the music to benefit and appropriately challenge the student, identifying the technical characteristics of the music, and matching the music to the student.⁶¹

Each of these criteria, while important, relies on extensive knowledge on the part of the teacher, and are subjective. Ralston’s goal is to remove such extensive subjectivity and give teachers a resource to aid in making repertoire choices on their own. While several repertoire lists exist, both graded and ungraded, Ralston feels that the ungraded lists are vague and that the graded lists are not reflective of a specific, consistent standard nor do they follow a detailed criteria.⁶² She cites Berton Coffin’s *Singers Repertoire* as an

⁶⁰ Material quoted from P.J. Jarvis, “The Mature Female Voice in Transition” *Dissertation Abstracts International* 49, no. 3 (1987).

⁶¹ Janette Ralston, “The Development of an Instrument to Grade the Difficulty of Vocal Solo Repertoire,” *Journal of Research in Music Education* 47, no. 2 (Summer 1999), 164, <http://access.library.miami.edu/login?url=https://search.proquest.com/docview/214479476?accountid=14585>.

⁶² *Ibid.*, 164-165.

example of an ungraded listing and Joan Boytim's *Solo Vocal Repertoire for Young Singers* as a graded listing. Most of these graded resources follow an overall rating of "easy," "moderate," and "difficult" without providing any details regarding the musical characteristics that classify a piece within a certain rating. Ralston asserts that "a rating of the specific characteristics that contribute to this general rating would be of greater benefit to teachers and students."⁶³

Ralston's study involved collegiate teachers who taught voice as their primary academic subject. The participant's years of teaching experience averaged fifteen years, which assumes a strong knowledge of repertoire based on years of teaching. Interestingly, the study did not show that a greater number of years of experience changed how a teacher used the index to rank individual vocal solos. The study specifically measured how teachers ranked five different provided vocal solos using the index, which categories were consistent across the participants, and which showed variance.

Comparison is also made to the guide by Joan Boytim titled *Solo Vocal Repertoire for Young Singers*. Boytim's guide, published in 1982, is one of the first graded repertoire listings for solo voice, and categorizes art songs into three levels of difficulty: easy, moderate, and advanced. No specific grading criteria is offered; the selections received their rating based on the author's knowledge. Next to each piece, Boytim also gives a numerical indication from 1-4 that suggests which age or level of voice would be appropriate for each piece. Her levels are as follows: (1) child voice or early junior high school; (2) junior high school; (3) senior high school; and (4) first and

⁶³ Ralston, 165.

second year college and community adult.⁶⁴ When Ralston's study group used her index to categorize the provided pieces, the results closely paralleled the rankings of the same pieces given in Boytim's guide. Thus, Ralston explains the following regarding her own index:

[I]t does not contradict Boytim; rather, it goes beyond Boytim and addresses each criterion separately, allowing for a more extensive matching of the technical characteristics of the repertoire to the physical capabilities of the student.⁶⁵

Ralston's index describes seven different aspects of a solo song and the musical elements that categorize a piece as easy, moderate, or difficult.⁶⁶ The seven categories are as follows: range, tessitura, rhythm, phrases, melodic line, harmonic foundations, and pronunciation.⁶⁷ Under each category, criteria are listed which determine whether a piece earns an "easy," "moderate," or "difficult" ranking. While this grading system is an excellent starting point and does begin to clarify specific musical characteristics to correlate them to a difficulty level, the criteria themselves are still somewhat arbitrary. Different aspects of a piece may fall into various categories, which should be taken into consideration in the ranking. For example, a melody might be defined as "easy", but the rhythm may be "moderate". The wording of some of the criteria is also subjective. For example, in defining the criteria for "tessitura", the wording for the "easy" definition is as follows: "tessitura lies well within the comfortable range for high soprano."⁶⁸ A

⁶⁴ Joan Boytim, *Solo Vocal Repertoire for Young Singers: An Annotated Bibliography* (Jacksonville, FL: National Association of Teachers of Singing, 1982), xi.

