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A Mandarin Chinese Diction Guide for Choral Conductors and Singers

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Abstract

Many choral conductors shy away from performing Chinese choral pieces because of the language barrier. Although linguistic resources exist for the pronunciation of Mandarin Chinese, they are generally written from the perspective of a first-language Chinese speaker or a first-language English speaker. The more comprehensive pronunciation guides are for linguistic purposes and not geared for practical use for conductors or singers. This article provides a diction guide using the International Phonetic Alphabet for Mandarin Chinese written by a conductor and singer who grew up speaking both languages.

English speaking choirs are undeniably hesitant to sing in Chinese. Mandarin Chinese[1] is considered one of the most difficult languages for native English speakers to learn due to its written characters and the use of verbal tones. However, in singing Chinese choral music we will use neither characters nor tones, and although the *Pinyin* romanization system is not necessarily intuitive the rules for pronunciation of a relatively small set of syllable sounds are consistent.[2]

Conductors and vocalists frequently ask, "If Chinese is a tonal language, how do we sing the tones?" Tones in Chinese have no effect on pronouncing words in pitched Chinese choral music. Because most choral and vocal music is notated and pitched, the tones are disregarded. In essence, the notated pitch of a word trumps the tone of the word.

The next question often is, "But if a word is stripped of its tone, how do we know what it

[1] For the purposes of this document, "Mandarin Chinese" will hereafter be referred to as "Chinese." The term "Chinese" in English generally encompasses all dialects of Chinese including Cantonese. However, because I will only be discussing Mandarin Chinese in this document, I will simply use the term "Chinese."

[2] *Pinyin* is the standard system of romanization used for transliterating Mandarin Chinese. It is used in mainland China and uses diacritic markings for the four tones.

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means?" First, it is true that each word in Chinese has a specific tone and changing that tone can alter the meaning of the word. The most commonly used example to demonstrate this concept is the word "ma":

Mā (妈) means "mother."
Má (麻) means "hemp."
Mǎ (马) means "horse."
Mà (吗) means "to scold."

Each of the words above is only one syllable and Chinese is often misconstrued as being a mono-syllabic language. However, one of the first things a student of Chinese learns is that most words are actually two-syllables. The difference between European syllabic languages and Chinese is that in Chinese, each syllable is also its own word. For example, in the two-syllable word *píngguǒ* (苹果), *píngguǒ* (苹果) means "apple," but its syllabic parts can be broken down into the words *píng* (苹), which is a kind of sagebrush, and *guǒ* (果), which means fruit. Therefore, even if one is singing a melody with no regard for the tones, or speaking with the incorrect tones, the language can still be understood through context.

In any language every syllable is made up of one or more parts, an initial "beginning sound" and a final "ending sound."[3] In Chinese, syllables will at the least consist of an ending sound and most also have a beginning sound. There are a limited number of combinations of beginning and ending sounds. Table 1 (see page 5) shows all possible combinations of beginning and ending sounds complete with their corresponding International Phonetic Alphabet (IPA) symbols. Note that the words in the first column consist *only* of ending sounds.

[3] Lin Yen-Hwei, *The Sounds of Chinese* (Cambridge: Cambridge University Press, 2007), 107.

The words in the *Pinyin* romanization chart are the only words that appear in Mandarin Chinese. If a word encountered in a Chinese song is not one listed in the chart, either the piece is transliterated and not *Pinyin*, there is an error, or it is written in a dialect.

Using IPA Symbols

The International Phonetic Alphabet is used in singing for two primary reasons. First, Joan Wall notes that Americans sometimes do not have an awareness for the sounds of English and often confuse letters for sounds in words.[4] She uses the example of asking someone how many vowel sounds exist in English. They are likely to respond with "five," meaning "a," "e," "i," "o," and "u." However, Wall notes that there are actually twenty-two vowel sounds.[5] Each sound in the IPA is designated its own symbol. One symbol stands for one sound so there is no confusion as to how any given symbol is pronounced, unlike a letter in English that may change pronunciation depending on its place in a word or its etymology.

Second, because one symbol stands for one sound, IPA symbols are applicable to any language. There is no need to know how each language pronounces a letter, i.e. whether a "c" is hard or soft, whether a "p" is plosive or not. IPA symbols are universal: [k] will always sound like the letter "k," [p^h] will always be a plosive "p," and so on.

With an English transliteration, an editor or composer equates every sound of another language to one with English, therefore the language will inherently sound less authentic than using *Pinyin* or IPA. One of the benefits of

[4] Joan Wall, *International Phonetic Alphabet for Singers: A manual for English and foreign language diction*, (Dallas: Pst...Inc., 1989), 2.

[5] Wall, *International Phonetic Alphabet for Singers*, 2.

Table 1: Pinyin *beginnings and endings chart with IPA.*

			Beginnings																				
			b [b]	p [pʰ]	m [m]	f [f]	d [d]	t [tʰ]	n [n]	l [l]	g [g]	k [kʰ]	h [x]	j [tɕ]	q [tɕʰ]	x [ɕ]	z [dz]	c [tsʰ]	s [s]	zh [dʒ]	ch [tʂʰ]	sh [ʂ]	r [ɻ]
	i (retroflex) [ɻ]																zi [dzɻ]	ci [tsʰɻ]	si [sɻ]	zhi [dʒɻ]	chi [tʂʰɻ]	shi [ʂɻ]	ri [ɻ]
	a [a]	a [a]	ba [ba]	pa [pʰa]	ma [ma]	fa [fa]	da [da]	ta [tʰa]	na [na]	la [la]	ga [ga]	ka [kʰa]	ha [xa]				za [dza]	ca [tsʰa]		zha [dʒa]	cha [tʂʰa]	sha [ʂa]	
	ai [a:ɪ]	ai [a:ɪ]	bai [ba:ɪ]	pai [pʰa:ɪ]	mai [ma:ɪ]		dai [da:ɪ]	tai [tʰa:ɪ]	nai [na:ɪ]	lai [la:ɪ]	gai [ga:ɪ]	kai [kʰa:ɪ]	hai [xa:ɪ]				zai [dza:ɪ]	cai [tsʰa:ɪ]	sai [sa:ɪ]	zhai [dʒa:ɪ]	chai [tʂʰa:ɪ]	shai [ʂa:ɪ]	
	an [an]	an [an]	ban [ban]	pan [pʰan]	man [man]	fan [fan]	dan [dan]	tan [tʰan]	nan [nan]	lan [lan]	gan [gan]	kan [kʰan]	han [xan]				zan [dzan]	can [tsʰan]	san [san]	zhan [dʒan]	chan [tʂʰan]	shan [ʂan]	ran [ɻan]
	ang [aŋ]	ang [aŋ]	bang [baŋ]	pang [pʰaŋ]	mang [maŋ]	fang [faŋ]	dang [daŋ]	tang [tʰaŋ]	nang [naŋ]	lang [laŋ]	gang [gaŋ]	kang [kʰaŋ]	hang [xaŋ]				zang [dzaŋ]	cang [tsʰaŋ]	sang [saŋ]	zhang [dʒaŋ]	chang [tʂʰaŋ]	shang [ʂaŋ]	rang [ɻaŋ]
	ao [ɑ:ʊ]	ao [ɑ:ʊ]	bao [bɑ:ʊ]	pao [pʰɑ:ʊ]	mao [mɑ:ʊ]		dao [dɑ:ʊ]	tao [tʰɑ:ʊ]	nao [nɑ:ʊ]	lao [lɑ:ʊ]	gao [gɑ:ʊ]	kao [kʰɑ:ʊ]	hao [xɑ:ʊ]				zao [dzɑ:ʊ]	cao [tsʰɑ:ʊ]	sao [sɑ:ʊ]	zhao [dʒɑ:ʊ]	chao [tʂʰɑ:ʊ]	shao [ʂɑ:ʊ]	rao [ɻɑ:ʊ]
	e [ɤ:ə]	e [ɤ:ə]			me [mɤ:ə]		de [dɤ:ə]	te [tʰɤ:ə]	ne [nɤ:ə]	le [lɤ:ə]	ge [gɤ:ə]	ke [kʰɤ:ə]	he [xɤ:ə]				ze [dzɤ:ə]	ce [tsʰɤ:ə]	se [sɤ:ə]	zhe [dʒɤ:ə]	che [tʂʰɤ:ə]	she [ʂɤ:ə]	re [ɻɤ:ə]
	ei [e:ɪ]	ei [e:ɪ]	bei [be:ɪ]	pei [pʰe:ɪ]	mei [me:ɪ]	fei [fe:ɪ]	dei [de:ɪ]		nei [ne:ɪ]	lei [le:ɪ]	gei [ge:ɪ]		hei [xe:ɪ]				zei [dze:ɪ]			zhei [dʒe:ɪ]		shei [ʂe:ɪ]	
	en [ɤn]	en [ɤn]	ben [bɤn]	pen [pʰɤn]	men [mɤn]	fen [fɤn]			nen [nɤn]		gen [gɤn]	ken [kʰɤn]	hen [xɤn]				zen [dzɤn]	cen [tsʰɤn]	sen [sɤn]	zhen [dʒɤn]	chen [tʂʰɤn]	shen [ʂɤn]	ren [ɻɤn]
	eng [ɤŋ]	eng [ɤŋ]	beng [bɤŋ]	peng [pʰɤŋ]	meng [mɤŋ]	feng [fɤŋ]	deng [dɤŋ]	teng [tʰɤŋ]	neng [nɤŋ]	leng [lɤŋ]	geng [gɤŋ]	keng [kʰɤŋ]	heng [xɤŋ]				zeng [dzɤŋ]	ceng [tsʰɤŋ]	seng [sɤŋ]	zheng [dʒɤŋ]	cheng [tʂʰɤŋ]	sheng [ʂɤŋ]	reng [ɻɤŋ]
	er [ar]	er [ar]																					
	i [i]	yi [i]	bi [bi]	pi [pʰi]	mi [mi]		di [di]	ti [tʰi]	ni [ni]	li [li]				ji [tɕi]	qi [tɕʰi]	xi [ɕi]							
	ia [ja]	ya [ja]					dia [dja]			lia [lja]				jia [tɕja]	qia [tɕʰja]	xia [ɕja]							
	ian [jɛn]	yan [jɛn]	bian [bjɛn]	pian [pʰjɛn]	mian [mjɛn]		dian [djɛn]	tian [tʰjɛn]	nian [njɛn]	lian [ljɛn]				jian [tɕjɛn]	qian [tɕʰjɛn]	xian [ɕjɛn]							
	iang [jaŋ]	yang [jaŋ]							niang [njaŋ]	liang [ljaŋ]				jiang [tɕjaŋ]	qiang [tɕʰjaŋ]	xiang [ɕjaŋ]							
Endings	iao [jɑ:ʊ]	yao [jɑ:ʊ]	biao [bjɑ:ʊ]	piao [pʰjɑ:ʊ]	miao [mjɑ:ʊ]		diao [djɑ:ʊ]	tiao [tʰjɑ:ʊ]	niao [njɑ:ʊ]	liao [ljɑ:ʊ]				jiao [tɕjɑ:ʊ]	qiao [tɕʰjɑ:ʊ]	xiao [ɕjɑ:ʊ]							
	ie [jɛ]	ye [jɛ]	bie [bjɛ]	pie [pʰjɛ]	mie [mjɛ]		die [djɛ]	tie [tʰjɛ]	nie [njɛ]	lie [ljɛ]				jie [tɕjɛ]	qie [tɕʰjɛ]	xie [ɕjɛ]							
	in [in]	yin [in]	bin [bin]	pin [pʰin]	min [min]				nin [nin]	lin [lin]				jin [tɕin]	qin [tɕʰin]	xin [ɕin]							
	ing [iŋ]	ying [iŋ]	bing [biŋ]	ping [pʰiŋ]	ming [miŋ]		ding [diŋ]	ting [tʰiŋ]	ning [niŋ]	ling [liŋ]				jing [tɕiŋ]	qing [tɕʰiŋ]	xing [ɕiŋ]							
	iong [joŋ]	yong [joŋ]												jiong [tɕjoŋ]	qiong [tɕʰjoŋ]	xiong [ɕjoŋ]							
	iou [jou]	you [jou]			miu [mjou]		diu [djou]		niu [njou]	liu [ljou]				jiu [tɕjou]	qiu [tɕʰjou]	xiu [ɕjou]							
	o [ɔ]	o [ɔ]	bo [bwɔ]	po [pʰwɔ]	mo [mwɔ]	fo [fwɔ]																	
	ong [oŋ]						dong [doŋ]	tong [tʰoŋ]	nong [noŋ]	long [loŋ]	gong [goŋ]	kong [kʰoŋ]	hong [xoŋ]				zong [dzoŋ]	cong [tsʰoŋ]	song [soŋ]	zhong [dʒoŋ]	chong [tʂʰoŋ]		rong [ɻoŋ]
	ou [o:ʊ]	ou [o:ʊ]		pou [pʰo:ʊ]	mou [mo:ʊ]	fou [fo:ʊ]	dou [do:ʊ]	tou [tʰo:ʊ]		lou [lo:ʊ]	gou [go:ʊ]	kou [kʰo:ʊ]	hou [xo:ʊ]				zou [dzo:ʊ]	cou [tsʰo:ʊ]	sou [so:ʊ]	zhou [dʒo:ʊ]	chou [tʂʰo:ʊ]	shou [ʂo:ʊ]	rou [ɻo:ʊ]
	u [u]	wu [u]	bu [bu]	pu [pʰu]	mu [mu]	fu [fu]	du [du]	tu [tʰu]	nu [nu]	lu [lu]	gu [gu]	ku [kʰu]	hu [xu]				zu [dzu]	cu [tsʰu]	su [su]	zhu [dʒu]	chu [tʂʰu]	shu [ʂu]	ru [ɻu]
	ua [wa]	wa [wa]									gua [gwa]	kua [kʰwa]	hua [xwa]							zhua [dʒwa]		shua [ʂwa]	
	uai [wa:ɪ]	wai [wa:ɪ]									guai [gwa:ɪ]	kuai [kʰwa:ɪ]	huai [xwa:ɪ]							zhuai [dʒwa:ɪ]	chuai [tʂʰwa:ɪ]	shuai [ʂwa:ɪ]	
	uan [wan]	wan [wan]					duan [dwan]	tuan [tʰwan]	nuan [nwan]	luan [lwan]	guan [gwan]	kuan [kʰwan]	huan [xwan]				zuan [dzwan]	cuan [tsʰwan]	suan [swan]	zhuan [dʒwan]	chuan [tʂʰwan]	shuan [ʂwan]	ruan [ɻwan]
	uang [waŋ]	wang [waŋ]									guang [gwaŋ]	kuang [kʰwaŋ]	huang [xwaŋ]							zhuang [dʒwaŋ]	chuang [tʂʰwaŋ]	shuang [ʂwaŋ]	
	uei [we:ɪ]	wei [we:ɪ]					dui [dwe:ɪ]	tui [tʰwe:ɪ]			gui [gwe:ɪ]	kui [kʰwe:ɪ]	hui [xwe:ɪ]				zui [dzwe:ɪ]	cui [tsʰwe:ɪ]	sui [swe:ɪ]	zhui [dʒwe:ɪ]	chui [tʂʰwe:ɪ]	shui [ʂwe:ɪ]	rui [ɻwe:ɪ]
	uen [wɤn]	wen [wɤn]					dun [dwɤn]	tun [tʰwɤn]		lun [lwɤn]	gun [gwɤn]	kun [kʰwɤn]	hun [xwɤn]				zun [dzwɤn]	cun [tsʰwɤn]	sun [swɤn]	zhun [dʒwɤn]	chun [tʂʰwɤn]	shun [ʂwɤn]	run [ɻwɤn]
	ueng [wɤŋ]	weng [wɤŋ]																					
	uo [wɔ]	wo [wɔ]					duo [dwɔ]	tuo [tʰwɔ]	nuo [nwɔ]	luo [lwɔ]	guo [gwɔ]	kuo [kʰwɔ]	huo [xwɔ]				zuo [dzwɔ]	cuo [tsʰwɔ]	suo [swɔ]	zhuo [dʒwɔ]	chuo [tʂʰwɔ]	shuo [ʂwɔ]	ruo [ɻwɔ]
	ü [y]	yu [y]							nü [ny]	lü [ly]				ju [tɕy]	qu [tɕʰy]	xu [ɕy]							
	üan [ɥan]	yuan [ɥan]												juan [tɕɥan]	quan [tɕʰɥan]	xuan [ɕɥan]							
	üe [ɥɤ]	yue [jɥɤ]							nüe [nɥɤ]	lüe [lɥɤ]				jue [tɕɥɤ]	que [tɕʰɥɤ]	xue [ɕɥɤ]							
	ün [ɥn]	yun [ɥn]												jun [tɕɥn]	qun [tɕʰɥn]	xun [ɕɥn]							

the IPA is that it removes many of the sound equivalencies inherent to the speaker's native language and presents sounds in their universal form. For example, the Chinese word *qi*, meaning "air," might be transliterated as "chee" by a native English speaker. But with the IPA, one would see that the word *qi* is actually pronounced [tɕʰi] and not the Anglicized "chee" ([tʃi] in the IPA, as explained in detail later in this article. The consonants of the two versions of the word are actually slightly different and the IPA denotes that difference.

