

A COLLEGIATE ANTHOLOGY OF CZECH VOCAL LITERATURE
8 SONGS IN CZECH FOR THE UNDERGRADUATE VOCALIST

by

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A Collegiate Anthology of Czech Literature

8 Songs in Czech for the Undergraduate Vocalist

Thesis directed by Professor, Dr. John Seesholtz and Dr. Timothy Cheek

ABSTRACT

This document examines the suitability of the Czech language for legato singing and its educational benefits for vocal students at various levels. Despite challenges related to syllabic stress and vowel length, Czech is highly valuable for both vocal studios and beginning students. The work includes an anthology that assesses the pedagogical effects on young undergraduate singers navigating the Czech vocal repertoire. It offers a concise review of Czech lyric diction and its common difficulties. The anthology features eight Czech art songs, with selections tailored to different voice types, each accompanied by a composer's introduction and a pedagogical analysis highlighting the song's advantages for specific voice types. Additionally, it provides a comprehensive table of the International Phonetic Alphabet (IPA) and dual translations for both student and teacher use.

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CHAPTER I INTRODUCTION

It is the job of all great vocal and diction coaches to help students of all levels obtain mastery over the languages needed in our Western Classical Art Music tradition. For some time now this mastery, especially in the American University and Conservatory systems, has been focused completely on Italian, French, German, and English since the wide variety of repertoire required by students falls under those mantles of language. In the recent decade or so however, a push for wider variety in repertoire has expanded the need to master a multitude of other languages including Spanish, Russian, Japanese, Korean, and Czech. Of these languages, Czech has quickly become one of rising popularity and as noted by those in the field, you are more likely to perform operatic Czech repertoire than you are the works of Massenet, Gounod, or other French Grand Opera.

The flow and natural legato of the sounds found within the Czech language is an incredible pedagogic tool for vocalists of all ages. Of course, as with any language, there are nuances and sounds that are imperative to master. As you would approach an Italian art song with a student, the vowels are an important vehicle for expression, vocal progress, and of course understanding. Czech has an incredibly bright vowel palette similar to Italian:

[i] [ɪ] [ɛ] [a] [ɔ] [u]

The main differences in the language occur in long vs. short vowels and how they can greatly impact and change the words. This similarity for the new student is a great starting point in order to lay the groundwork for singing in Czech and helping young singers continue building a solid technical foundation. There are of course important points and coloring to consider when teaching and honing some of these vowels.

No lyric language is unobtainable to the young collegiate student. In the current American university model for teaching young singers, we utilize sources long held as pedagogic standards for teaching legato, pure vowels, and expressive technique such as the *24 Italian Songs and Arias* book. For undergraduate vernacular singing, we look to Copland, Duke, some Ives, Gershwin and more to help showcase English in the more Western Classical style. As Dr. Timothy Cheek points out in his many writings on Czech language, Czech has a natural legato to its expression in music. The Italianate vowels and use of consonants (especially the soft consonants) lends a helping hand to the young singer who is perhaps struggling connecting the breath in a holistic manner. In French we have pieces like Debussy's "Beau Soir" and Faure's "Mandoline" to help young singers navigate the rules and nuances of the language. In German, Schubert's lieder ("An die Musik," "Nacht und Traume," and many more) and Robert Schumann's lieder lead the way in teaching nuanced expression with consonant rich poetry without getting off the legato. So what would be our Czech equivalent to these compositions?

As will be discussed in the coming chapters, when assigning Czech art song to the freshman music major or even the bachelor of arts we must consider the tricky diction problems posed and the same pedagogic notions as we would when assigning Italian, French or German repertoire such as:

- 1) Which piece can promote a healthy legato line?
- 2) Which piece can help navigate a young voice's vocal registrational issues?
- 3) Which piece can help the student understand the nuances of the language without hindering mastery of the piece?

In Czech, this can mean a number of different approaches to assigning repertoire to young singers. If the student cannot roll their Rs, then a piece with the voiced or unvoiced ř should be avoided for instance. The student's success should always be considered. But the approach, if coming from success of the student, can work in tandem with non-traditional language assignments for the student and may even prove more effective in keeping their attention on learning repertoire since it is not as standard as what is usually assigned. This initial list of eight songs will explore several options for young undergraduate voices and the pedagogic foundations for picking these pieces for the budding voice major at the university level. The ultimate goal for this document is to provide the foundation for introducing Czech repertoire in the studio and shed more light on an incredible, wide wealth of repertoire of Western Classical Art Music.

CZECH LYRIC DICTION: A QUICK OVERVIEW

As mentioned in the previous section, Czech is an incredibly “Italianate” language when it comes to a couple of factors related to the language: bright vowels, predictable syllabic stressing, and a legato flow within the phrases of the language outside and within lyric repertoire. Because of these factors, the pedagogic weight of teaching Czech diction to the young is apparent and just as obtainable as Italian, French, or German.

The approach to teach Czech in the voice studio should be as methodical as teaching any other language with important rules and nuances highlighted and general diction ideas such as IPA (International Phonetic Alphabet) symbols or intonation exercises. There are a couple of holistic ideas to share with the student when presenting them with a new song in Czech.

- 1) Long/Short vowels are not related to syllabic stress
- 2) Rhythmic "bending" of the language within the musical fabric of a setting
- 3) Vowel forward language with legato consonants

The vowels found within the Czech language are similar to the Italian set, only with no closed [o] sound and no closed [e] sound. The long and short vowels are [i] and [I] and are influenced by accent marks and NOT by syllabic stressing. This concept is incredibly important to grasp for the young student but thankfully, the rules are predictable enough to where there are few exceptions to this foundation

concept. The consonant sounds in Czech are also not as scary as it may appear, even with several instances of words in Czech with no vowel shown. Unlike other Slavic languages, there are only three soft consonant sounds and they are not similar to Russian or Ukrainian palatalized consonants. These sounds, and other consonant aspects, are incredibly helpful for energizing the breath and encouraging legato singing.

We will circle back to some of these nuances but they are important to keep in mind when beginning to work with students on their Czech repertoire and helping the student learn lyric diction rules and concepts. The following sections will address typical lyric diction aspects found in all languages and how they can be related back to pedagogic processes constantly practiced within the studio, starting first with the vowel sounds found in Czech and then the consonant sounds.

CZECH LYRIC DICTION: VOWELS

The Czech language features not only the brightest of the Slavic vowels but also the ideas of *Long vs. Short* vowels. This is combined with the syllabic stress rule in Czech where the first syllable carries the stress, regardless of what vowel is long or short. Long vowels are marked with a *čárka* (an accent mark) or a *kroužek* (a tiny circle) and there is only one vowel that has a distinct quality change when marked: *Í* or *Ý*. It is important for the teacher and student to understand that stress does not matter when it comes to vowel purity or length. You can have a series of long vowels that fall after the first syllable but the quality of the initial vowel, being short in this instance, is not influenced by the stress. Let us look now at each of the vowels and their nuances individually:

a [a] and á [a:]¹

When it comes to pedagogical ideals, Czech is incredibly Italianate. The [a] vowel is no different and can be approached as if the student was singing in Italian. Likewise with teaching Italian, you must be aware of if the student is over darkening their vowel in a typical English fashion with [ɑ] (father, bother, dollar) and instead insisting on a vibrant, Italian [a] (caro, La Traviata, dana). In terms of lyric diction, the long and short version of [a] is virtually the same sound.

¹ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 10-11.

o [ɔ] and ó [ɔ:]²

Unlike most of the other vowel sounds in Czech, the [ɔ] vowel doesn't exist in American English. We can utilize the Italian open "o" sound to help us find the right pocket of resonance and color though (poi, opera, ho, no). The lips round slightly more in order to facilitate a difference in long and short but in singing it is, like with the [a], barely noticed. There is no [o] vowel in Czech and as a result, you must be vigilant in making sure the lips round enough to create a distinct [ɔ] and not a darkened [ɑ].

u [u] ú [u:] and ů [u:]³

The Czech [u] and [u:] have slight differences due to its tongue positioning between the short and the long. With the short version of the vowel, the lips are not as closed but still maintain a high back tongue position. English cognates like "boot" can help find a close position with the understanding the Czech has a lot more back resonance due to the total position of the tongue from tip to back. The German word "mutter" can help get close to the short version of the vowel as well but Czech is still more closed. Italian of course has no true cognate sound to the short but can help

² Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 11-12.

³ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 12-13.

the student understand the tongue and lip placement for the language (tutti, lunga, muta).

e [ɛ] and é [ɛ:]⁴

This vowel can pose some real problems for American singers, since a lot of English words which utilize [ɛ] tend to have a glide attached to the sound. This is also an issue with Italian and American singers. Since American English is inundated with diphthongs and ending words with a closed mouth position, words that end with a vowel tend to be chewed at the end. As a voice teacher, we address this with proper technique work with the “off-set” of sound and make sure that sound stops when inhalation begins. Both versions of the Czech *e* are bright and forward but has no relationship with the closed vowel version [e]. This is also incredibly tricky for many singers since the vowel [ɛ] is usually fighting a battle with resonance, tongue positioning, and technique in order to stay pure. English can approximate the vowel with words like “bet,” “wept,” or “set” but still don’t fully capture the bright, forward nature of the [ɛ] in Czech. In Italian, which is slightly more closed, the words “bello,” “gemma,” and “lento” can help find a good bright placement for the vowel.

i [I] y [I:] and í [i:] ý [i:]⁵

The long and short versions of “i” and “y” are perhaps the trickiest to tackle as a young singer, especially American singers. As mentioned before, this pair of

⁴ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 10.

