



# VACCAI

## METODO PRATICO DI CANTO ITALIANO PER CAMERA

(A PRACTICAL METHOD FOR VOICE)

~ HIGH VOICE ~

REVISION 1.0  
06 APRIL 2012

## DEDICATION

For EJJ, with my love; and DrJ, for all your time and patience.

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### **Hints on Italian Pronunciation**

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## PREFACE

ANYONE who wishes to sing really well should begin by learning how to sing in Italian, not only because the Italian school of vocalization is acknowledged to be superior to all others, but also on account of the language itself, where the pure and sonorous tone of its many vowel sounds will assist the singer in acquiring a fine voice-production and a clear and distinct enunciation in any language he may have to sing, no matter what may be his-nationality.

Experience has shown us that not only in France and .England, but also in Germany, and even in Italy, many who are studying as amateurs rebel at the thought of the weary time their professors require them to devote to "Solfeggio." Here they first urge that very trivial plea that, as they have no .ambition beyond just singing to please a few friends in the restricted area of their own drawing-rooms, they need not dwell upon all those subtleties of the vocal art which they are ready enough to admit are indispensable for those desirous of commanding a larger and more critical audience from the public stage of the opera or the concert-room. It is to show the absurdity of such an argument, and to win over these faint-hearted ones to the true cause by more gentle means, and as it were, in spite of themselves, that I present this "Method" of mine to the public. They will find it new in design, very practical, very brief yet very effective--and, as physicians say, "very pleasant to take." The pupil will attain the same goal, and may even beat the record, but he will find the course far less lengthy and laborious, with spaces of contrasted sun and shade to beguile the tedium of the race.

As at first all must find a fresh difficulty in having, as they sing, to pronounce words in a language which is not habitual to them--a difficulty which is not altogether obviated by any amount of study in Solfeggio and Vocalizing exercises on the same model. I have tried to make matters easier by this plan of mine, where I adopt, even on the simple notes of the diatonic scale, words selected from the fine poetry of Metastasio instead of just the mere names of notes or syllables conveying neither meaning nor interest. By these means I trust I have rendered the pupil's task so far less wearisome and thankless that he may even find pleasure in contracting the habit of clear articulation as he sings and, without experiencing any aversion, be led to the study of an indispensable form of exercise. I am of the opinion that not merely amateurs, but also those who think of entering the profession, will find my "Method" useful, for in each individual exercise I have sought to make the music illustrative of a different style of composition and of a distinct emotion, so that the pupil will learn more readily how to interpret later on the spirit of the various composers.

The vocal part of the exercises has been kept within such a restricted compass, not for the greater ease of the greater number of voices, but because of the conviction that at the very beginning it is more advantageous not to strain the vocal organs, and to keep to the medium register exclusively. This is amply sufficient to demonstrate the requisite rules, and, besides, should it be thought expedient, it is always easy to transpose the lesson into a key higher or lower, as the individual capability of the singer may necessitate.

*Nicola Vaccai*

## ABOUT NICOLA VACCAI

VACCAI was born on March the 15th, 1790, at Tolentino, near Ancona, Italy, whence the family soon removed to Pesaro, where they remained about twelve years, and where Niccolò received his first instruction in music. He was then brought to Rome for the purpose of studying law, to which he remained more or less faithful during some five years; but then, renouncing this profession as distasteful, he devoted himself entirely to music, taking lessons in counterpoint under Jannaconi, and later { 1812) studying the art of opera composition under the guidance of Paisiello, at Naples. While in Naples he wrote two cantatas and other church-music; in 1814 his first opera, *I solitari di Scozia*, was brought out at the *Teatro nuovo* in that city. Shortly after, he repaired to Venice, where he stayed seven years, writing an opera in each, and also several ballets; but none of these ventures succeeded in winning for their author even the evanescent vogue of an Italian opera-composer; he consequently gave over dramatic composition in 1820 and turned his attention to instruction in singing, a vocation in which he was eminently successful in Venice, Trieste and Vienna.

Again devoting his energies to composition, he wrote operas for several leading Italian theatres, yet still without success; but few of his dramatic works became known abroad, among them being *La Pastorella*, *Timur Chan*, *Pietro il Gran*, and *Giulietta e Romeo*. The last-named opera is considered his best, and its third act, especially, was so much liked that it has frequently been substituted for the same act of Bellini's opera of like name, not only in Italian theatres, but even in Paris and London. To the former city Vaccai journeyed in 1829, visiting London a few years later, and in both attained to great and deserved popularity as a singing-teacher. Again returning to Italy, he recommenced writing operas, one of this period being *Giovanna Grey*, written for Malibran, in honor of whom he composed, after her decease, in co-operation with Donizetti. Mercadante and others, a funeral cantata. Most of these operas also met with hardly more than a bare *succès d'estime*. In 1838, however, he was appointed to succeed Basili as head-master and instructor of composition at the Milan Conservatory, which position he held until 1841 when he retired to Pesaro. Here his last opera, *Virginia*, was written for the *Teatro Argentino* at Rome. He died at Pesaro August 5, 1848.

Besides sixteen operas, he composed a number of cantatas, church-music of various descriptions, arias, duets and romances. Although unable to secure a niche among Italy's favorite dramatic composers, Vaccai's lasting renown as a singing-master shows that he was possessed of solid, if not brilliant, artistic attainments. His famous "*Metodo pratico di canto italiano per camera*" [London, 1832] is still a standard work in great request, and his "*Dodici ariette per camera per l'insegnamento del belcanto italiano*" are scarcely less popular.

The general plan of the "Practical Method" is to render study easy and attractive, without omitting essentials. No exercise exceeds the limit of an octave and a fourth (c'-f'), transposable to suit any voice). There are fifteen "Lessons," which are not bare solfeggio on single vowels or syllables, but melodious exercises-for scale-practice, for skips of thirds, fourths, etc., up to octaves; on semitones, runs, syncopations, and all graces usually met with-written to smooth Italian verses.

The extraordinary and undiminished popularity of this method is attested by the numerous editions through which it has run; yet it is not merely the method for dilettanti, but can be used profitably in conjunction with any other system of voice-

cultivation, being admirably calculated for strengthening and equalizing the medium register, for giving confidence in taking difficult intervals, and for enforcing habits of precise and distinct articulation and phrasing.

## ABOUT THIS EDITION

This edition is borne from a clause within the last paragraph of Senor Vaccai's introduction. He writes, "it is always easy to transpose the lesson into a key higher or lower". With the availability of the interweb and music notation software, that process has become ever easier. However, there is not, as far as I am aware, a freely available electronic edition of the "Practical Method". Hopefully, this edition will go some way towards filling that niche.