Although the IPA is one of the solutions to the pronunciation of a language, it still has its shortcomings. The best way to authentically represent Chinese in a choral work is through consultation with a native speaker, but if finding a native speaker is not possible, the IPA will be a significant improvement over any transliteration.[6] Every language uses a subset of IPA symbols and many of those symbols overlap with the IPA subsets of other languages. However, every language also has its own color to those subsets and the color of a language cannot be accurately reproduced through IPA alone. For example, both Chinese and English use the vowel [i] in their IPA subsets. Pronouncing the word "cheese" [tʃiz], the [i] vowel sits in the center of the speaker's mouth and the air is felt vibrating on the high point of the hard palate. But saying the Chinese word *qi*, "air" [tɕʰi], the [i] vowel vibrates closer to the alveolar ridge. This difference in vowel quality is due in part to the slightly different location of the articulators for the beginning consonant and in part due to Chinese closed vowels being generally more focused than those used in American English. In English, the words "cat," "shadow," and "thanks" all use the symbol [æ] for their primary vowel sound, but the [æ] vowel for each of those words is pronounced slightly differently. These subtle differences cannot be expressed through IPA symbols alone. As a result, vocalists and conductors whose native language is English will still often compare the IPA of any language to how they pronounce the English IPA subset unless an IPA symbol is unique to another language.

The intent of this paper is not to compare Chinese sounds to English sounds or *vice versa*, because their respective pronunciation is distinctive. The guide that follows assumes that the reader has prior knowledge of the IPA and its application for English diction.[7] Our focus will be the sounds used in Mandarin Chinese, with pronunciation based on the Beijing dialect, which is considered "Standard Chinese."

Currently, there are only a few reputable sources on Chinese diction for singers. For sung Chinese there are many quick guides, particularly in published Chinese works that use *Pinyin* such as those by Reed Criddle, John Witzenberg, and Chen Yi. Another brief diction guide may be found in The *Use of the International Phonetic Alphabet in the Choral Rehearsal*, by Ball State University professor of voice Mei Zhong.[8] The intent of these shorter guides is to provide a workable IPA or pronunciation system that will produce immediate results. The primary available resource for spoken Chinese diction is *The Sounds of Chinese* by linguist Yen-Hwei Lin published by Cambridge University Press.[9] In the diction portion of the book, Lin describes in great detail the articulatory processes and phonology of spoken Chinese.

[6] If you are interested in learning more about the linguistic aspects of spoken Chinese, *The Sounds of Chinese* (Cambridge University Press, 2007) by Lin Yen-Hwei or *The Phonology of Standard Chinese* (Oxford University Press, 2007) by San Duanmu are both excellent resources.

[7] For an introduction to the IPA and the articulators, please consult Wall's *International Phonetic Alphabet for Singers*, or John Moriarty's *Diction Italian, Latin, French, German* (Boston: EC Schirmer Music Co., 1975).

[8] Mei Zhong, "Chinese Pronunciation Guide for Western Singers," in *The Use of the International Phonetic Alphabet in the Choral Rehearsal* (Lanham, MD: The Scarecrow Press, 2012), 135–139.

[9] Lin Yen-Hwei, *The Sounds of Chinese* (Cambridge: Cambridge University Press, 2007).

There are a number of issues with the existing guides. In the "quick guides" that accompany musical scores, and that of Mei Zhong, the sounds of *Pinyin* are all assigned an English sound equivalent, and sometimes uses an almost identical IPA subset to the one used for English diction. Although Chinese shares some sounds with English, many of the sounds (and therefore the IPA symbols) are different from ones used to represent English sounds. A sound in Chinese that is assigned an English IPA equivalent is going to result in an inauthentic reproduction of Chinese.

Lin's book, *The Sounds of Chinese*, is approached from a linguistic perspective. Her intent is to describe the physical way the sounds are reproduced and, because her first language is Chinese, the sounds are completely removed from any English sound equivalencies. The result is an IPA subset that is more accurate to the true sounds of Chinese and one that has many differences from the English IPA subset. When applied to singing, however, using Lin's IPA system also has some problems. First, Lin's book is about spoken Chinese which, like English, is slightly different when sung. Second, Lin's consonant IPA subset, although accurate, is perhaps a little too specific for functional usage with English-speaking choirs. For example, Lin uses the symbol [t] (unaspirated [t]) for the beginning letter "d" in *Pinyin*. Mei, Chen, and Witzenberg all use [d] for the same sound. The [t] and [d] sounds are made with the exact same articulator placement, but the [d] is voiced. I would guess that Mei, Chen, and Witzenberg all use [d] in place of unaspirated [t] because in sung Chinese, the [d] is close enough to approximate the sound of the [t] and the [d] matches the appearance of beginning letter "d" on the page. For a conductor to use Lin's [t], they would have to take the time to explain the concept of aspiration, that [t] is not a sound that normally appears at the beginning of words in English, and still be able to differentiate it with [t^h], a sound that also appears in Chinese.[10] Using [d] is close enough to the authentic sound and knowing how to produce the sound will be innate to an English-speaking choir. Third, the IPA Lin chooses for many of the Chinese vowel sounds will not yield the most accurate result for reproducing Chinese when sung.

IPA for Mandarin Chinese

Tables 2 and 3 (pages 8–10) compare *Pinyin* sounds with the two published IPA subsets for Chinese diction created by Lin and Mei. Alongside these two subsets is my own subset of suggested IPA symbols that are more efficient in authentically reproducing Chinese with English-speaking vocalists and choirs. Lin's IPA is mostly accurate for spoken Chinese. Some of the consonants have been adjusted for convenience, but will yield essentially the same result, and many of the vowel sounds have been adjusted either because they are better for singing.[11] Each symbol is explained in more detail on the following pages.

IPA: Beginning Sounds

Many beginning sounds in *Pinyin* are equivalent, or close, to their English counterparts. All beginnings are described in greater detail below. All sounds on this chart are organized according to where the sounds occur in the mouth, starting with the most forward and moving back.

[10] French and Italian both use [t] at the beginnings of words, however, [t^h] is never used, thereby removing the issue of having to differentiate the two sounds, only the correct pronunciation of [t].

[11] Lin, *The Sounds of Chinese*, 283–292.

Table 2: A comparative chart of IPA options for Pinyin *beginning sounds.*

Pinyin	Lin's IPA	Mei's IPA	My Suggested IPA
b	[p]	[b]	[b]
p	[pʰ]	[p]	[pʰ]
m	[m]	[m]	[m]
f	[f]	[f]	[f]
d	[t]	[d]	[d]
t	[tʰ]	[ʦ] (believed to be in error)	[tʰ]
n	[n]	[n]	[n]
l	[l]	[l]	[l]
g	[k]	[g]	[g]
k	[kʰ]	[k]	[kʰ]
h	[x]	[h]	[x]
j	[ʨ]	[dʒ]	[ʨ]
q	[ʨʰ]	[tʃː]	[ʨʰ]
x	[ɕ]	[ʃː]	[ɕ]
z	[ts]	[dz]	[dz]
c	[tsʰ]	[ts]	[tsʰ]
s	[s]	[s]	[s]
zh	[ʈʂ]	[dʒː]	[dʒ]
ch	[ʈʂʰ]	[tʃ]	[tʃʰ]
sh	[ʂ]	[ʃ]	[ʂ]
r	[ɻ]	[r]	[ɻ]

IPA: Ending Sounds

All Chinese words consist of at least an ending sound. The IPA for ending sounds tend to vary more than beginning sounds, depending on the author. I have chosen the IPA symbols that will produce the most accurate representation of the end sound, as well as the most optimal vowel for singing. The sounds on this chart are organized alphabetically (with the exception of the retroflex "i"). Note that some ending sounds appear differently depending on what beginning, if any, precedes it. Despite the spelling differences, the sounds are the same. These variations are listed parenthetically in the *Pinyin* column in Table 3 (pages 9–10). Each ending sound is described in more detail below.

Table 3: A comparative chart of IPA options for Pinyin *ending sounds.*

Pinyin	Lin's IPA	Mei's IPA	My Suggested IPA
i (retroflex)	[ɹ̩]	[ih]	[ɹ̩]
a	[a]	[a]	[a]
ai	[ai]	[ai]	[aːɪ]
an	[an]	[an]	[an]
ang	[ɑŋ]	[aŋ]	[aŋ]
ao	[ɑu]	[au]	[ɑːʊ]
e	[ɤ]	[ə]	[ɤːə]
ei	[ei]	[ei]	[eːɪ]
en	[ən]	[en]	[ɤn]
eng	[əŋ]	[eŋ]	[ɤŋ]
er	[əɻ]	None listed	[ar]
i	[i]	[i]	[i]
ia (ya)	[ja]	None listed	[ja]
ian (yan)	[jɛn]	[ian]	[jɛn]
iang (yang)	[jɑŋ]	[iaŋ] [jaŋ]	[jɑŋ]
iao (yao)	[jɑu]	[iau]	[jɑːʊ]
ie (ye)	[je]	None listed	[jɛ]
in (yin)	[in]	[in]	[in]
ing (ying)	[iŋ]	[iŋ]	[iŋ]
iong (yong)	[juŋ]	[iɔŋ]	[joŋ]
iou (you)	[jou]	[iu] [ju]	[jɔːʊ]
o	[ɔ]	[ɔ]	[ɔ] *[wɔ]*
ong	[uŋ]	[ɔŋ]	[oŋ]
ou	[ou]	[əu]	[oːʊ]
u (wu)	[u]	[u]	[u]
ua (wa)	[wa]	[wa]	[wa]
uai (wai)	[wai]	[wai]	[waːɪ]
uan (wan)	[wan]	[wan]	[wan]
uang (wang)	[wɑŋ]	[uaŋ]	[wɑŋ]
uei (wei) (ui)	[wei]	[uei]	[weːɪ]
uen (wen)	[wən]	[uen]	[wɤn]

ueng (weng)	[wəŋ]	[ueɲ]	[wɤŋ]
uo (wo)	[wo]	[wo]	[wɔ]
ü (yu)	[ɥy]	[y]	[y]
üan (yuan)	[ɥyɛn]	[yan]	[ɥan]
üe (yue)	[ɥe]	[yɛ]	[ɥɤ]
ün (yun)	[ɥyn]	[yn]	[ɥyn]

BEGINNING SOUNDS

Following are in-depth descriptions for the pronunciation of each beginning sound in Mandarin Chinese, categorized in four sections:

1) Consonants similar to English
   b, d, f, g, k, l, m, n, p, t
2) Velar
   h
3) Dental affricates and fricative
   c, s, z
4) Post-alveolar and alveolo-palatal consonants
   j, q, x, zh, ch, sh, r

Consonants similar to English: b, d, f, g, k, l, m, n, p, t
These sounds appear in alphabetical order.

Lin's IPA: [p]
Mei's IPA: [b]

Lin suggests [p] without aspiration as the IPA for this beginning sound, but because this sound does not appear at the beginning of an English word, English speakers often have difficulty differentiating [p] with [pʰ] (as in the word "pan" [pʰæn]). For practical purposes, it is easier to think of this sound as the same as [b] as in "band" ([bænd]) in English. The [b] will yield essentially the same result as the unaspirated [p]. Mei Zhong's IPA also suggests [b] as the pronunciation for this letter.

Common tendencies: Because this sound is the same as in English, English speakers should have no problems with pronunciation.

b [b]	Appears before -a, -ai, -an, -ang, -ao, -ei, -en, -eng, -i, -ian, -iao, -ie, -in, -ing, -o, -u
	Possible *Pinyin* words: ba, bai, ban, bang, bao, bei, ben, beng, bi, bian, biao, bie, bin, bing, bo, bu

Lin's IPA: [t^h]
Mei's IPA: [d]

Lin suggests [t] without aspiration as the IPA for this beginning sound, but because this sound does not appear at the beginning of an English word, English speakers often have difficulty differentiating [t] with [t^h] (as in the word "tan" [t^hæn]). For practical purposes, it is easier to think of this sound as the same as [d] as in "den" ([dɛn]) in English. The [d] will yield essentially the same result as the unaspirated [t]. Mei Zhong's IPA also suggests [d] as the pronunciation for this letter.

Common tendencies: Because this sound is the same as in English, English speakers should have no problems with pronunciation.

d	Appears before -a, -ai, -an, -ang, -ao, -e, -ei, -eng, -i, -ia, -ian, -iao, -ie, -ing, -iu, -ong, -ou, -u, -uan, -ui, -un, -uo
[d]	Possible *Pinyin* words: da, dai, dan, dang, dao, de, dei, deng, di, dia, dian, diao, die, ding, diu, dong, dou, du, duan, dui, dun, duo

Lin's IPA: [f]
Mei's IPA: [f]

Pronounced the same as [f] in English.

Common tendencies: Because this sound is the same in English, English-speakers should have no problems with pronunciation.

f	Appears before -a, -an, -ang, -ei, -en, -eng, -o, -ou, -u
[f]	Possible *Pinyin* words: fa, fan, fang, fei, fen, feng, fo, fou, fu

Lin's IPA: [k]
Mei's IPA: [g]

Lin suggests [k] without aspiration as the IPA for this beginning sound, but because this sound does not appear at the beginning of an English word, English speakers often have difficulty differentiating [k] with [k^h] (as in the word "can" [k^hæn]). For practical purposes, it is easier to think of this sound as the same as [g] as in "give" ([gɪv]) in English. The [g] will yield essentially the same result as the unaspirated [k]. Mei Zhong's IPA also suggests [g] as the pronunciation for this letter.

Common tendencies: Because this sound is the same in English, English-speakers should have no problems with pronunciation.

g [g]	Appears before -a, -ai, -an, -ang, -ao, -e, -ei, -en, -eng, -ong, -ou, -u, -ua, -uai, -uan, -uang, -ui, -un, -uo
	Possible *Pinyin* words: ga, gai, gan, gang, gao, ge, gei, gen, geng, gong, gou, gu, gua, guai, guan, guang, gui, gun, guo

Lin's IPA: [k^h]
Mei's IPA: [k]

Pronounced the same as the beginning hard "k" sound in English, as in the word "can" ([k^han]).

Common tendencies: Because this sound is the same in English, English speakers should have no problems with pronunciation.

k [k^h]	Appears before -a, -ai, -an, -ang, -ao, -e, -en, -eng, -ong, -ou, -u, -ua, -uai, -uan, -uang, -ui, -un, -uo
	Possible *Pinyin* words: ka, kai, kan, kang, kao, ke, ken, keng, kong, kou, ku, kua, kuai, kuan, kuang, kui, kun, kuo

Lin's IPA: [l]
Mei's IPA: [l]

Pronounced more like the sung English [l] than the dentalized Italian [l].

Common tendencies: Because this sound is the same in English, English speakers should have no problems with pronunciation.

l **[l]**	Appears before -a, -ai, -an, -ang, -ao, -e, -ei, -eng, -i, -ia, -ian, -iao, -ie, -in, -ing, -iu, -ong, -ou, -u, -uan, -un, -uo, ü, üe
	Possible *Pinyin* words: la, lai, lan, lang, lao, le, lei, leng, li, lia, lian, liao, lie, lin, ling, liu, long, lou, lu, luan, lun, luo, lü, lue

Lin's IPA: [m]
Mei's IPA: [m]

Pronounced the same as [m] in English.

Common tendencies: Because this sound is the same in English, English speakers should have no problems with pronunciation.

m **[m]**	Appears before -a, -ai, -an, -ang, -ao, -e, -ei, -en, -eng, -i, -ian, -iao, -ie, -in, -ing, -iu, -o, -ou, -u
	Possible *Pinyin* words: ma, mai, man, mang, mao, me, mei, men, meng, mi, mian, miao, mie, min, ming, miu, mo, mou, mu

Lin's IPA: [n]
Mei's IPA: [n]

Pronounced the same as English [n].

Common tendencies: Because this sound is the same in English, English speakers should have no problems with pronunciation.

n **[n]**	Appears before -a, -ai, -an, -ang, -ao, -e, -ei, -en, -eng, -i, -ian, -iao, -ie, -in, -ing, -iu, -ong, -u, -uan, -uo, ü, üe
	Possible *Pinyin* words: na, nai, nan, nang, nao, ne, nei, nen, neng, ni, nian, niao, nie, nin, ning, niu, nong, nu, nuan, nuo, nü, nue

Lin's IPA: [pʰ]
Mei's IPA: [p]

Pronounced the same as "p" as in "pan" ([pʰæn]), "p" as it appears at the beginning of anEnglish word.

