



# HINTS ON SINGING

## BY MANUEL GARCIA

TRANSLATED FROM THE  
FRENCH BY BEATA GARCIA



NEW & REVISED EDITION



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Price 8/6 net

Ascherberg, Hopwood and Crew, Limited.  
16 Marlimer St. London. W.

NEW YORK  
E. SCHUBERTH & CO.

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## PREFACE TO THE SECOND EDITION.

—:o:—

This remarkable little work, first issued when Manuel Garcia was in his ninetieth year, has now been before the public for a period of seventeen years. It is perhaps the most concise and compact treatise on the Art of Singing yet given to the world, but in its original form (for which I was partly responsible) it has not proved entirely satisfactory, while the publishers have for some time been anxious to bring it out at a lower price.

Hence this "new and revised" edition, the preparation of which I have undertaken as a labour of love and endeavoured to carry out with due reverence for the wishes and intentions of the illustrious author. I have corrected a good many errors and supplied several omissions which constant use has brought to light. I have re-arranged some of the chapters, and here and there altered the grouping of the exercises so as to make them easier of comprehension. With the same object in view I have ventured to insert a number of explanatory notes and references, which I trust may be found useful both by teachers and students. Otherwise it is hardly necessary to add that no change has been made either in the text or the technical content of the book.

That its value was adequately appreciated during the life-time of its venerable author, there is some reason to doubt. True, it has become known in every part of the globe where singing is taught through the medium of the English tongue. Its terse, vigorous language and clearness of definition have been especially recognised in the United States, where the name of Manuel Garcia has been one to conjure with ever since the visits of his most famous pupil, Jenny Lind, some seventy years ago. But in this country it was only after he had attained his centenary (in 1905) that musical folk fully realized what a privilege it had been that the great teacher should have made London his home during the entire latter half of his extraordinarily long career.

It may be, therefore, that under these new conditions a much more extended sphere of usefulness and popularity will be opened up for what Manuel Garcia so modestly styled his "HINTS ON SINGING." As a matter of fact, the contents of this volume consists of a great deal more than mere "hints." Apart from being his last word on the subject, they embody all the profound knowledge, the penetrating observation, the rich experience, the logical deductions and conclusions of three-quarters of a century of active devotion to the study and practice of vocal science.

Let who may learn this "catechism," they cannot but feel that in doing so they come in some measure under the spell of Manuel Garcia's wonderful teaching power. They will certainly absorb from his *ipsissima verba* so much of his personal magnetism as can be derived through the medium of the printed page. And such influence is a legacy worth possessing, since it provides something more than a clue to that which he himself describes as very nearly, if not quite, a "lost art."

HERMANN KLEIN.

# PREFACE.

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SINCE the publication of "L'Art du Chant,"\* the invention of the laryngoscope and fifty years of additional experience have naturally enabled me to acquire many fresh ideas, and also to clear up all my pre-existing doubts. The result of this I now offer to the public in as concise and clear a form as I have found possible.

The study of the physiology of the voice has been greatly facilitated by the use of the laryngoscope. This instrument, by laying bare the interior of the larynx, shows how the glottis proceeds to produce sounds and registers. It shows, also, the manner in which the ringing and veiled qualities are communicated to the voice. These qualities—produced by the glottis—are distinct from the characteristics of the voice called *timbres*, and are originated in the pharynx by quite another mechanism. All this should dispel many false ideas afloat on the question of voice production.

I introduce a few anatomical figures to facilitate my explanations. The study of the anatomy and physiology of the vocal organs is not indispensable to the pupil, but might be most useful to the teacher. It will enable him, when a defect is to be amended, to detect the organ which is at fault, and to suggest the proper correction.

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\* "Traité Complet de l'Art du Chant," par Manuel Garcia. Paris : Brandus et Cie., 1840.

For the pupil it is enough that, localising his sensations through his master's explanations, he should learn to distinguish the various parts of his instrument and the manner of using them.

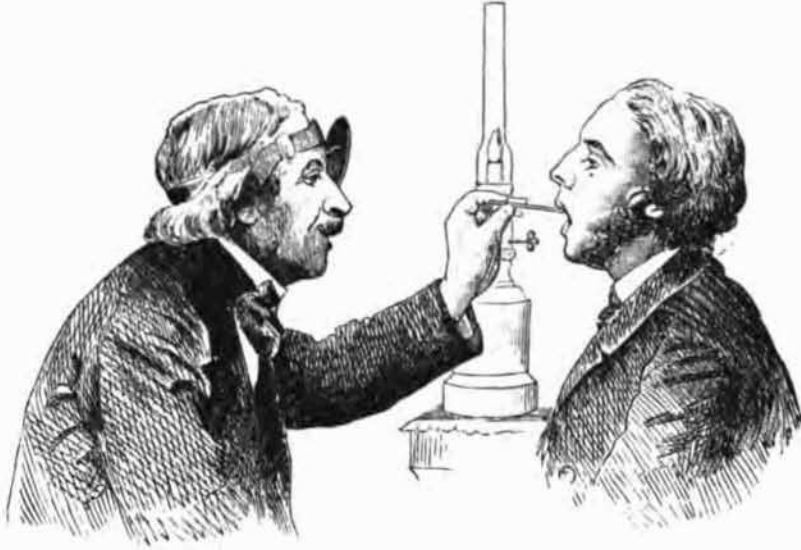
I have also added several exercises to give the pupil the opportunity of applying the precepts set forth. At the present day the acquirement of flexibility is not in great esteem, and were it not, perhaps, for the venerable Handel, declamatory music would reign alone. This is to be regretted, for not only must the art suffer, but also the young fresh voices, to which the brilliant florid style is the most congenial; the harder and more settled organs being best suited for declamation. It would not be difficult to trace the causes of the decline of the florid style. Let it suffice, however, to mention, as one of the most important, the disappearance of the race of great singers who, besides originating this art, carried it to its highest point of excellence. The impresario, influenced by the exigencies of the modern prima donna, has been constrained to offer less gifted and accomplished *virtuose* to the composer, who in turn has been compelled to simplify the *rôle* of the voice and to rely more and more upon orchestral effects. Thus, singing is becoming as much a lost art as the manufacture of Mandarin china or the varnish used by the old masters.

In adopting the form of question and answer, I have endeavoured to foresee the difficulties likely to occur to an earnest student. I subjoin a sketch of the laryngoscope to satisfy the curiosity of any student who may be interested in the subject. The laryngoscope consists of two mirrors. One of them, (very small,) is attached to the end of a long wire and placed against the uvula at the top of the pharynx, the reflecting surface turned downwards. It must be moderately heated that it may not be tarnished by the breath. The other mirror is employed to throw rays of light on the first. The form and disposition of the mirrors will be shown more clearly by the following illustrations than by any attempt at explanation\* :—

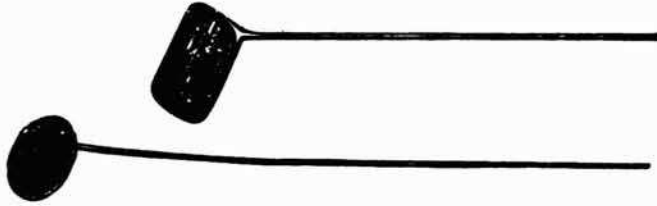
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\*Observations on the Human Voice, by Manuel Garcia. Proceedings of the Royal Society of London. Vol. VII. Meeting of May 24th, 1855, p. 399 to 410.

PREFACE.



Laryngoscopic mirrors, half size :—



I wish to express my gratitude to DR. S. G. SHATTOCK for his great kindness in undertaking to make finished drawings from my rough sketches, and rectifying *con amore* any physiological or anatomical description that was not strictly technical. I have also to thank my old pupil, MR. HERMANN KLEIN, for his indefatigable patience and skill in preparing the MS. for the press and correcting the proofs.

MANUEL GARCIA.

CRICKLEWOOD,

LONDON, *October, 1894.*

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# HINTS ON SINGING.

## PART I.

### 1. OBJECTS OF VOCAL STUDY.

Q. What is the object of vocal study?

A. To make the voice irreproachable in its intonation, firm, strong, flexible, extended, and to correct its faults.

Q. Is that all?

A. To teach the student the art of phrasing, to familiarize him with the different styles, and to develop his expression.

### 2. DESCRIPTION OF THE VOCAL APPARATUS.

Q. Of what does the vocal instrument consist?

A. Of four distinct apparatus which combine their action; but with special functions, each being entirely independent of the rest. These apparatus are:—

The BELLOWS *namely*, the *lungs*.

The VIBRATOR " " *glottis*.

The REFLECTOR " " *pharynx*, and (when words are added)

The ARTICULATOR " " *organs of the mouth*.

Q. Give a concise description of the vocal instrument.

A. The *Lungs*, a spongy matter where the air is stored, are at the base of the instrument. Essential organs of the respiration, the lungs perform the function of an organ

Apparatus  
constituting the  
Human Voice.

Sketch of the  
Vocal Apparatus.

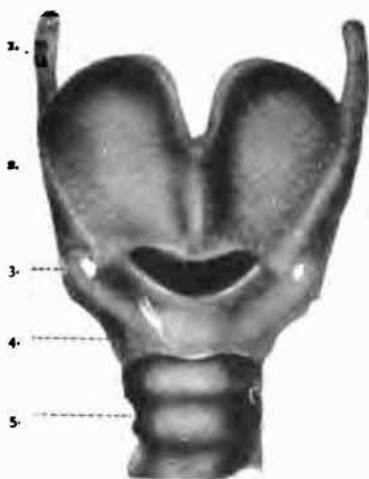


FIG. 1.

The Cartilages of the Larynx viewed from the front (*S. G. Skatlock*).

1. Upper horn of the thyroid cartilage.
  2. Thyroid cartilage, articulating by its inferior horn with the cricoid.
  3. Lower horn of the thyroid cartilage, articulating with the cricoid.
  4. Cricoid cartilage.
  5. Upper end of the trachea.
- The epiglottis is not represented.



FIG. 2.

The Cartilages of the Larynx viewed from behind (*after Sappé*).

1. Upper horn of the thyroid cartilage.
  2. Thyroid cartilage.
  3. Santorini.
  4. Arytenoid of the right side.
  5. Cricoid cartilage.
  6. Lower horn of the thyroid cartilage, articulating with the cricoid.
  7. Upper end of the trachea.
- The epiglottis is not represented.



bellows, furnishing the air necessary for the sonorous waves. They are placed, one on each side of the chest, the expansion of which makes room for their inflation, and the contraction of which compels them to expel part of the air admitted. Above comes the *Larynx*, as sort of cartilaginous box; it is conspicuous in front of the upper part of the neck, and forms that protection known as Adam's apple.

This box, in which every vocal sound is produced, is open at both ends, and communicates by its lower opening directly with the lungs through the *Trachea*, an elastic tube; the higher opening communicates with the *Pharynx*, and, when we swallow, is closed by a sort of cartilaginous leaf, called the *Epiglottis*. The larynx is surmounted by the pharynx, a large cavity which forms the back of the mouth; it is limited behind by a proper muscular wall, in front by the pillars of the *fauces*.

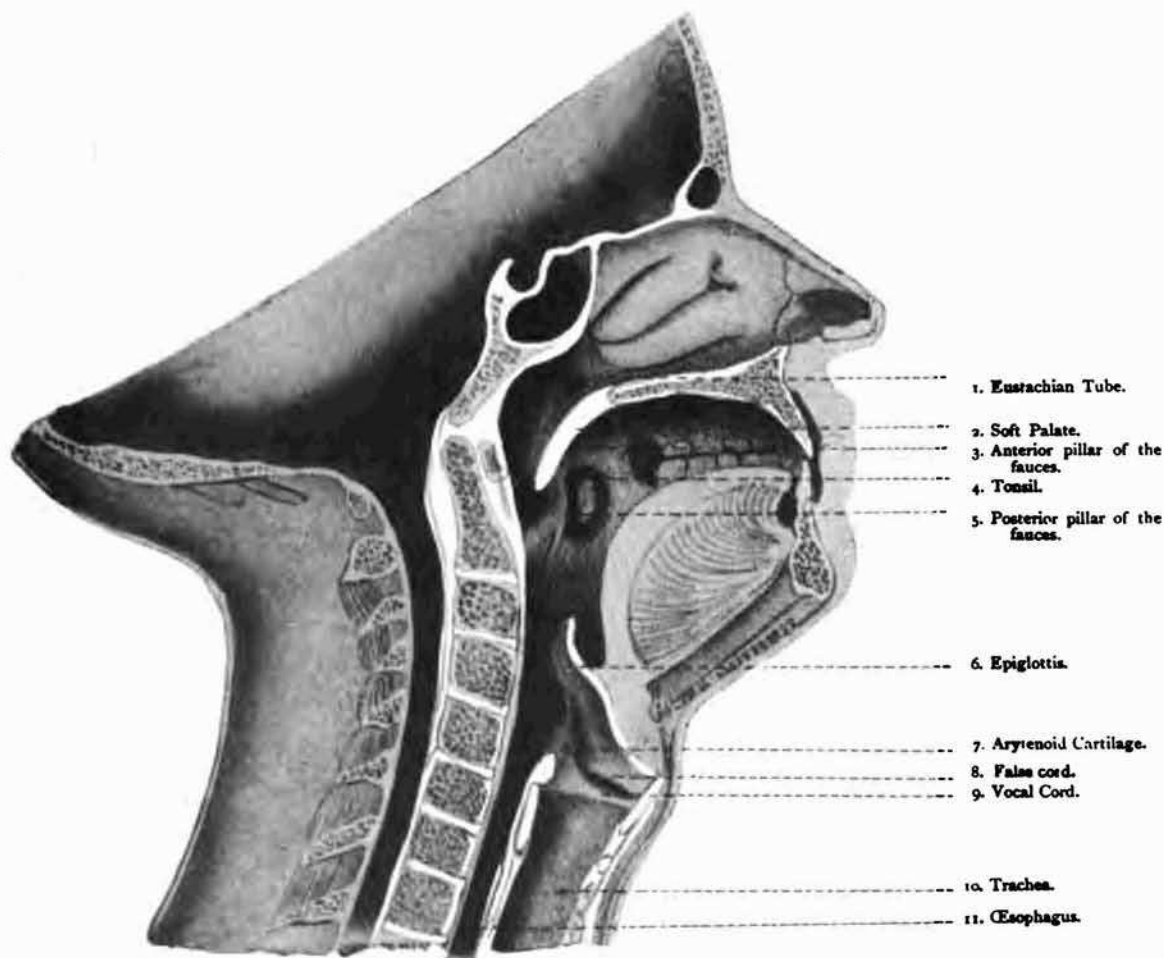


FIG. 3.

A Vertical Section of the head made to the left side of the middle line; the partition between the right and left cavities of the nose has been removed, and the left nasal fossa exposed to view (*Modified from Sappes*).

- |  |   |
|--|---|
| 1. Opening into the pharynx of the Eustachian tube —the passage which leads to the middle ear or drum. | 7. Arytenoid cartilage of the left side.                          |
| 2. The soft palate.  | 8. False vocal cord.  |
| 3. Anterior pillar of the fauces.  | 9. True vocal cord. Between the two is the ventricle of Morgagni. |
| 4. Tonsil.   | 10. Trachea.  |
| 5. Posterior pillar of the fauces.   | 11. Oesophagus or gullet.   |
| 6. Epiglottis.   |   |

The pharynx communicates with the *nasal fossæ*, two cavities situated above the roof of the mouth, and extending from the pharynx to the nostril. The *palate* is the roof of the mouth; the anterior two-thirds are bony, the other third, called the *soft palate*, is a movable curtain continued backwards from the hard palate. The pharynx, on account of the numerous shapes it can assume, confers the colouring of *timbres* on sounds produced in the larynx, and contributes to the formation of vowels.