This edition is published in a variety of formats:

- PDF
- MusicXML of the individual lessons
- Audio files

All of these can be found at their primary Internet location

<http://vaccai.info/index.html>

My idea is to make Senor Vaccai's pedagogical work available to all who would like to use it. Further, with the use of freely available software<sup>1</sup>, one should be able to produce versions of the lessons in whatever key is appropriate, as per Senor Vaccai's comments.

This edition has been derived from a number of free editions to be found on the Internet. I have chosen what I regard as the easiest to digest pedagogical material and have created a "clean" edition. As part of this edition, I have included a translation of the poetry to give you, the singer, a rough idea of what you are singing about.

In addition, I have, where warranted, included some introductory bars to the exercises. The purpose of these is to allow the singer to prepare themselves for their entry, rather than be late. Never a good idea! Typically, I have taken the two to four bars from the beginning of the piece and inserted them at the head. It seems to work, though I would be interested if anyone has any better ideas on how to do this.

I have also included, with permission, Joanne Bogart's excellent "Italian for Singers Primer". As she mentions, it is not comprehensive, but it is a fine place to start if you are not an Italian. That part of this document is copyright to Joanne Bogart.

If you have any comments, find any errors, or wish to provide feedback, please send it to me (Mark Probert) at [feedback@vaccai.info](mailto:feedback@vaccai.info).

Many thanks! And good luck!

Sydney, NSW  
Easter 2012

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<sup>1</sup> *Musescore* (<http://musescore.org>) for example

# HINTS ON ITALIAN PRONUNCIATION

[A *Primer for Singers*, with courtesy and permission of Joanne Bogart<sup>2</sup>]

The goal of this little guide is to help those with little or no knowledge of Italian pronunciation avoid some of the errors most commonly made by American English speakers. If you've sung much Italian, you probably know most or all of what's in here.

Italian spelling is largely phonetic; that is, with only a few exceptions a single letter or cluster of letters represents the same sound, and each sound occurring in the language has only a single written representation. Even so, a short, informal guide like this one can't cover the subject in any depth, and no written material can substitute for repeatedly and attentively listening to good spoken and sung Italian.

## Vowels:

There are only seven Italian vowel sounds (one each for a, i and u; two each for e and o) compared to fifteen or so in English. The most striking differences between Italian and English vowels are:

- Italian vowels are *pure*. A sound written with a single letter has a single, unchanged value, whereas in English the sound often changes from one pure sound to another. For example, the **o** in **go** changes from the pure **o**-sound of Italian to the sound made by **oo** in the English word **boot**.
- Unaccented English vowels tend to change value towards a more neutral sound; Italian vowels don't. Compare the two a's in **amass**. No Italian vowel ever makes a sound (schwa) like the first a.

## One-sound vowels a, i, u

Italian **a** is very open. For many American English speakers, it is similar to the short **o** in **hot** or to the first **a** in **papa**. It should never sound like **uh** or **aw**.

**i** and **u** are easier because they make sounds which regularly occur in just about everyone's English. Italian **i** makes a **long e** sound, as in the word **steep**. Italian **u** makes the sound of **oo** in **boot**.

## Two-sound vowels e, o

Each has a so-called "open" and "closed" sound. Although there are some rules about which sound to use, there is plenty they don't cover. There is often no way to know which sound to use in a particular word if you haven't heard it spoken correctly. It's much too complicated a subject to embark on here, but there is one simple rule for the spoken language: Italian **unstressed e** and **o** are always closed. It's not always the case for sung Italian, however.

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<sup>2</sup> <http://www.stanford.edu/~jrb/reference/italian.html>

**Open e** makes a sound similar to English short e, as in **bet**; the Italian sound is maybe a bit more open (mouth taller). **Long e** makes a sound like the **a** in **chaotic**. It's not the same as the much more common (in English) vowel sound in **way** since this slides from the sound we're looking for into **ee**.

**Open o** is like the vowel in **awe** if you say it without any hint of diphthong. **Closed o**, like closed e, rarely occurs in English without sliding into something else. It's the first vowel sound in **go**, before it turns into **oo**.

### Diphthongs

Diphthongs (always written with two vowels) are frequent in Italian. Sometimes **i** is pronounced like **y** in **yard** (e.g. in the word *pietà*) rather than having its normal value, and similarly **u** may make a sound like English **w** (*guarda*). The rules for when this happens are too complicated to go into here. Other than these cases, each vowel in a diphthong has its usual sound, though in a stressed syllable one is longer than the other (no easy rule to determine which should be the long one), and the two sounds are distinct, with no slide from one into the other.

### Consonants:

This section mentions all consonants which have more than one sound and some additional consonants whose Italian sound is enough unlike English that an English pronunciation will stand out unpleasantly in an Italian word.

#### Double consonants

Double consonants in Italian should take noticeably longer to say than the corresponding single consonants. Usually (unless the setting of text to music makes it impossible) the same is true in sung Italian. It's obvious how to do this for a consonant like **s** or **n** but even stopped consonants, like the **double tt** in *tutto* can, and should, be made longer. Just hold the position of your mouth when the consonant is formed (in the case of **t** this would be with your tongue up against your teeth) for a bit, then release.

#### Hard and soft: interactions among c, g, sc, h, and i

As in English, **c** and **g** may be hard or soft. Each is hard when followed by a (different) consonant or by one of the vowels **a**, **o** or **u** and is soft when followed by **e** or **i**. The hard sounds are similar to English: **g** as in **good**, **c** as in **car**. **Soft g** is also similar to English, like the **g** in **general**. However Italian **soft c** is like English **ch** in **chess**. But there are some additional wrinkles:

- **h** following a **g** or **c** makes it hard
- an **i** usually gets "used up" in making a consonant soft and has no sound of its own
- The soft sound made by **sc** is like the sound **sh** makes in **ship**

Here are examples of practically everything that can happen to a **c**. **g** is similar.