⁶⁵ Ralston, 170.

⁶⁶ See Table 2 in the appendix for a re-formatted table of the Ralston Repertoire Difficulty Index.

⁶⁷ Ralston, 167.

⁶⁸ *Ibid.*

determination would need to be made as to what constitutes a “high soprano” and what a high soprano’s tessitura lies to successfully evaluate this category. For the “moderate” ranking in the same category, Ralston’s criteria are as follows: “tessitura is moderately high or low but reasonable for high soprano.”⁶⁹ In order to analyze a song based on this category, a determination would need to be made regarding with what frequency the tessitura remains either high or low. Defining a “reasonable” tessitura is crucial to analyze this category. “Difficult” tessitura is defined by Ralston as either “high or low and may be difficult to sustain.”⁷⁰ Again, these criteria are not clearly defined.

Another area of disparity occurred when participants were asked to define the rhythmic difficulty of a piece. The variance in this area was high, likely because of the way the criteria is written. Ralston focused on whether the piece changed meters and which meters were written as the determining factor in that category’s difficulty level. In analyzing the findings, Ralston agrees that the participants seemed unsure of how to rate rhythmic difficulty using this scale.

While Ralston does eliminate subjectivity in many ways with this index, some categories are still open to a large amount of personal interpretation and remain unclear. The index also requires a teacher to analyze each piece using each category, and then determine an overall difficulty level from this information. The index, then, is not as usable as an overall guide, but rather a guide for each individual category.

Carrie deLapp-Culver, a proponent of Spanish art song, created another grading scale based on Ralston’s index when analyzing several anthologies of Spanish song for

⁶⁹ Ralston, 167.

⁷⁰ Ibid.

teaching purposes. deLapp-Culver clarified several categories of Ralston's criteria, and combined categories to produce a simpler set of criteria. The categories she lists are as follows: melody, rhythm, text, harmony and accompaniment, and dynamics.

Several of Ralston's categories refer to differing aspects of the same entity. For example, she lists range, tessitura, and melodic line as individual categories, though they each refer to different aspects of the voice line. deLapp-Culver combines these categories to evaluate the voice line in its entirety. She also combines the categories of harmony and accompaniment, since these areas are inter-related. Ralston does not evaluate text or dynamics separately, but deLapp-Culver adds categories for both.⁷¹ Of importance to this discussion is the inclusion of the text category and its criteria, which go beyond pronunciation to include the length of the poetry and the speed of the text articulation itself.

deLapp-Culver creates a numeric ranking system within each of her categories. "Easy" consists of a numeric ranking of 1-2 points, "moderate" consists of a ranking of 3-4 points, and "difficult" of 5-6 points. Once each individual category is ranked numerically and all the points from each category are added together, the overall difficulty level is clear. "Easy" falls between five and fifteen total points, "moderate" between fifteen and twenty-five points, and "difficult" between twenty-five and thirty points.

This song analysis protocol proves to be more practical and all-encompassing when determining the difficulty level of solo vocal repertoire.⁷² Because of its clarity and

⁷¹ deLapp-Culver, 161-162.

⁷² See Table 3 in the appendix for a table of deLapp-Culver's Song Analysis Protocol.

thorough nature, deLapp-Culver's grading scale will be used in this study when analyzing the chosen Czech art song repertoire. In utilizing the following detailed overview of the technical aspects of selected art songs, students and teachers may find the opportunity to enjoy Czech song without agonizing over the selection process.

Beginning Czech Repertoire

“Aj! Kterak trojhranec můj přerozkošně zvoní” — Antonin Dvořák

Key and Range: Low: D minor, D4-D5; High: G minor, G4-G5.

Score: *Ciganské melodie, Op. 55*. Praha: Editio Supraphon, 1955.

IPA: Adams, 110; Cheek, 182.