Common tendencies: Because this sound is the same as in English, English speakers should have no problems with pronunciation.

p [pʰ]	Appears before -a, -ai, -an, -ang, -ao, -ei, -en, -eng, -i, -ian, -iao, -ie, -in, -ing, -o, -ou, u
	Possible *Pinyin* words: pa, pai, pan, pang, pao, pei, pen, peng, pi, pian, piao, pie, pin, ping, po, pou, pu

Lin's IPA: [tʰ]
Mei's IPA: [t]

Pronounced the same as "t" as in "tan" ([tʰæn]), "t" as it appears at the beginning of an English word.

Common tendencies: Because this sound is the same in English, English speakers should have no problems with pronunciation.

t [tʰ]	Appears before -a, -ai, -an, -ang, -ao, -e, -eng, -i, -ian, -iao, -ie, -ing, -ong, -ou, -u, -uan, -ui, -un, -uo
	Possible *Pinyin* words: ta, tai, tan, tang, tao, te, teng, ti, tian, tiao, tie, ting, tong, tou, tu, tuan, tui, tun, tuo

Velar: h

Lin's IPA: [x]
Mei's IPA: [h]

The IPA symbol [x] is the same for the German ach-laut and the Hebrew "chet" (ח). The Mandarin Chinese version is pronounced similarly to the German ach-laut, but the Mandarin [x] is significantly less guttural and more akin to a heavily pronounced [h] in the back of the throat.

Common tendencies: Native English speakers will either leave out the fricative aspect of this sound in favor of an English [h] (as suggested in Mei's IPA) or will over-compensate by pronouncing the fricative too far back.

h	Appears before -a, -ai, -an, -ang, -ao, -e, -ei, -en, -eng, -ong, -ou, -u, -ua, -uai, -uan, -uang, -ui, -un, -uo
[x]	Possible *Pinyin* words: ha, hai, han, hang, hao, he, hei, hen, heng, hong, hou, hu, hua, huai, huan, huang, hui, hun, huo

Dental affricates and fricative: c, s, z

These sounds appear in alphabetical order.

The "c," "s," and "z" beginning sounds in *Pinyin* are articulated with the teeth and the tip of the tongue, as in the English [s] sound. Only the [s] sound appears at the beginning of words in English, but it might help native English speakers to note the following instruction from Lin:

It is important to note that the upper and lower teeth are very close to each other when these consonants are pronounced, so the tip of the tongue may also end up in the middle of the front teeth between the upper and lower teeth.[12]

Descriptions begin on next page.

[12] Lin, *The Sounds of Chinese*, 44.

Lin's IPA: [ts^{h}]
Mei's IPA: [ts]

This sound appears in English but never at the beginning of the word. It is pronounced the same as the end sound in the word "cats" [k^{h}æts] or the beginning "z" sound in German, as in the word "Zeit" ([ts^{h}ait]).

Common tendencies: Native English speakers who have not sung in or studied German will often reduce the [ts^{h}] to either [t^{h}] or [s]. In this case, it helps to have them pronounce the word "pizza" [p^{h}itsa] and then isolate the second half of the word ([ts^{h}a]) until they can properly produce the sound in isolation.

c [ts^{h}]	Appears before -i, -a, -ai, -an, -ang, -ao, -e, -en, -eng, -ong, -ou, -u, -uan, -ui, -un, -uo
	Possible *Pinyin* words: ci, ca, cai, can, cang, cao, ce, cen, ceng, cong, cou, cu, cuan, cui, cun, cuo

Lin's IPA: [s]
Mei's IPA: [s]

Pronounced the same as English [s].

Common tendencies: Because this sound is the same in English, English speakers should have no problems with pronunciation.

s [s]	Appears before -i, -a, -ai, -an, -ang, -ao, -e, -en, -eng, -ong, -ou, -u, -uan, -ui, -un, -uo
	Possible *Pinyin* words: si, sa, sai, san, sang, sao, se, sen, seng, song, sou, su, suan, sui, sun, suo

Lin's IPA: [ts]
Mei's IPA: [dz]

With Lin's IPA, it is often too difficult for English speakers to differentiate the [ts] from the [ts^{h}]. Although the "z" is technically unvoiced, using [dz] with an English-speaking choir will generally produce the correct sound. The [dz] is pronounced as a combination of [d] and [z], as in the end of the word "beds" [bɛdz].

Common tendencies: Native English speakers will tend to eliminate the [d] sound of the [dz] and over pronounce the [z], in part because of the "z" of the Pinyin. It is important to break down the sound into its component parts, both [d] and [z], to ensure proper pronunciation.

z [dz]	Appears before -i, -a, -ai, -an, -ang, -ao, -e, -ei, -en, -eng, -ong, -ou, -u, -uan, -ui, -un, -uo
	Possible *Pinyin* words: zi, za, zai, zan, zang, zao, ze, zei, zen, zeng, zong, zou, zu, zuan, zui, zun, zuo

Post-alveolar and alveolo-palatal consonants: j, q, x, zh, ch, sh, r

The overly simplistic explanation of the spelled beginnings "zh" and "j," "ch" and "q," and "sh" and "x" is that they are equivalent to the English sounds [dʒ] (as in "justice"), [tʃ] (as in "China"), and [ʃ] (as in "shore"), respectively. However, "zh," "ch," and "sh" occur in a slightly different place in the mouth than "j," "q," and "x." Correct mouth placement for each of these sounds will also help ensure that the vowel is colored properly when singing in Mandarin. The correct pronunciation of the "j," "q," and "x" consonants will enable the vowels to be more closed and have a more focused sound which will sound more authentically Chinese. The following in-depth descriptions of the sounds are arranged in similar-sound pairs.

Lin describes the "zh," "ch," and "sh" sounds as "post-alveolars," noting that the primary difference between post-alveolar affricates and fricatives is that the blade of the tongue is used instead of the tip.[13] One can practice these sounds by holding the tongue position of English sound [ʃ], raising the tip of the tongue to post-alveolar position, and then flattening the tip of the tongue. The result should be more forceful air expelled from the mouth and a higher pitched fricative sound.

Lin suggests that in practicing alveolo-palatal "j," "q," and "x" sounds, one should practice the English [ʃ] in combination with the [i] vowel (as in the word "she" [ʃi]) and intentionally spread the lips.[14] Doing so will force the articulators into the approximately correct position. This process can also be repeated for [dʒ] and [tʃ]. In my experience, this lip-spreading will not always be necessary to produce the correct sound (and when followed by the [y] vowel, one will need to round the lips), but it will help an English-speaker feel where the articulators should be when producing the sounds and properly brighten and focus the [i] vowel.

[13] Lin, *The Sounds of Chinese*, 46.

[14] Lin, *The Sounds of Chinese*, 47.

Lin's IPA: [tɕ]
Mei's IPA: [dʒ]

Similar to an English [dʒ] (like "j" as in "joint"). However, I chose to use Lin's [tɕ] because the placement of the English [dʒ] and [tɕ] are different: [dʒ] occurs towards the center of the mouth and [tɕ] occurs behind the front teeth. The tip of the tongue is behind the bottom row of teeth while the top of the tongue creates the plosive against the alveolar ridge.

Common tendencies: Native English speakers will tend to articulate this sound too far back in the mouth, like an English [dʒ]. When pronounced correctly, the [tɕ] will feel like an extremely forward version of [dʒ].

j [tɕ]	Appears before -i, -ia, -ian, -iang, -iao, -ie, -in, -ing, -iong, -iu, -u, -uan, -ue, -un
	Possible *Pinyin* words: ji, jia, jian, jiang, jiao, jie, jin, jing, jiong, jiu, ju, juan, jue, jun

Lin's IPA: [tʂ]
Mei's IPA: [dʒ:]

Essentially the same as [dʒ] as in "justice" ([ʤʌstɪs]). The "zh" sound is technically unvoiced, but using the [dʒ] with an English speaking choir will produce an accurate result if the end sound is also pronounced correctly.

Common tendencies: Because this sound is the same in English, English speakers should have no problems with pronunciation.

zh [dʒ]	Appears before -i, -a, -ai, -an, -ang, -ao, -e, -ei, -en, -eng, -ong, -ou, -u, -ua, -uai, -uan, -uang, -ui, -un, -uo
	Possible *Pinyin* words: zhi, zha, zhai, zhan, zhang, zhao, zhe, zhei, zhen, zheng, zhong, zhou, zhu, zhua, zhuai, zhuan, zhuang, zhui, zhun, zhuo

Lin's IPA: [tɕʰ]
Mei's IPA: [tʃ:]

Similar to but should not be substituted with an English [tʃ] like "ch" as in "China." (See the description of "ch" below.) The primary difference between the two sounds is that [tʃ] occurs towards the center of the mouth, and [tɕʰ] occurs behind the front teeth. The tip of the tongue is behind the bottom row of teeth while the top of the tongue creates the plosive against the alveolar ridge. This placement is the exact same as the [tɕ] above but without the aspiration.

Common tendencies: Native English speakers will tend to articulate this sound too far back in the mouth, like an English [tʃ]. When pronounced correctly, the [tɕʰ] will feel like an extremely forward version of [tʃ].

q [tɕʰ]	Appears before -i, -ia, -ian, -iang, -iao, -ie, -in, -ing, -iong, -iu, -u, -uan, -ue, -un
	Possible *Pinyin* words: qi, qia, qian, qiang, qiao, qie, qin, qing, qiong, qiu, qu, quan, que, qun

Lin's IPA: [tʂʰ]
Mei's IPA: [tʃ]

Essentially the same as [tʃʰ] as in "China" ([tʃainə]). The Chinese "ch" is slightly more forward and focused, but [tʃʰ] will get a close enough result using an IPA with which English-speaking singers are familiar.

Common tendencies: Because this sound is the same in English, English speakers should have no problems with pronunciation.

ch [tʃʰ]	Appears before -i, -a, -ai, -an, -ang, -ao, -e, -en, -eng, -ong, -ou, -u, -uai, -uan, -uang, -ui, -un, -uo
	Possible *Pinyin* words: chi, cha, chai, chan, chang, chao, che, chen, cheng, chong, chou, chu, chuai, chuan, chuang, chui, chun, chuo

Lin's IPA: [ɕ]
Mei's IPA: [ʃ:]

Similar to but should not be substituted with an English [ʃ] like "sh" as in "shine." (An English [ʃ] is not used in Chinese.) The primary difference between the two sounds is that [ɕ] occurs towards the center of the mouth, and [ʃ] occurs behind the front teeth. The tip of the tongue is behind the bottom row of teeth while the top of the tongue creates the fricative against the alveolar ridge.

Common tendencies: Native English speakers will tend to articulate this sound too far back in the mouth, like an English [ʃ]. When pronounced correctly, the [ɕ] will feel like an extremely forward version of [ʃ]

x **[ɕ]**	Appears before -i, -ia, -ian, -iang, -iao, -ie, -in, -ing, -iong, -iu, -u, -uan, -ue, -un
	Possible *Pinyin* words: xi, xia, xian, xiang, xiao, xie, xin, xing, xiong, xiu, xu, xuan, xue, xun

Lin's IPA: [ʂ]
Mei's IPA: [ʃ]

Similar to but should not be substituted with an English [ʃ] like "sh" as in "shine," but while the fricative of the English [ʃ] tends to occur on the molars, the Chinese [ʂ] will occur behind the front teeth. When pronounced correctly, the air of the elongated fricative of the [ʂ] will be slightly higher pitched than the English [ʃ].

Common tendencies: Native English speakers will tend to turn the Chinese [ʂ] into the English [ʃ], which will affect the pronunciation of the subsequent vowel sound.

sh **[ʂ]**	Appears before -i, -a, -ai, -an, -ang, -ao, -e, -ei, -en, -eng, -ou, -u, -ua, -uai, -uan, -uang, -ui, -un, -uo
	Possible *Pinyin* words: shi, sha, shai, shan, shang, shao, she, shei, shen, sheng, shou, shu, shua, shuai, shuan, shuang, shui, shun, shuo

Lin also classifies the [ɻ] as a post-alveolar consonant.

Lin's IPA: [ɻ]
Mei's IPA: [r]

This is the most difficult consonant sound for Native English speakers to pronounce. Some Chinese choirs also have trouble singing this sound! The most successful way of teaching this sound that I have found is by telling the choir to form a burred [r] with the tongue while simultaneously pronouncing a [ʒ] (as in the word "garage" [gaɹaʒ]). The resulting sound is quite different from an [r] and the distinction should be made even when sung. The "r" in Chinese should not be sung as a rolled or flipped [r].

Common tendencies: In my experience, because of the sound's unfamiliarity, native English speakers are unable to hear what the [ɻ] sound is at all and therefore cannot begin to reproduce it correctly. Generally, they will tend to cling to the Pinyin, and pronounce an American burred or rolled [r] instead. It helps to demonstrate the sound first, followed by describing the above process for creating the [ɻ].

r **[ɻ]**	Appears before -i, -an, -ang, -ao, -e, -en, -eng, -ong, -ou, -u, -uan, -ui, -un, -uo
	Possible *Pinyin* words: ri, ran, rang, rao, re, ren, reng, rong, rou, ru, ruan, rui, run, ruo

END SOUNDS

Problems that native English speakers commonly encounter when producing Chinese endings are:

1) Not producing an accurate vowel color for the vowels by either equating them with an English vowel or by creating a caricature of what they believe Chinese sounds like.

2) Struggling with moving quickly through the glides and diphthongs of certain endings.

The colors of the vowels are described in detail below. When a choir sings in Chinese having only heard the sounds compared to English they will sound more English or American than Chinese. Most Chinese vowels for singing are actually more similar to those used in Italian, German, or French than those used in English. The understanding of the color of Chinese vowels as distinct from English will greatly assist teaching with this diction guide.

All consonants and glides ([j], [w], and [ɥ]) in sung Chinese should be moved through as quickly as possible. In the case of a diphthongs -ai, -ao, -ei, iao, iou, -ou, and -uei/-ui/-wei, the ending [i] and [u] sounds have been altered to their counterparts [ɪ] and [ʊ] in accordance with Madeleine Marshall and Joan Wall's rules of English diction. Although this subtle change in the vanishing vowel of a diphthong subscribes to the ideals of Western singing, there are practical applications to using these altered vowels. Marshall notes that using [i] and [u] at the ends of diphthongs

distorts the words too much, giving the effect of "singing through a mouth full of food."[15] Wall argues that closing to [i] and [u] at the ends of diphthongs require too much movement in the jaw.[16] Kathryn LaBouff, professor of voice at the Manhattan School of Music, states that using [ɪ] and [ʊ] as the secondary vowels in diphthongs, "facilitate[s] less movement of the lips and jaws when singing."[17] The vanishing vowel sound is sung only at the last possible moment. These adjustments will also be useful for the clarity and efficiency of singing Chinese diction as well.

In the guide that follows, the ending sounds are organized according to the dominant vowel when singing, meaning the vowel that should be sustained when singing a syllable. Further explanation is given for each individual sound, but the primary vowel will be essentially the same for the endings in each section. Note that in the descriptions below, the umlaut is mostly used as a specific sign to help differentiate pronunciations in *Pinyin* and rarely do they show up in the *Pinyin* itself. Take for example, the difference between "nü/nu" and "lü/lu." "Nü" and "lü" in *Pinyin* are pronounced as [ny] and [ly] respectively, while "nu" and "lu" are pronounced as [nu] and [lu]. In the cases of these words, umlauts will appear over the "u" in order to differentiate these two endings. "Yu," "qu," "ju," and "xu" are only pronounced with an [y] ending and never a pure [u], therefore an umlaut is not needed to distinguish these endings.

Descriptions begin on next page.

[15] Madeleine Marshall, *The Singer's Manual of English Diction* (New York: G. Schirmer, 1953), 172.

[16] Wall, *International Phonetic Alphabet for Singers*, 111.

[17] Kathryn LaBouff, *Singing and Communicating in English: A Singer's Guide to English Diction* (New York: Oxford University Press, 2008), 80.

[ɻ] retroflex

Lin's IPA: [ɻ]
Mei's IPA: [ih]

Pronounced like an extremely closed [ɪ] vowel. The tongue should be slightly curved, the edges of the tongue should lightly touch the insides of the molars, and the front of the tongue is flat. The lips will also stay open at the end of the sound. Practice by intoning a closed [ɪ] vowel and slowly shifting the tongue to a burred [ɾ] position.

