1979

Required Modification of German Language for Employment for Singing for American Students.

Lavan Ray Robinson
Louisiana State University and Agricultural & Mechanical College

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THE LOUISIANA STATE UNIVERSITY AND
AGRICULTURAL AND MECHANICAL COL., PH.D., 1979
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REQUIRED MODIFICATION OF GERMAN LANGUAGE
FOR EMPLOYMENT FOR SINGING
FOR AMERICAN STUDENTS

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in
The School of Music

by
Lavan Ray Robinson
M.M., Louisiana State University, 1950
May, 1979
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ABSTRACT

The primary purpose of this report was to provide American students of singing with a guide to be used in reading German orthography. As an outgrowth of studies in linguistics, study of foreign languages, vocal study, and research in German vocal literature, such a report has been accomplished. Documentation of the results of the study has been achieved through the employment of both descriptive and experimental phonetics, applying scientific methods and techniques to phonetic phenomena. The International Phonetic Alphabet (IPA) has been used throughout the report as a means of achieving the utmost in the clarity and accuracy of all vocal sounds.

In order to develop the report, an individual study was made of vowels and consonants of the German language. One chapter was devoted to vowels and one to consonants. For the sake of identification and reinforcement of each vowel sound, a key word in English, Italian, and French has been supplied where applicable.

To assist in a more complete understanding of the physical requirements needed for authentic German sounds, pictures of the mouth positions made of the author while producing the vowels were also included. Other visual aids employed to enhance instruction include a vowel diagram and a schematic of the vocal tract.
Language modification has been achieved generally through the employment of the aforementioned techniques and procedures. For singing, however, some vowels occurring in very high pitched head tones in male and female voices must undergo even further modification for reasons of singing ease and for acquiring the correct sound. Such adjustments have been made in the five German songs found in the fourth chapter.

Correlation of the learning process has been achieved by combining sight and sound, using a cassette tape of the songs. Most of the German words from the chapters on vowels and consonants have also been taped. The cassette tape which was prepared to accompany this report is on file at the Louisiana State University School of Music, Baton Rouge, Louisiana 70803.
CHAPTER I

INTRODUCTION

The purpose of this report was to provide students and teachers of singing with a complete guide for the study of German diction. The American student of singing, whose goal is a career in opera or the concert field, is expected to sing expertly in several languages. Upon undertaking the study of foreign languages for singing, many students feel that German is a difficult language to master. This fact was a significant reason for the development of this report.

In order to develop skill in reading the language aloud, or singing the language, the student must master the orthography of German and its pronunciation. For this latter purpose, the International Phonetic Alphabet (IPA) has been used as a tool.

A primary responsibility of the report is to make the student completely familiar with the sounds of the German language for the purpose of singing. Achievement of this goal is begun with a basic intensive study of vowels and consonants, which is supplemented with phoneticized word lists. Most of the German words, found listed in the appendices, have been enunciated on a cassette tape* which is included with the report. As a further aid to study, a photographic illustration of lip and mouth positions for all German vowels has been included. The final implementation of German used in singing is found in five German Lieder which have been transcribed phonetically,
and have been taped from the music as it appears at the end of the report.

For the sake of diction clarity, it is most important to emphasize the necessity of contrasts in changes occurring between the manner of spoken language as against the sung language, referred to by Germans as Bühnenaussprache.¹ This means "stage speech" and is the accepted diction used on the stage throughout Germany. This feature of diction will be clearly noted in the text and will receive emphasis in the taped examples.

Statement of the Problem

The amount of existing qualitative pedagogical materials contained in books, journals, etc., for diction purposes is indeed extremely limited. Two excellent manuals on the subject of German diction are available, but they are limited in scope. The facts are well presented, but supplementary drills and songs must be provided by the instructor. Moreover, these books have no correlation of sight and sound, for which there is a great need.

Significance of the Report

Schools, colleges, and universities are all too familiar with budget reductions, necessitating shifts in faculty and staff teaching loads. Thus, the teaching of diction for singers is often the responsibility of the voice faculty. While many singing teachers

have been trained to use languages for their own art, many of them have not been trained in the skills of phonetics. The lack of this knowledge makes it impossible to teach languages from a scientific, analytical approach, which has grown widely in acceptance because of its accuracy and clarity.

The phonetic content of this report need not be confined to teachers and singers alone, however, as phoneticians, choral directors, accompanists, and coaches can benefit from it as well. Furthermore, it may be valuable to students and teachers in other disciplines who manifest a lively interest in linguistics.

**Delimitations**

Since this report was concerned only with the production of the sounds for lyric German diction, no attempt has been made to include the study of grammar. Although other languages have been used in the word lists, they are provided only as "key" sounds to clarify the German pronunciation.

**Definition of Terms**

The terms which have to do with this report are as follows:

1. **Descriptive phonetics** is that aspect of phonetics which deals with the nature of the sounds themselves.

2. **Experimental phonetics** applies scientific methodology and technology to phonetic phenomena.

3. **Language modification** is the adjustment of an uttered sound from English to meet the required sound for German.
Vowel modification applies to the change of vowel quality in singing. It usually occurs in the high compass of the voice range to allow freedom of production. Other definitions are included appropriately wherever needed throughout the report.

Method of Investigation

The research methods followed in the development of this report have been for the most part descriptive and scientific, including the elements of analysis where necessary. Intensive investigative research was made for words which would best exemplify each vowel and consonant sound in the German language. Added to these are words from songs of Brahms, Franz, Schubert, and Strauss. These words appear in the appropriate categories for vowel and consonant sounds throughout the report.

An analysis of the songs for the purposes of vowel modifications has been thoroughly investigated. Scientific illustrative material was researched from the latest professional journals, as well as books germane to the subject.

*The cassette tape which was prepared to accompany this report is on file at the Louisiana State University School of Music, Baton Rouge, Louisiana 70803.
CHAPTER II

VOEWS

The English language, which most Americans are accustomed to using, does not contain many of the sounds encountered in this report. Therefore, to clarify all German speech sounds, the International Phonetic Alphabet has been utilized. These sounds will be found listed in figure 1 (see below). Each sound is discussed thoroughly as it appears in the report.

Fig. 1.—Phonetic Alphabet, Vowels

[ a ] short: Mann, Schatten [ man, 'satən ]
[ aː ] long: Tat, Saat, kahl [ ta:t zə:t kə:l ]
[ æ ] shorter, darker, [ a ] sound: Lunch [ lʌntʃ ]
[ ə ] shorter, darker, [ a ] sound, somewhat brighter than [ æ ]:

in a moderately high sound der [ də:ə]

[ æ ] short, very lax [ ɛː ] sound: Campbell [ kæməl ]
[ e ] short and lax: Recht, hält, lästig [ rekt, hɛlt, lestıç ]
[ ɛː ] long and lax: Käse, Fähre [ ˈkɛ:sə ˈfa:e ]
[ e ] short and tense: Benefiz, lebendig [ benəˈfiːts ˈlebɛndɪɡ ]
[ ɛː ] long and tense: legen, Ehre [ ˈleːqən ˈeːə ]


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[ə] short, unstressed, weak: Gabe, genau [ˈɡabe, ɡəˈnaʊ]
[l] short and lax: Fisch, ich, Gift [ˈfɪʃ, ɪʃ, ɡɪft]
[i] short and tense: vielleicht [ˈfiːləɪtʃ]
[iː] long and tense: mir, Liebe, ihn [miːr, ˈliːbə, ɪhn]
[ɪ] non-syllabic: Rebellion, Dahlie [ˈrebliːən, ˈdæliːə]
[ɔ] short and lax: doch, Horn [dɔx, hɔrn]
[ɔː] long and lax: all, Shaw [ɔːl, sɔː]
[ɔ] short and tense: Sogleich, Lokomotive [ˈzoʊˈɡlaɪəʃ, ˈlɔkoʊmoʊtɪv]
[ɔː] long and tense: vor, Moos, Mohr [foːr, ˈmoʊs, mɔːr]
[œ] short and lax: Mörder, Götter, gönnt [ˈmœrdeːɐ, ˈɡöteːɐ, ɡœnt]
[œː] long and tense: œuvre [ˈœːvʁ]
[ø] long and tense: schön, Söhne [ʃøːn, ˈʃøːnə]
[u] short and lax: Hund, durch [hʊnt, dəʁʃ]
[ʊ] short and tense: zum, uvular [tʊm, ˈuvʊlær]
[uː] long and tense: gut, Huhn, suchen [ɡʊt, ˈhuːn, ˈzuːxʊn]
[y] short and lax: Mütter [ˈmyːtər]
[y] short and tense: polyphon, parfümieren [ˈpɒlɪfɔːn, ˈpɑrfyːmiːn]
[yː] long and tense: für, kühn, Mühle [fʊr, ˈkʊn, ˈmyːlə]
[æe] [a] with short, tense [e]: Eis, Hain [æes, hain]
[æo] [a] with short, tense [o]: Haus, Mauer [hɑʊs, ˈmɔʊɐr]
[ɛφ] lax [o] with short, tense [φ]: Leute, Häuser [ˈlœʊtə, ˈhœʊzə]
[œφ] lax [ɔ] with short, tense [φ]: Leute, Häuser [ˈlœʊtə, ˈhœʊzə]
[w] bilabial voiced sound: Boileau [ˈbɔiloː]

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Phonetics

Pronunciation of any language is that aspect of diction which deals with choosing a correct speech sound. In learning a foreign language, a useful procedure is the practice of new sounds imitating a tutor, or to follow a system of recordings of the sounds intended for pedagogy of pronunciation. A more accurate way to learn pronunciation is through the study of phonetics, combined with the above described imitative process.

The term phonetics is defined as the science, study, analysis, and classification of speech sounds, including the study of their production, transmission, and perception.²

In the study of applied phonetics, all terms which are used in such a report and which are appropriate to qualify meanings should be included. The term speech sound, as used here, automatically spawns other terms, all of which are related, yet independent of each other.³ Such a word is phonation, which is the act or process of uttering phonemes by the conscious and deliberate use of the vocal mechanism. In the act of phonation, all speech sounds which are uttered are known as phones. A phone can be either a consonant or a vowel sound. The complex term phoneme seems to defy a simple definition. In this study it is used to distinguish a class or


family of speech sounds which are different from all others in the language. To go a step further, the term phoneme is an abstraction, and refers to a group of sounds which are within defined limits. If one develops a keen ear, one may hear slight differences in two or more sounds which are described as belonging to the same phoneme. These sounds are called allopohnes. The term diction in reality is a composite of pronunciation, enunciation, and articulation. Concerning diction, one author has this to say:

There is confusion regarding the term "diction," "pronunciation," "enunciation," and "articulation." The tendency is to use them interchangeably when, in fact they are not the same thing. Diction is the general term under which all others are subheadings.

The same author maintains that pronunciation is the proper sound of a word as given in a standard dictionary. Enunciation has to do with vowels (and syllables) as to their correct sound, accent, and clarity, while articulation deals principally with the speed and preciseness of force and action of the speech organs in forming the consonants. In summarization he writes, "We pronounce words, enunciate vowels and syllables, and articulate consonants."

---

4Ibid., p. 2.


6Ibid.


8Ibid.

9Ibid.
Kurt Adler, world-renowned vocal coach and conductor of Metropolitan Opera fame, seems to make short shrift of this matter by combining the above quotations as he writes:

A word consists of sounds. The science of producing and pronouncing sounds is called phonetics; the enunciation of words and sentences synthesized from sounds is called diction.\textsuperscript{10}

**Diacritical Marks**

A diacritical mark is a sign placed over (or below or across) a letter to qualify the **nuance** of a sound in a word.\textsuperscript{11} Most often these marks are used to modify a phonetic symbol.

- \(\text{\textsuperscript{[ : ]}}\) indicates about twice the usual length of the phonetic symbol it follows.\textsuperscript{12} Examples: the English word *father* \([	ext{\textsuperscript{-f\text{a}:\text{\textae}r}}]\), and the German word *Vater* \([	ext{\textsuperscript{\text{\textae}:\text{\textae}r}}]\).

- \(\text{\textsuperscript{[\sim]}}\) placed over a vowel in both German and French orthography where nasalization in the word is demanded for pronunciation.\textsuperscript{13} Its function in the German language is to signify nasality in French loan-words (words with the same pronunciation and meaning in both languages). Examples: *Salon* \(\text{\textsuperscript{[\text{\textae}l\text{\textfr}]}\), *Parfum* \(\text{\textsuperscript{pahr'f\text{\textae}]]}\), *teinte* \(\text{\textsuperscript{t\text{\textae}t]}\), *Chambre* \(\text{\textsuperscript{\text{\textae}b\text{\textae}r]}\).

- \(\text{\textsuperscript{[ ]}}\) indicates that the syllable which follows receives primary stress.\textsuperscript{14} Example: *Ferein* \(\text{\textsuperscript{\text{\textfr}r\text{\textae}n]}\).


\textsuperscript{12}Siebs, p. 26.

\textsuperscript{13}Ibid.

\textsuperscript{14}Ibid.
[']--indicates that the syllable which follows receives secondary stress. 15 When used, both primary and secondary stress are shown. Example: Einverständniss [ˈɛn ɛnˈʃtɛrnəs].

[?]--indicates a glottal stop (the term is used to designate sound produced by closing the larynx and suddenly releasing the air with an explosive effect). 16 [?] is used interchangeably. Example: Verein [fərˈɛn].

[""]--the umlaut (in German orthography) is used to indicate a modification of the vowel over which it is placed. 17 Examples: Väter [ˈfɛːtərs], Öffnen [ˈoːfnən], Übung [ˈyːbung].

[••]--the diaeresis (in French orthography) is placed over one vowel of a digraph (two orthographic letters in sequence used to represent a single sound). 18 One notices that the oe in coer [ˈkoэр] represents a single sound, but in Noël [nɔːˈɛl] there are two different sounds because of the diaeresis over the second vowel.

**Capital Letters**

The use of capital letters in German orthography is different from other languages in several ways. For example, all German nouns are capitalized. 19 Because the use of capital letters does not affect pronunciation, no further consideration will be given them in this report.