Italian letters	sound	example
c followed by o, a or u	<b>hard c</b>	<i>così</i>
c followed by consonants other than c	<b>hard c</b>	<i>clemenza</i>
c followed by i or e	<b>soft c</b>	<i>città</i>
c followed by h	<b>hard c</b>	<i>Pinocchio</i>
c followed by i and additional vowel	<b>soft c, silent i</b>	<i>pagliaccio</i>

## r

Italian **r** is either trilled or flipped, which is just a very short version of a trill. **Double r** is generally trilled, if the musical setting allows for it. Exactly when a single **r** should be trilled (and for how long) and when flipped is beyond the scope of this guide, but a good rule of thumb for single **r** is flip if between two vowels (e.g. in "*fiori*"), trill in other positions (initial, preceding another consonant, following another consonant, or at the end of the word), e.g. in "*ritorna*", "*nostro*" and "*cor*". An **American r**-sound is never appropriate; better to just leave the sound out altogether.

## t and d

t and d are less harsh than their English equivalents. The **t** is not aspirated; that is, you shouldn't be able to feel a strong puff of air in front of your mouth when you say it, as you can with the English version. The difference seems subtle to many English speakers, but not to Italians. To get a more Italian sound for both letters, your tongue should just touch the back of your teeth, not your gums, and it should be somewhat relaxed, not tense and pointed, at the front.

## s and z

s and z each can make two sounds: one voiced and the other unvoiced.

Italian Sound	English example
Unvoiced s	mouse
Voiced s	dozen
Unvoiced z	pizza
Voiced z	like English <b>ds</b> in pads

There is no way to tell just from the spelling of a word containing **z** whether the z is voiced or not. **s** is generally voiced if it (single, not double) occurs between two vowels, or if it precedes a voiced consonant (as in the word *sdegno*). The main thing to start with is to just be aware



that there are two possible sounds for these letters and listen carefully to an accurate pronunciation of new words containing them.

### **gn and gl**

The Italian sounds represented by these spellings don't exist in English. Italian **gn** makes a sound approximately like the **ny** in the English word *canyon*, but not exactly. To come closer to the Italian sound, the tip of your tongue should touch the back of your bottom teeth.

Similarly, Italian **gl** makes a sound sort of like the sounds in the middle of the word "*million*", but not quite the same. To come closer to the correct Italian sound, the tip of the tongue should touch the back of the bottom teeth.

Both of these sounds are pronounced as if doubled.

### **References**

There are plenty of books on Italian diction for singers but inevitably the author will not pronounce English exactly as you do -- no one does -- so examples can be misleading. David Adams, who wrote *A Handbook of Diction for Singers* (Oxford University Press, 1999) must have a pronunciation similar to mine because the examples were always consistent with what I've heard in good spoken Italian. Also he does a good job of explaining how to produce sounds which are uncommon or absent in English.

## VERSE TRANSLATIONS

These translations are taken from a German-English-French edition of Senor Vaccai's work to be found on IMSLP<sup>3</sup>

### **Lesson 01 – The Diatonic Scale**

*Manca sollecita più dell'usato,  
ancorchè s'agiti con lieve fiato,  
face che palpita presso al morir,  
face che palpita presso al morir.*

The spark which the gentle wind  
fanned into a flame, moving to  
the slightest breath of air, is  
extinguished by the gale.

### **Lesson 02 – Intervals of the Third**

*Semplicetta tortorella, che non  
vede il suo periglio, per fuggir  
dalcrudo artiglio vola ingrembo  
al cacciator, per fuggir dal crudo  
artiglio, per fuggir dal crudo  
artiglio vola in grembo al  
cacciator, vola in grembo al  
cacciator.*

Hapless, frightened dove, beware  
lest those lightning wings which  
bore thee safe beyond the  
falcon's talons, bear thee towards  
the hunter's snare!

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<sup>3</sup> IMSLP38826-PMLP85474

### Lesson 03 – Intervals of the Forth

*Lascia il lido, e il mare infido a  
solcar torna il nocchiero, e pur  
sa che menzognero altre volte  
l'ingannò, altre volte l'ingnanò,  
altre volte l'in gannò, altre volte  
l'ingannò.*

Dauntless the hardy sailor leaves  
the shore and trusts his bark to  
the sea, whose treacherous waves  
so often have deceived him, and  
brought him face to face with  
Death..

### Lesson 04 – Intervals of the Fifth

*Avvezzo a vivere senza conforto  
in mezzo al porto pavento il mar.*

Though riding at anchor, safe in  
the harbor, dread thoughts of the  
ocean my heart still doth harbor.

### Lesson 05 – Intervals of the Sixth

*Bella prova è d'alma forte l'esser  
placida e serena nel soffrir  
l'inguista pena d'una colpa che  
non ha.*

A truly noble mind will brook  
malignant slander, yea e'en  
forgive the slanderer.

### Lesson 06 – Intervals of the Seventh

*Fra l'ombre un lampo solo basta  
al nocchier sagace che già  
ritrova il polo, che riconosce il  
mar.*

In tempest's night, one  
lightening-flash will show the  
cautious helmsman the rocks  
ahead that threatened ship and  
crew with harrowing death..

### Lesson 07 – Intervals of the Octave

*Quell' onda che ruina, balza, si  
frange e mormora, ma limpida si  
fa, balza, balza, balza, balza, ma  
limpida si fa.*

The wave, which erst did tower  
and surge and roar, will soon roll  
calm and limpid towards the  
shore..

### Lesson 08 – Semitones

*Delira dubbiosa, incerta,  
vaneggia ogni alma che on-  
deggia fra i moti delcor.*

We weep for joy, we sigh with  
longing, we trust, we doubt and  
smile beneath tears, when the  
soul is affected by the emotions  
of the heart.

### Lesson 09 – Syncopation

*Nel contrasto amor s'accende,  
con chi cede o chi s'arrende mai  
sì barbaro non è, mai, mai, mai,  
non è, con chi cede o chi  
s'arrende, no, mai sì barbaro non  
è, no, mai sì barbaro non è.*

None can withstand the power of  
love, yet love will yield to the  
mute pleading of the tearful eye  
and longing heart..

### Lesson 10 – Introduction to Runs

*Come il candore d'intatta neve è  
d'un bel core la fedeltà. Un'  
orma sola che in se riceve tutta  
ne invola la sua beltà, tutta ne in  
vola la sua beltà.*

The purity of a faithful heart is  
chaste as the icicle curded by the  
frost from driven snow: 'twill  
bear no blemish.

### Lesson 11 – Appoggiatura

*Senza l'amabile Dio di Citera i di  
non torna-no di primavera, non  
spira un zeffiro, non spunta un  
fior. L'erbe sul margine del fonte  
amico, le piante vedove sul colle  
a-prico per lui rivestono l'antico  
o nor, per lui rivestono l'antice o-  
nor, per lui rivestono l'antico  
onor.*

But for the gentle God of  
Cythera, Spring would never  
return to earth, with her garlands  
of flowers, with sunshine and  
mirth, but at his bidding and to  
his glory, blossoms return.  
Winter hoary flees, and fair roses  
of Spring deck the earth.