⁵ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 7-10.

vowels are the only ones effected in quality by the length of the vowel. The long version of the vowel is the easiest to comprehend since it exists in all the languages and is a common pedagogic tool for equalizing the voice and balancing registers. This is due to the vowel's high-front position and feeling of vast pharyngeal back space to resonate into. The [ɪ] in Czech is a different matter all together. It is only a slight difference in tongue position in either direction between the [i] and [ɪ]. The IPA symbol used here is a borrowed concept from Dr. Timothy Cheek's guide to Czech diction, since there is no real symbol that can adequately approximate the sound. The initial approach to finding a tension-free position for this vowel is similar in addressing the [ɛ] in terms of finding a bright and forward sound without going to far to the extreme. English cognate sounds like *bit* or the German word *bitter* can help place the initial tongue placement with the caveat of the sound being much brighter than the English sound without being too closed as to resemble the [i] sound, like the English words *beat* or *greet* or the Italian words *fine* or *infinito*.

Semi-glides [j], Vocalic r [r̥] and Vocalic l [l̥]⁶

Similar to English words like *yes*, Czech utilizes the semivowel or semiconsonant [j] as well. The vowel sound is not fully realized as a distinct vowel (which would be [i]) but instead glides into the following vowel or away from a preceding vowel sound; the IPA symbol for that instance would be [j̥] and acts as a last second glide away from a vowel such as the French word *Soleil*. These glides

⁶ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 16-22, 26-29.

when in a final position are very quick and closed and can occur in the middle of multi-syllabic words. The “J-glide” can also occur before a consonant sound at the beginning of a word and sometimes in the middle of words. When this occurs in the language, it is important to make sure it is incredibly quick to the main consonant sound and does not take away from the real syllabic stress. Words such as *jde* or *jdete* are shown in IPA as [ˈdɛ] and [ˈdɛtɛ] respectively. There are some important exceptions to this initial j semivowel in terms of when to pronounce the quick glide and when not. One instance of ignoring the glide is if it proceeded by the long í sound and another is with the verb “to be,” *jsem* and its conjugations. For more cases and examples, consult Dr. Cheek’s book on Czech Lyric diction.

Two special vowel sounds that occur in Czech are by all appearances, not vowels at all! The vocalic-r and vocalic-l are common in Czech and are treated as vowels. Like the rolled and trill Italian *r*, the consonant is pitched. Czech takes this idea even further by composers setting a dedicated pitch to the vocalic *r*. The vocalic *r* occurs when it is nestled between two consonant sounds, like the word for heart, *srdce*. Many studios employ semi occluded vocal tract exercises using a rolled *r* up and down a scale. This is the sound being utilized in short, quick passages. When the vocalic *r* is set to a longer note, have your students begin on a more neutral schwa vowel [ə] and roll/trill the *r* when it is towards the end of the sound. A special note for this use of the schwa [ə] is that it is not as bright as the German [ə] but not as dull as the American English neutral vowel. You can IPA these sounds as [(ə)r] but the student may not find need for that specificity all the time.

The vocalic-l is treated in a similar manner to vocalic *l* found in English and Italian. In Czech, we want the more dentalized version of this sound which creates a “leaner” version as opposed to the American English counterpart. The vocalic sound happens when nestled between two consonants or ends a word. Like with the vocalic-r, if put on a long note in a song, start with a schwa [ə] and move quickly the vocalic [l]. English words like *bottle* or *cradle* can be used to practice this sound.

Diphthongs and Glottals⁷

There are two more important concepts within the Czech diction realm of vowels to address before moving on to consonant ideas. The first being the presence of diphthongs within the language. The native diphthong in Czech is **ou** [ɔu] or [ɔ:u]. With Czech diphthongs, the first vowel is the most important in the sequence. Lyric Czech will either place this sound on a single, quick note or sustained over a longer tone. In the later instances, the first vowel has the longer duration and hence we assign the IPA [ɔ:u] to show that duration. For American singers, much like with the issues of the [ɔ] discussed previously, it is important that it doesn't morph to a dark [ɑ] due to the motion to the [u]. English cognates would be the words *tone* or *bone*, since they both feature the English diphthong; avoid the cognates like *cow* or *brow*.

The second concept is the presence of glottal strikes found within the language. This of course is very anti-Italian since there are no glottal attacks in

⁷ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 14-16, 22-26.

Italian. However, glottal can still be utilized to support legato singing and breath flow and are not negatives when it comes to lyric diction. English and German utilize glottal attacks [ʔ] to not only separate words that begin with vowels but also to help emote and emphasize words and phrases to help further the declamation of a text or lyrical line. There are many instances this sound can take place in lyric Czech diction. Whenever a word begins with a vowel, certain prepositions (which in Czech show as singular consonants like *k*, *s*, *v*, and *z*), within compound words like *modrooký* which means “blue-eyed,” or with negation word prefixes *ne-* and *nej-*. It is important to circle back to the previous point of the use of the glottal [ʔ] and the importance of knowing the translation of the Czech to best utilize how harsh the glottal should be attacked. The glottal attack can be appropriately expressive or incredibly harsh on not only the singer’s legato line but also their interpretation and delivery of the text.

CZECH LYRIC DICTION: CONSONANTS

The Czech language, in terms of consonant sounds, has a majority of known sounds to the undergraduate singer. This is especially true if they already know the rules for lyric Italian, English, and some German diction. However there are some unique sounds and concepts that should be addressed. The first, larger picture, concept is consonant groupings and clusters that are reminiscent of German but ultimately unique to Czech. This can seem daunting at first when looking at the text of a song but with time and consistent, methodical practice it will only enhance the legato and breath management of the student. Another important note with this first concept is that most of the time these clusters stay entirely voiced or entirely unvoiced, which makes the vocal calculations much easier to manage. This idea of assimilation will be referred to often in the sections to follow but in general, knowing IPA rules and definitions of *voiced vs. unvoiced* consonants will be imperative to success for the student and teacher's success.

The second concept is the usage of hard and soft consonant pairs. The consonants *d*, *t*, and *n* all have two approaches to pronunciation. Similar to the first concept though, these soft consonants are incredibly useful in singing and maintaining the legato within a phrase. Lastly, the final major concept and difference found in Czech consonants is the Czech consonants [ř] and [ṛ̌]. This pair of unvoiced and voiced alveolar vibrants are an essential feature to the language outside of the syllabic stress rules and pose the greatest challenge to American and

romance language singers. But before we dive into two of these topics, it is important to cover the consonant rules and IPA used in the familiar majority of the lyric language.

b [b], p [p], and m [m]⁸

These consonant sounds are all the same as in Italian and are formed with the lips coming together before releasing into a vowel or consonant sound that follows. As with Italian, there is no aspiration that occurs. Since [b] and [p] are voiced and unvoiced counterparts, we can group their general rules together:

1. [b] will occur whenever it is written as *b* in a word (unless at the end of a word) OR during assimilation of consonant sounds where *b* is followed by a voiced consonant.
2. [p] will occur with a written *p* unless it is assimilated by a voiced pairing OR when *b* occurs at the end of a word before a pause or discontinuation of sound. It can also assimilate if *b* is followed by an unvoiced pairing of consonants.

M is the final bilabial consonant in Czech and has no unvoiced pairing. The sound [m] will occur whenever it is written in a word. *M* will not cause assimilation when put with other consonant pairings.

⁸ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 32-34.

t [t], d [d], and n [n]⁹

These consonant sounds are all the same as in Italian but are also, as you may recall, the same group of letters that have *soft* counterparts. In the *hard* grouping of consonant sounds each follow similar rules to the previous grouping of bilabial consonants. We will cover the *soft* versions of this group at another point. [t] and [d] should be highly dentalized, as with Italian.

1. [t] occurs when it is written *t* except when it is followed by an *i* or *í* and also occurs when there is assimilation of an unvoiced consonant that follows a written *d*. It can also occur when *d* is at the end of a word and followed by a pause of sound.
2. [d] occurs when it is written *d* except when it is followed by an *i* and *í* and also occurs when there is the need to assimilate with a voiced consonant that follows written *t*.

N is a voiced nasal alveolar consonant and has no unvoiced pairing. It will occur whenever *n* is written in a word. *N* will not cause assimilation when put with other consonant pairings.

There are also important combinations of the spellings *tc* and *dc*. Both pairings will create the [t͡s] sound found commonly in Italian like the words *pizza* or

⁹ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 34-38.

palazzo. You will notice the *ds* pairing automatically assimilates since the *s* is unvoiced and as a result, the *d* is [t] .

f, v [f] and v, w [v]¹⁰

The sound [f] is identical to English and Italian along with its voiced pairing [v]. The rules as such can be grouped as follows:

1. [f] occurs whenever it is written *f* and when *v* is at the end of a word before a pause in the sound. *V* will also assimilate to [f] when it is followed by an unvoiced consonant. There is also the case where we have the preposition *v*, which means “in,” that causes instances of assimilation as well. Follow the rule above to determine if it will be [f].
2. [v] occurs whenever written *v* or whenever there is a foreign word that uses *w* (a letter not native to Czech). Whenever *v* is preceded by any consonant, it will maintain its voiced quality without influencing the consonant before it.

k [k] g,k [g] nk,ng [ŋ]¹¹

The velar sounds of [k] and [g] and [ŋ] should all be approached as if singing in Italian or other romance languages. These are highly dental and quick consonants and shouldn't be aspirated like they commonly are in German or

¹⁰ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 48-49.

¹¹ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 49-52.

English. For the first pair of consonants, [k] and [g], we can group the rules as before:

1. [k] occurs whenever it is written *k* unless it is being assimilated with a voiced pairing or whenever *g* is at the end of a word before a pause of sound. There are instances when the sound will appear with foreign words or letters, such as *x*.
2. [g] occurs whenever it is written *g* unless it is being assimilated with an unvoiced pairing and whenever *k* is followed by a voiced consonant. There is an exception with this assimilation rule however with the pairing of *kv* [kv].