15Ibid. 16 Ibid. 17 Ibid. 18 Ibid. 19 George M. Howe, Fundamentals of German (Boston: Ginn and Company, 1933), p. 11.
Vowels

A vowel is the acoustical basis of any language and the main element on which tones are built. Because of the importance of vowels in the realm of speech and song, and before continuing the discussion, it might be well to define the term. A vowel is a sound produced with vibration of the vocal cords by the unobstructed passage of air through the oral cavity.\(^{20}\) Said in a slightly different way, vowels are sounds articulated in such a way that the breath stream flows unhindered along the median line of the vocal tract.\(^{21}\)

German vowels, like those of English, have features of sound which are said to be distinctive.\(^{22}\) Therefore, it is important for the American student to obtain a proper concept of the distinctive features by means of comparing them to English counterparts. Upon hearing some of these sounds, probably for the first time, viz., the mixed vowels contained in such words as hören, Teufel, lachen, Buch, one may be unaware of, or unable to perceive any similarity at all between the two languages. What may appear to be a more obvious fact to one is, that in both form and sound, the language differences may appear to be considerable.\(^{23}\)

\(^{20}\)Pei and Gaynor, p. 229.


\(^{22}\)Distinctive sound features have to do with the acoustical phenomena of vowels and consonants. Detailed discussion will be presented at the appropriate time.

\(^{23}\)Ibid., p. 3.
Students who concern themselves with learning foreign languages base their understanding of Italian and French upon tradition and experience.\(^{24}\) This very understanding itself is considered to be a supreme law for phonetics and diction.\(^{25}\) However, as far as this report is concerned, the rules for German diction are based principally upon the book *Deutsche Bühnensprache--Hochsprache* by Theodore Siebs. This book was published at the initiative of the German Theatrical States and the German Actors Union and was officially sanctioned by them. Contributors to the publication are the foremost experts in phonetics and state diction.\(^{26}\)

**The International Phonetic Association**

In the mid-1800s, language scholars decided to develop an alphabet which would provide a symbol for every speech sound in western European languages. The International Phonetic Alphabet was devised in 1886 by a group of scholars who became known as the International Phonetic Association. Subsequently, the association published its journal, *The Phonetic Teacher* (*Le Maître Phonétique*), to introduce the newly developed phonetic alphabet. The proposed alphabet has as a basis the Broad Romic Alphabet of Henry Sweet, a British phonetician. The initial document of the IPA has been modified only once (1951). It is remarkable that, although used worldwide, is has maintained a consistency between both symbol and

\(^{24}\) Adler, p. 92.

\(^{25}\) Ibid.

\(^{26}\) Ibid.
The IPA has come to be widely used in dictionaries, journals, and textbooks in the field of language study.

It should be carefully noted that the IPA is a system of symbols, with a symbol for each sound (phone). By the judicious use of the IPA, a ready way of writing down the pronunciation of the individual sounds, words, and phrases provides the student with an indispensable tool in learning, recognizing, and recording every sound.

Since German is the target language for this report, one is advised to memorize those symbols listed for use in the language (see figure 1).

A Detailed Study of German Vowels

Experts in the field of phonetics classify vowels according to the position of the tongue in producing these vowels. This report uses three classifications: Front vowels, Back vowels, and Front-rounded vowels. All vowels are organized according to the Vowel Diagram (see figure 2).


Fig. 2.—Vowel diagram illustrating the relative tongue positions of German vowels. Copyright 1969 by Walter deGruyter and Co., Berlin. Used by permission.
In German grammar, vowels are categorized as being **long** or **short**, **stressed** or **unstressed**. Phonetically, long vowels are usually described as **tense** (closed); conversely, short vowels are **lax** (open). The rules for determining a long vowel are as follows:

1. When a vowel is doubled in a word (occurs only with vowels a, e, and o).
   - Haar [ˈhaːr]
   - Beet [ˈbeːt]
   - Boot [ˈboːt]

2. When a vowel appears before the letter h.
   - Ahnung [ˈʔaːnʊŋ]  
   - Uhr [ˈʊʁː]  
   - Ehre [ˈɛ:ɐ]  
   - Nähe [ˈnaː 解]
   - ihr [iːr]  
   - Höhe [ˈhoː ə]
   - Wohnen [ˈvoːnɛn]  
   - Kühle [ˈkuːlə]

3. In words which are spelled with the digraph ie.
   - Lieder [ˈliːdɐ]  
   - Wieder [ˈviːdɐ]
   - hier [hiːr]  
   - Melodie [ˈmelodɪː]  
   - viel [fiːl]

4. Before stressed initial syllable.
   - Erde [ˈɛːrdə]  
   - eben [ˈɛːbən]
   - werden [ˈvɛːrðən]

---


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5. In pronouns.

mir [miːːɐ]  
\( \text{dir} [\ddot{d}iː:\ddot{r}] \)  
\( \text{wir} [\nu:\ddot{i}ː\ddot{r}] \)  
\( \text{Ihr} [\ddot{i}ː\ddot{r}] \)  
\( \text{dem} [\ddot{d}eː\ddot{m}] \)

den [\ddot{d}eː\ddot{n}]
\( \text{wem} [\nuːː\ddot{m}] \)  
\( \text{wer} [\nuːː\ddot{r}] \)

6. Before single consonants in a word followed by a vowel.

\( \text{wider} [\nuː:\ddot{i}ː\ddot{r}] \)  
\( \text{Leben} [\nuːː\ddot{b}\ddot{e}n] \)

Short vowels, known also as lax vowels, occur when followed by double consonants (consonant cluster). These consonants may belong to different syllables.

\( \text{doch} [\ddot{d}oː\ddot{x}] \)  
\( \text{Sonne} [\nu:\ddot{z}o\ddot{n}\ddot{o}] \)  
\( \text{löschen} [l\ddot{a}ː\ddot{ʃ}\ddot{e}n] \)

There are four front vowels used in German diction, paired according to tense and lax sound: [i], [ɪ], and [ɛ], [ɛ]. Tongue-fronting means each vowel is produced with the tip of the tongue against the lower teeth. At the same time the front of the tongue, having been elevated toward the hard palate, for the high [i], is lowered slightly as each vowel is pronounced. In the same process of movement, the jaw is also lowered. With the fronting of the tongue, the lips are spread in a slight smiling position (see Plate I). Both the fronting of the tongue and spreading of the lips diminish gradually when the vowels are sung from top to bottom of the diagram (see figure 2).
PLATE I

A photograph of the author singing the vowel.

[ɪ]
Dimensional terms like high, mid, and low, also front, central and back are used to describe phonetic conditions of vowels on the vowel diagram (see figure 2). Thus, the "ee" (as in feet) [iː], may be described as tense. The alternate term closed vowel is equally used, and its meaning is the same as that of a tense vowel. Siebs indicates stress (length) of the sound by using the colon as a diacritical mark to denote stress and length of the vowel, thus [iː] .

The Front Vowels

[iː]

The [iː] is the highest and most forward in placement of the front vowels. The [iː] vowel is described phonetically as a high-front, tense (closed), unrounded phone, the sound of which is found in words of English, Italian, French, and German (see Plate I).

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>feet [fiːt]</td>
<td>mio [ˈmiːo]</td>
<td>dormir [dɔrmir]</td>
</tr>
<tr>
<td>leave [liːv]</td>
<td>mia [ˈmiːa]</td>
<td>mourir [muːriː]</td>
</tr>
<tr>
<td>grieve [ɡriːv]</td>
<td>via [ˈviːa]</td>
<td>soupir [suːpiː]</td>
</tr>
<tr>
<td>league [liːg]</td>
<td>brio [ˈbriːo]</td>
<td>livre [ˈliːvʁ]</td>
</tr>
<tr>
<td>creed [kriːd]</td>
<td>figlia [ˈfiːgia]</td>
<td>nuit [ɲɥiː]</td>
</tr>
</tbody>
</table>

German (orthographic i, ih, ie)

| wir [vɪːr] | ihm [iːn] |
| dir [dɪːr] | Liebe [ˈliːbə] |

---

Some exceptions to the digraph **ie** as a closed sound are found in these words:

- **Lilie** [lìːlìə]
- **Linie** [lìːnǐə]
- **Familie** [fàmìːlìə]
- **Ferien** [ˈfeːrɪən]
- **Spanien** [ˈʃpàːnən]

The [ɪ] vowel is described phonetically as a high-front, lax (open), unrounded phone. In comparing the [ɪ] and [e] sounds on the vowel diagram (see figure 2), one notices the [ɪ] is indented, indicating that the position of the tongue is slightly more retracted in the [e] sound than it is in the [ɪ] sound.\(^{32}\) (See Plate II.) Since the [ɪ] sound is not used in Italian and French languages, only English and German words are used as examples.

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>fill</strong> [fɪl]</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td><strong>brick</strong> [brɪk]</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>sit</strong> [sɪt]</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>little</strong> ['lɪtl]</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ridge</strong> [rɪdʒ]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

PLATE II

A photograph of the author singing the vowel.
German (orthographic i followed by a double consonant)

ist [ɪst]  stirbt [ʃtɪrbt]
bitte [ˈbɪtə]  Kirche [ˈkɪrʃə]
mich [mɪç]  Irrtum [ˈɪrˌtʊm]
Tisch [ˈtɪʃ]  ich [ɪç]
Fisch [ˈfɪʃ]  nicht [nɪçt]
Ding [dɪŋ]  Licht [lɪçt]
zwischen [ˈtsvɪʃən]  sitzen [ˈzɪtʃən]
Sinn [zɪn]  Ring [rɪŋ]
wird [vɪɾt]  nimmer [ˈnɪmər]
Wille [ˈvɪlə]  wind [vɪnt]

The [ɪ] is sounded also in unstressed suffixes: -in, -nis, -lich, -ig, -icht, and -isch.

Königin [ˈkœnɪŋ]  Finsternis [ˈfɪnʃtɜrnɪs]
freundlich [ˈfrʊntliç]  selig [ˈzɛlɪç]
Dickicht [ˈdɪkɪçt]  irdisch [ˈɪrdɪç]

[e]

The [e] is described phonetically as a high-mid-front, tense and unrounded phone (see Plate III). The [e] phone does not really exist in a pure form in English except in short, unstressed syllables like the first syllable in chaotic. Rather, the [e] is the first sound in the English diphthong [ɛɪ] in made [meɪd], cake [keɪk], and spake [spɛk]. Siebs warns speakers and singers...
PLATE III

[e]

A photograph of the author singing the vowel.
against the practice of making a diphthong out of the monothongal
\[ \text{[\text{e}]}. \]

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>n/a</td>
<td>questa ['kwe:sta]</td>
<td>été [ete]</td>
</tr>
<tr>
<td></td>
<td>quella ['kwela]</td>
<td>et [e]</td>
</tr>
<tr>
<td></td>
<td>venti ['venti]</td>
<td>clarté ['klar:te']</td>
</tr>
<tr>
<td></td>
<td>finché ['fın:ke]</td>
<td>donner ['done']</td>
</tr>
<tr>
<td></td>
<td>tre ['tre']</td>
<td>danser ['då:se']</td>
</tr>
</tbody>
</table>

**German (orthographic e, eh, ee)**

Weg (noun) [ve:k]          gehem [ge:ø:n]
den [de:n]                  stehem [ste:ø:n]
Rede ['re:do]               Ehre ['e:ro]
beten ['be:to:n]           Schnee [ʃne:]
Gebet [qo:be:to:]         Heer [he:ɾ]

\[ \text{[\text{e}]}. \]

The \[ \text{[\text{e}]}. \] vowel sound is described phonetically as a low-mid-front, lax (open), unrounded phone. The tongue is less fronted and lies lower than the \[ \text{[\text{e}]}. \] which is a tense sound (see Plate IV). The sound is common to all four languages.

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>bed [bed ]</td>
<td>letto [letto]</td>
<td>laisser [lez:øe]</td>
</tr>
<tr>
<td>guest [qest ]</td>
<td>petto [pëttø]</td>
<td>clair [klær ]</td>
</tr>
</tbody>
</table>

---

\(^{33}\)Siebs, p. 58.

PLATE IV

[ε]

A photograph of the author singing the vowel.
breath [brɛθ]  bella [ˈbeɪlə]  maître [meɪtrə]
pen [pɛn]  meglio [ˈmeʎjo]  peine [pɛn]
pleasure [ˈpleʒə]  per [pɛr]  rêve [ʁev]

German (orthographic ə, ā)
fern [fɛrn]  Herz [ˈherts]
essen [ˈɛsən]  Mensch [ˈmenʃ]
Bett [bet]  Männer [ˈmeːnər]
Ende [ˈɛndo]  wäsche [ˈveʃə]
weg [veŋ]  Bäche [ˈbeʃə]
letzt [letst]  Gärten [ˈɡɛrtn]
denn [dɛn]  Äpfel [ˈɛpəf]

Back Vowels

The back vowels are [ʊ], [ʊ], [ɔ], and [ɔ]. First in order is the [ʊ] phone.

[ʊ:]

The oo [ʊ], a stressed vowel, is described phonetically as a high-back, tense, round phone. Concerning all back vowels of which the oo [ʊ] phone is the highest, one author classifies them as lip vowels, and refers to all front vowels as tongue vowels.35 The [ʊ] is formed by simultaneous action of slightly lowering the jaw while rounding and projecting the lips (see Plate V). The oo [ʊ] is well represented in all four languages.

A photograph of the author singing the vowel.
<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>food [fuːd]</td>
<td>lunga [luŋa]</td>
<td>tout [tu]</td>
</tr>
<tr>
<td>crew [kruː]</td>
<td>spunto [spunˈto]</td>
<td>coup [ku]</td>
</tr>
<tr>
<td>lose [luːz]</td>
<td>tutto [tutˈto]</td>
<td>pour [puːr]</td>
</tr>
<tr>
<td>prove [pruːv]</td>
<td>muta [muˈta]</td>
<td>partout [paʁtu]</td>
</tr>
<tr>
<td>chew [tʃuː]</td>
<td>uno [uˈno]</td>
<td>debout [dəˈbu]</td>
</tr>
</tbody>
</table>

**German (orthographic u, uh)**

<table>
<thead>
<tr>
<th>German</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kuh [kuː]</td>
<td>genug [ˈɡʊnʊk]</td>
<td></td>
</tr>
<tr>
<td>Schuh [ʃuː]</td>
<td>Ruhr [ruːr]</td>
<td></td>
</tr>
<tr>
<td>Uhr [uːr]</td>
<td>Ruhm [ruːm]</td>
<td></td>
</tr>
<tr>
<td>du [dʊ]</td>
<td>suchen [ˈzuːxən]</td>
<td></td>
</tr>
<tr>
<td>schule [ʃʊlə]</td>
<td>Jugend [ˈjuːɡənt]</td>
<td></td>
</tr>
<tr>
<td>Armut [ˈarmʊt]</td>
<td>Gruss [ˈgrʊs]</td>
<td></td>
</tr>
<tr>
<td>Bistum [ˈbɪstʊm]</td>
<td>Fuss [ˈfʊs]</td>
<td></td>
</tr>
<tr>
<td>Zug [tsuːk]</td>
<td>Buch [buːx]</td>
<td></td>
</tr>
</tbody>
</table>

**[υ]**

The [υ] vowel is described phonetically as a high-back-lax round phone (see Plate VI). It is next in the descending order of back vowels from high to low, and is the [υ] phone, paired with its counterpart closed [u]. Also, it is an allophone of [u]. The [υ] phone is limited to English and German diction.