### Lesson 12 – Acciacatura

*Benchè di senso privo fin  
l'arboscello è grato a quell'  
amico rivo da cui riceve umor;  
per lui di fronde ornato bella  
mercè gli rende dal sol quando  
difende il suo benefattor, dal sol  
quando difende il suo benefattor.*

Although deprived of speech, the  
tree is grateful to the kind brook  
for watering its roots. In return,  
when Summer's glowing sun  
would dry up the woodland  
brook, the tree spreads its leafy  
branches over its murmuring  
benefactor.

### Lesson 13 – Introduction to Mordents

*La javeragioce, per farsi palese,  
d'un labbro loquace bisogno non  
ha.*

Silence is the perfect harvest of  
joy, I were but little happy, an I  
could say how much.  
(Shakespeare)

#### Lesson 14 – Mordents in Different Styles

*L'augelletto in lacci stretto  
perchè mai cantar s'ascolta?  
Perchè spera un' altra volta  
ditornara in libertà.*

The imprisoned songster sings  
sweetly, hoping still to escape his  
narrow cage; sadly, longing for  
liberty, in vain.

#### Lesson 15 – Introduction to the Turn

*Quando accende un nobile petto è  
innocente è puro affetto, de  
bolezza amor non è.*

Love is as pure as yonder stars'  
bright fire, Love is the Heaven  
to which our souls aspire; love  
ne'er was kindled from passions'  
wild desire.

#### Lesson 16 – The Turn

*Più non si trovano tra mille  
amanti sol due bell' ani-me che  
sian costanti, e tut-ti parlano di  
fedeltà.*

Among one thousand lovers not  
two will be found to be constant;  
and yet they all talk of eternal  
love and devotion.

#### Lesson 17 – Introduction to the Trill

*Se povero il ruscello mormora  
lento e basso, un ramoscello, un  
sasso quasi arrestar lo fa.*

When a little brooklet creeps  
slowly along, a twig or a pebble  
will almost stop its course.

#### Lesson 18 – Runs

*Siam navi all' onde argenti  
lasciate in abbandono, impetuosi  
venti i nostri affetti sono, ogni  
diletto è scoglio, tutta la vita è un  
mar.*

We are ships abandoned to the  
cold waves; our passions are  
violent winds; every pleasure is  
a sunken reef; our life a storm-  
wracked sea.

#### Lesson 19 – Portamento (Example 1)

*Vorrei spiegar l'affanno,  
nascenderlo vorrei, e mentre i  
dubbi miei così crescendo vano,  
tutto spiegar non oso, tutto non  
so tacer, tutto spiegar, tutto non  
so, non so tacer. Sollecito,  
dubbioso penso, rammento e  
vedo, e agli occhi miei non credo  
non credo al mio pensier.*

My sorrow I long to reveal,  
and yet I would fain conceal  
my doubts and fears,  
mine anguish, my tears  
that flow from my heart  
in despair:  
and yet I do not dare  
to tell what none else can feel.

## Lesson 20 – Portamento (Example 2)

*O placido il mare lusinghi la  
sponda, o porti con l'onda  
terrore e spavento, è colpa del  
vento, sua colpa non è.*

Whether calm be the sea, the  
shore soft caressing; Or roaring  
in tempest, the sailor distressing,  
Oh blame not the waves tho' like  
mountains they tower, 'Tis the  
winds that have raised the billows  
that roar.

## Lesson 21 – Recitative

*La patria è un tutto di cui siam  
parti al cittadino è fallo consi-  
derar se stesso separato da lei:  
l'utile o il danno ch'ei conoscer  
dee solo è ciò che giova o nuoce  
alla sua patria a cui di tutto è  
debitor. Quando i sudori e il  
sangue sparge per lei, nulla del  
proprio ei dona, rende sol ciò  
che n'ebbe. Essa il produsse,  
l'educò, lo nudri: con le sue  
leggi dagl' insulti domestici il  
difende, dagli esterni con l'armi.  
Ella gli presta nome, grado ed  
onor, ne premia il merto, ne  
vendica le offese, e madre  
amante a fabbricar s'affanna la  
sua felicità, per quanto lice al  
destin de' mortali esser felice.*

The land of our birth is our home  
and forms one whole of which we  
are part and, as its citizens, it  
would be wrong of us to consider  
ourselves independent of, or  
separated from, our native land.  
Thus we must learn to look upon,  
and accept that as beneficial or  
detrimental to us which is  
serviceable or harmful to the  
land, to which we owe all. If we  
shed our blood or give our life in  
its cause, we are but returning  
that which we received from it on  
trust: for it gave us birth, brought  
us up and fed and clothed us. Its  
laws protect us against offence or  
harm from our neighbor, its army  
against foreign foes. From our  
country we borrow our name, our  
rank in life, it protects our honor,  
rewards our actions, punishes our  
wrong doings, and, like a loving  
parent, is ever working and  
anxious for the welfare of its  
children; our happiness is its  
own!

## Lesson 22 – Recapitulation

*Alla stagion de' fiori e de' novelli  
amori è grato il molle fiato d'un  
zeffiro legger. O gema, fra le  
fronde, o lento increspi l'onde:  
zeffiro in ogni lato compagno è  
del piacer.*

When Spring unlocks the  
flowers, mild zephyrs fan the  
dale, when kid in rosy bowers  
soft pleads the nightingale; when  
balmy showers descending  
refresh the sunlit grove, each  
heart in Joy ne'er ending throbs to  
the voice of Love.

## LESSON PLAN

Senor Vaccai has, to my mind, structured his method around a rather unusual concept of a “lesson”. There are fifteen of them listed in his work however, it is not at all clear to me quite what constitutes a lesson. Being confused, and wanting to simplify matters some, I have taken the liberty of placing each exercise separately.

The concordance with Senor Vaccai’s original lessons are shown below.

Vaccai Lesson	Exercises
One	01 – The Diatonic Scale 02 – Intervals of the Third
Two	03 – Intervals of the Fourth 04 – Intervals of the Fifth
Three	05 – Intervals of the Sixth
Four	06 – Intervals of the Seventh 07 – Intervals of the Octave
Five	08 – Semitones
Six	09 – Syncopation
Seven	10 – Introduction to Runs
Eight	11 – Appoggiatura 12 – Acciaccatura
Nine	13 – Introduction to the Mordent 14 – Mordents in Different Styles
Ten	15 – Introduction to the Turn 16 – The Turn
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Fourteen	21 – Recitative
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## 01 - The Diatonic Scale.