Both pairing of *nk* and *ng* create the sound [ŋ] and has several cognate sounds found within English and Italian. Words like *biánca*, *vengo*, or *ancóra* in Italian or *song*, *hung*, *drunk*, or *think* in English all feature this velar nasal consonant. This sound in Czech, which is very different from its English counterpart in terms of position of the tongue within the mouth, occurs whenever *n* is followed by a *k* or *g* in the word. The main difference in Czech is that there is always the completion of the written *k* or *g* within the word; therefore it would be rare to IPA or sing a Czech word that ends with just the [ŋ] sound.

ch,h [x] and ch,h [ɣ] and h[h]¹²

The sound [x] for the undergraduate student is more than likely first found with the German language and the *achlaut*. The main difference with the Czech version of this consonant sound is that it is not as bright/forward as the German [ç] or *ich* and not as dark/back as *ach*. A balance must be struck in order to find an authentic and easy sound. The rules are as follows:

1. [x] occurs whenever it is written *ch*. This is not inclusive of proper nouns and names however.
2. [x] can also occur when *h* is at the end of a word before a pause.
3. It can occur when *h* is followed by an unvoiced consonant.
4. It also occurs whenever it is in the initial moments of a word with *sh* [sx]

There are two forms of voiced assimilation that can occur with this sound. The first and more common one is the sound [ɣ], which is formed the same way [x] is but voiced. This sound is found in Spanish repertoire and can be explored there but it is most important to note it is formed exactly as if you were going to sound [x].

[h] is a sound that is always considered voiced. The closest approximation to this sound, not found in German or English, is to over enunciate words that begin

¹² Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 52-57.

with *h* (like the phrase “Get HIM”). Careful attention must be given to make sure a singer does not cross over into the unvoiced territory of this sound [x]. The sounds [x] and [h] are pairings of unvoiced and voiced consonants and therefore follow assimilation rules we have seen so far. The sound [h] will occur whenever it is written *h* unless it has been assimilated by an unvoiced consonant that follows. With this sound, it is important to remember that [h] is always pitched and voiced and if it isn't, it runs the risk of becoming the [x] sound to some ears.

s,z [s] z,s [z] š [ʃ] and ž [ʒ]¹³

The following fricative sounds are similar to their English and Italian counterparts. As with Italian, the consonants are more vibrant in comparison to English and can be incredibly expressive when needed and appropriate. Both pairs of voiced and unvoiced consonants follow similar rules of assimilation as well, making recognition of the sounds easy for all students and teachers:

1. [s] occurs whenever *s* is written unless it is followed by a voiced consonant pairing. There is an exception to this rule with the *sv* pairing, since [v] does not cause assimilation. [s] also occurs when *z* comes at the end of a word before a pause of sound. Finally, whenever *z* is followed by an unvoiced consonant, it will

¹³ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 57-61.

assimilate to [s]. There are propositions which also can assimilate depending on the sounds that follow *s* and *z*.

2. [z] occurs whenever *z* is written unless it is followed by an unvoiced consonant pairing and also occurs whenever *s* is followed by a voiced consonant. The preposition *přes*, “across,” is voiced [z] at the end when it joins other words.

The next pair of fricatives are again similar to English counterparts and Italian (though not for the sound [ʃ]. Words like *shake*, *shoe*, and *sheep* in English or *scéna*, *lásci* and *scémo* in Italian all feature the sound [ʃ]. English more prominently features the voiced partner fricative [ʒ] with words like *beige*, *garage*, and *mirage*. As with the other voice and unvoiced pairings, rules follow similar paths:

1. [ʃ] occurs whenever *š* is written and whenever *ž* comes at the end of a word followed by a pause in sound. The sound also can occur whenever *ž* is followed by an unvoiced consonant in assimilation.
2. [ʒ] occurs whenever *ž* is written unless followed by an unvoiced consonant.

c [t͡s] [d͡z]¹⁴

Though we have talked about the sound [t͡s] already, the letter *c* will produce the sound along with a voiced version [d͡z] in some instances. The voiced

¹⁴ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 62-64.

version of this pairing will occur when *dz* are combined and in instances of assimilation from a voiced consonant pairing.

č [tʃ] and dž, ě [dʒ]¹⁵

The next pair of consonants, similar to the previous, have the same ideas in place. The sound [tʃ] can be found in many cognates in English and Italian such as *check*, *cheek*, *champ*, *baccio*, *vóce*, *cielo*. The voiced pairing [dʒ] can also be found in many different cognate words like *jewel*, *jam*, *bridge*, *regína*, *génte*. These sounds can be grouped together when formalizing the diction rules:

1. [tʃ] occurs whenever č is written or whenever dž comes at the end of a word before a pause in sound.
2. [dʒ] occurs whenever there is dž written or whenever ě is followed by a voiced consonant pairing.

l [l] and [r]¹⁶

Though we have discussed these consonants already with a vocalic viewpoint, it is important to also point out some features of the [l] and [r] when it comes to their truer, consonant purpose. The rules for these are very simple, in that whenever they are written they occur. The [l] sound should be Italianate and very

¹⁵ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 64-66.

¹⁶ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 66-68.

quick and light. The [r] is usually given 2-3 flips in whatever position it is in, saving any rolling of the [r] to only select, expressive moments.

t', tě, ti, tí [t'] d', dě, di, dí [d'] and ň, ně, ni, ní, mě [ɲ]¹⁷

We have now made it back to one of the first sets of consonants we have looked at but now in relation to their *soft* versions. All of these consonants can be at one moment daunting and at the next familiar. The easiest one to begin with would be “ň” which is the similar sound in Italian and French, [ɲ]. When singers are learning some of the most seminal arias and art songs in Italian, they come across words like *sogno*, *signore*, and *degno*. The important distinction to note is that there is no “j-glide” that occurs since [ɲ] is one phonatory sound and not two [nj]. Thankfully, if your student has mastered these and other Italian words using [ɲ], you have mastered the Czech version of this sound. Some exercises in the voice studio that can help reinforce these concepts are my “peanut butter mouth” intonations, intoning on “Do-Re-Do” in the nasal position of the [ɲ] and releasing into a vowel of choice, and then [ɲo] on 1-3-5-3-1. The first exercise is one most common when teaching [ɲ]: I prompt the student to keep the front of the tongue at the bottom front teeth and have them try to “remove peanut butter” from the roof of their mouth with just the back of their tongue while using some slight phonation to introduce the concept of phonating during the tongue action. As long as the tongue

¹⁷ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 39-47.

is stable in the lower front and the full width of the back of the tongue is utilized, it should be successful on most vowels; careful attention should be brought when trying this with [ɪ] since it could conjure a cognate sound in English like “onion.”

The other two soft consonants [tʲ] and [dʲ] pose more difficulty since there is the insistence of the front of the tongue remaining magnetized to the front lower teeth. Thankfully, aiming for the hard palate with the back of the tongue should help guide the student while maintaining the front tongue position. You can approach this consonant pairing in a couple different ways when working with a student. First is a common diction practice of voiced and unvoiced pairings. Since [t] and [d] are one such pair, you can first have the student feel those differences in a single tone sequence like [ta-da-tɔ-dɔ-tu-du]. Then introduce the [tʲ] and [dʲ] in a similar fashion in another single tone intonation sequence like [tʲa- dʲa- tʲɪ - dʲɪ]. Like with the soft n, the main focus on these exercises is to keep the tongue stable in the front and doing the action in the back aiming for the hard palate in order to ensure there is no creation of the j-glide.

This collection of *soft* consonants have similar parameters which also makes it easier to recognize when learning a new song in Czech:

1. [ɲ] occurs whenever *ň* is written, whenever *n* is followed by *ě*, or with any combination of *ni* and *ní*. There is an important case where you have written *mě* which is pronounced [mɲɛ] in all instances of the written combination.

2. [t'] occurs whenever there is an apostrophe written after *t*, whenever there is a *háček* written over or just after *t*, whenever you have *tě* and with the pairings of *ti* or *tí*. Because this sound has a voiced pairing, it will follow our rules from before with other pairs. Whenever *d'* or *d* with a *háček* is at the end of a word before a pause and also if *d'* or *d* with a *háček* occurs before an unvoiced consonant.
3. [d'] occurs whenever there is an apostrophe written after *d*, whenever there is a *háček* written over or just after *d*, whenever you have *dě* and with pairings of *di* or *dí*.

The Czech ř [ř] and [Ř]¹⁸

One of the most unique sounds in Czech is the voice and unvoiced ř. This could be one of the most complex portions of Czech diction to teach since it requires an immense amount of mastery of the tongue and sensory maps within the pharyngeal space. The voiced sound [ř] and the unvoiced version [Ř] are combinations of the rolled r [r] and a version of either [ʒ] for voiced or [ʃ] for unvoiced. It is also important to have the student understand that the rolled r must also be paired as voiced or unvoiced depending on which version of the ř is required.

There are a couple big roadblocks that can impede a student mastering this set of consonants. The first is the inability to roll their Rs which is a direct component of the sound. Another is a difficulty in combining the two sounds

¹⁸ Cheek, Timothy. 2014. *Singing in Czech*. Rowman & Littlefield, 68-72.

together without letting one take precedence over the other. There are many methods in helping the voiced ř occur but assumes the student can roll their Rs: The student will go back and forth in forming [r] and [ʒ] while maintaining a neutral expression on their face; it can be helpful to have them describe the sensations of where they feel the buzz and as a result, help guide them to feeling the correct position of the sounds. As they begin to speed up the pattern, have them slowly assimilate the two into one stroke until it begins to be habitualized. Two important ideas to note in this exercise is the constant use of athletic expression of air since this sound takes a lot of energy to create and a pitch level that varies between a more conversational pitch and then heightened “singing” pitch in order to get the student used to the voiced, legato lending nature of the consonant. The same practice can be utilized in the unvoiced version of the pairing with [r] and [ʃ] and is perhaps easier, especially if the student starts with the voiced version first. The next sequence of exercises should help find a connection to singing in Czech by adding a vowel to either end of the [ř] or [Ř].