Translation: Adams, 110; Cheek, 182

New phonemes: [ɦ], [ř]

Overall rating: Easy

“Bože! Bože! píseň novou” — Antonin Dvořák

Key and Range: Low: Ab Major, Eb4-Eb5; High: C Major, G4-G5.

Score: *Biblické písně, Op. 99*. Praha: Editio Supraphon, 1989.

IPA: Adams, 151; Cheek, 213.

Translation: Adams, 151; Cheek, 213.

New phonemes: [ɦ], [ř], [Ř]

Overall rating: Easy

“Hospodin jest můj pastýř” — Antonin Dvořák

Key and Range: Low: B Major, B4-C#5; High: E Major, E4-F#5.

Score: *Biblické písně, Op. 99*. Praha: Editio Supraphon, 1989.

IPA: Adams, 150; Cheek, 211.

Translation: Adams, 150; Cheek, 211.

New phonemes: [ɦ], [Ř], [ɣ]

Overall rating: Easy

“Já jsem ten rytíř z pohádky” — Antonin Dvořák

Key and Range: C minor: C4-Eb5.

Score: *Večerní písně, Op. 3, Op. 9*. Praha: Státní nakladatelství krásné literatury, hudby a umění, 1955.

IPA: Adams, 87.

Translation: Adams, 87.

New phonemes: [ɦ], [ř], [ɾ]

Overall rating: Easy

“Když mě nechceš, což je víc?” — Leoš Janáček

Key and Range: E Major, E4-A6.

Score: *Písně*. Brno, Czechoslovakia: Editio Moravia, 1998.

IPA: Hartman, Appendix

Translation: Hartman, Appendix

New phonemes: [ɦ], [ř]

Overall rating: Easy

“Když mne stará matka zpívat, zpívat učivala”— Antonin Dvořák

Key and Range: Low: B Major, D#4-E5; High: D Major, F#4-G5.

Score: *Ciganske melodie, Op. 55*. Praha: Editio Supraphon, 1955.

IPA: Adams, 111; Cheek, 185.

Translation: Adams, 111; Cheek, 185.

New phonemes: [fi]

Overall rating: Easy

“Mně zdálo se, žes umřela”—Antonin Dvořák

Key and Range: G Major, D4-F5.

Score: *Večerní písně, Op. 3, Op. 9*. Praha: Státní nakladatelství krásné literatury, hudby a umění, 1955.

IPA: Adams, 86.

Translation: Adams, 86.

New phonemes: [fi], [ř], [r]

Overall rating: Easy

“Široké rukávy a široké gate”— Antonin Dvořák

Key and Range: Low: F Major, C4-Eb5; High: A Major, E4-G5.

Score: *Ciganske melodie, Op. 55*. Praha: Editio Supraphon, 1955.

IPA: Adams, 112; Cheek, 187.

Translation: Adams, 112; Cheek, 187.

New phonemes: [ř]

Overall rating: Easy

“Skrýše má a pavezá má Ty jsi”— Antonin Dvořák

Key and Range: Low: G major, B4-C5; High: C Major, E4-F5.

Score: *Biblické písně, Op. 99*. Praha: Editio Supraphon, 1989.

IPA: Adams, 148; Cheek, 207.

Translation: Adams, 148; Cheek, 207.

New phonemes: [fi], [Ř], [ɣ]

Overall rating: Easy

“Struna naladěna”— Antonin Dvořák

Key and Range: Low: A minor, E4-E5; High: D minor, A4-A5.

Score: *Ciganske melodie, Op. 55*. Praha: Editio Supraphon, 1955.

IPA: Adams, 111; Cheek, 186.

Translation: Adams, 111; Cheek, 186.

New phonemes: [fi], [Ř]

Overall rating: Easy

“Ty hvězdičky tam na nebi”—Antonin Dvořák

Key and Range: E Major, B4-E5.

Score: *Večerní písně, Op. 3, Op. 9*. Praha: Státní nakladatelství krásné literatury, hudby a umění, 1955.