In this this Lesson, Signor Vaccai has not grouped the letters of the Italian syllables according to the correct rules of spelling, but in such a fashion that the pupil may perceive, at the very first glance, how his voice should dwell on the vowels, exclusively, to the extreme value of the note or notes they influence, and how with a swift and immediate articulation of the consonants he should attack the following syllable. This will greatly facilitate him in acquiring what the Italians call the Canto legato (Chant lié) though, of course, we need hardly say that here the teacher's example and oral explanation is better than all written precept.

Voice

**Adagio.**

Ma - nca so - lle - ci - ta più de-ll'u - sa - to,

Piano

*p*



7

Voice

a - nco-rchè s'a - gi - ti co - n lie-ve fia - to, fa - ce che pa - lpi - ta

Piano



13

Voice

pre - sso a-l mo - rir, fa - ce che pa - lpi - ta pre - sso a-l mo - rir.

Piano

*f* *p*



## 02 - Intervals of the Third

Voice

*p*

Sem - pli - cet - ta tor - to -

**Andantino**

Piano



6

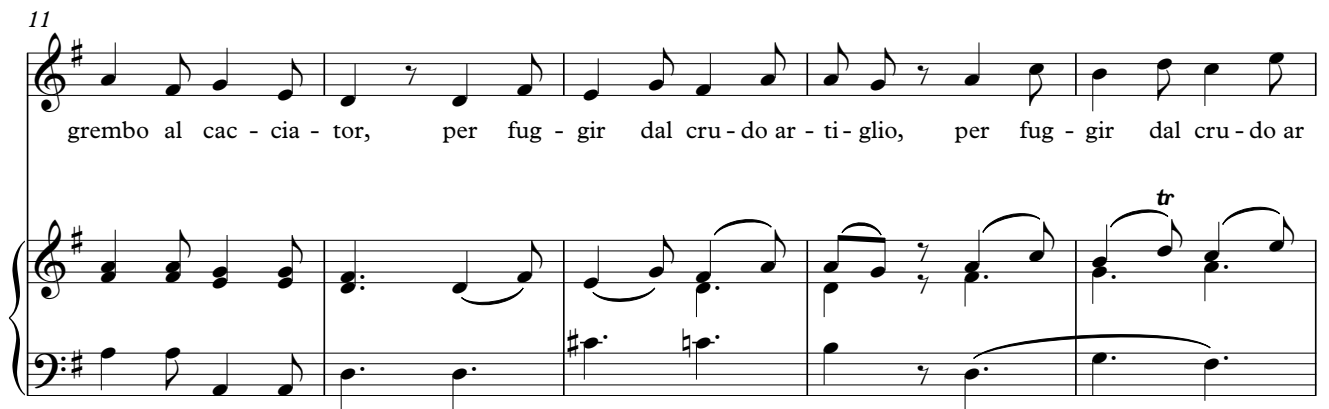
rel - la che non ve - de il suo pr - ri-glio per fug - gir dal cru-do ar - ti - glio vo - la in



11

grembo al cac - cia - tor, per fug - gir dal cru-do ar - ti - glio, per fug - gir dal cru-do ar

*tr*



16

ti - glio vo - la in grembo al cac - cia - tor, vol - la in grembo al cac - cia - tor.





### 03 - Intervals of the Fourth.

Voice

**Adagio.**

$\text{♩} = 85$

**Piano**

*p*

La - scia il li - do, e il ma - re in fi - do a sol -

4

car tor - na il noc - chie ro, e pur sa che men - zo - gne - ro al - tre

8

vol - te l'in - gan - nò, al - tre vol - te l'in - gna - nò, al - tre

12

vol - te l'in - gan - nò, al - tre vol - te l'in - gan - nò.

## 04 - Intervals of the Fifth.

Voice

**Andante.**

Piano

*p*

3

6

10

14

Av - - veggio a

vi - ve-re sen - za con - for - to

in mezzo - al por - to pa - ven - to il mar.

Av - veggio - a vi - ve-re sen - za con - for - to

In mezzo al por - to pa - ven - to il mar.

## 05 - Intervals of the Sixth.

Voice

**Andantino.**

Piano

*mf* *p*

Bel - la prova è d'al - ma for - te l'es - ser pla - cida e se -

6

re - na nel sof - frir l'in - gui - sta pe - na d'u - na col - pa che non

10

ha. Bel - la prova è d'al - ma for - te l'es - ser pla - cida e se -

14

re - na nel sof - frir l'in - giu - sta pe - na d'u - na col - pa che non ha.

## 06 - Intervals of the Seventh.

Voice

**Adagio.**

Fra l'om - bre un lam - po

Piano

*p*

3

so - - lo ba - sta al noc-chier sa -

5

ga - - ce che già ri-tro - va il

7

po - lo, che ri - co - no - sce il mar.

## 07 - Intervals of the Eighth, or Octave.

Voice

**Andante.**

Quell' on - da che ru -

Piano

3

i - na, bal - za, si fran - ge e mor - mo - ra,

6

ma lim - pi - da si fa, bal - za,

8

bal - za, bal - za, bal - za, ma lim - pi - da si fa.

## 08 - Half- tones, or Semitones.

Voice

**Andantino.**

$\text{♩} = 140$

Piano

*p*

De - li - ra dub -

3

bio - sa, in - cer - ta, va - neg - gia o -

6

gni al - ma che on - deg - gia fra i

8

mo - ti del - cor; de - li - ra dub -

11

bio - sa, in - cer - ta, va - neg - gia o -

14

gni al - ma che on - deg - gia fra i mo - ti del -

17

cor, fra i mo - ti del cor.

## 09 - Synchopated Mode

Voice

**Andante.**

Nel\_ con - tra - sto a- mor\_ s'ac - cen - de,

Piano

*p*

7

con\_ chi\_ ce - de o chi\_ s'ar - ren - de mai sì\_ bar - ba-

*simile*

13

- ro non è, mai, \_ mai, \_ mai, \_ non è,

*p*

19

con\_ chi ce - de o chi\_ s'ar - ren - de, no, ma - i si bar - ba-

25

ro\_ non è, \_ no, ma - i si bar - ba - ro\_ non è.