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>foot [fʊt]</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>book [bʊk]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
PLATE VI

[\text{\textit{u}}]

A photograph of the author singing the vowel.
could [ˈkʌd]  
would [wʊd]  
cook [kʊk]

German

Since it is an open vowel, orthographic conditions determine the open sound [ʊ] to be used when ʊ occurs before two or more consonants, even when the consonants belong to two or more syllables. [ʊ] is used also before sch, as in Busch.  

Mutter [ˈmutər]  
Butter [ˈbʌtər]  
Druck [ˈdrʊk]  
Bund [ˈbʊnt]  
Gedult [ɡəˈdult]  
Jung [ˈjuŋ]  
sturm [ˈʃtʊrm]

[ʊ]

The [ʊ] vowel is described phonetically as a high-mid-back, tense, rounded phone (see Plate VII). The [ʊ] is a monothong and as such does not occur in American English, except when combined with the [ʊ] to form a diphthong: [ou] in our word go. Great caution should be exercised by the American singer to avoid making a diphthong [ou] instead of the pure [ʊ] phone.

[O]

A photograph of the author singing the vowel.
<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>n/a</td>
<td>solo [ˈsolo]</td>
<td>nötre [nɔtʁ]</td>
</tr>
<tr>
<td></td>
<td>molto [ˈmoltɔ]</td>
<td>vōtre [vɔtʁ]</td>
</tr>
<tr>
<td></td>
<td>mobile [ˈməlbli]</td>
<td>l’eau [lo]</td>
</tr>
<tr>
<td></td>
<td>amore [ˈamore]</td>
<td>mot [mo]</td>
</tr>
<tr>
<td></td>
<td>vallone [ˈvɔllo]</td>
<td>repos [reapo]</td>
</tr>
<tr>
<td>German (orthographic o, oh, and oo)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tor [toːr]</td>
<td>Rose [roːza]</td>
<td></td>
</tr>
<tr>
<td>Tod [toːd]</td>
<td>rot [roːt]</td>
<td></td>
</tr>
<tr>
<td>wo [voː]</td>
<td>schon [ʃoːn]</td>
<td></td>
</tr>
<tr>
<td>oben [ˈabɛn]</td>
<td>Not [nɔt]</td>
<td></td>
</tr>
<tr>
<td>Brot [broːt]</td>
<td>Sohn [zoːn]</td>
<td></td>
</tr>
<tr>
<td>Mond [ˈmoːnt]</td>
<td>froh [fɾoː]</td>
<td></td>
</tr>
<tr>
<td>Bote [ˈboːtə]</td>
<td>Ohr [oːr]</td>
<td></td>
</tr>
<tr>
<td>Vogel [ˈfoːɡəl]</td>
<td>ohne [oːnə]</td>
<td></td>
</tr>
</tbody>
</table>

[ɔ]

The [ɔ] vowel is described phonetically as a low-mid-back, lax, round phone, as found in our word ought. To form the sound requires less lip-rounding than the [ɔ] phone (see Plate VIII).
A photograph of the author singing the vowel.
<table>
<thead>
<tr>
<th>German</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morgen</td>
<td>[ˈmɔʁɡən]</td>
</tr>
<tr>
<td>Post</td>
<td>[ˈpɔst]</td>
</tr>
<tr>
<td>Wort</td>
<td>[ˈvɔʁt]</td>
</tr>
<tr>
<td>oft</td>
<td>[ɔft]</td>
</tr>
<tr>
<td>von</td>
<td>[fɔn]</td>
</tr>
<tr>
<td>vorn</td>
<td>[fɔrn]</td>
</tr>
<tr>
<td>sonst</td>
<td>[zɔnst]</td>
</tr>
<tr>
<td>folgen</td>
<td>[ˈfɔlɡən]</td>
</tr>
<tr>
<td>Sonne</td>
<td>[ˈzɔnə]</td>
</tr>
<tr>
<td>Rolle</td>
<td>[ˈʁɔlə]</td>
</tr>
<tr>
<td>fromm</td>
<td>[ˈfrɔm]</td>
</tr>
<tr>
<td>borgen</td>
<td>[ˈbɔʁɡən]</td>
</tr>
<tr>
<td>Tropf</td>
<td>[tʁɔpf]</td>
</tr>
</tbody>
</table>

[a]

The [a] vowel is described phonetically as a low-back, lax (open) phone (see Plate IX). It is the lowest of all vowel sounds. Since this vowel is used as both a short and long, or stressed, sound, some phonetic distinction needs to be made. Siebs used the symbol [a] for the short sound instead of the [ə], and the [a:] for the long, or stressed sound.37

37Siebs, p. 23.
A photograph of the author singing the vowel.
<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>spot [spat]</td>
<td>caro [ˈkaːro]</td>
<td>n/a</td>
</tr>
<tr>
<td>bother [ˈbaðə]</td>
<td>foglia [fɔˈʎa]</td>
<td></td>
</tr>
<tr>
<td>part [part]</td>
<td>fota [ˈfota]</td>
<td></td>
</tr>
<tr>
<td>large [lardʒ]</td>
<td>tavola [ˈtaˈvola]</td>
<td></td>
</tr>
<tr>
<td>garden [ˈɡɑrənd]</td>
<td>balia [ˈbaʎa]</td>
<td></td>
</tr>
</tbody>
</table>

**German**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ach [aχ]</td>
<td></td>
</tr>
<tr>
<td>Bach [bax]</td>
<td></td>
</tr>
<tr>
<td>wach [vax]</td>
<td></td>
</tr>
<tr>
<td>Hass [hʌs]</td>
<td></td>
</tr>
<tr>
<td>nass [nʌs]</td>
<td></td>
</tr>
<tr>
<td>Fass [fʌs]</td>
<td></td>
</tr>
</tbody>
</table>

The [ɑː] vowel is described phonetically as a low-back, lax, partly-rounded phone, as found in our word *father*. Considered to be the lowest and most open of all vowels, the Italian singing masters made much use of it as a vocal exercise.\(^{39}\) As one would suspect, the sound has wide use in all four languages:

<table>
<thead>
<tr>
<th>American English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>father [ˈfaːdʒ]</td>
<td>padre [ˈpadɾe]</td>
<td>bas [ba]</td>
</tr>
</tbody>
</table>

\(^{38}\)Olorini, pp. 30-31.

Front-rounded Vowels

[ ɔːː]

The [ ɔːː ] vowel is described phonetically as a high-front-rounded, tense phone. The sound is produced by rounding the lips in the position of [ uː ] while simultaneously enunciating the sound of [ iː ] through the [ uː ] opening.⁴⁰ (See Plate X.) There is no

PLATE X

[y]

A photograph of the author singing the vowel.
comparable sound for use in American English, nor Italian, though it is used in French and German.

<table>
<thead>
<tr>
<th>American English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>n/a</td>
<td>n/a</td>
<td>une [yːn]</td>
</tr>
</tbody>
</table>

German (orthographic ü, üh, y)

<table>
<thead>
<tr>
<th>für</th>
<th>über</th>
<th>müde</th>
<th>Tür</th>
<th>Übel</th>
<th>grün</th>
<th>Bücher</th>
<th>früh</th>
</tr>
</thead>
<tbody>
<tr>
<td>[fʏːr]</td>
<td>[ˈyːbər]</td>
<td>[mʏːdə]</td>
<td>[tʏːr]</td>
<td>[ˈyːbɛl]</td>
<td>[ɡrʏːn]</td>
<td>[bʏːr  ɛr]</td>
<td>[fʏː ]</td>
</tr>
</tbody>
</table>

[ʏ]

The [ʏ] vowel is described phonetically as the lax, front-rounded phone. The production of this sound is similar to the [ɤ]. It is made by enunciating the [i] phone through an [u] opening (see Plate XI). The [ʏ] sound is not found in English, Italian or French words.

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
</tbody>
</table>
PLATE XI

[\text{Y}]

A photograph of the author singing the vowel.
German (orthographic ü, ü—followed by double consonants or more than two consonants which is called a cluster)

stück [ʃtyk] Rücken [rykən]
Fülle [fylə] zurück [tsv'ryk]
Bürger ['byrgər] Hölle ['hylfə]
Lüfte ['lyftə] füllen ['fylnən]
Flüsse ['flyssə] Glück [kluk]
jünger ['fyŋər] Künstler ['Kynstler]
fünf [fy nf ] Früchte ['fruktə]
hübsch [hybs] Myrte ['myrtə]
wünchen ['wyŋən] Rhythmus ['rytmus]

[ε]

The [ε] vowel is described phonetically as a mid-front-rounded, mid phone. The [ε] demands the tongue position of [e] with lip-rounding almost as tense as the [γ], but of the [ɔ].\(^\text{41}\)

(See Plate XII.) There is a superficial resemblance to the English vowel [ʃ] in the words heard, murmur, bird, and learn. The student should be warned against trying to impose the r flavor into this German sound, though the [ε] sound is made with more pronounced lip-rounding. These sounds are not used for English or Italian.

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>n/a</td>
<td>n/a</td>
<td>peu [pφ ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>heureux [œ'rø ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>feu [fφ ]</td>
</tr>
</tbody>
</table>

\(^{41}\)Appelman, p. 189.

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PLATE XII

A photograph of the author singing the vowel.

[ ϕ ]
German (orthographic ö, öh, oe)

böse ['bø:ze]  König ['Kø:nig]
höher ['ho:flɪç]  Königin ['Kø:nɪɡɪn]
höflich ['hɔfliç]  dröhnd ['dɾø:nɛnt]
Lösung ['lu:znɪŋ]  Vögel ['fɔːɡəl]
schön [ʃø:n]  Söhne ['zo:nə]
Goethe ['gøːta:]  Röhre ['ɾøːɾə]
Flöte ['fɔltə]  höchst [høːçt]

[œ]

The [œ] is described phonetically as mid-front-rounded lax phone, but lower than the [ø]. The [œ] is a combination of lip-rounding for the open o [ɔ] (see Plate XIII). It is a lax sound as opposed to the tense [ø]. This sound is not used in English and Italian.

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>n/a</td>
<td>n/a</td>
<td>soeur [sœ:r]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>feuille ['fœ:j]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>auteur ['o'tœ:r]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>boeuf [bo:ʃ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>oeuvre [œ:vr]</td>
</tr>
</tbody>
</table>

German (orthographic ö before double consonants)

Können ['Kœ:nɛn]  völlig ['fœliç]
Hölle ['ho:lu]  zwölf [ts̩vœlf]

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PLATE XIII

[œ]

A photograph of the author singing the vowel.

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The [ə] vowel is described phonetically as a low-mid-central, lax, unrounded to partially rounded phone. This vowel is known as the schwa designated phonetically with this symbol [ə].\(^2\) The schwa is often described as a neutral sound found in many languages, having wide usage in English, French and German. One authority, in writing about the schwa as used in English sounds, has this to say, "The schwa has been described as the dumping ground for all the variations caused by unstressing."\(^3\)

William Vennard, highly acclaimed singer, eminent teacher, and author, described the schwa as a dull vowel, lacking in stress, and weakest in terms of acoustical energy, and writes:

... It takes energy to arch the tongue for an ee [i], and generates enough compression in the larynx to sound the high partial the vowel demands. ... The "dull" vowel is the easiest to make, and that is why it is so often an unaccented syllable.\(^4\)

In singing it becomes necessary to modify the sound to an eh [ɛ]. Examples of this can be seen in such words as Gebet [qɛ'bɛ:t], but sung [qɛ:'bɛ:t].

\(^2\)Moriarty, p. 21.


Diphthongs

Pei describes a diphthong as a union of two vowels pronounced in one syllable.\(^\text{46}\) Diphthongs are spoken of as rising if a semi-vowel (non-syllabic element) precedes the vowel, and falling if the reverse is true.\(^\text{47}\) Diphthongs are complex vowels which begin with one vowel and end with another in the same syllable.\(^\text{48}\) In singing a diphthong in German, the important thing to remember is that the first vowel of the diphthong should be sustained as long as possible without anticipating the second vowel (the off-glide).\(^\text{49}\) Thus, in

---

\(^{45}\)Moriarty, p. 183.

\(^{46}\)Pei and Gaynor, p. 57.


\(^{48}\)Faircloth and Faircloth, p. 15.

\(^{49}\)Moriarty, p. 65.
the English word try [ˈtraɪ] the [a] is sustained until the very last before gliding off with the [ɪ] vowel. It is articulated very quickly and sharply, thus becoming a consonant–like the sound [ɪ] and [u] in our word use sounded quickly [juːz].

Three diphthongs occur in German. They are [ai], [au], and [øy] as used by Langenscheidt. For these same three diphthongs, Siebs uses a different symbol for the second element in the diphthong.

<table>
<thead>
<tr>
<th>Langenscheidt</th>
<th>Siebs</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ai]</td>
<td>[æ]</td>
</tr>
<tr>
<td>[au]</td>
<td>[ə]</td>
</tr>
<tr>
<td>[øy]</td>
<td>[ɔ]</td>
</tr>
</tbody>
</table>

The first of the diphthongs to be discussed is the [æ]. Since each vowel in the diphthong has been described, it is significant to note its similarity to the English diphthong [ai] as in cry and try [ˈkraɪ] and [ˈtraɪ].