IPA: Adams, 85.

Translation: Adams, 85.

New phonemes: [ɦ]

Overall rating: Easy

“Zpívejte Hospodinu píseň novou”—Antonin Dvořák

Key and Range: Low: F Major, C4-D5; High: Bb Major, F4-G5.

Score: *Biblické písně, Op. 99*. Praha: Editio Supraphon, 1989.

IPA: Adams, 156; Cheek, 223.

Translation: Adams, 156; Cheek, 223.

New phonemes: [ɦ], [ř]

Overall rating: Easy

Intermediate Czech Repertoire

“A les je tichý kolem kol”—Antonin Dvořák

Key and Range: Low: G Major, B4-E5; High: G minor, D4-G5.

Score: *Ciganske melodie, Op. 55*. Praha: Editio Supraphon, 1955.

IPA: Adams, 110; Cheek, 183.

Translation: Adams, 110; Cheek, 183.

New phonemes: [ɦ], [ř], [Ř]

Overall rating: Moderate

“Dejte klec jestřábu ze zlata ryzého”—Antonin Dvořák

Key and Range: Low: C minor, E4-Ab5; High: D minor, F4-Bb5.

Score: *Ciganske melodie, Op. 55*. Praha: Editio Supraphon, 1955.

IPA: Adams, 113; Cheek, 189.

Translation: Adams, 113; Cheek, 189.

New phonemes: [ɦ], [Ř]

Overall rating: Moderate

“Má píseň zas mi láskou zní”—Antonin Dvořák

Key and Range: Low: D minor, A4-D5; High: G minor, D4-G5.

Score: *Ciganske melodie, Op. 55*. Praha: Editio Supraphon, 1955.

IPA: Adams, 109; Cheek, 180.

Translation: Adams, 109; Cheek, 180.

New phonemes: [ɦ], [ř]

Overall rating: Moderate

“Popatřiž na mne a smiluj se nade mnou”—Antonin Dvořák

Key and Range: Low: Eb minor, Db4-Db5; High: C minor, F4-E5.

Score: *Biblické písně, Op. 99*. Praha: Editio Supraphon, 1989.

IPA: Adams, 154; Cheek, 219.

Translation: Adams, 154; Cheek, 219.

New phonemes: [ɦ], [ř], [Ř]

Overall rating: Moderate

“Pozdvihuji očí svých k horám”—Antonin Dvořák

Key and Range: Low: F Major, D4-Eb5; High: A Major, F#4-G5.

Score: *Biblické písně, Op. 99*. Praha: Editio Supraphon, 1989.

IPA: Adams, 155; Cheek, 221.

Translation: Adams, 155; Cheek, 221.

New phonemes: [ř], [Ř], [ʁ]

Overall rating: Moderate

“Slyš, o Bože, volání mé”—Antonin Dvořák

Key and Range: Low: D Major, B4-D5; High: G Major, E4-G5.

Score: *Biblické písně, Op. 99*. Praha: Editio Supraphon, 1989.

IPA: Adams, 152; Cheek, 215.

Translation: Adams, 152; Cheek, 215.

New phonemes: [ɦ], [ř], [Ř]

Overall rating: Moderate

“Umlklo stromů šumění”—Antonin Dvořák

Key and Range: G minor, D4-G5.

Score: *Večerní písně, Op. 3, Op. 9*. Praha: Státní nakladatelství krásné literatury, hudby a umění, 1955.

IPA: Adams, 90.

Translation: Adams, 90.

New phonemes: [ɦ], [ř]

Overall rating: Moderate

“Jarní píseň”—Leoš Janáček

Key and Range: Eb Major: D4-G#5

Score: *Písně*. Brno, Czechoslovakia: Editio Moravia, 1998.

IPA: Hartman, Appendix

Translation: Hartman, Appendix

New phonemes: [ɦ], [Ř]

Overall rating: Moderate

Advanced Czech Repertoire

“Když bůh byl nejvíc rozkochán”—Antonin Dvořák

Key and Range: G Major, B4-F5.