## 10 - Introduction to Roulades (Runs)

At first, the pupil should take the time of this exercise quite slowly. After study, he may work up to a sharp Allegro, progressively, as his capacity allows him. Scales should be sung with extreme smoothness, even and flowingly; but with each note clear and distinct. All jerking and slurring are equally to be avoided.

Voice

**Andante.**

Piano

*p*

Co - me il can - do - re

7

d'in - tat-ta ne - ve è d'un bel co - re la - fe-del - tà.

13

Un' or-ma so - la che in se ri - ce - ve tut - ta ne in - vo - la

19

la sua bel - tà, tut - ta ne in vo - la la sua bel - tà.

The musical score is written for Voice and Piano. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Andante.' The piano part features a steady accompaniment of chords, with a dynamic marking of 'p' (piano). The voice part consists of four lines of music, each with Italian lyrics underneath. The first line starts with a rest for four measures, followed by a run of eighth notes. The second line begins at measure 7. The third line begins at measure 13. The fourth line begins at measure 19 and ends with a double bar line. The lyrics are: 'Co - me il can - do - re', 'd'in - tat-ta ne - ve è d'un bel co - re la - fe-del - tà.', 'Un' or-ma so - la che in se ri - ce - ve tut - ta ne in - vo - la', and 'la sua bel - tà, tut - ta ne in vo - la la sua bel - tà.'

## 11 - The Appoggiatura

The Appoggiatura (or leaning note) is the most expressive of all the musical adornments. The effect is gained by borrowing the full value indicated from the note that follows. On some occasions, the singer may slightly lengthen the time; but never, in any case, abbreviate it.

Voice

**Andante.**

Piano

*p*

5

8

12

Sen - za l'a -  
ma - bi - le Dio di Ci - te - ra  
i di non tor - na - no di pri - ma - ve - ra, non  
spi-ra un zef-fi-ro, non spun-ta un fior. L'er - be sul

17

mar - gi-ne del fon - te a - mi - co, le pian - te ve - do-ve

22

sul col - le a - pri - co per lui ri - ve - sto-no l'an - ti - co o

27

nor, per lu - i ri - ve-sto-no l'an - ti - ce o -

31

nor, per lu - i ri - ve-sto-no l'an - ti - co o - nor.

## 12 - The Acciaccatura.

The Acciaccatura (or grace note) differs from the Appoggiatura in borrowing nothing from the value of the note that follows, though it may slightly intensify its accent. It should be sung with extreme lightness and ease, swiftly, and with the least appreciable time stolen from whatever precedes it.

Voice

**Andantino.**

Ben - ché di sen - so pri - vo fin

Piano

$\text{♩} = 105$

*p*

4

l'ar - bo - scel - lo è gra - to a quell' a - mi - co

7

ri - vo da cui ri - ce - ve u - mor; per

10

lui di fron - de or - na - to bel - la mer - cè gli

13

ren - de dal sol quan - do di - fen - de il

16

suo be - ne - fat - tor, dal sol quan - do di -

19

fen - de il suo be - ne - fat - tor.

## 13 - Introduction to the Mordent

Of all the musical graces or embellishments the Gruppetto (or Turn) is, at once, the most varied and the most difficult, from the apparent ease and lightness with which it must be executed. It consists of 2 or 3 notes, and can impart great charm to the singing without influencing the due sentiment of the phrasing of individual passages, or the general intention of the composer. It is, therefore, the only licence that the singer may occasionally take on his own responsibility. The slightest appearance of effort or premeditation is fatal. We may add that modern composers write the notes they wish to have sung, and it is impossible to condemn too strongly the singer's use of any *Abbellimenti* or vocal ornaments that are not indicated in the music by the composer himself. We are thankful to say this abuse has long since gone out of fashion.

Voice

**Allegro.**

La ja ve - ra - ce, per

Piano

*p*

4

far - si pa - le - se, d'un lab - bro lo -

7

qua - ce bi - so - gno non ha. La

10

gio - ja - ve - ra - ce, per far - si - pa - le - se d'un

14

lab - bro lo - qua - ce bi - so - gno - non

*p*

17

ha, no, no, no, no, no, no, bi - so - gno - non ha.

*p*

## 14 - The Mordent in Different Styles.

Voice

**Andantino.**  
♩ = 110

L'au - gel - let - to in lac - ci

Piano

*mf* *p*

8

stret - to per - chè mai can - tar s'a - scol - ta? Per - chè spe - ra un'

*simile* *mf*

15

al - tra vol - ta di - tor - na - ra in li - ber - tà. L'au - gel -

*tenuto* *p*

22

let - to in lac - ci stret - to per - chè mai can - tar s'a - scol - ta?



Per - chè spe - ra un' al - tra vol - ta di tor - na - re in

The musical score for measures 29-34 features a vocal line in G major with a treble clef and a piano accompaniment in G major with treble and bass staves. The vocal melody consists of eighth and sixteenth notes, while the piano accompaniment uses chords and single notes.

li - ber - tà, — per - chè spe - ra un' al - tra vol - ta

The musical score for measures 35-40 continues the vocal line and piano accompaniment. The vocal melody includes a long note on 'tà' followed by a rest, and the piano accompaniment provides harmonic support with chords and moving lines.

di tor - na - re in li - ber - tà, di tor - na - re in li - ber -

The musical score for measures 41-47 shows the vocal line and piano accompaniment. The vocal melody is more active, with many eighth and sixteenth notes, and the piano accompaniment features a steady rhythm of chords.

-tà, in li - ber - tà, in li - ber - tà, in

The musical score for measures 48-52 continues the vocal line and piano accompaniment. The vocal melody has a more melodic feel with some longer notes, and the piano accompaniment uses a variety of chordal textures.

li - ber - tà, in li - ber - tà.

The musical score for measures 53-57 concludes the vocal line and piano accompaniment. The vocal melody ends with a final note on 'tà', and the piano accompaniment provides a concluding harmonic structure.

## 15 - Introduction to the Gruppetto or Turn.

At first, the pupil should take the time of this exercise quite slowly. After study, he may work up to a sharp Allegro, progressively, as his capacity allows him. Scales should be sung with extreme smoothness, even and flowingly; but with each note clear and distinct. All jerking and slurring are equally to be avoided.

Voice

**Moderato.**  
♩ = 160  
*p*

Quan - do ac - cen - de un no - bil

6

pet - to è in - no - cen - te è pu - ro af - fet - to,

11

de bo - lez - za a - mor non è; quan - do ac -

16

cen - de un no - bil pet - to è in - no - cen - te, è

21

pu - ro af - fet - to, de - bo - lez - za a - mor non

26

è, de - bo - lez - za a - mor non è.