Lin's representation above of the [ɻ] vowel is the most accurate. It is likely that Mei's [ih] is probably pronounced as [ɪ], but [ih] is not an accurate representation of either [ɻ] or [ɪ]. Regardless, [ɻ] is the most accurate sound for the "i" vowel.

Common tendencies: The [ɻ] vowel is the most difficult for English speakers because there is nothing in English that can quite approximate this sound. English speakers will tend to turn the [ɻ] vowel into an [i] or an [ɪ]. For example, the word chi [tʂʰɻ] will become [tʃi] or [tʃɪ].

i (retroflex) [ɻ]	Appears after z-, c-, s-, zh-, ch-, sh-, r-
	Possible *Pinyin* words: zi, ci, si, zhi, chi, shi, ri

[a] dominant endings

The following endings are [a] dominant, meaning that the elongated vowel is [a]. The Mandarin [a] is similar to the French or German [a]. It is a brighter vowel than the English [a]. In an attempt to equivocate the Chinese [a] vowel to an English one, native English speakers will often turn it into an [ɑ], as in the word "father" ([fɑðər]) or an [æ], as in the word "man" ([mæn]).

Lin's IPA: [a]
Mei's IPA: [a]

Common tendencies: Native English speakers will tend to over darken the [a] vowel.

a [a]	Appears after b-, p-, m-, f-, d-, t-, n-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-
	Possible *Pinyin* words: a, ba, pa, ma, fa, da, ta, na, la, ga, ka, ha, za, ca, sa, zha, cha, sha

Lin's IPA: [ja]
Mei's IPA: None listed.

One should move through the [j] glide as quickly as possible.

Common tendencies: Native English speakers tend to not move quickly enough through the [j] glide, inadvertently adding an [i] or turning a one-syllable word into two syllables. For example, the word "jia" ([tɕja]) in Chinese might become [tɕija], a similar problem with "gia-" or "gio-" syllables in Italian.

ia
ya
[ja]

Appears after d-, l-, j-, q-, x-

Possible *Pinyin* words: ya, dia, lia, jia, qia, xia

Lin's IPA: [wa]
Mei's IPA: [wa]

One should move through the [w] glide as quickly as possible.

Common tendencies: Native English speakers tend to not move quickly enough through the [w] glide, inadvertently adding an [u] or turning a one-syllable word into two syllables. For example, the Chinese word "gua" [kwa] might turn into [kuwa]. Native English speakers will also tend to over darken the [a] vowel.

ua
wa
[wa]

Appears after g-, k-, h-, zh-, sh-

Possible *Pinyin* words: wa, gua, kua, hua, zhua, shua

Lin's IPA: [ai]
Mei's IPA: [ai]

The [i] vowel comes at the last possible moment of a sung note. This is an imperfect example, but the concept is the same as how one would sing the word "I" ([aɪ]).

Common tendencies: Native English speakers will tend to over darken the [a] vowel or to overdo the diphthong, elongating and over exaggerating the [i].

ai
[a:ɪ]

Appears after b-, p-, m-, d-, t-, n-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-

Possible *Pinyin* words: ai, bai, pai, mai, dai, tai, nai, lai, gai, kai, hai, zai, cai, sai, zhai, chai, shai

Lin's IPA: [wai]
Mei's IPA: [wai]

One should move through the [w] glide as quickly as possible.

Common tendencies: Native English speakers will tend to over darken the [a] vowel, elongate the [i] vowel, or to not move quickly enough through the [w] glide, inadvertently adding an [u] vowel.

uai [wa:ɪ]	Appears after g-, k-, h-, zh-, ch-, sh-
	Possible *Pinyin* words: wai, guai, kuai, huai, zhuai, chuai, shuai

Lin's IPA: [an]
Mei's IPA: [an]

Common tendencies: Native English speakers will either tend to over darken the vowel, turning [an] into [ɑ], or they will attempt to equivocate it with the English [æ] as in the word "man" ([mæn]).

an [an]	Appears after b-, p-, m-, f-, d-, t-, n-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-, r-
	Possible *Pinyin* words: an, ban, pan, man, fan, dan, tan, nan, lan, gan, kan, han, zan, can, san, zhan, chan, shan, ran

Lin's IPA: [wan]
Mei's IPA: [wan]

One should move through the [w] glide as quickly as possible.

Common tendencies: Native English speakers will either tend to over darken the vowel, turning [an] into [ɑ], or they will attempt to equivocate it with the English [æ] as in the word "man" ([mæn]).

uan [wan]	Appears after d-, t-, n-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-, r-
	Possible *Pinyin* words: wan, duan, tuan, nuan, luan, guan, kuan, huan, zuan, cuan, suan, zhuan, chuan, shuan, ruan

Lin's IPA: [ɥyɛn]
Mei's IPA: [yan]

In the case of [ɥan], Lin's [ɥyɛn] and Mei's [yan] are not quite accurate. The [ɛ] is not a bright enough vowel for singing this particular ending and a singer will hardly spend any time on the [y] vowel, therefore [ɥan] will yield the most accurate result.

The Chinese [y] is pronounced the same as the German ü as in the Pinyin words "nü" [ny] or "lü" [ly]. In the case of the ending [ɥan], one should move as quickly through the [ɥ] as possible, in a similar manner to the [j] and [w] glides. This is to avoid mispronouncing the [ɥ] as a [y].

In order to rehearse this sound with a choir, it is best to practice separating the sound into [y] and [an]. Next, turn the [y] into a grace note followed by [an]. Finally, add the beginning sound to the word.

Common tendencies: English speakers will tend to turn the [y] vowel into an [u], over darken the [a] vowel, and add a [w] glide. For example, the word yuan [jyɛn] might become [juwɑn].

üan [ɥan]

Appears after j-, q-, x-

Possible *Pinyin* words: yuan, juan, quan, xuan

Lin's IPA: [əɻ]
Mei's IPA: None listed.

This ending only appears as is without a beginning sound. The words that use this ending sound (ěr ear, èr two, ér son, etc.) are common words but do not appear very frequently in choral music, although they are often used in children's songs.

This sound is pronounced slightly differently when spoken than sung. Lin's IPA suggests a darker vowel than what should actually be sustained when singing. When singing, er is pronounced almost as if one were saying the letter "r" in American English. The [a] vowel is slightly less bright than a German, French, or Italian bright [a] and is almost always short, moving to the [r] sound more quickly than when singing in English.

Common tendencies: As in English words, English speakers will tend to chew on the final [r] sound too much. The final [r] should sound as late and as fast as possible.

er [ar]

Appears after

Possible *Pinyin* words: er

Mei uses [a] as the primary vowel for the following endings, in addition to the [a] dominant endings of the previous section.[18] Although the Chinese [ɑ] is brighter than it is in German, English, French, or Italian and lives in close proximity to the bright [a], the [ɑ] dominant endings are a slightly different vowel than the brighter [a]. For this reason, I agree with Lin's choice of IPA for these endings.

The Chinese [ɑ] is a darker vowel than the English [ɑ], as in the word "father" ([fɑðər]). However, native English speakers will either see the *Pinyin* and incorrectly pronounce the sound as [æŋ] (as in the English word "bang" [bæŋ]) or will over darken the vowel to [ɔ] (as in the English word "tong" [tɔŋ]). For example, the Chinese pianist Lang Lang's name is often incorrectly pronounced by Americans as [læŋ læŋ], but nor is it pronounced "Long Long" ([lɔŋ lɔŋ]). The correct vowel pronunciation lies between those two vowels.

Lin's IPA: [ɑu]
Mei's IPA: [au]

Mei's [au] is slightly too bright to represent this ending accurately. The end [ʊ] sound is very quick and does not quite close to a true [u] sound, even at the very end of a sung note. The end [u] is more open, similar to the German [ɑu] of "Bauer" [bɑuɐ].

Common tendencies: Native English speakers will tend to over exaggerate the [u] of the diphthong, closing the vowel too much or elongating it.

ao [ɑ:ʊ]	Appears after b-, p-, m-, d-, t-, n-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-, r-
	Possible *Pinyin* words: ao, bao, pao, mao, dao, tao, nao, lao, gao, kao, hao, zao, cao, sao, zhao, chao, shao, rao

[18] Zhong, "Chinese Pronunciation," 136.

Lin's IPA: [jɑu]
Mei's IPA: [au]

A [j] glide differentiates the -iao ending from the -ao ending.

One should move through the [j] glide as quickly as possible. The end [ʊ] sound is very quick and does not quite close to a true [u] sound, even at the very end of a sung note. The end [ʊ] is more open, similar to the German [ɑu].

Common tendencies: Native English speakers will tend to over exaggerate the [u] of the diphthong, closing the vowel too much or elongating it.

iao **yao** **[jɑːʊ]**	Appears after b-, p-, m-, d-, t-, n-, l-, j-, q-, x-
	Possible *Pinyin* words: yao, biao, piao, miao, diao, tiao, niao, liao, jiao, qiao, xiao

Lin's IPA: [ɑŋ]
Mei's IPA: [aŋ]

Mei's choice of [aŋ] is slightly too bright for this ending sound. The final [ŋ] should be treated as if it were an ending consonant.

Common tendencies: Native English speakers will tend to over darken the vowel towards [ɔŋ].

ang **[ɑŋ]**	Appears after b-, p-, m-, f-, d-, t-, n-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-, r-
	Possible *Pinyin* words: ang, bang, pang, mang, fang, dang, tang, nang, lang, gang, kang, hang, zang, cang, sang, zhang, chang, shang, rang

Lin's IPA: [wɑŋ]
Mei's IPA: [uaŋ]

Mei's choice of [uaŋ] is slightly too bright for this ending. Additionally, the "u" vowel of this ending functions as a [w] glide, not as an actual vowel. A singer should not spend any time on the [u] vowel of this ending.

One should move through the [w] glide as quickly as possible. The final [ŋ] should be treated as if it were an ending consonant.

Common tendencies: Native English speakers tend to not move quickly enough through the [w] glide, inadvertently adding an [u] or turning a one-syllable word into two syllables. For example, the word "guang" ([gwɑŋ]) in Chinese might become [guɑŋ].

uang
wang
[wɑŋ]

Appears after g-, k-, h-, zh- ch-, sh-

Possible *Pinyin* words: wang, guang, kuang, huang, zhuang, chuang, shuang

Lin's IPA: [jɑŋ]
Mei's IPA: [iaŋ], [jaŋ]

All of the possible *Pinyin* words above should be pronounced as one syllable. One should move through the [j] glide as quickly as possible. The final [ŋ] should be treated as if it were an ending consonant.

Common tendencies: Native English speakers tend to not move quickly enough through the [j] glide, inadvertently adding an [i] or turning a one-syllable word into two syllables. For example, the word "niang" ([njɑŋ]) in Chinese might become [niyɑŋ].

iang
yang
[jɑŋ]

Appears after n-, l-, j-, q-, x-

Possible *Pinyin* words: yang, niang, liang, jiang, qiang, xiang

The Chinese [e] is pronounced similarly to the Italian [e]. It is a more open [e] than the German [e]. John Moriarty uses [e²] for this sound, describing it as the "equivalent to closed Italian **e** (relaxed closed **e**) as in **vero**."[19] Native English speakers will tend to not close the Chinese [e] enough, turning it into an [ɛ].

Lin's IPA: [ei]
Mei's IPA: [ei]

This ending is pronounced similarly to the German [e] but slightly more open with a quick [ɪ] vowel at the end.

Common tendencies: Native English speakers will tend to over-exaggerate the diphthong, turning [ɪ] into [i].

ei **[e:ɪ]**	Appears after b-, p-, m-, f-, d-, n-, l-, g-, h-, z-, zh-, sh- Possible *Pinyin* words: ei, bei, pei, mei, fei, dei, nei, lei, gei, hei, zei, zhei, shei

Lin's IPA: [wei]
Mei's IPA: [uei]

The Pinyin for this ending is slightly misleading, as it never appears as "uei" and only appears as "ei" when preceded by "w." This ending most often appears as "-ui," where the "u" functions as a [w] glide and the "i" functions as the diphthong [ei]. Mei's [uei] is misleading, as none of the Pinyin words that use this ending will ever sustain the [u] vowel in singing.

Common tendencies: Native English speakers tend to not move quickly enough through the [w] glide, inadvertently adding an [u] or turning a one-syllable word into two syllables. For example, the word "gui" ([gweɪ]) in Chinese might become [gueɪ]. They will also tend to over-exaggerate the diphthong, turning [ɪ] into [i].

wei **ui** **(uei)** **[we:ɪ]**	Appears after d-, t-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-, r- Possible *Pinyin* words: wei, dui, tui, gui, kui, hui, zui, cui, sui, zhui, chui, shui, rui

[19] Moriarty, *Diction Italian, Latin, French, German*, 227. Emphasis added by Moriarty.

Yen-Hwei Lin in *The Sounds of Chinese* uses an [ə] in the IPA of most of these endings, but some Chinese conductors advocate for [ɤ], essentially an "open schwa."[20] The "open schwa" will yield a better result when elongated in singing than an [ə], which can tend to be too dark of a vowel and will not produce upper harmonics and thus will tend to fall under pitch. In English, there are many variations of the [ə] vowel. To recreate the [ɤ], try speaking the English word "open" ([əʊpən]), isolate the syllable "-pen," and open it *slightly* towards [ɛ].

Lin's IPA: [ɤ]
Mei's IPA: [ə]

This sound is another one of the most difficult endings for English speakers to make. The [ɤ] is not as neutral as the English [ə] sound and occurs closer to the back of the mouth. The key to recreating this sound is to practice singing the [i] vowel and then lower the tongue in the back. The teeth, lips, and jaw should not move. The lips should not round. It also helps to practice saying this sound with a [g] or [x] preceding the vowel to feel the correct back placement of the vowel.

There is no equivalent vowel sound in English. Lin's IPA symbol [ɤ] is the closest, but native speakers of American English will need to practice the steps described above in order to fully and accurately recreate the sound.

Common tendencies: American English speakers might try to round the lips, not tense the tongue, or not make the sound far enough back in the mouth, creating a sound that is too neutral, as in the [ə].

Exceptions: The article "的" often appears as "de" in *Pinyin*. This word is actually pronounced as [də] with a very short vowel rather than [dɤ:ə].[21] Sometimes, "的" also appears as "di" in *Pinyin*, in which case, the word is pronounced [di].

e **[ɤ:ə]**	Appears after m-, d-, t-, n-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-, r
	Possible *Pinyin* words: e, me, de, te, ne, le, ge, ke, he, ze, ce, se, zhe, che, she, re

[20] Unfortunately, the presenter's name was not on the handout that he distributed at the presentation at the conference and I am unable to find any record of what the presentation was called.

[21] This word appears in context in several of the songs in the next section.

Lin's IPA: [ɥe]
Mei's IPA: [yɛ]

Mei's [ɛ] is close, however, when singing a word with the "-üe" ending, one will almost never spend time on the [u] vowel. The IPA [ɥɤ] best represents both the glide and the sustained vowel of this ending sound.

Because the *Pinyin* ending "-ue" is always pronounced as [ɥɤ] (and never as [uɤ]), the umlaut will never appear over this ending in *Pinyin*.

One should move through the [ɥ] glide as quickly as possible.

Common tendencies: English speakers will tend to turn the [ɥ] glide into an [u] or over exaggerate the final [ɛ] sound. For example, the word "xue" ([ɕyɤ]) might become [shuwɛ] or [shuwei].

üe yue [ɥɤ]	Appears after n-, l-, j-, q-, x-
	Possible *Pinyin* words: yue, nue, lue, jue, que, xue

Lin's IPA: [ən]
Mei's IPA: [en]

Common tendencies: Native English speakers will tend to over darken this ending sound to match the English [ən] as in the word "bun" [bən] or to over-brighten this ending sound as in the name "Ben" [bɛn] (to match the *Pinyin*). It helps to think of the vowel as somewhere in between the [ə] and the [ɛ].

en [ɤn]	Appears after b-, p-, m-, f-, n-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-, r-
	Possible *Pinyin* words: en, ben, pen, men, fen, nen, gen, ken, hen, zen, cen, sen, zhen, chen, shen, ren

Lin's IPA: [wən]
Mei's IPA: [uen]

The ending "-uen" is very misleading, as the *Pinyin* ending will never appear in this form. All words that use this ending will either appear as "wen" or "-un" when preceded by another consonant.

When singing this ending, one will never sustain an [u] vowel and the [e] is simply incorrect.

One should move through the [w] glide as quickly as possible.