3. RESPIRATION (BREATHING).

Q. What facts can you mention concerning the respiratory organs ?

The Lungs.

A. The *lungs*, as has been said, constitute the breathing apparatus, and contain the air, which is the substance of sound. To be admitted into and expelled from the

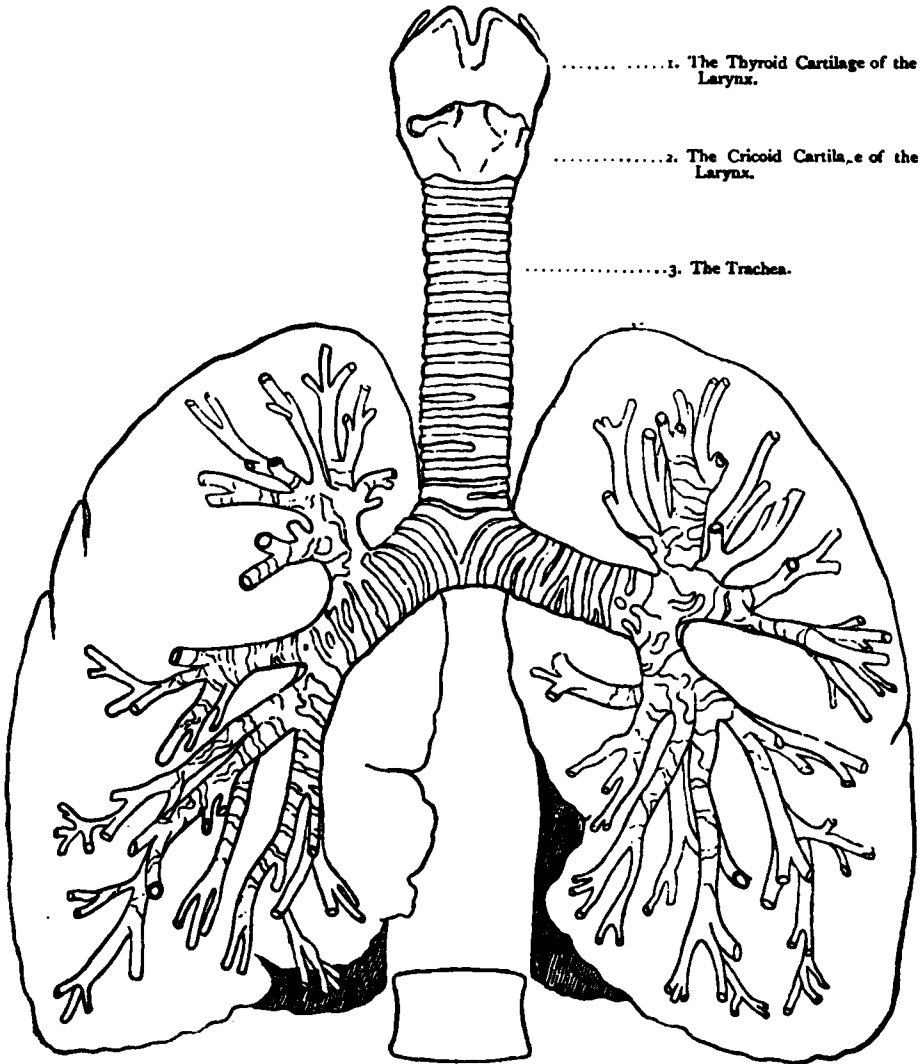


FIG. 4.

The Lungs, Trachea, and Larynx, as viewed from the Front.

1. The thyroid cartilage of the larynx.
2. The cricoid cartilage of the larynx.
3. Trachea, or wind-pipe, terminating in the bronchial tubes which ramify through the lung and end ultimately in the vesicles.

The Ribs and  
Diaphragm.

lungs, the air must traverse the mouth or the nostrils, the pharynx, the glottis, and the trachea. The two acts of inhaling and of exhaling constitute respiration. The lungs are contained in the chest, a sort of cage formed by twenty-four ribs, together with the sternum, the vertical column, and the *Diaphragm*. This most important muscle (the diaphragm) forms the base of the cage; it is convex, and holds the act of respiration under its control.

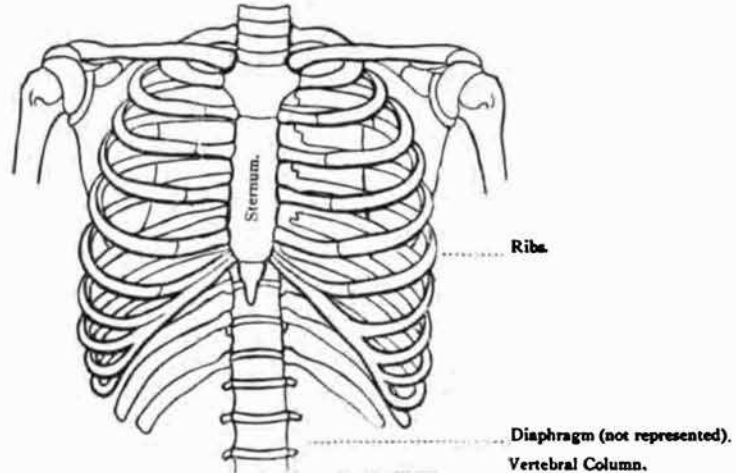


FIG. 5.

The chest, a conical cage which protects the lungs, is formed at the back by the vertebral column, in front by the sternum, and on the sides by twelve ribs. Seven of these are united to the sternum, three are attached to each other by a cartilaginous border, and two are floating. This cavity is closed at the base by a large thin muscle, slightly convex, called the diaphragm. It separates the thorax from the abdomen, and plays a most important part in the expansion and contraction of the lungs.

How to take  
Breath.

Q. How does the diaphragm control respiration?

A. In the first attempt to emit a sound, the diaphragm flattens itself, the stomach slightly protrudes, and the breath is introduced at will by the nose, by the mouth, or by both simultaneously. During this partial inspiration, which is called *abdominal*, the ribs do not move, nor are the lungs filled to their full capacity, to obtain which the *diaphragm must and does contract completely*. Then, and only then, are the ribs raised, while the stomach is drawn in. This inspiration—in which the lungs have their free action from side to side, from front to back, from top to bottom—is complete, and is called *thoracic* or *intercostal*. If by compression of any kind the lower ribs are prevented from expanding, the breathing becomes sternal or *clavicular*.

Modes of  
Breathing.

Q. Which do you approve?

A. The thoracic; and to obtain it the breath must be taken *slowly* and *deeply*.

Q. Can breathing be improved?

A. Yes, by proper exercises.\*

Exercises to  
improve  
Respiration.

Q. How do you describe these exercises?

A. Dr. Roth teaches certain exercises suitable for strengthening the chest and regulating its movements. Being independent of sound, they have the advantage of not fatiguing the voice. To the exercises which he recommends I should propose to add the following:—

\* See also "Manner of Breathing," page 13.

1. Draw a breath slowly through a very minute opening of the lips, then exhale freely.

2. Breathe freely and exhale slowly through the same small opening.

3. Breathe freely and retain the breath during ten seconds or more.

N.B.—These exercises are independent of each other, and should never be continued till fatigue ensues.

Q. Is it necessary always to regulate the pressure of the air from the lungs ?

A. Undoubtedly. The glottis being under the direct influence of the lungs, any jerkiness or other irregularities in the action of these organs affects the sounds and impairs that continuous flow which is the charm of execution.

Q. What are the faults of breathing ?

Faults of Breathing

A. The greatest are that the breathing should be scanty, hurried, noisy, or drawn in by raising the shoulders. When the air is inhaled gradually and not by jerks, it does not rebound, and is retained by the lungs without fatigue.

Q. How are these faults to be remedied ?

The Remedy

A. The first three by breathing slowly and deeply, and by opening wide the glottis.\* The noisy aspirations are caused by a semi-opened glottis.

Q. How can you obtain the sensation of the glottic action ?

The Glottic Action

A. By coughing almost imperceptibly. The glottis then closes and opens ; through these actions we feel it distinctly.

\* The importance of the larynx, as the producer of all vocal sounds, justifies us in studying it more minutely than other parts of the instrument.

The frame-work of the larynx includes the following cartilages :—the thyroid, the cricoid, the two arytenoids, surmounted by two nodules, called cartilages of Santorini, and the epiglottis. These cartilages are movable by means of appropriate muscles. The interior of the larynx narrows toward the centre to a mere chink or fissure called the *glottis*. This opening, which can be seen with the laryngoscope, is bounded by two edges placed one on the right and the other on the left. These edges constitute the *lips* of the glottis. Posteriorly they are formed by the internal surface of the arytenoid cartilages, and in front by the vocal cords. The vocal cords are two deep folds of the mucous membrane. In each of them, immediately beneath the edge of the fold, lies a band of elastic tissue known as the inferior thyro-arytenoid ligament or true cord ; the outer side of this fold is filled by the internal thyro-arytenoid muscle. At a little distance above these folds are placed two others called *false cords*, which are separated from the former by two cavities—the ventricles.

The lips of the glottis alone produce all vocal sounds, with their modifications of ringing and veiled quality, of piano and forte. The space between the lips, in the act of respiration, has nearly the form of a horizontal isosceles triangle, and becomes linear when preparing to produce a sound. The triangular is the form of silence, the linear of activity. The closing of the lips I call "pinching of the glottis." (Figs. 6, 7, 8.)

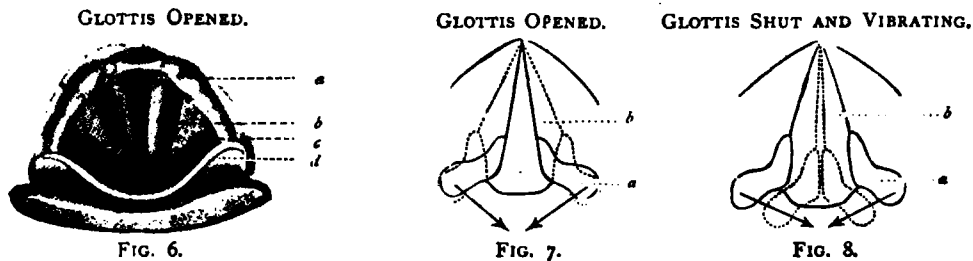


FIG. 6.—The glottis, as seen with laryngoscope during easy inspiration. *a* Eminence formed by the cartilage of Santorini, which lies on the summit of the arytenoid cartilage. The epiglottis, *a*, is seen in bird's eye view ; the eminence close above the cords is its "cushion" (*Shatlock*). *b* The true vocal cord between this and its fellow is the chink of the glottis. *c* The false vocal cords.

FIG. 7.—Diagram of the larynx in horizontal section, showing the chink of the glottis, bounded behind by the internal surfaces of the arytenoid and cricoid cartilages, and in front of these by the true vocal cords. The dotted lines show the position of the cricoid cartilage and vocal cords when the glottis is opened ; the direction of the contracting force (the crico-arytenoid posterior muscle) is indicated by the arrows.

FIG. 8.—The same parts showing the position of the arytenoid cartilage and vocal cords of the glottis, drawn

## 4. SOUND (RESONANCE).

Q. What is *sound*?

A. The sensation made in the ear by vibrating air.\*

Q. How does the glottis produce sounds?

A. The two lips of the glottis, which are separated in the act of breathing, meet when preparing to produce a sound, and close the passage with the degree of energy

together (by the arytenoid muscle), and closing the glottis.



FIG. 9

FIG. 9.—A vertical section of the larynx carried from side to side, the anterior half of the Section being represented.

1. Cushion of the epiglottis.
2. Section of the thyroid cartilage.
3. Section of the cricoid.
4. Section of the first ring of the trachea.
5. The false cord in section.
6. The ventricle of Morgagni.
7. The true vocal cord in section, showing the internal portion of the thyro-arytenoid muscle lying in the fold of the mucous membrane. It is by the action of the true cords stopping and opening the air passage that the voice is produced.

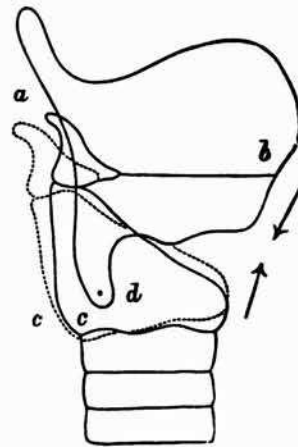


FIG. 10.

FIG. 10.—An outline of the Larynx and upper side of the Trachea as viewed from its right side. Through the right ala of the thyroid cartilage are shown the arytenoid cartilage, *a*, and the vocal cord, *b*, forming together the right lip of the glottis. The dotted lines show the position taken by the arytenoid and cricoid cartilages, *a-c*, when the cricoid is drawn upwards by the contraction of the crico-thyroid muscle, acting as shown by the arrows. The dot, *d*, of the inferior horn of the thyroid marks the ideal centre of movement. It will be seen that the result is to increase the distance between the vocal process of the arytenoid cartilage and the thyroid, and in this way to tighten the vocal cord.

\*When a cord of a musical instrument oscillates, it condenses the air on the side it approaches, leaving behind an amount of expanded air equal to that displaced; these two portions of air, compressed and expanded, are inseparable, and form what is called a wave of sound. The waves of sound, in inverse order, are propagated on either side of the cord, and if the succession be regular or rhythmic, and sufficiently rapid, they form a musical sound. Any irregular succession of waves produces only noise. In reaching the ear, the condensed portion of the air wave forces in the membrane which closes the bottom of the auditory meatus; the rarefied portion draws it out again, and these oscillations transmit to the brain, by means of the auditory nerve, the vibrations which we appreciate as sound.

demanded by the nature of the sound and the power with which it is to be emitted. Then, being pushed upwards by the air, they give way and allow a portion of air to escape, but immediately return to their original contact, and recommence the action. These intermittent emissions or explosions of air, when regular and rapid enough, form a sound.

Q. Can you name any action which is an illustration of this?

A. The action of the lips of a horn player.

Q. Are the sounds obtained always of the same character?

A. No. They may be bright and ringing or veiled.

Q. How do you obtain these bright and veiled sounds?

Ringing and  
Veiled Sounds.

A. If after every explosion the glottis closes completely, each impinges sharply on the *tympanic membrane*, and the sound heard is bright or ringing. But if the glottis is imperfectly closed, and a slight escape of air unites the explosions, the impressions upon the tympanum are blunted, the sound being then veiled. The waste of air can be verified by placing a lighted match before the mouth. The brighter sound does not stir the flame, the veiled one will.

Q. Has this observation any importance?

Secret of  
Tone-Colour

A. Coupled with the theory of *timbres* and that of the breath, it puts the singer in possession of all the "tints" of the voice, and indeed initiates him into all the secrets of voice-production. (See *Timbre*, page 11).

Q. What produces pitch?

Pitch.

A. The number of explosions that occur in a given time. The greater the number, the higher the pitch.\*

Q. What causes intensity of sound?

Intensity of  
Sound.

A. Intensity of sound is not due to the amplitude of movement of the glottic lips, but to the quantity of air which makes one vivid explosion. The resistance offered by the lips to the pressure of the lungs determines this quantity. The amplitude is therefore a result, not a cause. After each explosion the glottis must be reclosed; for if the air found a constant issue, the greater the expenditure of air the weaker the sound would be.

Q. How is volume of sound obtained?

Volume of  
Sound.

