

THURWANGER'S

PHONETICALLY ANNOTATED SONGS IN FOREIGN LANGUAGES

Enabling any one to sing correctly in French, Italian and German

SERIES B

For medium voice

FRENCH SONGS

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|--------------------|---|------|
| 1. MARTINI. | "Plaisir d'Amour" (<i>The Joys of Love</i>) | .60 |
| 2. CH. GOUNOD. | "Si le Bonheur" (<i>When in thy Vision</i>) | .60 |
| 3. FONTENAILLES. | "Obstination" (<i>Love, in spite of all!</i>) | .60 |
| 4. CH. GOUNOD. | "Faust: Faites-lui mes aveux" (<i>In the language of Love</i>) | .90 |
| 5. Author unknown. | Old French song, "La charmante Marguerite" (<i>My Marguerite</i>) | .90 |
| 6. R. HAHN. | "L'Heure exquise" (<i>The perfect hour of dreaming</i>) | .60 |
| 7. ED. LALO. | "L'Esclave" (<i>The Captive</i>) | .60 |
| 8. { | MASSENET. "Elégie" (<i>Elegy</i>) | .80 |
| { | E. PESSARD. "L'Adieu du Matin" (<i>Morning Farewell</i>) | |
| 9. G. FAURÉ. | "Les Berceaux" (<i>The Cradles</i>) | .70 |
| 10. B. GODARD. | "Chanson de Florian" (<i>Florian Song</i>) | .60 |
| 11. DELIBES. | "Arioso: O Mer ouvre-toi" (<i>Arioso: O cruel Sea</i>) | .80 |
| 12. SAINT-SAËNS. | "Samson et Dalila: Mon coeur s'ouvre à ta voix." (<i>My Heart at thy sweet Voice</i>) | 1.00 |
| 13. A. THOMAS. | "Mignon: Connais-tu le pays" (<i>Do you know that fair land</i>) | .90 |
| 14. MASSENET. | "Ouvre tes yeux bleus" (<i>Dearest, open thy blue eyes</i>) | .70 |

ITALIAN SONGS

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|----------------|--|-----|
| 15. GIORDANI. | "Caro mio ben" (<i>Dearest, believe</i>) | .60 |
| 16. A. ROTOLI. | "Fiore che langue" (<i>The dying Flower</i>) | .70 |

GERMAN SONGS

- | | | |
|-------|-------------------------------------|-----|
| 17. { | SCHUMANN. "Lotusblume" | .80 |
| { | SCHUBERT. "Der Tod und das Mädchen" | |

ANNOTATED UNDER THE SUPERVISION

OF

CAMILLE THURWANGER

OF PARIS

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A METHOD FOR ACQUIRING A PERFECT PRONUNCIATION IN THE SPEAKING
AND ESPECIALLY IN THE SINGING OF THE FRENCH LANGUAGE
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THURWANGER METHOD

Phonetical Annotation of Vocal Music in Foreign Languages, based on Thurwanger Method

(PATENTED MARCH 12, 1908)

DIAPHONOGRAMME

signs representing Standard Vowel Sounds.	STANDARD VOWEL SOUNDS											NASAL			
	â	a	é	è	œ	i	ô	o	u	ü	œ	ã	ẽ	õ	œ̃
Examples in ENGLISH	a in father	a in fat	y in busy	e in fresh	u in fuss	ea in neat	o in old, rose	o in lord	oo in food			an in wander	an in thanks	on in don't	un in lunch
Examples in FRENCH	â in âme	a in la masse	é in répété	è in frère	e in petite	i in fini	ô in dôme	o in porte	ou in soupe	u in vu, sur	eu in feu, jeu	an in tante	in in vin, fin	on in longue	un in luâdi
Examples in ITALIAN	a in gatto	a in allor	e in vedere	e in perchè	o in non, con	i in il vino	o in dove	o in porta	u in una, luna			an in quanto		on in ponte	
Examples in GERMAN	aa in Saal	a in Stadt	e in Dehmut	e in Herr	e in Knabe	i in sieben	o in wo, Rose	o in Morgen	u in Blume	u in Blüte	oe in Goethe	an in Bank		on in Concert	