Common tendencies: Native English speakers will tend to over darken this ending sound to match the English [ən] as in the word "bun" [bən] or to over-brighten this ending sound as in the name "Ben" [bɛn] (to match the *Pinyin*). It helps to think of the vowel as somewhere in between the [ə] and the [ɛ].

uen (wen) [wɤn]	Appears after d-, t-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-, r-
	Possible *Pinyin* words: wen, dun, tun, lun, gun, kun, hun, zun, cun, sun, zhun, chun, shun, run

Lin's IPA: [əŋ]
Mei's IPA: [eŋ]

The [ɤ] vowel is pronounced the same as the previous endings. The [ŋ] is pronounced the same as in English.

Common tendencies: Native English speakers will tend to over darken this ending sound to match the English [ən] as in the word "bun" [bən] (to match the IPA) or to over-brighten this ending sound as in the name "Ben" [bɛn] (to match the *Pinyin*). The vowel should feel more forward in the mouth than the [ə]. It helps to think of the vowel as somewhere in between the [ə] and the [ɛ].

eng [ɤŋ]	Appears after b-, p-, m-, f-, d-, t-, n-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-, r-
	Possible *Pinyin* words: eng, beng, peng, meng, feng, deng, teng, neng, leng, geng, keng, heng, zeng, ceng, seng, zheng, cheng, sheng, reng

Lin's IPA: [wəŋ]
Mei's IPA: [ueŋ]

One should move through the [w] glide as quickly as possible.

ueng (weng) [wəŋ]	This word only appears in one form: "weng."
	Possible *Pinyin* words: weng

[ɛ] dominant endings

The [ɛ] in Chinese is akin to the Italian [ɛ] vowel but very slightly more closed. It is not quite as closed as Moriarty's [e²].

Lin's IPA: [je]
Mei's IPA: None listed.

One should move through the [j] glide as quickly as possible.

Common tendencies: Native English speakers tend to not move quickly enough through the [j] glide, inadvertently adding an [i] or turning a one-syllable word into two syllables. For example, the Chinese word "bie" ([bjɛ]) might become [bijɛ]. Native English speakers also have a tendency to open up the [ɛ] vowel too much (as in "eh"), giving it the wrong color.

ie (ye) [jɛ]	Appears after b-, p-, m-, d-, t-, n-, l-, j-, q-, x-
	Possible *Pinyin* words: ye, bie, pie, mie, die, tie, nie, lie, jie, qie, xie

Lin's IPA: [jɛn]
Mei's IPA: [ian]

One should move as quickly through the [j] glide as possible. Note that although this ending is spelled "-ian" in Pinyin, the dominant vowel in singing is actually an [ɛ] instead of an [a] or [ɑ] as in the other endings with a similar spelling ("-ang," "-iang," "-a," etc.).

Common tendencies: Native English speakers tend to not move quickly enough through the [j] glide, inadvertently adding an [i] or turning a one-syllable word into two syllables. Native English speakers also have a tendency to open up the [ɛ] vowel too much. For example, the word "nian" ([njɛn]) in Chinese might become either [nijɛn] or [njan].

ian (yan) [jɛn]	Appears after b-, p-, m-, d-, t-, n-, l-, j-, q-, x-
	Possible *Pinyin* words: yan, bian, pian, mian, dian, tian, nian, lian, jian, qian, xian

[i] dominant endings

The [i] in Chinese is essentially the same as the [i] in English or Italian but with less rounded lips. In the cases of [i] followed by [n] or [ŋ], many native English speakers will try to read the *Pinyin* like English and turn the [i] vowel into an [ɪ]. The [i] vowel is always closed. English speakers rarely struggle with these sounds after being reminded to pronounce this as a closed [i].

Lin's IPA: [i]
Mei's IPA: [i]

i [i]	Appears after b-, p-, m-, d-, t-, n-, l-, j-, q-, x-
	Possible *Pinyin* words: yi, bi, pi, mi, di, ti, ni, li, ji, qi, xi

Lin's IPA: [in]
Mei's IPA: [in]

in (yin) [in]	Appears after b-, p-, m-, n-, l-, j-, q-, x-
	Possible *Pinyin* words: yin, bin, pin, min, nin, lin, jin, qin, xin

Lin's IPA: [iŋ]
Mei's IPA: [iŋ]

ing (ying) [iŋ]	Appears after b-, p-, m-, d-, t-, n-, l-, j-, q-, x-
	Possible *Pinyin* words: ying, bing, ping, ming, ding, ting, ning, ling, jing, qing, xing

[ɔ] dominant endings

The endings below are pronounced the same but appear different in *Pinyin*, depending on the consonant that precedes them.

Descriptions begin on next page.

Lin's IPA: [ɔ]
Mei's IPA: [ɔ]

The word *o* in *Pinyin* sounds as an [ɔ], but when a consonant precedes it, there is a very slight [w] glide between but the beginning consonant and the [ɔ] vowel. The end of the vowel is more closed than the [ɔ] in English or Italian.

Common tendencies: Native English speakers will tend to close to an [o] instead of ending on the [ɔ]. For example, "bo" ([bwɔ]) might become [buwo].

o **[ɔ]** **[wɔ]**	Appears after b-, p-, m-, f-
	Possible *Pinyin* words: o, bo, po, mo, fo

Lin's IPA: [wo]
Mei's IPA: [wo]

This ending is pronounced the same as the previous ending when preceded by a consonant.

Common tendencies: Native English speakers will tend to close to an [o] instead of ending on the [ɔ]. For example, "shuo" ([ʂwɔ]) might become [ʃuwo].

uo **(wo)** **[wɔ]**	Appears after d-, t-, n-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-
	Possible *Pinyin* words: wo, duo, tuo, nuo, luo, guo, kuo, huo, zuo, cuo, suo, zhuo, chuo, shuo

The Chinese [o] vowel is pronounced similarly to the German [o] vowel but slightly more open. Native English speakers will tend to turn the [o] vowel into the vowel found in the English word "coat" [kʰoʊt]. When said correctly, the lips will be much more rounded when saying the Mandarin [o] than in the English [o].

Lin's IPA: [ou]
Mei's IPA: [əu]

The [ʊ] vowel at the end should be placed at the last possible second of a held note.

Common tendencies: Native English speakers will tend to over exaggerate the [ʊ] of the diphthong, closing the vowel to a [u] or elongating it.

ou [o:ʊ]	Appears after p-, m-, f-, d-, t-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-, r-
	Possible *Pinyin* words: ou, pou, mou, fou, dou, tou, lou, gou, kou, hou, zou, cou, sou, zhou, chou, shou, rou

Lin's IPA: [jou]
Mei's IPA: [iu], [ju]

This sound never appears as "-iou" in *Pinyin*. It most often appears as "-iu" or as the word you.

The [j] glide should not become an [i] vowel with this ending. The [ʊ] vowel at the end should be placed at the last possible second of a held note.

Common tendencies: Native English speakers will tend to over exaggerate the [ʊ] of the diphthong, closing the vowel to a [u] or elongating it.

iou (you) [jo:ʊ]	Appears after m-, d-, n-, l-, j-, q-, x-
	Possible *Pinyin* words: you, miu, diu, niu, liu, jiu, qiu, xiu

Lin's IPA: [uŋ]
Mei's IPA: [ɔŋ]

Lin's [u] vowel is too closed and Mei's [ɔ] vowel is too open. The [o] vowel splits the difference between those two and is the most accurate representation of this ending.

Common tendencies: Native English speakers when seeing the spelling of these Pinyin words will tend to pronounce them with the [ɔ] vowel sound.

ong [oŋ]

Appears after d-, t-, n-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, r-

Possible *Pinyin* words: dong, tong, nong, long, gong, kong, hong, zong, cong, song, zhong, chong, rong

Lin's IPA: [uŋ]
Mei's IPA: [ɔŋ]

Lin's [u] vowel is too closed and Mei's [ɔ] vowel is too open. The [o] vowel splits the difference between those two and is the most accurate representation of this ending.

Common tendencies: Native English speakers when seeing the spelling of these *Pinyin* words will tend to pronounce them with the [ɔ] vowel sound. If the [j] glide is not quick, one syllable words tend to become two.

One should move through the [j] glide as quickly as possible.

iong (yong) [joŋ]

Appears after j-, q-, x-

Possible *Pinyin* words: yong, jiong, qiong, xiong

[u] dominant endings

This ending is pronounced similarly to the German [u] vowel. Native English speakers will tend to not round the lips enough to produce the Mandarin version of this vowel.

Lin's IPA: [u]
Mei's IPA: [u]

u **[u]**	Appears after b-, p-, m-, f-, d-, t-, n-, l-, g-, k-, h-, z-, c-, s-, zh-, ch-, sh-, r-
	Possible *Pinyin* words: wu, bu, pu, mu, fu, du, tu, nu, lu, gu, ku, hu, zu, cu, su, zhu, chu, shu, ru

[y] dominant endings

This ending is pronounced similarly to the German [y] (ü) vowel. Native English speakers will tend to not round the lips enough to produce the Mandarin version of this vowel. Additionally, they might tend to turn the [y] vowel into a pure [u] or add a [w] glide and an [i] vowel. For example, the Chinese word "jun" ([tɕyn]) might become [dʒun] or [dʒuwin].

Note that when "y-," "j-," "q-," or "x-" precedes "-u" or "-un," the "u" vowel will always be pronounced as [y]. When any other consonant precedes "-u" or "-un," the "u" vowel is pronounced as a pure [u] or an [ʏn], respectively.

Descriptions begin on next page.

Lin's IPA: [ɥy]
Mei's IPA: [y]

I chose to use Mei's IPA because the [ɥ] glide is only present in the case of the word "yu." When preceded by [n], [l], [j], [q], or [x], the "ü" or "u" becomes simply [y].

ü (yu) [y]	Appears after n-, l-, j-, q-, x-
	Possible *Pinyin* words: yu, nü, lü, ju, qu, xu

Lin's IPA: [ɥyn]
Mei's IPA: [yn]

As above, "yun," "qun," "jun," and "xun" are only pronounced with an [yn] ending and never a pure [u], therefore an umlaut is not needed to distinguish the endings.

Pronounced like a German ü ([y]) with a slight [i] before the [n] consonant. At the onset, the lips form an [u] and the tongue is shaped like an [i]. Before the [n], the vowel shifts very slightly to an [i].

ün (yun) [ɥyn]	Appears after j-, q-, x-
	Possible *Pinyin* words: yun, jun, qun, xun

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Virgil's Words and Willaert's Music: Humanistic Case Studies

Jonathan Harvey

Abstract

Netherlandish composer Adrian Willaert (c.1490–1562), who held the *maestro di cappella* post at St. Mark's Basilica in Venice for much of the mid-16th century, composed three motets that set excerpts from the Latin text of Virgil's epic *Aeneid* (c.19 BCE). While motets are generally defined as sacred works, these three secular Latin-texted pieces provide a series of examples of musical humanism in practice. Willaert's *O socii, Dulces exuviae* a 3, and *Dulces exuviae* a 4 are case studies both for the ways that Renaissance-era composers engaged directly with humanism through their compositions, and for the varied motives that could lead a composer at this time to set this ancient Roman text.

Humanism as an intellectual trend is most closely associated with the rediscovery and revival of Greek and Roman written works during the Renaissance. Because of the lack of information about Greek and Roman music during the Renaissance, humanism's effect on Renaissance music has often been characterized as indirect, or partial—especially given the lack of direct models for emulation.

One rarely studied humanistic musical trend of the Renaissance is the practice of composers setting texts from ancient Greece or Rome. Sixteenth-century composer Adrian Willaert's three settings of excerpts from Virgil's *Aeneid* (*O socii, Dulces exuviae* a 4, and *Dulces exuviae* a 3) are splendid examples of this trend, and an examination of these pieces and their context can illuminate and enrich our understanding of Renaissance musical culture.

Setting the scene: Willaert, humanism, and the Aeneid

Willaert at a glance

Adrian Willaert was one of the central musical figures of mid-sixteenth-century Europe. As the *maestro di cappella* at the Basilica of St. Mark in Venice from 1527 until 1562, Willaert presided over an extensive musical organization and also built a reputation as a master teacher. His students, who studied with him at various levels

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of formality, included many of the most prominent musicians of the next generation, such as Cipriano de Rore, Perissone Cambio, Baldassare Donato, Nicola Vicentino, Girolamo Parabosco, Costanzo Porta, Jacques Buus, and Gioseffo Zarlino.[1]

While most of Willaert's career was spent in Venice, he was probably born in Bruges around 1490. The little that is known of his early career comes to us through the writings of his pupil Zarlino, particularly the *Dimostrationi harmoniche* of 1571. In that work, Zarlino wrote that as a young man Willaert went to France to study law at the University of Paris. Such study usually began at around fourteen years of age but Willaert may have started later, after serving as a choirboy. As a student at the University Willaert would have studied the *trivium* (grammar, logic, and rhetoric) and the *quadrivium* (arithmetic, geometry, music, and astronomy), and engaged with the contemporary intellectual movement of humanism; several of the civil law faculty at the University of Paris were prominent humanists.[2] Although he started studying law, Willaert quickly turned his attention to music and studied privately with Jean Mouton, a musician in the French royal chapel.[3]

Aeneid *and humanism*

The humanist educational philosophy that developed in Italy in the late fourteenth and early fifteenth centuries and spread to many other parts of Europe used Virgil's *Aeneid* as a foundational text because of its connections to Greece and to Rome. The Greek connection derives from the influence of Homer's work upon Virgil. In Homer's *Iliad*, Aeneas was a minor character associated with the founding of Rome, and Virgil took the disconnected stories of that character as the basis for an epic glorifying the roots of the new Roman Empire.

The structure of the *Aeneid* is also influenced by Homer: the *Iliad* is a battle epic, the *Odyssey* is a travel epic, and Virgil brought both of those narrative archetypes into a single work. He devoted the first six books of the *Aeneid* to Aeneas's wandering journey from Troy to Latium (a travel epic), and the last six books to the war in Latium, where Aeneas's forces were ultimately victorious (a battle epic).[4] The *Aeneid's* connection to Rome is clear: Virgil began work on the poem from 26 to 19 BCE, probably as a tribute to Augustus, his patron and the new Emperor of Rome.

These connections to both Greek and Roman antiquity meant that the *Aeneid* was particularly appealing to Renaissance humanist scholars. Five of the most influential Italian Renaissance humanist educational treatises[5] treat the *Aeneid* as a guidebook for good and moral behavior, with Aeneas as the ultimate role model.[6] This behavior modeling even crossed gender lines: Isabella Sforza, a patron of Willaert's, strongly identified with the character of Aeneas.[7]

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[1] Lewis Lockwood, Giulio Ongaro, Michele Fromson, and Jessie Ann Owens, "Willaert, Adrian," Grove Music Online, Oxford Music Online, Oxford University Press, (http://www.oxfordmusiconline.com/subscriber/article/grove/music/40122).

[2] Tim Shephard, "Finding fame: Fashioning Adrian Willaert ca. 1518," *Journal of the Alamire Foundation* 4, no. 1 (2012): 19.

[3] Lockwood et al, "Willaert, Adrian."

[4] E.G. Knauer, "Vergil's *Aeneid* and Homer," *Greek, Roman, and Byzantine Studies* 5 (1964): 61–84.

[5] Pier Paolo Vergerio's *De ingenuis moribus et liberalibus studiis* (*On the Noble Character and the Liberal Studies*, c.1393), Leonardo Bruni's *De studiis et litteris* (*On Literary Studies*, c.1405), Aeneas Sylvius Piccolomini's *De liberorum educatione* (*On the Education of Children*, c.1445), Battista Guarino's *De ordine docendi et studendi* (*On the Order of Teaching and Studying*, 1459), and Maffeo Vegio's *De educatione liberorum clarisque eorum moribus* (*On Education and Distinction of Character in Children*, c.1460).

[6] Craig Kallendorf, *Vergil and the Myth of Venice: Books and Readers in the Italian Renaissance* (Oxford: Clarendon Press, 1999), 50.

[7] Ibid., 194.

In 1518, another of Willaert's patrons, Pope Leo X, commissioned the poet Marco Girolamo Vida to write an epic poem *Christias* on the life of Christ that would imitate the form of the *Aeneid*.[8] In medieval and Renaissance commentaries on the *Aeneid*, Aeneas's devotion to his father Anchises[9] is one of the dominant themes, and in an attempt to create a Christianized moral allegory out of Virgil's epic, many scholars of the time linked Jesus's devotion to God with Aeneas's devotion to Anchises. It is these educational and spiritual commentaries that informed most medieval and Renaissance readers' approaches to the *Aeneid*. They would have come to know the work through a wide variety of textual sources such as anthologies, school texts, glosses (annotations written into margins or texts), and reworkings in the vernacular. These different modes of access had significant effects on how much of the work readers knew and the ways they attached meaning to it.[10]

Virgil in music

Most trained musicians would have had some familiarity with the *Aeneid* through their schooling, and their wealthy and educated patrons certainly did. Because of Virgil's importance to the intellectual life of Renaissance Italy, many composers set excerpts of his work to music. In fact, Virgil's words had been set to music ever since music was first notated: several ninth- and tenth-century manuscripts of the *Aeneid* have neumes written in, usually at especially dramatic moments.[11]

During the Renaissance, composers set excerpts from texts across Virgil's oeuvre, including the *Eclogues* (Obrecht,[12] Lassus, and Rossetti[13]) and the *Georgics* (from Nicolas Faber's collection *Melodiae Prudentianae et in Virgilium*,[14] a collection of odes set in simple homophony in a German Renaissance imitation of the style of ancient Roman music as it was then understood). However, it was the *Aeneid*, for the reasons mentioned above—Greek and Roman connections, humanistic educational curriculum, Christianized allegory—that was the most popular Virgilian text source for Renaissance composers.

