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AUGUSTE PANSERON

METHOD OF VOCALIZATION

FOR

SOPRANO AND TENOR

COMPLETE IN ONE VOLUME
AND IN TWO PARTS

PART I contains 125 series of Scales and Exercises, the aim of which is to render the voice flexible. This First Part may serve for pupils obliged to study without a master.

PART II contains 40 melodic Vocalises, in progressive order, and including all subjects of study, from the simplest phrases up to the greatest difficulties in the modern style.

TRANSLATIONS BY
DR. THEO. BAKER

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PLAN OF THE METHOD.

A LOGICAL course of instruction is unquestionably one of the chief difficulties of study, and those teachers who are required to give lessons to basses, baritones, and contraltos, should experience this difficulty more than others, considering that no method has yet been written for these kinds of voices. They are obliged to take the existing works for soprano, or for tenor, and to transpose all the lessons and all the exercises. In this sort of work, a skilful teacher may, after all, be able to obviate the difficulties resulting from the high pitch; but what is he to do for the vocal infirmities inherent in the different voices? And, above all, what can the pupils study when the master is absent? All these reasons, and the requests of several teachers, as well as of a large number of students, have suggested to me the idea of adapting my complete method for soprano and tenor for the three varieties of low voices, by rearranging my first work and adding some special articles to it. Hence, with these two editions, any singing-pupil, whether soprano, tenor, contralto, baritone, or bass, will find a complete method of vocalization conformable to his or her vocal study. Alongside of the good treatises on singing hitherto published, I have endeavored to present a series of brief, but well-founded, rules for the fundamental principles of the art of singing. I venture to promise that the work will provide a graded series of studies, from the simplest exercises up to extended pieces, and subjects of study so numerous, and with such frequent changes of key, that the student will find sufficient material for practice in the exercises written out in full; for one should not imagine that a pupil always has the patience or the courage to transpose the lessons given in his method. It was my aim, by transposing into different keys, to conquer the negligence or indolence of pupils who sing only what they see written down.

As to the melody of the lessons in vocalization, I have always sought to render it easy of comprehension in all its developments, so that the articulation of the phrases, periods, and motives may be properly understood and expressed.

I think a certain superficial knowledge of piano-playing indispensable to singers. The accompaniments to the exercises were written conformably to this idea; the majority can even be played with two fingers of one hand. This is one of the advantages which my method has over those with only figured basses (which are frequently undecipherable, even for some teachers), or with figurate accompaniments whose execution demands a high order of talent.

The course laid down in this method is the same which I have followed for many years, both in class-teaching and private lessons.

The Second Part of the Method contains 42 lessons in vocalization, among them 12 very easy ones not found in the method for soprano and tenor.

INTRODUCTION TO THE METHOD.

ON THE PRODUCTION OF THE VOICE. (1)

The voice is a sound, of which the air is the material cause, and the true vocal cords, the opening between which forms the glottis, are the efficient cause.

(1) Some persons may think these important details superfluous; I shall only remark, that a teacher of any wind-instrument usually gives, in his Method, a description of the instrument in question, and even explains the best way to clean it and keep it in order. Should it then be thought strange, that details concerning the production and preservation of the finest of all instruments, the human voice, are given here?—The following observations are based on various authorities on vocal science.

The voice has, for its moving cause, some need, or mood, to which its expression corresponds in any given case. All organisms in which respiration is effected by means of lungs, give vent to vocal sounds, if they are provided with vocal cords and a larynx. No one has yet succeeded in explaining in a satisfactory manner how the tones produced by the vocal organ are formed; the celebrated Bichat thought that this problem might never be solved Of all the theories which have been published on this subject, the following seems the most simple and rational.

The air voluntarily expelled from the lungs, impinging upon the edges of the vocal cords, produces sonorous undulations (vibrations) which are modified by the pharynx, the tongue, the lips, the nasal cavities,—in a word, by the entire vocal apparatus. The production of vocal tones and their various modulations would, therefore, appear to be the result of the wider or narrower opening of the glottis, determined by the contraction or relaxation of the lips of this glottis—i. e, the vocal cords. We all know, that by the mere constriction of the lips (of the mouth) in whistling, melodious tones of varying pitch are produced; furthermore, the vibrations of the lips in playing the horn likewise go to prove that the muscular edges of an aperture, on which a current of air impinges, probably vibrate in consequence of alternating contractions and expansions in these edges themselves, the air serving at the same time to produce and carry the vibrational tone.

LARYNGEAL TONES (CHEST-TONES).

The more the larynx is narrowed, and the more the vocal cords are stretched, by the action of the muscles constricting these organs, the higher will be the tone. The more the distance, separating the exterior opening of the vocal tube from the point where the tone is produced, is diminished by the action of the muscles which raise the larynx, the further will the pitch be raised, until the highest tone of the natural voice is reached. All the tones of this natural voice are called "chest-tones," or, better, *laryngeal* tones, or tones of the 1st register.

PHARYNGEAL TONES (HEAD-TONES).

From the preceding it will be seen, that the glottis (vocal cords) is considered as the essential organ of voice-production; and that the sole end of the various modifications of which the vocal tube is susceptible is not to raise or lower the pitch of the tones, but to render the tones more or less intense and brilliant, according to the shape assumed by the vocal tube. But, although the vocal cords are the generative organ of tone through the greater part of the musical scale, they no longer remain so after the larynx has reached the highest point to which it can rise; the compass of the natural voice is then overstepped, and the singer is obliged to have recourse to another kind of voice dependent upon a peculiar mechanism. The point of departure for this new series of tones is the note next above the highest one in the 1st register (i. e, the first note in the 2nd register); this series may extend an octave more or less, varying with the individual.

The series of tones constituting this 2nd register, has been named the *falsetto*, or *head-voice*, to distinguish it from the chest-voice or 1st register, termed more especially laryngeal tones, because formed or produced by the larynx alone.

The high tones comprised in what is called the falsetto, are produced by a forcible con-

traction of the upper portion of the vocal apparatus. While singing in falsetto, the larynx, or rather the vocal cords, no longer vibrate perceptibly; its effect is, to contract considerably the orifice through which escapes the little current of air which, together with that already present in the mouth, suffices for the falsetto tones. In this register, the muscles of the pharynx and of the veil of the palate, the uvula, the root of the tongue, and all the organs composing the isthmus of the throat, are the principal modifiers of the series of tones which we call the Pharyngeal Tones.

ON THE CHANGE OF THE VOICE.

While this change is taking place, the vocal timbre is completely altered; boys' voices usually fall about an octave in pitch. During this critical period, the most careful precautions must be taken to prevent the exercise in singing from enfeebling the vocal organs, the development of which would otherwise be arrested.

The change of voice results variously; sometimes the voice retains but very few notes, and at others it is even lost altogether; or its transformations are as singular as unexpected, a low voice becoming suddenly high, or *vice versa*. While this is going on, the pupil must not be fatigued, but Nature's work should be watched until the voice takes on a fixed character. The teacher may occasionally test the pupil's voice, but cautiously, and without making him practise regularly.

METHOD OF VOCALIZATION.

ON THE QUALITIES REQUISITE FOR BECOMING A GOOD SINGER, AND THE SIGNS BY WHICH DIFFERENT DEGREES OF APTITUDE FOR SINGING MAY BE RECOGNIZED.

By simply examining the vocal organs, one can determine the kind of voice proper to any individual; the differences in the conformation, and, especially, the size of these organs is so visibly evident, that one can hardly make a mistake. Singers whose compass is extensive, particularly in the high registers, like sopranos and tenors, have the upper parts of the vocal apparatus much more developed and flexible than basses. With these last, the larynx is much larger, and descends nearly to the middle of the throat; the projection of the thyroid cartilage (Adam's apple) is more prominent; the nose is longer and the nostrils wider, because of the volume of air constantly passing through them; the shoulders and the chest are broader; but the mouth, on the contrary, is smaller, the veil of the palate thicker and not so large, the uvula less prominent and flexible, and the whole interior of the throat narrower. In the case of tenors and sopranos, the face is smaller, the rear of the mouth broader, the larynx is set higher, near the chin, and the nostrils are very narrow; but the uvula is well developed and very contractile, the veil of the palate broader and thinner, and the tongue broader and longer. These organs are more developed in sopranos, because they more frequently exercise the upper portion of the vocal tube. With the lower voices, the larynx and the organs of the lower portion of the vocal apparatus and pectoral region are subjected to greater exercise and fatigue.

It is no unimportant matter, in the case of a child who is musically gifted, to provide frequent opportunity of hearing good music, but without any affectation or constraint, to the end that the child may ask of his own accord to take lessons, which must not be allowed to tire him at first. One may begin with two or three tones, gradually increasing the number until the scale is learned.

ON RESPIRATION, AND THE ATTITUDE OF THE SINGER.

In order to excel in singing, one must know how to take breath, i. e., to take a deep breath, and control it at pleasure. Respiration results from two acts of the organs governing the lungs and voice; the first, called inspiration, consists in drawing the air into the lungs to dilate them; the second, called expiration, consists in expelling the air inspired before. After having inspired a quantity of air sufficient for the presumable duration of the phrase or note which is to be executed without again taking breath, one should not expend it unskilfully, but always retain full control over the degree of force required by the tone. Noisy inspiration or vehement expulsion of the air, awkward efforts, contraction of the facial muscles, mark an unskilled singer who does not know how to take breath. Before attempting any modification in the intensity of the tone, one ought to learn how to produce equal tones of long duration, on all the natural and chromatic intervals.

Breath should be taken at the end of every phrase; if the phrase is too long, take breath at the half-cadence, or at some rhythmical or grammatical stop; if one has to take breath during a swift passage in equal notes, do so at a disjunct rather than a conjunct interval, or after some note of longer time-value.

In singing verses, breath can generally be taken properly at the end of each verse; in the case of overlong Alexandrines, one may take breath at the *cæsura;* in ten-syllable verse, after the fourth syllable.

When singing words, take care not to aspirate the letter H roughly; it is a fault quite common among the French and Germans.

It is easier to breathe, and consequently easier to sing, when one is standing. When the pupil is singing under the master's supervision, he should stand fronting the latter, so that all his motions may be observed, and those faults of detail corrected which become incorrigible if neglected at the outset. Pupils are advised, above all, to stand straight and keep the shoulders back, so that the chest can give full and free play to the lungs.

Open the mouth in an unaffected manner, with a trace of smile on the lips, and always be careful to avoid all exaggerations in gesture or effect. The tongue should lie naturally in the mouth, lightly touching the teeth.

ON VOCALIZATION.

Vocalization is singing on a single vowel.

In vocalizing, the tones should be emitted in an equable manner, without facial distortion, moving neither the tongue nor the chin during the emission of a tone, as was observed in the preceding article.

The tone should be attacked boldly, with pure intonation, and without dragging the voice from one tone to the next.

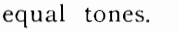
I would mention, as a desideratum, perfect evenness in the scales.

ON THE *MESSA DI VOCE.*

To produce beautiful tones, and to sustain them purely, evenly, and true in pitch as long as a full breath will permit, is a feat for a well-trained singer, for we must repeat

ad nauseam, that it is far easier to obtain modifications in the intensity of tones than irreproachable evenness. Hence, the old masters always advised their pupils to practise constantly, even after they had become very skilful, the sustaining of equal tones. This study must be begun right. First, practise tones of short duration, taking breath after each, and increasing the duration of the tones according as the vocal organs grow accustomed to their emission. In this way one can acquire control over deep and full respiration. In an ordinary exercise, the length of each sustained tone should be at least from 15 to 18 seconds. In order to sing even tones well, they must be attacked boldly, without harshness, and, above all, true to pitch. Avoid the *portamento* from a lower tone, when attacking a tone. As soon as one is able to sing tones evenly, nuances (shading) may be attempted; it is customary to begin with *piano* increasing to *forte*, and with *forte* decreasing to *piano*, on the same tone.

The length of time for which each tone should be sustained, must be left to the experience of the teacher, or the good sense of the pupil, if he is practising alone.

For modifying the tone as directed above, the sign  is employed; this swelling a tone from *piano* to *forte*, and decreasing again to *piano*, is called by the Italians the *messa di voce*.

This mode of modifying the intensity of a tone is not practised exclusively on a single tone; it is advantageously applied to several tones and to entire passages which sometimes embrace a large number of notes, in the midst of which there ought to be no interruption.

Practice, which can triumph over many obstacles and even over physical defects, renders it possible to acquire the habit of breathing deep and full; we might name celebrated singers who had not, originally, the faculty of retaining and controlling their breath. This is said for the encouragement of pupils.

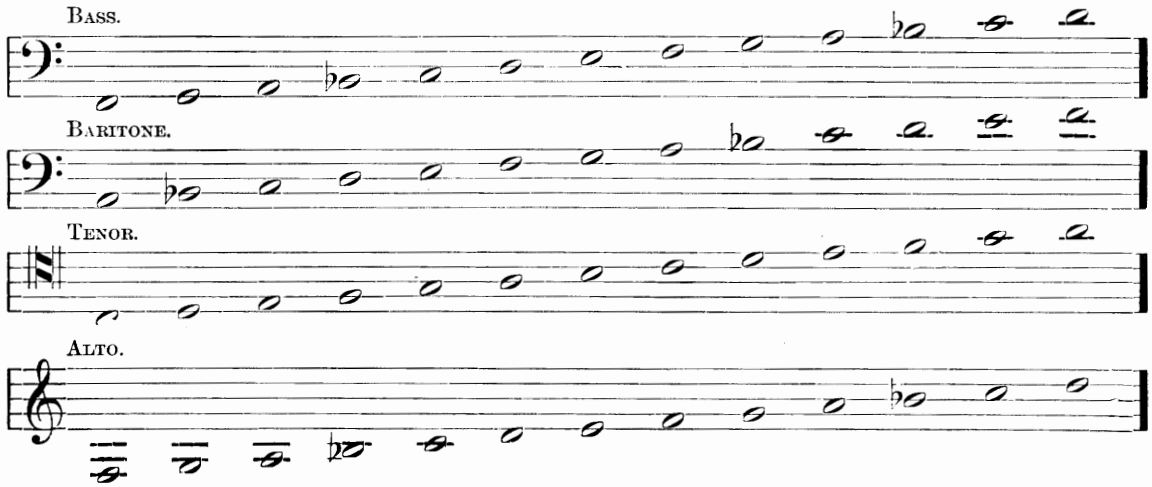
CLASSIFICATION OF THE VOICES.

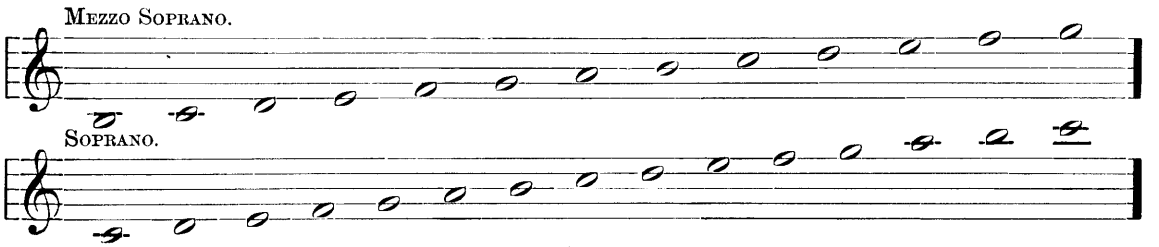
There are two principal species of voices, namely, men's voices and women's voices.

Men's voices may be divided into three classes: Basses, Baritones, and Tenors.

Women's voices may also be divided into three classes: Contraltos, Mezzo-sopranos, and Sopranos.

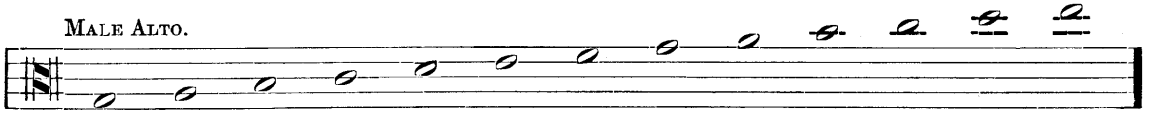
COMPASS OF THE SIX VOICES.





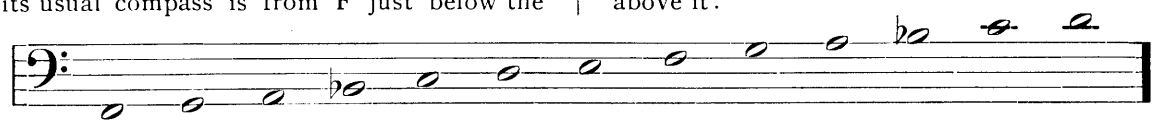
There is likewise a kind of tenor, called Male Alto, with a head-voice (or mixed voice) extending up to D or E, like the voice for the rôle of *Orpheus* in Gluck's opera; but this kind of voice is very rare.

COMPASS OF THE MALE ALTO.



ON THE BASS VOICE.

The Bass is the deepest of men's voices; its usual compass is from F just below the bass staff to D in the second leger-space above it:



Its range varies, however; it may have one or two tones more either below or above; and the compass of individual singers varies considerably.

We can no more find two voices that are exactly similar, than two leaves or two faces. Each differs from the other in some particular,—in compass, intensity, timbre, etc.

I cannot too strongly advise pupils who have bass voices, to practise the *messa di voce* and sustained even tones, in order to place their voices well; with this class of voice, agility is less requisite than for tenors or sopranos. But absolute purity of intonation is, if possible, even more desirable in basses than in others, for in *ensemble* pieces they form the bass of the fundamental harmony; and if this vocal part is not absolutely true, the other voices are forced to yield to the impulsion and deviation of this lowest part.

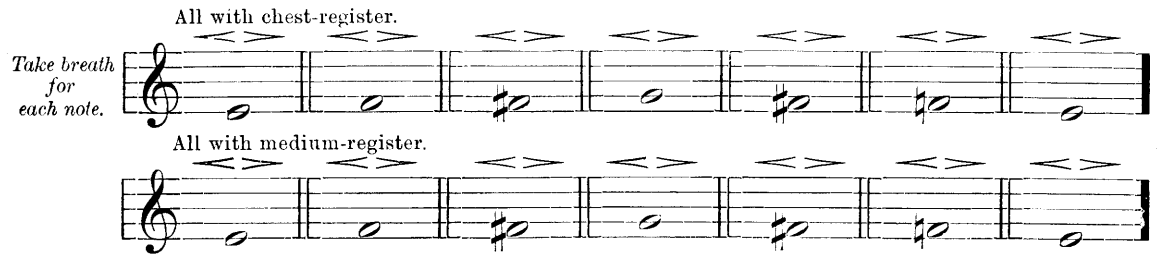
The pupil should, therefore, begin by placing his voice well with the *messa di voce*, and more especially in the scales, progressing upward from the lowest to the highest tone of his compass. Still, I advise him not to begin his studies by trying to bring out the two extremities of his vocal range. For instance, if he can take low F and high E, he ought to practise from low G to high D; later he may try to extend his compass by the practice of the extreme tones above and below. He should not even practise the notes of both extremes at the same time; the high tones have often been lost through striving after low ones, and *vice versa*. It is left to the teacher to exercise his discretion in hazardous cases.

A true bass voice sings throughout its diapason in a single register, namely, the chest-register. As to the head-voice, he should not think of employing it, unless the chest-voice is wanting in intensity in the high

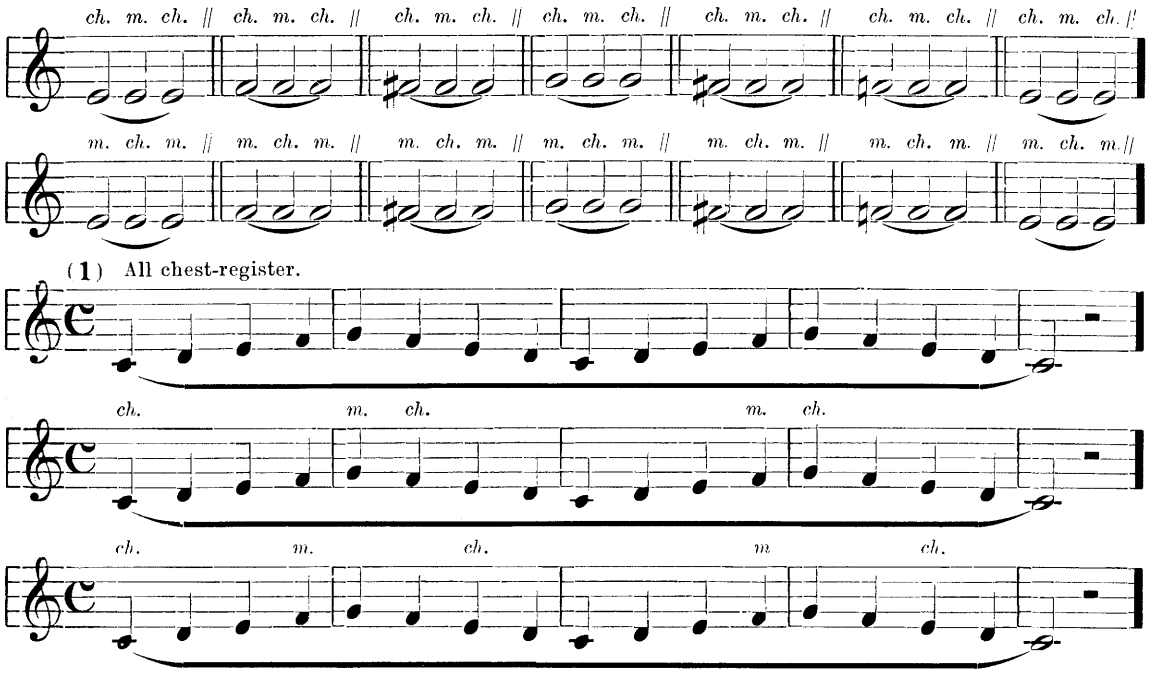
tones. In this case, he ought to practise the studies for baritone. However, I cannot assert that there have been no instances of basses able to obtain blended tones ; but long practice would be required. If Nature have endowed the singer with these blended tones, he should develop them by practice ; should he not discover them during his first studies, he ought not to be discouraged , well-directed work can surmount all difficulties.

We have heard Tamburini obtain a very curious bass-voice effect in the trio in *Semiramide*, Act I; it consisted of detached notes in a species of rhythmic *roulade*. I have endeavored to analyze this vocal effect, and believe that it was obtained by stiffening the larynx and concentrating the voice in the chest. Placing one hand on the throat and the other on the chest, one could feel the hammering of all the tones in both places. This effect is obtainable solely by this kind of voice ; a similar passage is also found in the beautiful duet by Mercadante, between tenor and bass, sung by *Elisa* and *Claudio ;* but in this case it is far easier, being much slower.

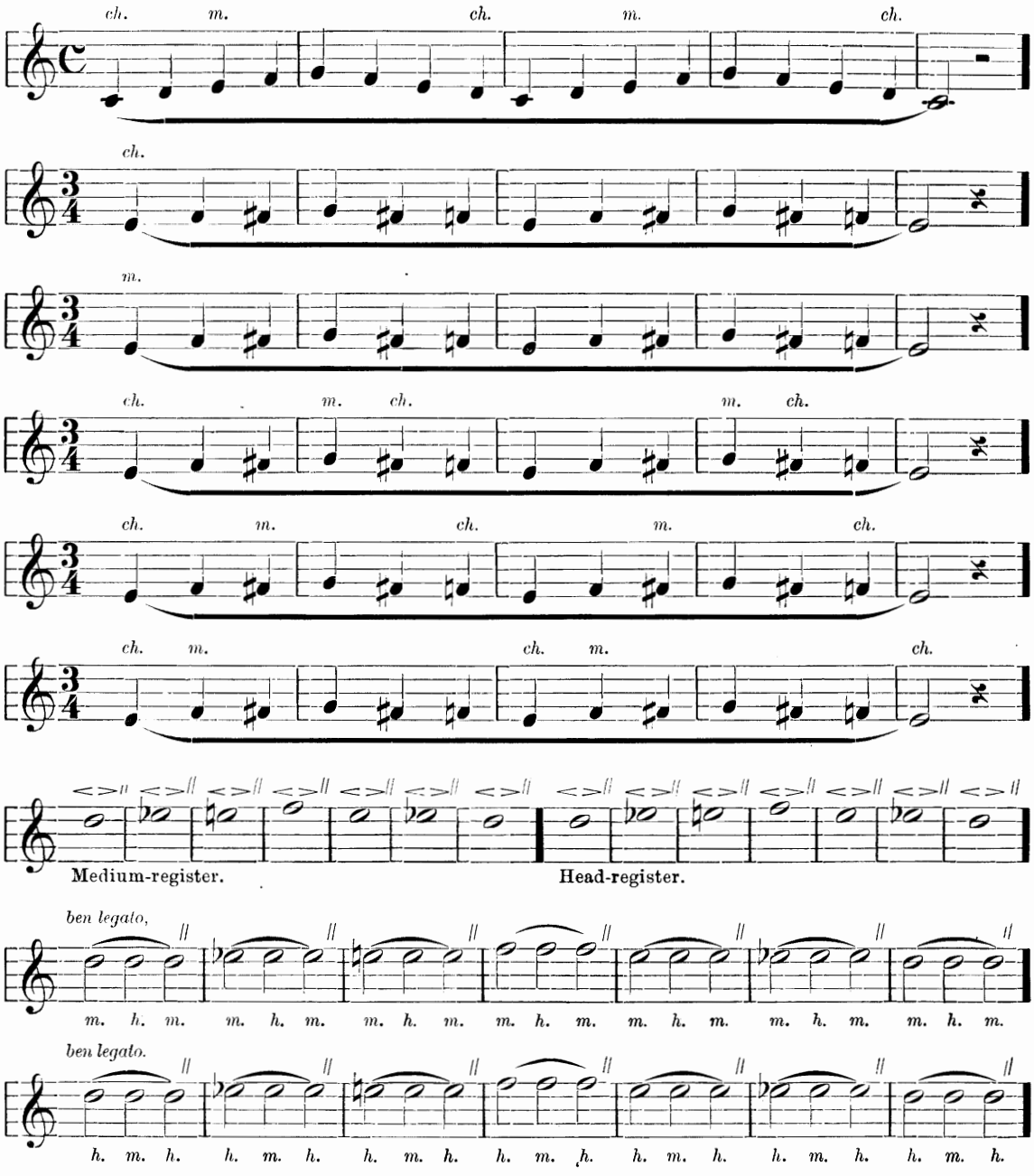
I recommend basses to read all that has been said for baritones.



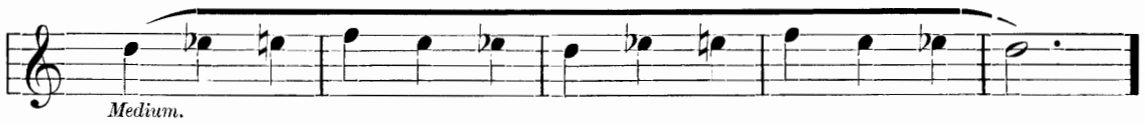
Messa di voce for each triplet ; Ch. signifies chest-tones ; M, medium register ; H, head-register.

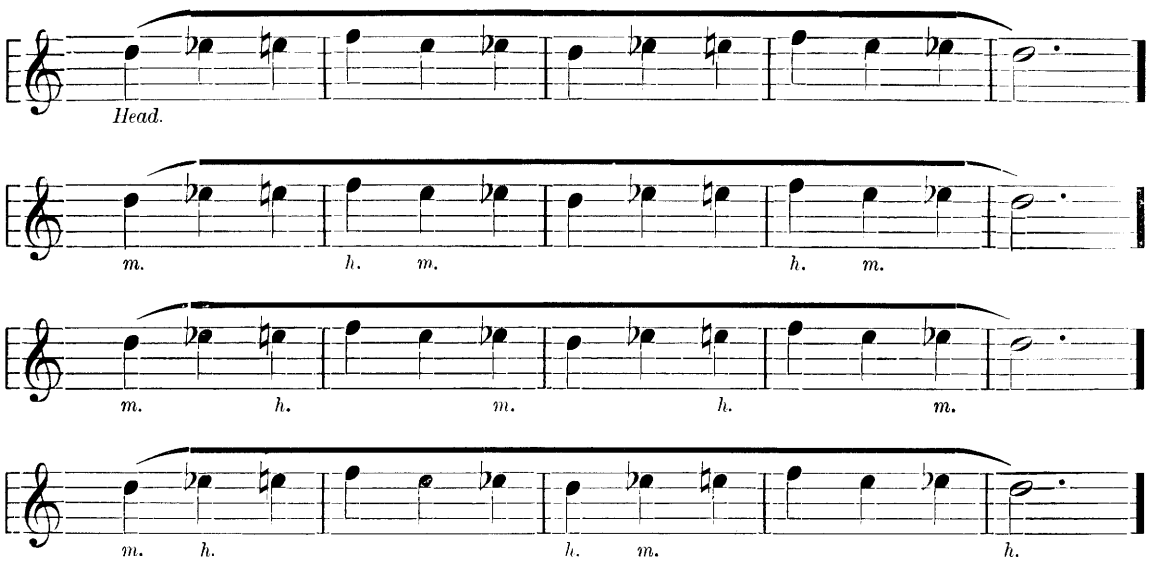


(1) The aim of this study is to obtain a blending of the chest-voice and medium voice on as many notes as possible.



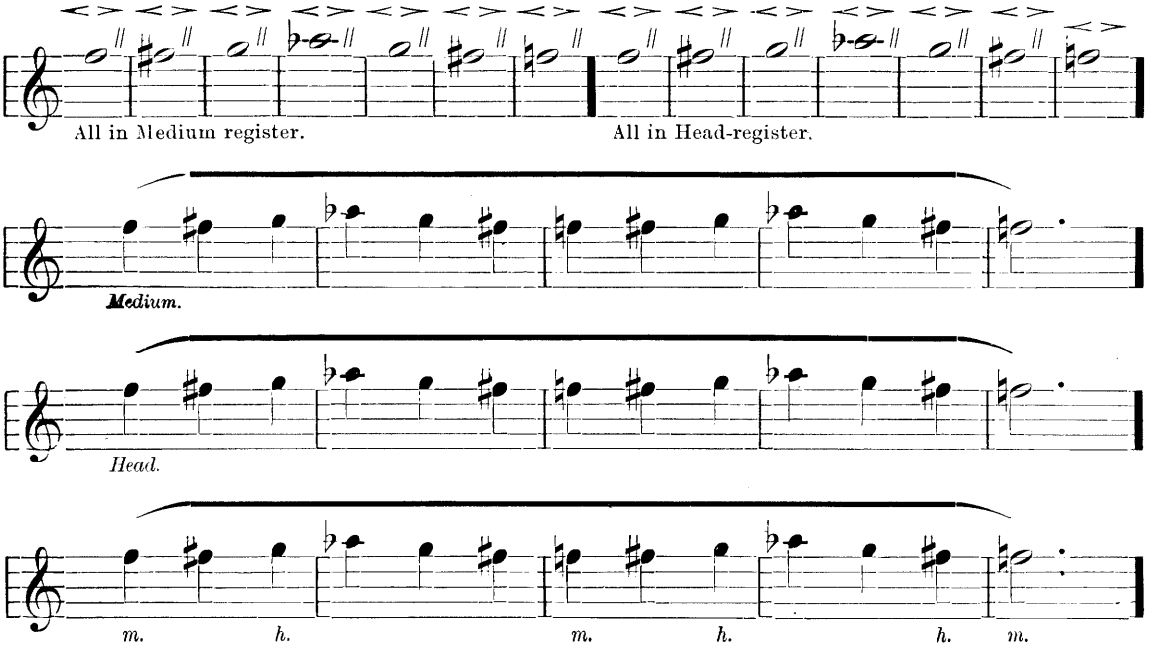
If the break occurs between C and D, practise the third from C up.

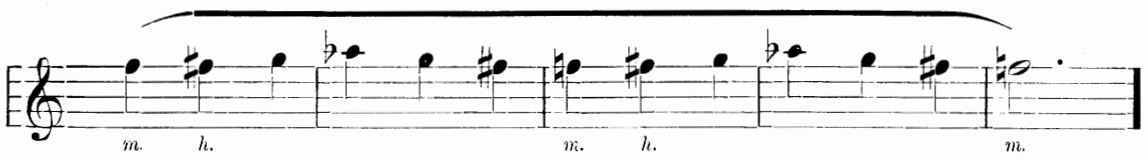




The Blending of the Registers is the singer's touchstone; he should, therefore, devote special care to smoothing over their inequalities, until he is able to sing all the tones in his compass without a noticeable break. The more obvious the differences between the registers, the more perseveringly should the pupil strive to blend them.

ÉTUDE FOR SOPRANO VOICES WHOSE MEDIUM REGISTER EXTENDS VERY HIGH.





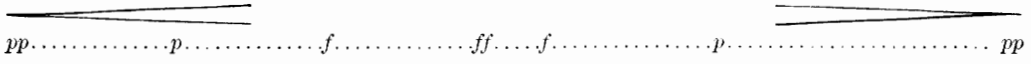
There are sopranos who have no chest-voice in their early youth. I advise them to try to develop it towards the age of 18; they will be successful if they persevere.

ON SHADING (NUANCES) AND ACCENT.

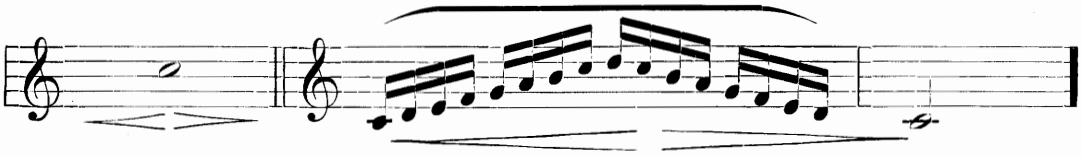
There are various kinds of shading: the *Crescendo*, the *Decrescendo*, the *Legato*, the *Staccato*, the *Mezzo-staccato*, the *Forte*, the *Piano*, the *Rallentando*, and the *Accelerando*.

The sign ∧ indicates that the tone is to be accented; this one , that it is to increase in volume; and this one , that it is to diminish in volume.

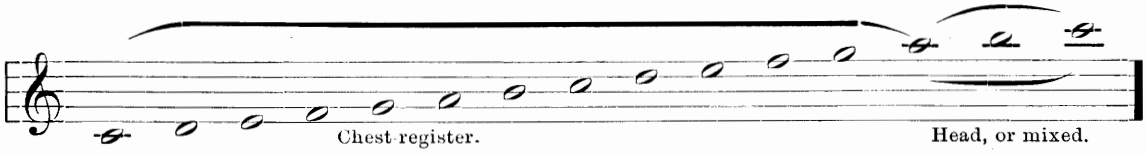
When it is desired to show that a single tone, or a passage, is to increase and then to decrease in intensity, the last two signs are united, thus:



EXAMPLES.



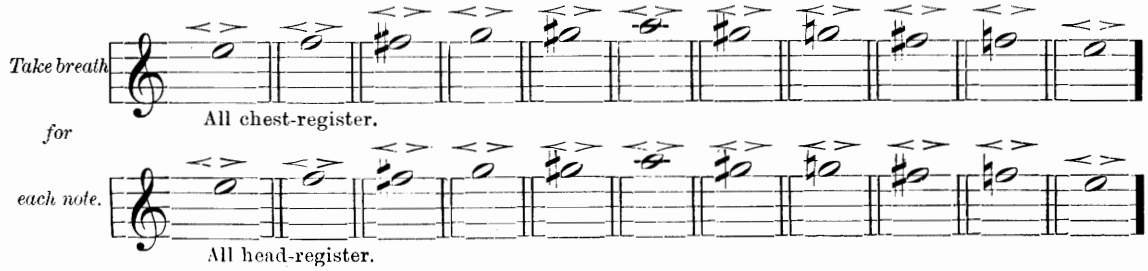
TENOR.



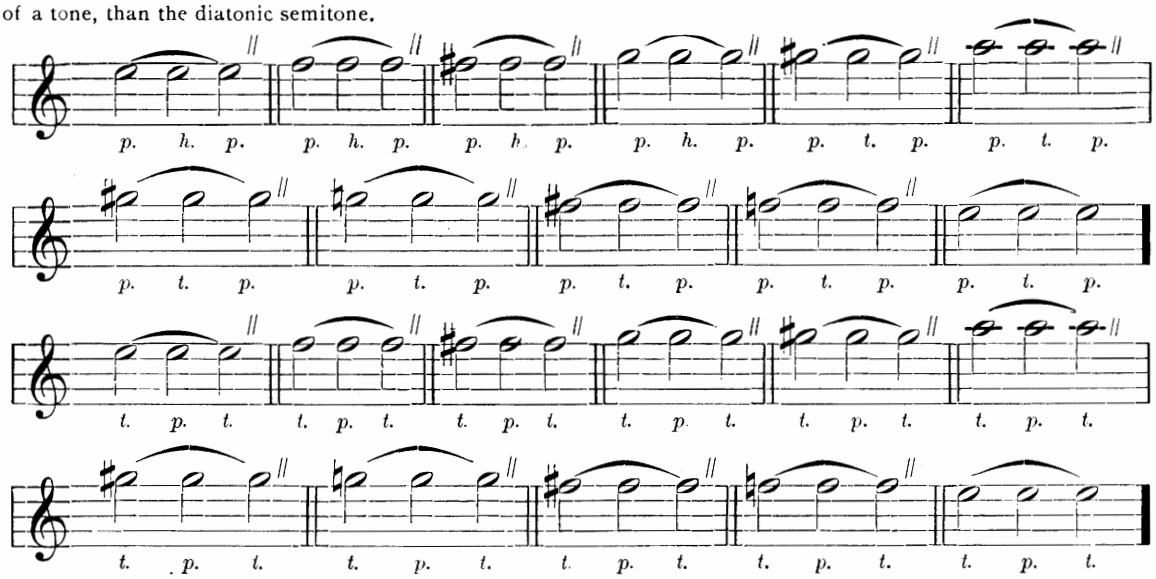
ÉTUDES FOR TENOR.

With tenors, the most noticeable break is between the chest-voice and medium; it usually occurs between F and G.

When a tenor has no medium register, but passes directly to the head-register, he should practise the étude given for soprano, singing from E up to G, or even to A♭ or A, according to his compass.

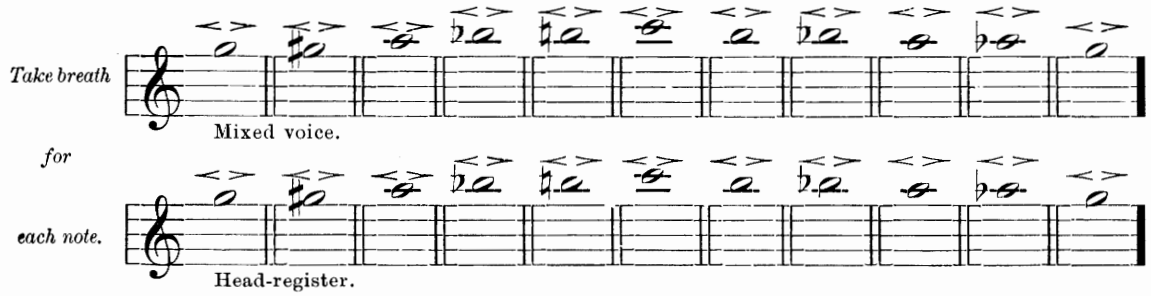


Do not fear slightly to raise the first note of the diatonic semitone; this interval is narrower, by the "ninth" of a tone, than the diatonic semitone.

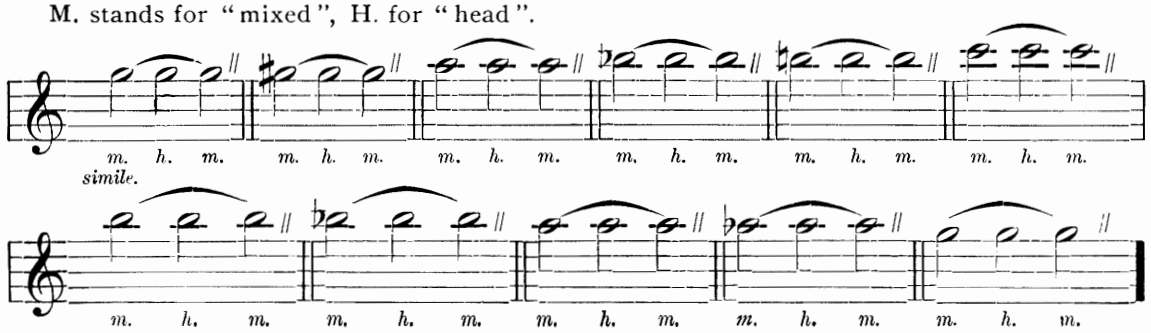


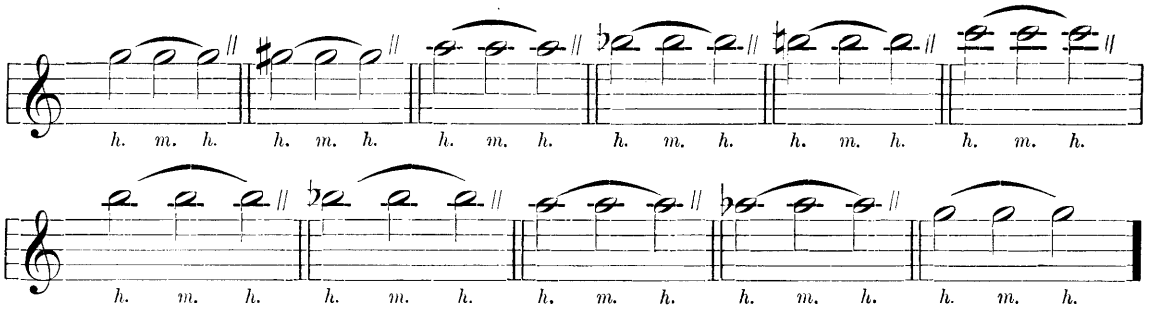
These registers should be so perfectly blended, that no break is perceptible.

The medium or "mixed" register should partake partly of the head-voice and partly of the chest-voice. It is of wide availability, especially in dramatic singing. It is stronger than the head-voice, and these two registers are the most easily blended. Nourrit employed it a great deal; he frequently used it from A to C, and his head-voice began, according to circumstances, on B♭, B, or even D. He used it particularly in the role of *Orphée*. The following are the notes to be practised, in such a case:

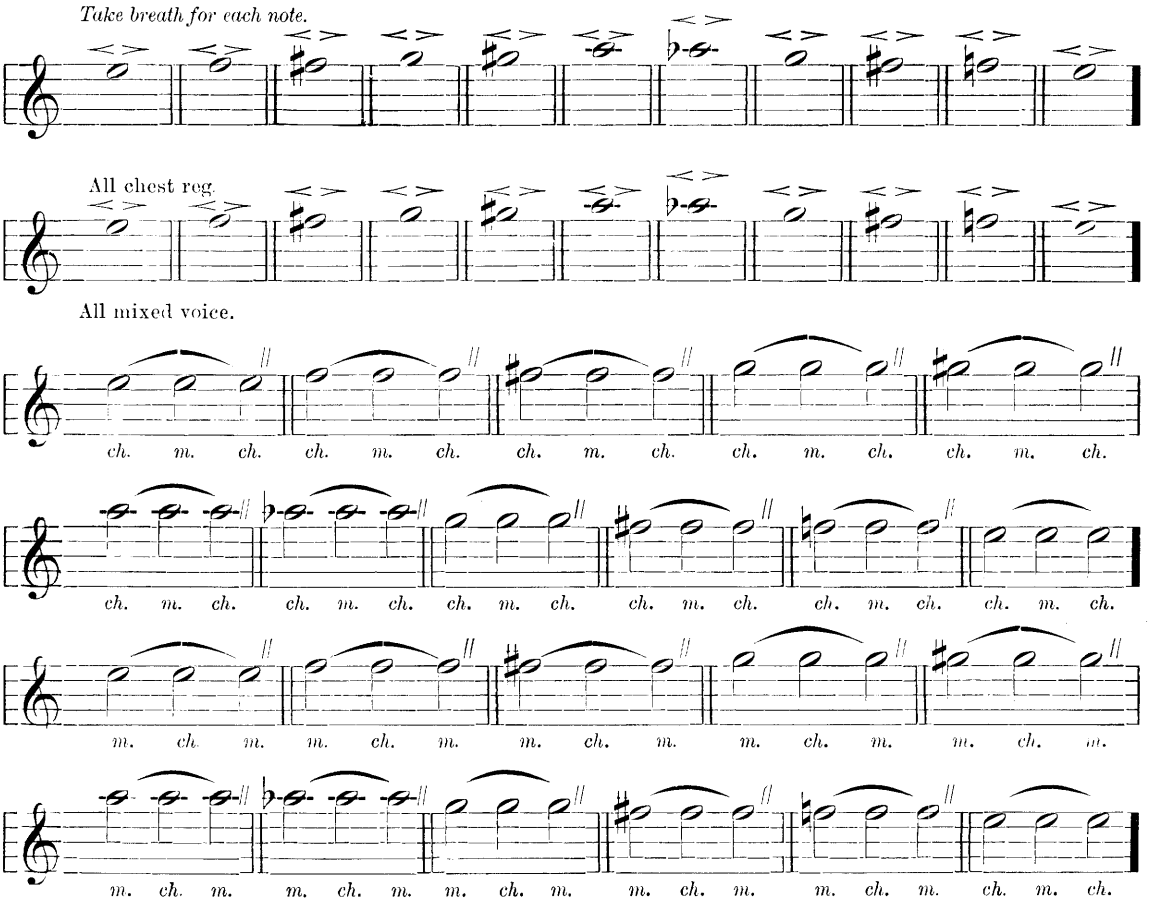


M. stands for "mixed", H. for "head".





One should also try to blend the chest- and head-registers.



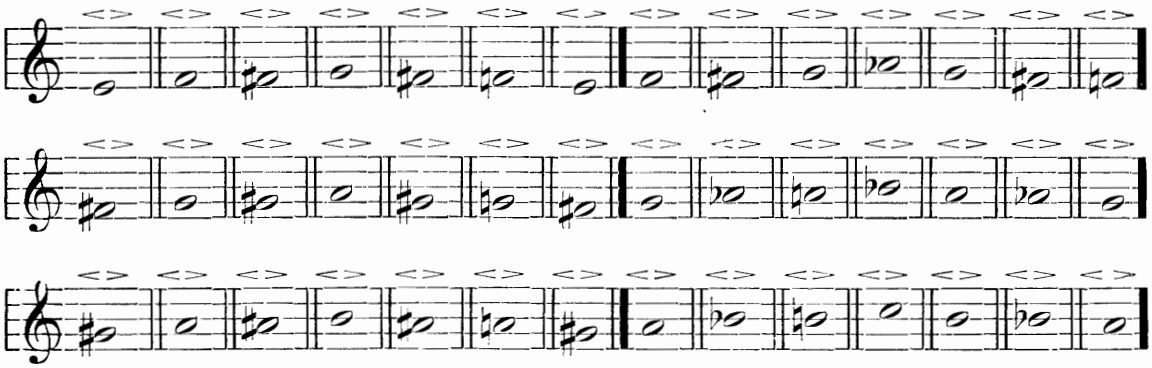
I have no doubt that this study, properly practised, will render the voice perfectly even; leaving to the discretion of the teacher, or the pupil, the manner in which it is to be pursued, and its modification to suit individual voices. But always observe the rule, never to force the high tones. By trying to sing too high, one runs a risk of tiring the vocal organs, and of enfeebling, or even ruining, the voice.

ON THE CONTRALTO.

For contraltos, the passage from the chest-voice to the medium is the most difficult of all. It requires, therefore, the greatest perseverance. The break often occurs between B♭ and C. I recommend practising the third from A to C in semitonic progression, as shown above for soprano and tenor, employing the *messa di voce* in every way, from *forte* to *piano* and *vice versa*, and, above all, with alternation of the registers. With very young contraltos, the break often occurs between F and G, as in soprano voices; but, after a few years' study, the chest-voice will rise to B♭ or even to C.

EXERCISES FOR CONTRALTO.

Take breath for each note.



Practise all these notes in chest-voice and medium voice, practising both kinds, like the soprano, with the *messa di voce.*

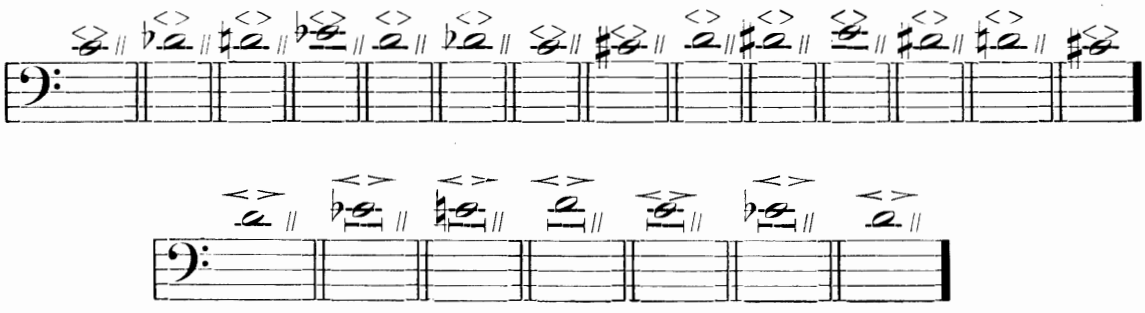
ON THE BARITONE.

The baritone should also study his passage from chest-voice to head-voice, trying to develop a "mixed" voice rather than the head-voice.

I therefore advise him to practise this same exercise in the same way, beginning on D and going up to F by semitones.

The tones must also be sung in both kinds of voice alternately, with the *messa di voce* from *forte* to *piano* and *vice versa.*

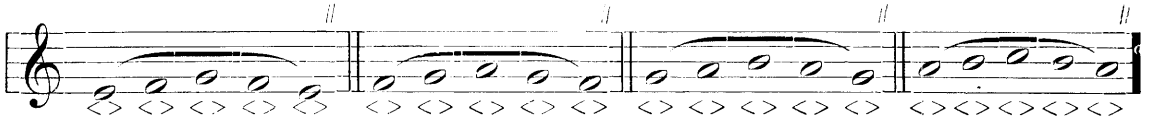
EXERCISES FOR BARITONE.



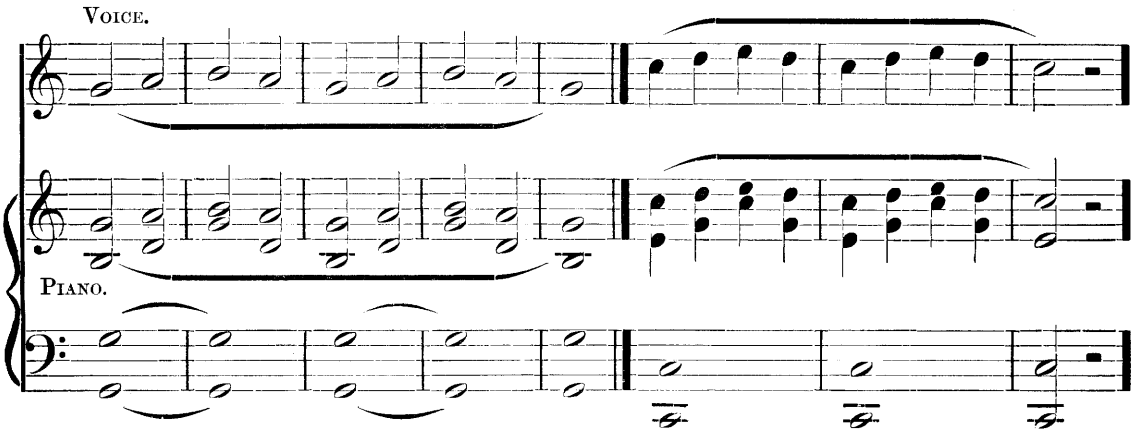
Practise as shown for soprano, with the *messa di voce* in chest-voice and head-voice.

Also practise alternately the same tone in chest-voice and head-voice, and *vice versa*.

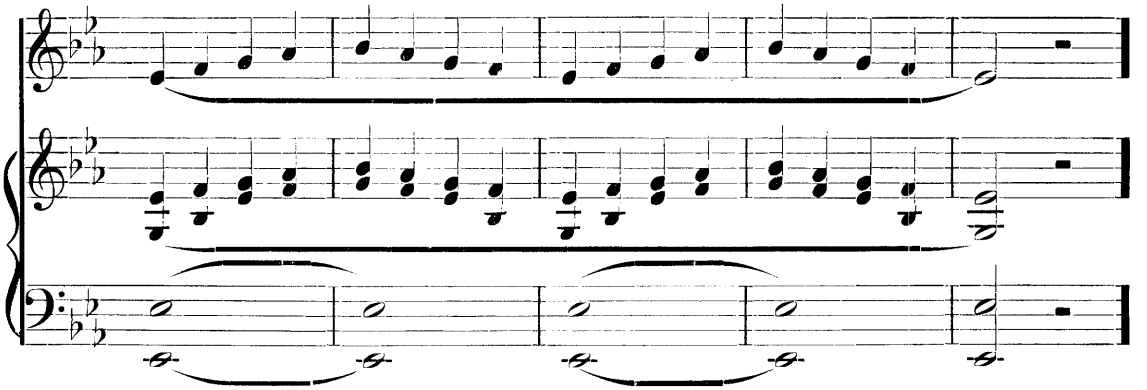
After the pupils have studied as above with the *messa di voce*, they should practise the Thirds in the neighborhood of the break in whole notes, halves, quarters, eighths, and sixteenths.



Practise these Thirds in various tempi.



The Teacher must select that Third which is adapted to the pupil's voice, for practice in blending the registers. After practising it, he should study these passages in Fifths:



The teacher should always let this kind of practice begin in very slow tempo; in time it may be executed in 16th-notes. Select for each voice that Fifth in which the break occurs in the middle of the figure.

After this Étude, scales may be taken up. The above remarks apply to all voices.

ON THE BASS.

It is unnecessary for deep basses to practise this Étude, because they have no head-voice; still, there have been instances in which such voices have successfully employed this register, and for these the baritone exercises are recommended.

When the pupil can blend the registers well in slow singing, he should practise more rapid passages, until he can sing them in 16th-notes or 32nds.

The same applies to tenors.

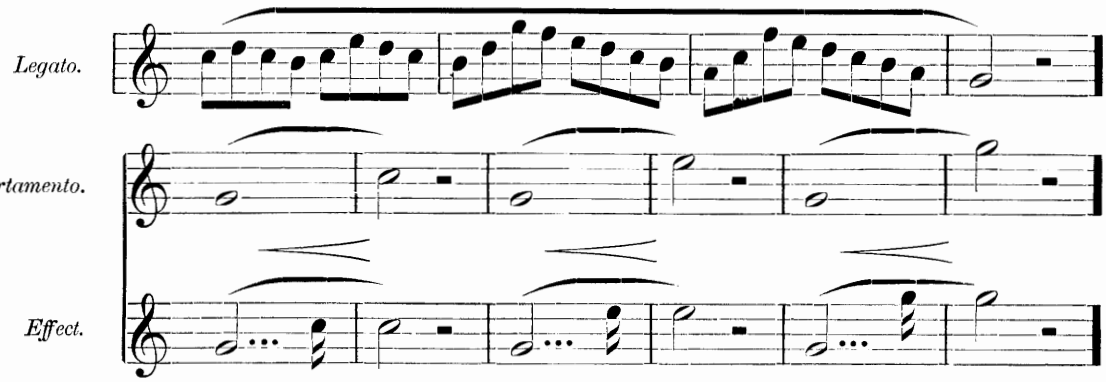
As for basses, they should abstain from practising them ; it would not be possible for them to blend two registers, because their chest-voices are too powerful.

Contraltos and baritones should choose the passages to be practised for blending the registers, so that the middle of the figure falls at the break. Thus, if the break is at G, they should practise F, F♯, G, G♯, A ; if at B, practise A, B♭, B, C, and D♭.

ON THE PORTAMENTO.

The *Portamento* must not be confounded with the *Legato*. *Legato* singing is simply smooth singing ; whereas, in the *portamento*, the intermediate tones are slightly audible.

EXAMPLES OF THE *LEGATO* AND *PORTAMENTO*.

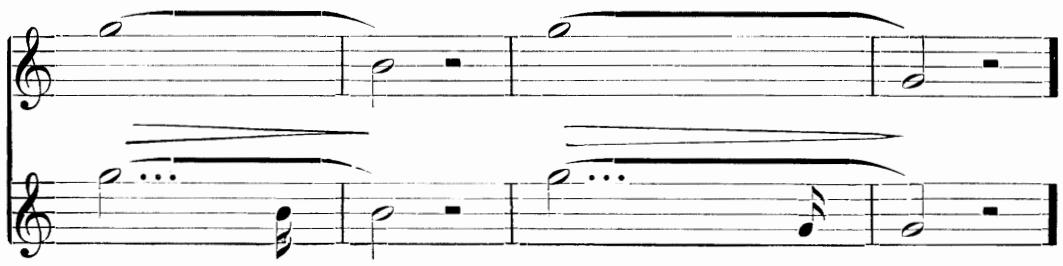


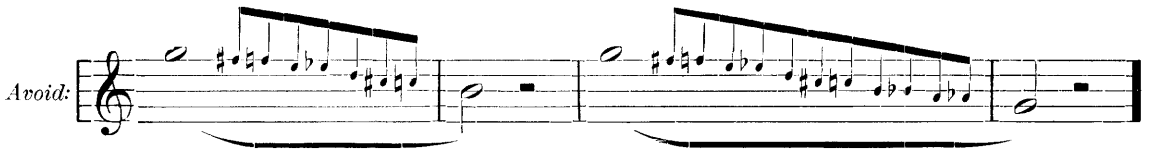
Avoid the vicious habit of some bad singers, noted below :

Ordinarily, the *Portamento* is effected between disjunct notes. It must be employed discreetly ; otherwise it becomes a monotonous habit.

In singing *portamento* from a lower note to a higher one, it is necessary to increase the force ; in descending, the contrary holds good. However, there are cases in which the opposite effect is allowable. I have heard this executed by skilful singers, and, when in accord with the expression of the phrase, it lends elegance to the singing.

But beware of exaggeration. A rough, ill-executed *portamento* is called, by the Italians, *strascinare la voce*, "dragging the voice".





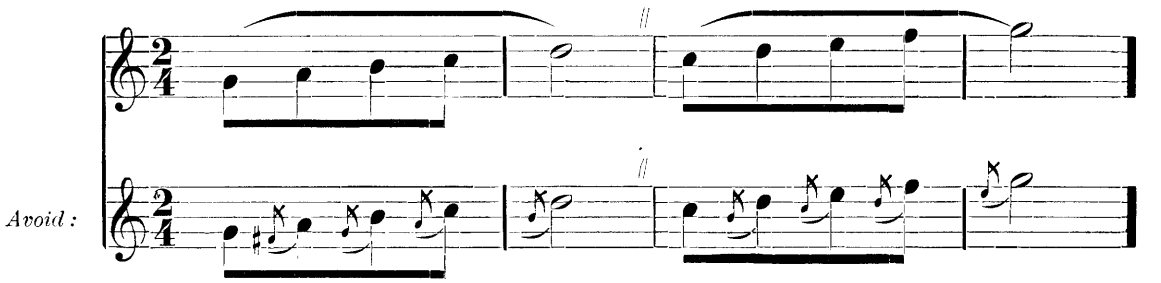
This is the effect called *strascinare la voce.*
Some singers even almost make the quarter-tones audible, which has a very bad effect.

The *portamento* ought to be as soft as the *legato*, and the second note should be struck with faultless precision. The pupil should learn it from good singers, which will be worth more than all the pages I might write.

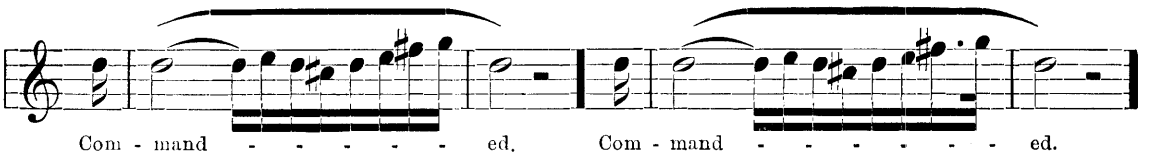
This is a hazardous exercise, for few singers "carry their voices" perfectly, and many come dangerously near to exaggeration.

Besides these few examples, practise my scales Nos. 2 to 11, with the *portamento.*

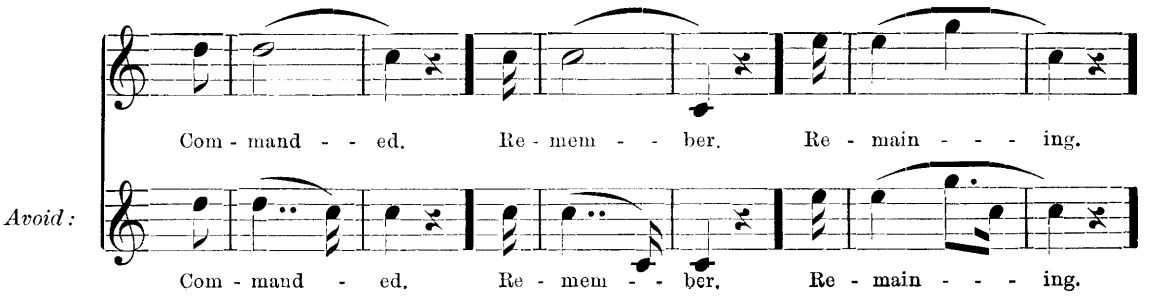
This phrase very legato.

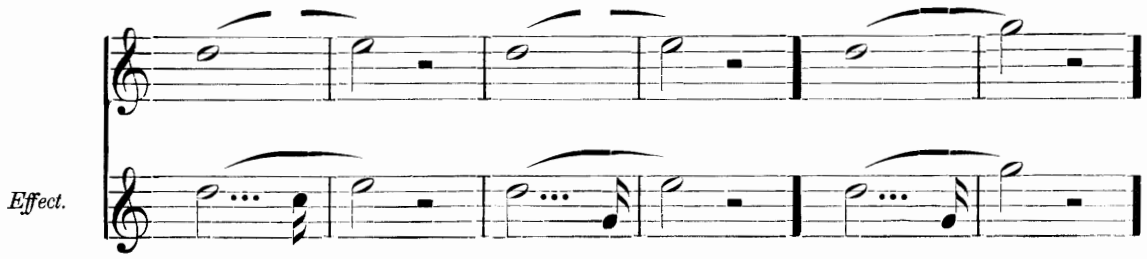


The *portamento* is one of the fine ornaments of singing, but many singers abuse it by singing everything *portamento*, particularly feminine syllables; a mannerism which must be avoided.



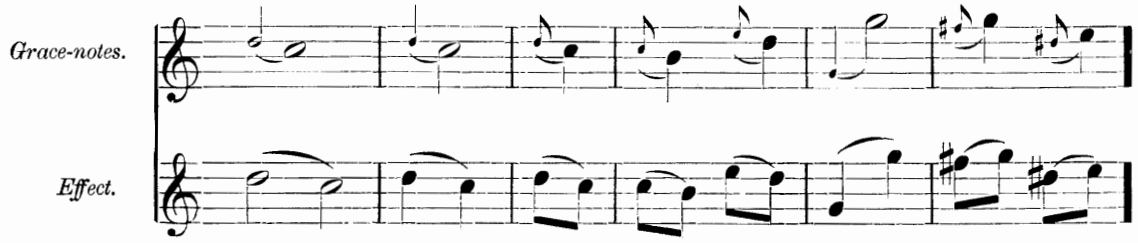
Here a *portamento* might occur from G to D; but too frequent repetition would be monotonous.





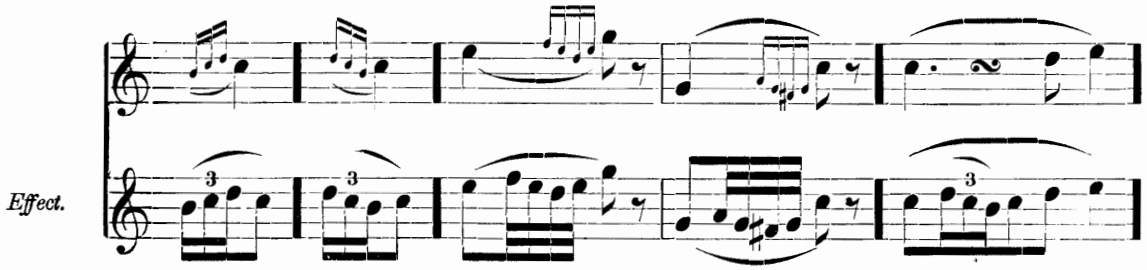
ON THE GRACE-NOTES.

The small notes, called Grace-notes, are not counted in the measure.

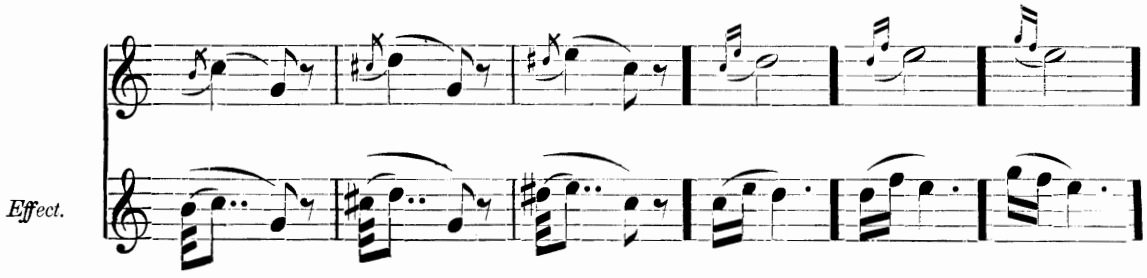


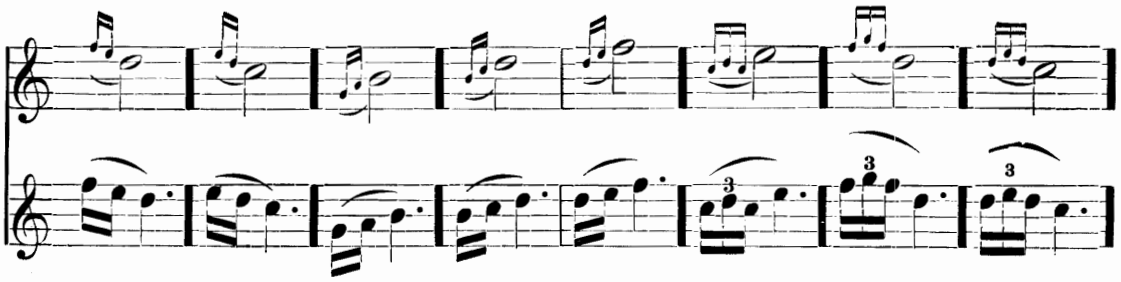
This is an old-fashioned mode of notation, which, being ambiguous, has been given up by modern composers.

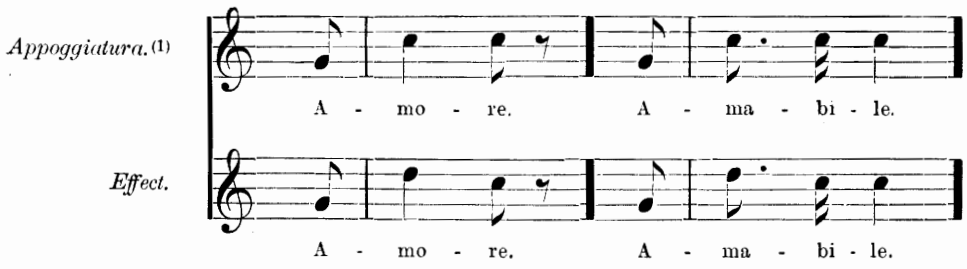
The time-value of the small note is ½ or ¼ that of the large one, according to the taste and style of the executant.



A dash through the hook of the appoggiatura, shortens its time-value.



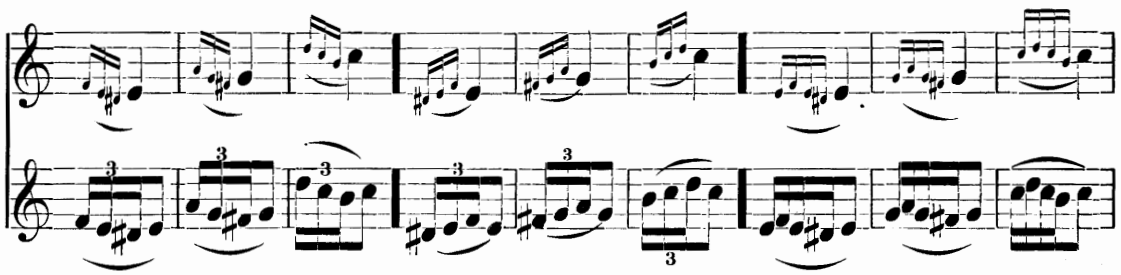




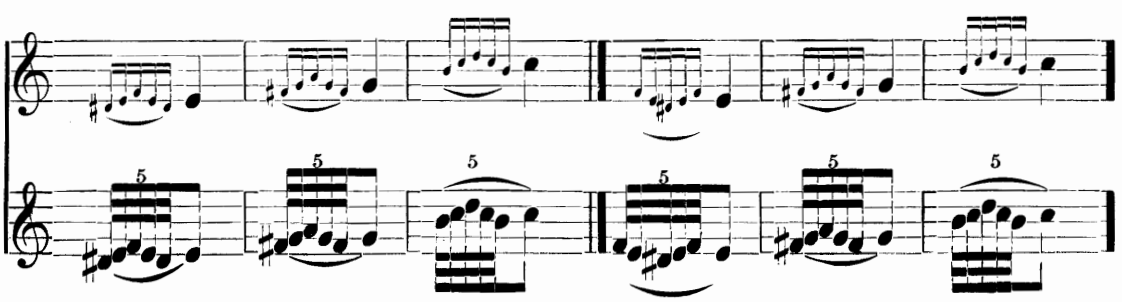
Appoggiaturas are of so common occurrence in Italian singing, that composers rarely write them out.

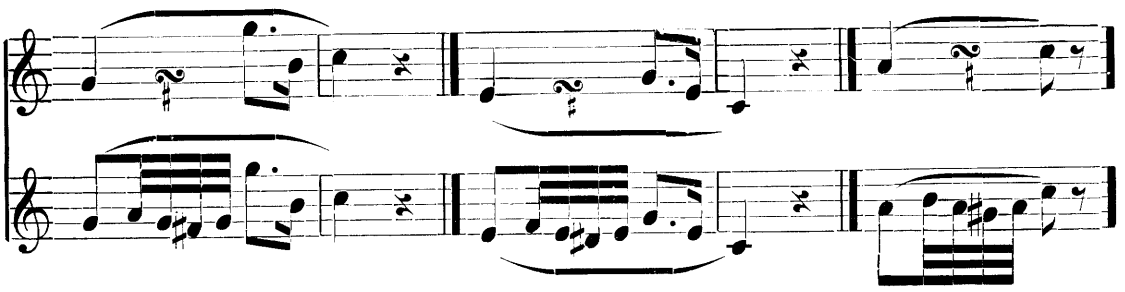
The Turn is one of the most pleasing ornaments in singing, but it must be employed discreetly; it requires perfect execution, otherwise it is of very ill effect; and, above all, it must not be performed with a bleat.

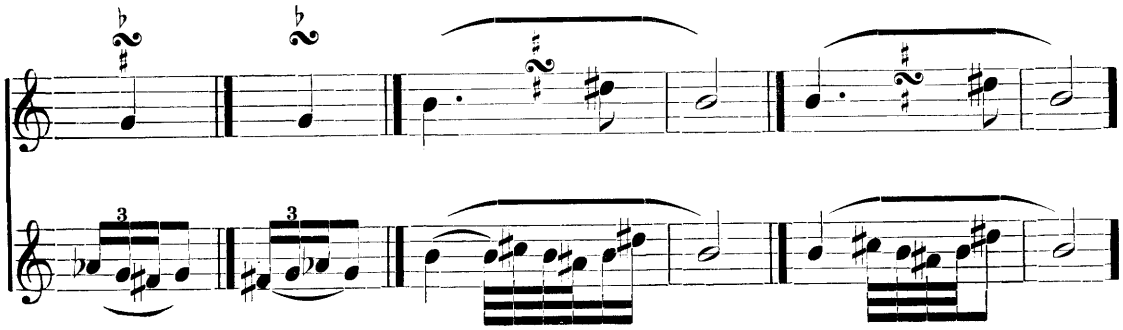
Always execute it gently, and let all the notes be distinct.



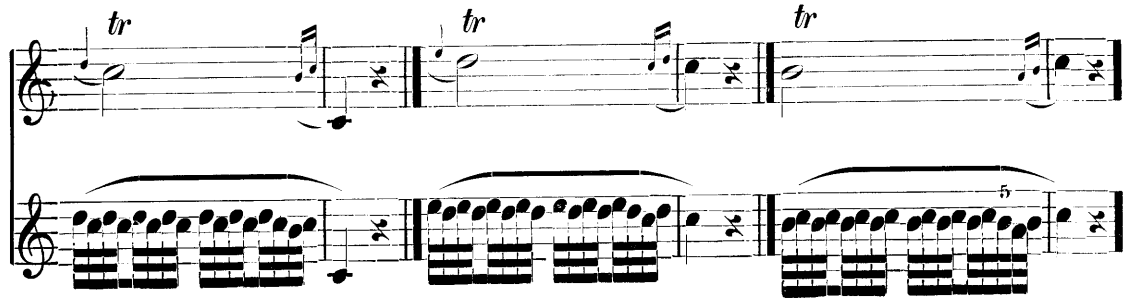
(1) The Italians call this kind of ornament *appoggiatura* (from the verb *appoggiare*, to lean against). It may be sung upward or downward. The Italians often make an appoggiatura on notes ending on a feminine syllable.



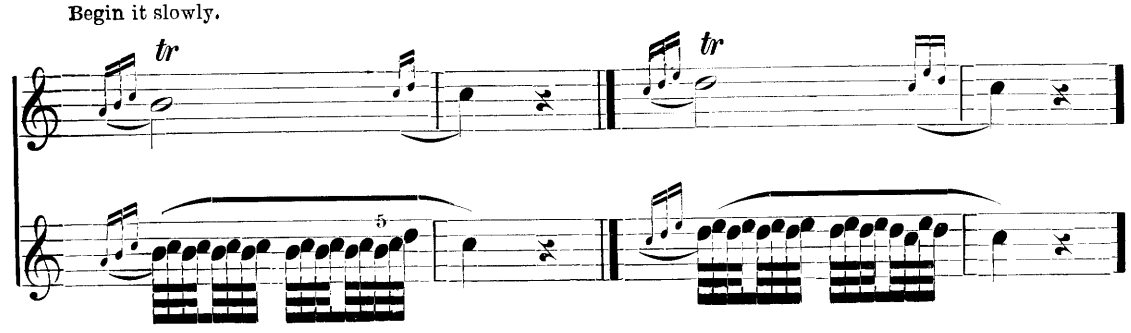




On the Trill.



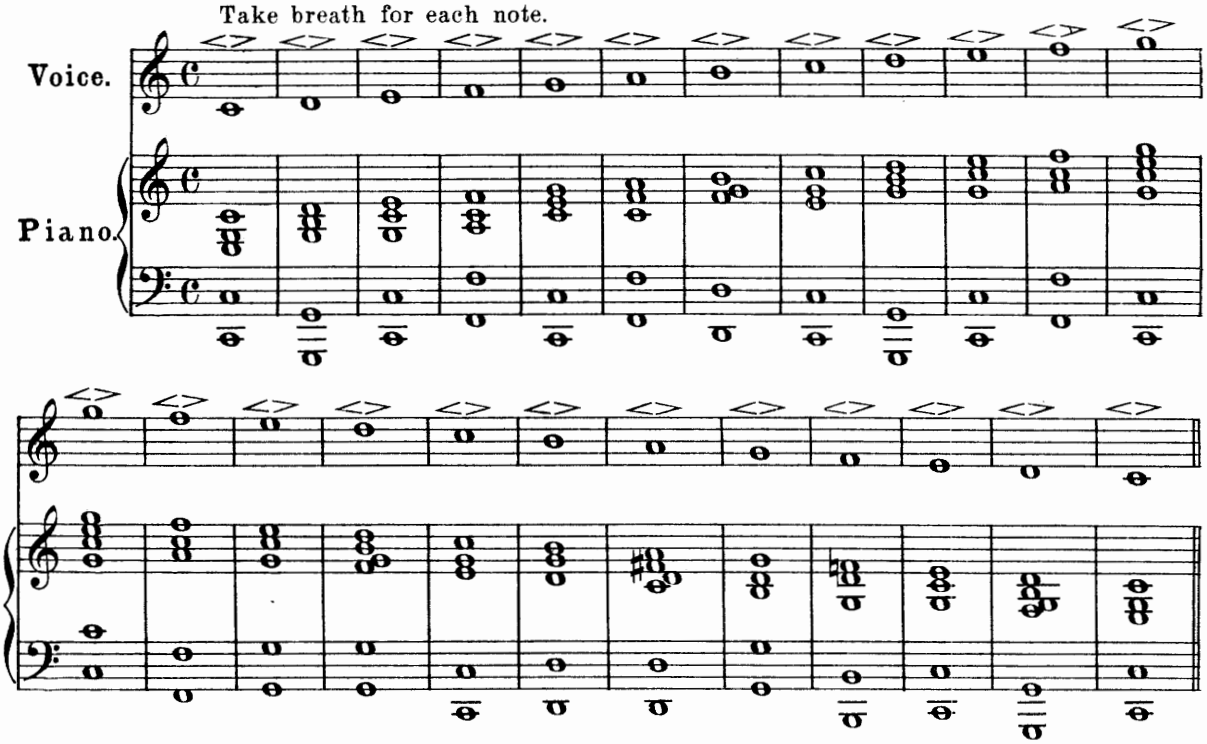
Begin it slowly.



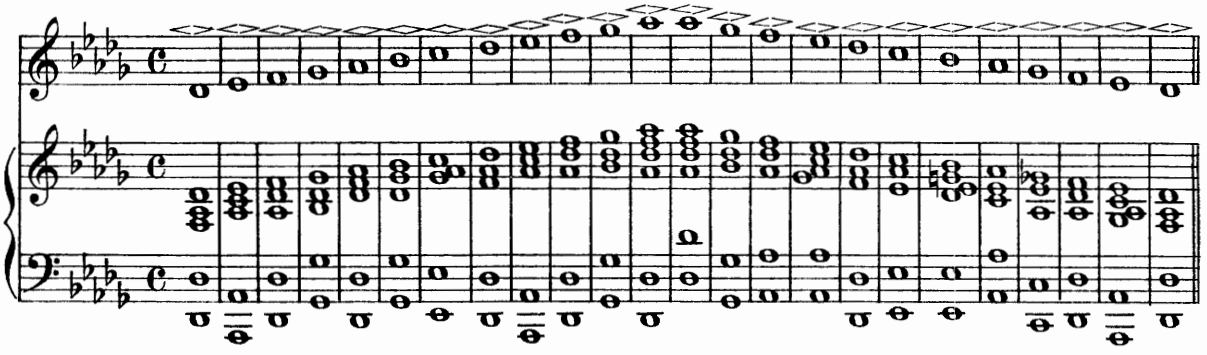
Scale for correctly Placing the Voice, with the *Messa di voce.*

Nº 1.

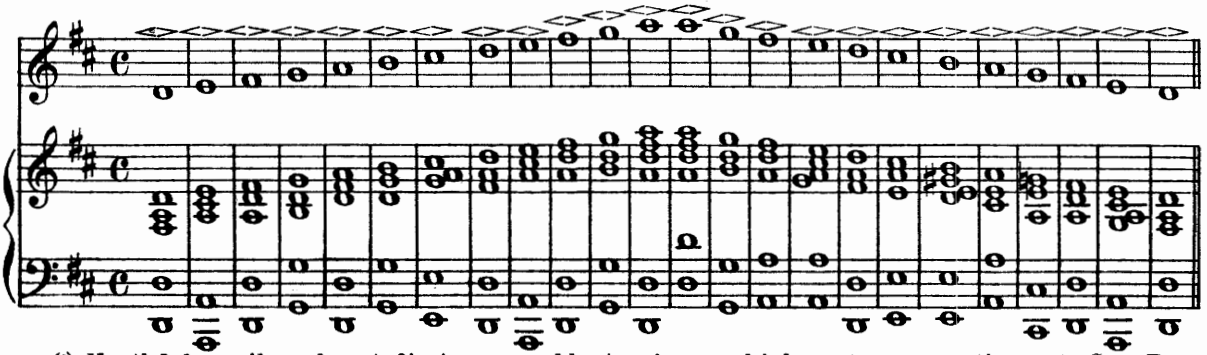
Take breath for each note.



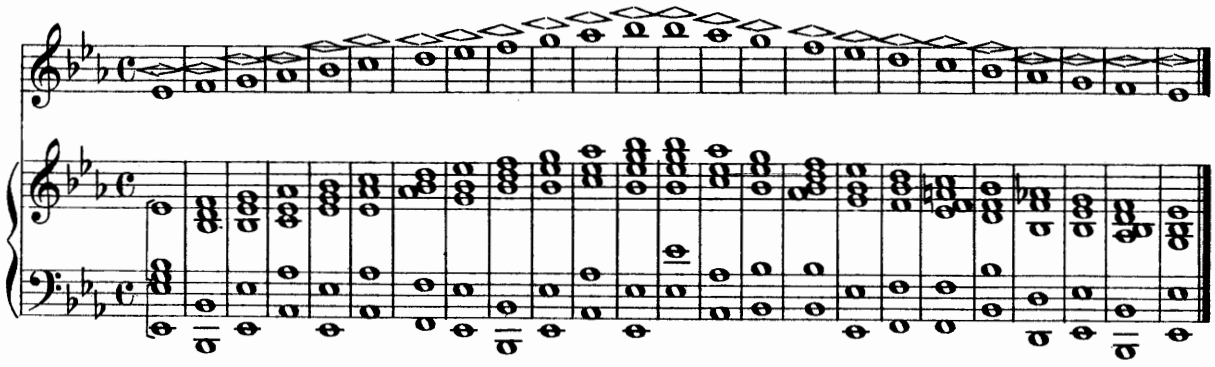
The major sixth, and the tenth note, are difficult of intonation; they often sound too low, and, in order to get their true pitch, the mouth has to be opened more than usual, and the tone somewhat forced. These inequalities must be attributed to the fact, that major thirds are too low in many voices.



The pupil should always endeavor to feel and know on what notes he is vocalizing; to this end, I advise him to sol-fa all the exercises before vocalizing them; he should also accustom his ear to recognize the key in which he is singing.



(1) Youthful pupils, who at first are unable to sing as high as G, may practise up to C or E.

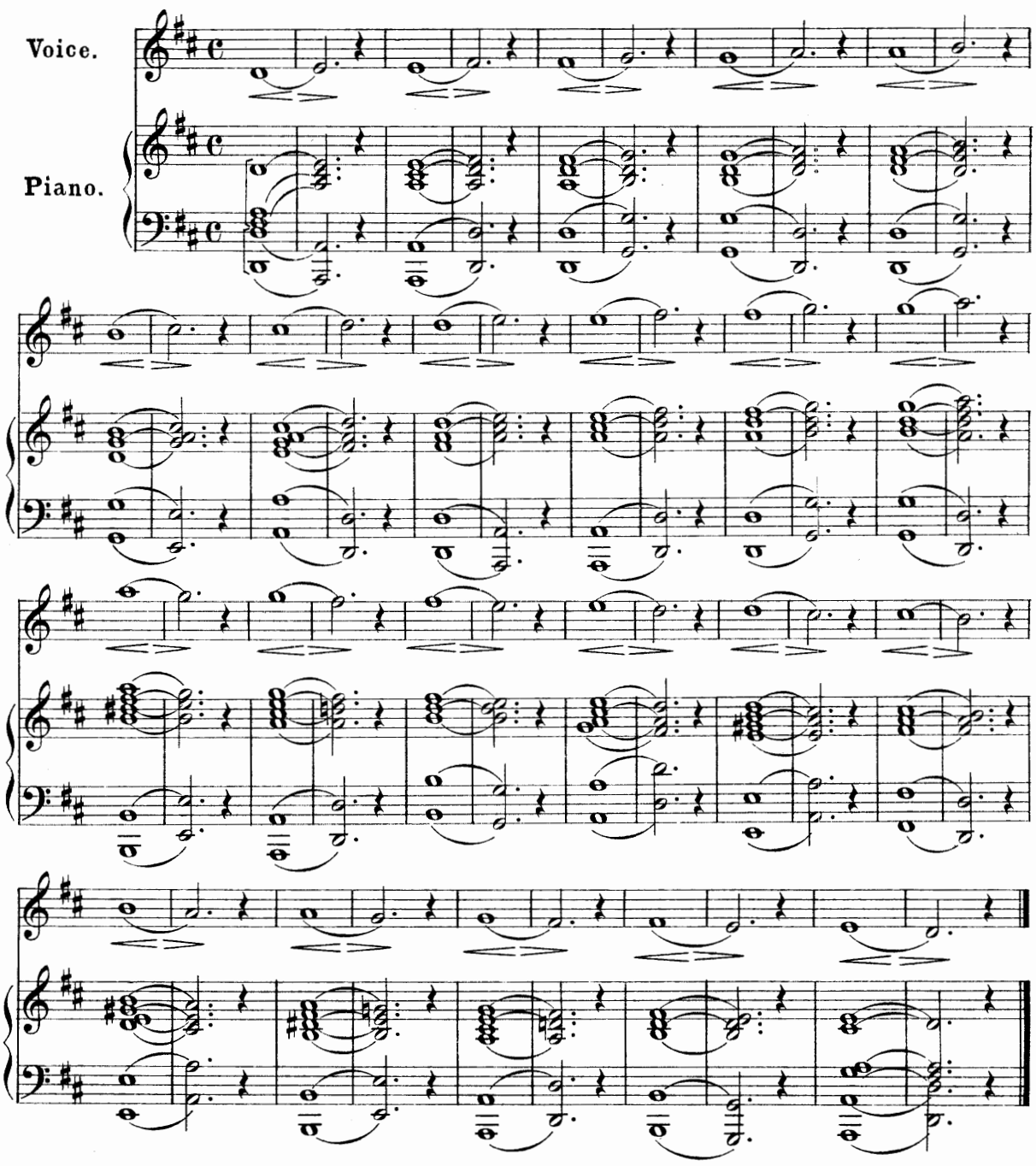


Exercise on Seconds.

Nº 2. Take breath after each second note.

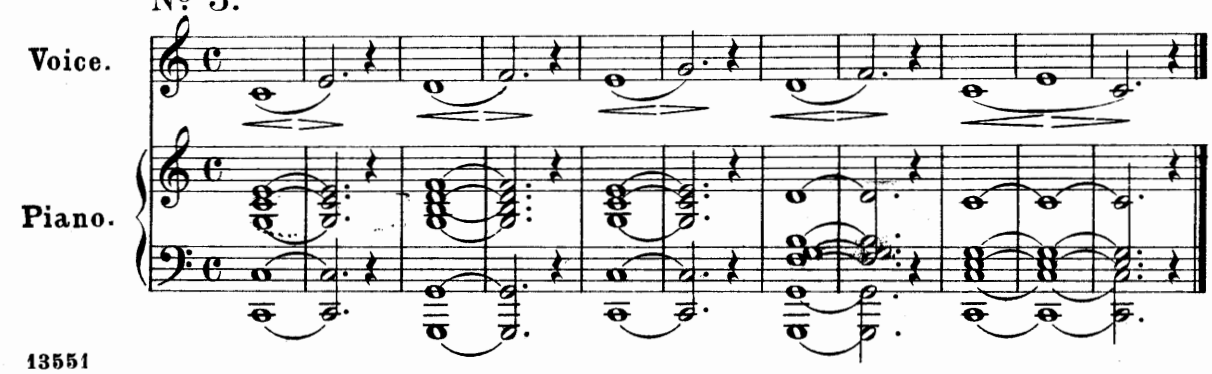
Voice.

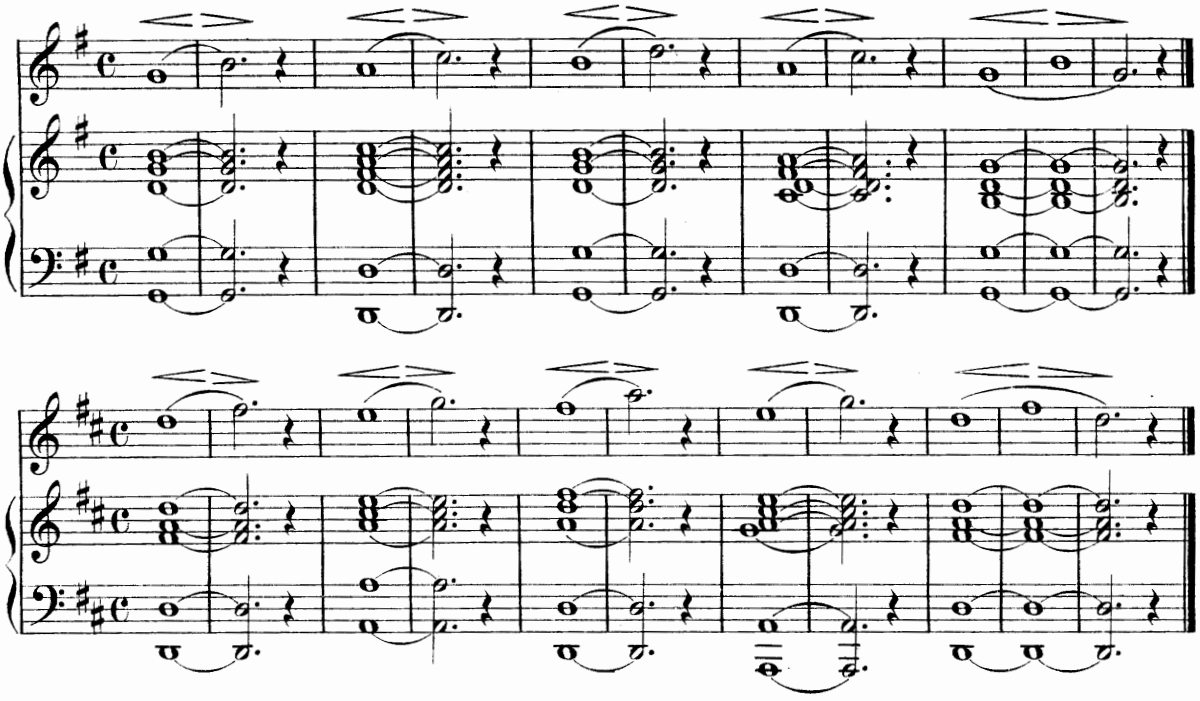
Piano.



Exercise on Thirds.

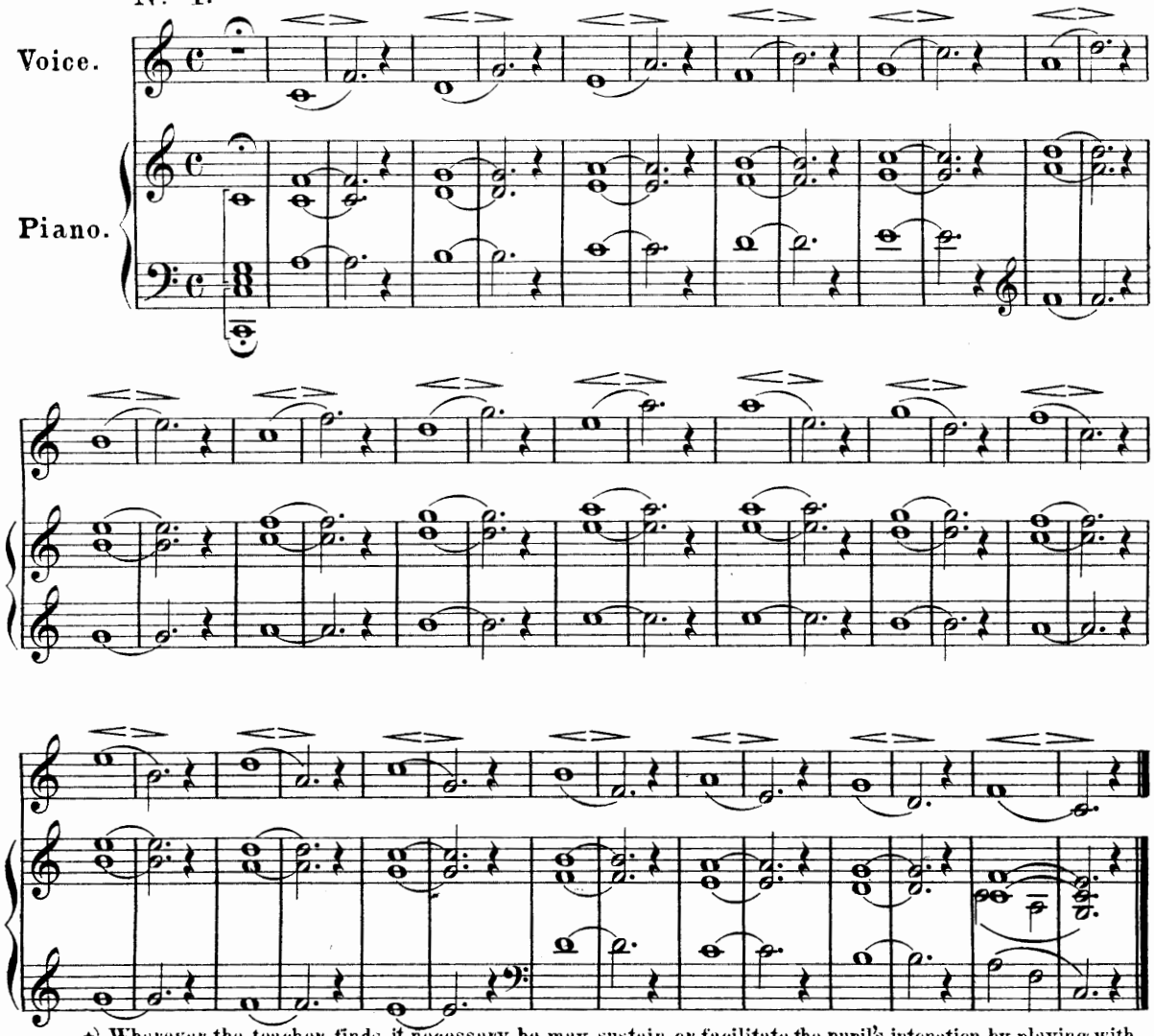
No. 3.





Exercise on Fourths.*)

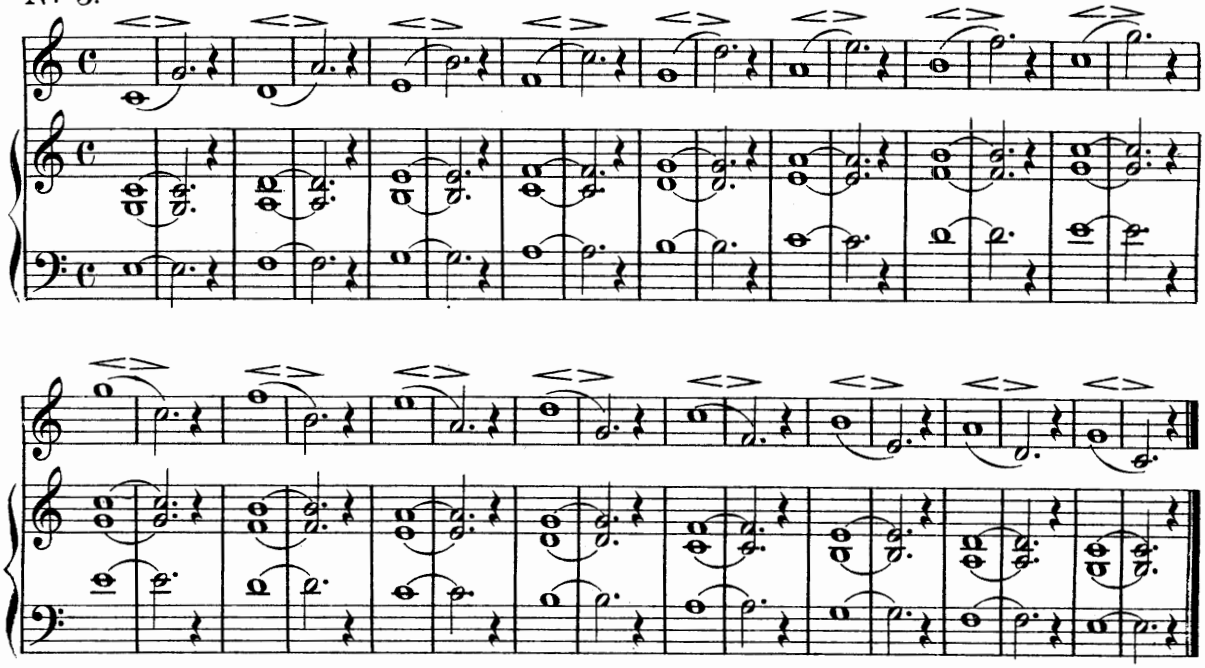
Nº 4.



*) Wherever the teacher finds it necessary, he may sustain or facilitate the pupil's intonation by playing with the right hand. This expedient should, however, be employed very discreetly, and only at the beginning.

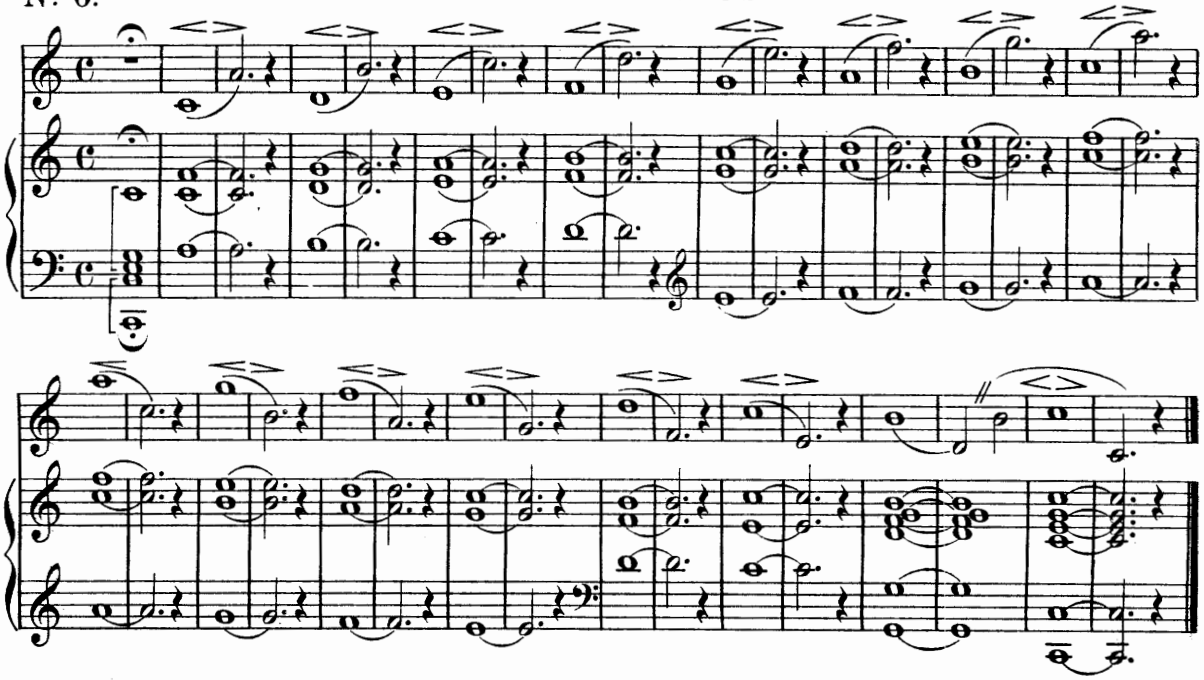
Exercise on Fifths.

No 5.



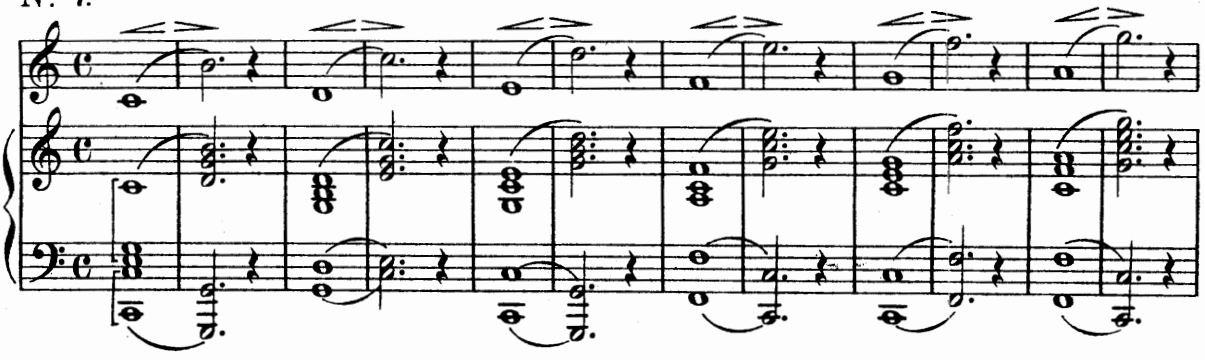
Exercise on Sixths.

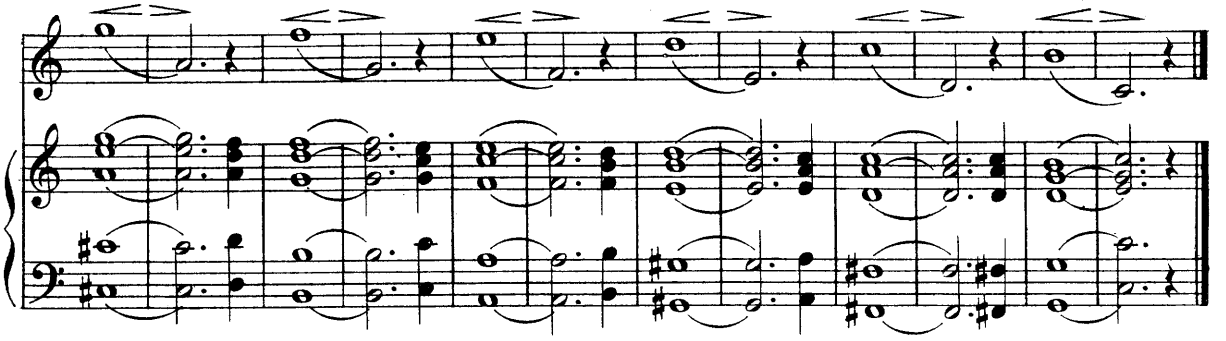
No 6.



Exercise on Sevenths.

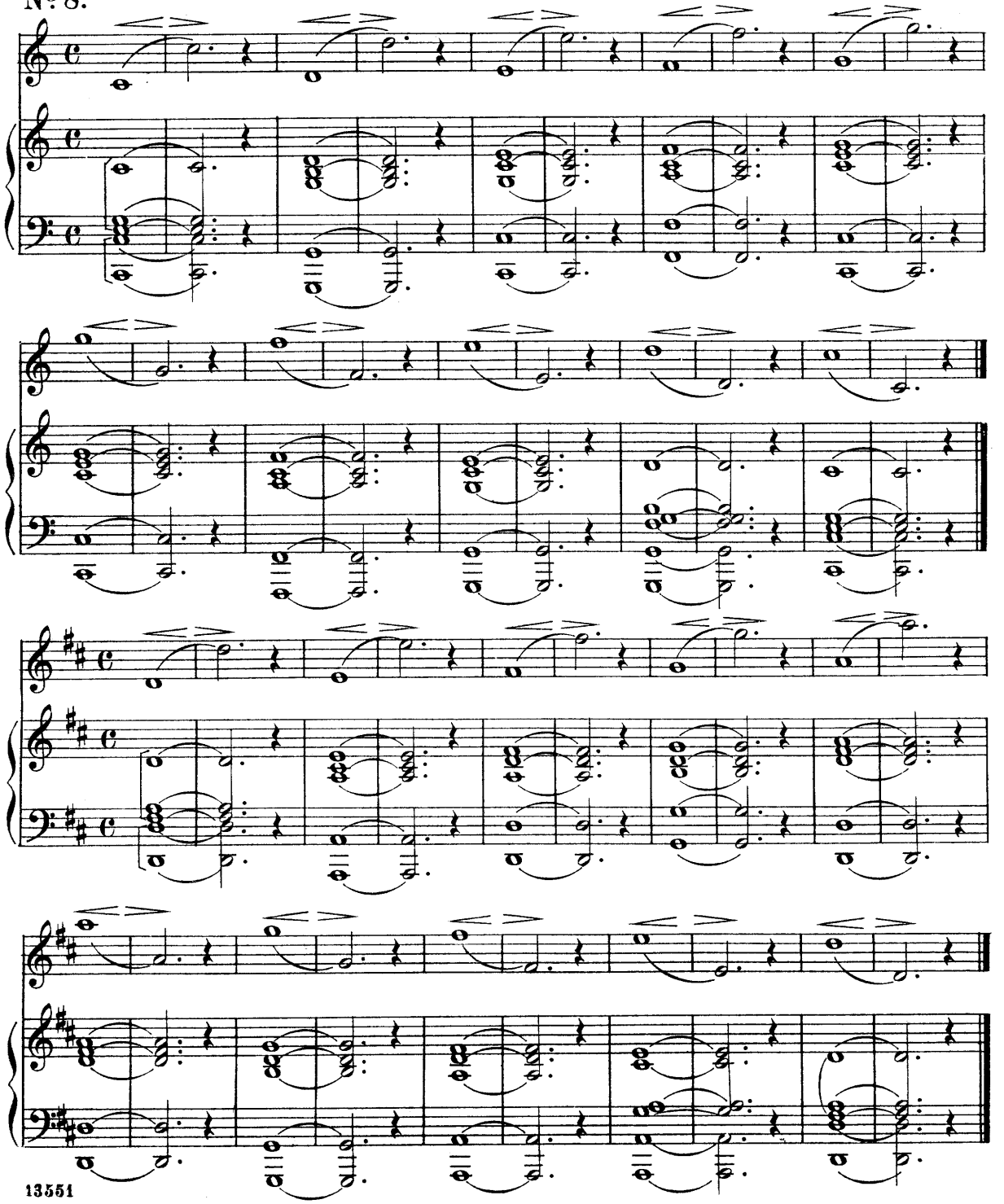
No 7.





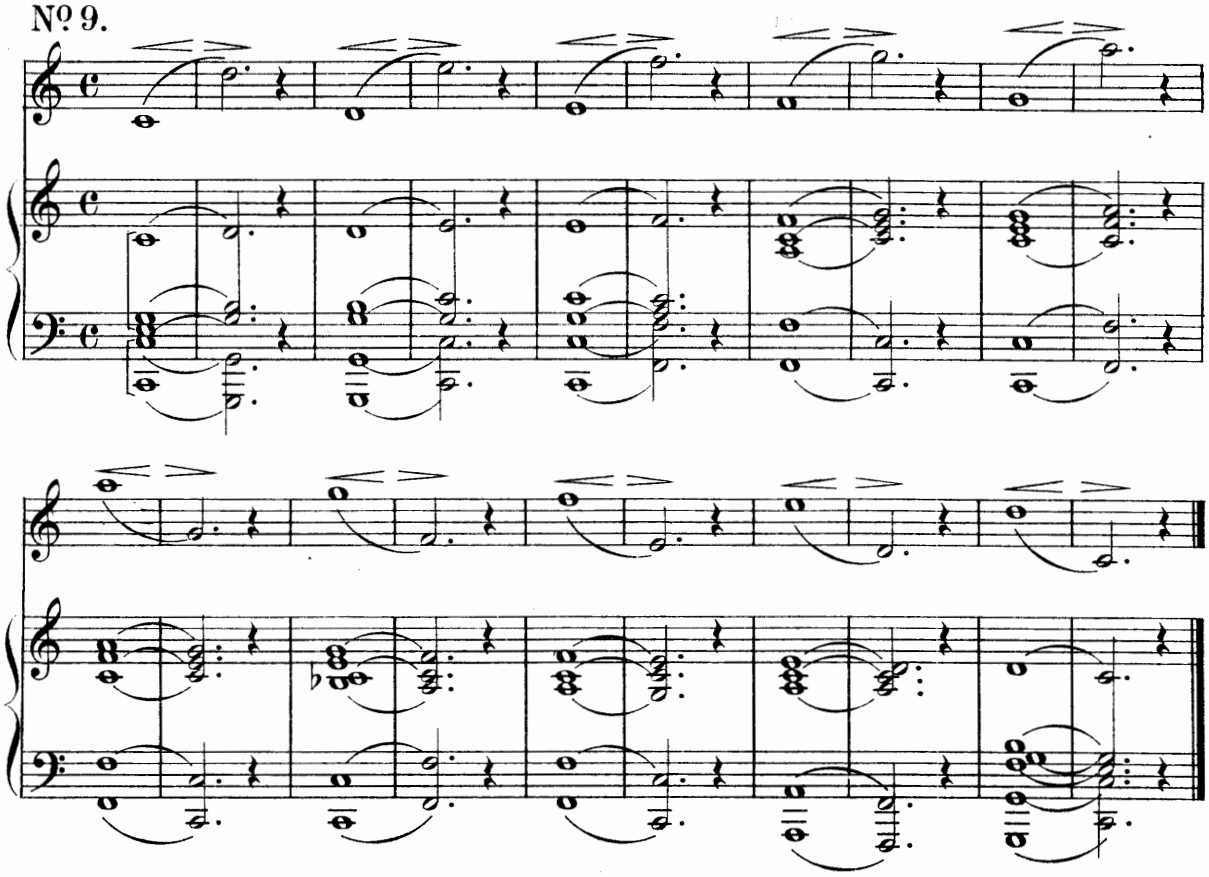
Exercise on Octaves.

No. 8.



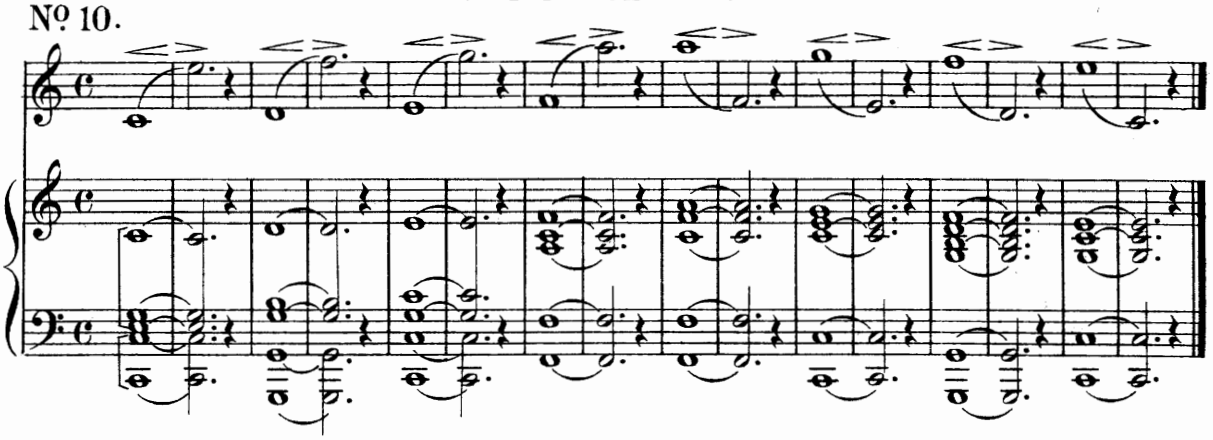
Exercise on Ninths.

No. 9.



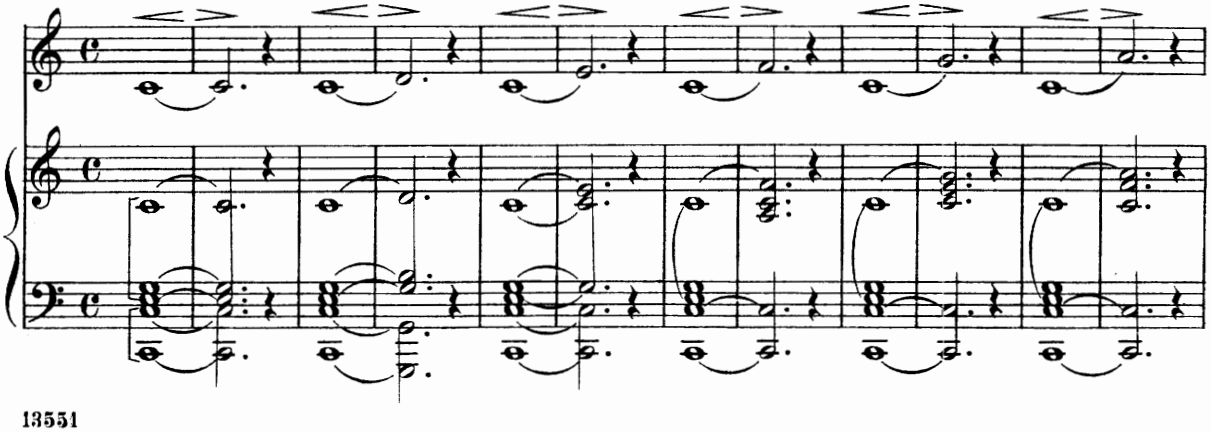
Exercise on Tenths.