signs representing Standard Articulations	STANDARD CONSONANTAL ARTICULATIONS																									
	b	d	f	g	h	j	k	l	m	n	p	r	s	t	v	y	z	ʃ	ŋ	ʁ	ʒ	ʒ	ʃ	ʒ		
Examples in ENGLISH	b in bag	d in deaf	f in feast	g in game	h in half	s in pleasure	k in kid	l in let	m in meat	n in neat	p in peace	r in real	s in sister	t in state	v in veal	y in yet	z in zeal	sh in shoe	ng in singer							
Examples in FRENCH	b in bonbon	d in décidé	f in face	g in galerie	h in tu hais	j in joujou	k in kilo	l in liberté	m in midi	n in net	p in paradis	r in rose	s in sel	t in petite	v in vite	ll in fillette	z in zèle	oh in machine	gn in signe							
Examples in ITALIAN	b in bereve	d in diva	f in farfalla	g in gatto		g in gelo	o in come	l in liberta	m in molto	n in niente	p in povero	r in rosso	s in solo	t in terra	v in volta	l in Mugnaio	s in rosa	so in sceriffo	gn in ogni	gl in gli						
Examples in GERMAN	b in Bier	d in Dame	v in Vater	g in geht	h in Hans		k in Kaiser	l in lieben	m in Mutter	n in Nacht	p in Peter	r in Ruhm	ss in Wasser	t in Tag	w in Wasser	j in ja	s in sieben	sch in schnell	ng in langer				oh in ich	oh in auch		

(Three special English articulations have been omitted in this table which is especially intended for English speaking people who don't need any explanation about them, they are: Th, W as in "wood", and double l at the end of words as in "well".)

Explanation of the Diaphonogramme

- 1st. The upper *horizontal* row in the Diaphonogramme contains the phonetical symbols, or signs representing all the standard vowel sounds and consonantal articulations to be found in the foreign language in which the song is written. These are the phonetical signs used in the annotation of French, Italian and German songs, by the Thurwanger Method.
- 2nd. Each one of these signs represents a single standard vowel sound, or consonantal articulation, which is found in the words given as examples in the same *vertical* column.
- 3rd. All examples found in one language are given in one *horizontal* row.
- 4th. A blank space indicates that a certain standard vowel sound or consonantal articulation does not exist in the language represented in the *horizontal* row. Such vowel sounds and articulations should be studied with a competent native teacher.
- 5th. **NASAL VOWEL SOUNDS:**—A clear vowel sound becomes a nasal one when influenced by the consonant N which always follows it in all languages, but *without the N being necessarily articulated or pronounced in the least*. Examples in English: "Thanks, long;" in which the N's are not at all articulated or pronounced.

Generally though, the English, Italians and Germans, besides pronouncing nasally the vowel sounds, articulate also the consonant N which follows, while in French, the letter N of a nasal sound is *never* pronounced. This is why the symbols, or signs, chosen to represent nasal vowel sounds in this method do not contain the letter N. (An English speaking person will require the help of a native French teacher in order to learn how to produce a good nasal vowel sound without the presence of the letter N heard.) Whenever the case appears that the letter N must be articulated after a nasal sound, it will be indicated in the phonetical representation or annotation of the sound.

- 6th. **DIPHTHONG.** In the annotation made with this method, a diphthong (that is to say: *two* vowel sounds almost simultaneously pronounced in the same syllable) will be indicated with *two* phonetical signs, one of which will be smaller than the other. It will indicate that the voice must quickly pass over the smaller sign or letter, and the full value of the sound must be placed on the larger one.

General qualities of vowel sounds and consonantal Articulations

The characteristics or qualities of vowel sounds in English are jerky, mouthy and diphthongal, while consonantal articulations are explosive. In order to give the English vowel sounds the qualities they must have in French (in Italian and German as well), a special attention must be given to avoid the *ierking* and *rebounding* of the jaw. The consonantal articulations must be solidly tied to the following vowel sound. That is to say, the articulations must be a passive resistance against the pressure of the breath; the jaw to open slowly but regularly, letting the vowel sound flow out as regularly and as smoothly as oil.

