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A SINGER’S STRESS: YOGA AND MEDITATION TECHNIQUES IN THE COLLEGIATE VOICE STUDIO

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A SINGER’S STRESS:
YOGA AND MEDITATION TECHNIQUES IN THE COLLEGIATE VOICE STUDIO

DMA PROJECT

A DMA project submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

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2019

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ABSTRACT OF DMA PROJECT

A SINGER’S STRESS:
YOGA AND MEDITATION TECHNIQUES IN THE COLLEGIATE VOICE STUDIO

Often neglected in voice study is the understanding that a singer’s instrument lives in his/her body and therefore cannot be packed away like other musical objects. Yoga and mindfulness compliment the belief of a whole body instrument. Data gathered on college campuses report that stress and anxiety are on the rise, thus reinforcing the need for MBSR and yoga as beneficial and proven tools for stress relief. The current state of research in the realm of mental health in colleges merits the study of a cohesive layout of these exercises and their expected outcomes in singing as well as stress management. Therefore, this document will present yoga sequences that align with the core aspects of singing including breath support, fluid vocal production and artistic expression. Exercises founded on principles of mindfulness are provided to bring awareness of mental qualities within a singer. Mental qualities gained from meditation practice include improved self-esteem, lowered anxiety, and increased focus. Yoga sequences will focus on certain areas of the body commonly addressed in voice studies. Collections of yoga asana, or postures, are featured to allow singers to recognize tightness and inefficiencies in their bodies, thus improving vocal function. This guide will combine yoga traditions along with mindfulness research to introduce ancient philosophies to singers and their teachers, resulting in meaningful and productive voice lessons.

KEYWORDS: Yoga, Mindfulness, Meditation, Performance, Pedagogical Guide.

Zackery D. Morris

February 24, 2019
A SINGER’S STRESS: 
YOGA AND MEDITATION TECHNIQUES IN THE COLLEGIATE VOICE STUDIO

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February 24th, 2019
To:

My fiancé Logan, my parents Deana and Phillip, and Paul
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PART 1: DOCUMENT

CHAPTER 1: INTRODUCTION

Following a personal struggle with stress and its negative effects on the body and voice, I found yoga and Mindfulness Based Stress Reduction (MBSR) as useful tools to soothe the afflictions of stress and its negative implications with singing. Data gathered on college campuses report that stress and anxiety are on the rise,¹ thus reinforcing the therapeutic effects of MBSR and yoga. The current state of research in the realm of mental health in colleges merits the study of a cohesive layout of these exercises and their expected outcomes in singing as well as stress management. Throughout a 200-hour registered yoga teacher course, I discovered that there is ample research in yogic practice in terms of the performer, yet studies are lacking in the area of voice pedagogy. In addition, there is limited research in Mindfulness Based Stress Reduction practices in the field of voice study. These practices rooted in eastern traditions of healing have the potential for great success in the collegiate voice studio. Insight into the comparisons of these equally steeped traditions will benefit students in their approach to voice practice, as well as offer insight into the imperative nuances of voice instruction. This study will introduce specific yoga sequences and MBSR techniques which strive towards the reduction of stress commonly found in voice students in a collegiate voice studio. Examples will demonstrate yoga and MBSR exercises which will enhance voice study by decreasing stress, while also enhancing positive mental and physical progress. Moreover,

¹ American College Health Association, American College Health Association-National College Health Assessment II: Reference Group Executive Summary Fall 2017 (Hanover, MD: American College Health Association, 2018), https://www.acha.org/documents/ncha/NCHA-II_FALL_2017_REFERENCE_GROUP_EXECUTIVE_SUMMARY.pdf
the document will include MBSR, and a series of yoga sequences targeting common areas of tension in the attempt to enhance a student's understanding of his/her body and breath.

**Description of Content**

The practice of yoga is “derived from the Sanskrit root ‘yuj’ meaning to bind, join, attach, and yoke, to direct and concentrate one’s attention on, to use and apply. It also means union and communion.”² The yoga sequences offered in this document will focus on similar points of tension caused by singing as well as stress gathered throughout everyday life that transfer to singing, including hip tightness, abdominal core engagement, rib cage expansion/diaphragmatic release, and throat and facial release. Yoga sequences and the breath work put to work during a yoga practice have been scientifically proven to reduce heart rate and blood pressure, introducing more oxygen into the body.³ Allowing a student to become familiar with these concepts will invite a sense of investment in the body as well as the voice.

Mark Stephens defines a sequence as “the breaking down of asanas into their constituent elements and then placing selected asanas into an order that is informed by how the actions involved in these elements are related in moving with steadiness and ease.”⁴ The structure of these five-ten minute collections of asanas, or poses, will vary based on the area of tension a student would like to address and then find a solution.

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Discovery of where the body holds stress is a prominent focus in my research. Encouraging students to discover points of tension and then implementing a sequence designed for those issues will increase the efficiency of practice sessions. Examples of potential areas of tension, specific sequences designed to address them, and a discussion of the various benefits of each sequence will follow the asana descriptions. For example, simply executing a single yoga pose such as **uttanasana** (standing forward bend),\(^5\) will prove useful for balance and alignment, but the sequences that build up to **uttanasana** will reinforce the singer’s mind/body connection. The sequences of yoga embrace the subtle movements of the body between the poses, just as singing embraces the concepts of breath support, fluid vocal production and artistic expression. In singing, a student ideally begins with the basic principles of breath, resonance, tone, musicality and performance practice. Continued practice is necessary for a singer to be effective in these aspects of artistry. The same is true for yoga practice. A mind/body connection is the coming together of all parts to form a whole.

Whereas yoga reinforces a connection to the body, MBSR addresses the connection to the mind. A mindfulness discussion, which cites principles outlined in the Mindfulness Based Stress Reduction (MBSR) programs developed by Jon Kabat-Zinn, will focus on the nature of multi-tasking and its direct influence on the singer. Kabat-Zinn states that “Mindfulness has to do with above all the attention and awareness which are universal human qualities. Meditation is the process by which we endeavor to deepen our attention and awareness, refining them, and putting them to greater practical use in

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our lives.” The idea of attention and awareness is the essence of MBSR, and a frequent and disciplined practice implementing these tools will, potentially, assist with stress factors commonly found in collegiate study of voice. From personal experience, the stressful situations that exist in undergraduate and graduate music study include, but are not limited to, new environment, financial difficulties, time management, relationships, expectations, lack of attention to health. Adopting the lifestyle encouraged by yoga and MBSR introduces new ways of thinking about stress and how to identify its effects. Mindfulness techniques will focus on the nature of multi-tasking and its direct influence on the singer. Mindfulness-based meditations will also develop the mental focus of a singer to enhance his or her voice practice. In a scientific study conducted by the American College Health Association in 2013, it was found that approximately 14% of college students reported feelings of depression so extreme it was “difficult to function” within the previous 12 months, and 23% felt this depression outside of 12 months. Despite not every collegiate singer is diagnosed as depressed, the findings do reflect that 73.7% of male students felt overwhelmed by all they had to do, and 89.2% of females surveyed experienced a sense of overwhelming tasks. Percentages of anxiety were also calculated in the survey, and when compared with the numbers received in 2013 to a study in 2017, the numbers are on the rise with 18% reporting debilitating

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8 Ibid.
stress. MBSR has been proven to reduce the effects of stress and tension. A study in the journal for *Behavior Research and Therapy* concluded that “Mindfulness Based Therapy may effectively and efficiently reduce depression in college students.” The study goes on to state that “These results also may have important practical implications given that college counseling centers typically have a high volume of students with psychological needs combined with time constraints and a lack of mental health professionals.” Both yoga and MBSR may have profound effects on a student’s everyday life in addition to singing. There is no shortage of information expressing the need for effective practices for students suffering from stress and depression. In addition to relieving stress, meditation, yoga, and mindfulness practices allow the student and teacher to increase focus on targeted areas of mind and body tension. By creating a healthy lifestyle through these practices, it is hopeful that freedom in the vocal mechanism will follow.

### Scope and Limitations

Sequences, poses, and meditations are collected from a variety of texts currently in use. In addition to the poses, psychological data is included from scholastic journals and studies. The poses and sequences listed in this document are tailored for the beginning student. Within the document, images from yoga sequences outlining selected poses are available to visually assist the reader. No prior knowledge of yoga asana is necessary. Singers with severe health limitations including, but not limited to, degenerative disc disease, scoliosis, or any other ailment that causes pain or difficulty of

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9 Ibid., 14.
10 Crystal McIndoo et al., “Mindfulness-based Therapy and Behavioral Activation: A Randomized Controlled Trial with Depressed College Students,” *Behavior Research and Therapy* 77 (February 2016): 119.
11 Ibid.
movement should consult a doctor before attempting these sequences. For those with limited mobility, the practices of pranayama and MBSR require minimal movement and are available to those who otherwise find difficulty in movement unless sinus congestion, asthma or any ailments of the practitioner are a factor.

Please note that the document will not provide all anatomical information pertinent to the singer, only the anatomy relating to the specific poses. This project does not include a thorough history of yoga and meditation practice; however, references with this information are included in the bibliography for further study.

Method

Of the hundreds of existing poses and meditation traditions, I selected the most beneficial practices to address the common areas of physical and mental tension in the young singer. These poses combine a full body experience with occasional isolations. Just as in singing, it is often subtle adjustment that provides the most result. Chosen poses also address issues that singers face based on personal discoveries as well as situations suggested by leading pedagogues in voice literature. Common issues found in collegiate singers based on these findings include postural alignment, hip tightness, abdominal core engagement, rib cage expansion, and diaphragmatic release. I designed specific sequences to attend to these issues of tension.

Expected Outcomes

This study will serve as a guide for both teachers and students seeking methods to aid in vocal release. Release is defined as achieving freedom of breath, resonance, and emotional connections to music. These skills are among the many important goals of a singer. A study of this nature is essential to the canon of voice research. The state of the
literature has portions of these techniques available, yet none so far have embraced the combination of the practices of yoga sequencing and MBSR. Showcasing practical and approachable solutions to a singer’s stress via these two traditions will allow a student to find a heightened awareness of his/her body and mind. Furthermore, the attention to the mind/body connection in addition to musical and artistic pursuits will produce a singer who is able to perform with decreased mental distraction, and with increased perceptions of breath and posture for a completely connected performance in body and spirit.

CHAPTER 2: YOGA SEQUENCES

Yoga derives from Indian philosophy, and was collated into a written form by Patañjäli in a classical work titled Yoga Sutras.\(^{12}\) Included in the sutras written by Patañjali are the eight limbs of yoga, which offers the primary functions of yoga philosophy. The Bhagavad Gītā, an additional work which houses the authority on yoga philosophy explains the meaning of yoga, outlining yoga as “a deliverance from contact with pain and sorrow.”\(^{13}\) Yoga derives from the Sanskrit root ‘yuj’ meaning to bind, join and yoke.\(^{14}\) These words, meaning union, directly exemplify the true meaning of yoga. A yoga sequence is a collection of yoga asana, or postures, which are grouped together to target a certain area of the body. A sequence is made up of 4-5 asanas, executed by way of subtle transitions between poses. The sequences created for this study will focus on spinal alignment, hip tightness, abdominal core engagement, rib cage and diaphragmatic expansion, as well as throat and facial release. Tension often gathers in these areas from

\(^{12}\) Iyengar, Light on Yoga, 19.
\(^{13}\) Ibid.
\(^{14}\) Ibid.
misuse and lack of awareness of underlying vocal tension. Based on the literature on voice production and pedagogy, these areas of the body are frequently considered in voice instruction due to their relationship with singing. For this reason, these areas of the body are featured within this document.

Of the sequences I provide, Sanskrit names are indicated with their respective postures when applicable. Due to the Indian origin of some asana, their meanings in some cases are best explained from the Sanskrit translation. Learning Sanskrit words does not imply that one must follow a certain avenue of faith or philosophy. Their role is to offer an expansive understanding into this ancient practice.

**Spinal Alignment Sequences**

A study published in the journal of *Health Psychology* concluded that “adopting an upright seated posture in the face of stress can maintain self-esteem, reduce negative mood, and increase positive moods compared to a slumped posture. Sitting in an upright position may be a simple behavioral strategy to help build resilience to stress.”

Musicians who find themselves in long music rehearsals often suffer from spinal tension. In addition to postural problems in rehearsals, students who carry heavy backpacks may experience negative posture reinforcement from constantly leaning forward or rounding the shoulders. As a result, this action may then cause the spine to alter from its neutral and optimum position. The optimum position of the spine is the

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17 Barbara Smith et al., "Influence of Carrying a Backpack on Pelvic Tilt, Rotation, and Obliquity in Female College Students," *Gait & Posture* 23, no. 3 (July 26, 2004): 263.
alignment of the vertebral column.\textsuperscript{18} Continued use of the spine out of optimum position results in great stress on the spine. Areas of tension mentioned in the study in \textit{Health Psychology}, including the hips, rib cage, diaphragm and neck, are directly connected to the spine.\textsuperscript{19} When a singer practices yoga with spine-focused asana and sequences, they are in turn nurturing not only the spine but also the network of organs and muscles surrounding the spine. Students who find themselves in a static, non-moving posture for extended periods of time, e.g., sitting in class, rehearsals, at a piano, or completing homework, will benefit from a daily or even an occasional yoga practice. Yoga positions that are geared toward spinal flexibility and alignment will train a student’s awareness of the spine. The awareness of how the spine moves and the benefits of a gradual correction of spinal alignment will then encourage attention to this area for optimal posture.