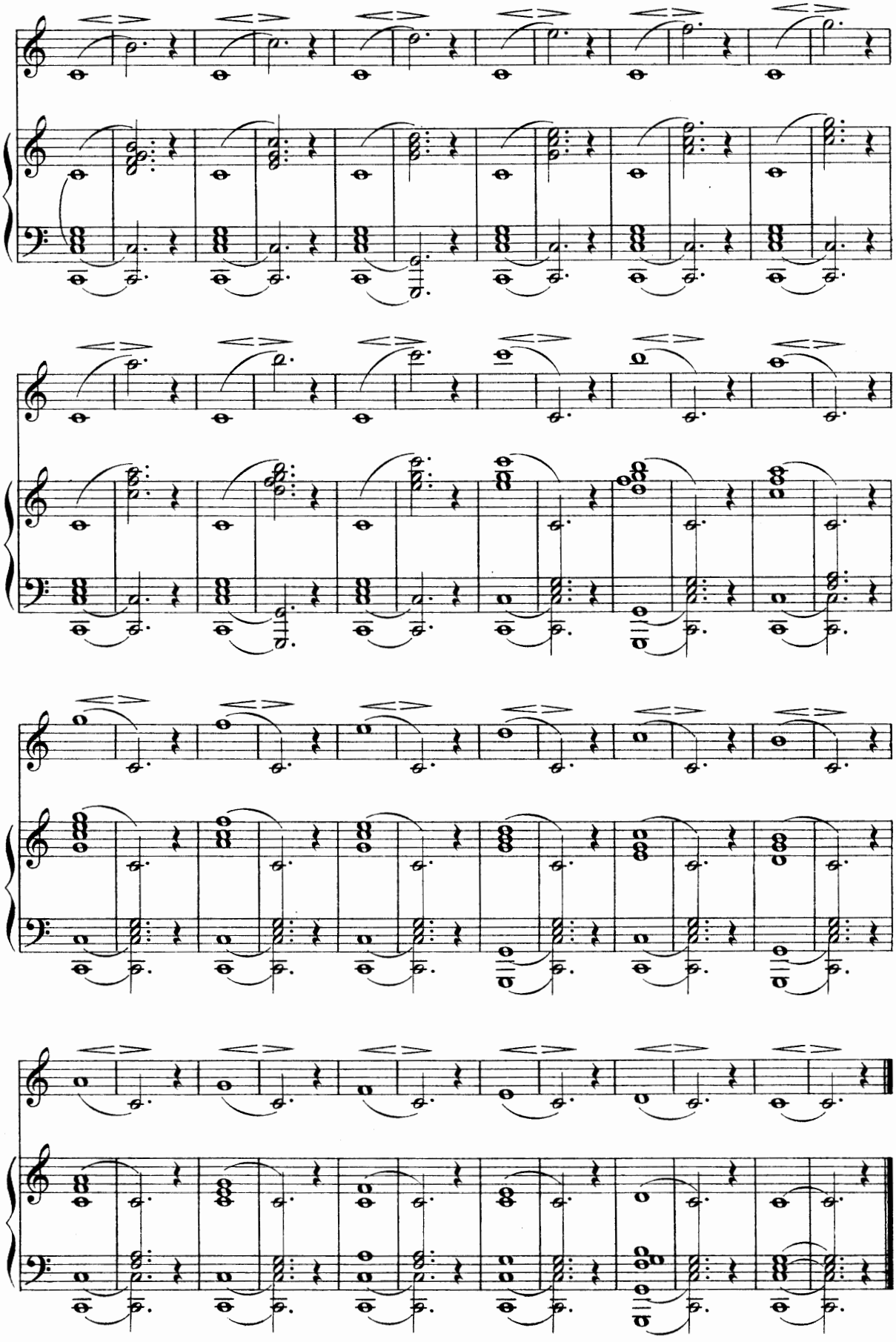
No. 10.



General Review.

No. 11.

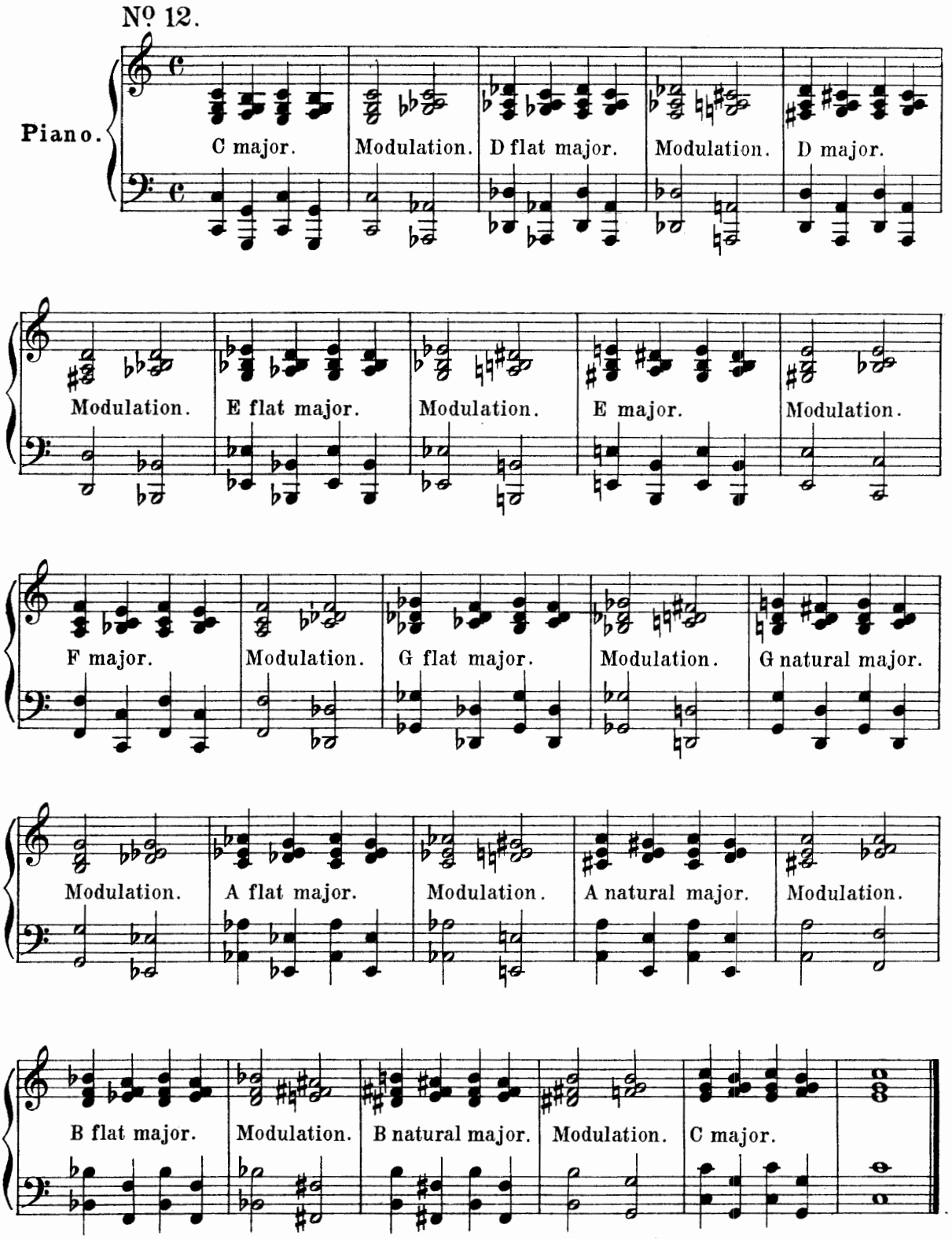




Chromatic modulations through all the major-keys. (From C to C.)

(For the Piano.)

The pupil should memorize these chords, to be able to practise the scales and exercises in all the keys, and thus avoid any difficulty in chromatic modulation.

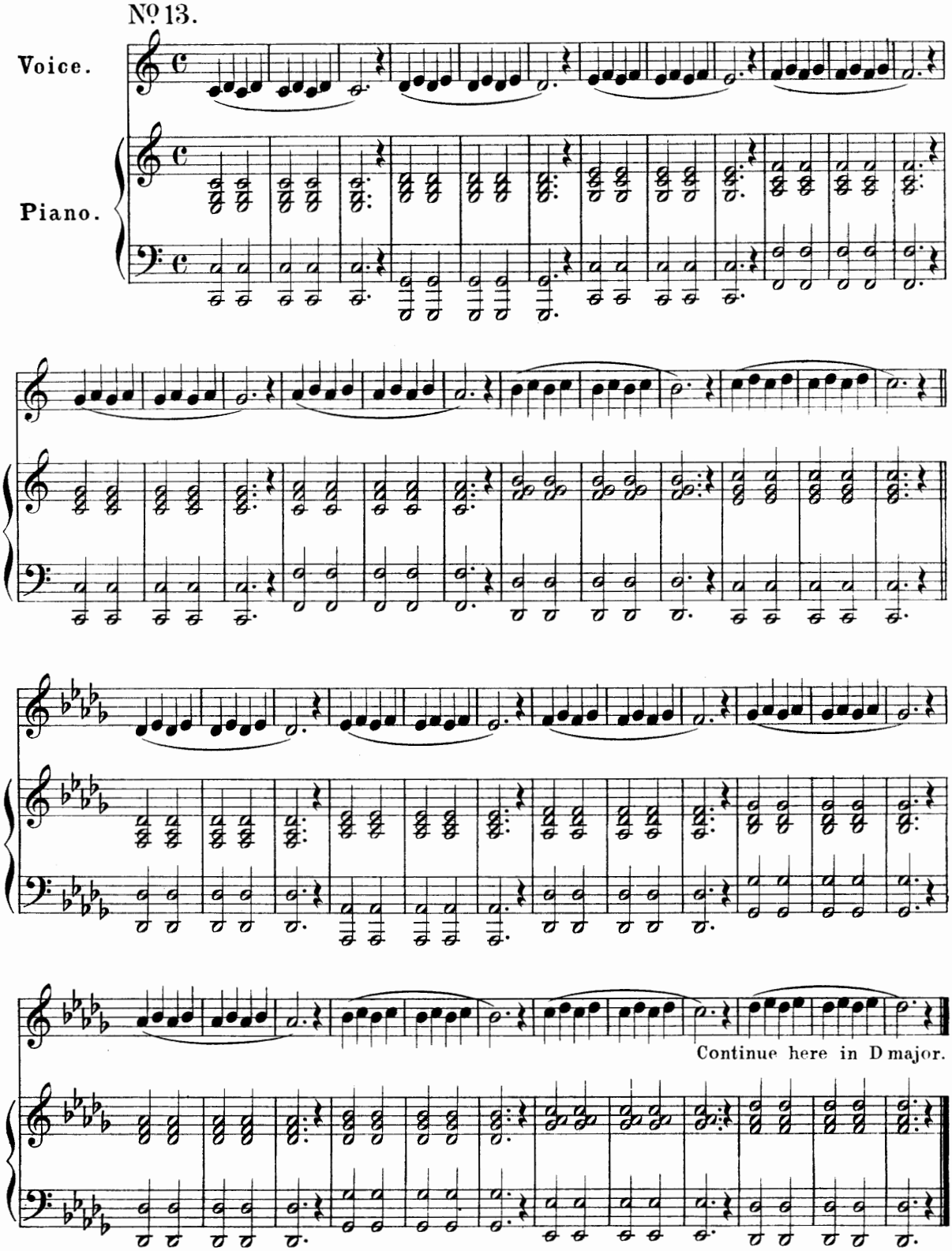


I advise the pupil, while playing the accompaniment, to sit rather high.

Exercise on Seconds.

Practise this Exercise in two ways; first attack each note; second, sing them all *legato,* as written. Practise most in the second way.

Avoid, when attacking the notes, ejaculating them from the larynx, but rather sustain them by pressure from the chest.



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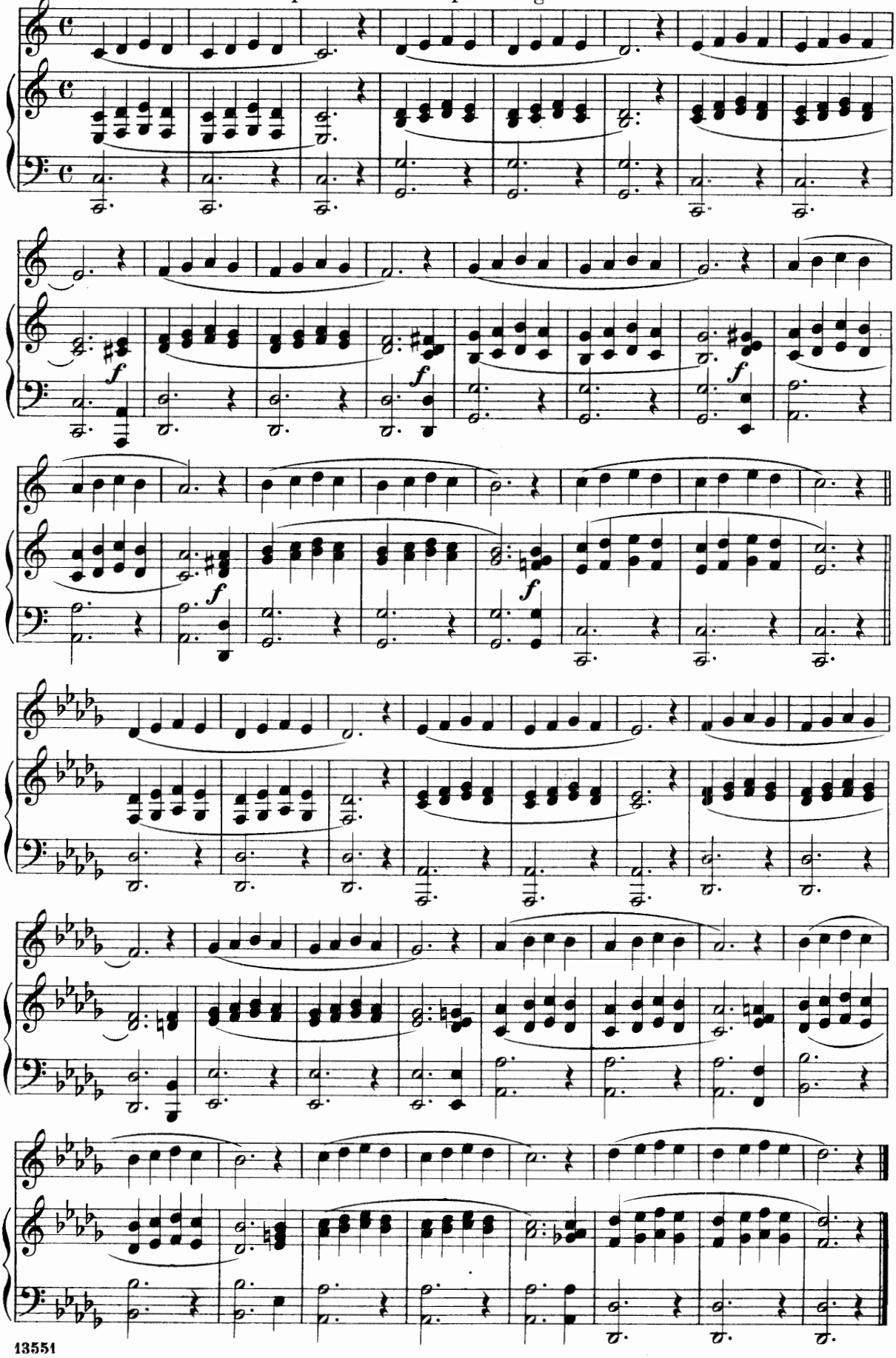
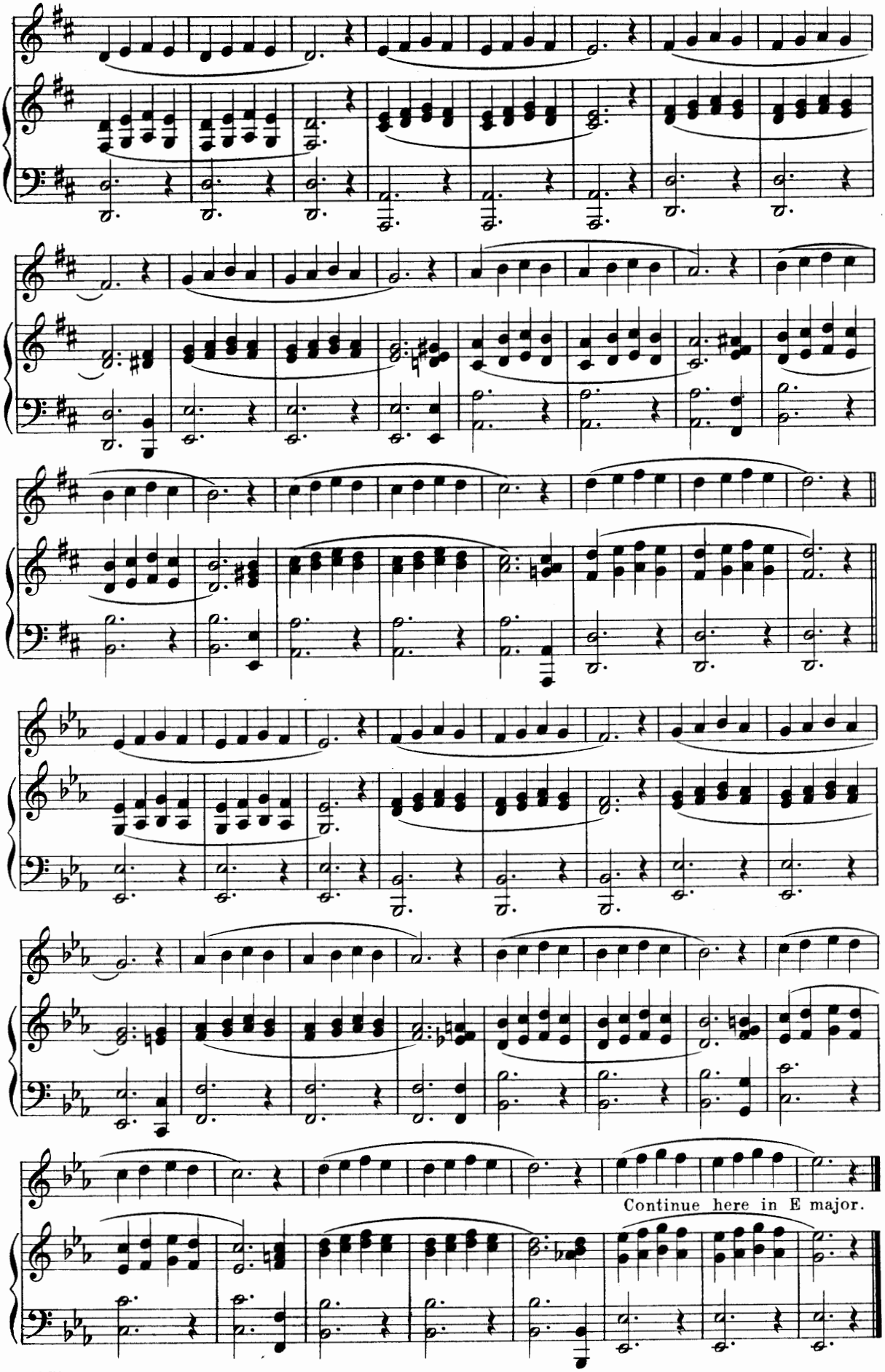
Exercise on Thirds.

No 14.

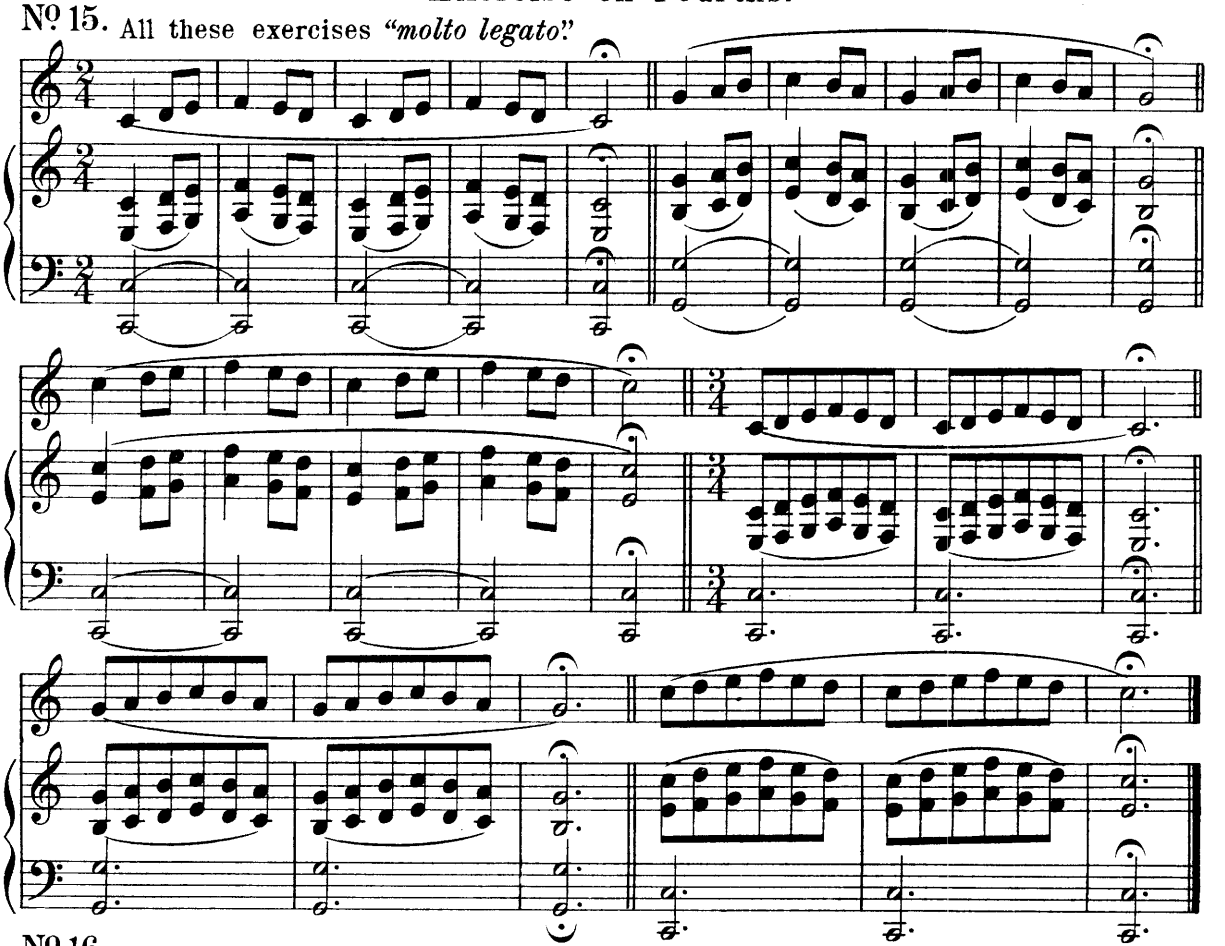
The same mode of practise as the preceding.



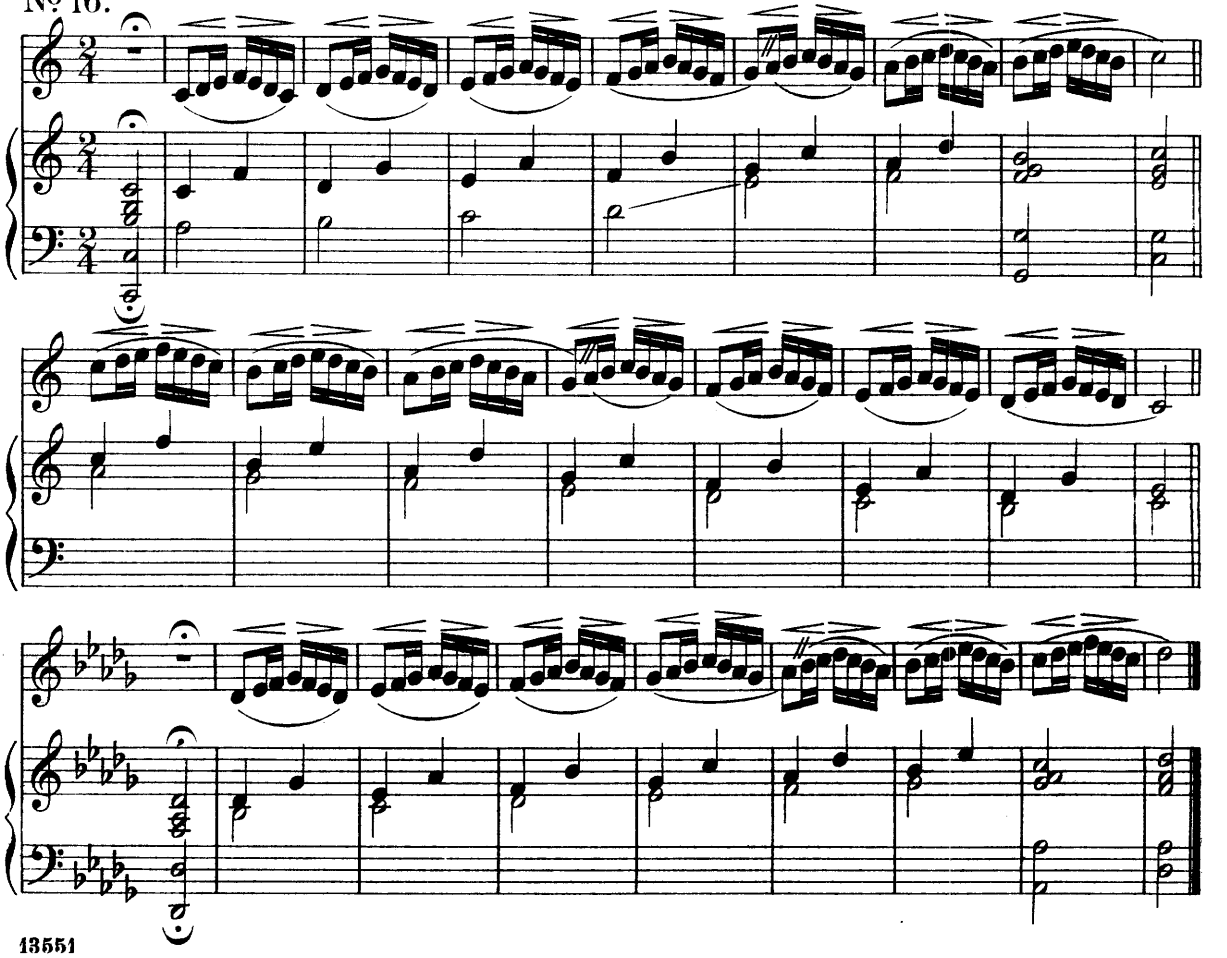

Continue here in E major.

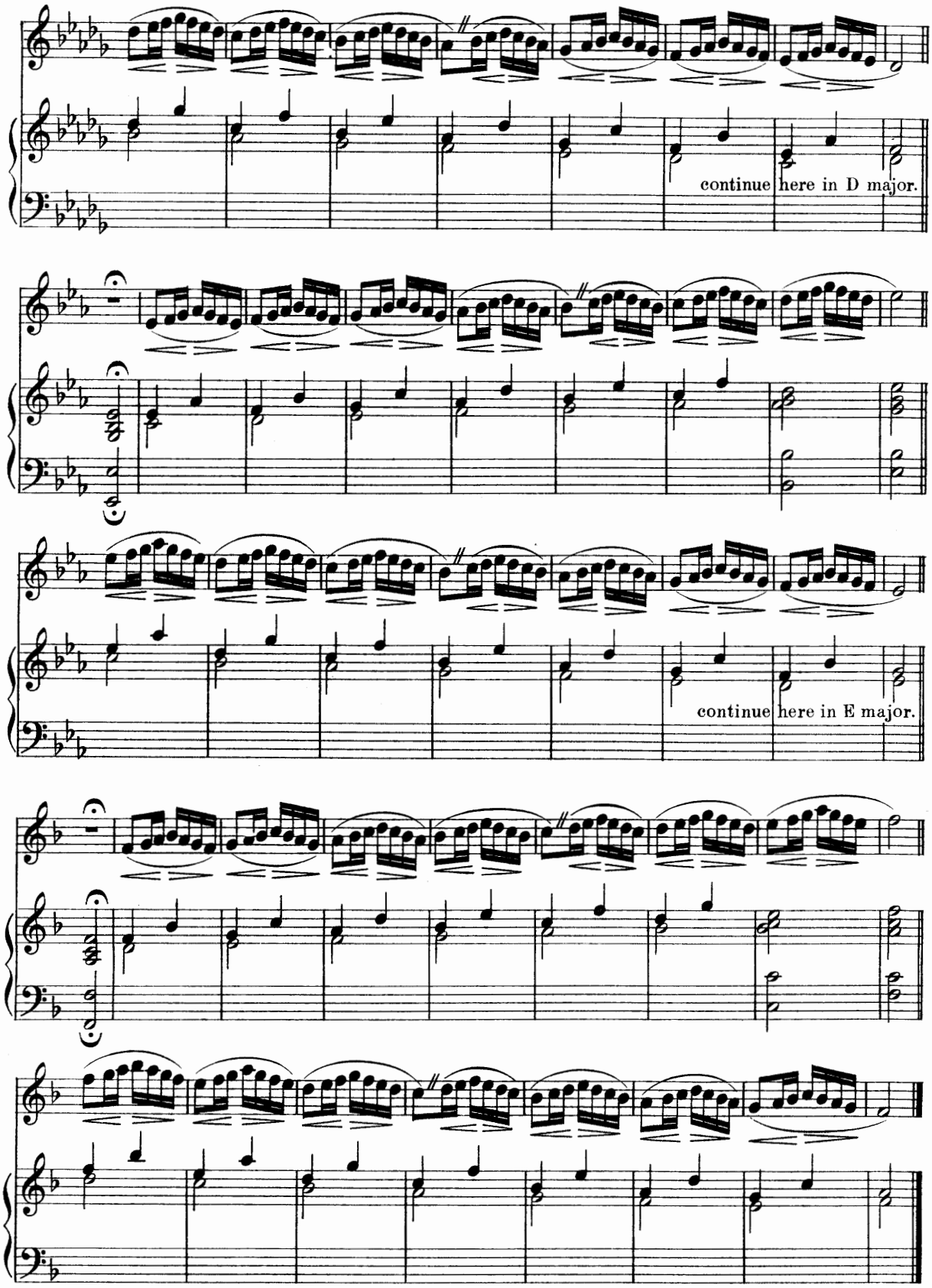
Exercise on Fourths.

№ 15. All these exercises *"molto legato."*



№ 16.



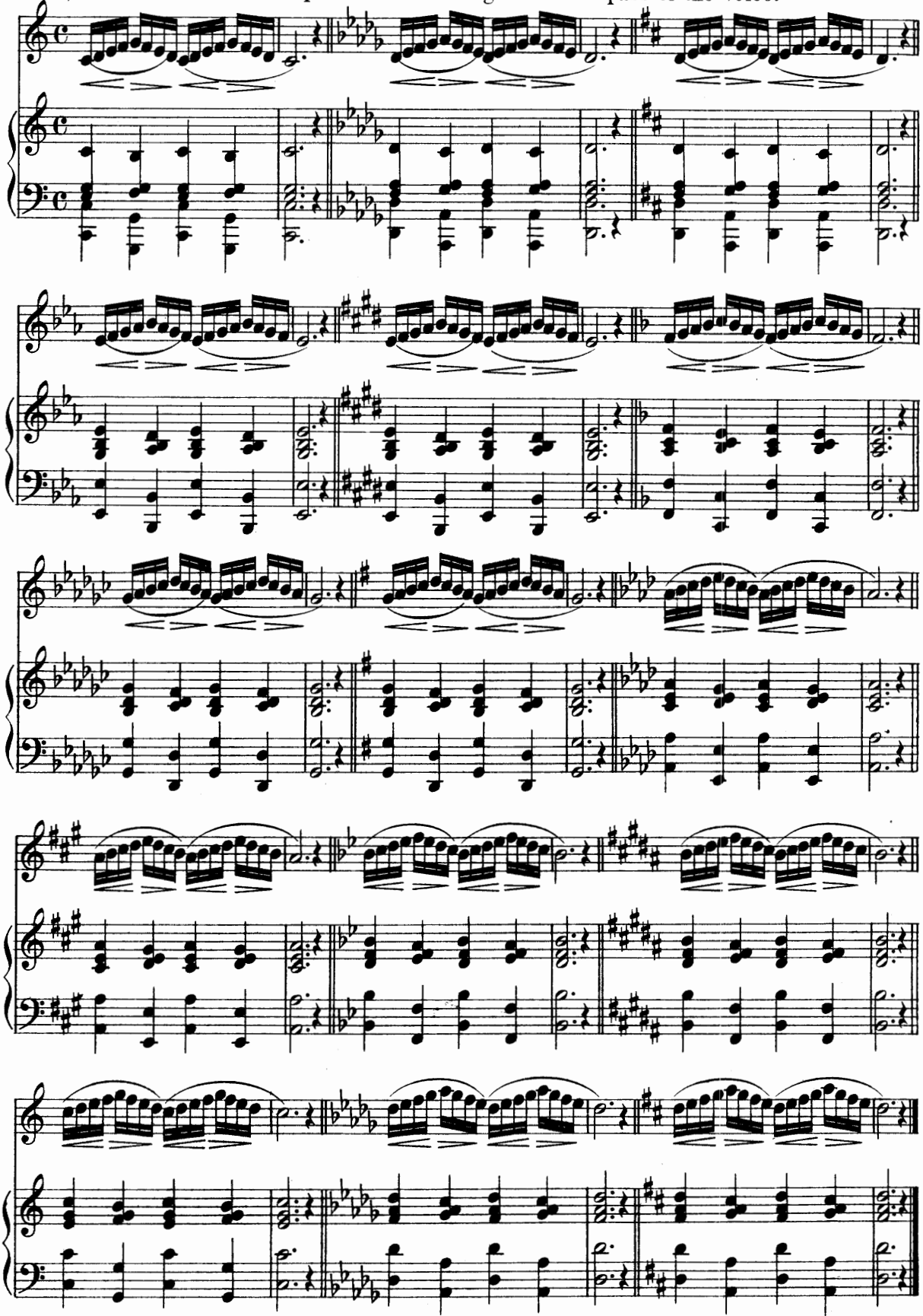


The pupil should pay great attention to the intonation of the leading-tone, which is often sung too low, and the Subdominant, often too high. — The leading-tone is the 7th, the subdominant the 4th degree, of the scale.

Exercise on Fifths.

No 17.

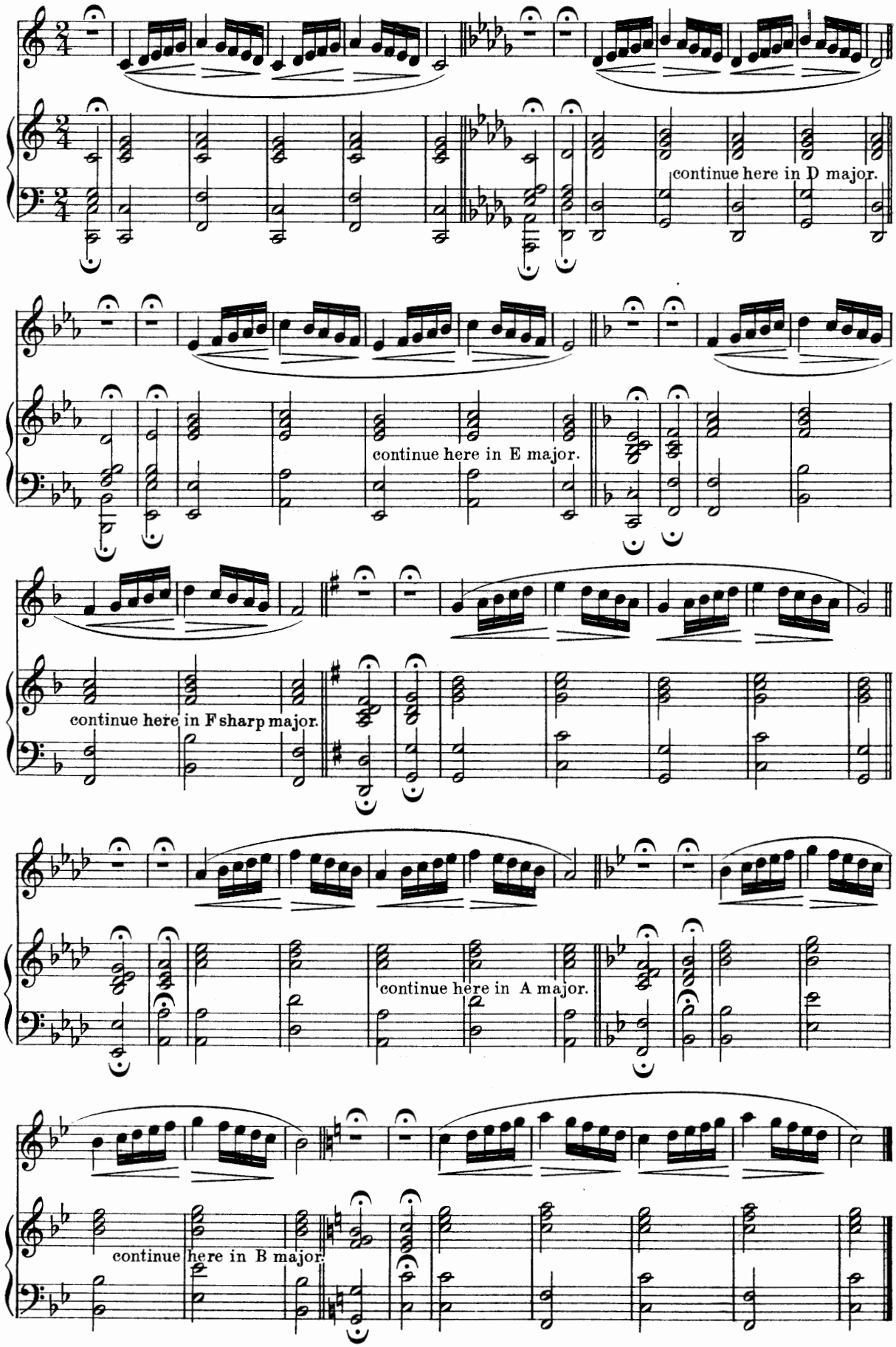
*) This exercise must be practised according to the compass of the voice.



*) Sing these scales twice without breathing, and throughout "molto legato"

Exercise on Sixths.

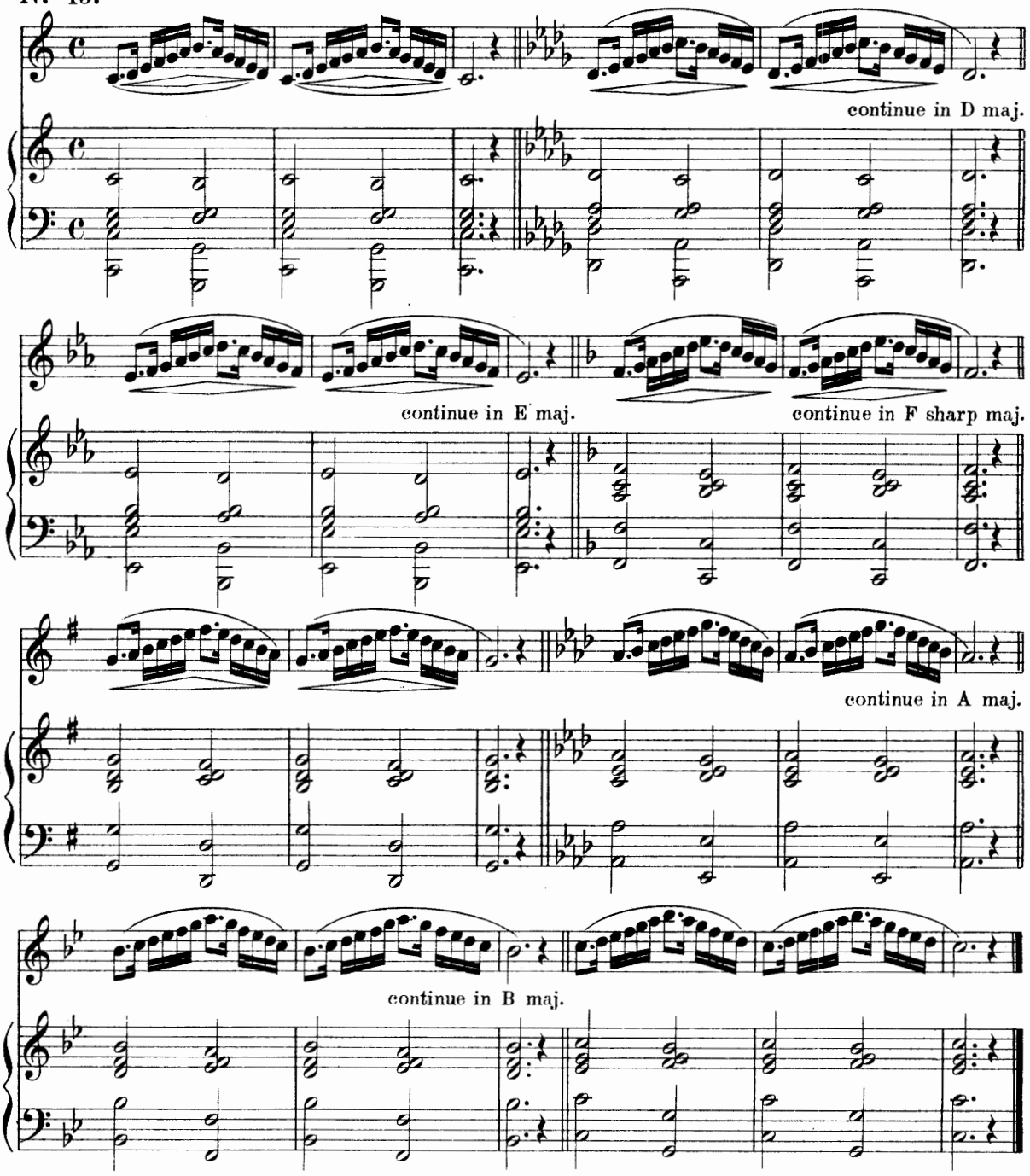
Nº 18.



Exercise on Sevenths.

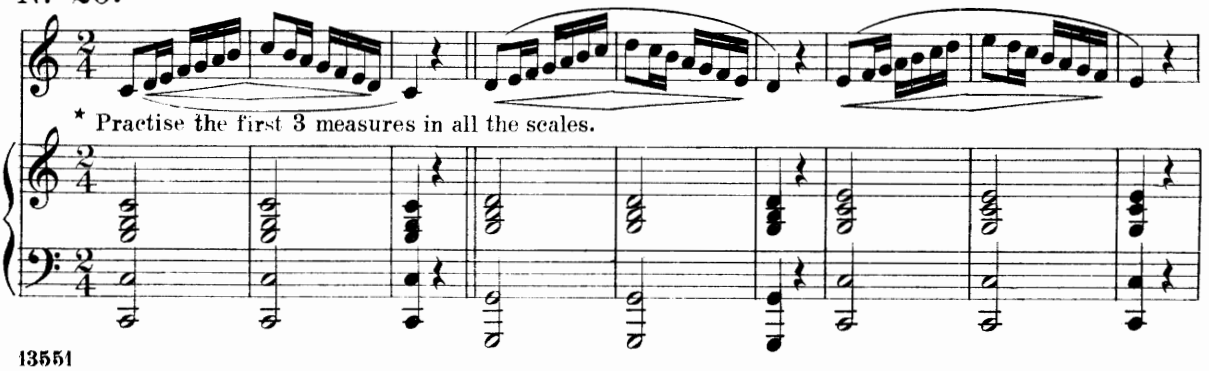
When any fear is entertained of singing a note too low, dwell on it longer.

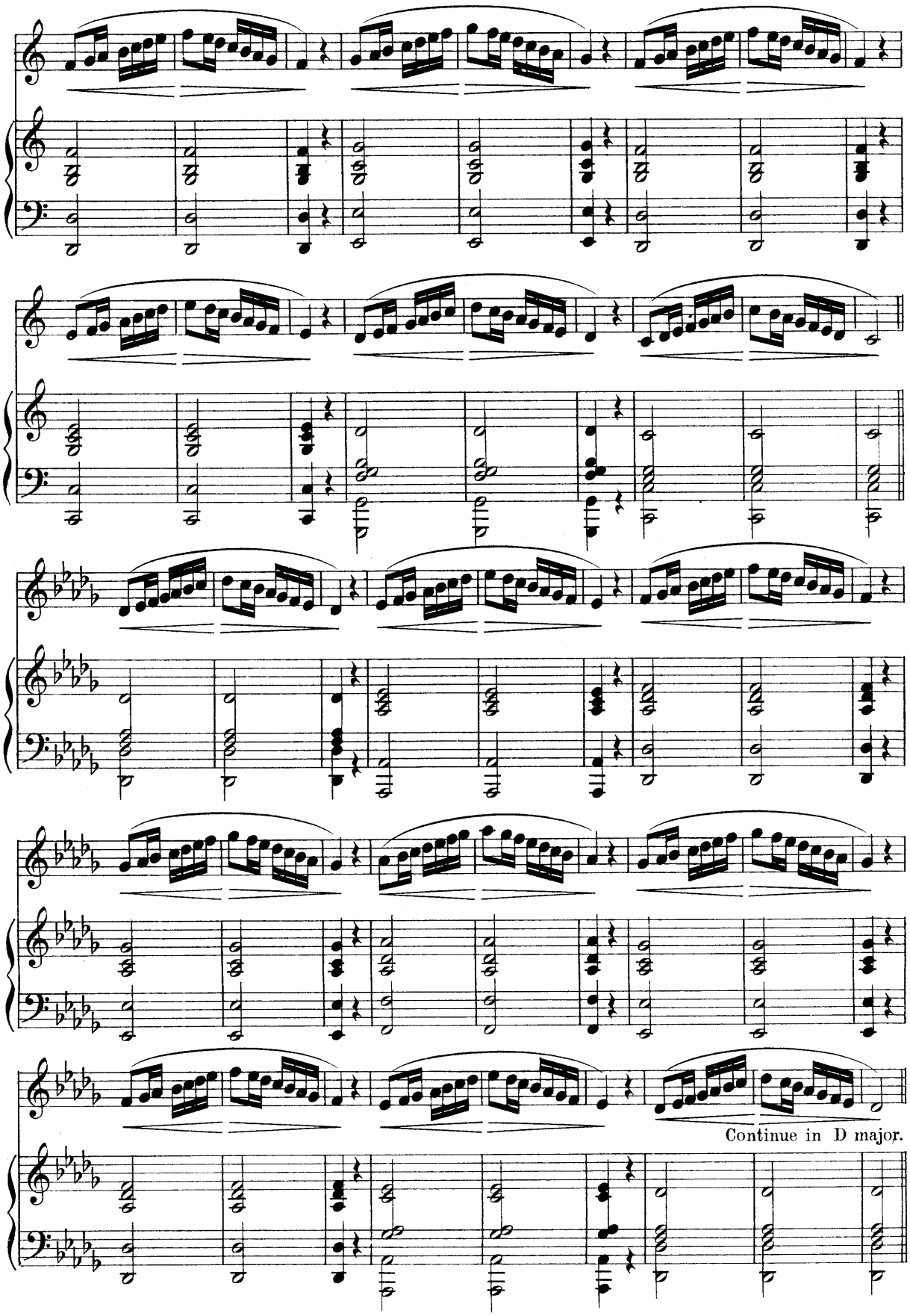
No 19.



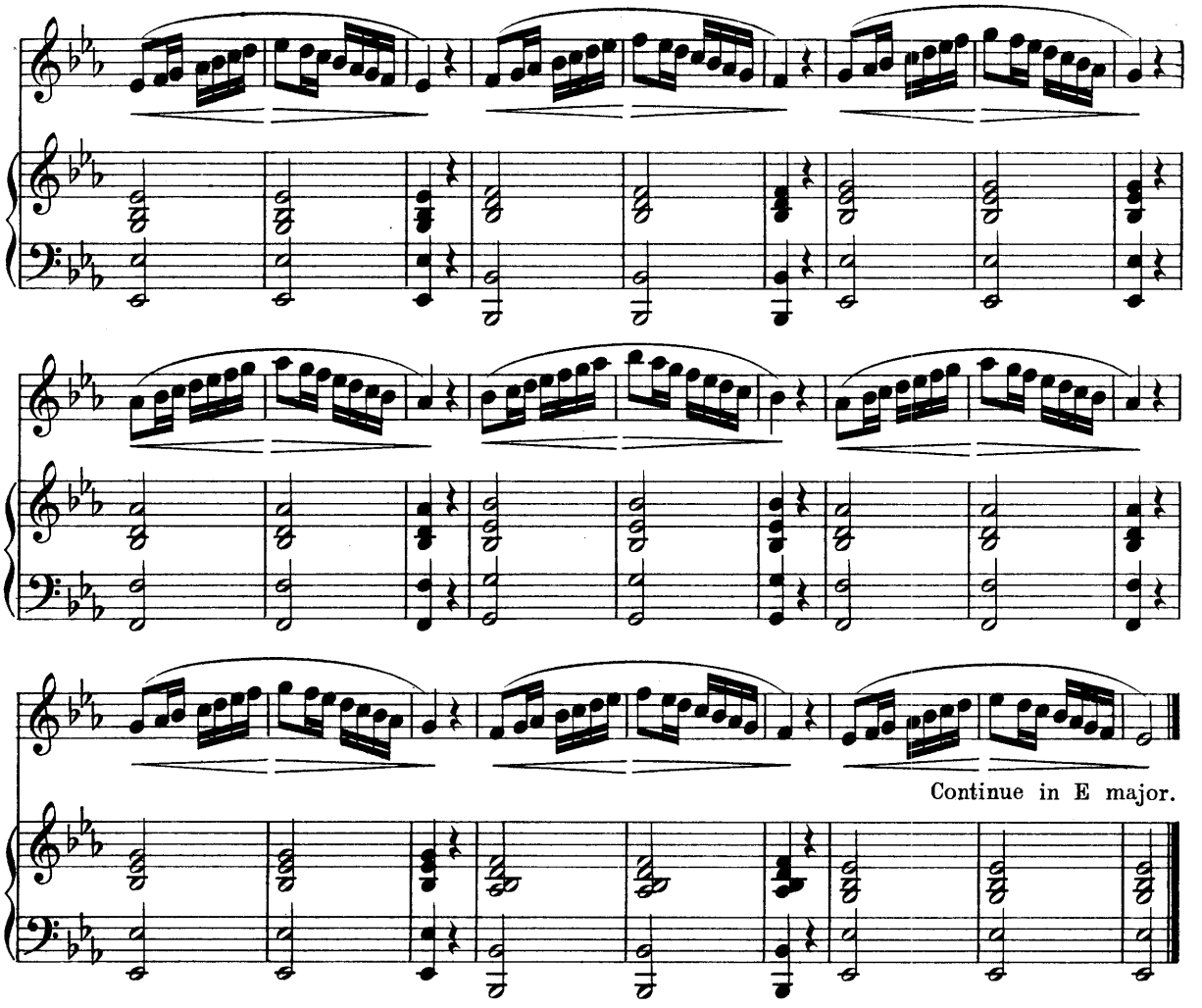
Exercise on Octaves.

No 20.

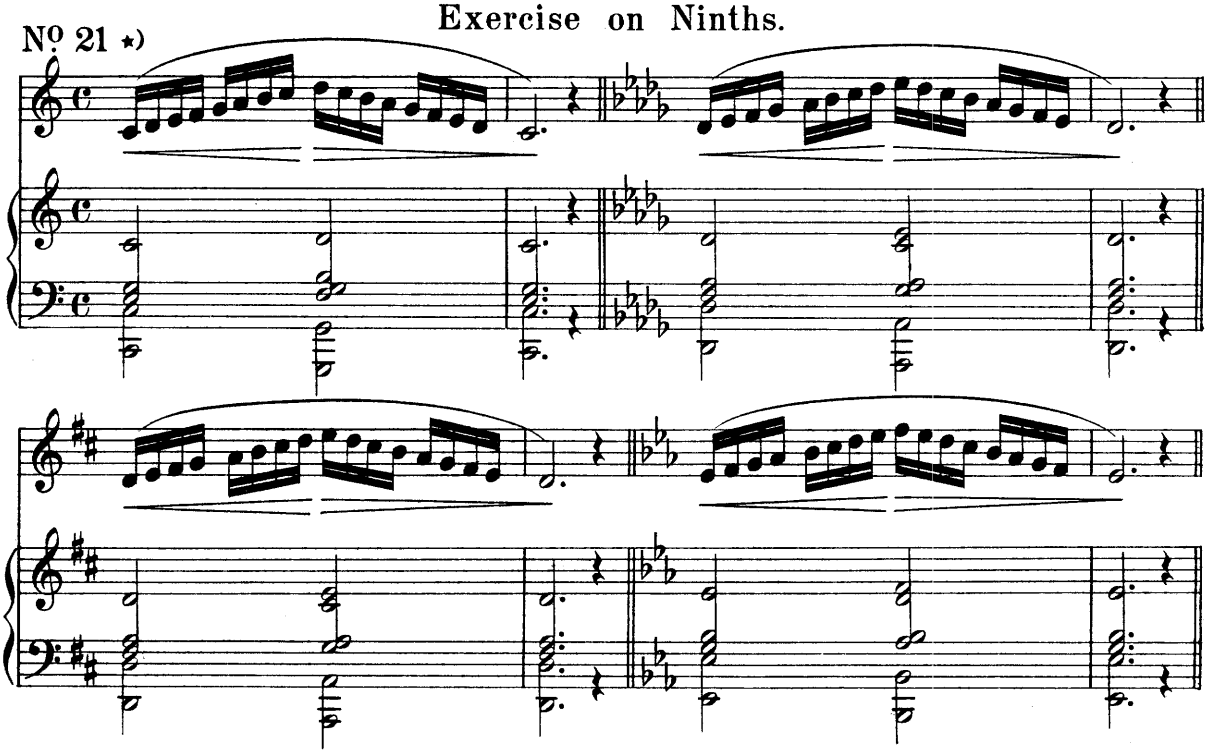




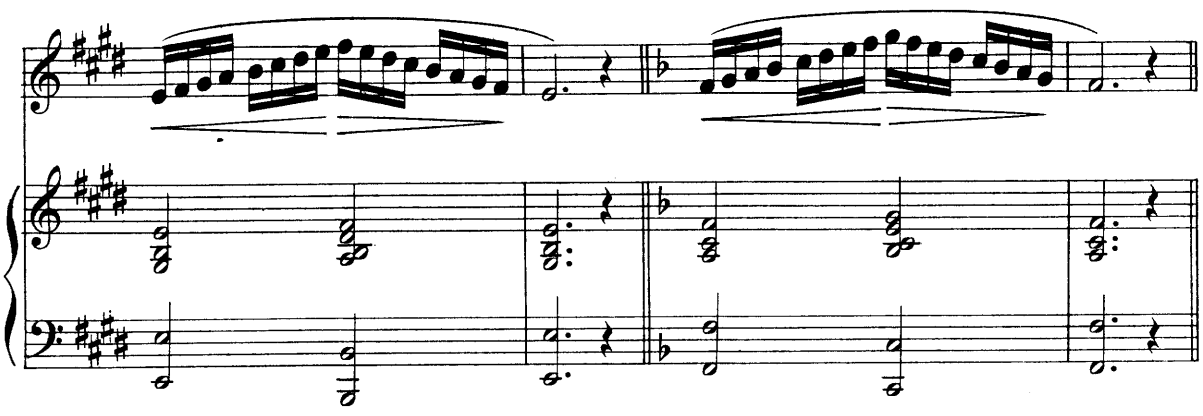
In ascending a scale, increasing power should generally be used; but, in descending, the opposite. Practise with great evenness. After practising the above, it would be well to vary it (begin ***f***, ascend to ***p***, descend to ***f***).

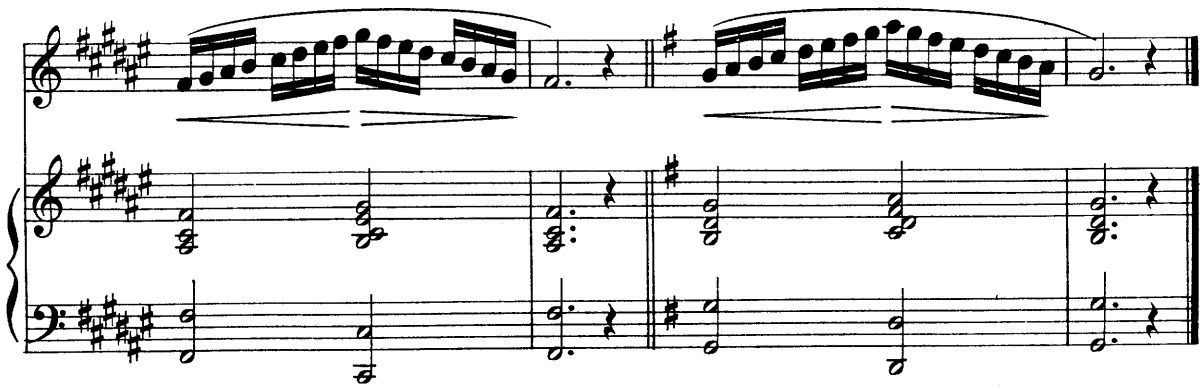


Exercise on Ninths.



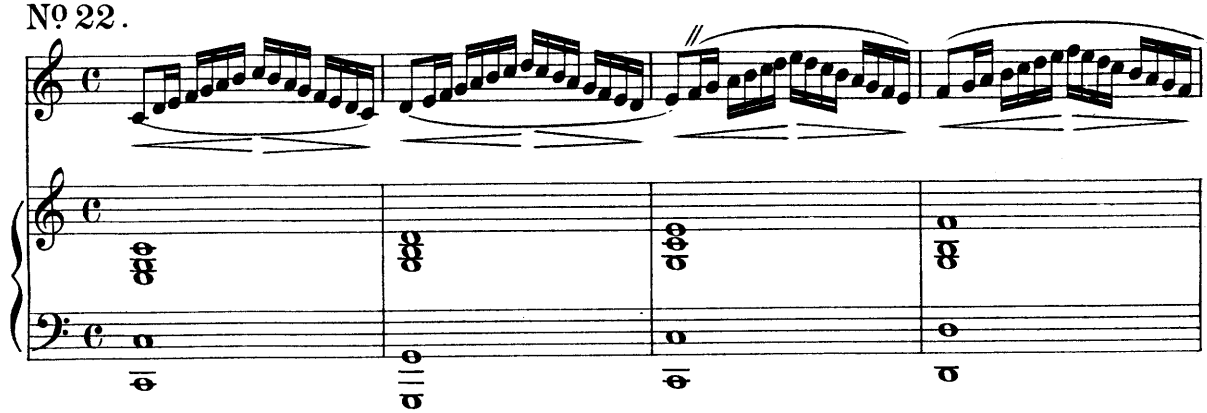
*) Practise the first measure twice in succession.

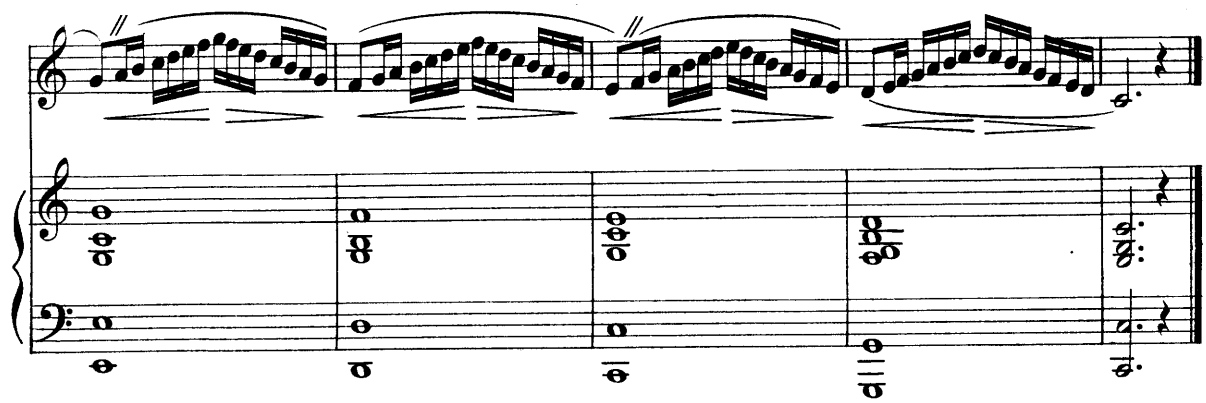


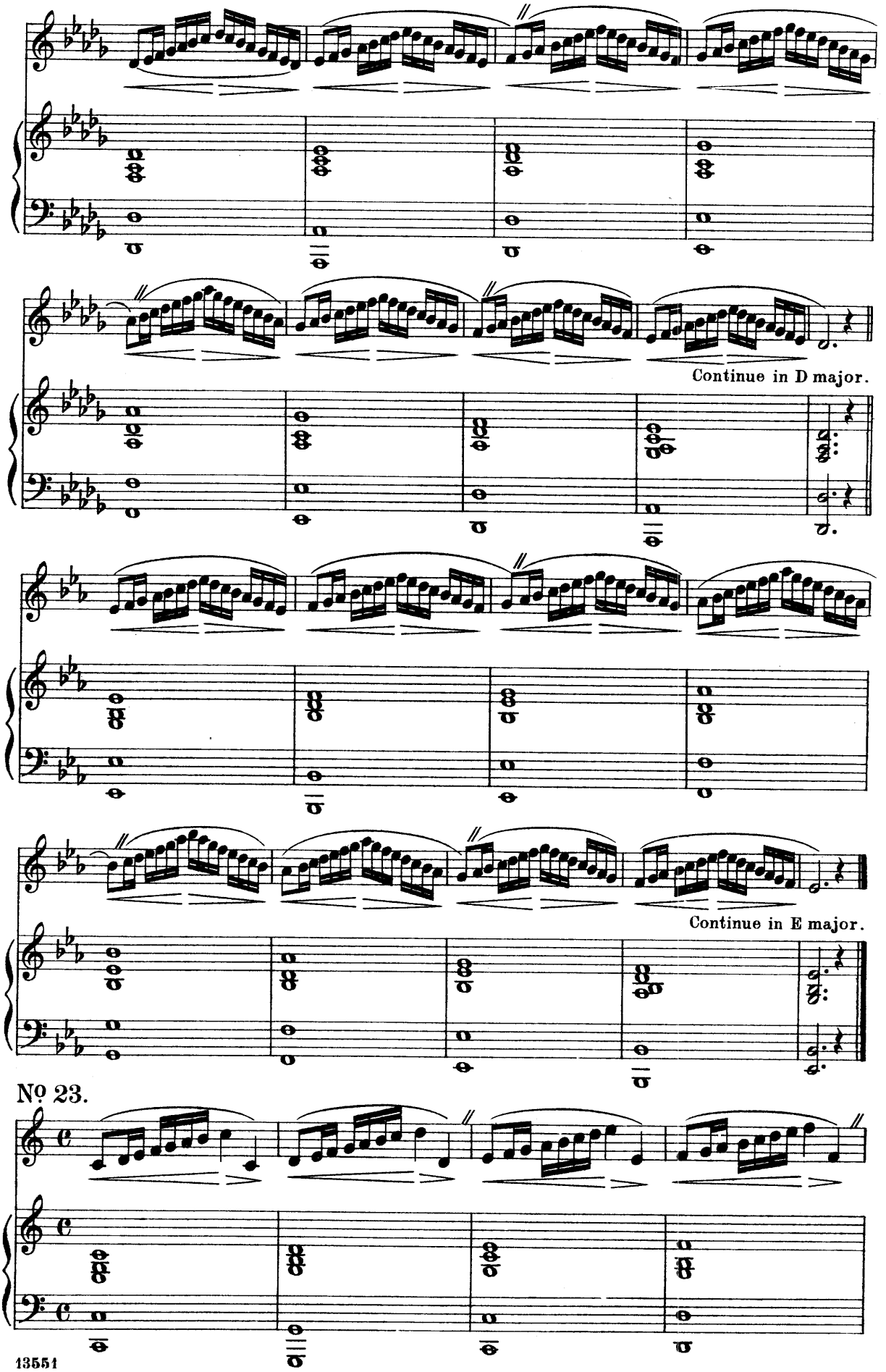


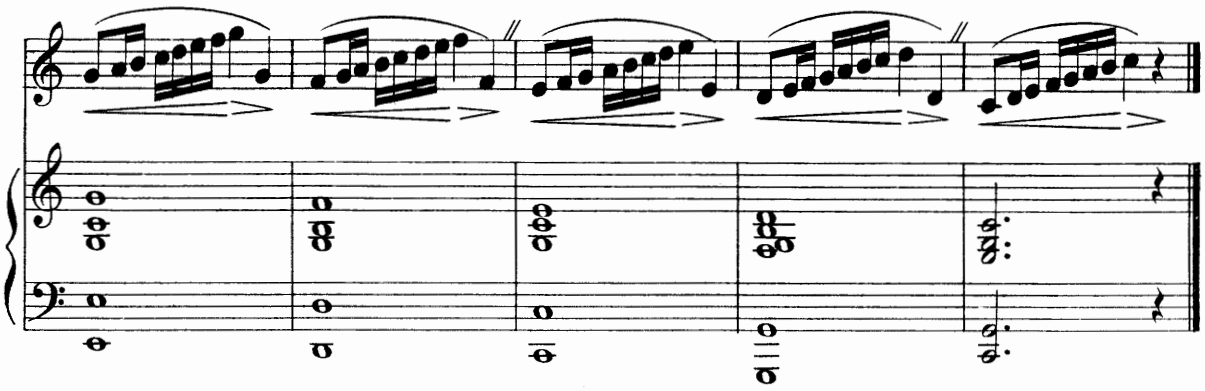
The teacher will calculate, according to the pupil's length of breath, how many measures he can sing without taking breath. The pupil should try to breathe as deeply as possible without straining, and then to sing as many measures as he is able, always beginning with one at a time. When he can sing four, he will be doing very well.

No. 22.






Continue in D major.
Continue in E major.
No 23.



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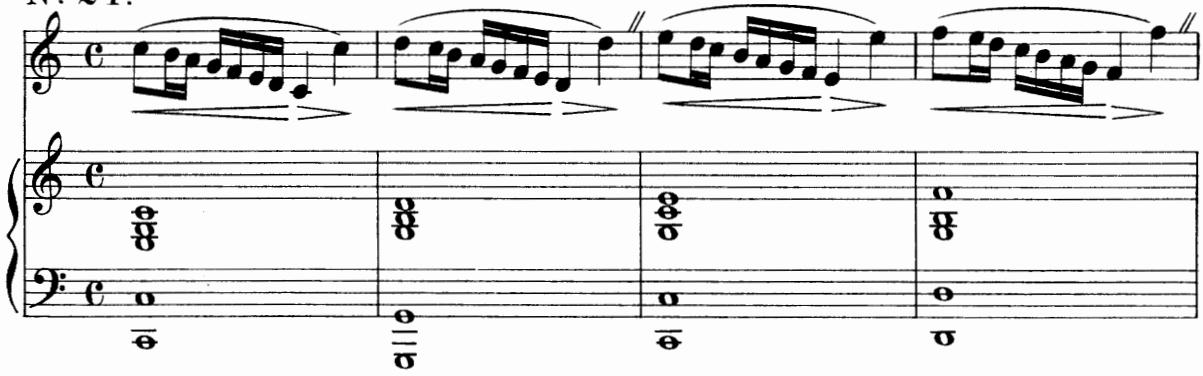
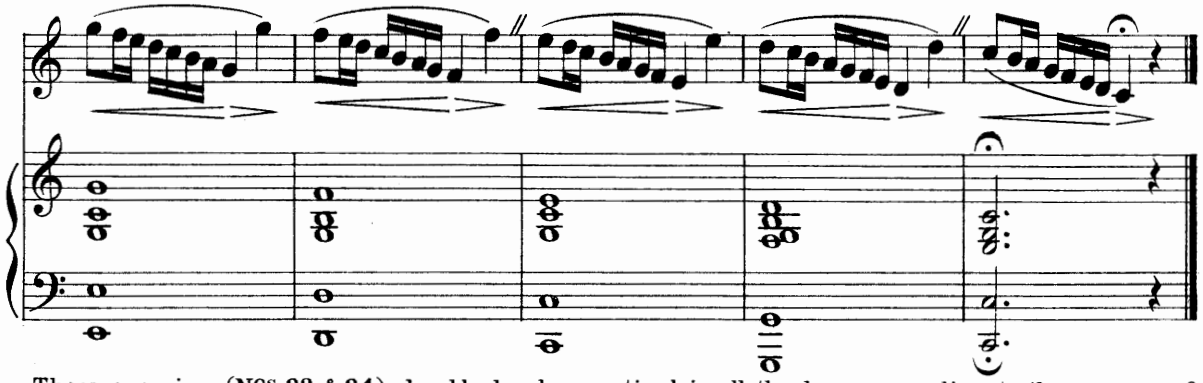
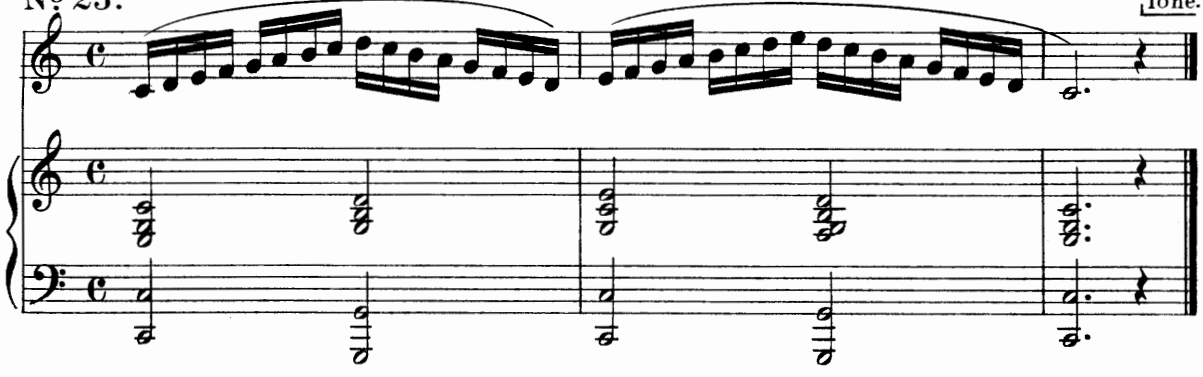




These exercises (Nos 23 & 24) should also be practised in all the keys, according to the compass of voice. The pupil should learn the accompaniments of each scale by heart, so as to be able to practise a-

No 25.

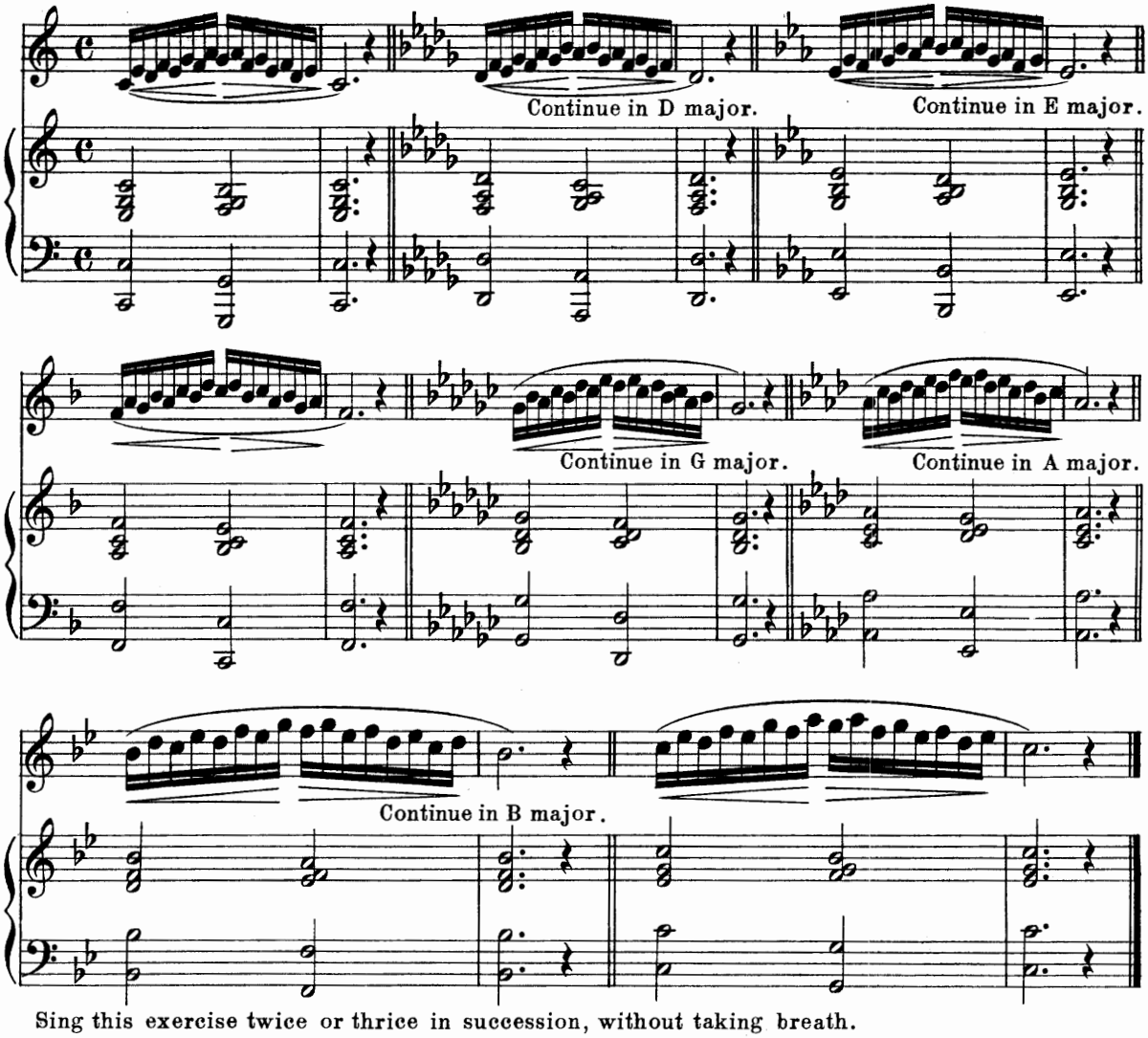
lone.



Practise this exercise till you can sing it through without taking breath, or even twice in succession. Also practise it in all keys, as far as compass admits.

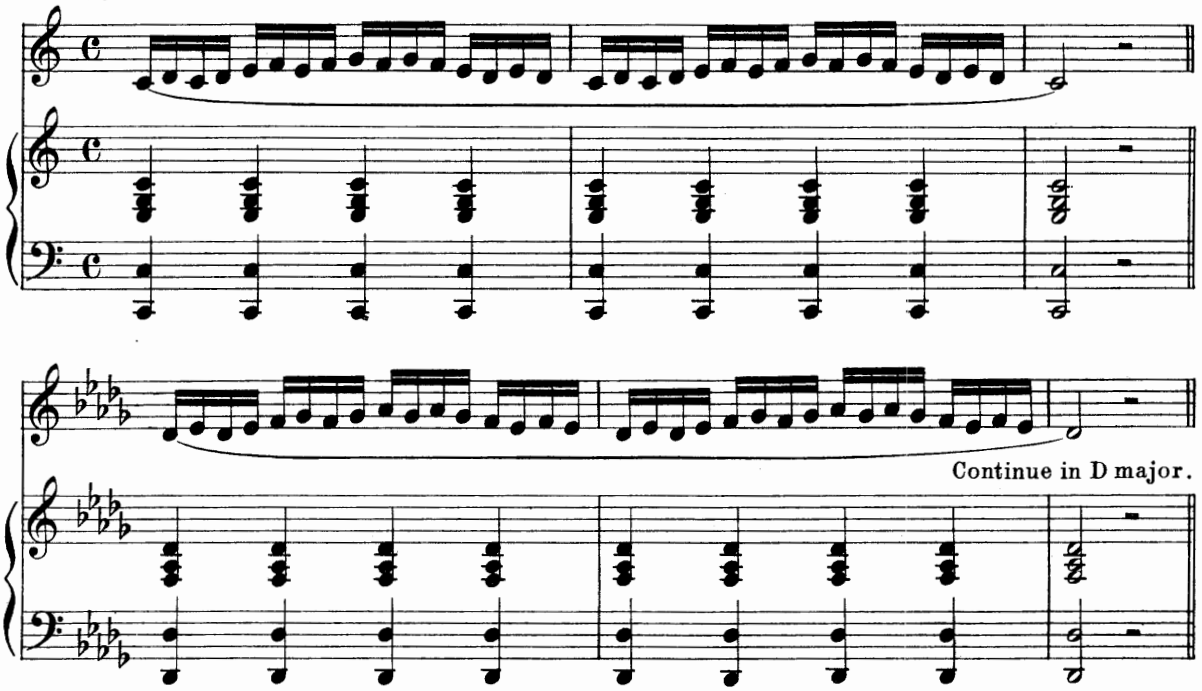
The teacher should let his pupils practise all these exercises with all possible nuances; for instance, from *forte* to *piano*, from *piano* to *forte*, *piano* throughout, and *forte* throughout.

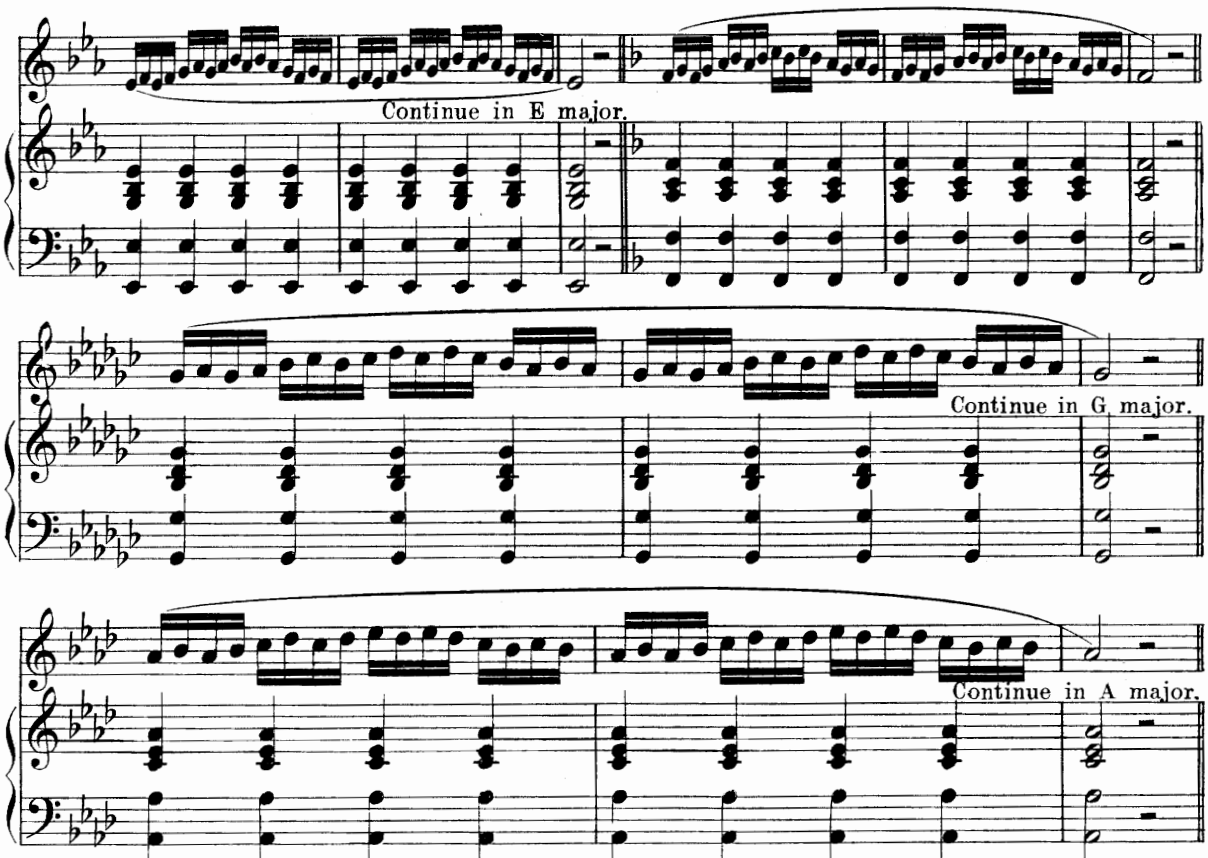
Nº 26.



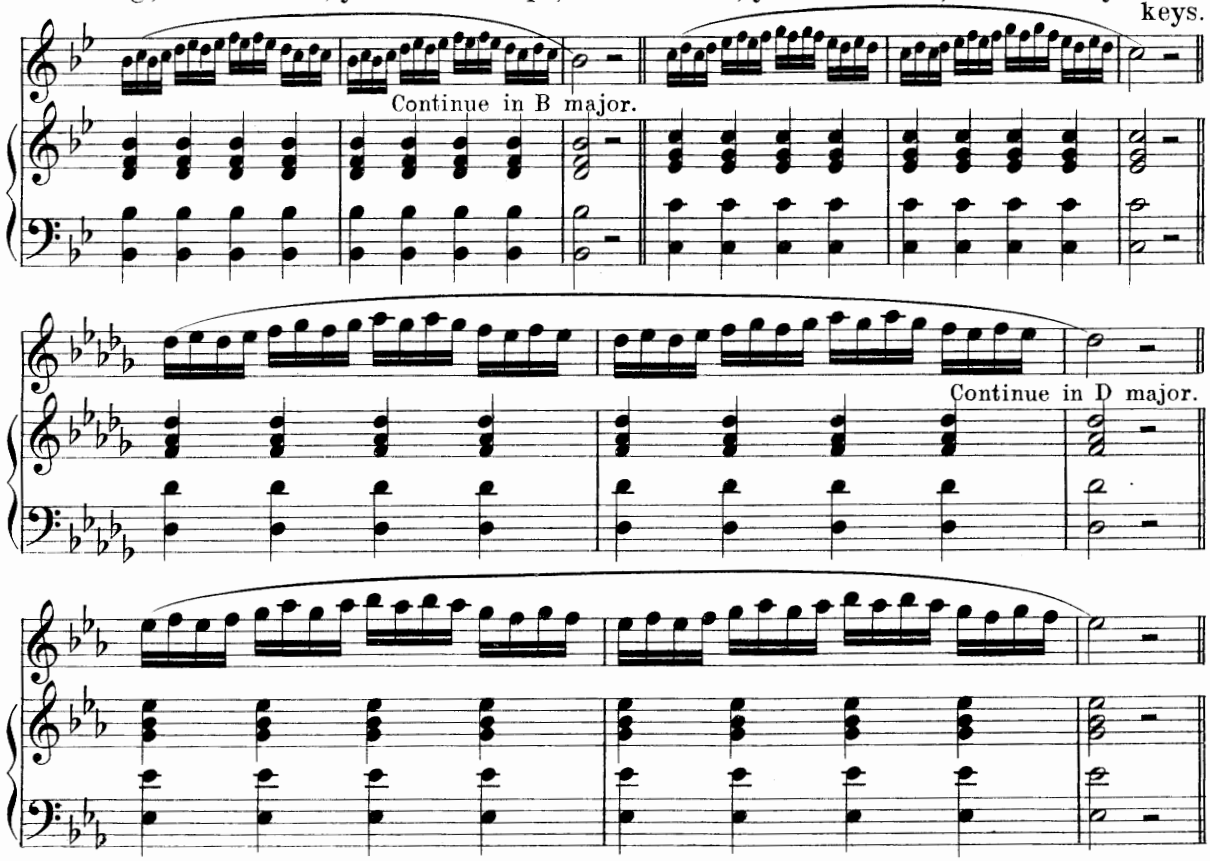
Sing this exercise twice or thrice in succession, without taking breath.

Nº 27.





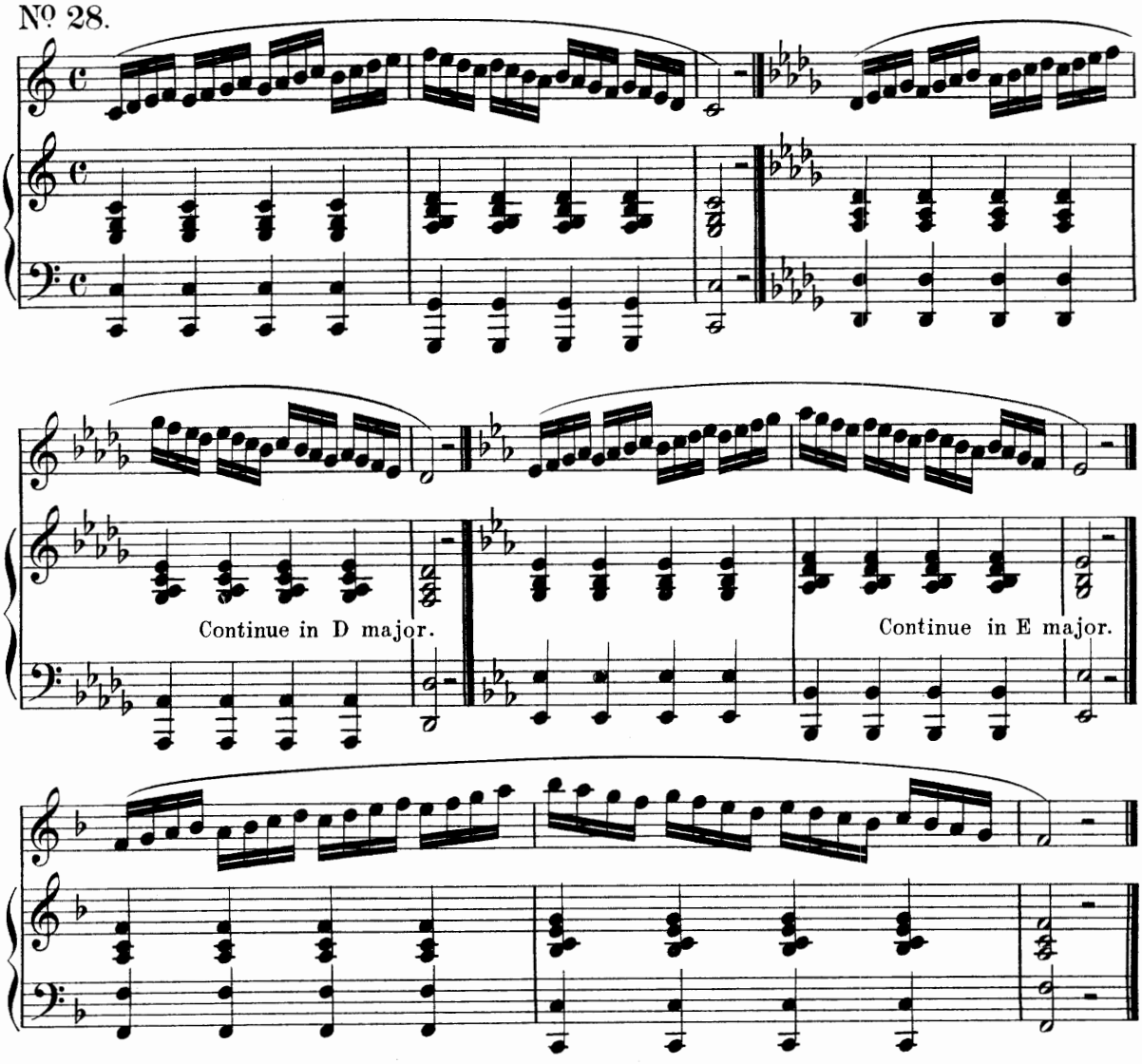
Remark: Notice that, in order to raise the key a chromatic semitone, seven changes have to be made in the signature; to raise it a diatonic semitone, only five changes have to be made. E.g., from C to C♯, you add 7 sharps; from C to D♭, you add 5 flats; and similarly for all keys.



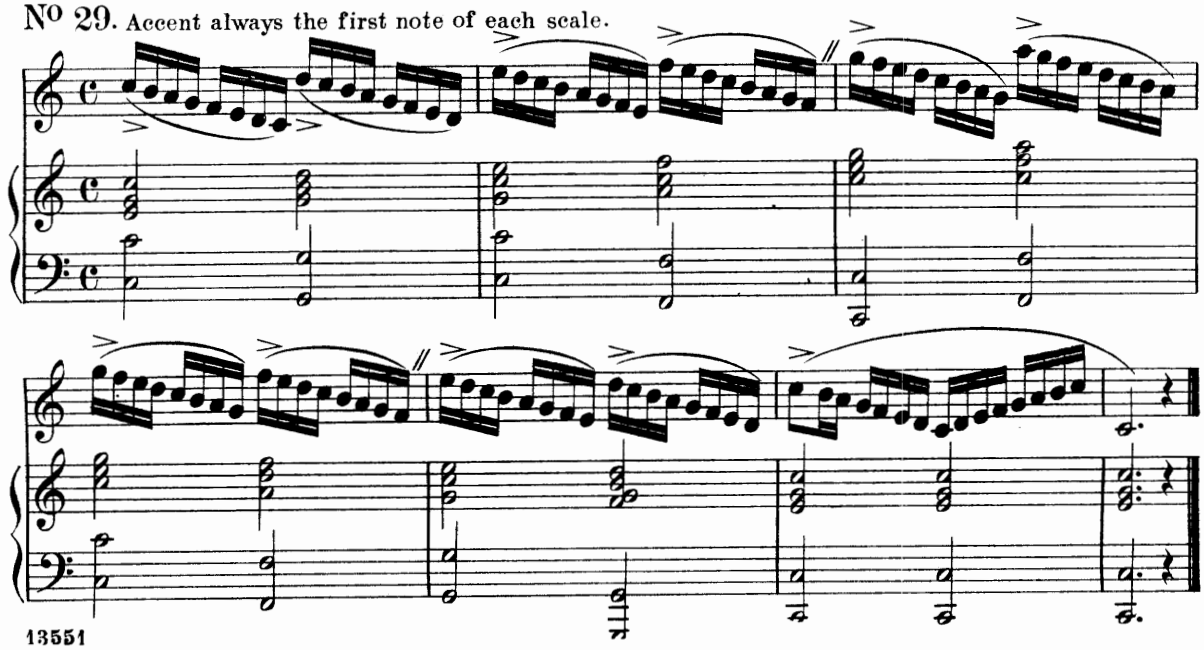
Pupils whose breath will hold out for four measures of this exercise, will do well to study it thus. I leave this point, however, to the discretion of the teacher, or even of the pupil.

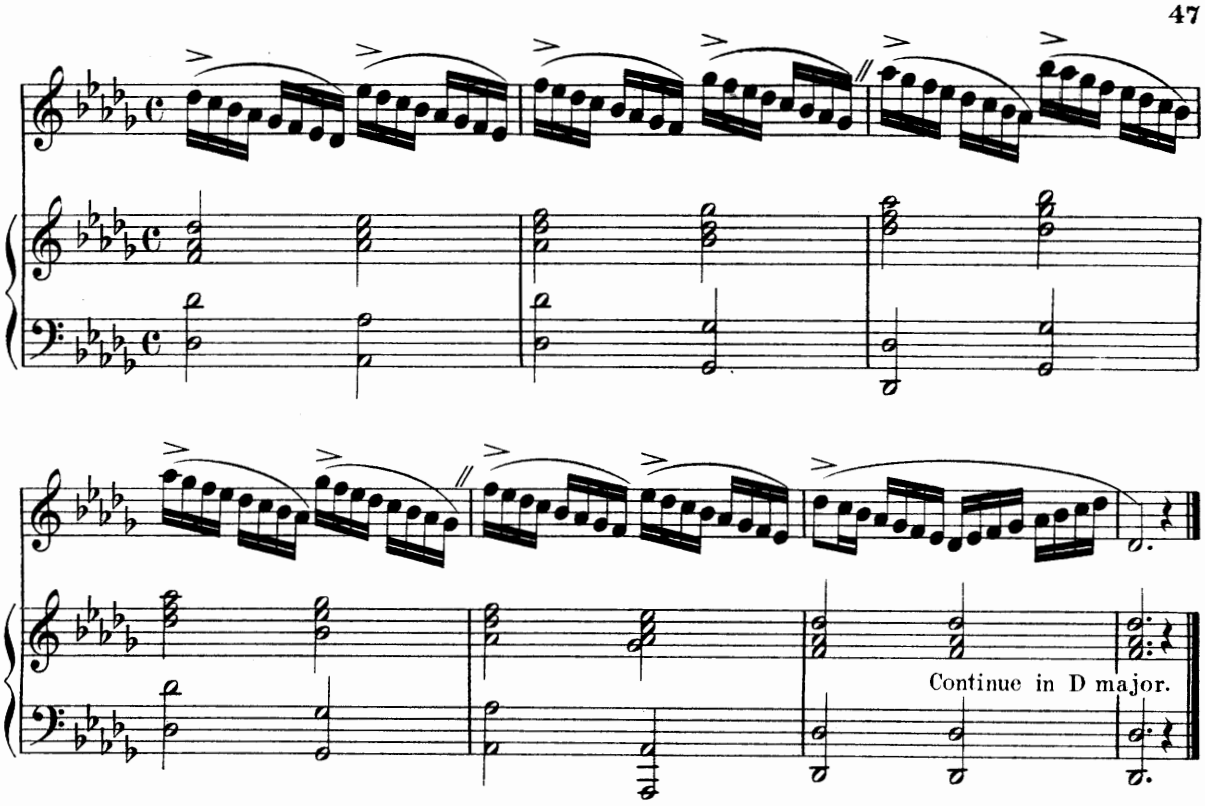
Those pupils who wish to practise as high as C in alt, or even to D, need merely transpose my exercises by one or two tones. But they should first consult their teacher; for these high notes ought not to be practised unless within the natural compass, and, in any event, very cautiously, and never when feeling indisposed.

No 28.

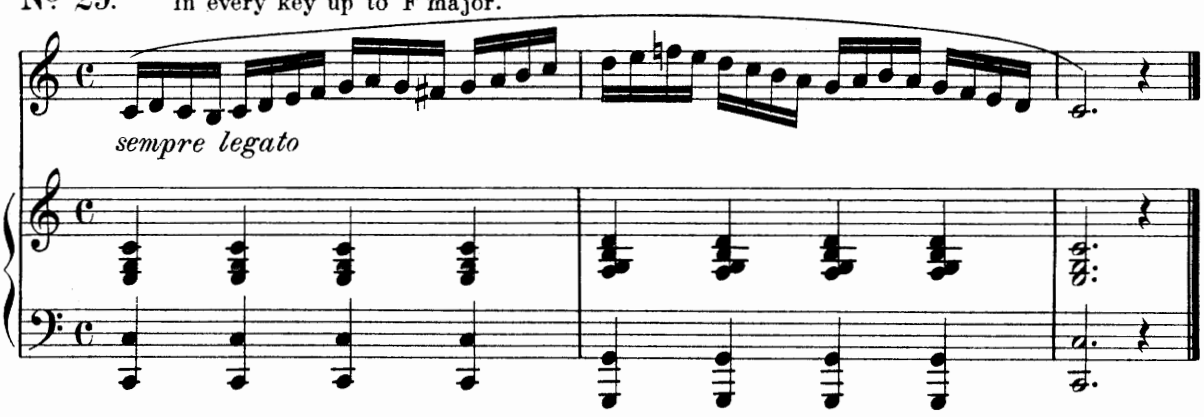


No 29. Accent always the first note of each scale.

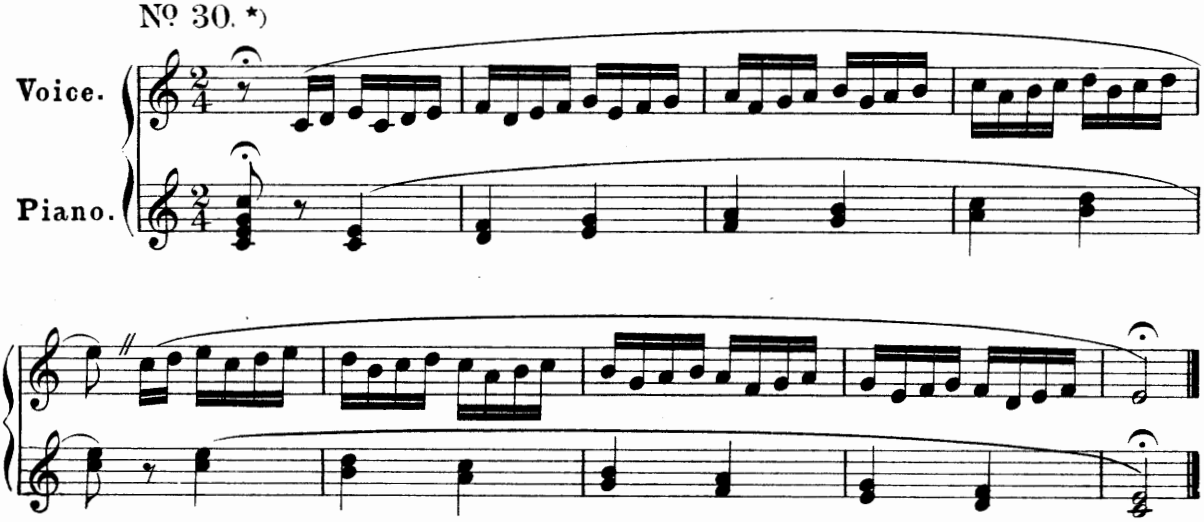




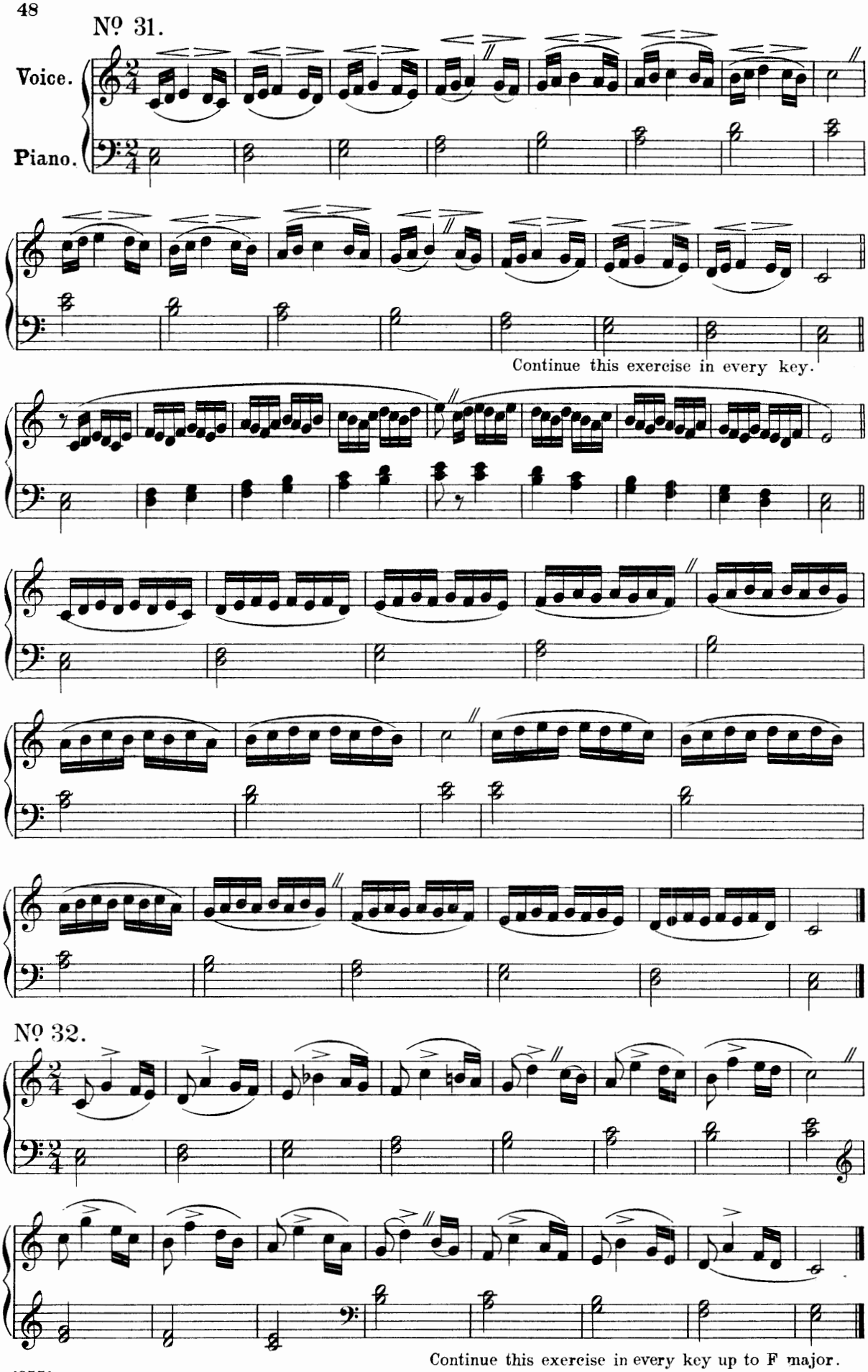
No 29.bis In every key up to F major.

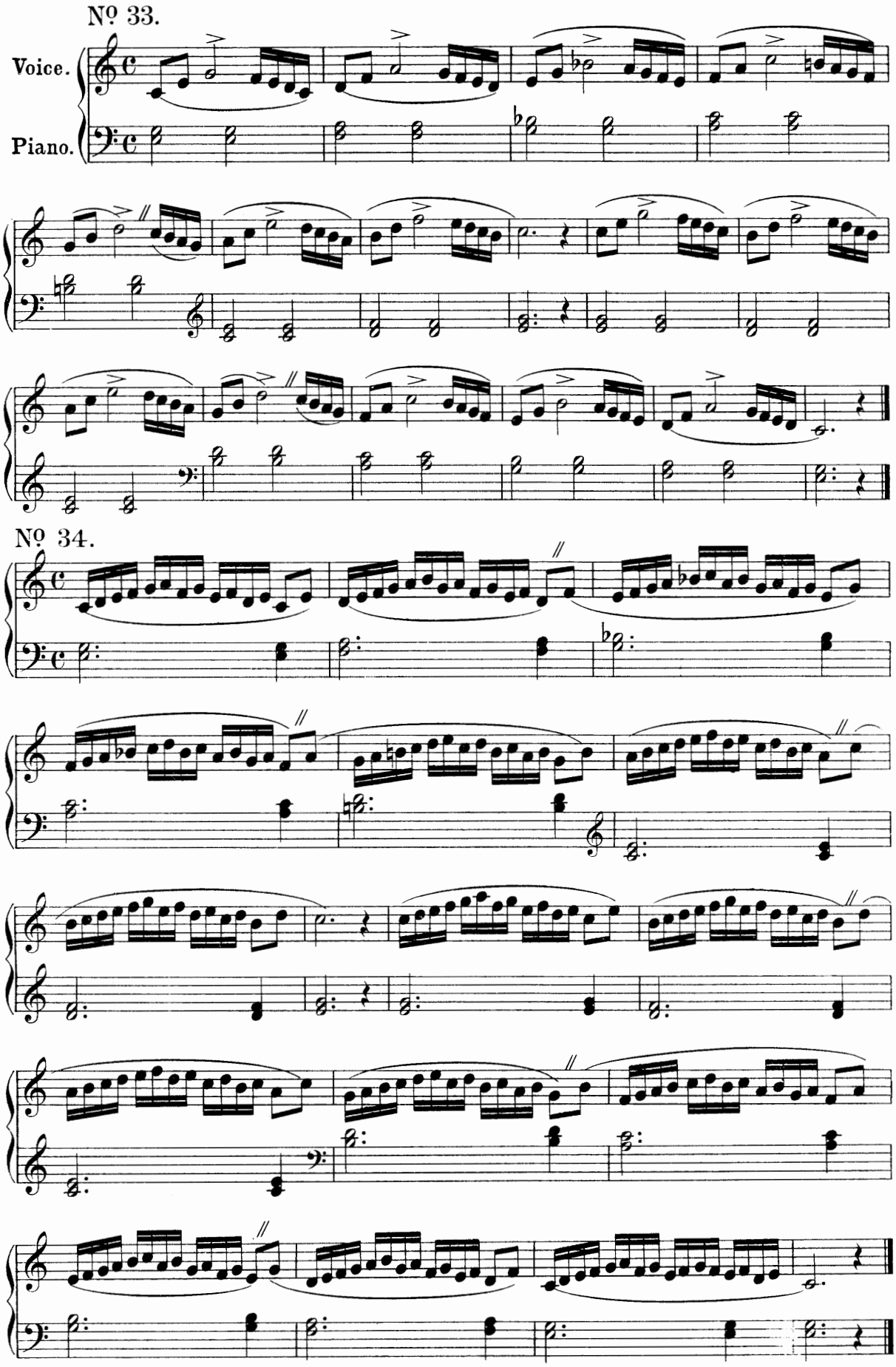


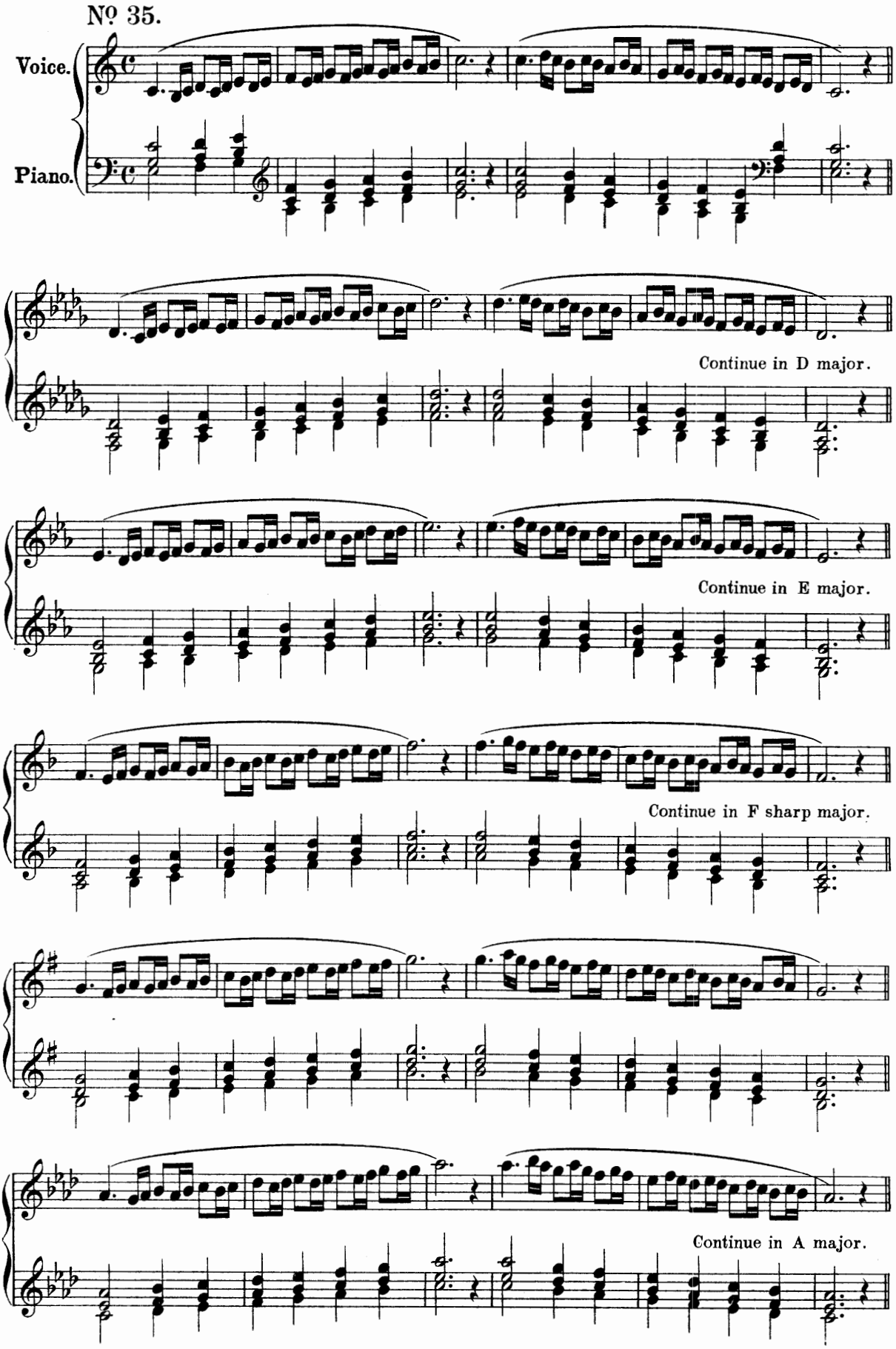
No 30. *)

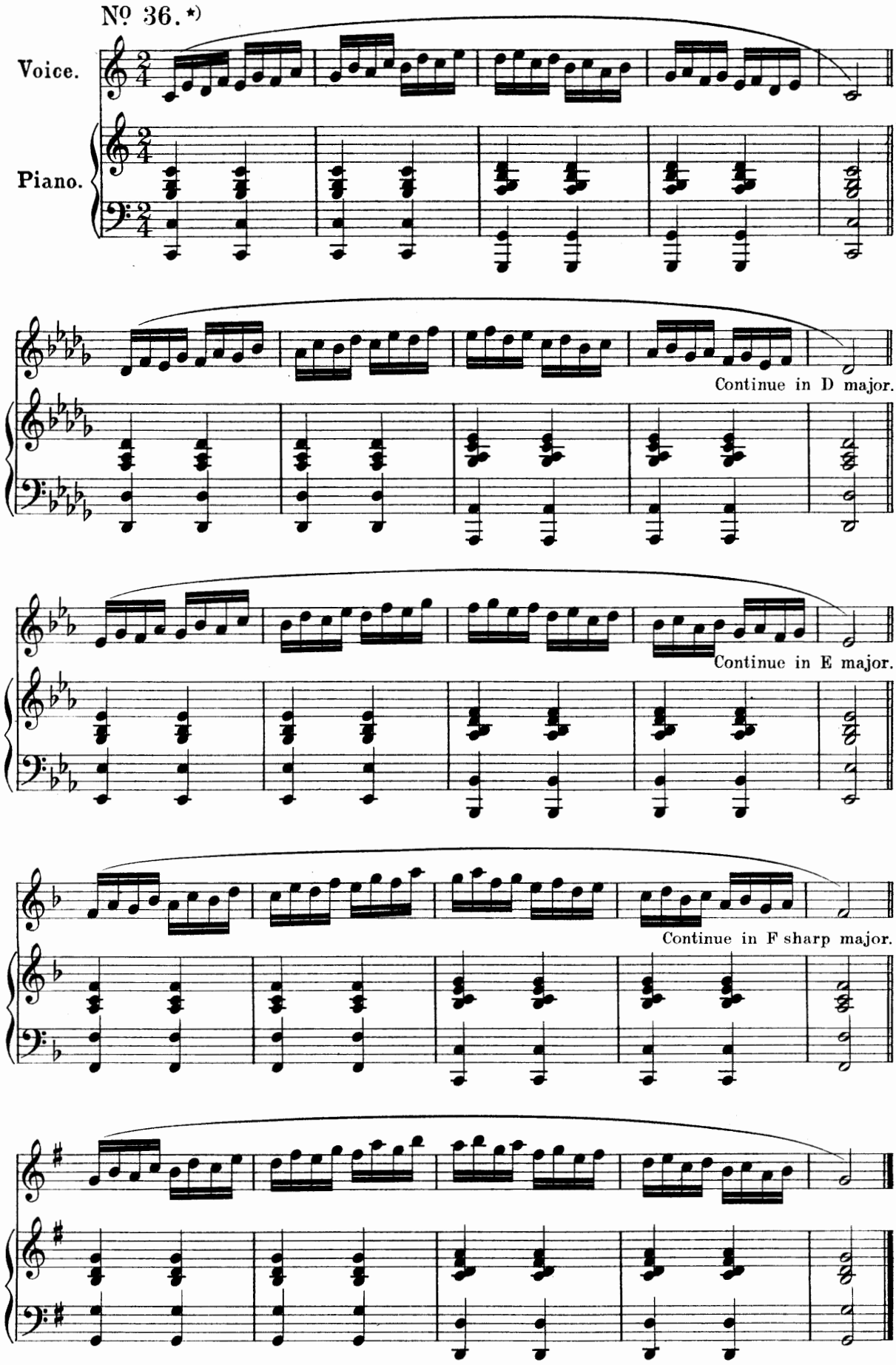


*) In every key up to F major. Sing this exercise while standing, and play your own accompaniment with one hand.


Nº 31.
Voice.
Piano.
Continue this exercise in every key.
Nº 32.
Continue this exercise in every key up to F major.


Nº 33.
Voice.
Piano.
Nº 34.

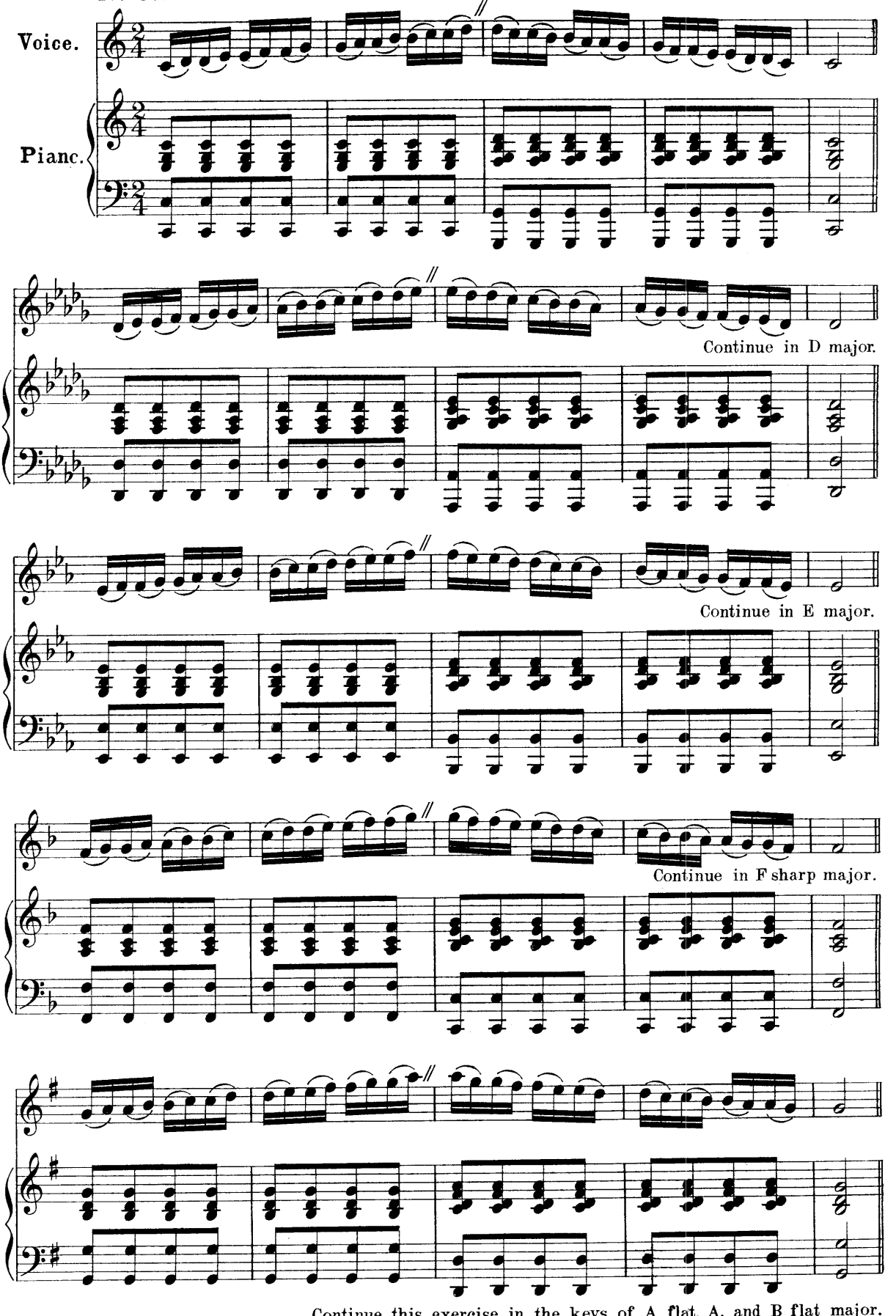

Nº 35.
Voice.
Piano.
Continue in D major.
Continue in E major.
Continue in F sharp major.
Continue in A major.