A. The volume of sound depends on the expansion of the pharynx and of the vestibule of the larynx.

Q. What range of vibrations can the human ear perceive?

A. According to Helmholtz from 16 vibrations to 38,000 in a second.

Q. How is the rising scale formed?

Formation of  
the Scale.

A. By the gradual tension, shortening, and thinning of the glottic lips.

## 5. THE SINGING VOICE—REGISTERS.

Q. Is a voice of the same nature throughout its range?

A. Every voice is formed of three distinct portions, or registers, namely, *chest*, *medium*, and *head*. The chest holds the lowest place, the medium the middle, the head the highest. These names are incorrect, but accepted.

\* Number of vibrations required to form each note of the scale beginning with *mi* = 164, *fa* = 170, *sol* = 199, *la* = 213-5, *si* = 230-40, *do* = 236. The octave above any note number of its vibrations.



Do = 128, re = 144.  
requires twice the

Definition of a Register.

Q. What is a register?

A. A register is a series of consecutive homogeneous sounds produced by one mechanism, differing essentially from another series of sounds equally homogeneous produced by another mechanism, whatever modifications of *timbre* and of strength they may offer. Each of the three registers has its own extent and sonority, which varies according to the sex of the individual, and the nature of the organ.

Q. How are these three registers obtained?

Mechanism of registers.

A. When preparing to emit a sound the two sides of the glottis, which are separated for breathing, shut the passage, and if the sound be a deep *chest* note, they become slightly tense. The whole length and breadth of the lips (comprising the anterior prolongation, or process of the arytenoid cartilage and the vocal cord) are engaged in the vibrations. As the sounds rise in the register the tension of the lips increases, and the thickness diminishes. Meanwhile the contact of the inner surfaces of the arytenoids will progress and extend to the end of the vocal processes, thereby shortening the vibratory length of the lips. The *medium* or *falsetto*\* is the result of similar actions, save that the lips come into contact, not through their depth but merely at their edges. In both registers the glottis has its length diminished from the back, by the arytenoids, which advance their contact till their adhesion is complete. As soon as this takes place, the *falsetto* ceases, and the glottis, consisting of the vocal cords alone, produces the *head* register. The resistance opposed to the air by the large surfaces generates the *chest* register, and the feebler opposition presented by the edges produces the *falsetto*.

Break or Change of the Voice

Q. What is meant by the "break of the voice"?

A. The voice at the age of puberty undergoes a transformation; from that of a child it becomes that of an adult.

Q. What are those transformations?

A. In girls the voice acquires volume and strength; in boys it acquires virile power and drops an octave in pitch.

Age at which Study should begin.

Q. At what age should the serious study of singing begin?

A. From sixteen for girls, and from eighteen for boys, according to strength and climate, but not until the change is complete, as any tampering at this delicate period may ruin the voice for ever.

## 6. DESCRIPTION OF FEMALE VOICES.

Classification and Range.

Q. Are all female voices alike in extent and character?

A. No. They are divided into three classes on account of the differences they show. They are

The CONTRALTO, which is the *lowest* voice;

The MEZZO-SOPRANO which holds a *middle* position; and

The SOPRANO, which is the *highest* voice.

Q. What is the range of these voices?

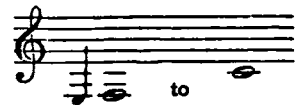
A. Generally from an octave and a half to two octaves.

Chest Register.

Q. How do you describe the registers in female voices?

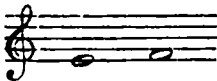
A. The chest voice which is the lowest, is generally strong and energetic,

especially in contraltos. In its full extent it ranges from


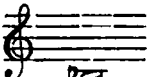


\* The term "falsetto" is no longer in use as a name for the medium register in the female voice. It was so employed by the author and his contemporaries, because its mechanism corresponds to that of the acute falsetto sounds which the male voice is capable of producing.—(Note, H. K.)

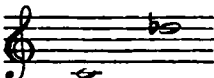
Q Is that extent available in practice?

A. Certainly not. The two lowest notes are in most voices too weak to be of service, and those above  must never be used lest the result be the ruin of the whole instrument.

Q. Where does the chest register begin in mezzo-sopranos and in sopranos?

A. In mezzo-soprano the chest register begins on ; in soprano about ; and both are submitted to the same limitation.

Q. What are the characteristics of the medium register?

A. The medium is equal in extent in all female voices, and differs only in strength and quality. It is frequently weak and veiled; its extent in practice is from  the notes below being devoid of power.

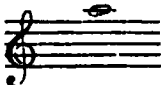
Medium Register.


Q. What of the head register?

A. This register is the highest, and its sonority is the most remarkable, particularly in sopranos. It invariably begins on one of the notes in this third.\*

Head Register.

 Contraltos do not often possess more than a third of its extent,

mezzo-sopranos rise as far as  and sopranos, of whose voice it is

distinctive, rise to its limits, generally  (for rare high notes see page 10)

Q. How do you compare the three registers?

A. 1. The medium notes are weaker and more veiled than the corresponding chest notes.

Comparison of the Three Registers.

2. They cause a comparatively much greater loss of breath, which is the reason of their veiled quality. Requiring a less vigorous contraction of the glottic lips than the chest notes, a relative relaxation of the vocal cord is felt when the voice passes from the chest to the medium on the same note. (*i.e.* mixed tone.—*H.K.*)

3. The point of sensation for the same sound emitted alternately by the two registers is not identical, for there is felt a sudden displacement of this point, accompanied by a shock of the larynx, and this sensation is the more marked the higher the note is.

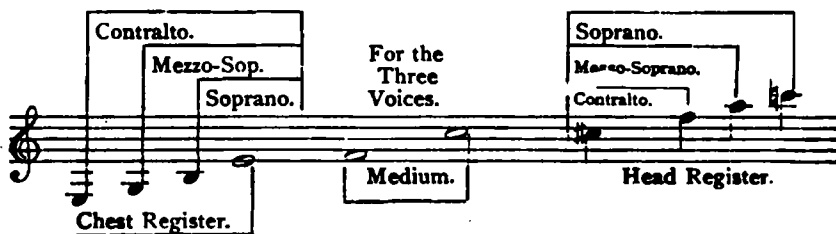
4. Though theoretically these two registers† may have a ninth in common, from B to D flat, practice only admits a third 

\* The beginning of the head register within the limits of this interval should be understood to imply the blending notes or "mixed tone" forming the bridge between the medium and head registers.—(*Note, H. K.*)  
 † The chest and medium.



5. The comparison of the medium and the head registers will give us the following results: The medium does not possess the same power of penetration as the head register. The difference shows itself at once from the point of junction. In robust organs, the two registers blend with ease; in weak or unhealthy organs the union is often troublesome. The first two or three notes are inclined to break. This is one of the difficulties in the contralto voice. Here is a table showing how the registers are distributed:—

Table of Female Voices.



7. DESCRIPTION OF MALE VOICES.

Classification and Range.

Q How are male voices classified?

A. In men's voices, as in women's, the three registers co-exist, but the chest predominates, the other two being but a remnant of the boy's voice. In consideration of the character, and especially the extent, of men's voices, they may be classified as follows:—

- The BASS is the *lowest* voice;
- The BARITONE is the *middle* voice; and
- The TENOR is the *highest* voice.

These voices, beginning with the bass at the bottom of the ladder, are each placed a third above the one preceding it, and they vary in extent from a twelfth to a fifteenth. In the bass this register is distinguished by breadth and power; it may descend to

and even lower; and it may rise to The baritone has

less volume but more ease and ring in the high notes; it extends from

The tenor includes from and has a greater facility than the other two in using the falsetto and head registers.

The falsetto in men's voices, when good enough to be used, has the same extent as in women's.\*

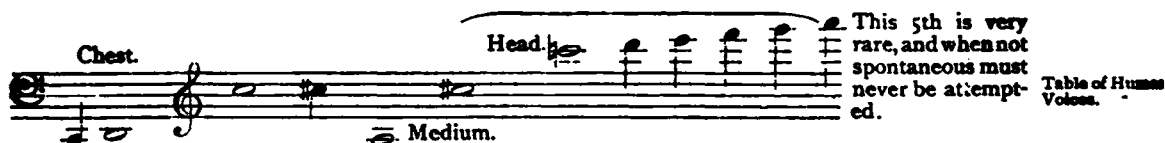
Here is a table of male voices:—

Table of Male Voices.



\* That is to say, it is capable of extending the singer's compass for several notes beyond the pure chest tone, whenever that may terminate.—(Voice, H. K.)

And here is a table of the combined extent of the human voices:—



Q. Why do you give several notes to indicate the limits of the registers?

A. Because the limits are not invariable and depend on the state of the vocal cords.

Q. Can a teacher change at will the pitch of a voice and turn a contralto or mezzo-soprano into a soprano, or raise the pitch of a baritone to that of a tenor?

A. The experiment has been tried, and, when the subject has been young and vigorous, a short success has seemed to justify the attempt, but, if not stopped in time, the final result has been the inevitable ruin of the voice.

8. TIMBRE.

Q. What is meant by *Timbre*?

Varieties of *Timbres*.

A. Every sound of the voice may assume an infinite variety of shades apart from intensity. Each of these is a *timbre*.

Q. What produces the variety of *timbres*?

How produced.

A. They are due, first, to permanent causes that affect the voice of each individual, such as the constitution, age, health or disease of the vocal apparatus; secondly, to the action of the glottis; third, to the changes of form in the tube which the sounds traverse.

Q. Can you explain these changes?

A. The path of the sound, being formed of elastic and movable parts, varies its dimensions and forms in endless ways, and every modification—even the slightest—has a corresponding and definite influence on the voice.

Q. How is a student to select from among these intricacies of *timbre*?

Open and closed *Timbres*.

A. The *timbres* may be divided into two classes, the clear (bright), or open, and the dark or closed. These two opposite qualities are obtained principally through the agency of the larynx and the soft palate. The movements of these two organs are always in a contrary direction. The larynx rises when the soft palate falls, and when the larynx falls, the soft palate rises. The high vault produces the dark *timbres*, the lower arch the clear ones. The arch rises when we are in the act of yawning, and falls when we are in the act of swallowing.

OPEN—TIMBRE CLAIR (Bright).

CLOSED—TIMBRE SOMBRE (Dark).



FIG. 12.

Vertical section from the front to the back of the head, showing depression of the soft palate and a high position of the larynx.



FIG. 13.

Diagram of the same parts, showing the soft palate raised and the larynx depressed.



FIG. 14.

The space between the tongue and the palate as seen through the mouth during the production of the clear (or bright) *timbre*.



FIG. 15.

The space between the tongue and palate augmented during the production of dark *timbre*.

Exercises on  
*Timbres*.

Q. What exercise will give command over the various *timbres*?

A. This: In the same breath, on the same note, and on each of the vowels a, e, i, o, the student must pass through every shade of *timbre*, from the most open (or bright) to the most closed (or dark). The sounds must be maintained with an equal degree of force. The following table shows what change each vowel undergoes in passing from clear to dark; the process must also be inverted:

|   |                 |               |
|---|-----------------|---------------|
| A | approximates to | o.            |
| E | "               | eu in French. |
| I | "               | u in French.  |
| O | "               | u in Italian. |

The Italian I and the French U in the head and high chest notes must be rounded rather more than in speaking, or their tint would be unpleasant. Carried to excess, these *timbres* would render the voice respectively hoarse and hollow, or harsh and trivial, like the quack of a duck.

The student should thoroughly understand that the ring or dulness of sound is in effect and mechanism, completely distinct from the open and closed *timbres*. The ringing and dulness are produced in the interior of the larynx, independently of the position, high or low, of this organ, while the open or closed qualities of the voice require the bodily movement of the larynx, and of its antagonist the soft palate. Hence, any *timbre* may be bright or dull.\* This observation is most important for the expressive qualities of the voice.

## 9. PREPARATION FOR EMITTING THE VOICE.

Q. How do you prepare for emitting the voice?

A. By giving attention to the position of the body, the separation of the jaws, the shape of the throat, and the breathing.

Position of the  
body.

Q. How would you describe the position of the body?

A. The body must be straight, well planted on the feet, and without any other support; the shoulders well back, the head erect, the expression of the face calm.

Opening the  
Mouth.

Q. Should the mouth be opened wide as a means of obtaining power and beauty of sound?

A. This is a common error. The mouth should be opened by the natural fall of the jaw. This movement, which separates the jaws by the thickness of a finger and leaves the lips alone, gives the mouth an easy and natural form. The tongue must be kept limp and motionless, neither raised at the point nor swollen at the root. Finally, the soft palate must be raised as in taking a full breath. The exaggerated opening favours neither low nor high notes. In the latter case it may help the vocalist to scream, but that is not singing; the face loses charm and the voice assumes a violent and vulgar tone. The real mouth of a singer ought to be considered the Pharynx

\* Compare observation on "Ringing and Veiled Sounds," page 7.

Q. Why so?

A. Because it is in the pharynx that is found the causation of *timbres*. The facial mouth is but a door through which the voice passes. Still, if this door were not sufficiently open, sounds could not issue freely.

Q. How can you regulate the opening of the mouth?

A. Those who find it difficult either to diminish or increase the opening of the mouth will do well to place laterally between the jaws, from back to front, a small piece of wood not thicker than a pencil.

Q. Are there other defects of a similar kind?

Defects.

A. Yes. Pushing the lips out like a funnel; protruding the jaws; separating the lips for the sake of showing fine teeth, and knitting the brows.

Q. What is the remedy?

Remedies.

A. The chin might be held back by a band of paper round the neck, and pinned through the ends in front of the chin. This band, which ought not to be wider than a finger, acts, of course, as a reminder. Any one afflicted with these or kindred habits should sing before a mirror.

Q. Have you anything to add to what has already been said about breathing?

Manner of Breathing.

A. It may be added that when the lungs are completely filled with air, the natural tendency is to be quickly rid of the super-abundance. Consequently the sounds at the start are strong and often unsteady; then they become weaker with the lessening of the breath. The majority of musical phrases demand the opposite method. On this account, the pupil should begin with a small amount of pressure, increasing it gradually as the supply of air diminishes. The even flow of a long phrase, a long passage of agility, the stability of a long note, all require a continuous and well-managed pressure of the diaphragm.

Q. Is not the size and sonority of the *locale* to be considered?

Size of Locale.

A. Certainly. The necessity for a steady pressure is especially felt in large halls and in places bad for sound. Air given out in jerks does not travel. A moderate and prolonged pressure, on the contrary, gradually puts in motion the whole mass of circumambient air; the faintest sound, given in this manner, if not drowned by the accompaniment, will reach the ears of the most distant auditor. "Chi sa respirare sa cantare." (*Maria Celloni*.)

## 10. THE ATTACK OF VOCAL SOUNDS.

Q. What follows after the preparation above noted?

Stroke of the Glottis.

A. The actual articulation or "stroke" of the glottis.\*

Q. What do you mean by the stroke of the glottis?

A. The neat articulation of the glottis that gives a precise and clean start to a sound.

Q. How do you acquire that articulation?

A. By imitation, which is quickest of all; but in the absence of a model, let it be remembered that by slightly coughing we become conscious of the existence and position of the glottis, and also of its shutting and opening action. The stroke of the glottis is somewhat similar to the cough, though differing essentially in that it needs only the delicate action of the lips and not the impulse of the air. The lightness of

\* It is of the utmost importance that these observations should be carefully studied and correctly understood. The meaning of the term "stroke of the glottis," which was invented by the author (French: *coup de la glotte*), has been seriously misrepresented, and its misuse has done a great deal of harm. To the student it is meant to describe a physical act of which there should be merely a mental cognizance, not an actual physical sensation. The "articulation" which gives the "precise and clean start to a sound" is not *felt* in the throat (i.e., the larynx) of the singer. It is the sound itself, the attack of the note, beginning clean, clear, and true, upon the middle of that note, without preliminary movement or action of any sort beyond the natural act of singing.