## 16 - The Gruppetto or Turn.

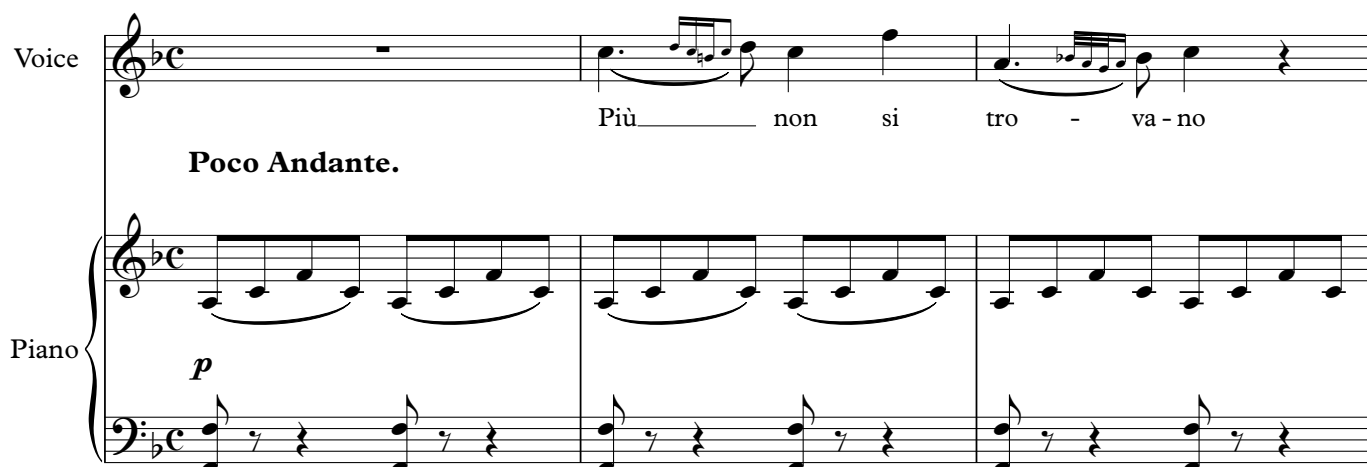
Voice

Poco Andante.

Piano

*p*

Più non si tro - va - no



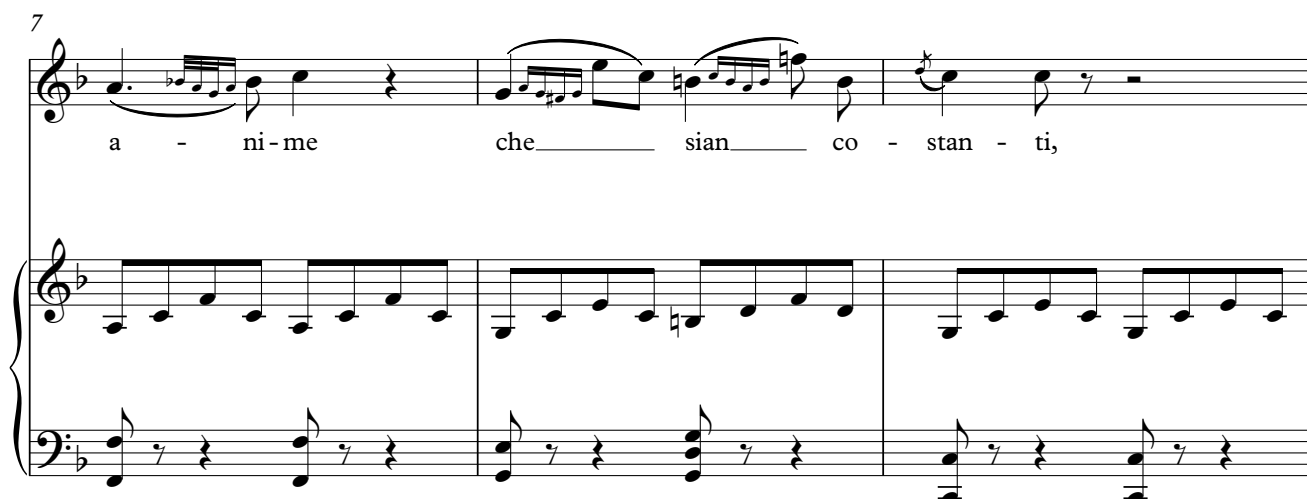
4

tra mil - le a - man - ti sol due bell'



7

a - ni - me che sian co - stan - ti,



10

e — tut - ti par - la - no di — fe - del -

13

tà, e — tut - ti par - la - no —

16

di fe - del - tà, — e — tut - ti —

19

par - - la - no di fe - - del - tà.

## 17 - Introduction of the Trill or Shake.

Voice

Se po-ve - ro il ru - scel - lo

**Allegro moderato.**

Piano

*p*



4

mor mo - ra len - to e bas - so, un ra-mo - scel - lo, un



7

sas - - so qua - si ar restar lo fa; se



10

po-ve - ro il ru - scel - lo mor mo - ra len - to e

*mf*

13

bas - so, un ra - mo - scel - lo, un sas - so qua - si,

16

qua - si ar-re - star lo fa, un ra - mo - scel - lo, un

19

sas - so qua - si ar-re - star lo fa.

*rall.*

## 18 - Roulades and Scale-Passages.

Voice

**Allegro moderato.**

$\text{♩} = 105$

*mp*

Piano

Siam na - vi all' on - de al - gen - ti la -

4

scia - te in ab - ban - do - no, im - pe - tu - o - si

7

vent - ti i no - stri af - fet - ti so - no,



10

o - gni di - let - to\_ è\_ sco - glio, tut - ta\_ la\_ vi - ta è un\_

13

mar, o - gni di - let - to\_ è\_ sco - glio, tut - ta la

16

vi - ta è un mar, tut\_ ta\_ la\_ vi - ta è\_ un\_ mar.