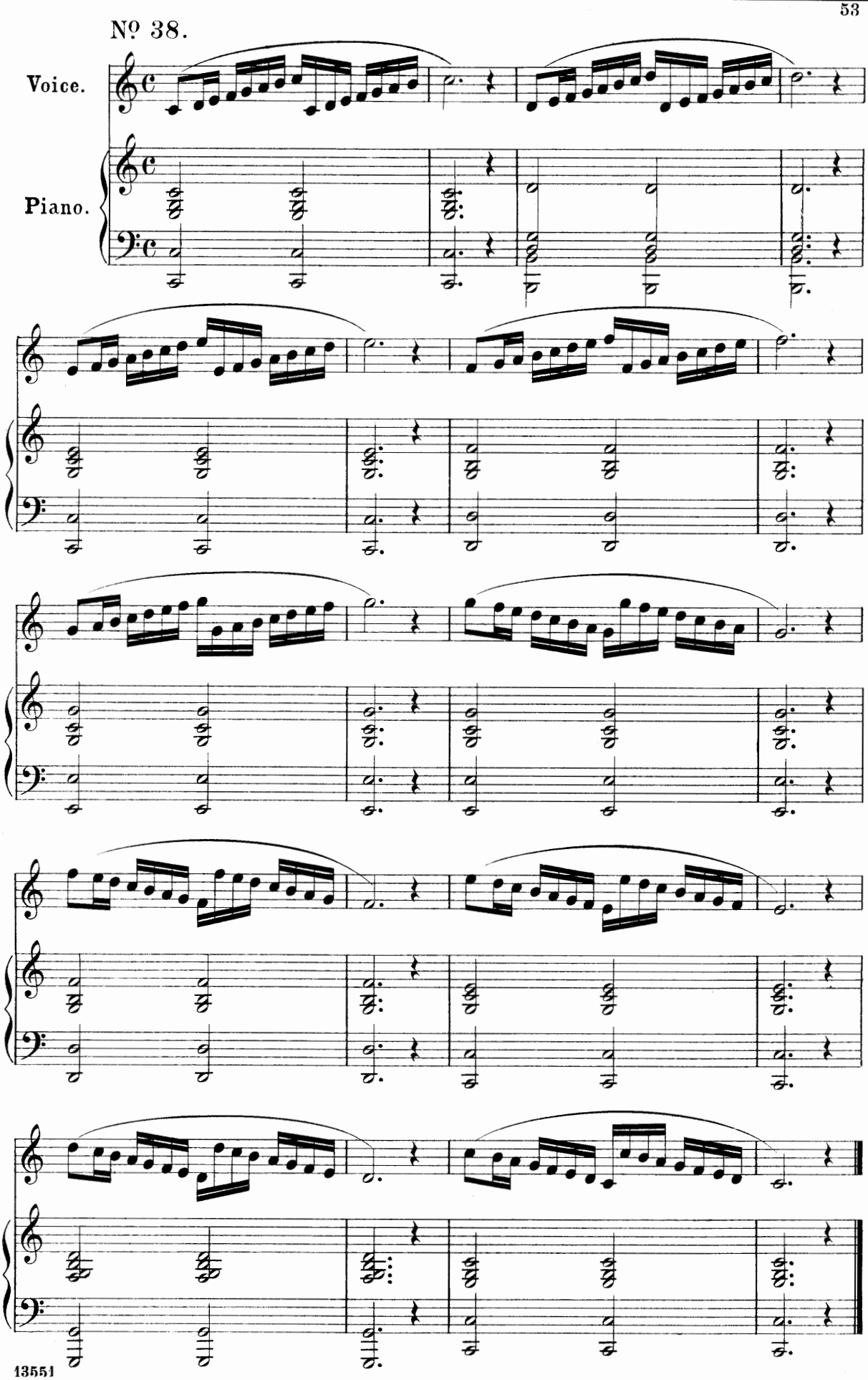


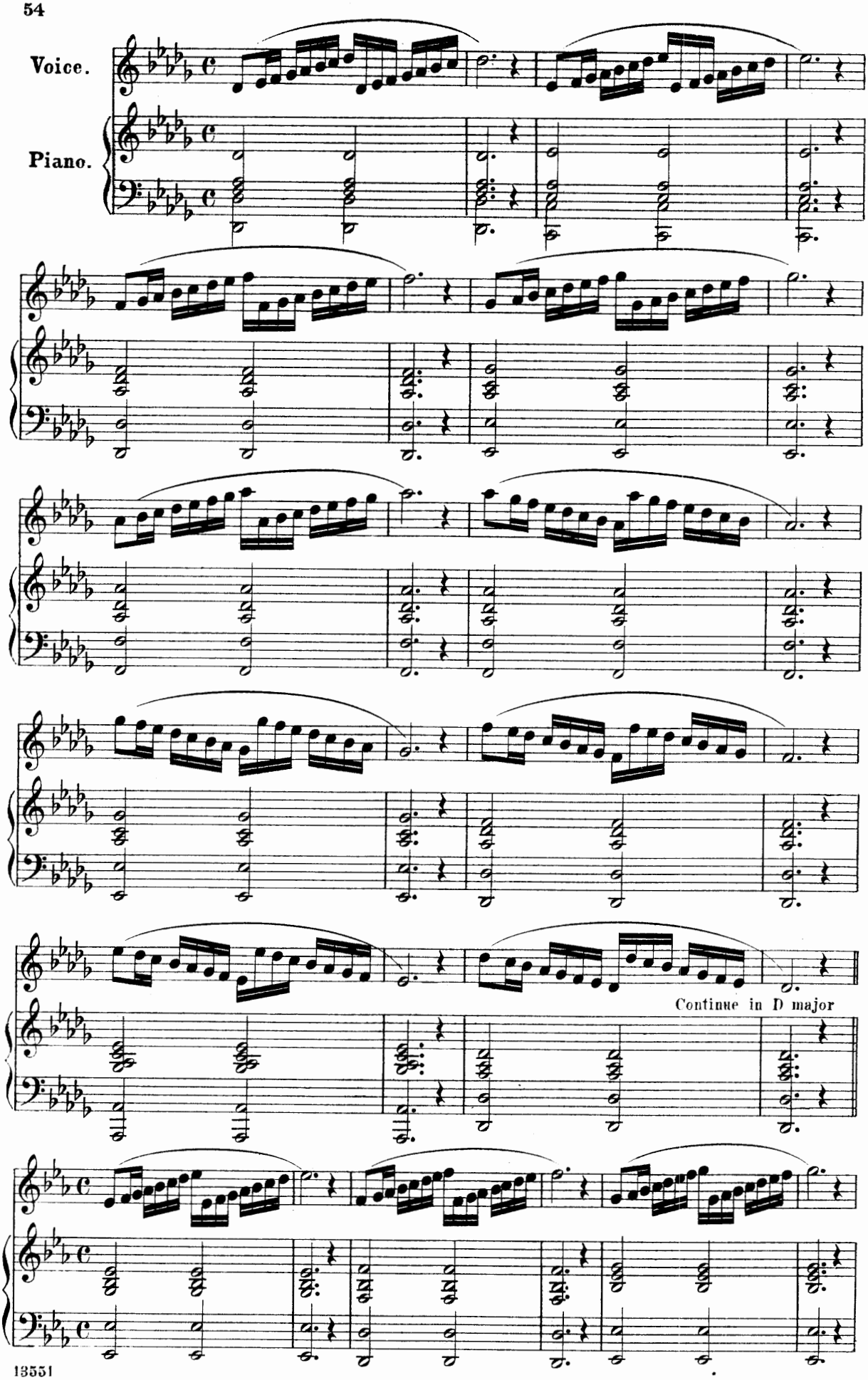
*) If necessary, take breath after every second measure.

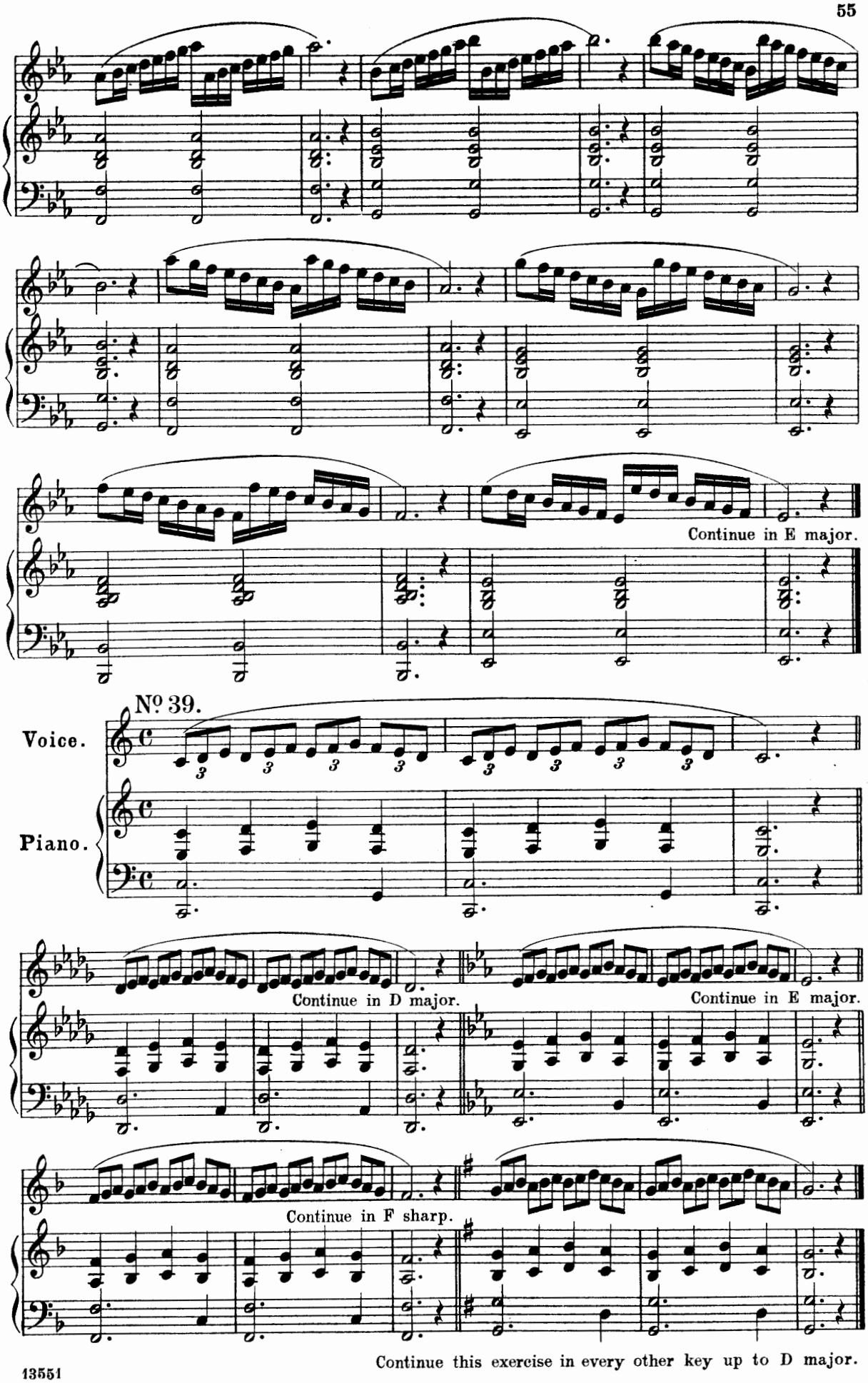
(On the repetition of notes; these notes should be produced from the Larynx, and not from the chest.)

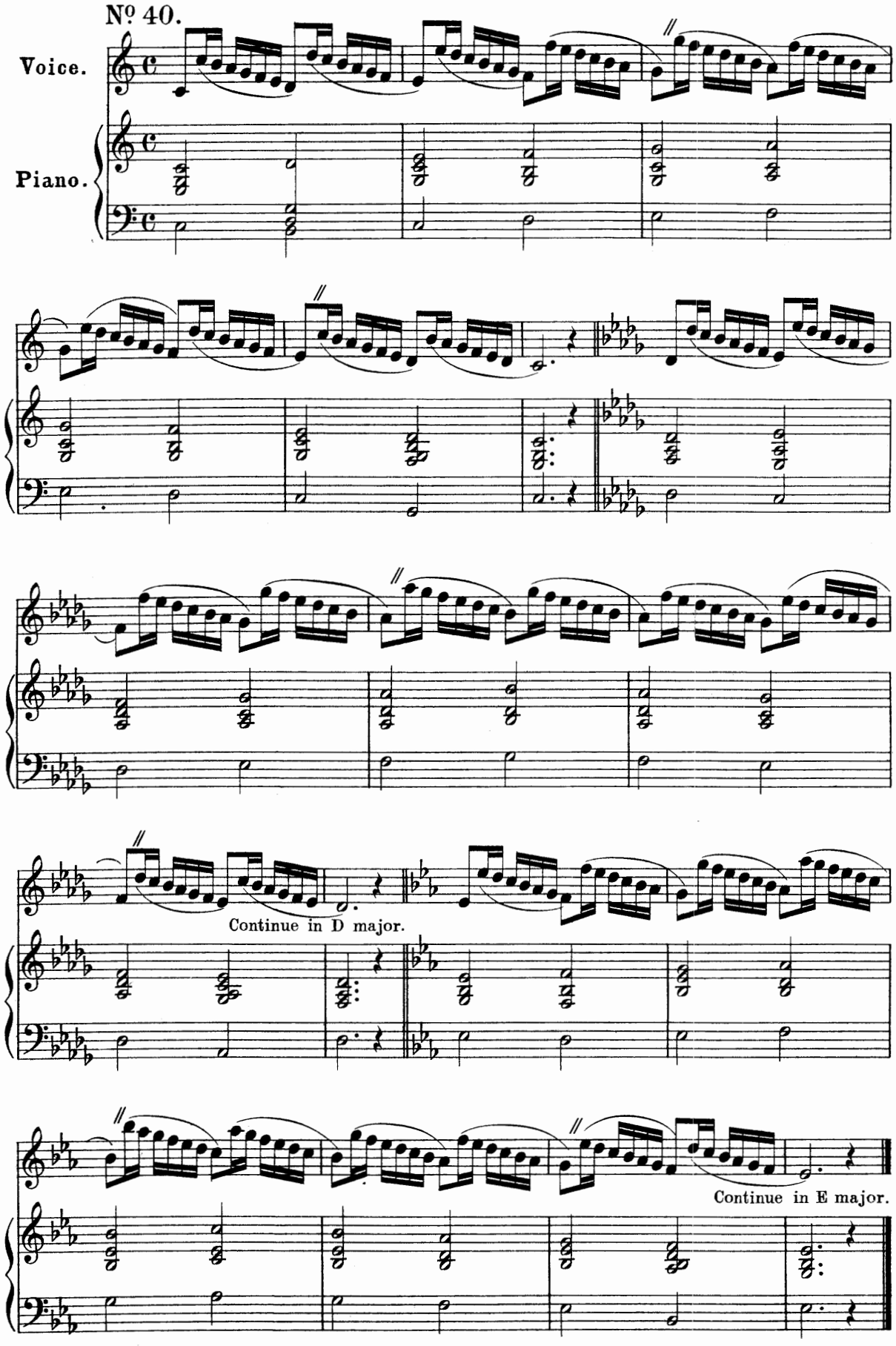
No. 37.

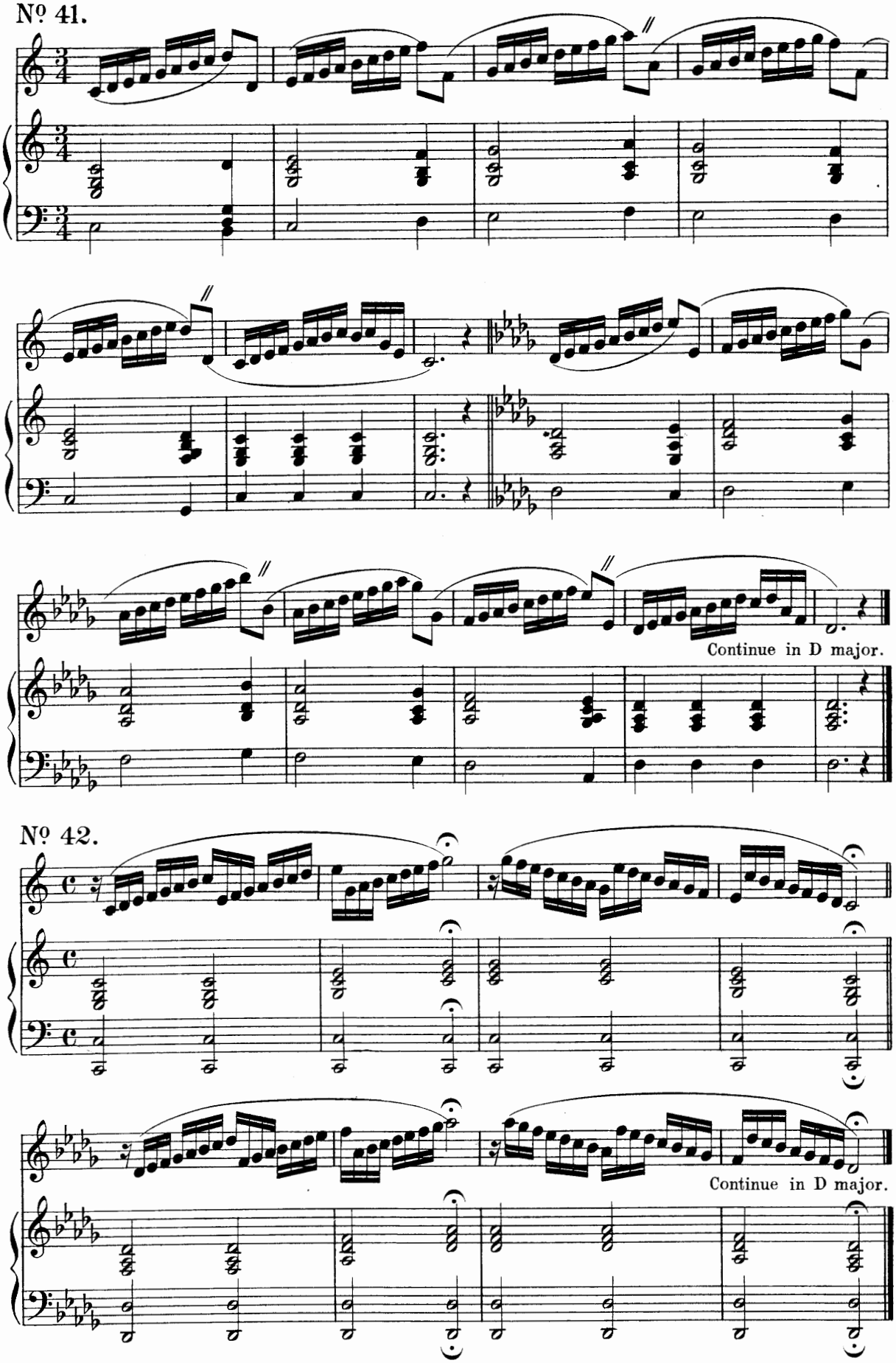


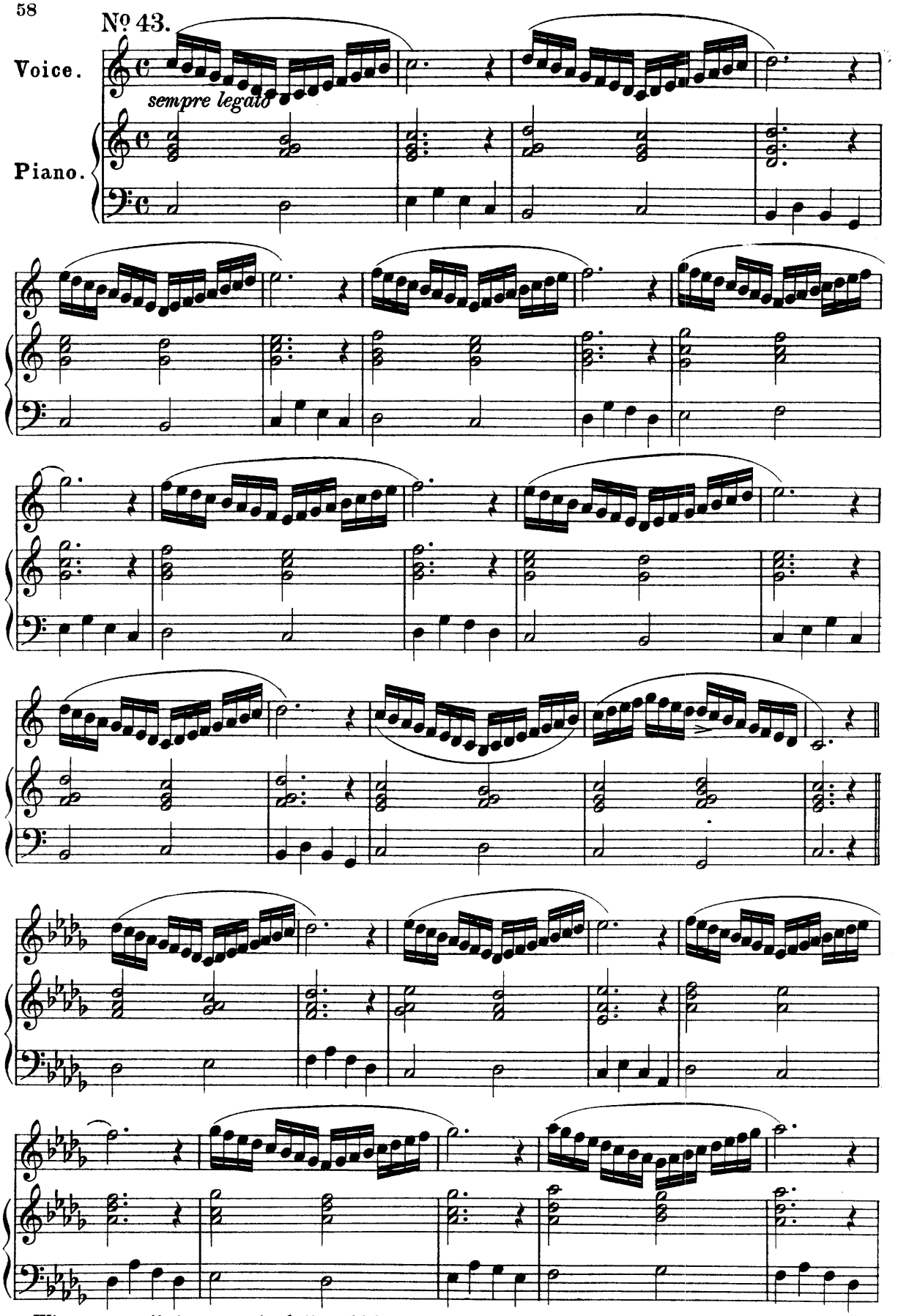

Nº 38.
Voice.
Piano.


Voice.
Piano.
Continue in D major

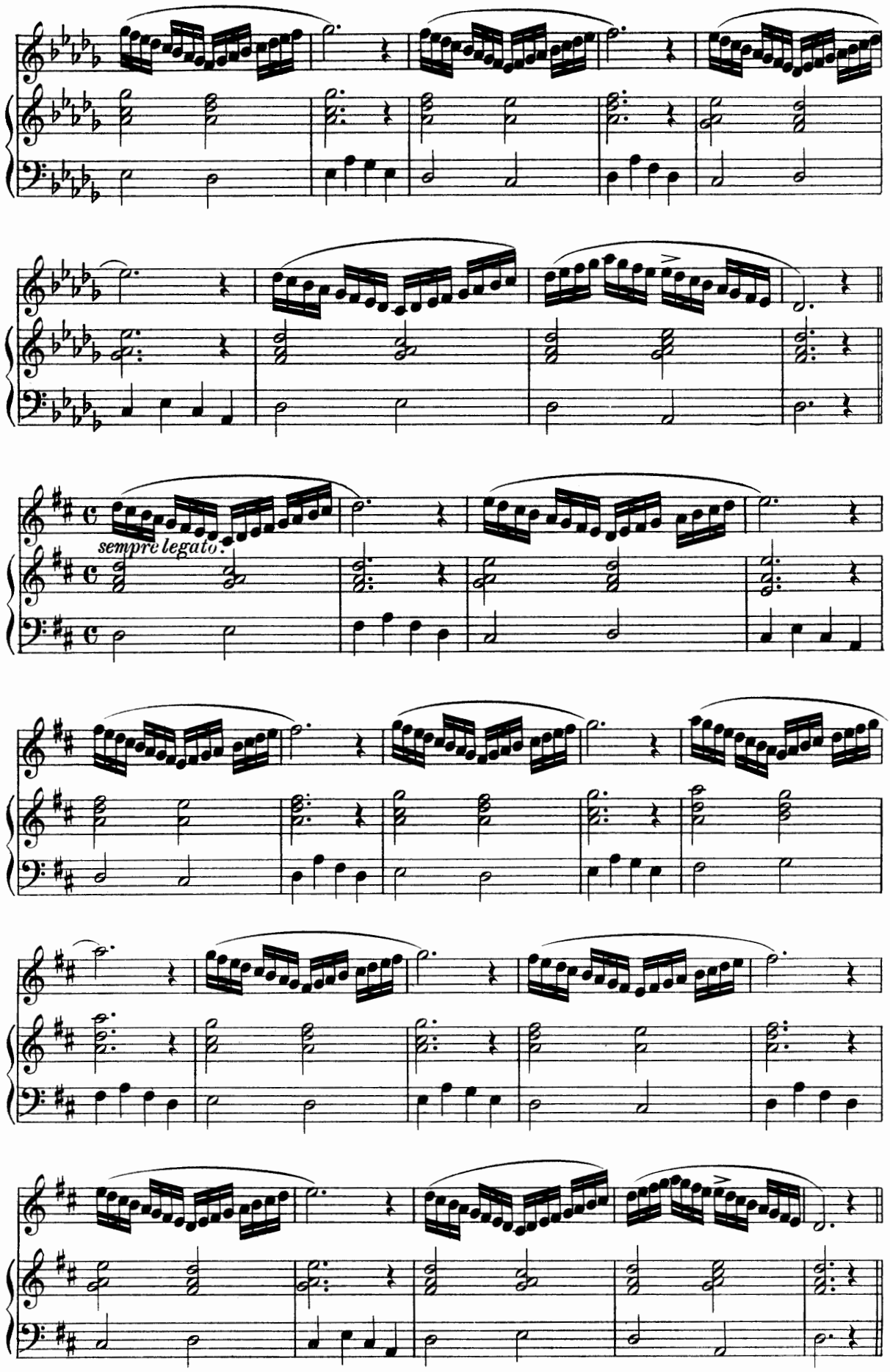

Continue in E major.
No. 39.
Voice.
Piano.
Continue in D major.
Continue in E major.
Continue in F sharp.
Continue this exercise in every other key up to D major.

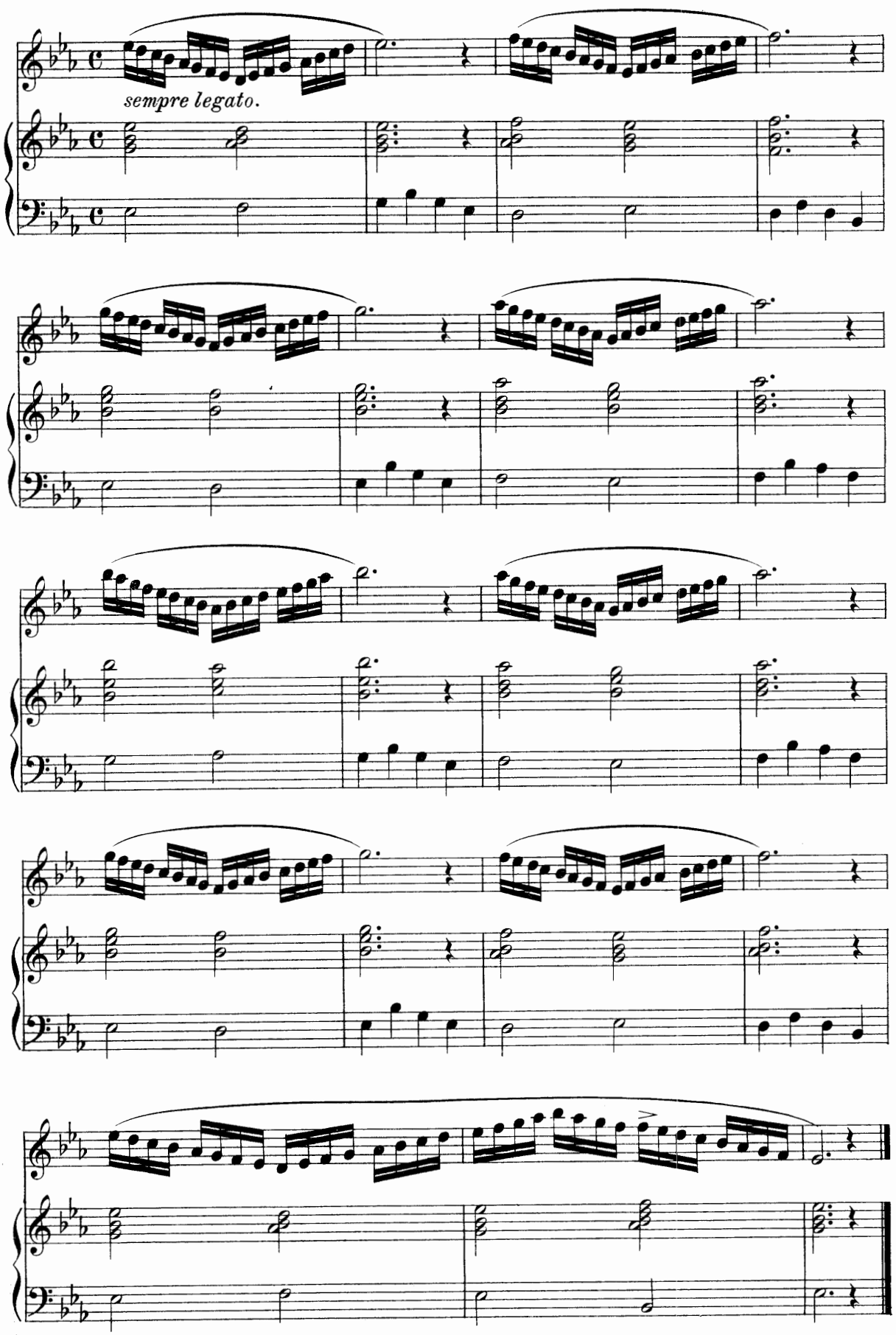

Nº 40.
Voice.
Piano.
Continue in D major.
Continue in E major.


Nº 41.
Continue in D major.
Nº 42.
Continue in D major.



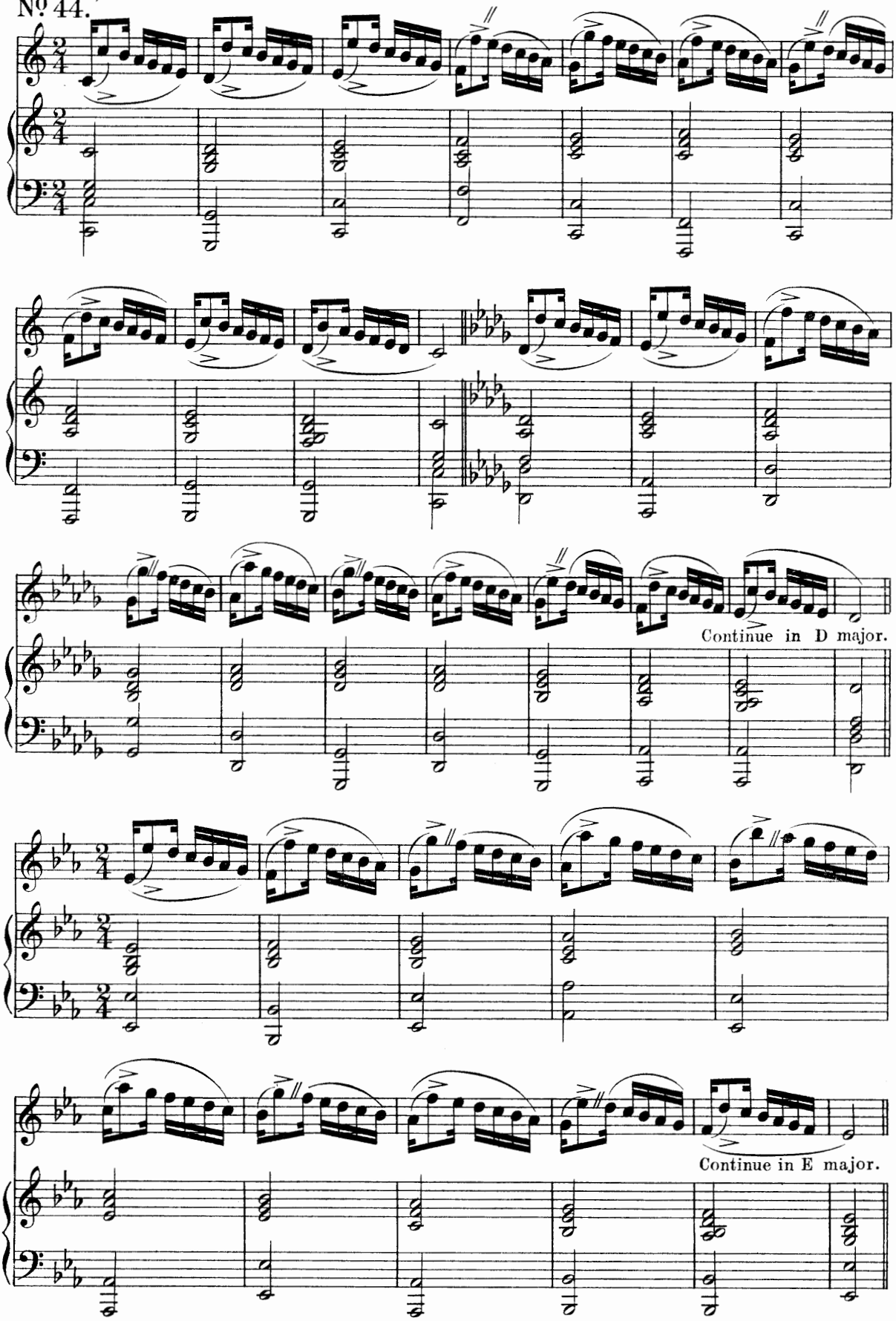
When a pupil has acquired the ability to sing the scales evenly, ascending from *piano* to *forte,* and descending from *forte* to *piano,* he should practise all these exercises in the inverse mode, *i. e.,* from *forte* to *piano* in ascending, and from *piano* to *forte* descending. This rather unusual mode of practise is difficult, but highly beneficial.


sempre legato.


sempre legato.

Syncopated notes. *)

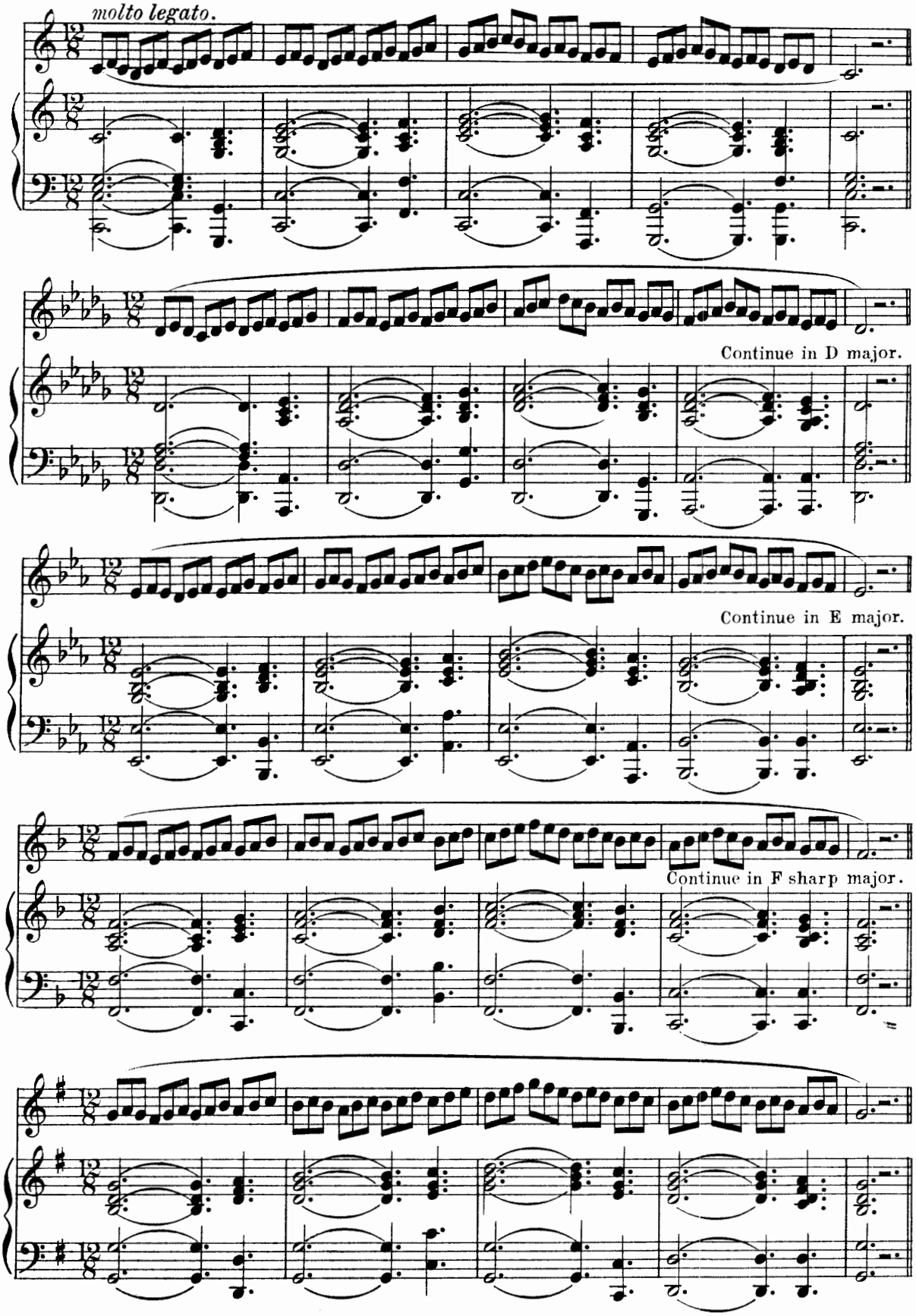
Nº 44. *)



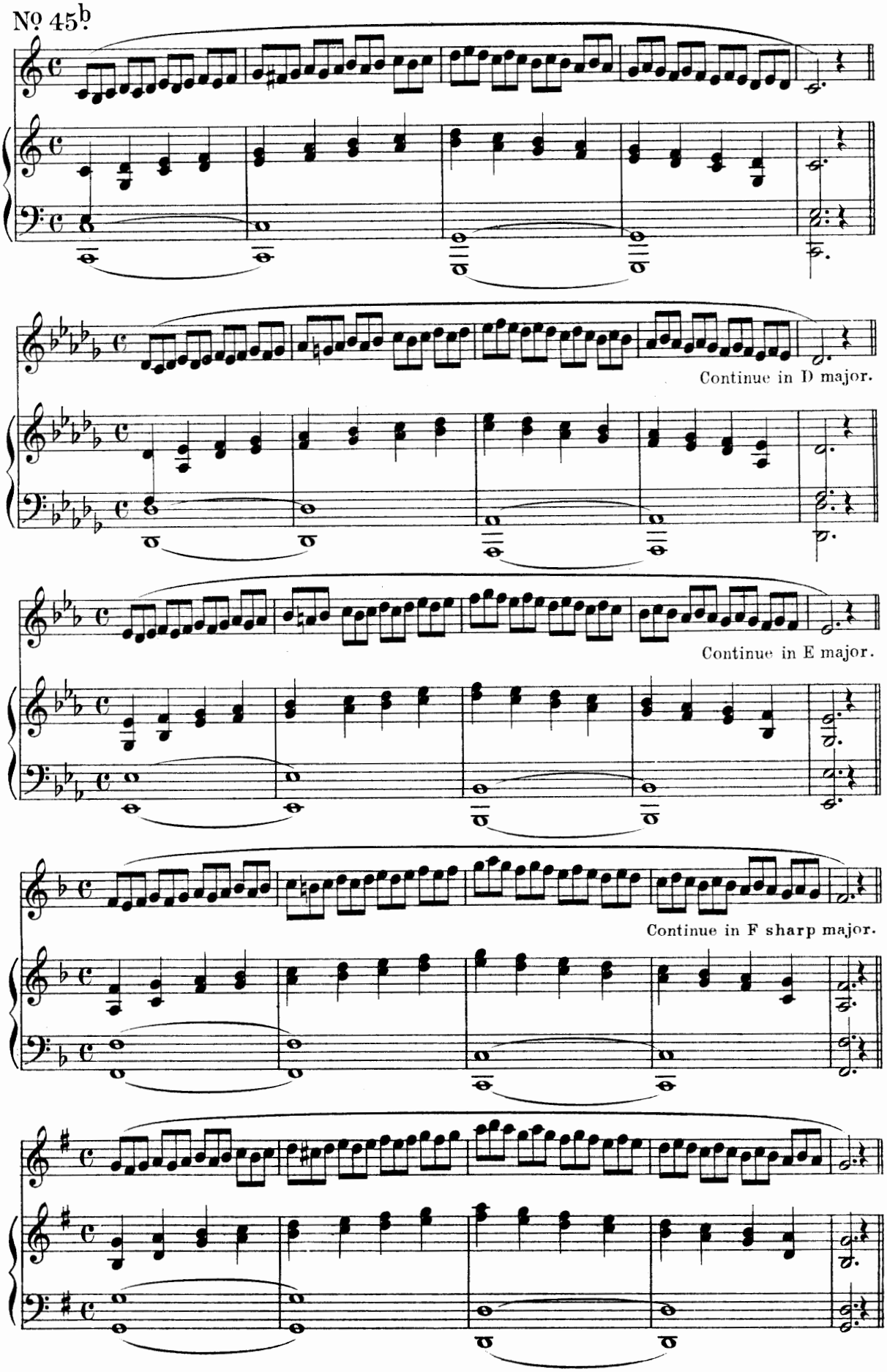
*) Accent and time distinctly the second syncopated note.

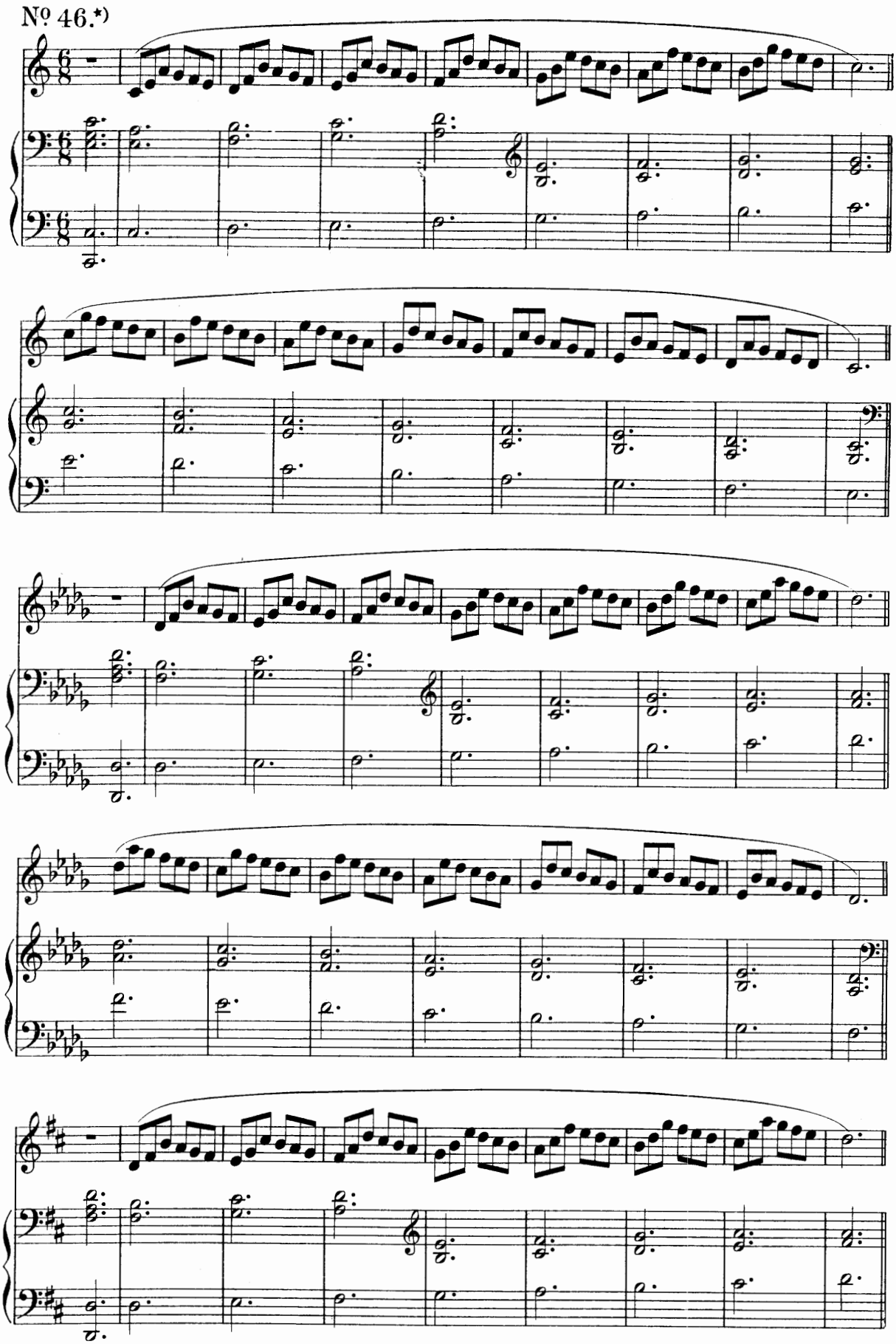
Triplets.*)

No 45a

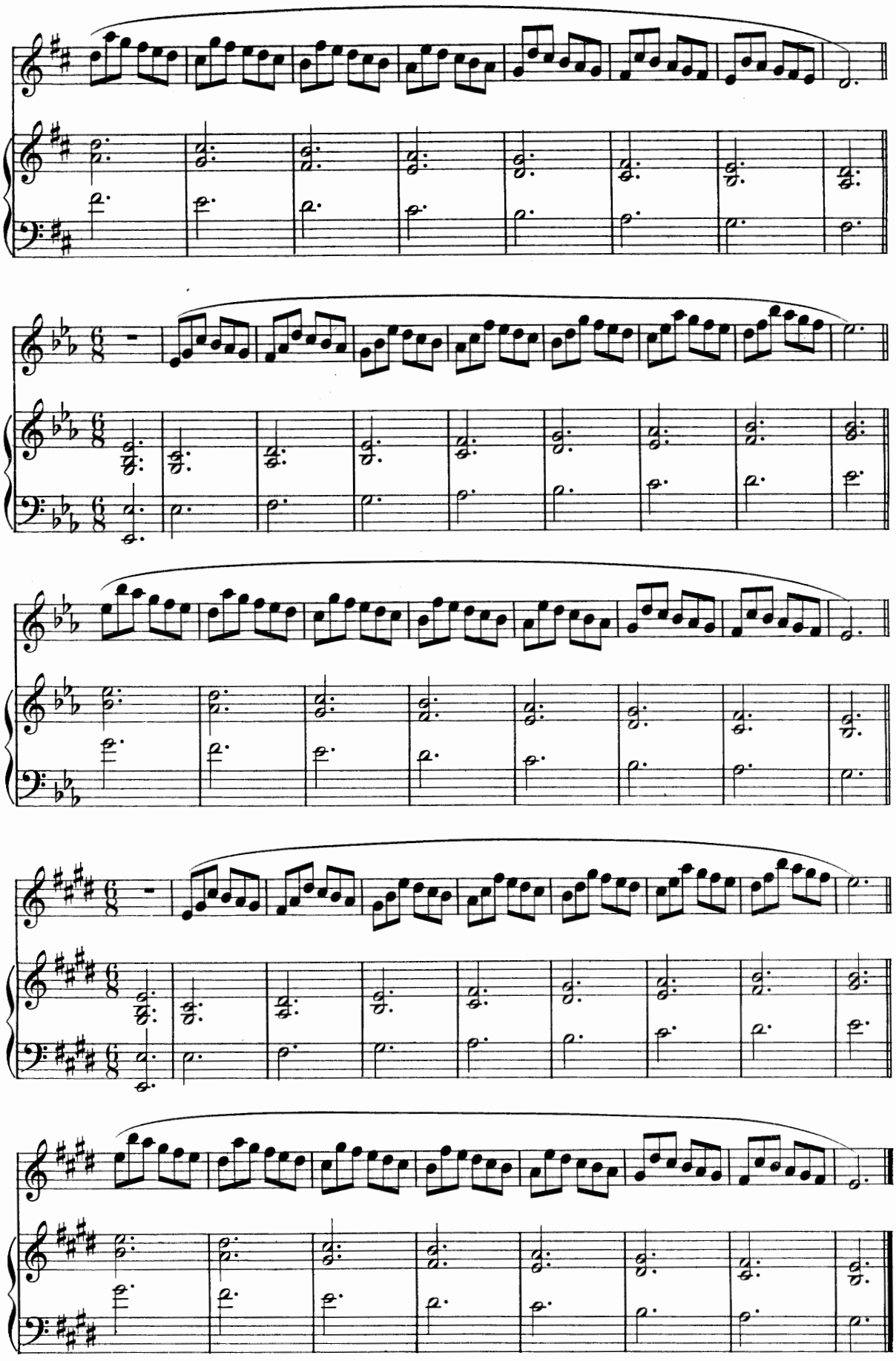


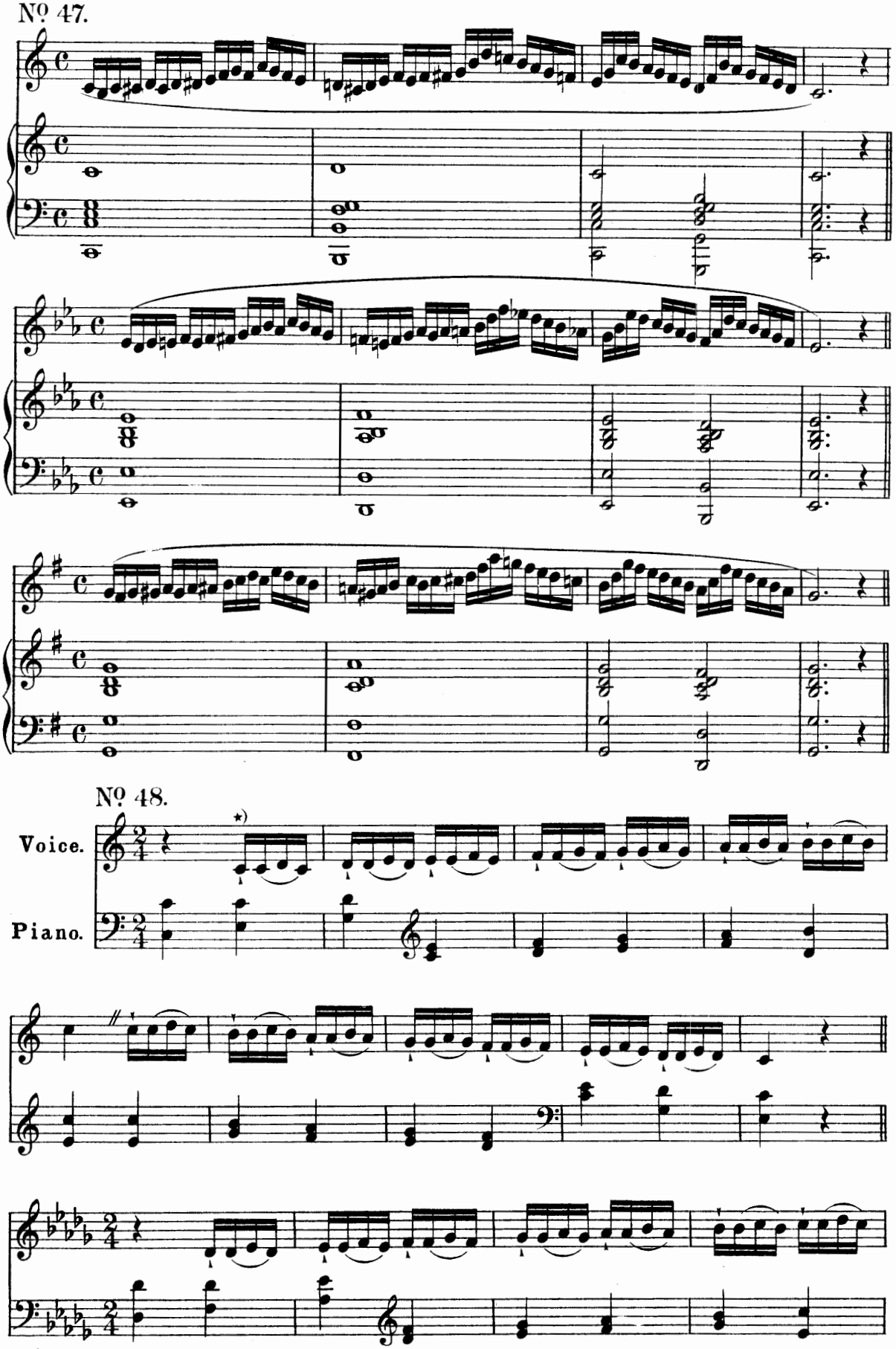
*) Practise the triplets with great evenness, and take breath (if absolutely necessary) after every second measure.


No. 45b
Continue in D major.
Continue in E major.
Continue in F sharp major.

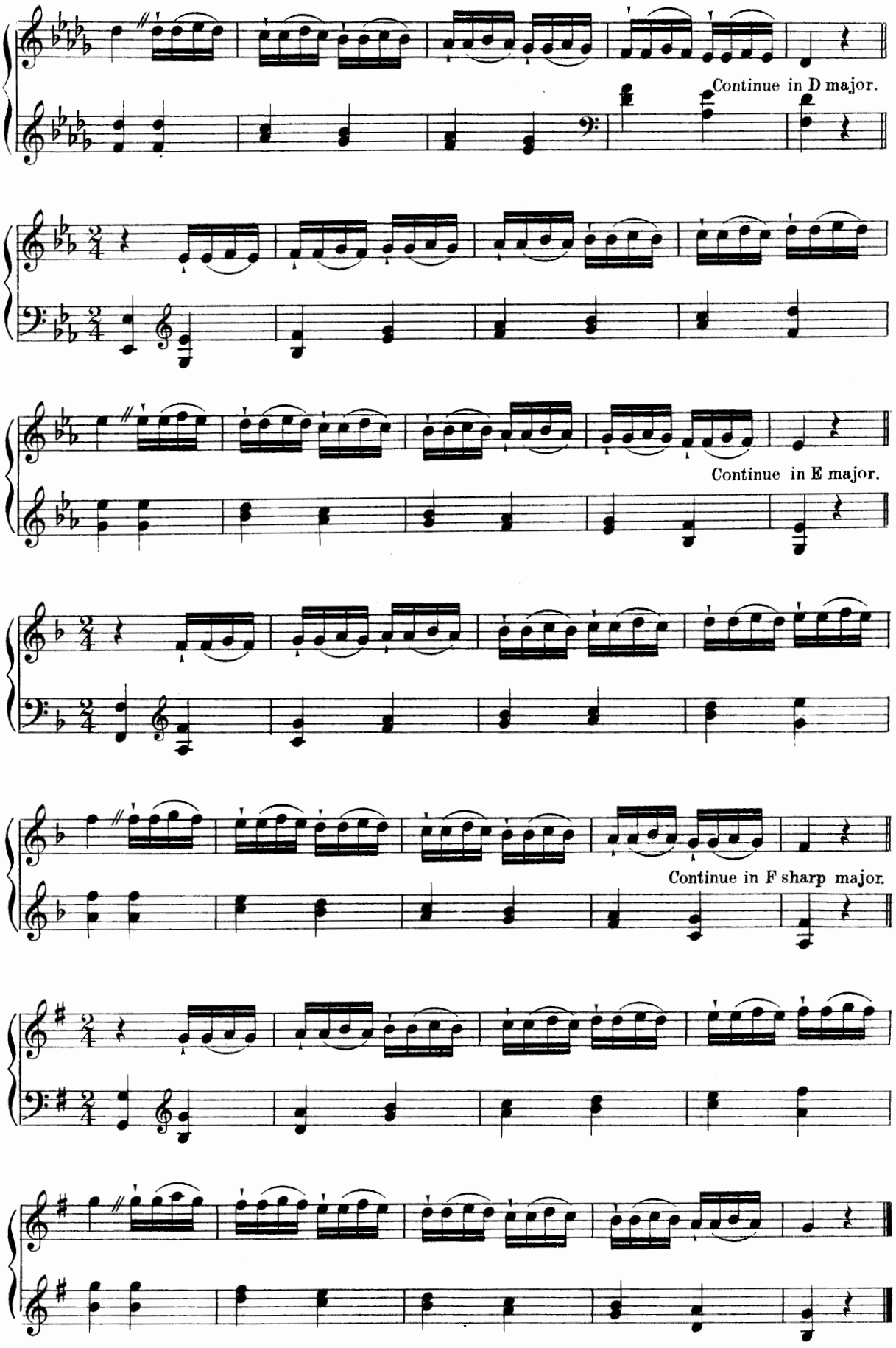


*) This exercise should be practised without taking breath. In case of necessity, take breath after every fourth measure.

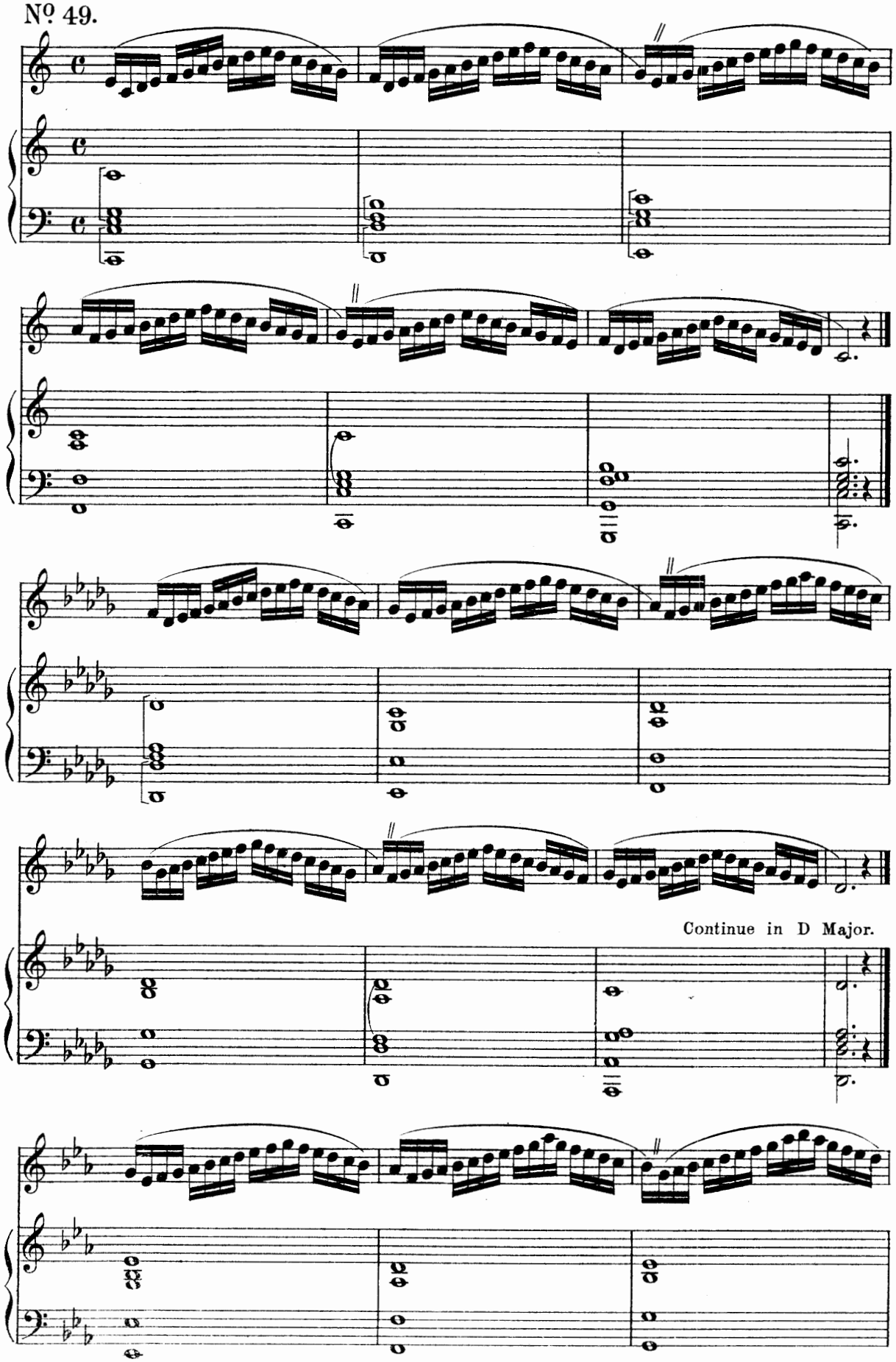


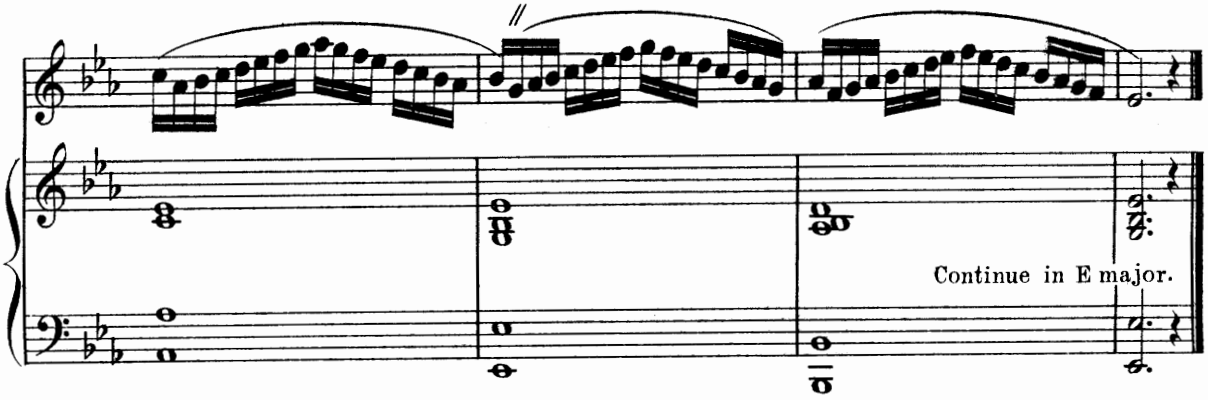


*) The *staccato* note lightly but distinctly detached. Practise this exercise while standing.

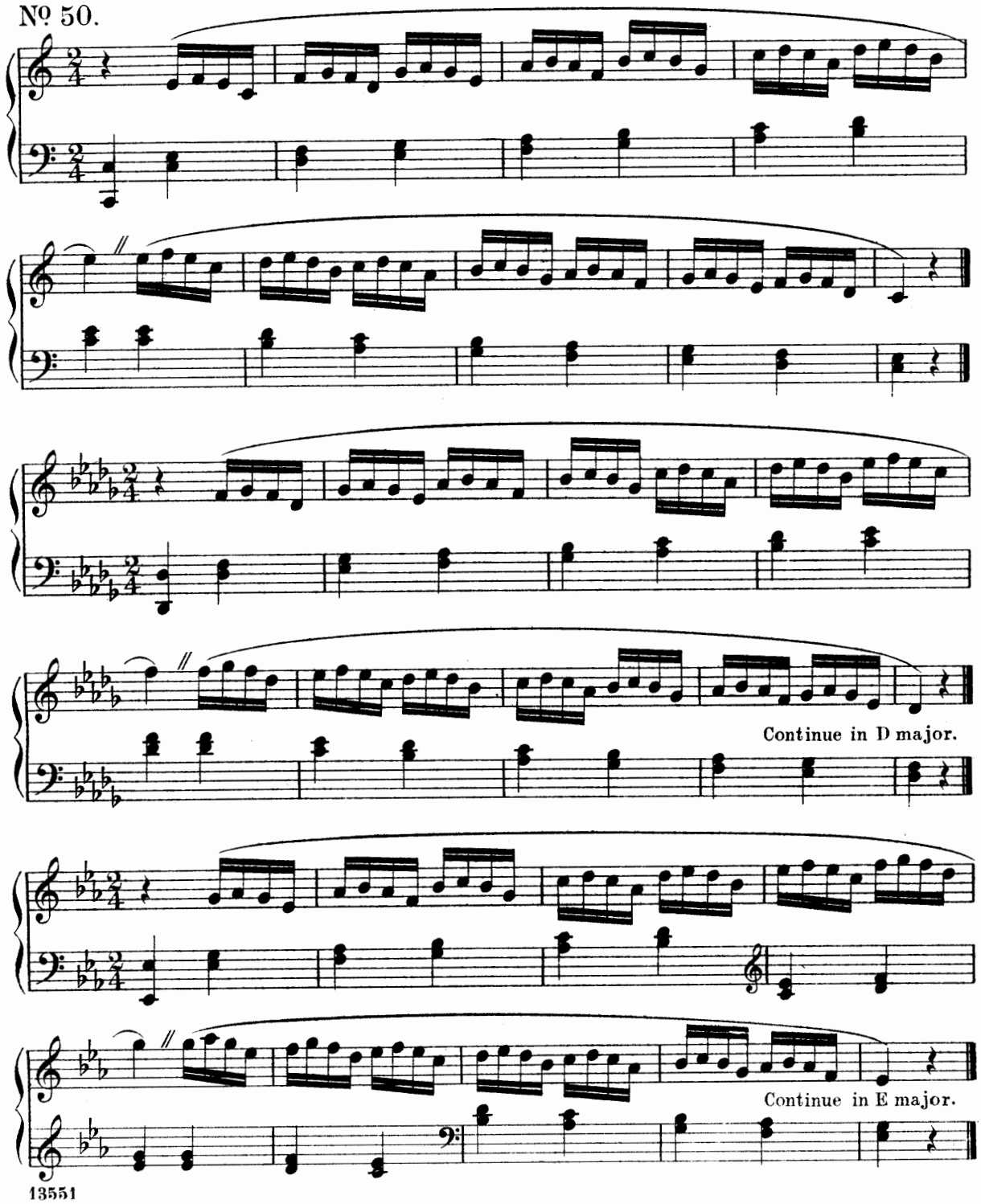

Continue in D major.
Continue in E major.
Continue in F sharp major.

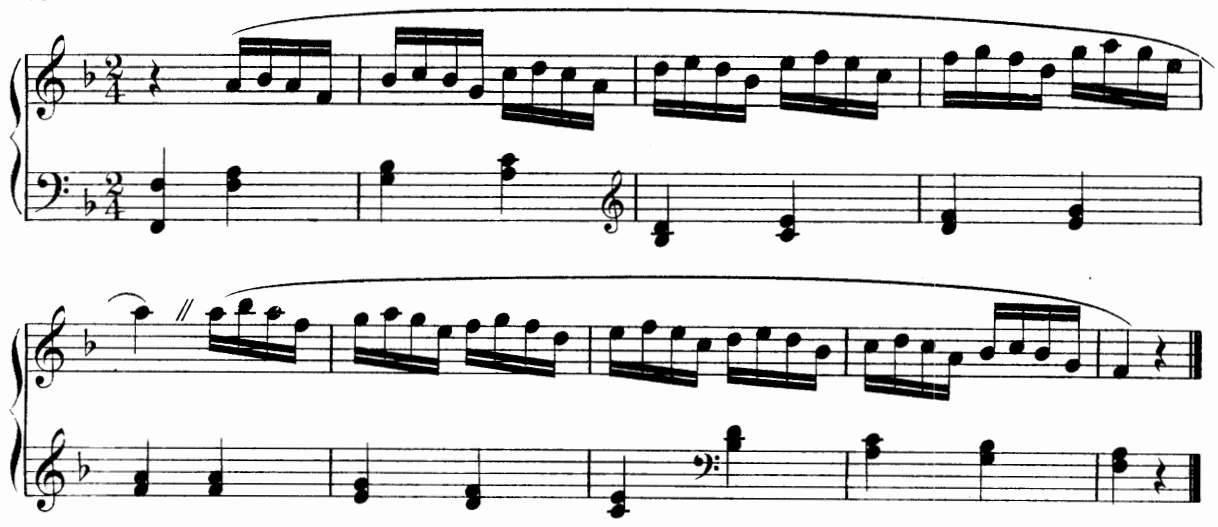
Nº 49.



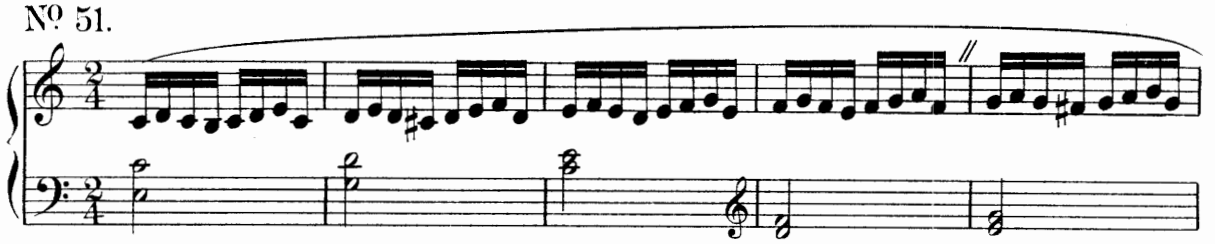


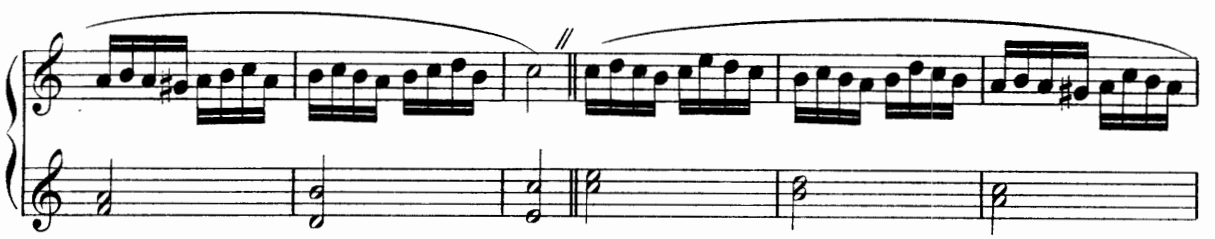
No. 50.

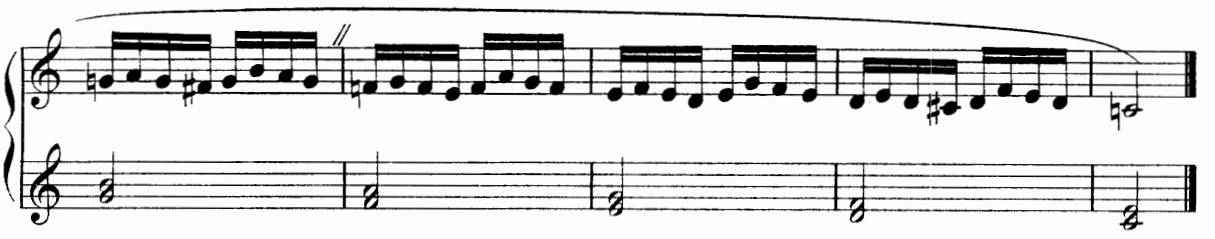


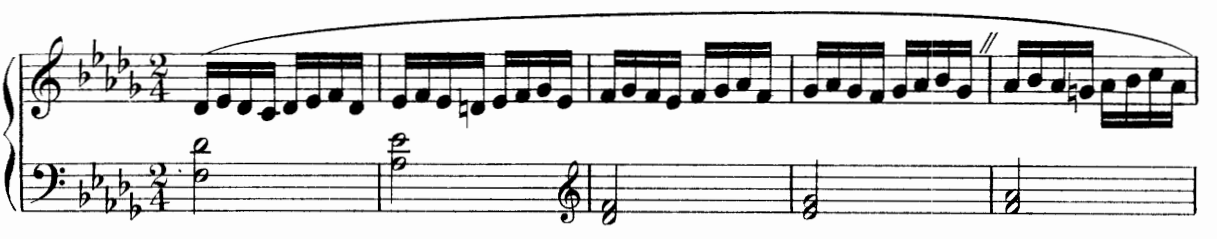


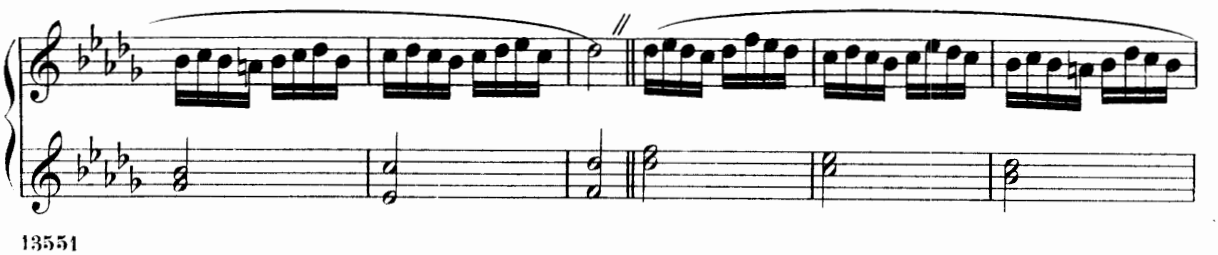
Nº 51.

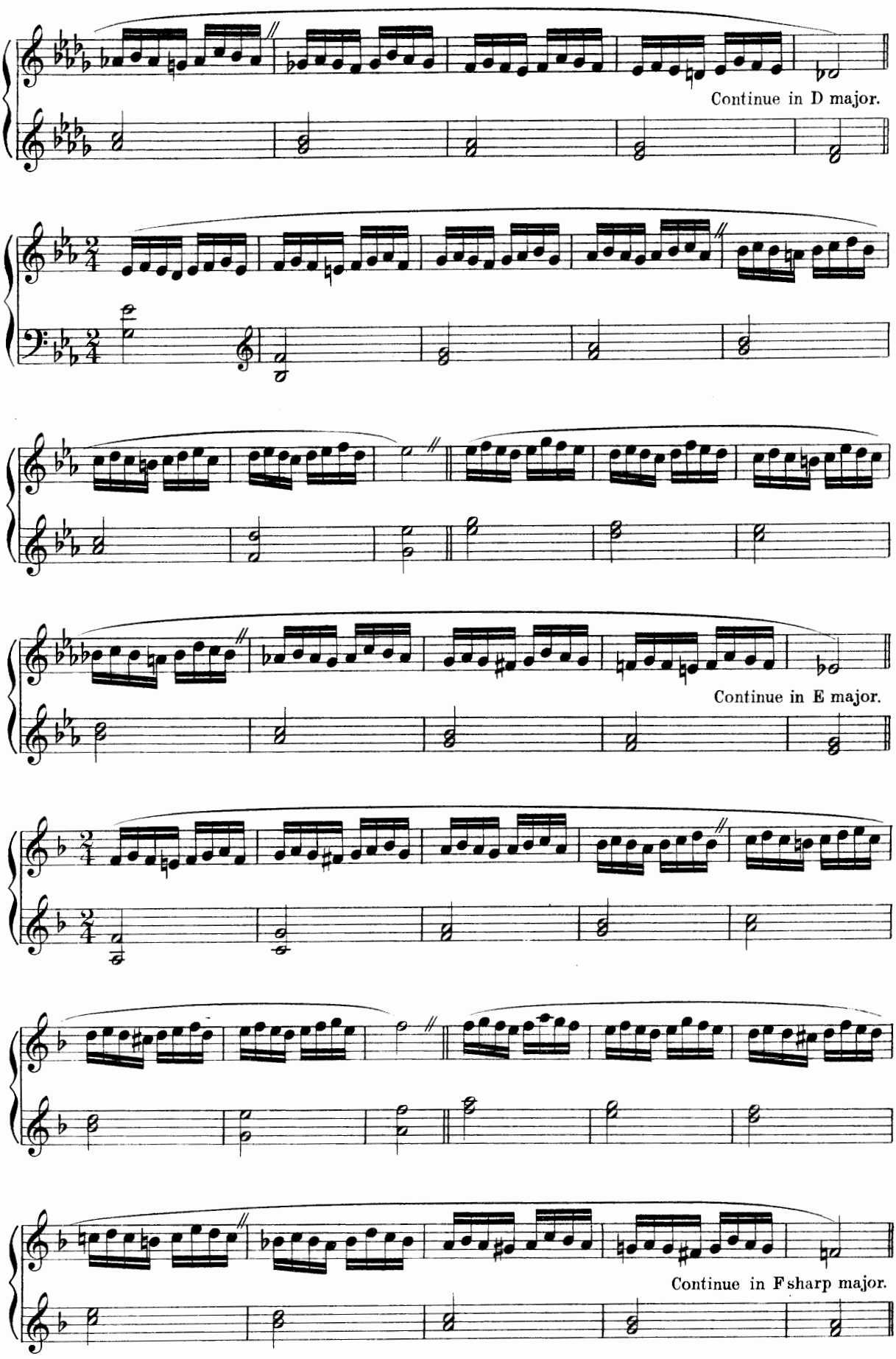


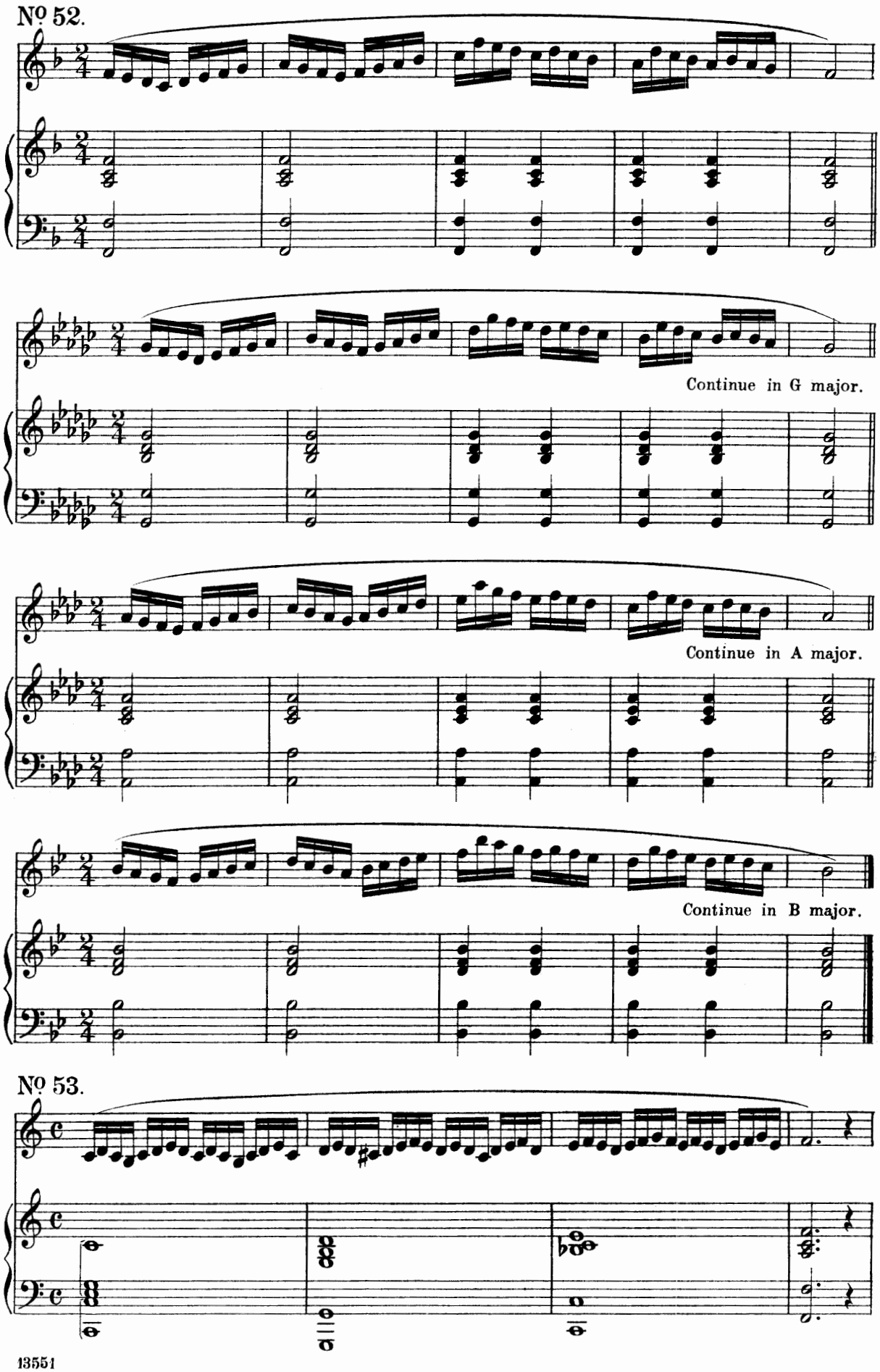


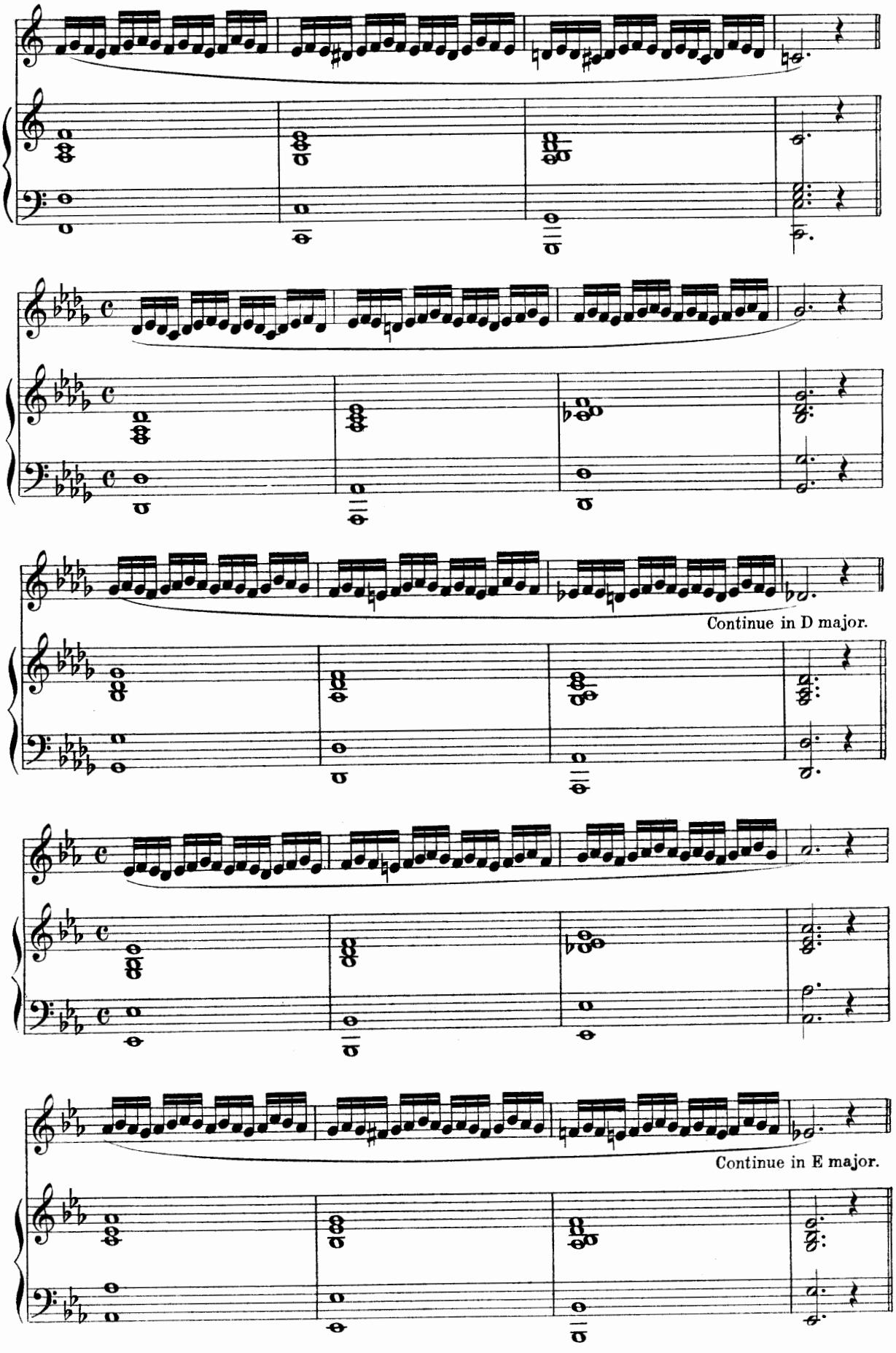


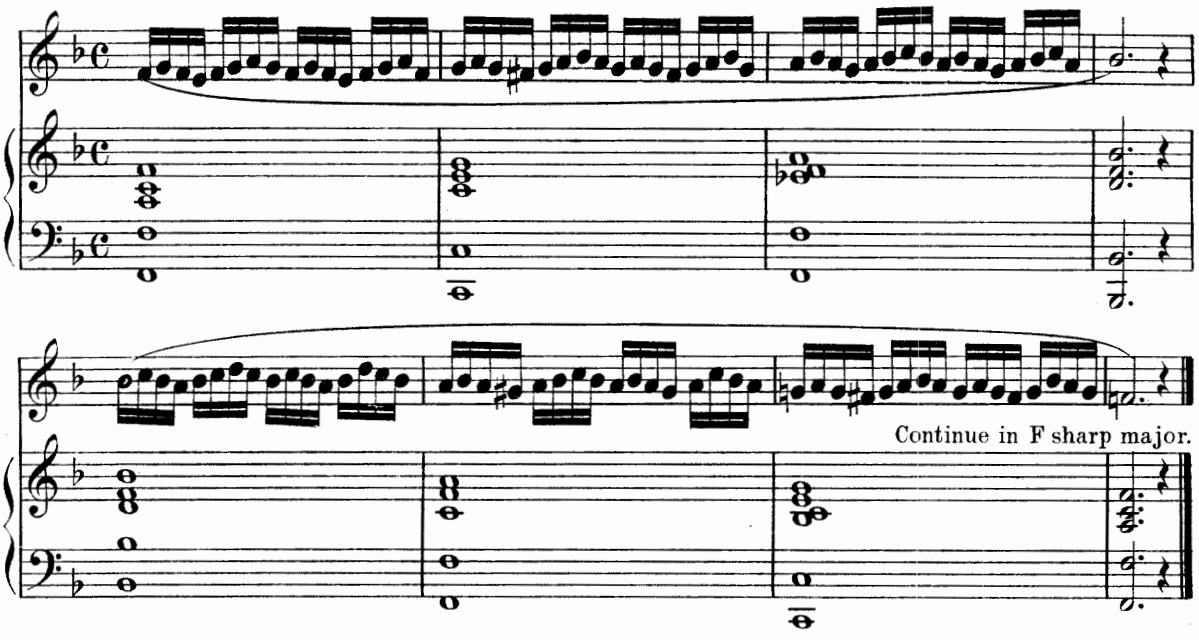





Continue in D major.
Continue in E major.
Continue in F sharp major.

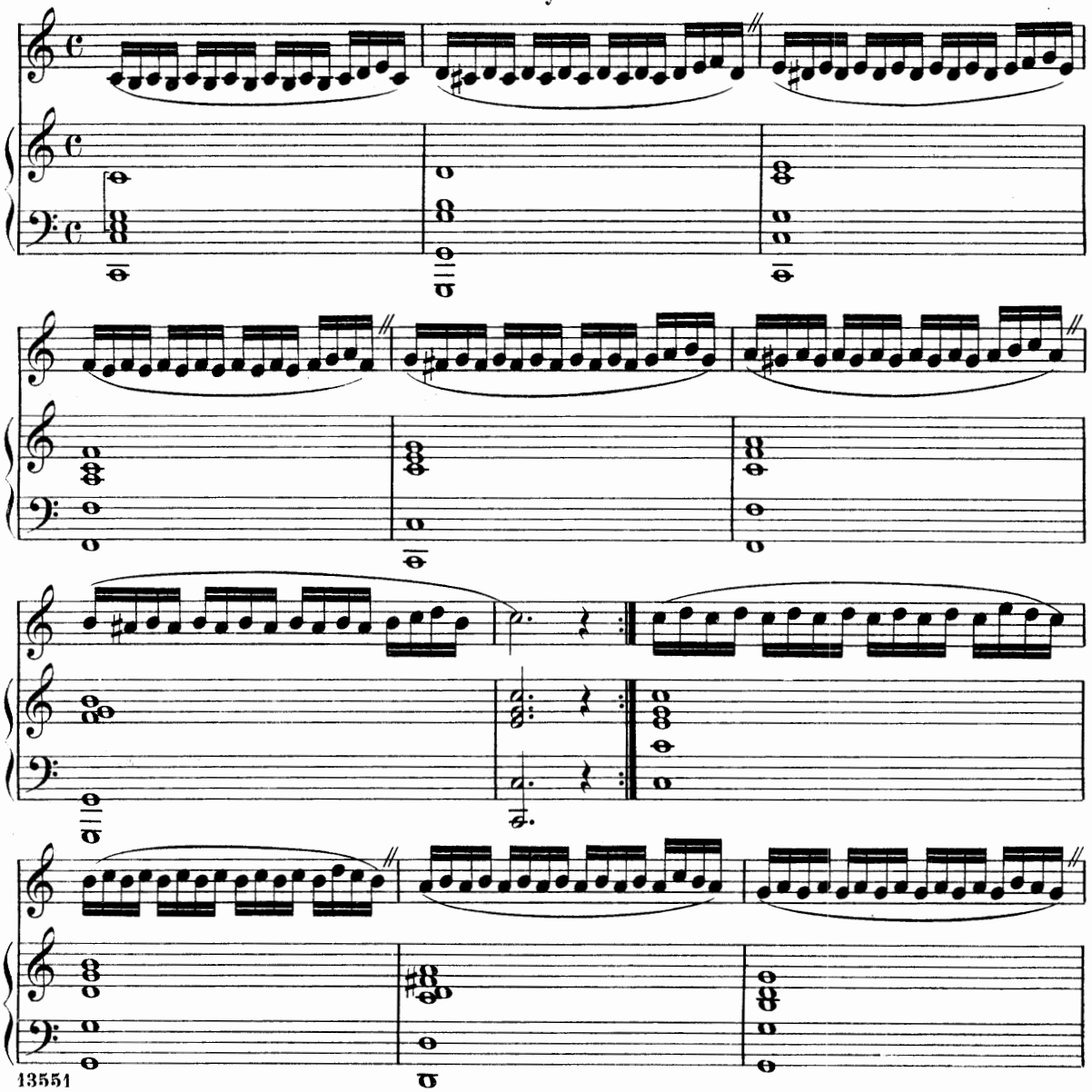

No 52.
Continue in G major.
Continue in A major.
Continue in B major.
No 53.

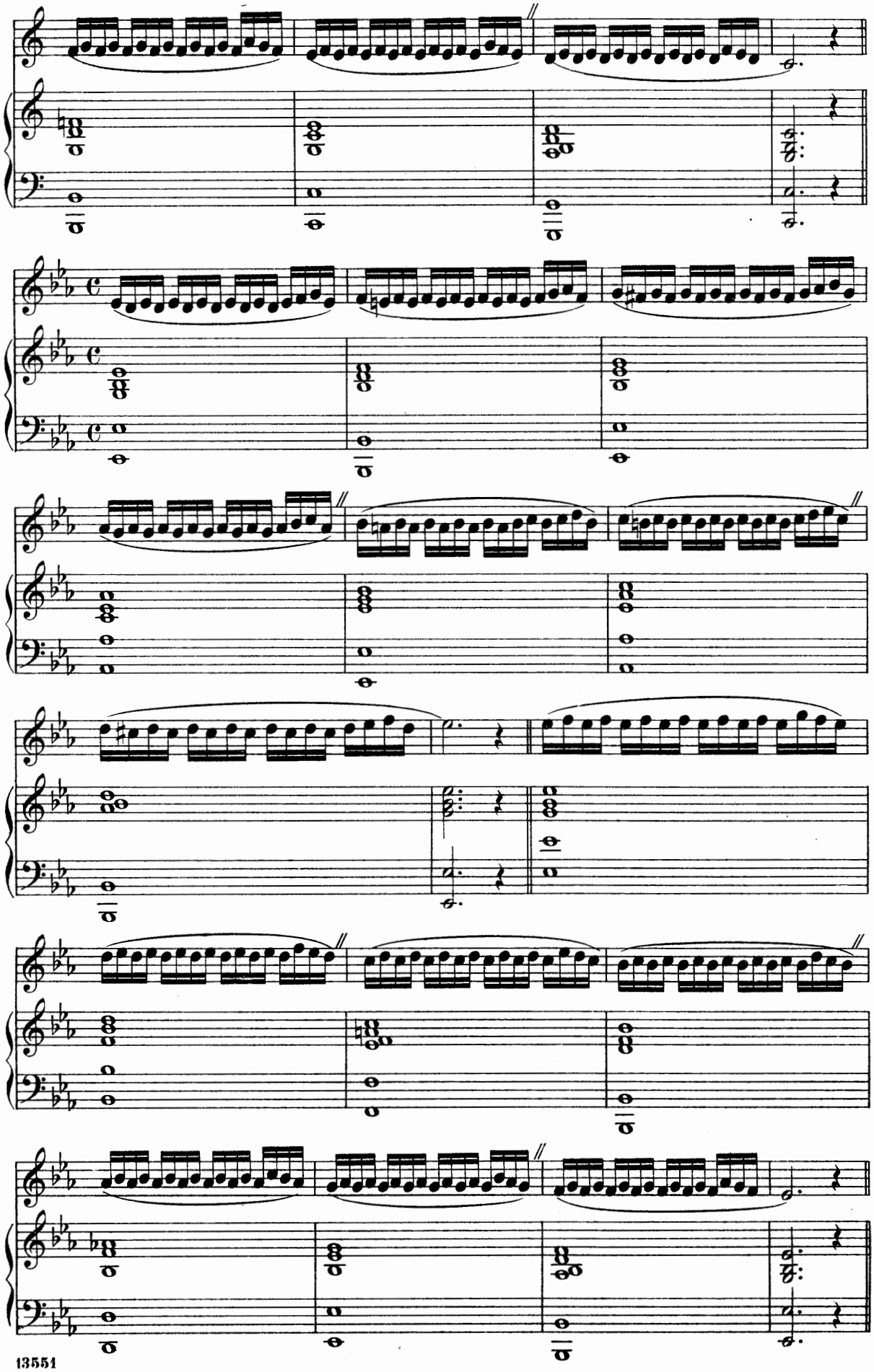

Continue in D major.
Continue in E major.

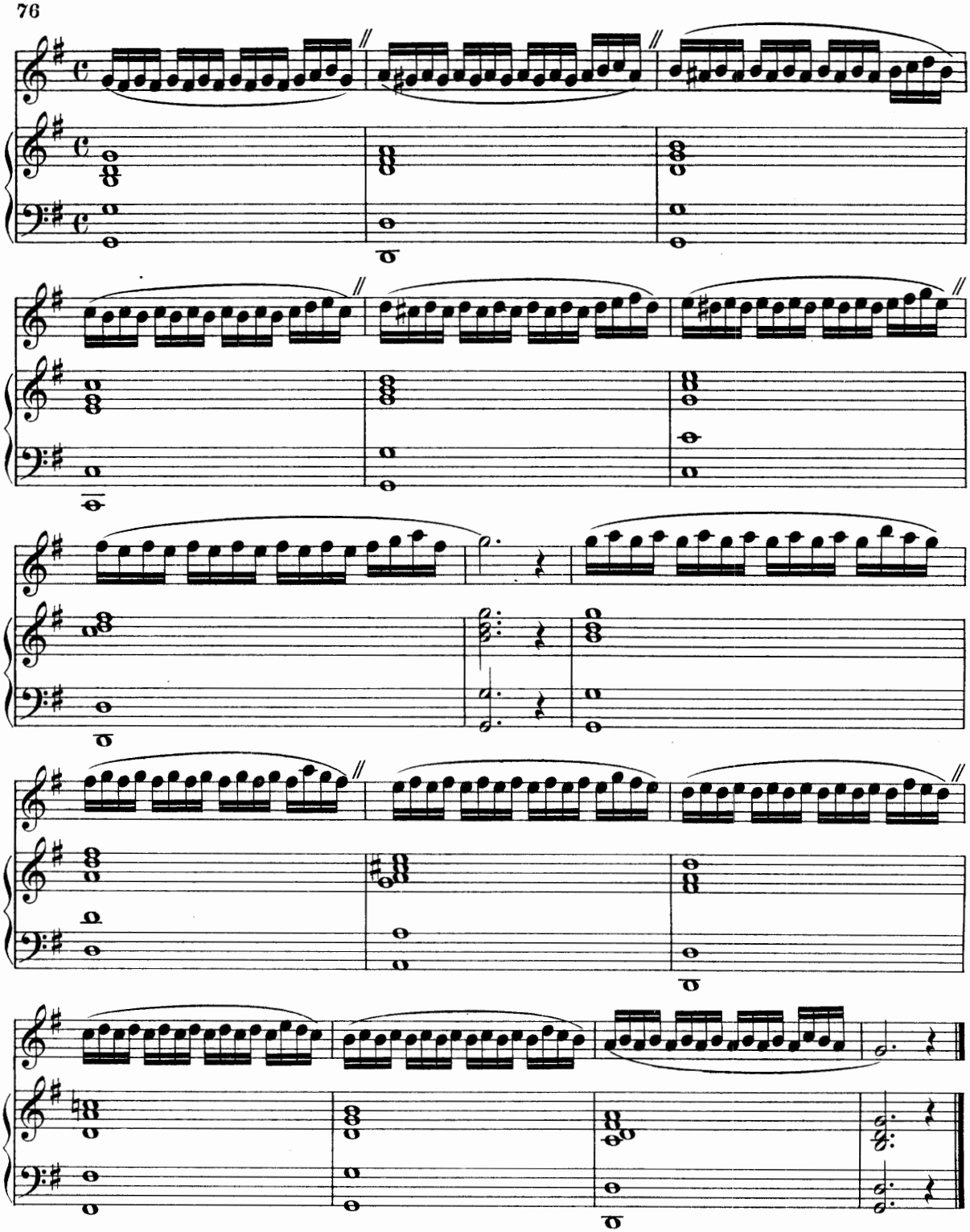


Continue in F sharp major.

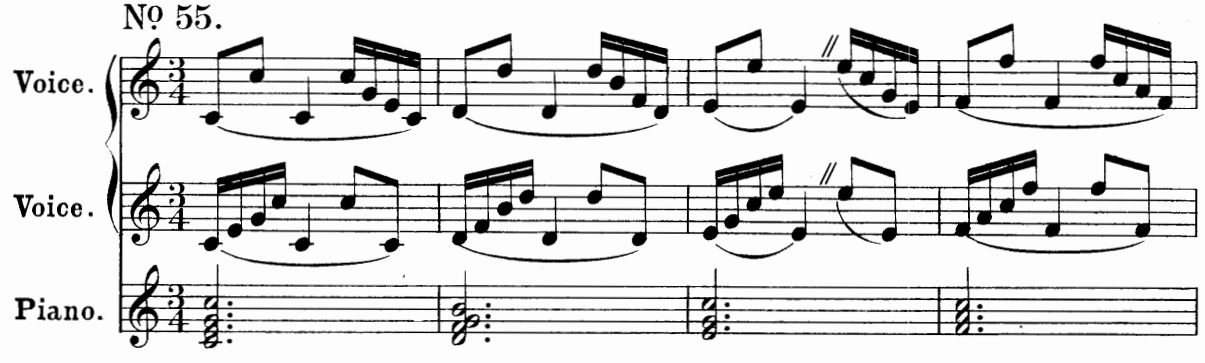
No 54. Practise this exercise in all the other keys.

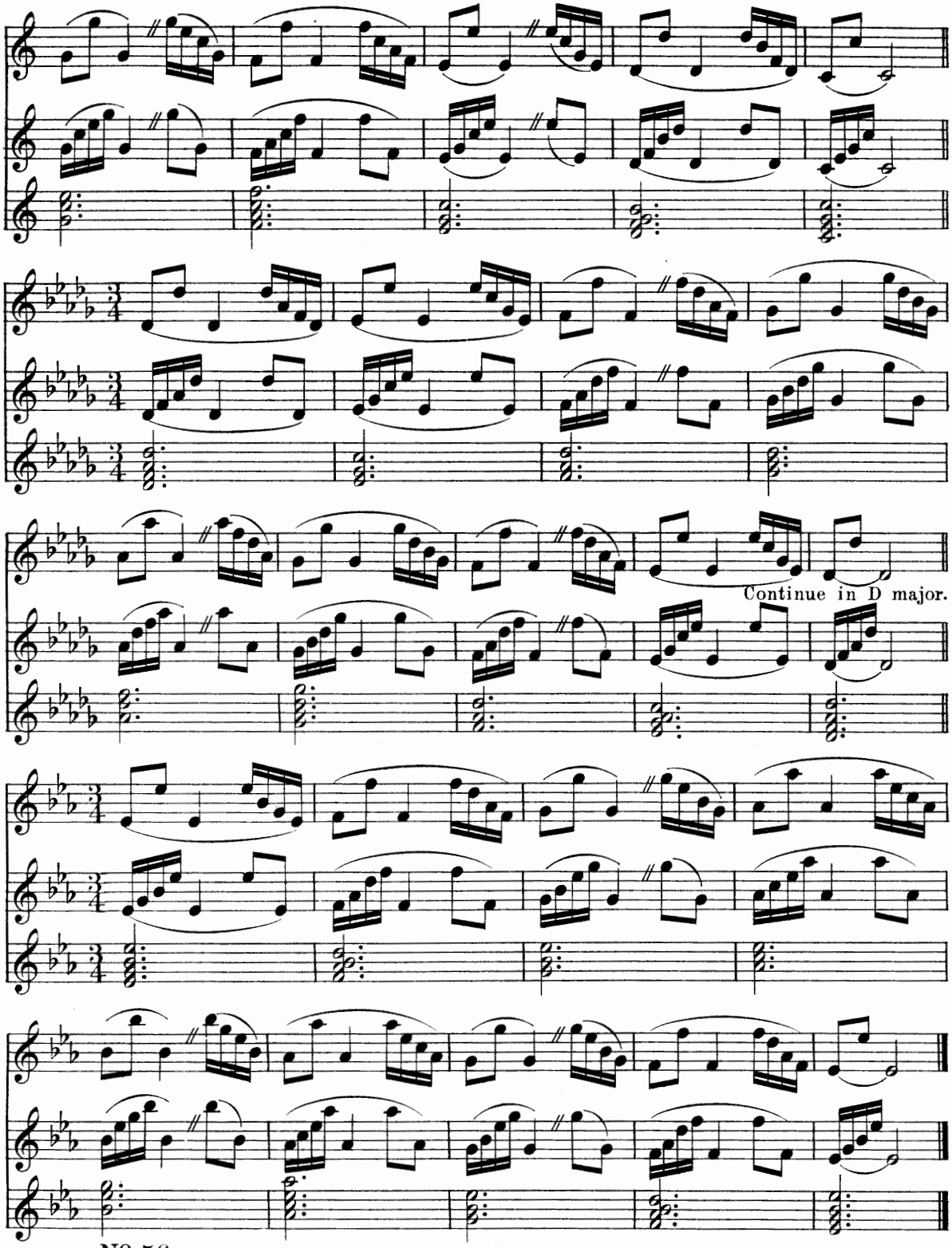




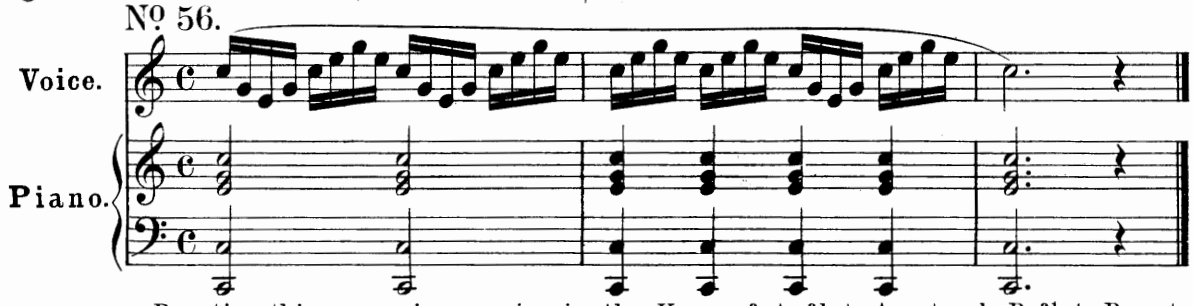


Nº 55.

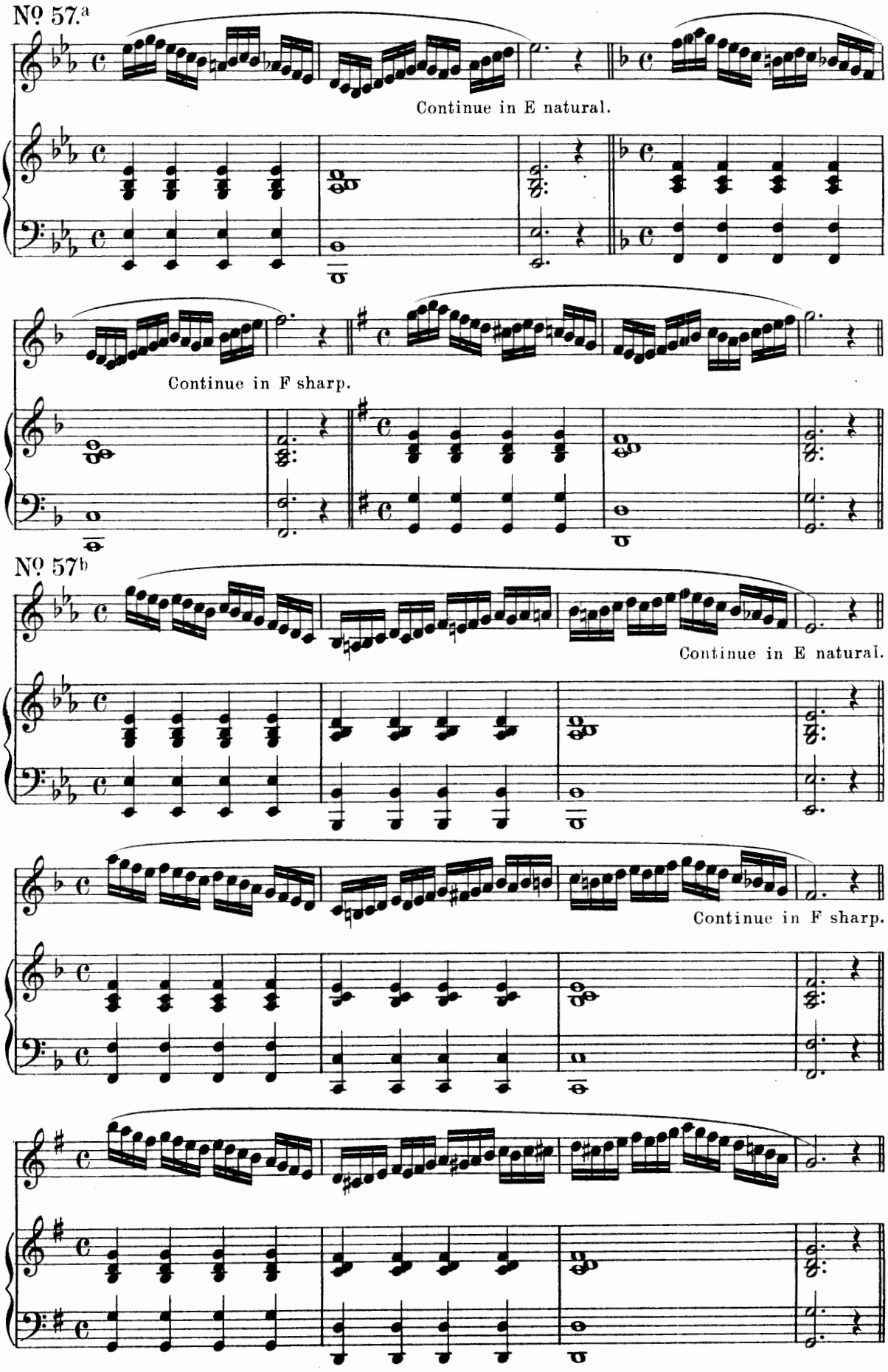




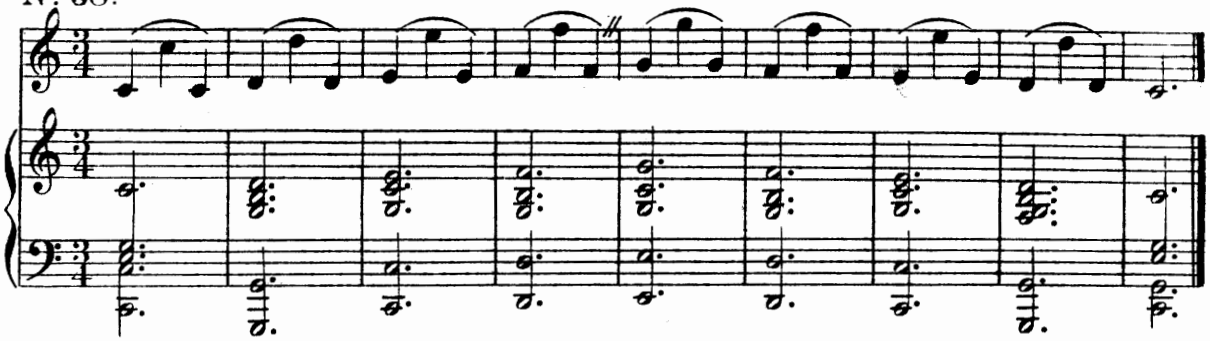
No. 56.



Practise this arpeggio-exercise in the Keys of A flat, A natural, B flat, B natural, C, D flat and D natural.

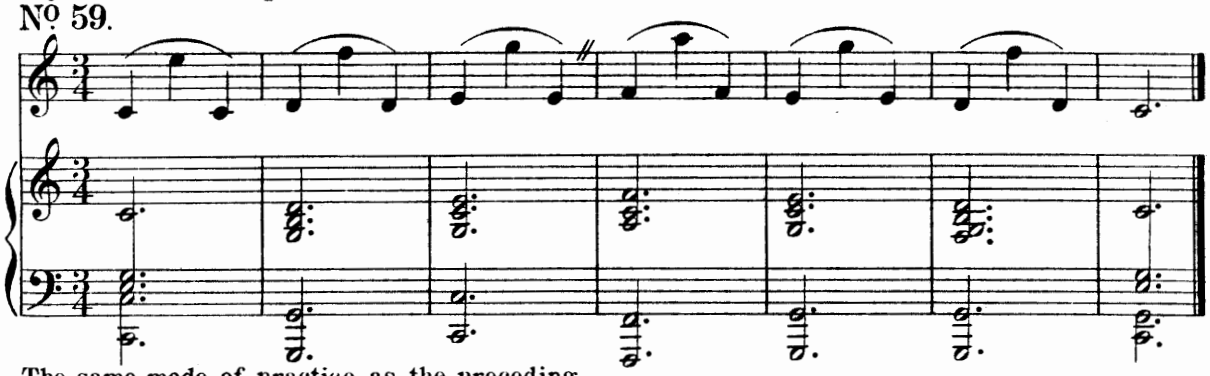

Nº 57.a
Continue in E natural.
Continue in F sharp.
Nº 57b
Continue in E natural.
Continue in F sharp.

No 58.



Sing this exercise with all nuances, and all manners of taking breath; begin it slowly, practise till it can be sung in one breath, and finish by taking it rapidly. Study it in all keys, as far as compass allows.

No 59.

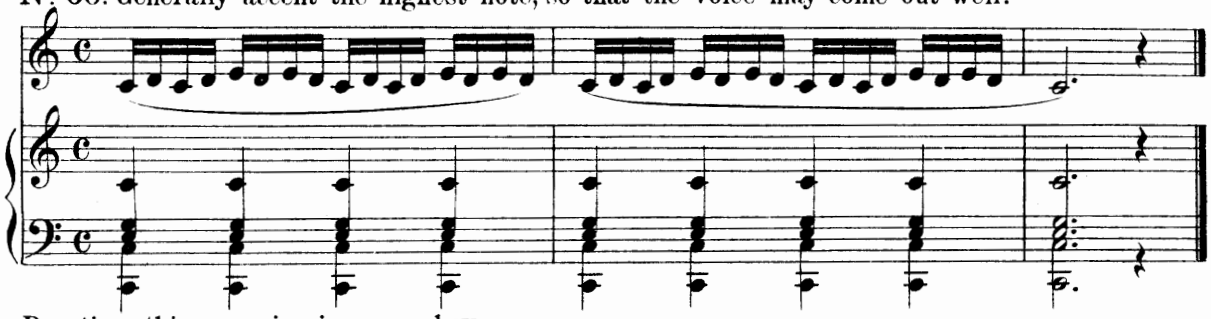


The same mode of practice as the preceding

When the pupil has practised all these scales and exercises, the teacher should compose for him all possible variations on this series of chords; to this end, the pupil ought to be able to play all the accompaniments by heart, which is easy, as they are so simple. The variations may have 2, 3 or 4 beats to the measure, as the teacher may think best.

One obstacle to the practice, by singers, of these passages in vocalization, is their inability to accompany themselves. Therefore, I cannot too strongly advise pupils to diligently learn these two or three chord-formulas; for half an hour's practice in the morning may put them in good voice for the whole day, by augmenting the breathing-power and clearing the larynx so that there need be no dread of those annoying little vocal disorders vulgarly called "chats."

No 60. Generally accent the highest note, so that the voice may come out well.

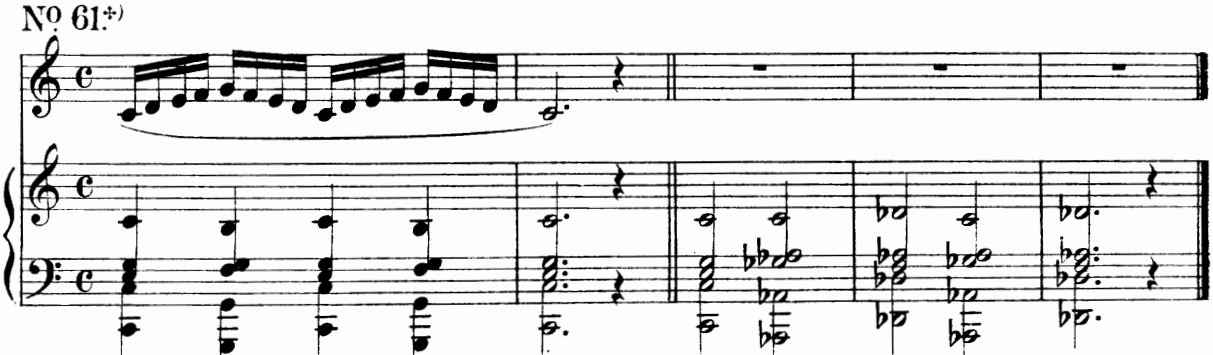


Practice this exercise in every key.

As these exercises usually proceed chromatically, the accompanist ought always to establish the key firmly with a few chords.