N.B.—The suggestion of an analogy between the stroke of the glottis and the act of coughing is intended simply to aid the student in locating the position and realising the functions of the glottic lips. There is no need to even think of its application, when articulating or attacking a vocal sound.—(Note. H K)

movement is considerably facilitated if it be tried with the mouth shut. Once understood, it may be used with the mouth open on any vowel. The object of this is that at the start sounds should be free from the defect of slurring up to a note or the noise of breathing.

Qualities of a good Tone.

Q. What are the principal qualities of a good tone?

A. Perfect intonation, absolute steadiness of sound, and beauty of *timbre*. These qualities—indispensable to good style—may be considered as the tripod of voice production.

Attack.

Q. How are sounds to be attacked?

A. With the stroke of the glottis just described. The Italian vowels, a, e, as in the words *alma*, *sempre*, must be used. They will bring out all the ring of the voice. The notes must be kept full and equal in force. This is the best manner of developing the voice. At first the exercise must not exceed two or three minutes in duration.

Q. Why do you not use what is called the "messa di voce"?


A. The use of the "messa di voce" requires a singer to be expert in the control of the breath and of *timbres*.\* At this elementary stage it would cause only fatigue.

#### 10. FEMALE VOICES.—THE CHEST REGISTER.

Register to begin on.

Q. On what register is it best to commence?

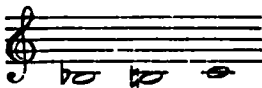
A. Unless one of the registers requires special care (as when the medium is particularly weak) the singing of tones may begin on the chest or medium. If the former

be adopted, the notes from  in contraltos, seldom offer any difficulty.

yet it sometimes happens, when the voice has not been exercised, that medium notes only can be obtained.

Q. What is the cause?

A. The lips of the glottis do not come into close contact. These notes

 should be tried first. If the (Italian) vowels *a* and *e* should not act efficaciously on the glottis, the vowel *i* should be employed with firmness, but without violence.

Development of Chest-Tone.

Q. Will this method suffice?

A. The ringing quality characteristic of these notes doubtless will appear after a few trials. The first sound being well established, the study should proceed by semitones to G or F sharp in descending, and to E in ascending.

The next step is to group these sounds within the range by twos, threes, fours and fives, thus: †



\* See "Messa di Voce," page 39.

† This exercise is chiefly intended for low voices. Sopranos would begin a tone or even two tones higher, but in that case limit the study to three or four notes, so as not to carry the chest voice too high.—(Note, H. K.)



The same exercise may be tried beginning on A flat and A natural.

Q. How long at a time should beginners sing ?

A. Not longer than 4 or 5 minutes ; but this may be repeated three times a day. If it causes the slightest fatigue it must be stopped at once for the rest of the day.

Length of Practice for Beginners.

Q. Are the chest notes above E difficult in women's voices ?

A. Women, whose vocal cords are one third shorter than those of men, have greater facility than any tenor for producing the chest notes above E ; but that part of the voice, constantly employed (as happens in music written for women) would in a comparatively short time injure the whole instrument and reduce it to the state of a "broken voice." (See below "Abuse of the Chest Register").

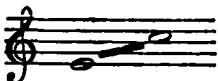
Limitation of the Chest-Register.

### 11. THE MEDIUM REGISTER.

Q. What is to be done when the medium is veiled, and lets the air escape by a continuous leakage ?

Leakage of Air in the Medium.

A. The leakage is caused by the lips of the glottis being imperfectly closed. The ring can be obtained by attacking with a sharp stroke of the glottis every sound

of the interval  in the Italian vowels, thus :—



a simile

e  
i  
o

The Italian *i* being the most ringing vowel, the same pinching of the glottis\* which gives it its brilliancy may be employed to give brilliancy to other vowels. Passing from a ringing to a dull vowel on the same note may also be recommended to improve the latter. Ex. : *ia, ia, ia, ie, ie, ie, io, io, io.*

Q. Is there any cause for weakness in the medium besides the nature of the organ ?

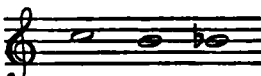
Abuse of the Chest Register.

A. The abuse of the chest register, which sometimes has so weakened the medium as to make it almost disappear.

Q. How can you restore it ?

A. By reversing the study of this portion of the voice and beginning with the

The Remedy.

notes  which will be about all that can be obtained. The student must exercise them till they are well established, then descend to the A or A flat ; there

\* This expression refers to the closing (and tightening) of the lips of the glottis described in the author's important footnote on p. 5. In the singing of the vowel *i* (ee) it is quite a natural and automatic process.—(Note, H. K.)

the student will do well to stop and to repeat the sounds both separately and in groups of two and three notes, thus:—



Each group is to be repeated several times in the same breath.

Development of  
Medium Tone.

Q. How long must the practice last?

A. At least a fortnight. As soon as the pupil can master these notes, the G must be attempted; then the F sharp, F, E, and E flat, or, if possible, D, and even lower. The voice will the more easily descend, if the pressure of the breath be weaker. A strong contraction of the chink would infallibly bring back the chest notes.

Q. Do you imply that the process just described would only produce dull notes?

A. Just so, dull and veiled notes. But they must be accepted as the outcome until the medium is thoroughly established.

Q. What is to be done next?

A. We must try to impart to the notes brilliancy and volume. That is done by returning to the practice of the process to correct veiled sounds. (See preceding page).

Period of  
Practice.

Q. What becomes of the chest register during that period?

A. During that period, which should last five or six weeks, not one chest note must be used.

Transition.

Q. What is meant by the transition from one register to another?

A. The passing of the voice from the chest to the medium register or the reverse. Nature has sometimes rendered the transition smooth, but in most cases facility is the result of long and attentive study.\*

Q. Which is the best place for the change of registers?

A. The best place is between the third  and, if the chest note is rounded, it will assimilate itself to the medium.

## 12. THE HEAD REGISTER.

Q. What of the head register?

A. This register forms the purest and brightest portion of the soprano voice; but frequently the charming softness, so pleasing in the high notes, is perversely turned into tormenting yells that almost injure the ear of the listener.

Unity of  
Tone-colour  
through  
the Scale.

Q. When singing a long scale, say a twelfth, do you keep the same tint throughout?

A. If the exact *timbre*-shade were retained from top to bottom of a long scale the effect would be discordant. To satisfy the ear with an impression of equality, the singer by skilful gradation must increase the roundness of the high notes, and reverse the process in descending

\* For exercises to be used for blending the chest and medium registers, see page 21.

Q. But does not this method introduce a real inequality in the vowel sound?

Graduation of Vowel Sounds in the Scale.

A. It does ; and the apparent equality of the notes in the scale will be the result of actual but well- graduated inequality of the vowel sound. Without this manœuvre, the round vowels which are suitable to the higher notes, would extinguish the ringing of the middle and lower notes, and the open vowels which give *éclat* to the lower would make the higher notes harsh and shrill. The neglect of this proceeding causes many voices to appear unequal; but, I repeat, it must be used with moderation and taste.

13. MALE VOICES—GENERAL TREATMENT.

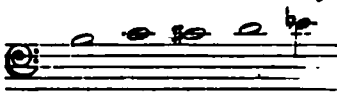
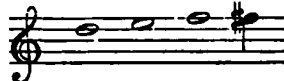
Q. How are male voices to be treated?

A. Basses, Baritones, and Tenors should commence their daily study with low and easy notes. These should be attacked with the stroke of the glottis\* on the open Italian vowels a, e, as they sound in the words *alma, fede*.

Q. Why should you commence with an open *timbre*?

To obtain a free strong Tone.

A. Because, in order to render the voice free and strong, the clear *timbre* is the most efficacious with the vowels just indicated. Basses and baritones should rise as

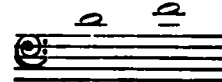
far as  tenors to 

Q. Are these high open notes easily attained?

A. The open and free *timbre*, which sometimes comes spontaneously, demands a long, patient, and careful study from singers who have veiled† their organ too much.

Formation of the Scale.

Those with this habit have great difficulty in giving the third



otherwise than veiled,† and even then with effort and fatigue.

Q. Can you recommend some other method?

A. The *Portamento*. (See page 20). The student ought to start from a bright note, and carry the voice to a veiled† one, keeping the slur brilliant and ringing. Short scales of three, four, and five notes, commencing from bright notes are also useful.

Q. Are not the chest high notes in clear bright *timbre* very shrill?

Covering the higher Notes.

A. When once the organ has been formed to the clear *timbre*, a slight veiling of the vowel will suffice to relieve the sound of its shrill or sharp quality.

Q. How long ought this study to last?

A. No more than ten minutes at a time, and the least symptom of fatigue or uneasiness should be the signal for a long repose.

14. FAULTS IN VOICE PRODUCTION.

Q. What are other faults?

A. Guttural sounds, nasal sounds, tremolo, slurring. These are the most striking ; others, such as flat, hollow sounds, or as shrieking, whining, weeping qualities of voice, we only mention in passing, as they are easily corrected.

Q. Can you define the most objectionable of these faults?

Guttural Sounds.

A. The guttural sound is noticed when the root of the tongue weighs on the epiglottis, and that organ is pushed into the path of the sonorous waves.

\* See note, page 13.

† The term "veiled" here signifies darkened or "covered."—(Note, H. K.)



- A Remedy.**
- Q. Is there a cure for this defect?  
 A. A very difficult one. The tongue must be kept limp, as it is when the mouth is shut, also as it is in yawning, or when breathing through the nose. The vowel "o." or the Italian "u" may serve, or the tongue may be forcibly kept in its place by the handle of a spoon. These methods are good, but they require a fixed resolution to keep the tongue absolutely flat, loose, and still.
- The Tremolo.**
- Q. What is the tremolo?  
 A. The trembling of the voice.\* This intolerable fault ruins every style of singing.
- Q. How is steadiness of sound to be regained when once lost?  
 A. As it arises from successive jerks of the diaphragm and the oscillation of the larynx, or both, its correction is obtained by keeping the air submitted to a steady pressure of the diaphragm, and the larynx perfectly quiet while producing a sound.
- Q. How can you become conscious of the agitation of the diaphragm?  
 A. Any agitation of that organ is felt in the pit of the stomach, and experience proves that if the latter and the larynx are kept free from agitation, the unsteadiness of the voice ceases; but both to be detected by the singer, require a keen observation, and, to be cured, an unyielding will.
- Q. Is the tremolo difficult to correct?  
 A. It is very slow to cure, especially when it is brought on by the abuse of the chest or head registers.
- Nasal Sounds.**
- Q. What is a nasal sound?  
 A. Sounds become nasal when the soft palate is so much lowered that the voice resounds chiefly from the nasal cavities. This defect may be detected by pinching the nose while singing. To correct it, the soft palate must be raised as if yawning.
- Slurring the Attack.**
- Q. What is slurring the attack of a sound?  
 A. Next to the tremolo, it is the most universal and most distressing fault. It is the act of commencing a note by a rising slur. In correcting this habit, we must notice if the note begins with a vowel or a consonant. If with a vowel, the note must start with a clean stroke of the glottis; if with a consonant, the noise of the consonant must begin on the exact intonation of the sound.

## 15. FATIGUE OF THE VOCAL ORGANS.

**Causes,  
Symptoms and  
Remedies.**

- Q. To what would you ascribe the fatigue of the vocal organs?  
 A. Besides the different ailments of the vocal organs which concern the physician—colds, swollen tonsils, elongated uvula, tumours, polypus, anæmia, &c., there are other causes such as misdirected study, or overwork. The practice of singing three or four hours a day will ruin the most robust organ; three half hours a day at long intervals ought to be the maximum of study, and should give flexibility without risk of fatigue. Yet, if this should cause the least appearance of lassitude or uneasiness, it must be reduced, or stopped at once.
- Q. Are there any other symptoms?  
 A. Hoarseness, relaxed throat, languor of the organ, which refuses to execute passages generally possible; dryness or heat in the throat, difficulty in swallowing, fatigue after a few minutes' exercise, all these symptoms may quickly disappear after a little rest, with good simple substantial nourishment. Should they persist, a doctor must be consulted.

\* Notes of warning are constantly being sounded in the course of this work. All must be sedulously heeded, but none more than those which appear in this and the succeeding chapters. For every defect of method or fault of style a remedy is provided, nor can its value be overestimated. It is clear, however, that the author regards "prevention" as infinitely more vital to the student than questions of "cure." The latter is never absolutely certain, whereas, by avoiding mistakes at the outset and eschewing excesses of every kind, the singer need never apprehend serious trouble and is in a far better position to accomplish the labour essential for becoming a true artist.—(Note, H. K.)

Q. Will not the voice lose its quality through interrupting study?

A. The cessation of work for days and even for weeks will not occasion the loss of past study; on the contrary, after an enforced rest, when work is resumed, actual progress seems to have been made. To insist on singing while the voice is suffering may produce the worst results.

Advantage of  
Enforced Rests.

Q. Has the study of the piano any influence on the voice?

A. A bad one if it is prolonged four or five hours a day. This, continued through the period of growth, keeps the vocal organ in a constant agitation, which, though quite imperceptible to the executant, weakens and exhausts the vocal instrument.

Pernicious  
Piano Practice.

Q. Has ordinary speech any effect on the voice?

A. Singers should be chary of their voices, speak little, and not read aloud. "Clergyman's sore throat" is a well-known result of the latter exercise. "Silence is golden," should be the singer's device.

Sparing in  
Speech.

Q. What is the use of transposition to singers?

A. To spare the most delicate and precious qualities of their voices, the velvetiness and the freshness. It was invented for singers, and ought to be used without scruple. If a piece should not be fitted for transposition, and would be disfigured by alterations, it would be better not to sing it than risk forcing the voice. The violent efforts required by a single air might be, and have been, enough to ruin a career.

Transposition.

Q. What precautions should a singer take against climatic influences?

A. He should avoid sudden changes of temperature, never sing in the open air, and when passing from a warm to a cold temperature, especially after singing, he should protect his mouth and *breathe through the nose*; in a word, if he desire to attain fame and secure wealth, everyone of his acts must tend to promote the healthy duration of his organ. "Chi dura vince" (He who lasts will conquer)

Climatic  
Influences.

Q. Have you no observations to make on food and clothing?

A. It is hardly necessary to remind the student that without nutritious diet and warm clothing the voice will not endure.

Food and  
Clothing.

## 16. STUDY OF AGILITY.

Q. While the faults of emission are mending, is there any other study to be pursued?

A. The acquirement of agility.

Q. How is this to be obtained?

A. By the study of diatonic scales, passages of combined intervals, arpeggios, chromatic scales, turns, shakes, light and shade.

Exercises to  
obtain Agility.

Q. How long will this study take?

A. Not less than two years.

Q. Is agility the only result of this study?

A. When properly directed, it renders the organ flexible, even, mellow, besides strengthening and preparing it for the florid style as well as for the plain and declamatory (*canto fiurito, canto spianato, canto declamato*, see page 75).

What a flexible  
Organ can  
achieve.

Q. Cannot singers avoid all that trouble?

A. They cannot, but they do. Anyone who wishes to obtain proficiency in the art can no more avoid this amount of study than a violinist, a pianist, or any other

instrumentalist. A less ambitious singer may be content with ballads or *nota e parola* pieces. But even if the singer be gifted with a fine voice and talent, the organ will show the absence of culture, by the uncertain and irregular manner of uniting and colouring the sounds.