---

50 Pei and Gaynor, p. 57.


52 Siebs, pp. 80-81.
<table>
<thead>
<tr>
<th>English</th>
<th>Italian&lt;sup&gt;53&lt;/sup&gt;</th>
<th>French&lt;sup&gt;54&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>bright</td>
<td>[braɪt]</td>
<td>conseil [kɔ̃sœj]</td>
</tr>
<tr>
<td>rye</td>
<td>[raɪ]</td>
<td>travail [traˈvaːj]</td>
</tr>
<tr>
<td>sight</td>
<td>[saɪt]</td>
<td>sommeil [sɔmœj]</td>
</tr>
<tr>
<td>plight</td>
<td>[plaɪt]</td>
<td>pareil [paˈreːj]</td>
</tr>
<tr>
<td>right</td>
<td>[raɪt]</td>
<td>détail [deˈtaːj]</td>
</tr>
<tr>
<td>pride</td>
<td>[praɪd]</td>
<td></td>
</tr>
<tr>
<td>die</td>
<td>[daɪ]</td>
<td></td>
</tr>
</tbody>
</table>

German (orthographic ei, ai, ay, ey)

<table>
<thead>
<tr>
<th>German</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stein</td>
<td>[ʃtaen]</td>
<td></td>
</tr>
<tr>
<td>dein</td>
<td>[daen]</td>
<td></td>
</tr>
<tr>
<td>allein</td>
<td>[ˈaɪlaen]</td>
<td>zwei [tsvaːə]</td>
</tr>
<tr>
<td>mein</td>
<td>[maen]</td>
<td></td>
</tr>
<tr>
<td>Wein</td>
<td>[vaen]</td>
<td></td>
</tr>
<tr>
<td>Leib</td>
<td>[laep]</td>
<td></td>
</tr>
<tr>
<td>bei</td>
<td>[bae]</td>
<td></td>
</tr>
<tr>
<td>nein</td>
<td>[naen]</td>
<td></td>
</tr>
<tr>
<td>Eisen</td>
<td>[ˈaezən]</td>
<td></td>
</tr>
<tr>
<td>Leid</td>
<td>[laet]</td>
<td></td>
</tr>
<tr>
<td>reich</td>
<td>[ˈraɛʃ]</td>
<td></td>
</tr>
<tr>
<td>frei</td>
<td>[frɛi]</td>
<td></td>
</tr>
<tr>
<td>Freitag</td>
<td>['fraɛtaːK]</td>
<td></td>
</tr>
</tbody>
</table>

---

<sup>53</sup>Colorni, p. 112.

<sup>54</sup>Moriarty, p. 66.
- Bein [ˈbaen]  | Ayrer ['aerər]  
- Beide [ˈbae̯də]  | Meyer [ˈmae̯rər]  
- Mai [ˈmaej]  | Goyer [ˈɡoərər]  
- Mainz [ˈmaents]  | Geyser [ˈgæzər]  
- Haen [ˈhaen]  | Freytag [ˈfɾaetək]  

**[ˈao]**

[ˈao] is the second diphthong, represented phonetically with [aː] and [o] sounds. The [o] is rounded and is used as an off-glide. The [ˈao] is similar to the [au] diphthong in house [ˈhaus].

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>house [ˈhaus]</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>crowd [ˈkraud]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>allow [ˈəlaʊ]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>south [ˈsauθ]</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>German</strong> (orthographic au)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>auf [ˈaʊf]</td>
<td>laufen [ˈlaʊfən]</td>
<td></td>
</tr>
<tr>
<td>auch [ˈaʊx]</td>
<td>tausend [ˈtawzənt]</td>
<td></td>
</tr>
<tr>
<td>aus [ˈaʊs]</td>
<td>Rauch [ˈraʊx]</td>
<td></td>
</tr>
<tr>
<td>Haus [ˈhaus]</td>
<td>laut [ˈlaʊt]</td>
<td></td>
</tr>
<tr>
<td>Bau [ˈbaʊ]</td>
<td>genau [ˈɡənəʊ]</td>
<td></td>
</tr>
<tr>
<td>Baum [ˈbaʊm]</td>
<td>Traum [ˈtraʊm]</td>
<td></td>
</tr>
<tr>
<td>braum [ˈbraʊm]</td>
<td>August [ˈaʊɡwɪst]</td>
<td></td>
</tr>
<tr>
<td>grau [ˈɡraʊ]</td>
<td>kaufen [ˈkaʊfən]</td>
<td></td>
</tr>
<tr>
<td>Frau [ˈfraʊ]</td>
<td>bauen [ˈbaʊən]</td>
<td></td>
</tr>
<tr>
<td>Auge [ˈaʊɡə]</td>
<td>brauchen [ˈbraʊən]</td>
<td></td>
</tr>
</tbody>
</table>
The third diphthong is [ɔø]. Strictly speaking, the second element [ø], made by lip-rounding the frontal [e] (or phonating an [e] through an [o] opening) is difficult in many cases for the American student to master. One phonetician makes this distinction with regard to difference in the [oy] used by Langenscheidt, and [ɔø] as used by Siebs as he remarks:

German authorities differ about this diphthong. Langenscheidt uses [ɔy], Siebs recommends [ɔø]. The latter can be very difficult for Americans to execute, and the [ɔy] serves very well for singing. The important thing to remember is that the second element of the diphthong is rounder than the corresponding sound in English.

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy [boi]</td>
<td>voi [vo:i]</td>
<td>n/a</td>
</tr>
<tr>
<td>toy [toi]</td>
<td>poi [po:i]</td>
<td></td>
</tr>
<tr>
<td>ploy [plɔi]</td>
<td>noi [no:i]</td>
<td></td>
</tr>
<tr>
<td>envoy [envoi]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>deploy [dɪ'plɔi]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

German (orthographic äu, eu)

| Äuglein [ˈɔ̯klaen] | Freude [ˈfrɔ̯de] |
| Bäume [ˈboamo] | Feuer [ˈfoaro] |
| Räuber [ˈroamo] | teuer [ˈtoaro] |
| Räume [ˈroamo] | neun [ˈnoʊn] |
| Bebäude [ɡoˈboade] | heulen [ˈhoɬən] |

---

55 Moriarty, p. 69.
The glottal stop

[ ? ]

The glottal stop [?] is made by compressing the air below the glottis, and then by opening the glottis to release the air.\textsuperscript{56} It is not used extensively, though it is often used to avoid ambiguity. For instance, it is possible to distinguish the difference in one singing your eyes and you arise by using a glottal stop: [jʊə rəz] and [jʊə rəz]. The glottal stop is used extensively in German. Correct usage in singing certain words is very significant to the meaning of the text. Employing the glottal stop in the phrase, in deinem blauen augen [In 'daenem blaun aogən], gives the words emotional stress. Probably its greatest use in German is to avoid linking, thus giving clarity to the end and beginning of two words in close proximity, as in the example, blauen augen [blaunə aogən].

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
</tbody>
</table>

\textsuperscript{56}Wise, p. 127.
German
beobachten \[ bə \ ɔ: \ ˈbaxtən \]
beachten \[ bə \ ɔ: \ ˈaxtən \]
beamtete \[ bə \ ʔa̯m tə \]
geantworten \[ ɡə \ ˈʔant vɔr tən \]
verein \[ ˈfɐr ʔa̯n \]

Exceptions—words which do not use glottal stop:
hinaus \[ ˈhi nˈaʊs \]
darum \[ ˈdaɹrʊm \]
überall \[ ˈʔbaɐˈal \]
herüber \[ ˈhər ˈyːbər \]

erinnern \[ ˈɛr ʔɪnərn \]
geöffnet \[ ɡə \ ˈʔœfnət \]
verändern \[ ˈfɐr ʔənclərn \]
geübt \[ ɡə ˈʔypʰt \]
erröten \[ ˈɛr ʔœ tən \]
hierauf \[ ˈhiə ˈraʊf \]
Theater \[ ˈteəˈɛnər \]
Einander \[ ˈeənˈʔændər \]
herein \[ ˈhɛr ʔeyn \]

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CHAPTER III

CONSONANTS

In the act of verbal communication effected either through sung or spoken language, a person uses two general classifications of sound: vowels and consonants.¹ The emphasis in this chapter is directed to the phonetics of German consonants, as vowels were covered in the previous chapter.

In the study of vowels, it was determined that their phonetic characterization is long, steady, vocal sounds, which form the very nucleus of a syllable. Consonants, on the other hand, are characterized generally as short, unstable sounds, and are often considered to be quite noisy.

A good working definition of a consonant sound is supplied by Victor Alexander Fields as he writes the following:

"... According to Webster, consonants are the less sonorous ... sounds of the language. They are never sounded alone but always in combination with a sonant or vocal (vowel) sound. Hence the name con-sonant which literally means "produced with the sonant." The essential feature in the production of consonant sounds is partial or complete obstruction in the voice channel, with or without accompanying breath friction caused by these obstructions (e.g., s, f, t, etc.).²"


52

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There are certain sonants which are called semi-vowels because of their greater sonancy. These are also known as continuants, because, like vowels, these sounds may be musically intoned and prolonged indefinitely (e.g., \( l, m, n, \tilde{n} \)).

German consonant sounds seem to add distinctive flavor to the language as attested by one author who has this to say: "The German language is affected more by its consonant changes than by those of the vowels." It is consonants which seem to endow the German language with its most characteristic sound.

Fig. 3.—Phonetic Alphabet, Consonants

\[
\begin{align*}
[\text{r}] & \text{ voiced sound made with the tip of the tongue against the alveolar ridge} \\
[\text{R}] & \text{ voiced uvular } \text{—} \text{not used in singing} \\
[\text{l}] & \text{ voiced liquid continuant} \\
[\text{t}] & \text{ velarized } \text{l-sound in } \text{well } [\text{wel}] \\
[\text{m}] & \text{ voiced, bilabial, nasal continuant} \\
[\text{n}] & \text{ voiced, alveolar, nasal continuant} \\
[\text{ŋ}] & \text{ voiced, soft nasal continuant} \\
[\text{ŋ}] & \text{ voiced, alveolar, nasal continuant} \\
[\text{ŋ}] & \text{ voiceless, glottal-fricative continuant: Hauch } [\text{haox}] \\
[\text{v}] & \text{ voiced, labio-dental, fricative continuant}
\end{align*}
\]

\(^3\text{Ibid., p. 17.}\)

\(^4\text{Lewis Herman and Marguerite Shalett Herman, Manual of Foreign Dialects (Chicago: Ziff-Davis Publishing Co., 1943), p. 130.}\)

[ś] voiceless, alveolar, fricative continuant
[ν] voiced, alveolar, fricative continuant
[ʃ] voiceless, palato-alveolar fricative continuant
[ζ] voiced, palato-alveolar fricative continuant
[χ] voiceless, palatal, fricative continuant (ich-Laut)
[j] voiced, palatal glide
[x] voiceless, velar, fricative continuant (ach-Laut)
[ω] voiced, bilabial, fricative continuant
[b, d, g] voiced, weak, explosive stop-plosives
[p, t, k] voiceless, strong, stop-plosives
[l, n] syllabic l and syllabic n continuants

How Consonant Sounds Are Generated

A proper method of projection necessary for singing German songs stems primarily from a correct concept of articulation of each con­sonant sound. What is implied here would seem to suggest that a singer understand thoroughly how and where each consonant is generated before he is expected to read German orthography.

Consonant and vowel sounds are generated in the same vocal tract, which is that part of the speech mechanism above the vocal cords (see figure 4). It is composed of the phryngeal, nasal, and mouth cavities. Articulation, which may be defined as the formation of sounds by the vocal organs, is brought about by the adjustments


Fig. 4.—A free-hand drawing by the author to show the various parts of the vocal tract.
of both shape and acoustical properties of the vocal tract. It is possible also, for speech sounds to be generated by articulators: lips, teeth, tongue, palate, velum, and glottis.

The shapes of the passages between the vocal cords and the outside air tends to modify the quality of the voice in various ways. Those shapes are effected by the willful configuration of the vocal tract in order to form any desired speech sound. Thus, articulation, which is involved in this process, uses two highly movable organs of speech. The lower lip, which can articulate against the upper lip and upper teeth, is considered to be the first of these. The second is the tongue, which has the flexibility and agility to articulate against the parts of the roof of the mouth (the palate and velum) (see figure 4). Because the tongue is so adaptable to other parts of the mouth, it seems feasible that such mobility and facility of this important organ necessitates division into sections. In describing these divisions of the tongue, Moulton writes:

A fundamental division is that between the tip of the tongue, or the Apex, and the top of the tongue, or the Dorsum. The dorsum can be further subdivided into three parts: the Blade, opposite the alveolar ridge; the Front, opposite the hard palate; and the Back, opposite the soft palate or velum. In addition, he goes on to say that the root of the tongue is that

8Zemlin, p. 231.


10Ibid., p. 9.
part which is situated opposite the phryngeal wall.  

Those articulators which use the lower lip are referred to as labial or labio- (which may combine with another word). Those which use the tip of the tongue are referred to as apex which becomes apical or apico-. Those which use the back of the tongue are referred to as dorsum which becomes dorsal or dorso-.  

As the labial, apex, and dorsum articulate the following organs against the top of the mouth (the points of articulation), the results are said to be: upper lip, labial; upper teeth, dental; alveolar ridge (gum ridge), alveolar; palate, palatal; velum, velar; and uvula, uvular.  

The same terms may be used in combination, as follows:

Labio-labial (or Bilabial): the p in pine (lower and upper lip)  
Labio-dental: the f in fine (lower lip and teeth)  
Apico-alveolar: the r in red (tip of tongue and alveolar ridge)  
Apico-alveolar: the t in tiny (tip of tongue and alveolar ridge)  
Dorso-alveolar: the s in sign (top of tongue and alveolar ridge)  
Dorso-palatal: the g of ich-Laut in ich (top of tongue and hard palate)  
Dorso-velar: the k in back (back of tongue and soft palate)  

At a place somewhere along the vocal tract when the breath stream passes through a constriction (narrowed place), the result of the sound caused by this is friction.  

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11Ibid., p. 9.  
12Ibid., p. 9.  
13Ibid., p. 9.  
14Ibid., p. 9.  
15Zemlin, p. 232.
of air which is emitted, thus generating a fricative noise. The
generation of other consonant sounds may be made by blocking the out-
ward flow of the breath as it travels through the vocal tract. This
action is accomplished through the articulation of the lips and tongue
which function as valves to block the vocal tract. As a valve is
suddenly released, an audible puff of air is produced. Sounds
known as stops are said to be generated by such manipulations,
examples of which are found in the sounds \[ p \] and \[ t \]. One
must bear in mind that both fricatives and stops may be generated
rather independently of vocal cord vibration.  