From the sequences provided at the end of this chapter, the student will become trained to avoid and identify the common flexion-based postures commonly witnessed such as constant slouching or heavy weight bearing. A correction and alteration of these behaviors will result in a balanced spine. Terms such as flexion and extension relate to the position of the spine. Flexion occurs when the spine is arched forward, similar to the position of a baby within a mother’s womb.\textsuperscript{20} Extension is opposite of flexion; this happens when the spine is arched in the opposite direction from flexion. In addition to how the spine bends forward and back, flexion and extension are terms also related with the curvature of the spine. The spine is made up of two types of curves, primary and

\textsuperscript{19} Nair et al., “Do Slumped and Upright Postures Affect Stress Responses?,” 633.
secondary. Primary curves are kyphotic while the secondary curves are lordotic. Critical
to the spine’s ability to bear the weight of our bodies is the balance of this system of
curves. Spinal alignment with too much of either of these positions can result in a
deficiency of posture, ultimately resulting in a myriad of physical and mental health
problems, as well as overall discomfort. With continued repetition of the provided
sequences, one can maintain an optimum posture effectively throughout the day, not just
during practice, which will aid in posture and overall mental state.

Located near the top of the cervical vertebrae of the spine and floating in between
the base of the mandible and the epiglottis rests the hyoid bone. One particular sequence
will include the role of the hyoid bone, the fulcrum for head and neck alignment. To
locate, first find the thyroid prominence with two fingers, then move half an inch
upward. Although impossible to physically touch, the area of this bone lies above the
thyroid prominence and below the jaw line. One can picture the hyoid bone underneath
once you have found this area. “The hyoid bone is a horizontal horseshoe that sits closed
at the front and open toward the back of the neck, floating between soft muscle tissues at
the base of the tongue.” It is important to note that the hyoid is not a part of the
vertebral column. The bone floats within the musculature in front of the cervical spine
and above the larynx. The other regions of the spine periodically mentioned are the
thoracic, lumbar, sacrum and coccyx. A visual example of this can be found in figure 1.

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21 Ibid.
22 The thyroid prominence is commonly known as the “Adam’s Apple.” It can be located by
finding a bump that protrudes on the anterior side of the neck.
23 Rachael Gates, “Free to Sing: Encouraging Postural Release for Vocal Efficiency,” MTNA e-
journal 9, no. 4 (April 2018): 10.
In yoga asana for the spine, the focus is to create and regain the natural curves in the spinal column to improve the ability of the column to bear weight efficiently, thus developing freedom of movement. These sequences will focus primarily on spinal flexibility as well as tools to increase discipline to protect the spine from accumulating tension. Images provided in the sequence feature myself preforming the poses; the photographs were taken by Logan Benton.  

Figure 1. The Vertebral Column, Spinal Cord, and Neck/https://basicmedicalkey.com/the-vertebral-column-spinal-cord-and-neck-2.

Logan Benton, Zackery Morris in Yoga Poses, October 9 2018, Photograph.
Sequence 1

1.) Mountain Pose (*Tadasana*)

Cues: From feet, root into the four corners of the feet: big toe and small toe mounds followed by inner and outer heels. Micro bend at the knee. Hips are aligned in neutral. Chest noble. Shoulders roll up to ear lobes, then roll downward along the spine. Shoulder blades settle back and down. Chin gently tucked. Two-thirds of the weight shifted onto heels. Hands to heart. Remain for four to five breaths.

![Mountain Pose](image)

2.) Chair Pose (*Utkatasana*)

Cues: From Mountain, hinge forward at the hips maintaining a neutral spine from the tailbone to the crown of the head. Knees are over the ankles. Toes should be visible. Arms rise with biceps to ears.

![Chair Pose](image)
3.) Mountain Pose (*Tadasana*)

Cues: Returning to Mountain pose from Chair, find your feet closer to the mid-line. Revisit your Mountain pose by discovering a neutral spine with proper alignment of the hips, knees, chest, shoulders and hyoid position.

![Mountain Pose](image)

4.) Standing Forward Bend (*Uttanasana*)

Cues: Micro bend the knees, then hinge forward from the hips to bring torso toward the thighs. Maintain alignment of the neck and head by tucking the chin. Use blocks/chair under the hands for added support. On the inhale: pushing away from the ground, bring the back to a flat position. On the following exhale, return to the lowered fold position. Repeat a total of 3 times.

![Standing Forward Bend](image)
5.) Mountain Pose (*Tadasana*)

Cues: Return to Mountain Pose slowly. Allow for any adjustments based on blood pressure or vertigo.

Sequence 2

Supine Pelvic Tilts

Cues: Lying on the back, bend knees with feet flat on your mat. As needed, bring a blanket underneath head and neck for added cervical spine support. Bring hands to hip points, also called anterior superior iliac spine (ASIS).\(^{26}\) Inhale: tilt the ASIS toward the knees, noticing a deep lumbar curve with ample space between low back and the mat. Exhale: tilt the ASIS toward the torso, noticing the abdominal muscles engaging to flatten the lumbar spine to the mat with no space between back and mat. Continue for 4 – 5 breath cycles. Conclude with a final inhale, tilting the ASIS toward the knees but not fully arching the low back. Find the middle ground of the tilting actions. The ultimate goal is a small space between low back and mat, enough for a few fingers to fit.

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\(^{26}\) Lasater, *Yogabody*, 48.
Sequence 3

Hyoid Alignment

Cues: Place the thumb and index finger on each side of the rounded portion of the horseshoe shaped bone, as if holding the actual bone. Move the chin forward and back while feeling the hyoid travel with the movement. Observe the postural effects from this sequence. Observe the positioning of the rib cage, sternum and upper spine. A neutral position within these movements will allow the student to achieve his or her optimum head and neck alignment.
Hip Sequences

The Latin word pelvis means “basin,” which is the role the pelvis plays; it is a basin to hold the organs of digestion, elimination, assimilation and reproduction. An image of the pelvis is that of a pot from which the spine grows, thus making the position of the pelvis critical in spinal alignment and overall health. The hips, made up primarily of the sacrum and ilia, are the fulcrum of spinal alignment. Often in yoga sequences the practitioner will be asked to explore the movement of the hips by tilting the pelvis forward. This movement is labeled as nutation. David Keil offers this definition of nutation: “Nutation and counter nutation are movements that happen at the sacroiliac joint. The sacroiliac joint is where the sacrum meets the two sides of the pelvis. Nutation (from neutral again) is where the top part of the sacrum would move down and forward relative to the pelvis being fixed in place.”

Figure 2. Sacroiliac Joint

27 Ibid.
28 Ibid.
When implementing yoga poses involving the hips, it is important to understand the function of the psoas major.30 “The psoas is a general term, but most often refers to the combination of two muscles, the iliacus and the psoas major muscle. Together these two muscles are better known as the iliopsoas muscle” 31 The origin of the psoas muscle is on the processes of all lumbar vertebrae, specifically T12-L5, and inserts into the trochanter at uppermost point of the femur.32 The function of the psoas is to join the upper body and lower body, and it contributes to the flexion of the hip joint.33 Tightness of this muscle can result in lower back pain due to its compression of the lumbar discs of the spine.34 In sequence 3 of this chapter, a combination of stretching and strengthening of the psoas is provided. The psoas’ relationship with the sacrum allows for the psoas to dictate our center of gravity therefore the psoas is central in controlling the large movements of the body.35 Although not directly connected to the rib cage, its proximity to the lower portion of the diaphragm can restrict the descent of the diaphragm in breathing. The following sequences allow the singer to discover the role of the hips, and the role the hips play in breathing and singing.

30 Pronounced ‘so-as’.
32 Lasater, Yogabody, 99.
35 Ibid.
Sequence 1
Props: Sticky mat

1.) Table Top (Bharmanasana)

Cues: From a seated position, bring weight to the knees while bringing the hands forward. Knees are underneath the hips, and wrists are underneath the shoulders. Spine is neutral.

2.) Child’s Pose (Balasana)

Cues: From Table Top, widen knees slightly wider than hips. Allow the feet to come together. On an exhale, bring hips to the feet, keeping knees on the mat. Stretch arms long on the mat in front above the head.

Note: For students with knee problems, a blanket may be used for extra cushioning under the knees.
3.) Table Top *(Bharmanasana)*

Cues: From Child’s Pose, return to Table Top, Shifting the hips forward and balancing on hands and knees. Knees underneath hips and wrists under shoulders.

![Table Top Pose](image)

4.) Downward Facing Dog Pose *(Adho Mukha Svanasana)*

Cues: From Table Top, curl toes into the mat. Lift the hips upward as the hands continue to press into the mat, bringing the hips up and back. Keep the knees bent. Pedal the heels, gently allowing them to root towards the ground. Heels and floor do not have to touch. Ears remain near biceps.

![Downward Facing Dog Pose](image)

5.) Mountain Pose *(Tadasana)*

![Mountain Pose](image)
6.) Low Lunge (*Anjaneyasana*)

Cues: From Mountain, step right foot forward. Bend knee, keeping knee over the ankle. Without turning around to view the left foot, attempt to have the left foot parallel with the front foot. Press into the left foot while maintaining a 90 degree angle with the right knee. Allow the left heel to be lifted off the mat.

7.) Mountain (*Tadasana*)

Cues: From Lunge, step the left foot forward. Take a few steps back and repeat the lunge on the opposite leg, this time stepping forward with the left leg.
8.) Table Top (*Bharmanasana*)

Cues: From Mountain, bring one knee at a time to the floor so that you are bearing your weight on hands and knees. Knees are underneath the hips, and wrists are underneath the shoulders. Spine is neutral.

![Table Top Pose](image1.jpg)

9.) One-Legged King Pigeon Pose (*Eka Pada Rajakapotasana*)

Cues: From Table Top, bring the left leg long, maintaining balance in the left leg. On an inhale, bring the right knee towards the chest, then guide the foot to the left side behind the left arm. The right leg creates a “seven (7)” formation from external rotation of the thigh bone (femur). Slowly allow for the hips to drop, then allow a slight back bend by pushing away from the floor with the arms.

![One-Legged King Pigeon Pose](image2.jpg)
10.) Three Legged Downward Facing Dog (*Tri Pada Adho Mukha Svanasana*)  
Child’s Pose (*Balasana*)

Cues: From One Legged Pigeon, press down with the hands and then bring awareness to your feet. Send hips up and back. The left foot, with toes tucked, bears weight as the right leg kicks back and diagonally toward the ceiling. From here, bring the lifted left foot to the ground, entering into Downward Facing Dog. From here, exhale the knees slowly to the floor, returning to Child’s pose.

NOTE: Repeat the previous sequence on the opposite sides.
Sequence 2

Props: Sticky mat.

1.) Staff Pose (*Dandasana*)

Cues: In a seated position, bring your legs long, allowing the calves to meet the mat. Feet are flexed. Allow the buttocks to be adequately separated, allowing the sitting bones to be rooted into the mat. Tilt the hips to discover your optimum spinal alignment. Once erect, bring movement to the legs by rapidly raising knees, alternately bending the right and then left knee. Continue this movement for 3-4 breaths. Come to stillness. Inhale, bringing arms above the head; exhale, allow the hips to hinge forward bringing the hands toward the feet/ankles. If your reach is only to the knee, that is also acceptable. Only reach as far as you are able while maintaining your proper spinal alignment. Inhale, trace fingers along the tops of the legs and bring arms back overhead; exhale, once again hinging the hips forward and reaching for the feet/ankles. Repeat for 4-5 cycles.

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36 Ischial tuberosity. The pair of boney processes at the base of the hips, forming the boundary of the pelvis.
2.) Cow-Face Pose (*Gomukhasana*)

Cues: From Staff, bend your knees, bringing feet to the floor. Slowly bring your right foot underneath the left knee, all the way toward the outside of the left hip. Only go as far as is comfortable for your hips. Cross the left leg over top of the right leg, allowing the left knee to rest on top of the right. Sit evenly on top of the sitting bones.

NOTE: Repeat this asana on the opposite side.

3.) Staff Pose (*Dandasana*)

Cues: Following Cow-Face return to Staff. Place block between feet, and squeeze block to engage the adductors.
4.) Garland Pose (*Malasana*)

Cues: From Staff with the block assist, bring knees to chest to come into a squatting position. Separate feet to about hip-width apart. Bring hands together to a prayer position, then bring elbows beside their corresponding inner-knees. Heels attempt to contact mat. Separate your legs accordingly. When legs are at a comfortable distance, breathe low as you imagine the breath within the hips. Gaze remains forward as you extend from the crown of the head.

![Garland Pose](image)

**Sequence 3**

Props: Pillow/blanket for neck and head.

1.) Strengthen Psoas

Cues: From a lying down position, place the right foot flat on the floor. Discover the lower abdominal muscles by finding the hip points (ASIS). Attempt to bring the two boney processes together towards the navel. Movement will not happen; however, a deep engagement of the abdominal core will be felt. Release this action and return to rest. On an inhalation, re-engage the lower abdominals by pulling the ASIS toward each other. Keeping hips equally level, lift the left heel up a few inches using only the abdominal musculature and psoas. Slowly tap the heel into the ground, as if pushing a nail into the ground. Complete a total of 10 taps into the ground. Relax, letting legs release totally.