Good  
Vocalization.

Q. What are the elementary qualities of good vocalization ?

A. Firstly, perfect intonation ; secondly, equality of note-value ; thirdly, equality of strength : fourthly, equality of degree of legato ; and fifthly, harmony of *timbres*.


The Legato,  
Marcato,  
Portamento,  
Staccato and  
Aspirato.

Q. Are there many ways of executing passages ?

A. There are five ways : First, the *legato*, in which notes should flow distinctly and evenly, "perlées," *i.e.*, smoothly, without either gliding or aspiration. This is the dominant characteristic of good vocalization ; all the others may be considered as varieties of colouring. The legato requires no special sign or indication. Next comes the *marcato*, which means that an accent should be given to each note. This is produced by pressing slightly on the pit of the stomach, causing a sort of rebound for every sound ; it may also be obtained by giving a vowel to every sound. This accent, which proceeds from forte to piano, is indicated by placing these signs *.....* on



The next is the *portamento*, or slur,

which is the gliding of the voice through every possible sound between note and note. This colouring is designated by placing a curve  over or under the notes. Then comes the *staccato*. In this every sound is detached from its neighbour by an interval of silence. It is indicated by dots *.....* over the notes. Lastly, the *aspirato*, which consists in allowing some breath to escape before every note: ha, ha, ha, he, he, he, &c. A very exceptional way, only used when a note is repeated without a syllable belonging to it, is shown in the following example :—



### 17. THE STUDY OF EXERCISES BY ALL VOICES.

Manner of  
Study.

Q. In what manner should exercises be studied ?

A. The student must sing each measured exercise strictly in time, but at first slowly enough to give each individual note all the requisites already mentioned : *vis.*:- intonation, value, strength, legato, *timbre*.

Q. When ought the rapidity to be increased ?

A. As soon and as fast as these qualities can be maintained, but not sooner.

Q. What degree of rapidity ought to be arrived at ?

A. As nearly as possible to  $f = 132$ .\*

Q. Have you any more recommendations to offer as to the study of exercises ?

A. There are some intonations that demand a greater attention than others

\* This indication refers more particularly to the study of the quick scale (pages 24—25) and runs, triplets, &c.—(Note, H.K.J.)

The third and seventh degrees of the major scale are often flat, more particularly in descending; the augmented fourth, and the perfect 5th in arpeggios. All the dissonances and chromatic intervals also require special care.

Q. Must the pupil sing the exercises only in the key of C?

A. They may be transposed into as many keys as the extent of the voice will conveniently permit. The pupil must curtail or suppress those which exceed that extent.

Transposition of Exercises.

18. STUDY OF SUSTAINED TONES.

Q. What kind of scale is to be used when studying single sounds?

A. The chromatic scale, comprising the three registers, limited as follows:—

Scale for practising Single Sounds.

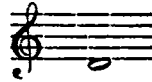
*Chest register.*—This register which, in the three voices, contralto, mezzo-soprano,

and soprano, starts at different points, must stop on the same note



for all three. If carried to its upper limit it would injure the organ.

*Medium register.*—This register must begin on



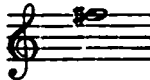
for the three voices, or lower if possible.

*Head register.*—In this elementary study, the head-notes must not be extended

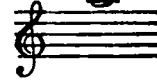
beyond



for contraltos,



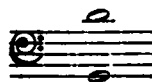
for mezzo-sopranos, or



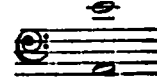
for sopranos.

Men generally employ only the chest register, which in this study ought

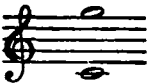
not to embrace more than a twelfth: basses



baritones



tenors



Those who would study in the falsetto will have to do it on

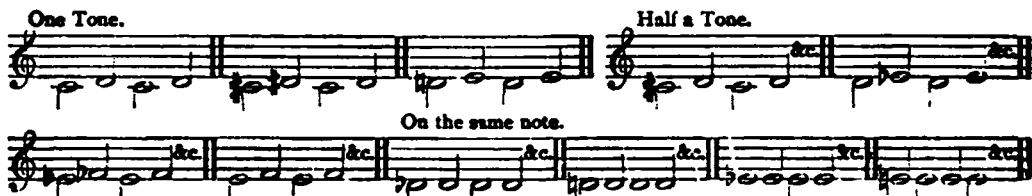
the same notes as women, this register being, in men, the remainder of the voice of childhood. As for the head voice, with rare exceptions, very few notes are generally available, and these usually for tenors.

19. BLENDING THE REGISTERS.

Q. How are the chest and medium registers to be blended?

A. By passing repeatedly from the chest to the medium, and *vice versa*.\* This passage will take place on the following exercises:—

Exercises for blending the Chest and Medium Registers.



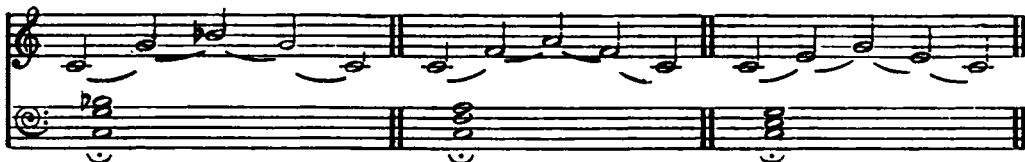
Some notes, common to both registers, are preserved to facilitate the transit and meet the requirements of particular passages.

At the first succession of notes must be short, and sung very slowly. Later on a long succession may reach ♩ = 100 of metronome. Care must be taken not to aspirate the medium.

\* Although the term 'mixed tone' (*voix mixte*) is not used by the author it is obvious that these exercises for blending the lower registers were intended for the express purpose of developing and strengthening this particular tone which if helped by correct breathing and well-rounded vowels will form itself in a perfectly easy and natural manner — (Note H K.)

## 20. THE PORTAMENTO.\*

Exercise on the Portamento.

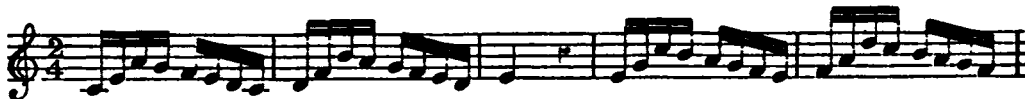


## 21. BREATHING IN EXERCISES.

Regulating the Breath in Exercises.

Q. How do you regulate the breath when singing exercises ?

A. When the pupil cannot sing an exercise in one breath, he should not take a hurried inspiration in the middle of it, but stop on the first note of a bar, employing the rest in refilling the lungs, example :—



Q. What is the object of these frequent and long pauses ?

A. To accustom the pupil to fill the lungs slowly and amply. A hurried inspiration is noisy, short, and agitated. At first the pupil may stop after singing the first note of every second bar ; later on it will suffice to stop after the third or fourth bar. At the outset the following exercise for the

\* For remarks on the Use and Characteristics of the Portamento, see pages 58 and 63..

22. PREPARATION OF THE SCALE.

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a common time signature (C) and contains a continuous eighth-note scale starting on middle C. The middle and bottom staves are grand staff notation (treble and bass clefs) with a common time signature (C) and contain a simple harmonic accompaniment of chords and single notes.

On the Second.

The second system of musical notation consists of three staves, similar in structure to the first system, with a treble clef staff for the scale and grand staff notation for the accompaniment.

The third system of musical notation consists of three staves, similar in structure to the first system, with a treble clef staff for the scale and grand staff notation for the accompaniment.

will be interrupted thus:—

A single treble clef staff with a common time signature (C) showing a scale that is interrupted. The scale begins with a series of eighth notes, then has a three-beat rest, and then continues with more eighth notes. Above the staff, the text reads: "Inhale slowly during the 3 beats." and "Continue similarly."

The fourth system of musical notation consists of three staves, similar in structure to the first system, with a treble clef staff for the scale and grand staff notation for the accompaniment.

On the Third.

23. PRACTICE OF MAJOR SCALES.

Major Scales

\* Octave. Ninth.

Twelfth.

Scale Passages.

\* When taken quickly these scales on the "octave" and "ninth" should always be sung twice in a breath.—(Note, H.K.)

First system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features a complex melodic line with many slurs and a dynamic marking 'v' above the first staff.

Second system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues with a complex melodic line and a dynamic marking 'v' above the first staff.

Third system of musical notation. It consists of two staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music features a complex melodic line with slurs and a dynamic marking 'v' above the first staff.

Fourth system of musical notation. It consists of two staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music features a complex melodic line with slurs and dynamic markings 'v' above the first staff.

Fifth system of musical notation. It consists of two staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music features a complex melodic line with slurs.



## 24. PRACTICE OF MINOR SCALES.

Q. Have you any remarks to make on the minor scales?

A. The 6th and 7th degrees need special care in both scales.

Harmonic and  
Melodic Minor  
Scale Passages.

25. RUNS OR "DIVISIONS."

On Two Notes.

On Triplets.

On Four Notes up the Scale.\*

\* The runs bearing corresponding numbers on this page and the next are to be sung in succession. Thus No. 1 should be sung first up, then down the scale—each in a single breath.—(Note, H. K.)

On Four Notes  
Down the  
Scale.

A musical score consisting of six vocal staves (numbered 1-6) and a piano accompaniment. Each vocal staff contains a descending scale of eighth notes, starting on G4 and ending on C4. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

On Six Notes.

Two musical examples for 'On Six Notes'. Each example consists of a vocal line and a piano accompaniment. The vocal line is a descending scale of six notes (G4 to C4) in eighth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

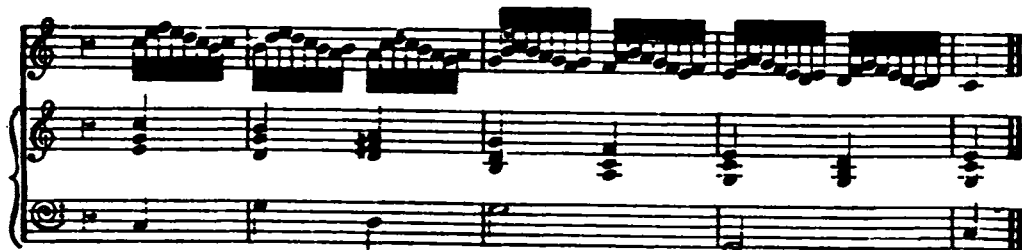
Examples.

Two musical examples for 'Examples'. Each example consists of a vocal line and a piano accompaniment. The vocal line is a descending scale of eighth notes, starting on G4 and ending on C4. The piano accompaniment features chords in the right hand and a bass line in the left hand.

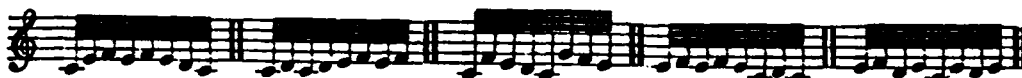
On Eight  
Notes.\*

A musical score for 'On Eight Notes'. It consists of a vocal line and a piano accompaniment. The vocal line is a descending scale of eighth notes, starting on G4 and ending on C4. The piano accompaniment features chords in the right hand and a bass line in the left hand.

\* The author intended each line of these runs to be sung in a single breath. Should that be found rather trying at first, the student may take a rapid "half breath" after the fourth group, without, however, interrupting the run by a perceptible pause.—  
(Note, H. K.)



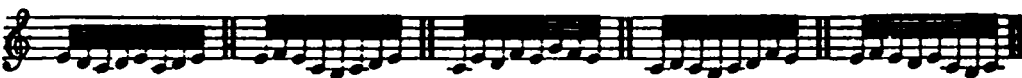
A musical score for piano and voice. The top staff is a vocal line with a melodic phrase. The bottom two staves are piano accompaniment, showing chords and a bass line.



A single musical staff showing a melodic line with a series of eighth notes. The word "Example" is written to the right of the staff.



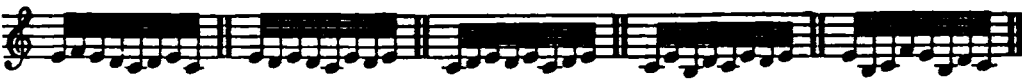
A single musical staff showing a melodic line with a series of eighth notes, similar to the previous example but shifted higher.



A single musical staff showing a melodic line with a series of eighth notes, shifted even higher.



A single musical staff showing a melodic line with a series of eighth notes, shifted even higher.



A single musical staff showing a melodic line with a series of eighth notes, shifted even higher.

Each repetition of the following must be taken a note higher, as shown by Exs. *a* and *b*.



A musical score for piano and voice. The top staff is a vocal line with a melodic phrase. The bottom two staves are piano accompaniment. The word "Extended Run" is written to the right of the staff.

Continuation.

1

2

3

Passages of sixteen Notes.



26. EXERCISES ON LIGHT AND SHADE.

Q. What is "light and shade" applied to exercises?

A. Under this title we comprise prolonged sounds, inflections, forte-piano, detached\* and legato sounds.

Light and Shade applied to Exercises.

Q. At what stage of progress can this study be begun with advantage?

A. When a student can execute the exercises in the preceding pages with correct intonation, purity of *timbre*, equality of value and strength at the speed of = 100 to 116.

Q. What is prolongation?

A. It is a momentary increase of duration given to any single note in a passage composed of notes of equal value.

Prolongation or Tempo Rubato

Q. For what purpose is this increase of value?

A. It gives support to a sound that might be indistinct, and also heightens the musical effects. This may be considered as *tempo rubato*.

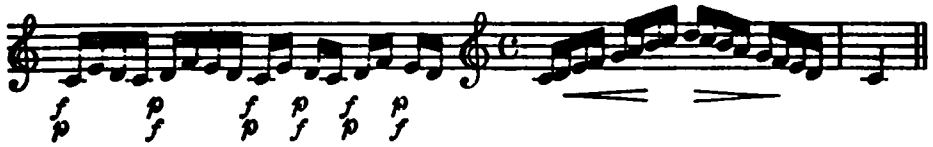


Q. How do you apply the forte-piano?

A. Every passage should be given very piano, mezzo-forte, and with full power, but without violence. When this can be done, the piano-forte should be applied to groups of notes and to single notes.

The Forte-Piano.

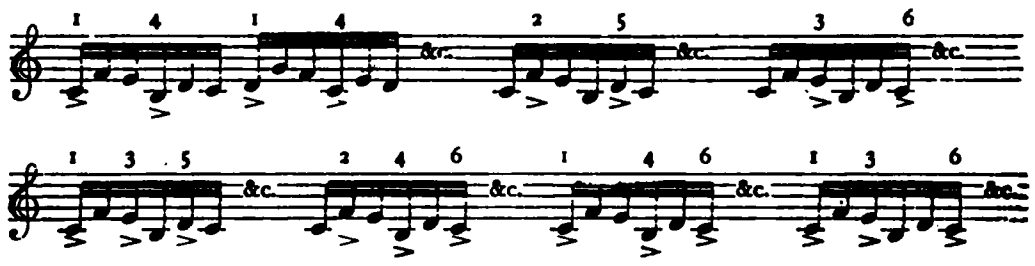
\* Also known as "Staccato" sounds or notes. Compare pages 20 and 40.



Exs. of Four notes.



Exs. of Six notes.



Exs. of Eight notes.

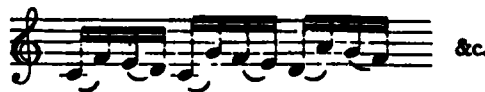


Every note having received an accent, the piano and forte ought to be alternate, and afterwards we interchange the accents (Exs. of 6 and 8 notes). Any other exercise of four, six, or eight notes admits of similar combinations.