**German Consonants: Stops**

Stops are consonant sounds sometimes referred to as plosives,
stop-plosives, and occlusives. There are six stops used in German
which are identical with those of English. Three are unvoiced
\[ p \], \[ t \], \[ k \], in distinction to their voiced counterparts
\[ b \], \[ d \], \[ g \]. Voiced plosives have two sources where
these sounds are made: the vocal cords, and the break which occurs
when the air gushes turbulently through the lips. In forming all
plosive sounds, three factors must be taken into consideration—
each being necessary to the formation as well as the articulation
of each stop-plosive. The first factor, described as the closure
or damming up of the breath stream by either the lips or the tongue,
is known as implosion. The second factor is plosion, at which time

16Zemlin, p. 231.  
17Zemlin, p. 231.
a very slight pause occurs just before the sudden release of the blocked breath stream. Then, the last factor in the process is explosion, whereby the lips suddenly snap apart allowing the dammed-up breath to "explode" as it is emitted from the mouth. All stop-plosives are characteristically more plosively articulated in German than in English.\textsuperscript{18}

Aspiration is a term that has to do with breathiness or puffs of air, as in [\textipa{A}]. Furthermore, [\textipa{p}] is sounded with aspiration as in the word put. Affricatives are plosives which are made through fricative openings, as in [\textipa{tʃ}] in church [\textipa{tʃtʃ}] and [\textipa{dʒ}] in judge [\textipa{dʒn dʒ}]. All of the above terms are used in detail later in an appropriate section in the chapter.

With respect to muscular tension in the pronunciation of consonants, the terms fortis and lenis should be included here. The former means strong; hence greater muscular tension required for articulation, the latter weak. Generally speaking, for both English and German, voiceless plosives [\textipa{p, t, k}] are fortis, while [\textipa{b, d, g}] are lenis. More specifically Wise writes concerning fortis and lenis:

Any number of variations are possible. For example, [\textipa{p}] in pat is fortis, aspirated and voiceless; in flapper, [\textipa{p}] is still fortis, but comparatively unaspirated; in spatter, [\textipa{p}] is lenis and unaspirated; in bat [\textipa{b}] is lenis and unaspirated, voiced.\textsuperscript{19}

It is of great importance to note that in German orthography


voiced stop-plosives are enunciated as voiceless stop-plosives under the following conditions:

1. When b, d, g, each become a final letter in a word or syllable, as found in the following words:

   - **Dieb** pronounced [di:p]
   - **Tausend** pronounced [ˈtaʊsənt]
   - **Krieg** pronounced [ˈkʁiːk]

2. When b, d each is followed by a voiceless consonant, or a consonant cluster as found in the following words:

   - **Abt** pronounced [aːpt]
   - **Selbst** pronounced [ˈzɛlpst]
   - **Mädchen** pronounced [ˈm̩ɐːtn̩ən]
   - **gründlich** pronounced [ˈgrʊntliç]

All these are explained in greater detail as they occur within the proper context of the chapter. Double plosives are sung or pronounced always as one consonant. Voiced stop-plosives retain the tone as in English, though they are held slightly longer.²⁰

---

**German Stops**

**Voiceless/voiced Phonemes, /p-b/, /t-d/, /k-g/**

[ p ]

Pronounced more explosively in German than in English, [ p ] is described phonetically as a voiceless, bi-labial, stop-plosive sound. In forming this sound the lips are closed a little more firmly than

---

²⁰Vennard, p. 85.
in English. After the build-up of breath, pressure snaps them apart in the middle resulting in a slight explosion as explained previously.21

Only English and German examples are applicable for consonant sounds throughout the chapter. However, English is not applicable in the case of this letter.

German (orthographic p, pp, pf)

Schlapp [ʃlap] Praxis [praksis]
Pracht [prakt] Platz [plats]
Puppe ['pupə] Preis [praes]
Person [per'zo:n] Lippen [lipən]
Pein [pæn] Suppe ['zu:pə]
Partei [par'tae] Oper ['ɔ:por]
Prinz [prints] Stopp [stop]

Also [ ] is the sound to be used when b is the final letter in a syllable or word.22

German (orthographic b)

Gelb [gelb] Lob [lop]
Abfahren ['apfa:rawn] Dieb [di:p]
Abdruck ['ap druk] Weib [væp]
Leib [læp]

The [ ] should be pronounced when the letter b in orthography

---


is followed by a voiceless consonant, or consonant cluster.23

hübsch [ˈhyps]  
aufhebt [ɑʊfˈnept]
ob [ɔp]  
selbst [zɛlpt]
Obst [ɔpst]  
Erbsen [ɛrpson]
gibt [ɡɪpt]

[ b ]

The [ b ] is described phonetically as a voiced, bi-labial stop-plosive. In making the sound, the lips are more firmly closed than is needed for the same English sound. Breath is built up under pressure, then the lips are suddenly snapped apart resulting in explosion.

English

boy [boɪ]
bat [bæt]

borrow [ˈbɔrəʊ]

rob [rɑ: b]

ribbon [ˈrɪn ən]

German (orthographic b)

When b is the final letter of a syllable or word, it is pronounced [p] as in Grab [ɡraːp]. These words are appropriately supplied under the p sounds.

Übel [ˈyːbəl]  
Beim [baːm]
blicken [blɪkən]  
Bahn [baːn]

23Ibid., p. 66.

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The [t] is described phonetically as a voiceless, apico-alveolar, stop-plosive. Articulation, or closure, with the tip (apex) of the tongue touching the alveolar ridge is released suddenly to allow the breath to escape. Single or double t in orthography is pronounced as in English, although it is more explosive.\(^2\) English examples are not comparable.

**German** (orthographic t, tt)

Gott [got]  
Kloster ['klostər]  
Arbeit ['arbaet]  
Donnerwetter ['donərveːtər]  
Abteilen ['ap tae-len]  
Tee [teː]  
tätzlich ['tetlɪç]  
Tafel ['ta fəl]  
Tochter ['tɔxtər]  
Titel ['tiːtəl]

The digraph th is always pronounced [t], as it appears in orthographic words of foreign origin.\(^2\)

Muth (old spelling) [mut]  
Theater [te 'aːtər]  
Theorie [teo'rɪ]

---

\(^2\)Ibid., p. 79.

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the breath to escape.\textsuperscript{26}

\textbf{English}

\begin{itemize}
  \item dandy [ˈdændri] \hspace{1cm} dead [dɛd]
  \item darn [dɑrn] \hspace{1cm} lead [lɛd]
  \item cart [kɑrt]
\end{itemize}

\textbf{German (orthgraphic ä, ã)}

\begin{itemize}
  \item Dinge [ˈdɪŋə] \hspace{1cm} dulden [ˈdul̩dən]
  \item Edda [ɛdə] \hspace{1cm} Ende [ˈɛnda]
  \item dass [dɑs] \hspace{1cm} Kreide [kraɛda]
  \item dort [dɔrt] \hspace{1cm} dadurch [dɑ durtʃ]
\end{itemize}

If ä occurs as the final letter in an orthographic word, or is followed by a voiceless consonant or consonant cluster, it is pronounced [t].\textsuperscript{27}

\begin{itemize}
  \item Hand [hɑnt] \hspace{1cm} Geld [qɛlt]
  \item Tod [tɔt] \hspace{1cm} Bild [blɛlt]
  \item Kindheit [ˈkɪnthaet] \hspace{1cm} empfindlich [ɛmpfin̩tliç]
  \item Kleid [klaet] \hspace{1cm} Düne [ˈdyːnə]
  \item tausend [ˈtɔsənt] \hspace{1cm} Dunkelheit [ˈdʊrkəlhaet]
  \item endlich [ɛntliç] \hspace{1cm} durch [durtʃ]
  \item Lied [liːt] \hspace{1cm} drücken [dʁy kən]
  \item Grund [ɡrun̩t] \hspace{1cm} Drang [draŋ]
  \item Schuld [ʃult] \hspace{1cm} draussen [dʁasən]
  \item seid [zaet]
\end{itemize}

\textsuperscript{26}Wilcke, p. 90.

\textsuperscript{27}Wilcke, p. 71.
The \[ g \] is described phonetically as a voiced, dorso-velar, stop-plosive. This sound is made with the apex or tip of the tongue resting against the lower front teeth, while the middle portion of the tongue, or dorsum, is in contact with the roof of the mouth. This position is at a point near juncture of the palate and velum. The \[ g \] sound is made as the dorsum articulates with the velum. Double plosives \[ gg \] are sung as one consonant with the voiced sound bearing the tone of the consonant, as shown in the following example:

**English**

- girl [\( ɡr ɪ ʃ \)]
- wagon [\( 'w æ ɡən \)]
- garden [\( 'ɡa r ʤ ən \)]
- gate [\( ɡeɪt \)]
- greed [\( ɡriːd \)]

**German** (orthographic \( g, gg \))

The letter \( g \) has several sounds, each being determined by the context in the spelling.

1. If \( g \) is the beginning letter in a syllable or word in the orthography, it requires \[ g \].

- Geige [\( ˈɡeɪɡə \)]
- Gelegen [\( ɡəˈleɡən \)]
- Gegenangriff [\( ˈɡeɡənˈɑŋɡrɪf \)]

2. If \( g \) is the final in a word or syllable and appears before
a tense vowel it is pronounced [K]. Examples are presented under [K].

3. The ig and ng ending of certain words are pronounced [ɪɪŋ] and [ŋ] respectively. Examples illustrating these ig sounds appear later under the appropriate phonetic symbol.

It must be noted that in words like Tag, the [K] sound is used in the final, but for Tage it is pronounced [g] as [tæ:ɡə], Weg becoming [威尼斯.K].

freudig ['fʁɔɡ dɪz]  freudige ['fʁɔɡ dɪz]
ewig ['eːnɪɡ]  ewige ['eːnɪɡə]
König ['kɔːnɪɡ]  König ['kɔːnɪɡən]

[K]

The [K] is described phonetically as a voiceless, dorso-velar, stop-plosive. [K] and [g] are homorganic. The sound, which is more plosive in German than in English, is made with the arching of the middle portion of the tongue touching the roof of the mouth at a point near the juncture of the palate and velum. This position is maintained until sudden breath break or explosion occurs. As in all cases where they occur, German double plosives are sung as a single consonant sound.

Further use of the [K] sound is needed when it has been preceded by a tense vowel, and it is followed by a consonant.

---

28 Siebs, p. 114.
29 Siebs, p. 93.
Moreover, it is used if it has been preceded by an open vowel plus the consonant r or l appearing in orthography.

**English**

<table>
<thead>
<tr>
<th>English</th>
<th>German (orthographic g, gt, gd. Also ch.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>kill [kɪl]</td>
<td>fragt [frakt] backen ['ba kɛn]</td>
</tr>
<tr>
<td>kind [kaɪnd]</td>
<td>leicht [leakt] Rock ['rok]</td>
</tr>
<tr>
<td>kitten ['kɪtn]</td>
<td>schlägst, ['sla ks] Nackend ['na kɛnt]</td>
</tr>
<tr>
<td>hike ['hark]</td>
<td>täglich: ['teklɪç] Nacken ['na kɛn]</td>
</tr>
<tr>
<td>fork ['fɔrk]</td>
<td>Magd ['makt] nackd ['nakt]</td>
</tr>
<tr>
<td>cold ['kould]</td>
<td>Berg ['berk]</td>
</tr>
</tbody>
</table>

**German (orthographic k, ck, g, qu)**

<table>
<thead>
<tr>
<th>German</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knabe ['knaubɛ]</td>
<td>Erfolg [eɾ'folk]</td>
</tr>
<tr>
<td>Kinder ['kɪnder]</td>
<td>zurück [tsy'ryk]</td>
</tr>
<tr>
<td>Kreuz ['krʊts]</td>
<td>Glück ['glɪk]</td>
</tr>
</tbody>
</table>

The [K] sound is used when the letter g is final in a syllable or word:

<table>
<thead>
<tr>
<th>German</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>genug ['ɡɔ'nu: kɪ]</td>
<td>Erfolg [eɾ'folk]</td>
</tr>
<tr>
<td>Weg ['vei kɪ]</td>
<td>Krieg ['kris kɪ]</td>
</tr>
<tr>
<td>Unfug ['un fu: kɪ]</td>
<td></td>
</tr>
</tbody>
</table>
The letter "u" is always used with the combination "qu" and is pronounced \[ K \nu \].

Quellen \[ 'Kve:ln\] erquicken \[ e'Kvi K\=n\]
quälen \[ 'Kve:k\=n\] quer \[ Kve:r\]
Quatsch \[ Kvats\] Quittung \[ 'Kvitur\]
Quartier \[ Kvarti:r\]

The \[ K \] sound is also used in words of Greek origin in the combination:

Christ \[ Krist\] Chaos \[ Ka\=os\]
Chor \[ K\=or\] Chaotisch \[ Ka\=tis\]
chromatisch \[ Kro'matiz\] Café \[ Ka'fe\]
Charakter \[ Karakter\]

The Nasal Consonants

There are three nasal sounds used in German. They are \[ m, n, \] and \[ ng \] sounds as they appear in orthography. Phonetically they are written \[ [m], [n], and [\eta] \] respectively.

\[ [m] \]

The \[ [m] \] is described phonetically as a voiced, bi-labial, nasal-continuant. It is produced with the velum relaxed, thus allowing the phonated breath stream to be resonated mostly in the nasal cavity. A secondary resonance is provided in the cavity of the mouth which results from the blocking of the breath stream at the bi-labial
closure, thus diverting the sound through the nasal passages. The distinctive quality of the m sound is therefore developed in the dammed-up oral cavity which gives the sound its identity, thus distinguishing it from the other nasal sounds.

**English**

mammal [ˈmæməl]  
mime [maim]  
foam [foʊm]

**German (orthographic m)**

Mutter ['mʊtər]  
Alm [alm]  
Heim [haem]  
bemühen [bəˈmyːən]

The n sound is described phonetically as a voiced, lingual-alveolar, nasal-continuant. In uttering this sound, two types of resonance occur in its production: primary and secondary. The former takes place in the nasal cavity, while the latter takes place in the posterior portion of the mouth cavity. [n] combines with nd, nk, nt, na, and ng forming clusters. Its use in German is very similar in English.

