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Four recent publications are reviewed. Anthony Jahn and Youngnan Jenny Cho, laryngologists affiliated with the Metropolitan Opera, provide vocal health advice in *Keep Your Singing Voice Healthy! In Unlocking Meaning in Art Song: A Singer's Guide to Practical Analysis Using Schubert Songs*. Beverly Stein offers tutelage in song analysis. Juanita Ulloa proffers tools for singing and studying mariachi in *The Mariachi Voice*. Andrew Weaver proposes narratology as a tool for the analysis and interpretation of *Lieder* in *Narrative and Robert Schumann's Songs: A New Approach to the Romantic Lied* and applies the methodology to the oeuvre of Robert Schumann.

Anthony F. Jahn and Youngnan Jenny Cho. *Keep Your Singing Voice Healthy!* New York: Oxford University Press, 2024. Paper, \$24.95, ISBN 9780197629673. www.oup.com

Over the past four decades, there has been a proliferation of publications devoted to vocal health for singers. The most recent contribution to the field, *Keep Your Singing Voice Healthy!*, is offered by two laryngologists who have

extensive experience working with professional singers. Anthony Jahn and Youngnan Jenny Cho are associated with the Metropolitan Opera; Jahn was the previous director of medical services, and Cho now serves in that capacity. In this volume, they strive to empower singers by sharing information about how the voice works and how to keep it healthy.

The authors begin with an overview of the anatomy, physiology, and function of the vocal apparatus. They illuminate characteristics of the trained singing voice, from acoustics and the singer's formant to voice types and registration (including a concise description of belting). They also provide tutelage in examining one's own vocal apparatus through palpation and observation. Manuel Garcia's famous laryngeal self-exploration is offered with a contemporary twist: the authors offer guidance in viewing one's larynx using a cell phone camera and a mirror. Jahn and Cho emphasize that, although voice care professionals primarily rely upon auditory markers to identify voice disorders, singers can also monitor their vocal health through *proprioception*, or how vocal production feels. There is a discussion of the types and causes of hearing loss and its effect on the singing voice, as well as an enumeration of the adverse effects of excessive muscle tension.

The bulk of the volume is devoted to addressing concerns most frequently raised by singers. Jahn and Cho, who emphasize that they are offering suggestions and not medical advice, discuss a wide range of topics, from mucus to marijuana. The authors identify causes and suggested treatments for the gamut of common complaints, such as allergies and reflux. Voice disorders (such as polyps and nodules) are discussed,

and there is also information about diet, exercise, medications (including a chapter devoted to cortisone), vitamins, dietary supplements, alcohol, coffee, and tobacco, as well as a discussion of the effect of aging on the voice. Two appendices augment the volume; the first is a list of ten tips for maintaining vocal health, and the second, entitled "Anatomic Intermezzo," offers insight into the etymology of the parts of the vocal apparatus.

Throughout the volume, the authors offer advice that is clear, concise, and commonsensical. The reader is reminded that a healthy body is needed for healthy singing. However, Jahn and Cho are also cognizant that singers live in their instruments, and their suggestions are eminently practical.

Jahn served as editor for *The Singer's Guide to Complete Health* (New York: Oxford, 2013; reviewed in *Journal of Singing* 70, no. 5 (May/June 2014)), and is professor of clinical otolaryngology at Mount Sinai in New York. Cho is assistant professor of clinical otolaryngology at Columbia University and a member of the faculty of the Bel Canto Institute in Florence. Their combined experience and expertise make this volume noteworthy; singers who are looking for frank advice about vocal health from respected sources should consult this volume. It is highly recommended.

Beverly Stein. *Unlocking Meaning in Art Song: A Singer's Guide to Practical Analysis Using Schubert Songs*. Lanham, MD: Rowman & Littlefield, 2024. Paper, \$38.00, ISBN 9781538187876. www.rowman.com

The songs of Franz Schubert are widely considered to be the cornerstone

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of the Lieder repertoire. While it is indisputable that understanding the text is essential for performers of Lieder, author Beverly Stein avers that detailed study of musical and poetic structure and nuances is also essential in song study and presentation. In this volume, Stein, who is a professor of music at California State University, Los Angeles, uses selected songs by Schubert as a pedagogic tool to teach analytical skills.

The volume consists of four sections. In the first part, Stein outlines the process of song analysis. The components are presented within three broad categories: poetic text; foundational aspects of musical structure, melody, and rhythm; and overarching elements of tonal structure, linear motion, and harmony. In the discussion of poetic text, in addition to introducing terms such as meter, rhyme scheme and literary devices, Stein identifies themes of German Romanticism.

The remainder of the volume is dedicated to guided analysis of twenty songs by Schubert. The author chose songs that are widely performed and familiar to students and arranges them according to analytical difficulty. The songs are categorized as “simpler” (such as “Heidenröslein” and “An die Musik”), “medium difficulty” (such as “Ave Maria” and “Du bist die Ruh”) and “more complex” (such as “Die junge Nonne” and “Erlkönig”). The guided analysis is, in essence, a workbook. The volume poses questions that steers the reader through an in-depth study of the components of each song.

Analysis is part of the curriculum for students in most post-secondary music programs, but tutelage does not routinely include poetic analysis. Consequently, singers and pianists do not always receive structured in-

struction that is tailored to art song analysis. *Unlocking Meaning in Art Song* is a welcome addition to vocal repertoire resources.

The text is well-organized and tailored to effective study; throughout the volume, terms are presented in bold face, and preliminary chapters conclude with brief summaries. Instructors who use this text can request the answer key through the publisher’s website. Moreover, although the volume focuses on Schubert songs, it offers a prototype that can be applied to all art song repertoire. It is highly recommended.