Phonetically annotated vocal music in foreign languages, with a **Diaphonogramme** (or comparative key) accompanying it. Patented March 12. 1908.

"Si Le Bonheur"

(When In Thy Vision.)

Annotated by
CAMILLE THURWANGER

Paroles de O. Pradère.
Musique de CH. GOUNOD.

Andante

Voice

PIANO

The first system of music features a piano accompaniment in the lower staves and a voice line in the upper staff. The piano part begins with a *p* dynamic and includes a *cresc.* marking. The voice line contains a whole rest for the first two measures.

Phonetic annotation: — Si loe bo - noer a su - ri - roe tẽ -
When to thy vi - sion life ap - pears sweet - ly

Si le bon - heur à sou - ri - re t'in -
When to thy vi - sion life ap - pears sweet - ly

The second system continues the piano accompaniment and voice line. The piano part includes a *dim.* marking. The voice line contains the lyrics: "Si le bon - heur à sou - ri - re t'in -".

The third system continues the piano accompaniment and voice line. The piano part includes a *p* dynamic. The voice line contains the lyrics: "vi - te, Joy - eux a - lors, je sens un doux é - moi, Si la dou - vi - toe jua - yõe - za - lor, joe sã - zõe du - - zé - mua, si la du smil - ing, Then all a - bout me seems to smile on me, But if sad".

leur — t'ac - ca - ble, Mar - gue - ri - te, Ô Mar - gue - ri - te, ô Mar - gue -
 loer — ta - kê - bloe mar - çoe - ri - toe, ô mar - çoe - ri - toe, ô mar - çoe
 tears come and naught seems life be - guil - ing, Then, O my lov'd one, then, O my

ri - te! Je pleure a - lors, je pleu - re com - me toi.
 ri - toe, joe ploè - ra - lor, joe ploè - roe ko - mœ tua.
 lov'd one, then I will weep for thee, will weep for thee.

rall.

Com - me deux
 ko - mœ dœ
 As two fond

cresc. *dim.* *p*

fleurs sur u - ne mê - me ti - ge, No - tre des - tin sui - vait le mê - me
 floer sü - rü - noe mê - mœ ti - joe no - troe dès - tẽ süi - vè loe mê - mœ
 flow' - rets on one stem u - nit - ed So link'd by des - ti - ny our hearts are

cours, De tes cha-grins — en frè-re je m'af-fli-ge, Ô Mar-gue-
kur doe tè ña-qrè — à frè-roè jœ ma-fli-jœ ô mar-œœ-
bound, Should ev-er sor-roses come, or hopes be blight-ed, Then ev-er
ere-scen-do sfz dim.

ri-te, ô Mar-gue-ri-te, Comme u-ne scœur je t'ai-me-rai tou-
ri-tœ, ô mar-œœ-ri-tœ, ko-mü-nœ scœr jœ tè-mœ-ré tu-
faith-ful, then ev-er faith-ful, I shall be faith-ful, ev-er faith-ful
sfz dim.

jours, — Je t'ai-me-rai tou-jours, — je
jur, — jœ tè-mœ-ré tu-jur, — jœ
found, — ev-er faith-ful, ev-er faith-ful found, — ev-er
sfz dim.

t'ai-me-rai tou-jours!
tè-mœ-ré tu-jur!
faith-ful, ev-er faith-ful found!
sfz dim.

IMPORTANT TO SINGERS

THE THURWANGER METHOD CONSISTS: of the phonetic annotation of vocal music in foreign languages, with the Diaphonogramme (or comparative key) accompanying it, enabling anyone, after a very short study to sing and pronounce correctly and without difficulty at first sight, French, Italian, German, etc.

The usefulness and advantage of singing a song in the language for which it has been composed is that a good composer, especially a modern one, takes every care to combine the musical harmony with the natural harmony of the words: if this harmony is destroyed, or neglected, the "ensemble" of the work is injured. A vocal selection sung in the language in which it was written keeps its original and, so to speak, national character, while a song translated into another language loses a great deal of its artistic value. Still, on account of the encountered difficulties, nine times out of ten, people sing a translation of a song written in a foreign language, rather than the original.