There was some variety in the excerpts chosen from the *Aeneid*, but one passage, "Dulces exuviae," Dido's last words from Book IV, was the most commonly set. This passage is the culmination of Dido and Aeneas's tragic love story. After the god Mercury has instructed Aeneas that he must continue his journey to Italy rather than linger at Carthage with Dido, Aeneas follows the directions of fate and the gods and leaves Dido behind. Dido, distraught at his departure, responds by taking her own life. At least seventeen Renaissance musical settings of this speech have come down to us, including those by composers such as Josquin, Lassus, Arcadelt, Mouton, de Orto, Ghiselin, Vaet, Gerarde, Handl, and Willaert.[15] The text begins as follows:

> 651 Dulces exuviae, dum fata deusque sinebant,
> 652 accipite hanc animam meque his exolvite curis
> 653 vixi et, quem dederat cursum fortuna, peregi,
> 654 et nunc magna mei sub terras ibit imago.

[8] Ibid., 119.

[9] Sean Gallagher, "*Pater optime*: Vergilian Allusion in Obrecht's *Mille quingentis," The Journal of Musicology* 18, no. 3 (Summer 2001): 406.

[10] Ibid., 410.

[11] Oliver Strunk, "Vergil in Music," *The Musical Quarterly* 16, no 4 (October 1930): 483.

[12] Gallagher, "*Pater optime*," 408.

[13] Strunk, "Vergil," 488.

[14] Ibid., 489.

[15] Allen B. Skei, "Dulces exuviae: Renaissance settings of Dido's last words," *Music Review* 37, no. 2 (1976): 77.

O relics dear, while fate and god allowed,
receive my spirit and free me from these cares;
for I have lived and journeyed through the
course assigned by fortune.
And now my Shade will pass, illustrious,
beneath the earth.[16]

August Wilhelm Ambros suggested a reason that "Dulces exuviae" was such a popular text with composers: "not only that it, taken out of the epic, is complete in itself like a motet text but also that the solemn pathos of the words—the situation itself, the poetic figure of the dying queen—attracted them."[17] However, Renaissance composers rarely wrote from a sense of independent inspiration; the motivation to write was much more likely to be a specific patron or performance context. In this instance, where we find many composers setting the same text with no liturgical motivation, it is also possible that emulation and imitation of other musicians could have been a motive, whether out of a sense of competition or homage.[18]

Why set the Aeneid *to music?*

A pair of "Dulces exuviae" settings by Josquin and Mouton has attracted significant attention from modern musicologists, and the compositional genesis of Josquin's work in particular can give us a glimpse into the specific context of why a composer might set a Virgil excerpt. Both Josquin's and Mouton's works first appear in a manuscript copied for Henry VIII of England between 1519 and 1533 (GB-Lbl Royal 8 G. vii), which was probably prepared to commemorate the wedding of Henry and Catherine of Aragon.[19]

Josquin's four-voice setting follows the poetic structure of the text, with cadences at the ends of lines. It is mostly imitative but draws attention to key words like "vixi" ("I have lived") through homophony, and is marked by a change of mode from Dorian to Phrygian in the last poetic line.

Mouton's four-voice setting seems to be a direct homage to Josquin's. Mouton takes the *superius* voice of Josquin's setting, raises it by a fourth, and uses it as a cantus firmus in his own *superius* line. The modal identity of Josquin's work is preserved (albeit a fourth higher, accomplished with the addition of a B-flat to the key signature), but all of the counterpoint is new. Mouton's three lower voices contain shorter note values than Josquin's, and there is more textural variety. Mouton incorporates antiphonal effects, a canon between the *superius* and tenor voices at times, and generally weaves a more complex contrapuntal fabric than that of Josquin's setting.

It is the quotation of Josquin by Mouton that drew initial musicological attention to these two settings of "Dulces exuviae," but there has also been ongoing debate about the patron(s) for whom these pieces were composed. In 1954, Helmuth Osthoff argued that the group of *Aeneid* settings appearing in the Henry VIII manuscript (including Josquin and Mouton's settings) probably originated from a single complex of commissioned Virgil-based works. According to Osthoff, the most probable patron for this theoretical set would have been Isabella d'Este (1474–1539). In 1499, she

[16] Allen Mandelbaum, *The Aeneid of Virgil* (Berkeley: University of California Press, 1971), 103.

[17] Skei, "Dulces exuviae," 89.

[18] For explorations of this phenomenon of *imitatio*, see: Lewis Lockwood, "On 'Parody' as Term and Concept in 16th-Century Music," in *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. Jan La Rue (New York: W.W. Norton, 1966), 560–75; Howard Mayer Brown, "Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance," *Journal of the American Musicological Society* 35, no. 1 (Spring 1982): 1–48; Honey Meconi, "Does *imitatio* exist?" *The Journal of Musicology* 12, no. 2 (Spring 1994): 152–178; John Milsom, "'Imitatio,' 'intertextuality,' and early music," in *Citation and authority in Medieval and Renaissance music: Learning from the learned*, ed. Suzannah Clark and Elizabeth Eva Leach (Woodbridge: Boydell & Brewer, 2005), 141–151; etc.

[19] Skei, "Dulces exuviae," 78.

commissioned the sculptor Andrea Mantegna to design a monument to Virgil in Mantua, and there was some suggestion that music was part of the project as well.[20]

In 1965, Martin Picker noted that two of the Virgil settings that appear in the Henry VIII manuscript (an anonymous setting and one by de Orto) also appear in a *chansonnier* prepared for Marguerite of Austria at around the same time. He argued that because both of these manuscripts originated in the Netherlands, Osthoff's proposal of an Italian origin seemed less likely.[21]

Decades later, in 2004, Michael Zywietz proposed that Josquin's Virgil settings, including this *Dulces exuviae*, might well have been composed specifically for Marguerite of Austria's court in Mechlin. Zywietz points out that members of the Mechlin court built a mythology around the city centered on similarities with Troy, and that Marguerite herself deeply identified with the character of Dido.[22]

This review of theories about the genesis of these pieces is not presented to suggest a concrete answer. Instead, the fact of multiple plausible patrons indicates the widespread interest in Virgil at this time, especially among highly educated members of the nobility, and the range of composers who catered to this interest by setting excerpts from his works. Willaert was no exception, and his three Virgil settings are clear examples of these musical and intellectual trends.

[20] Helmuth Osthoff, "Vergils Aeneis in der Musik von Josquin des Prez bis Orlando di Lasso," *Archiv für Musikwissenschaft* 11, no. 2 (1954): 99.

[21] Martin Picker, *The Chanson Albums of Marguerite of Austria* (Berkeley: University of California Press, 1965), 95.

[22] Michael Zywietz, "'Dulces exuviae'—Die Vergil-Vertonunge des Josquin des Prez," *Archiv für Musikwissenschaft* 61, no. 4 (2004): 245.

Humanistic Case Study #1: Willaert's O socii

Willaert's setting of the *Aeneid* passage "O socii" appears in only one extant source, the print *Quinto libro di madrigali à cinque voci* ("Fifth book of madrigals for five voices") published by Gardano in 1566. The print is billed as a collection of pieces by Cipriano de Rore, and while Willaert's *O socii* is the only work by Willaert in it, the print also includes works by Ippolito Sabino, Giovanni Nasco, Orlande de Lassus, and Bartomoleo Spontone. A setting of the Virgil "O socii" text by Rore is also in the print, and these two works are the only surviving settings of this text from the Renaissance.[23] Both pieces bear the inscription "Illustrissimi et Reverendissimi Cardinalis Granvellani Emblema" ("To the Illustrious and Revered Cardinal Granvelle"). So, who is this Cardinal who was so attached to the *O socii* text, and how did they become connected to Willaert?

Antoine Perrenot de Granvelle (1517–1586), was a sixteenth-century politician, diplomat, and cleric. He held an impressive number of significant posts, such as the Bishop of Arras (1538–1550); prime minister to Charles V when the latter was King of Spain and Holy Roman Emperor (1550–1555); prime minister to Charles's son Philip II (1555–1559); Cardinal and Archbishop of Malines (1561–death); and Viceroy of Naples (1571–1575).[24] Granvelle was an active patron of music and had especially extensive correspondence with Willaert and Lassus. The significance of his musical patronage is also made clear by three important publications dedicated to him: Tielman Susato's *Liber primus ecclesiasticarum cantionum* of 1553; Pierre Phalèse's print of motets by Pierre de Manchicourt, *Liber quintus cantionum sacrarum* of

[23] Karen Atkins, "The Illusion of the *Prima Pratica* and *Seconda Pratica* in the music of Willaert and Rore," (MA thesis, UNC Chapel Hill, 2012): 66.

[24] Ignace Bossuyt, "*O socii durate*: A Musical Correspondence from the Time of Philip II," *Early Music* 26, no. 3 (August 1998): 433.

1554; and Lassus's first set of motets, *Il primo libro de motteti*, published by Johannes Laet in 1556.[25]

There is some uncertainty about precisely how Willaert and Granvelle first met, but there are three possible occasions: Granvelle's extended studies in Italy from 1532–1536; a visit by Willaert to Flanders in 1542; or the composer's second visit to Flanders in 1557.[26]

A series of letters dating from 1557 to 1559 between Granvelle, Willaert, and Giovanni Francesco Dolfino (a Venetian cleric who lived 1529–1584) illustrate the process through which Willaert's setting of "O socii" came to be. In the first letter, Willaert thanks Granvelle for the gift of a medal. This medal had the Cardinal's portrait on one side and the image of a ship in a storm on the other, accompanied by Granvelle's motto, "durate" ("endure").[27] The Cardinal took this motto from lines 198–207 of the *Aeneid*, a passage that directly follows the shipwreck of Aeneas and his crew on the coast of Carthage:

198 O socii—neque enim ignari sumus ante malorum—
199 O passi graviora, dabit deus his quoque finem.
200 Vos et Scyllaem rabiem penitusque sonantis
201 accestis scopulos, vos et Cyclopea saxa
202 experti: revocate animos, maestumque timorem
203 mittite: forsan et haec olim meminisse iuvabit.
204 Per varios casus, per tot discrimina rerum
205 tendimus in Latium; sedes ubi fata quietas
206 ostendunt; illic fas regna resurgere Troiae.
207 durate, et vosmet rebus servate secundis.

O comrades—for ere this we have not been ignorant of evils—
O ye who have borne a heavier lot, to this, too, God will grant an end!
Ye drew near to Scylla's fury and her deep-echoing crags;
ye have known, too, the rocks of the Cyclopes; recall your courage and put away sad fear.
Perchance even this distress it will some day be a joy to recall.
Through divers mishaps, through so many perilous chances,
we fare towards Latium, where the fates point out a home of rest.
There 'tis granted to Troy's realm to rise again;
endure, and keep yourselves for days of happiness.[28]

In a later letter dated 8 October 1558, Willaert mentions that he plans to send Granvelle a copy of his new motet and madrigal collection *Musica Nova*, which was just being published. Willaert also apologizes that he has not yet been able to fulfill Granvelle's request for a musical setting of "O socii," meaning that in some intervening correspondence, now lost, Granvelle had asked Willaert to set his motto passage from the *Aeneid* to music.[29]

A second letter dated the very same day, from Dolfino to Granvelle, indicates that Dolfino is serving as an intermediary between Granvelle and Willaert. In it, Dolfino writes that Willaert has given him the copy of *Musica Nova*, which Dolfino plans to forward to Granvelle immediately.[30]

[25] Ibid., 435.

[26] Ibid., 442.

[27] Ibid., 436.

[28] H. Rushton Fairclough, trans. *Virgil: Eclogues, Georgics, Aeneid 1-6* (Cambridge, MA: Harvard University Press, 1986), 254.

[29] Bossuyt, "*O socii durate*," 437

[30] Ibid., 439.

In the next relevant letter, from Dolfino to Granvelle dated 8 April 1559, Dolfino assures Granvelle that Willaert has indeed begun work on the "O socii" setting. According to Dolfino, the composer was afraid that the piece would not meet Granvelle's expectations, but Dolfino was working to assure him that Granvelle would love it.[31] For many years, musicologists had thought that Willaert was asked to write the piece on the occasion of Granvelle's appointment as archbishop in 1561. These letters indicate that he began the piece years before, in early 1559.

The text that Willaert ultimately set was not a direct quotation of the *Aeneid*. Instead, it was altered as follows:

> O socii, durate.
> O socii, neque enim ignari sumus ante malorum;
> O passi graviora, dabit deus his quoque finem,
> Experti, revocate animos moestumque timorem
> Mittite; forsan et haec olim meminisse iuvabit,
> Per varios casus, per tot discrimina rerum,
> Tendimus, ostendunt sedes ubi fata secundas.
> Durate, et vosmet rebus servate secundis.

The changes include the addition of the opening line ("O socii, durate," which does not appear in Virgil), the removal of references to mythology (Scylla, Cyclops), and the removal of references to specific places (Latium, Troy). An equivalent alteration of H. Rushton Fairclough's *Aeneid* translation would read as follows:

> *O comrades, endure.*
> *O comrades, for ere this we have not been ignorant of evils;*
> *O ye who have borne a heavier lot, to this, too, God will grant an end,*
> *recall your courage and put away sad fear.*
> *Perchance even this distress it will some day be a joy to recall.*
> *Through divers mishaps, through so many perilous chances,*
> *we move forward, where the fates point out another home.*
> *Endure, and keep yourselves for days of happiness.*

Willaert's setting uses a *soggetto cavato*, a compositional process by which a passage of text is directly translated into a musical line, usually then used as a cantus firmus. First, the text in question is rendered into the solmization syllables *ut, re, mi, fa, sol*, based on the vowels present in the text. Any syllable of the text with "u" as its vowel would be represented by the solmization syllable *ut*, a syllable containing "e" would be represented by *re*, "i" by *mi*, etc. In different tonal areas, called *hexachords*, these solmization syllables then correspond to different specific pitches—*ut* was F in the *soft hexachord*, C in the *natural hexachord*, and G in the *hard hexachord*. A passage of text could thus be translated into specific pitches, creating a kind of hidden musical message.

The text source for this particular piece's *soggetto* is the word "durate": Granvelle's motto. The word is translated into the solmization syllables "ut, fa, re," and all three hexachords are used, translating into the pitch motives seen in Table 1 (page 50).

The *soggetto* occurs in the *quintus* and *sextus* voices, which are the second highest and second lowest, respectively, in the six-voice texture. The *quintus* voice states the *soggetto* on all three hexachords in the following symmetrical order: natural, soft, hard, hard, soft, natural. The *sextus* voice states the *soggetto* in an inverted version

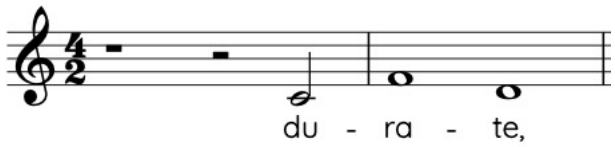
[31] Ibid., 440.

Table 1

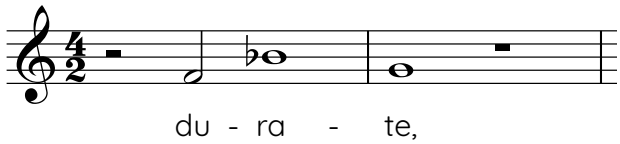
text	du-	ra-	te
solmization	ut	fa	re
hard hexachord	G	C	A
natural hexachord	C	F	D
soft hexachord	F	B-flat	G

of that same symmetrical arrangement: hard, natural, soft, soft, natural, hard (see musical examples 1-3 below). These two voices each state their respective sequence almost three times, and in each of the three repetitions, the rhythmic values are halved: in the first cycle, the rhythm of each statement consists of a *breve* followed by two *longae*, conforming to the syllabic accentuation of the word "durate"; in the second cycle, the rhythm is a *semibreve* followed by two *breves*; in the incomplete third cycle, the rhythm is a *minim* followed by two *semibreves*. The third repetition breaks from the previously rigid pattern when the *sextus* voice declaims the *soggetto* in the natural hexachord instead of the expected hard hexachord. From that point on, both voices only use the natural hexachord until the piece ends seven measures later.