The following can be helpful in coordinating the breath energy needed for either pairing: [řa:ř] on a rising and falling five note scale. The vowel can be any of the Czech sounds but the emphasis is starting and ending with the [ř] with full vigor and legato connection to the air. For the [Ř] sound, staccato exercises with the sound at the end of the vowel is an excellent tool to make sure, like in Italian or

German, that the unvoiced consonant sounds are supported on the breath and quick and short.

The rules for these sounds are easily grouped for recognition:

1. [ř] occurs whenever there is ř written between or before vowel sounds or before/ after a voiced consonant sound.
2. [Ř] occurs whenever ř is written at the end of a word before a pause of sound or whenever it occurs before or after an unvoiced consonant.

CZECH LYRIC DICTION: NUANCES AND FINAL CONSIDERATIONS

Now that the rules of Czech lyric diction have been explored, there are still a couple more nuances in the Czech language and Czech lyric diction that are essential for the young singer diving into the repertoire for the first time. The first major nuance has been discussed at length already but important to continuously reiterate: Czech is a vowel centric language. Comprehension of the words is based on the long and short vowel relationships in words and phrases. As a result, the Czech language draws expression from those vowels when wanting to show heightened emotions or feelings. This is a gift for vocal music since so much of what singers train day in and day out is clarity and resonance with their vowels. The songs within this anthology help strengthen that connection and should be championed in the studio while learning.

The next nuance that is incredibly important for students to master relates back to syllabic stress and vowel length. As an overarching rule, most Czech music is set in a way that the bending of the rhythm, or rewriting of the music, is not needed. With the wave of nationalism for their language around the late eighteenth century, led by Smetana and Dvořák in terms of music, much of the vocal canon is written with the languages stress and vowel structure in mind. Later composers like Janáček would take this even further when showcasing the uniqueness of Czech by setting only prose and copying down thousands of sketches and notations of spoken Czech. In terms of practice and application, students can practice with

simple words at first to showcase these long and short vowel relationships while also following the primary syllabic stress rules.

A simple first look would be with the Composer Janáček's name.



Ja ná ček

As you can see in the dictation above, the long vowel [a:] holds the longer notational vowel in comparison to the primary and final syllable. The primary syllable should also have some sort of accent (without lengthening the vowel). Let us now look at a quick passage from one of the songs found in this anthology.

In measure 12-13 in Dvořák's song "Ty hvězdičky tam na nebi," we find the phrase "...
Zda také někdo..." set in the following way:



Zda ta- ké něk- do

Though much of this song is set fairly idiomatically, there are some moments where the singer can bend the rhythm in order to follow the long and short vowel sensibilities of the language. So the singer can choose to rewrite the phrase as:



Zda ta- ké něk- do

Young singers, and even those well versed in the language, must be vigilantly on the lookout for these moments and make decisions on when the notation bending is in the benefit of the poetic phrasing and understanding but not to the detriment of the composer's musical line. Students can make inferences based on the composer's compositional dates when they are in doubt or, as always, find and consult a coach or Czech diction specialist in order to make the most informed decision about a phrase. Songs within this anthology have rare instances of rhythmic bending but they are present. In Dr. Timothy Cheek's book *Singing in Czech*, there are pages of excellent examples and exceptions to this tricky nuance of lyric Czech. Pagination will be provided at the end of this anthology if the student wishes to dive in further.

The last and most important nuance to consider is the singing itself. Czech is an incredibly legato language due to its vowel centric flow, consonant assimilation of voiced and unvoiced, use of soft consonants, and athletic, Italianate consonant activity in relation to air flow. It is impossible to separate the richness and passion

of the language from its application within lyrical music. From the soaring melodies in Dvořák's operas to the rich story telling in Janáček's folk songs and dramas to the salon and cabaret styles of Ježek and more in the post World War II era, the Czech language has the ability to capture the audience's imagination and aural worlds. As you would trust Puccini's setting of Rodolfo's ardent high C, trust the composer's understanding of the language and allow the Italianate, Slavic language to help propel the voice forward into the musical ether.

PEDAGOGICAL DECISIONS AND FORMAT OF THE ANTHOLOGY

When assigning Czech music, or any repertoire for that matter, to a young singer, their success must be front and center. The aim of this anthology is to act as a catalyst of interest into the larger repertoire body of Czech vocal music. In serving that aim, the anthology to follow will consist of 8 songs with 2 for each of the main voice types but can of course be interchanged if the teacher finds technical value in one song over the other. The song choices came from extensive research and score collecting in order to facilitate pedagogical options that best serve younger instruments. It is important to look into some of the initial responses to the repertoire within this anthology with actual students at the university level and myself as the teacher thinking through pedagogical hurdles the student was experiencing.

My first venture into this topic was with a young bachelors of arts mezzo. When trying to pick out a piece for her, I knew her tendency was to rush, have memory lapses, and would under sing most of her legato pieces previously. Czech, in all honesty, was a potentially hazardous choice but I found a piece that suited them: Anonín Dvořak's Op.3,1 "*Ty hvězdičky tam na nebi.*" For a young mezzo, this song's tessitura being E to E, was a great middle voice etude but also a great showcase of the Czech language without too much worry of rhythmic bending (with some of it being handled by Dvořak's setting) and no presence of the [ř] in either forms. The resulting pedagogic progress was evident once the student began to embrace the

lyric Czech diction. There was heightened attention to their legato line since the student was very attentive to the vowel to vowel connection and their early understanding of the soft consonants, allowing them to connect more with their breath. Another attractive quality of this song is the lullaby nature of the setting, which instinctively allows a slow sweep of line as they navigate any potential tessitura issues.

The next assignment explored was from Zdeněk Fibich's Op. 45, 4 for the advanced sophomore baritone bachelors of music. "*Lesní zvonky*" is a slightly more upbeat piece that builds recognition of soft consonants, rhythmic bending in relation to the metric setting, and one moment of the unvoiced ř with the word "*křišťálových*" which is a rich word filled with a lot of the nuances in Czech. Thankfully, the approach in this piece to the word is set brilliantly and allows the singer to not worry about bending the rhythm and more so, focus on keeping the vowels bright and forward, and unvoiced consonants fueled by the breath. Another great moment in this song for the young interpreter of Czech song is towards the end of the song with a repeated text of "*tu zvoní, zvoní, zvoní ty lesní zvonečky*" as Fibich provides the space to either allow the descent of the pitch from Aflat down to Eflat or slightly bend the rhythm in the 4/4 time signature.

The excitement of each student when interacting with the Czech was palatable and gave momentum in forming this Anthology. The rest of this anthology will explore two songs for each voice type, the IPA and translation for the text, any relevant background information on the composer, and pedagogical advice when

learning or teaching the song. For the convenience of the student and teacher, two separate Czech diction charts are found in the Appendix at the end of the anthology as well as extra resources for students and teachers who are looking to dive deeper into the repertoire. The Anthology will flow from Soprano, to Mezzo Soprano, to Tenor, and finally to Baritone/Bass.

CHAPTER II.1

8 SONGS FOR UNDERGRADUATE VOICE STUDENTS

SOPRANO VOICE

1. "Dívčí popěvek" No.4 from *Zahrada srdce*
Ema Destinova
2. "Osířely," Op.4,2
Vítězslava Kaprálová

“Dívčí popěvek”— “A Girl’s Ditty”
No.4 from *Zahrada Srdce*

Ema Destinnová (1878-1930)
Adolf Wenig (1874–1940)

It is fitting to start this pedagogic anthology with one of the greatest turn of the century sopranos, Ema Destinnová. Having cultivated and premiered some of the greatest roles in the operatic repertoire, Destinnová was also a poet and composer and wrote several songs. Each feature the insider knowledge of someone who truly understands the voice and as an extra extension of being Czech, someone who can showcase the *bel canto* qualities inherent in the Czech language.

This wonderful song, written by an incredible opera singer, is an excellent and short exploration into more lively singing in Czech. There are several aspects of the song that can encourage the young soprano instrument. The tessitura, sitting mostly between both F octaves, is a study of middle voice agility and legato. The joyous “la, la, la” at the end of each verse can allow the singer to simply have fun with the song without worrying about text but continue to work on the bright Czech [a]. The diction is mostly focused on consonant assimilation and there is the absence of the Czech [ř].

IPA and TRANSLATION

Můj milý z růže lístek vzal
[mu:ʲ mɪli: z ru:dʒɛ li:stɛk vzal]
My dear from a rose a petal took
My dear took a rose petal

a nápěv naň mi zapískal,
[ʔa na:pjɛf naŋ mi zapi:skal]
And the tune to me whistled,
And whistled a tune to me,

tak něžnou věruvēc.
[tak ɲɛdʒnɔu vjɛruvɛts]
So tender a believer.
So tender a believer.

Hle, co mi všechno nepoví
[ɦlɛ tsɔ mi fʃɛtskɔ nɛpɔvi:]
Look, what to me everything won't say
Look, what the pink petal on the lips

ten na rtech lístek růžový a beze slova přec.
[tɛn na rtɛx li:stɛk ru:dʒɔvi: ʔa bɛzɛ slɔva pɚɛts]
A petal pink on the lips and without words at all.
Won't tell me and without words at all.

La la la...