I do this habitually in the following manner. (see No 12, p. 30.)

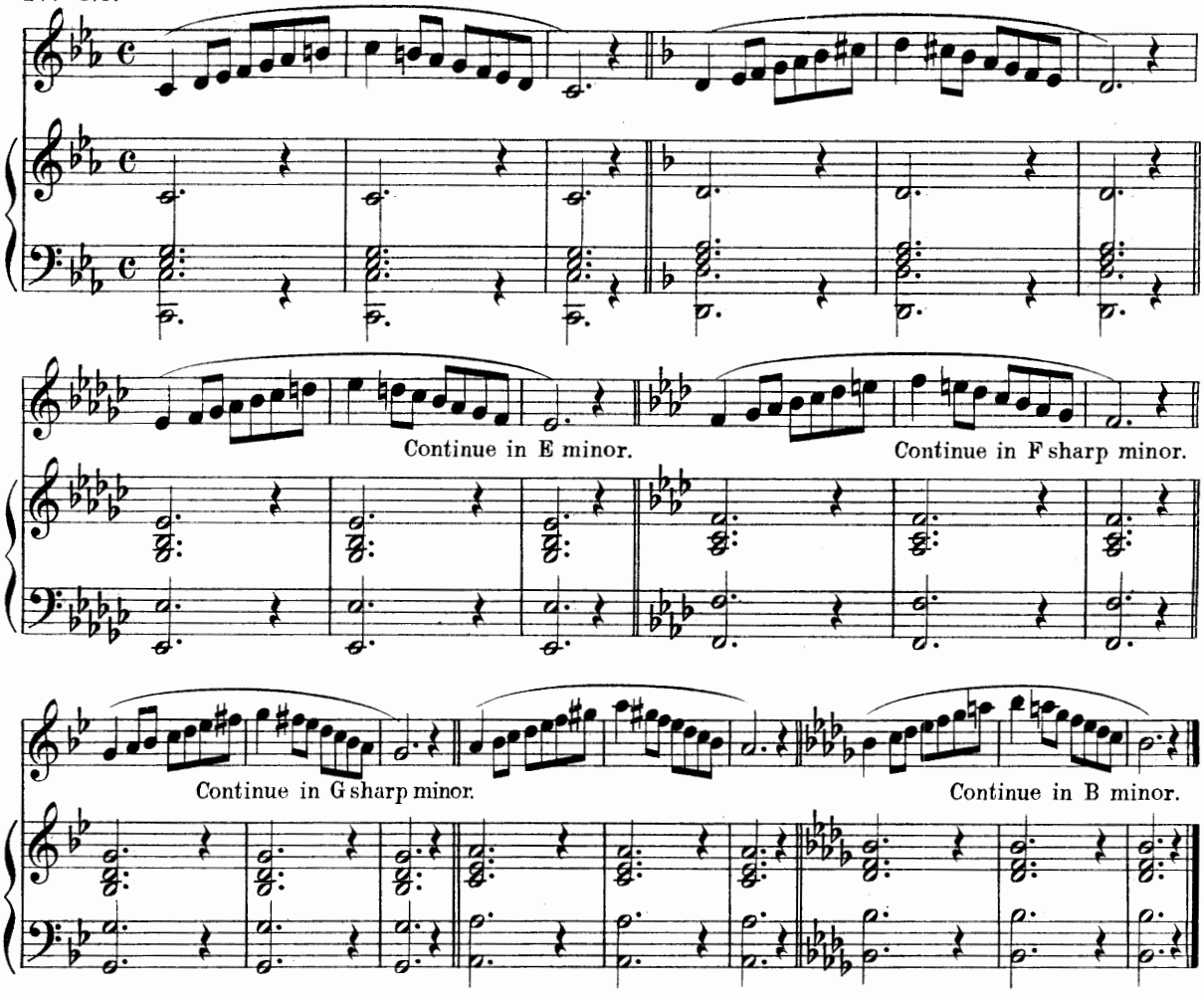
No 61.*)



 *)Practise this exercise in all the other keys, and modulate as shown on page 30.

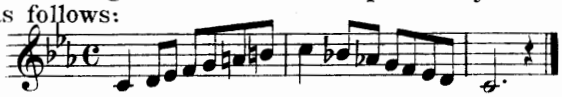
Minor Scales.

No 62.



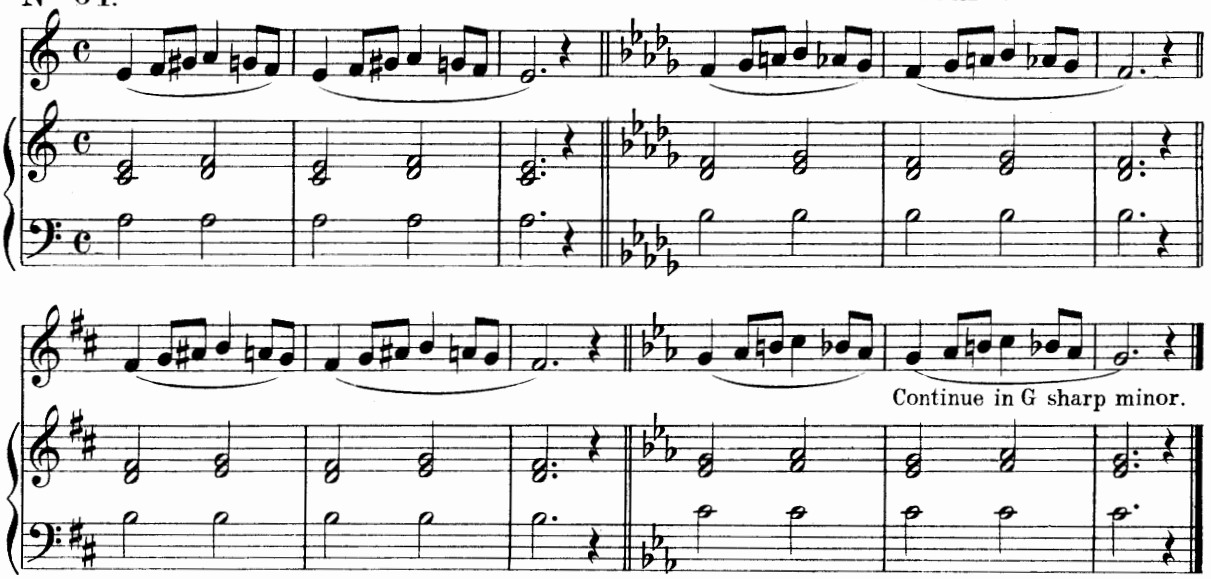
One should commence the study of these minor scales very slowly; for they present very difficult intervals:—the semitone between the fifth and sixth degrees, and, above all, the augmented second between the sixth and seventh degrees. This latter is peculiarly difficult. After this, the minor scale may be practised as follows:

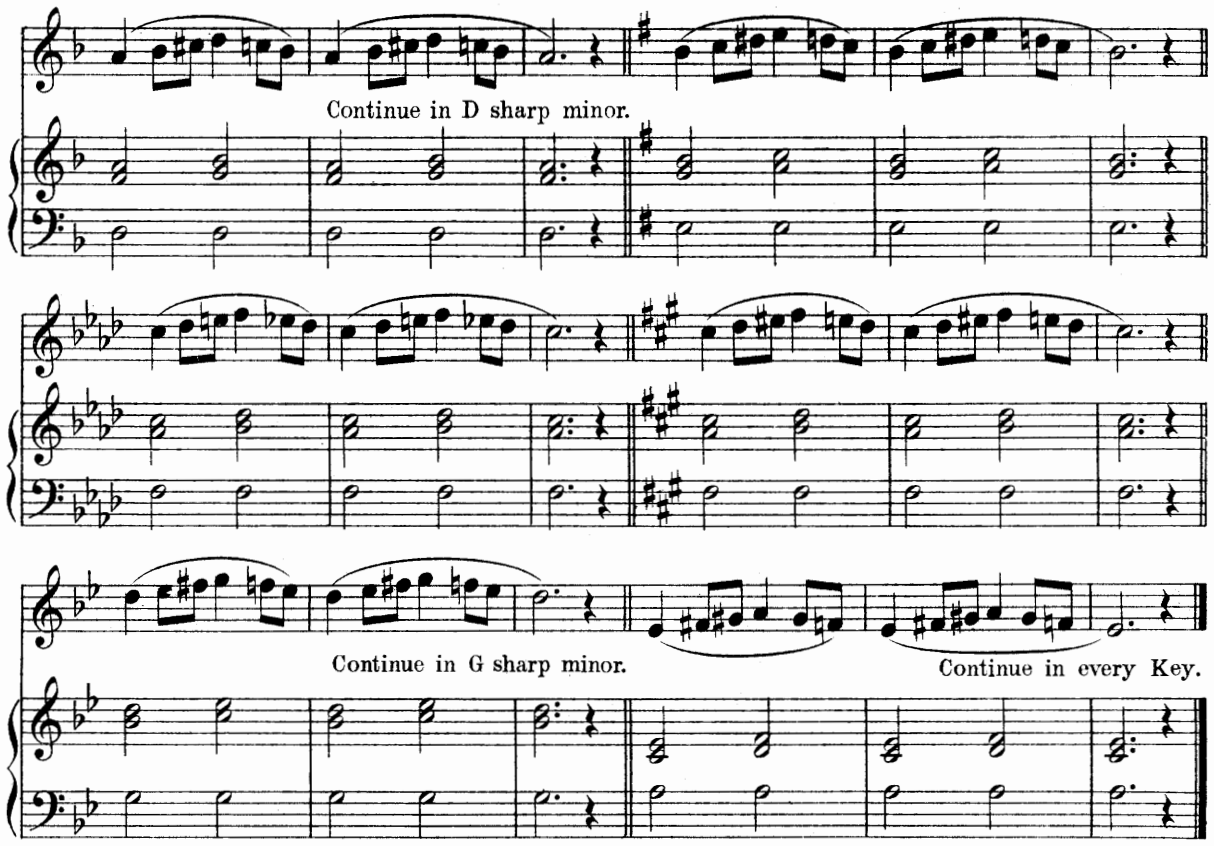
No 63.



This scale must be practised through all the keys.

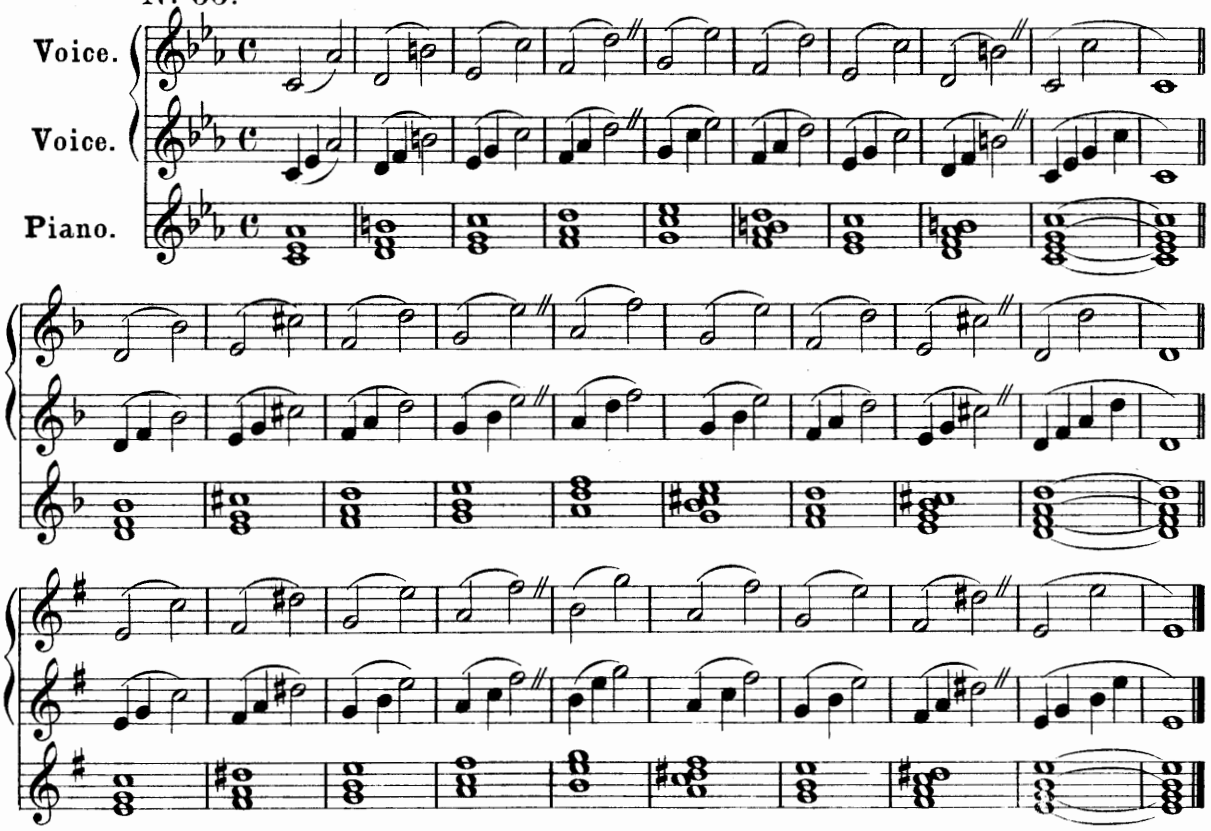
No 64. Exercises on the difficult intervals of the minor scale.





Practise this exercise slowly; endeavor to sing the interval of the augmented second perfectly true, and gradually practise more rapidly, but always true to pitch, and very *legato.*

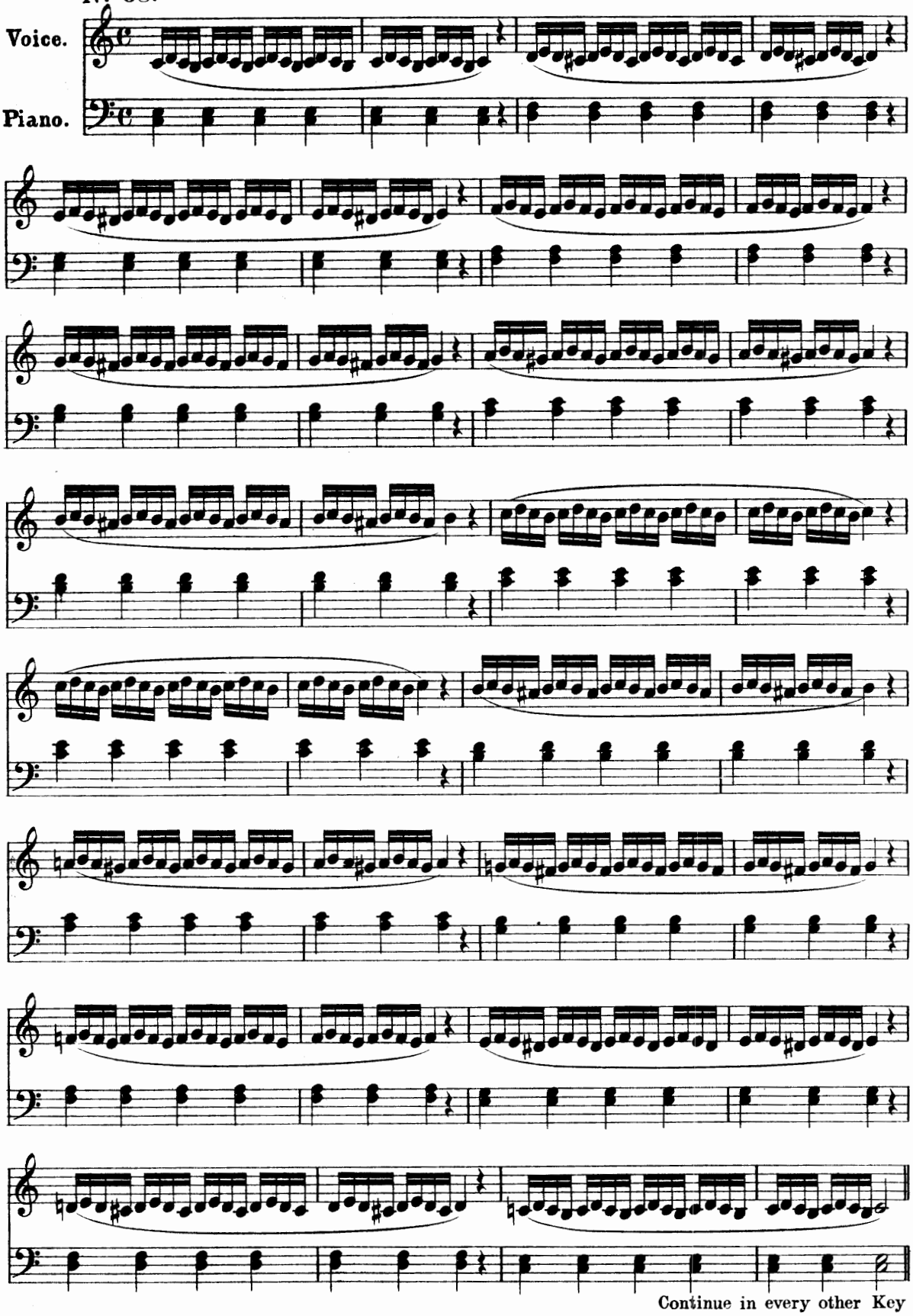
Nº 66. Exercise on the Sixth, in the Minor Mode.



Exercise on the Turn and the Mordent.

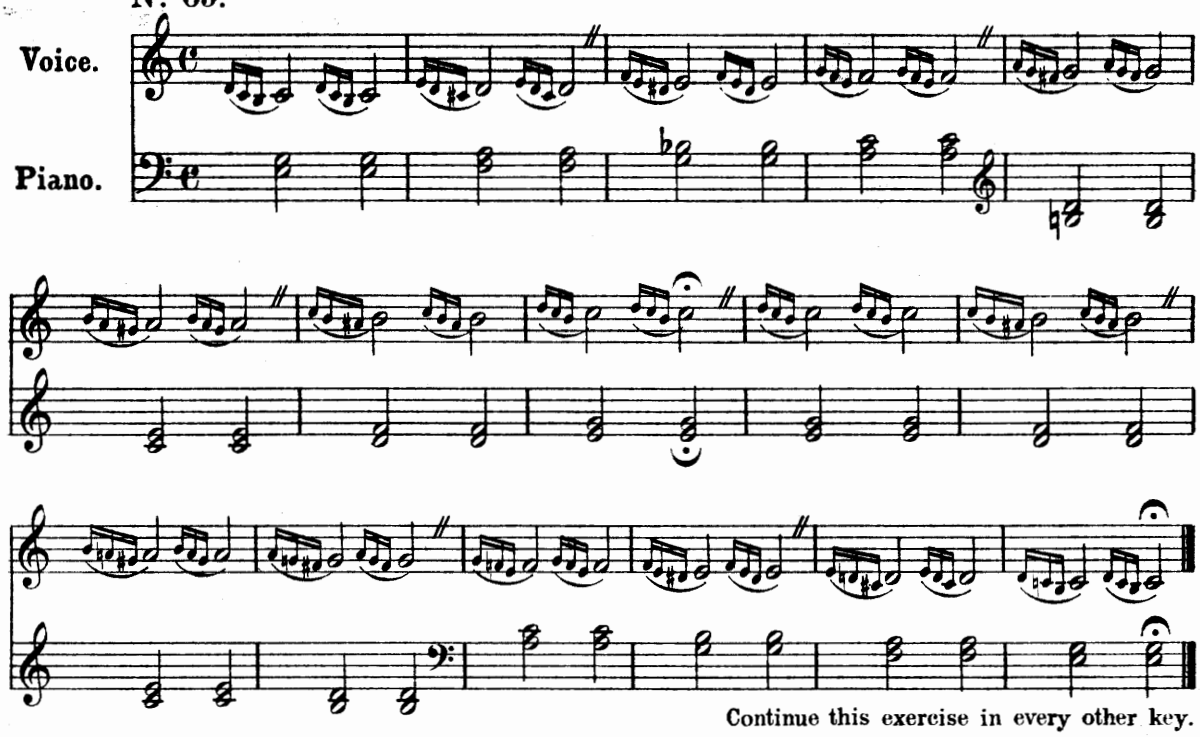
To learn to sing this exercise well, it must be studied with all the nuances. Accent the first note at first; later, sing all evenly. Practise first *forte*, then *piano*.

No 68.



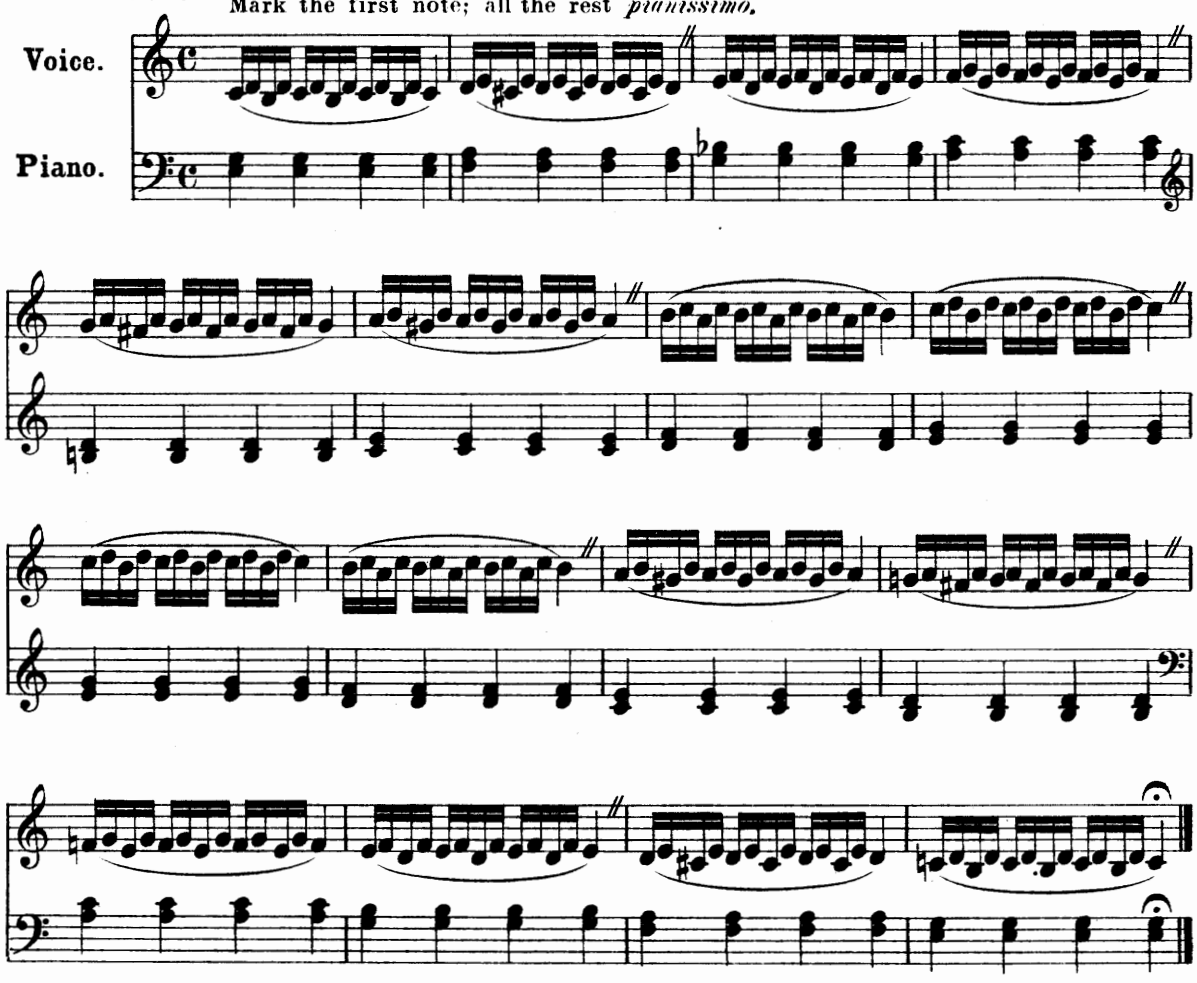
Continue in every other Key

Nº 69.

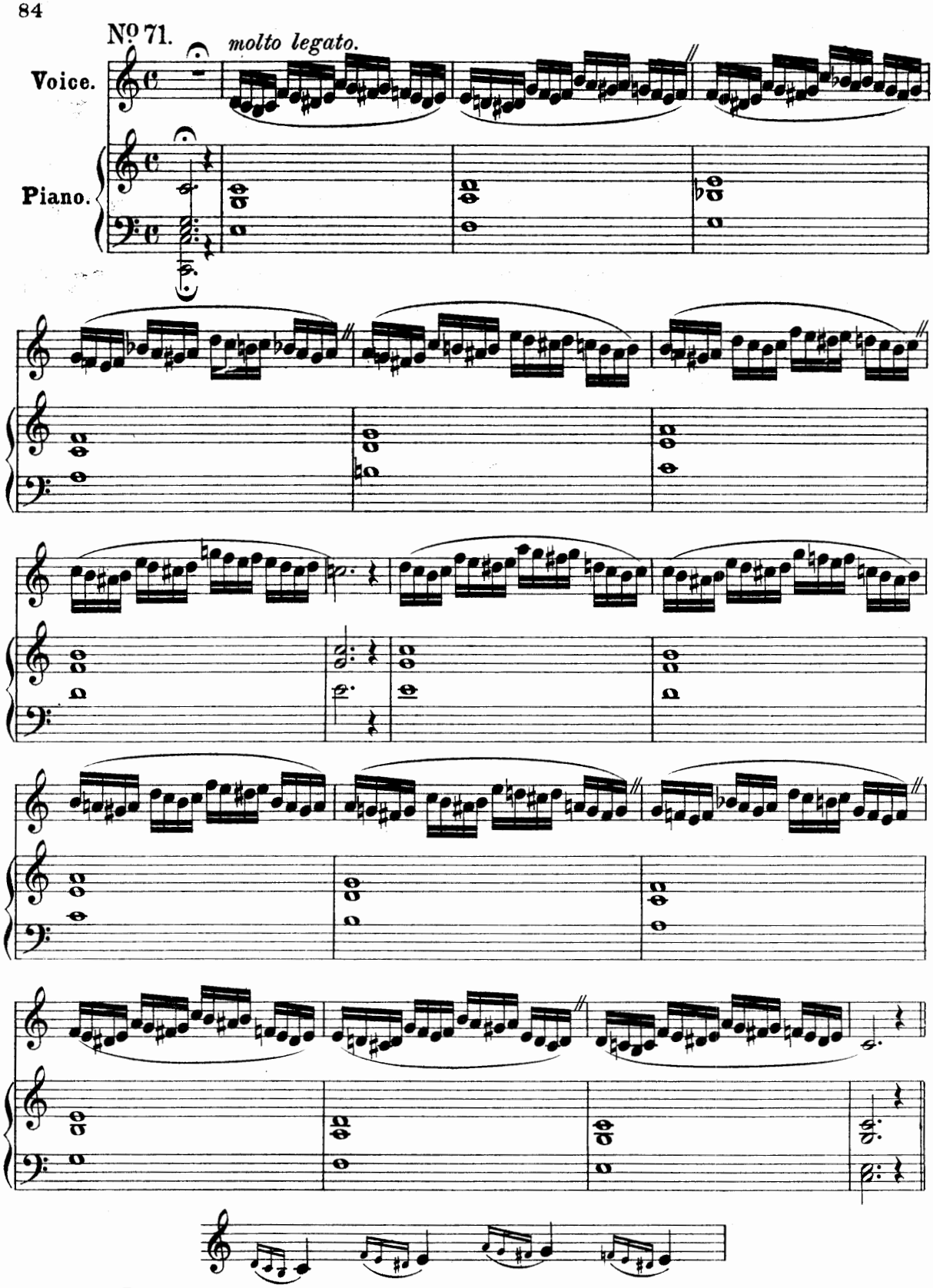


Continue this exercise in every other key.

Nº70. Mark the first note; all the rest *pianissimo.*



Continue in every other Key.

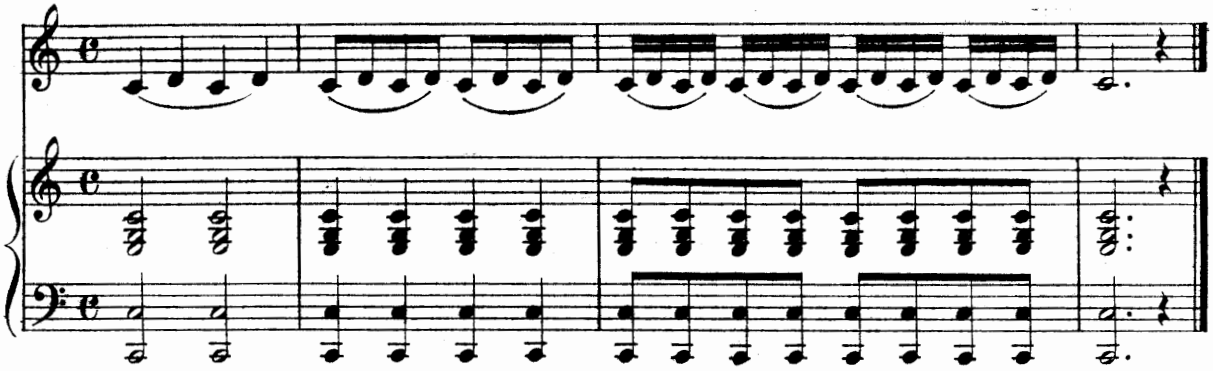


Practise the above exercise thus, all tones *legato*.
Practise these 2 exercises on the accompaniment of the proceding.

Also practise it thus; cut off the last note clean.
This exercise must be practised in *D♭* and *D♮*.

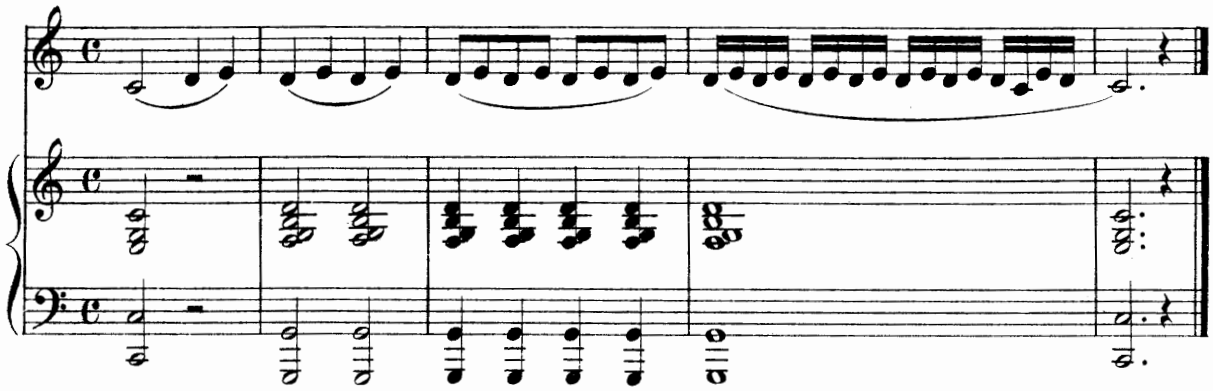
Exercises on the Trill.

Nº 72.



Practise this exercise in all keys, thus beginning it on every note of the scale; at first, strongly accent the *first* note; later the second.

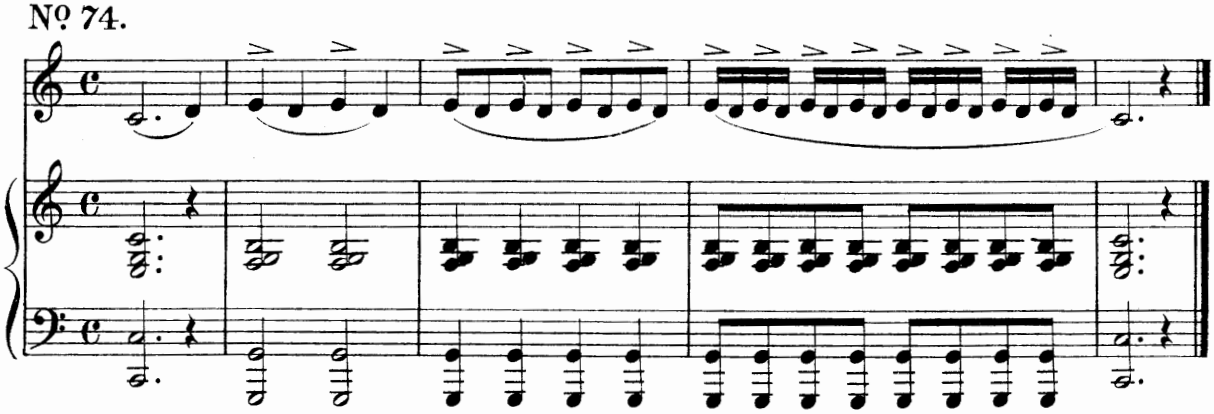
Nº 73.



Practise this exercise in all the other keys.

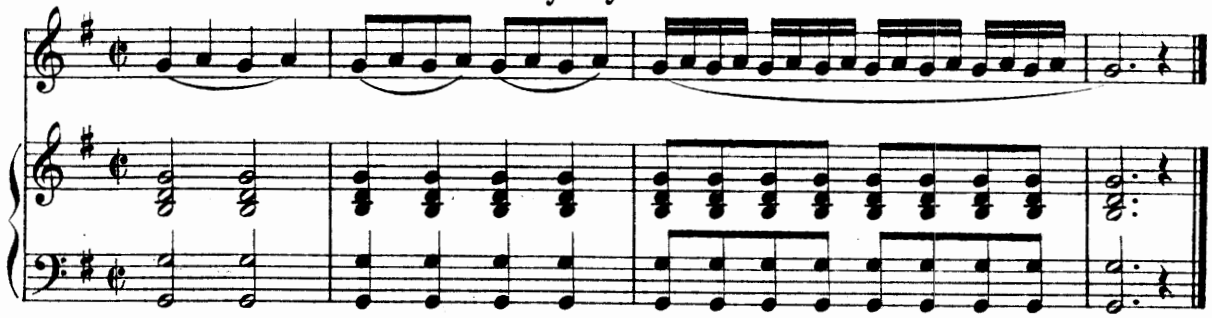
To begin with, the trill should be studied on a whole tone; the semitonic trill will be easy after thorough practise of the other. Take notice, that the ordinary blemish in this exercise is narrowing the interval between the two tones; hence, most singers who trill badly make a semitone trill for a whole-tone trill, or even sing a "Bockstriller" (chevrotement.) To avoid this fault, diligently practice the whole-tone trill, and do not hasten it until it is perfectly true; then it may be "martellé."

Nº 74.

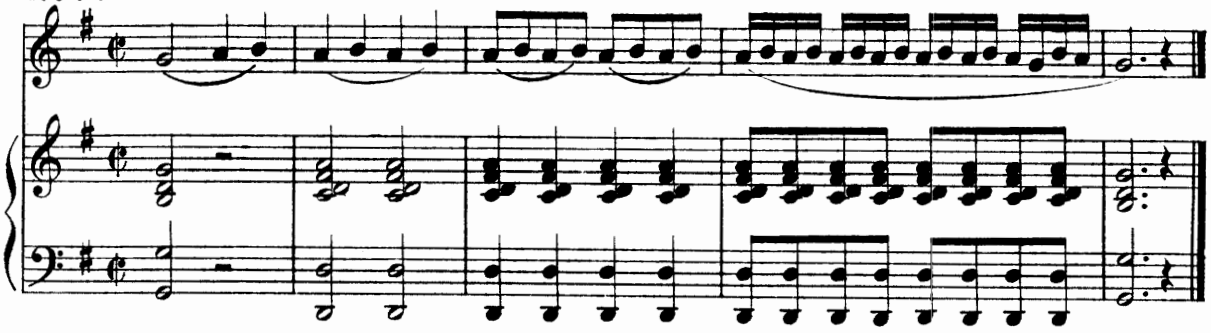


After practising the trill by accenting both notes, one after the other, it must be studied softly.

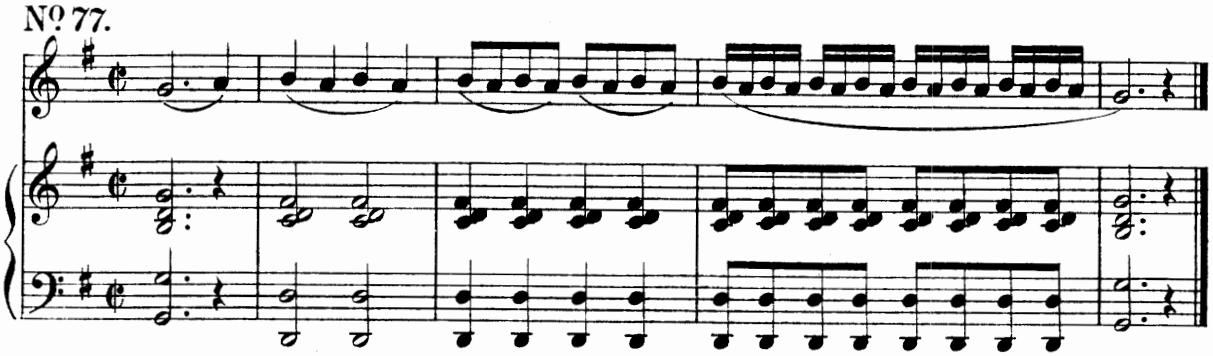
No. 75. Practise this exercise in every key.



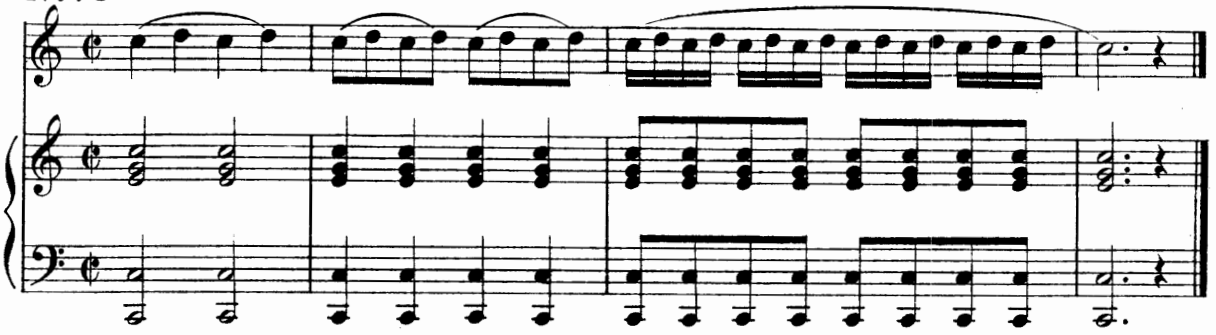
No. 76.



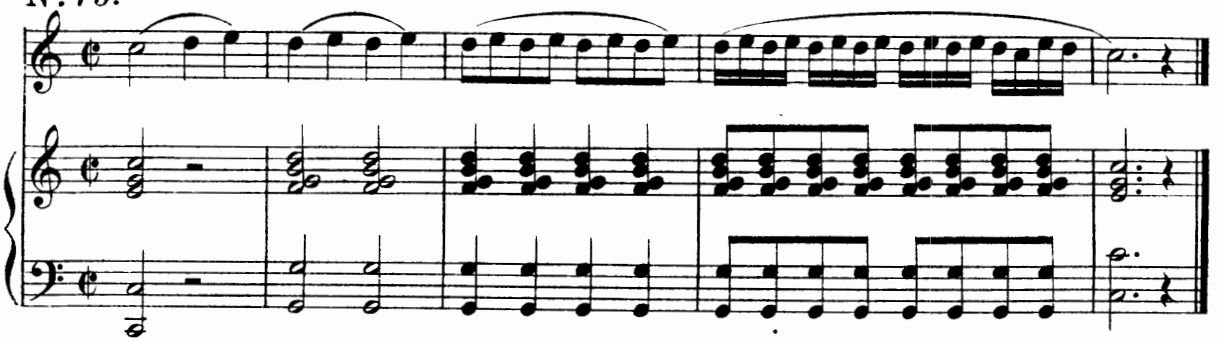
No. 77.



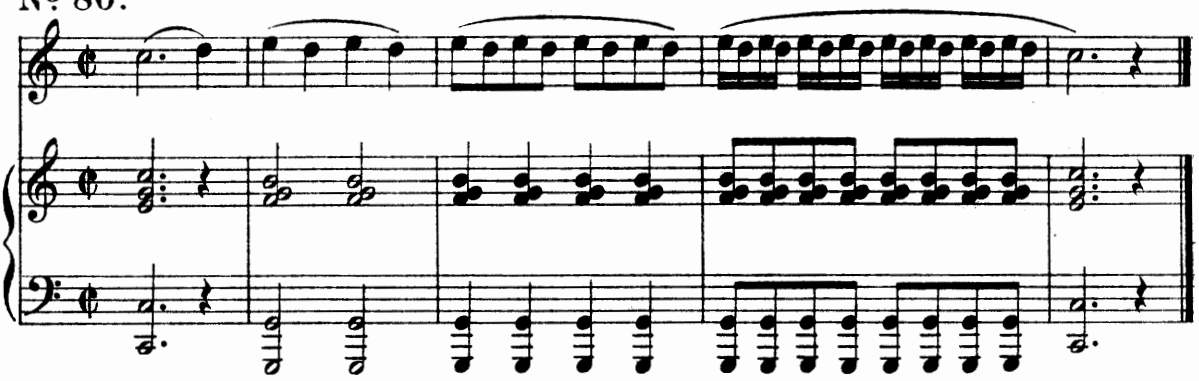
No. 78.



No. 79.



No 80.



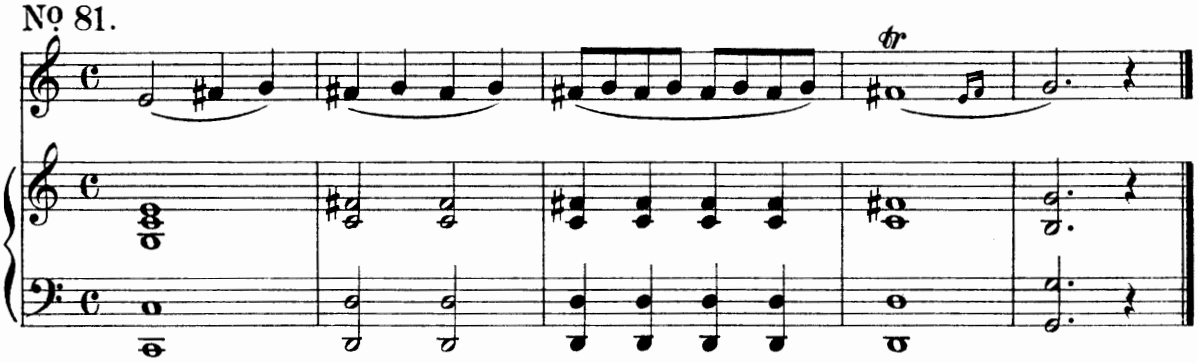
I have written this trill out in measures for the pupil's better comprehension; but, to execute it well, the rapidity of the 16th-notes should be arrived at by insensible gradations.

The most perfect trill is one which attains perfect evenness and great rapidity, its two tones being heard distinctly all the while.

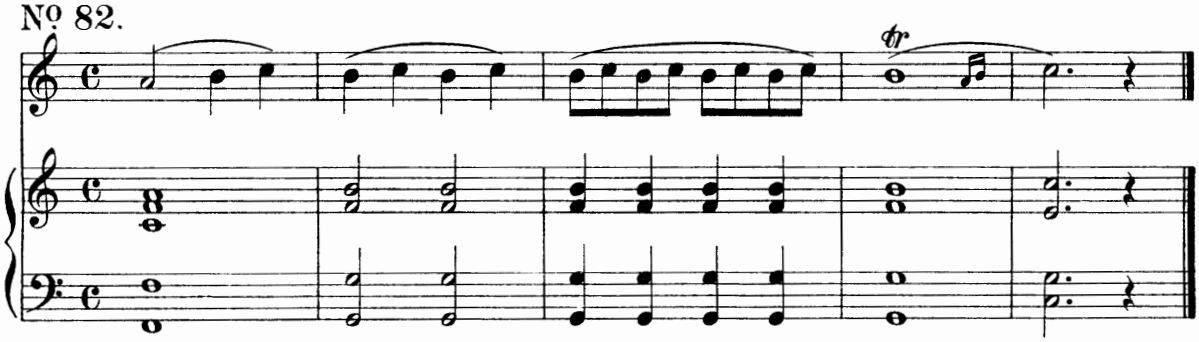
As soon as the pupil can sing this exercise well, the measured accompaniment should not be played; simply play and hold down a solid chord.

Trill-Exercise on the half-tone.

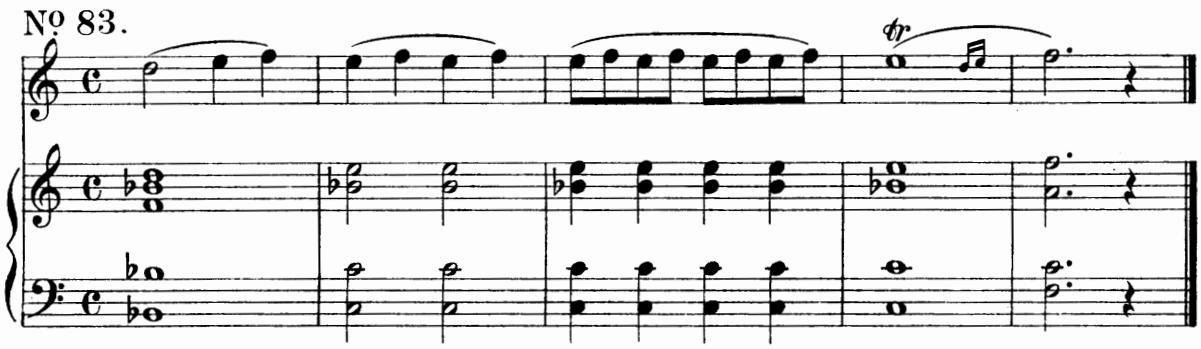
No 81.



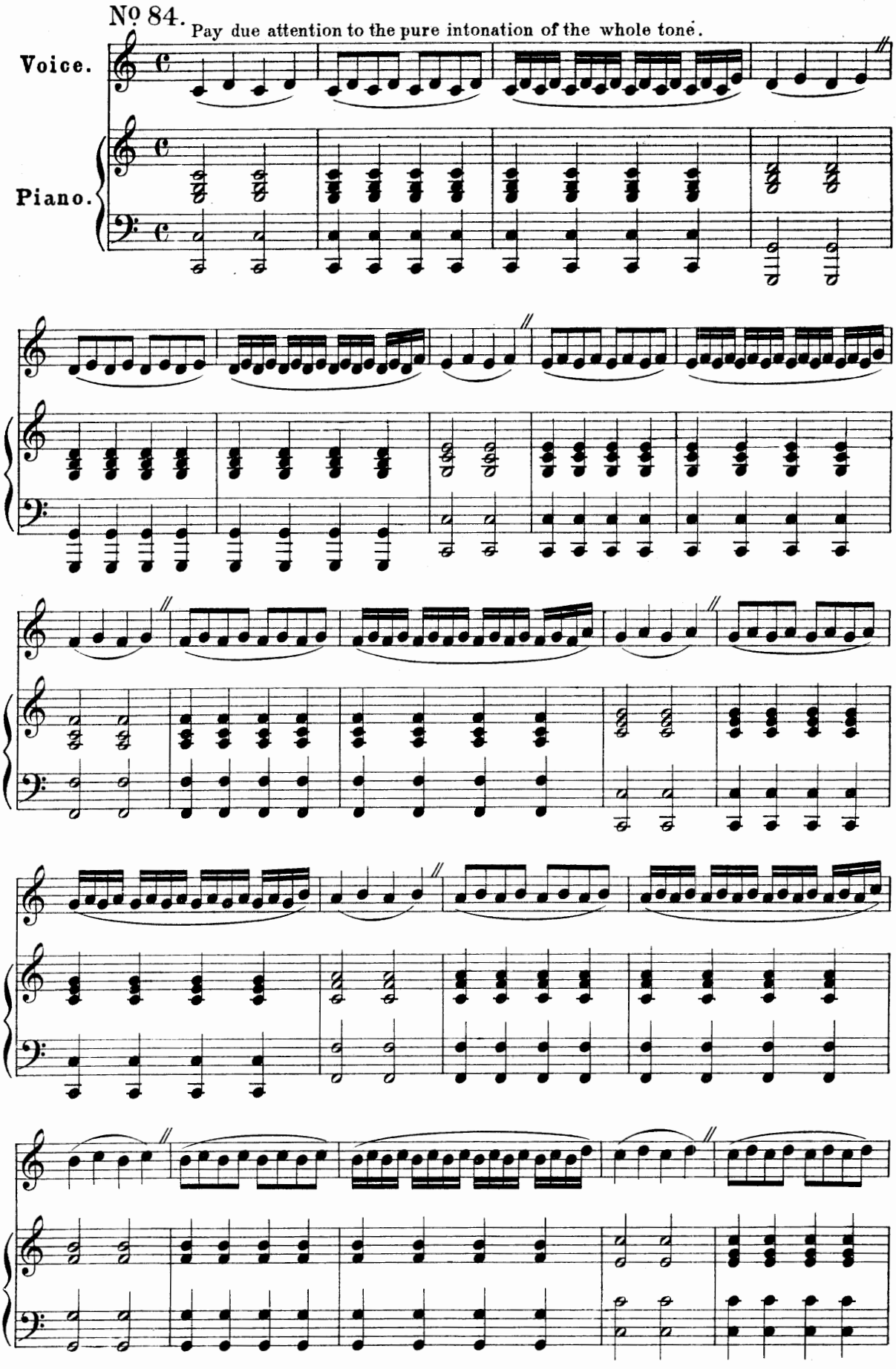
No 82.

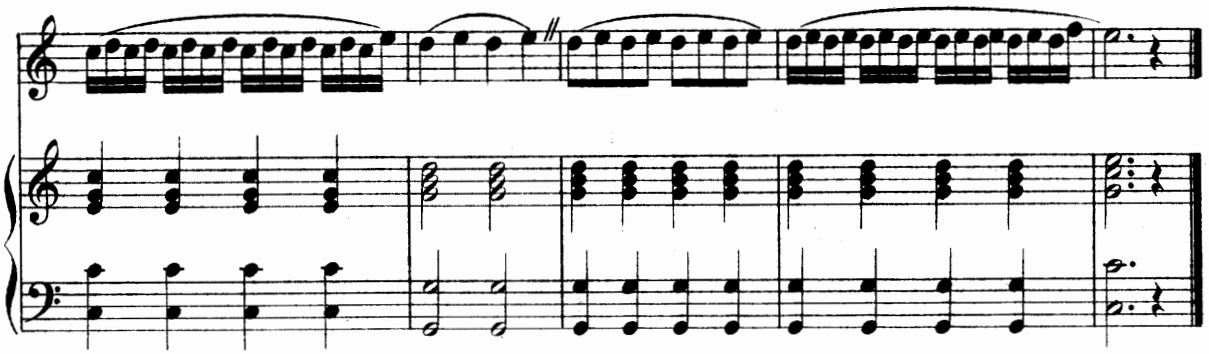


No 83.



Practise this trill on every tone of your voice.


Nº 84.
Pay due attention to the pure intonation of the whole tone.
Voice.
Piano.



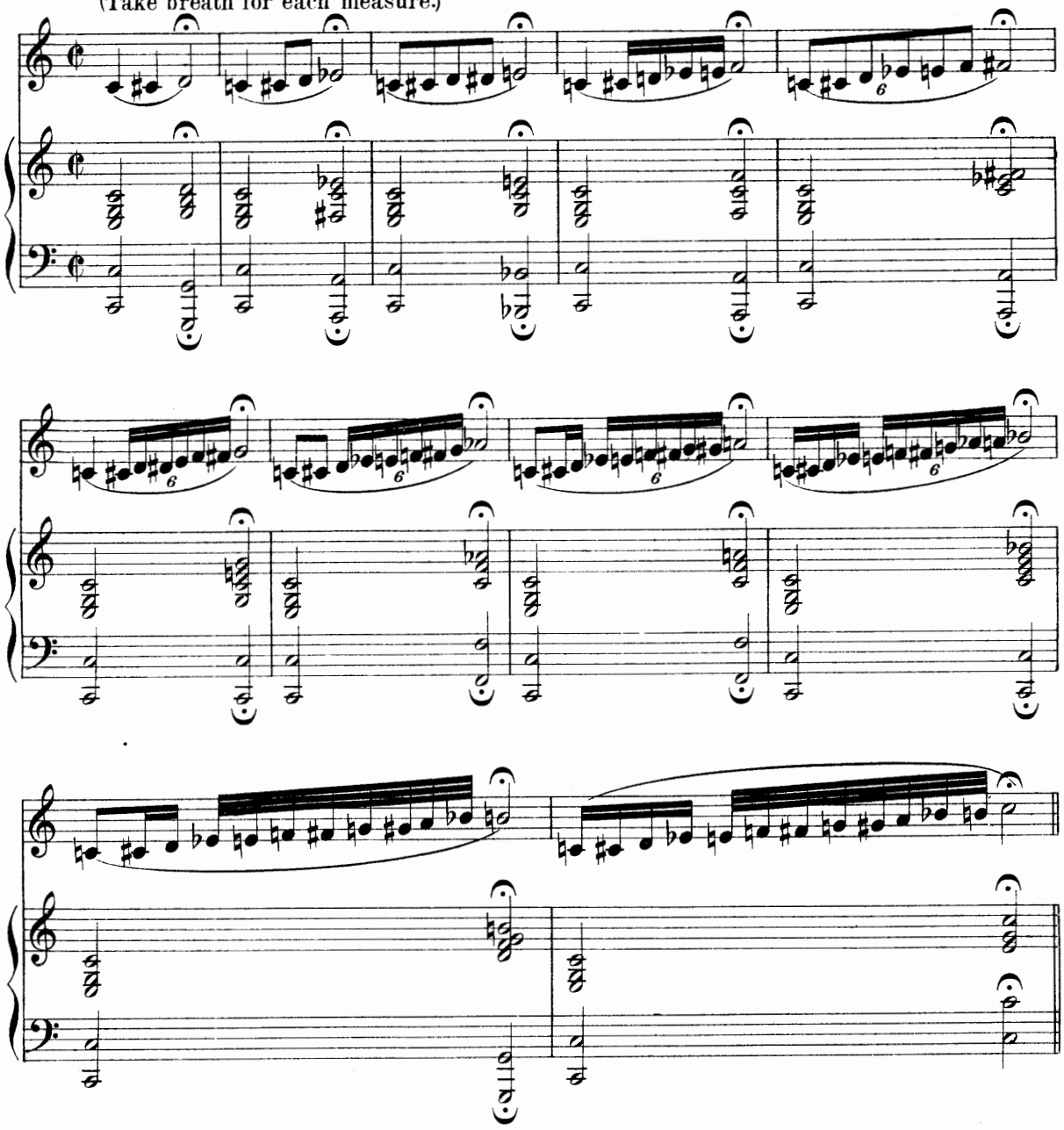
Practise this exercise in every other key.

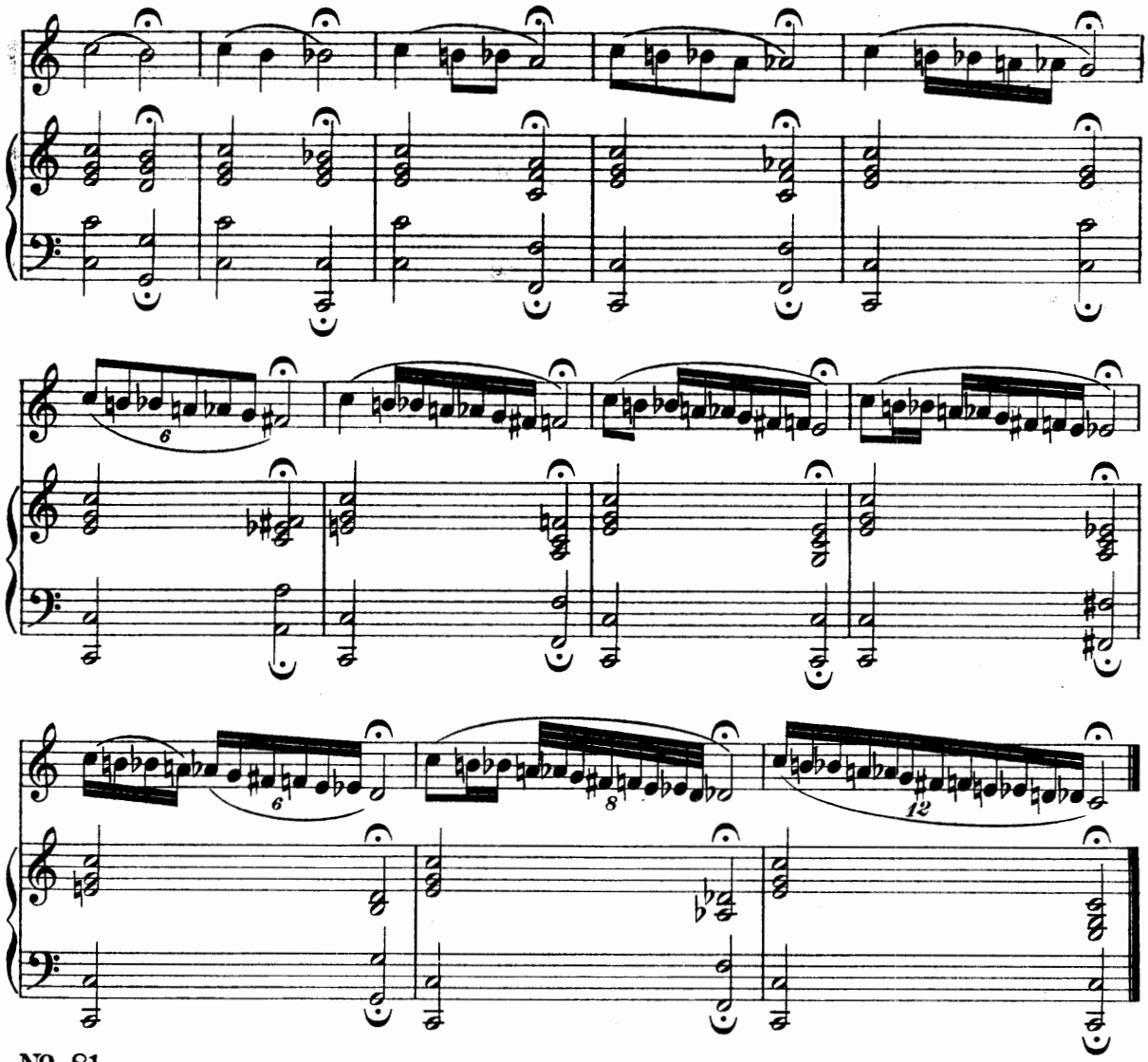
Exercises on the Chromatic Scale.

In practising this exercise, all the tones must be equal; only the first should be marked; pay no attention to time-values.

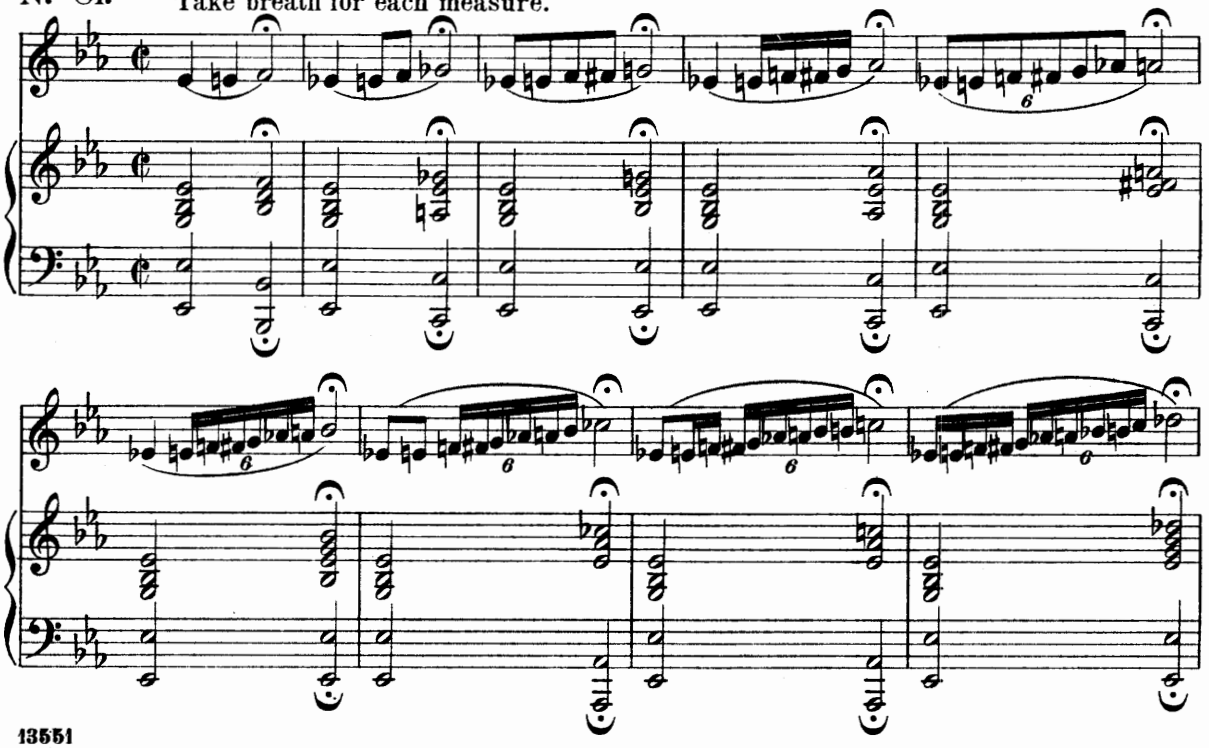
No. 85.

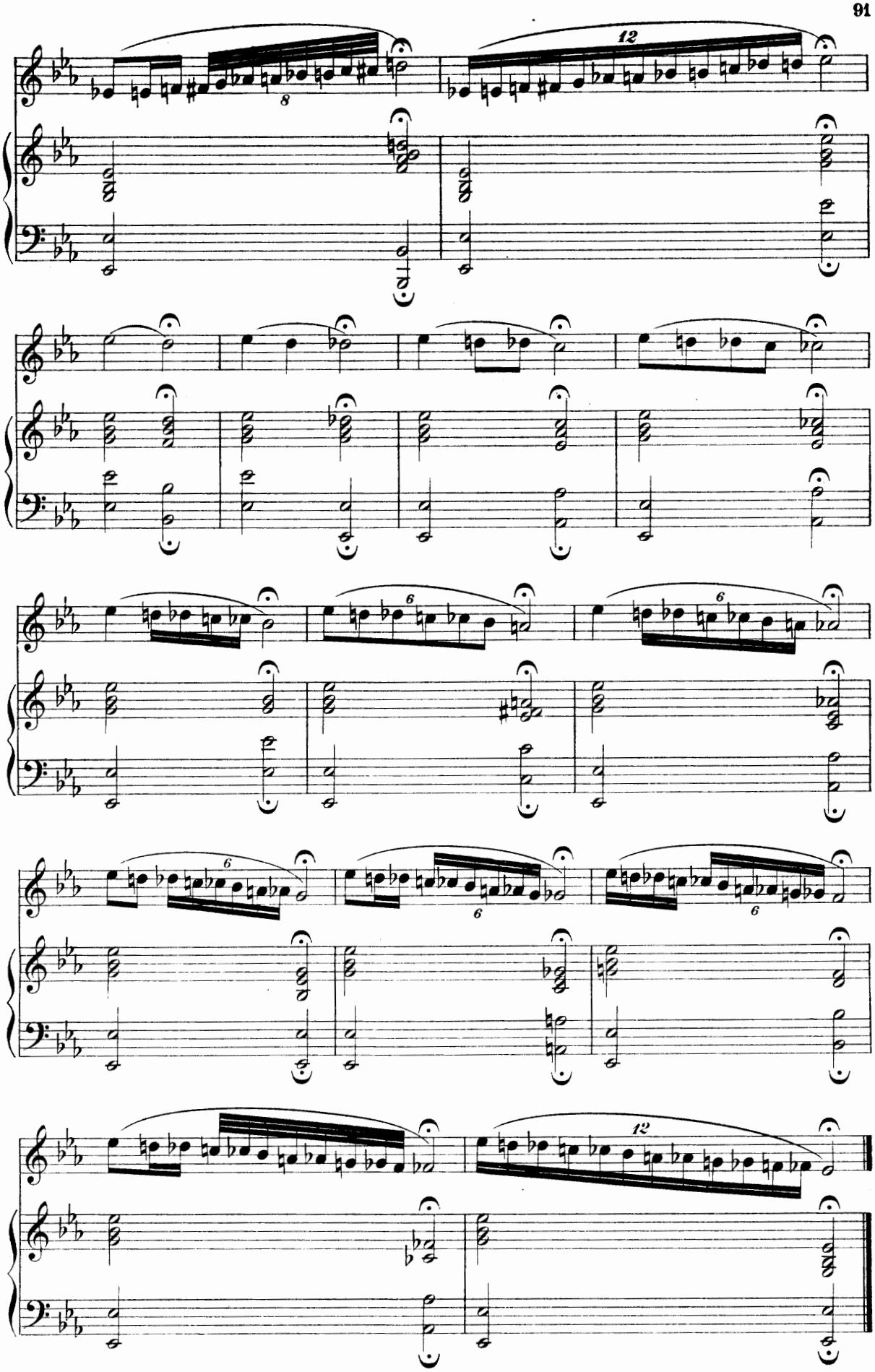
(Take breath for each measure.)



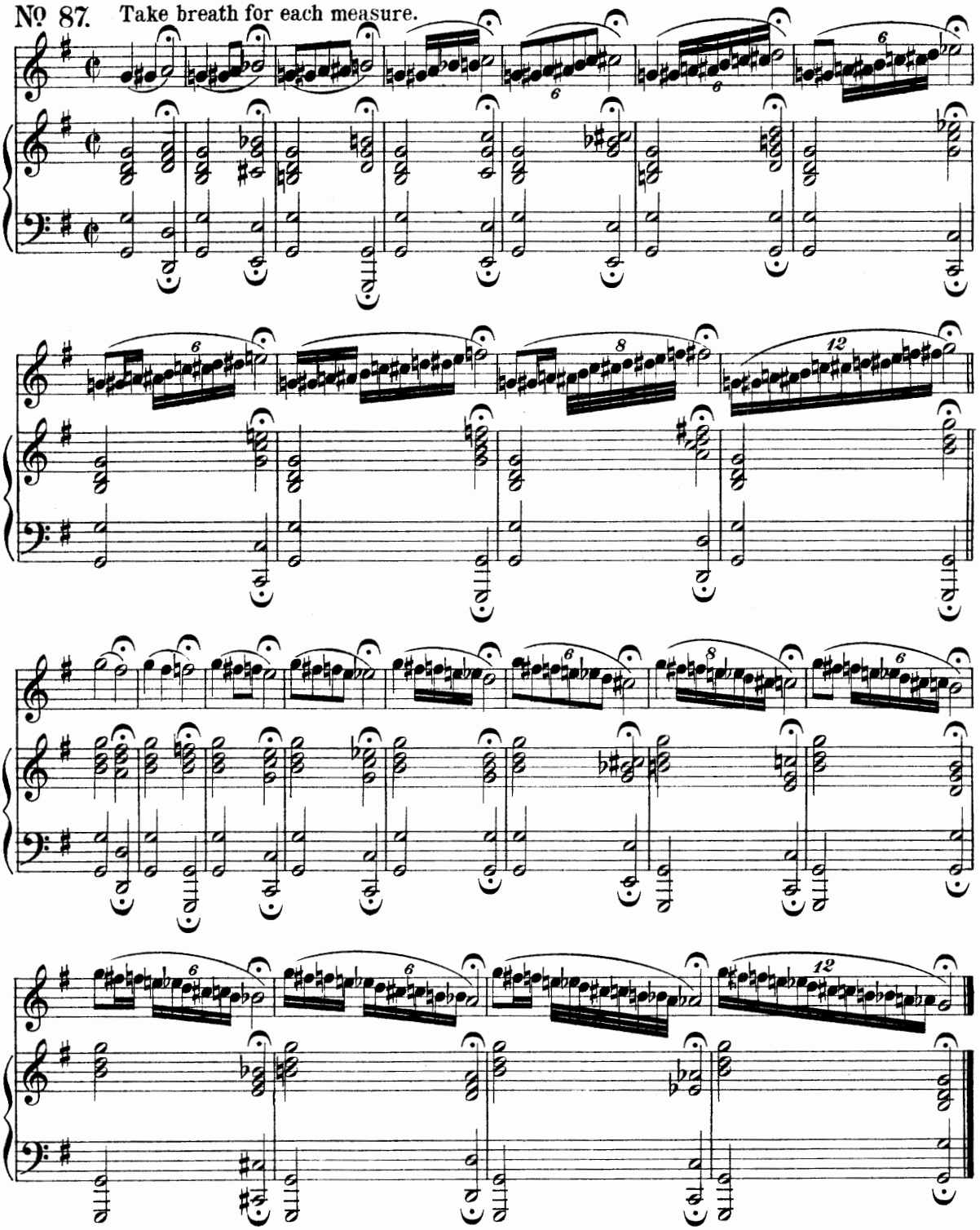


№ 81. Take breath for each measure.

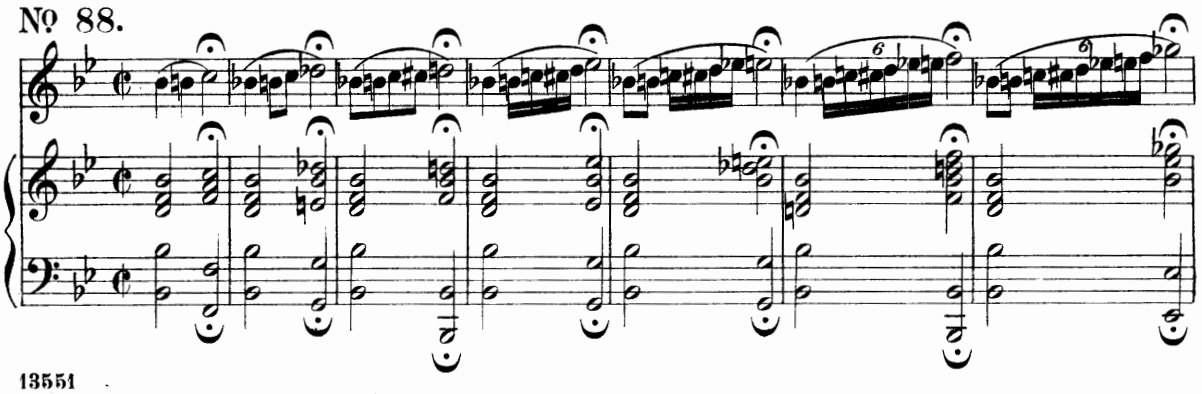


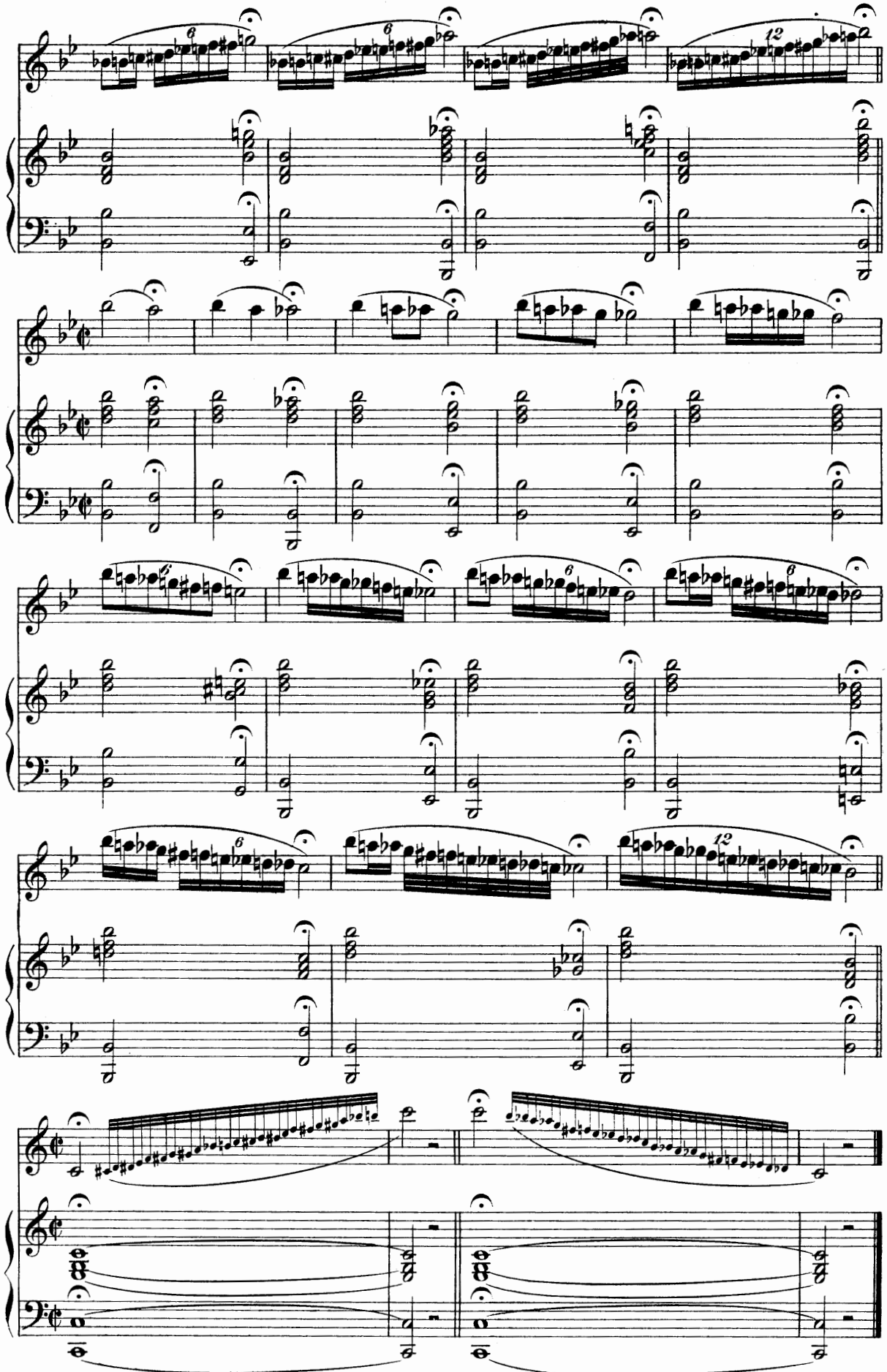

8
12
6
6
6
6
6
12

No 87. Take breath for each measure.



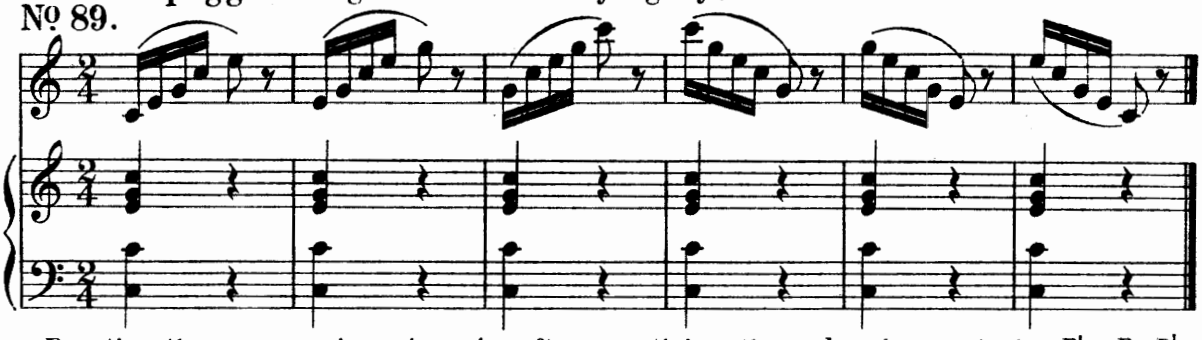
No 88.





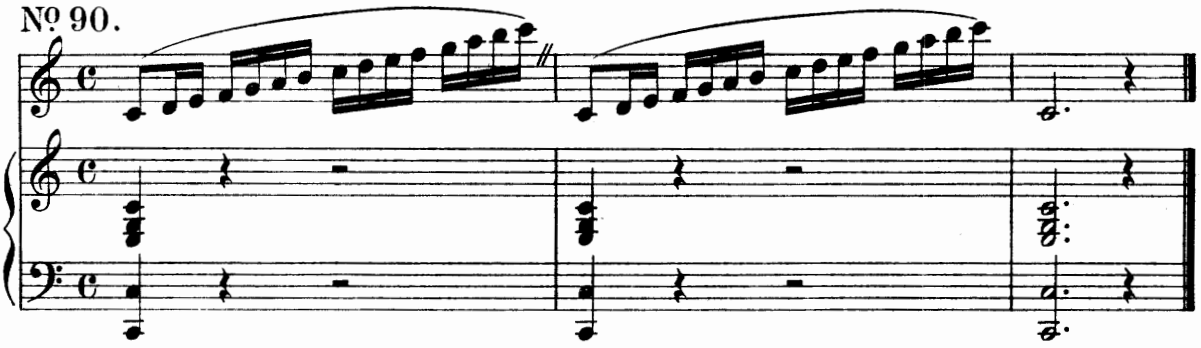
Arpeggio. (Sing this exercise very lightly.)

No. 89.



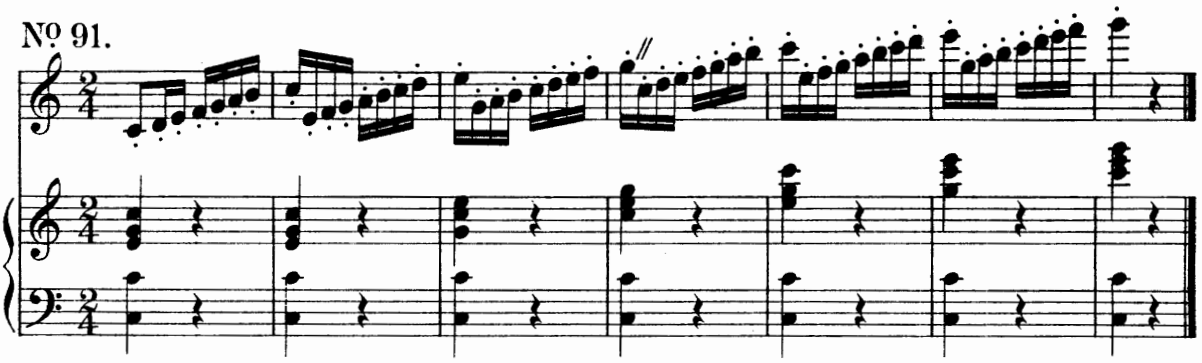
Practise these arpeggios *staccato* after practising them *legato;* study in *B♭, B, D♭,* and *D♮.*

No. 90.



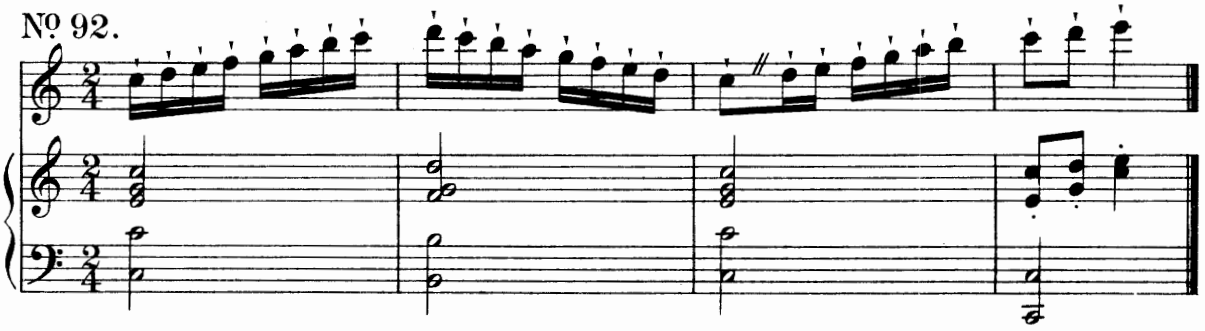
Also practise this scale *staccato,* after it has been studied *legato,* and practise it in the same keys as the preceding exercise.

No. 91.



Passages like the above are called *staccato,* or detached; they are sung with the stroke of the glottis and interrupted chest-pressure, the mouth being slightly narrowed. I consider this exercise very hazardous; therefore, it should never be practised unless the voice is very high, and always cautiously. The notes must be perfectly executed, to make it sound well.

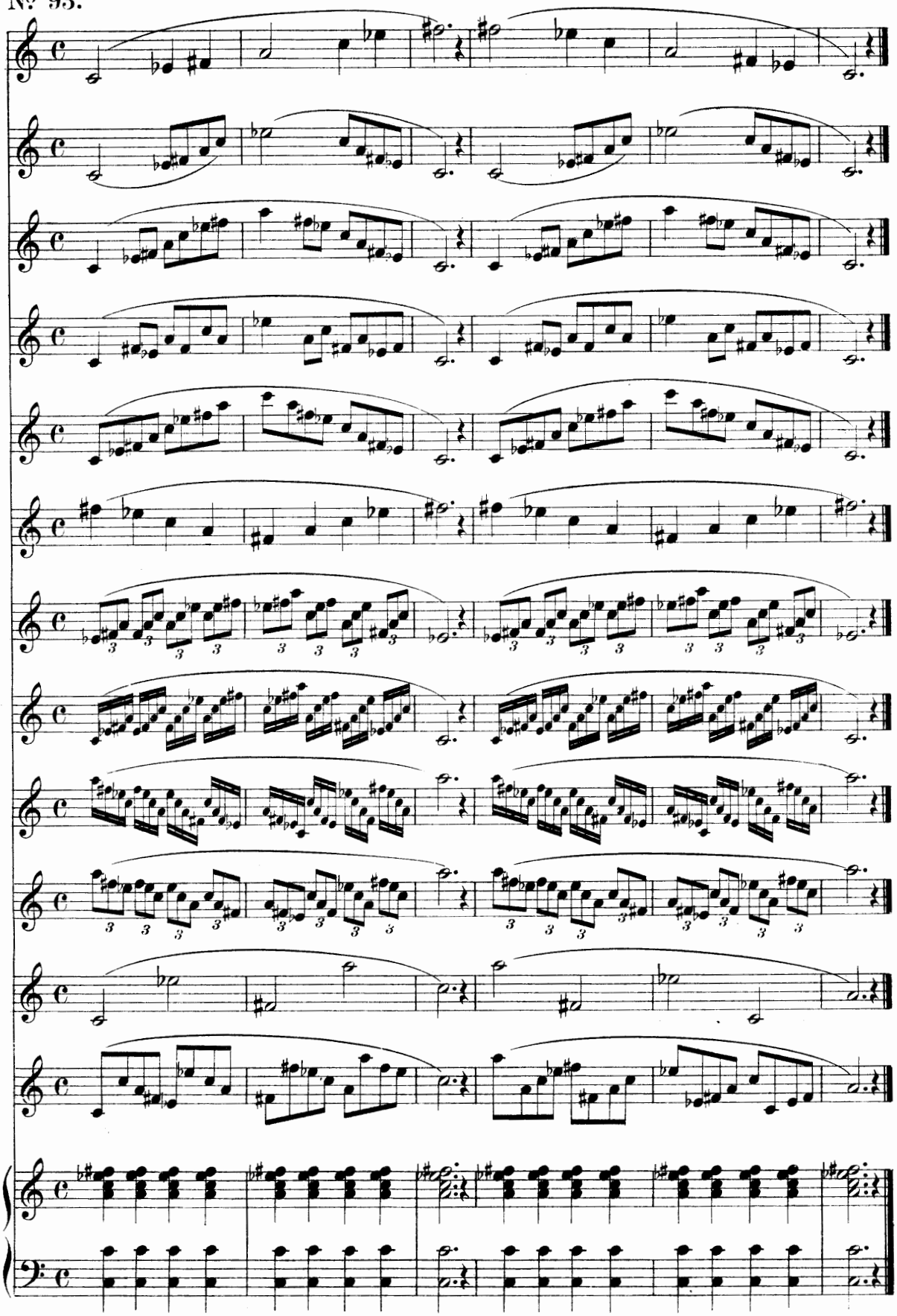
No. 92.



Practise this exercise in *D* flat, *D* natural and *E* flat, if the compass of your voice permits.

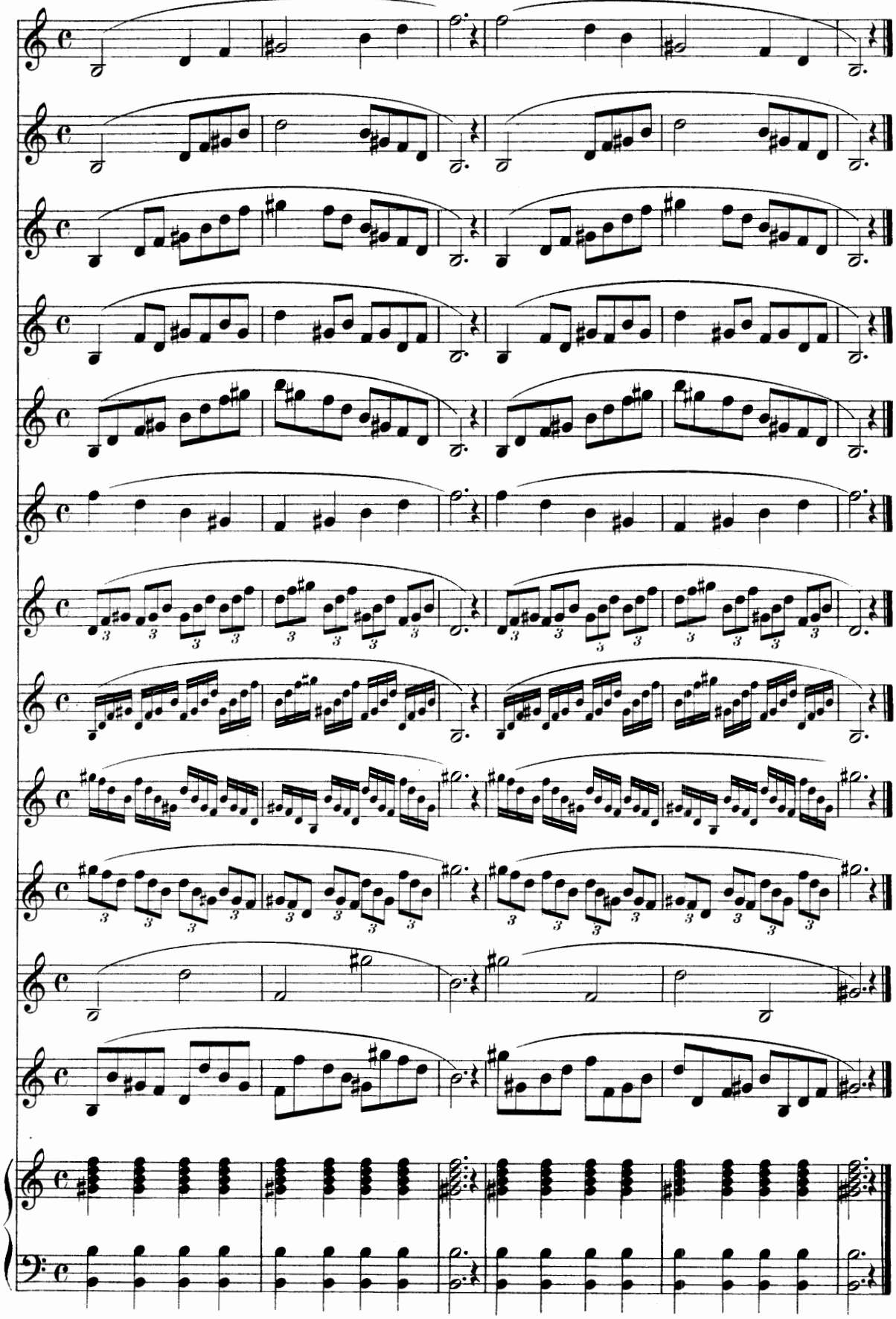
Difficult intervals which occur in the chord of the diminished seventh.*

Nº 93.

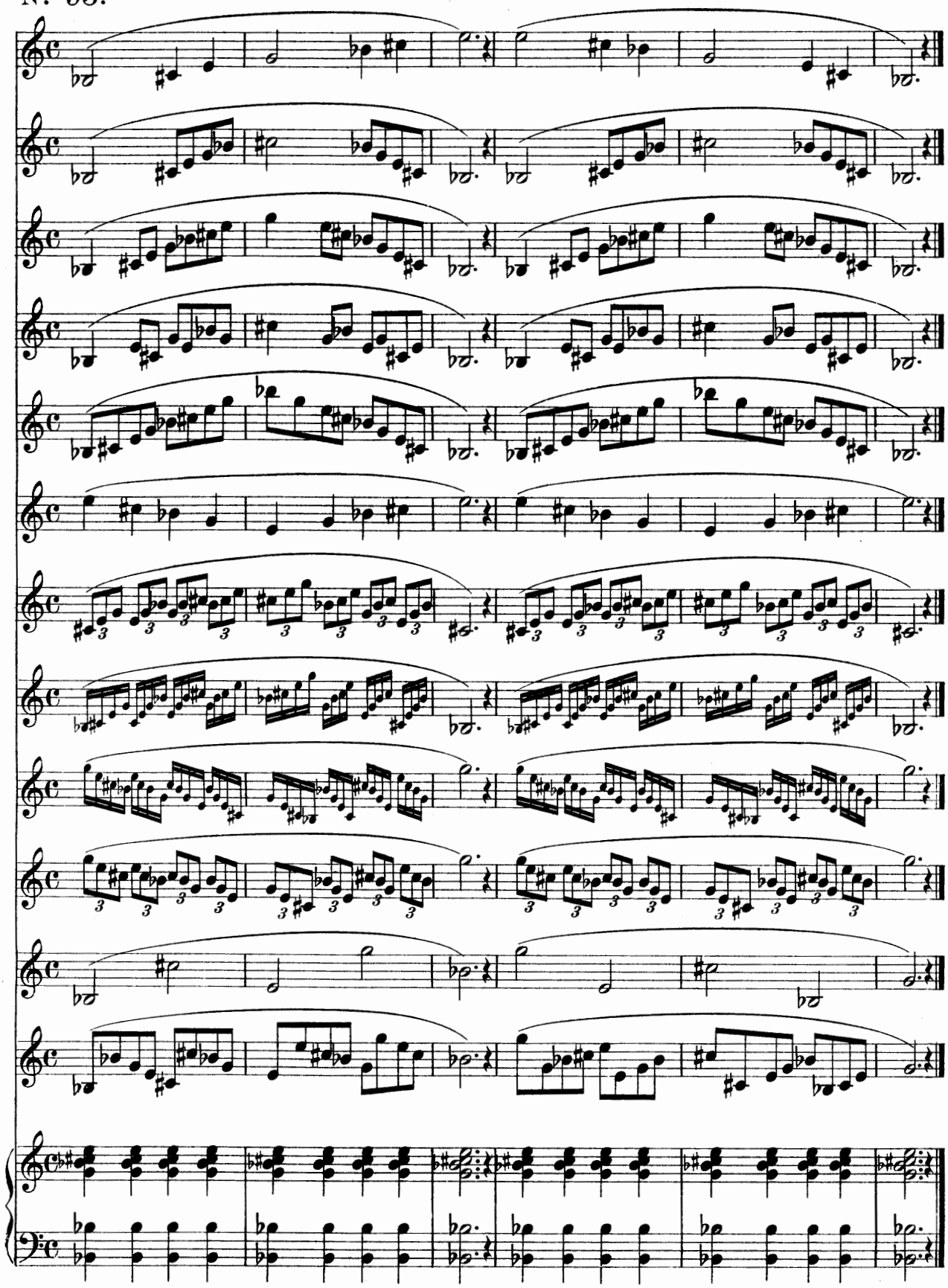


* Pay great attention to all the notes of the chord and their pure intonation.

№ 94.



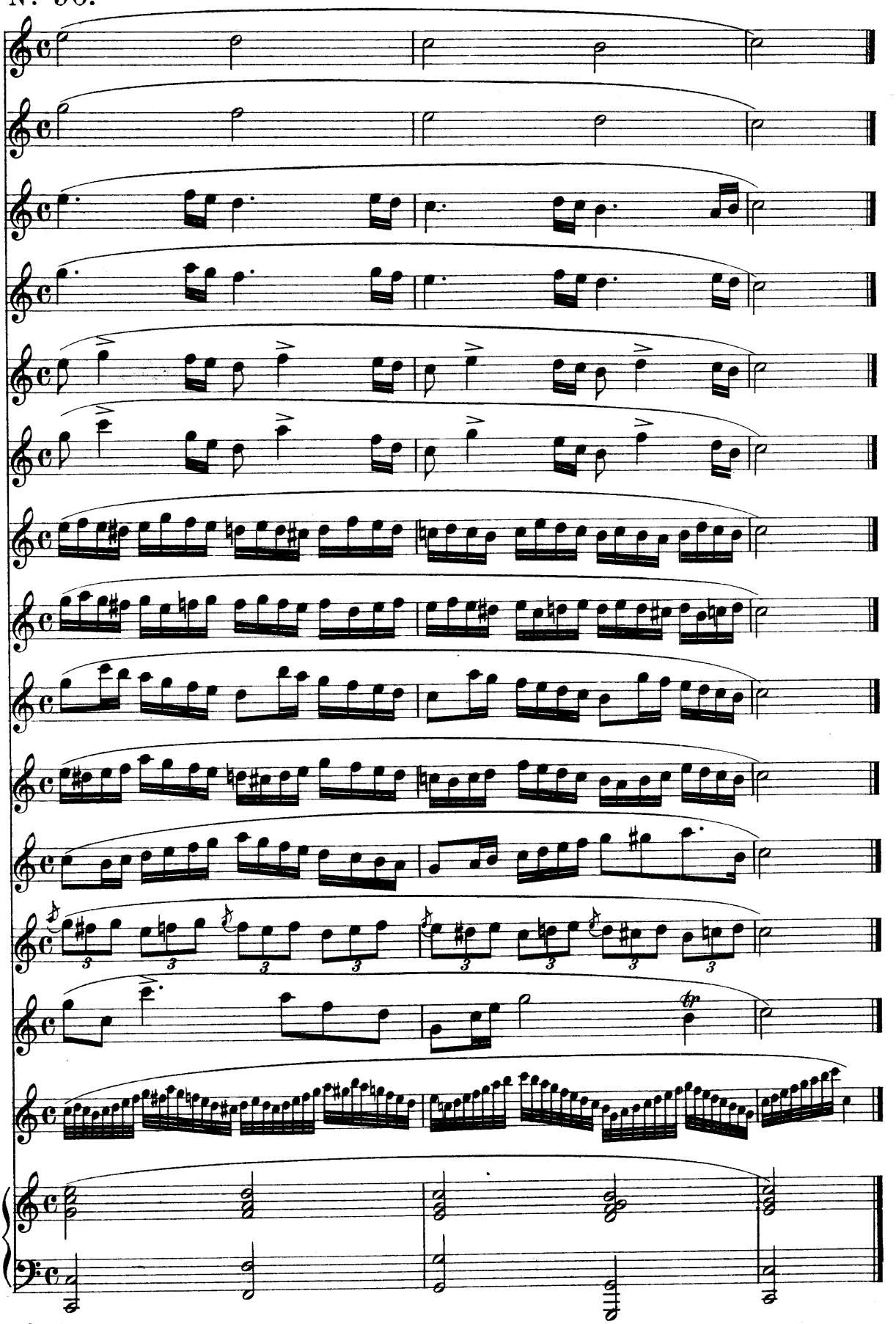
Nº 95.



The preceding three chords of the diminished 7th (Nos. 93, 94, 95) will suffice for all the intervals in each scale; the pupil may further transpose either in ascending or descending.

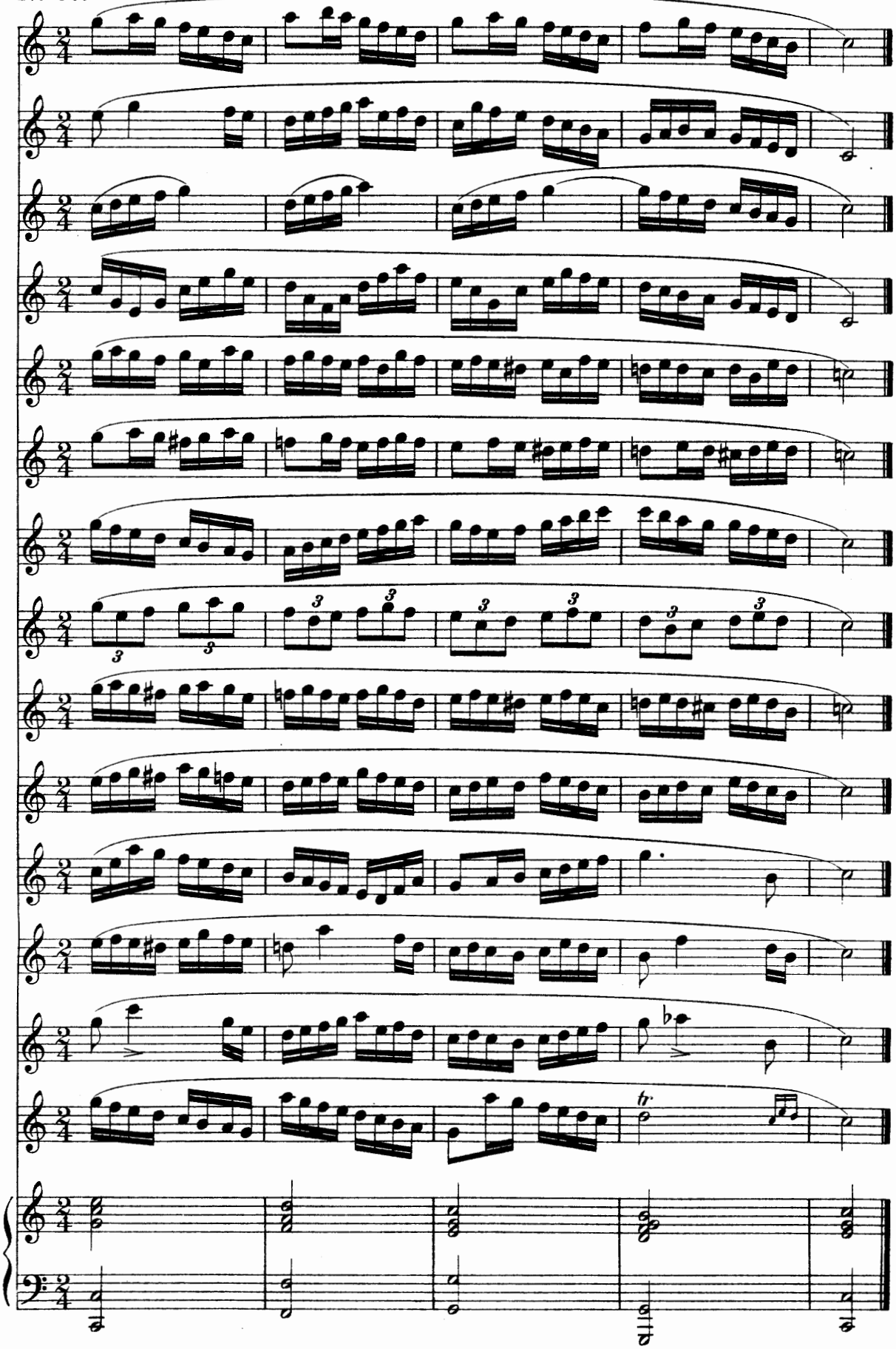
Forms of Perfect Cadences in C major.

No 96.



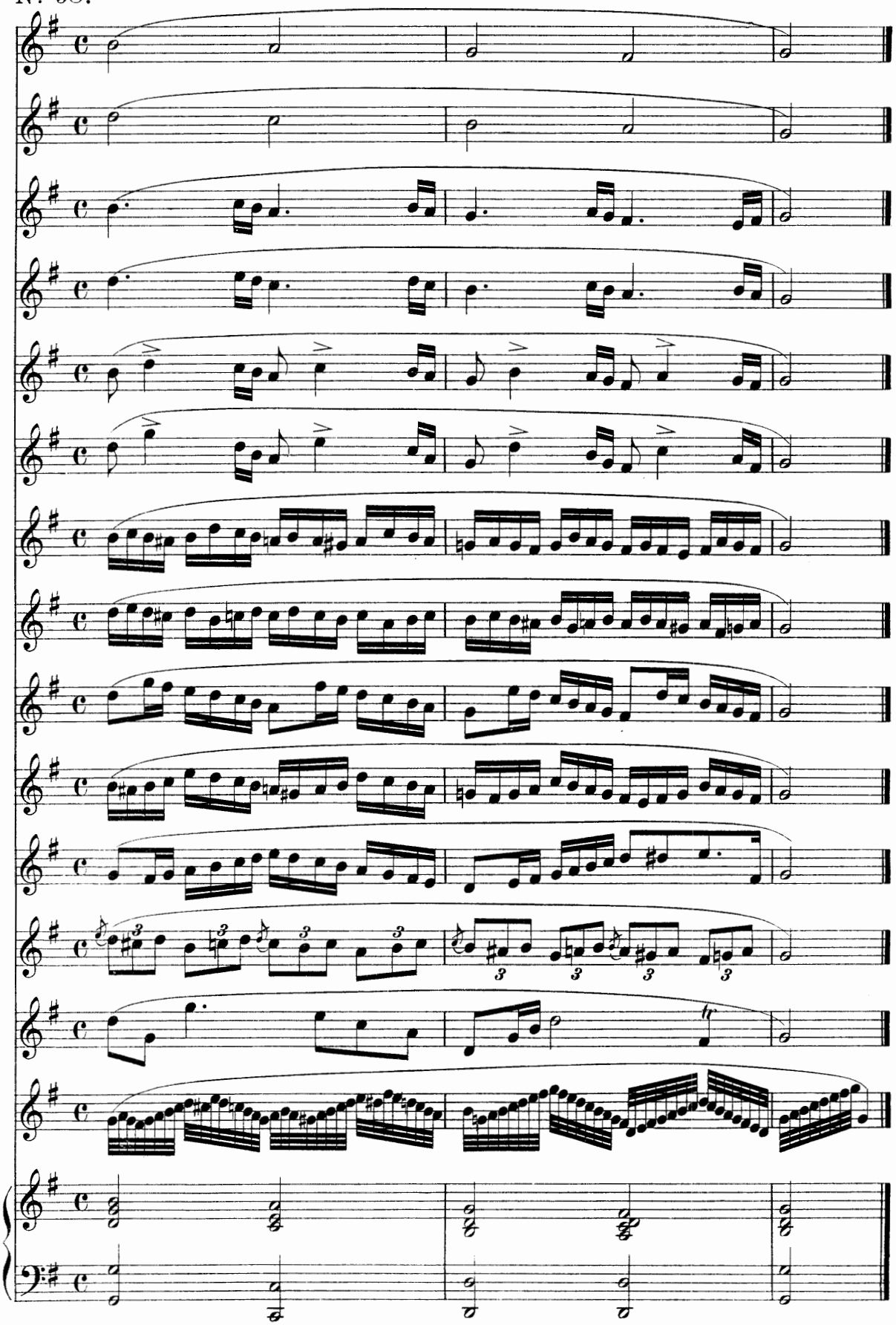
Other forms of Perfect Cadences in C major.

Nº 97.



Forms of Perfect Cadences in G major.

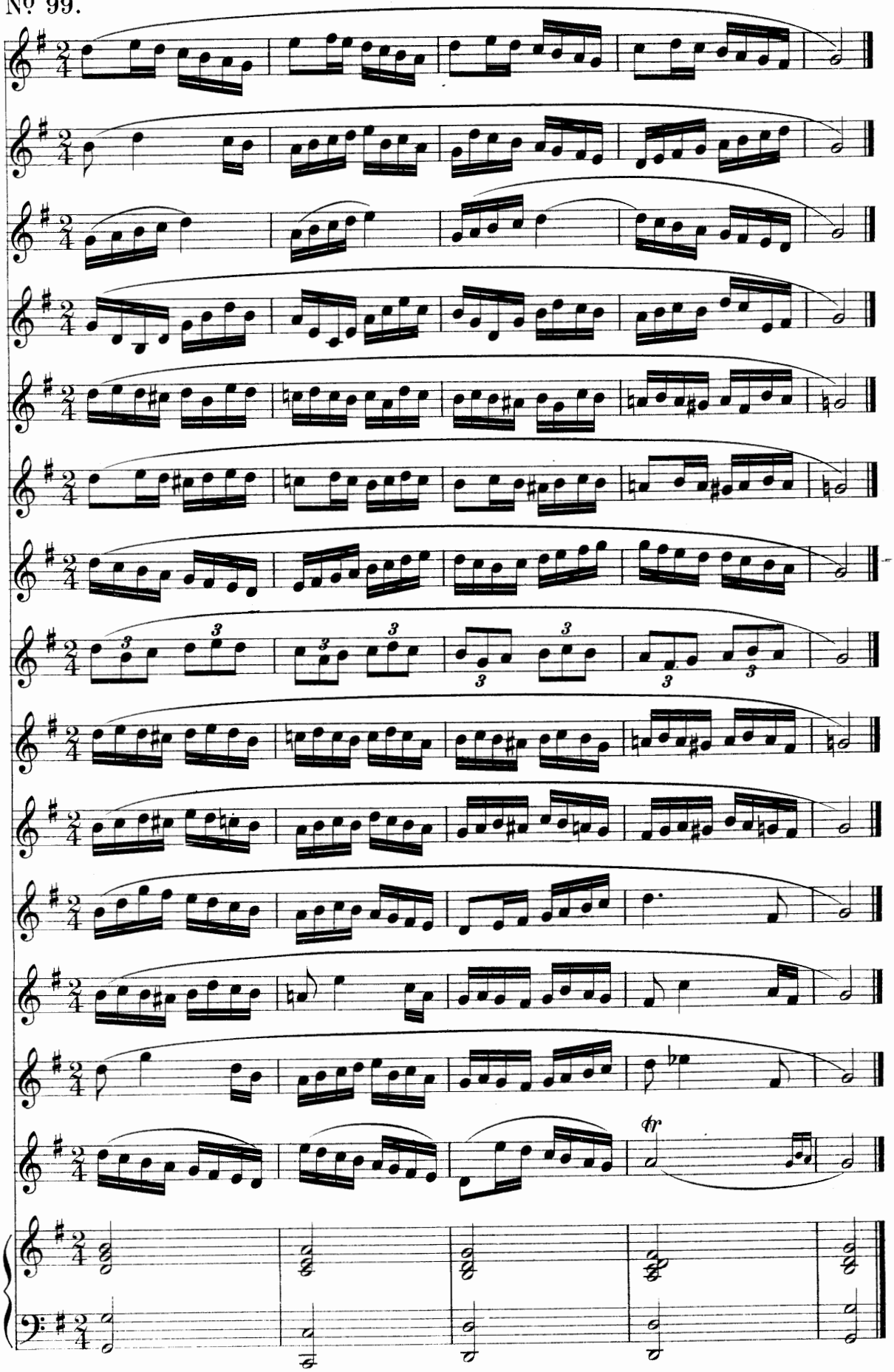
Nº 98.



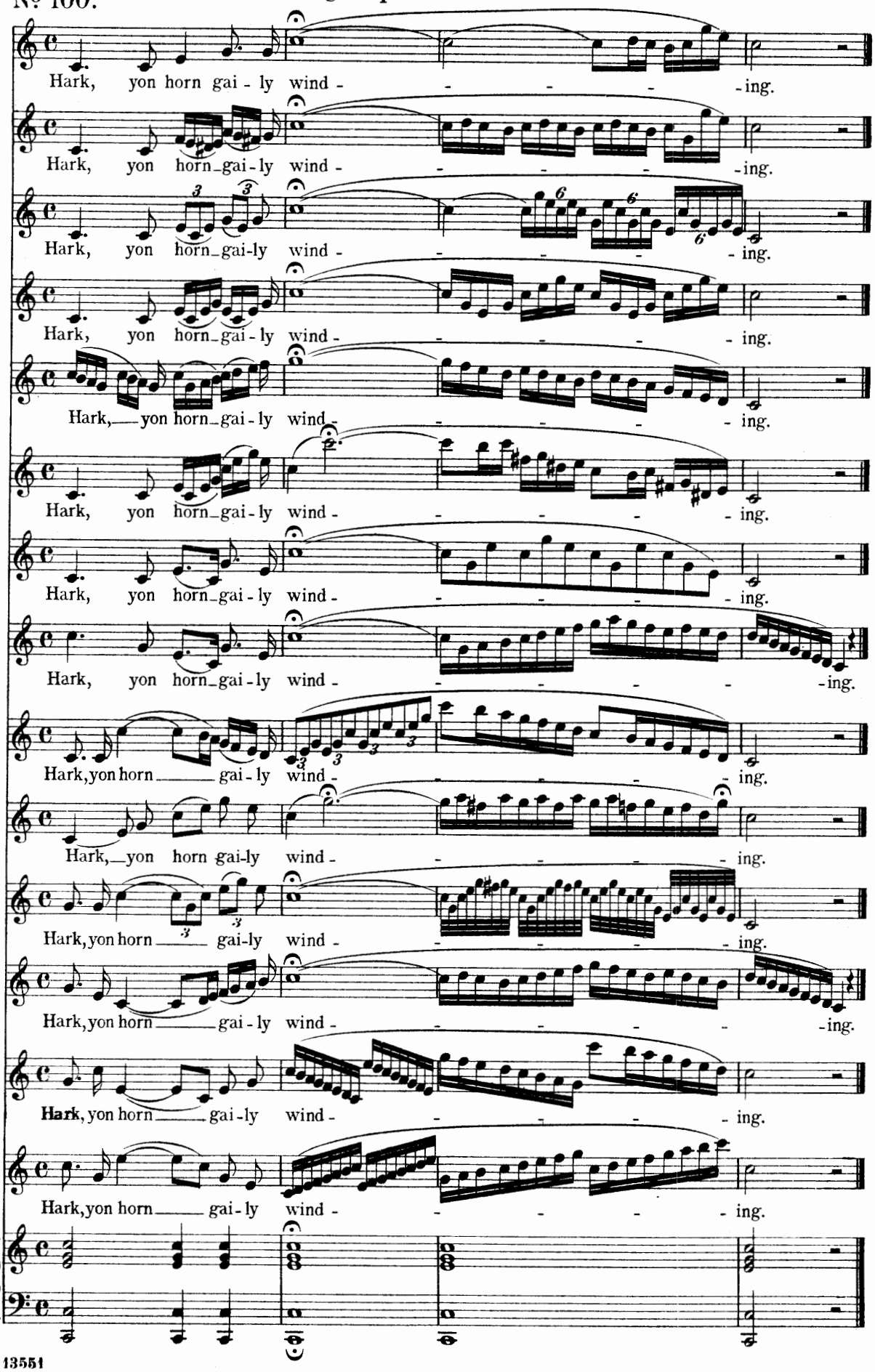
The same phrases in A♭, A♮, B♭, and B♮.

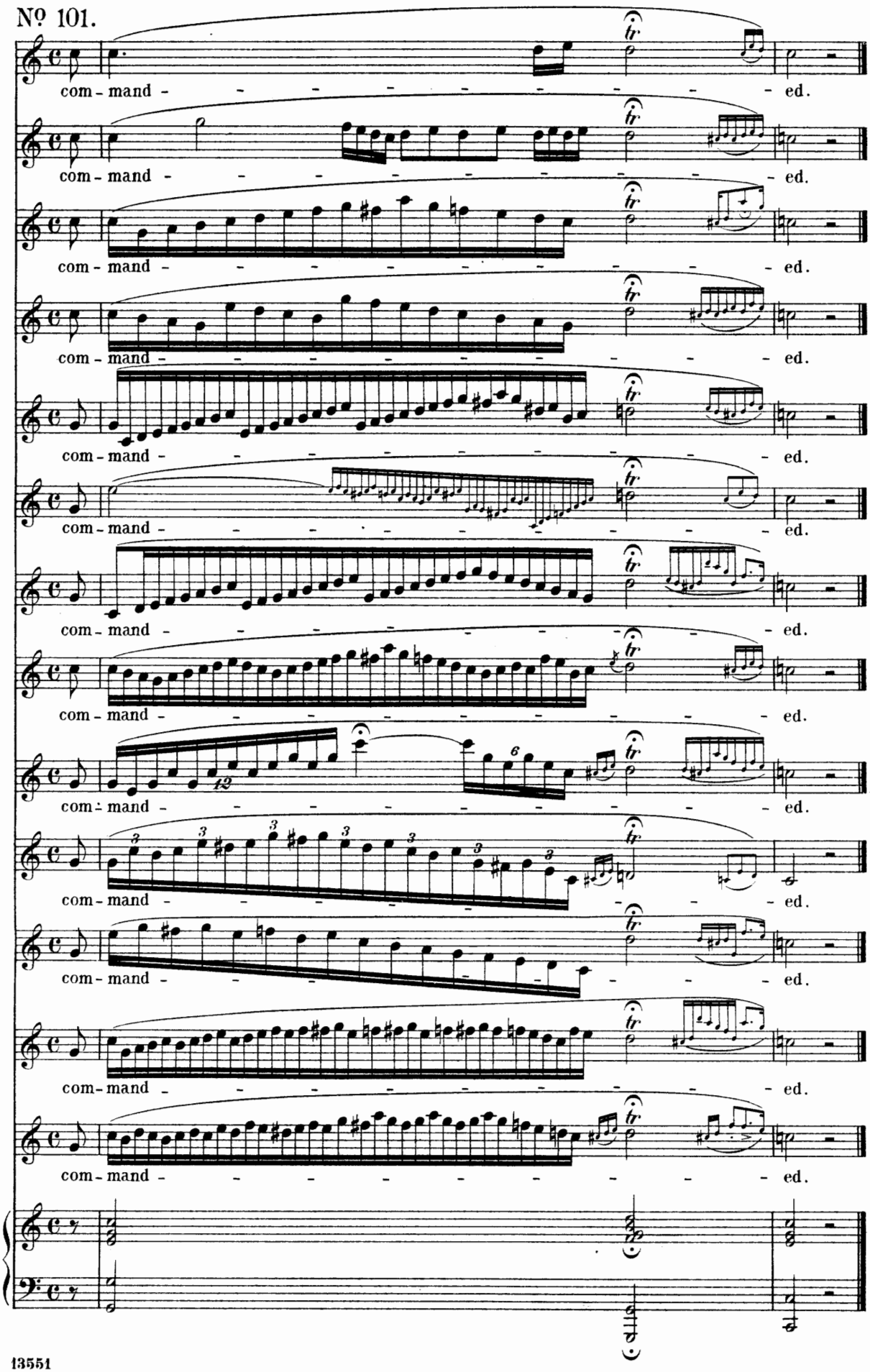
Other forms of Perfect Cadences in G major.

Nº 99.