# 19 - The Portamento.

## Example 1.

In order to acquire an effective Portamento, the pupil must be careful not to slur one note into the other with that sort of quavering that one hears too frequently in ill-trained voices. On the contrary, he must blend the different registers and so bind the notes so that they seem to flow into one even tone. When the true art of phrasing has been mastered by the means indicated in Lesson I, the Portamento will offer few difficulties, but here, more than anywhere, is the practical demonstration by a teacher or a proficient of the first importance. Failing these, we must be content with adding that the Portamento can be taken "by Anticipation" or "by Posticipation"! By the first of these methods, the singer attacks the value of the following note with the vowel of the preceding syllable, as was shown in the rules given for Lesson I. In certain phrases, where a great deal of sentiment has to be expressed, this manner is highly effective. For this very reason it must be used very sparingly, as in abuse it sounds affected, and the music grows languishing and monotonous. By the second method, which is less common, the singer attacks almost imperceptibly the syllable that follows with the value of the syllable that precedes.

Voice

**Andante.**

Vor - rei spie-gar l'af - fan - no, na -

Piano

*p*

4

scen - der - lo\_\_\_ vor - re - i, e men - tre i dub-bi

7

mie - i co - si cre-scen - do va - no,

11

tut - to spie gar non o - so, tut - to non so ta -

14

cer, tut - to spie - gar, tut - to non so, non so ta -

17

cer. Sol - le - ci-to, dub - bio - so

20

pen - so, ram-men - to ram-men - to e ve - do, e a -

24

gli oc - chi miei non cre - do non cre - do al mio pen -

This system contains measures 24, 25, and 26. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features a melody with eighth and quarter notes, some with slurs. The piano accompaniment consists of two staves: the right hand plays chords and single notes in treble clef, while the left hand plays a simple bass line in bass clef.

27

sier, non cre - do, non cre - do al mio pen - sier, non cre - do, non

This system contains measures 27, 28, and 29. The vocal line continues the melody from the previous system. The piano accompaniment maintains the same harmonic structure with chords and a simple bass line.

30

cre - do al mio pen - sier, non cre - do al mio pen -

This system contains measures 30, 31, and 32. Measure 30 ends with a double bar line. Measure 31 begins with a key signature change to three sharps (F#, C#, and G#). The piano accompaniment in measure 31 includes a dynamic marking of *p* (piano). The system concludes with measure 32.

33

sier, non cre - do al mio pen - sier.

This system contains measures 33, 34, 35, and 36. The vocal line concludes with a final note in measure 33, followed by rests in measures 34, 35, and 36. The piano accompaniment continues with chords in the right hand and sustained notes in the left hand, ending with a double bar line in measure 36.

## 20 - Portamento

### Second Example of Portamento

Voice

**Allegretto.**  
♩ = 130

O pla - ci - do il ma - re lu - sin - ghi la spon - da, o

Piano

*p*

6

por - ti con l'on - da ter - ro - re e spa - ven - to, è col - pa del

11

ven - to, sua col - pa non è: è col - pa del ven - to, sua

16

co - pa non è: è col - pa del ven - to, sua col - pa non è.

*rf*

## 21 - The Recitative

We need hardly say, that nowhere is a clear enunciation of each word and syllable of more importance than in Recitative: otherwise, it must perforce quite fail in its mission. When we come across two similar notes at the end of a phrase, or several repeated notes in the body of a phrase, the note on which the word-accent falls should be entirely converted into an appoggiatura of the following note. To exemplify our meaning, we have marked with an "+" where such notes occur in the following exercise.

Voice

**Recitativo.**

♩ = 80

**Piano**

*f*

La patria è un tutt-to di cui siam par-ti al cit-ta-dino è

5 fal-lo con-si-de-rar se stes-so se-pa-ra-to da le-i:

8 l'u-ti-le o il dan-no ch'ei co-no-scer dee so-lo è ciò che

10 gio-va o nuo-ce alla sua pa-tria a cui di tut-to è de-bi-tor

13

Quan-do i su-do - ri e il san - gue spar - ge per le - i, nul - la del pro-prio ei

16

do - na, ren-de sol ciò che n'eb-be. Essa il pro -

19

dus-se, l'e-du-cò, lo nu - dri: con le sue leg - gi dagl' in-sul - ti do -

22

me - sti - ci il di - fen - de, da - gli ester - ni con

24

l'ar - mi. El - la gli pre - sta no - me, gra - do ed o -

26

nor, ne pre-mia il mer-to, ne ven-di - ca le of - fe - se, e

29

ma - dre a - man-te a fab-bri-car s'af - fan-na la sua fe - li - ci -

32

tà, per quan-to li - ce al de-stin de' mor-ta - li es-ser fe - li - ce.



## 22 - Recapitulation

A Recapitulation or Comprehensive Study of all the Rules given in the previous Lessons.

Voice

Al - la sta-gion de' fio - ri e de' no-vel - li a

**Moderato.**

Piano

5

mo - ri è gra - to il mol - le\_ fia - to d'un

8

zef - fi - ro\_ leg - ger, è gra - to il mol-le

11

fia - to d'un zef - - fi-ro leg - ger. O

15

ge - ma, o ge - ma, o ge - ma fra le

This system contains measures 15, 16, and 17. The vocal line features a melody with eighth and sixteenth notes, including a triplet in measure 17. The piano accompaniment consists of chords and moving lines in both hands.

18

fron - de, o len - to, o len - to, o

This system contains measures 18, 19, and 20. The vocal line has a more melodic, flowing quality with some ties. The piano accompaniment continues with harmonic support.

21

len - to in - cre - spi l'on - de:

This system contains measures 21 and 22. Measure 21 features a complex rhythmic pattern with many sixteenth notes. Measure 22 has a long note followed by a rest.

23

zef - fi-ro in o-gni la - to com - pa - gno è del pia-

This system contains measures 23, 24, and 25. The vocal line is more rhythmic, with eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand.

26

cer, in o - gni la - to, in o - gni

Measures 26-27 of a musical score in G major (one sharp). The vocal line features a melodic phrase starting on a half note, followed by eighth notes and a quarter note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth-note chords.

28

la - to com - pa - gno è del pia -

Measures 28-29 of the musical score. The vocal line continues the melody with a half note and eighth notes. The piano accompaniment maintains the same rhythmic pattern.

30

cer com - pa - gno, com -

Measures 30-31 of the musical score. The vocal line has a more complex melodic line with many eighth notes. The piano accompaniment features a more active treble line with chords and eighth notes.

32

-pa - gno, com pa - gno è del pia -

Measures 32-34 of the musical score. The vocal line concludes with a half note and a quarter note. The piano accompaniment features a more active treble line with chords and eighth notes.

35

cer, com - - - - pa - gno, com - - - -

37

-pa - gno, com - - - - pa - - - - gno\_ è\_\_

39

del pia - cer, è del pia - cer, è del pia -

42

cer, com - - - - pa - gno è del\_\_ pia - cer.