![Strengthen Psoas](image)

NOTE: Repeat this action on the right side.
2.) Stretching Psoas

Cues: Lie down in a comfortable position on your back, melting into the ground. Back of heels, all the way to the shoulders are in contact with the floor. Bend right knee, keeping the left leg long. As the left leg is long, allow the left arm to rise reaching over the head. On an inhale, push the left foot away while reaching long with the left arm. Imagine two strings pulling the left arm and leg away from each other. Exhale, return to starting position, with left leg and arm long, relaxing. Inhale and repeat the stretch. Exhale release. Repeat this inhale then exhale pattern for 3 cycles.

NOTE: Repeat this action on the opposite side.
Rib Cage/ Diaphragm Expansion

G.B. Lamperti, a prominent vocal pedagogue from the nineteenth century, writes in an article that “The foundation of all vocal study lies in the control of the breath.” As such, an effective act of inspiration is paramount for the singer to comprehend and develop. The process of inhalation includes the diaphragm as well as the internal and external intercostals. Perhaps the most commonly addressed muscle in voice studios, the diaphragm has a primary function of drawing air into the lungs by increasing the volume of the chest cavity. The diaphragm has two different states: a relaxed state, and an active contracted state. The relaxed state resembles a parachute with the muscle bulging upward. In the active contracted state, the diaphragm allows the lungs to descend, and the intercostals of the rib cage allow for the outward expansion of the ribcage, which allows for more room for the lungs. The intercostal muscles are located between the ribs and stabilize the chest wall, preventing the chest wall from being “sucked in as the pressure falls inside the cavity during inspiration.” In yoga practice, the use of these muscles defines different types of breathing, including diaphragmatic breathing, thoracic or chest breathing, and clavicular breathing. Of the three, the diaphragmatic breath is beneficial for singers. A low expansion of the diaphragm helps encourage a low placement of the breath, thus avoiding clavicular expansion in the breath. Appoggio is a

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similar type of breathing championed by voice pedagogues. Richard Miller, a prominent name in vocal studies, offers this description of Appoggio:

*Appoggio* maintains for a remarkable period of time a posture near that which pertained at the beginning of the inspiratory phase of the breath cycle. This initial posture ensures cooperative muscle activity in the pectoral, epigastric and umbilical regions, and diaphragmatic control. The total torso is involved. In appoggio technique the sternum must initially find a moderately high position; this position is then retained throughout the inspiration-expiration cycle. If the sternum lowers, the ribs cannot maintain an expanded position, and the diaphragm must ascend more rapidly.41

While this document addresses the Italian practice of diaphragmatic support known as *appoggio*, other schools of thought regarding the diaphragm and singing exist. The following sequences will foster this type of breath use as well as introduce flexibility into the chest cavity and its corresponding muscles. Improving the flexibility of these muscles is important for respiratory health.42 These sequences will expand the awareness of the movements of the rib cage and surrounding musculature, as well as train the body to improve the aspects of effective voice production and breath support.

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Sequence 1

Props: Sticky mat, blanket for head and neck.

1.) Constructed Rest Pose

Cues: Lie on back with knees bent, feet on the floor. Use a blanket or a relatively flat pillow to support your head. Engage abdominal muscles with an exhale by drawing hip points together while incorporating pelvic tilts.\(^{43}\)

2.) Bridge Pose (Setu Bandhasana)

Cues: From Constructed Rest Pose, bring heels as close to the base of hips as comfortable. Remove the blanket from underneath head and neck. On an exhale, press feet and arms into the mat, lifting the hips up. Thighs and feet are parallel. Bring hands together under the pelvis, allowing arms to stabilize the lifted portion of the body. Heels are over ankles. Chin is lifted away from the sternum, and the shoulders are firm against the back. Remain in this pose for 10-15 breath cycles. Exit pose by removing the arms and lowering the hips. Allow for 4-5 breath cycles to occur before moving on to the next asana.

\(^{43}\) See page 14.
3.) Supine Spinal Twist (*Supta Jāthara Parivartānāsana*)

Cues: From Constructive Rest Pose, bend one knee and cross the knee over top of the body to the other side. Extend the opposite arm out to the side at shoulder level, allowing the gaze to follow the extended hand. Shoulders are rooted into the mat. This pose emphasizes thoracic rotation.

![Supine Spinal Twist](image)

**Sequence 2**

Props: Sticky mat.

1.) Easy Pose (*Suhkasana*)

Cues: Begin in a seated position with legs crossed in a comfortable position. Sitting bones rooted into the mat. Spine neutral.

![Easy Pose](image)
2.) Easy Sitting Pose with Twist

Cues: Twist briefly to the right and then to the left. Keep the sitting bones rooted into the ground. Notice that one side of the twist may have more range of motion than the other side. Upon completion of the twists, recross the legs, with the other leg on top. Repeat twists.

3.) Easy Sitting Pose with Lateral Stretch

Cues: From Easy Sitting Pose, bring hands above head. Bring right hand to left wrist. Exhale, pulling the left arm to the right side with an upward motion. Find a deep stretch along the left ribcage. Hold this stretch for 2-3 breath cycles. Repeat on the opposite side.
4.) Half Lord of Fishes (*Ardha Matsyendrasana*)

Cues: Bring legs long on the floor. Bend the left knee, bringing the left foot to the mat. Keeping the right leg long, grow tall in the spine, then twist to the right keeping the sitting bones into the mat. Bring elbow to the bent knee and allow the free arm to go behind to support the weight. Repeat this pose on the opposite side.

![Half Lord of Fishes](image)

**Sequence 3**

Props: Sticky mat

1.) Table Top (*Bharmanasana*)

Cues: From a seated position, bring your knees to the mat with your hands in front entering Table Top. Be sure that your hands are under shoulders, knees under hips. Back is neutral.

![Table Top](image)
2.) Downward Facing Dog (*Adho Mukha Svanasana*)

Cues: From Table Top, walk the hands forward sending hips toward the ceiling entering into Downward Facing Dog. Knees remain micro-bent with hips raised high. Press the hands firmly into the ground, as if pushing the floor away.

![Downward Facing Dog](image)

3.) Forward Fold (*Uttanasana*)

Cues: Slightly bend the knees, then hinge forward from the hips to bring torso toward the thighs. Use blocks or chair under hands for added support. On the inhale: pushing away from the ground, bring the back to a flat position. On the following exhale, return to the fold position. Repeat a total of 3 times.

![Forward Fold](image)
4.) Gate Latch Pose (*Parighasana*)

Cues: From the Forward Fold, allow arms to briefly bear the weight, then bring the knees to the mat one by one. Bring the left leg long to the left side. Bring foot parallel to the short end of the mat. On an exhale, fold to the side of the long leg, letting the arm on the side of the bent knee go over head towards the long leg. The adjacent arm then goes to the calf or above the knee, avoiding the knee all together. Remain in this posture for 3-4 breaths. Repeat on the opposite side.
Abdominal Core Sequences

Just as the diaphragm and intercostal muscles are related to inhalation, expiration relies on the abdominal muscles found beneath the diaphragm.\textsuperscript{44} In addition to exhalation, an awareness of these muscles is fundamental to the effective use of the following sequences. Sequences will target the muscle groups of the abdomen including the posterior and anterior portions. The anterior group includes the rectus abdominis, transverse abdominis, and internal and external obliques. The posterior portion of the abdomen includes muscles such as the psoas\textsuperscript{45} and quadratus lumborum. The quadratus lumborum is a “large, thin and quadrangular shaped muscle that has direct insertions to the lumbar spine”\textsuperscript{46} and is made up of muscular components that are designed as “secondary respiratory muscles that stabilize the twelfth rib during respiration.”\textsuperscript{47} This complex system of muscles collaborates through a combination of actions resulting in either stabilization or contraction during inhalation and expiration.

\textsuperscript{44} Dayme, \textit{Dynamics of the Singing Voice}, 79.
\textsuperscript{45} Information on the psoas is provided in the hip sequencing chapter.
\textsuperscript{46} Venu Akuthota and Scott Nadler, “Core Strengthening,” \textit{Archives of Physical Medicine and Rehabilitation} 85, no.1 (March 2004): 87.
\textsuperscript{47} Ibid.
Muscles whose actions shrink the size of the thorax are considered expiratory, and the external and internal obliques and transverse abdominis are the most important muscles of the process of expiration.⁴⁸ The rectus abdominis,⁴⁹ a muscle group within the proximity of these muscles and a direct enabler of the other muscle groups of the abdomen, is not necessary in the process of expiration. The actions of the obliques and the transverse abdominis act together to “raise intra-abdominal pressure,”⁵⁰ holding the

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⁴⁸ Dayme, *Dynamics of the Singing Voice*, 79.
⁴⁹ Commonly known as the ‘six-pack’ muscle. Its primary action is the bending forward of the spine, as well as the depression of the ribs and walking stabilization.
⁵⁰ Dayme, *Dynamics of the Singing Voice*, 83.
breath for singing, thus bringing upward movement of the diaphragm when at rest. In addition to exhalation, an awareness of these muscles is necessary for the effective use of the following sequences. Toning these muscle groups through yoga sequences will aid in posture, as well as assist in the effective use of the muscles in singing. It is essential to know that the actions of the sequences are not intended to be felt while singing. Rather, in singing the muscles must be relaxed in order for the inhale to be expansive. Scott McCoy states:

The more a singer relies on the diaphragm’s contraction and gut distention during inhalations, the more they must release abdominal muscles. If the rectus is relaxed on inhalation, dissention will occur out in front of the abdomen. If the oblique’s and transverse muscles are relaxed, the sides of the abdomen will expand. Relaxing all of these muscles pairs on inhalation creates a sensation of evenly distributed expansions throughout the low torso.\textsuperscript{51}

The provided sequences do not inherently “relax” the muscles of the abdomen; rather, they activate them so the singer can feel the differentiation between active and resting. This coordination between resting and active is the essence of the interplay of the breath cycle. This skill is developed by continued practice. A frequent use of the sequences will strengthen a singer’s awareness of the relationship between the muscles of inspiration and expiration. This awareness will invite the singer to discover his or her own optimum breathing cycle in singing.

\textsuperscript{51} Gates, “Free to Sing,” 23.
Sequence 1

Prop: Blanket/pillow for head and neck.

1.) Constructive Rest Pose

Cues: Lie on back with knees bent, feet on the floor. Use a blanket or a relatively flat pillow to support your head. Engage abdominal muscles with an exhale by drawing hip points together while incorporating pelvic tilts.

2.) Alternating Limb Extension

Cues: From Constructive Rest Pose, bring both feet off the ground with knees at a 90-degree angle. Bring arms up, bending the elbows to a 90-degree angle. Exhale, deepen into the core, extending the right leg and left arm long. Be aware of over-arching the spine, keep the spine in neutral. Following the exhale, inhale extended arm and leg in. Exhale and repeat on the opposite limbs. Alternate a total of six times.
3.) Plank (*Phalakasana*)

Cues: From a Table Top position engage core and then step one foot back, followed by the other. Weight shifts to over top of hands. Shoulders stack over wrists. Consistently press away from the floor. Spine is neutral. Avoid having hips higher than heart. Gaze is down. Hold this pose in a static position for three breath cycles.

4.) Sphinx

Cues: From Plank Pose, drop knees one by one to lay face down. Bring the tops of the feet to the mat, arch the back and spread hands into the floor underneath the shoulders. Bring the elbows down, allowing the forearms to bear the weight. Narrow the hip points without toning the buttocks. Draw shoulder blades into the spine with a down and back motion. Push away from the forearms, allowing for a back bend to be distributed through the spine. Hold pose in a static position for 4-5 breath cycles.
5.) Table Top (*Bharmanasana*)

Cues: From Sphinx, bring toes into the mat and send the hips up. Elbows raise and the hands come underneath the shoulders. Back is neutral.

![Table Top (Bharmanasana)](image)

6.) Down Puppy (*Uttana Shishosana*)

Cues: From Table Top, reach arms long while keeping the hips elevated. Forehead rests on the mat.

![Down Puppy (Uttana Shishosana)](image)

7.) Downward Facing Dog (*Adho Mukha Svanasana*)

Cues: From prone, ground toes and hands into the mat, pushing away from hands and lifting from the hips, bringing the hips toward the sky. Keep the knees bent. Pedal the heels, gently allowing them to root towards the ground. Heels do not have to touch the floor. Ears remain near elbow creases. Shoulder blades back, then down the spine.

![Downward Facing Dog (Adho Mukha Svanasana)](image)
8.) Easy Sitting Pose (*Sukhasana*)

Cues: From Downward Facing Dog, bring the knees down to the mat one by one. Shift hips over feet, adjusting mindfully to a seated position. Legs crossed in a comfortable position. Sitting bones rooted into the mat. Spine neutral. Employ a few calming breaths here, exploring the expansion of your breath over 5 breath cycles.

9.) Boat Pose (*Paripurna Navasana*)

Note: This Pose will be presented with a modification and will not be instructed as a full Boat Pose.