A když je lístek roztržen,
[ʔa gdɪʃ jɛ li:stɛk rɔztrʒɛn]
And when the petal is torn,
And when the petal is ripped up

já svoje rudé rty mu jen pak místo něho dám,
[ja: svɔjɛ rudɛ: rɪ mu jɛn pak mi:stɔ ɲɛhɔ da:m]
Me my red lips him only then I will give him,
I will give him my red lips instead.

když na rtu žhavý vzplane ret,
[gdɪʃ na rtu ʒɦavi: ftsplanɛ rɛt]
When on the lip ardent flares up lips,
When lips burn hot on the lip

mně ještě více zjeví hned,
[mɲɛ jɛʃt'ɛ vi:tɕɛ zjɛvi: ɦnɛt]
Me still more will reveal now
He will reveal more now

než růže lístek sám.
[nɛʒ ru:ʒɛ li:stɛk sa:m]
Than rose petal alone.
Than a rose petal alone.

4. Dívčí popěvek.

(Die O. J. Bierbauma přel. Adolf Wenig.)

Ema Destinová.

Allegretto semplice. mf

Zpěv.

1. Můj mi - lý z rů - že lís - tek vzal a ná - pěv naň mi za - pí - skal, tak něž - nou vě - ru -
 2. A když je lís - tek roz - tr - žen, já svo - je ru - dé rty mu jen pak mí - sto ně - ho

Klavír.

pp

rit.

mf a tempo

věc. Hle, co mi všec - ko ne - po - ví ten na rtech lís - tek rů - žo - vý a
 dám, když na rtu zha - vý vzpla - ne ret, mně je - ště ví - ce zje - ví hned, než

mf a tempo

p poco meno mosso

be - ze slo - va přec. La la la la, la la la, la la la la la la, la
 rů - že lís - tek sám.

p

pp poco meno mosso

1. *rit. e dim. pp*
 la la la la la la la la la la la.

2. *rit. e dim. pp*
 la la la la la.

rit. pp

rit. pp

“Osiřely” — “Orphaned”
Dvě písně Op.4,2

Vítězslava Kaprálová (1915-1940)
R. Bojko [a.k.a. Alois Horák] (1877-1952)

One of the greatest twentieth century Czech composers, Kaprálová’s music, especially her art song, is at the pinnacle of Czech musical literature. A gifted conductor and composer, the daughter of famed composer Václav Kaprál, Kaprálova quickly found recognition by other composers and conductors until her eventual tenure at the Paris Conservatory where her writing flourished. Her exquisite contemporary musical language and moments of cellular polytonality joins with a melodic expression that embodies modern romanticism in music. It is unfortunate how short her life was but with recent a musicological and performance surge her repertoire, both vocal and chamber, is now seeing a renaissance of sorts.

This song is a wonderful piece for soprano voices who are looking to refine the legato line in their middle voice. With the piece never going above G5 and sitting around F#4 to E5, the student can focus on rich vowel clarity while spinning their tone through the lyrical vocal writing. The few instances of the Czech [ř] serve to either propel the line forward, such as the phrase that begins in measure 36, or happen in such a rapid fashion that the student is not able to over think the sound or stifle the air flow. The rich piano writing also inspires

grounding for the student, which in turn helps the student spin more beauty into the poetry and vocal writing.

IPA and TRANSLATION

Jde bílý měsíc po lukách
[ˈdɛ bi:li: mɨɛsi:ts̩ pɔ luka:x]
It goes white moon along meadows
The white moon goes along the meadows

a prsty třpytné, zářivé
[ʔa pɾstɪ tʁɨtnɛ: za:řivɛ:]
And fingers glistening, shining
And its fingers glistening, shining

na trávy klade bázlivé a sklouzá tiše po rosách.
[na tra:vɪ kladɛ ba:zlivɛ: ʔa sklɔuza: tʰɪʃɛ pɔ rɔsa:x]
On grasses it puts timid and glides calmly along dews.
It timidly sets on the grass and glides calmly along the dew.

Ó, bych tě měl zde na dosah.
[ɔ: bɪx tʰɛ mɨɛl zdɛ na dɔsax]
Oh, would I you have here in reach.
Oh, I would have you here in within reach.

Mátožně sladké postavy, v tyl zahaleny bělavý
[ma:tɔʒɲɛ slatkɛ: pɔstavɪ ɸ tɪl zaɦalɛnɪ bjɛlavɪ:]
Feebly sweet figure, in tulle of hidden cream-colored
A feebly sweet figure, in tulle of cream-colors

rukama kynou v doubravy.
[rukama kɪnɔu v dɔubravɪ]
With hands they beckon in oak groves.
With hands beckoning into the oak groves.

Vzdech nyvý vane od pasek.
[vzdɛx nɪvi: vanɛ ɔt pasɛk]
Sigh yearning blows from clearings.
Sighs of yearning blow from clearings.

Stříbrné paže bílých řek se zvedly pro hvězd polibek.
[stři:brnɛ paʒɛ bi:li:x řɛk sɛ zvɛdlɪ prɔ hɪvjɛst pɔlibɛk]
Silvery arms of white rivers arose for of stars kiss.
The silvery arms of white rivers arose for a stars kiss.

Zem kolébá se na osách.
[zɛm kɔlɛ:ba: sɛ na ɔsa:x]
Earth rocks on axes.
The earth rocks on its axis.

Ó, bych tě měl zde na dosah.

II. OSIŘELÝ

13

R. Bojko

Mírně

p

Jde bí - lý mě - síc po lu - kách a prs - ty

pp

Detailed description: This system contains the first five measures of the piece. The vocal line is in 2/4 time, starting with a whole rest followed by a half note 'Jde', a quarter note 'bí - lý', a quarter note 'mě - síc', a quarter note 'po', a quarter note 'lu - kách', a quarter note 'a', and a quarter note 'pr - ty'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some triplets in the left hand. The dynamic is *pp*.

třpyt - né, zá - ři - vé na trá - vy kla - de báz - li -

Detailed description: This system contains measures 6 through 10. The vocal line continues with a quarter note 'třpyt - né', a quarter note 'zá - ři - vé', a quarter note 'na', a quarter note 'trá - vy', a quarter note 'kla - de', and a quarter note 'báz - li -'. The piano accompaniment continues with the eighth-note pattern, now including a key signature change to two flats (B-flat major/D-flat minor) at measure 6. The dynamic remains *pp*.

vé a sklou - zá ti - še po ro - sách.

crescendo poco a poco *mf*

Detailed description: This system contains measures 11 through 15. The vocal line has a quarter rest, followed by a quarter note 'vé', a quarter note 'a', a quarter note 'sklou - zá', a quarter note 'ti - še', a quarter note 'po', a quarter note 'ro - sách'. The piano accompaniment features a *crescendo poco a poco* and a *mf* dynamic. The key signature remains two flats.

Ó, bych tě měl zde na do -

mf

Detailed description: This system contains measures 16 through 20. The vocal line starts with a whole rest, followed by a quarter note 'Ó', a quarter note 'bych', a quarter note 'tě', a quarter note 'měl', a quarter note 'zde', and a quarter note 'na do -'. The piano accompaniment continues with the eighth-note pattern and a *mf* dynamic. The key signature remains two flats.

20

sah.

mp

pp

25

p

Má - tož - ně slad - ké pos - ta - vy, v tyl za - ha -

p

29

mf

le - ny bě - la - vý ru - ka - ma ky - nou v dou - bra - vy. Vzdech ny - vý

p

pp

34

mf

va - ne od pa - sek. Stří - br - né pa - ze bí - lých řek se

f

mf

f

39 *poco rit.* Poněkud pomaleji *rit.*

zved - ly pro hvězd po - li - bek.

44 Široce *mf*

Zem ko - lé - bá se na o - sáh.

pp espressivo *mf*

49 *rit. molto* *Tempo I.*

Ó, bych tě měl zde

sf *mf* *pp*

m.s.

54 *sf* *rit. molto*

na do - sah.

poco rit. *Meno mosso* *poco rit.* *rit. molto*

mf *pp*

CHAPTER II.2

8 SONGS FOR UNDERGRADUATE VOICE STUDENTS

MEZZO-SOPRANO VOICE

3. “Ty hvězdičky tam na nebi,” Op.3,1
Antonín Dvořak

4. “Rychtář,” Op.184,3
Josef B. Foerster

“Ty hvězdičky tam na nebi” — “Those Stars in the Sky”
Op.3,1

Antonín Dvořak (1841-1904)

Vítězslav Hálek (1835-1874)

When it comes to Czech composers, Dvořak is perhaps one of, if not the most, important voice in the sea of great Czech composers. It was his, and Smetana's, insistence on nationalistic virtues that launched Czech music into the fray with their European counterparts. It has not been until most recently that his operatic and song repertoire has been widely revived and revered. His song output is a great wealth of genres like the song cycle (*Cypřiše* for instance), folk song settings, and major song collections (like the *Love Songs*, *Biblical Songs*, and *Gypsy songs*) have all entered into the main body of song repertoire. His treatment of the text, especially after composing opera, is brilliantly done in a way that honors the uniqueness of the language and the romanticism in Germanic and Slavic music.

This song holds some excellent diction lessons for the American singer in singing in Czech. The first is finding that bright [I] and [ɛ] sound in a more sustained and slow natured piece. The first phrase of the song highlights this: “Ty hvězdičky tam na nebi, to velikè jsou svèty..” Intoning just the vowels would show a very Italianate approach and would highlight the legato nature of the language. When you add in the consonants, you teach the ever present idea of

“rapid, late, and clear” that heightens the connection to the breath. Another great feature of this setting is how a student can see the idea of stress versus length in Czech by how Dvorak sets the forte moments like “jaké tam tvory vsety” where he sets the first half of the bar with an eighth note - quarter note - eighth note relation to the syllabic stress and length. By doing this, the student can begin to recognize the visual cues of the Czech language and begin to see moments that are not set in this “bent” style but add it themselves.