Score: *Večerní písně, Op. 3, Op. 9*. Praha: Státní nakladatelství krásné literatury, hudby a umění, 1955.

IPA: Adams, 88.

Translation: Adams, 88.

New phonemes: [ř], [r̥], [ɣ]

Overall rating: Difficult

“Oblak a mrákota jest vůkol něho”—Antonin Dvořák

Key and Range: Low: E minor, B4-D5; High: G# minor, D#4-F#5.

Score: *Biblické písně, Op. 99*. Praha: Editio Supraphon, 1989.

IPA: Adams, 147; Cheek, 205.

Translation: Adams, 147; Cheek, 205.

New phonemes: [ɦ], [Ř]

Overall rating: Difficult

“Přilítlo jaro z daleka”—Antonin Dvořák

Key and Range: A Major, C#4-A6.

Score: *Večerní písně, Op. 3, Op. 9*. Praha: Státní nakladatelství krásné literatury, hudby a umění, 1955.

IPA: Adams, 91.

Translation: Adams, 91.

New phonemes: [ɦ], [r̥]

Overall rating: Difficult

“Při řekách babylonských”—Antonin Dvořák

Key and Range: Low: C minor, Bb4-Eb5; High: E minor, E4-G5.

Score: *Biblické písně, Op. 99*. Praha: Editio Supraphon, 1989.

IPA: Adams, 153; Cheek, 217.

Translation: Adams, 153; Cheek, 217.

New phonemes: [ř], [Ř], [ɣ]

Overall rating: Difficult

“Slyš o Bože! slyš modlitbu mou”—Antonin Dvořák

Key and Range: Low: Bb Major, Bb4-E5; High: Bb Major, Bb4-A5.

Score: *Biblické písně, Op. 99*. Praha: Editio Supraphon, 1989.

IPA: Adams, 149; Cheek, 208.

Translation: Adams, 149; Cheek, 208.

New phonemes: [ɦ], [ř], [Ř]

Overall rating: Difficult

Chapter 5: Summary

When college voice teachers are considering the repertoire available for their students, Czech art song is a viable option. As this project shows, the reasons to include Czech language art song in the collegiate voice studio are many.

The Czech language and its phonetics are very closely related to the common singing languages. All vowels and diphthong phonetic symbols are found in the common singing languages and only four consonant sounds and symbols are outside the common singing languages. To read International Phonetic Alphabet transcriptions in Czech, little new information is needed. Learning to pronounce the four new consonant sounds requires practice, but with the information presented in the current published diction guides, pronunciation can be approached more easily by both teachers and students. No longer does a student or teacher need to rely on a native speaker, singer, or coach to assist with language pronunciation. The necessary information is readily available and allows teachers and students to explore new art songs.

Musically, Czech art song is closely related to other nineteenth century art song. Germany exerted a strong cultural influence over much of Europe, and Czechoslovakia absorbed many of those traits. The rise of German Romantic poetry influenced Czech writers, who began to write with the same aesthetic in mind. The song form cemented by composers such as Franz Schubert also influenced the Czech composers, and the confluence of poetry and music lead to the creation of many of the art songs mentioned in this project. Overall, Europe felt the influence of the harmonic language begun in the German Romantic school, and Czech composers absorbed this aspect of composition.

A greater number of resources are now available for scores and transcriptions as well. International publishers are printing more affordable song collections by several Czech composers. Additionally, American publishers have now published some small collections of well-known composers' most popular works (such as Dvořák's *Ciganske melodie*). Both Timothy Cheek and David Adams have contributed extensively to IPA transcriptions that make regular performance of Czech art song possible. Their work makes this genre accessible to far more teachers and students and gives them a way to approach pronunciation.