Cues: From Easy Sitting Pose, bring feet to floor with bent knees. Keeping the sitting bones rooted to the ground, tilt the pelvis back as you lift up the legs maintaining a bent knee. Lengthen the back through the crown of the skull while deepening in the core. Balance between the sitting bones and the tailbone. Hands come to knees, then perhaps to the side with palms facing up off the ground. Remain in the pose for 4-5 breath cycles. Rest. Repeat for a total of three cycles.
Sequence 2

Props: Sticky mat. Optional: Blanket for knee support.

1.) Plank Variations (*Phalakasana*)

Note: This is not a sequence; rather, it is a guide to variations on Plank pose. Plank pose is a difficult pose in its more common form. More approachable styles of this pose are easily executed with the same benefits.

Variation 1: Traditional

Cues: From a Table Top position, engage the core as you step one foot back, followed by the other. Weight shifts to over top of hands. Shoulders stack over wrists. Consistently press into the floor. Spine is neutral, with hips in line with body. Avoid having hips higher than heart. Engage the core once more by drawing the frontal hip bones toward midline and adding an engagement of the ribcage by drawing the lower ribcage towards the spine.

Variation 2: Knees down

Cues: From a Table Top position, walk knees back one at a time. Shoulders over wrists. Keep knees bent with feet in the air. Imagine a diagonal line from ear to shoulder to hip joint.
Variation 3: Forearm Plank

Cues: From Table Top bring forearms to the mat. Keep spine neutral and shoulders over elbows. Hips lower than head.

Sequence 3

Props: Sticky mat, blanket for head/neck

1.) Easy Sitting Pose (*Sukhasana*)

Cues: Enter into a seated position with legs crossed in a comfortable position. Sitting bones rooted into the mat. Spine neutral. Roll the wrists for 2 breath cycles. The following sequence may strain the wrists. Imagine there is a rubber band around your wrist that prevents the wrists from separating. With this in mind, allow the connected wrists to trace a circle in a counter-clock wise motion with the wrists starting by moving away from the chest.
2.) Table Top (*Bharmanasana*)

Cues: From Easy Pose, uncross the legs and roll forward from the knees, bringing hands in front of you. Stack shoulders above hands, hips over knees. Knees at hip-width distance.

3.) Cow Pose (*Bitilasana*) – Cat Pose (*Marjaryasana*)

Cues: From Table Top, arch your low back creating a back bend. Head responds as the spine dips low. From this position, exhale drawing navel up in the opposite direction, entering Cat pose. Neck responds with the gaze peering towards the hands. Repeat this sequence for a total of 5-6 breath cycles.
4.) Prone Alternating Limb Extension

Cues: From Table Top, following Cow/Cat sequence, draw the right arm long in front of you. Extend the opposite left leg long. On an exhale, draw hip points together engaging the core and bring right elbow to left knee underneath the chest. Following contact immediately exhale them back long. Repeat this action for 6 breath cycles. Repeat with other limbs.
Throat / Facial Release Sequences

The previous sequences focused on the supporting mechanisms of the singing voice and include a focus on breath expansion, support and alignment. Their purpose serves the vocal folds and their surrounding musculature. The coordination of breath support and alignment creates balance in the voice. This balance then creates a freedom of sound which is unimpeded by restrictive muscle engagement. Vibrations of the vocal folds via the flow of breath are free to resonate through the chambers and cavities of the singer’s facial landscape, promoting a flexibility of sound and a variety of colors. This process is known as phonation which is the progression of sound caused by the vibration of the vocal folds. The vocal folds are housed within the larynx (voice box). The vibration is caused by breath pressure flowing through the vocal folds, thus producing tone.\(^52\) Out of this vibration, articulation of vowels and consonants is formed via the movements of the tongue and palate. In addition to the role of phonation, the primary role of the larynx is to keep foreign matter out of the lungs. This function also shuts off the windpipe to allow the breath in the lungs to be held in order to assist in efforts of exertion, e.g., lifting heavy objects.\(^53\) The execution of a difficult asana or any difficult work-out routine must be done with caution so that pressure and tension is not gathered in the laryngeal area. Asana sequences provided in this chapter will soothe the musculature of the laryngeal area, as well as bring relief to facial constrictions.

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\(^{53}\) Ibid.
Sequence 1

1.) Facial Massage

Cues: Find a comfortable seated position. Bring hands together and vigorously rub hands together creating friction and warmth. Bring the warm hands to the eyes, cupping the palms. Bring finger tips to the forehead, massaging gently from hairline to eyebrow. Come to stillness. Bring the eyebrows high as if expressing surprise. Replace where the brow was with the index, middle and ring finger. Allow the eyebrows to rest on top of the fingertips. On an exhale push down the brows onto the fingers, feeling tension from the brows to the top of forehead. Inhale and relax the pushing then bring the fingers to the hairline to massage the forehead. Repeat this action a total of three breath cycles.

Sequence 2

1.) Child’s Pose (*Balasana*)

Cues: From a Table Top position with hands and knees weight bearing and a neutral, lengthened spine, widen knees slightly wider than hips. Allow the feet to come together. On an exhale, bring hips to the feet, keeping knees on the mat, letting arms go long on the mat.
2.) Lion’s Pose (Simhasana)

Cues: From Child’s Pose, bring torso up to a Table Top position resting on knees and hands. On an inhale lengthen through the crown of the head. Slightly arch the spine. Bring the tongue out of the mouth with an audible exhale. Inhale to conclude the pose, repeating the sequence 3-4 times.

3.) Child’s Pose (Balasana)

Cues: Reach the hips back to the feet while reaching the hands away from the head. Inhale into the back space.
4.) Sphinx Pose

Cues: Leave Child’s Pose by bringing the hips forward, shifting the torso from over hips to over forearms as shoulders come up. Bring the tops of the feet to the mat and spread hands on the floor. Bring the elbows down, allowing the forearms to bear the weight. Narrow the hip points without toning the buttocks. Draw shoulder blades toward the spine, then down toward the hips. Push away from the forearms, allowing for a back bend to be distributed through the spine. Hold pose in a static position for 4-5 breath cycles.

5.) Neck Extension

Cues: Remain in Sphinx pose. Inhale the chin up.

6.) Neck Flexion

Cues: Maintain Sphinx pose, exhale and lower the head down bringing chin to chest, lengthening from the middle of the shoulder blades through the top of the skull.
The physical benefits of yoga allow singers to become more in touch with their voice via an awareness of the body. Meditation is a means for singers to find the same awareness of their mental well-being. Mindfulness Based Stress Reduction, or MBSR, is “an ancient Buddhist practice which has profound relevance for our present-day lives.”\textsuperscript{54} Jon Kabat-Zinn, the authority on this quickly growing topic and author of the primary books on mindfulness, \textit{Full Catastrophe Living}, and \textit{Wherever you Go, There You Are} continues to develop these ancient practices for modern use. Although this way of thinking is founded in the religious tradition of Buddhism, Kabat-Zinn states that the relevance of the practice has little to do with converting to Buddhism, but everything to do with “waking up and living in harmony with oneself and with the world.”\textsuperscript{55} Kabat-Zinn’s introduction into mindfulness centers around the allowing of oneself to live in the present moment. Other basic principles of MBSR include attention regulation, as well as the curiosity and acceptance of the “Here and Now.”\textsuperscript{56} The concepts of mindfulness also incorporate a non-judgmental awareness of thoughts and emotions.\textsuperscript{57} The skills are then structured around a practice, similar to yoga and voice practice. In mindfulness, meditation is the medium of one’s practice. Where scales and vocalises are the medium for voice practice and asana serves yoga, a continued habit of meditation develops the

\textsuperscript{54} Kabat-Zinn, \textit{Wherever You Go}, 3.  
\textsuperscript{55} Ibid.  
\textsuperscript{56} McIndoo et al., “Mindfulness-based Therapy and Behavioral Activation,” 118.  
\textsuperscript{57} Ibid.
skill of mindfulness. In Kabat-Zinn’s book *Mindfulness for Beginners*, he states that there are two ways to treat a mindfulness practice: “There are two complementary ways to [practice], formally and informally. Formally means engaging in making some time every day to practice. Informally means letting the practice spill over into every aspect of your waking life in an uncontrived and natural way.”

Following a brief discussion on the statistics of stress, I have included mindfulness exercises for use as tools for singers and teachers of singers. Out of these routines, it will be up to the practitioners to determine how best to facilitate these meditation guides in their respective practice or studio. MBSR encompasses more than stress reduction. It is an approach to difficult situations as well as a way to appreciate the beautiful and calm moments in life within stressful situations.

Mental health is increasingly a point of interest in the current research and has a direct relationship to the challenges of voice teaching. Undergraduate students from many different universities across the United States completed a survey in the fall of 2017 conducted by the American College Health Association. The resulting statistics on the state of mental health in colleges and universities provided data supporting claims that the mental health of collegiate students must be addressed. Fifty-two institutions are involved in this study, including 26,136 students.

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### II. Mental Health

Students reported experiencing the following within the last 12 months:

#### Felt things were hopeless

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**Any time within the last 12 months**: 43.5% Male, 57.0% Female, 55.1% Total

#### Felt overwhelmed by all you had to do

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**Any time within the last 12 months**: 76.7% Male, 91.9% Female, 86.9% Total

#### Felt exhausted (not from physical activity)

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**Any time within the last 12 months**: 73.5% Male, 88.2% Female, 83.4% Total

#### Felt very lonely

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**Any time within the last 12 months**: 35.2% Male, 68.4% Female, 64.4% Total

#### Felt very sad

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<td>13.6</td>
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<tr>
<td>Yes, in last 12</td>
<td>20.3</td>
<td>22.9</td>
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**Any time within the last 12 months**: 56.5% Male, 73.4% Female, 68.1% Total

#### Felt so depressed that it was difficult to function

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<tr>
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<td>5.7</td>
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<tr>
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<td>13.6</td>
<td>17.8</td>
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**Any time within the last 12 months**: 31.6% Male, 43.3% Female, 40.1% Total

#### Felt overwhelming anxiety

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**Any time within the last 12 months**: 45.6% Male, 68.6% Female, 61.4% Total

#### Felt overwhelming anger

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<td>Yes, last 2 weeks</td>
<td>11.7</td>
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**Any time within the last 12 months**: 35.9% Male, 44.1% Female, 41.8% Total

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As indicated in this study, stress may result from various scenarios including the pressure of academics, career-related issues, deaths of family members or friends,
intimate and non-intimate relationships, finances, and personal health issues, as well as many others that remain undiscernible. The listed challenges combined with lifestyles increasingly centered around social media no doubt adds to the stresses dealt with by college students today. In addition to these listed challenges, other research highlights additional factors contributing to stress in collegiate environments including a population in a “developmental stage of adulthood, during which they have reduced the level of parental dependence they had in childhood and adolescence.”

Although mindfulness practices are relatively new trends in the American mainstream, there is ample research on mindfulness and its benefits towards stress reduction. One such study is published in the *Journal of Behavior Research and Therapy*. This article provides data supporting a reduction of stress of college students who participate in four sessions of MBSR training. In addition to MBSR training, the article also cites proof that treatment and early detection of depression can “reduce the incidence, severity, and duration of future mental health problems, including MDD [major depression disorder], anxiety disorders, and substance abuse.” Following a session of MBSR training, modeled after the MBSR program developed at the University of Massachusetts Medical Center, participants reported “significantly lower depression, stress, rumination, and somatic anxiety.” Data was then gathered based on a

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60 McIndoo et al., “Mindfulness-based Therapy and Behavioral Activation,” 120.
61 Ibid.
63 McIndoo et al., “Mindfulness-based Therapy and Behavioral Activation,” 120.
questionnaire completed by the participants which measured “five factors of mindfulness: observing sensations, describing thoughts/feelings, acting with awareness, and non-judging of inner experiences.” The report concludes its findings with this statement: “The result indicates that although perceived stress is reduced, more systematic inclusion of specific anxiety reduction strategies may be warranted to reduce the somatic features of anxiety, such as abdominal breathing, progressive muscle relaxation, and biofeedback. MBSR allowed for continued a reduction in depression via another mechanism, such as an increased ability to manage stress, decreased rumination, or increased environmental reinforcement.” This statement suggests that other factors may need to be introduced to maximize the positive gains with MBSR, such as “progressive muscle relaxation” and “abdominal breathing.”

The statistics surrounding stress reduction and mindfulness could prove helpful for collegiate singers. Although research focused on music performance and mindfulness is still in infancy, a study published in 2003 by Chang, Midlarsky and Lin highlights the results of an eight-week mindfulness meditation course on music majors. This study hypothesized that the subjects learned coping devices from their mindfulness training, and in turn the subjects saw a reduction in anxiety during their performance. While the expectation that a collegiate singer completes an eight-week mindfulness course in conjunction other requirements may prove counterproductive, an introduction of the basic

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64 Ibid.
65 McIndoo et al., “Mindfulness-based Therapy and Behavioral Activation,” 121.
66 Ibid.
68 Ibid.
principles covered during a mindfulness course may still deliver benefits. The following meditations are meant to be an introduction to mindfulness and are designed specifically for singers and teachers of singing. These meditations derive from the studies conducted by Jon Kabat-Zinn⁶⁹ as well as other viable sources by leading specialists.⁷⁰ The cues will be presented in a numerical format to be read off by the teacher. For personal use, a recording could be made by the singer or the teacher to use at other times.