---


31 Ibid., p. 55.
English
need [niːd] barn [bɑːrn]
end [end] been [bɪn]
narrow ['nɔːrəʊ]

German (orthographic n, nd, nk, nt, nz)
Heigen [] Freund [frʊnt]
brennen ['brɛnən] Prinz [prɪnts]
blond [blɒnt] sinken [znɛŋkən]
Band [bant] Dank [dɑŋk]
Bube ['buːbə] danken [dɑŋkən]
brennt [brent]

\[\eta\]

The third and last of the nasals, the \([\eta]\), is described phonetically as a voiced, lingua-velar, nasal-continuant. Like the \(n\) phone, primary resonance takes place in the nasal cavity, while secondary resonance occurs only in the oropharynx, since articular contact is made with the dorsum touching the velum. Thus, the anterior two-thirds of the oral cavity has been occluded by this action and serves no vocal function for this sound. In contra-distinction with the other nasal sounds \([m]\) and \([n]\), one author writes about the \([\eta]\) sound:

The feature of place of production distinguishes the nasals \(/m/, /n/, and /\eta/ from each other by controlling the area within the oral cavity which provides the secondary resonance for
each of the sounds, /ŋ/ is usually spelled as ng. It always occurs immediately after the vowel.32

English

bring [brɪŋ] finger ['fɪŋər]
ink [ɪŋk] lingual ['lɪŋgwəl]
sing [sɪŋ]

German (orthographic ng)

Finger ['fɪŋər]
Jünger ['jʏŋər]
Hoffnung ['hɔfnʊŋ]

Affricates

The English language uses two affricate sounds, [tʃ] and [dʒ], which are made with one ballistic motion of the articulator. German uses only the one sound [tʃ], the voiceless cognate of [dʒ]. Thus, [tʃ] is phonetically described as a voiceless, lingua-alveolar affricative.33

English

choose [tsuːz] judge [dʒədʒ]
witch [wɪts] juice [dʒuːs]
which [wɪts] jury ['dʒəri]
chives [tsævz] joy [dʒɔi]
curch [tʃɜtʃ] James [dʒəmz]

32Ibid., p. 55.
33Siebs, p. 97.

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Fricatives

A fricative sound is characterized by noise or friction of the breath stream being emitted through a greatly narrowed oral passage.

In German the fricatives are \[ f, ß, x \] which employ such orthographic letters as \( f, v, w, ich \) and \( ach \). In most instances fricatives are usually made by the close approach of the tongue to the palate, or to the upper teeth. Fricatives are classified as voiced and unvoiced (voiceless).\(^{34}\)

\[ f \]

The fricative sound of \( f \) is the same in both English and German. It is phonetically described as a voiceless, labio-dental fricative-continuant.

**English**

fight [\textit{fært}] 
tough [\textit{tʌf}]
free [\textit{frɪː}]
phase [\textit{feɪz}]
comfort [\textit{kʌmfət}]

**German (orthographic \( f, \varph, v \) in native German words)**

fünf [\textit{fy nf}]
fröhlich [\textit{frɔh lɪç}]
Phantasie [\textit{fɑntaɪzɪː}]
Physiolog [\textit{fɪzɪloʊg}]

\(^{34}\)Siebs, p. 91.
Concerning the letter v, when it appears in native words it is pronounced [f]. However, in words of foreign origin the orthographic v sounds [v] as in victor.

Klavier [kla'vi:r] Vital [vi'ta:l]
nervös [ner'vɔs] Viola [vi'o:la]
Vase ['vaːzə] Violine [vi'o:liːnə]

[v]

[v] is homorganic with [f] and is described phonetically as a voiced, labio-dental, fricative continuant. The [v] is the voiced cognate of [f], and it is this voicing feature which distinguishes these two speech sounds.35

English

vine [vain] visit [ˈviːzit]
vote [vovt] involve [ɪnˈvaːləv]
vision [ˈvɪʒən]

35Siebs, p. 93.
German (orthographic w, and v in foreign words)

Wieder ['vi:dər]  Wunder ['vʊn dər]
Wort [vɔ:rt]  Wille ['vilə]
Welt [vɛlt]  Weg [vɛ:k]

[ç]

[ç], also known as an ich-Laut, is described phonetically as a voiceless, lingua-palatal, fricative sound. It is a more frontal sound than the ch in ach, and both are considered to be quite difficult for American singers to master, as no comparable sound exists in English. Also, the ich-Laut is often confused with the sh [ʃ]. The correct position is more easily achieved by whispering the vowel [i], the desired consonant actually being the surd (whispered) form of the vowel. For this sound, Wilcke suggests that the arched tongue made by the [i] vowel be raised slightly higher than that required by the [i] vowel.37 In any case, the sound [ç] is actually the resonance tone of the vowel without phonation.38

To sing ich, the student should begin with [i], then cease phonation, adding more breath so as to produce a fricative through the stricture created by the same position of the tongue. Actually the word ich is [ɪç]. According to Vennard, singers generally

36Vennard, p. 172.
37Wilcke, p. 120.
38Vennard, p. 172.
get a better tone quality through modifying the sound [ɪ] to in the [i].

German (orthographic ch)

1. **ch** in German words either before or after a front vowel in the same syllable, and after r or l in the same syllable, as in reichen ['rae ən], Licht [lɪçt ], Reich [raeç ], euch [œç ], Fechter [feç tær ], Veilchen ['fael ən ], horchsam [hɔrç 'zaːm].

2. **chen** as a diminutive as in Kindchen ['kɪnt ən ]. However, a distinction in similar spellings should be made in machen where the **ch** is [x], being influenced by the preceding back vowel.

3. **ch** before vowels involving words of foreign origin such as chemisch ['çeː miʃ ] and China [çiː nə].

4. words ending in ig, as wenig, the tip of the tongue must remain against the lower front teeth for the duration of the [ç]. Care must be taken not to round the lips, as this can easily produce the mistaken sound of **sch** (English sh). There is no equivalent of [ç] in English.

German (orthographic ch)

durch [dürç ]
solch [zolç ]

Cerub ['çeː ru:p ]
lebendig [le 'bendıç ]

39Ibid., p. 172.
40Wise, p. 381
41Ibid., p. 381
42Ibid., p. 382.
43Wilcke, p. 120.
mich [ˈmɪç]  
Milch [ˈmɪɛç]  
Mädchen ['mɛːtʃən]  
Liebchen ['liːpʃən]  
bisschen ['bɪʃʃən]  

[ʃ]

Known as the ach-Laut (in contradistinction to the ich-Laut), [ʃ] is described phonetically as a voiceless, lingua-velar, fricative. The sound is basically the resonance tone of the [a] vowel and is much farther back than the ich. In order to produce sufficient friction in the sound, the dorsum of the tongue and velum are partially approximated (see figure 4). American singers tend to sing a [k] in such words as ach. While easier to pronounce than the ich-Laut, much care should be taken to acquire the correct [ʃ] sound, which is in reality the surd of the [a] vowel. The articulation demands more elevation of the dorsum toward the velum. Though not used in English, it is found in Scottish dialect in the word loch [lɔx].

German (orthographic oh is pronounced [ʃ] when preceded by back vowels)
Hauch [ˈhaʊʃ]  
Buch [ˈbuːx]  
doch [dɔx]  
Flucht [ˈflʊxt]  

rauchen [ˈraʊçən]  
Nacht [naːxt]  
Sprache [ˈʃprɑxə]  
nach [naːx]  

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Modification of the sound occurs whenever the umlaut is employed. This is easily seen in the following by drawing a distinction between the ach-Laut and the ich-Laut.

<table>
<thead>
<tr>
<th>ach-Laut</th>
<th>ich-Laut</th>
</tr>
</thead>
<tbody>
<tr>
<td>hoch [ho:x]</td>
<td>höch [ho:çt]</td>
</tr>
<tr>
<td>Buch [bu:x]</td>
<td>Bücher ['by:çør]</td>
</tr>
<tr>
<td>Wacht [vaxt]</td>
<td>wächter [veçtor]</td>
</tr>
<tr>
<td>Nacht [naxt]</td>
<td>Nächte ['neçtor]</td>
</tr>
<tr>
<td>Dach [dax]</td>
<td>Dächer ['deçør]</td>
</tr>
<tr>
<td>Bach [ba:x]</td>
<td>Bächer [beçør]</td>
</tr>
<tr>
<td>Bauch [baox]</td>
<td>Bäuche [boçø]</td>
</tr>
</tbody>
</table>

**Sibilants**

A sibilant may be defined as any s-like sound. These always include the [s, z] and sometimes [ʃ, ʒ].

\[
\begin{align*}
\text{[s]} & \\
\text{[ʃ]} & \\
\text{[ʒ]} &
\end{align*}
\]

This sound is described phonetically as a voiceless, lingual-alveolar, fricative, continuant sound. Nonetheless it is a sibilant occurring most frequently in both English and German. In most cases the voiceless s is situated orthographically within or at the end of a word (medial or final).

**English**

| seek [si:k] | sorry ['sɔrɪ] |
| sing [siŋ] | skid [ski:d] |

\[^{\text{44}}\text{Wise, p. 65.}\]
sign [ sain ]

German (orthographic s, ss)
erst [ ei:st ]
interessant [ 'inta:st ]
das [ das ]
Häuschen [ 'haos ]

[ Z ]
[ Z ] is distinguished as being both homorganic with and a
cognate of the voiceless s [ s ]. It is described phonetically as a
voiced, lingua-alveolar, fricative continuant. It should be noted
that the term lingua wherever encountered in phonetic description
literally means the tongue. Whenever used, its meaning implies a
speech sound or an utterance characterized by tongue articulation.⁴⁵

The feature which distinguishes the phonemes /s/ and /z/ is the
voiced sound of the [ Z ]. Both sounds are employed abundantly in
both English and German.

English
rose [ roez ]
puzzle [ 'puzel ]
daiz [ deiz ]

⁴⁵In lieu of using the term lingua, authorities often designate
a part of the tongue to pinpoint the place and manner of articulation
of a consonant or vowel sound. Possibly such terms as apicus (apex)
or dorsum denote specificity as opposed merely to a general designa-
tion of lingua.
German (orthographic s, ls, ms)

1. Initial s, as in Seele [ˈzeːlə]
2. Intervocalic s, as in Rose [ˈroːzə]
3. Compound words, as in word building when ending with sam, as in langsam [ˈlaŋzaːm], and desselbe [ˈdesˈzelbə]
4. s pronounced [z] after m, l, as in Gemse [ˈgeːmzə] and Elsa [ˈelsa]

Sammlung [ˈzamlʊŋ] Sohn [ˈzoːn]
sehnen [ˈzeːnən] Sünde [ˈzyndə]
Singer [ˈziŋər]

The third member of the sibilant group, [ʃ], is sometimes referred to as an elongated s, and is described phonetically as a voiceless, lingua-palatal, fricative, continuant. Its use is extensive in words found in both English and German.

English
shoe [ʃuː] swish [swɪʃ]
shrew [ʃruː] splash [splæʃ]
shrink [ʃrɪŋk]

German (orthographic sch, s, ch)

1. sch when used in words requiring this spelling, as in schlagen [ˈʃlaːɡən] and waschen [ˈvaʃən]
2. Initial s in syllables and words where it precedes p and t, as in spielen [ʃplən], Stunde [ˈʃtʊndaː] and gestanden [ˈgaʃtəndaːn]
3. *ch* in spellings in French loan-words such as *Charge* 

\[
\text{[Saržə] and chargieren [sər'ʒiːrən]}
\]

Schein [saen]  
Schalten [salten]  
Schatz [sats]  
spät [spet]  
Spiel [spiel]  

\[
\text{[ʃ]} \]

The fourth and last of the sibilant sounds and homorganic as a cognate of \([ʃ]\) is \([ʃ]\), described phonetically as a voiced, lingua-palatal, fricative continuant.\(^4^6\) Considered mainly to be a French sound, it is found only in a smattering of French loan-words absorbed into German; words such as *garage* [ɡa'ra:ʒə] and *rouge* [aru:ʒə]. Nevertheless, the purpose of its inclusion is to point out speech-sound distinctions of voiced versus voiceless consonants, thereby complimenting its voiceless counterpart \([ʃ]\).

\[
\text{[ʒ]} \]

Known generally as a glide or a semivowel, \([ʒ]\) is described phonetically as a voiced, palatal fricative consonant.\(^4^7\) It is produced by anchoring the tongue against the ridge of the lower teeth,

\(^4^6\)Faircloth and Faircloth, p. 50.

\(^4^7\)Although the term *glide* has already been defined, it might be well to note that it is a transitional sound produced when the vocal organs shift from the articulation of one sound to that of another during production. As had been indicated, diphthongs are also considered to be glides.
as the sides of the tongue curve upward in such a way that it touches the palate slightly. This sound is exactly the same as that found initially in the English word year, youth, yell and you. In German it is generally found initially, except for a word-stem using a prefix, as ver in verjagen.

**English**

yellow [ˈjɛlo]  
yarn [jɑrən]  
yacht [jaːt]

**German** (orthographic j initially, or wherever encountered)

jawohl [ˈjaʊəl]  
ja [ja]  
jauchzen [ˈjaʊtʃən]  
Jugend [juːgənt]

[ʃ]

The sound [ʃ] is described phonetically as a voiceless, glottal fricative. As in English, the orthographic function of h does not always serve as the sound [ʃ] as in tough [tʌf]. In the German words gehen, Ihnen, Bühnen, the orthographic letter h serves merely to lengthen the previous vowel sound (discussed under vowels). The letter h appears in oh in ich-Laut and ach-Laut words previously studied. It is used in combination with ph to form the digraph [ʃ] in words like Photo, Phantasie.

---

[^8]: Siebs, p. 90.
German (orthographic h)

1. Used initially in the following:

Hier [hiːr]
Haben ['habon]
Haim [haem]
Himmel ['himel]

2. Used after prefix ge and other Ge words

gehabt [ge'haapt]
gehört [ge'hɔrt]
Geheimnis [ge'heimnis]
Gehilfe [ge'hilfe]

[ l ]

[ l ] is described phonetically as a voiced, apico-alveolar, lateral continuant. Earlier textbooks in linguistics tend to classify both l and r and all nasal sounds as liquids. The term is used in a figurative sense. The French use mouillé, meaning moist, wet—hence liquid, in the same sense.¹⁹

As an alveolar, or "light" l, it is regarded as the correct sound for all German words.⁵⁰ Not to be confused with the "light" consonant is its allophonic variant known as the velar, or "dark" l, as pronounced in the medial and final l sounds in the English words boiler and devil respectively. It should be strongly emphasized

¹⁹Ibid., p. 238.
⁵⁰Ibid., p. 238.
that the _ in German is never velarized.\textsuperscript{51}

To produce the proper sound, the \textit{alveolar} \textipa{\textipa{l}} \textsuperscript{52} for German, one must place the tip of the tongue (apicus) against the alveolar ridge, allowing the breath bearing the tone to escape laterally, that is, from both sides of the tongue.\textsuperscript{52} The alveolar sound of \textipa{l} is forward, and it is of the greatest importance that American-English singers learn the correct method to produce a forward \textipa{l}. Habitually, for American singers, the tendency is to impose the "dark" \textipa{l}, the use of which results in a non-German sound.\textsuperscript{53} For American singers to perfect the alveolar \textipa{l} successfully is a classic example of language modification.