IPA and TRANSLATION

Ty hvězdičky tam na nebi,
[tɪ ɦvɛzɔdʲɪːtʃkɪ tam na nɛbɪ]
Those stars there in the sky,
Those stars in the sky,

To veliké jsou světy;
[tɔ vɛlɪkɛ: ˈsɔu svjɛtɪ]
The big one are the worlds;
The big ones are worlds;

A já bych jenom věděl rád,
[ʔa ja: bɪx jɛnɔm vɛ:dɛ:l ra:t]
And I would like to know,
And I would like to know,

jaké tam tvory vsety.
[jakɛ: tam tvɔrɪ fsɛtɪ]
What there creatures all.
What creatures are all there.

Zda také někdo odtamtud se k nám sem dolů dívá
[zda takε: ηεgdɔ ʔɔttamtut sε k̄na:m sεm dɔlu: d'i:va:]
Whether someone too from there to us he's looking down here
I wonder if someone from there is looking down to us here

A jestli tam, jako zde já,
[ʔa jεstɪ tam jakɔ zdε ja:]
And if there, as here I,
And if they are there, as I here,

O lásce písňě zpívá!
[ʔɔ la:st̄sε pi:sɲε spi:va:]
About love he sings songs!
Are singing songs about love!

[I] Ty hvězdičky tam na nebi

ANTONÍN DVOŘÁK, op. 3/1
(1841–1904)

Andante [p]

ZPĚV

Ty hvě - zdi - čky tam na ne - bi, to

PIANO

pp [simile]

f] [p]

ve - li - ké jsou svě - ty; a já bych je - nom

f fp dimin. pp

f >

vě - děl rád, ja - ké tam tvo - ry vse - - -

f p 10

[p]

ty. Zda ta - ké něk - do od - tam - tud se

pp tranquillo

[f] > > > *p*

k nám sem do - lů dí - vá a jest - li tam,

f *p* *pp* *cresc.*

f [p]

ja - ko zde já, o lás - ce pí - sně zpí - - - vá, a

f *dimin.* *p*

20

f

jest - li tam, ja - ko zde já, o lás - ce pí - sně zpí - -

pp *f*

Ped.

ritard. *p in tempo*

vál

ritard. *p in tempo* *pp*

30

“Rychtář” — “Reeve”
Rozmarné písně Op.184,3

Josef B. Foerster (1859-1951)
Josef Václav Sládek (1845-1912)

With his contemporaries Janáček, Novák, and Suk, Foerster helped lead the development of Czech music from the nationalist trinity of Smetana, Dvořák, and Fibich to a more avant garde era. Being himself a novelist and poet, Foerster’s song output is incredibly well set and suited for a salon style of vocalism while also following in the footsteps of Fibich’s melodramas. Though his main musical style is more held-back and standard, in comparison to his contemporaries, his ability to write lush melodies while adhering to the demands of the text is unquestioning in approach and as a result, easily sung. We can see this most at action in the 6 operas and the 350 songs he wrote during his most prolific eras.

In contrast to the previous song in this anthology, “*Rychtář*” is an excellent exercise in rhythmic bending to suit the language and expression of the text. The graceful nature of the piece lends itself to an expressive legato line and allows the singer to grasp on to every consonant grouping with ease. There are two instances of the Czech [ř] that are quick but still flowing with the legato. As the student explores this piece more, take care to make sure they are doing the correct assimilation consonant groupings. You will notice that the flow of the phrase is only enhanced by correct and accurate consonant management. The

tessitura of the piece also allows for a lush bloom in the upper middle range of the mezzo voice while still anchoring to the bottom.

IPA and TRANSLATION

Pozmote, rychtáři, hledejte všade,
[pɔzmɔtɛ rɪxta:řɪ hlɛdɛʲtɛ fʃadɛ]
Help, magistrates, search everywhere
Help, someone, search everywhere

Někdo nám v zahráce růžičky krade.
[ɲɛgdɔ na:m v zahra:tɕɛ ru:ʒɪtʃɪ kraɔɛ]
Somebody in the garden the roses steals.
Someone has stolen the roses from the garden.

Růžičky v zahráce hubičky k tomu,
[ru:ʒɪtʃkɪ f zahra:tɕɛ hɪbɪtʃkɪ k tɔmu]
Roses in playful kisses thereto
The Roses that playfully kiss there,

Někdo mu pomáhá z našeho domu.
[ɲɛgdɔ mu pɔma:ɦa: z naʃɛɦɔ dɔmu]
Someone helps him from our house.
Someone is stealing them from our house.

Kradeli růžičky, dejte si kolů,
[kradɛɪ ru:ʒɪtʃkɪ dɛʲtɛ si kɔlu:]
They stole roses, give yourself wheels,
They stole the roses, go give chase,

Kradeli hubičky, zavřem je spolu.
[kradɛɪ hɪbɪtʃkɪ zavřɛm jɛ spɔlu]
They stole kisses, I will close them together.
The stole our kisses, together I will close them.

RYCHTÁŘ

(Josef Václav Sládek)

Allegretto grazioso

p

Po - moz - te, ry - chtá - ři, hle - dej - te

p leggiero

p

vša - de, ně - kdo nám v za - hrád - ce rů - ži - ťky kra - de.

p

p *cresc.*

Rů - ži - ťky v za - hrád - ce hu - bi - ťky k to - mu,

p *cresc.*

mf *cresc.* *f*

ně - kdo mu po - má - há z na - še - ho do - mu.

mf *cresc.* *f*

Poco meno

Tempo I.

mf
Kra-de-li rú - ži-čky, dej - te si ko - lů,

mf *pp*

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The lyrics are "Kra-de-li rú - ži-čky, dej - te si ko - lů,". The bottom staff is a piano accompaniment in bass clef, also in three sharps. It starts with a mezzo-forte (*mf*) dynamic and transitions to piano-pianissimo (*pp*) in the final measure. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

p
kra - de - li hu - bi-čky, za - vřem je, za - vřem je spo - lu.

p *f* *ff*

Detailed description: This system contains the next two lines of music. The top staff continues the vocal line, starting with a piano (*p*) dynamic. The lyrics are "kra - de - li hu - bi-čky, za - vřem je, za - vřem je spo - lu." The bottom staff continues the piano accompaniment, starting with a piano (*p*) dynamic, moving to forte (*f*) in the middle, and ending with fortissimo (*ff*). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

CHAPTER II.3

8 SONGS FOR UNDERGRADUATE VOICE STUDENTS

TENOR VOICE

5. "Píseň melancholická," Op. 8,1
Vítězslav Novák

6. "Noc byla krásná," from *Tři Písně*
Josef Suk

“Píseň melancholická” — “A Melancholic Song”
Pohádka srdce Op.8,1

Vítězslav Novák (1870-1949)

Josef Vrbata [aka. Ivan Olbrecht] (1882-1952)

With a natural inclination to the dower and romantic, Novák’s song repertoire is filled with blooming melodies and rich pianistic coloring that both harmonizes with a brilliant poetic setting. As a student of Dvořak, we see a keen eye to orchestration and cradling of melody within a body of work that spans multiple genres. Many of his songs were orchestrated and much of this setting is influenced by Straussian sentiments. Much of his writing is inspired by Moravia and the Czech musical traditions that his teachers and contemporaries exemplified. His music is undeniably inspired by the nationalistic wave started by Dvořak and we see clear moments of Moravian exoticism, but this influence would be hindered by his own self critic and never truly unleashed like later contemporaries.

This song is an excellent study in strengthening the middle voice for the tenor and also a great tool for finding an open, free [ɛ] vowel across the full range. There is an exquisite quality in each phrase of the vocal line that allows for a full range of dynamics, as well as a playground for *messe di voci* throughout. The way the song is constructed is also quite useful for the teacher helping the student maintain a balance of pressure from low voice, middle voice and finally in the final climactic phrase on the second to last system on the last

page of the song. The vowel [ɛ] is on G4 for the tenor here and combined with the j-glide, there is a great pedagogical approach to finding ring in the voice without over spreading the vowel itself. It would also be at the discretion of the singer on how long (within reason) to live on that top note. It all depends on a rich poetic interpretation or internal monologue brought into the performance by the performer.

IPA and TRANSLATION

Jsou v světě srdce ubohá,
[ˈsɔu f svjɛt'ɛ srdʦɛ ʔubɔɦa:]
They are in the world heart poor
There are poor hearts in the world,

Jež neví co je štěstí,
[jɛʃ nɛvi: ʦɔ jɛ ʃt'ɛst'i:]
He doesn't know anymore what is happiness,
He doesn't know what happiness is anymore,

Jimž každý den a každá noc
[jimʃ kaʒdi: dɛn ʔa kaʒda: nɔʦs]
Which every day and every night
Every day and night

Jen novou bolest věští.
[jɛn nɔvɔu bɔlɛst vjɛst'i:]
Just new pain the news
Just news of new pain.

Jsou v světě srdce ubohá,
[ˈsɔu f svjɛt'ɛ srdʦɛ ʔubɔɦa:]
They are in the world heart poor,
There are poor hearts in the world,

jež neví co je láska,
[jɛʃ nɛvi: t͡sɔ jɛ la:ska]
He does not know what is love
He does not know what love is,

v něž záhy již za mladých let
[v nɛʃ za:hɪ jɪʃ za mladi:x lɛt]
In which soon already for young years
For one so young in years

tak mnohá vryta vráska.
[tak mnɔɦa: vrɪta vra:ska]
So many engraved wrinkles.
To have many wrinkles etched.