**Sitting Meditation**

Duration: 8-10 minutes / Props: Chair

Allow 3 to 4 breath cycles to pass between each point.

1.) As you find yourself in a comfortable, seated position, bring awareness to your breath.

2.) Through your inhale and exhale, invite yourself to discover a noble posture comfortable enough to sustain.

3.) Does this posture improve your breath expanse?

4.) Explore the areas of your inhalation … finding breath expanse in the chest … back space … rib cage … and then abdomen.

5.) Of these areas, ask yourself which of these feels the most natural to you.

6.) From the breath, draw your awareness to any thoughts that may surface as you breathe.

7.) Treat these thoughts as guests arriving into your house, coming and then going.

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8.) Thoughts can be useful in moderation: motivating us, inspiring us … yet criticizing and judging as well.

9.) Discover the balance of productive and unproductive thoughts as they come.

10.) All the while, discover a consistent inhale and exhale pattern.

11.) (Spend 3-4 minutes in silence)

12.) Introduce a longer inhale … followed by a longer exhale.

13.) Waking up to the room around us.

14.) Inviting movement into the toes … the fingers … feet … hands …

15.) Eyes slowly open.

16.) Use the next 5 breaths to bring movement to the upper body as you breathe into the present moment.

This exercise is perhaps the most accessible of the meditations. Apart from the easy to follow cues, the duration of this practice can vary based on comfort and time commitment. When a teacher is leading the meditation, it is important to use the voice in a soothing manner. Avoiding listing cues as instructions, but rather as suggestions that allow the student to feel at ease, especially during a period of silence. “When we sit together, we create a collective energy of mindfulness that is very powerful. When we sit with others, we profit from everyone’s practice. We don’t need to say a lot, but we become a collective organism and together we produce insight.”

Walking Meditation

Duration: 10 minutes / Props: Comfortable shoes (optional)

Location: This meditation may take place either outside on a nice day or within a studio.

Two sets of cues – indoor and outdoor – are provided.

Outdoor Walking

Set a timer on your watch or phone for your desired time, and then set an additional alarm for the halfway point of the length of time. For example, if your desired walk is 10 minutes, set an alarm at the 5-minute mark to ensure you return on time.

1.) Begin your walk without a destination in mind.
2.) Explore the freedom you have to simply meander.
3.) Notice the abundance around you. The texture of the ground beneath you, perhaps the temperature or the presence of wind.
4.) Observe the freedom of your clothing. The sounds of the space around you. Urban sounds as well as natural sounds. Is there warmth from the sun? Chill from a breeze?
5.) The primary goal of this meditation is to observe.

Indoor Walking

Ensure this practice takes place in a room where there is privacy to avoid any insecurity for the practitioner.

1.) As if in slow motion, begin to walk in a circle around the perimeter of a room.
2.) Notice your feet. Where is the first point of contact your foot makes to the ground?
3.) As the rest of your foot steps down, observe your balance.
4.) Bring awareness to the auxiliary muscles of the leg, including the calf muscles, Achilles tendon, quadriceps, and hamstrings.
5.) This awareness continues to the hip region.

6.) Is there discomfort?

7.) If wearing shoes, are they supportive? Unsupportive?

8.) Do your toes have freedom of movement?

10.) Can you feel the sock inside your shoe?

11.) What is the length of your stride?

12.) Following these observations, slowly begin to normalize your pace. Stepping down at a gradually increasing pace, eventually finding your natural, unmotivated steps.

13.) As you return to this normal stride, have you retained the previous observations?

14.) Slowly come to stillness, taking a breath or a stretch, offering yourself the opportunity to carry these observations as you leave the space.

**Body Scan**

Duration: 10-12 minutes

Props: If sitting, use a chair, blanket or pillow for comfort. If lying down, use a chair for feet, blanket or pillow for comfort.

Location: In a private space ideally with minimal distractions. If sounds arise during the meditation, acknowledge the inevitable and continue with the practice.

Use a seated or laying down position with knees and feet resting on a chair or couch.

Place a blanket or thin pillow below the head and neck, allowing for the top of the shoulders to make contact with the blanket/pillow.

1.) Find your breath. Allowing the breath to enter the body through the nose and then leave through the mouth. [~30 seconds]
2.) Begin to isolate your senses by noticing any noise you may be hearing. Acknowledge the sounds that are removed from your being. Are the sounds inside this room? Inside this building? Outside on the street? Above you? Below you? [~2 minutes]

3.) From hearing, adjust to sight. What colors do you see behind your eyelids? Perhaps hues of various colors, or shapes in movement? Perhaps its only the darkness of the eyelids? Or even light filtering in from your surroundings? [~2 minutes]

4.) Transition to the sense of taste. Observe the dampness or dryness of your mouth as well as residual tastes.

5.) While in the region of the head, focus your attention on the crown of your head. As if scanning your body with an x-ray of the mind, begin to examine the entirety of your body. Begin by feeling the contact of the pillow on the back of your head. Is it a soft pressure, or a hard pressure?

6.) Release any tension you may have in your face. Unfurrowing the brow, releasing lips, allowing the tongue to rest on your lower teeth. Invite awareness to your jaw, is it clinched or tight? Find an openness at the hinge of the jaw.

7.) As you continue to monitor your breath cycle, inhale with an open throat. Feel the air move through the throat. What is the temperature of the air coming in? Is it the air drying or moisturizing? On the exhale, do you observe the air leaving through the mouth? Take note of the exhale moving through the teeth and lips as it leaves your body.

8.) On the next inhale, discover the expansion of the ribcage. Observe the collapsing of the rib cage on the exhale. Spend this time being thankful for the breath and the constant movement of the breath with you since your first breath.
9.) Notice the shoulder blades and their contact with the floor. Feel as if they are melting into the floor below you. Shift your awareness up to the shoulders, then slowly down to the hands, observing any sensations of the elbow, wrist, palms, and fingers on your way. Offer gratitude to the arms for all the tasks they enable us to execute, as well as the art they create. [~1 minute]

10.) On the next inhale, return your awareness to the rise and fall of the breath within the torso. Spend time observing the actions of the belly in your breath cycles. Perhaps noticing a buoyant rise and fall of the belly without pause. [~1 minute]

11.) Next observe the hips and the contact they make with the floor. Take note of the mobility of your hips in your life, reminding yourself of the role they play. Are there activities involving the hips that you may have taken for granted? Find your breath in the hips, inviting a lowness of the inhale that may not normally experience. [~2 minutes]

12.) Move your awareness down from your hips. Move from the powerful muscles of the thighs down to the knee and feet. Spend a few breaths flexing your calves with just a slight point of the foot. Observe the powerful movement of the thigh from the slightest of triggers.

13.) Bring your awareness to your feet at this time. Are you wearing socks? Perhaps you can feel the circulatory system coursing through your feet, even the slightest sense of a heartbeat may be felt. [~1 minute]

14.) If you are unable to sense your heartbeat, shift your awareness from your feet back up to your heart. Can you sense your heartbeat here? Imagine the blood and energy being sent to every small corner of the body. As you conclude this body scan, imagine your inhale being poured into each region of the body you just spent time with. Picture the breath as a
cleansing flood, replenishing the body. During this action, perhaps inviting gratitude into
your breath as you ponder the miracle of your body. [~5 minutes]

15.) Take one final inhale, on the exhale bring movement to your extremities by flexing the
fingers and toes, slowly opening the eyes to the room, and find gradual movement
throughout the body. Sit yourself up if you are laying down. From your seated position,
inhale the arms up above your head and exhale the arms down to your thighs.
Rumination

Duration: 5-10 minutes

Props: N/A

Note: Allow for 5-8 breath cycles between each number.

1.) Find yourself in a comfortable sitting position or lie down. Find your breath.

2.) Use your imagination by transforming your inner mind into an image of a house with many rooms and a prominent front door.

3.) When ready, allow the front door to open and welcome any “guests” that may be waiting to enter the house.

4.) Observe these guests, and label each guest that may be visiting. Could these guests be anger? Perhaps, envy, fear, sadness or regret? Notice any positive guests as well, peace, gratitude, hope, laughter …etc.

5.) Allow each guest to enter and find a place in your “house.”

6.) As you sit, observe these guests while maintaining your breath.

7.) Take notice of any emotions that may arise and commit to looking into them, if you are able. If not, perhaps at some time in the future you may when you are ready.

8.) Conclude this meditation by allowing the front door to open, letting the guests leave at their freedom.
Benefits gained from yoga and Mindfulness Based Stress Reduction techniques include the lessening of stress, improvement of posture, increased awareness of breath and well-being, as well as a heightened sense of mental and physical functions. Understanding these skills and their relationship to each other are critical for vocalists who wish to enhance their practice and vocal progression. Singers who incorporate meditation practice and yoga sequences that focus on certain points of the body foster an increased awareness of body, breath, and mind. The isolation and focused work of specific functions of the body promote the understanding of how to produce or stabilize healthy vocal function. Yoga postures, designed as collective sequences to engage a particular region of the body, provides this detailed work, thus benefiting the singer’s approach to the process of singing as a total body. The idea that the body is a network of many parts that form a whole is a tenet of yoga. The singer who can put this mindset into performance and practice will unlock the benefits of yoga including an expanded breath cycle, improved mood and outlook, a reinforced posture outside of the voice studio and a heightened sense of awareness of his/her body. Mindfulness Based Stress Reduction exercises offer singers a tool to reduce performance anxiety, distraction in lessons, as well as improved self-esteem and confidence. As studies demonstrate a growing trend of students facing debilitating stress on college campuses, voice study with an emphasis in yoga and meditation techniques promotes an overall improvement in singing as well as the quality of life for students.
PART II: PROGRAM NOTES

An Evening of Art Song
DMA Recital
Zackery Morris, Tenor
With Nan McSwain, Piano
March 20, 2018, 7:30 pm
The John Jacob Niles Gallery, Fine Arts Library
University of Kentucky

Program

Adelaide (1797)                Ludwig van Beethoven
                                          (1770-1827)

Sei Ariette (1828-1830)       Vincenzo Bellini
Maliconia, Ninfa gentile
Vanne, o rosa fortunata
Bella Nice, che d’amore
Almen so non poss’io
Per pietà, bell’idol mio
Ma rendi pur content

INTERMISSION

Selections from:
Claririères dans le ciel (1913-1914) Lili Boulanger
Elle était descendue au bas de la prairie
Elle est gravement gaie
Parfois, je suis triste
Un poète disait…
Au pied de mon lit
Si tout ceci n’est qu’un pauvre rêve
Nous nous aimerons tant

To Julia (1905)                Roger Quilter
The Bracelet
The Maiden Blush
To Daisies
The Night Piece
Julia’s Hair
Cherry Ripe
Ludwig van Beethoven (1770-1827)

Beethoven, a Germanic composer who dominates the musical context from the late classical period into the early romantic period, is considered by Grove Music to be the “most admired composer in the history of Western music.”\textsuperscript{72} \textit{Adelaide} was published in 1797 with multiple compositional sketches spanning two to three years. Beethoven dedicated this piece to Friedrich von Matthisson, the poet of the text. During the years \textit{Adelaide} was being composed Beethoven was mastering the Viennese style of composition while asserting his budding individuality as a composer. The through-composed format serves as a vehicle for an array of emotional motivation felt by the character as he experiences a multitude of beautiful sights that remind him of his love, Adelaide.

Vincenzo Bellini (1801-1835) Bellini would prove to be one of the great composers of nineteenth century Italian Opera. Although living a short life, passing at the early age of 34, his operas continue to serve as standard repertory to the leading opera houses of today. Bellini is heavily influenced by fellow Italian composer Giacomo Rossini, as well as Bellini’s interest in Sicilian and Neapolitan folk tunes. Out of these influences, Bellini would find a style of his own in which melody is principal and must be “conceived in the most simplest [sic] possible way.”\textsuperscript{73} \textit{Sei ariette} are a part of the larger collection


Composizioni da Camera, composed during Bellini’s stay in the cities of Naples and Milan, and all prior to his arrival in Paris. These songs have become popular among recitalists and voice pedagogues as study pieces to introduce the bel canto style of singing to singers. The source of the texts used for these selections feature the prominent lyricists Pindemonte and Metastasio, as well as additional texts from anonymous authors. Pedagogically, these songs serve as a challenge for both the experienced singer and beginner. A singer must navigate a full tone while also maintaining agility. Bellini’s frequent use of the passaggio in these songs is another challenging hurdle for the performer. Simple melodies and straightforward piano accompaniment allow the singer to focus primarily on vocal production. A legato vocal line of the melody is essential with appropriate navigation of the passaggio and demands attention and ample practice.

1.) Malinconia, Ninfa gentile  
Malinconia, Ninfa gentile,  
la vita mia consacro a te;  
i tuoi piaceri chi tiene a vile,  
a i piacer veri nato non è.  
Fonti e colline chiesi agli Dei;  
m'udiro alfine, pago io vivrò,  
né mai quel fonte co' desir miei,  
né mai quel monte trapasserò.  

Melancholy, gentle nymph  
Melancholy, gentle nymph,  
I devote my life to you.  
One who despises your pleasures  
Is not born to true pleasures.  
I asked the gods for fountains and hills; They heard me at last; I will live satisfied even though, with my desires, I never go beyond that fountain and that mountain.

