

about the reader's familiarity with musical terms; although the glossary defines some of these, it is more convenient for music neophytes if the meaning is provided, or at least can be derived from the context.

The choice of representative songs is also questionable. For instance, Olson selects two of the English Canzonettas by Joseph Haydn as examples of early German song. The use of English language songs as an illustration of German repertoire will undoubtedly confuse those who are learning about art song for the first time, especially since one of them, "The Mermaid's Song," is used again in the book as a sample of British song. The reader is left to wonder why Olson did not select a song in German, such as "Das Veilchen" by Mozart, to typify early lieder, especially since she stresses the significance of Johann Goethe. Similarly, although Olson discusses the importance of *Chansons de Bilitis* by Debussy, she opts to include an analysis of "Nuits d'étoiles," an early strophic song that does not exemplify the composer's mature style. Perhaps the author chose songs based on appeal to inexperienced audiences, but the selections are not consistently representative. Similarly, in her attempt to interest novice readers, she makes references to popular culture that are extraneous to the topic of art song, such as describing composer André Previn as the stepfather of Woody Allen's wife. The representation of nationalities is uneven; in both appendixes and throughout the volume, works by American composers are cited nearly twice as many times as any other nation, and the inclusion of musicals (*Ragtime* and *Lady Day at Emerson's Bar and Grill*) and opera (*Porgy and Bess*) fall outside the definition of art song.

That is not to say the book is without merit. The history of art song is accurate overall, and no major composers of the genre are omitted. Olson strives to make the book interesting and pertinent to readers who may have no knowledge of classical singers and their repertoire; she is to be commended for providing an introduction that will undoubtedly foster interest in art song.

Montgomery, Cheri. *IPA Handbook for Singers*. Nashville, TN: S. T. M. Publishers, 2015. Paper, vi, 66 pp., \$18.50. ISBN 978-0-9894385-5-1 www.stmpublishers.com

If you have taught or taken diction courses over the past decade, you have probably encountered the diction workbooks written by Cheri Montgomery. The workbooks offer correlated practice for use in conjunction with seminal texts by Madeleine Marshall (*The Singer's Manual of English Diction*), Evelina Colorni (*Singer's Italian*), William Odom (*German for Singers*), Thomas Grubb (*Singing in French*), and Eileen Davis (*Sing French*), all of which are commonly used in diction classes. Montgomery has compiled an International Phonetic Alphabet (IPA) dictionary for use in diction classes or as a reference guide.

Each sound is listed on a separate page, with vowels on the odd numbered pages, and consonants on the even numbered pages. The information for each entry includes a description of the sound, how it is pronounced, and representative words in English, Italian, German, and French. (If the sound does not exist in a particular language, the

field is blank.) Specific articulatory instructions are given for each sound, and Montgomery warns singers about pitfalls. A shaded tab on the side of each page enables the reader to access specific sounds quickly and easily.

The volume is compilation of the enunciation instructions found in the previously published workbooks in this series. Consequently, *IPA Handbook for Singers* can be used as a supplemental text with these books, or as a resource for any diction questions. It is a convenient and reasonably priced reference for every voice teacher and singing student.

Montgomery, Cheri. *Phonetic Readings for Lyric Diction*. Nashville, TN: S. T. M. Publishers, 2015. Paper, ix, 136 pp., \$39.50. ISBN 978-0-9894385-8-2 www.stmpublishers.com

A recent offering by Cheri Montgomery is a departure from the previous workbooks published by S. T. M. Publishers, which typically focus on one language. *Phonetic Readings for Lyric Diction* draws on words commonly found in the art song repertoire in English, Italian, German, and French. It is intended to supplement existing texts; it can also be used as a text for a class designed to cover these four languages. For the first time, the author offers transcription rules and exercises for English.

In the preface, Montgomery enumerates the benefits of combining all the languages in one text. Not only is it convenient, it enables the student of lyric diction to recognize the consistency and benefits of the IPA. The sounds of each language can be compared and contrasted, and mastery of English transcription is a foundational

element of Montgomery's methodology. For the introductory exercises in IPA, the author refers the reader to *IPA Handbook for Singers* (see above). There are numerous examples and exercises for each sound.

The selection of lyrics is large and diverse. Nineteen listening assignments—five Italian, six German, and eight French—are chosen on the basis of frequent diction occurrences, such as double consonants. In addition, Montgomery includes eleven transcriptions of English songs and excerpts from classical literature. There are also excerpts from song literature to illustrate IPA sounds. In all, this workbook contains a wealth of pronunciation and transcription exercises, making it ideally suited as a resource for diction study.

Kane, Susan Mohini. *The 21st Century Singer: Making the Leap from the University into the World*. New York: Oxford University Press, 2015. Paper, xiv, 250 pp., \$24.95. ISBN 978-0-19-936428-2 www.oup.com

Susan Mohini Kane opens this book with a sobering statistic: in 2014, fewer than 2000 singers were under professional management. By her calculations, that means 94% of classically trained singers are unemployed or underemployed. Kane is not an alarmist, however, about this number. Instead, she urges singers who hold a performance degree in voice to investigate other career avenues that utilize their skills, and offers this volume as a guidebook to finding those paths.

The first step for a singer is to take inventory of skills and resources available, from repertoire to familial support. Kane includes exercises to help identify these assets. She also of-

fers valuable advice about auditions: "If you are singing for something of value to you . . . the audition becomes a completely different type of activity. It transforms from a referendum on your quality to an opportunity to share your gift of singing with the world."

This is potentially life-changing advice for singers, whose sense of self-worth is often inextricably linked with the feedback they receive from audition panels. It is a philosophy that permeates Kane's book. She counsels singers to forge a path that both utilizes their skills and builds a satisfying, well rounded life; singers must determine what motivates them to sing, and how they can maintain a sense of purpose in their art.

The process may entail exploring a wide gamut of career paths. Kane enumerates four routes: traditional artist, teaching artist, independent artist, and specialized artist. The first and second are most familiar to singing students. The traditional artist auditions for summer opera programs, apprenticeships, and opera companies, striving

for a career as a professional opera singer. The teaching artist combines traditional performance with pedagogy, either in a private studio or in a position at a university or conservatory. The independent artist explores nontraditional venues and ensembles, while the specialized artist focuses on a particular genre, such as church music. For each option, Kane presents directed exercises and examples entitled "From the Real World" highlighting artists who have fashioned the career paths under discussion. The exercises and illustrations are available on a correlated website.

The 21st Century Singer is a product of Kane's experience as a singer and teacher. She is Professor of Music at California State University, Los Angeles, who performs in traditional venues, as well as with her own duo. "Singing anywhere leads to singing everywhere," writes Kane, and she urges singers to look beyond traditional routes and use their strengths to build a career. In the research for this book, she encountered many singers

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