A chart of the Czech consonant sounds outside the common singing languages and their pronunciation descriptions can help teachers and students begin pronouncing these sounds. Knowing the labial, lingual, and palatal positions is crucial for accurate pronunciation. This streamlined chart allows teachers and students to begin identifying the physical "shape" that these new sounds require.

Within this project, two new IPA transcriptions and translations are included. These transcriptions expand the available repertoire in the Czech language and offer another resource to teachers and students. The original text is presented, along with the IPA transcription immediately underneath. Two types of English translations are included: a literal translation and a poetic translation.

The included repertoire guide allows teachers to find Czech art songs of an appropriate difficulty level to assign their students. This listing provides a tool for repertoire analysis and assignment in the Czech language and can be applied to other solo vocal repertoire as well. With this guide, teachers can confidently help students learn new repertoire at a level appropriate for the student's technical development.

Czech art song is a genre of repertoire that deserves a place in the voice studio, and is now more accessible through a growing body of research, including the information presented in this project. Teachers and students alike can find a substantial number of new art songs within this repertoire.

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APPENDIX

Table 1. Czech Consonant Guide

Orthographic Letter	IPA Symbol	Description	Labial	Lingual	Palatal
/h/	[ɦ]	Voiced glottal fricative	Neutral	Center of tongue	Back
/l/	[l]	Voiced alveolar lateral fricative	Neutral	Tip of tongue	Frontal
/r/	[r]	Voiced alveolar vibrant	Slightly rounded	Tip of tongue	Frontal
/ř/	[ř]	Voiced alveolar vibrant	Slightly rounded	Tip of tongue	Front central
/ř/	[ɹ̥] [R]	Unvoiced alveolar vibrant	Slightly rounded	Tip of tongue	Front central
/ch/; /h/	[x]	Voiced velar fricative	Neutral	Center of tongue	Back

Sources: Timothy Cheek, *Singing in Czech*, rev. ed. (Lanham, MD: Rowman and Littlefield, 2014). International Phonetic Association, “IPA Chart.” (2015). <https://www.internationalphoneticassociation.org/content/full-ipa-chart>

Table 2. The Ralston Repertoire Difficulty Index

Range	
Easy	Range is limited to a major tenth.
Moderate	Range is up to one octave plus a fifth with moderate register changes.
Difficult	Range is extended to two octaves and beyond with difficult register changes.
Tessitura	
Easy	Tessitura lies well within the comfortable range for high soprano.
Moderate	Tessitura is moderately high or low but reasonable for high soprano.
Difficult	Tessitura is high or low and may be difficult to sustain.
Rhythm	
Easy	Rhythm is uncomplicated and symmetrical.
Moderate	Rhythm has moderate complexity (alternating meters).
Difficult	Rhythm is complex (compound meters, alternating meters).
Phrases	
Easy	Phrases are short (2-3 measures).
Moderate	Phrases are up to 3-5 measures long.
Difficult	Phrases are long and require strong breath control.
Melodic Line	
Easy	Melodic line is simple, diatonic with conjunct intervals, and is syllabic.
Moderate	Melodic line may include disjunct and difficult intervals and may include melismas.
Difficult	Melodic line is chromatic with leaps of more than an octave.
Harmonic Foundation	
Easy	Harmonic foundations include triadic accompaniment with few dissonances.
Moderate	Harmonic foundations include consonant to moderately dissonant accompaniment that may or may not be related to the voice part.
Difficult	Harmonic foundations include dissonance and clear delineation between the voice part and accompaniment.

Table 2. The Ralston Repertoire Difficulty Index

Pronunciation	
Easy	Pronunciation of consonants and vowels, individually or in combination, is relatively simple with regard to tempo, vocal placement, and repetition.
Moderate	Pronunciation of consonants and vowels, individually or in combination, is moderately complex with regard to tempo, vocal placement, and repetition.
Difficult	Pronunciation of consonants and vowels, individually or in combination, is difficult with regard to tempo, vocal placement, and repetition.