Legato and Staccato Sounds.

Q. What do you understand by *legato* and *staccato* sounds?

A. That these two effects may be combined as has been seen with the piano and forte.



Where notes are united in groups, the last note of the group must be quitted as soon as touched.



Q. What is the use of all these combinations?

A. They form an abundant source from which the singer may draw the brilliant colours which will give life to his or her style.

Note once more that breath, where needed, must be taken as previously suggested.\*

\* Compare 21, "Breathing in Exercises."—This and the following exercises are intended to be sung rapidly both in the *legato* and *staccato* manner. Sopranos should practise them a third higher, and, in working to perfect the *staccato*, limit themselves chiefly to the head register.—(Note, H. K.)

On the Interval of the Fourth.



Interval of the Fourth (cont.)

Musical score for 'Interval of the Fourth (cont.)'. It consists of two systems of piano accompaniment. Each system has a treble and bass clef. The first system features a vocal line with a 'v' marking above it, and piano accompaniment with chords and moving bass lines. The second system continues the vocal line and piano accompaniment.

## 27. ARPEGGIOS.

**Q.** How are arpeggios to be sung?

**A.** In singing arpeggios\* the voice must pass with precision and firmness from one sound to another, whatever the distance between, neither aspirating, detaching, nor slurring, but executing the sounds as in playing the organ.

Advanced Arpeggio Exercises.

Musical score for 'Advanced Arpeggio Exercises'. It consists of two systems of piano accompaniment. Each system has a treble and bass clef. The first system features a vocal line with a 'v' marking above it, and piano accompaniment with chords and moving bass lines. The second system continues the vocal line and piano accompaniment.

\* Simple arpeggios (sung both *legato* and *staccato*) on the notes of the common chord, or inversions thereof, may be practised with advantage before trying these more advanced exercises.—(Note, H. K.)

First system of musical notation. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a fermata over a note and a 'v' marking above a note. The lower staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing a harmonic accompaniment of chords with vertical bar lines.

Second system of musical notation. The upper staff is a treble clef with a key signature of two sharps (F#, C#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a fermata over a note and 'v' markings above notes. The lower staff is a bass clef with a key signature of two sharps (F#, C#) and a 2/4 time signature, containing a harmonic accompaniment of chords with vertical bar lines.

Third system of musical notation. The upper staff is a treble clef with a key signature of two sharps (F#, C#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a fermata over a note and 'v' markings above notes. The lower staff is a bass clef with a key signature of two sharps (F#, C#) and a 2/4 time signature, containing a harmonic accompaniment of chords with vertical bar lines.

Fourth system of musical notation. The upper staff is a treble clef with a key signature of two sharps (F#, C#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a fermata over a note and 'v' markings above notes. The lower staff is a bass clef with a key signature of two sharps (F#, C#) and a 2/4 time signature, containing a harmonic accompaniment of chords with vertical bar lines.

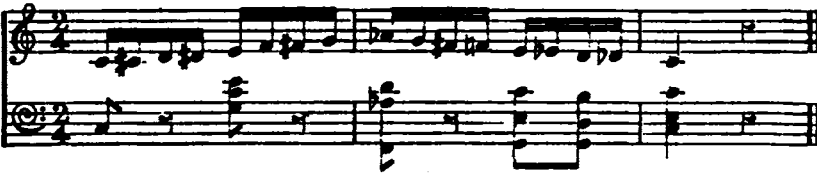
Fifth system of musical notation. The upper staff is a treble clef with a key signature of two sharps (F#, C#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a fermata over a note and 'v' markings above notes. The lower staff is a bass clef with a key signature of two sharps (F#, C#) and a 2/4 time signature, containing a harmonic accompaniment of chords with vertical bar lines.

## 28. CHROMATIC SCALES AND PASSAGES.

Q. Do chromatic scales and passages require any particular attention?

A. They do. They are only pleasant when absolute purity and firmness of intonation renders each note of the passage easy of instant comprehension. Dissonances timidly given produce the effect of false notes. In descending chromatic scales we nearly always introduce too many sounds, showing that the intervals have been less than semitones. We facilitate a correct intonation by playing the notes on the piano, and also by grouping them by two, three, and four tones, and fixing in our memory the first note of each group; this note, which acts as a land-mark, must fall on a beat. Chromatic scales must be studied very slowly and carefully for weeks and months, and even when sung in public they must not be hurried if caterwauling is to be avoided.

Chromatic  
Scale in  
Sections.



On Octave.



On Twelfth.



Musical notation for Chromatic Triplets. The top staff is a treble clef with a 2/4 time signature, showing a melodic line with eighth-note triplets. The bottom staff is a bass clef with a 2/4 time signature, showing a bass line with chords and eighth notes.

Chromatic Triplets.

Musical notation for Diatonic and Chromatic Passage. The top staff is a treble clef with a 2/4 time signature, showing a melodic line with eighth notes. The bottom staff is a bass clef with a 2/4 time signature, showing a bass line with chords and eighth notes.

Diatonic and Chromatic Passage.

Musical notation for Diatonic and Chromatic Passage. The top staff is a treble clef with a 2/4 time signature, showing a melodic line with eighth notes. The bottom staff is a bass clef with a 2/4 time signature, showing a bass line with chords and eighth notes.

Musical notation for Diatonic and Chromatic Passage. The top staff is a treble clef with a 2/4 time signature, showing a melodic line with eighth notes. The bottom staff is a bass clef with a 2/4 time signature, showing a bass line with chords and eighth notes.

Musical notation for Diatonic and Chromatic Passage. The top staff is a treble clef with a 2/4 time signature, showing a melodic line with eighth notes. The bottom staff is a bass clef with a 2/4 time signature, showing a bass line with chords and eighth notes.

In these long passages breath must be introduced as indicated on page 22.

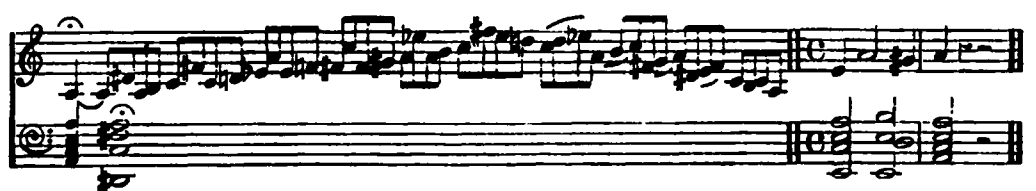
Musical notation for Chromatic Arpeggios. The top staff is a treble clef with a 2/4 time signature, showing a melodic line with eighth notes. The bottom staff is a bass clef with a 2/4 time signature, showing a bass line with chords and eighth notes.

Chromatic Arpeggios.

Musical notation for Chromatic Arpeggios. The top staff is a treble clef with a 2/4 time signature, showing a melodic line with eighth notes. The bottom staff is a bass clef with a 2/4 time signature, showing a bass line with chords and eighth notes.



Chromatic  
Cadenza.



29. THE "MESSA DI VOCE," REPEATED NOTES, &c.

Q. Are there different ways of emitting sounds?

Swelled and Diminished Sounds

A. Besides being equally sustained in any degree of power, sounds may be swelled and diminished, they may receive inflexions, and may be repeated and detached.

Q. Will you explain these differences?

A. Sounds of equal power sustain their initial strength with unvarying evenness. Pianissimo sounds, like pianissimo passages, can be sung with the mouth nearly shut. Swelled sounds (*mesa di voce*) begin pianissimo and by degrees acquire increasing force till they arrive at their loudest, which should happen at half their length; then the process should be reversed. Swelled sounds are indicated thus.

At first it is necessary to cut this exercise in half, to swell a sound in one breath and diminish it in another.

Q. Is it difficult to swell a note while passing on it from the chest to the medium, or from the medium to the chest?

Example for Tenor Voices.

A. It is very difficult; but, once mastered, the change may be of great use to tenors. They may practise on the notes



Q. What are sounds with inflexions?

Sounds with Inflexions.

A. These consist of a continuous series of small sounds gradually growing and diminishing individually, while the series increases and diminishes as a whole. There are other differences to be found further on.

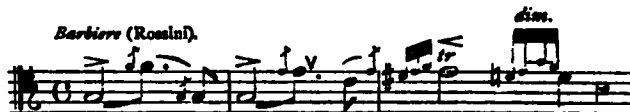
A free note under a pause is generally swelled and diminished; when long enough, though measured, it receives the same treatment.

Roberto (Meyerbeer).



va! va!

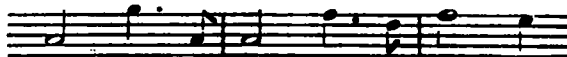
Barbiero (Rossini).



spun - ta la bel - la au - ro - - ra

Use of the *Messa di Voce*

Text.



spun - ta la bel - la au - ro - ra

Mitrane (Rossini).  
Larghetto.



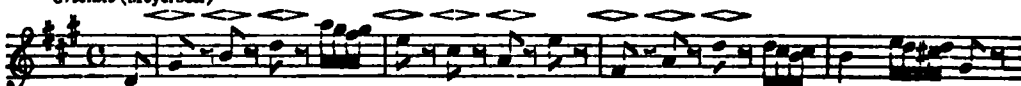
a me in - spi - ra - to a me in - spi - ra - to ra - to

The last three notes must be strictly equal in value and well accented.

"Undulated sounds" are each slightly swelled and diminished with a dying prolongation.

Undulated Sounds.

Cruciato (Meyerbeer)



L'as - pet - to a - do - ra - bi - le d'un te - ne - ro og - get - - to

Repeated Notes.

Q. What are repeated notes ?

A. A series of equal repetitions of the same note that otherwise would have been sustained. Repeated sounds unlike detached ones must be legato.



Execution.



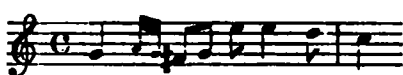
They are obtained by articulations of the glottis, each producing a very rapid appoggiatura of less, if possible, than a semitone. Aspirations must be carefully avoided.

Q. Is this sort of passage still in use ?

A. It was ; nowadays a single repetition of a note is only heard.

Q. Have you any other method of repeating sounds ?

A. The aspiration is employed, but only when one repetition is to be made.



Ad ob - te - ne - re vos - tre mer - cè

Detached or  
Staccato  
Sounds.

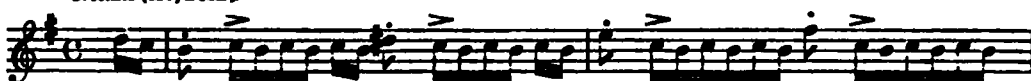
"Detached sounds"\* must cease as soon as emitted; they are appropriate only to brilliant voices.

Variation of Mme. Persiani.



Nel cor più non mi sen - to

Cruzias (Meyerbeer).



Oh fi - glio ! an - zio - so il cor, il cor, t'at -



ten - de an - zio so t'at - ten de, t'at - ten - de il cor.

## 30. SMALL (OR GRACE) NOTES.

Q. Do you make any distinction among small or grace notes ?

A. They are classified as single and double *appoggiature*, *acciacature*, *gruppette*, *battuta e ribattuta di gola*.

\* More commonly called "Staccato" sounds or notes. As a study for their facile execution, the singer should practise staccato the groups of notes given as exercises for the "forte-piano" on page 32.—(Note, H. K.)

Q. What are appoggiature?\*

The Appoggiatura.

A. Notes foreign to a chord. These notes are placed at a distance of a second above or below a real note on which they generally resolve. The appoggiature, as their Italian name implies, are notes on which the voice leans. Every note has four appoggiature, which are the four surrounding sounds at half a tone and a tone above or below.

Q. What determines the choice?

A. The descending appoggiatura is taken at half a tone or a whole tone, whichever is in the degree of the scale; the rising appoggiatura is seldom taken, in modern style, at a tone distance. In some cases a note of the chord serves as an appoggiatura.

Q. How is an appoggiatura indicated?

Indication and Value.

A. By a small note.

Q. What is its value?

A. In common time it takes half the value of the note it ornaments. If the principal note be dotted, or if the measure be in triple time, the appoggiatura takes two-thirds of the value. This little note may even absorb the whole of the principal note's value when the duration of the latter is prolonged by a tie. Finally, the appoggiatura must sometimes be very quick

Q. Can you continue your description?

The Acciacatura

A. The acciacatura consists of two rapid descending notes ornamenting a third note.

The gruppetto, or turn, presents the combination of the descending and ascending appoggiature with the principal note; the gruppetto never exceeds a minor third, and should always be crisply executed.

Exercises on the Turn.

Q. How is it introduced?

Where placed

A. It may be placed at the beginning, in the middle, or at the end of a note.

\* For application of the Appoggiatura see pages 66 and 73.



*Genio Ludus (Rossini).* Turn on the beginning of the note. Execution.

Text. Tut - to sor - ri - de - re, tut - to sor -

*Creation (Haydn).* Turn in the middle of the note. Execution. Not so correctly.

Text. De-light - ful to . . the rav - ish'd sense, rav - ish'd sense, rav - ish'd

*Semiramide (Rossini).* Ending turn.

Text. As - pi - rar sol li - cea le - . . . i

*Romeo (Zingarelli).*

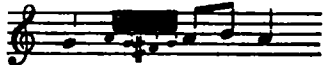
Text. nel for - tu - na - to E - li - so a - vra con - ten - to il cor

*Matrimonio Segreto (Cimarosa).* PAOLINO.

Text. pia che spun - te in ciel . . . l'au - ro - ra in ciel, . . . l'au - ro - ra

Turn and Acciaccatura.

Incomplete Turn.

If the executant be not very careful in singing this ornament, the principal note at the end will disappear, and this passage  will

become 

Acciaccatura supplied.



Text. Ad ot - te - ner . . . pie - ta.

31. THE SHAKE OR TRILL.

The Shake

Q. What is a shake?

A. A rapid, equal, and distinct alternation of two notes at the distance of a major or minor second, according to the position of the trill in the scales.

Q. How is it produced?

A. By a very loose and swift oscillation of the larynx. The note that bears the shake is marked with the initial *tr*; it is called the principal, and always combines with the second above at a tone or half a tone. The second note is called the auxiliary; a third note placed at a second below the principal is also employed as a preparation and termination of the trill.

Principal. Auxiliary. Termination.



Q. What form is given to trills in diatonic succession ?

Trills in Diatonic Succession

A. If the movement will allow it, every trill, either in the diatonic scale or in a succession of disjointed intervals, receives the regular preparation and termination ; but if the movement be too animated, each trill starts with the auxiliary note, the last trill alone ending in the regular way. The student must be able to submit every trill to strict measurement, and even to distinguish and count every pulsation.

*Anna Bolena*  
(Donizetti). Shake on diatonic scale.

col per - don - no sul lab bro si scen . . . . . da

*La Gazza Ladra*  
(Rossini.)

pit lie - to gior . . . . . no

Shake on Diatonic distances.

Q. How are trills in chromatic scales executed ?

Trills in Chromatic Scales and Passages.

A. In ascending a chromatic scale, each trill commences from the auxiliary note ; in descending, it may begin with the principal note, or with a skip of a third.

Shake turn.


Q. What is a shake-turn ?

A. The shake-turn consists in two beats of the shake ending with a turn. If the turn is suppressed, there remains the double beat (*ribattuta di gola*).

*Semele* (Handel).


his war . . . . . bling throat

Shake with turn.



his war

Execution.



his war

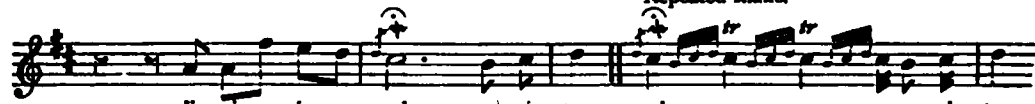
Smile.