2.) Vanne, o rosa fortunate  
Vanne, o rosa fortunata,  
a posar di Nice in petto  
ed ognun sarà costretto  
là tua sorte invidiar.  

Go, fortunate rose  
Oh, se in te potessi anch'io  
transformarmi un sol momento;  
non avria più bel contento  
questo core a sospirar.
Ma tu inchini dispettosa,
bell'rosa impallidita,
la tua fronte scolorita
dallo sdegno e dal dolor.

Bella rosa, è destinata
ad entrambi un'ugual sorte;
là trovar dobbiam la morte,
tu d'invidia ed io d'amore.
Go, fortunate rose,
to rest at Nice's breast
and all will be forced
to envy your fate.

3.) Almen se non poss'io

Almen se non poss'io
seguir l'amato bene,
affetti del cor mio,
seguitelo per me.

Già sempre a lui vicino
raccolti amor vi tiene
e insolito cammino
questo per voi non è.

4.) Per pietà, bell'idol mio

Per pietà, bell'idol mio,
non mi dir ch'io sono ingrato;
infelice e sventurato
abbastanza il Ciel mi fa.

Se fedele a te son io,
se mi struggo ai tuoi bei lumi,
sallo amor, lo sanno i Numi
il mio core, il tuo lo sa.

Oh, if I could change myself
into you, but for a moment,
my heart would long
for no greater happiness.

But you bow your head with spite,
fair faded rose,
your brow loses all color
from disdain and pain.

Lovely rose, it is destined,
that we meet the same fate:
we shall both meet death there,
you from envy and I of love.

At least, if I am not able

At least, if I am not able
to follow my beloved,
you affections of my heart,
go with him for me.

Already near him always,
Love keeps you gathered,
and the path to him is not
an unfamiliar one for you.

For Pity's Sake

For pity's sake, my beautiful idol
do not tell me that I am ungrateful;
unhappy and unfortunate enough
has heaven made me.

That I am faithful to you,
that I languish under your bright
gaze,
Love knows, the gods know,
my heart [knows], and yours knows.
5. ) *Ma rendi pur contento*

Ma rendi pur contento
della mia bella il core,
e ti perdono, amore,
se lieto il mio non è.

Gli affanni suoi pavento
più degli affanni miei,
perché più vivo in lei
di quel ch'io vivo in me.

*Only make her happy*

Only make happy
The heart of my beautiful [lady],
And I will pardon you, love
If my own [heart]is not glad.

Her troubles I fear
More than my own troubles,
Because I live more in her
Than I live in myself.

**Lili Boulanger (1893-1918)**

Lili Boulanger’s prominence in music history is in part due to her famous older sister, Nadia Boulanger, the famous tutor of prominent composers of the twentieth century. Despite the shadows cast by her sister, Lili achieved much in her short life. When only nineteen years old, Lili Boulanger was the first female composer to be awarded the coveted Prix de Rome, an award in music composition, in 1913 with the cantata *Faust et Hélène*. As the winner, Boulanger was given a brief residency in Rome which was cut short by the outbreak of World War 1. She produced *Clairières dans le ciel* “Clearings in the Heavens.” Boulanger would continue to compose works from a variety of genres, an output that would be halted by her untimely death at age 25. At an early age, Lili was diagnosed with bronchial pneumonia, leaving her immune system weak and leading her to develop intestinal tuberculosis, known today as Crohn’s disease. Boulanger would find solace in music and poetry, leading her to be exposed to many of the contemporary artists of the day. Boulanger would utilize the poetry of Francis Jammes (1868-1938), a member of the French symbolist movement. His aesthetic is defined by “the liberties he took with
versification and syntax, but diverges from that poetic movement in his clarity.”

Jammes would experience a return to the catholic faith of his childhood, explaining the many references to religion and Catholic symbols woven into *Clairières dans le ciel.* Another theme in his poetry is an “affinity for young girls who are innocent, frail and graceful” as is the heroine in *Clairières dans le ciel.* Each of the poems showcases symbolism during the progression of the narrator’s thoughts on the nature of the poet’s subject. This quote by Joseph Stevenson seems to encapsulate this complex work best; “It is difficult to imagine listening to this beautiful song cycle without feeling deeply moved and struck with a sense of loss. There can be no doubt that Boulanger realized she was destined to have a short life and expressed this knowledge in these songs.”

1.) Elle était descendue…

Elle était descendue au bas de la prairie,
et, comme la prairie était toute fleurie
de plantes dont la tige aime à pousser dans l'eau,
ces plantes inondées je les avais cueillies.
Bientôt, s'étant mouillée, elle gagna le haut

She had gone down…

de cette prairie-là qui était toute fleurie.
Elle riait et s'ébrouait avec la grâce dégingandée qu'ont les jeunes filles trop grandes.
Elle avait le regard qu'ont les fleurs de lavande.
She had gone down to the bottom of the meadow,
and because the meadow was full of flowers

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76 Ibid.
that like to grow in the water,  
I had gathered the drowned plants.  
Soon, because she was wet, she came  
back to the top  
of that flowery meadow.

She laughed and moved with the  
lanky grace  
of girls who are too tall.  
She looked the way lavender flowers  
do.

2.) Elle est gravement gaie

Elle est gravement gaie.  
Par moments son regard  
se levait comme pour surprendre ma  
pensée.  
Elle était douce alors comme quand  
il est tard  
le velours jaune et bleu d'une allée de  
pensées.

She is solemnly gay

She is solemnly gay. Sometimes she  
looked up  
as if to see what I was thinking.  
She was as soft as the yellow and  
blue velvet  
of a lane of pansies late at night.

3.) Parfois, je suis triste.

Parfois, je suis triste. Et soudain, je  
pense à elle.  
Alors, je suis joyeux. Mais je  
redeviens triste  
de ce que je ne sais pas combien elle  
m'aime.  
Elle est la jeune fille à l'âme toute  
claire,  
et qui, dedans son cœur, garde avec  
jalousie  
l'unique passion que l'on donne à un  
seul.  
Elle est partie avant que s'ouvrent les  
tilleuls,  
et, comme ils ont fleuri depuis  
qu'elle est partie,

Sometimes I'm sad

Je me suis étonné de voir, ô mes  
amis, des branches de tilleuls qui  
n'avaient pas de fleurs.  
Sometimes I'm sad, and then  
suddenly I think of her  
and I'm happy. Then I'm sad again  
because I don't know how much she  
loves me.  
She is a bright-souled girl,  
and in her heart she jealously  
protects  
the one passion she will bestow on  
only one.  
She left before the lindens opened.  
They have flowered since then  
and I was amazed, my friends,  
to see linden branches with no  
flowers on the

4.) Un poète disait

Un poète disait que, lorsqu'il était  
jeune,

A poet said

il fleurissait des vers comme un  
rosier des roses.
Lorsque je pense à elle, il me semble que jase une fontaine intarissable dans mon cœur. Comme sur le lys Dieu pose un parfum d'église, comme il met du corail aux joues de la cerise, je veux poser sur elle, avec dévotion, la couleur d'un parfum, qui n'aura pas de nom.

A poet said that when he was young poems budded out of him like roses on a rose bush. When I think of her, it feels like there is an inexhaustible spring in my heart. As God gives the lily the odor of a church and tints the cherry's cheeks, I want to give her with devotion the colour of a perfume that shall have no name.

5.) Au pied de mon lit

Au pied de mon lit, une Vierge noire fut mise par ma mère. Et j'aime cette Vierge d'une religion un peu italienne. Virgo Lauretana, debout dans un fond d'or, qui me faites penser à mille fruits de mer que l'on vend sur les quais où pas un souffle d'air n'émeut les pavillons qui lourdement s'endorment, Virgo Lauretana, vous savez qu'en ces heures où je ne me sens pas digne d'être aimé d'elle c'est vous dont le parfum me rafraîchit le cœur.

At the foot of my bed

At the foot of my bed my mother hung a Black Virgin. And I love this Virgin with an almost Italian devotion. Virgo Lauretana, standing in a field of gold, you make me think of a thousand crustaceans for sale on wharves where not a breath of air stirs the sleepy banners. Virgo Lauretana, you know that in those hours when I am not worthy to be loved by her, your perfume refreshes my heart.

6.) Si tout ceci n'est qu'un pauvre rêve

Si tout ceci n'est qu'un pauvre rêve, et s'il faut que j'ajoute dans ma vie, une fois encore, la désillusion aux désillusions ;

et, si je dois encore, par ma sombre folie, chercher dans la douceur du vent et de la pluie les seules vaines voix qui m'aient en passion je ne sais si je guérirai, ô mon amie...
7.) *If all were naught but a poor dream*

If all were naught but a poor dream, and if I had to pile disillusionment on disillusionment in my life,

and if in my shadowy madness I again had
to look to the sweetness of wind and rain
to find the only vain voices that love me passionately,
I don't know if I would ever get better, sweetheart…

7.) *Nous nous aimerons tant…*

Nous nous aimerons tant que nous tairons nos mots,
en nous tendant la main, quand nous nous reverrons.
Vous serez ombragée par d'anciens rameaux
sur le banc que je sais où nous nous assoirons.
Donc nous nous assoirons sur ce banc, tous deux seuls,
D'un long moment, ô mon amie,
yous n'oserez...
Que vous me serrez douce et que je tremblerai...

*We will love each other*

We will love each other so much that we won't speak
but just stretch out our hands to each other when we see each other again.
You will be in the shadow of ancient branches,
on the bench where I know we will sit. So we'll sit on that bench, alone together...
For a long moment, sweetheart, you won't dare...
How sweet you will be to me, and how I shall tremble...

8.) *Vous m'avez regardé*

Vous m'avez regardé avec toute votre âme.
Vous m'avez regardé longtemps comme un ciel bleu.
J'ai mis votre regard à l'ombre de vos yeux...
Que ce regard était passionné et calme...

*You looked at me*

You looked at me with all your soul.
You looked at me for a long time,
like a blue sky.
I put your glance in the shadow of my eyes...
How passionate and calm it was...

**Roger Quilter (1877-1953)**

The name Roger Quilter is synonymous with English art song, the primary style of composition for this prolific composer. Quilter, a native of Sussex, England, studied music
in Frankfort, Germany. His studies in there no doubt exposed him to the lieder tradition, thus evoking a passion for song composition. Quilter would compose a vast collection of songs, a number exceeding 100 compositions. It is noted that despite his Germanic training, Quilter found composition to be a difficult task, “belying the polished grace and ease of the finished works.” His relationship with tenor Gervase Elwes, who would give the premier performance of *To Julia* in 1905, would garner great popularity of Quilter’s songs. Quilter’s influences were wide, drawing inspiration from composers as different in time and style as Bach to Stravinsky, and his friendships with many poets and painters would also prove to be a source of inspiration. The poet of *To Julia*, Robert Herrick, found his own inspiration from the women in his life. A life-long bachelor, it is widely thought that the female subjects of his works are based on fictional people. One gathers from his poetic works that life is fleeting, and one must appreciate it to its fullest. Quilter’s music in *To Julia* is as lush as it is touching. The variety of musical textures brings about a diverse palate of settings, all the while focused on Julia, the image of love for the narrator.

This recital is presented in fulfillment of the requirements of the Doctorate of Musical Arts. Zackery Morris is a student of Dr. Elizabeth Arnold.

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English Chamber Recital
DMA Recital
Zackery Morris, Tenor
With Nan McSwain, Piano
Elizabeth Arnold, Flute
The Verdi String Quartet
Singletary Center for the Arts Recital Hall
September 24, 2017, 5:00 pm

PROGRAM

Irish Melodies:
1. O the Sight Entrancing
2. How Sweet the Answer
3. The Last Rose of Summer

O Waly, Waly

Salley Gardens

Farewell to Arms, Op. 9 (1924/1945)
1. Introduction
2. Aria

INTERMISSION

On Wenlock Edge (1909)
1. On Wenlock Edge
2. From Far, From Eve and Morning
3. Is my Team Ploughing?
4. Oh When I Was In Love With You
5. Bredon Hill
6. Clun

Benjamin Britten
(1913-1976)

John Corigliano
(1938 – )

Gerald Finzi
(1901-1956)

Ralph Vaughan Williams
(1872-1958)
Benjamin Britten (1913-1976)

Benjamin Britten is a giant in the musical history of England. Following World War II, Britten was drawn to the music of England. While a conscientious objector in WWII, Britten, who was in the United States at the start of the war, returned to England in 1942. In the following years Britten unearthed a renewed dedication to English music and subjects, including his groundbreaking opera *Peter Grimes* (1945). Known for primarily for his operas *Peter Grimes*, as well as *A Midsummer Nights and Dream*, *Turn of the Screw* and *The Merchant of Venice*. Britten is also considered a prolific art song composer. The first songs in the program feature the poet Thomas Moore. Moore, who was born in 1779, composed his collection *Irish Melodies* in the years of 1806 and 1807, using the Joseph Haydn’s settings of British Folksongs. The works heard in this recital were composed in during the years of 1957-1958. The following collection represents the more commonly performed of the Benjamin Britten’s Thomas Moore Irish melody. Britten’s Irish melodies are based on existing tunes, and “all of Britten’s compositional values are found in each of them: leanness, clarity, restraint, satisfying structure and phrase, expressiveness without sentimentality, a sure sense of harmony and form, lyricism, wit, and the finishing of every detail.”