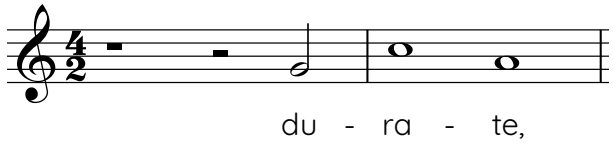
Musical example 1: Quintus, m.86–87 (natural hexachord)



Musical example 2: Quintus, m.89–90 (soft hexachord)



Musical example 3: Quintus, m.91–92 (hard hexachord)



The *soggetto* exhibits Willaert's love of musical games and his careful text setting, which is also exemplified by the other voices. The careful text setting can be clearly heard in the first five measures, where the opening phrase (with Granvelle's motto) "O socii, durate" is stated homophonically by the *cantus*, *altus*, and *bassus*, with careful attention paid to giving longer pitch durations to accented syllables. *O socii* is also an extreme example of Willaert's preference for continuously woven polyphony. The mode is Hypomixolydian, and all of the cadences are on G. However, in the entire 102-*breve* piece, there are only two cadences. The first, between *cantus* and *altus*, occurs at the moment when the first *soggetto* cycle concludes. The second cadence, between *altus* and tenor, occurs at the conclusion of the piece.

With very few exceptions, the four non-*soggetto* voices (*cantus*, *altus*, tenor, *bassus*) move through the poetic text at the same rate but with no homophony after the first five measures. Each line of text has a distinct rhythmic profile, which adheres to the accentuation of the syllables. However, the pitch content of these motives varies widely between statements and voices. This results in a texture that is full of rhythmic reminiscences and a continuously shifting harmonic context. With the repeating *soggetto* statements and the absence of cadences, the resulting sound is a continuous, unbroken drive toward the end of the piece.

Humanistic Case Study #2: *Willaert's four-voice* Dulces exuviae

Willaert's four-voice *Dulces exuviae* setting appears in seven extant sources (three manuscript, four print). In those sources, the piece is unattributed or attributed either to Willaert or Mouton. The sources all originated in northern Europe, with one Venetian exception, and they all were all produced between 1538 and 1559. As extensive as the sources are, the compositional origin and context of Willaert's four-voice *Dulces exuviae* is essentially unknown. Unlike the extensive contemporaneous documentation relating to *O socii*, this piece is not accompanied by any dedication or correspondence in any source. We have seen that many noble patrons were interested in the *Aeneid*, and Willaert was concerned with cultivating close relationships with powerful courts throughout Europe. It is possible that this setting was composed as a tribute to a noble who loved Virgil, similar to the Josquin and Mouton settings discussed above.

Willaert's four-voice *Dulces exuviae* is a setting of eight lines of Dido's tragic suicide speech, which is more text from the passage than other composers tended to use. The full text, from *Aeneid*, Book IV (lines 651–658) follows, with Allen Mandelbaum's translation:

651 Dulces exuviae, dum fata deusque sinebant,
652 accipite hanc animam meque his exolvite curis
653 vixi et, quem dederat cursum fortuna, peregi,
654 et nunc magna mei sub terras ibit imago.
655 Urbem praeclaram statui, mea moenia vidi,
656 ulta virum poenas inimico a fratre recepi,
657 felix, heu nimium felix, si litora tantum
658 nunquam Dardaniae tetigessent nostra carinae.

O relics, dear, while fate and god allowed,
receive my spirit and free me from these cares;
for I have lived and journeyed through the course assigned by fortune.
And now my Shade will pass, illustrious,

beneath the earth.
I have built a handsome city, have seen my walls rise up,
avenged a husband, won satisfaction from a hostile brother:
o fortunate, too fortunate—if only
the ships of Troy had never touched our coasts[32]

While the first four lines that were traditionally set to music offer fairly general sentiments, the additional lines 655–658 make the original Dido-centric context of the passage clear. The text as a whole is therefore closely bound to its source material rather than "complete in itself like a motet,"[33] as Ambros wrote.

This piece, which is ninety-five *breves* long, is divided into three sections by rests in every voice, and each musical break corresponds with a significant rhetorical and poetic break in the text. The first section contains the first two poetic lines, the second section contains the third and fourth, and the third contains lines five through eight.

This piece is modally ambiguous. The *cantus* line is clearly Phrygian, and there are cadences on many pitches, mostly E, D, A, and G. There are many passages where the piece seems to shift to an A-based mode, and there are more cadences on A than any other pitch, especially at the beginning of the piece. There is only one proper cadence on E, which would be expected in the Phrygian mode: late in the piece, in m. 93, between *cantus* and *bassus*. Phrygian seems to be the strongest modal assignation, but there is modal commixture or shift from an A-based tonality to clear Phrygian mode over the course of the piece.

The texture of this setting is both typical and atypical of Willaert's style. On the one hand, great care is taken to observe text accentuation by setting important syllables to long note values. As was noted above, this is very typical of Willaert's style, and he was famous during his life for his text setting abilities. On the other hand, this is not a good example of his typical continuously woven polyphony. Quite the opposite: the piece is largely homophonic, syllabically set, with a cadence at the end of almost every poetic line. Ambros wrote of the piece that "Willaert's music, in which the declamatory principle is more than usually prominent, makes [the text's meaning] felt. Nominally a motet, the composition is almost a tragic monologue."[34] The polyphony is free, but the impression given is that of a single voice because of the pervasive syllabic homophony.

There are a few exceptions to this general style, and each seems to mark a moment of rhetorical emphasis. There are moments of greater melodic and textural complexity in the form of melismas in several voices, and those passages occur on important words: "sinebat" ("allow," supplicating); and "inimico" ("hostile"). There are also several passages in which the text is repeated, but the music is not. These also occur at emotionally resonant moments: "accipite hanc animam" ("receive my spirit"); and "et nunc magna mei sub terras ibit imago" ("and now my Shade will pass, illustrious, beneath the earth").[35]

The third section of the piece is substantially longer than the first two, because the last two poetic lines are repeated, with identical music, at the end of the piece (mm. 64–77 is the same as mm. 80–93). The repeated text is the crux of Dido's tragedy: "o fortunate, too fortunate—if only the ships of Troy had never touched our coasts." The event of Aeneas's shipwreck on the shores of Carthage brought her great joy and also

[32] Mandelbaum, *The Aeneid*, 103.

[33] Skei, "Dulces exuviae," 89.

[34] Ibid.

[35] The cadential music on the word "imago" ("Shade") is repeated, but the overall musical gesture is a new one for that text phrase.

devastating sadness. Having weighed them, she concludes that it is not better to have loved and lost than never to have loved at all, but just the opposite: she wishes that she had never known Aeneas. The direct musical and textual repetition emphasizes the devastation that Dido feels.

Humanistic Case Study #3: Willaert's three-voice Dulces exuviae

Willaert's three-voice setting of the "Dulces exuviae" text is the least documented of his Virgil settings. For many years, it was not attributed to Willaert at all (instead labeled as "anonymous"), and later it was often confused with Willaert's four-voice setting of the same text. For example, until recently the Digital Image Archive of Medieval Music (diamm.ac.uk) cross-listed the two settings as if they were a single composition. The three-voice setting is in fact an independent work, but was attributed to Willaert in just one of its three sources.

The function and context of the three-voice *Dulces exuviae* is probably similar to that of the four-voice setting (to pay tribute to a noble patron interested in Virgil), but the provenance of the sources is again not helpful in the effort to establish the context. The sources span roughly the same period (twenty-two years as opposed to twenty-one), and there is more geographic diversity, with sources from northern Germany, Switzerland, and northern Italy. There does not appear to be any extant correspondence related to this setting, and none of the sources carries a helpful dedication. Barring the discovery of new letters, the exact context of this piece, like that of the four-voice setting, will remain a mystery.

The three-voice *Dulces exuviae* is much more modest in scale than the four-voice setting. It is sixty-four *breves* long (about two thirds the length of the four-voice setting), and it only sets the traditional first four lines of Dido's speech, rather than the expanded eight. Although the piece begins with strict imitation at the octave, it quickly moves to the same syllabic and homophonic texture as the four-voice setting. The three-voice setting has even more frequent and clear musical breaks, created with rests and fermatas. These breaks occur not only at the end of every poetic line but also at most punctuation marks, heightening the "monologue" effect of the four-voice setting. The piece is in the Hypolydian mode, and every cadence is on either F or C.

Willaert singled out two passages in the text for special treatment. First, the word "vixit" ("lived") is very clearly set apart, beginning after a rest and ending with a fermata. It is the shortest phrase in the work and is harmonically static. The second special textual moment comes at the end, when the words "ibit imago" ("Shade will pass") are repeated many times, with an extensive melisma in the top voice. Not only is it the longest melisma by far in the work, it is also the only instance of text repetition in the entire piece.

Except for those two passages, the piece proceeds mostly syllabically and homophonically, with little harmonic variety and frequent rests and fermatas. It is distinctly simpler than the other two pieces discussed in this study. Because of this simplicity, and because two of the three sources in which it appears were pedagogical collections (the Tschudi Liederbuch[36] and Tricinia[37]), it is possible that it was composed as a teaching exercise. However, it is just as likely that because of its simplicity, it was deemed an appropriate pedagogical piece, even if Willaert never intended that use.

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[36] Donald Glenn Loach, "Aegidus Tschudi's Songbook (St. Gall MS 463): A Humanistic Document from the Circle of Heinrich Glarean" (PhD diss., University of California Berkeley, 1969), 2.

[37] Thomas L. Noblitt, ed., *Tricinia: tum veterum recentiorum in arte musica symphonistarum: Latina, Germanica, Brabantica et Gallica* (Kassel: Bärenreiter, 1989), VIII.

Zooming Back Out: Case Study Significance

The circumstances and details of these three *Aeneid* settings by Willaert indicate some of the ways that humanism was ingrained in the cultural life of Italy in the mid-sixteenth century—at least the cultural life of those who were wealthy and literate. Such intense interest focused on artistic works from the distant past, perceived to be crucial to understanding and enriching the current culture, and participating in a community of scholarship—a tradition that we continue today as scholars of early music. Humanist thinkers of the sixteenth century had a harder time of it than we do, though—Willaert is comparatively recent for us, seeing as Virgil was ~1600 years in the past for him, but he is only ~450 years in the past for us.

Parsing the context of sixteenth-century musical settings of Virgil, like those of Willaert, allows us to get a sense for Renaissance music culture in two crucial ways. First, we get a glimpse of the complex of interconnected motives that would lead a composer to write such a work. Second, we begin to understand the ways that musicians of the time engaged with the broader humanist endeavor, even without having extensive information about ancient Greek or Roman music to draw upon.

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Choral Reviews

John C. Hughes, editor

Rameau Grand Motets

In convertendo (c. 1711)
Jean-Philippe Rameau (1683–1764)
Edited by Jean-Paul C. Montagnier (b. 1965)
ST[*haute-contre*]BarB: Solos
SST[*haute-contre*]TBarB: Chorus
2 Flutes, 3 Oboes, 2 Violins, 2 Violas, Bass, Bassoon, Basso Continuo
(c. 26')
Seven Movements: I: Récit de haute-contre; II: Chœr; III. Duo de dessus et basse; IV: Récit de basse-taille; V: Chœr dialogué; VI: Trio de dessus, haute-contre et basse; VII: Chœr
Text: Latin: Psalm 125 and Psalm 68, verse 35
Carus-Verlag (21.008)
ISBN: 9790007142155

Quam dilecta tabernacula
Rameau
Ed. Montagnier
SST[*haute-contre*]BarB: Solos
ST[*haute-contre*]TBarB: Chorus
2 Flutes, 2 Oboes, 2 Violins, 2 Violas, Bass, Bassoon, Basso Continuo
(c. 20')
Seven Movements: I: Récit de Dessus; II: Chœr; III: Récit de haute-contre; IV: Trio de deux dessus et basse; V: Récit de taille et chœr; VI: Récit de basse-taille; VII: Chœr
Text: Latin: Psalm 83 verses 1–5, 8, 9, 13
Carus-Verlag (21.006)
ISBN: 9790007142162

Deus noster refugium
Rameau
Ed. Montagnier
SST[*haute-contre*]TTB: Solos
ST[*haute-contre*]TB
2 Flutes, 2 Oboes, 2 Violins, 2 Violas, Bass, Bassoon, Basso Continuo
(c. 26')
Eleven Movements: I: Récit de haute-contre; II: Trio de deux dessus et basse; III: Chœr; IV: Récit de dessus; V: Récit de basse; VI: Quatuor pour haute-contre, deux tailles et basse; VII: Chœr; VIII: Récit de haute-contre; IX: Duo de taille et basse; X: Récit (missing vocal part); XI: Chœr (repeat of movement XII)
Text: Latin: Psalm 45
Carus-Verlag (21.007)
ISBN: 9790007142179

The *grand motets* of Jean-Philippe Rameau (1683–1764) represent a unique contribution to this genre's evolution. Through dramatic instrumental writing and vocal virtuosity, these compositions fuse the operatic sensibilities of Rameau's secular works with the sacred conventions of French Baroque motets. In fact, Rameau's motets, along with the more celebrated *grands motets* of Jean-Joseph de Mondonville (1711–1772), mark the end of a genre whose function was less sacred and more political propaganda.[1]

[1] Jean-Paul C. Montagnier, "French grands motets and their use at Chapelle Royale from Louis XIV to Louis XVI," *The Musical Times* 146, no. 1891 (Summer 2005): 57.

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Given the popularity of *grand motets* in 16th and 17th-century France, it is surprising that only three are extant from Rameau's oeuvre. *In convertendo, Deus noster refugium*, and *Quam dilecta tabernacula* are all that survive from a composer who spent at least 26 years as an organist. Rameau's sacred output is remarkedly small given his employment at numerous cathedrals: including Cathedral of Notre Dame des Doms in Avignon, Collège Louis-le-Grand (Jesuit College) in Paris, Notre Dame in Dijon, and Clermont Cathedral in Lyon.[2] Nonetheless, Rameau's *grands motets* occupy a significant place within this genre's history.

Despite their stature, access to critical editions of these works has been limited. Prior to 2004/2005, the only modern transcriptions of Rameau's three motets were in *Jean-Philippe Rameau: Oeuvres complètes*, edited by Charles Malherbe, and later published separately by Durand, edited by Camille Saint-Saëns.[3] These editions, while lauded for their pioneering contribution to Rameau scholarship, are a product of their time and aesthetics. As expected, they represent the performing and scholarly conventions of an earlier time, much like the early work of the *Bach-Gesellschaft*. Liberties were taken regarding instrument designation and, moreover, important performance practice concepts germane to the French Baroque were not included.

While issues of performance practice may not be necessary within a composer's thematic catalog, their absence does make it difficult for modern performers to faithfully realize their works. Thankfully, Carus-Verlag helped bridge this gap between theoretical presentation and real-world application when they published Rameau's three *grands motets* in 2004 and 2005. These scores, edited by the accomplished French musicologist Jean-Paul C. Montagnier, are scholarly editions usable for musicians unfamiliar with French Baroque conventions.

In convertendo

Of the three motets, more documentation exists regarding *In convertendo's* genesis and performance history than the others. *In convertendo* was sung at least twice at the Concert-Spirituel in Paris (30 March and 5 April 1751) and its performances were documented in *Mercure de France* (May 1751). Interestingly, this source aids in estimating *In convertendo's* composition date, wherein the author stated that this "old motet [was] written nearly forty years ago." Thus, *In convertendo* was composed around 1711. Additional records from these performances, as a reported in *Correspondance littéraire* (April 1751), document the changing tastes of French audiences. These sources state that *In convertendo* was ill-received and considered antiquated, especially compared to the galante styles of Mondonville's motets, which were also presented at the same concert.[4]

While documentation of *In convertendo's* genesis and reception exists, only four musical sources are extant: the autograph manuscript, two later prints from c. 1777–1778, and a set of performing parts. Given the time span between the autograph and the two remaining sources—printed after Rameau's death—it should be no surprise that the later sources differ significantly from the autograph.[5] These differences are most likely a

[2] Thomas Christensen and Graham Sadler, "Rameau, Jean-Philippe," *Grove Music Online*, ed. Deane L. Root, accessed July 26, 2021, www.oxfordmusiconline.com

[3] Jean-Philippe Rameau, *Tome IV, Motets: In convertendo, Quam dilecta tabernacula tua*, ed. Charles Malherbe, vol. 4 of *Jean-Philippe Rameau: Oeuvres complètes*, ed. C. Saint-Saëns and others (Paris, 1895–1924).