Source: Janette Ralston, "The Development of an Instrument to Grade the Difficulty of Vocal Solo Repertoire," *Journal of Research in Music Education* 47, no. 2 (Summer 1999): 163-173,
<http://access.library.miami.edu/login?url=https://search.proquest.com/docview/214479476?accountid=14585>.

Table 3. The deLapp-Culver Song Analysis Protocol

Melody		
Easy (1-2)		
Range=M10 or less	Contour: mostly diatonic, mostly conjunct motion, syllabic	Tessitura: medium
Moderate (3-4)		
Range=P12 or less	Contour: some difficult intervals, melismas	Tessitura: medium high or medium low, frequent register changes
Difficult (5-6)		
Range=>P12	Contour: mostly chromatic, leaps > one 8va	Tessitura: high or low, difficult register changes
Rhythm		
Easy		
Melodic articulation=no long sustained notes or coloratura	Metric complexity: symmetrical and repeated patterns, little to no syncopation	Tempo: moderate
Moderate (3-4)		
Melodic articulation=some long sustained notes or rapid motion	Metric complexity: alternating meters or pulse, frequent syncopation	Tempo: moderate to somewhat slow or somewhat fast; frequent tempo changes
Difficult (5-6)		
Melodic articulation=long passages of very slow or very fast motion	Metric complexity: alternating meters, compound meters, cross meters	Tempo: very fast or very slow
Text**		
Easy (1-2)		
Rapidity of articulation: slow to moderate	Synalepha: none to little	Number of stanzas: <3
Moderate (3-4)		
Rapidity of articulation: some sustained notes or rapid motion	Synalepha: occasional synalepha in moderately rapid articulation	Number of stanzas: 3
Difficult (5-6)		
Rapidity of articulation: long passages of very slow or very fast motion	Synalepha: occurs often or in passages of fast articulation	Number of stanzas: >3

Table 3. The deLapp-Culver Song Analysis Protocol

Harmony & Accompaniment		
Easy (1-2)		
Structure: diatonic with modulation to closely related key or tonal area	Relationship of voice to accompaniment: triadic accompaniment with few dissonances, mirror voice part	
Moderate (3-4)		
Structure: modal or some chromaticism, frequent modulation to distant key or tonal area	Relationship of voice to accompaniment: consonant to moderate dissonance, frequently supports voice part with occasional independence	
Difficult (5-6)		
Structure: highly chromatic or atonal	Relationship of voice to accompaniment: dissonant; clear delineation between melody and accompaniment	
Dynamics		
Easy (1-2)		
<i>Mezzo piano</i> and <i>mezzo forte</i> levels throughout will suffice for artistic phrasing		
Moderate (3-4)		
Mostly <i>mezzo piano</i> to <i>mezzo forte</i> with occasional softer or louder phrases		
Difficult (5-6)		
<i>Pianissimo</i> or <i>fortissimo</i> indications, <i>subito</i> dynamic changes within a breath phrase		

**Add one point for extensive vowel modification

Source: Carrie deLapp-Culver, "Repertoire with Results: Embracing Spanish Art Song," *Journal of Singing* 73, no. 2 (November/December 2016): 159-168, <http://access.library.miami.edu/login?url=https://search.proquest.com/docview/1838426854?accountid=14585>

Table 4. IPA Transcription and Translation of “Když mě nechceš, což je víc?”

Když mě nechceš, což je víc?
 [gdʃ mɲɛ nɛxtsɛʃ tsoʃ jɛ vi:x]
 When me you don't want, which is more?

If you don't want me, what more is there?

Nedělám si z toho nic!
 [nɛd'ɛla:m sɪ ztɔɦɔ nɪx]
 Not doing I from that nothing!

I'm not doing anything about that!