The difficulty of singing correctly the words of an unfamiliar foreign language is that if a singer finds himself unable to pronounce foreign words which he does not know, it is not at all because the sounds of such words are difficult to produce, but because he *cannot recognize* at sight which sound to utter. What is the reason?—1st. Because the languages in which he is most interested in singing: French, English, Italian and German, use the same letters, but give them different sounds. 2nd. Because a letter in one language does not always represent the same sound, but sometimes three or four different sounds. 3d. If some letters are pronounced in certain words, they may be silent in others. The result is generally errors in pronunciation; and in consequence, hesitation in the voice, which is *unmusical*. Consequently, in order to sing well in a foreign language, one is obliged to make a long and deep study of that language, or to use the *Thurwanger Method and Diaphonogramme*.

There is no difficulty properly speaking, in the pronunciation of the sounds of a foreign language, and one can readily see from what precedes, that there is no difficulty in the sounds themselves, but *in the reading* of their graphic representation. This is the reason the Diaphonogramme has been made, which with the method of annotation enables the student, after a short and simple study, to recognize exactly the sounds, and to sing

*The omission of certain shades of sounds is exactly the same thing that is done in the science of music itself. If one takes an instrument like the piano or the organ, he will easily see that in a complete scale of one octave there are only thirteen tones, or fractions of tones, in such scale of one octave when, as a matter of fact, there are really fifty-three perceptible fractions, called "commas"; there are nine "commas" between one whole tone and the next whole tone. Yet, the musical art makes use of only the standard fractions of tones and omits the others. One who sings a little flat or a little sharp, sings one or two "commas" too low or too high. The study of small shades of vowel sounds as well as that of "commas" in Music would be endless; while the sole use of the standard vowel sounds is just as sufficient as the standard fractions in music are sufficient. If how-

ever, one desires to study local or personal shades of vowel sounds, one will be able to do so, much more easily after having acquired a thorough knowledge of the *Standard* vowel sounds, which will serve him as a *sure guide* and as a means of comparison.

†To speak a language well, a great effort must be made to acquire the *characteristics of the sounds* of that language; while, to sing a language, the greatest attention must be paid to produce all the sounds of that language with the *characteristics of perfect singing*, which are or should be practically *one* and the *same* for all languages. For this reason, the French, Italians and Germans, as well as the English, must study for a long time to change their personal or national characteristics in order to attain the one standard of perfect singing.

them correctly and without hesitation. The method is based on the fact that there are only 15 standard vowel sounds, and 25 consonantal articulations altogether in the singing of French, English, Italian and German. Undoubtedly, other shades of sounds can be easily detected in certain localities or among individuals but they are omitted here as being completely useless, at least in singing. Such other shades can, and must be brought back to the *standard sounds* or *articulations* of the Diaphonogramme, which are all represented by *standard letters* or *signs* and solely used to annotate vocal music in the different languages, whatever may be their individual graphic representation.* Therefore the few relative difficulties exist only in the emission of a sound or articulation completely foreign to one's own language (see Diaphonogramme) and one must study them with a competent teacher.

One should note, however, that if all sounds of a language are theoretically the same as those of another language, there is, however, a difference in the manner of producing these sounds, which constitute a *characteristic* or *national quality* because of the fact that this difference in emission influences all the sounds of a given language in a like manner. In order to be perfect, such characteristics should be studied with an expert teacher. Yet, if a sound belongs to one language or another it will always be good if it is musically produced in singing. Therefore, he who sings perfectly well in his own language will be able to sing without difficulty, correctly and at sight, vocal music annotated with the Thurwanger Method.†

Another Advantage of the Annotation is that in every language there are a great many words which some people pronounce one way, while others pronounce them differently. In order to decide and solve this problem in a manner as equitable and as logical as possible, vocal music annotated with the Thurwanger Method is invariably submitted to the approval of the composer, or to a recognized authority.

Let it be understood that the object of this phonetically annotated vocal music is *not* to accustom the singer to read from the phonetical signs or letters, but to lead him to use these signs as a *sure guide* in case of doubt or hesitation. Therefore, singers who make use of this phonetically annotated vocal music, are earnestly advised to accustom themselves to recognize the connection between the indicated sounds and the actual spelling of the words in the foreign language.

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