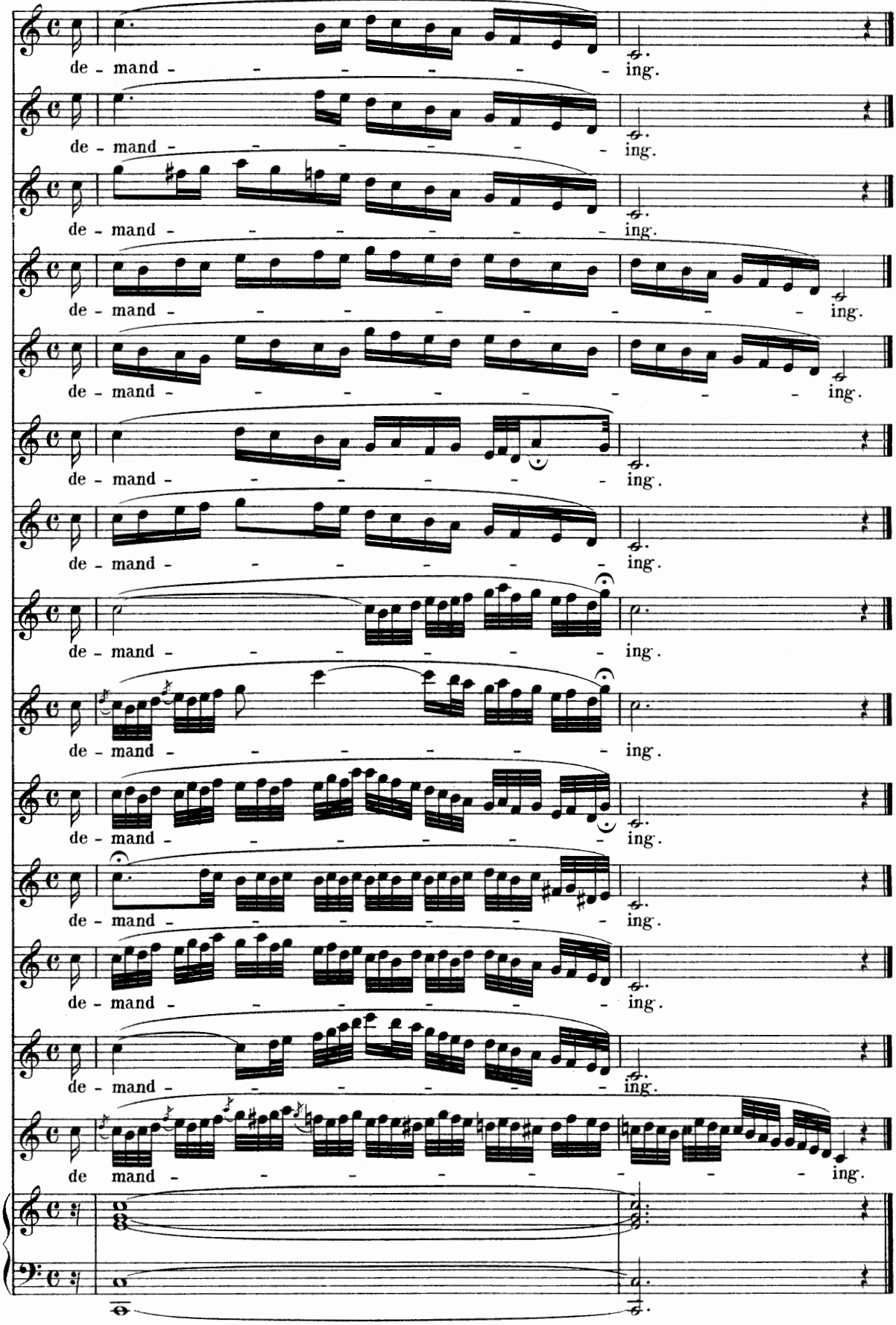


Nº 100. Organ-point on the Tonic.




Nº 101.
com - mand - - - - - - - - - ed.
com - mand - - - - - - - - - ed.
com - mand - - - - - - - - - ed.
com - mand - - - - - - - - - ed.
com - mand - - - - - - - - - ed.
com - mand - - - - - - - - - ed.
com - mand - - - - - - - - - ed.
com - mand - - - - - - - - - ed.
com - mand - - - - - - - - - ed.
com - mand - - - - - - - - - ed.
com - mand - - - - - - - - - ed.
com - mand - - - - - - - - - ed.

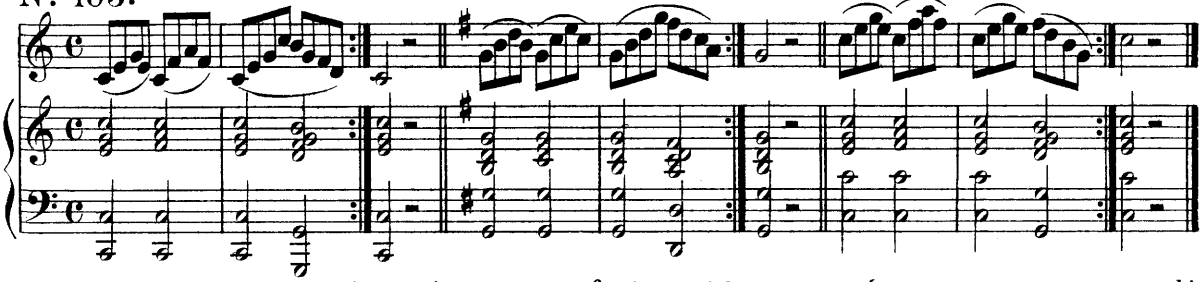
Nº 102.



I advise the pupil to tranpose some of these organ-points, particularly those whose compass does not extend beyond 8 or 10 notes.

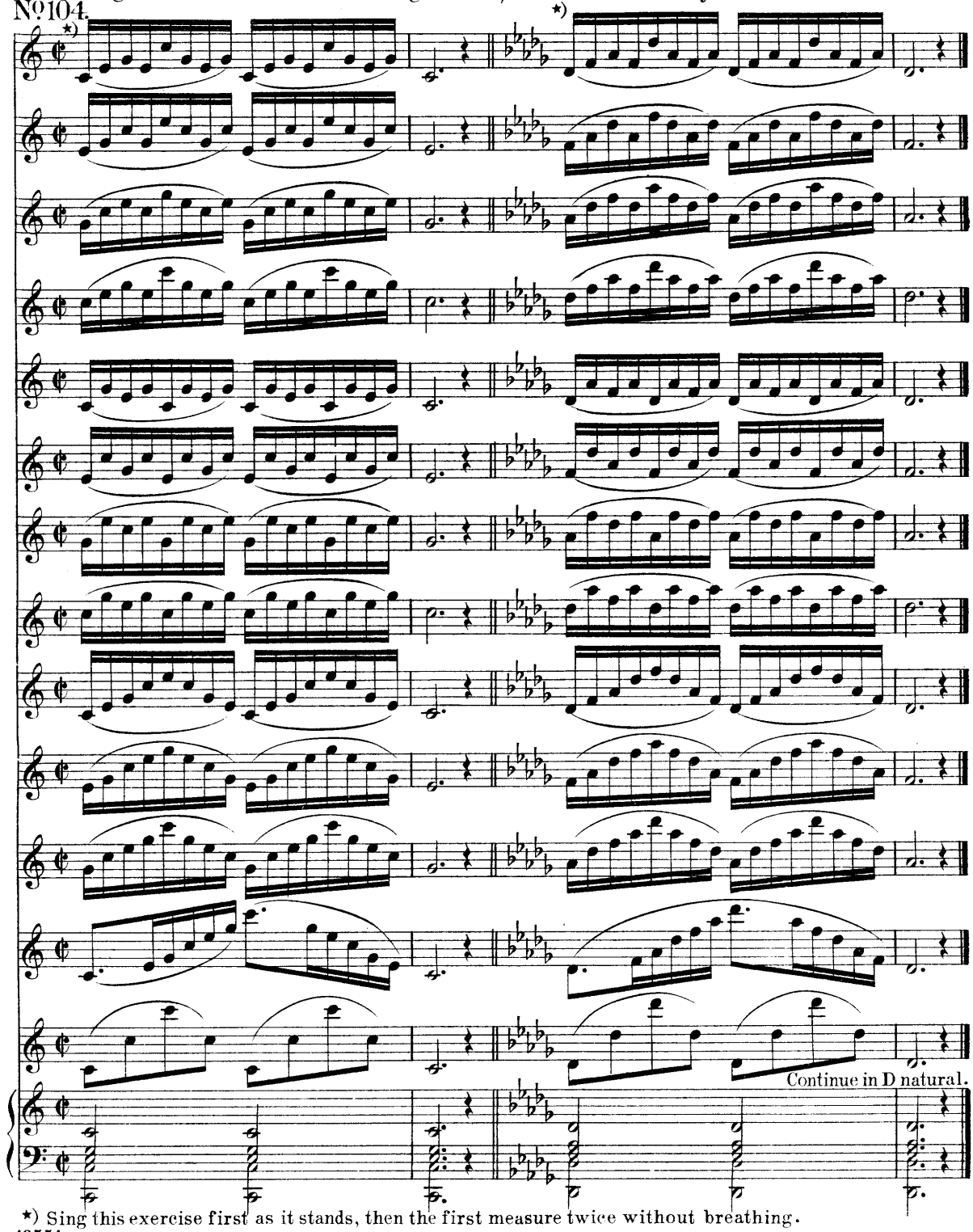
On the Arpeggio.

Nº 103.



Practise all these exercises *piano,* then *forte,* and finish the étude with the *messa di voce.* Sing them twice without taking breath; and in all the keys.

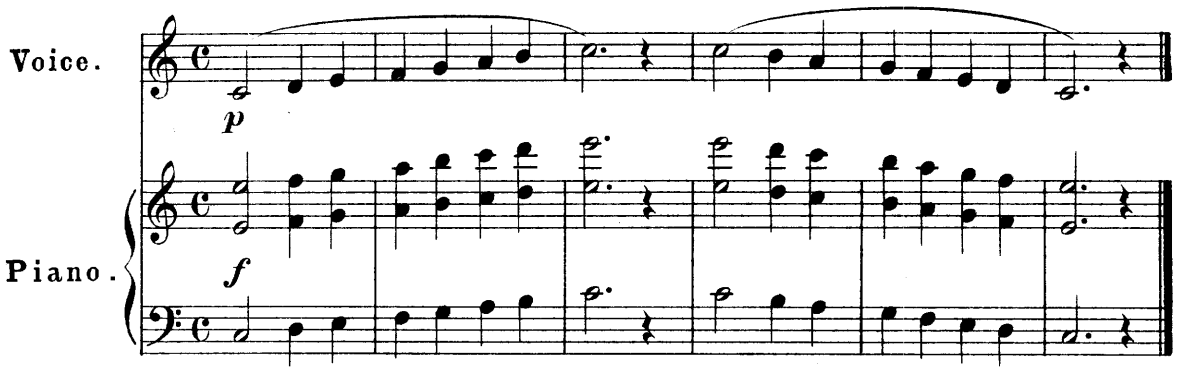
Nº 104.



*) Sing this exercise first as it stands, then the first measure twice without breathing.

Exercises for pupils who feel difficulties in singing the 2nd Soprano or intermediate parts.

Nº 105.

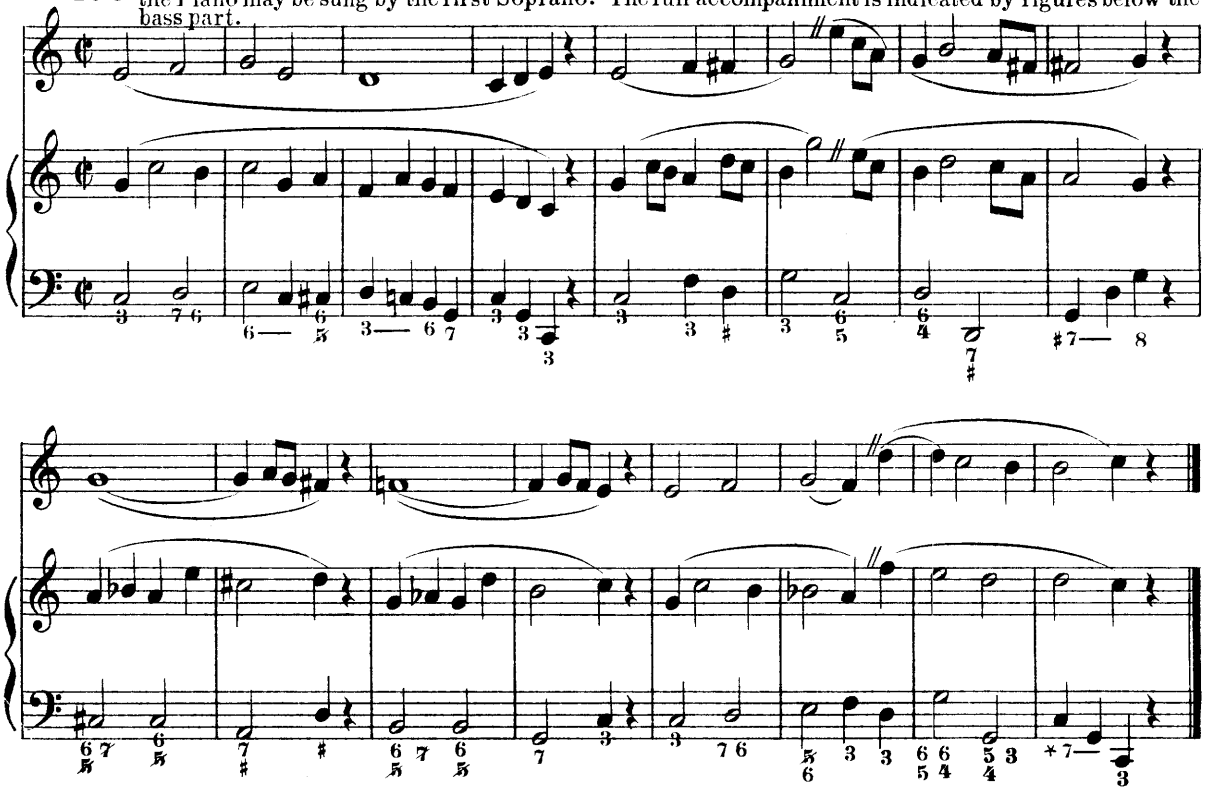


Sing the above scale in all the Keys. Begin with the solfa, and then vocalise it.

It cannot be said, that pupils who have the bad habit of following the highest part, have no ear; for, on the contrary, they have such a sensitive ear, that they hear the melodic part most distinctly, with the result that they no longer hear what they themselves are singing. Practice in singing this kind of music together should remedy this fault.

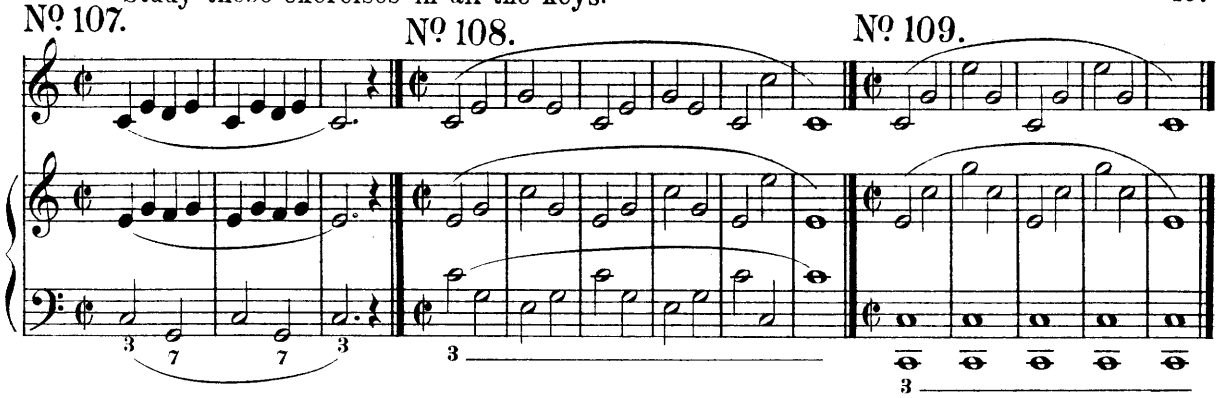
Nº 106.

These four exercises (Nos. 106, 107, 108, 109) may be sung by two voices. The right hand part of the Piano may be sung by the first Soprano. The full accompaniment is indicated by figures below the bass part.

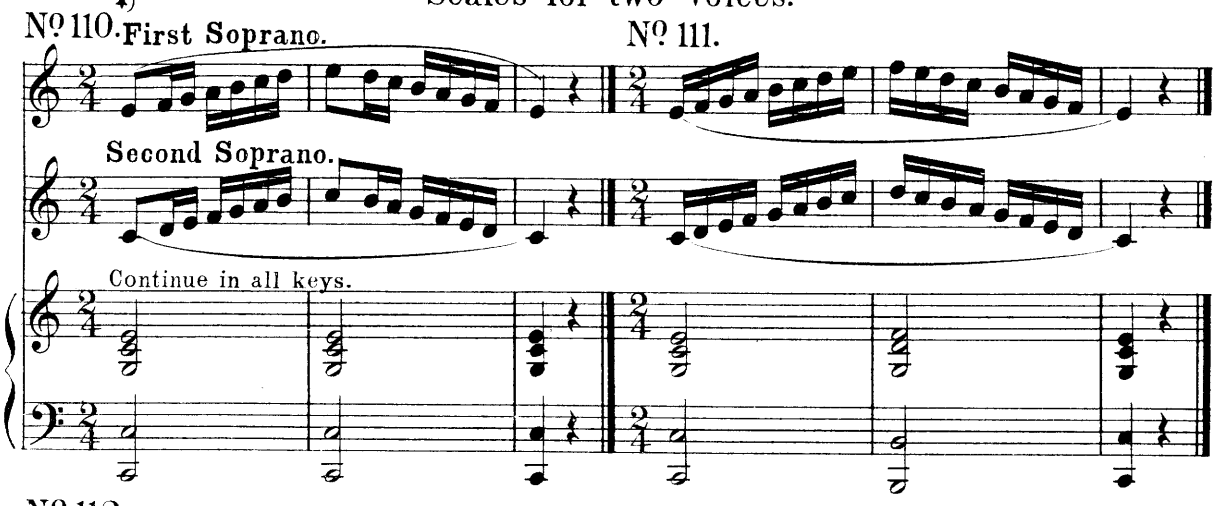


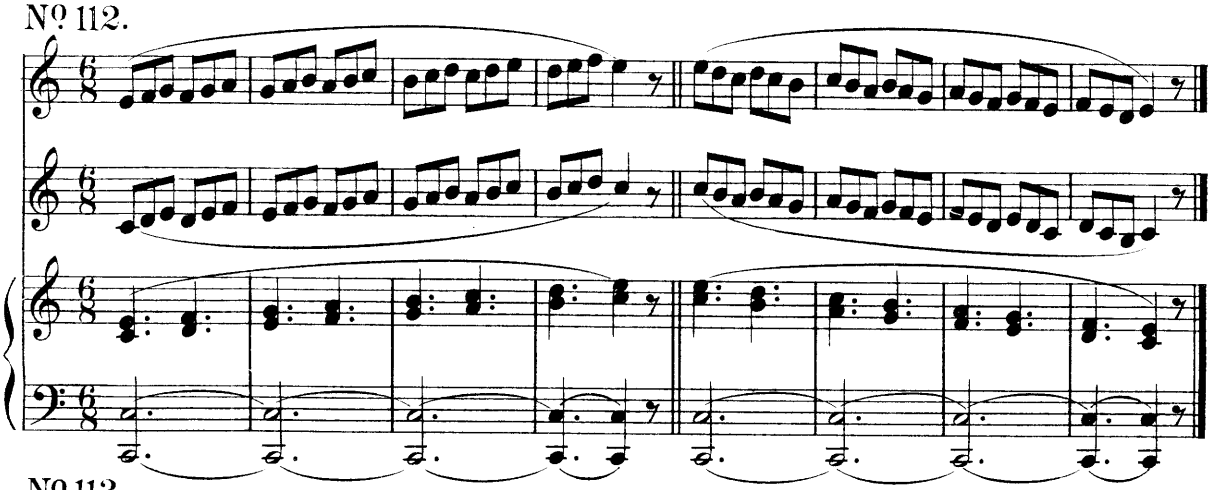
The pupil should often practise scales as duets, in thirds and sixths; let him sing the lower third in all the keys, and then sing short melodic duets, like the Nocturnes by Azioli, Blangini, and Panseron, etc. He ought to sing with every other kind of voice — with soprano, tenor, and bass; I advise him also to practis the 2nd, 3rd and 4th parts in my Choruses entitled "Récréations Vocales."

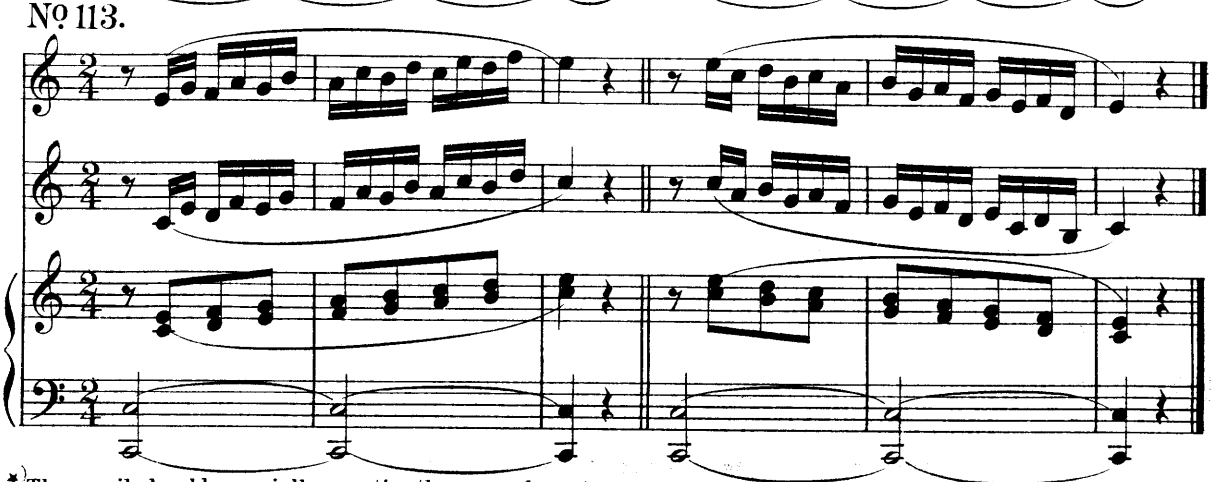
Study these exercises in all the keys.



Scales for two Voices.

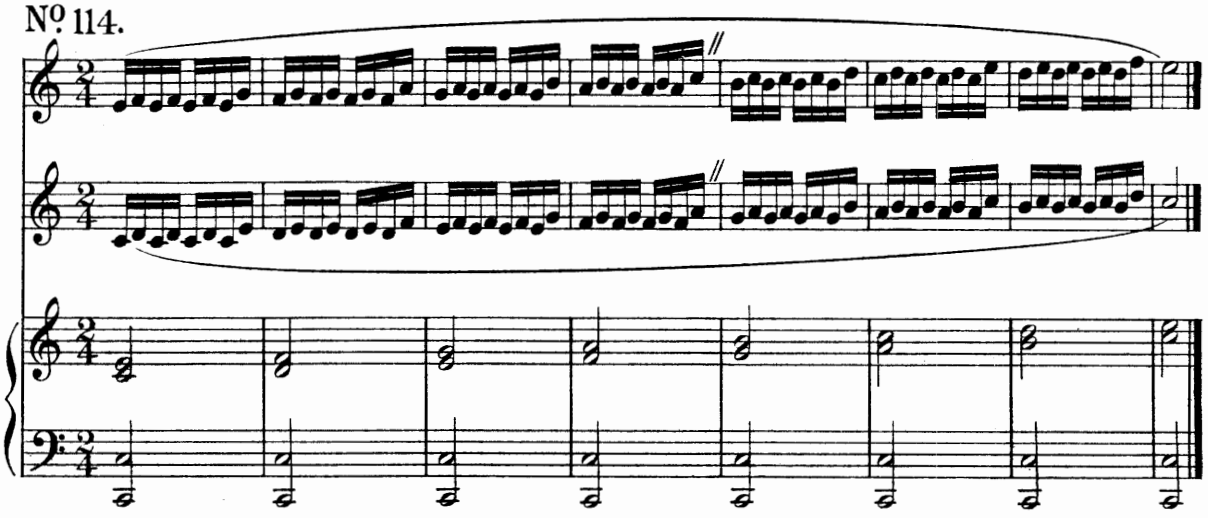




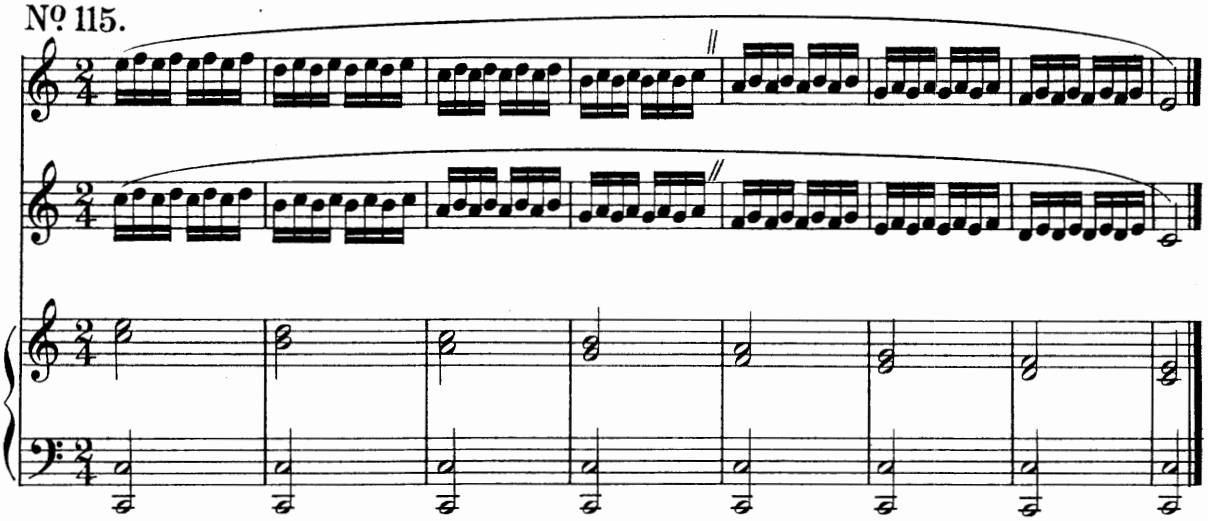


*) The pupil should especially practise the second part.

No. 114.



No. 115.

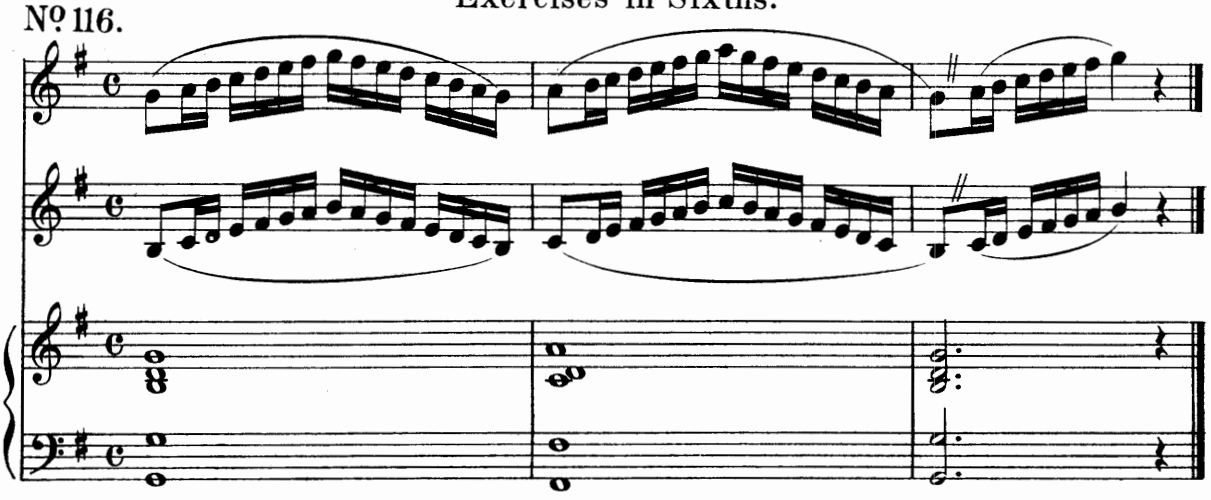


Transpose all these scales according to the compass of the voices.

Teachers will do well to add to these exercises, if they do not suffice to correct the fault of which I have spoken. In my Method, many scale-studies are to be found which may be sung as duets in thirds and sixths; the teacher may choose from these.

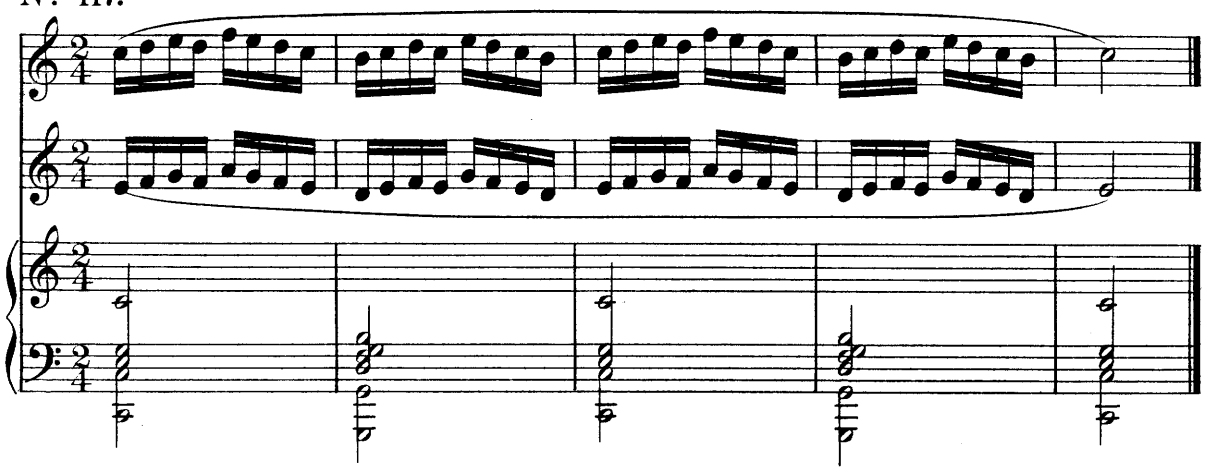
Exercises in Sixths.

No. 116.



Practise this exercise in F, F sharp, G flat, A flat and A natural.

No 117.

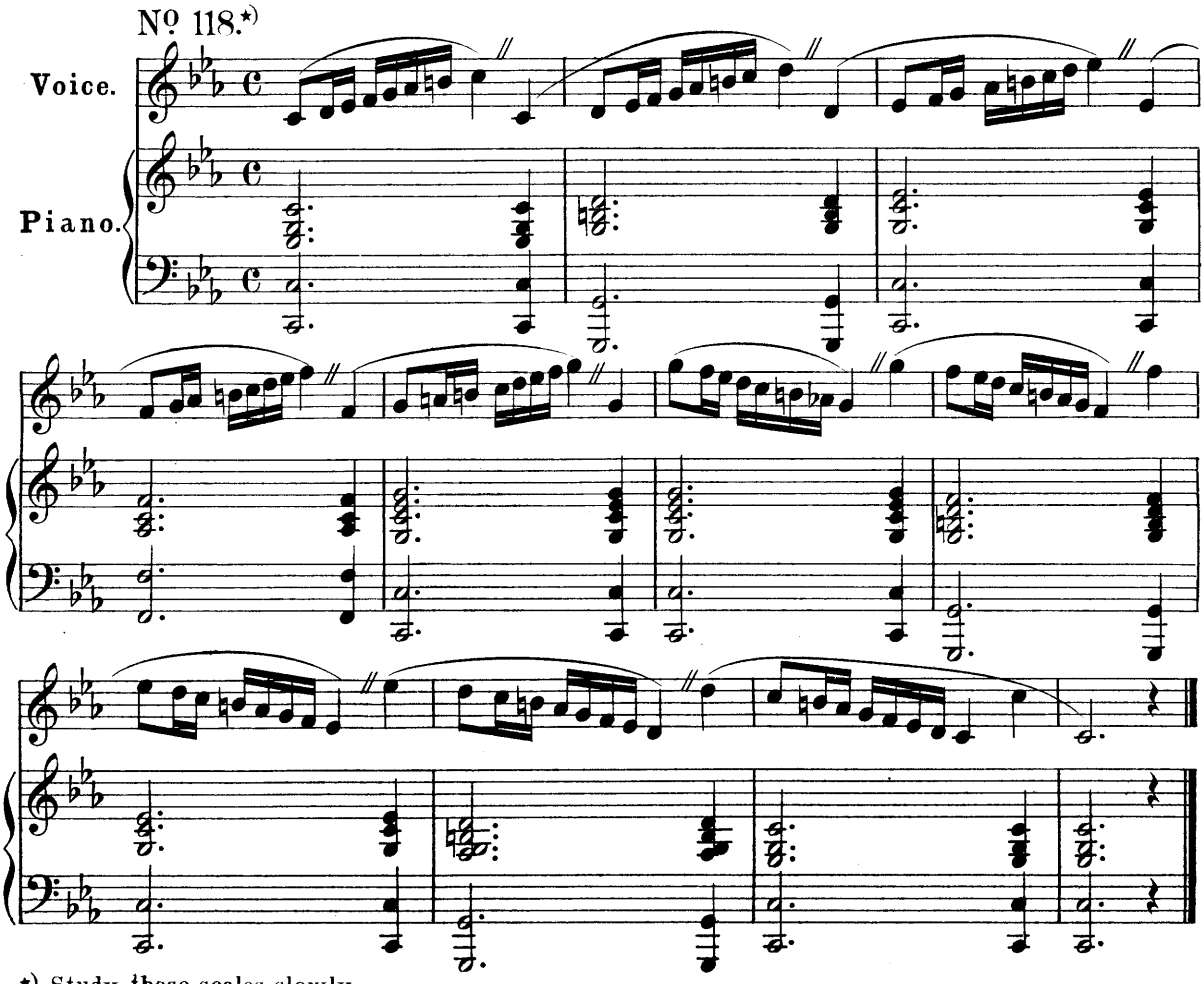


A soprano singer, singing a duet with the tenor in passages of thirds above the latter, imagines herself to be singing in sixths below. In fact, both ear and eye seem to comfirm this error. The tenor part, written in the G-clef to facilitate reading, ought properly to be in the C-clef an octave below the notes in the G-clef; besides, the soprano voice, being at the lower extremity of its compass while the tenor is at the higher extremity of his, sings comparitively weak or dull tones, whereas the tenor tones are of vivid intensity.

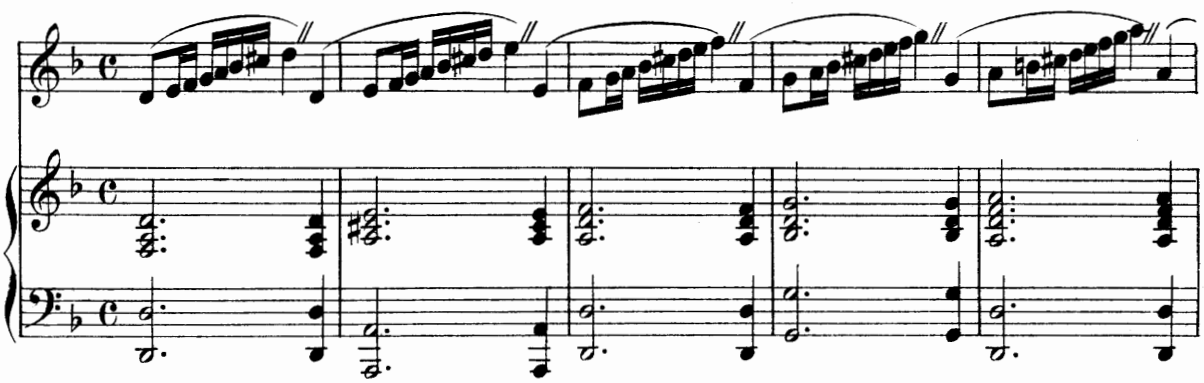
Remember, that one and the same tone, whatever be the degree of force with which it is produced, whether as a head-tone or a chest-tone, such as the high A of the tenor voice, always has just the same number of vibrations.

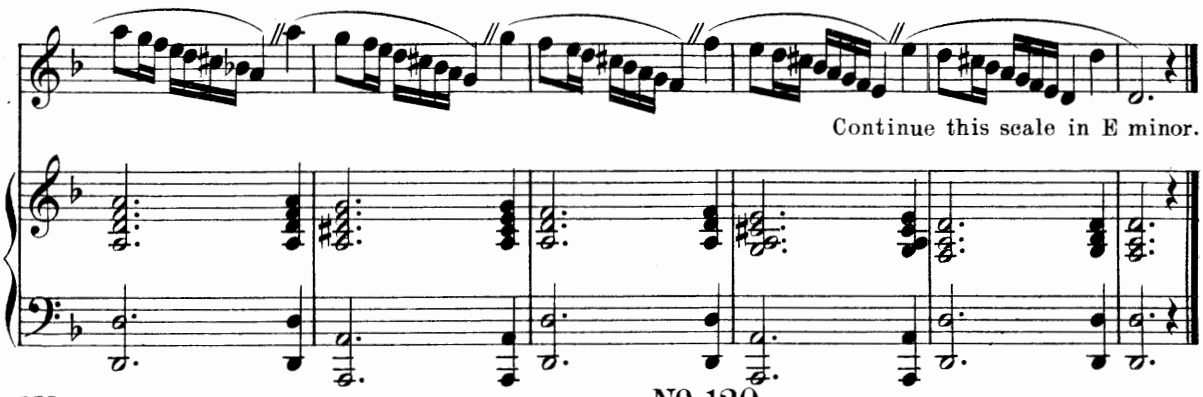
Minor Scales.

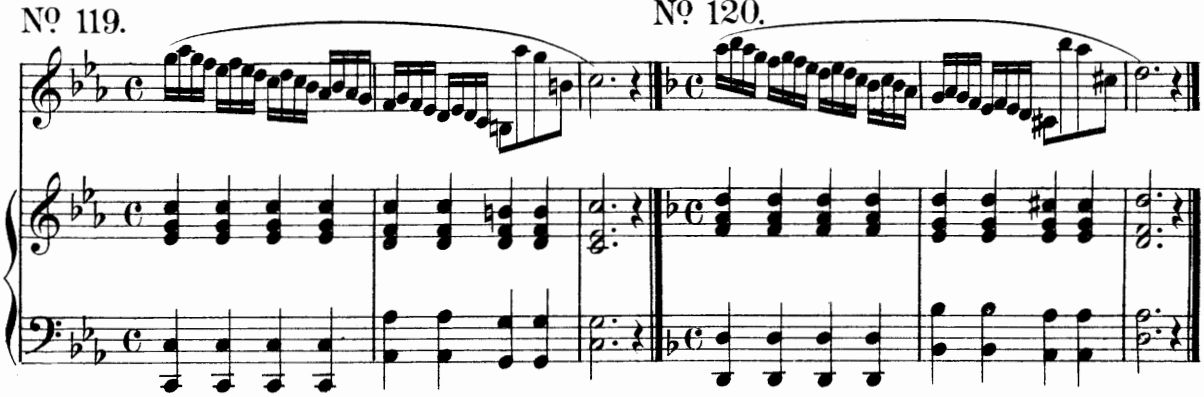
No 118.*)



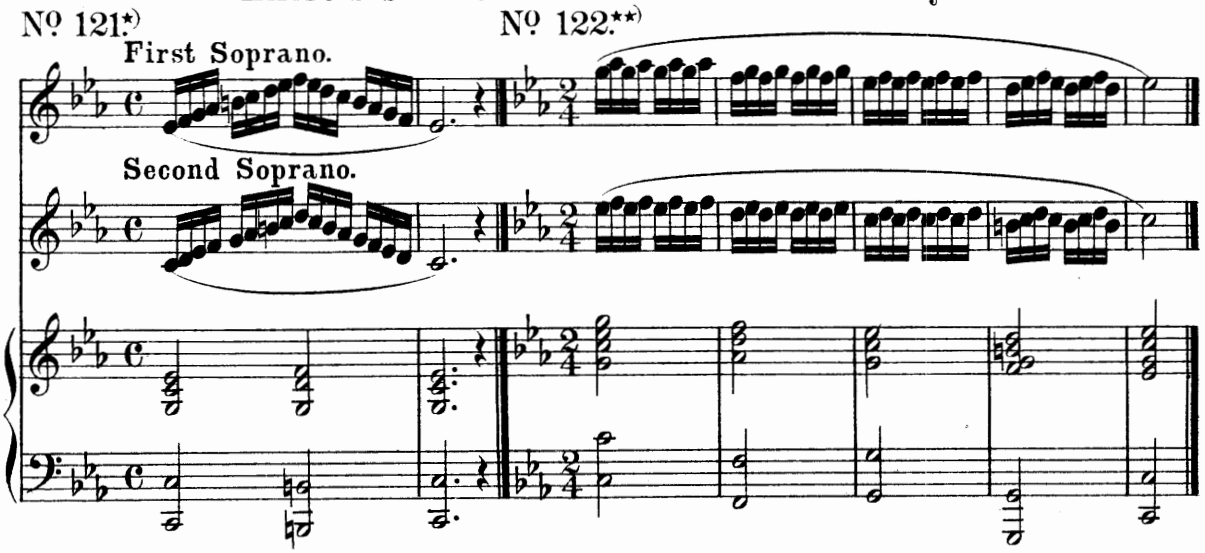
*) Study these scales slowly.





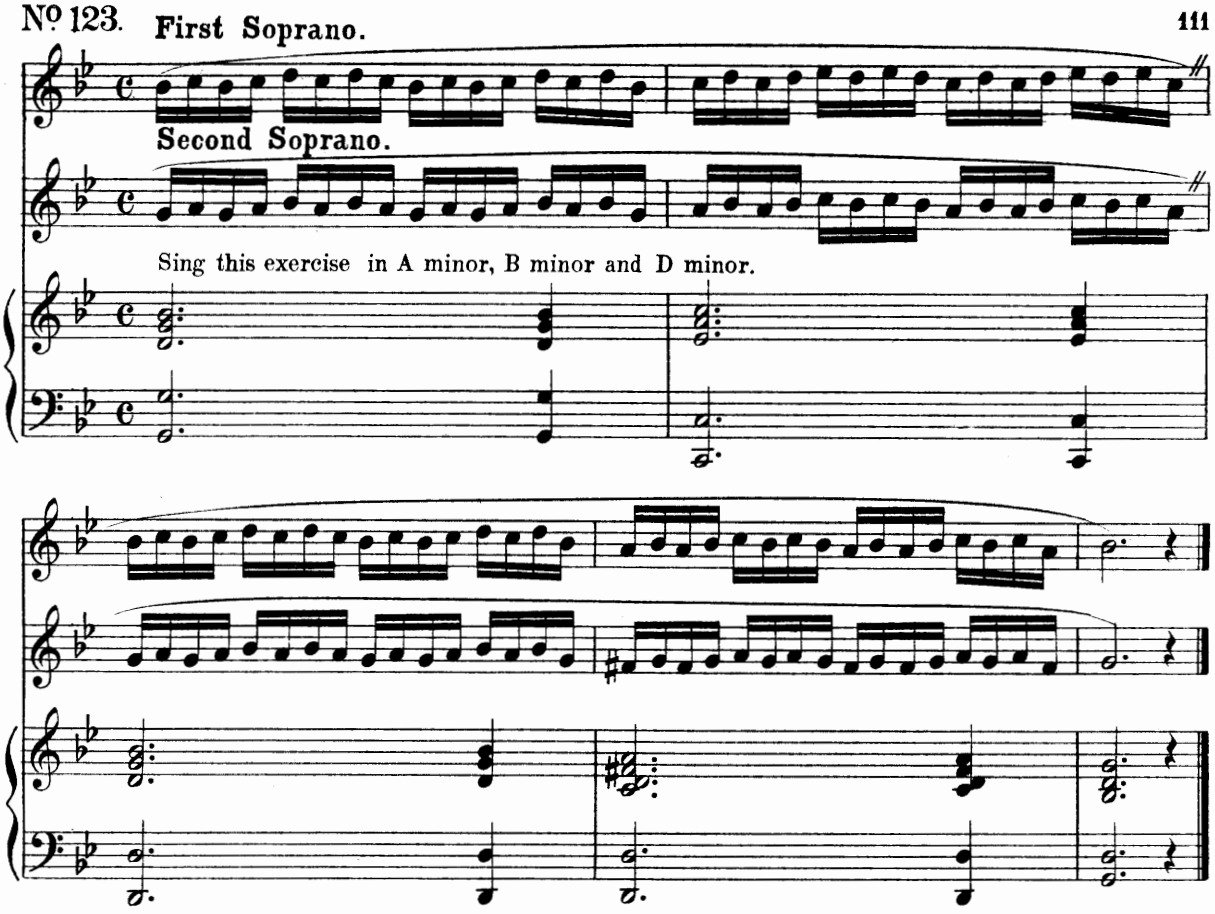


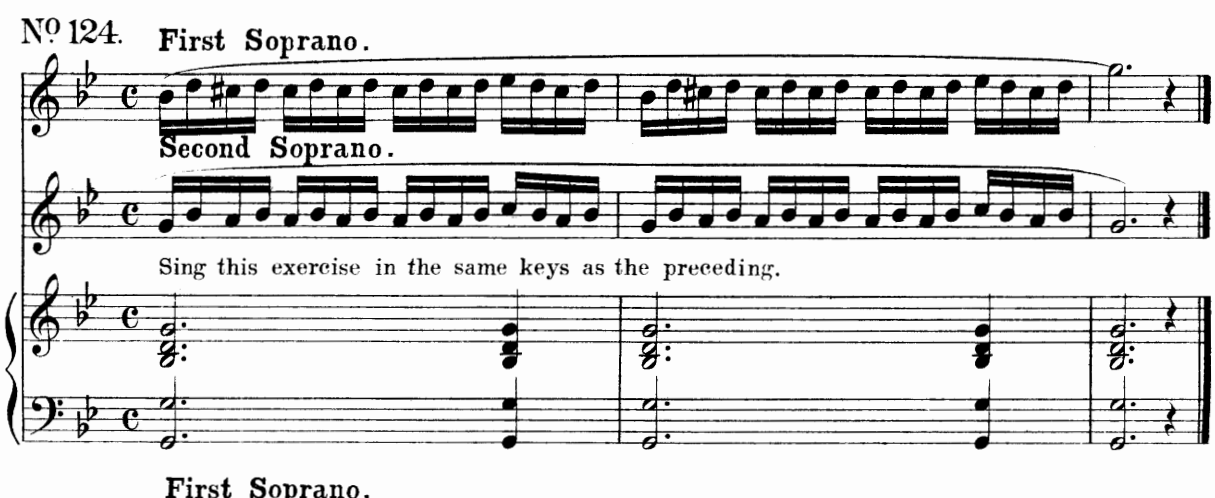
Exercises for two voices in the minor keys.

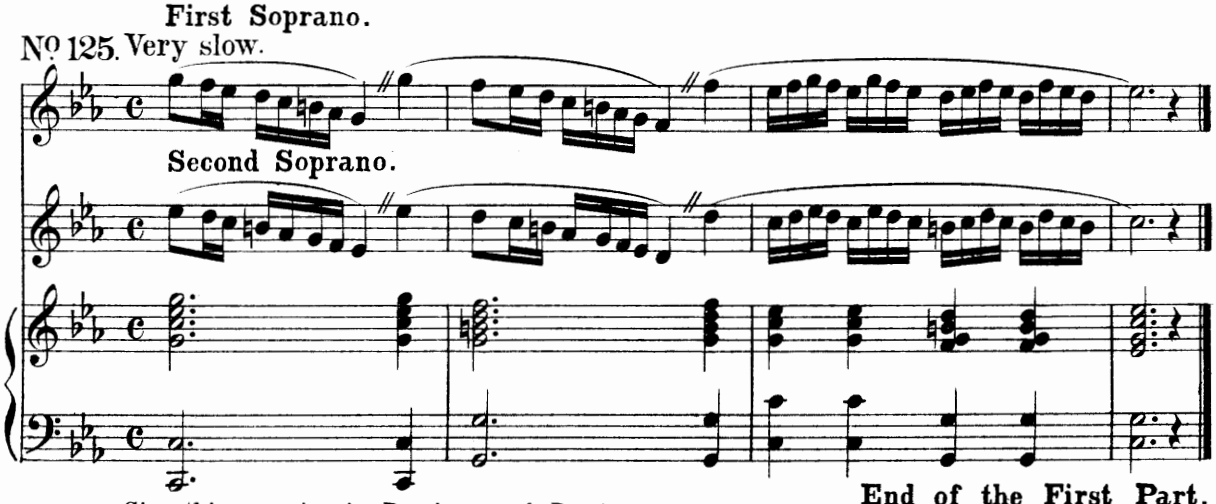


*) Study this scale in D minor, E minor, F minor, and sing twice without taking breath.

**) Study this exercise in B minor, G minor, F minor, E minor and D minor.


No 123.
First Soprano.
Second Soprano.
Sing this exercise in A minor, B minor and D minor.

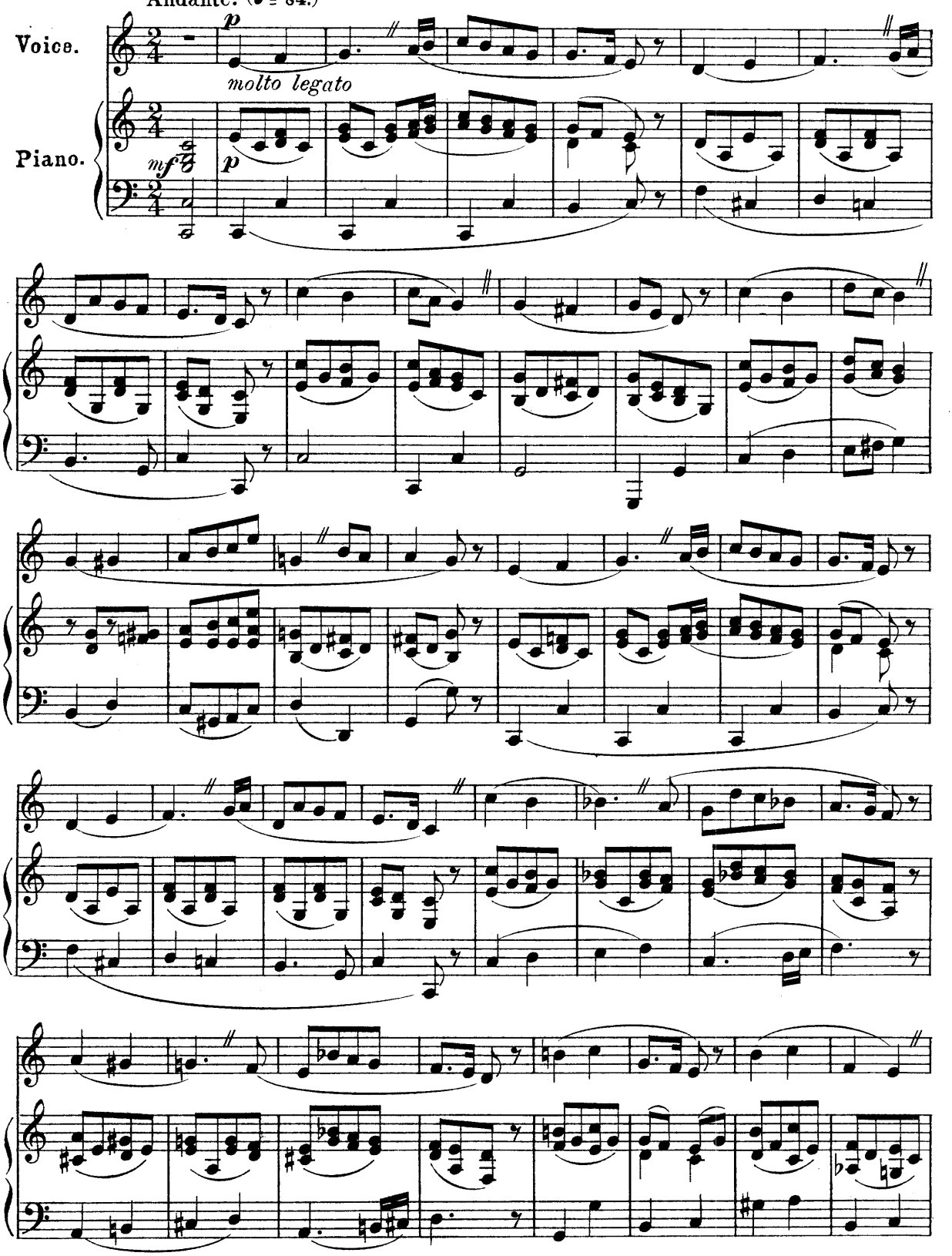

No 124.
First Soprano.
Second Soprano.
Sing this exercise in the same keys as the preceding.


First Soprano.
No 125. Very slow.
Second Soprano.
Sing this exercise in D minor and B minor.
End of the First Part.

Second Part.

No 1.

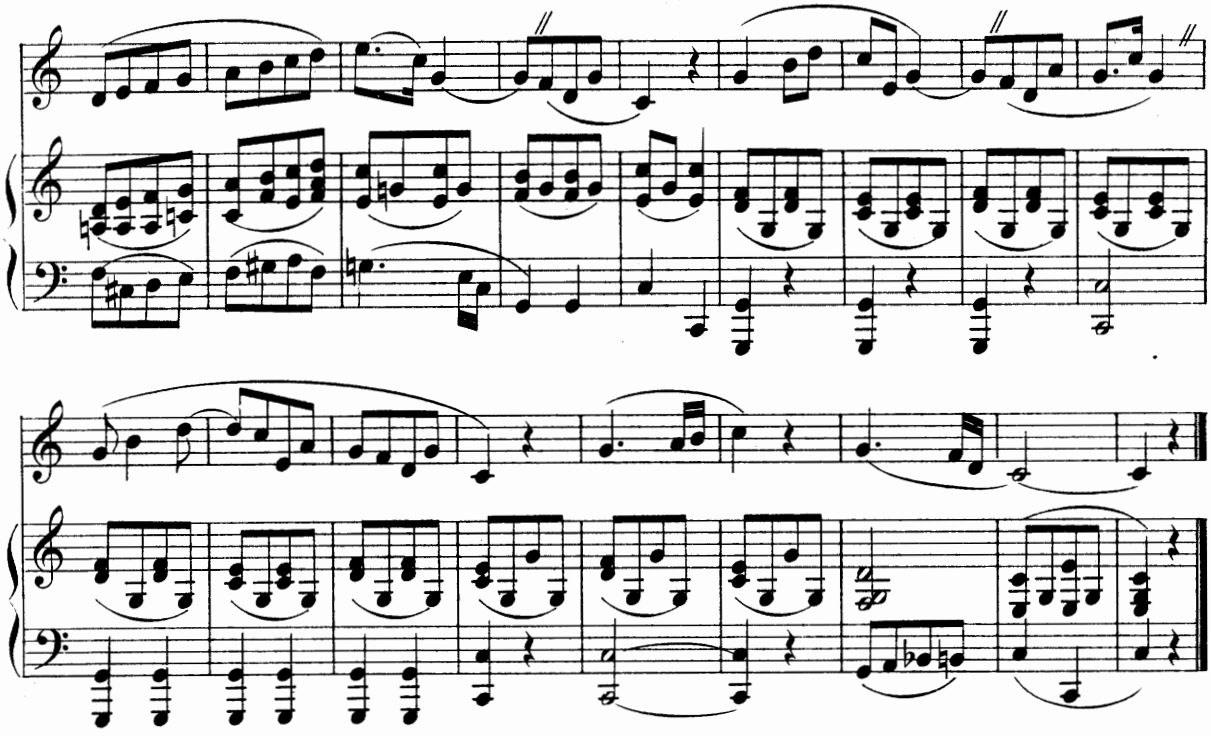
Andante. (♩ = 84.)



(𝄐) Breathing mark. Solfa before you vocalize.

Pupils with a sufficiently long breath should breathe only after every fourth measure.

Copyright, 1897, by G. Schirmer.



No. 2.

Andantino. (♩ = 92.)

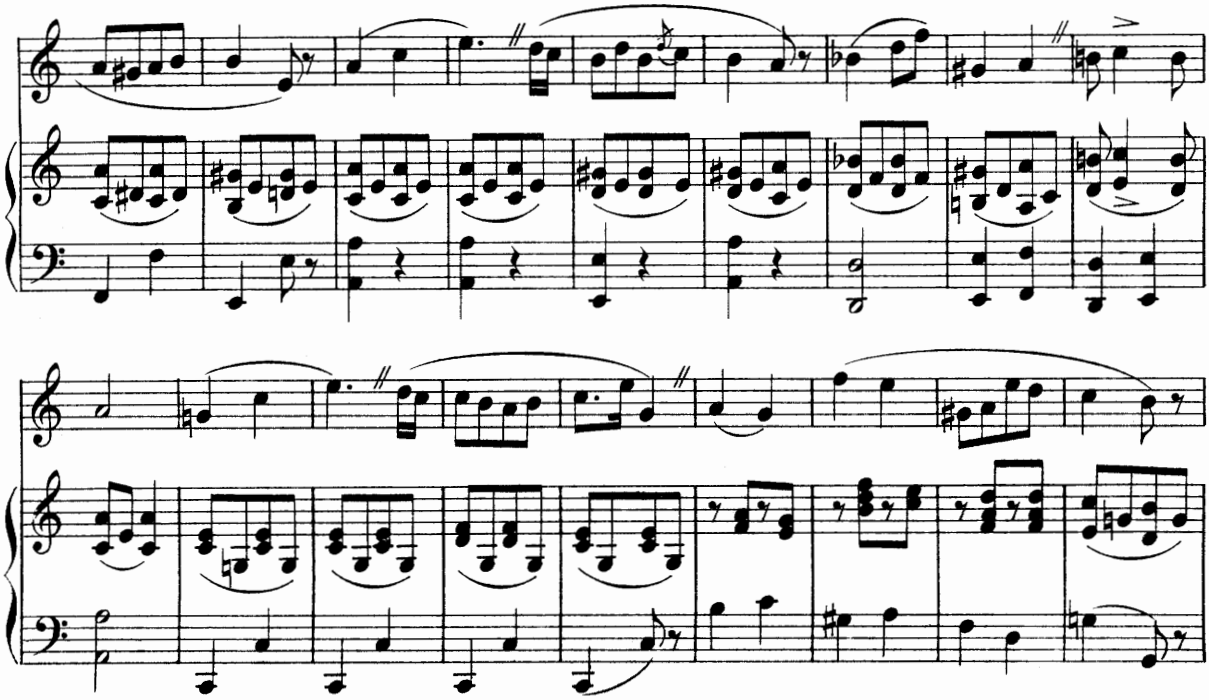
Voice.

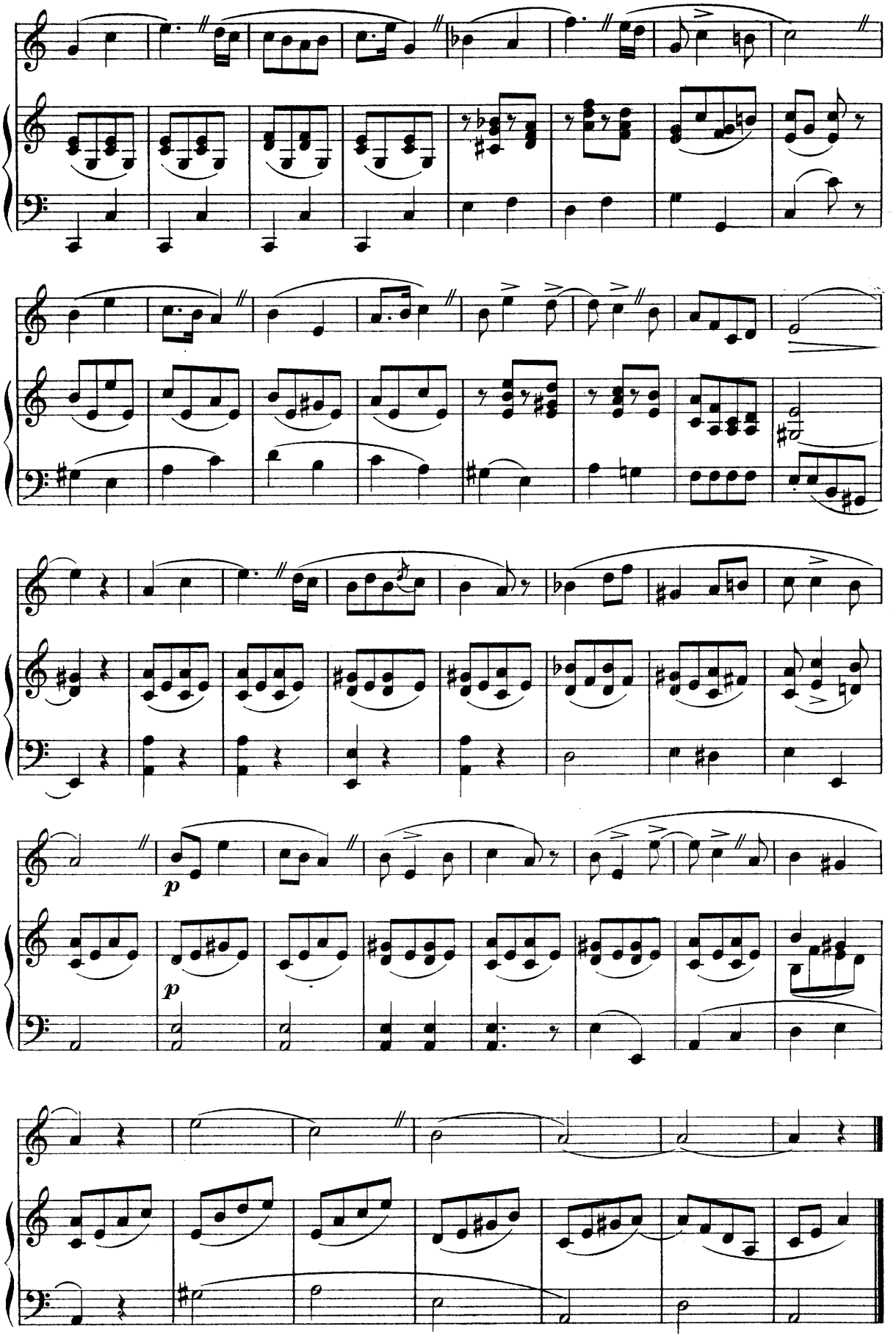
Piano.

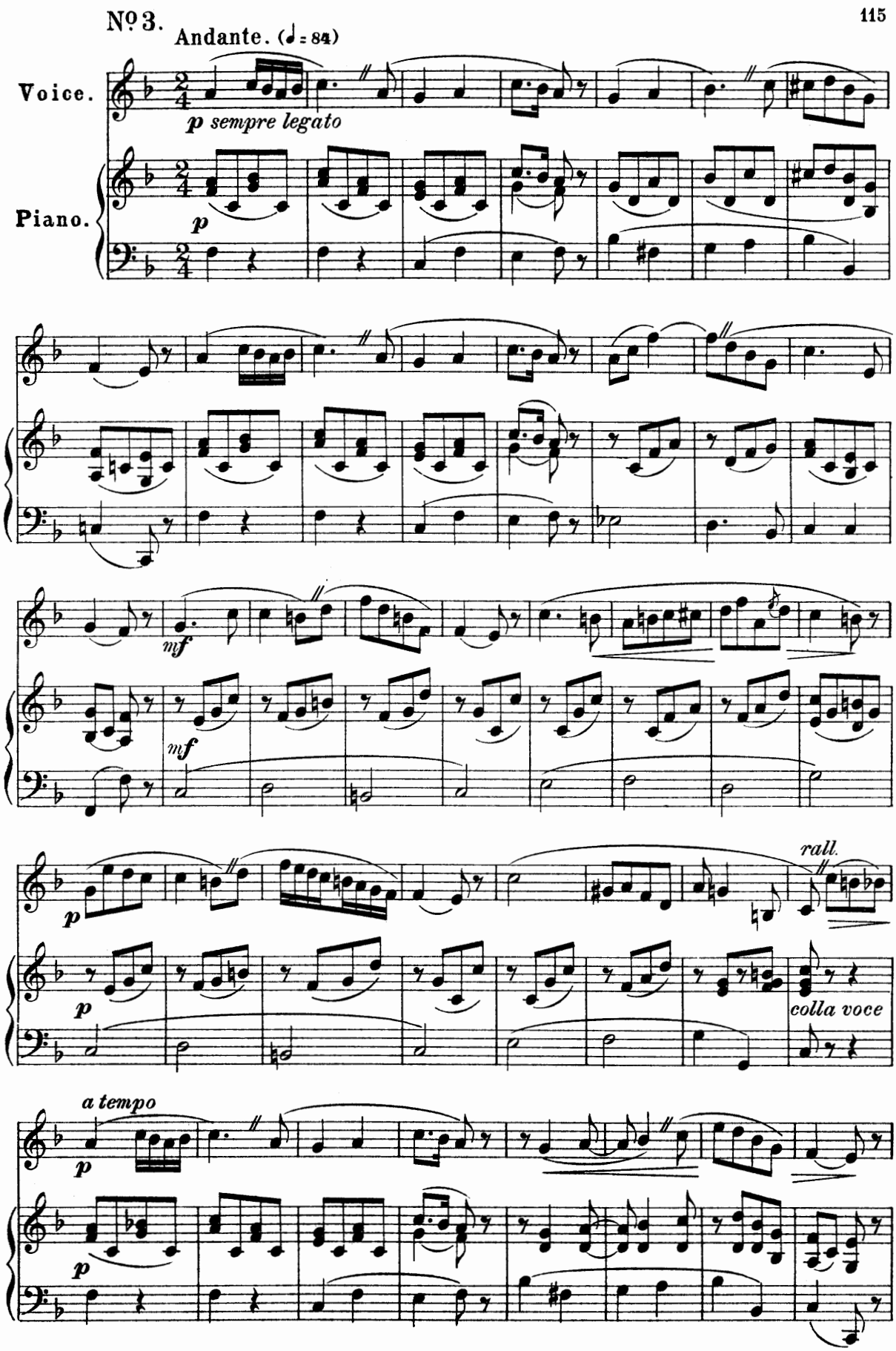
p sempre legato

mf

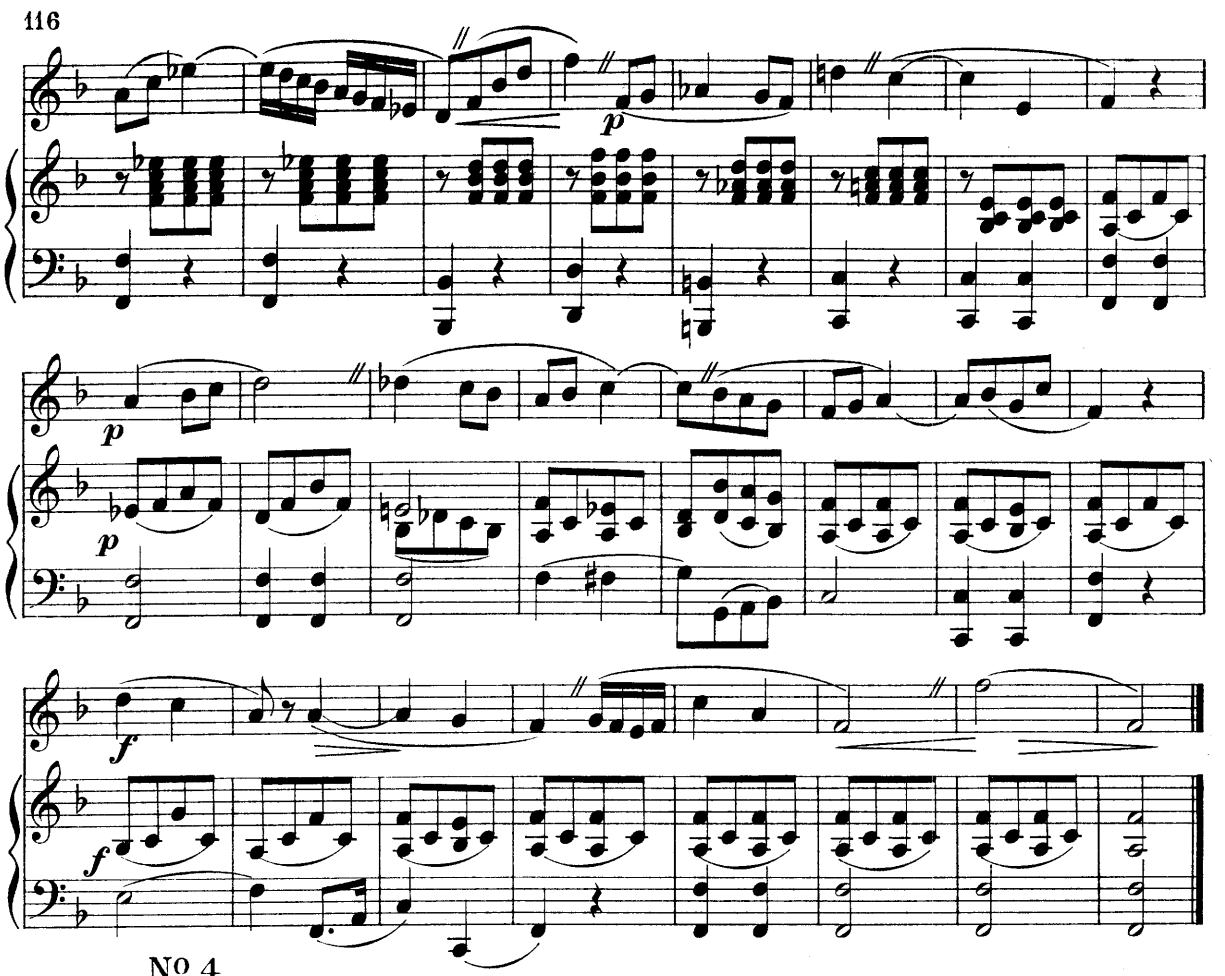
p




p
p



The Teacher, when he thinks it necessary to sustain or facilitate the pupil's intonation, may play the vocal part with the right hand; but this must be done very discreetly, and only at the beginning.

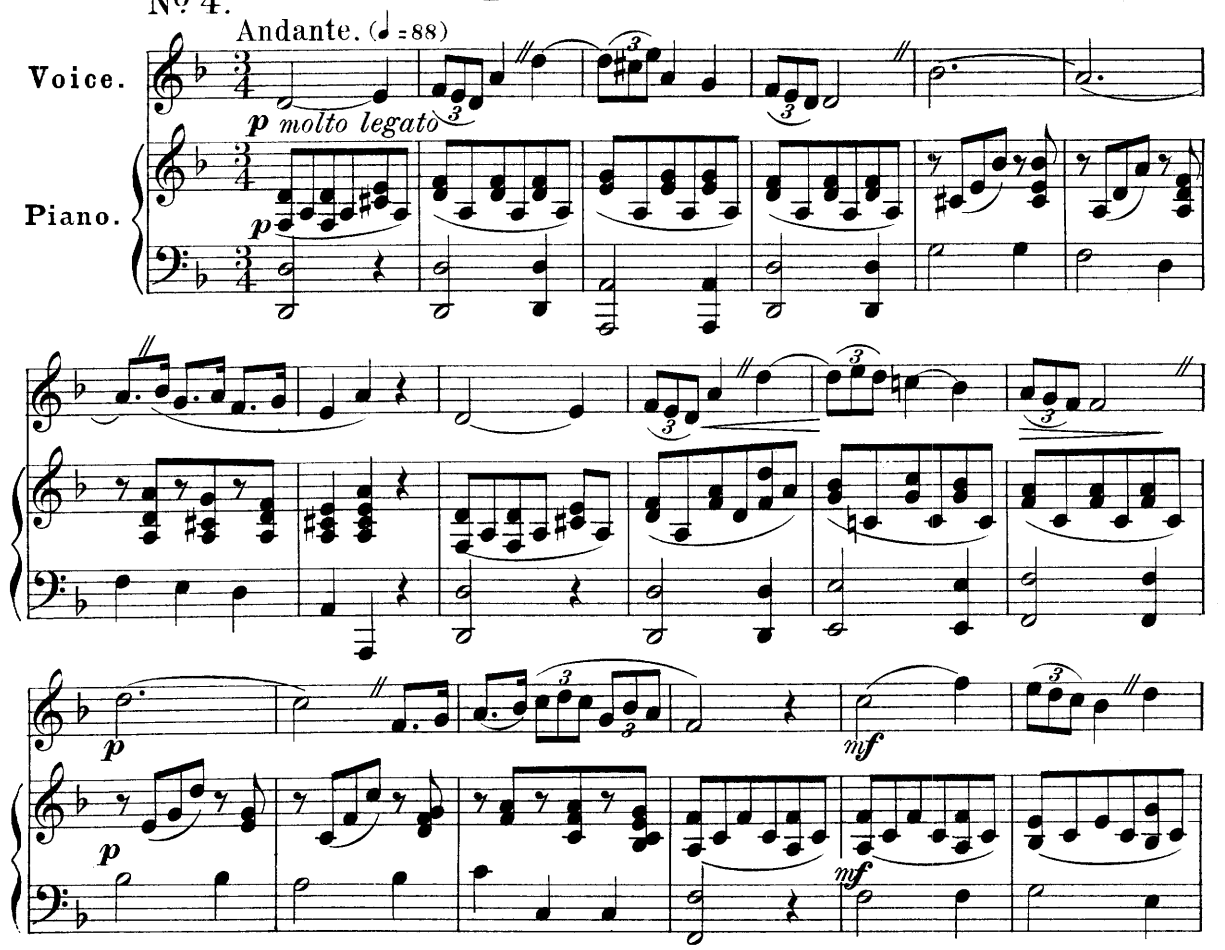


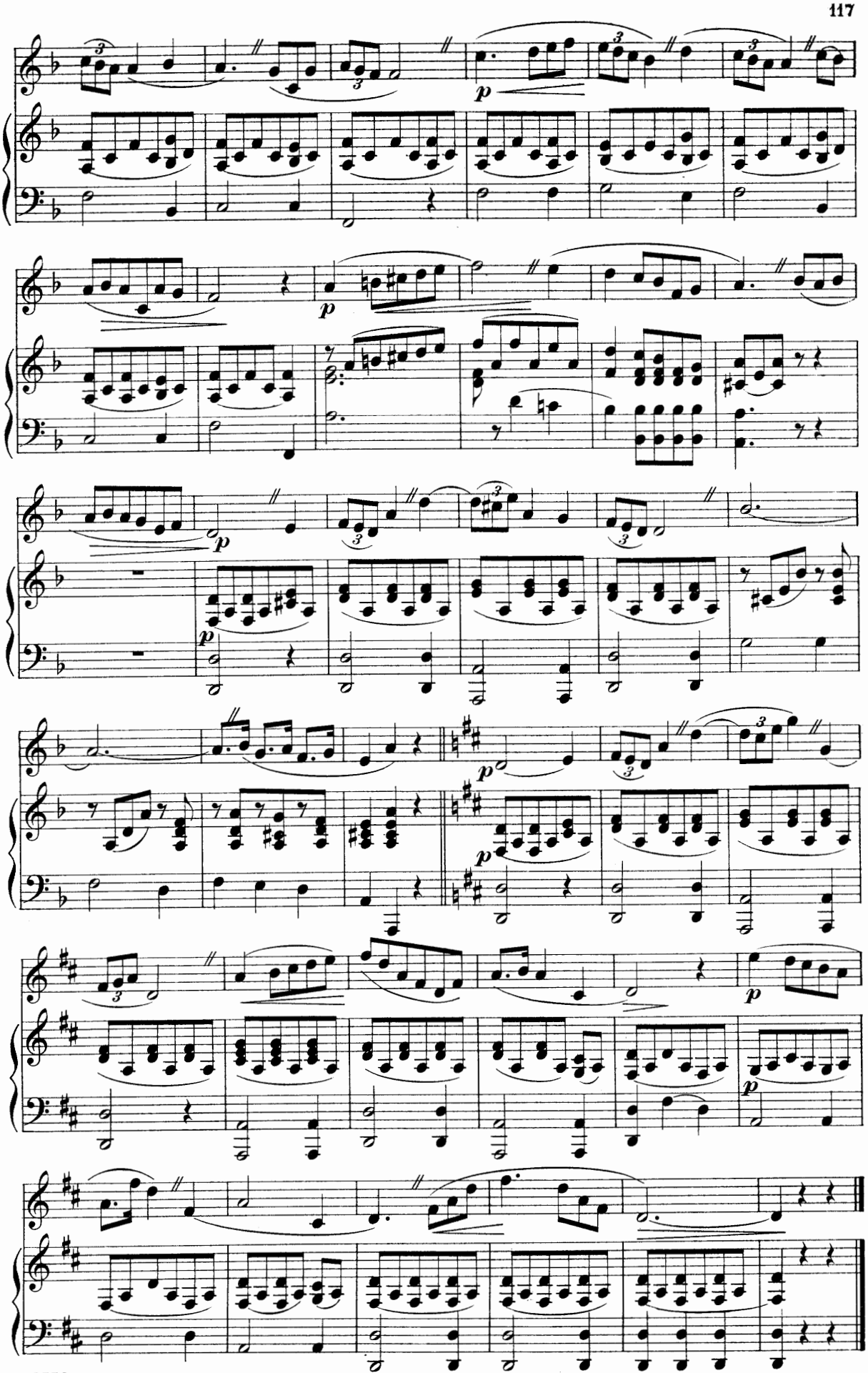
No. 4.

Andante. (♩ = 88)

Voice.

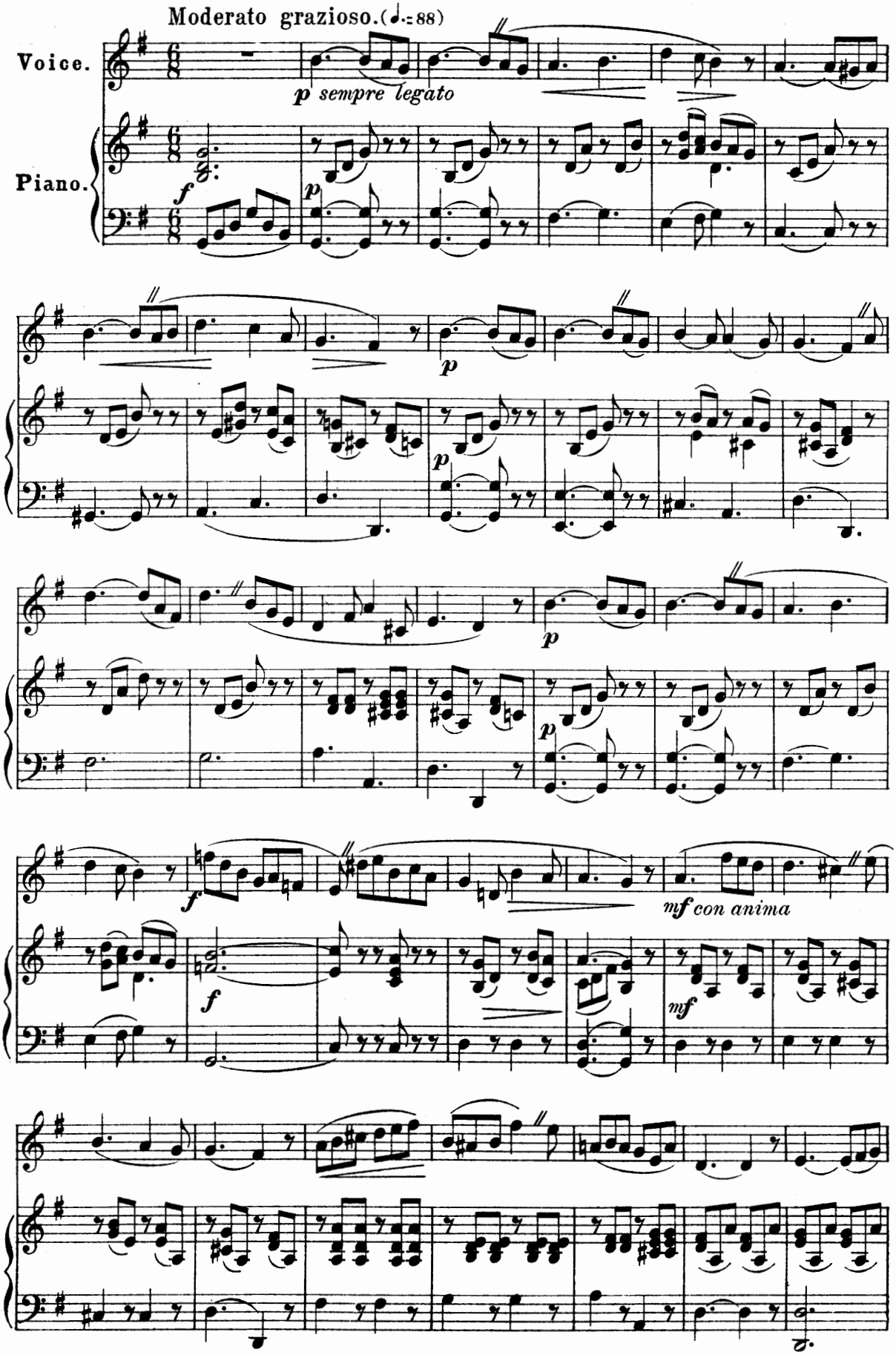
Piano.

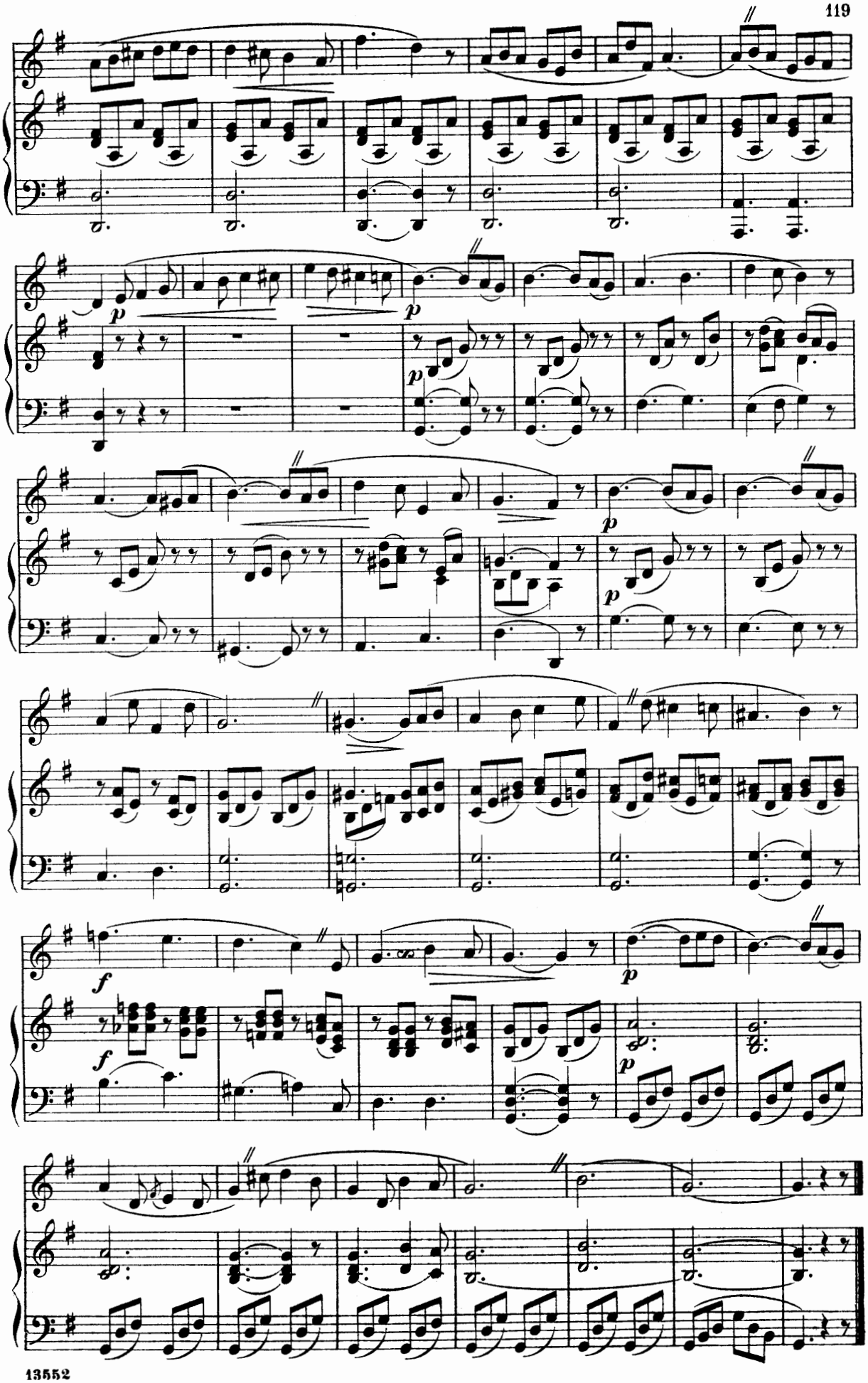




Nº 5.

Moderato grazioso. (♩.= 88)





Andante. (♩= 84.)

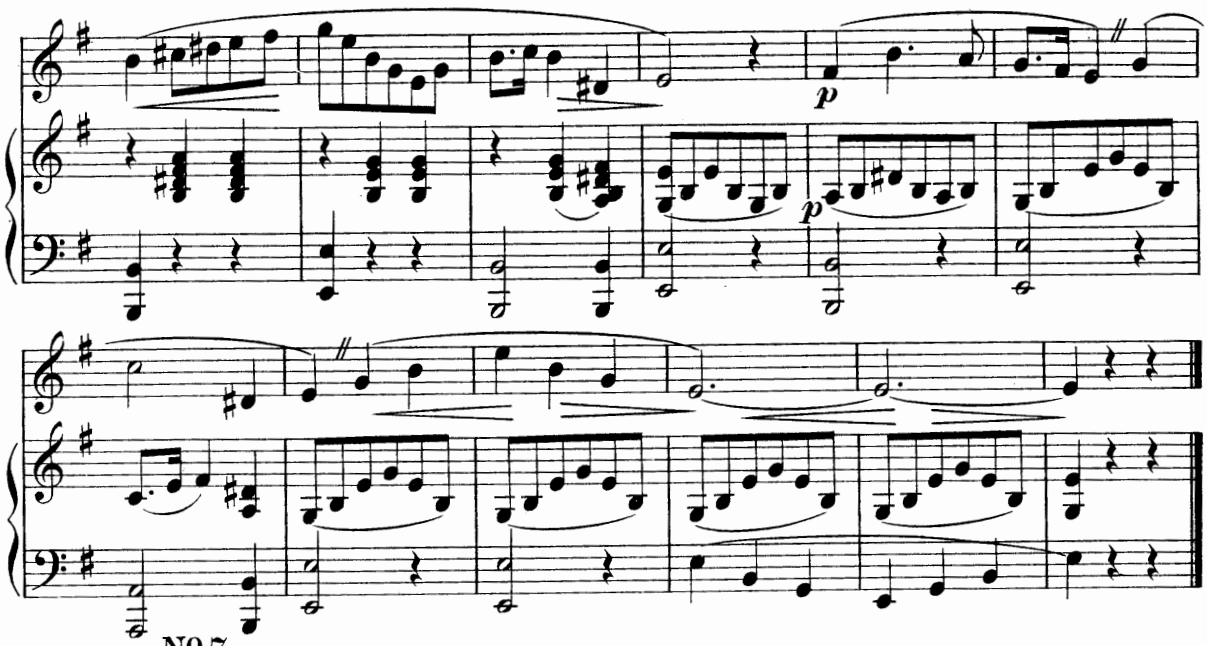
No 6. *sempre legato*

Voice.

p tranquillo

Piano.

p



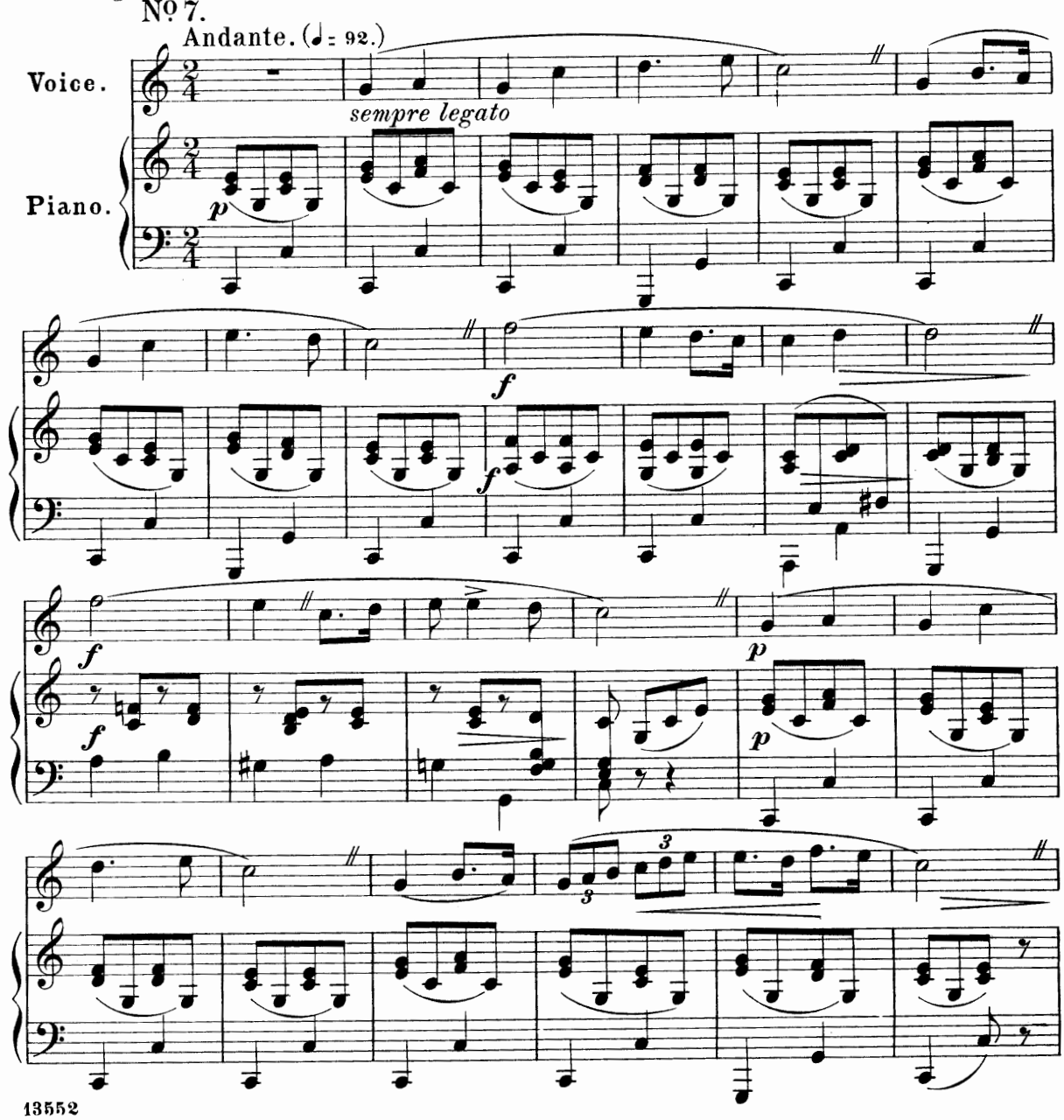
No 7.

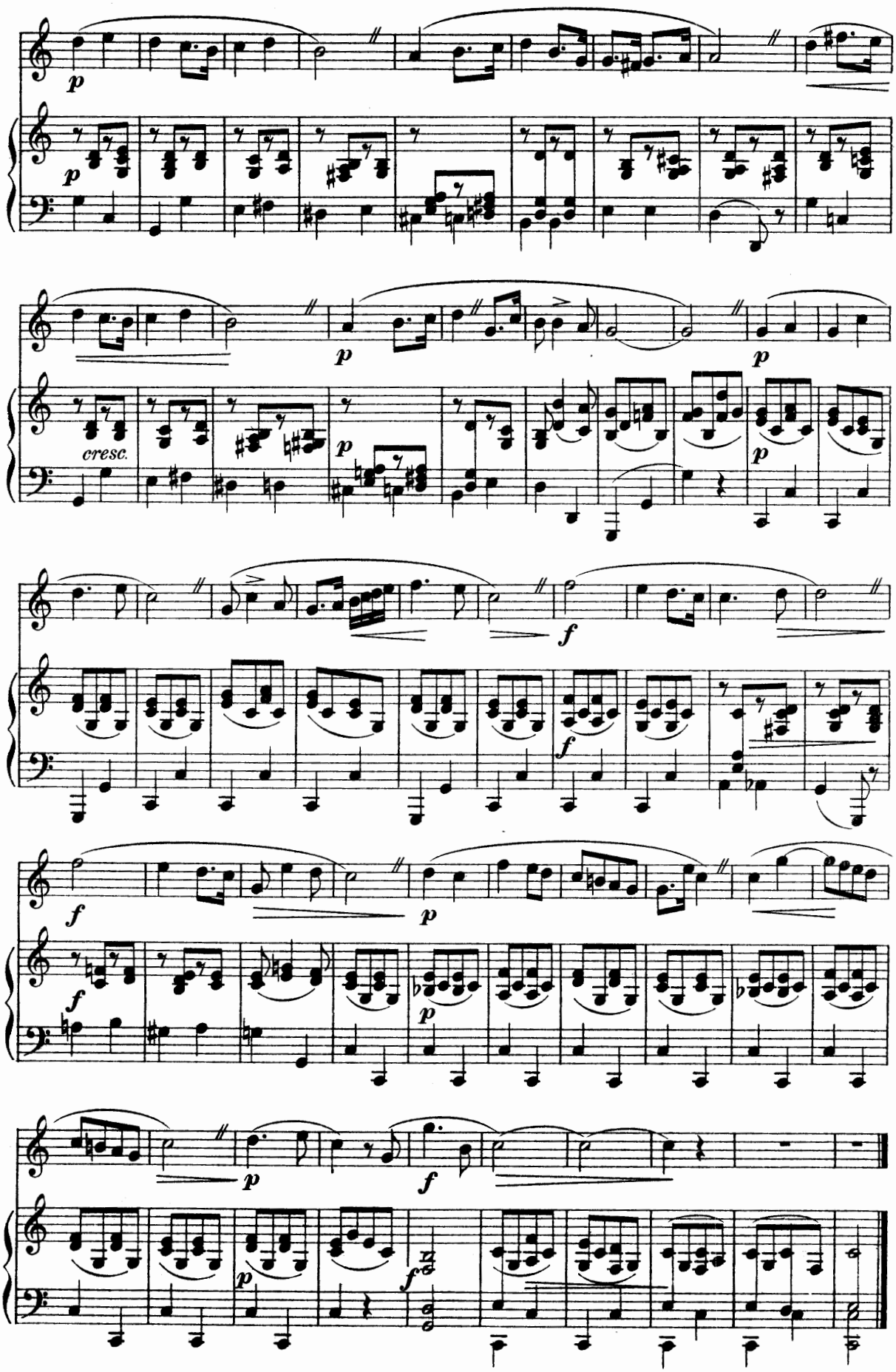
Andante. (♩ = 92.)

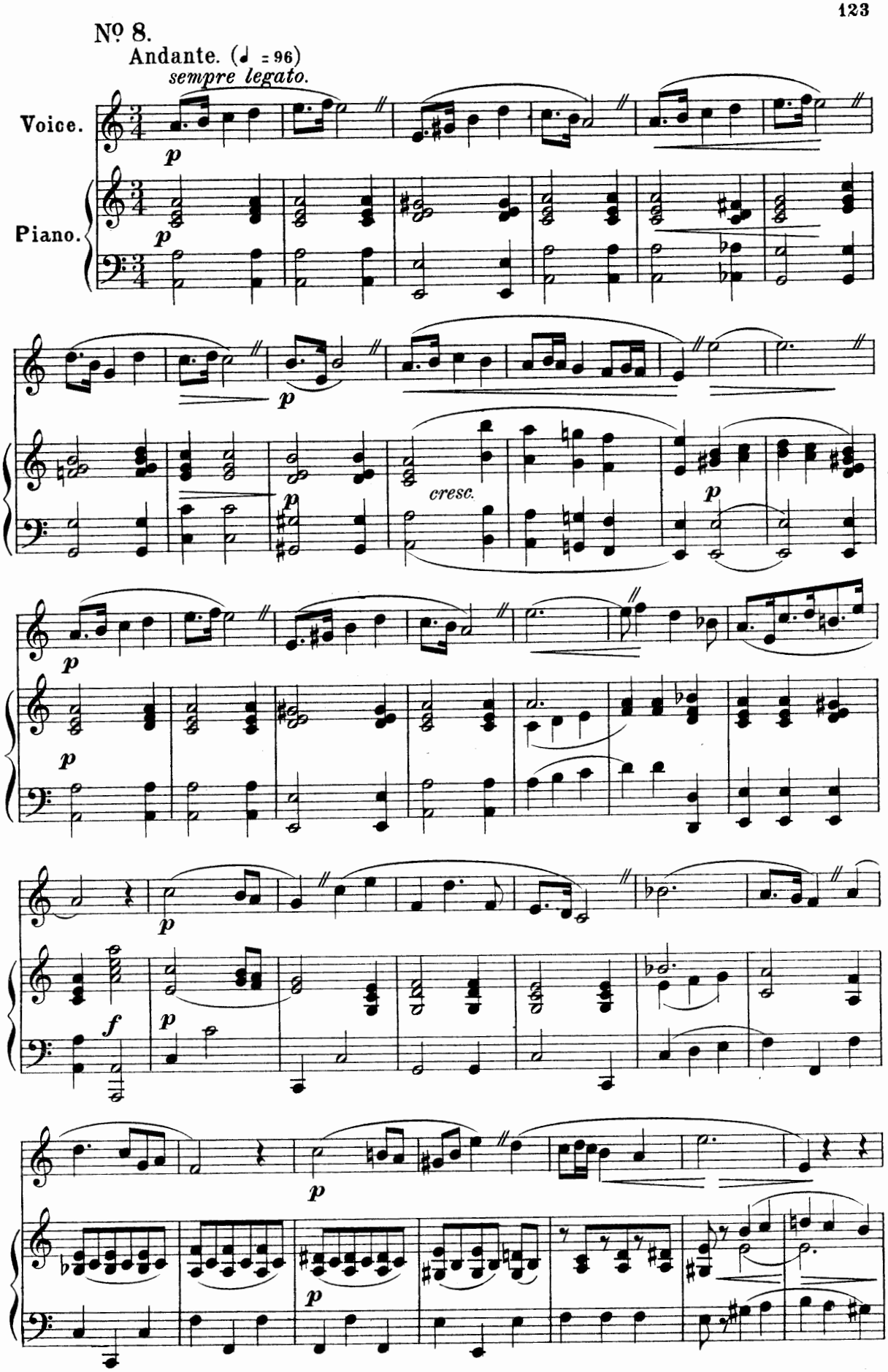
Voice.

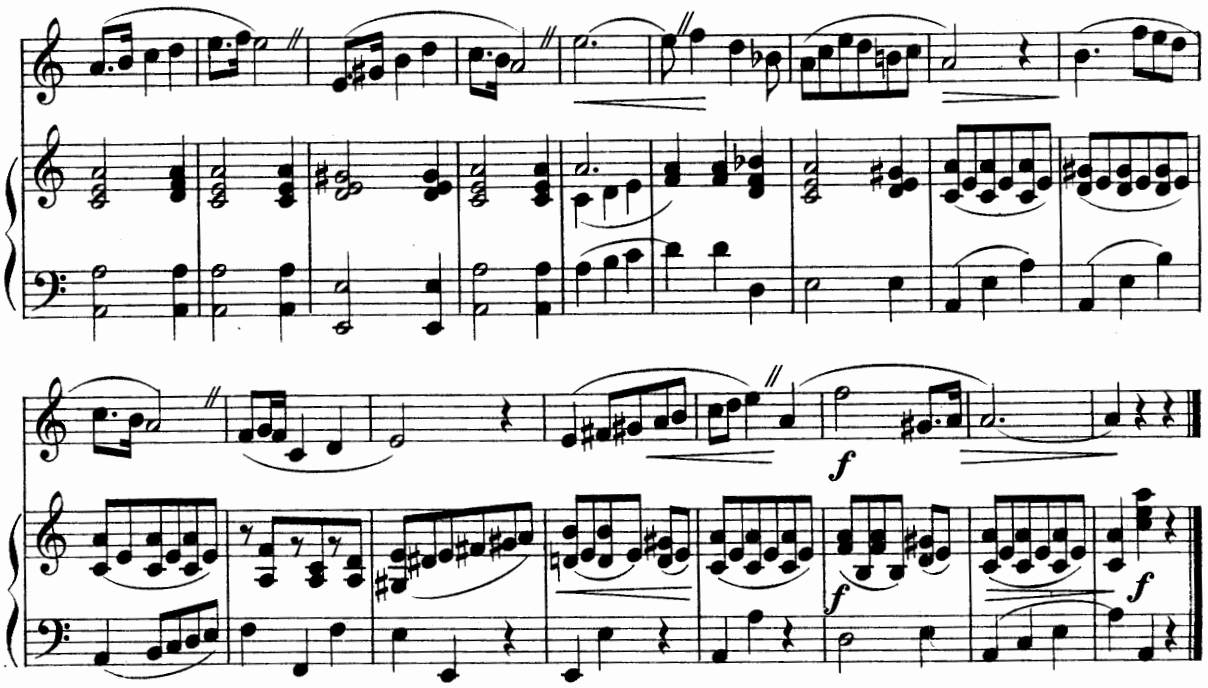
Piano.

sempre legato




p
cresc.
f

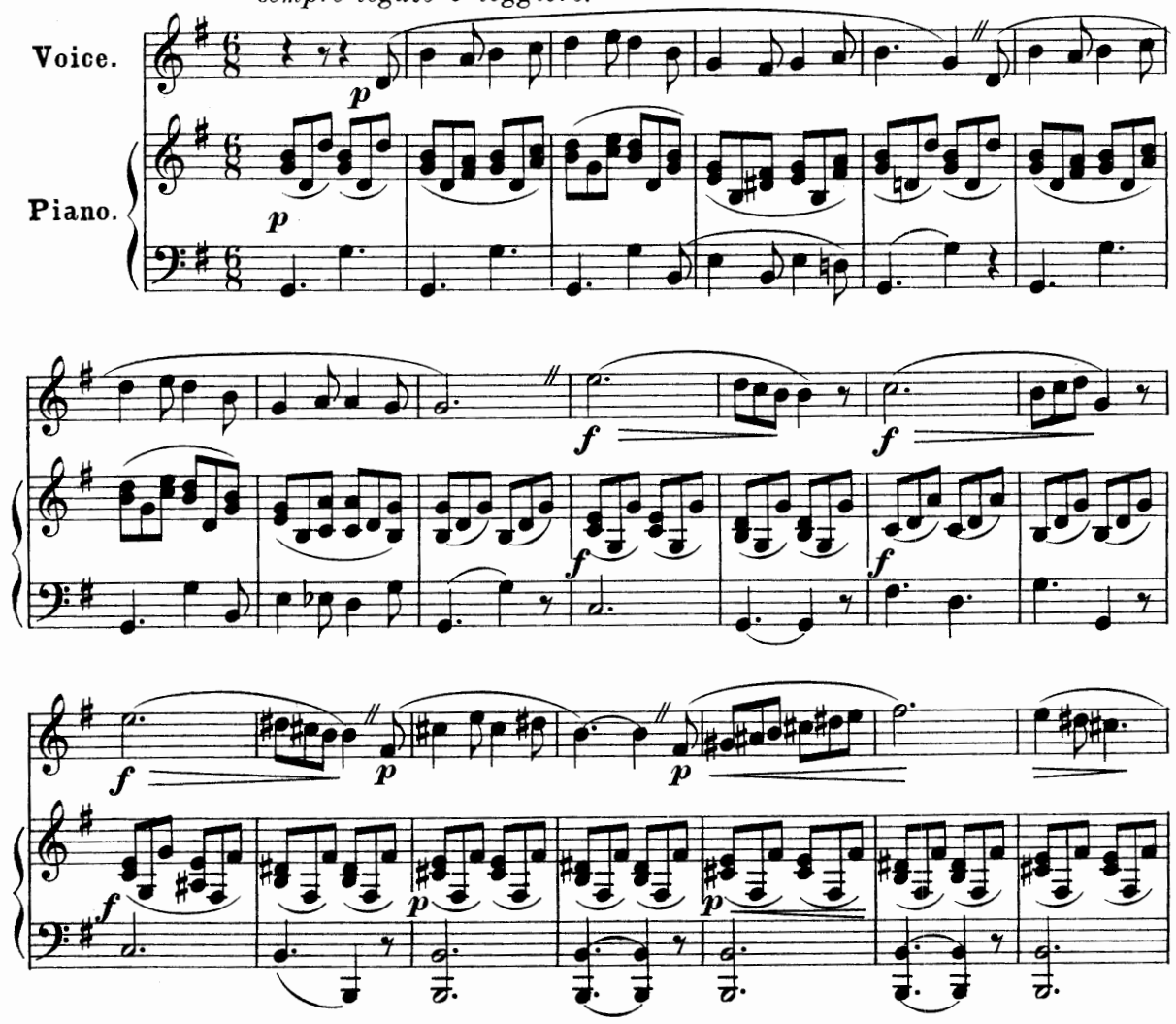

Nº 8.
Andante. (♩ = 96)
sempre legato.
Voice.
Piano.
cresc.

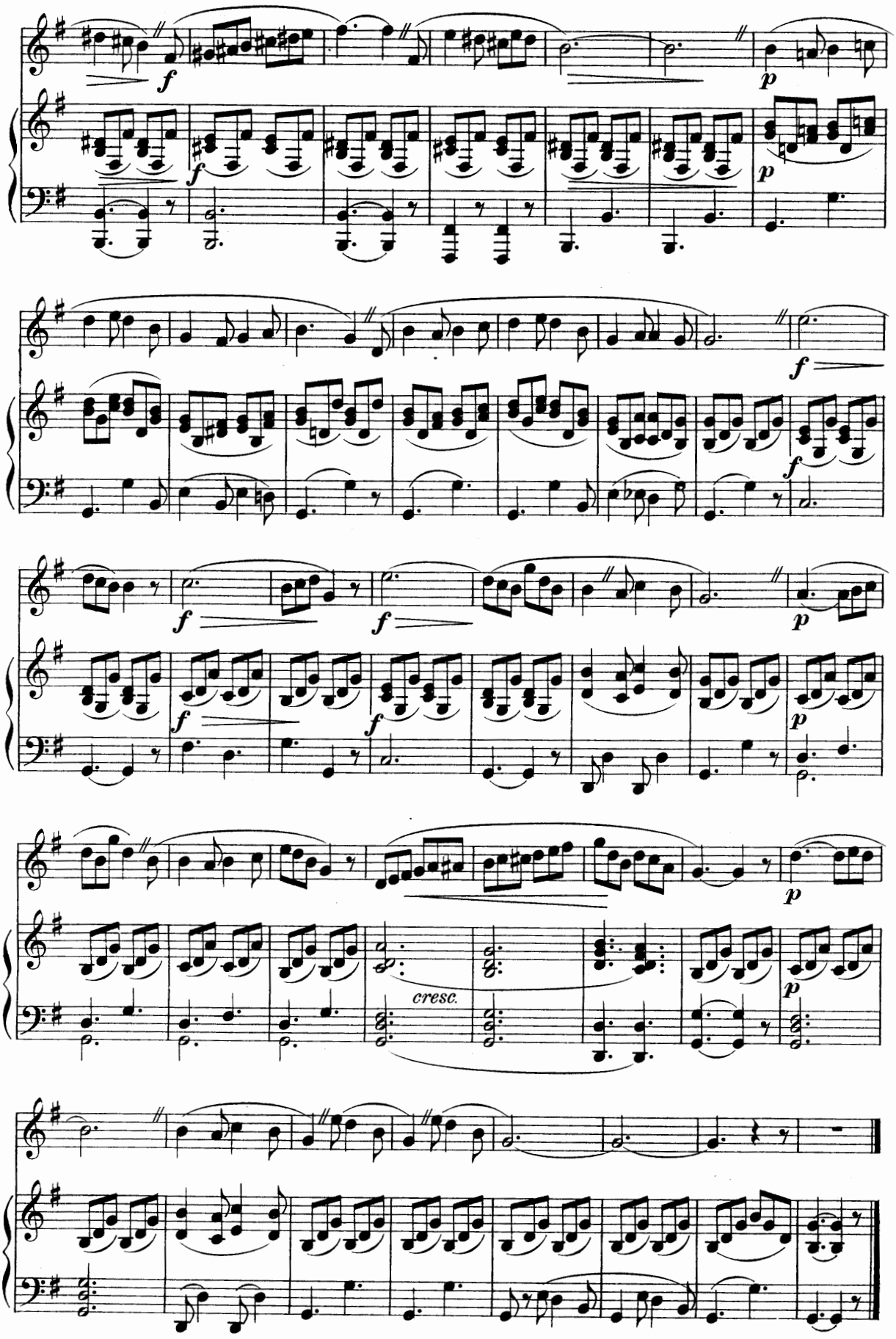


No 9. Allegro non troppo. (♩. = 84)
sempre legato e leggiero.

Voice.

Piano.




cresc.

Nº 10.

Andante. (♩.=63.)

Voice.