*O the Sight Entrancing*, in addition to the other Moore arrangements in this recital, are dedicated to Anthony Gishford, the director of Boosey & Hawkes publishing company from 1947 to 1958. Gishford’s wife had a period of personal correspondence

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with Britten. \footnote{Donald Mitchell and Benjamin Britten, "Benjamin Britten: Three Letters to Anthony Gishford," \textit{Tempo} 120 (March 1977): 7.} \textit{O the Sight Entrancing} is also known by its traditional Scottish title “Planxty Sudley” and utilizes primary subjects such of bravery and freedom.

\textit{How Sweet the Answer}, originally titled \textit{Echo}, depicts the echo of music as it travels across a night landscape. The personification of the echo is attributed to the sighs of youthful love. The impressionistic atmosphere developed by piano begins this graceful arrangement. The entire piece serves as a reverie and strays from the austere harmonies typical of Britten.

\textit{The Last Rose of Summer}, perhaps the most famous of the Moore melodies, depicts the final rose in a garden as fall approaches. The subject sympathizes with this rose, and thus ends the life of this rose so that it may join the companions already fallen. The rose represents the subject’s own life, as his life has witnessed similar despair, and it foreshadows his own eventual falling to the earth, after enduring the loneliness of final years.

\textit{Folk Song Arrangements:}

\textit{O Waly, Waly}, (The Water is Wide) is not part of the Moore collection, and was composed in 1948. This well-known tune, sung since the 1600’s, was first performed by Peter Pears on October 31, 1946, and focused on a theme of deteriorating love. \footnote{Mario Antonia Garcia Jr., “There's No Place Like Home: How Love of Country and Longing for Home Influenced the Song Literature of George Butterworth, Ralph Vaughan Williams and Benjamin Britten” (PhD diss., University of Kentucky, 2011), 28, ProQuest Thesis and Dissertations Global.} The tune originates from the Somerset region of England. According to the Hyperion recording’s complete set of folksongs, Cecil Sharp collected three versions of the tune. Britten’s
arrangement is a hybrid of the text of the three collected. It is in Britten’s accompaniment that one can sense contrasts the lover’s predicament with inexorable impersonality of the sea.\(^{82}\)

**Ralph Vaughn Williams (1872-1958)**

Ralph Vaughn Williams composed *On Wenlock Edge* in 1909 for tenor and string quartet. The set is made up of poetry by A. E. Houseman from his 1896 *A Shropshire Lad*. The work serves as a prime example of English chamber vocal music, and holds a place of prominence in the repertory for the tenor voice.

1.) *On Wenlock Edge*, number 31 of Houseman’s collection *A Shropshire Lad*, depicts the windy bluffs of Wenlock’s edge. Gusts of wind are depicted throughout the work, both in the accompaniment and the text, serving as a primary theme and programmatic aspect of these arrangements.\(^{83}\) In the text a man reflects on the landscape of Wenlock, thinking back on the era in which Romans occupied this region of England.

2.) *From Far from Eve and Morning*, (number 32) calms the restless winds of the opening number and develops an atmosphere of stillness and quiet. Long chords are built up in succession, emulating the breaking of dawn. The subject contemplates how he arrived to this place, and how “the stuff of life to knit me blew hither, here am I!” Brief mentions of wind occasionally occur in music and text, inviting a continuity of theme from the opening.

\(^{82}\) Ibid.

3.) *Is my Team Ploughing*, (number 27) is a contrasting work from *From Far from Eve and Morning*. There are two subjects, a man of ghostly origin asks his friend about the state of his team (his horses) and about his girl. It becomes apparent, due to the musical functions of dynamic contrast and accompanying textures that one is dead and one is alive. Over the course of the song, it becomes known that the man alive has taken his late friend’s love and life, although at the end, he declares “never ask me, whose,” never fully confessing his eerie and disturbing part in the story.

4.) *O When I Was In Love With You* (number 28), a light and dancing ditty depicting a man who had fallen in love, who suddenly begins to behave well, only to end up losing his love, thus returning to his old antics.

5.) *Bredon Hill* (number 21) is one of the more enigmatic songs composed by R. V. Williams. The poem of *Bredon Hill* has been set by many English composers, yet William’s impressionistic and programmatic compositional talents elevated this work to a new standard. The story recalls a summer in Bredon, and his response and connection the constant ringing of the church bells which call the town for worship. People from miles away would come to the church, yet one morning his love passed away. He recalls how her passing would make her rise early for church but would go alone. The rest of the song is the man dealing with the memory of his love, as well as the constant reminder given by the ringing bells. Perhaps the man is dreading the walk to the funeral of his love as he ends the song with “I will come.” This line is repeated twice, the first statement follows “Oh noisy bells, be dumb! I hear you ...” The line is then repeated following nearly a page of interlude to then only repeat “I will come” with a feeling of resolve in the voice. Perhaps he will come to the funeral of his love, or the possibility of the man taking his
own life so that he himself will return to the church, only to find his love waiting for him.

6.) *Clun* (number 50), closes the work. The central theme of this song are if crowded and noisy London has its troubles, so do the quite towns of Clun and Knighton. The only cure and the only true solace anyone can find is the grave. The text also states the following question; “Where shall one halt to deliver this luggage I’d leif set down?” The response: is not the rivers Themes or Teme, nor any of the quiet towns of Shropshire, but a place much farther and quieter.

**Gerald Finzi (1901-1956)**

Gerald Finzi’s chamber work *Farewell to Arms* is among Finzi’s lesser-known contributions to music. Very little research or scholarly attention has been given to this paramount work for voice and small orchestra. One could blame the content of the work not aligning with the climate of its debut, or perhaps it was the use of a lesser known poet? Despite these traits, this piece of music deserves its place among the great works of Gerald Finzi. Through an in-depth analysis, one will find that through text and accompaniment relationship, a classical recitative, aria format, as well as sensitive dynamics shape Gerald Finzi’s *Farewell to Arms* blending progressive music characteristics and Elizabethan poetry in order to bring relevance between the two.

To understand the core temperament of this music, one must know the background. Gerald Finzi composed the aria of *Farewell to Arms* first between 1926 and
The introduction portion of the work was completed in 1945 upon Finzi discovering Ralph Knevet’s evocative poem *The Helmet Now*. Initially, publishers hesitated on publishing this work due to the Second World War. Publishers believed this to be inappropriate for the time with its discussion of war. Finzi eventually got the work published, and upon his resignation from the British War Department following the European conflict, a copy of *The Helmet Now* was placed on his supervisor’s desk. This was an uncharacteristically bold move for Finzi. He hardly discussed his pacifist leanings, as to be a pacifist means to be anti-British at the time. This work offers a glimpse into Finzi’s views of war.

Finzi’s approach to *Farewell to Arms* follows in the footsteps of what many musicians and musicologists claim to be the great English composer Henry Purcell. Finzi looked to the structure of the past, as did many of Finzi’s counterparts. The culture surrounding English music at this time drew from the past for inspiration. While the Viennese school was disestablishing tonality, the English were attempting to preserve it. Finzi, as well as the other composers of his times were drawing direct influence from Purcell. One can find many parallels to Finzi’s composition characteristics in *Farewell to Arms* than can be traced to works by Purcell and other composers of the Tudor period.

One of the most obvious traits to note is the recitative, aria format in which Finzi chooses

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84 Finzi set the first two verses of *Farewell to Arms* from Peele’s *Polyhymnia*, which was written in 1590 and pays tribute to the retirement of Sir Henry Lee, Queen Elizabeth’s Master of Armory and Queen’s Champion of the annual tilting tournament.


to compose *Farewell to Arms*. One can see the same forms in the arias of Purcell’s *Dido and Aeneas* and others. One may wonder why Finzi kept such a basic and ritualistic format for *Farewell to Arms*. Many would say, myself included, that due to the chaos of the times in the world that surrounded Finzi, he drew comfort from the past. The modern world was wondering boldly away from what was essential to human happiness and well-being. *Farewell to Arms* could be Finzi’s attempt to restore that. Yet, one other obvious motivation Finzi most certainly was the fitting of music to text. The poets used in this work are both from the Tudor Elizabethan era. Ralph Knevet (1600-1971) and George Peele (ca. 1558-ca.1597) were composing poems within the same century as Purcell was composing music. Finzi must have certainly been aware of John Dowland’s musical notation of “His golden locks” by Peele. One can hear similar text inflection and melodic treatment in Finzi’s arrangement as is in the one by Dowland. Dowland decides to use the entire poem with the text equally as effective.

This recital is presented in fulfillment of the requirements of the Doctorate of Musical Arts. Zackery Morris is a student of Dr. Elizabeth Arnold.
DMA German Chamber Music Recital
Marie-France Duclos, Soprano
Wanessa Campelo, Mezzo-soprano
Zackery Morris, Tenor
Taeueun Moon, Baritone
Nan McSwain, Piano
Michael Rintamaa, Piano
January 17, 2017 6:00pm
Singletary Center for the Arts Recital

PROGRAM

I. Der Tanz (K. Schnitzer von Mecrau - 1828)  
   Der Tages Weihe (Anonymous - 1822)  
   Licht und Liebe (Collin - 1816)  
   soprano, mezzo, tenor, baritone  
   soprano, mezzo, tenor, baritone

II. Sechs zweistimmige Lieder, Op. 63 (1844)  
   1. Ich wollt' meine Lieb' (Heine)  
   2. Abschiedslied der Zugvögel (Hoffmann von Fallersleben)  
   3. Gruss (Eichendorff)  
   4. Herbstlied (K. Klingemann)  
   5. Volkslied (R. Burns)  
   6. Maiglöckchen und die Blümelein (Hoffmann von Fallersleben)  
   soprano, mezzo, tenor, baritone

-INTERMISSION-

III. Four Duets, Op. 61 (1874)  
   1. Die Schwestern (E. Mörike)  
   2. Klosterfräulein (J. Kerner)  
   3. Phänomen (J. Goethe)  
   soprano, mezzo, tenor, baritone
IV. Liebeslieder Waltzes, Op. 52 (G.F. Daumer - 1868-69)
1. Rede, Mädchen
2. Am Gesteine rauscht die Flut
3. O die Frauen
4. Wie des Abends schöne Röte
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel
7. Wohl schön bewandt war es
8. Wenn so lind dein Auge mir
9. Am Donaustrande
10. O wie sanft die Quelle
11. Nein, es ist nicht auszukommen
12. Schlosser auf, und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkeler Schacht ist Liebe
17. Nicht wandle, mein Licht
18. Es bebet das Gesträuche

soprano, mezzo, tenor, baritone, piano 4 hands

Franz Schubert (1797-1828)\textsuperscript{87}

The quartet and vocal ensemble arrangements of Der Tanz, Lebenslust and Des Tages Weihe were composed in different stages of Schubert’s stunted yet prolific compositional career. Des Tages Weihe was composed in 1822 and is considered today as a secular hymn. The solo voice introduction provides the listener with the primary musical motive of the entire work. The text presents an atmosphere that seems to provide an other worldly comfort available to all if one only regards the “Ruler of Destiny.” Der Tanz and Lebenslust; however, fall into a separate genre of secular choruses. The Dance, composed in 1828 is a jolly work consisting of images of youth reveling in their adolescence and good health. Lebenslust, also known as Die Geselligkeit, was composed in 1818, and has

\textsuperscript{87} The following program note was composed by Zackery Morris; other notes were composed by the other performers who participated.
a very similar feeling of 6/8 and dance-like movement within the accompaniment, while the voices remain in strict and grouped musical phrases. The establish 6/8 pattern stops for four measures during “Im Traulichen Kreise, beisammen zu leben, ist seelengenuss” (Within a trusted circle, living together is a delight), perhaps these voices are coercing the others to join in their revelry. The duet of *Licht und Leibe* was composed in 1816, the earliest of the Schubert selections featured here. This piece is deeply romantic in style yet not so much in context. *Licht und Leibe* is a telling of the “Sweet Light” of the sun, and how the earth is lonely amidst the sea of light surrounding it.88 This isolation parallels into the life of the persona, who wishes for the loneliness to cease. Schubert’s decision to compose this as a duet is compelling due to the lack of two characters within the poem. Perhaps the male voice is the lonely spirit, while the female voice is the hope in which the light carries? As the new material progresses, agitation returns as the male voice returns with the primary melody. The hopeful shift in musical texture within the text *Wehe mir, wie so trübe fühl’ ich tief mich im Gemüthe, das in Freuden sonst ohne Leibe, nun vereinsamt ohne Liebe*, (Woe is me, how troubled I feel, deep in my soul, which in joy once bloomed; Now made desolate, without Love).

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Der Tanz

Es redet und träumet die Jugend so viel,
Von Tanzen, Galoppen, Gelagen,
Auf einmal erreicht sie ein trügliches Ziel,
Da hört man sie seufzen und klagen.

Bald schmerzet der Hals, und bald schmerzet die Brust,
Verschwunden ist alle die himmlische Lust,
"Nur diesmal noch kehr' mir Gesundheit zurück!"
So flehebt vom Himmel der hoffende Blick!