Jsou v světě srdce ubohá,
[sɔu f svjɛt'ɛ srdt͡sɛ ʔubɔɦa:]
They are in the world heart poor,
There are poor hearts in the world,

jež znají jenom touhy,
[jɛʃ znajɪ jɛnɔm tɔuhɪ]
That I know only desires,
I know only desires,

však málokdo si vzpomene,
[fʃak ma:lɔgdɔ si fzpɔmɛnɛ]
However hardly anybody he remembers
However he hardly remembers anyone,

jak v touhách život dlouhý.
[jak f tɔuhɛ:x ʒɪvɔt dlɔuhi:]
How in desires life long.
How long life is in desires.

1. Píseň melancholická.

(Jos. Vrbata).

Andante malinconico, non troppo lento.

Vítězslav Novák. Op. 8.

p

Jsou v světě sr-dce u-bo-há, jež ne-ví, co je

p espress. *pp*

šťestí, jimž každý den a každá noc jen novou bo-lest vě-stí.

dolce

mf

Jsou vsvě-tě srd-ce u-bo-ha, jež ne-ví, co je lá-ska,

poco cresc. *dolce*

v něž zá-hy již za mla-dých let tak mno-há vry-ta vrá-ska.

cresc. *fp* *cresc.*

f *passionato*
Jsou vsvě-tě sr-dce u-bo-há, ——— jež zna-jí je-nom tou-hy,

f non legato

più f *agitato*
jsou v svě-tě sr - dce u - bo - há, ——— jež zna-jí je - nom tou-hy,

ff agitato
accentato assai

p *ritardando poco a poco e morendo*
však malokdo si vzpomene, jak v tou-hách život dlouhý.

s f *mf* *p* *pp* *p doloroso* *pp*

“Noc byla krásná” — “The Night Was Beautiful”
From *Tři písně*

Josef Suk (1874-1935)

Vítězslav Hálek (1835-1874)

A gifted student of Dvořak, Suk was more comfortable writing in the instrumental world than the vocal. However his set of three songs are splendidly beautiful and well set for the voice and the language. His style harkens back to Strauss and French impressionism but really shines with a romanticism found in his symphonic works and piano writing. It is also important to know that in comparison of his direct contemporaries like Nývelt or Janáček, Suk did not derive much inspiration from folk songs, texts, or other Czech inspirations and instead chose to allow musical inspiration to come from his own tonal and harmonic worlds and development.

This piece harkens to a more sing-song style for both the pianist and singer and in many ways, prepares the tenor for a style of singing that is bel canto, legato, and perhaps stereotypical with the sweeping gestures vocally. Like with the previous song, the approach to the top is filled with the [ε] vowel and is a way to help equalize the voice in the higher tessitura of a voice. This song sits quite a bit higher than the Novák but focuses on keeping the space vibrant and open without over pressurizing the tone. The lilting nature of the song itself lends to keeping the singer constantly moving forward unless they themselves wish to add a little rubato on the peaks of some phrases. The diction for this

song is a bit more so on the complicated side but with proper attention to the assimilation rules in play, the legato should be only helped and not impeded. A special note for both teacher a student in this song is to pay attention to the multitude of diphthongs on sustained notes, remembering the priority is still the first vowel. The ending high G4, for instance, on the top of the second page needs spin on the [ɔ] before closing at the last second to the [u].

IPA and TRANSLATION

Noc byla krásná, průhledná -
[nɔʦ̣ bɪla kra:sna: pru:ɦlɛdna:]
The night was beautiful, transparent -
The was beautiful, clear -

až v nebe vidět bylo;
[ʔaʃ v nɛbɛ vɪd'ɛt bɪlɔ]
Up to the sky could be seen;
You could see up to the sky;

ten zpěv, ta vůně a ten šum
[tɛn spjɛf ta vu:nɛ ʔa tɛn ʃum]
That singing, that smell and the noise
The singing, the smells, and the sounds

až srdce okouzlilo.
[ʔaʃ srdʦɛ ʔɔkɔuzlɪlɔ]
Until the heart enchanted.
Enchanted the heart.

Ó žel, že nejsi přítomná,
[ʔɔ: ʒɛl ʒɛ nɛʃɪ pɕi:tɔmna:]
O alas, that you are not present,
O alas, you are not present,

bys uslyšela se mnou,
[bɪs ʔuslɪʃɛla sɛ mnɔu]
You would she heard with me,
Would you listen with me,

jak všechno, všechno kolkolem
[jak fʃɛxnɔ kɔlkɔlɛm]
How everything, all around
How everything, all around

řeč rozpráví tak jemnou.
[řɛʃ rɔsprɑ:vi: tak jɛmnɔu]
The speech will tell so soft.
Will speak so tenderly.

Jak celý vesmír jeden zpěv,
[jak tɕɛli: vɛsmi:r jɛdɛn spjɛf]
How whole the universe one singing,
The whole universe sings,

jenž z všehoňader řine,
[jɛnʃ ʒ fʃɛɦɔɲadɛr řɪnɛ]
That of all breasts it's raining,
Which pours out from all breasts,

jak slabouňký to ohlas jen,
[jak slabɔuŋki: tɔ ʔɔɦlas jɛn]
How weak it's just a response,
What a faint echo,

co z lidských srdcí plyne.
[tɕɔ z lɪtski:x srdʦi: plɪnɛ]
What of humans the heart flows.
What flows from human hearts.

Paní Nastě Haškovcové

NOC BYLA KRÁSNÁ

p

Noc by - la krás - ná, prů - hled - ná až v ne - be vi - dět by - -

lo; ten zpěv, ta vů - ně a ten šum, až srd - ce o - kouz -

f

li - lo. Ó žel, že ne - jsi při - to - mná, bys u - sly -

f

še - la se mnou, jak všech - no, všech - no kol - ko - lem, řeč

p *pp* *rit.*

roz - prá - ví tak jem - nou.

p *pp* *rit.* *a tempo*

p

Jak ce - lý ves - mír

f *p*

je - den zpěv, jenž z vše - ho ňa - der ři - ne, jak sla-boun-

rit.

ký to o - hlas jen, co z lid - ských srd - cí ply - -

rit.

pp

ne. (Vítězslav Hálek.)

a tempo

pp

CHAPTER II.4

8 SONGS FOR UNDERGRADUATE VOICE STUDENTS

BARITONE / BASS VOICE

7. "Lesní zvonky," Op.45,4
Zdeněk Fibich

8. "Havířská," from *Tri Šansony Pro Červenou Sedmu*
Bohuslav Martinů

“Lesní zvonky” — “Forrest Bells”
Poupata Op. 45,4

Zdeněk Fibich (1850-1900)
Josef Václav Sládek (1845-1912)

Following the monumental footsteps of Smetana and Dvořák, Fibich grew into a large voice in the Czech music space, especially when it came to his dramas, such as *Opera*. The Czech melodramas he pioneered set a standard and fascination in the musical world and as a result prompted a multitude of composers to follow in and add to the oeuvre. Though the selected song in this anthology is not overtly dramatic, what shines through the writing is an incredible setting of the language that he is known for and it is easy to see how he would work in a larger, dramatic genre than the simple children’s song.

“Lesní zvonky” is an upbeat, charming piece that works on the vocal and visual recognition of soft consonants, rhythmic bending in relation to the metric setting, and one moment of the unvoiced Czech ř with the word “křišťálových” which is a rich word filled with a lot of the nuances in Czech. The approach in this piece to this word and others are set in a way that allows for precision and allows the singer to not worry about bending the rhythm but rather focus on keeping the vowels bright and forward, and all unvoiced consonants fueled by the breath. This song overall is a great piece for a young baritone still figuring out the middle voice with its leaping vocal lines that symbolize the playful “bells” being sung. The brevity of

the piece also lends itself to ease of memorization while also being a little ditty that shows off the acting aptitude of the student.

IPA and TRANSLATION

Ó zvonky, zvonky, zvonky,
[ʔɔ: zvɔŋkɪ zvɔŋkɪ zvɔŋkɪ]
O bells, bells, bells,
O bells, bells, bells,

ty modré zvonečky!
[tɪ mɔdrɛ: zvɔnɛtʃkɪ]
You blue bells!
Those blue bells!

ty ve dne nezazvoní
[tɪ vɛ dnɛ nɛzazvɔŋi:]
You in the day won't ring
They don't ring during the day -

květnými srdéčky.
[kvjetni:mi sɾd'ɛtʃkɪ]
Flowers hearts.
Those flower's hearts.

Leč v noci, v noci, v noci,
[lɛtʃ v nɔtsɪ v nɔtsɪ v nɔtsɪ]
However at night, at night, at night,
However at night, night, night,

když měsíčný je svit,
[gdɪʃ mɾɛ:si:tʃni: jɛ svɪt]
When the moonlight them shines,
When the moonlight shines on them,

tu víl svatební průvod
[tu vi:l svadɛbɲi: pru:vɔt]
The fairies bridal procession
The fairy's bridal procession

vyjíždí na pažit.
[vɲi:ʒd'i: na paʒɪt]
Goes out on the arm.
Goes out on the arm.

Na křišťálových vozech,
[na křɪʃt'a:lɔvi:x vɔzɛx]
On the crystal wagons,
On crystal wagons,

zlatými kolečky;
[zlati:mɪ kɔlɛtʃkɪ]
Golden wheels;
With golden wheels;

tu zvoní, zvoní, zvoní
[tu zvɔni: zvɔni: zvɔni:]
Here it rings, it rings, it rings
Here it rings, rings rings,

ty lesní zvonečky.
[tɪ lɛsɲi: zvɔnɛtʃkɪ]
You forest bells.
Those forest bells.

IV.

Lesní zvonky.

J. V. Sládek.

Andantino.