Juanita Ulloa. *The Mariachi Voice*.

New York: Oxford University Press, 2024. Paper, \$34.95, ISBN 9780190846237. www.oup.com

Mariachi, or *ranchera*, is an important form of Mexico’s oral folk tradition that originated in the early 1800s. The earliest mariachi educational programs appeared in California in the 1960s, and pedagogic materials about the history and performance practice of the genre have increased in the ensuing years.

In recent decades, there has been a burgeoning interest in mariachi, as indicated by its inclusion in the National Association of Teachers of Singing Conference in 2018, where attendees were greeted with a rousing performance by a mariachi ensemble and the agenda included a breakout session entitled “Mariachi in YOUR studio?,” and by the creation of an All-State Mariachi Ensemble by the Texas Music Educators Association in 2020. However, in the preface to *The Mariachi Voice*, author Juanita Ulloa points out that a discussion

of solo voice pedagogy, and specifically instruction for female voices, is not routinely addressed in available resources. Ulloa, who is a classically trained singer, focuses upon the voice and voice training in this volume.

The text consists of eight chapters, some of which are structured as course outlines complete with lesson plans. The first two chapters describe the characteristics and history of mariachi song. There is a chapter devoted to Mexican Spanish diction, and other chapters that offers guidance in mariachi rhythms, repertoire selection, and music fundamentals in both English and Spanish. The closing chapter contains interviews with four mariachi artists.

The heart of the volume, however, is the chapter entitled “Mariachi Voice Pedagogy” in which Ulloa offers a primer in voice production, vocal health, and voice pedagogy. In regard to the latter, the author address registration, and discusses whether to “bridge” or to “break.” There is a comparison of mariachi and classical voice production, recommended vocalises, and instruction on finding appropriate keys for repertoire. In this section, and throughout the volume, Ulloa offers guidance for female mariachi singers. The genre is dominated by male singers; indeed, the author notes that she did not hear or see female mariachi singers when she was growing up in Mexico City. Not surprisingly, one of the singers interviewed by the author for the final chapter is Linda Ronstadt, whose Grammy-winning recording *Canciones de mi Padre* introduced mariachi to a wide audience.

Ulloa has extensive performance experience in this repertoire. She has taught mariachi voice at the University of Texas at El Paso and Texas State University, and contributed the chap-

ter entitled “Mexico’s Mariachi Vocal Tradition” to the volume *So You Want to Sing World Music* (Lanham, MD: Rowman & Littlefield, 2019; reviewed in *Journal of Singing* 76, no. 4 (March/April 2020)). With *The Mariachi Voice*, Ulloa has not only made an invaluable contribution to the literature of mariachi, but also to pedagogic resources for both singers and teachers. It is highly recommended.

Andrew H. Weaver. *Narrative and Robert Schumann’s Songs: A New Approach to the Romantic Lied*. Rochester, NY: University of Rochester Press and Boydell & Brewer Press, 2024. Cloth, \$130.00, ISBN 9781648250897. www.boydellandbrewer.com

In the introduction to this volume, musicologist Andrew Weaver explores how audiences locate meaning in song recitals. Unlike operatic performances, in which the audience’s understanding is aided by costumes, sets, and the accoutrements of the stage, no external apparatuses are used by performers in traditional song recitals, which begs the question: does the meaning stem from the poetry and music alone, or do the performers induce additional emotional responses in listeners? This perennial question was a topic of discussion for Robert and Clara Schumann, who maintained that both

the public and private persona of the singer must align with the poetic text.¹

Weaver argues that both singer and pianist are narrators. This designation enables contemporary audiences to accept twenty-first century singers and pianists in modern dress communicating nineteenth century ideals and mores. Accordingly, if performers of *Lieder* are narrators, it is beneficial to employ *narratology* — the study and theory of narrative texts—as an analytical tool.

The volume is bipartite. In the first section, Weaver presents the theoretical foundation of narratology, using an overview of the song oeuvre of Robert Schumann to illustrate its application to Romantic *Lieder*. The second part of the book shifts the focus to the songs themselves; the author examines issues in the repertoire through the lens of narratology. The latter section is divided into four chapters dedicated to individual *Lieder*, ballad, songs for multiple voices, and the song cycles, respectively.

The volume includes a glossary of narratological terms. Readers have access to two online appendices; the first contains the text and English translations of selected songs, while the second provides full scores of selected songs with measure numbers.

Proponents of *Lieder* will find this volume beneficial for two reasons. First, Weaver offers a fresh perspective from which to view the well-known

and frequently performed oeuvre of Schumann. Secondly, the volume offers aficionados of art song a new method of analyzing and exploring the entire repertoire of German Romantic *Lieder*. It is highly recommended.

NOTE

1. See the essay “Song in Concert as Observed by the Schumanns: Toward the Personalization of the Public Stage” by Benjamin Binder in *German Song Onstage: Lieder Performance in the Nineteenth and Early Twentieth Centuries*, ed. Natasha Loges and Laura Tunbridge (Bloomington: Indiana University Press, 2020), 52–69 (reviewed in *Journal of Singing* 78, no. 2 (November/December 2021)).

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Before joining the faculty at Lamar, Greschner taught at UNLV, and was a member of the Nevada Arts Council’s Artist in Residence roster. She is a member of the Pan-American Vocology Association (PAVA) and served as president of the Greater Houston and Las Vegas Chapters of NATS. Greschner has appeared as soloist with the Nevada Symphony, Symphony of Southeast Texas, Nevada Opera Theatre, Las Vegas Lyric Opera Company, Las Vegas Symphony and at Carnegie Hall’s Weill Recital Hall.