Jüngst wähnt' auch ein Fräulein mit trüblem Gefühl,
Schon hätte ihr Stündlein geschlagen.
Doch stand noch das Rädchen der Parze nicht still,

Nun schöner die Freuden ihr tagen
Drum Freunde, erhebet den frohen Gesang,
Es lebe die teure Irene noch lang!
Sie denke zwar oft an das falsche Geschick,
Doch träube sich nimmer ihr heiterer Blick.

The Dance

Youth talk and dream so much,
Of dancing, doing the Galop, carousing,
Once they reach their desired goal,
Then one hears them sigh and complain.

Soon the throat hurts, and soon the chest hurts,
All heavenly desires disappear,
"If only my health would return this once!"
Thus entreats the hopeful glance toward heaven!

Lately a girl in a bad mood imagined,
That her last hour had chimed.
But the wheel of fate did not stop,
Now more wonderful joys dawn on her.

Therefore friends, raise the joyous song,
"Long live our dear Irene!
Although she often worries about destiny,
May her cheerful view never darker.

Licht und Liebe

Liebe ist ein süßes Licht.
Wie die Erde strebt zur Sonne
Und zu jenen hellen Sternen
In den weiten blauen Fernen,
Strebt das Herz nach Liebeswonne;
Denn sie ist ein süßes Licht.

Sieh, wie hoch in stiller Feier

Light and Love

Love is a sweet light
As the Earth yearns for the sun
And for each bright star
In the wide blue faraway
So yearns the heart of joy of love
For it is a sweet light.

See, how high in silent celebration
Droben helle Sterne funkeln:
Von der Erde fliehn die dunkeln,
Schwermutsvollen trüben Schleier.
Wehe mir! [doch] wie so trübe
Fühl' ich tief mich im Gemüte,
Das in Freuden sonst erblüte,
Nun vereinsamt, ohne Liebe.

For it is a sweet light.
Far over there, bright stars sparkle!
From the earth they flee, [from] that
dark Confusion-filled, troubled veil.
Woe is me, how troubled
I feel, deep in my soul, Which in joy
once bloomed; Now made desolate,
without Love.

**Lebenslust**

Wer Lebenslust fühlet, der bleibt
nicht allein,
allein sein ist öde, wer kann sich da
freu'n.
Im traulichen Kreise, beim
herzlichen Kuß
beisammen zu leben, ist
Seelengenuß!

**Love of Life**

Anyone who feels pleasure in life
does not remain alone.
Being on your own is unpleasant,
who could enjoy it?
Within a trusted circle, with heartfelt
kisses,
Living together is delight for the
soul.

**Felix Mendelssohn-Bartholdy (1809-1847)**

Mendelssohn was a prolific German composer whose musical output ranges from
symphonies to concerti, oratorios to Lieder and more. He is one of the great contributors
of the early Romantic era. His work is often regarded as one that bridges the classical and
the romantic style.\(^{89}\) Overall, his lieder output tends to have a simpler, more conservative
piano accompaniment, offering a more modest base for the melody/text, especially when
compared to Schubert’s lieder, for instance. The six duets, Op. 63, were published in
1844 and composed within the span of eight years, utilizing texts by various poets. The
duets of Op. 63 are modified strophic in form. With beautiful melodies that are true to
Mendelssohn’s style, the duets are fairly simple harmonically and in texture. The voices

\(^{89}\) Larry Todd, "Mendelssohn, Felix," *Grove Music Online* (January 2001), [https://doi.org/10.1093/gmo/9781561592630.article.51795](https://doi.org/10.1093/gmo/9781561592630.article.51795).
move together and in some instances operate in a call and response manner. Voicing is varied, with duets for soprano and mezzo, tenor and baritone, soprano and baritone, mezzo and tenor. The texture and tessititura facilitates interchange between voices.

**Ich wollt, meine Schmerzen ergösse**

Ich wollt, meine Schmerzen
ergösse, Sich all in ein
einziges Wort,
Das gäb ich den lustigen Winden,
Die trügen es lustig fort.

Sie tragen zu dir, Geliebte,
Das schmerzerfüllte Wort;
Du hörst es zu jeder Stunde,
Du hörst es an jedem Ort.

Und hast du zum nächtlichen
Schlummer
Geschlossen die Augen kaum,
So wird dich mein Wort verfolgen,
Bis in den tiefsten Traum.

**I wish my pain would flow**

I wish my pain would flow
Into a single word,
Which I'd give to the merry winds,
Who would carry it merrily along.

They would carry it to you, my beloved,
The pain-filled word;
You hear it always,
You hear it everywhere.

And scarcely have you closed your eyes
To night-time slumbers,
My word will follow you,
Into your deepest dream

**Abschiedslied der Zugvögel**

Wie war so schön doch Wald und Feld!
Wie ist so traurig jetzt die Welt!
Hin ist die schöne Sommerzeit,
Und nach der Freude kam das Leid.

Wir wußten nichts von Ungemach,
Wir saßen unterm Laubesdach
Vergnügt und froh beim Sonnenschein,
Und sangen in die Welt hinein.

Wir armen Vöglein trauern sehr:
Wir haben keine Heimat mehr,
Wir müssen jetzt von hinnen fliehn,

**Farewell to Migratory Birds**

Und in die weite Fremde ziehn.
Oh how lovely were the woods and fields!
How sad the world is now!
The beautiful summertime is gone,
And after joy came sorrow.

We knew nothing of pain,
We sat under the leafy canopy
Content and joyful in the sunshine,
And sang out into the world.

We poor birds mourn so,
We no longer have a home,
We must now flee from here
**Herbstlied**

Ach, wie so bald verhallet der
Reigen,
Wandelt sich Frühling in Winterzeit!
Ach, wie so bald in traurendes
Schweigen,
Wandelt sich alle die Fröhlichkeit!
Bald sind die letzten Klänge
verflogen!
Bald sind die letzten Sänger
gezogen!
Bald ist das letzte Grün dahin!
Alle sie wollen heimwärts ziehn!

**Autumn song**

Oh, how soon the cycle ends,
Spring turns into wintertime!
Oh how soon all happiness
Turns to sad silence!
The last sounds soon fade!
The last songbirds are soon flown!
The last green is soon gone!
They all want to return home!
Oh, how soon the cycle ends,
Merriness turns to longing sorrow.
Were you a dream, you thoughts of
love? Sweet as spring and fast
disappearing?
Only one thing will never wane:
The longing that never goes.

**Die Schwestern**

Wir Schwestern zwei, wir shönen,
Wir tragen gleich Gewand,
Spazieren auf dem Wiesenplan
Und singen Hand in Hand.

Wir Schwestern zwei, wir schönen,
So gleich von Angesicht,
So gleich kein Ei dem andern,
Kein Stern dem andern nicht.

Wir Schwestern zwei, wir schönen,
Wir haben nußbraun Haar;
Und flichtst du sie in einem Zopf,
Man kennt sie nicht fürwahr.

Wir Schwestern zwei, wir schönen,
Wir spinnen in die Wett,
Wir sitzen an einer Kunkel,

**The Sisters**

Und schlafen in einem Bett.

O Schwestern zwei, ihr schönen,
Wie hat sich das Blättchen gewandt!
Ihr liebet einerlei Liebchen;
Jetzt hat das Liedel ein End!

We two sisters, we beauties
Our faces so similar,
Identical as two eggs,
Identical as two stars.

We two sisters, we beauties,
We have nut-brown tresses,
If you plat them together,
You can't tell them apart.

We two sisters, we beauties
We dress the same,  
Walking in the meadow,  
And singing hand in hand.  

We two sisters, we beauties,  
We race each other at spinning,  
We sit together in an alcove,  

And sleep in the same bed.  
O sisters two, you beauties  
How the tables have turned,  
You love the same sweetheart;  
And now the song is over!

**Klosterfräulein**

Ach, Ich armes Klosterfräulein!  
O Mutter! was hast du gemacht!  
Lenz ging am Gitter vorüber,  
Hat mir kein Blümlein gebracht.  

Ach, wie weit, weit unten  
Zwei Schäflein gehen im Tal!  
Viel Glück, ihr Schäflein,  
ihr sahet Den Frühling zum erstenmal!  

Ach, wie weit, weit [dort]^ oben  
Zwei Vöglein fliegen in Ruh'!  
Viel Glück, ihr Vöglein,  
ihr flieget Der besseren Heimat zu!

**The young nun**

Ah, what a poor nun am I!  
O mother! what have you done!  
Spring passed by the bars  
And brought me no flowers!  

Ah, how far, how far below  
Two lambs walk in the valley.  
Good luck you lambs,  
You've seen spring for the first time.

**Phänomen**

So sollst du, muntrer Greis,  
Dich nicht betrüben:  
Sind gleich die Haare weiß,  
Doch wirst du lieben.  

Wenn zu der Regenwand  
Phöbus sich gattet,  
Gleich steht ein Bogenrand  
Farbig beschattet.  

Im Nebel gleichen Kreis  
Seh ich gezogen;  
Zwar ist der Bogen weiß,  
Doch Himmelsbogen.

**Phenomenon**

When Phoebus is joined  
With the wall of rain,  
Instantly a bow appears  
Colorfully shaded.  

In the clouds I see  
An identical circle drawn,  
Though the bow is white:  
Yes, Heaven’s bow.

Do not worry,  
Cheerful old man;  
Though your hair is white,  
You will still love
Die Boten der Liebe

Wie viel schon der Boten
Flogen die Pfade
Vom Wäldchen herunter,
Boten der Treu;
Trugen mir Briefchen
Dort aus der Ferne,
Trugen mir Briefchen
Vom Liebsten herbei?

Wie viel schon der Lüftchen
Wehten vom Morgen,
Wehten bis Abends
So schnell ohne Ruh;
Trugen mir Küßchen
Vom kühligen Wasser,
Trugen mir Küßchen
Vom Liebsten herzu?

Wie wiegten die Ährchen
Auf grünenden Bergen,
Wie wiegten die Ährchen
Auf Feldern sich leis;
"Mein goldenes Liebchen,"
Lispelten alle,"Mein goldenes
Liebchen,
Ich lieb' dich so heiß!"

Messengers of Love

How many messengers
Have already flown
Down the path,
From the forest,
Messengers of fidelity
That carries me
Little letters from afar,
From my sweetheart!

How many breezes
Have already blown
From morn till evening
So quickly without rest,
Carrying little kisses
From the cool water
Carrying little kisses
From my sweetheart!

How the grass waved
On the green mountain,
How the ears of corn
Waved gently in the fields
My golden sweetheart,
They all whispered,
“My golden sweetheart,
I love you so passionately!”
University of Kentucky Opera Theatre Production

*Cosi fan tutte*

Wolfgang Amadeus Mozart

Ferrando, Zackery Morris

February 26-28, 2016

Singletary Center for the Arts Recital
APPENDIX

YOGA TEACHER CERTIFICATE

LEXINGTON HEALING ARTS ACADEMY

This is to certify that on the 14th day of October, 2017

Zackery Morris

has completed 200 hours of training & practice in

Yoga Teacher Training

Executive Director

Yoga Program Director

Bill Booker M.B.A.

Debra Booker, RYT-500
BIBLIOGRAPHY


VITA

Place of Birth
Willow Springs, North Carolina

Degrees Earned
Wingate University, Wingate, North Carolina  
Bachelor of Arts in Music, Voice Performance Emphasis, May 2012

University of Kentucky, Lexington, Kentucky  
Master of Music in Vocal Performance, August 2015

University of Kentucky, Lexington, Kentucky  
Doctor of Musical Arts in Vocal Performance, Expected May 2019

Professional Positions Held

Festival Artist – Opera Saratoga, Saratoga Springs, NY  
Summer 2019

Artist in Residence – Gulf Shore Opera, Naples, FL  
Winter 2019

Visiting Instructor of Voice Adjunct – Centre College: Danville, Kentucky  
September 2018 –

Tenor Section Leader – First Presbyterian Church: Lexington, Kentucky  
August 2012 –

Yoga Instructor – Lexington Healing Arts Academy, Lexington, Kentucky  
August 2018 -

Instructor of Voice – Dunbar High School, Lexington, Kentucky  
August 2016 –

Studio Artist – Opera Saratoga, Saratoga Springs, NY  
Summer 2018

Graduate Teaching Assistant – University of Kentucky: Lexington, Kentucky  
August 2015 – May 2018

Young Artist – Opera Maine, Portland, Maine  
Summer 2016
Young Artist – Bayview Music Festival, Bayview, Michigan
Summer 2015

Graduate Assistant – University of Kentucky, School of Music, Lexington, Kentucky
August 2013 – May 2015

Young Artist – Ohio Light Opera, Wooster, Ohio
Summer 2012

Tenor Section Leader – First Baptist Church, Monroe, North Carolina
September 2009 – May 2012

Academic and Professional Honors

Tom Getchell DMA Voice Scholarship, OperaLex
September 2018

Phyllis Jeness Outstanding Voice Student Award, University of Kentucky School of Music
May 2017

Audience Choice Winner, Audrey Rooney Vocal Competition
April 2016

Graduate Encouragement Award, Alltech Vocal Scholarship Competition
March 2015

Senior Music Award, Wingate University
May 2012

3rd Place Senior Men, NC State Classical NATS Competition

3rd Place Senior Men, Mid-South Regional Classical NATS Competition