Zd. Fibich, op. 45.

o zvon - ky, zvon - ky,

zvon - ky, ty mo - dré zvo - neč - ky! ty ve dne ne - za - zvo - ní

květ - ný - mi sr - děc - ky. Leč v no - ci, v no - ci,

v no - ci, když mě - síc - ný je svit, tu vil sva - teb - ní prů - vod

vy - jíz - dí na pa - žit. Na kři - štá - lo - vých vo - zech,

cantabile
rfz

zla - tý - mi ko - leč - ky, tu zvo - ní, zvo - ní, zvo - ní ty

rit. *a tempo*
p
rit. *p a tempo*

les - ní zvo - neč - ky, tu zvo - ní, zvo - ní

zvo - ní ty les - ní zvo - neč - ky.

mf
mf *p* *pp*
rit.

“Havířská” — “Mining Song”

Tri šansony pro červenou sedmu

Bohuslav Martinů (1890-1959)

František Gellner (1881-1914)

Though spending much of his time outside his native land, Martinů is considered one of the most influential Czech composers after Janáček in the 20th century.

Though his style was considered eclectic, there is a distinct voice that emerges from his symphonic works and chamber works that harken back to early music all the way to modernist tendencies. It is also clear that his text setting is greatly influenced by the work done by Janáček in the field of setting Czech as close to speech as possible. It is also impossible to ignore, especially from the set of songs “Havířská” is from, the influence of jazz in all his music and harmonic ideologies.

The most complicated of all the songs in the anthology in terms of diction “Havířská” is a master class in Czech lyric diction and declamation with its long form syntax and more complex clusters of consonants. There are many moments of rhythmic bending in this piece that can showcase an understanding of spoken Czech nuance while also showcasing captivating story telling. The piece has two distinct sections with a more “colla voce” feel and then the tune proper. These sections are always delineated by a key signature change and you as the teacher can help guide the student to making bolder, declamatory phrases in one and more lyrical phrases in the other. Martinů helps out the singer as well with this

venture by setting the more legato phrases in the lyrical section with text that lends itself to the fully spun legato lines all singers enjoy. In contrast, the more wordy, declamatory moments and rhythmic features are able to be explore more colloquially without the pressure of strict tempo, since story telling is the most important feature of this song.

IPA and TRANSLATION

Hluboko pod zemí jsem rval a trhal skalní stěnu.

[ɦlubɔkɔ pɔd zɛmi: 'sɛm rʋal ʔa trɦal skalɲi: st'ɛnu]

Deep under ground I am fighting and was tearing up the rock wall.

Deep underground I staked my life and tore the rocky coalface.

Zatím pan správce miloval mou hezkou mladou ženu.

[zati:m pan sprɑ:ftɕɛ miɭɔval mɔu hɛʃkɔu mladɔu ʒɛnu]

Meanwhile the administrator he loved my pretty young woman.

While up above my pretty young wife loved another in my place.

Můj synku, bílé čelo máš a hebounké máš vlásy.

[mu:ʲ sɪŋku bi:lɛ: t͡ɕɛɭɔ ma:ʃ ʔa hɛbɔuŋkɛ: ma:ʃ vla:skɪ]

My son, the white forehead you have and you have beautiful hair.

Your brow so white my little lad and your hair so silky fine.

Však dobře vím, že nejsi náš, že dar jsi panské lásky.

[fʃak dobřɛ vi:m ʒɛ nɛʲsɪ na:ʃ ʒɛ dar 'sɪ panskɛ: la:skɪ]

But I know well, that you are not ours, that a gift you are of noble love.

But I well know that you are not ours, a child of a higherclass.

Je, hošku, líto tebe mi v té naší jizbě chudé.

[jɛ hɔʃku li:tɔ tɛbɛ mi f_tɛ: naʃi: jɪzbjɛ xudɛ:]

Aye, dearest, sorry for you in that poor room of ours.

Ah, laddie, I feel sorry for you in that poor room.

Musíš jít se mnou pod zemi.
[musɪ:ʃ ji:t sɛ mnɔu pɔd zɛmɪ]
You have to go with me underground.
For you must be a miner too.

Tam zle se žíti bude.
[tam zlɛ sɛ ži:t'ɪ budɛ]
Bad there itself to live will be.
It will be bad to live there.

Tam z ocele dlaň zchromí se.
[tam s̩ ʔɔtsɛlɛ dlaɲ sxrɔmi: sɛ]
There of steel palms becomes lame.
There hands of steel will come useless.

Kam ty s tvou ručkou malou?
[kam tɪ s̩ tvɔu ruʧkɔu malɔu]
Where you with yours by hands small?
Where are you with your little hands?

Těžko ti bude rváti se se vzpurnou,
[t'ɛʃkɔ t'ɪ budɛ rva:tɪ sɛ sɛ fspurnɔu]
Hard for you will be to fight them rebellious,
It will be hard for you to fight them back,

tvrdou skalou.
[tvrɔu skalɔu]
Hard rock.
That hard rock.

HAVÍŘSKÁ

THE MINER'S SONG

BOHUSLAV MARTINŮ

Text: František Gellner

Poco andante

Canto

Hlu - bo - ko pod zemí jsem rval a tr - hal skal - ní stě - nu.
 Deep underground I staked my life and tore the roc - ky coalface.

Piano

p

5

Hlu - bo - ko pod ze - mí jsem rval a tr - hal skal - ní stě - nu. Za - tím pan správ - ce
 Deep underground I staked my life and tore the roc - ky coalface. While up a - bove my

10

mi - lo - val mou hez - kou mla - dou že - nu.
 hot young wife loved a young squire in my place.

15

Můj syn - ku, bí - lé če - lo máš a he - bou - né máš
Your brow so white my lit - tle lad and your hair so sil -

dillo

vlás - ky. Však do - bře vím, že nej - si náš, že dar jsi pan - ské
- ky fine. Show the blue blood your fa - ther had, you're ne - ver a son

8

20

lá - sky. Je, hoš - ku, lí - to te - be mi v té na - ší jiz - bě chu - dé.
of mine. Ah, lad - die, my heart bleeds for you in our hum - ble lit - tle room.

3

těžce [pesante]

25

Je, hoš - ku, lí - to te - be mi v té na - ší jiz - bě chu - dé. Mu - síš jít se mnou
Ah, lad - die, my heart bleeds for you in our hum - ble lit - le room. For you must be a

3

pesante

pod ze - mi. Tam zle se ží - ti bu - de.
 mi - ner - too, though the mine leads to your doom.

Tam z o - ce - le dlaň zchro - mí
 There hands of steel will break and

se. Kam ty s tvou ruč - kou ma - lou? Těž - ko ti bu - de rvá - ti
 twist as coal from the rock they claw. So how will you with small white

se se vzpurnou, tvr - dou ska - lou.
 fist fight life's hard bat - tle so raw?

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APPENDIX A
CZECH VOWEL IPA CHART

Vowel (written)	Vowel (IPA)	Example
í, ý,	[i:]	<i>mýlím</i> [mi:li:m]
i, y	[ɪ]	<i>myslit</i> [mɪslɪt]
e, é	[ɛ]	<i>veselé</i> [vɛsɛlɛ:]
a, á	[a]	<i>Janáček</i> [jana:tʃɛk]
o, ó	[ɔ]	<i>sólo</i> [sɔ:lɔ]
u, ú, ů	[u]	<i>budu</i> [budu]
r	[r]	<i>první</i> [pɾvɲi:]
l	[l]	<i>mlčí</i> [mlʃi:]
j bě, fě, pě, vě	[j] or [ʲ]	<i>jedete</i> [jɛdɛtɛ] <i>jdou</i> [ʲdɔu] <i>obědvat</i> [ʔɔbjɛdvat]

APPENDIX B
CZECH CONSONANT IPA CHART

Consonant (written)	Consonant (IPA)	Example
b, p*	[b]	<i>Bába</i> [ba:ba]
p, b*	[p]	<i>pole</i> [pɔlɛ]
m	[m]	<i>tam</i> [tam]
t, d*	[t]	<i>Tklivý</i> [tklɪvi:]
d, t*	[d]	<i>Den</i> [dɛn]
n	[n]	<i>Sonáta</i> [sɔna:ta]
f, v*	[f]	<i>Doufám</i> [dɔufa:m]
v, f*	[v]	<i>Václav</i> [va:klaɸ]
k, g	[k]	<i>Krk</i> [kr̩k]
g, k*	[g]	<i>Kdo</i> [gdɔ]
nk, ng	[ŋ]	<i>Maminka</i> [mamɪŋka]
ch, h	[x] or [ɣ]	<i>Shoda</i> [sxɔda]
h	[ɦ]	<i>Hlas</i> [ɦlas]
s, z*	[s]	<i>Svět</i> [svjɛt]
z, s*	[z]	<i>Z hlasu</i> [z ɦlasu]
š, ž*	[ʃ]	<i>Šátek</i> [ʃa:tɛk]
ž, š*	[ʒ]	<i>Žalm</i> [ʒalm]
c	[t͡s]	<i>Co</i> [t͡sɔ]
č	[t͡ʃ]	<i>Včera</i> [f t͡ʃɛra]
dž, č*	[d͡ʒ]	<i>Džbán</i> [d͡ʒba:n]
l	[l]	<i>Láska</i> [la:ska]
r	[r]	<i>Strach</i> [strax]
ř	[ř] or [Ř]	<i>Řeka</i> [řɛka] <i>Stříbrný</i> [stŘi:brni:]
t', tě, ti, tí	[t']	<i>Pust'te</i> [pust'tɛ]
d', dě, di, dí	[d']	<i>Děti</i> [d'ɛt'ɪ]
ň, ně, ni, ní, mě	[ɲ]	<i>Píseň</i> [pi:sɛɲ]

* - denotes consonant assimilation case