In listening to the pronunciation of \textipa{l} in words \textipa{live} and \textipa{mill}, one is able to compare the difference in the two sounds as found in these words. The initial sound, as in \textipa{live}, is the \textit{alveolar} \textipa{l}, if correctly articulated, and is the desired sound to be used for all German words using \textipa{l}. In a contrasting analysis of the phonetic problem of alveolar versus velar sounds, Moulton believes that some Americans seem never to use alveolar \textipa{l}, and in part because it presents almost as much of a teaching problem as the German \textipa{r}.\textsuperscript{54}

\textsuperscript{51}Moulton, p. 32.
\textsuperscript{52}Adler, p. 24.
\textsuperscript{53}Ibid., p. 23.
\textsuperscript{54}Moulton, p. 45.
German (orthographic r whenever encountered in words)

Silbe ['ziIlbe]  Mahl [ ma:lt ]
bald [ balt ]  leuchten ['loZo:t en]
lesen ['le:zo:n ]  Klingen [ 'kliengo:n ]

[r]

The orthographic r has many functions in various languages.

For the sound used in lyric sung-German, the semi-vowel [r] is described phonetically as a voiced, apico-alveolar consonant. Depending upon the phonetic environment of vowels in words, it is usually trilled, especially whenever encountered initially or medially in a word, or when r is doubled. As an aero-dynamic process, [r] is produced by the vibration of the tip of the tongue (apex) articulating with the alveolar ridge. In the different geographic regions of Germany, various kinds of r sounds are heard in the spoken language. Used in conversational speech is the uvula r sound [r] made with the back of the tongue articulating with the region of the uvula. Because [r] interferes with the optimum vocalization, its sound is definitely not recommended for singing. Concerning the [r], Kurt Adler points out the difference between a rolled (trilled) and a flipped (one-tap trill) [l]. In discussing this point he writes the following:

55Wise, p. 337.

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The rolled r is produced in the throat by the tongue held loosely in low position. This r may be rolled once more or often until it approaches a throaty trill. The more it is rolled the harsher the sound will become. The flipped r is the kind used in British English. It is recommended in most cases, because it will present fewer difficulties to the English-speaking singer than the rolled r.56

Adler explains that if er is the final syllable, the unstressed sound is preferred, as in American words better, mother or sister. This pronunciation will avoid a stressed or hard sound as found in the final syllable of Russian words. A similar, final-syllabic situation occurs in numerous German words such as Mutter, besser, länger and aber, to which Wise refers as exemplifying a post-vocalic r, meaning that r, as the last letter in the syllable, is preceded by a vowel.57

In clarifying the point concerning the correct pronunciation of the post-vocalic r, Sheil claims that the "Southern" or British r [ɔ] may be used.58 Furthermore, [ɻ] may be used when r is followed by a consonant such as m or n, or at places where a trilled r might sound affected. Sheil warns strongly against the use of American burred r [ɹ].59 In any case, he recommends that a very soft unaspirated ɻ may be substituted where difficulties arise through the singer's inability to trill the r.

57Wise, p. 337.
58Sheil, p. 77.
59[ɻ] is the symbol for the one-tap trill (flipped r) heard in pronunciations of such words as very, merry (veddy, meddy) [vɹɹɪ, mɛɹɹ].

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Orthographic combination of consonants peculiarly related to German

The remainder of the chapter is set up to deal chiefly with some peculiar orthographic combinations of consonants said to be distinctively German in character, as found in the following:

\[ \text{[pf}, \text{ks}, \text{ps} \text{ gn, kn, tjv, sv]} \].\textsuperscript{61} What may be considered distinctive is the manner of juxtaposition found in a phonetic environment all of which may seem strange to Americans. Since these consonants have already undergone individual study, any further phonetic description is unnecessary. In considering each combination, only German words are used as examples.

\[ \text{[pf]} \]

In the juxtaposition of \textit{pf}, either in the beginning or ending of a word such as in \textit{Pferd} or \textit{Kopf} \textit{[pf]e: rt]} \textit{[K o pf]}, both elements are pronounced. This juxtaposition does not occur in

\textsuperscript{60}Double consonants \textit{rr} in \textit{irren}, as in all double consonants, are orthographic and not phonetic, and thus pronounced like single consonants.

\textsuperscript{61}\textit{Wise}, p. 383.
English. In the pf words, both elements, p plus f, are pronounced equally without accenting the first consonant which glides quickly into the second consonant.

Pferd [pfe:rt]  
Pfand [pfant]  
Pflicht [pli:t]  
Pfropf (or Propf) [pfropf]  
Pflaume [pflaomə]  
Knopf ['Knopf']  
Pfeife ['pfaefts]  

[ts]

German (orthographic t)

1. t as it appears in suffixes such as tion, tient, tial, and in the combining suffix ti.

Nation [na'tsion]  
Patient [pa'tsiənt]  
partial [partsial]  
differentiert [diffrəntiərt]  

2. tz wherever encountered.

letzte ['letstə]  
Trotz [trotʃ]  
putzen ['putseŋ]  
Spatz ['spats]  
putzig ['putsig]  
Blitzen ['blitsəŋ]  

3. z wherever encountered.

62 Appropos of pf, the author is reminded of the whimsical episode in Alice in Wonderland wherein the Cheshire Cat asked for a clarification of the phrase: "Did you say pig or fig?" (Lewis Carroll, Alice in Wonderland and Through the Looking Glass [New York: Grossett and Dunlop, n.d.], p. 65.)

63 Wilcke, p. 108.
zwei [tsva]e] [  
Herz [hert]s] 

zwar [tsvar] [  
zwischen [tsvefon] 

ghan] [ants] [  
Zeit [tsae]t] 

4. a before front vowel [ts] in loan-words from Latin and 

Romance languages. 

Cicero [tsi:tsə ro] 
Cäcilie [tsa:tsi:liə] 
Ceder [ts:doə] 
Citrone [tsi'tro:nə] 

[Kn] 

German (orthographic kn) 

Knabe [Kna:bo] 
Knie [Kni:] 
Knopf [knopf] 
Knecht [knekt] 
Knochen ['knoxnən] 
Knarre ['knarə] 
Knauf [knauf] 
Knurren ['knurren] 

[ps] 

German (orthographic ps encountered initially in words of Greek origin) 

Psychologie [psy, kolo'gi:] 
Psalm [psalm] 
Psyche [psy: se] 
Psyllen ['psy len]

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German (orthographic chs in the same syllable)
Fuchs ['fuks]
Lachs ['laks]
sechs ['zecks]
wachsen ['vaeksən]
wächsern ['veaksərn]
Wachs ['vaaks]
Buchse ['buksə]
Ochs ['oks]

German (orthographic gn encountered initially)
Gnom ['gnom]
Gnade ['gnadeə]
gnädige ['gne:diga]
Gneis ['gnaes]
Gnesen ['gne: zen]

German (orthographic zw [tsv])
zwei ['tsvae]
zwinge ['tsviŋə]
zwischen ['tsviʃən]
zwölf ['tsvoelf]
zwar ['tsvar]
Zweck ['tsvek]
German (orthographic schw [ʃv])

schwer [ʃveːr]
Schwanz [ʃvantʃ]
Schwarz [ʃvartz]
Schwach [ʃvax]
Schweigen [ʃvaeg̊ən]
Schwein [ʃvaen]
Schweigsam [ʃvaekˌzaːm]
CHAPTER IV

APPLICATION OF MATERIAL SELECTED FOR USE
WITH MUSIC AND TAPES

This chapter presents the application of the techniques and principles of phonetics as set forth in the previous chapters by use of specific German Lieder. As a guide to pronunciation, a phonetic transcription has been written directly under the German text of each song. This arrangement was designed to enable the student to compare the orthographic material with its phonetic transcription. Additionally, it affords the singer a certain amount of freedom to study each song at his own pace, as well as to compare his diction with that of the songs which have been recorded on the cassette tape included with this report.

Implementation of Techniques

The same techniques of phonetics used in the foregoing chapters are applied to the song texts. It is suggested that the student begin reading very slowly, using the phonetic transcription and tape as a guide. As progress is made and the song texts begin to flow freely, the words can be combined with the melody.

Punctuation Used in Phonetic Transcription

There are a number of departures from procedures used in previous chapters. First, since the entire song text is transcribed
phonetically, brackets are no longer necessary. A further departure is the underlining of the stressed vowel, rather than using stress marks. It would seem that \textit{(der var-mer zom-mer vint)} is clearer than \textit{(der 'var-mer 'zom-mer vint)}. In addition, words spelled with double liquid consonants \textit{ll, mm, nn,} and \textit{rr} are written phonetically as two syllables,\footnote{Berton Coffin, et. al., \textit{Phonetic Readings of Songs and Arias} (Boulder: Pruett Press, 1964), p. 85.} indicating emphasis on the first syllable with the flow of breath off-gliding with the second syllable. Possibly the significance of repeating the liquid consonants in this manner can be clarified in this quotation from Wilcke:

\begin{quote}
In singing, the student should accustom himself to lightly strike the first consonant at the utmost end of the syllable, then to produce the "slight wave of breath."\footnote{Eva Wilcke, \textit{German Diction in Singing} (New York: E.P. Dutton and Co., Inc., 1930), p. 139.}
\end{quote}

Thus, one notices that the articulation falls more clearly upon the second consonant. The technique is best illustrated as applied in the following words: \textit{Himmel, alle, Nonne,} and \textit{hoffen}, now written as \textit{Him-mel, al-le, Non-ne,} and \textit{hof-fen}.\footnote{Ibid., p. 139.}

\textbf{Areas of Modification}

The action implied in the term \textit{modification}, as it is used in this report thus far, has been mostly taken over by the system of phonetics as it relates specifically to the German language. A second
area of modification now to be considered has to do with the changes necessary in singing diction as opposed to spoken diction.

The same law of expression in pronunciation applies to the singing voice as well as to the speaking voice. However, in singing, one must consider the tone quality as uppermost, whereas in speech this is a secondary consideration. In any case, two significant differences between the two must be considered: speaking emphasizes correct pronunciation, whereas singing requires modification of speaking habits to meet the vocal demands of register blending. According to Fields, register blending is the fusing of two dissimilar sections of the vocal range into a vocal unit so that no perceptible line of demarkation exists between them.\(^4\) Appropos of this important aspect, Appelman has this to say:

Vowel modification, to the best knowledge available, was employed first by the teachers of bel canto, and this concept seems to be the yardstick for determining the technical excellence of singers today. The teachers of bel canto taught the development of the vocal scale without interruption or break through its length. The transition of registers, while singing up and down the scale, demands a modification of the vowel in the upper notes to perceive the true sound as well as to prevent such notes from becoming disagreeable or harsh.\(^5\)

Furthermore, regarding the subject of vowel modification required for singing diction, Coffin writes:

\(...) For the untrained singer, the teacher of singing, and the coach with limited experience, a definition of vowel modification

\[^4\text{Victor Alexander Fields, } The \text{Singer's Glossary} \text{ (Boston: Boston Music Company, 1952), p. 48.}\]

\[^5\text{D. Ralph Appelman, } The \text{Science of Vocal Pedagogy} \text{ (Bloomington: Indiana University Press, 1967), p. 220.}\]
is probably necessary in a book of phonetic transcription to avoid a forced, uniform phonetic forming of vowels in voices. Such inflexible treatment might impair the musicality, expressiveness, and survival of some voices. 

Based upon the laboratory analysis of the tonal spectrum accomplished through the scholarly efforts of Howie and Delattre, Coffin shows vowel modification in three distinctive series: I—front vowels, II—middle vowels, and III—back vowels. In the act of singing, vowels are the results of two cavities: the mouth and the phryngeal cavity. Frequencies of the phryngeal cavity for the three types of vowels are shown below. Directly beneath the frequencies (expressed in cycles per second=cps) are the approximate pitches indicated for the one-line and two-line octaves. As suggested by Coffin, this approximates a type of modification to be used mostly by female voices, since these pitches are generally situated in a range too high to be sung by the male voice.

<table>
<thead>
<tr>
<th>Frequencies (cps)</th>
<th>305</th>
<th>456</th>
<th>600</th>
<th>750</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitches</td>
<td>$i^1$</td>
<td>$a^1$</td>
<td>$d^2$</td>
<td>$g^2$</td>
</tr>
<tr>
<td>Series</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I—front vowels</td>
<td>$i$</td>
<td>$e$</td>
<td>$e$</td>
<td>$a$</td>
</tr>
<tr>
<td>II—middle vowels</td>
<td>$y$</td>
<td>$ø$</td>
<td>$æ$</td>
<td>$æ$</td>
</tr>
<tr>
<td>III—back vowels</td>
<td>$u$</td>
<td>$o$</td>
<td>$ɔ$</td>
<td>$a$</td>
</tr>
</tbody>
</table>

7 Ibid., p. 19.
8 Ibid., p. 19.
In reading the list of frequencies, it must be remembered that all vowels will be modified to the next phoneme to the right. According to the chart, [i] modifies to [e], and [ɛ]. All other modifications of the vowels would be done in the same manner, and apply to the male voice in the appropriate range.

Appelman does not seem to modify the vowels in quite the same way. He refers to a₁, d², and g² vowel changes as vowel migrations. For example, in singing [i] as a pure vowel, a female may sing the closed vowel [i] on a₁, or 456 cps. At a higher pitch level, say at 600 cps or 750 cps, the vowel is opened to the [I] sound for these last two frequencies. For each distinct vowel sound, there must always be a definite change in the shape of both pharyngeal and oral cavities.

With respect to the position and production of vowels, Fields states the following:

Along with factors of physical shape, position, and duration, the acoustical composition of the vowel is also important. That is, a vowel sound is composed of a fundamental pitch frequency (produced in the glottis) and a series of overtones (produced in the resonators). This peculiar composition of fundamental and overtones produces for each standard vowel sound a characteristic tonal spectrum or formant.

In summarizing the area of modification of vowels in singing, a general rule is: in ascending, open vowels tend to close, and closed vowels tend to open.

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⁹Ibid., p. 19.
¹⁰Appelman, p. 226.
¹¹Fields, p. 67.
Phoneticized Song Texts

To implement the process of applying the principles of phonetics and vowel modifications, a basic repertoire of five German Lieder was selected and arranged progressively in order of musical difficulty as follows:

2. **Der Tod, das ist die Kühle Nacht** Op. 96, No. 1 (Johannes Brahms)
3. **Heidenröslein** Op. 3, No. 3 (Franz Schubert)
5. **Die Mainacht** Op. 43, No. 2 (Johannes Brahms)

The modifications indicated are for baritone voice, in particular, although the modifications are generally the same for all voices.