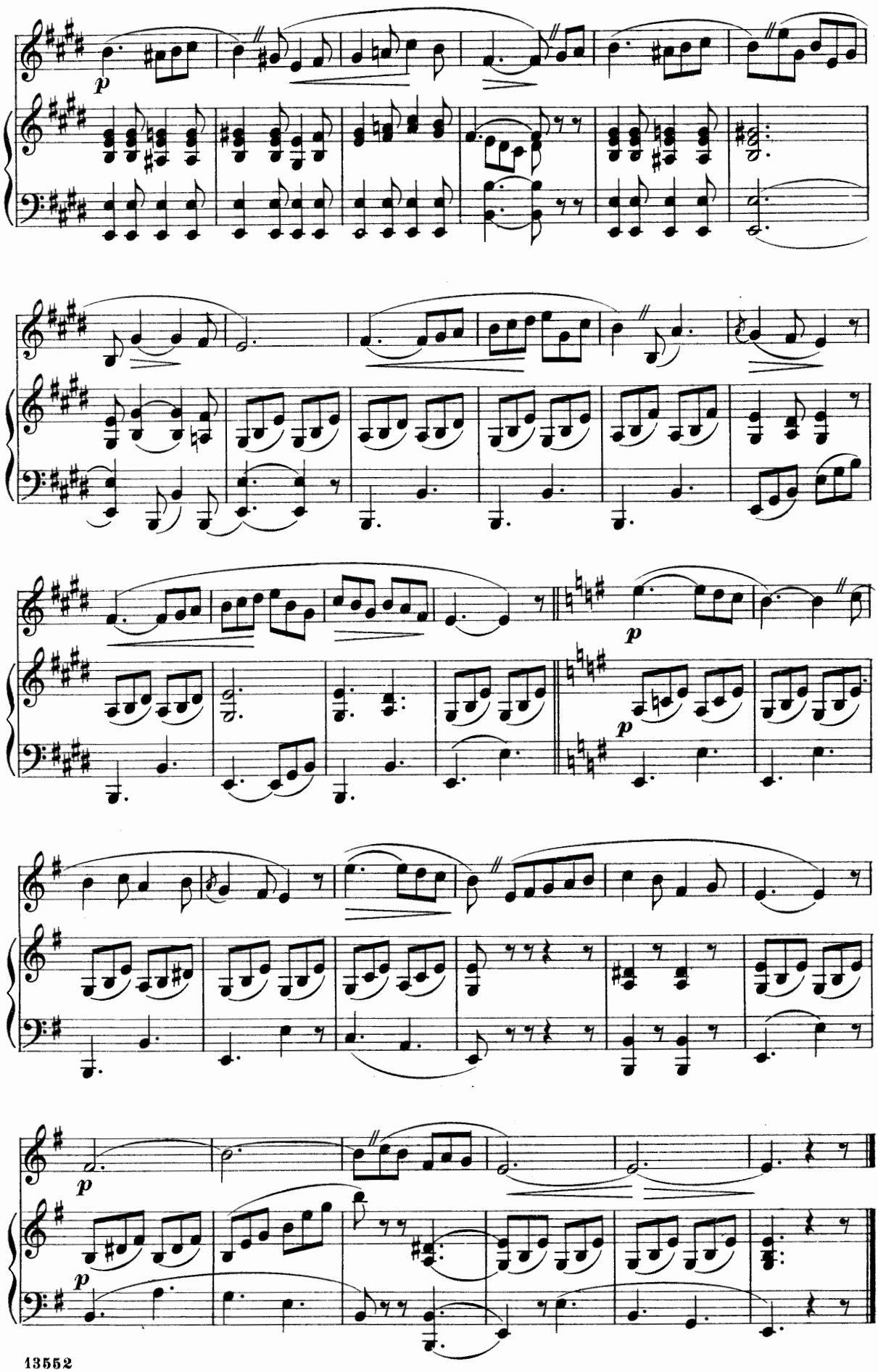
p sempre legato

Piano.

p

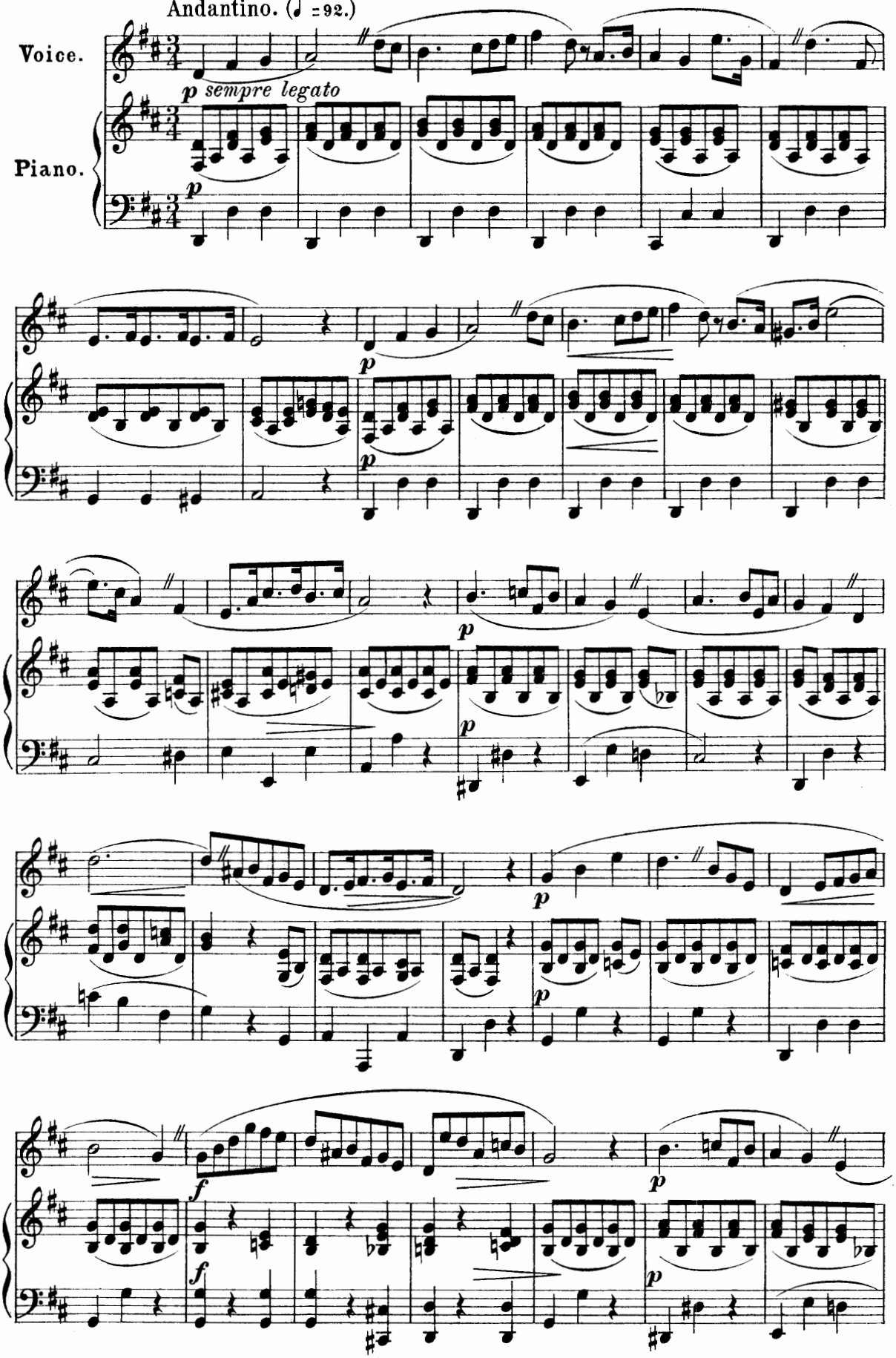
p

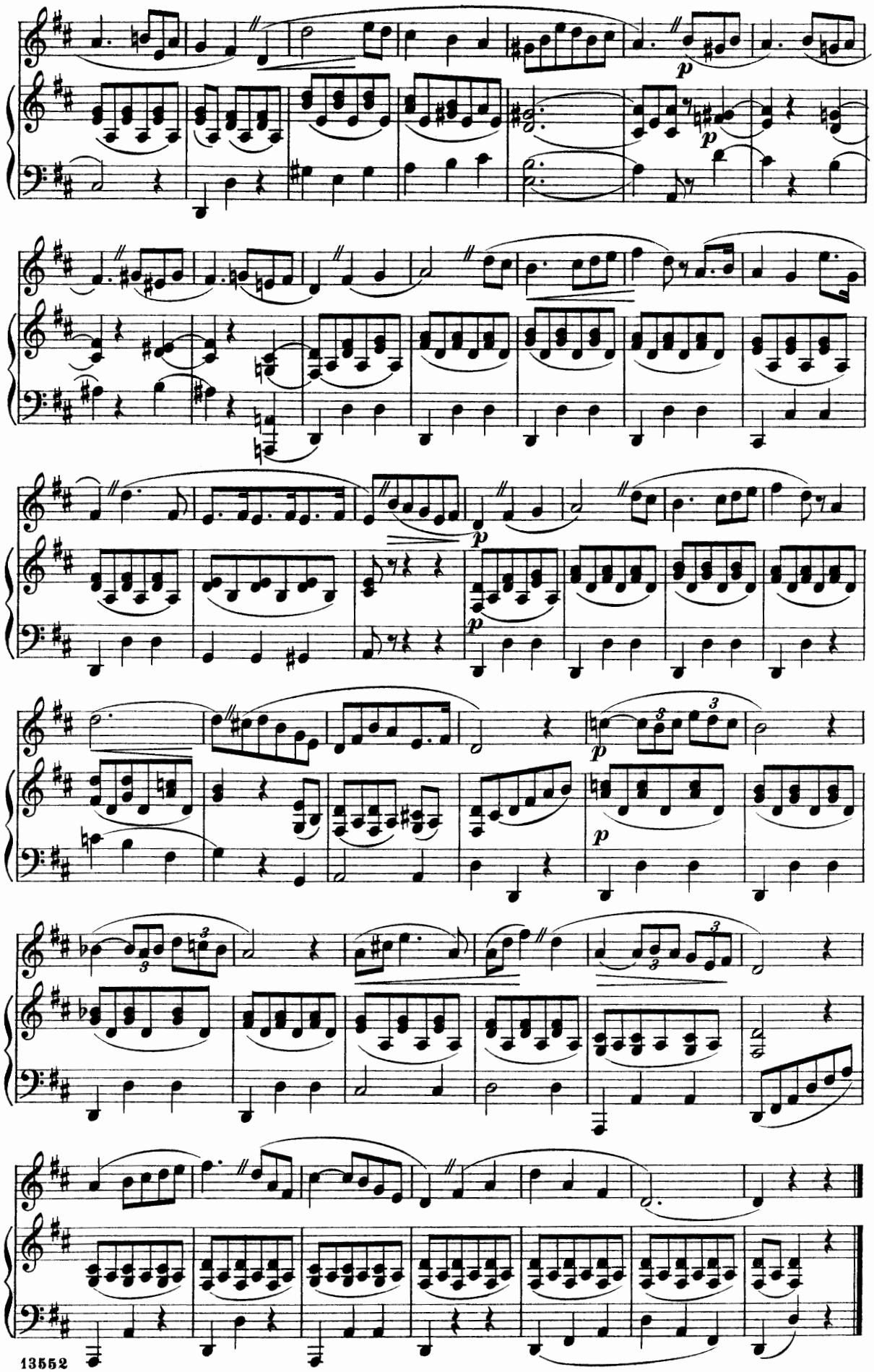
p

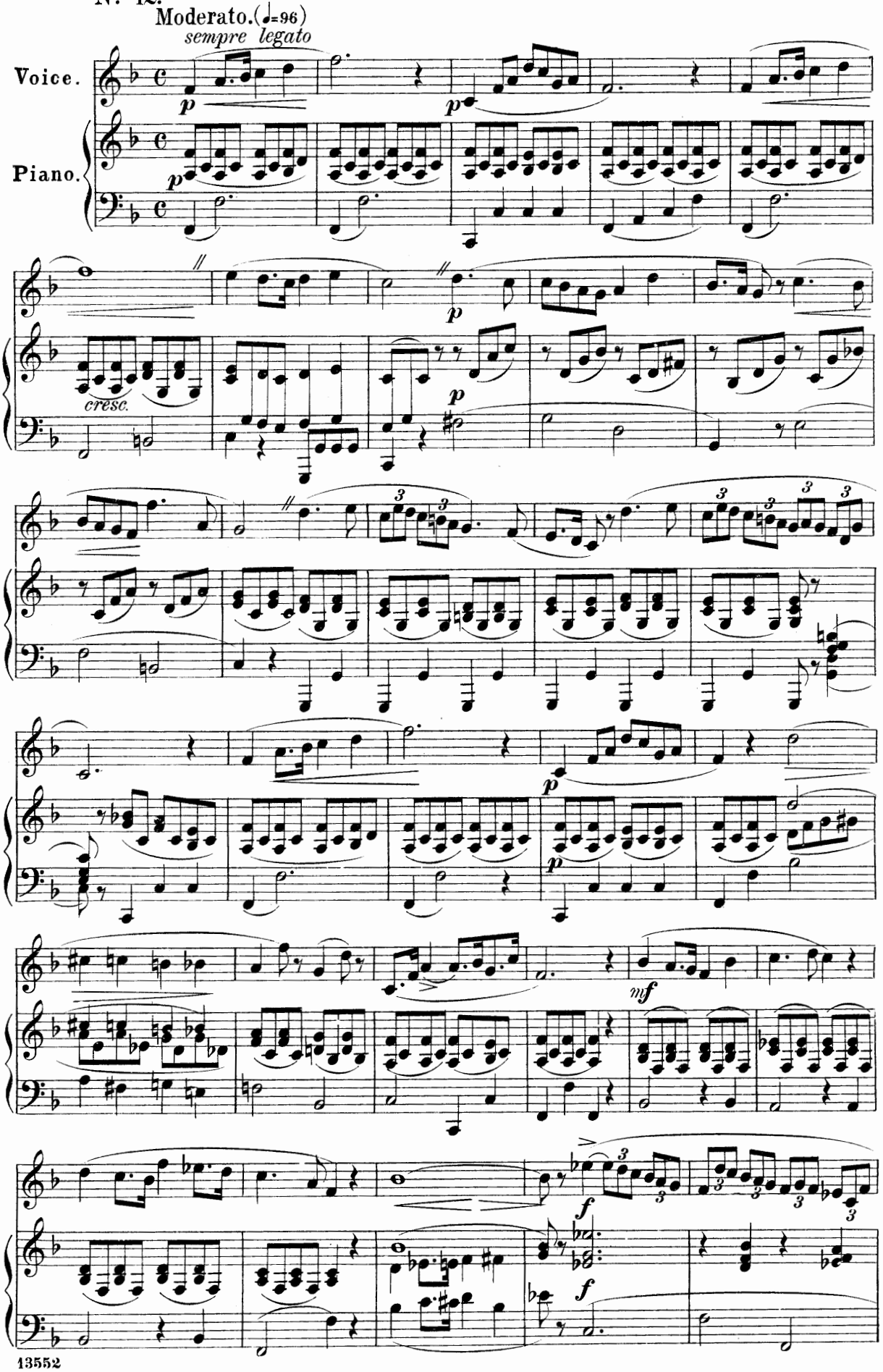

p
p
p
p
p

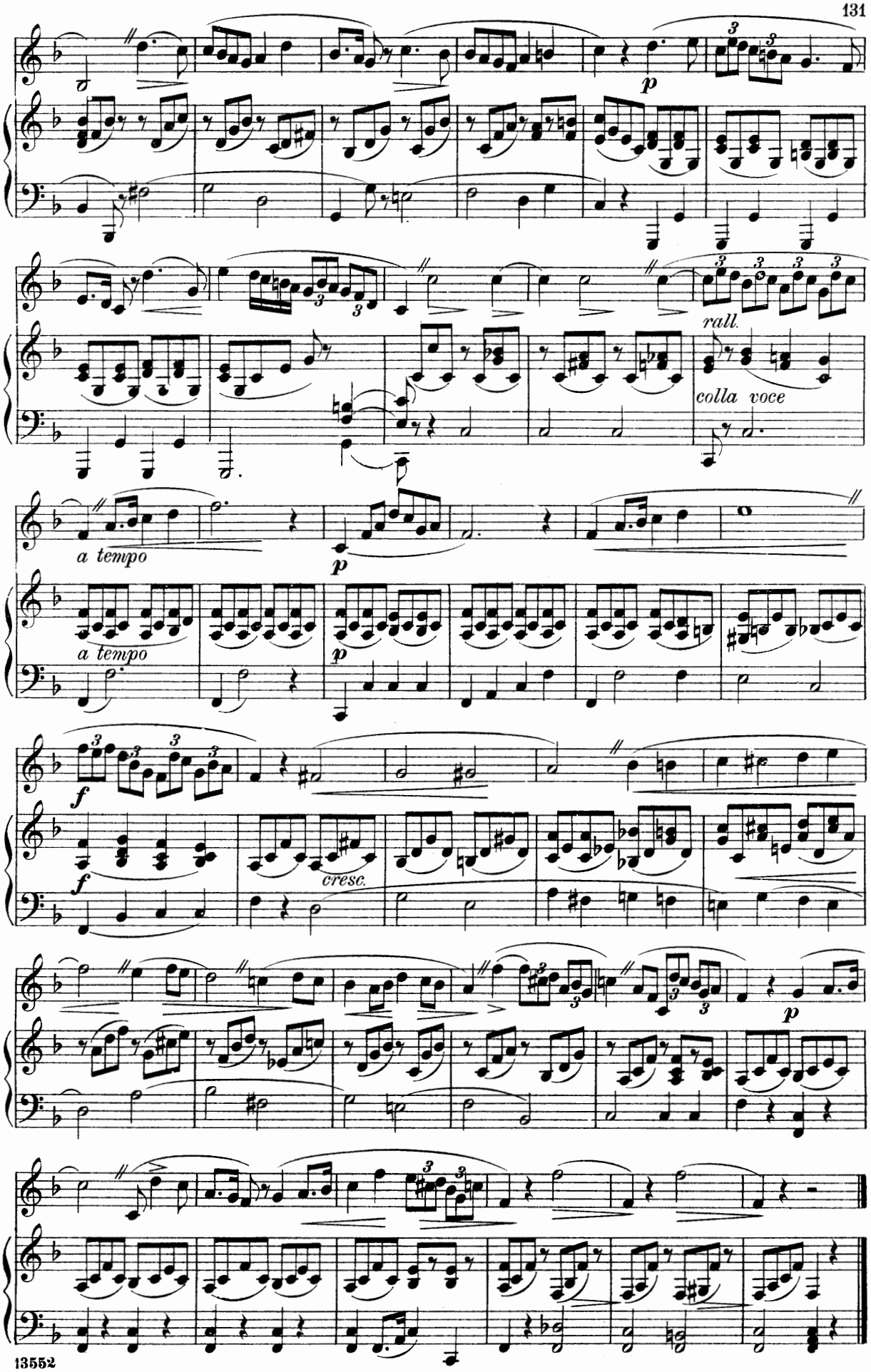
Nº 11.

Andantino. (♩ = 92.)






No 12.
Moderato. (♩=96)
sempre legato
Voice.
Piano.
p
cresc.
mf
f


p
rall.
colla voce
a tempo
a tempo
p
f
f
cresc.
p

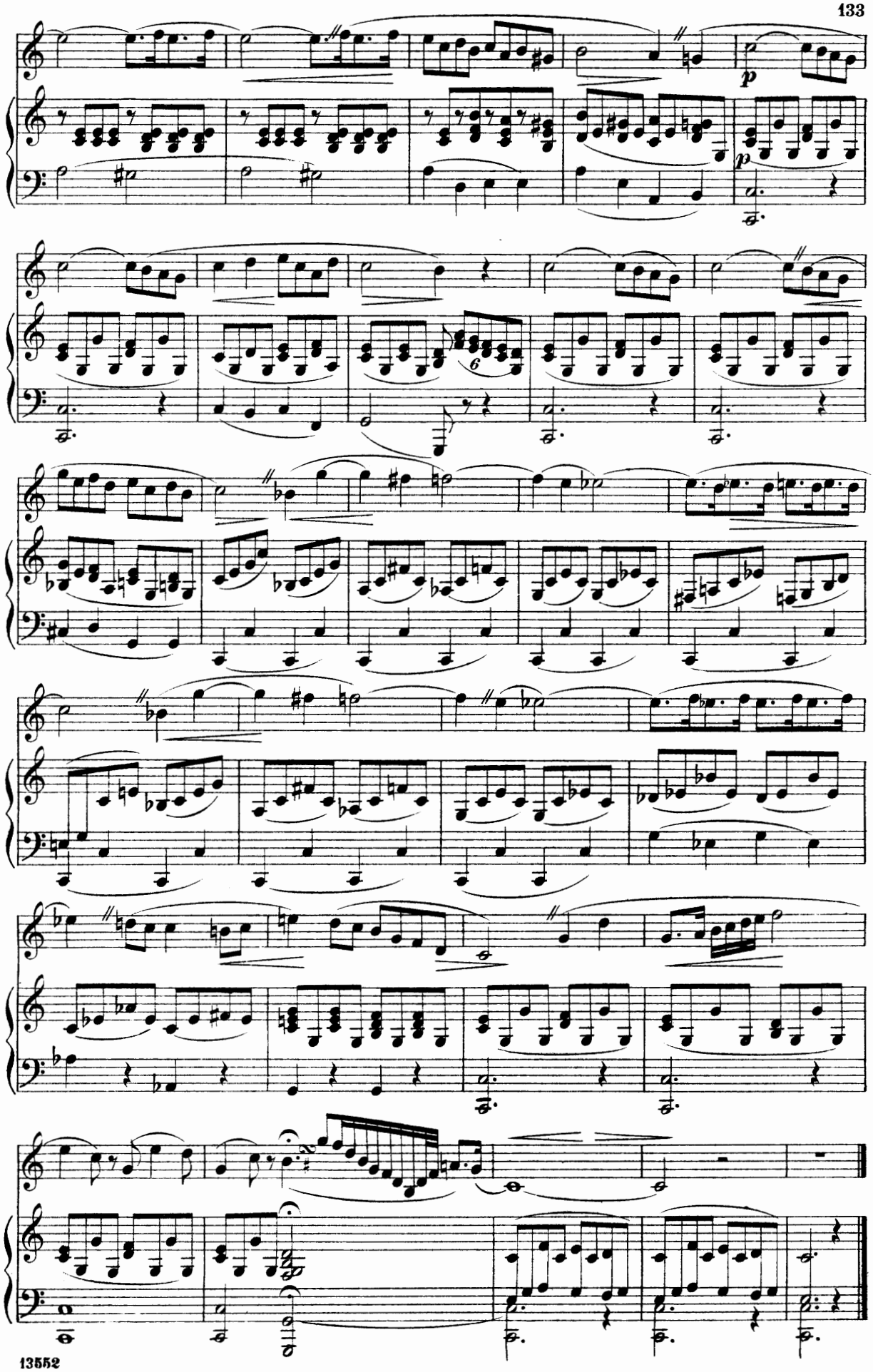
No 13.

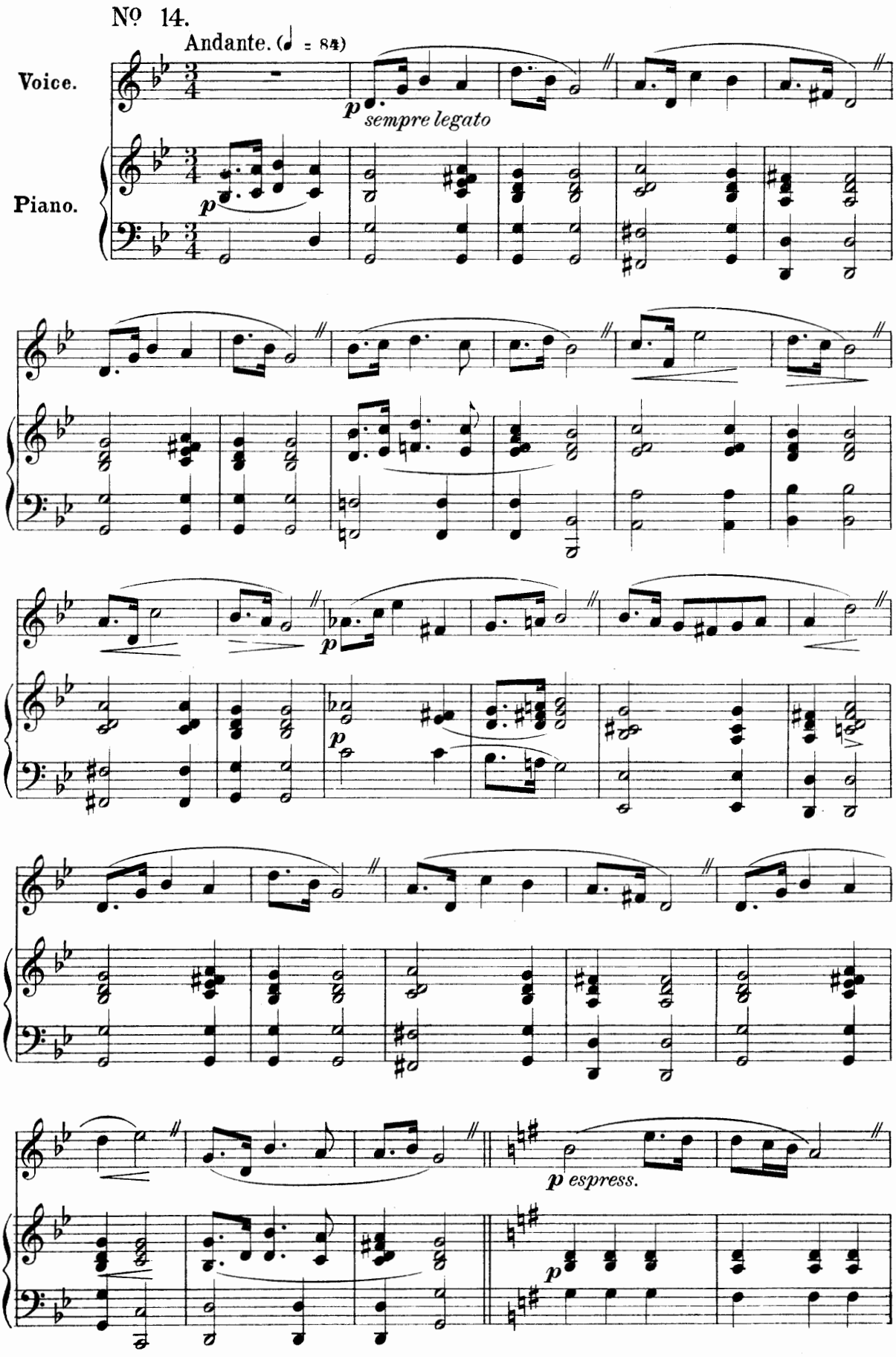
Andante. (♩=88)

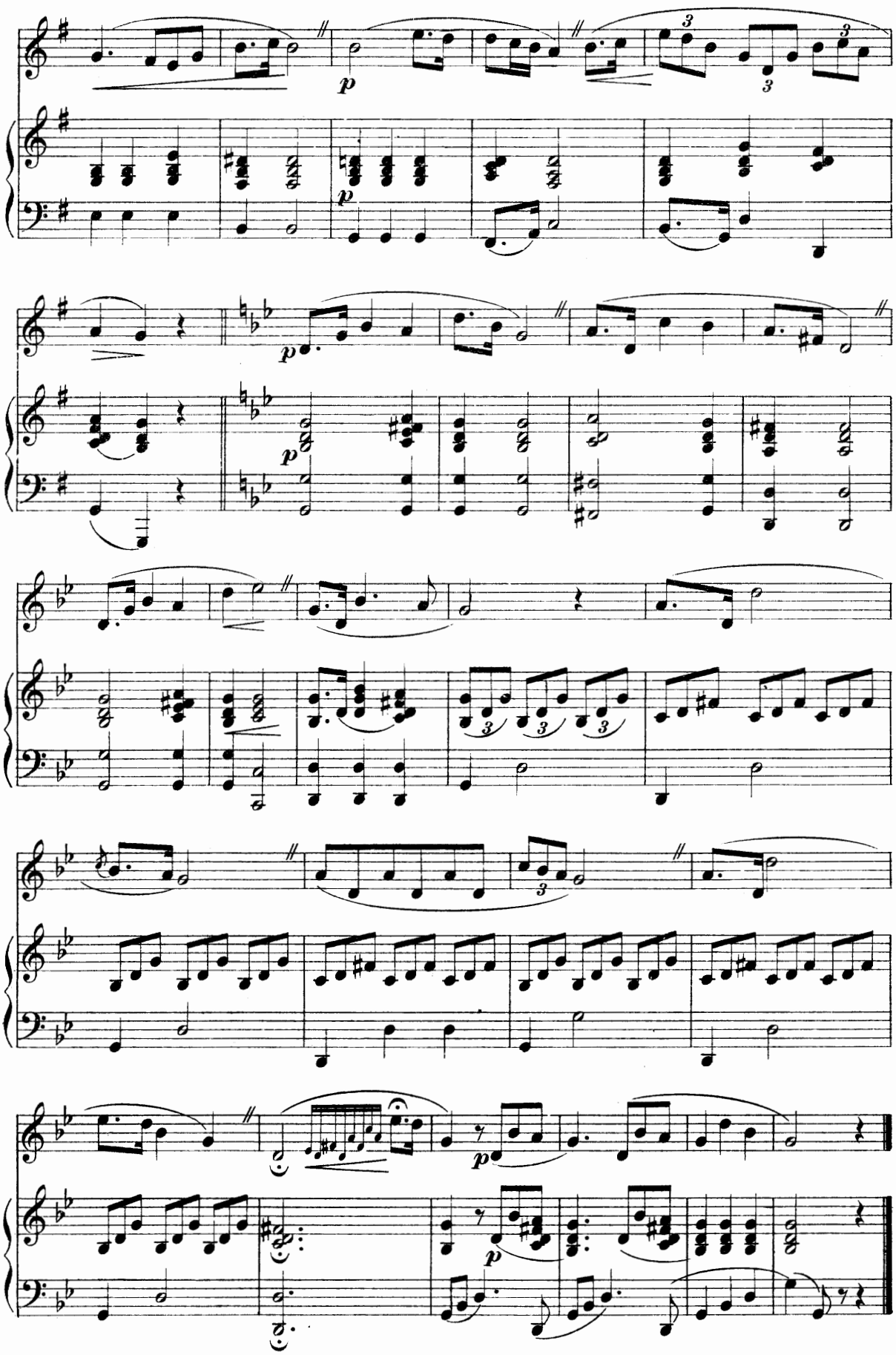
sempre legato

Voice.

Piano.




No 14.
Andante. (♩ = 84)
Voice.
Piano.
p
sempre legato
p
p
p
p espress.
p



№ 15.

Allegretto non troppo. (♩ = 120)

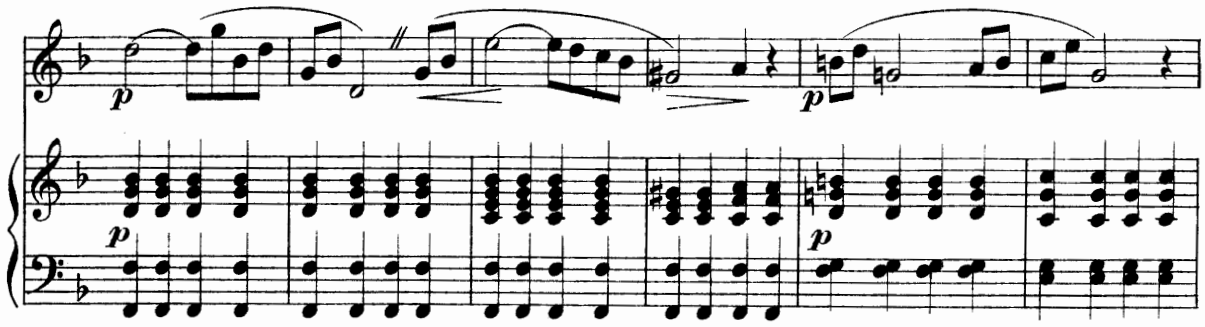
sempre legato

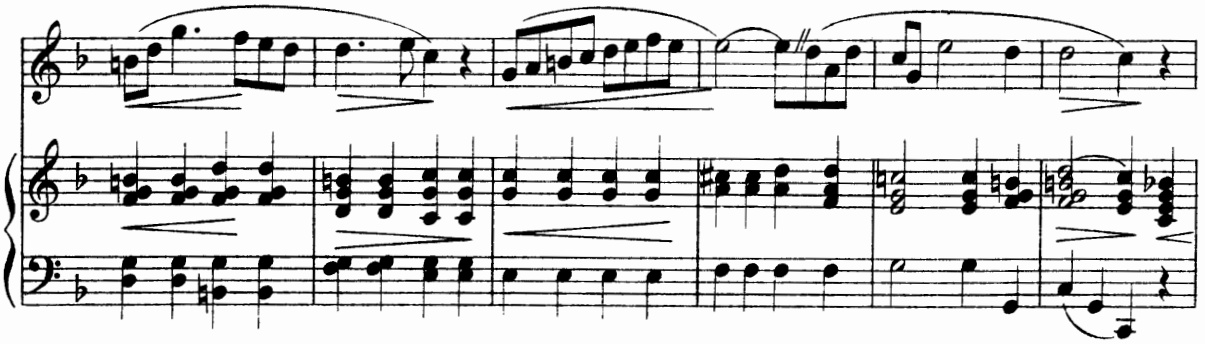
Voice.

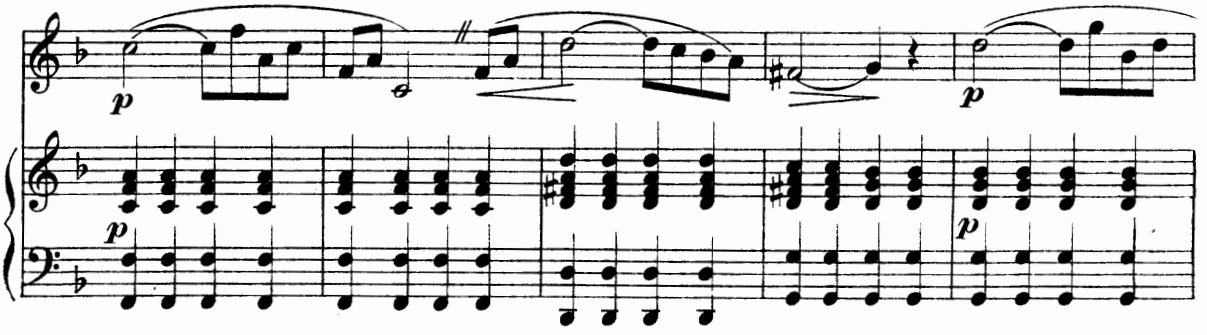
p cantabile

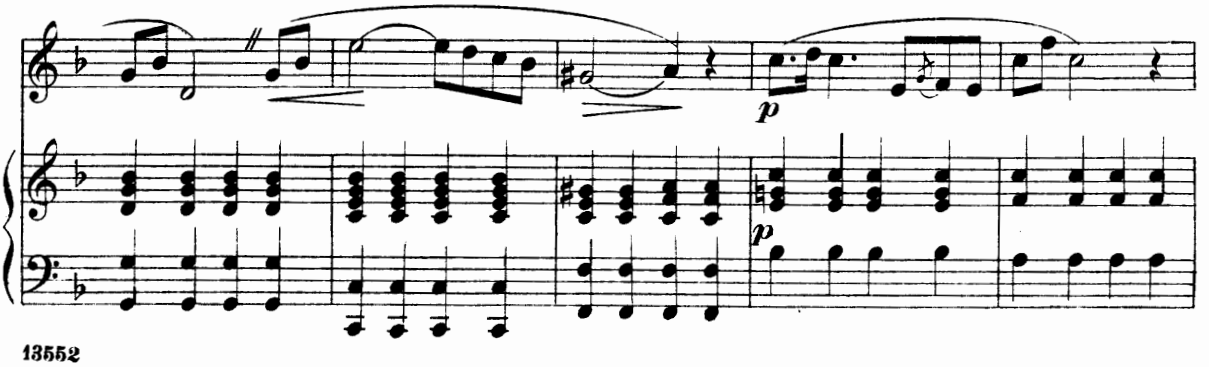
Piano.

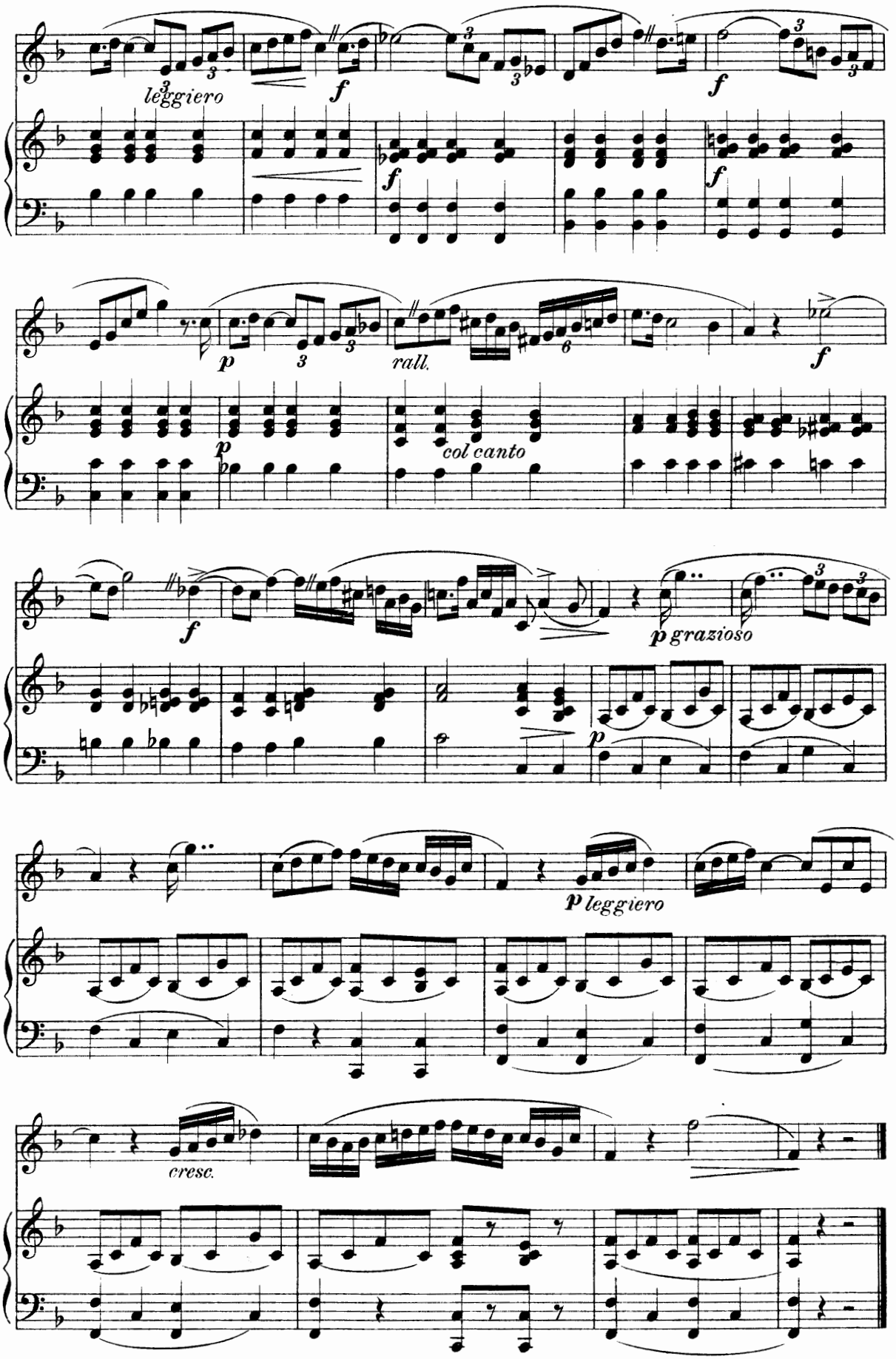
p



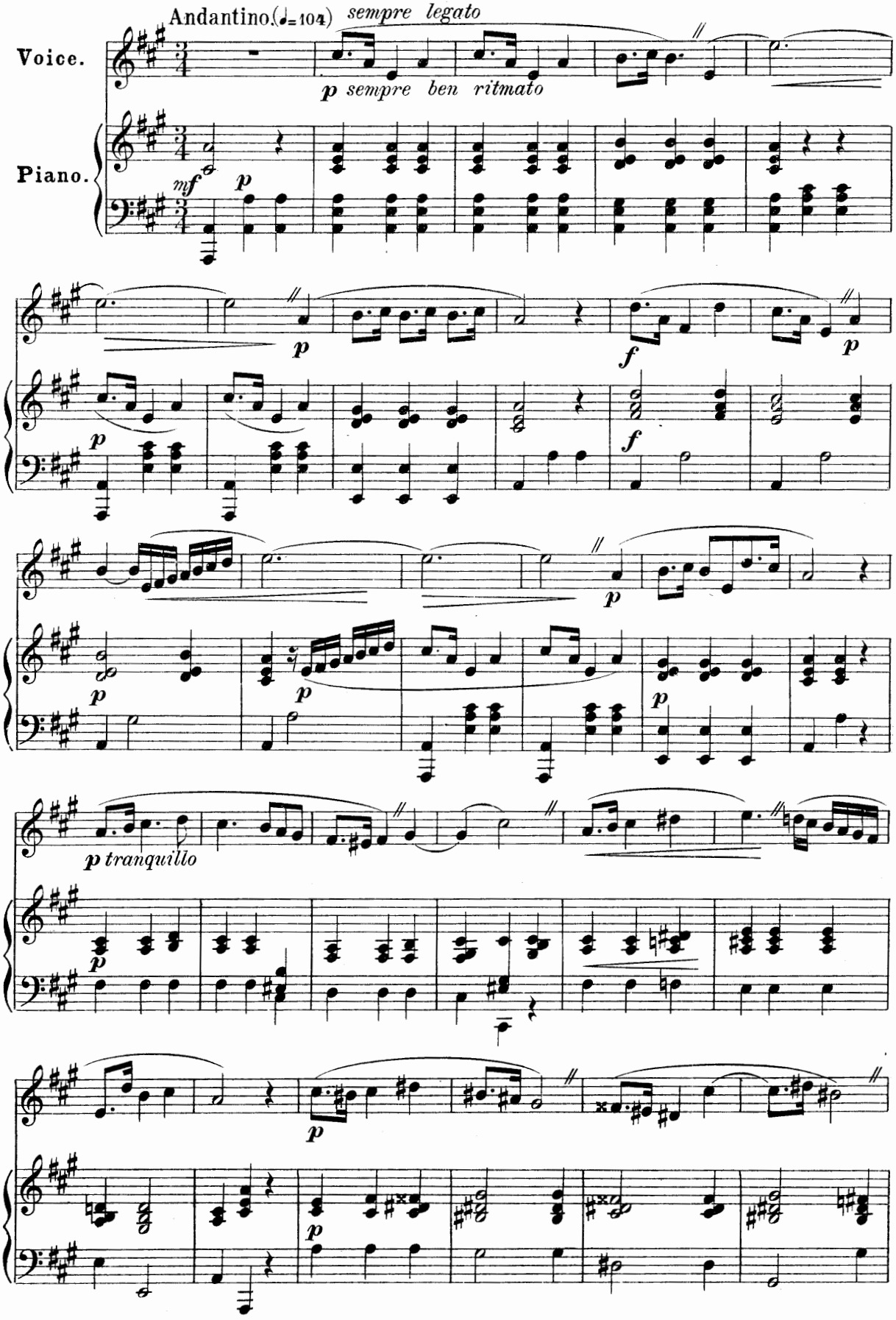


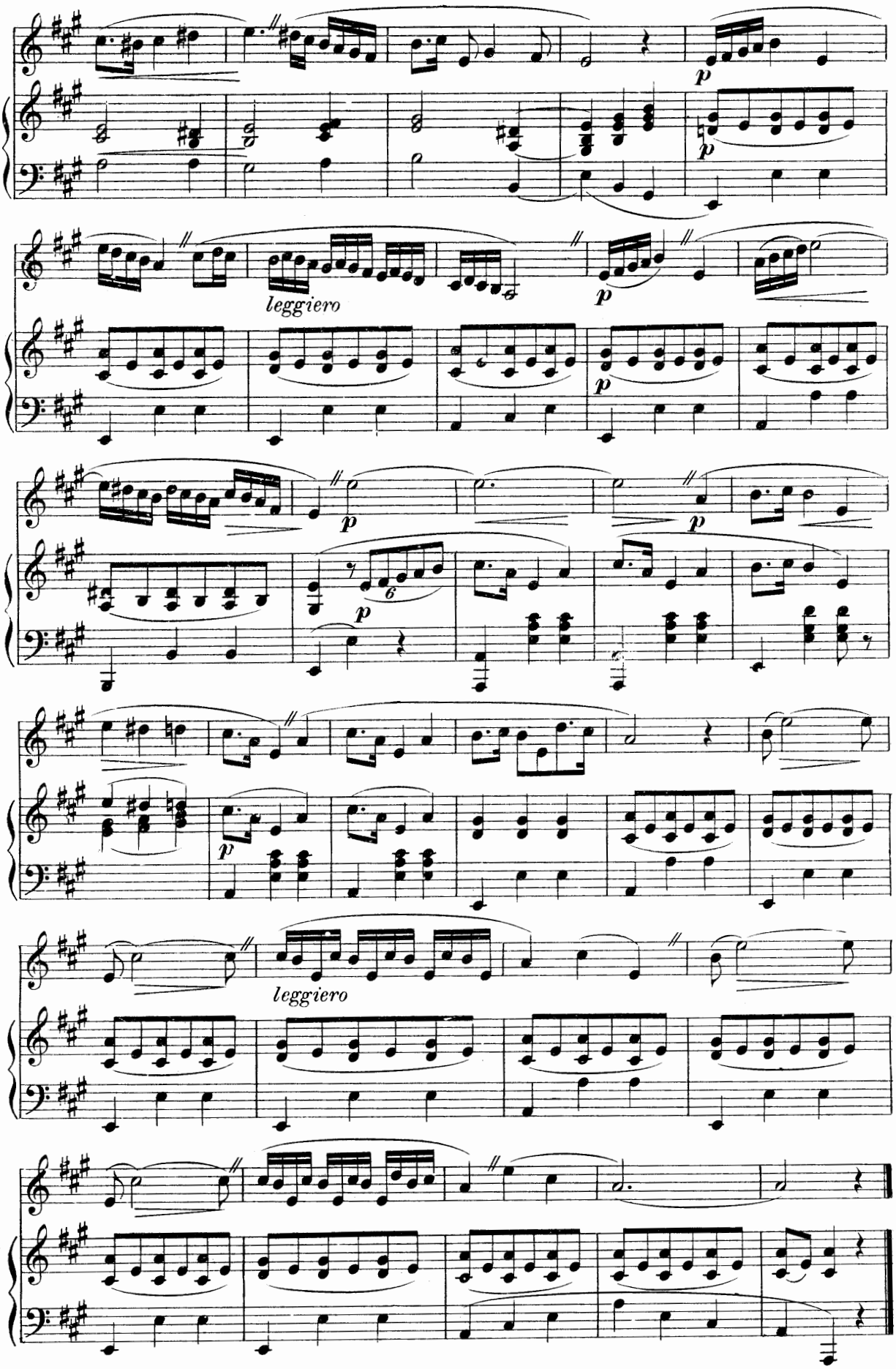





leggiero
f
f
f
f
p
rall.
col canto
f
f
p grazioso
p
p leggiero
cresc.

Nº 16.


Andantino (♩=104)
sempre legato
Voice.
p sempre ben ritmato
Piano.
mf
p
f
tranquillo


p
p
leggiero
p
p
p
p
p
leggiero

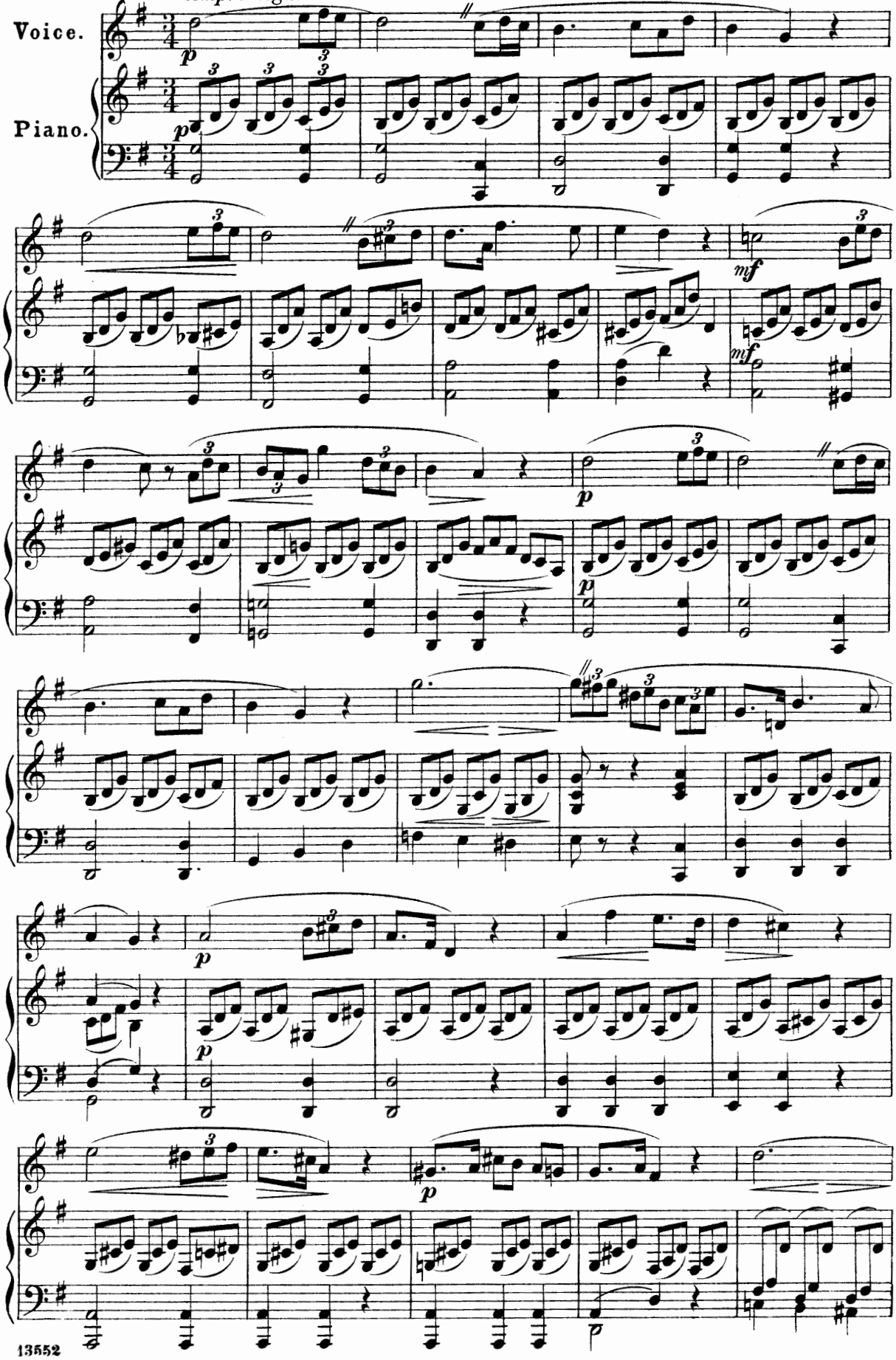
No. 17.

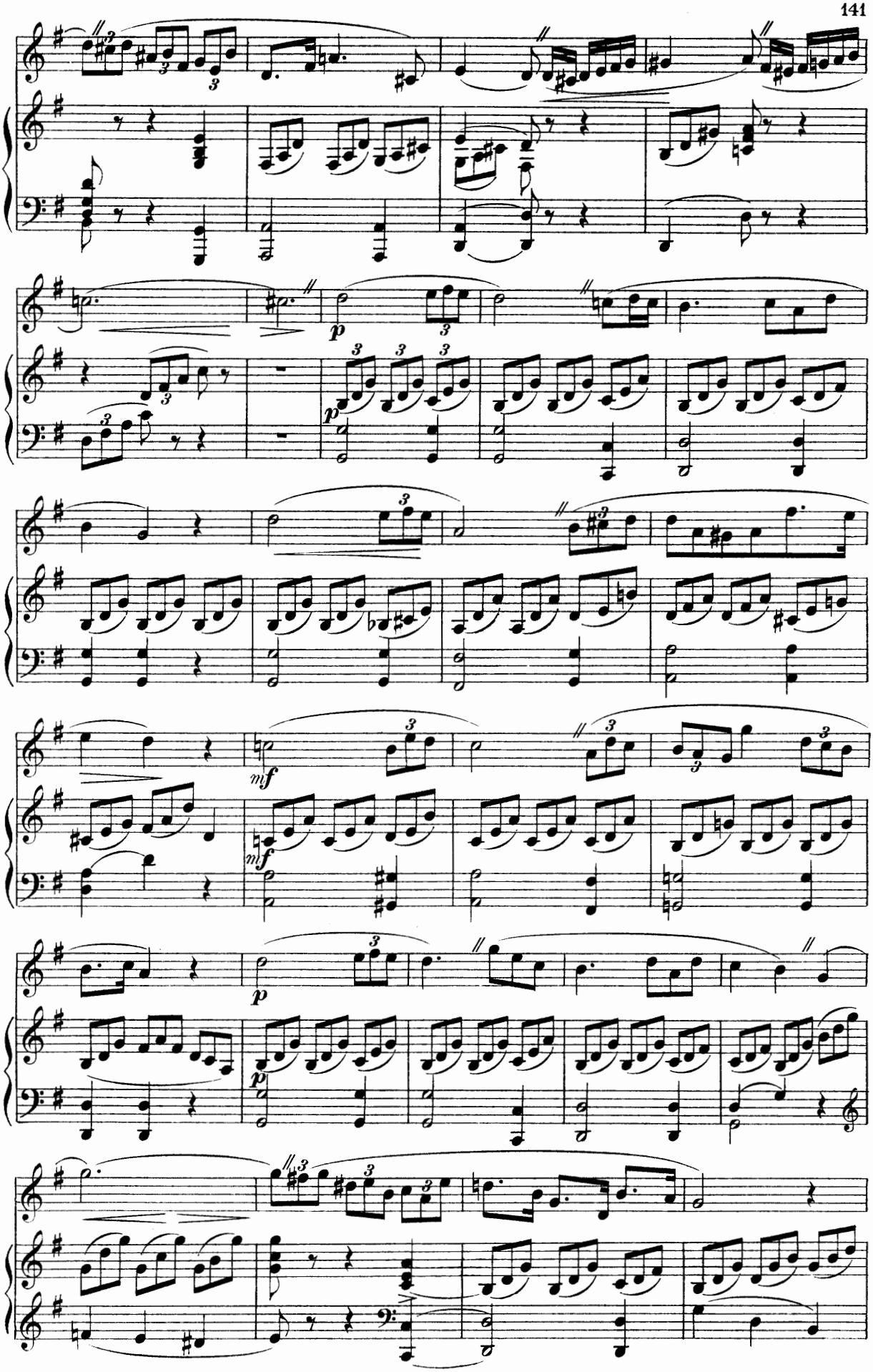
Andante moderato. (♩= 63)

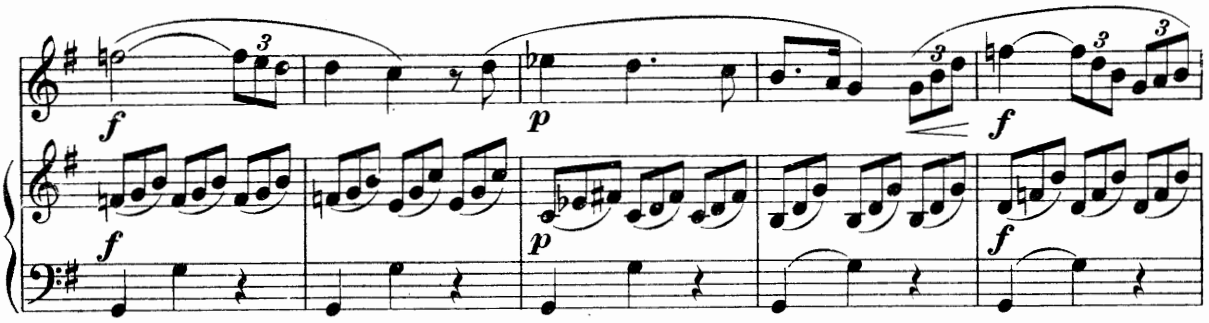
sempre legato

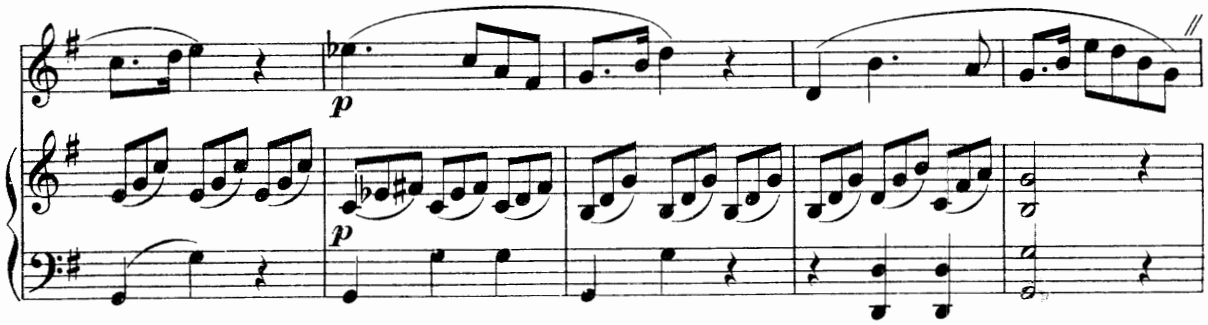
Voice.

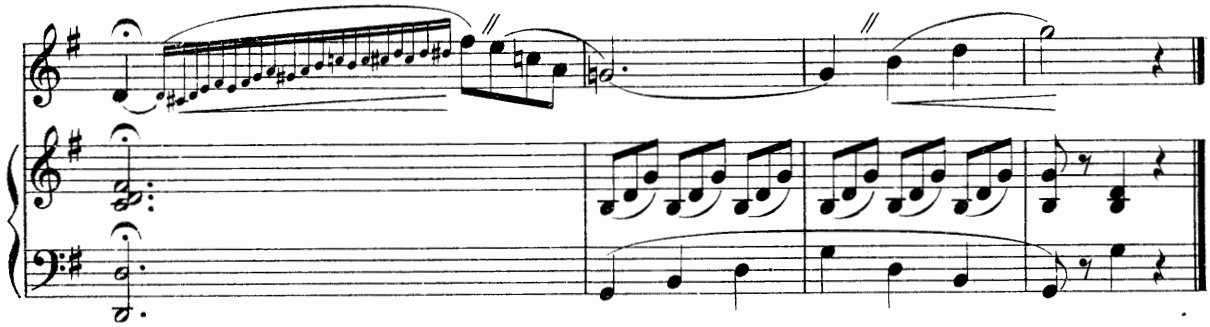
Piano.





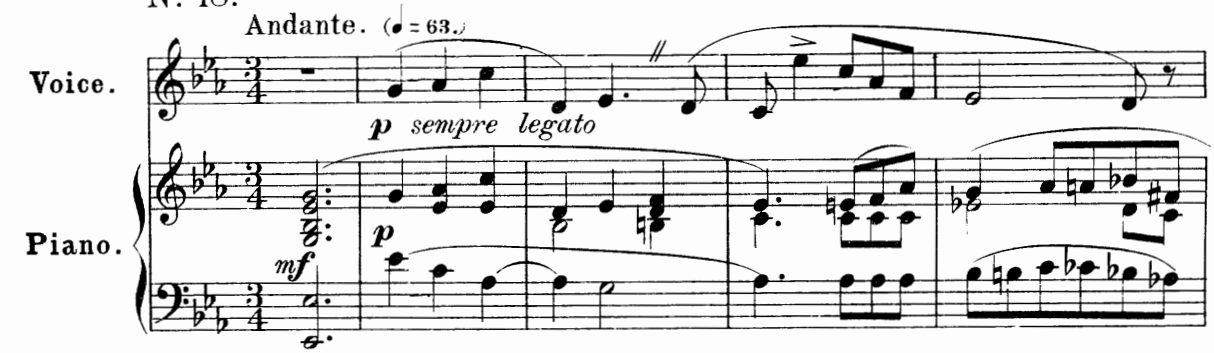


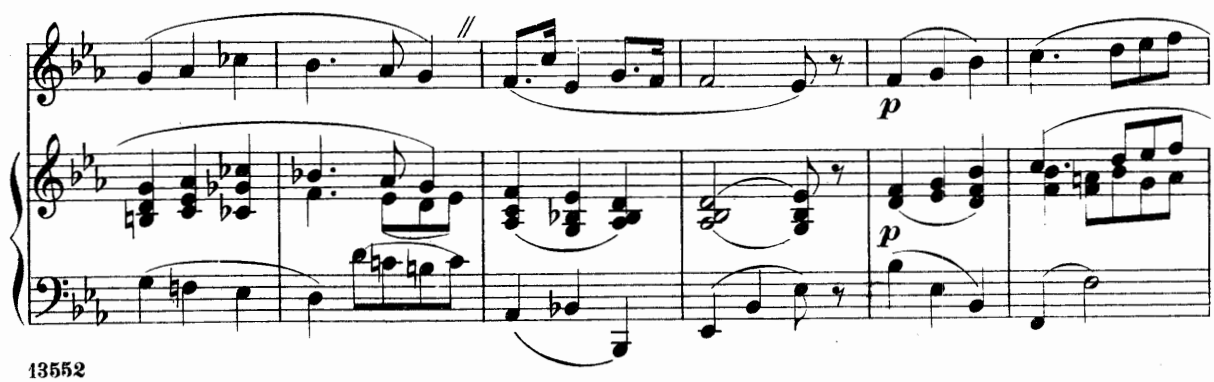


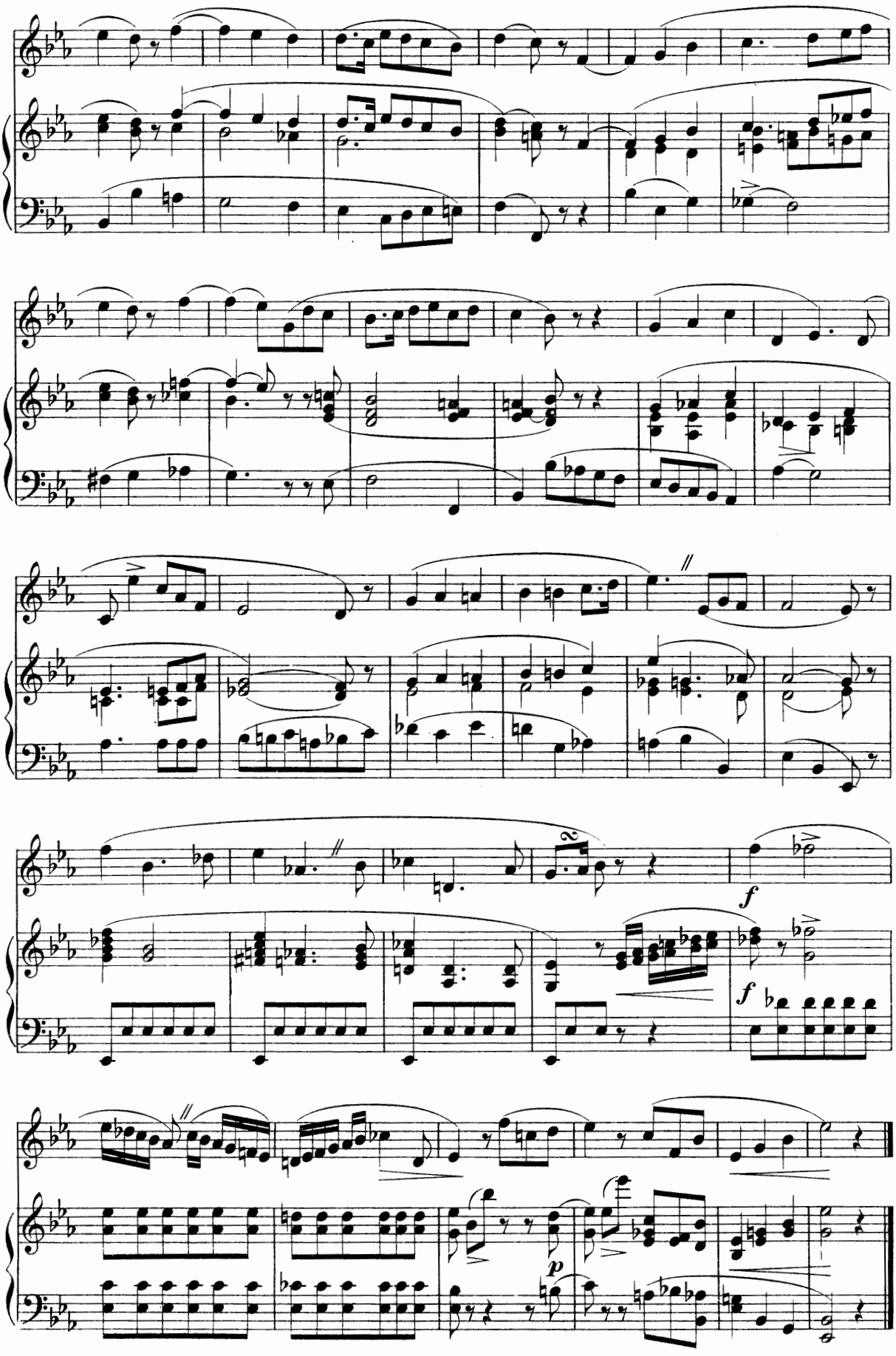


Nº 18.

Andante. (♩ = 63.)






f
f
p

Nº 19.

Andante. (♩ = 84.)

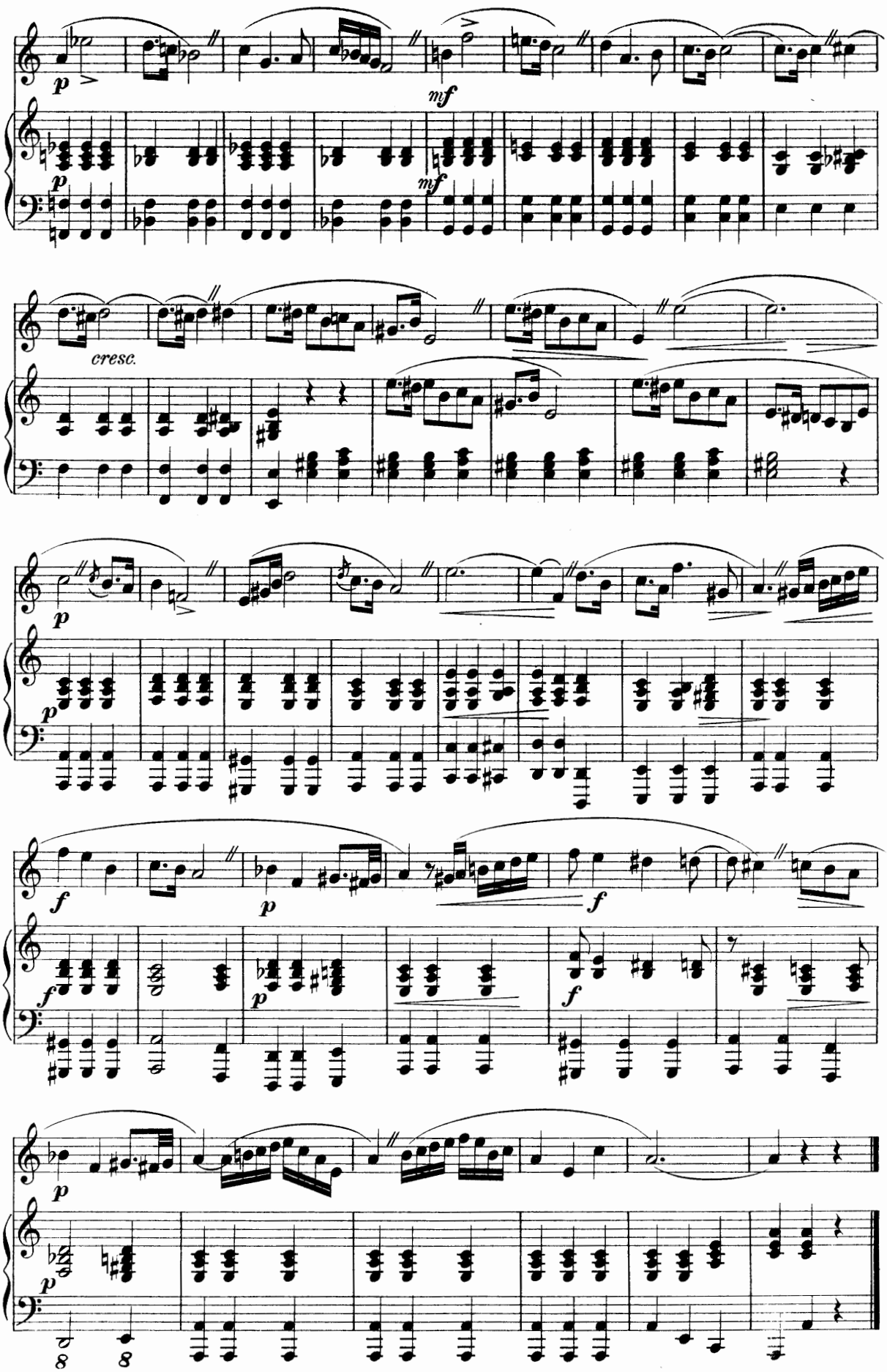
sempre legato

Voice.

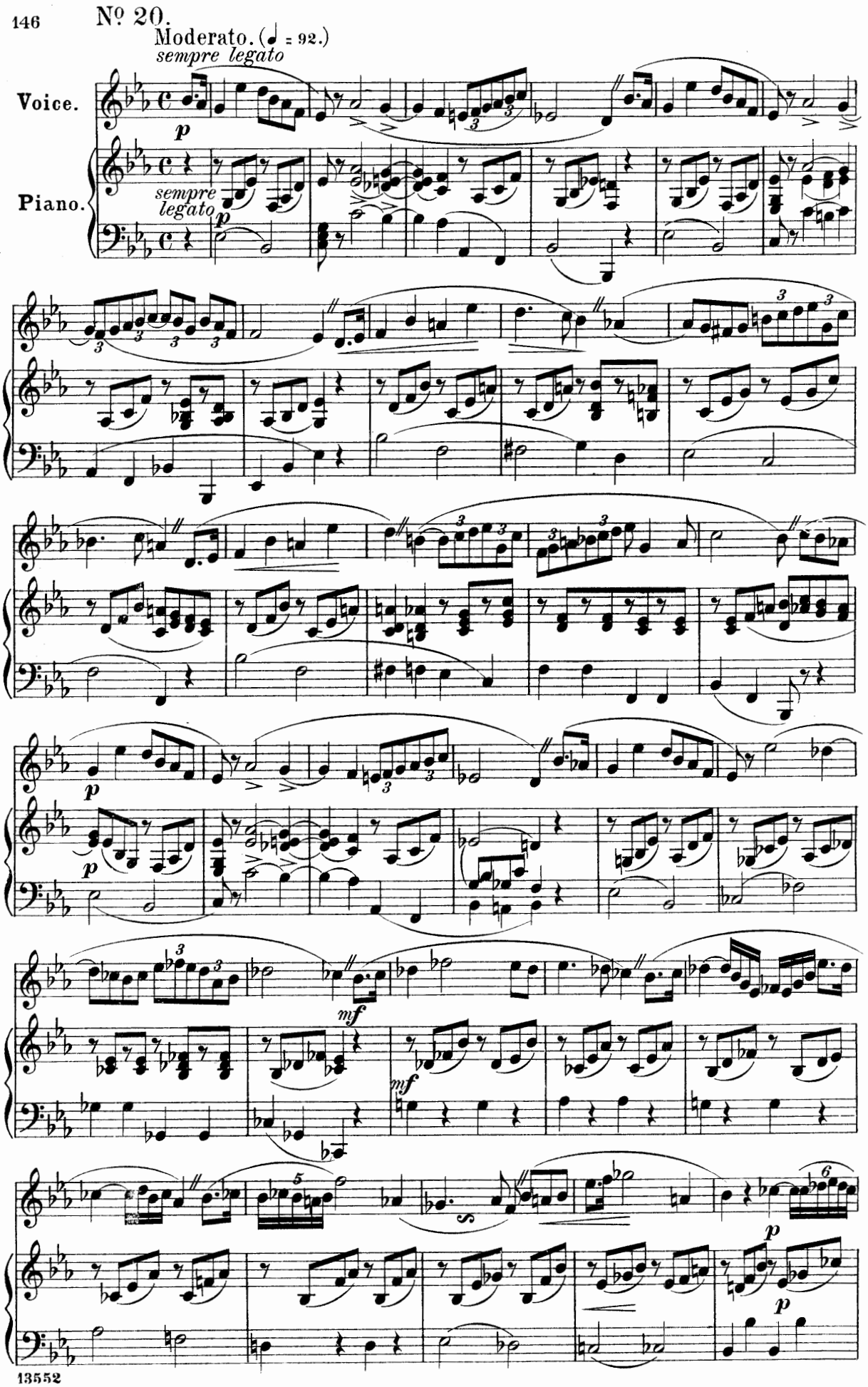
Piano.

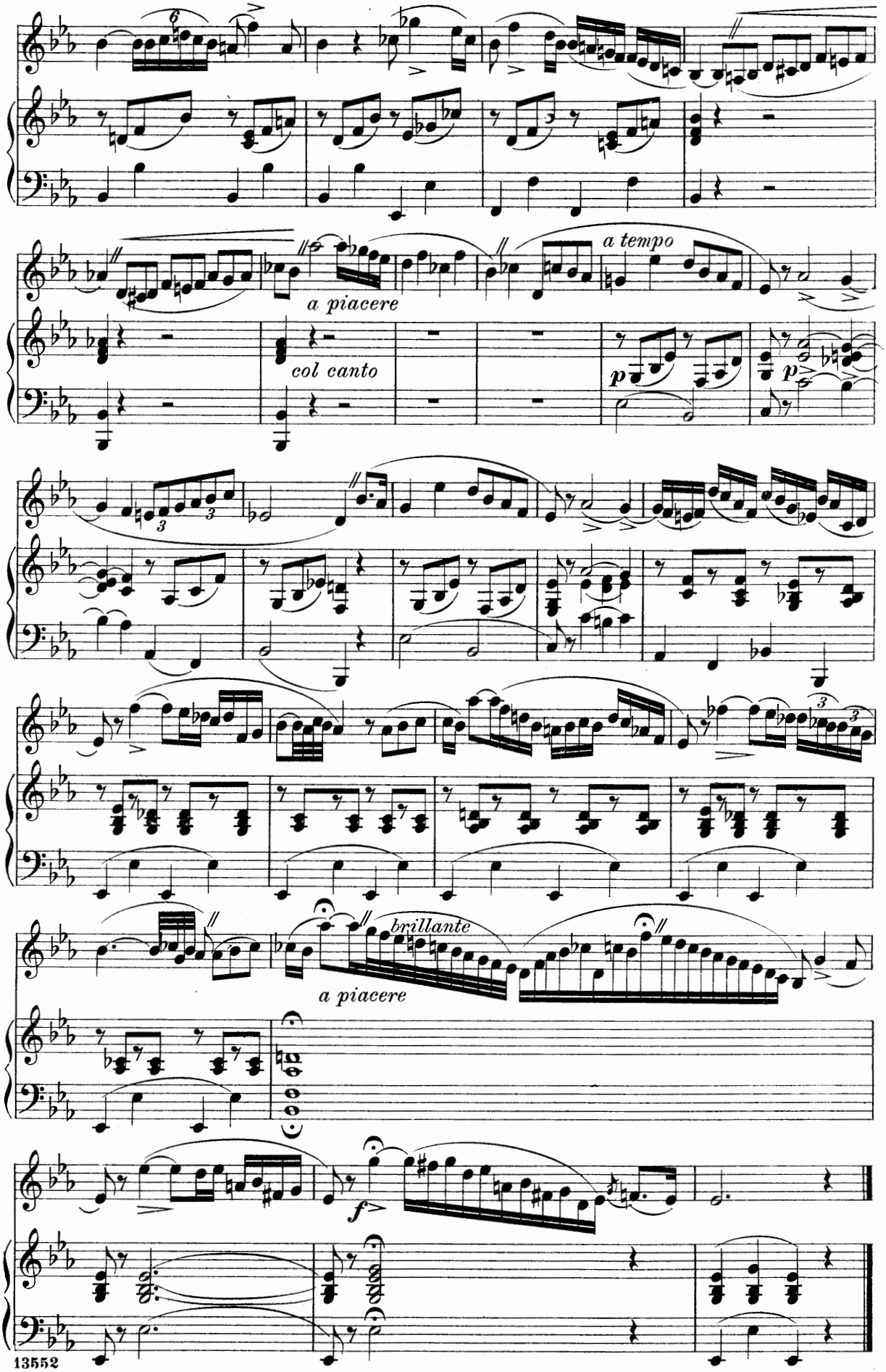
p

cresc.


p
mf
cresc.
f
8
8

Nº 20.




a piacere
col canto
a tempo
p
p
brillante
a piacere
f

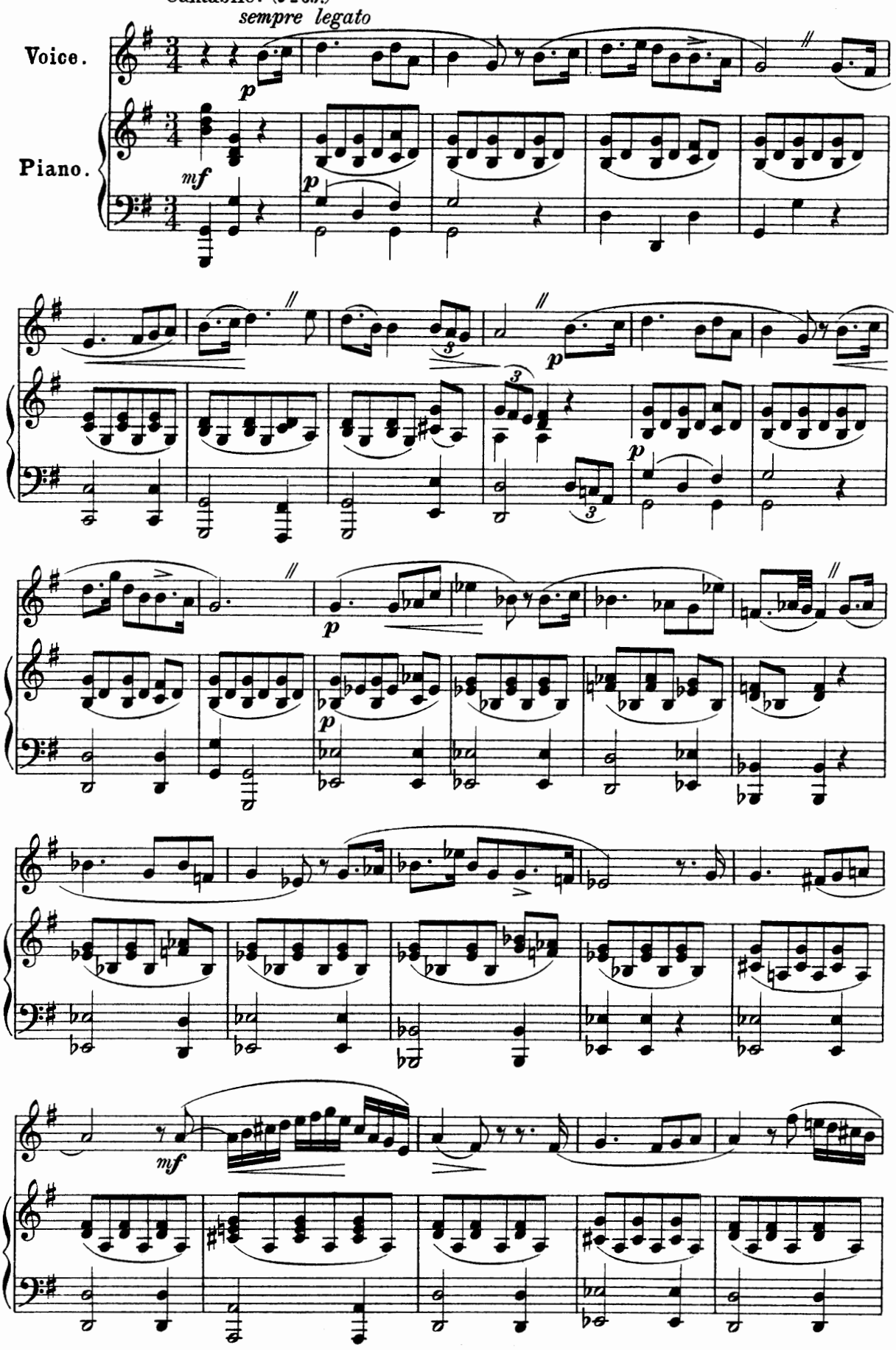
Nº 21.

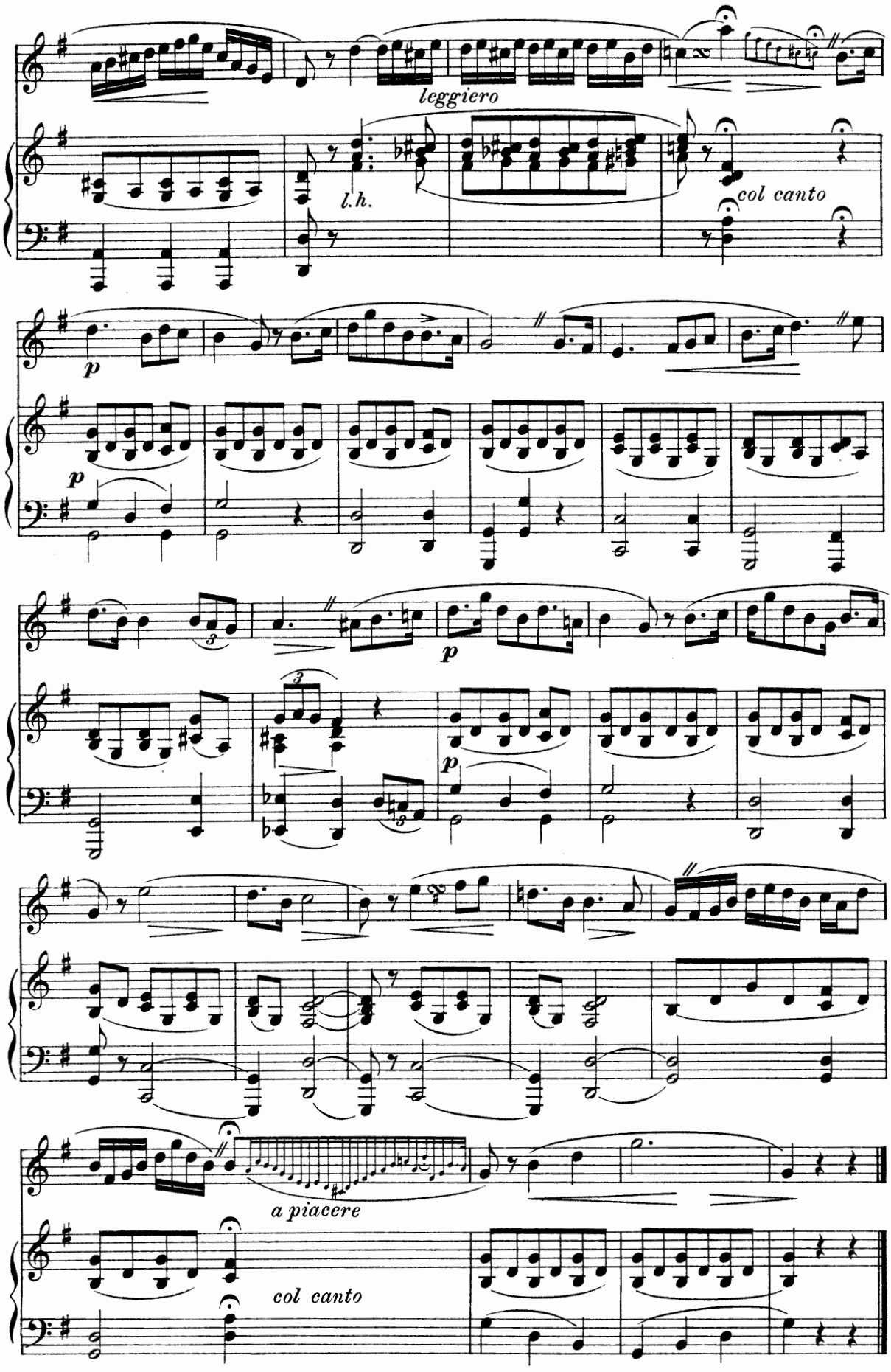
Cantabile. (♩= 69.)

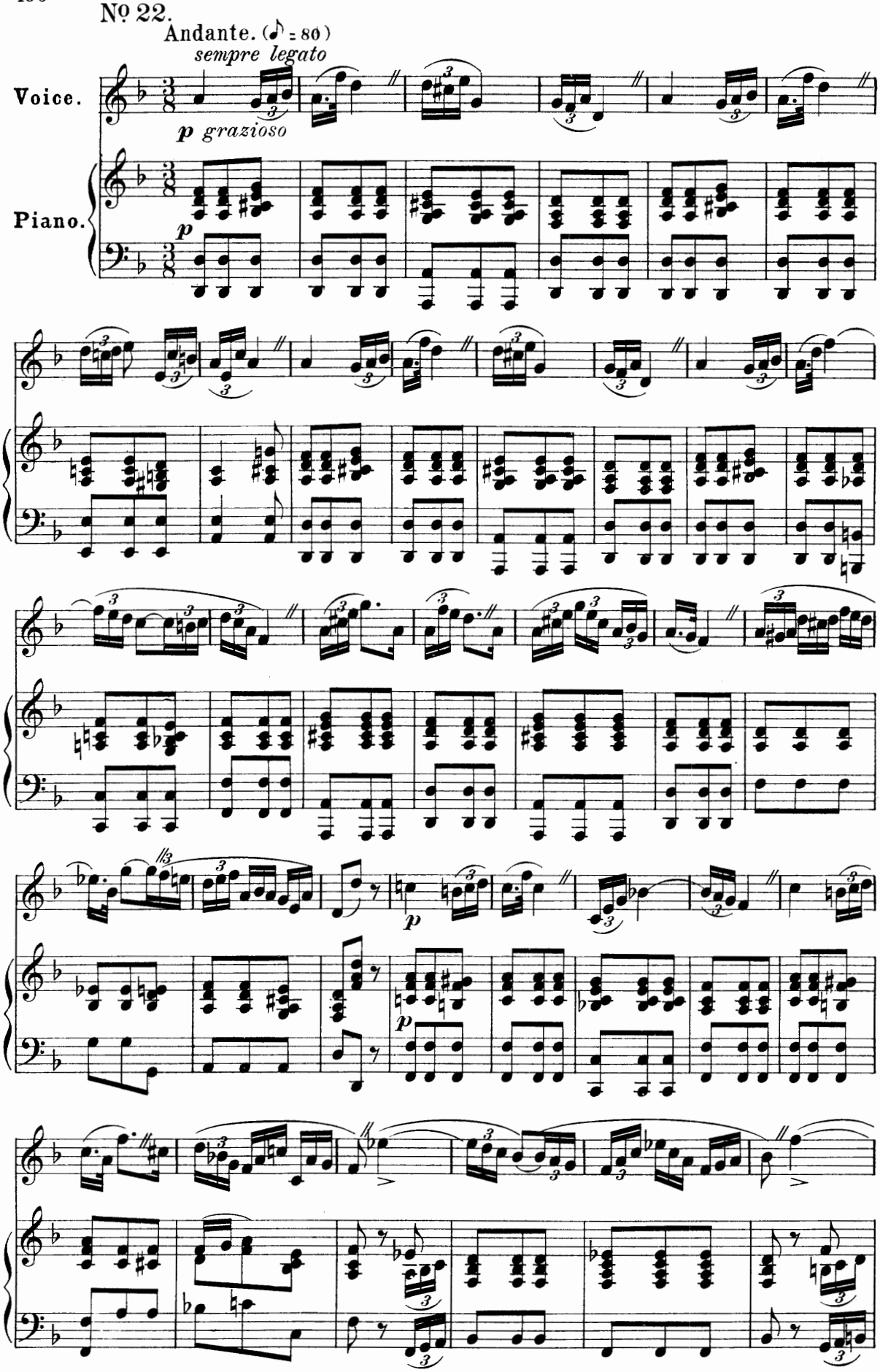
sempre legato

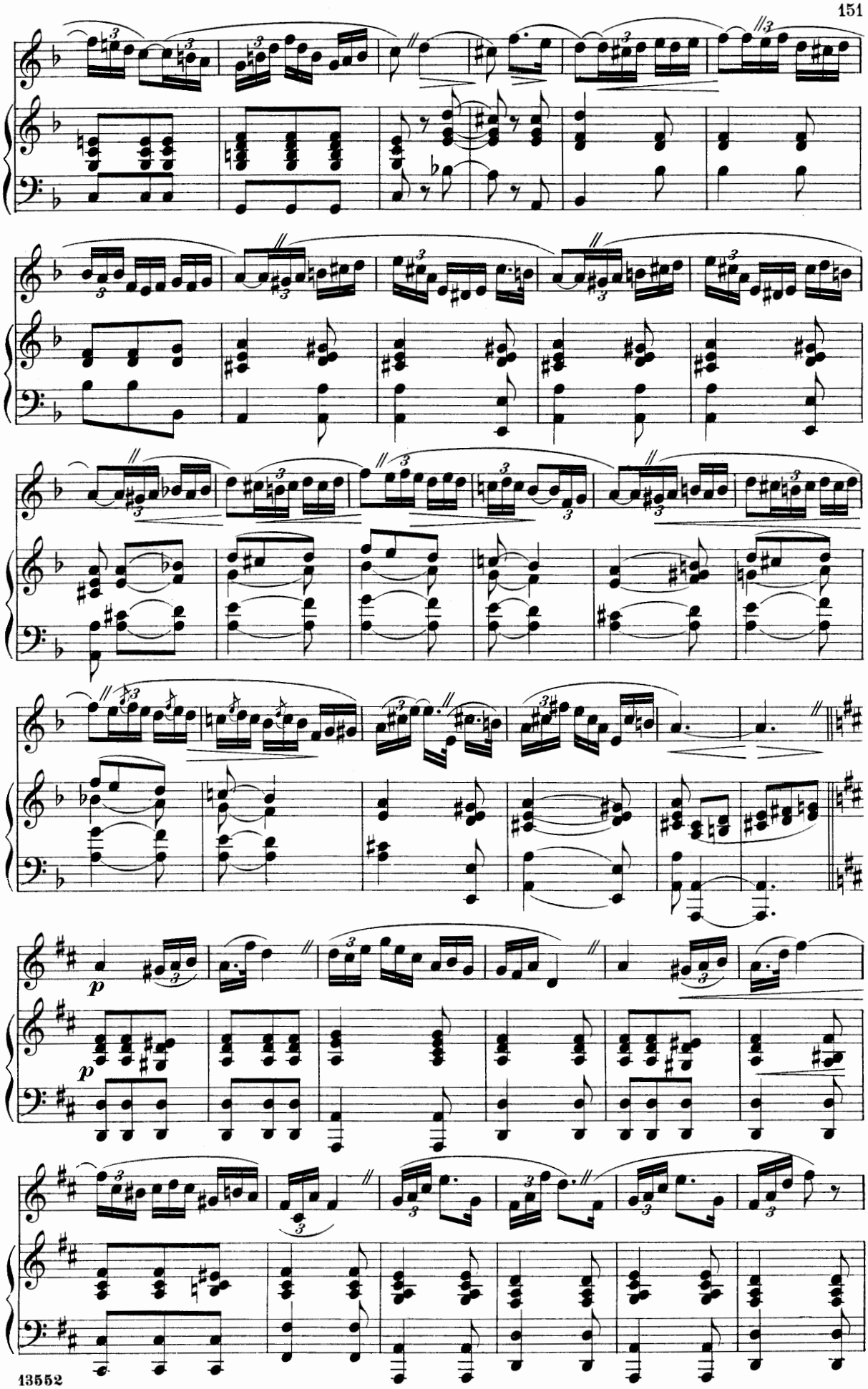
Voice.

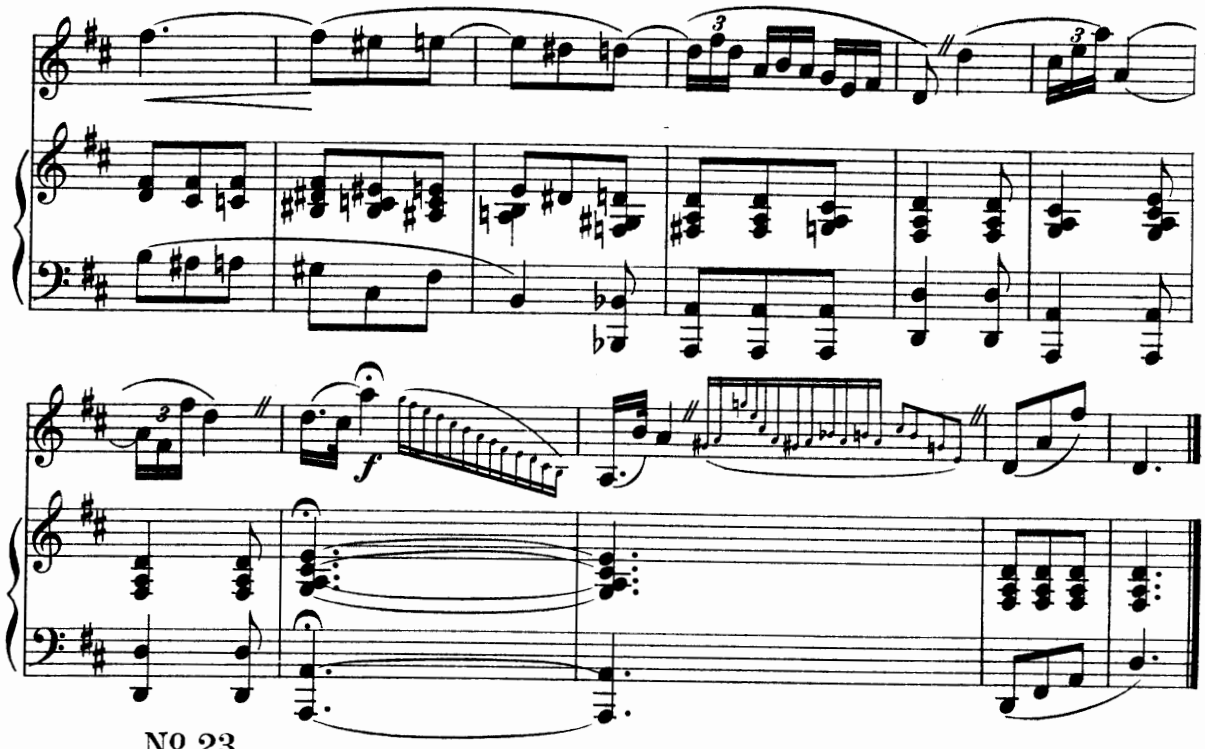
Piano.




leggiero
l.h.
col canto
p
p
p
p
a piacere
col canto


No 22.
Andante. (♪ = 80)
sempre legato
Voice.
p grazioso
Piano.
p
p
p



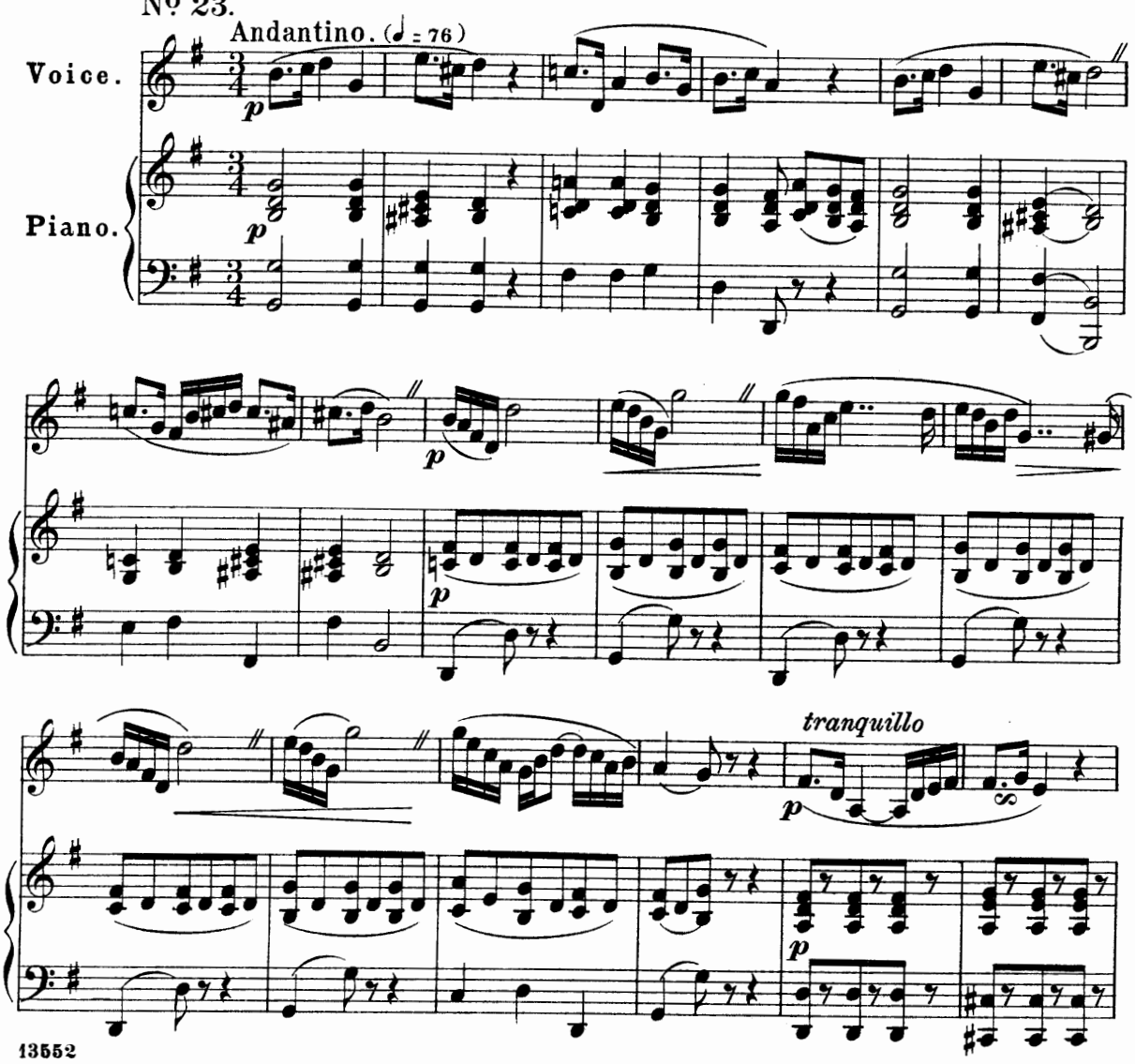


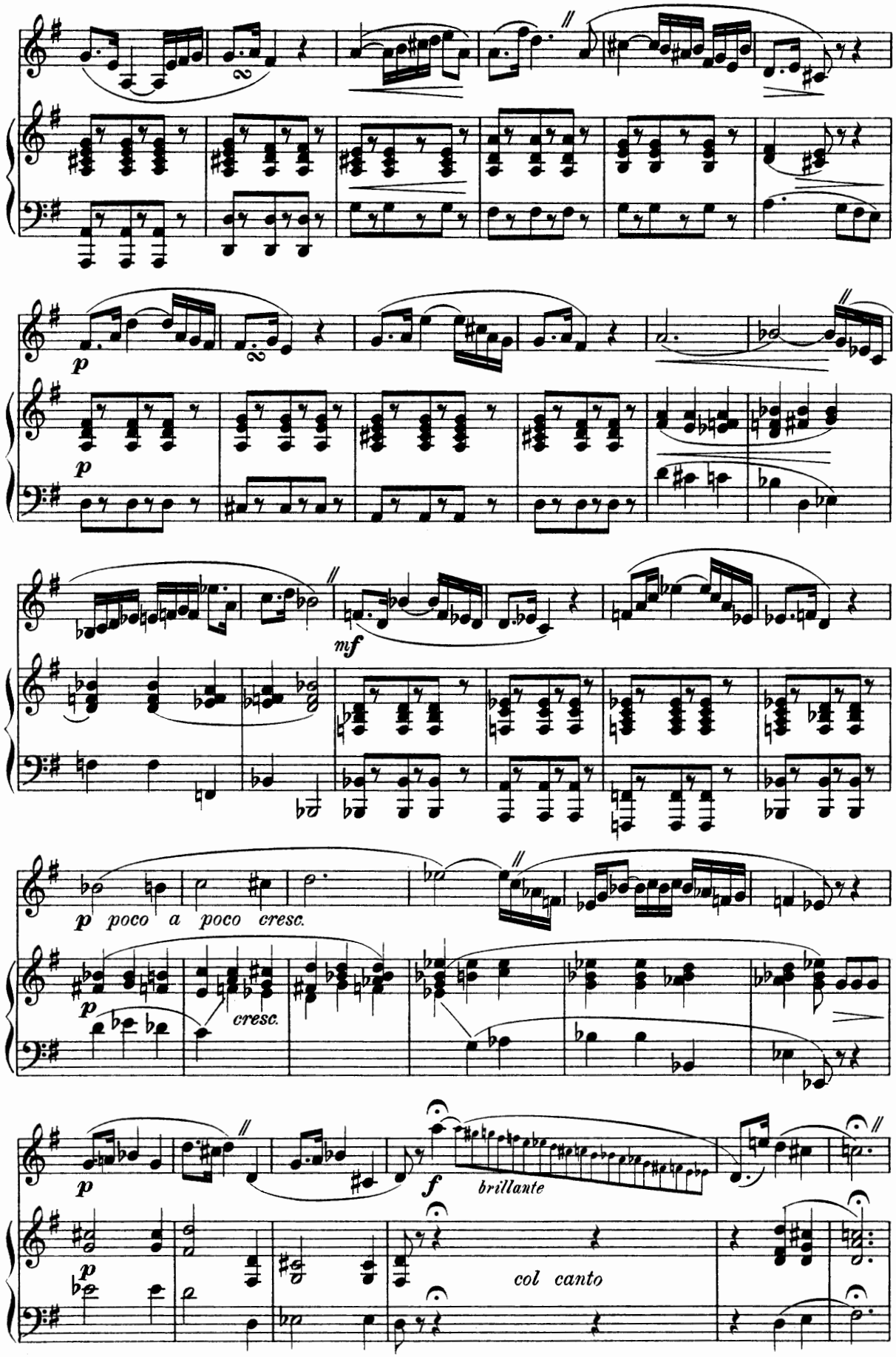
Nº 23.

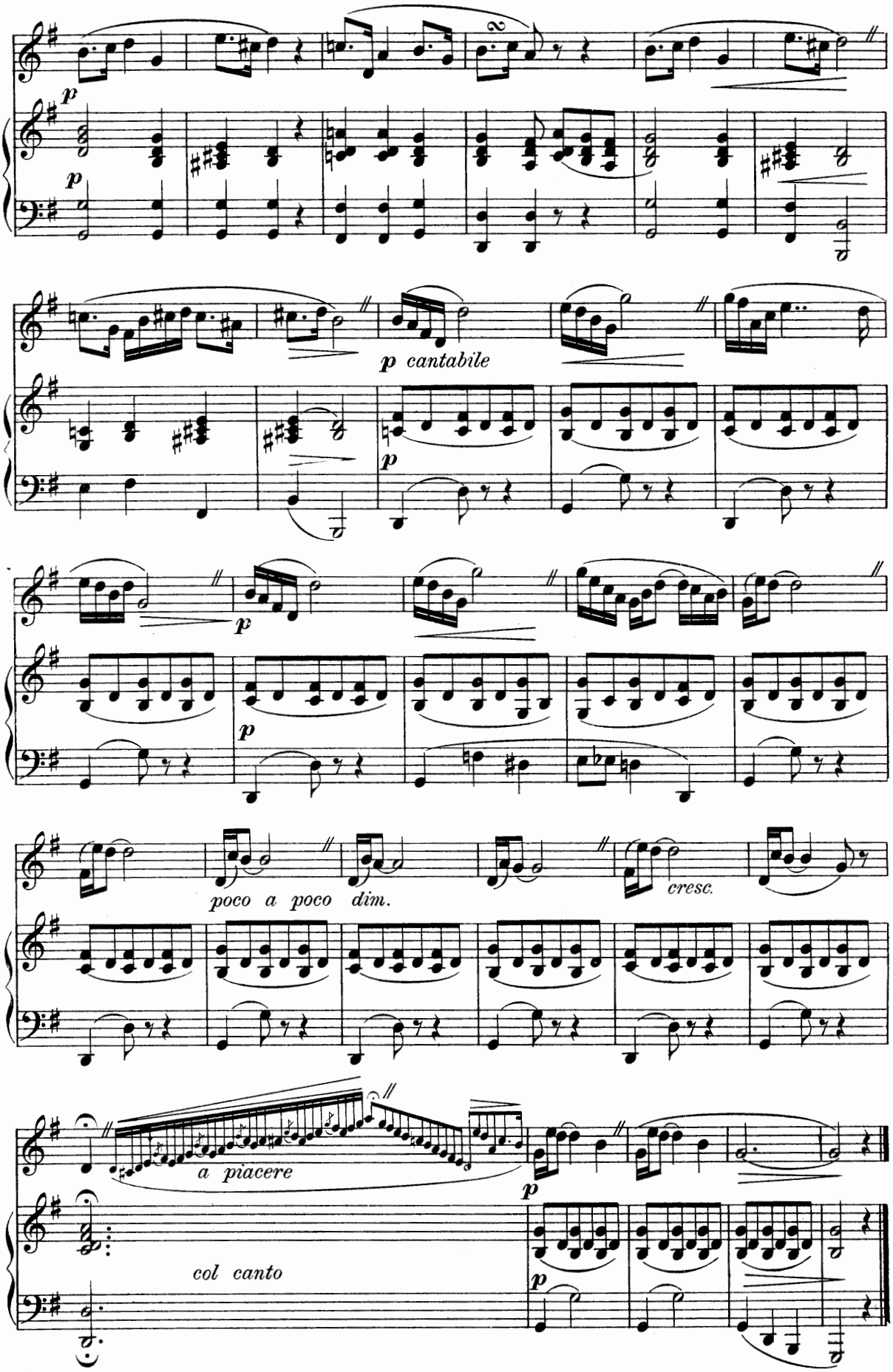
Andantino. (♩ = 76)

Voice.

Piano.




p
p
mf
p poco a poco cresc.
p
cresc.
p
f
brillante
p
col canto


p
p
p cantabile
p
p
poco a poco dim.
cresc.
a piacere
p
col canto
p

No 24.