## Redoubled Trill.

Q. What is a redoubled trill or shake?

A. It is the result of inserting certain notes in the midst of a trill. The redoubled trill is indicated by the sign  $\ast$ .

Repeated shake.



di gio - ja pal - pi - tar pal - - - pi tar

If the inserted notes are not produced with the utmost neatness, rapidity, precision of values, and correctness of intonation, the effect is ridiculous.

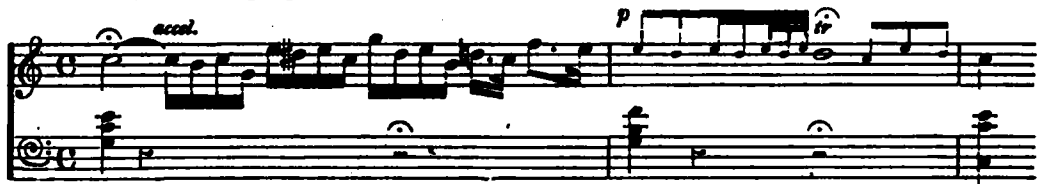
## Preparation and Termination.

Q. Must the shake always be regularly prepared and terminated?

A. Formerly the shake was always preceded by a more or less elaborate preparation, and regularly terminated. Thus:—



It ought to be prepared and ended regularly when it is long.



When the shake occurs at the end of a descending scale, it is not inelegant to leave out the preparation:—



spo - sa ca - ra stà pur lie - ta che l'a - mor ci as - sis - te - rà

## Defects of the Trill.

Q. What are the defects of the trill?

A. False intonation, caused by the intervals being too narrow or too wide; rattle of the glottis or short aspirations, producing the trill known as *trillo caprino* or *cavallino*; jerks of the diaphragm instead of glottic action; and the drawing in of the voice as soon as the oscillations begin, which causes a disagreeable noise. In singing a trill the voice ought not to be drawn in, but decidedly pressed out with the same evenness of *timbre* as if it were a single sound.

## PART II.

## 32. SINGING COUPLED WITH WORDS.

Q. Have we exhausted the subject of a singer's training?

A. Certainly not.

Q. What further studies are required?

A. The study of articulation, phrasing, expression, and the knowledge of different styles.

Objects of  
Further Study

Q. Of what importance are words to melody?

A. Music, though the language of the emotions, can only arouse them in a vague and general manner. To express any particular feeling or idea we must make use of words. Hence the importance for the singer of delivering these with the utmost distinctness, correctness, and meaning, under the penalty of losing the attention of the audience.

Importance of  
Words to  
Melody.

Q. What are the elements of words?

A. Vowels and consonants. The vowels are moulded by the shapes which the vocal tube assumes while traversed by breath or by sounds; the consonants result from the obstacles opposed to the issuing sounds or breath by the organs of the mouth.

Elements of  
Words.

Q. How many vowels are there?

A. Though grammarians admit generally nine (in Italian),\* the number is, in fact, unlimited.

Vowel Sounds.

Q. How is this?

A. The mouth being formed of elastic and movable organs, has an unlimited power of modifying its shape and capacity, and each change is a mould whereby a particular vowel is formed.

Q. Is there any analogy between vowels and timbres?

A. The most intimate. We know that the changes of form in the vocal tube determine analogous changes in the timbre. Vowel-shades and timbres are but two different names to express the same modifications of sonority in the voice. The result of this mutual dependence between Pharynx, Timbres, and Vowels is that a change in one produces corresponding changes in both the others.

Relation  
between Vowels  
and Timbres.

Q. Is the great variety of timbres of any practical use?

A. They are the physiognomy of the voice. They tell the involuntary emotions which affect us, and assume a more clear or covered tint, a timbre more brilliant or more obscure, according to the nature of those feelings.

Application of  
Timbres.

Q. Can you explain by any examples?

A. Vowels will not preserve the same shade of sound in a phrase of tenderness as in mockery, in anger as in joy, in regret as in prayer, or in menace, &c. Let us take the air "In native worth" (*Creation*), or "Endless pleasures" (*Semele*); the bright open timbre, which would give a brilliant effect to both, would sound vulgar in "Deeper and deeper still" (*Jephthah*), or in "Jerusalem" (*St. Paul*). As a further illustration, let us suppose the question "Are you coming?" to be put by an imperious master, or an entreating lover, or a threatening accomplice. In each case the same vowels would assume a different ring.

Examples.

Q. Would not the modification of vowels disfigure the language?

A. That might be objected, but the answer is that in the utterance of a thought all the vowels are modified in the same proportion; their mutual relation remains

Modification of  
Vowels

\* In the first edition these vowels were quoted, but not in a comprehensible form. The sounds referred to are: *a* (as in *ah*); *d* (as in *bale*); *e* (as in *bell*); *f* (as in *fe*); *h* (as in *hot*); *o* (as in *old*); *w* (as in *wool*); and *u* (as in *cool*). These are single vowel sounds; diphthongs stand in a separate category.—(*Notes, H. K.*)

unaltered ; only as a whole have they taken the tint harmonizing with the passion expressed. A landscape lighted by the sun or darkened by the clouds presents quite different aspects, yet every object keeps its place and outline all unchanged.

### 33. MECHANISM OF THE VOWELS.

Formation of  
Vowel Sounds.

Q. Can you give some indications regarding the mechanism of vowels ?

A. To produce both the Italian vowels *a, e, o* (*alma, seffiro, vortice*), and the English *a* (arm) and *o* (glory), it is required first that the jaw should be drooping loosely, secondly that the vocal arch should be expanded. The tongue should be flat and limp for the *a*, hollowed at the back for the *o*, and somewhat raised in the middle for the *e* (*tregua*). The closed *é* (*nero*) needs that the distance between the tongue and palate should be lessened, and that the edges of the tongue should touch the upper teeth at the sides. When the Italian and English *i* (*io*), *ee* (free) are to be uttered, the tongue still further reduces its distance from the palate, while its edges are pressed between the lower and upper molars. The closed *o* (*volpe, correre*) is the result of the expansion of the arch coupled with a very moderate rounding of the mouth. The increase of this movement will produce the Italian *u* and the English *oo*.\*

Accent on  
Vowel Sound.

Q. What do you understand by the word accent ?

A. The importance given to a vowel in a word. Among the various inflexions of the voice, distinguishable in different languages, there are two which most arrest our attention : the grammatical and the pathetic. The first is the prolongation of certain vowels in the word (*accente tonico* of the Italian), for example :—

Nessùn maggiör dolóre  
Che ricordärsi del tēmpo felice  
Nëlla miséria.—DANTE.

Live for to-däy ! to-mórrow's light,  
To-mórrow's cāres shall bring to sight.—JOHN KEBLE.

In singing a melody we have to add to the prolongation the elevation, the intensity of the sound and the timbre. These three characteristics constitute the pathetic accent

Functions of the  
Vowels.

Q. What are the functions of the vowels ?

A. Intonation, sustaining of the voice, expression or quality of *timbre*, tonic accent, and vocalization are all entrusted to the care of the vowel.

### 34. MECHANISM OF THE CONSONANTS.

Definition.

Q. What is the mechanism of consonants ?

A. We have seen that consonants spring from the obstacles presented to issuing sounds by the organs of the mouth, viz.:—lips, teeth, tongue, hard palate, soft palate, &c. These organs combined in couples intercept every issue of sound, or partially arrest it. When the passage is completely closed the air accumulates behind the organs, and it is only at the moment of separation that the consonant is heard as an explosion.

\* The Italian vowels being the purest and easiest that can be used for vocal purposes, they very properly serve as the fundamental basis for the study of tone-production and for the first attempts at "Singing coupled with Words." This does not mean, however, that our English vowels are formed or sounded upon a different principle. The contrary is the case. But there is this important distinction between the two languages, that, whereas the Italian vowels are all single sounds, the English (with one exception—the *e*)—consist of double sounds or diphthongs. Hence the latter require more care in order to produce the correct proportion, balance, or combination of the respective sounds which form the vowel or diphthong, whilst preserving in full measure the identical volume of tone and beauty of *timbre* that would be obtained upon the single "free" Italian vowel. A good ear, refined utterance, and clever imitation will alone enable the student to obtain the desired result and so achieve a perfect pronunciation of the English language in singing.—(Note, H. K.)

**Q.** What are the consonants thus produced ?

Varieties.

**A.** *f, p, t, ch* (as in chin), *k*. Each two organs can only produce one explosive consonant.

**Q** What are the other consonants ?

**A.** The permanent. If the organs permit an issue from the mouth or nose, the noise of the consonants can continue as long as the breath. Thus are produced the *l, m, n, th, r, s, sh, w, x, y, gl, gn*. Besides the explosives and the permanent consonants, other consonants, called semi-explosives, share the characteristics of both series. They produce a slight murmur which lasts during the very short time taken by the vocal cavity to fill itself with air. These are *g* (hard), *b, d, j*. It is during this resounding that they must be articulated so as not to be mistaken for their corresponding explosives.\*

**Q.** What are the functions of the consonants ?

Functions of the Consonants.

**A.** Consonants are the skeletons of words. Applied to song, they have three distinct functions :—

1. To convey the sense of words.
2. To beat time and mark the rhythm by their percussions.

*Nonce di Figure*  
(Mozart).

Non-più an-drai far-fal-lo - ne a-mo-ro - so,

*Acis and Galatea*  
(Handel).

O rud-dier than the cher-ry, O sweet-er than the ber-ry,

3. Through their varied degrees of energy they declare the state of activity of the sentiment, just as the vowels manifest its nature.

*Don Juan*  
(Mozart).  
*Allegro assai. RECIT.*

O De - i,

\* Pupils ought to practise each consonant to obtain the correct mastery of its articulation.—(Note by the Author.)

O De - i, Que - gli è il car -

. ne - fi - ce del pa - dre mi - o.

*Orfeo (Gluck)*  
RECIT.

Sa - zia - ti sor - te re - a, Son dis - pe - ra - to,

These sentences owe their force to the consonants ; if vowels could be substituted, the cry of anguish would lose at once its poignant force, and no volume of sound would restore it. Besides, energy, in the deliverance of consonants, conquers the mechanical resistance that groups of consonants oppose to the organs of speech by their number or their nature. It gives travelling power to the words in a large *locale*.

Energy of  
Articulation.

Q. How do you graduate the strength of articulation ?

A. The intensity of the voice and the extent of the space to be filled must regulate the degree of power to be supplied to the consonants. Declamation demands greater emphasis than speech, and singing requires more than declamation. But it may be said again that no jerks, no force of voice can be substituted for the clearness, precision, and energy of articulation, which alone can carry the words to a distance. Violence would cause singing to resemble barking. The best method is to prolong each consonant as much as may be consistent with the character of the piece.

Prolongation of  
Consonants.

Q. Would not that prolongation be misleading as to which are single or double consonants ?

A. I think not. The proportion should establish the difference. Single consonants must be obtained by a more rapid movement of the articulating organs, and that rapidity should be relative to the space to be traversed. Though always clear

and precise, the consonants will be less rapid in a vast locality than in a small one. The double consonants are produced, without exception, by prolonging the silence which precedes the explosion, as in *trop-po*, *tut-to*, and *ec-co*; and by maintaining through the sounds the noise which forms the permanent consonant, as in *bel-la*, *colon-na*. This also is the case when a consonant which ends a word begins the word that follows—*non negar*, do not touch, a song gives pleasure.

Q. Have you any other remarks to make on consonants?

Use of certain Consonants.

A. A few on the letters *l*, *m*, *n*, *r*, *d*. When they terminate the syllables, if indistinctly given, the meaning of the word is obscured or lost. The letters *m*, *n*, receive the nasal twang by closing the mouth with the lips for the letter *m*, and by the tongue for the letter *n*. The *r* ought to be rolled when it is an initial, as in *r-age*, *r-iver*; when it is double, as in *ter-ror*, or when united with another consonant to form a syllable, as in *pro-digious*, *gr-ace*. In any other case it must be produced by a single touch of the tongue against the teeth. This rule, which belongs to the Italian language, is applicable to English in singing.

### 35. STEADINESS OF SOUNDS COUPLED WITH WORDS.

Q. How do you define steadiness of sound?

Definition.

A. A firm and continuous flow of sound, free from every sort of tremor or quavering. This definition holds good with words or without.

Q. How does the want of skill in articulation affect singing?

Steady Flow of Tone.

A. If the singer has not carefully analysed and completely mastered the mechanism which produces vowels and consonants, the words, besides being indistinctly and incorrectly delivered, create obstacles which impede the smooth and harmonious flow of voice and the facile formation of *timbres*. Moreover, the act of articulation (if not well under control) causes a distinct jerk for each syllable, producing agitated and detached sounds.

Q. How is steadiness of sound to be regained when once lost? \*

Exercise to secure Steadiness.

A. The remedy is obtained by keeping the larynx firm and the current of air uninterrupted from note to note, from syllable to syllable, as if the series of sounds were a single and continuous note. Intoning might prove a remedy. Thus:—

The cur - few tolls the knell of part - ing day,  
 The low - ing herd winds slow - ly o'er the lea,  
 The plough - man home - ward plods his wea - ry way,  
 And leaves the world to dark - ness, and to me.

### 36. DISTRIBUTION OF WORDS ON NOTES.

Q. What are the rules for distributing words on notes?

Rule.

A. First to apply a syllable to every isolated note or group of notes, bound or tied together. But this rule is superseded by another which requires that the strong beats (especially the first of each bar) and the strong syllable should coincide to preserve the rhythm.

\* The student will do well not to wait until steadiness has been lost before practising this admirable exercise. It will be found extremely helpful at all times for uniting vowels and consonants in a tone correctly produced and sustained. It should be sung on every note of the scale of C.—(Notes, H. K.)



*Nones di Figura*  
(Mozart).

Voi che sa - pe - te che co - sa è a - mor, Don - ne ve - de - te s'ò l'ho nel cor

Redistribution  
of Syllables or  
Words.

Q. Is it always possible to keep the words as the composer has placed them ?

A. When high notes have to be sung on unfavourable vowels or articulations, or when too many words embarrass the swift flow of vocalization, the singer is at liberty to displace and even suppress certain words, provided he does not distort the sense. For example\* :—

*Barbiera*  
(Rossini).

e cen - to trap - po - le fa - rò fa - rò gio - car  
fa - rò gio - car

*Secondo Mater*  
(Rossini).

ob . . . a - mo - rem . . . Fi - li . . .  
rem . . . Fi - li - i

Attack of high  
notes with a  
Consonant.

If it be necessary to place a consonant on a high note, there is the danger of slurring up to or breaking on that note. This may be averted by beginning the sound with the noise of the consonant.

*Semele*  
(Handel).

Oh Jove in pi - ty, — Oh J - o - ve, oh Jove

Contraction of  
two or more  
vowels.

In Italian it happens frequently that syllables are in excess of the places assigned to them. This difficulty, caused by the vowels, is easily overcome by contracting two or more, as the case may be, into one syllable. This contraction is regulated by the presence or the absence of an accented vowel. If one of the number be accented, it forms a distinct syllable with any other that may precede, and the vowel or vowels that follow, if any, form a second syllable (*a*). All other consecutive non-accented vowels are drawn into one syllable (*b*). In example (*c*), the note D represents three notes.

\* This permission applies more especially to the florid Italian or Handelian arias. The old composers had little mercy on the singer in this respect, as their modern interpreters know to their cost.—(Note, H. K.)