[4] Jean-Paul C. Montagnier, forward to *In convertendo*, by Jean Philippe Rameau, ed. Jean-Paul C. Montagnier (Stuttgart, Germany: Carus-Verlag, 2005), 9–10.

[5] *Signatur Vm 248* (autograph manuscript), *Signatur Vm 507* and *508* (scores from 1777–1778), and *Signatur Vm 509* (performing parts) *Bibliothèque nationale de France, Paris*. Further information regarding these sources is found in Sylvie Bouissou, Denis Herlin, and Pascal Denécheau, *Jean-Philippe Rameau. Catalogue*

result of changing aesthetics in late 18th-century France and, as stated by Montagnier, "do not transmit the original state of the work…notably in terms of the instrumental texture, which has nothing in common with the practice of the years between 1710 and 1730."[6] The Carus-Verlag edition presents a score that closely resembles the autograph manuscript while resorting to the later sources to correct errors in the autograph. It does not include the numerous alterations and re-orchestrations of the secondary sources.

In convertendo, like his remaining motets, is an effective merging of Rameau's operatic proclivities within a sacred genre. Its structure closely resembles that of Lalande, who's *grands motets* were revered in Baroque France, with seven independent movements for a variety of solo combinations (recitative, duet, trio, etc.) and chorus. Its text is the entirety of Psalm 125 and Psalm 68, verse 35 (fifth movement). While many movements exhibit Rameau's polyphonic mastery—movement 2, "Tunc repletum est gaudio," and movement 7, "Euntes ibant et flebant,"—Rameau's dramatic flair is seen in the theatrical passages of movement 4, "Récit de basse-taille." In addition, movement 1, as identified by Montagnier, "evokes the air 'Coulez, mes pleurs,' from *Zaïs*…or 'Fatal Amour' from the opening scene of Rameau's *Pygmalion*."[7]

Quam dilecta tabernacula and Deu noster refugium

Unlike *In convertendo*, the creation of Rameau's remaining motets and their performance history are not as well documented. It is assumed that they were composed a few years after *In convertendo*, between 1713 and 1715 when Rameau was in Lyon. Also, unlike the aforementioned work, autograph manuscripts of *Quam dilecta tabernacula* and *Deus noster refugium* are not extant. The two remaining sources for these motets are from c. 1777–1778 and, as with the secondary sources of *In convertendo*, represent a late 18th-century adaptation of Rameau's motets rather than the original composition.

Through scholarly examinations of the later sources, Montagnier was able to determine that the copyist was working from a lost score, possibly an autograph. Montagnier concluded that much of the adaptations were within the orchestra texture. Many of the inner, viola parts were reduced to a single taille using the mezzo-soprano clef. This, and other amendments, resulted in, as stated by Montagnier, "a reinforcement of the high pitches…"[8] In both *Quam dilecta tabernacula* and *Deus noster refugium*, the editor restores each motet to a form more closely associated with what was performed in Lyon at the time of its genesis.

Again, *Quam dilecta tabernacula* and *Deus noster refugium* illustrate Rameau's mastery of dramatic effects within a sacred genre, and follow Lalande's established individual movement structure. Elements of polyphonic, fugal proficiency occur in the first movement of *Quam dilecta tabernacula*, and movement three, six, and seven of *Deus noster refugium*. Theatrical flourishes are found in movement 3 of *Quam dilecta tabernacula*, and movement 2 and 9 of *Deus noster refugium*. For *Quam dilecta tabernacula*, Rameau selected various verses of Psalm 83 (1–5, 8, 9, and 13) while *Deus noster refugium* is a complete setting of the highly dramatic Psalm 45, which lent itself well to the operatic styles of Rameau.[9]

thématique des oeuvres musicales. Tom 1. Musique, instrumentale, musique vocale religieuse et profane, Paris (CMRS Edotopms. Bibliothèque nationale de France) 2007. 131–137.

[6] Montagnier, 9–10.

[7] Ibid.

[8] Ibid.

[9] Ibid.

Except for highly specialized performing groups (i.e. Boston Baroque, Les Arts Florissants, La Chapelle Royale), Rameau's *grands motets* are woefully underperformed, especially in the Unites States. This absence is due, partly, to the unfamiliarity of the musical tropes and peculiarities of this period. The complexity of French Baroque ornamentation, the uniqueness of rhythmic alterations (i.e. *notes inégales*), and the range limitations of particular instruments and voices (i.e. *haute-contre*) often give conductors pause.

Carus-Verlag's edition and Montagnier's scholarly contributions are highly commendable and appreciated as they provide musicians with the materials needed to bring Rameau's *grands motets* to a modern audience. Many of the aforementioned peculiarities are addressed in the exhaustive forward, such as the size and nature of performing groups, continuo group instrumentation, and pronunciation.

However, other issues of performance practice receive cursory attention. For many, the trademark ornamentation of the French Baroque, which was second nature to early French musicians, is still a mystery today. Montagnier improved upon Malherbe's edition by faithfully labeling all instances of ornamentation as indicated by Rameau; Malherbe only identified ornamentation with either a (tr.) or (𝆔) whereas Montagnier labels instances where Rameau specifically inserts a (+), (tr.), and (𝆔).

The editions presume that musicians are well-informed on this practice. While it may be too exhaustive and beyond the scope of any edition to provide options for all ornaments, providing musicians with primary sources, along with reputable secondary sources that compile the primary sources, would empower performers with the information needed to approach appropriate ornamentation with confidence.[10]

Another confounding challenge with performing Rameau's *grands motets* is the *haute-contre*; the enigmatic vocal designation unique to the French Baroque. Although referring to a high male voice that is comparable to the contralto range, this voice designation, according to eighteenth-century treatises, was not a countertenor as the *haute-contre* carried a fuller voice in the upper register without using falsetto (*fausset*).[11] While the *haute-contre* is no longer cultivated, finding a suitable replacement is complicated. Within the choral texture, conductors may choose to assign this line to the altos—which due to its low range would present other problems—or divide the part between select tenors and altos depending on the tessitura. However, the latter solution would not work within the solo *haute-contre* movements. A few comments in the forward on how to approach this challenge would aid performers who are unfamiliar with this voice classification.

One could argue that these discussions may be beyond the scope of scholarly editions, especially when our current understanding of historically informed practice continues to evolve. Nevertheless, in order to ensure Rameau's *grands motets* receive the attention they certainly deserve, an edition should empower the performer with tools, or sources, necessary to tackle many of the obstacles that intimidate modern musicians not versed in the idiosyncrasies of the French Baroque.

[10] For primary sources, see Jean Antoine Bérard, *L'Art du Chant* (1755); François-Joseph Lécuyer, *Principes de l'art du chant, suivant les règles de la langue et de la prosodie françoise* (Paris, 1769); Raparlier, *Principes de Musique, les agréments du chant, et un essai sur la Prononciation, l"Articulation et la Prosodie de la langue françoise* (1772); Alexandre de Villeneuve, *Nouvelle methode tres courte et tres facile avec un nombre de lecons assez suffisant pour apprendre la musique et les agreements du chant* (Paris, 1733): For secondary sources see Anthony Reeves, "Ornamentation and French Baroque Choral Music," *Choral Journal* 46/6 (2005), 67-75; Dennis Shrock, *Performance Practices in the Baroque ERA Related by Primary Sources* (Chicago, IL: GIA Publications, 2013).

[11] Christensen and Sadler, "Rameau, Jean-Philippe."

Montagnier's edition of Rameau's three extant motets are a much-needed gift to musicians, an improvement on Malherbe's and Saint-Saëns's pioneering work, and a crucial addition to modern research on one of France's most celebrated composers. Through insightful knowledge of stylistic practice and compositional expectations of that era, Montagnier created three scores that restore Rameau's *grand motets* to an original state that is devoid of late eighteenth-century mannerisms. Modern musicians now have reliable means to recreate the splendor of the *grands motets* at a unique point in it evolution.

— C. Michael Porter

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_____. *Quam dilecta tebernacula*. Edited by Jean-Paul C. Montagnier. Stuttgart: Carus-Verlag, 2005.

_____. *Deus noster refugium*. Edited by Jean-Paul C. Montagnier. Stuttgart: Carus-Verlag, 2004.

_____. *Tome IV, Motets: In convertendo, Quam dilecta tabernacula tua*. Edited by Charles Malherbe. Vol. 4, *Jean-Philippe Rameau: Oeuvres complètes*, edited by C. Saint-Saëns (Paris, 1895–1924).

Recording Reviews

Jace Saplan, editor

Once Upon A Time
Skylark Vocal Ensemble
Matthew Guard
artistic director
B083SSZZW2
(2020; 67'00")

Many of us are familiar with perspective-bending images that can either be seen as a candlestick or two faces, or a young woman's face looking away or an old woman's profile close up. Skylark's album *Once upon a Time* is like that. Experiencing it for the first time, one wonders: is it a choral recording with narration, or is it storytelling with incidental choral music?

Collegiate choral directors tend to devour choral recordings looking for one or more of three things: new repertoire, new interpretive ideas, or new (or at least newly-enacted) concepts of choral sound. So it is natural that those unfamiliar with Skylark's groundbreaking work in choral storytelling might approach this album similarly, perhaps anticipating a choral recording with a folktale theme. This album is much more than that, and it is most rewarding when experienced as storytelling with choral commentary.

Skylark's *Once upon a Time*, released in February 2020, takes two well-known folktales, the Grimm brothers' "Snow White" and Hans Christian Andersen's "The Little Mermaid," and weaves each into a half-hour-plus sonic feast that intertwines spoken word performance by Sarah Walker, a delightful variety of choral pieces and newly-composed choral connective tissue by composer Benedict Sheehan.

The stories, read with dramatic intimacy by Walker, are not the watered-down versions we've come to know from popular films, but are adaptations in contemporary American English of the European originals, with their stark yet ambiguous contrasts of light and dark, good and evil, compassion and cruelty. As each story proceeds, gems of the unaccompanied choral repertoire are so expertly placed along the plot line as to seem composed explicitly for those moments.

Each of the two stories opens with one of Vaughan Williams' *Three Shakespeare Songs:* "Snow White" with "The Cloud-Capp'd Towers" and "The Little Mermaid" with "Full Fathom Five." As "Snow White" proceeds, all four movements of Poulenc's *Un soir de neige* are woven in, albeit not in their original order. Rather, they are deftly positioned to offer a surprisingly exact relevance to the plot points they accompany. Joining them are compositions by Rautavaara, Mäntyjärvi, and Pearsall, whose "Lay a Garland" attains a heartbreaking poignancy when it occurs. Rounding out these contributions is the Serbian

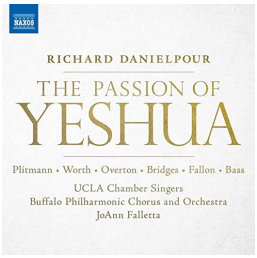
folksong "Fatiše kolo," positioned as a triumphant paean after the death of the evil queen. "The Little Mermaid," on the other hand, incorporates two sea-themed pieces by Veljo Tormis in addition to the Vaughan Williams, and tosses in Mäntyjärvi's setting of "Double, double, toil and trouble" for the Sea Witch, as well as works by Bernstein and Lauridsen.

Perhaps the most remarkable contribution to the experience is also the most subtle: Benedict Sheehan composed no fewer than fourteen connective pieces that include new material as well as deftly rendered adaptations of melodic and harmonic material from the surrounding pieces of unaccompanied repertoire, resulting in an intricate tapestry that presents new delights at each successive listening. The combined results are truly astonishing in both delicacy and emotional impact.

Throughout the entire experience, Skylark's singing is both dramatically wide-ranging and exquisitely nuanced. Much of the repertoire, and much of Sheehan's writing as well, involves thick harmonic textures which require the precise tuning and finely shaded balances for which Skylark has rightly earned a reputation. Beyond that, the group portrays a staggering variety of moods, from distant and ethereal to violently threatening, to boisterously exuberant. There are exquisite solo passages from the ensemble's members, and the pacing of the emotional trajectory contributes to the overall narrative arc.

If at all possible, either buy the physical CD or download the album from a source that includes the digital booklet, which iTunes does not provide. The texts, translations, and explanatory material exponentially increases the enjoyment.

—William Culverhouse, *Binghamton University*



Richard Danielpour: *The Passion of Yeshua*
UCLA Chamber Singers, Buffalo Philharmonic Chorus and Orchestra
JoAnn Falletta, conductor Naxos 8.559885-86
(2020; 1:43:00)

Richard Danielpour's *The Passion of Yeshua* stands on the shoulders of passion oratorios by Bach, Handel, and Distler, yet contributes its own perspective to the traditional biblical narrative. The oratorio has been brought to life in a stunningly vibrant way through the leadership of JoAnn Falletta, with the exceptional UCLA Chamber Singers and Buffalo Philharmonic Chorus and Orchestra. Written in 2017, the piece is the culmination of 25 years of research, reflection, and inspiration from Danielpour, who writes, "As an American born of Middle Eastern, Iranian parentage, I was fortunate to be part of an extended family that embraced the rich heritage of both the Jewish and Christian traditions.... There was no 'place' for my beliefs, and so what I did over the years was to build a temple or cathedral in sound. Music is, for me, a place where God resides."[1]

The Passion of Yeshua, says Danielpour, was deeply inspired by his love of the Bach *St. Matthew Passion*. He writes:

> The great *St. Matthew Passion* of Bach was a pivotal work in my life. I heard it for the first time at 17, and hearing it was for me one of the most substantive confirmations of my belief that I was put on this earth

[1] Richard Danielpour as quoted in *The Passion of Yeshua* album liner notes.

> to write music. This monumental work remained a touchstone for me over many years, so it is not surprising that when I began to think about *The Passion of Yeshua* structurally, which is how I first conceive of any work, I found myself returning to this magnificent music of Bach. The harmonic, melodic, rhythmic, and timbral languages of my work are markedly different from Bach's, but there are moments, particularly in the last scene, which in their own way, bow to the great master. 2

Danielpour's inspiration in Bach's passion setting can be seen first and foremost in the structure of the piece. The hour and forty-minute work is broken into two main sections, each featuring seven scenes. Both large sections end with a chorus movement, and feature chorale movements throughout. As Danielpour states, the final movement of the work is an homage to J. S. Bach, featuring fugal imitation which combine to parallel pairs of voices. The focus on the number seven, seen in Jewish mysticism as a number of completion, carries throughout the piece: the structure, number of soloists, number of chorus movements, and number of movements featuring the two female soloists.

In most passion settings, as in the canonic gospels, the role of women is minimal, if mentioned at all. Refreshingly, *The Passion of Yeshua* places a significant importance on the role of women. Danielpour's setting features the roles of Mary (Miryam) and Mary Magdalene (Miryam Magdala), sung by a mezzo-soprano a soprano soloist, respectively. Danielpour writes on the inclusion of these characters, "I wanted these women to have a powerful and central place in the musical commentary related to the narrative, and in doing so, give them a voice."3

Rather than bystanders in a male-dominated story, the women in this setting are omnipresent Messianic prophets. Their texts, primarily coming from the Old Testament, serve as the heralds of Yeshua's sacrifice as the completion of scripture. The rich, lamenting timbre of J'Nai Bridges as she pleads in the garden of Gethsemane in Scene 6 and announces Joseph's (Kefa's) denial in Scene 9 defines the heartbreak of Mary in a new light. Hila Plitmann's aria before Pilate portrays Mary Magdalene as the most devoted of disciples. Plitmann's and Bridges's duet at the foot of the cross in Scene 12 is masterfully sung; the accuracy of intonation in stark accompaniment and dissonance presents a uniquely haunting image of the crucifixion.

The Passion of Yeshua is a new passion setting for a new era. The use of Hebrew texts, chant, and tonalities like the phrygian dominant scale used in sacred Hebrew and klezmer music highlight the cultural ancestry of this story. English narration and dialogue allow listeners to enter the story from a contemporary perspective and be transported back in time. It is a combination of Judaism and Christianity: "This oratorio is, among other things, an attempt to help me, and others, understand more fully the connection of Jesus of Nazareth to Jewish history."[4] Though traditional in structure, the work is modern in its use of harmony, orchestration, and rhythmic complexity. The Buffalo Philharmonic Orchestra and Chorus and the UCLA Chamber Singers rose to the challenge of this work, giving a dramatic and expressive performance. I recommend this album, and this piece, to anyone who wishes to experience a fresh take on the passion story.

—Angelica Dunsavage, *Tennesse State University*

[2] Richard Danielpur as quoted in *The Passion of Yeshua* album liner notes.

[3] Richard Danielpour as quoted in *The Passion of Yeshua* album liner notes.

[4] Richard Danielpour as quoted in *The Passion of Yeshua* album liner notes.

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