Allegretto. (♩.= 84.)

sempre legato

Voice.

ff *sempre leggiero*

pp

Piano.

ff

pp

ff

ff

pp

pp

ff

pp

ff

pp

ff

pp

ff

pp

ff

pp

ff

pp

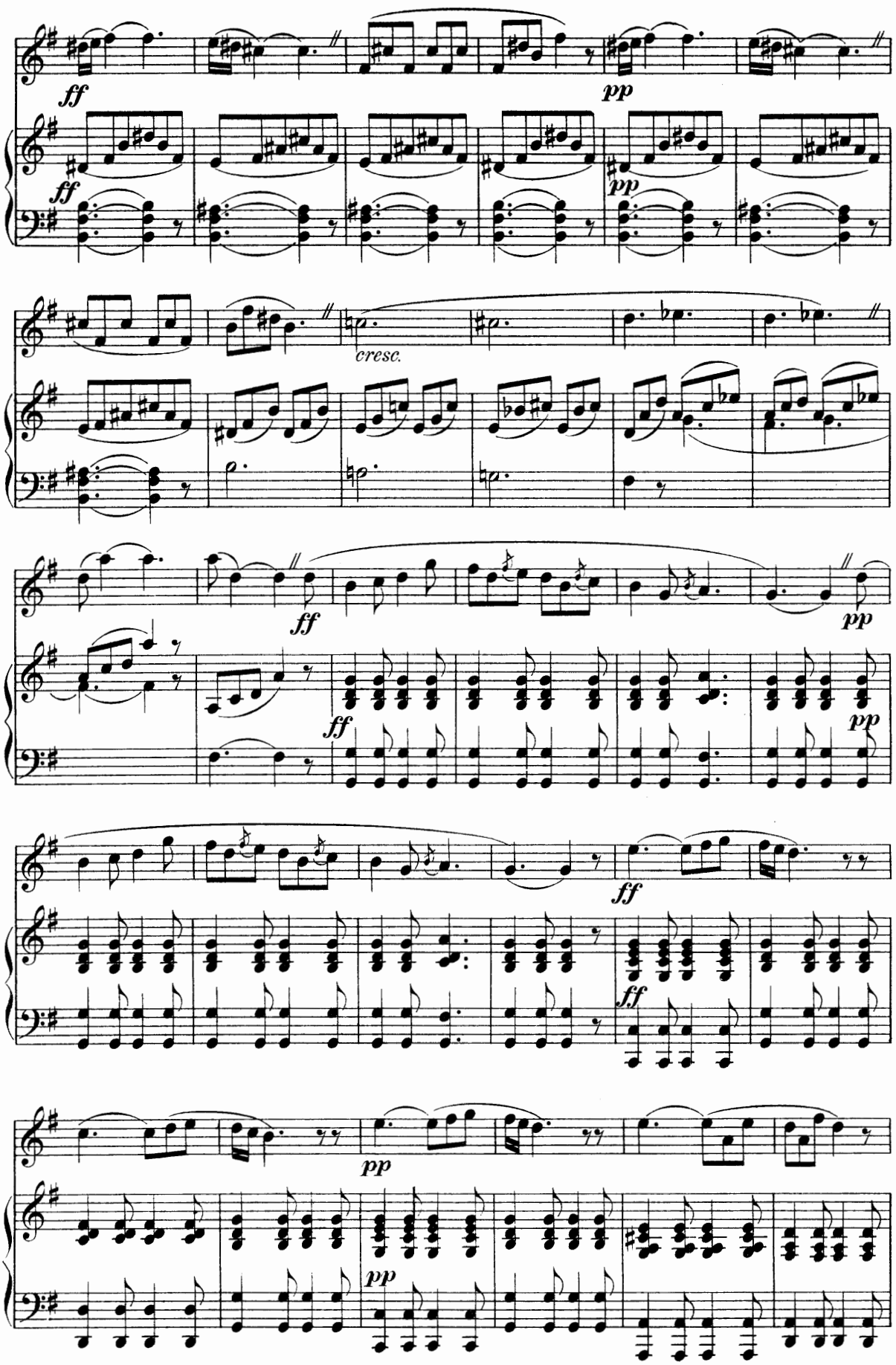
ff

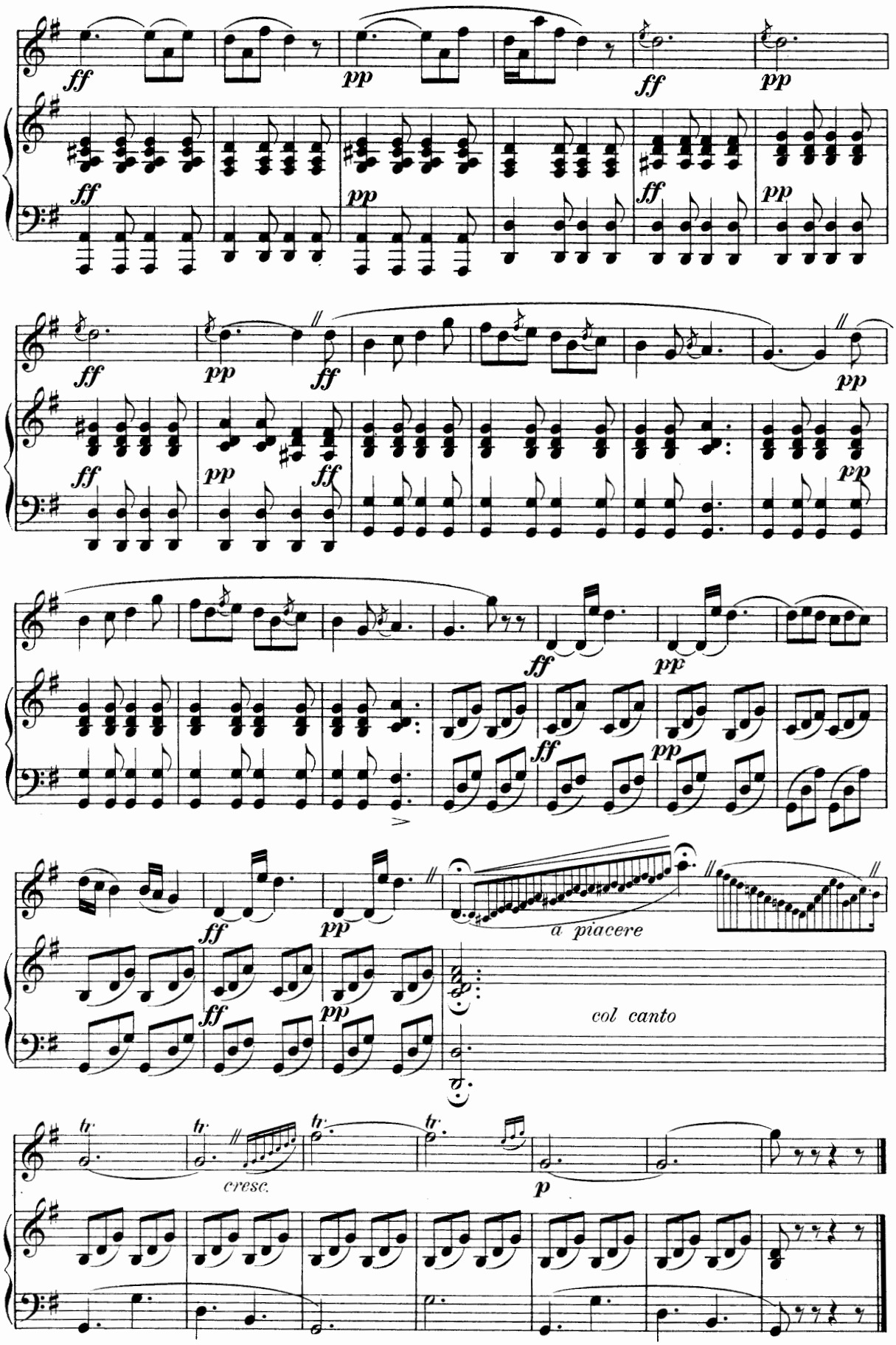
pp

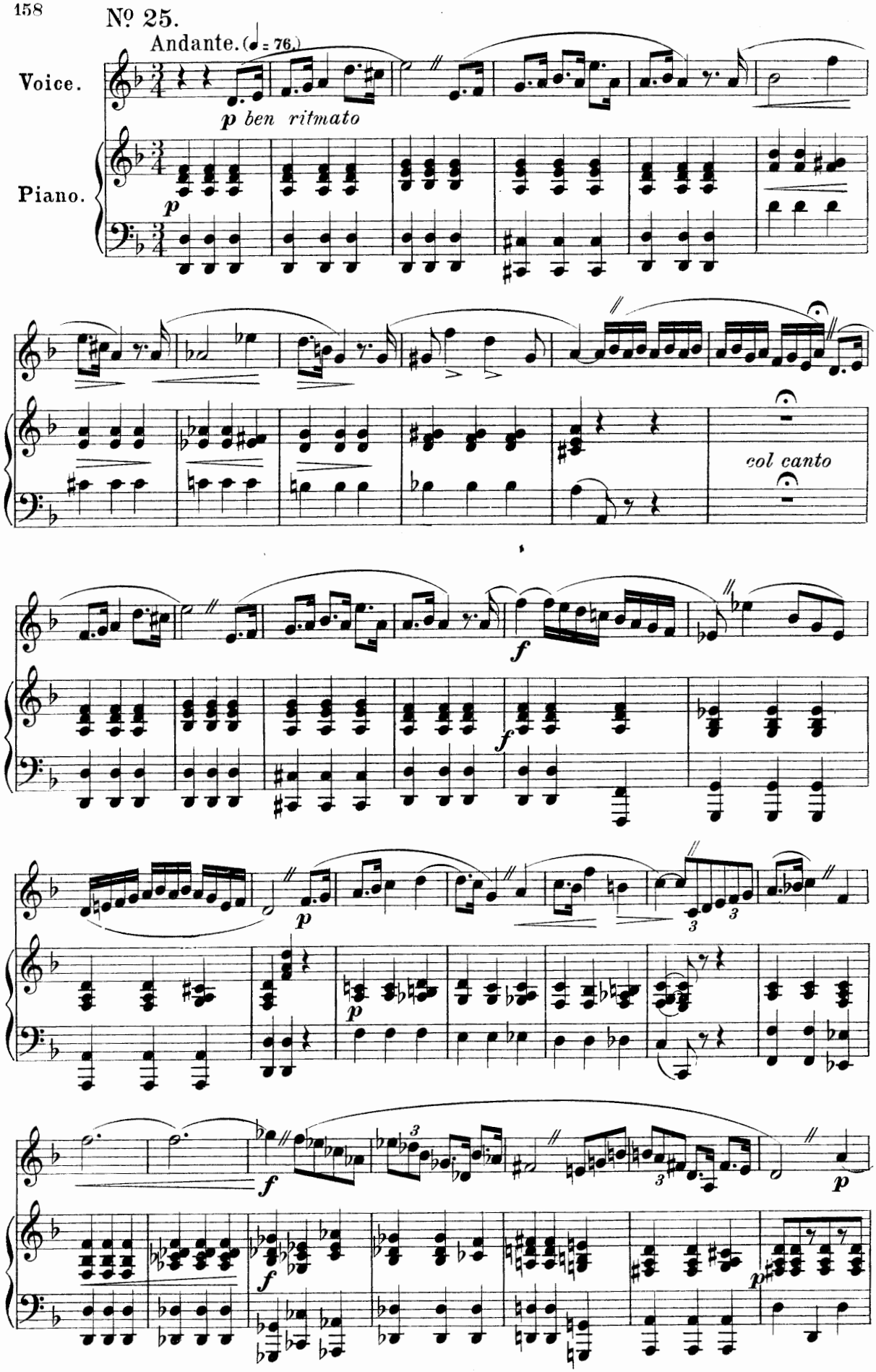
ff

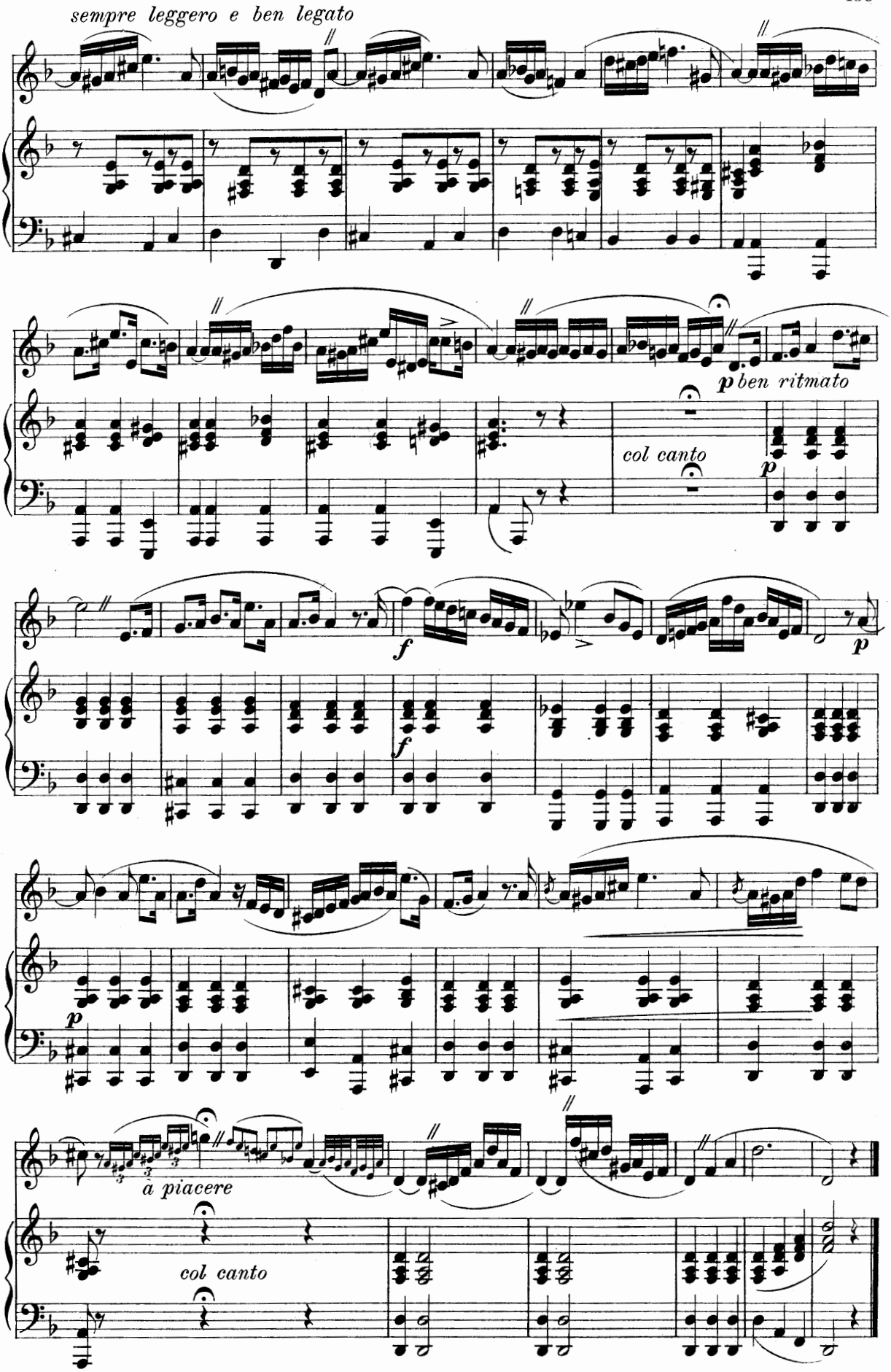
pp

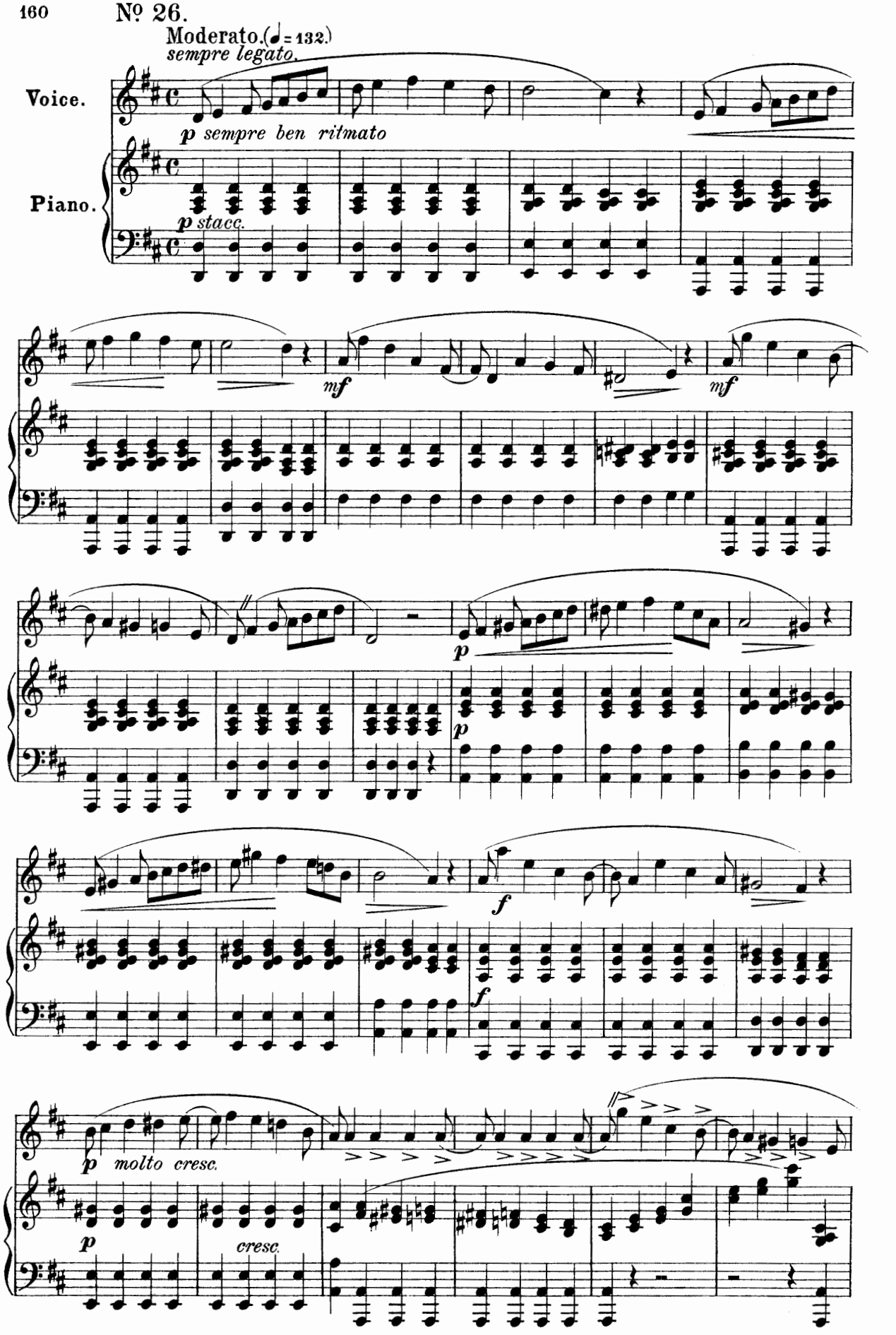
pp

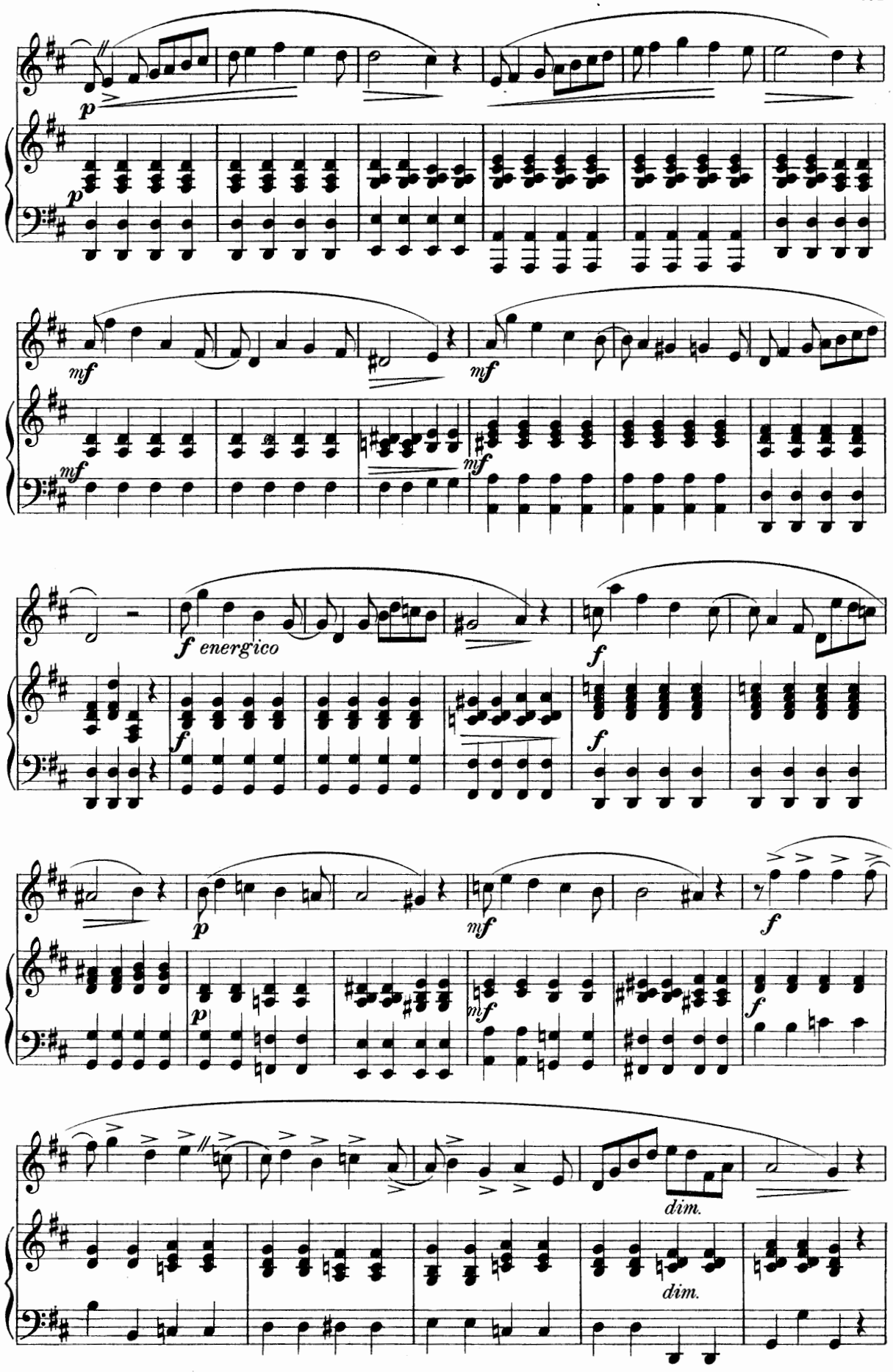

ff
pp
ff
pp
cresc.
ff
pp
ff
pp
ff
ff
pp
pp

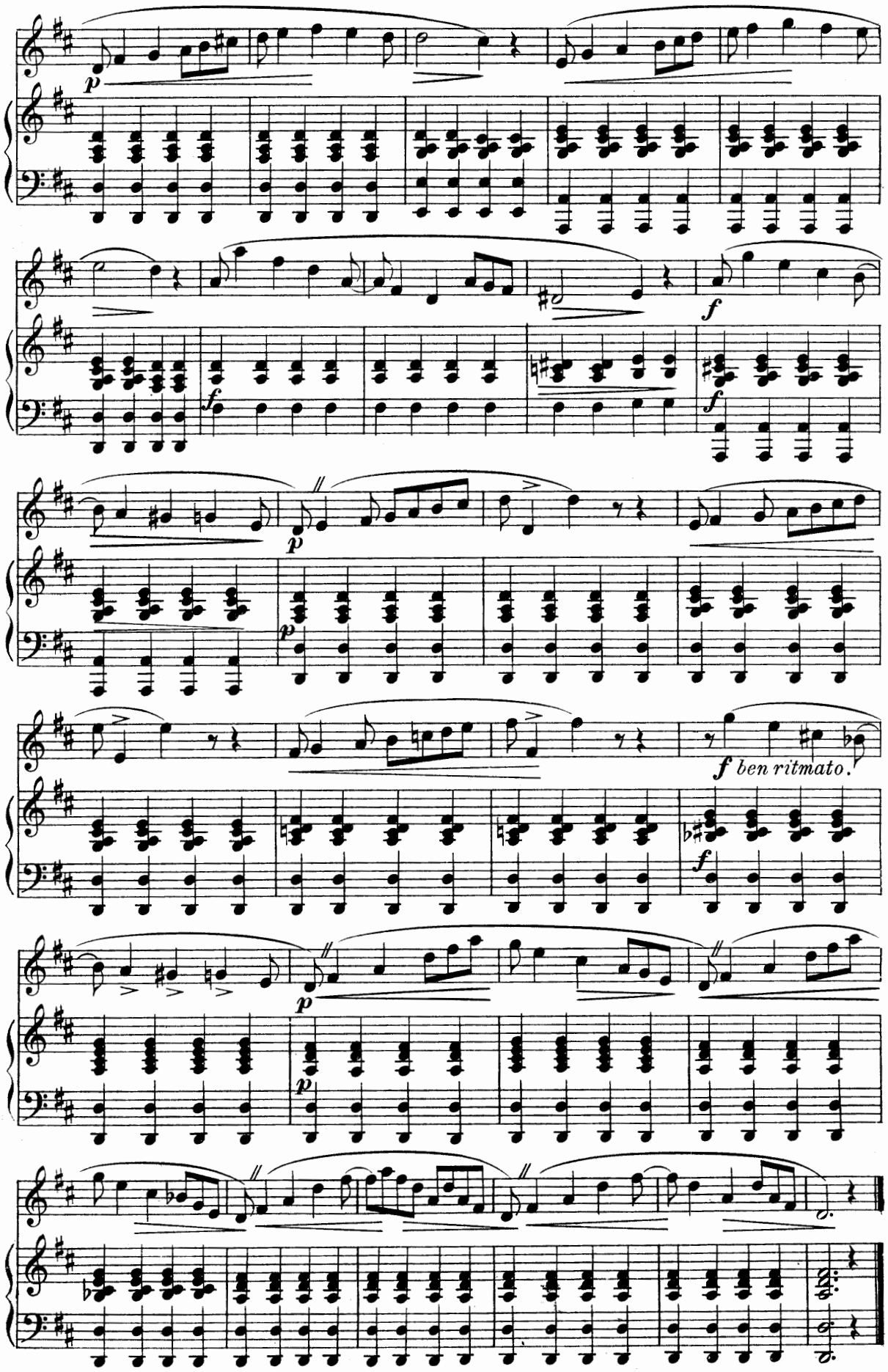

ff
pp
ff
pp
a piacere
col canto
cresc.
p
tr

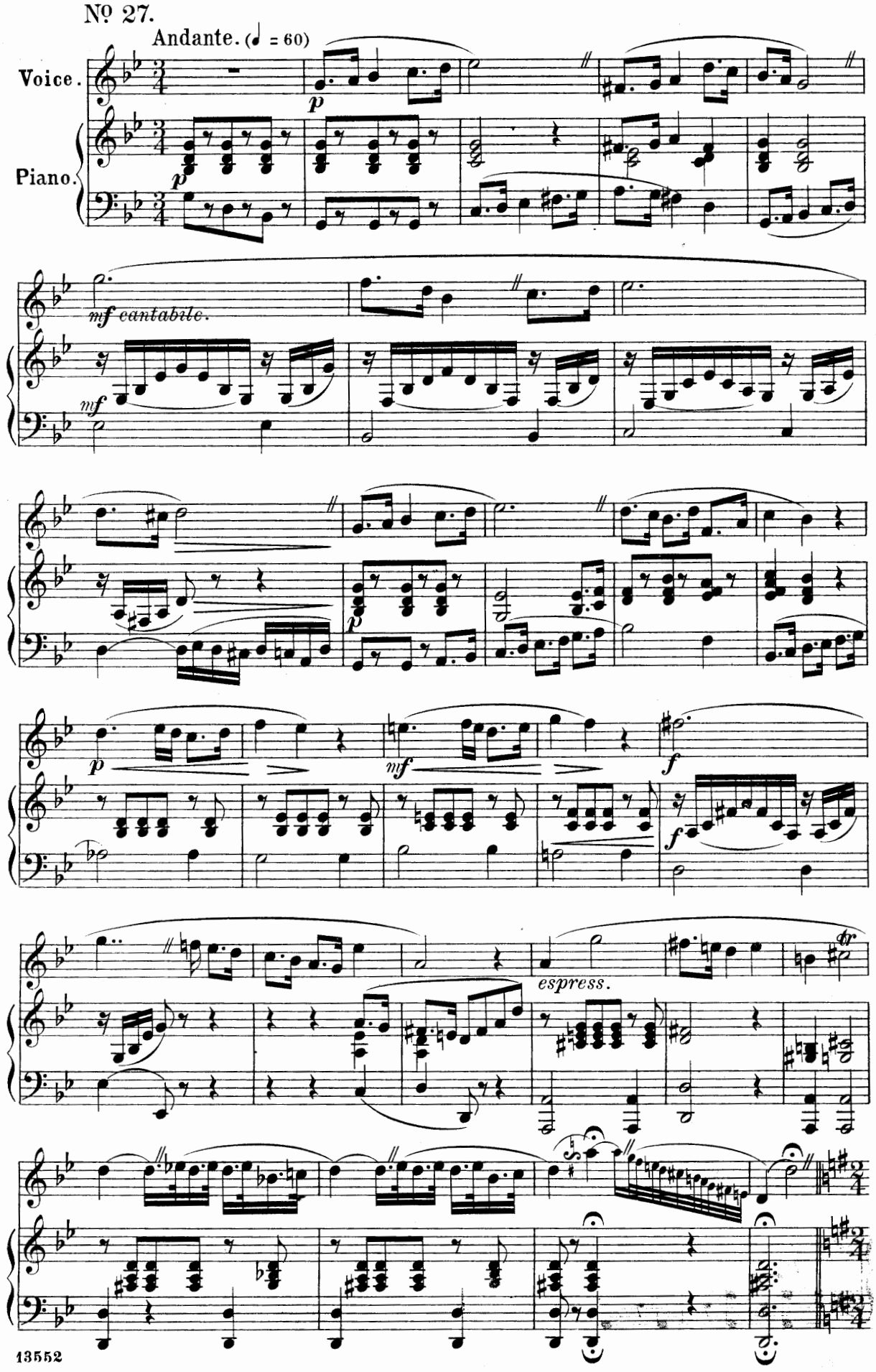

№ 25.
Andante. (♩ = 76.)
Voice.
Piano.
p ben ritmato
p
col canto
f
f
p
p
f
f
p
p

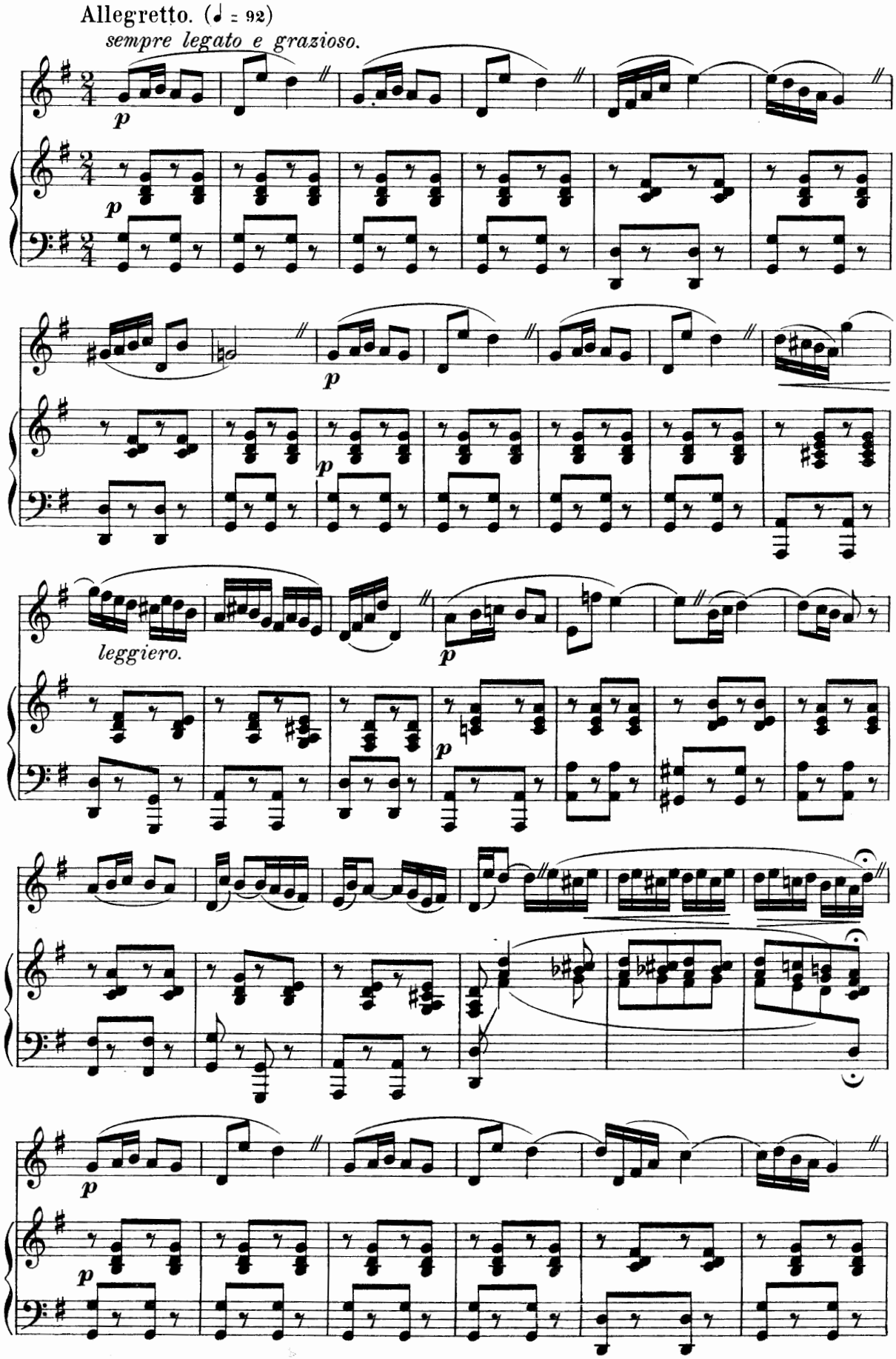

sempre leggero e ben legato
p ben ritmato
col canto
p
f
f
p
p
a piacere
col canto

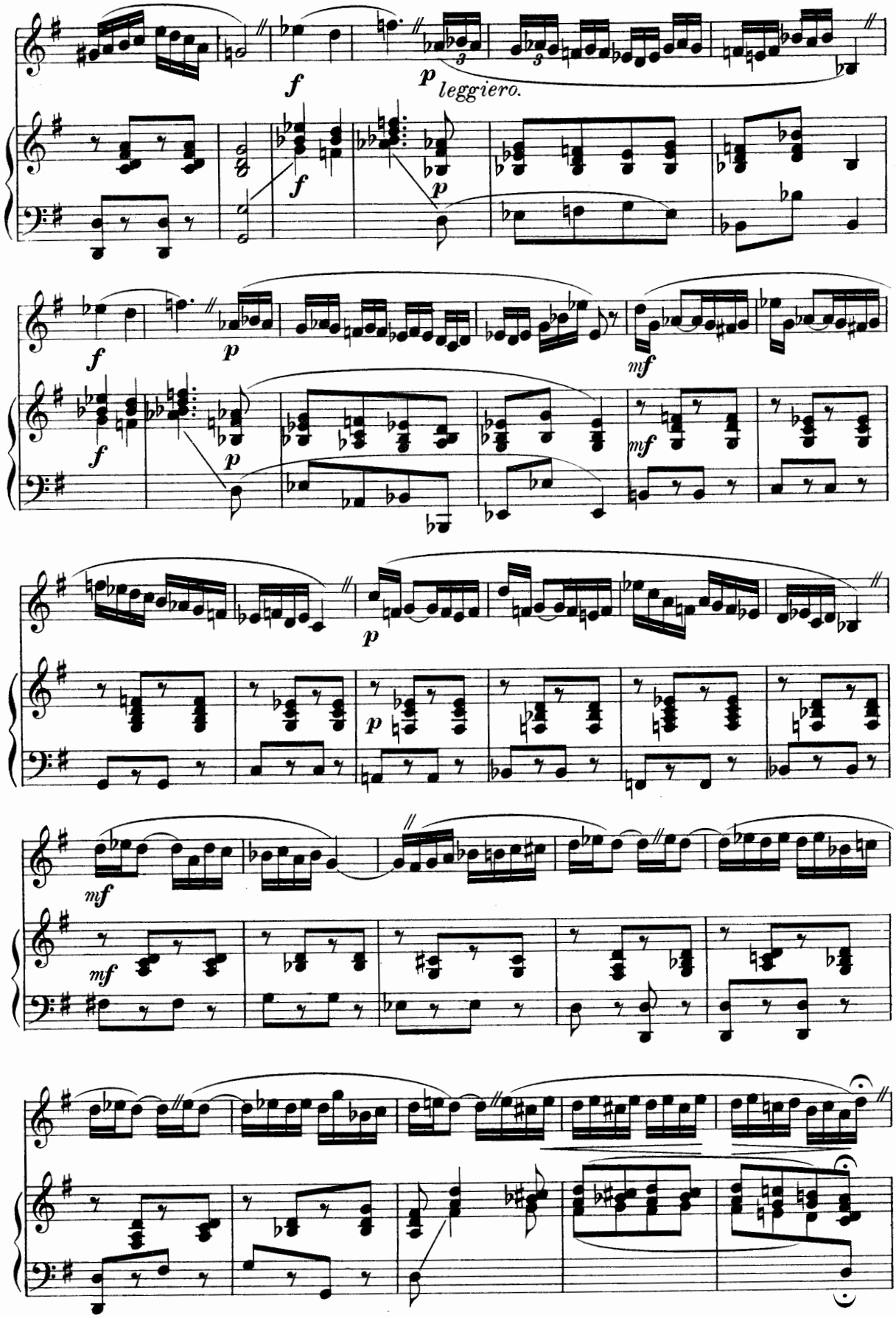

№ 26.
Moderato. (♩ = 132.)
sempre legato.
Voice.
p sempre ben ritmato
Piano.
p stacc.
mf
mf
p
p
f
f
p molto cresc.
p
cresc.

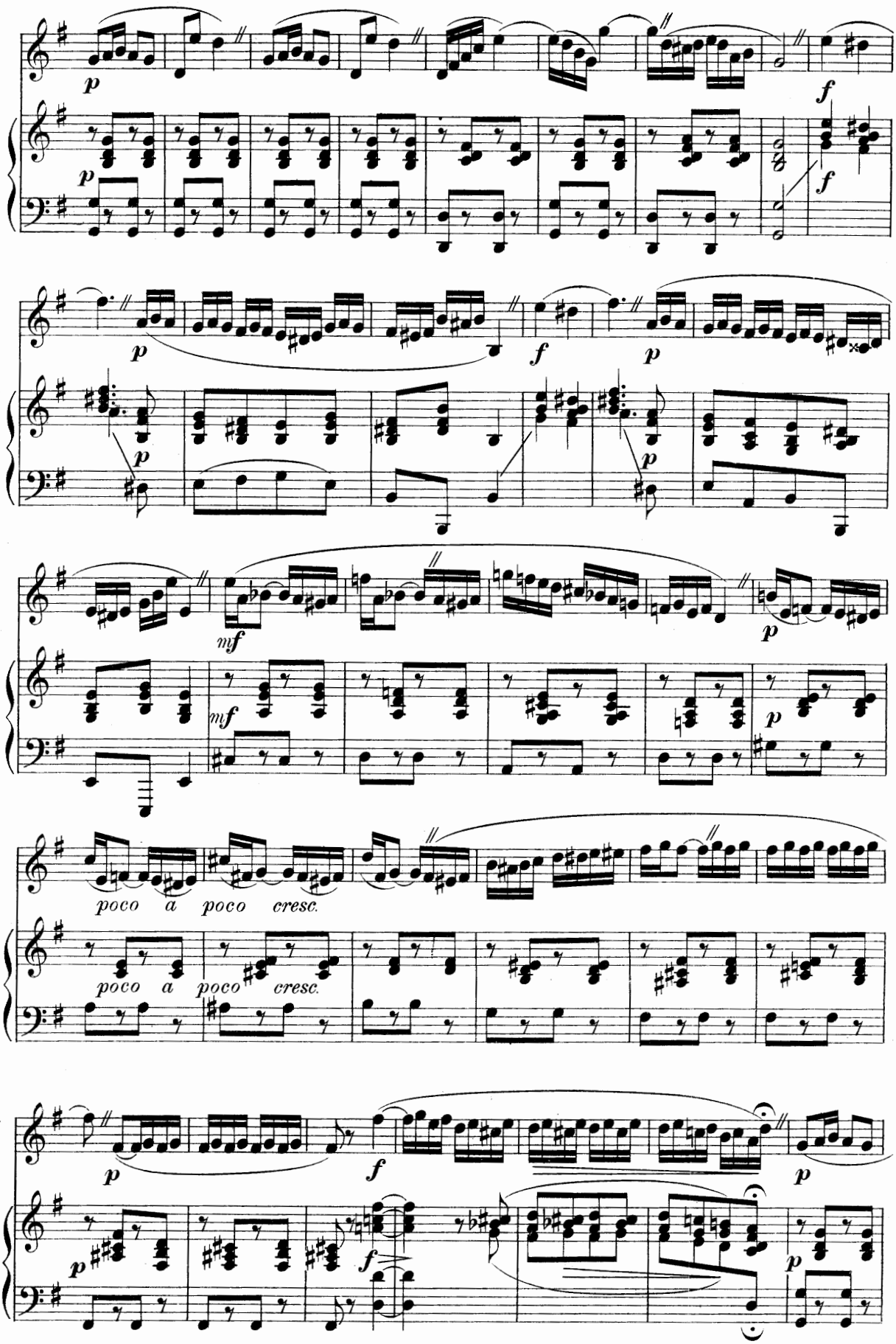

p
p
mf
mf
mf
mf
f energico
f
f
f
p
p
mf
mf
f
f
dim.
dim.

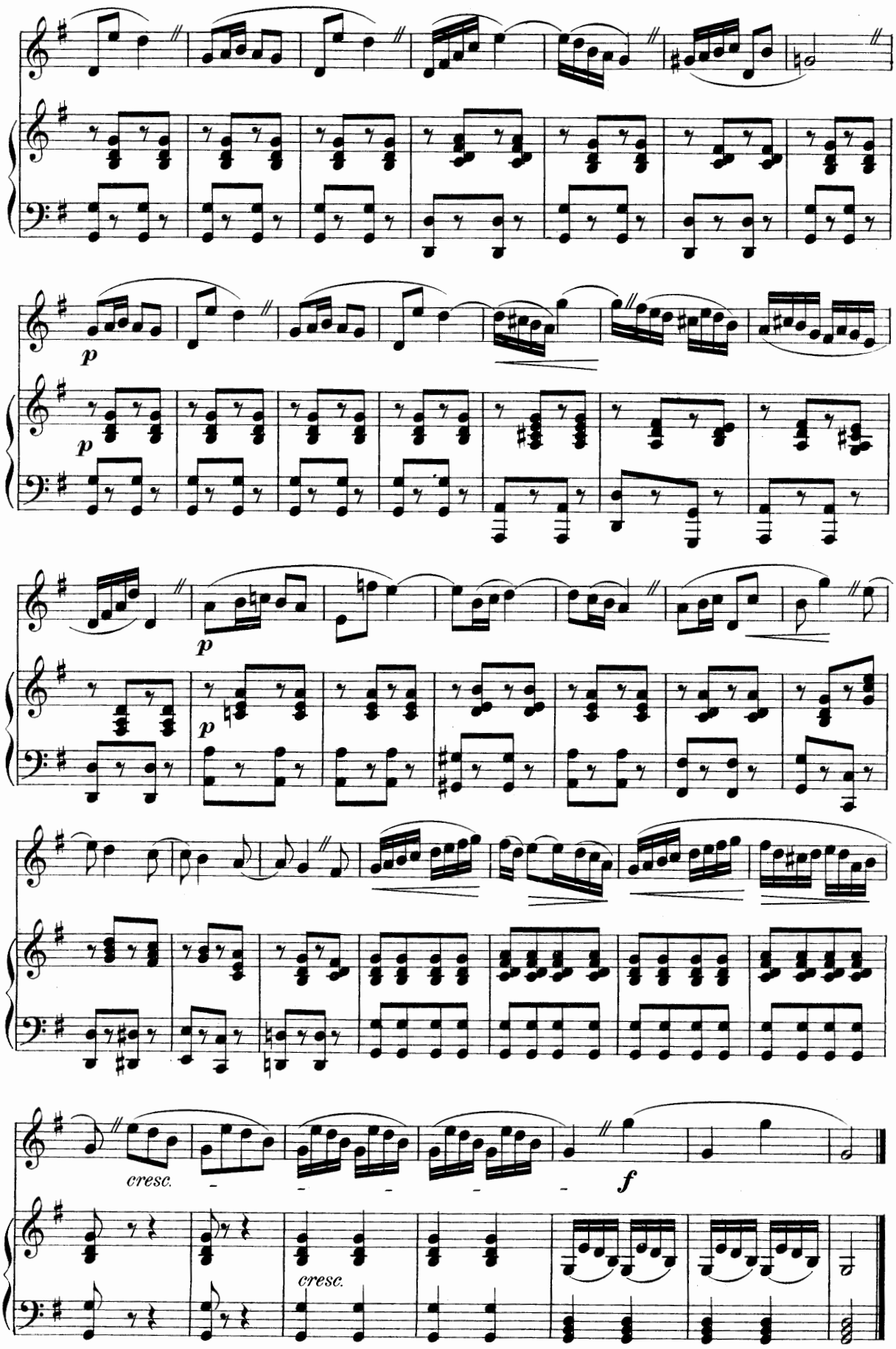

p
f
p
f
p
f ben ritmato.
f
p
p


№ 27.
Andante. (♩ = 60)
Voice.
Piano.
p
mf cantabile.
mf
p
p
mf
f
f
espress.
tr


Allegretto. (♩ = 92)
sempre legato e grazioso.
p
leggiero.

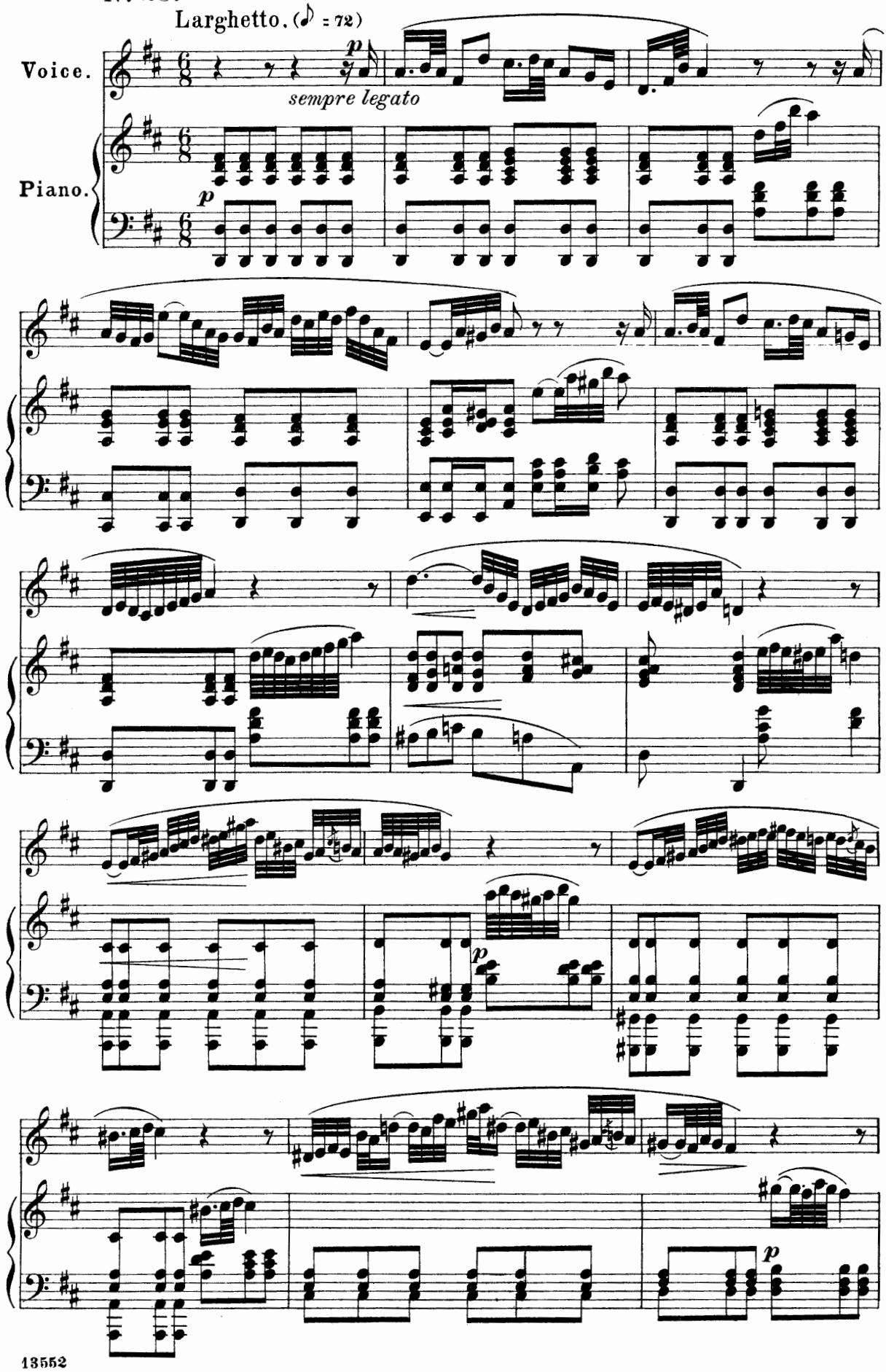

f
p
leggiero.
f
p
f
p
mf
mf
p
p
mf
mf

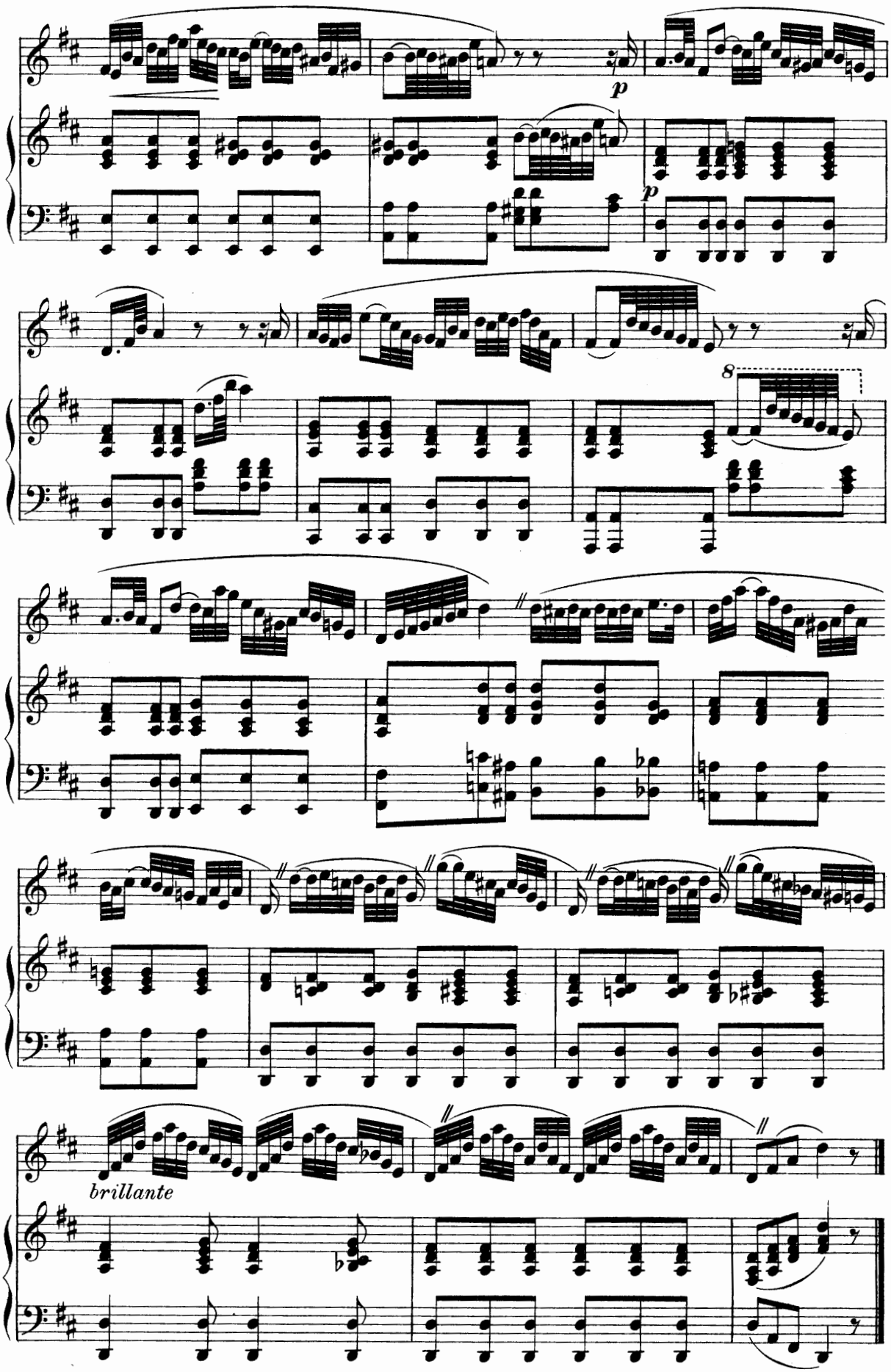

p
f
p
f
p
f
p
mf
mf
p
poco a poco cresc.
poco a poco cresc.
p
f
p
p
f
p


p
p
p
p
cresc.
f
cresc.

Nº 28.

Larghetto. (♪ = 72)




p
p
8
brillante

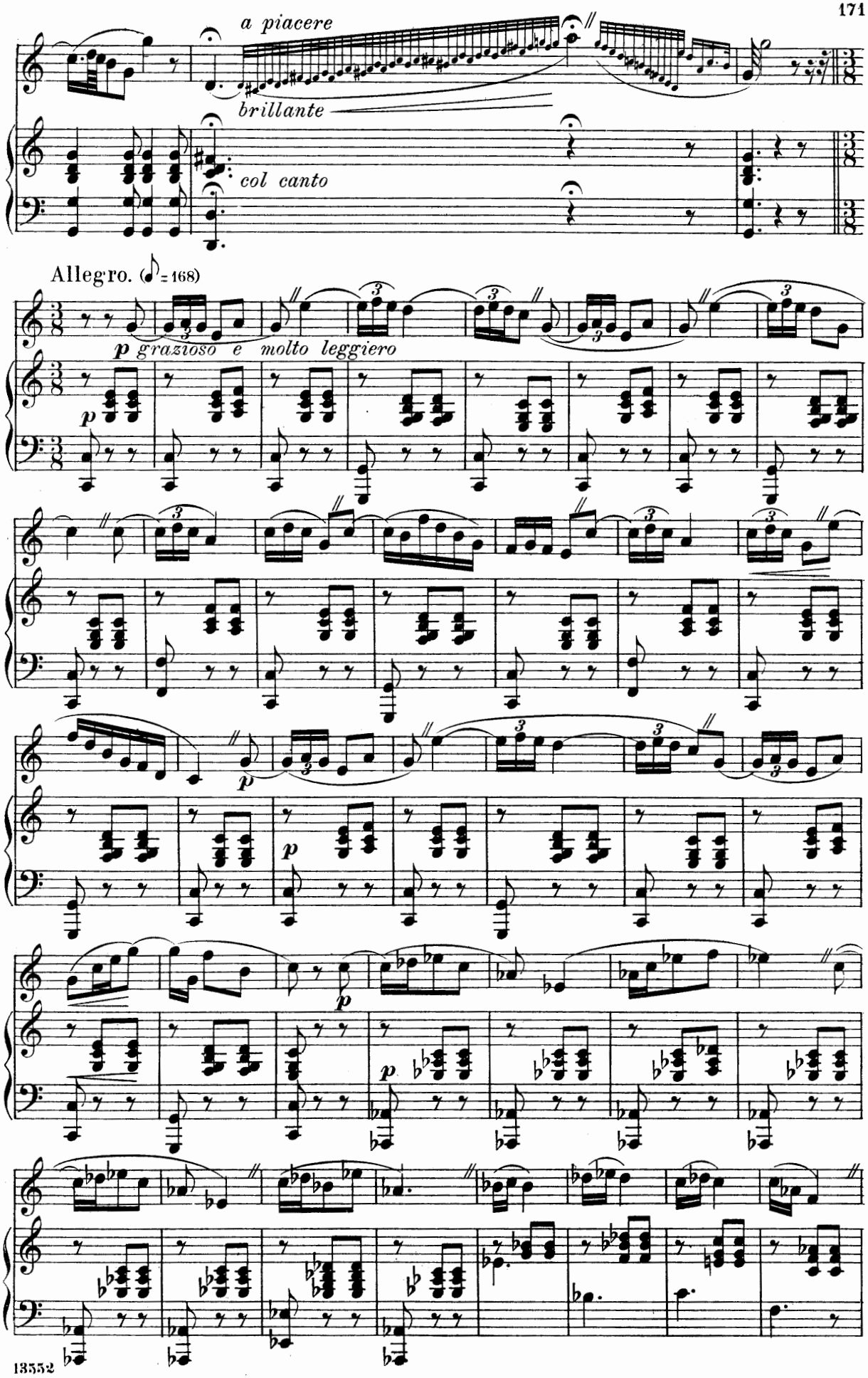
Nº 29.

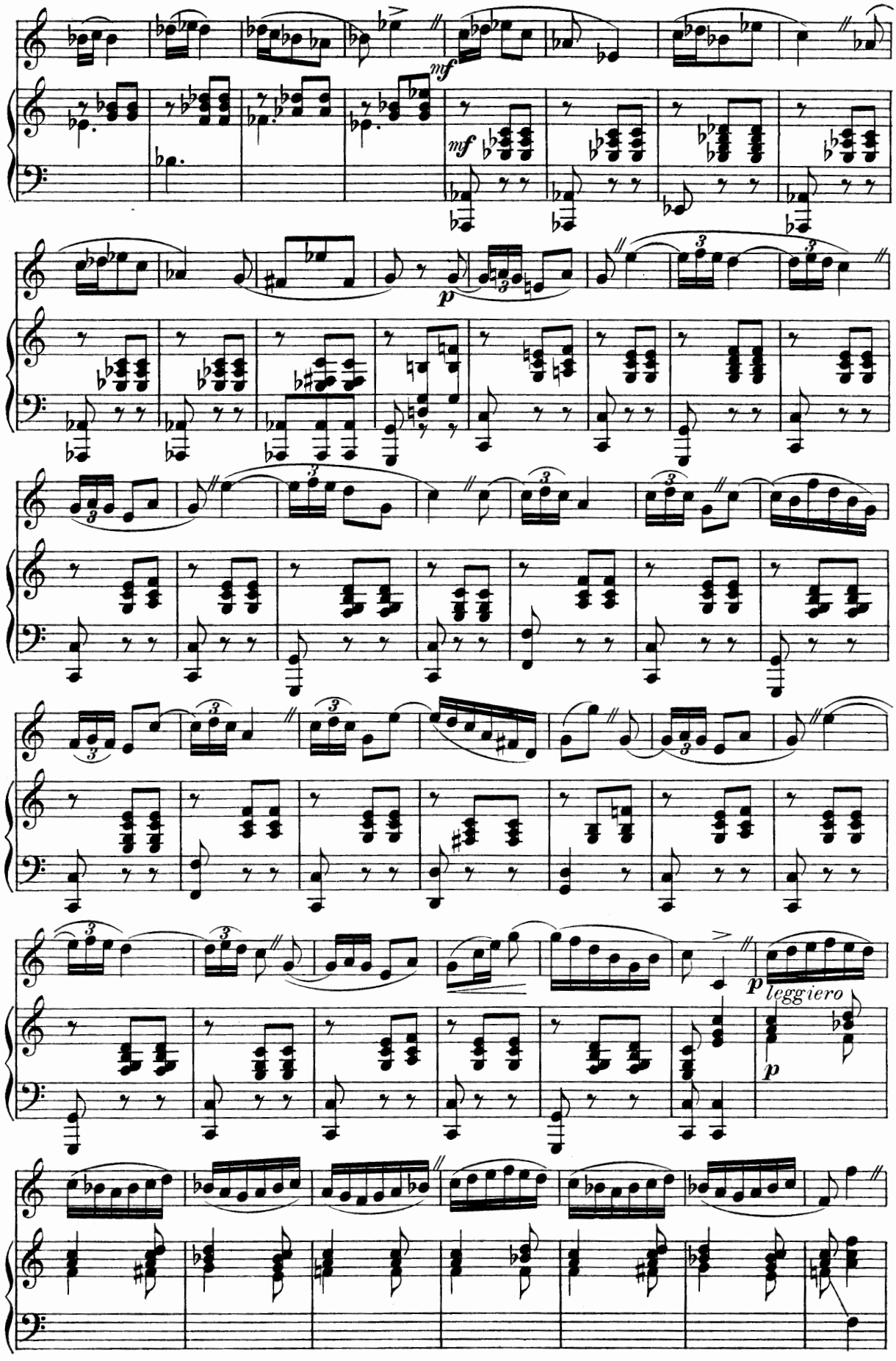
Andante mosso. (♪ = 88)

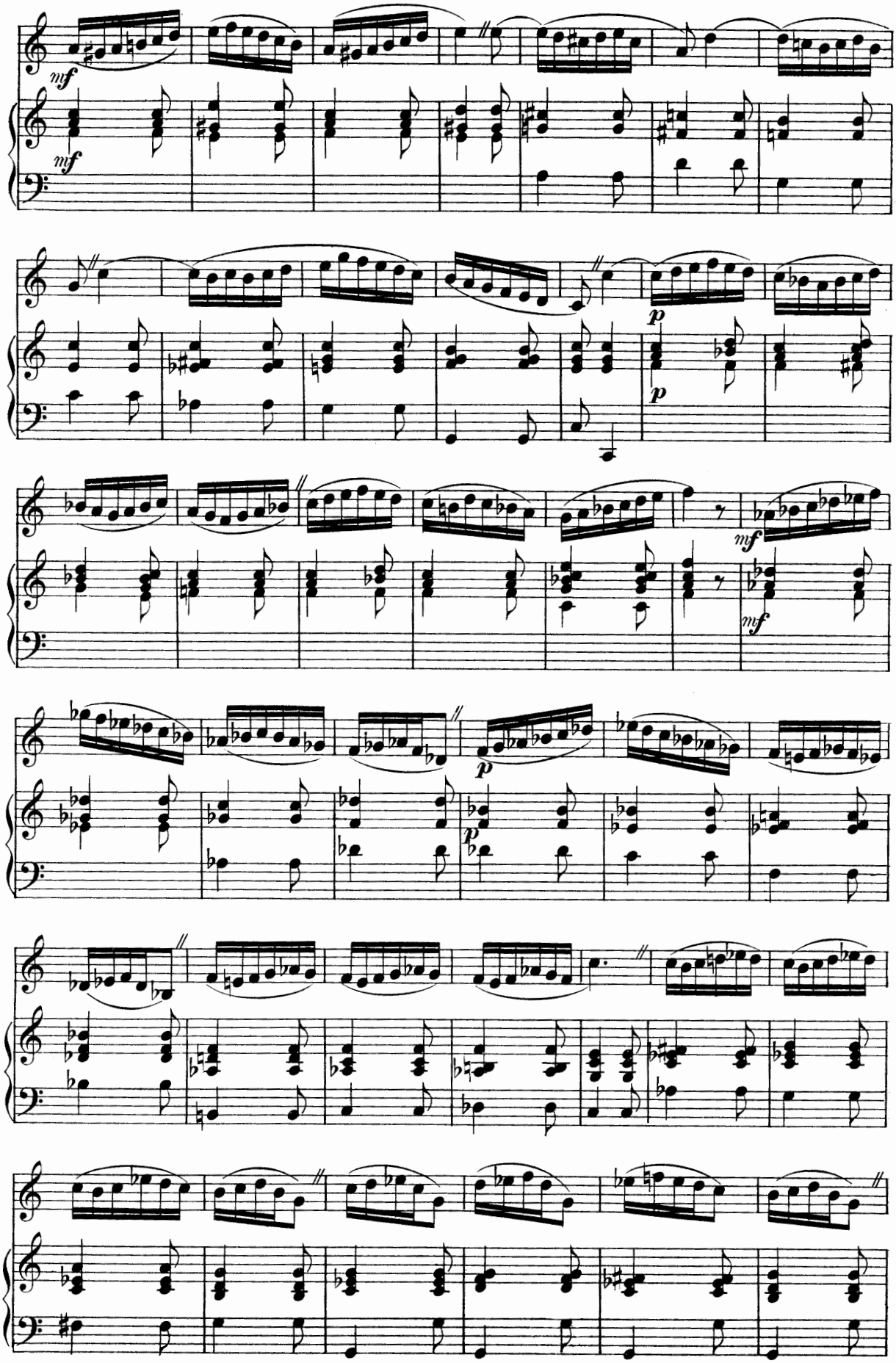
sempre legato

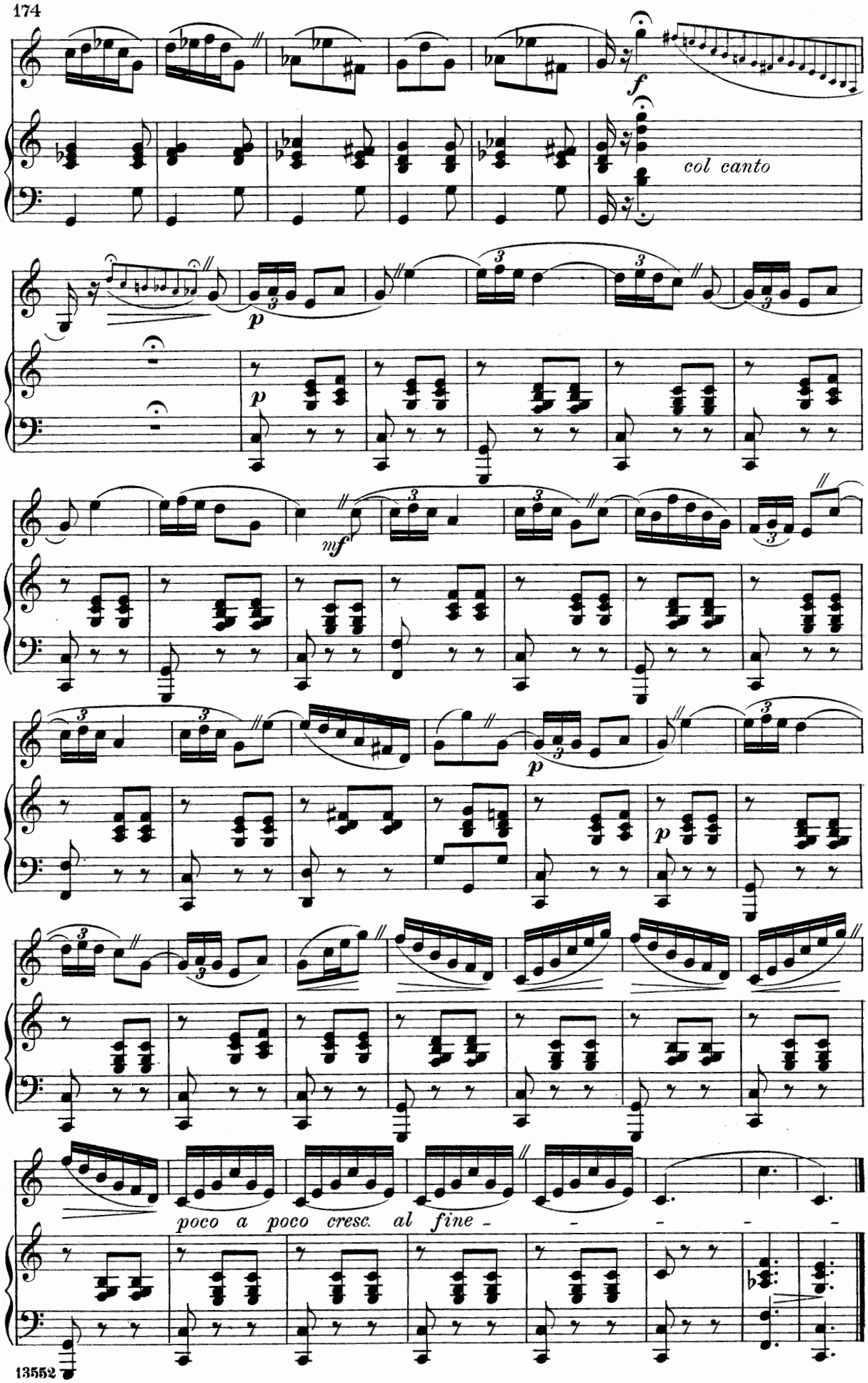
Voice.

Piano.


a piacere
brillante
col canto
Allegro. (♪=168)
p grazioso e molto leggiero


mf
mf
p
p
leggiero
p


mf
mf
p
p
mf
mf
p
p


f
col canto
p
p
mf
p
p
poco a poco cresc. al fine

Allegretto maestoso. (♩ =120)

Nº 30.

sempre legato.

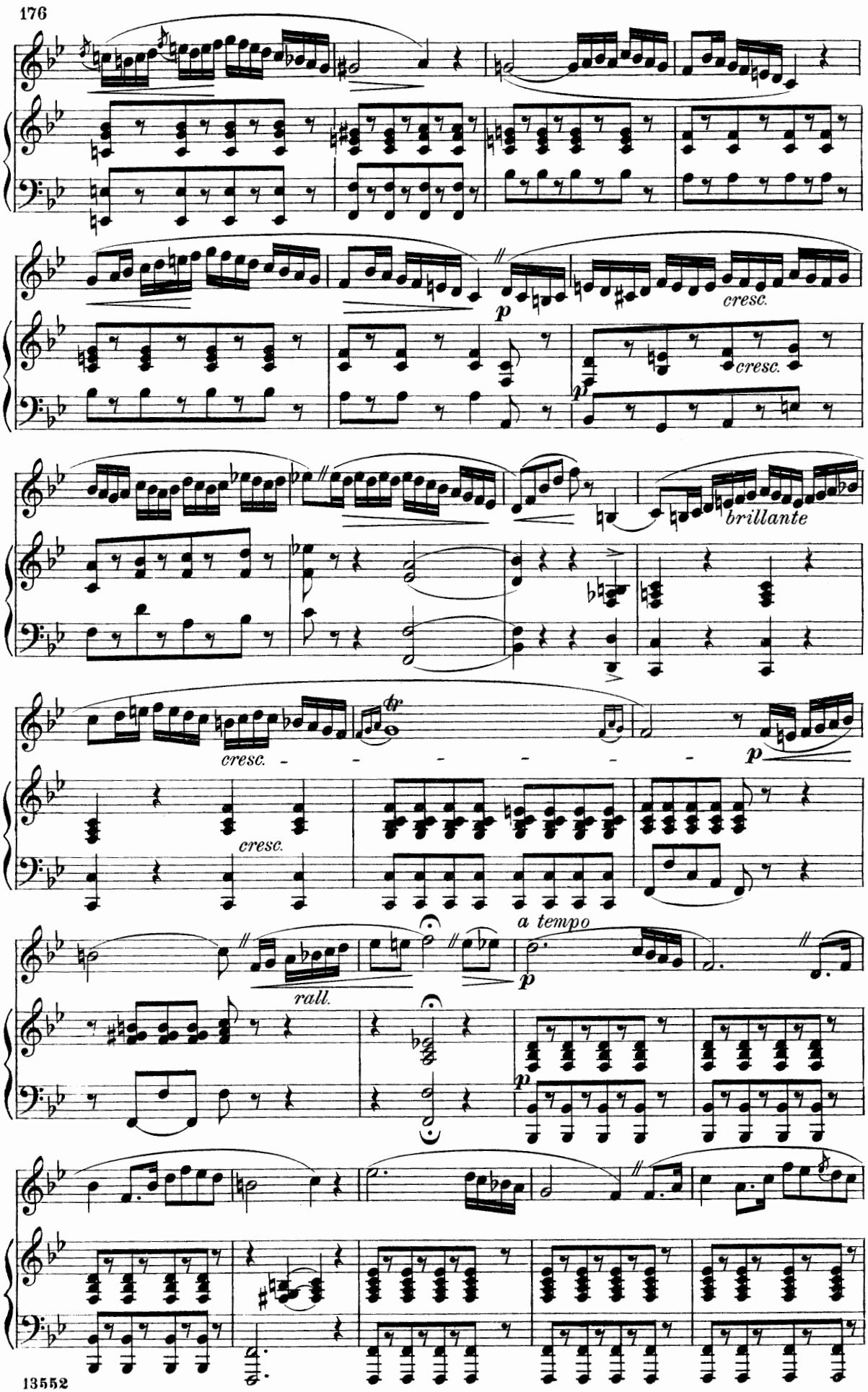
Voice.

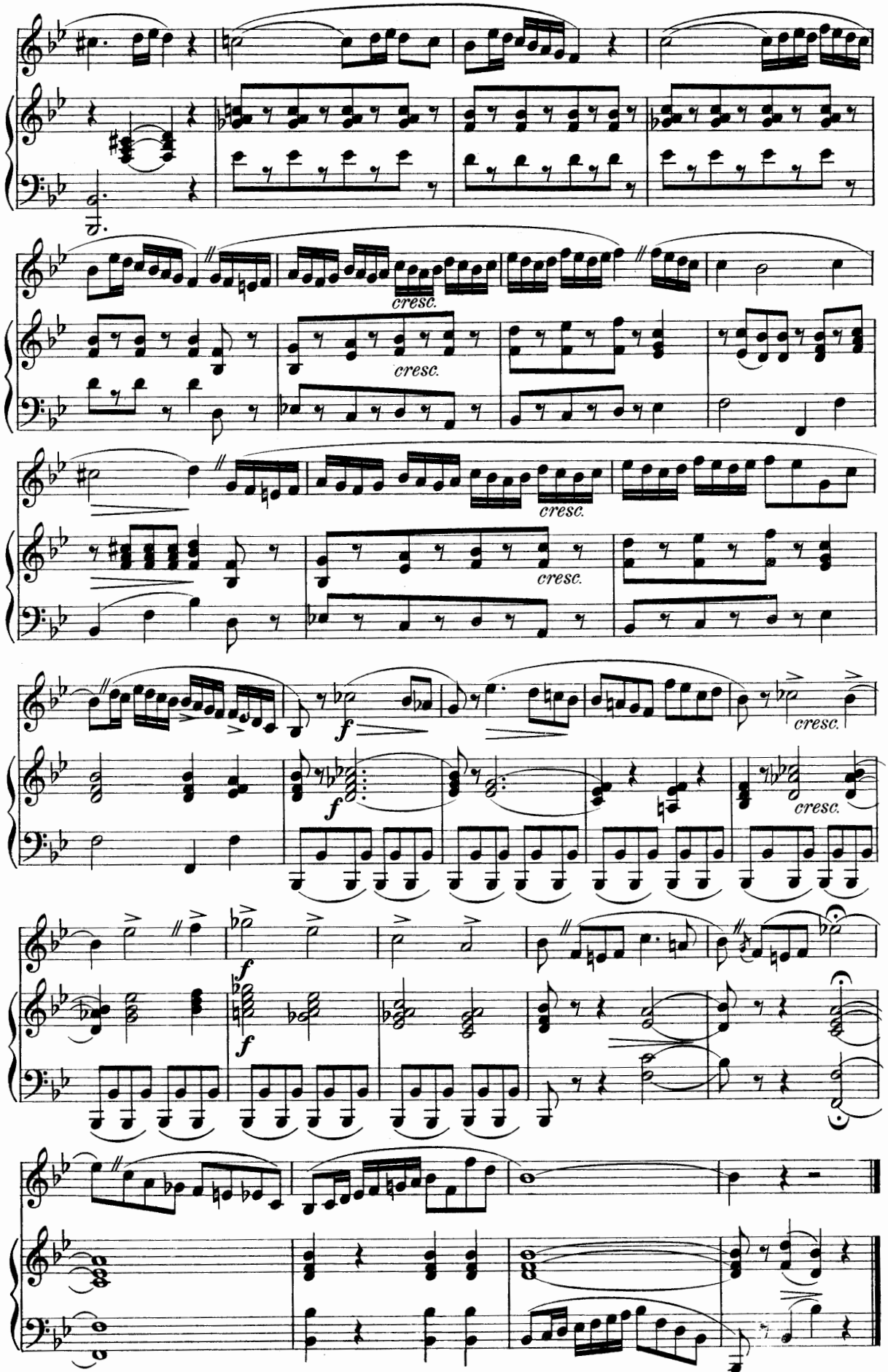
Piano.

mf

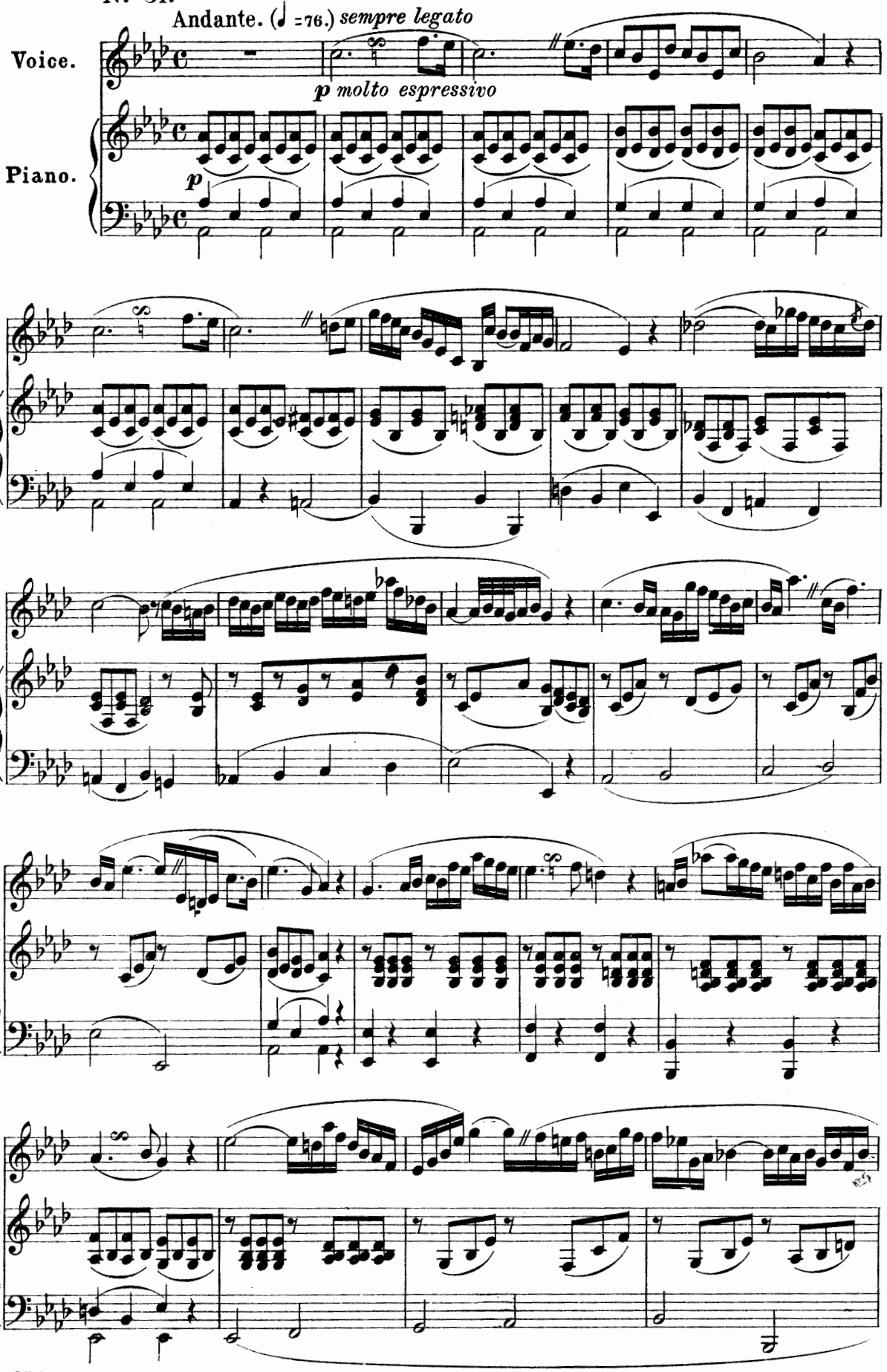
cresc.

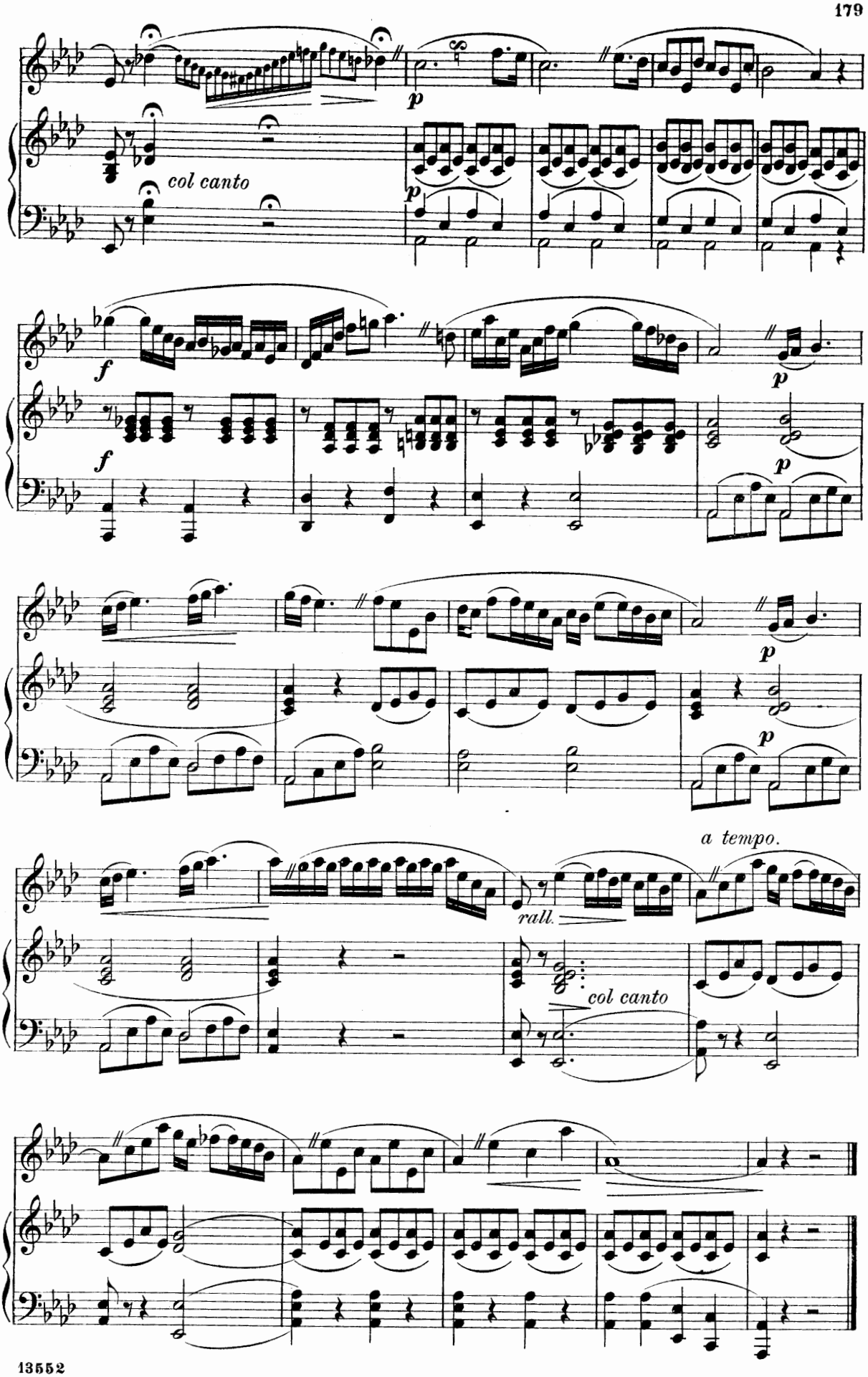
mf


p
cresc.
cresc.
p
brillante
cresc.
cresc.
p
a tempo
rall.
p


cresc.
cresc.
cresc.
cresc.
f
cresc.
f
f

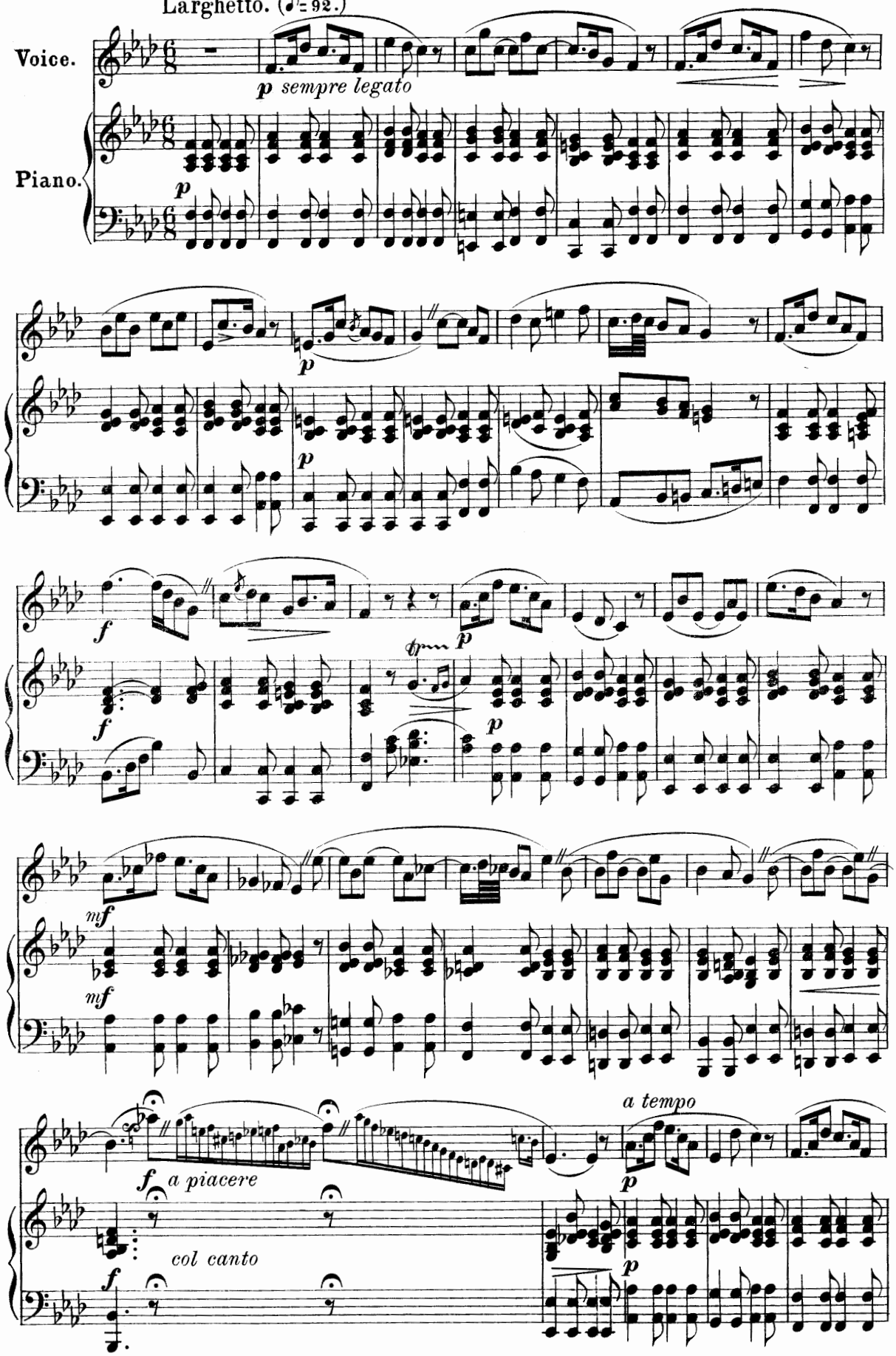
Nº 31.

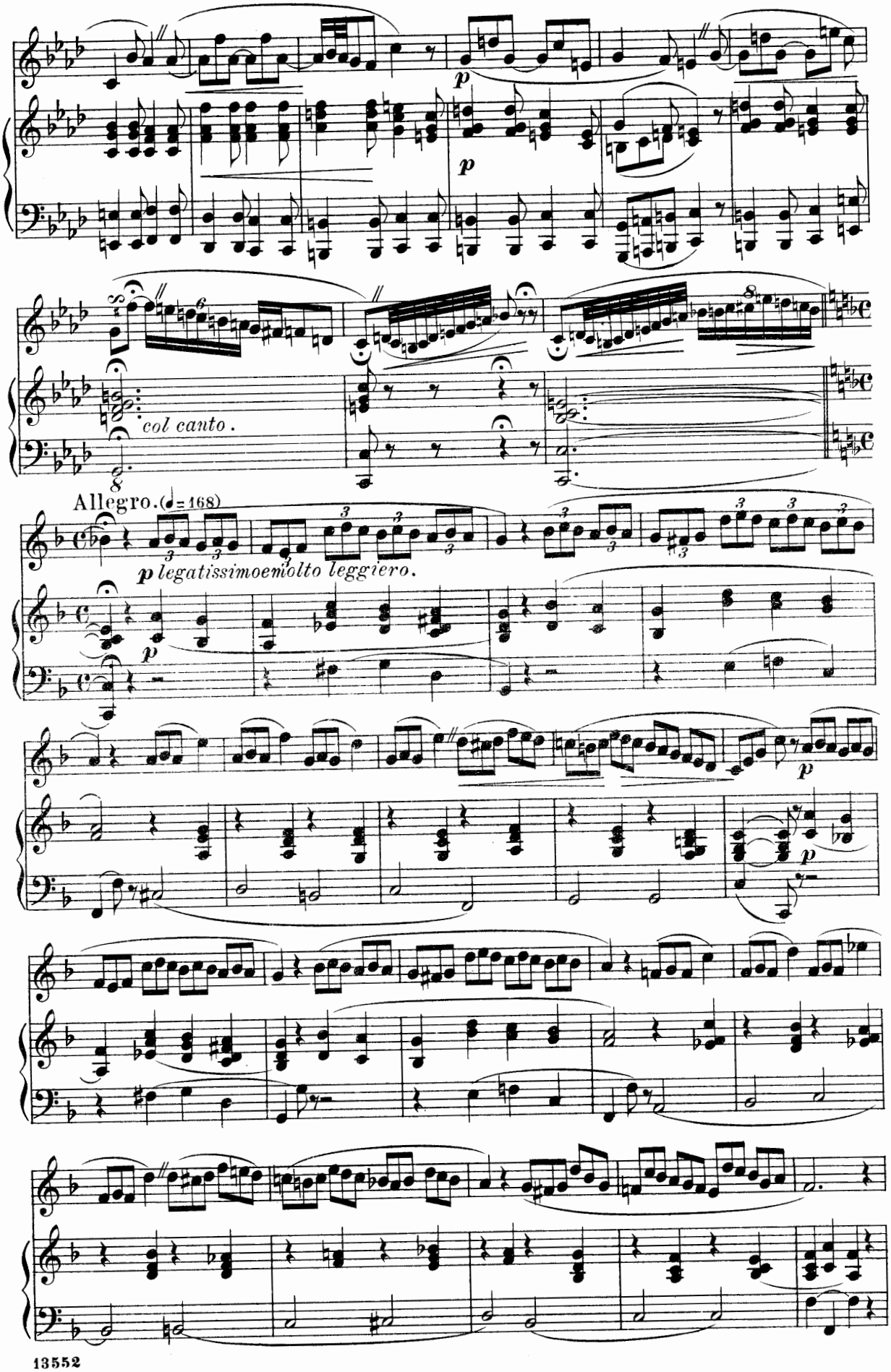


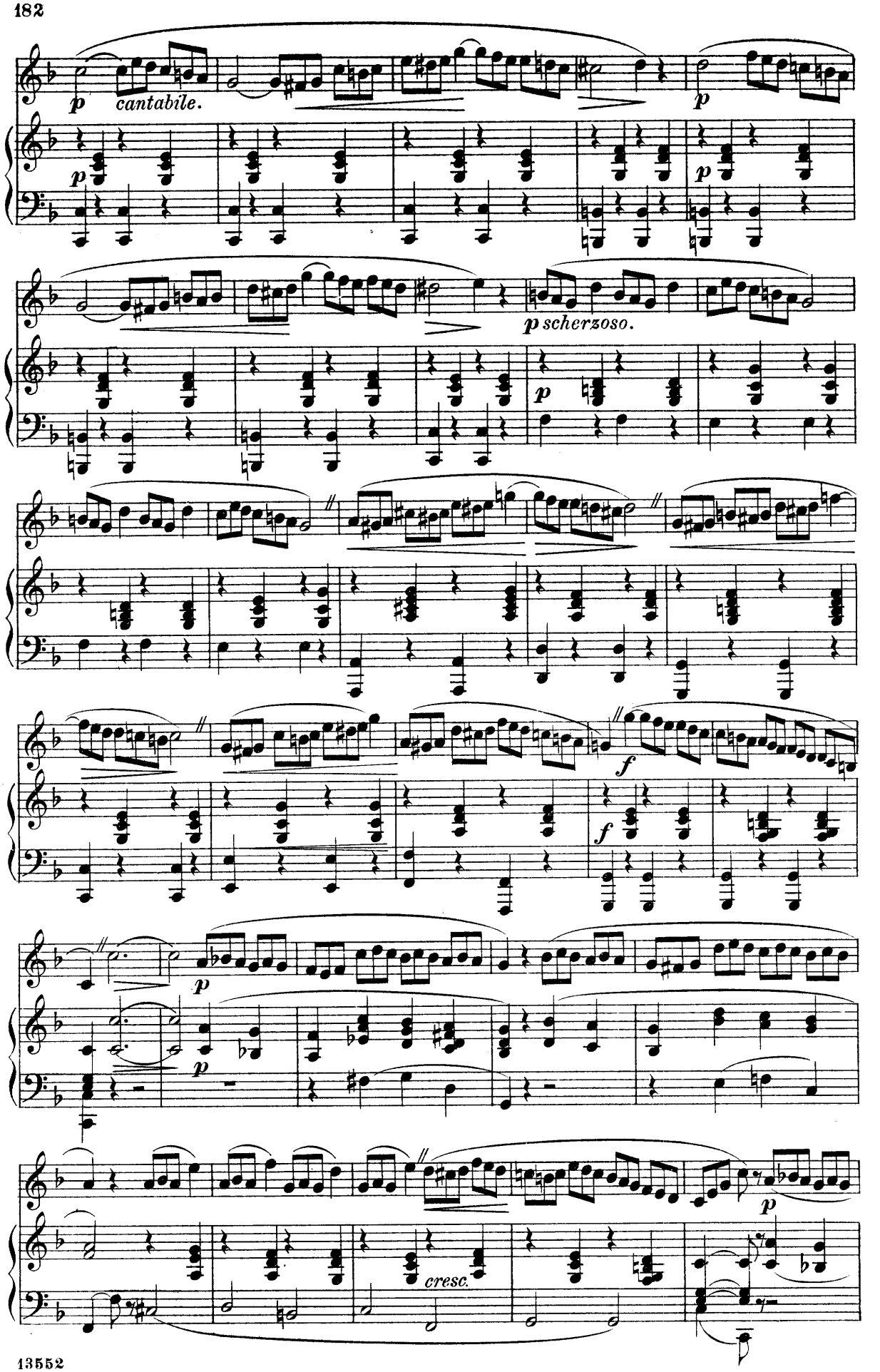

col canto
a tempo.
rall.
col canto

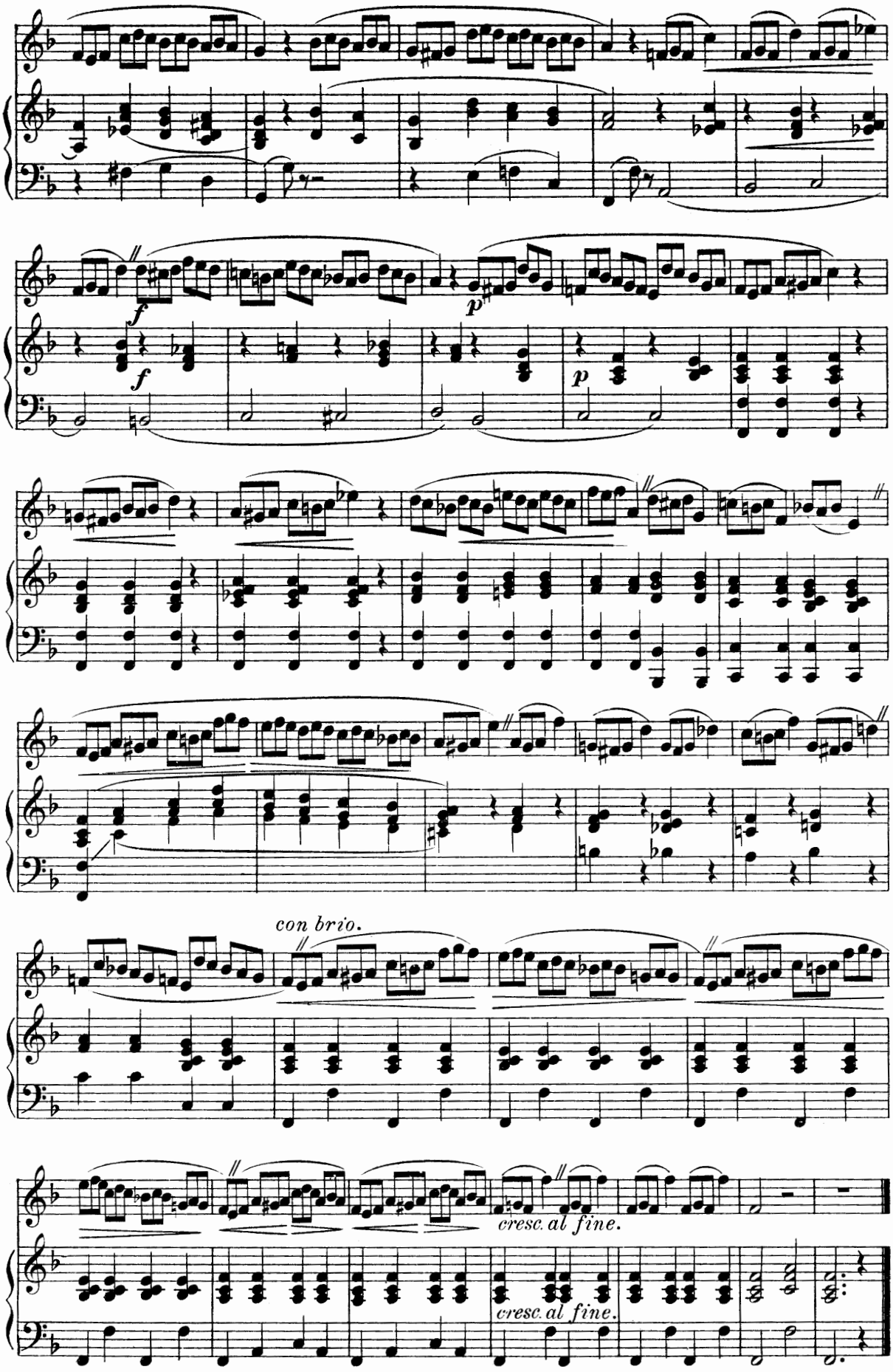
No 32.

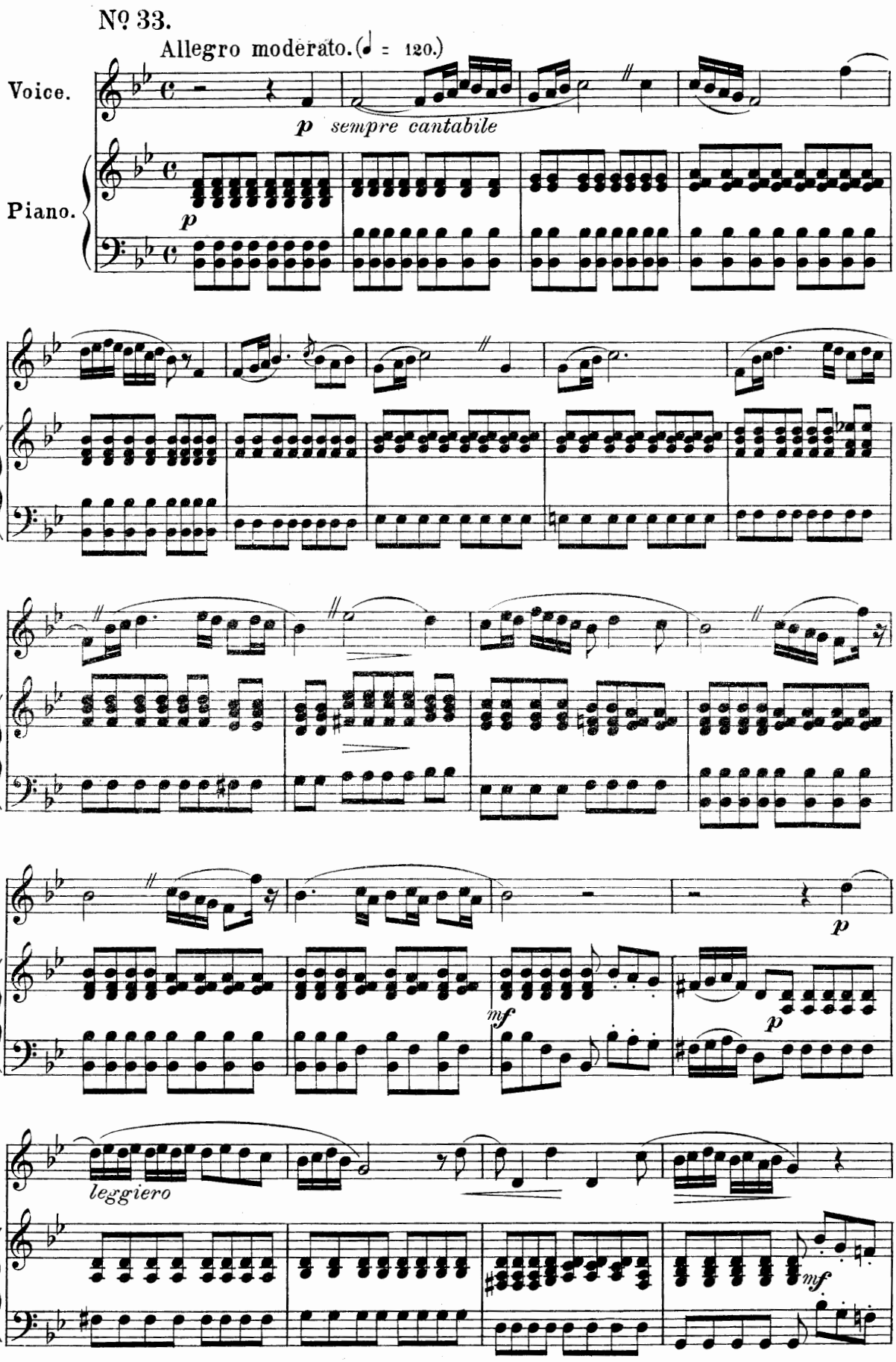
Larghetto. (♪ = 92.)

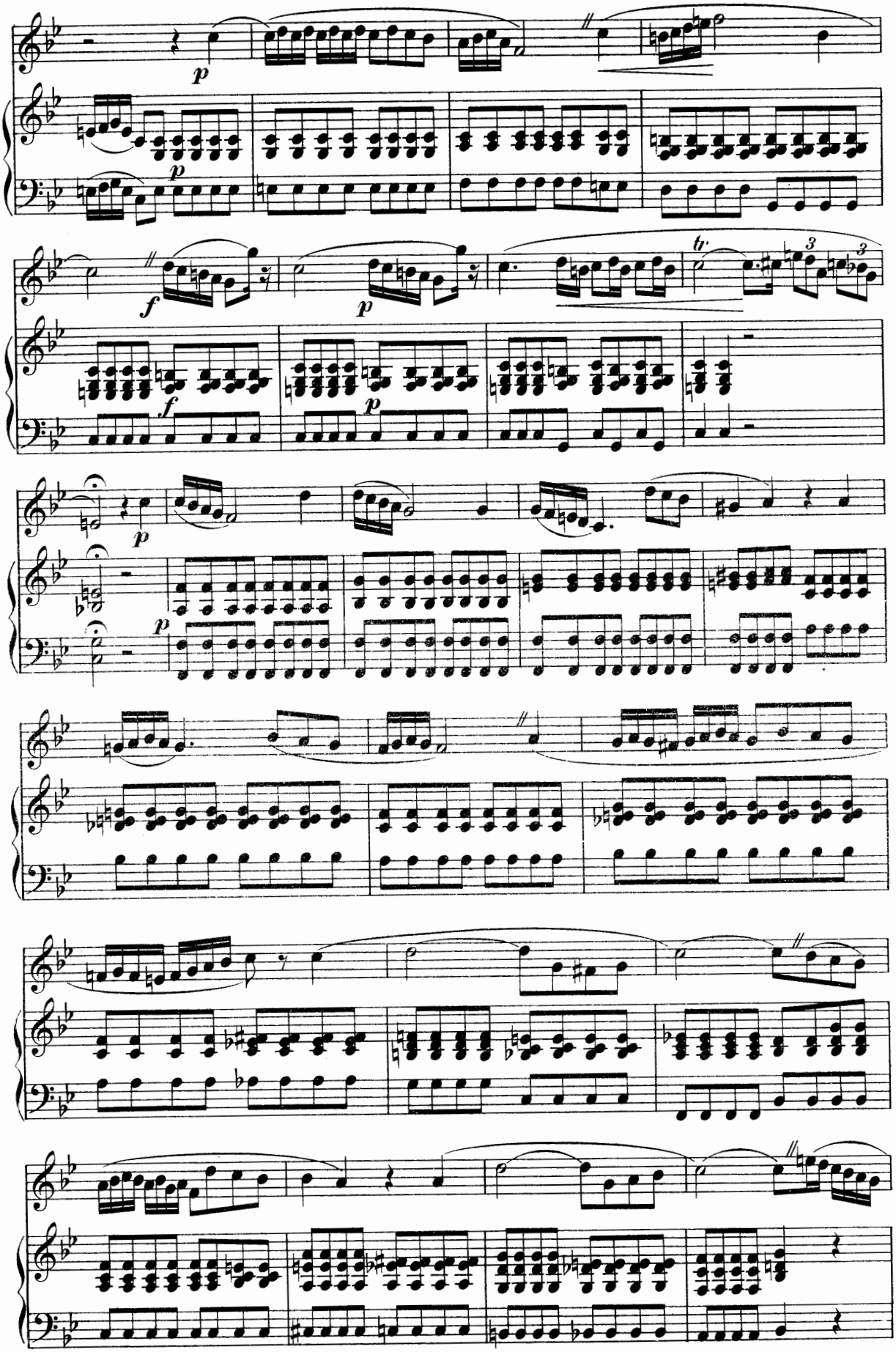


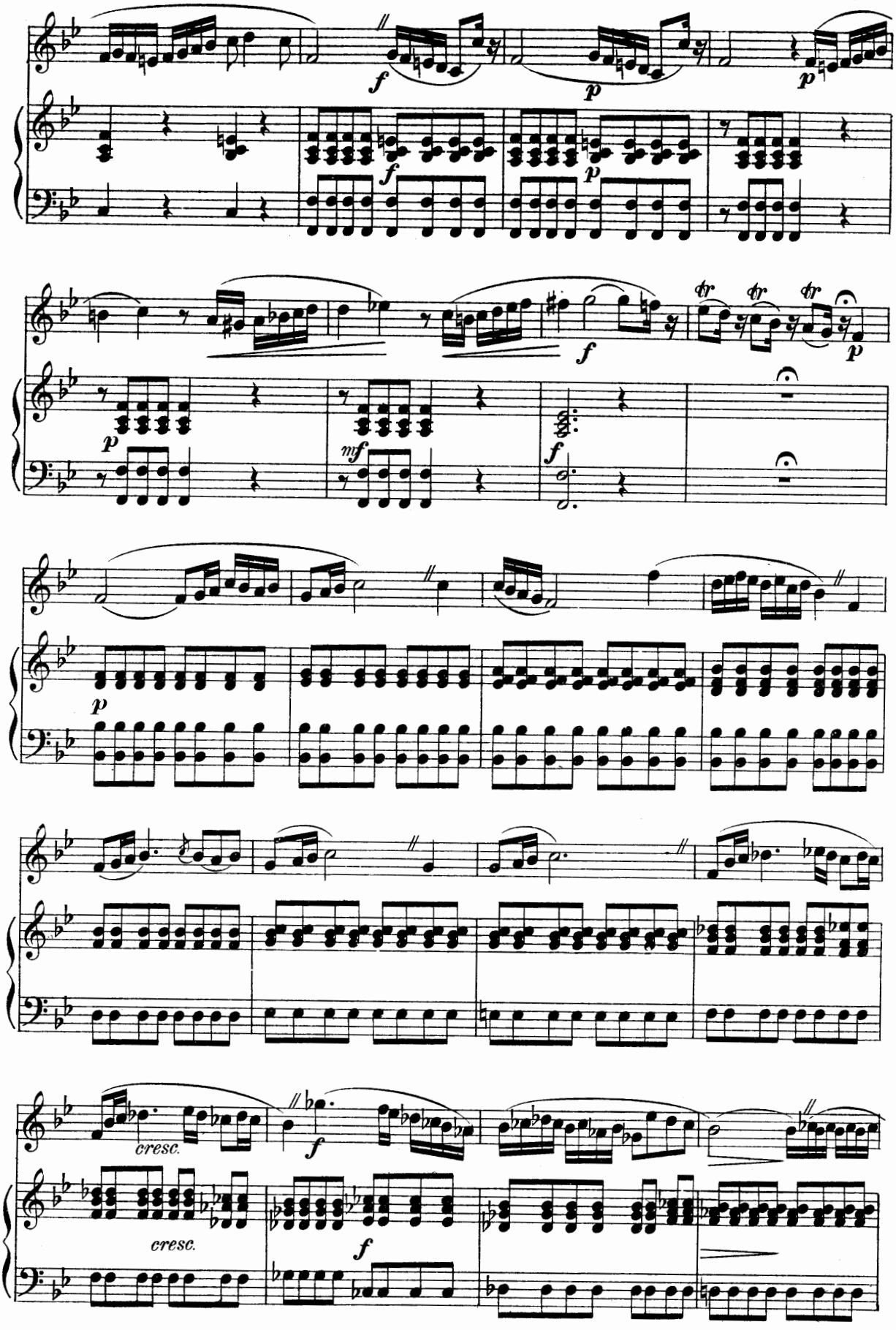

p
p
col canto.
Allegro. (♩ = 168)
p legatissimo e molto leggiero.
p
p
p

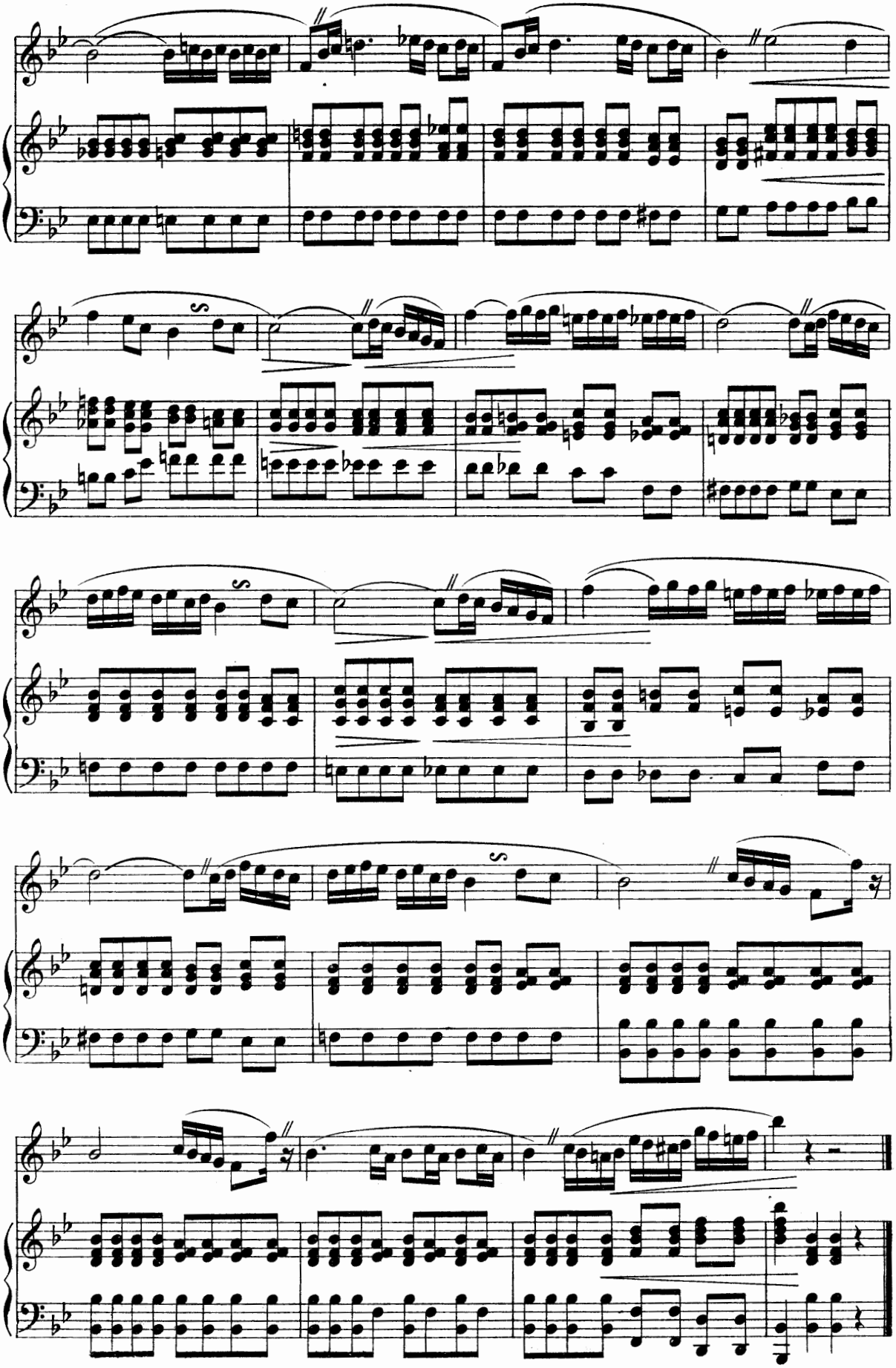

p
cantabile.
p
p
p scherzoso.
p
f
f
p
p
p
cresc.


f
f
p
p
con brio.
cresc. al fine.
cresc. al fine.


Nº 33.
Allegro moderato. (♩ = 120.)
Voice.
Piano.
p
sempre cantabile
p
leggiero
mf
p
mf

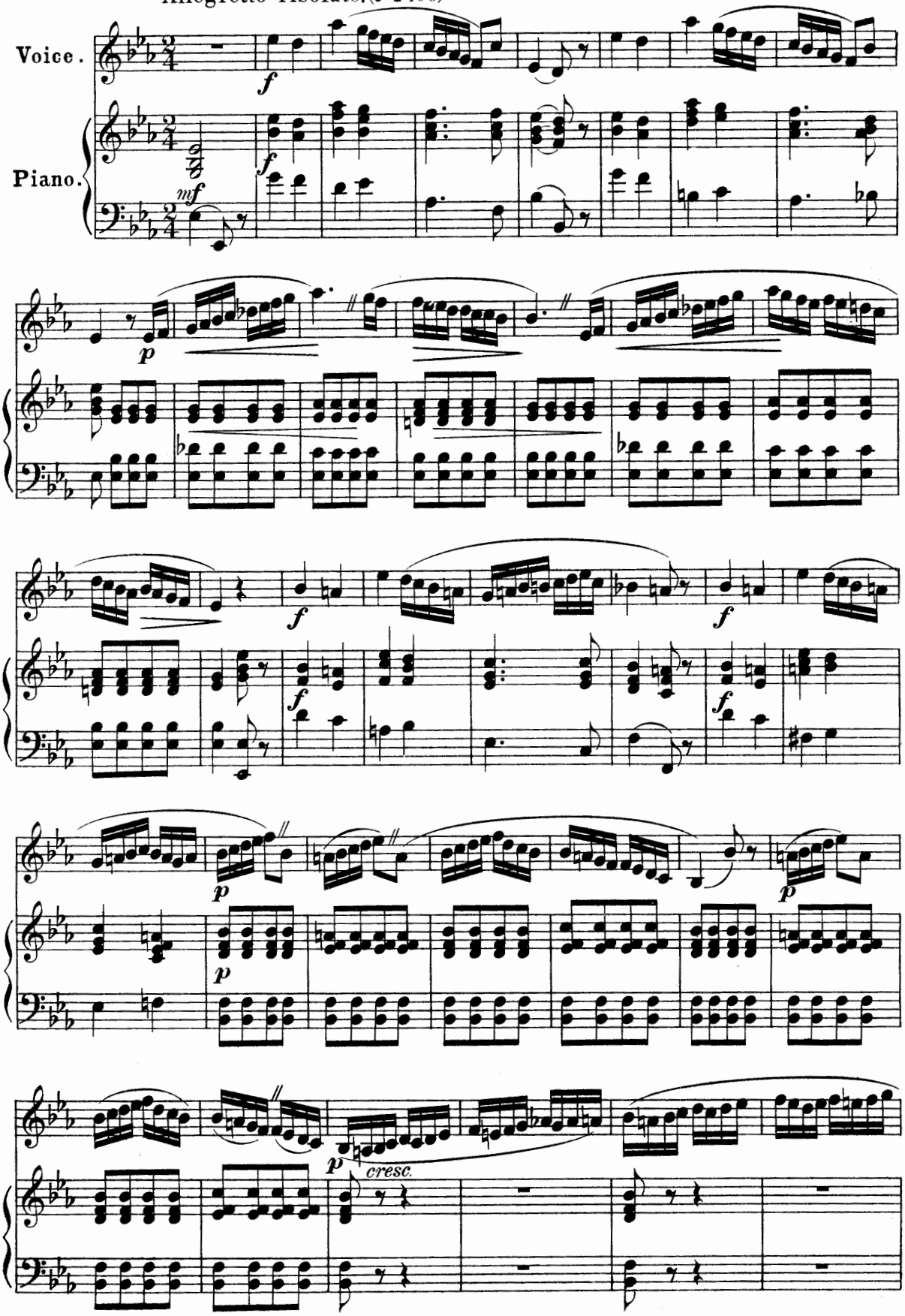


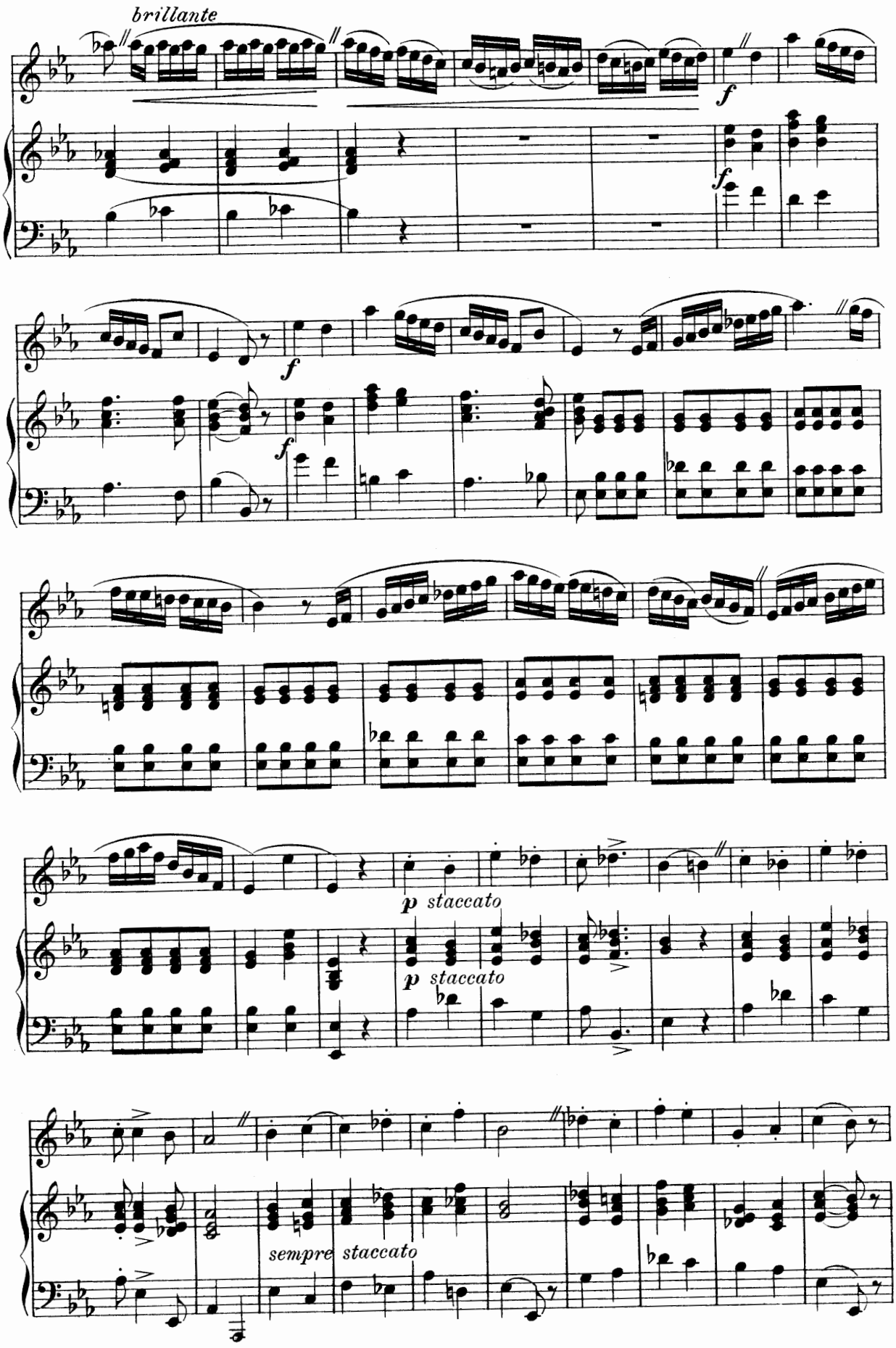

f
p
p
f
p
f
p
mf
f
p
cresc.
f
cresc.
f

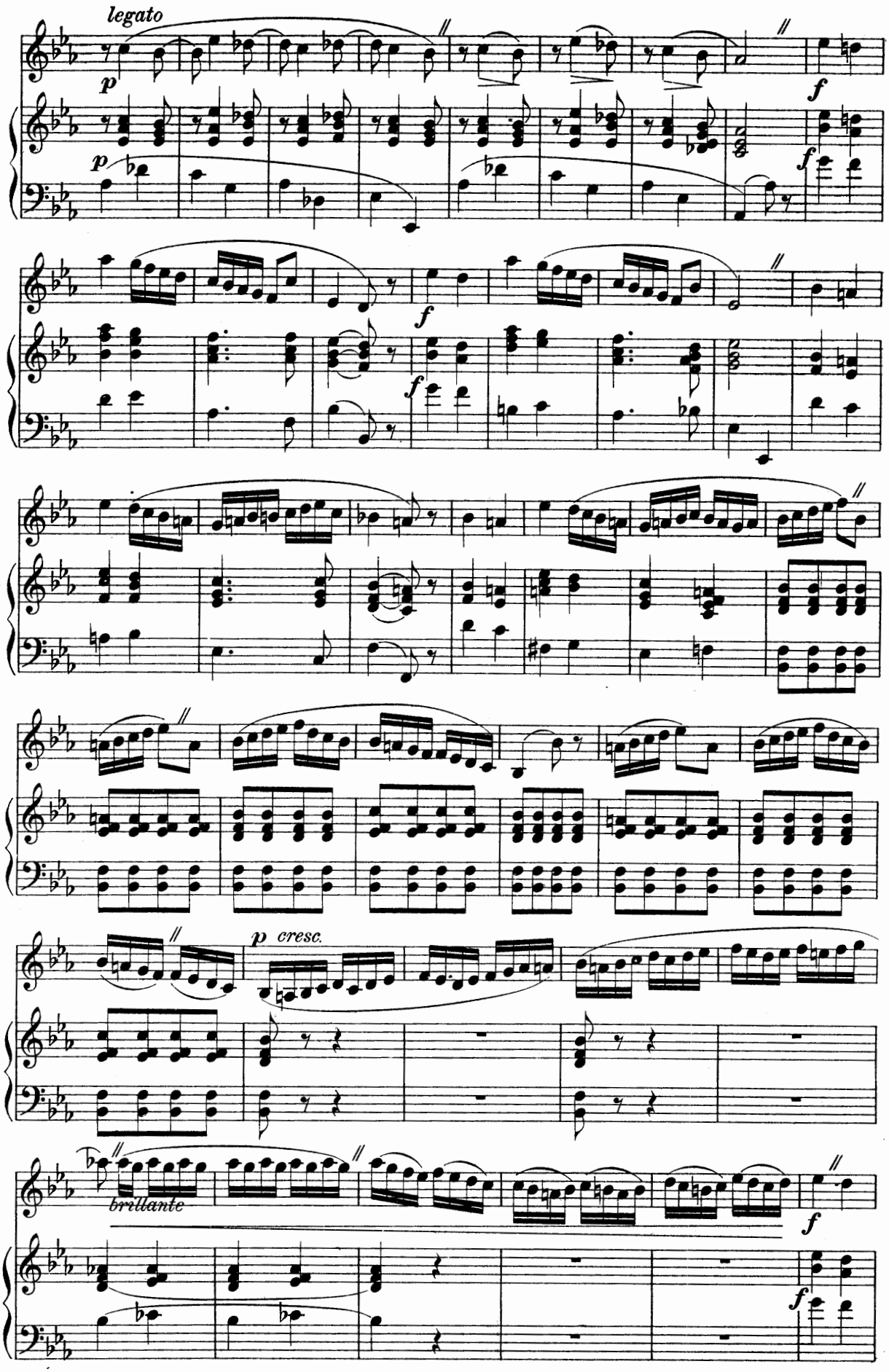


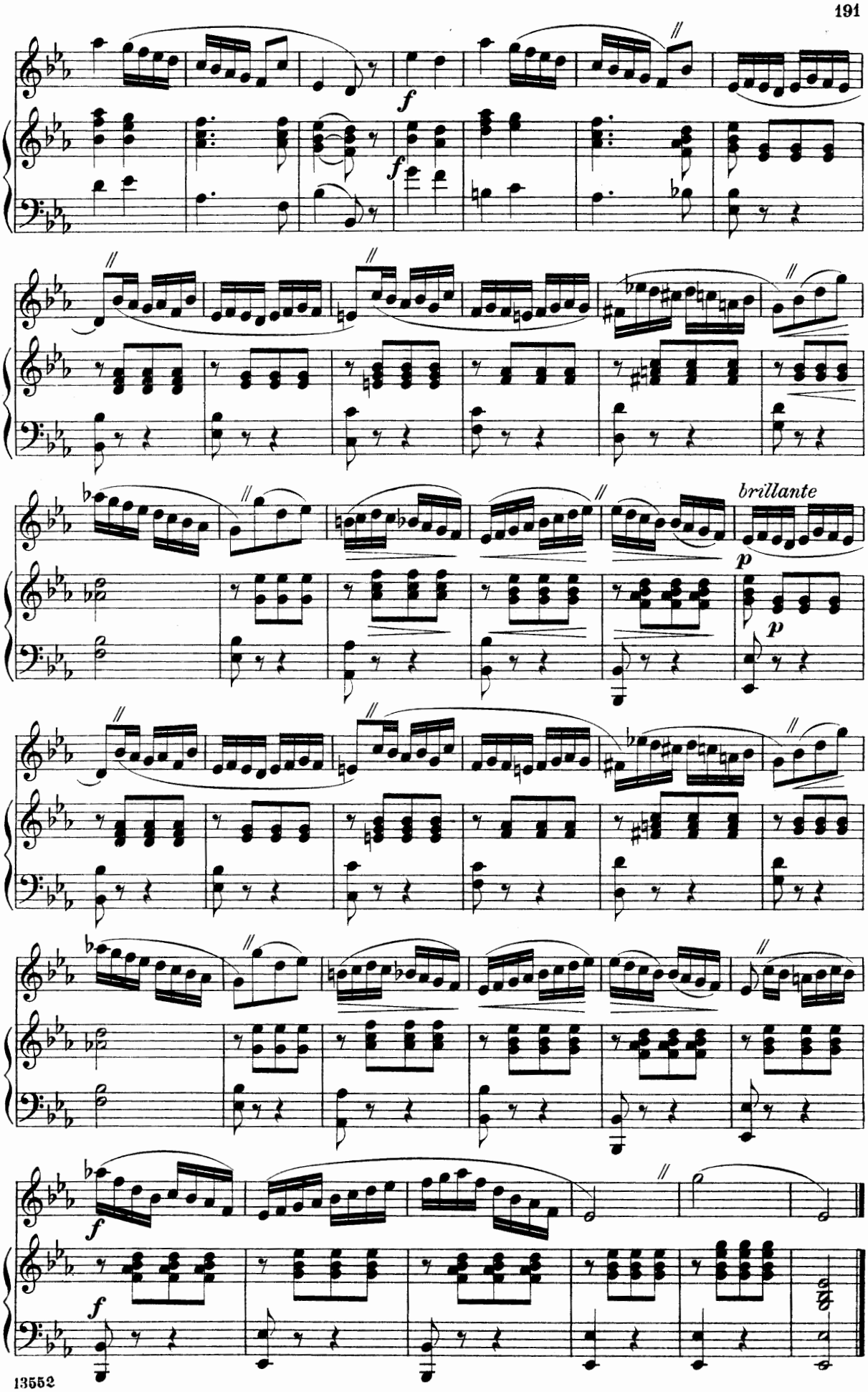
Nº 34.