Však pro tebe moje oči hořem nerozplynou;
 [fʃak prɔ tɛbɛ mɔjɛ ɔtsɪ hořɛm nɛrɔspɪlnɔu]
 However for you my eyes grief does not dissolve;

But for you my eyes will not melt away;

Vylezu si na kopeček, vyhlídnu si jinou.
 [vɪlɛzɪ sɪ na kɔpɛtsɛk vɪɦɪli:dnu sɪ jɪnɔu]
 Climb I up small hills, look out for one other.

I climb up small hills, and look for another.

Sources: Leoš Janáček, *Písň*. Brno, Czechoslovakia: Editio Moravia, 1998. *Lexilogos Czech Dictionary*. https://www.lexilogos.com/english/czech_dictionary.htm#. *Lingea Czech Dictionary*. <https://sloviky.lingea.cz/Anglicko-cesky>. Wikiversity, “Czech Language/Pronunciation.” https://en.wikiversity.org/wiki/Czech_Language/Pronunciation.

Table 5. IPA Transcription and Translation of “Jarní píseň”

Ó vítej vesno nadějná,
 [ɔ: vi:tei vesno: nadjejna:]
 O welcome goddess hopeful,

O welcome hopeful goddess,

Vzbud' nové jarní chvění,
 [vzbut' novɛ: jarnji: xvjeni:]
 Waken newly spring trembles,

The newly wakened spring trembles,

At' na nivách se zaskvěje
 [at na nɪva:x se: zaskvjeje]
 On meadow with shining

On the meadow shines

Radostná barva naděje.
 [radostna: barva nadjeje]
 Joyful hues hope.

The joyful color of hope.

At' klíčí a září květ
 [at kli:tʃi: a za:ři: kvjet]
 Germinates and glows blossom

Blossoms germinate and glow

Jak v čistém uzardění,
 [jak ʃtɛ:m uzardjeni:]
 How in pure blushing,

In pure blushing,

Jak čaro dějka spanilá,
 [jak ʃarɔ djejka spanila:]
 How charm the story grants,

How it grants charm to the story,

Jež rájem světa kluse,
 [jeʒ ra:jem svjeta kluse]

That which paradise world runs,

That runs through the world of paradise,

Vlij srdcím nové záchvěvy
[vɫij sɔɖtsi:m nɔvɛ: za:xvjevɪ]
Pour into heart newly vibration

It pours new vibrations into your hearts

I s nejblažšími úsměvy.
[i znejblaʒʃi:mɪ usmjɛvɪ]
Also on blissful smile.

With the most blissful smile.

Jak zahrádka a pohádka těš mladé duše,
[jak zahra:dka a pɔha:dka tɛʃ mlade: duʃɛ]
Like garden and fairy tale give joy young person,

Like a garden and fairy tale give a young person joy,

Ó vesno vlasti nejdražší,
[ɔ: vesnɔ: vlastɪ nejdraʒʃi:]
O homeland most dear,

O dearest homeland,

Přijď v plné svojí kráse,
[pɔɾijɖ ɤɓɫne: svɔji: kra:sɛ]
Come in full in your beauty,

Come fully in your beauty,

At' náro du a otcině
[at na:rɔ du a ɔɖɫɪnɛ]
How people and fatherland

So that the people and the fatherland

Se vrátí jaro zase.
[sɛ vra:ti: jarɔ zase]
It will with spring return.

Return again with spring.

Vždy blažené a nadšené
 [vɜdɪ blaʒɛnɛː a nadʃɛnɛː]
 Always blissful and excited

Always blissful and enthusiastic

Se vrátí jaro zase.
 [sɛ vraːtɪː jarɔ zase]
 With return spring again.

When spring returns again.

Sources: Leoš Janáček. *Písně*. Brno, Czechoslovakia: Editio Moravia, 1998. *Lexilogos Czech Dictionary*. https://www.lexilogos.com/english/czech_dictionary.htm#. *Lingea Czech Dictionary*. <https://sloviky.lingea.cz/Anglicko-cesky>. Wikiversity, “Czech Language/Pronunciation.” https://en.wikiversity.org/wiki/Czech_Language/Pronunciation