**Widmung**

\[ \text{[vidmʊŋ]} \]

O danke nicht für diese Lieder
\( \text{0 dəŋkə nɪçt fər dɪːzə liːdər} \)

mir ziemt es dankbar Dir zu sein
\( \text{mɪːr tsiːmət es dəŋkbaːr dɪːr tsu ʦæn} \)

Du gabst sie mir -- ich gebe wieder
\( \text{du ɡaːbst ziː miːr -- ɪç ɡəbə viːdər} \)

Was jetzt und einst und ewig Dein.
\( \text{wʌs ʤɛt ənt ənʃt ənt ɛlvɪɡ daːn} \)

Dein sind sie alle ja gewesen,
\( \text{daːn zɪnt zi ãlə ja ɡəvən} \)
aus Deiner Lieben Augen Licht  
aus deiner lieben augen licht

hab' ich sie treulich abgelesen  
hab' ich sie treulich abgelesen

kennst Du die eigenen Lieder nicht?  
kennst du die eigenen lieder nicht?

Der Tod, das ist die Kühle Nacht  
[ der tot das ist die kühle nacht ]

Der Tod, das ist die kühle Nacht,  
der tot das ist die kühle nacht,

das Leben ist der schwüle Tag.  
das leben ist der schwüle tag.

Es dunkelt schon, mich schlafert  
es dunkelt schon, mich schlafert

der Tag hat mich müd' gemacht  
der tag hat mich müd' gemacht

über mein Bett erhebt sich ein Baum,  
über mein bett erhebt sich ein baum,

d'rin singt die Junge Nachti gall,  
d'rin singt die junge nachti gall,

sie singt von lauter Liebe,  
sie singt von lauter liebe,

ich hör' es sogar im Traum.  
ich hör' es sogar im traum
Heidenröslein

[ hadən røsλaen ]

Sah ein Knab ein Röslein stehen
za aen knap aen røsλaen ste:n

Röslein auf der Heiden,
røsλaen aof der haedən,

War so jung und morgenschön,
var zə jun unt morgənʃə:n,

Lief er schnell, es nah zu sehn
lif er fnel, es na tsu ze:n

Sah's mit vielen Freuden.
zas mit fi:lan frədən.

Röslein, Röslein, Röslein rot,
røsλaen, røsλaen, røsλaen, rot,

Röslein auf der Heiden.
røsλaen aof der haedən.

Knabe sprach: Ich breche dich,
knabə sprax: iz buʃə dɪx,

Röslein auf der Heiden!
røsλaen aof der haedən!

Röslein sprach: Ich steche dich,
røsλaen sprax: iz stəʃə dɪx;

Das du ewig denkst an mich.
das du e:vɪɡ demkst an miç.

Und ich will's nicht leiden.
unt ɪç vɪls nɪst leɪdən.
Röslein, Röslein, Röslein rot,  
råslæn, råslæn, råslæn rot,  
Röslein auf der Heiden.  
råslæn aof der naedan.  

Und der wilde Knabe brach's  
unt der vildø knabo brax's  
Röslein auf der Heiden;  
råslæn aof der naedan;  

Röslein wehrte sich und stach,  
råslæn ve:rtæ zif unt stax,  

Half ihm doch kein Weh und Ach,  
half im dox kaen ve: unt ax,  

Musst es eben leiden.  
must es e:ban laedan.  

Röslein, Röslein, Röslein rot,  
råslæn, råslæn, råslæn rot,  
Röslein auf der Heiden.  
råslæn aof der naedan.  

Zueignung  
[ tsu aeqnuŋ]  
Ja, du weisst es, teure Seele,  
ja, du vaest es, tøæræ ze:ls,  
dass ich fern von dir mich quäle  
das iz fern fon dir miç ku:ls.
Liebe macht die Herzen Krank, habe Dank.

Einst hielt ich, der Freiheit zecher,

hoch den Amethysten Becher

und du segnetest den Trank, habe Dank.

Und beschworst darin die Bösen,

bis ich, was ich nie gewesen

Heilig, heilig an's Herz dir sank, habe Dank.

Die Mainacht

[di'maenəkt]

Wann der silberne Mond durch die Gessträuche blinkt,

und sein schlummerndes Licht über den Rasen streut,

und die Nachtigall flötet, wandl' ich traurig

von Busch zu Busch.

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Überhüllt vom Laub girret ein Taubenpaar

sein Entzücken mir vor, aber ich wende mich,
suche dunklere Schatten, und die einsame Träne

Wann, o lächelndes Bild, welches wie Morgenrot

durch die Seele mir strahlt, find ich auf

Erden dich?

Und die einsame Träne bebt

mir heisser, heisser, die Wang herab.

Specific Modifications in the Songs

Modification may be applied when needed for most vowels occurring
in words where pitches include, or rise above, a2 for female voices.
This modification applies to male voices as well, except that the
pitches would be interpreted as being an octave lower. Measure numbers
refer to the copies of the songs included at the end of this chapter.
1. **Widmung.** In measure 30, the diphthong in *eignen* [aeɡnən] must be slightly modified. The [ə] in the first element should change to [ʌ] and the [ɛ] to [ɻ] when singing in this pitch range.12

2. **Der Tod, das ist die kühle Nacht.** In measure 19, the word *Liebe* [liːbə] should change to [liːbə]. This change holds for measure 21 as well, when singing at this particular pitch range.13

3. **Heidenröslein.** The word *rot* [roːt] (measure 12) could tend to change vowel color to an [ʌ], although this modification is really a moot-point at this pitch range.

4. **Zueignung.** In measure 7, the word *Liebe* [liːbə] should change to [liːbə], and *macht* [mɑːt] to [mɑːt]. Also, *und* [unt] (measure 16) on the pitch d, [unt] remains stable with possibly lowering the jaw for freedom and color. In measure 25, *heilig* [ˈheɪlɪɡ] should change to [ˈheɪlɪɡ]. In any case, the singer should use a lower position of the jaw to sing the pitch f-sharp, which is the top note. A dark tone color should probably pervade, especially for the first two stanzas.

5. **Die Mainacht.** In measure 10, in the word *flötet* [fløːtət] there is no change needed for [ø] but the schwa [ə] should change to [ɛ]. In the phrase *aber ich wende mich* (measure 21), the words lie high; perhaps singing the phrase with a somewhat lower jaw position

---

12Appelman, p. 312.

13Ibid., p. 298.
would suffice. This same rationale holds for the word Träne (measure 41). The word heisser (measure 45) has the highest note in the entire song, therefore the diphthong ei should change to [ɬ̞̊i] for the f² pitch.
Andante con moto.

Ist der Con affetto.

O dan - ke nicht für die - se Lie - der. mir ziemt es,

dank-bar Dir zu sein; Du gabst sie mir, ich ge - be

wied - der, was jetzt und einst und e - wig Dein.

Copyright, G. Schirmer, Inc., New York City, reprinted with permission of the publisher.
Dein sind sie alle ja gewesen, aus Deiner Liebe Augen Licht hab' ich sie treulich abgelesen, kennst Du die eigenen Lieder nicht? kennst Du die eigenen Lieder nicht?
Der Tod, das ist die kühle Nacht

H. HEINE
(Original key C major)

Sehr langsam.

Op. 96, No. 1

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hebt sich ein Baum, drin singt die junge Nachtigall; sie

singt von lauter Liebe,

lauter Liebe, ich höre es, ich

hört es sogar im Traum, sogar im

Traum.
PLATE XVI

3. Heidenröslein

W. von GOETHE
(original key G major)

Lieblich (Con tenerezza) (♩= 69.)

Op. 3. No. 3

Copyright, International Music Co., New York City, reprinted with permission of the publisher.
Röslein sprach:ich ste-ch dich, daß du e-wig denkst an mich, und ich will's nicht lei-den.

Röslein, Röslein, Rös-lein rot, Röslein auf der Hei-den.

Und der wil-de Kna-be brach 'Rös-lein auf der Hei-den; Rös-lein wehr-te

sich und stach, halb ihm doch kein Weh und Ach, muß es e - ben lei-den.

Rös-lein, Rös-lein, Rös-lein rot, Röslein auf der Hei-den.
Ja, du weisst es, thue re See le, dass ich fern von
dir mich quäl le, Lie be maecht die Her zen krank,
Einst hielt ich, der Freiheitszercher,
hoch den Am-etal-sten-Zecher.
und du segnest den Trank,

ha be Dank.

religioso

Und be schworst dar in die Büsen,
bis ich, was ich nie gewesen,
hei lig, hei lig ans Herz dir sank,
ha be Dank.
PLATE XVIII

Die Mainacht

HÖLTY
(Original key)

Op. 43, No. 2

Copyright, International Music Co., New York City, reprinted with permission of the publisher.
wand' ich trau' rig von Busch zu Busch.

Überhüllt von Laub

gez--det ein Taubenpaar

sein Ent-säk-ken mir

vom

aber ich

wande mich, suche dunk-le-re Schat-ten,
und die einsame Träne rinnt.

Waun, o lächelndes Bild, welches wie Morgenrot

durch die Seele mir strahlt, finde ich auf Erden dich?
CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this report was to present the procedures followed through the reading of the German language and its modification for use in singing. In order to implement this, an individual study was made of vowels and consonants of the German language. One chapter was devoted to vowels and one to consonants. So that there could be a criterion for pronunciation on which to base the report, the International Phonetic Alphabet (IPA) was utilized. To assist in a more complete understanding of the physical requirements needed for authentic German sounds, included were pictures of the mouth positions made while producing the vowels, which are also shown on a diagram (see figure 2). In dealing with consonants, a diagram of the parts of the mouth (see figure 4) was included in order to clarify the description of the production of each consonant. The final aid to understanding these written instructions was the development and inclusion of a tape recording of five German songs, which are presented phonetically within the context of chapter 4. In addition, most of the German words listed in chapters 2 and 3 are reproduced on tape (see Appendices A and B).
Conclusions

All the responses of the singer are a sum total of the product of acquired habits, reflexes, and association of ideas acquired through repetitive training and practice. There is a constant interplay between the functioning elements of the singer's vocal tract and his mind. It is the combination of both the singer's ear and brain which direct the control of his vocal action. The resulting pronunciation is perceived mentally from moment to moment by the singer himself. The study and drills set forth in this report will form habits and reflexes, imprinting them upon the nervous system.

It should be noted that the report focuses upon learning to read German orthography at sight by means of phonetics. Moreover, the emphasis which has been devoted to the implementation of phonetics, though it is extensive, is necessary for the purpose of documentation. A growing number of teachers value phonetics as a teaching tool, but it must be made clear that phonetics is not the end result, but merely a means to achieving the end result.

The use of phonetics is the most viable means of both teaching and learning the pronunciation of a language. Not only will it clarify the sounds of a foreign language, but it will make one more perceptive to the sounds of his own language.

Recommendations

The delimitations of this report necessitated a concentration upon the modification of the German language for use in singing.
It would seem highly desirable to utilize the same methods set forth here in the study of other foreign languages.

Furthermore, with the knowledge gained in the pronunciation of German, a reading of other German songs, poems, and stories should be undertaken.
BIBLIOGRAPHY


APPENDIX A

CHAPTER II GERMAN WORD LIST
ENUNCIATED ON TAPE, SIDE A

Front Vowels

wir   ich   stehen
dir   nicht  Ehre
ihr   Licht  Schnee
ihn   sitzen  Heer
Liebe   Ring   fern
fliegen  nimmer  essen
ist   Wind  Bett
bitte  Königin  Ende
mich   freundlich  weg
Tisch   Dickicht  letzt
Fisch   Finsternis  denn
Ding   selig  Herz
zwischen  irdisch  Mensch
Sinn   Weg (noun)  Männer
wird   den  wäsche
Wille   Rede  Bäue
stirbt  beten  Garten
Kirche  Gebet  Äpfel
Irrtum  gehen

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Beutel
Freude
Feuer
teuer
neun
heulen
heute
deutsch
Leute
Bayreuth
Teufel

The Glottal Stop
beobachten
beachten
Beamte
geantworten
Verein
erinnern
geöffnet
verändern
gelübt
erröten
# APPENDIX B

## CHAPTER III GERMAN WORD LIST

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Lavan Ray Robinson, the youngest of four children of L. Zeb and Addie Tucker Robinson, was born at Bernice, Union Parish, Louisiana, on December 30, 1918.

He received his early education in Bernice, graduating from high school in 1937 with honors. He attended the Northeast Center of Louisiana State University at Monroe, Louisiana, for two years, and completed his A.B. degree in Music Education from Louisiana Polytechnic Institute, Ruston, Louisiana, in 1941.

Upon the declaration of World War II, he entered the service as an infantry rifleman. This training carried him to various parts of this country and abroad. In 1944 he was assigned to combat duty in France, and from there through Belgium, Holland, Germany, and Austria, where he served with distinction until the war's end.

After the war, Robinson remained in Germany for a year, and before returning home was able to study singing with leading teachers in Germany.

He resumed his educational pursuits in 1948, completing the M.M. degree in Music, Louisiana State University at Baton Rouge, in 1950. Upon graduation, he accepted a position as choral director and voice teacher at Hinds Junior College, Raymond, Mississippi.

In 1952, Robinson was appointed voice teacher and director of the Chapel Choir at Susquehanna University, Selinsgrove,
Pennsylvania, where he met and married Janet Louise Rohrbach. After an eight-year tenure in Pennsylvania, he moved to Valdosta, Georgia, where he is presently serving as teacher of voice and choral activities.

With a leave of absence in the fall of 1970, Robinson returned to the Baton Rouge campus of Louisiana State University to enroll in the doctoral program, working toward the Doctor of Philosophy degree in Vocal Pedagogy in Music Education.

At each of the colleges where Robinson served, he also directed choirs in churches of varying denominations. At present he is choir master at Christ Episcopal Church, Valdosta, Georgia.

Robinson has studied with the following vocal teachers as a tenor: Dallas Goss, Elbert Haskins, Helmut Schmidt, Helene Costers, Paul Althouse, Loren Davison, and J. Forrest West. From 1970-1976 he studied with J. Forrest West as a baritone. In the summer of 1976 he performed with Eugene Cline, Franz Schubert's *Die Winterreise*, Op. 89, in the Louisiana State University School of Music Auditorium.
EXAMINATION AND THESIS REPORT

Candidate: Lavan Ray Robinson

Major Field: Music

Title of Thesis: Required Modification of German Language for Employment for Singing for American Students

Approved:

Robert Shambaugh
Major Professor and Chairman

James B. Ingram
Dean of the Graduate School

EXAMINING COMMITTEE:

Paul Louis Hael

Milton Hallman

Richard Schuman

J. Forrest Wolf

J. Leonard Robb

Date of Examination:

April 27, 1979