Allegretto risoluto. (♩ = 100)



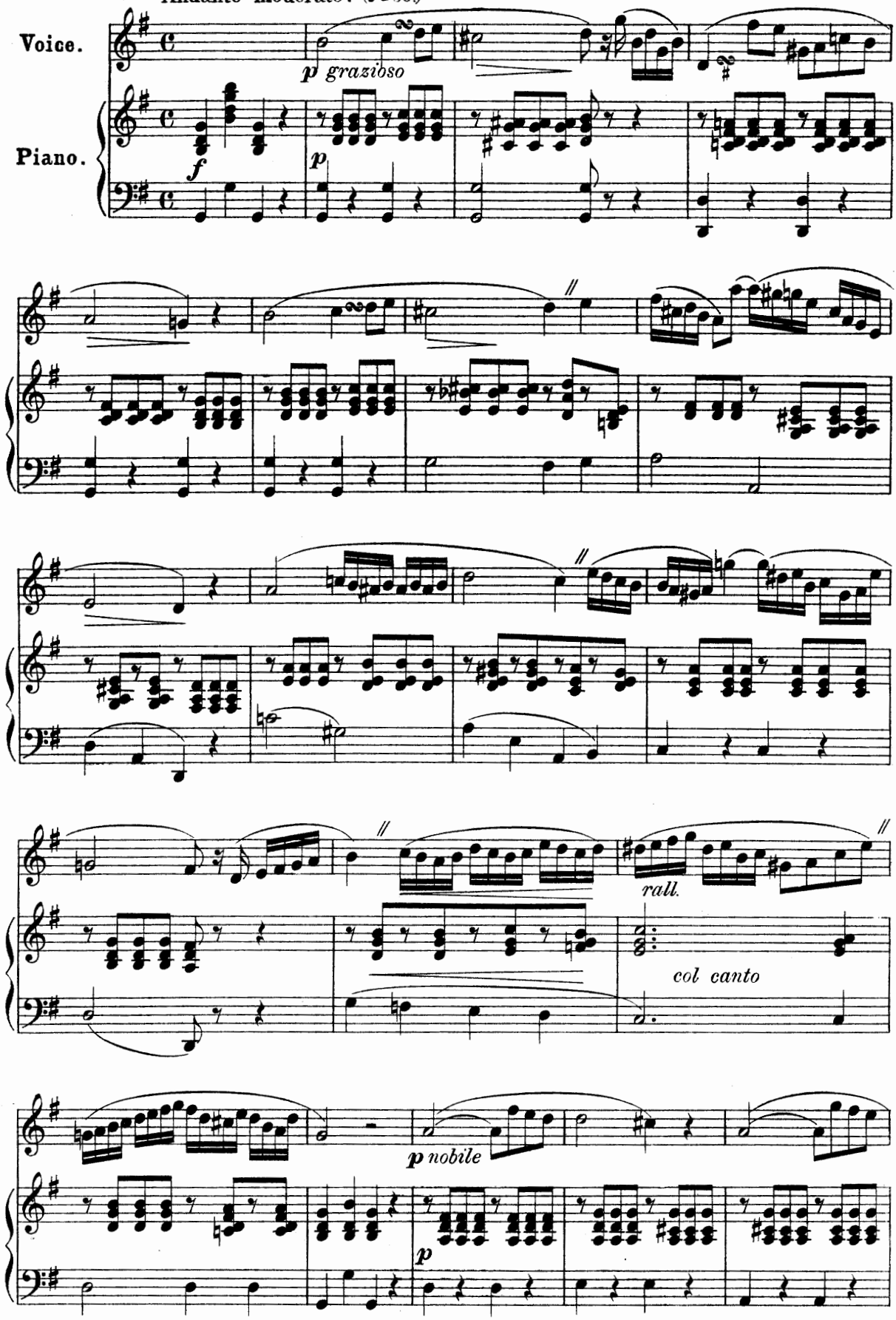

brillante
f
f
f
f
p staccato
p staccato
sempre staccato

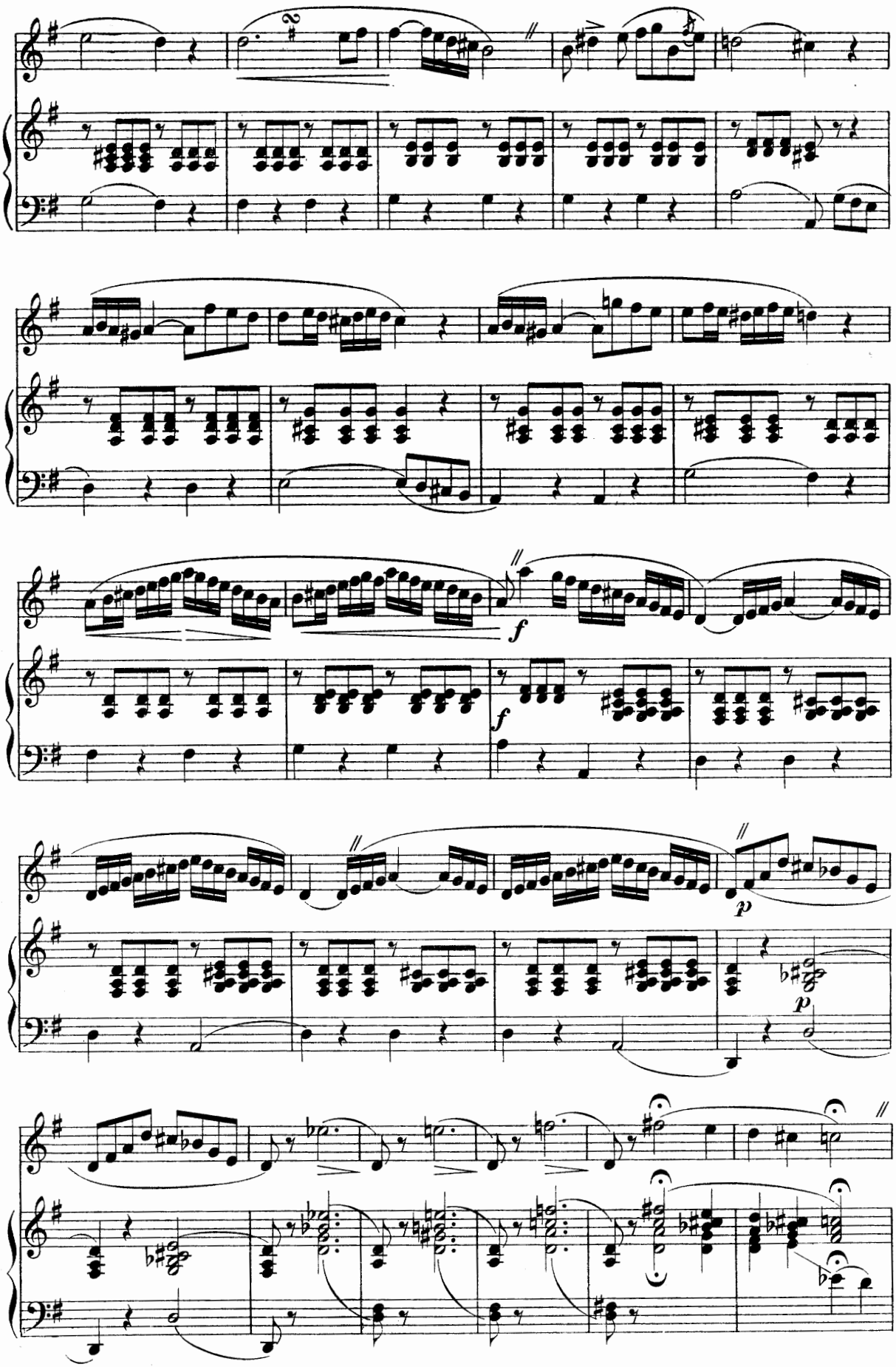

legato
p
p
f
f
f
f
p cresc.
brillante
f
f

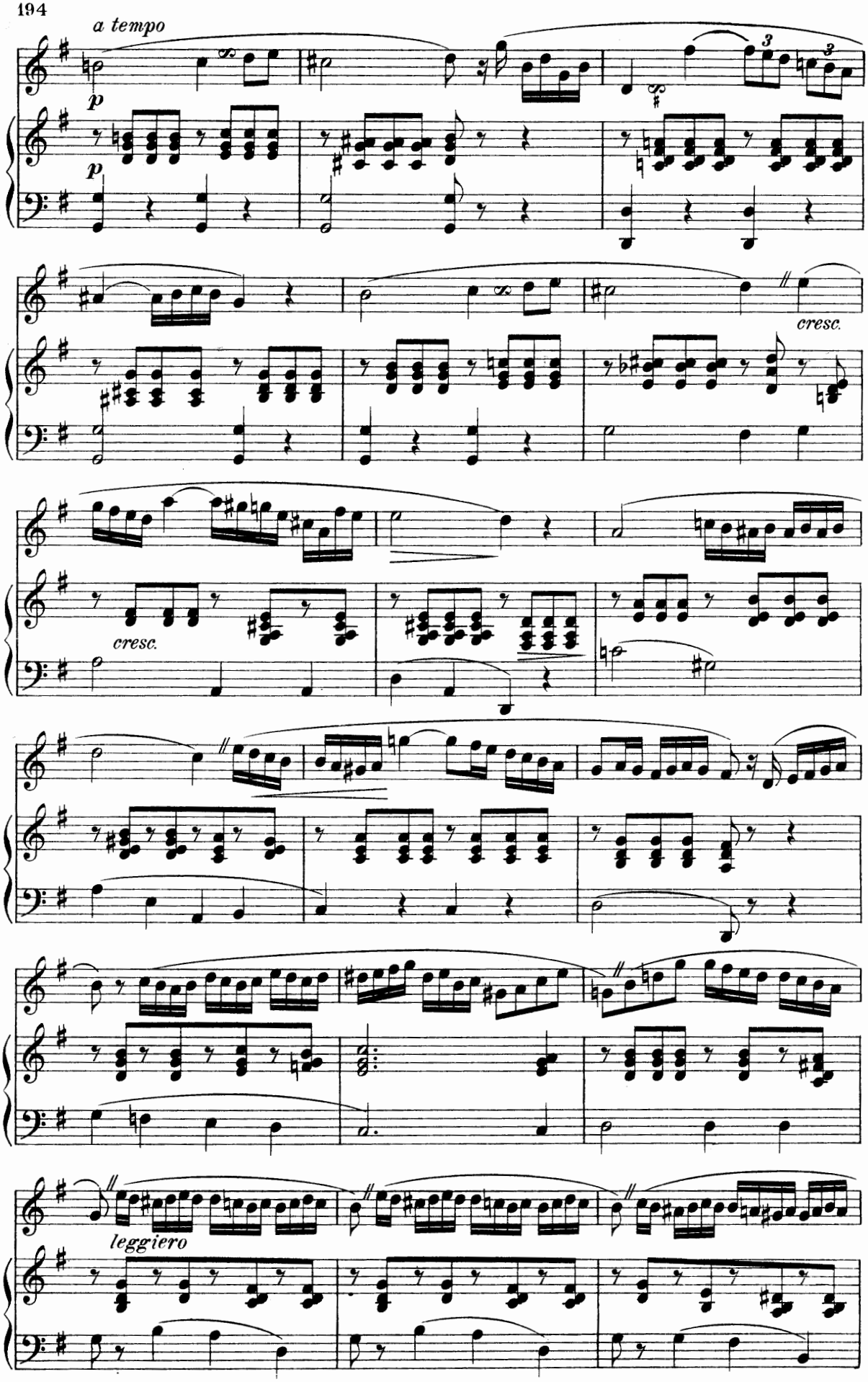

f
f
brillante
p
p
f
f

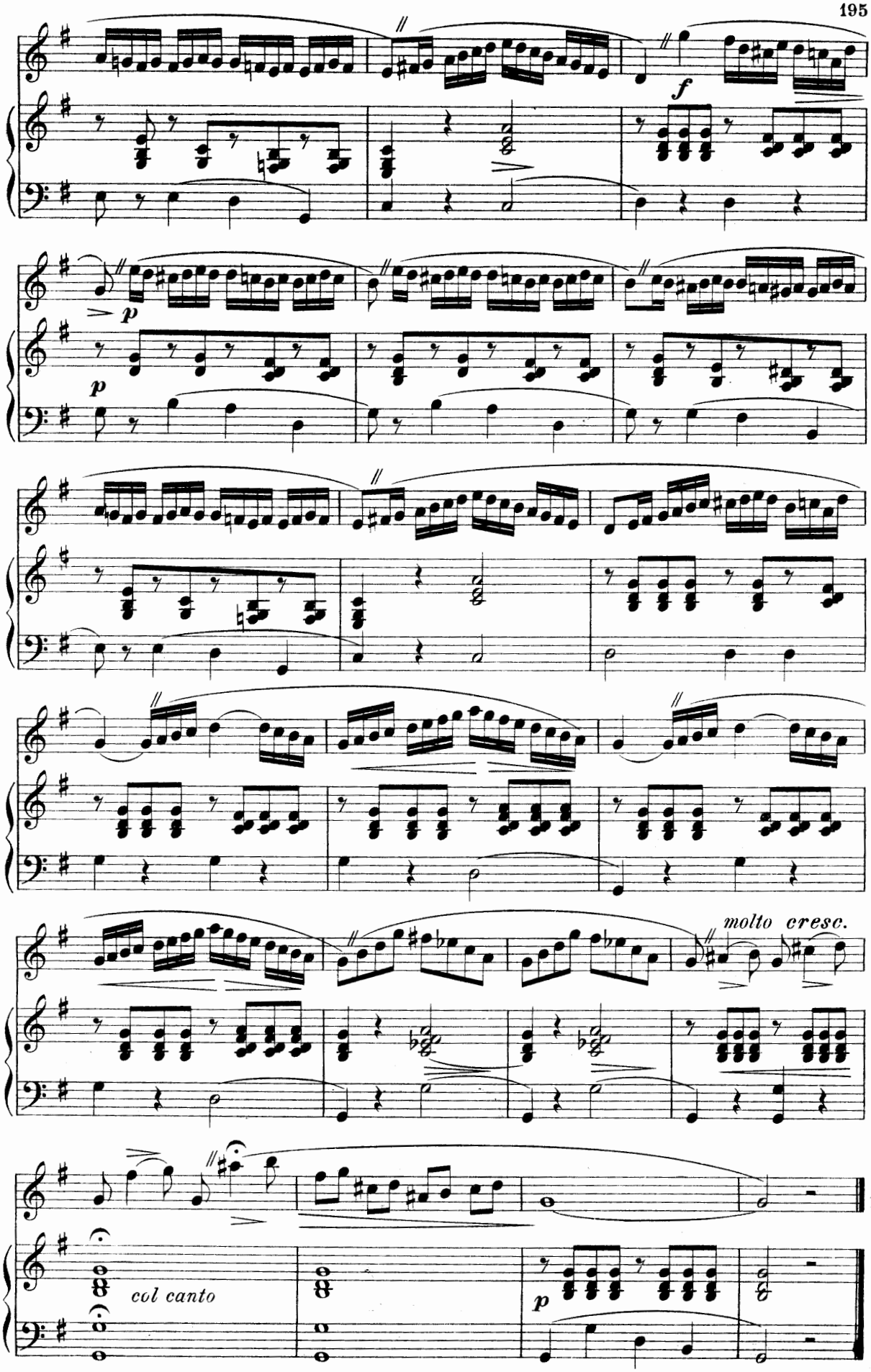
Nº 35.

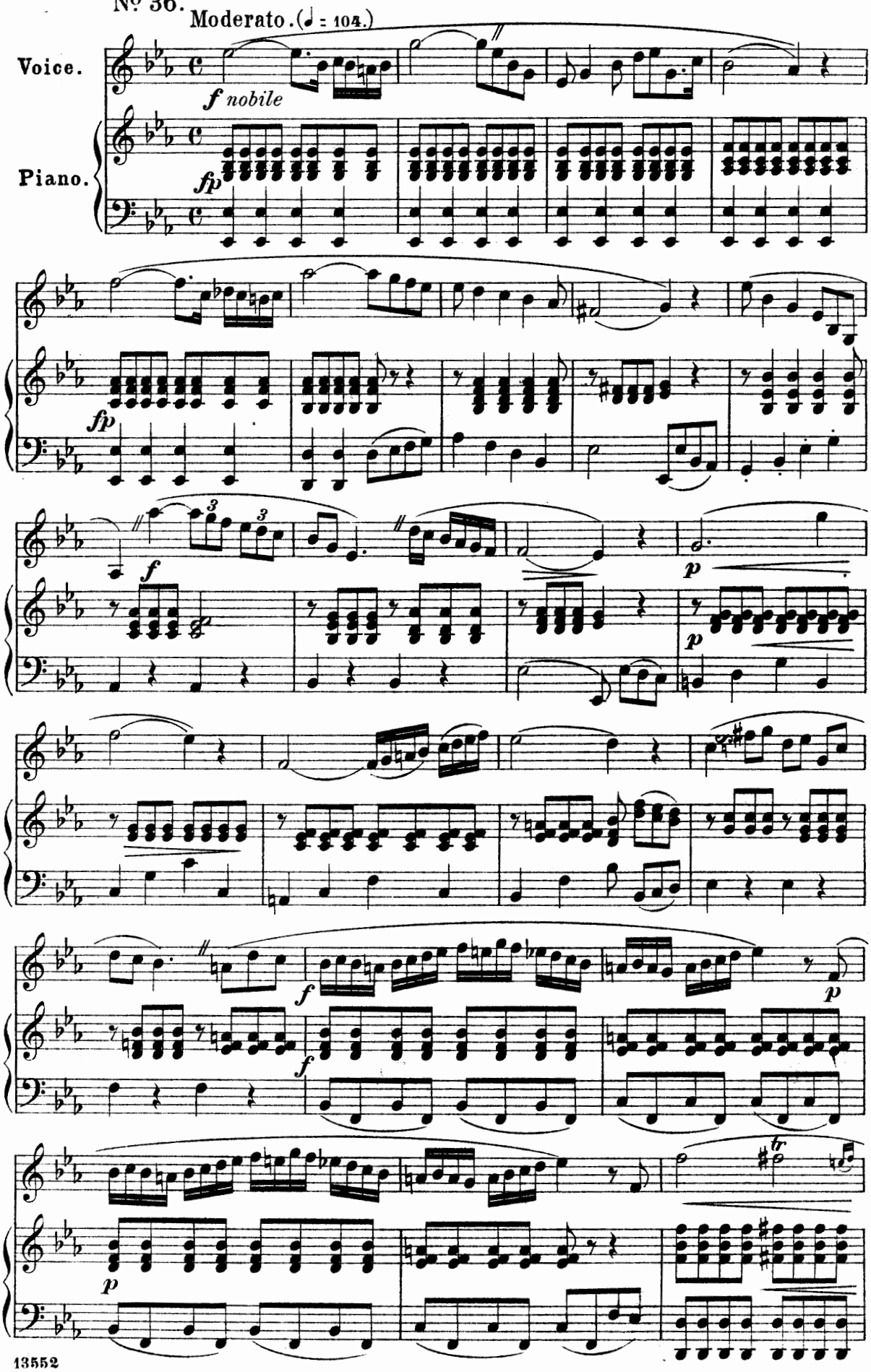
Andante moderato. (♩ = 80.)

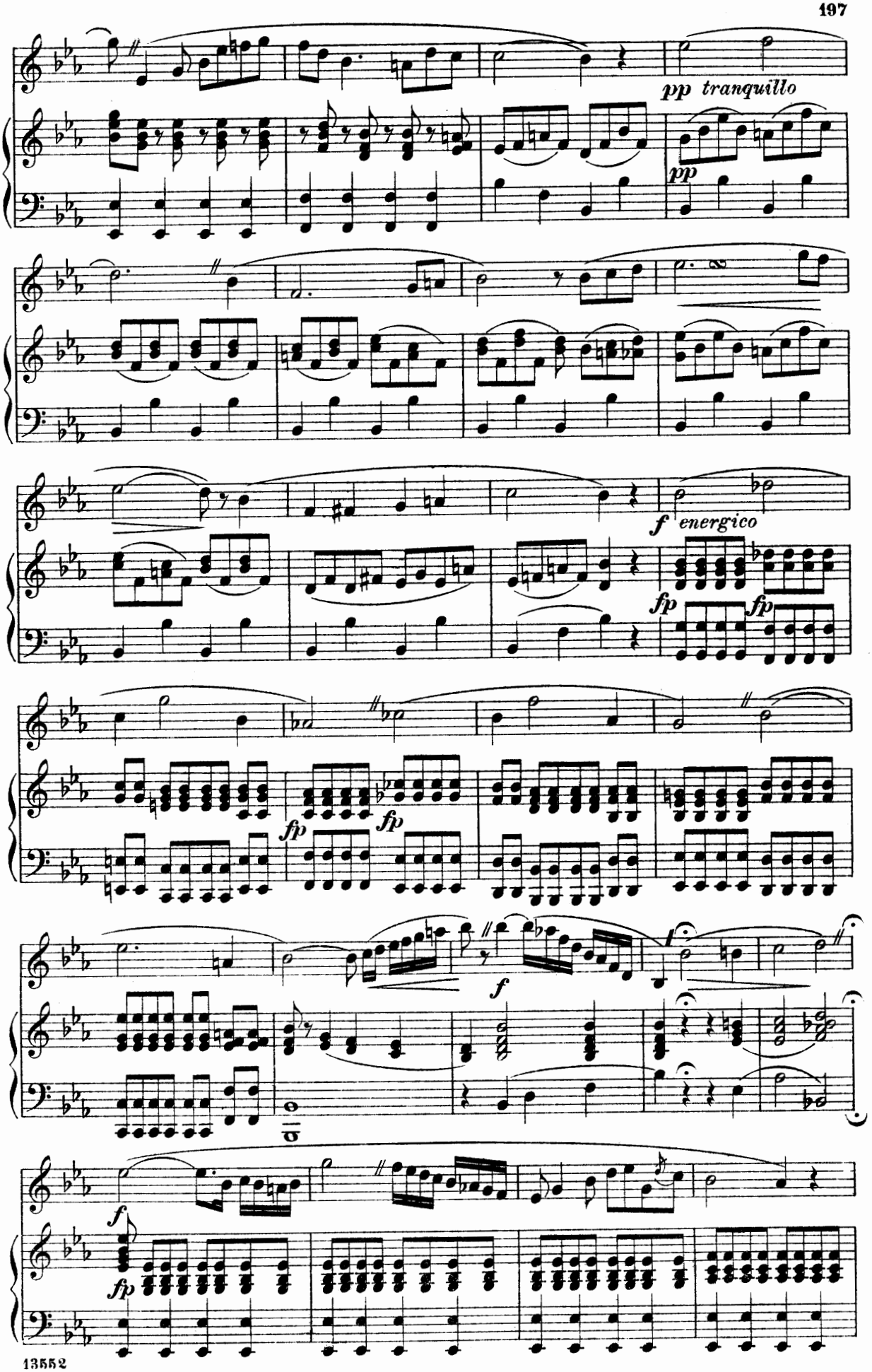


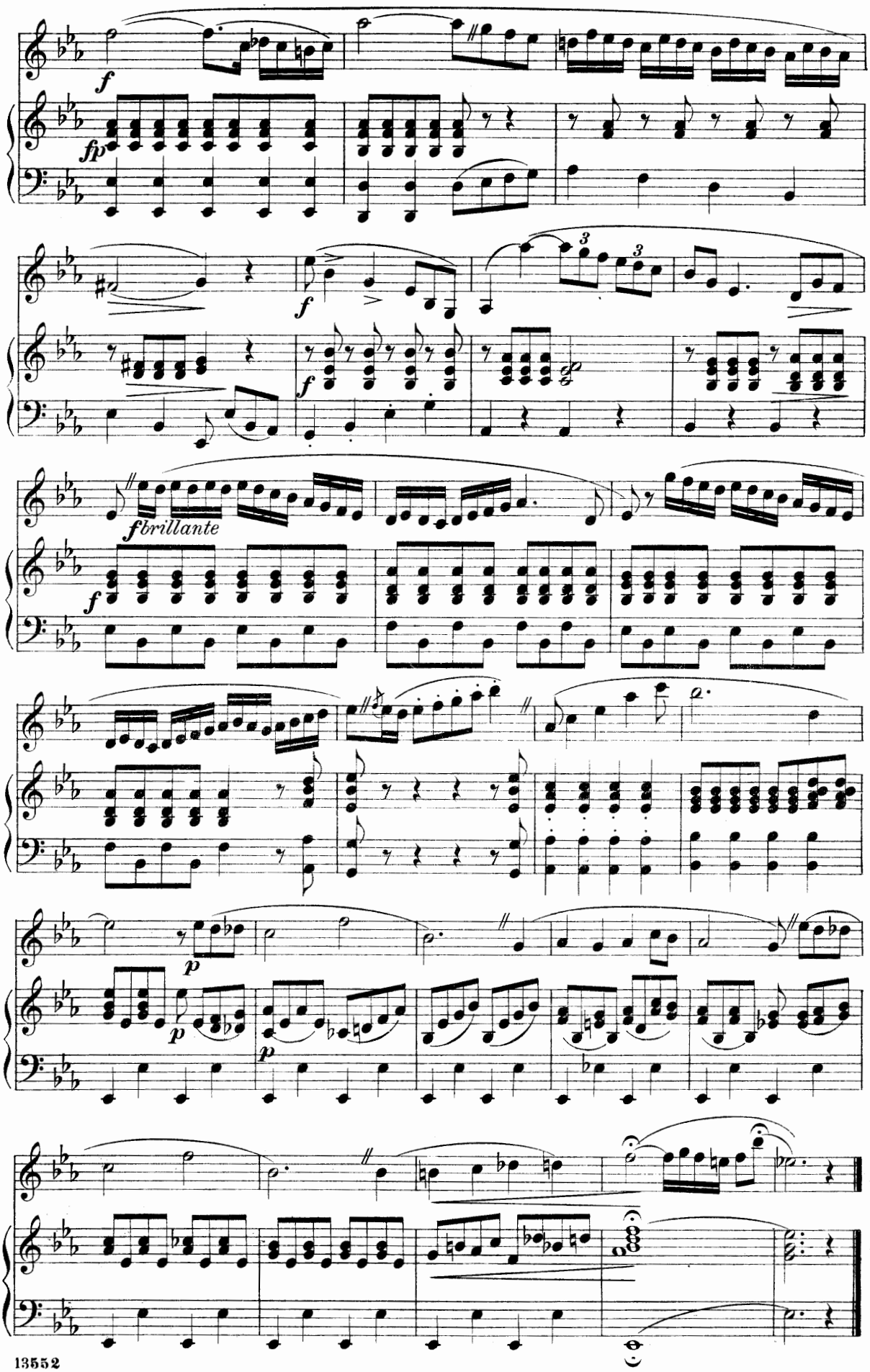

f
f
p
p


a tempo
p
p
cresc.
cresc.
leggiero


f
p
p
molto cresc.
col canto
p


No 36.
Moderato. (♩ = 104.)
Voice.
Piano.
f nobile
fp
fp
f
p
p
f
f
p
p
tr


pp tranquillo
pp
f energico
fp
fp
fp
fp
f
f
fp


f
fp
f
f
fbrillante
f
p
p
p

Nº 37.

Agitato (𝅗𝅥 = 104)

Voice.

Piano.

f deciso

f

p

p

mf

poco a poco cresc.

mf

cresc.

f

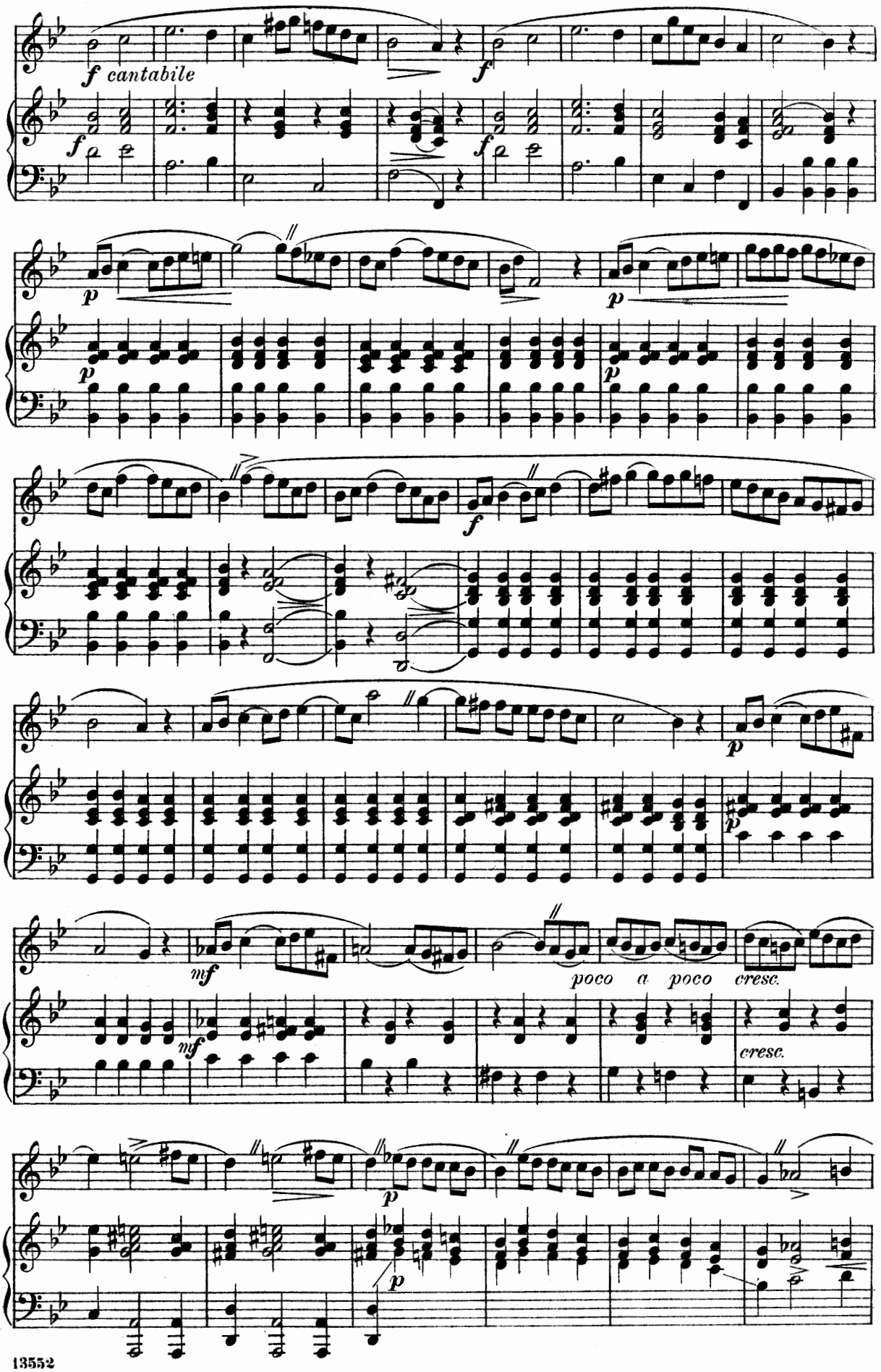
p

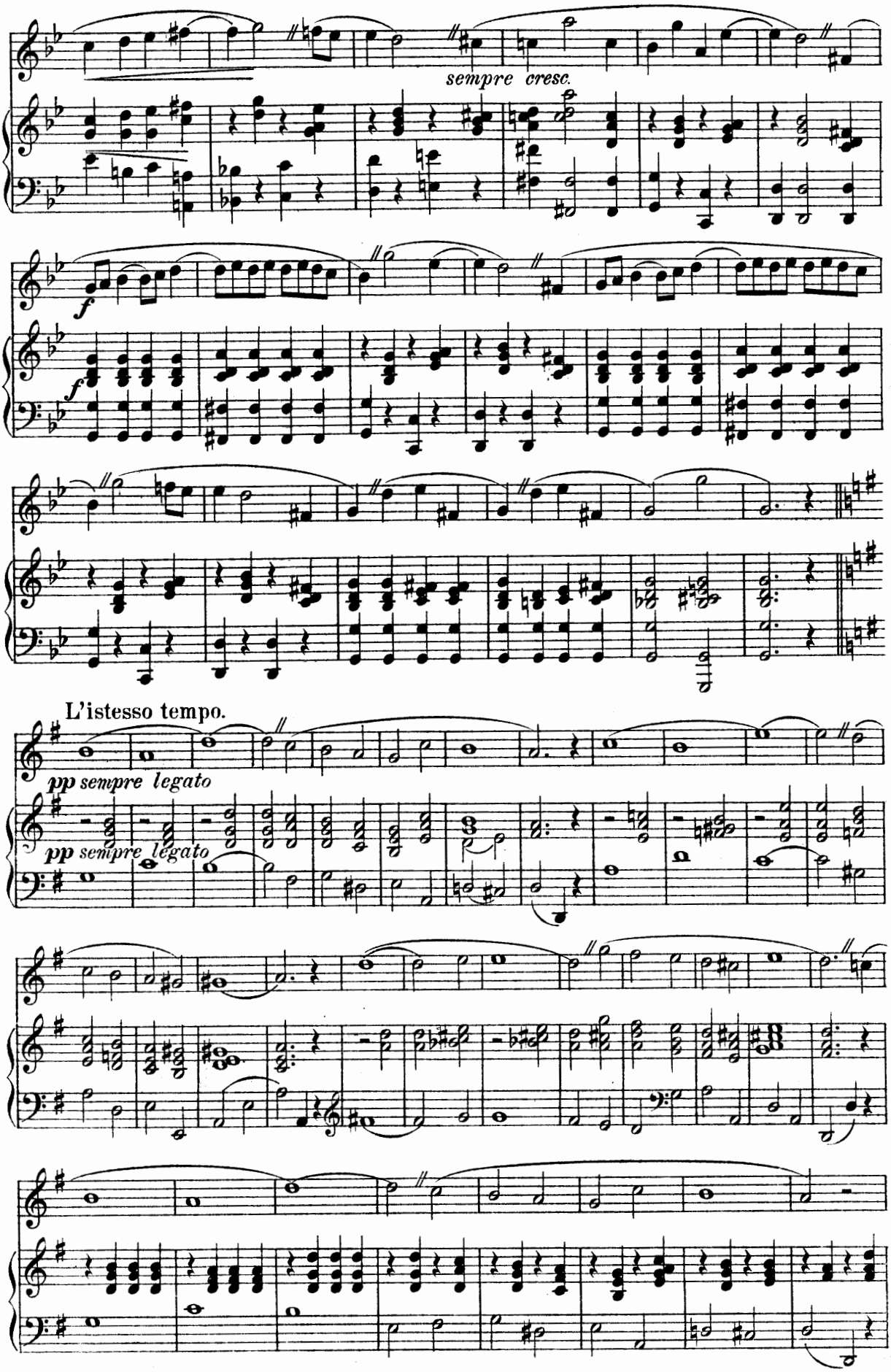
p

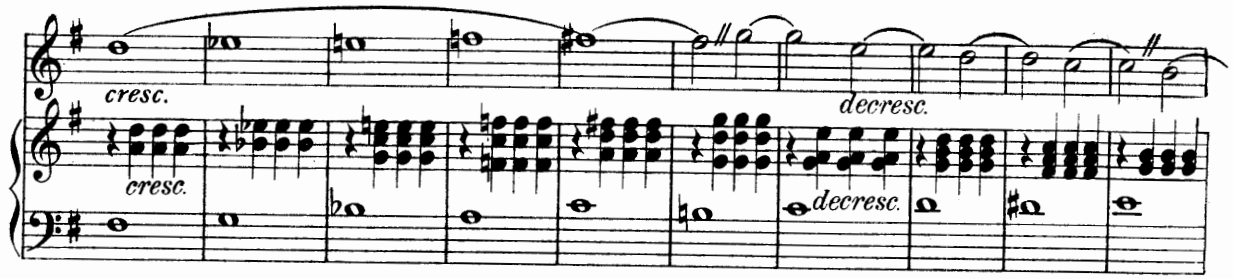
sempre cresc.

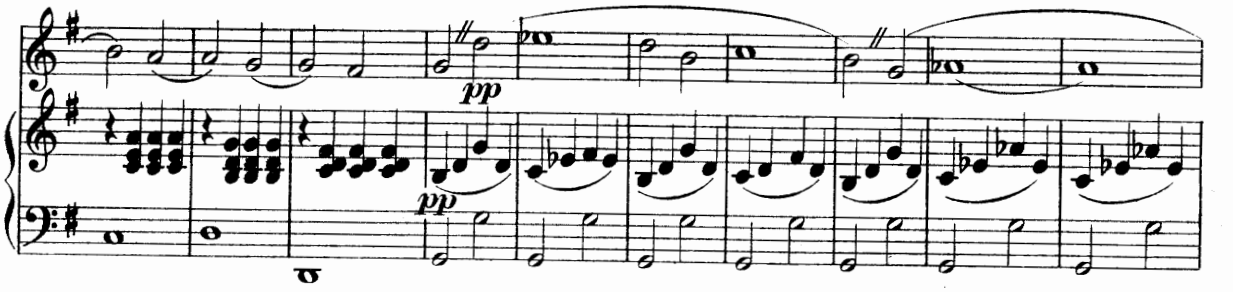
f

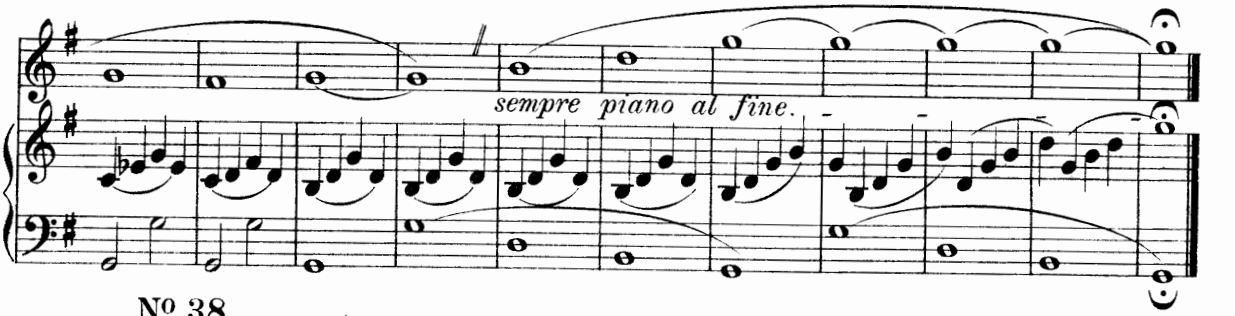
f


f cantabile
f
f
p
p
p
f
p
p
mf
mf
poco a poco cresc.
cresc.
p
p


sempre cresc.
f
f
L'istesso tempo.
pp sempre legato
pp sempre legato





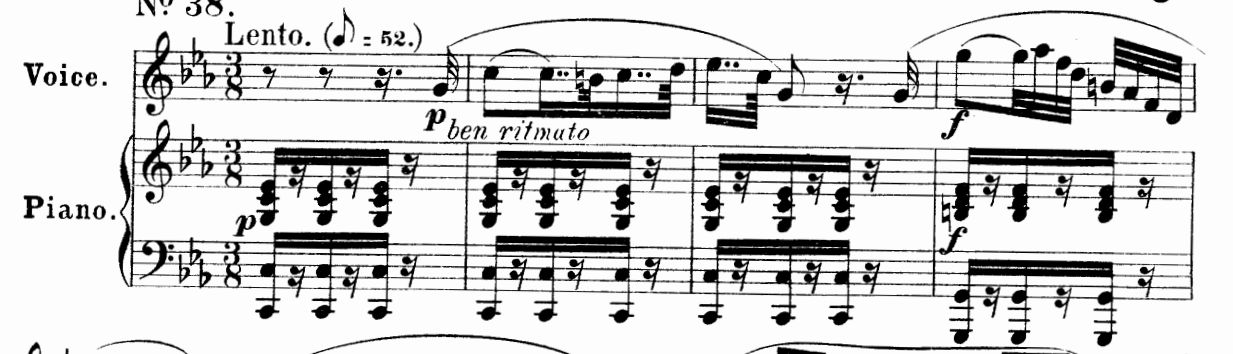


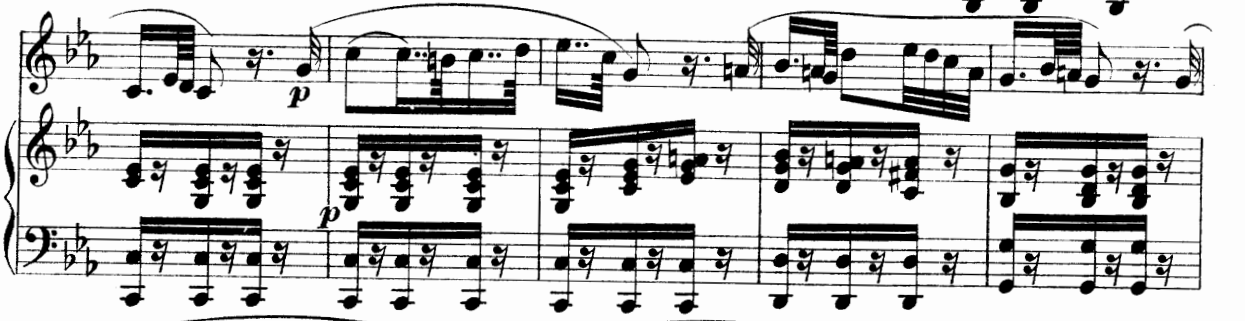
Nº 38.

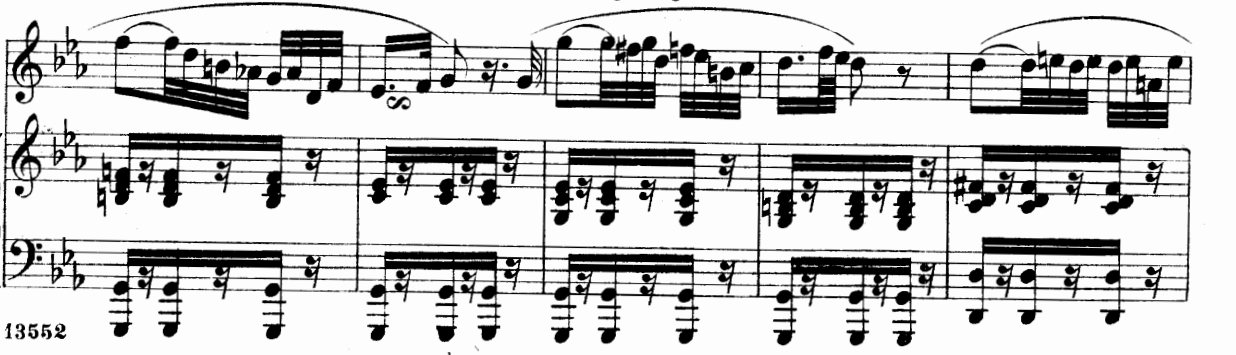
Lento. (♪ = 52.)

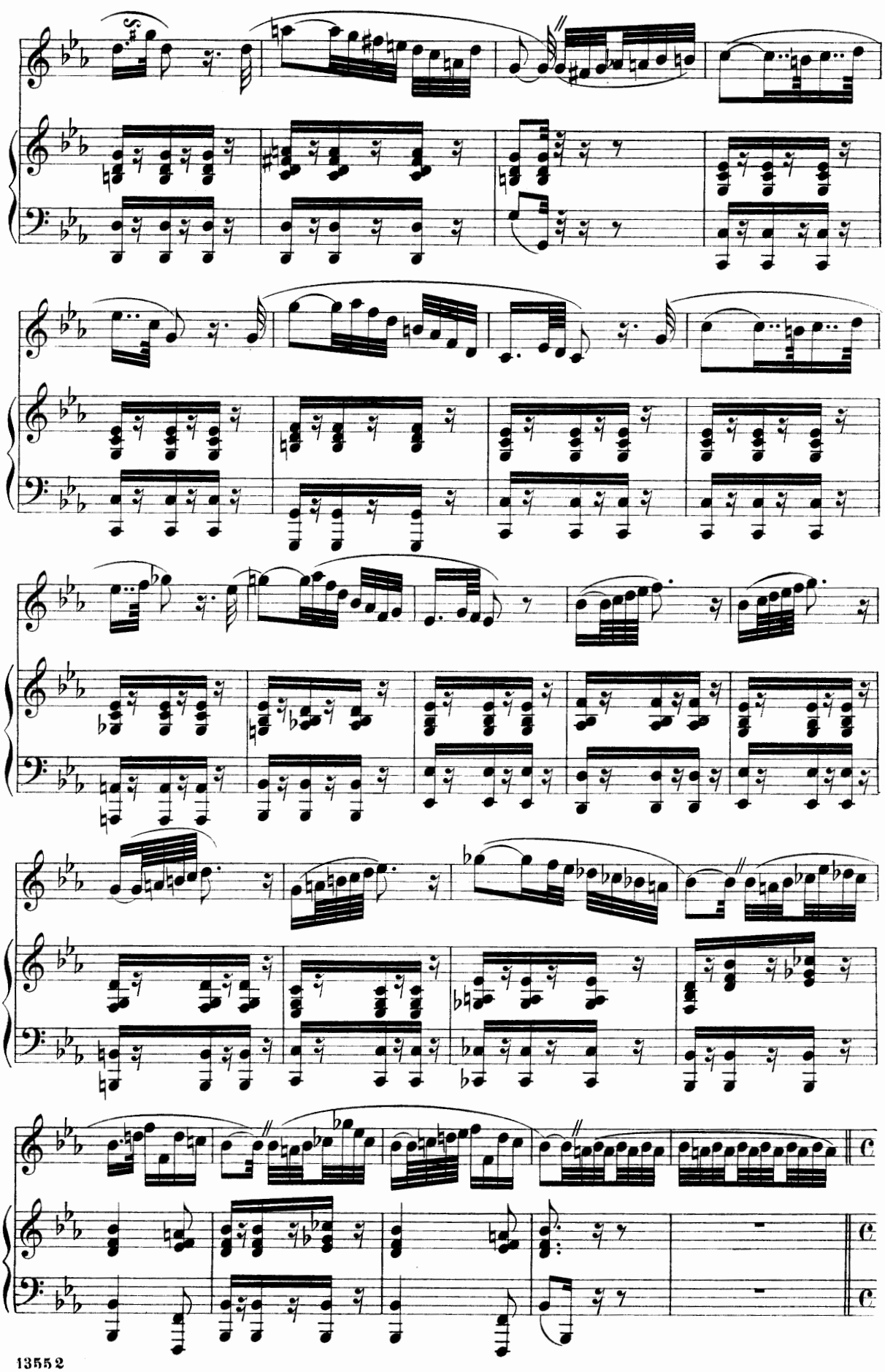
Voice.

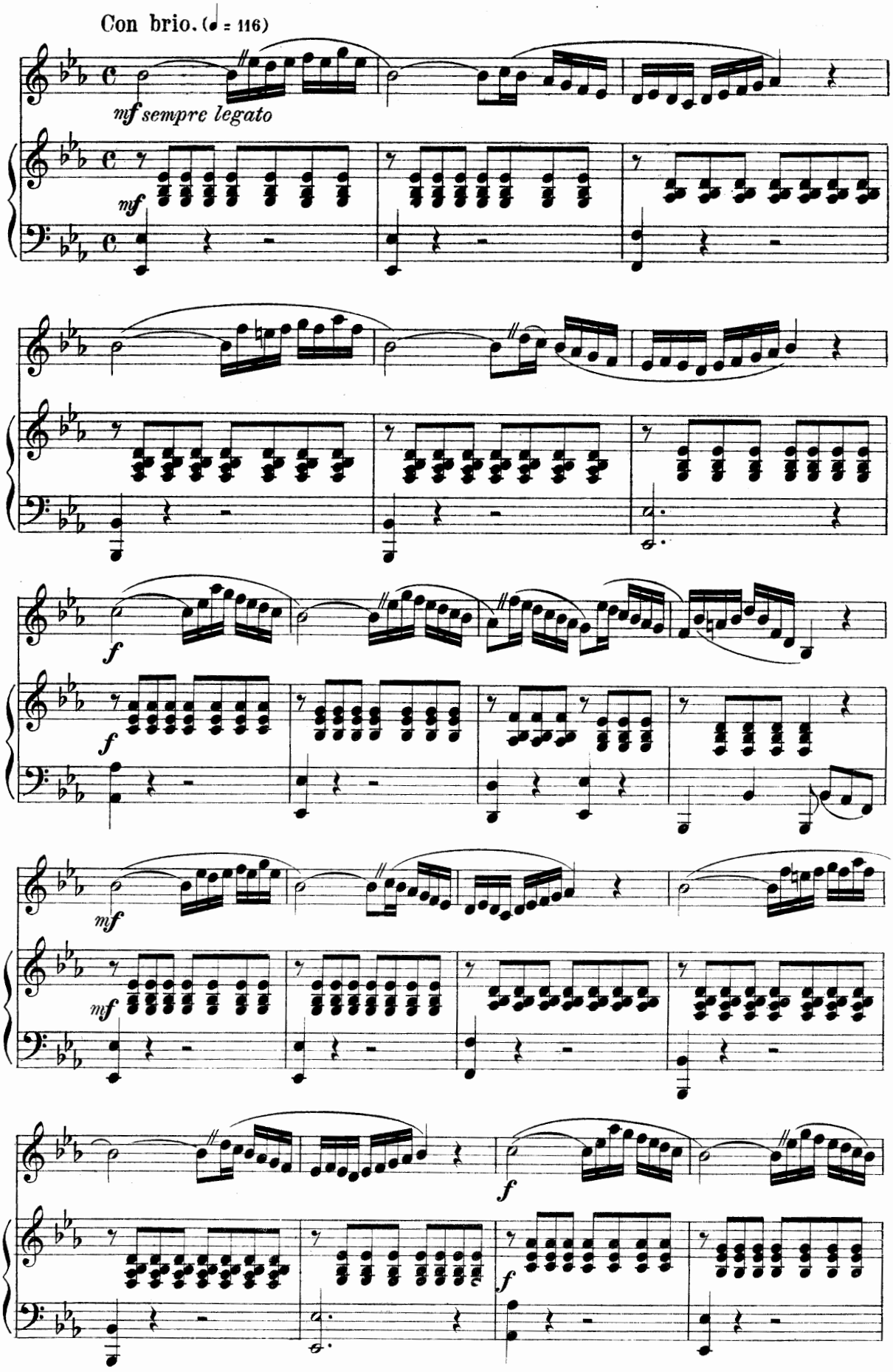
Piano.

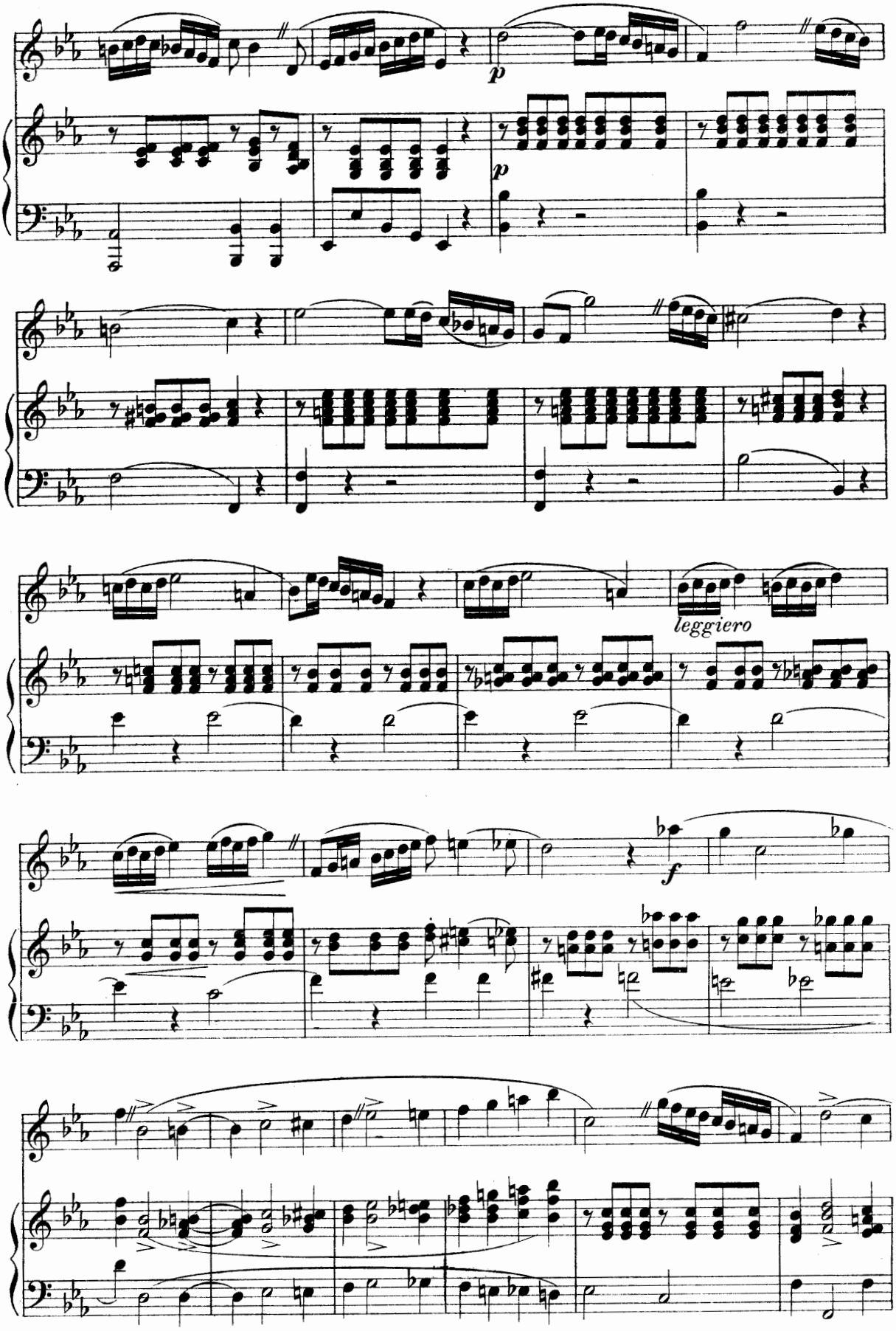


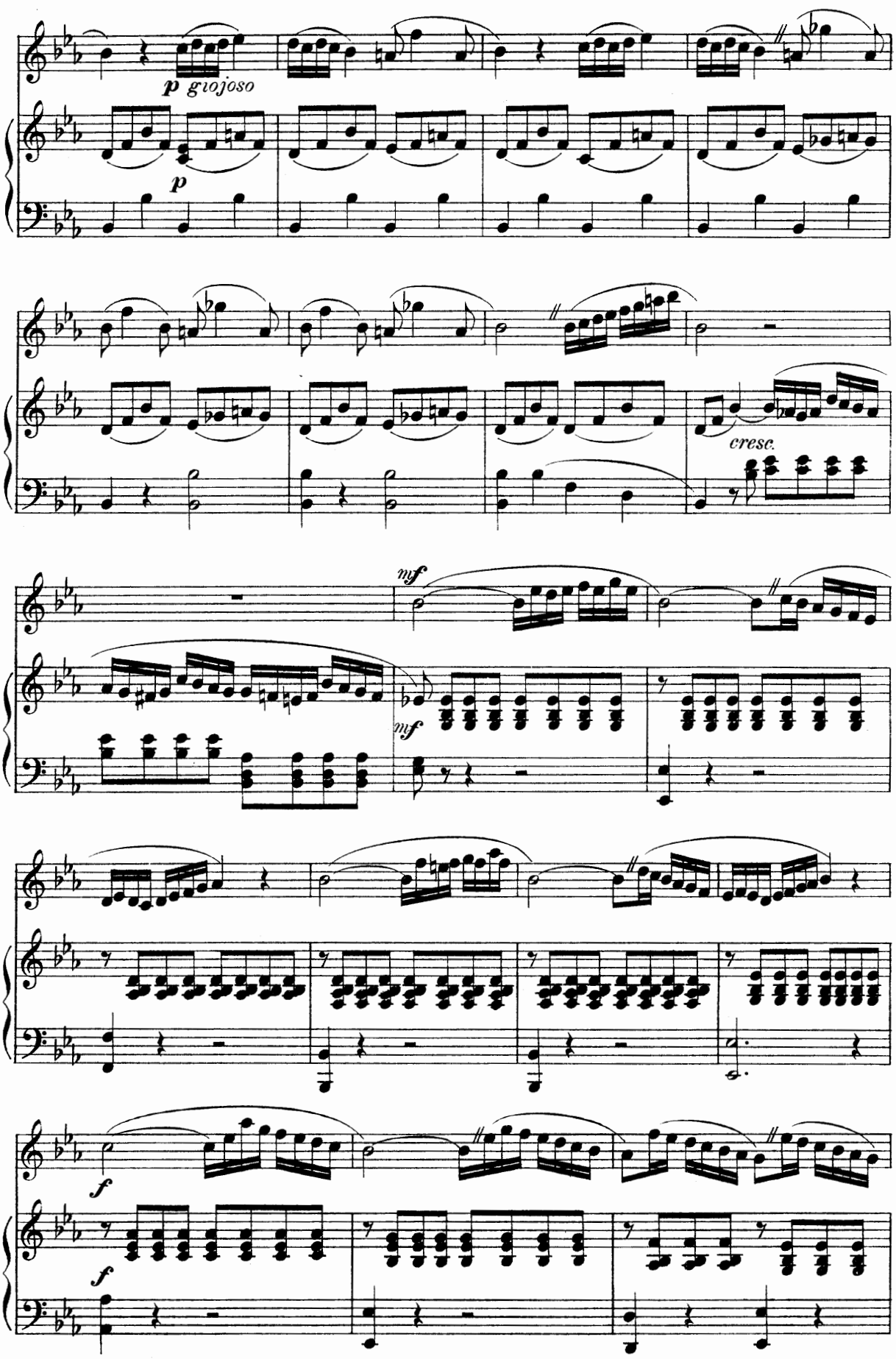


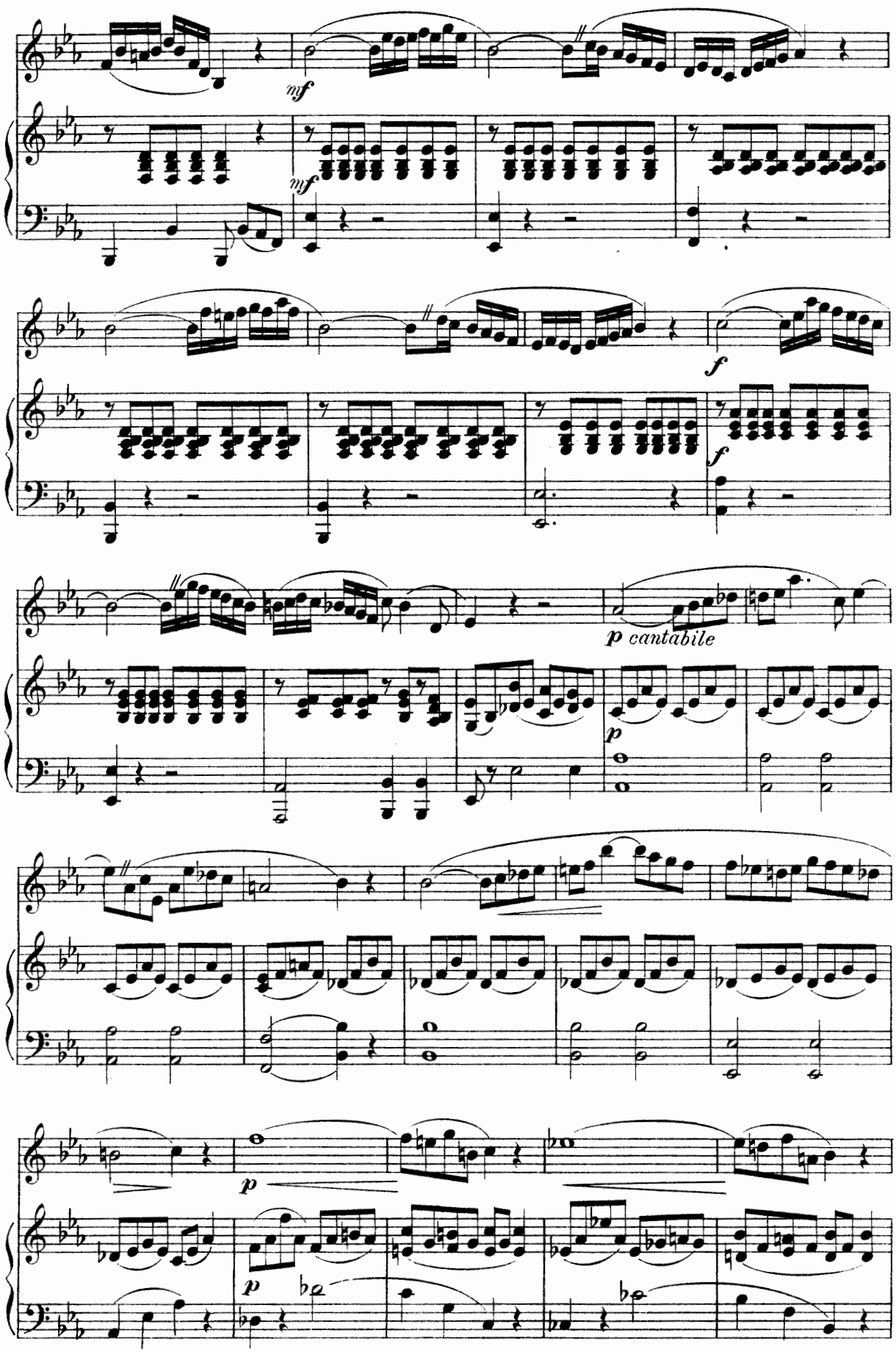


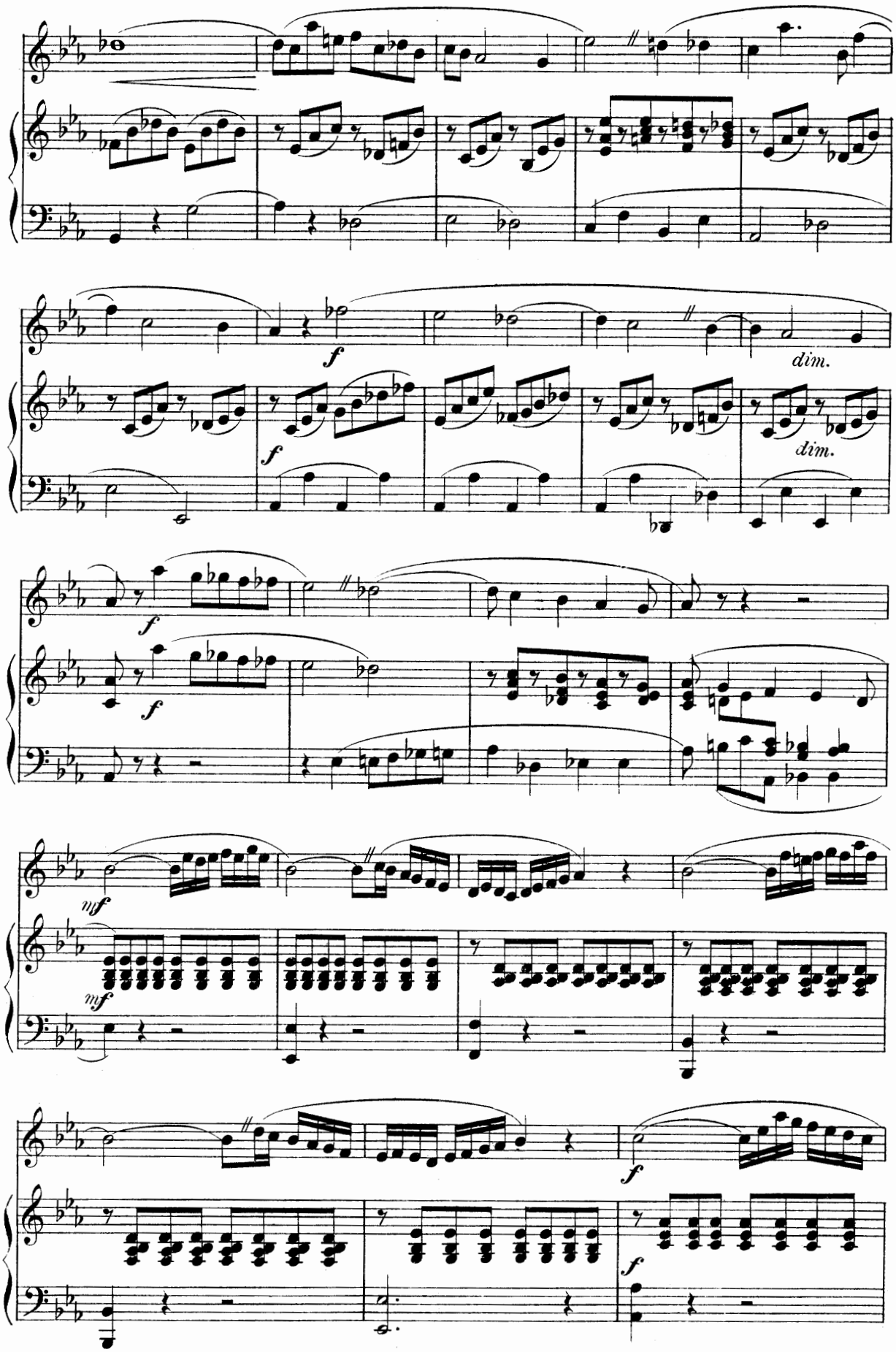


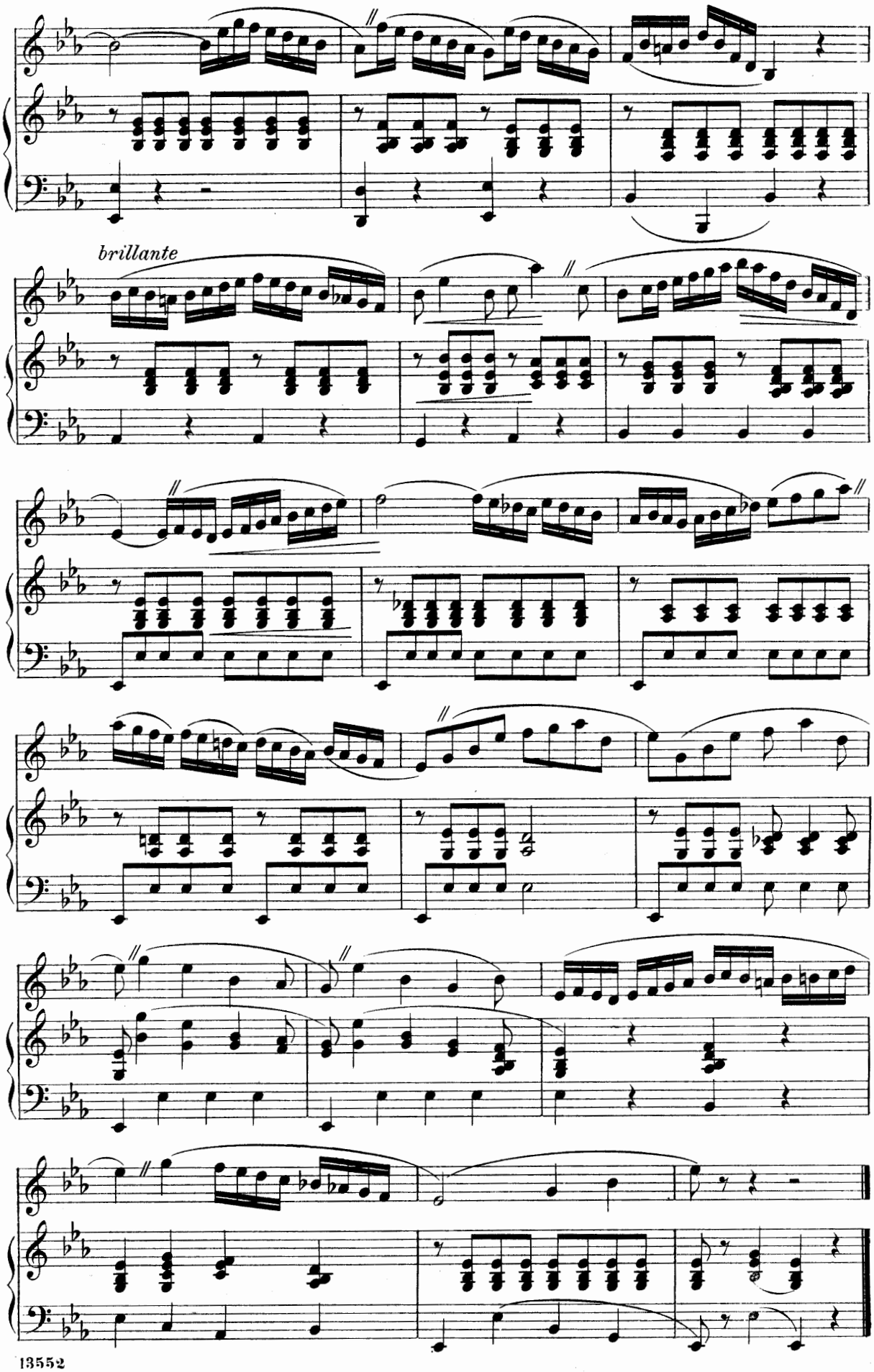

Con brio. (♩ = 116)
mf sempre legato
mf
f
f
mf
mf
f
f

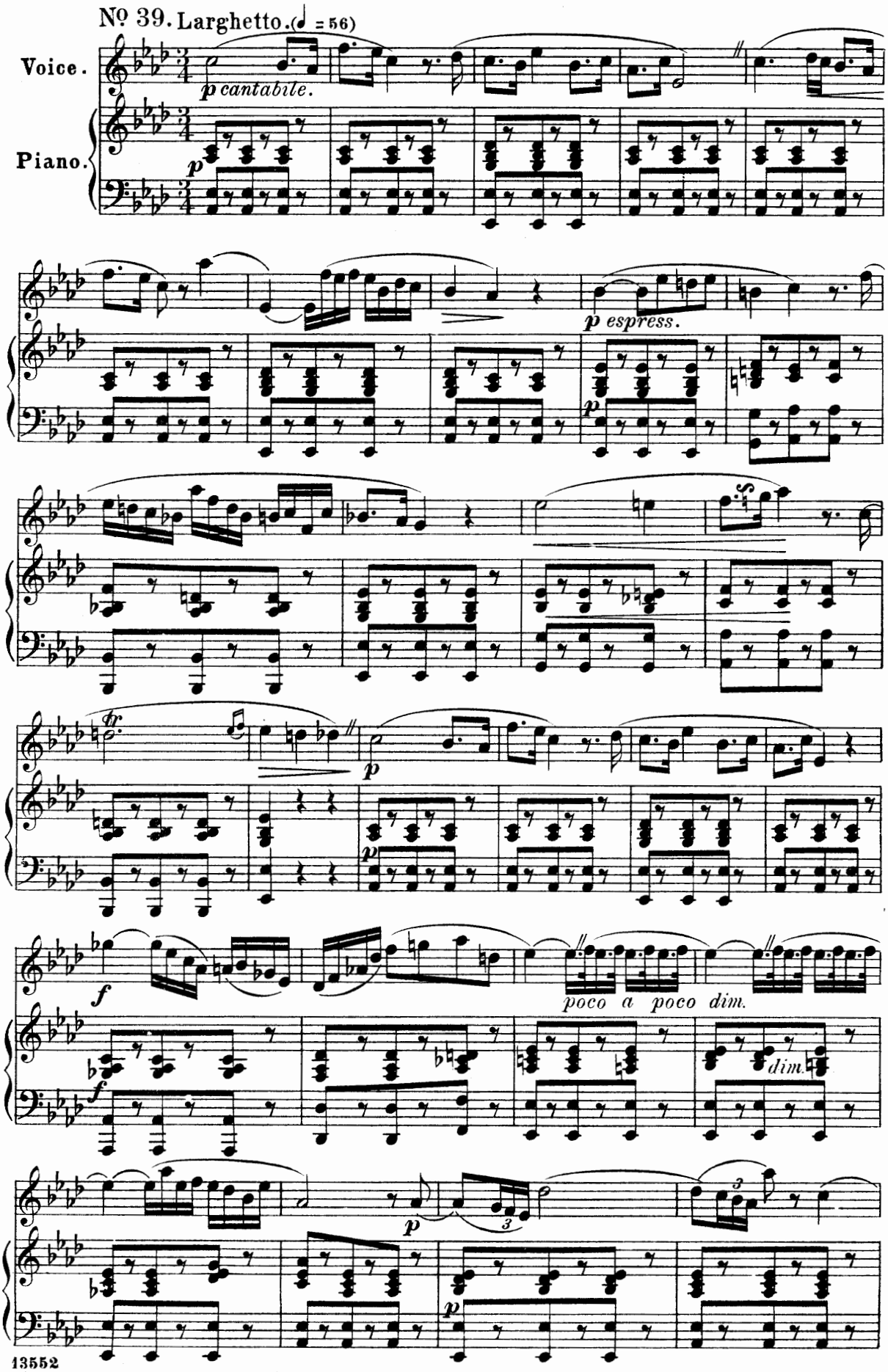

p
p
leggiero
f

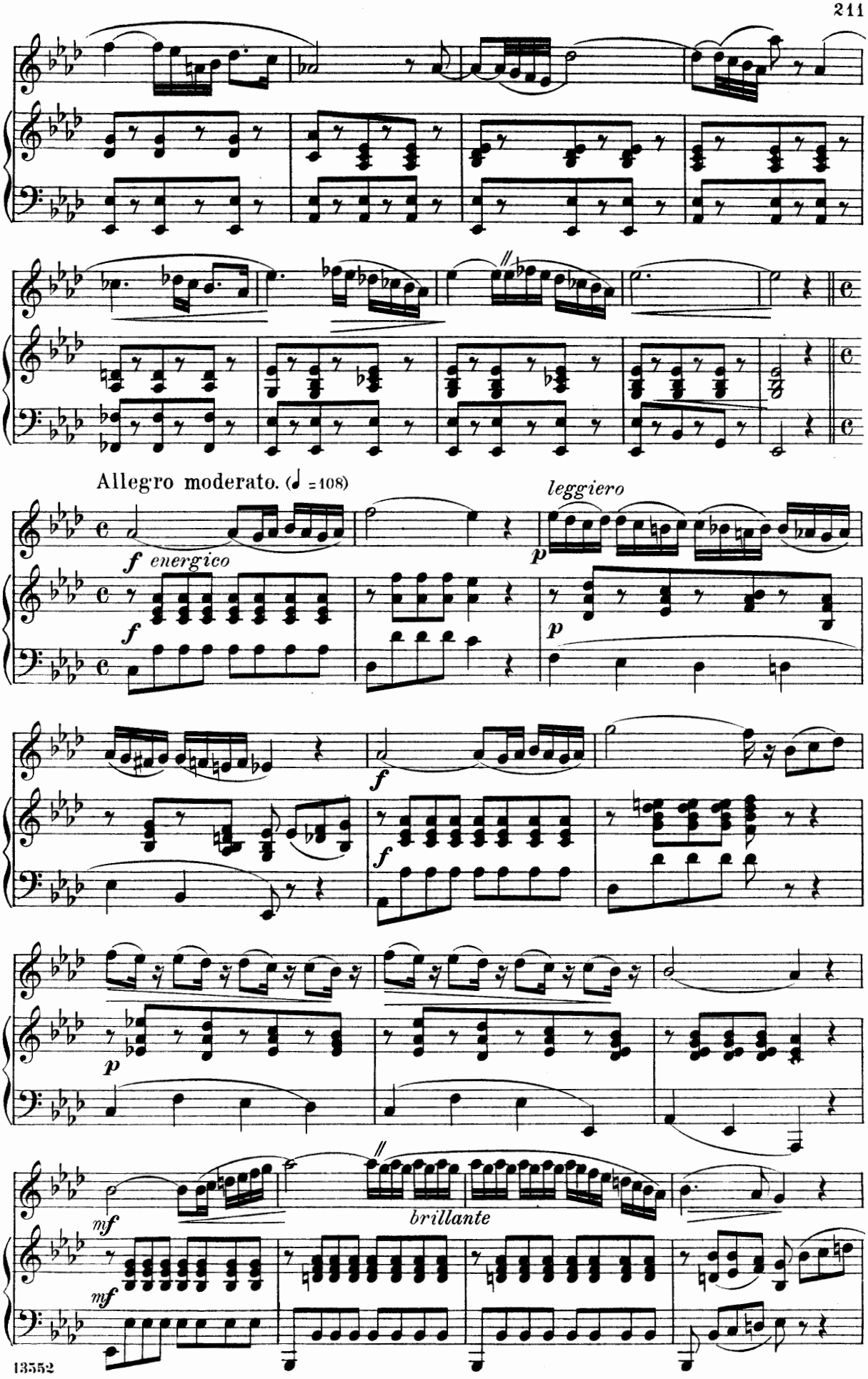

p giojoso
p
cresc.
mf
mf
f
f

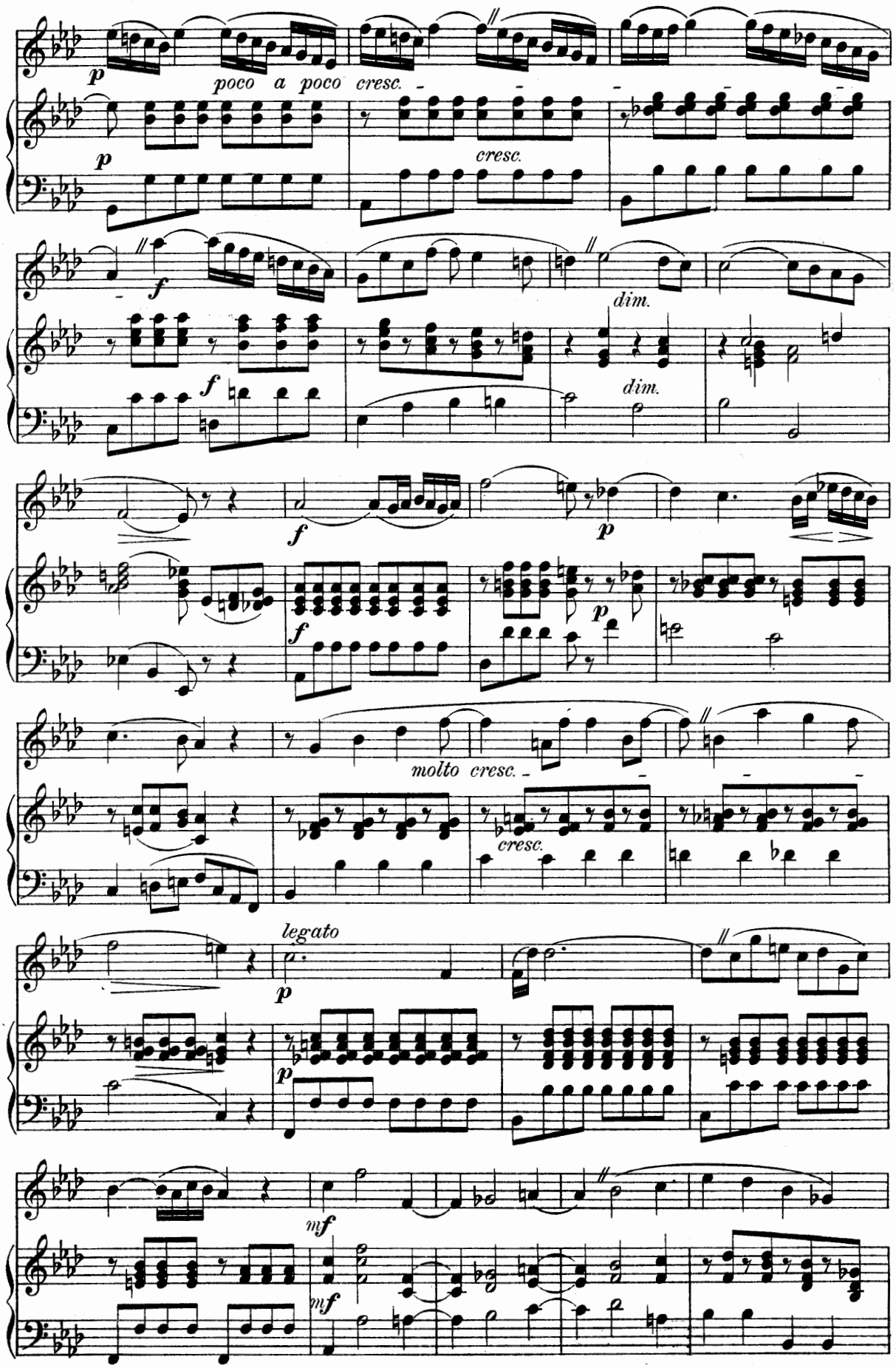

mf
mf
f
f
p cantabile
p
p

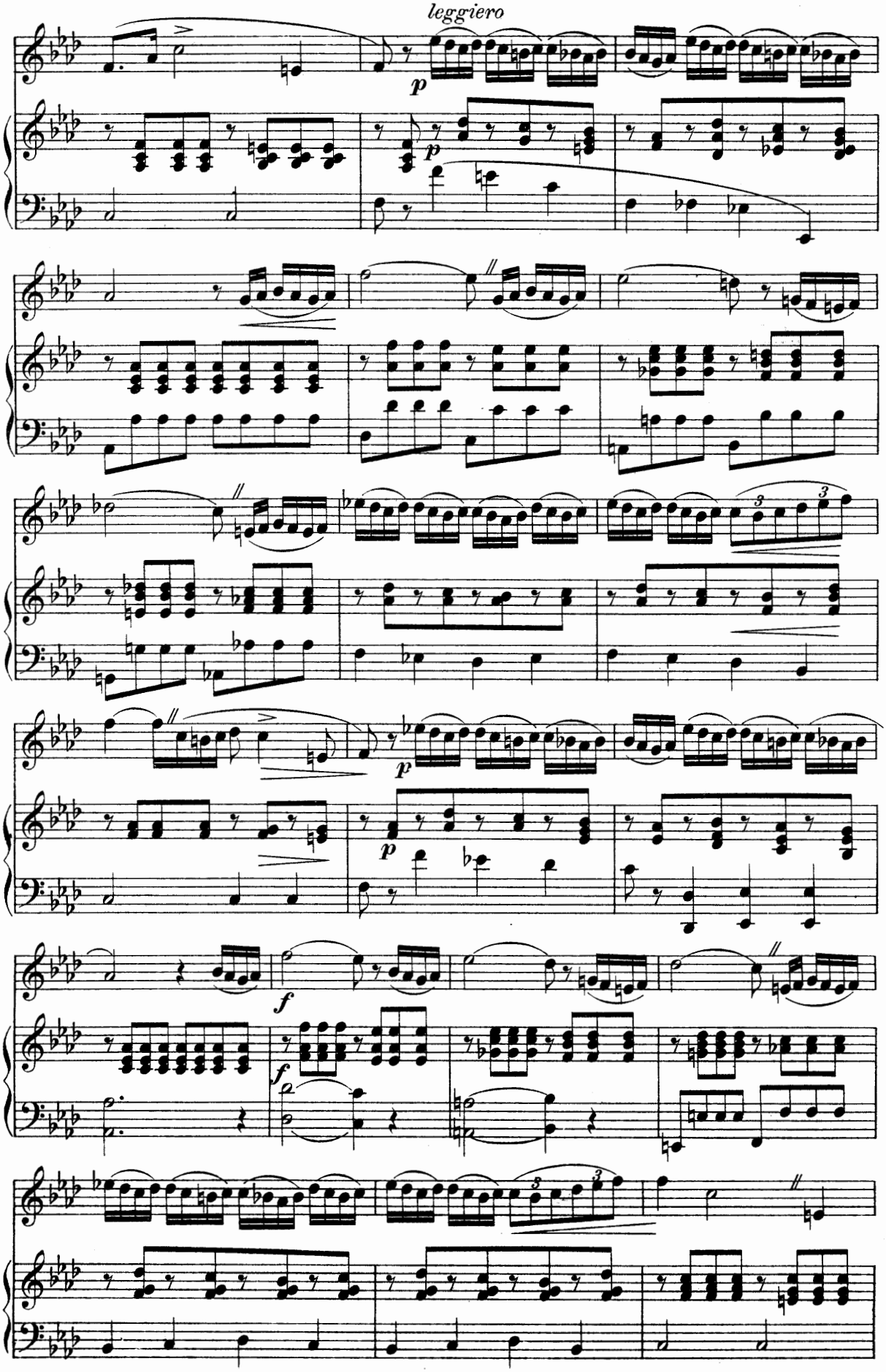

f
dim.
f
dim.
f
f
mf
mf
f
f

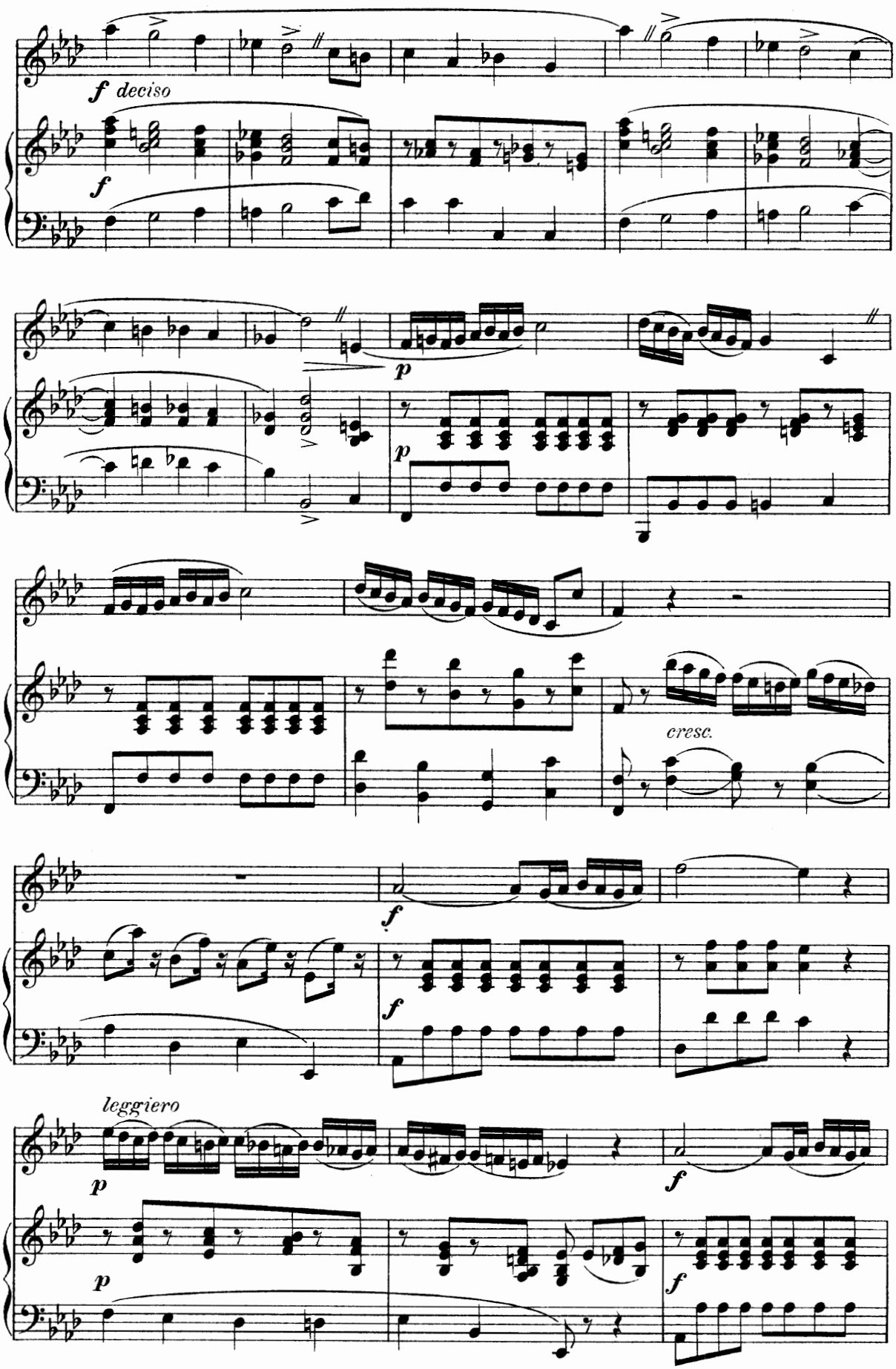

brillante

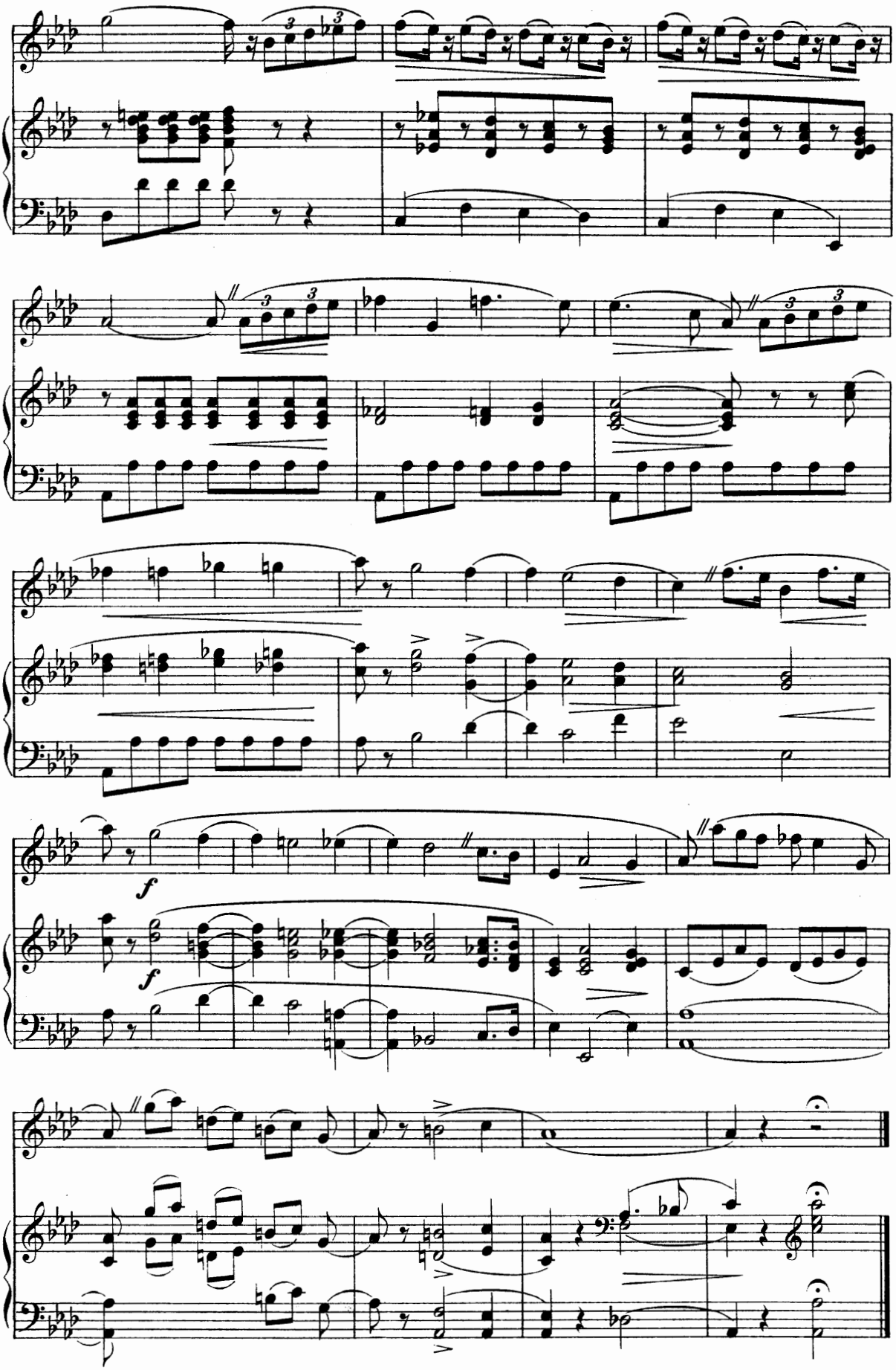

Nº 39. Larghetto. (♩ = 56)
Voice.
Piano.
p cantabile.
p
p espress.
p
tr
p
p
f
f
poco a poco dim.
dim.
p
p

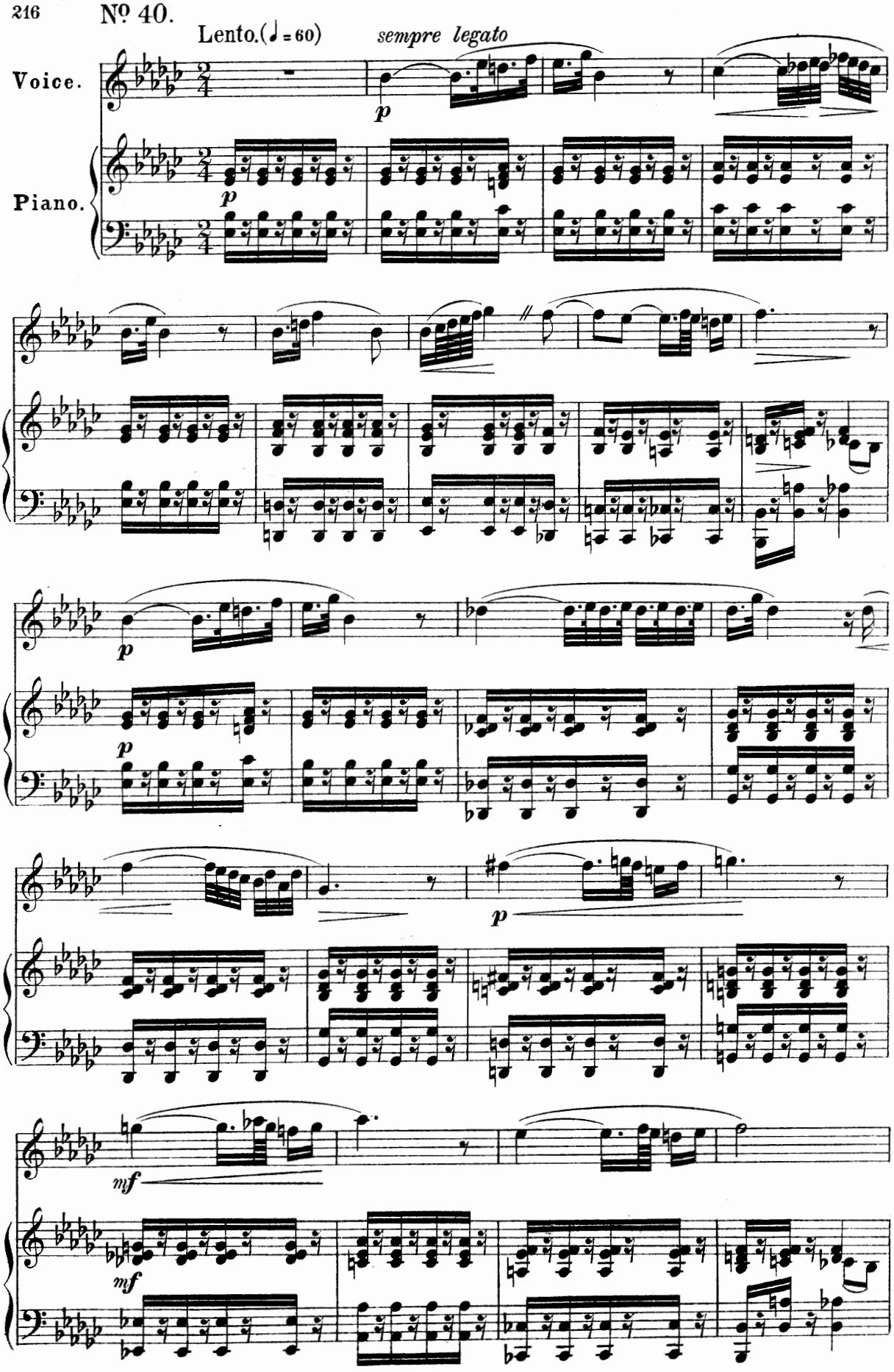

Allegro moderato. (♩ = 108)
f energico
leggiero
p
f
p
f
f
p
mf
mf
brillante

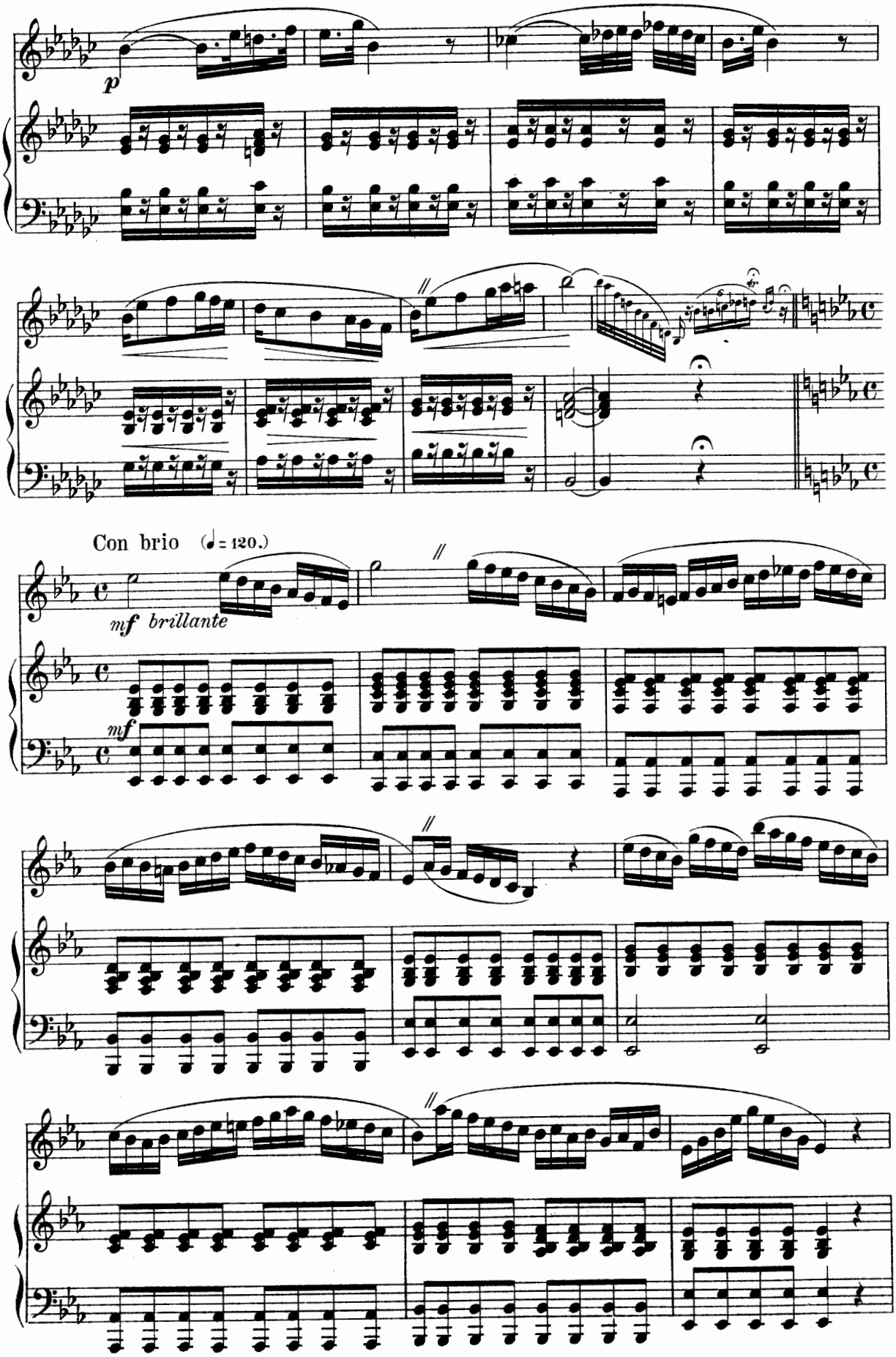

p
poco a poco cresc.
p
cresc.
f
dim.
f
dim.
f
p
f
p
molto cresc.
cresc.
legato
p
p
mf
mf

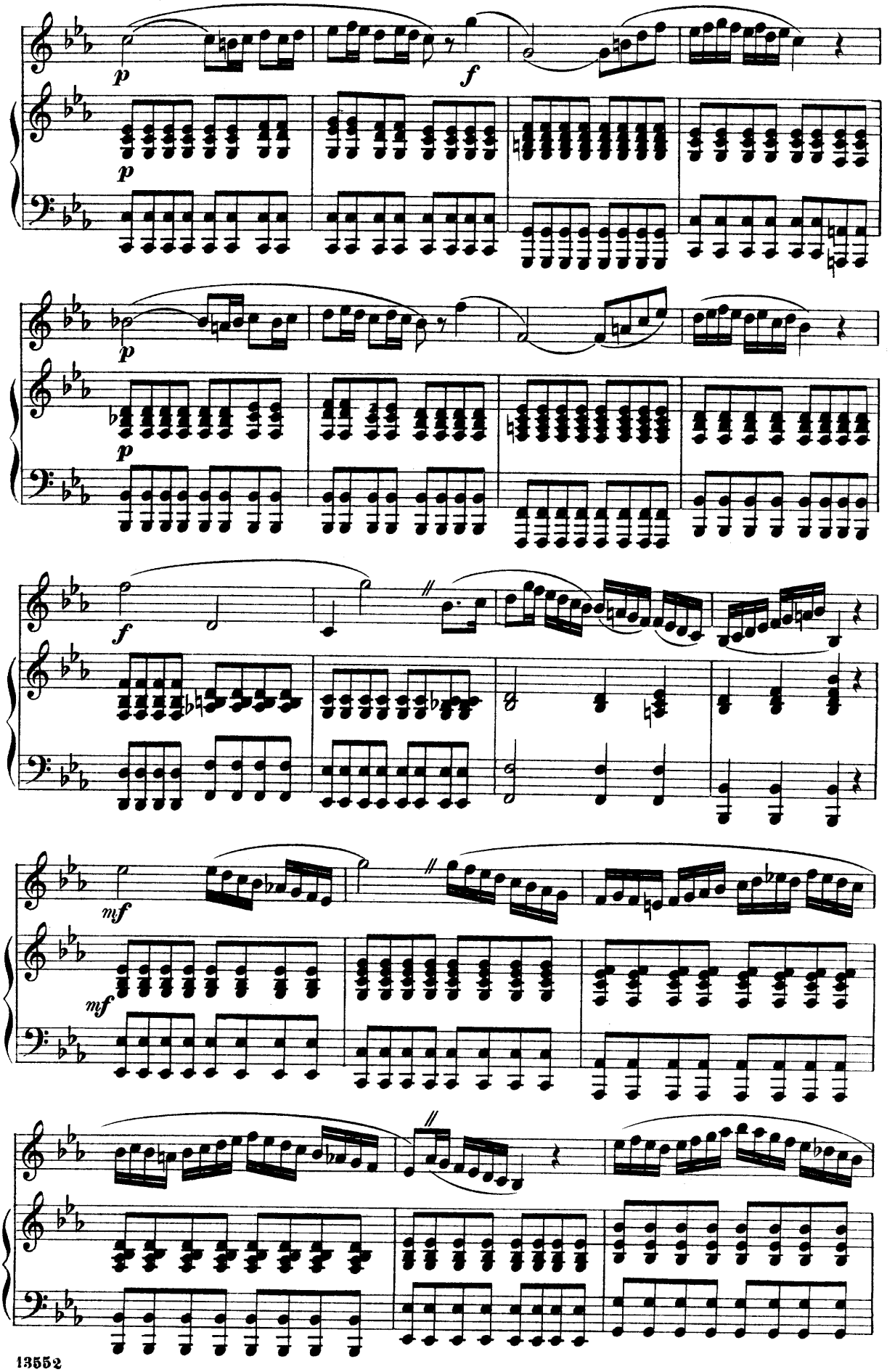

leggiero
p
p
p
p
f
f

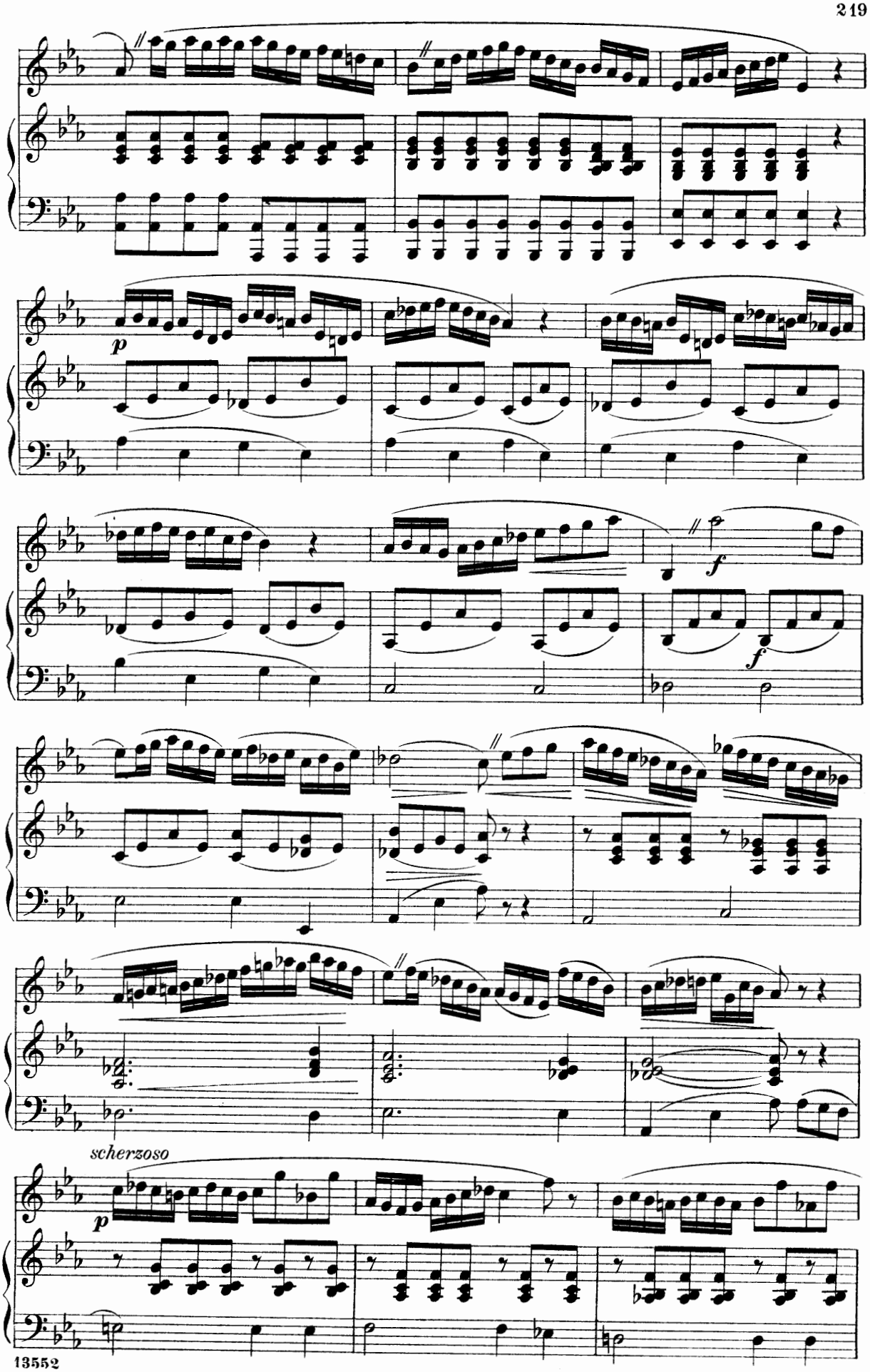

f deciso
f
p
p
cresc.
f
f
leggiero
p
p
f
f

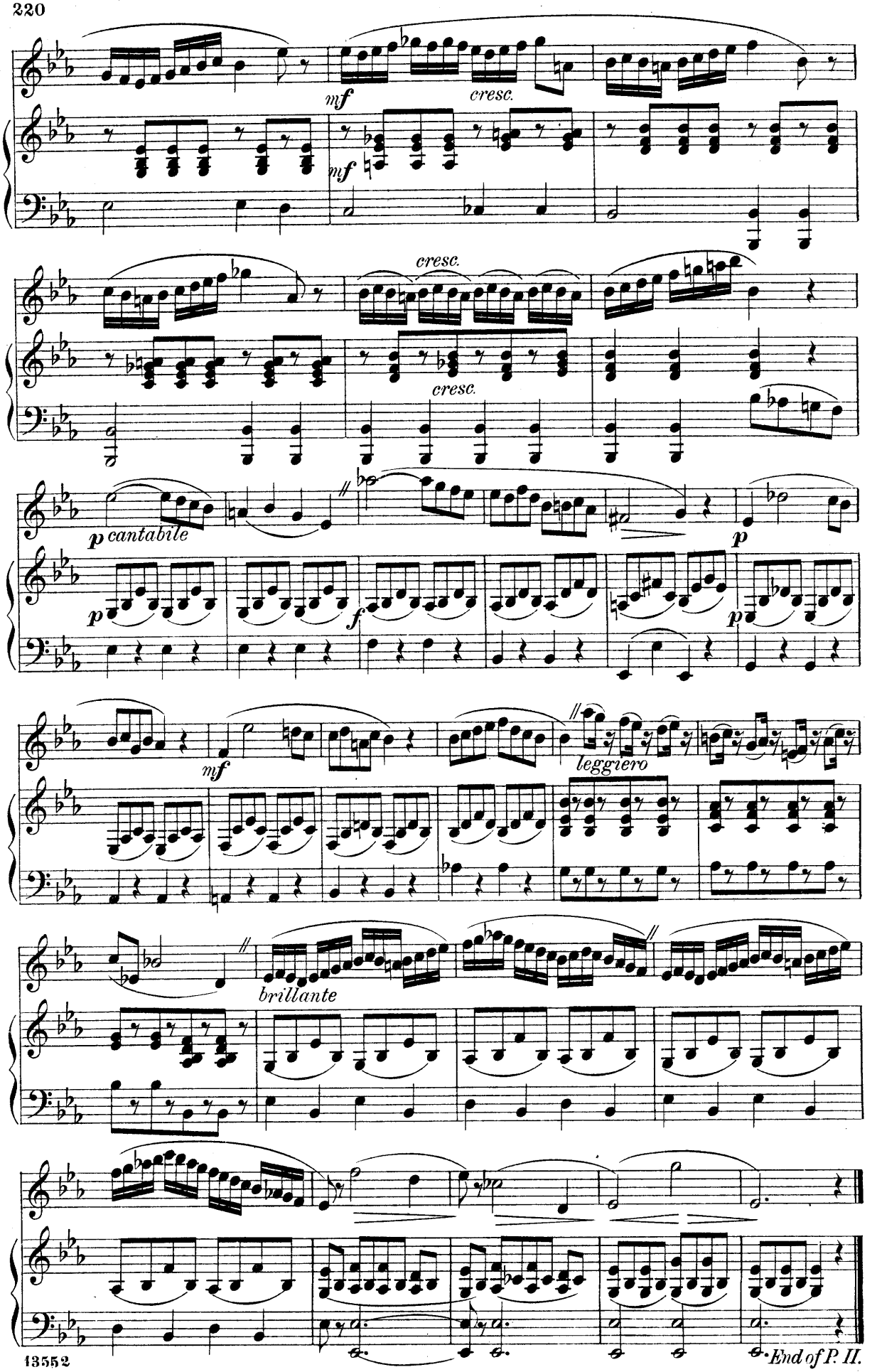



Nº 40.
Lento.(♩= 60)
sempre legato
Voice.
Piano.
p
mf


p
Con brio (♩= 120.)
mf brillante
mf


p
f
p
p
f
mf
mf


p
f
f
scherzoso
p


mf
cresc.
mf
cresc.
cresc.
p cantabile
p
p
f
p
mf
leggiero
brillante

End of P. II.

THE VOICE

ITS PRODUCTION, CARE AND PRESERVATION

BY

FRANK E. MILLER, M.D.

WITH A NOTE BY

GUSTAV KOBBÉ

Pp. viii and 196. Price, Cloth, $1.25 net

NO one could be better fitted to write with authority and understanding concerning the proper development and use of the vocal organs than a leading throat specialist, to whose medical knowledge is added the results of his own experience as a professional singer. The ability to consider his problem from two absolutely differing points of view is what gives his little volume a value quite out of the ordinary, for it allows him to indicate a correct and rational physiological method of voice-production, while making full allowance for the psychological factors involved, such as mentality, artistic temperament, and correct conception on the part of the singer of the pitch, quality of tone, etc., to be produced. In short, this book is not only a result of its author's scientific knowledge as a physician, but is also the outcome of his long observation and experience as a singer; an ideal combination which has enabled him to elucidate the natural functions of the vocal organs in a clear, convincing and eminently readable manner.

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