Ca - ri luò - ghio vlò pas - si . i i pri - miàn-ni di mi a vi . tu

da - re tel pos - so se il vuò | i pro var . . u o i

37. PHRASING.

Q. Is all music subject to regularity of form?

Regular and Irregular Form.

A. By no means. Music is both regular and irregular in its form. When submitted to the recurrence of symmetric accent it is regular. In this case the rhythmic instinct reigns supreme, as in verse. When free from regularity of accents, rhythm, and cadences, it is irregular, and, like prose, follows in its development metres of different length, obeying the impulses of inspiration.

Q. Could you name any examples?

Musical Prose.

A. The following pieces:—

- “Caddi e ver” (Resurrezzone), Handel,
- “Dignare” (Te Deum), Handel,
- “Tutta raccolta” (Ezio), Handel,

are fine specimens of musical prose. A yet more complete example of liberty in melodic prose is to be found in chants and recitative. These, while obeying the rules of prosody are independent of all rhythmic regularity or symmetry.

Q. What is phrasing?

Objects in Phrasing.

A. It may be simply to carry out the musical punctuation, or it may be, taken in a wider sense, to give to each phrase its proper effect in the general conception of a piece.

Q. With these two objects in contemplation, what are the principal subjects to which the student must devote his attention?

A. Prosody, rhythm, the formation of the phrase, the choice of breathing-places, expression and style.

Q. Prosody has been already treated. What do you mean by the word Rhythm rhythm?

A. The impression produced upon us by the periodical return of movement and accent.

Q. What is a musical phrase?

Formation of the Phrase.

A. In rhythmical music, four bars (less commonly three, and more rarely still two) constitute a musical phrase. This last dimension is, however, more generally considered as a section than as a phrase, and generally takes a line of verse. In musical prose the number of bars is arbitrary. A single phrase would give a vague and incomplete impression, a second phrase of equal extent is needed to determine and complete it. Two such consecutive phrases may form a sentence or period. A

further development of the musical idea will require periods of equal or extent, and so on to the end of the piece. Here are some examples :—

*Susanna* (Handel).

Phrases of Four Bars.

Section. Phrase. Section.

Ye ver - dant hills, ye balm - y vales, Bear wit - ness of my pain, How

Section. Phrase. Section. Period. Sentence.

oft have Shi - nar's flow - ry dales Been taught my lov - ing strain.

Section. Phrase. Section.

The wounded oaks in yon - der grove Re - tain the name of her I love, The wounded

Section. Phrase. Section. Sentence or Period.

oaks in yon - der grove Re - tain the name of her . . . I love.  
*rall.*

"Ah perfido!" (Beethoven).

Section. Phrase. Section.

Per piè - tà non dir - mi ad - di - o Non dir mi ad di o

Section. Phrase. Section. Period.

Di te pri - va che fa - rò Di te pri - va che fa - rò

*Morce de Figure*  
(Mozart).

Phrase. \_\_\_\_\_

Section. \_\_\_\_\_ Section. \_\_\_\_\_

Phrases of Three Bars

Phrase. \_\_\_\_\_

Section. \_\_\_\_\_ Section. \_\_\_\_\_

Q. Do these examples include every sort of phrase ?

A. No. They merely present what seems necessary for the guidance of the student. The subject can only be adequately considered in a treatise on composition.

Q. What renders each phrase of melody distinct ?

Accentuation of a Phrase.

A. The strong initial beat of the fourth or third bar, as it may be. Rests placed after each recurring group of bars, semi-cadences used on the first beat\* of the fourth or third bar, and the punctuation of the word. The first and last note of a section or a phrase are often respectively preceded or followed by some notes necessary to complete the musical idea (see preceding examples).

Q. Are there any lesser musical forms ?

Figures in Melody.

A. Figures, which are small groups of notes presenting a sense, two being the smallest.

Q. How do you distinguish figures in melody ?

A. By the return of the same small groups of notes with repeated or different intonations. Here are examples † :—

*Semole* (Handel).  
*Allegro.*

\* This rule finds many exceptions in the compositions of Bach, Handel, Haydn, and others. (Author's Note.)

† The subdivisions of sentences, phrases, &c., might be pointed out in many of the examples offered, but in every case attention is called to the special point under notice. (Author's Note.)

*Das Freischütz*  
(Weber).

AGATHE.

Stills ent - stückt ent - ge - gen ihm!

Stills ent stückt ent - ge - gen ihm!

*Acte and Galatea*  
(Handel).

Cease your song, . . . . . and take your flight,

38. BREATHING PLACES.

Q. Where is the singer to breathe?

Ordinary Rule.

A. Mere common sense forbids breathing in the middle of a word or between words intimately united by grammatical sense. So, obviously, the singer must breathe where the punctuation of words and music agrees.

Q. What if the melody, offering no rests, overtakes the breathing power of the singer?

Exceptional Cases.

A. The knowledge of the extent of phrases, their sections, and figures will assist to find places where to introduce rests (example A), and even, if necessary, to make those places by the interpolation of words (example B).\*

*Gazza Ladra*  
(Rossini)

par - lar pen - sar vor - re i par

Section.

- lar - - pen - sar non sò zo ques

fà un in - gan - no oh De i quel

\* In these examples the term "half-breath" occurs. It is meant to indicate a short, rapid inhalation, noiselessly effected which does not completely fill the lungs, but replenishes them sufficiently to enable the singer to finish the phrase.—*Note.* H. K.

vol

vol-to m'at ter rò

*Don Giovanni*  
(Mozart).

cer-ca te di a-sciu-gar cer-ca-gar

te di a-sciu-gar

*Don Giovanni*  
(Mozart).

set-to li-na

Bat-ti bat-tio bel Ma-set-to la tua po-ve-ra Zer li-na sta-rò

qui co-me agnel-li-na le tue bot-te ad as-pet-tar

*Semele*  
(Handel).

End-less love, Se-me-le, en-joys

end-less pleas-ures

Se . . . . . iae - le en - . . . . . joys a - hove.

B

*Pensieve*  
(Handel).

*Largo.* ♩ = 72. *tr tr tr tr tr tr tr tr tr tr*

As war. . . . .

*tr*

war.

*tr tr tr tr tr tr tr tr tr tr tr*

*tr tr*

bled

This passage may be sung legato or with a detached note which permits to take  $\frac{1}{4}$  breath.

*tr tr*

*Christmas Oratorio*  
(Bach).

In our heart-felt ex - ul - ta . . . . .

. . . . . *tr*

B *v tr*

tion

tion. ex - ul - ta - tion

Q. Is it always possible to introduce words ?

Introduction of Words.

A. In cases where this device is not convenient, if it be absolutely necessary to divide a word by breathing, the singer must then dissimulate the action with such art that the audience ignores it absolutely. To betray the necessity by the slightest noise, pause, or movement, would be a great fault. The preceding examples show the importance of being in full possession of breath before a difficult point. As it is not always possible to breathe deeply at the last moment, this must be done at the nearest preceding long rest, while the partial expenditure needed in the interval is recovered by half-breaths. As thus :—

*Norma (Bellini).*  
*Start with full breath.  $\frac{1}{2}v$*

A noi vel - gi o noi vol - gi il bel sem-bian - . . .  
 . . . te il bel sem-bian - te sen - za nu - be e sen - za vel

Q. Have you any particular case to mention ?

Nasal Inhalation.

A. In the following example it is easy to conceal the inspiration if taken through the nose while preparing the explosive *t*, for example :—

*Tancredi (Rossini).*  
*tr. cres. Breath through the nose before the t.*

Ac-cen-ti, con-ten . . . ti sa - rò fe - li - ce

When a cadenza occurs after a long holding note, the singer, if necessary, may take advantage of the orchestral accompaniment to breathe :—

*La Principessa in Campagna (Pacini).*

Execution. *pp* *pp inbale.*

Text.  
 Scher - zan - do va . . .



The ending *pp* must be resumed *pp*, so as to give the impression of being uninterrupted.

Breath after Portamento.

When two notes are united by a portamento and breath must be taken between the two, this must be done after the portamento.

*Sigismondo (Rossini).*

When to ignore Rests.

In some particular cases the effect is enhanced by suppressing the rests which separate the two phrases.

*stallana in Algeri (Rossini). Text.*

Executibn.

39. PREPARATION OF A PIECE.

Q. Is not a piece capable of various interpretations?

Variety of Interpretation.

A. As sounds do not express exact ideas, but only awaken sensations, a given melody may convey meanings as various as it may be variously executed. Nevertheless, certain musical forms, such as progressions, appoggiaturas, dissonances, prolonged notes, and successions of the same figure, have accents which must be observed.

Q. How must the student determine the colouring of a melody?

Expressive Colour.

A. Compositions express a dominant feeling which is realized by various subsidiary ideas. Each of these, though subject to the prevalent effect, must preserve its own individuality. Some musical ideas demand a continuous suavity of delivery; others need gradual energy, others contrasts, &c. Moderate feelings will be best expressed by the "mezza voce," keeping in reserve both piano and forte.

Q. Has the pupil no method to determine his choice of effect?

Choice of Effect

A. The pupil must read the words of the piece again and again till each finest shadow of meaning has been mastered. He must next recite them with perfect simplicity and self-abandonment. The accent of truth apparent in the voice when speaking naturally is the basis of expression in singing. Light and shade, accent, sentiment, all become eloquent and persuasive. The imitation of instinctive impulse must, therefore, be the object of this special preparation.

Q. Has not the student other sources of imitation?

Aids to the Conception of a Subject.

A. A powerful means of exciting the mind to a vivid conception of the subject is to imagine the personage as standing before one, and let the phantom sing and act, criticising closely both efforts; then, when satisfied with the results, to imitate them exactly. By faithfully reproducing the impressions suggested by this creature of fancy, the artist will obtain more striking effects than by at once rendering a piece.

Q. Can you not suggest any other method?

Pictorial Analogy.

A. Another way is to recall some analogous situation in a work of art, for example: if we have to study the scene of Desdemona in the second act of Rossini's *Otello*, "L'error d'un infelice," one of the fine paintings of the Magdelene at the feet of Christ might occur to the mind. Grief and repentance could not assume a more pathetic form.

Q. What is the next step?

Effect of the Crescendo.

A. The means of rendering the general aspect of a composition being determined, each subordinate idea must be brought into relief. For instance, in the phrases—

*Nous di Figure*  
(Mozart).

Di quel lab-bro men-zo-gner, di quel lab-bro men-so-gner

the excitement of the Countess is clearly expressed by the figure repeated in an ascending progression, and implies a musical crescendo. Again—

*Preghiera, Otello*  
(Rossini).

Deh cal-mao ciel nel son-no per po-co le mi-e pe-ne

Fa che l'a-ma-to be-ne mi ven-ga con-so-lar

The intense grief of Desdemona is expressed by a sort of repeated wail, and also by the contrast of forte and piano. This effect is especially marked on the seventh bar, where the *pp* replies to the forte, and both effects are separated by a slight pause, which allows the ear to apprehend the delicate effect of the second.

#### 40. TIME AND MARKS.

Importance.

Q. What is the importance of time in music?

A. Time is the mainspring of music. Firmness and precision of time is the most important element of rhythm.

Varieties of Time.

Q. Is it always regular?

A. It is regular, free, or mixed. Regularity of time is the law in the compositions of Bach, Handel, Haydn, Mozart, Cimarosa, Rossini, &c.

Exact Value.

Q. How do you preserve its regularity?

A. By maintaining the full value of rests as well as notes. This exactitude gives *aplomb* and also steadiness to the delivery, a quality possessed only by good musicians.

Rhythm and Accent.

Q. How is time emphasized?

A. To bring time into bold relief in compositions of decided rhythm, the strong beat, especially the first of the bar, must be accented. Warlike songs, and all other outbursts of enthusiasm, require a very marked and regular beat.

Sound an a-larm, sound an a-larm, your sil-ver trum-pets sound

Non più andrai far-fal-lo-ne a-mo-ro-so not-te e gior-no d'in-tor-no gi-ran-do

As a further example I may cite the stretta finale of the first act of *Don Giovanni*, also the allegro of the terzetto in *Guillaume Tell*. In these cases the voice proceeds by detached sounds much like the beats of a percussion instrument.

Q. Can you name other modifications of time ?

A. The modifications of time are the *rallentando*, *accelerando*, *ad libitum*, *tempo rubato*, *syncopation*, and *contra tempo*.\* Modification

Q. What is a *rallentando* ?

A. By "*rallentando*," "*ad libitum*," "*col canto*," (as the names imply) is meant the slackening of speed in the accompaniment as well as in the singing for the sake of giving greater grace and charm to some passage. Examples :— The Rallenta

*Robert le Diable*  
(Meyerbeer).

C'est bien, très bien, ce-la peut te me-ner à tout, ce-la peut te me-

-ner à tout, oui te me-ner à tout, Ah ! l'hon-nête hom-me

*Guillaume Tell*  
(Rossini).  
*Allegro molto.*

A ses re-gards ca-chons nos

Et que du moins u-ne jour née un peu-ple é-chap-pe à ses mal-

pleurs, je n'en dois plus qu'à nos mal-heurs . . ô ciel

-heurs, et que du moins u-ne jour-née un peu-ple é-chap-pe à ses mal-heurs

The suspensions and the cadenzas are proper places to introduce the *ad libitum*. In these cases the singer is absolutely free. Ad libitum

\* The term *ritardando* is not included, but is more commonly used to-day than the word *rallentando*, which has practically the same meaning.—(Note, H. K.)

Accelerando.

Q. What is an *accelerando*?

A. The increased rapidity of movement to augment the vivacity of effect. The works of Donizetti and Bellini contain a great number of passages which, without bearing the sign of the *rallentando* or *accelerando* yet require their use. When a singer thinks it right to risk retardations, prolongations, or accelerations, he must not alter the movement of the piece, but have recourse to the *tempo rubato*. (See below).

Syncopation and  
Contra Tempo.Q. Do syncopation and *contra tempo* require any special accent?

A. Some consideration must be given to these forms of time on account of the accent which always falls on the syncopated note and on the note in *contra tempo*. This accent gives piquancy to the passage. Example:—

Si pub, ah si pub re . nis - te - re a mil . . . le pe - ne

Tempo Rubato.

Q. What is the *tempo rubato*?

A. A displacement of values (in melody) which increases the duration of some notes at the expense of others. This licence favours the expression of passion and aids the musical colouring, especially when repeating a phrase.

"Ah, perfido!" (Beethoven).

Per pie ta non dir - mi ad - di - o  
\* dir . mi ad - di . o

Ramos e Giuletta (Zingarelli).

Nel for - tu - na - to E - li - . - so  
Nel for - tu - na . - to E - li . - . so

To render the *tempo rubato* effective, the accompaniment must be kept strictly in time.

Dotted notes.

Q. Have you any remark to make on dotted figures?

A. In such passages a vowel should be assigned to the short note as well as to the long. The repeated vowel must not be detached, but receive a slight additional pressure of the breath. This gives vigour and determination, and is equivalent to a slight accent.

Judith Maccabeus (Handel).

Se - saph . . . . . ic me - lo - dy to make

\* This variation may have been quite usual at a period when singers were expected to alter the text of a composer to suit their individual taste. Today, with Beethoven in question, it would hardly be permissible. The utility of the example, however remains. (Note, H. K.)

Q. Do you suggest any special treatment for recurring words?

Recurring words.

A. To avoid monotony, they should be submitted to various interpretations such as the subject of the piece might suggest, thus giving rise to a variety of colouring.

Q. What are the characteristics of the *portamento*?

Characteristics of the *Portamento*.

A. Energy (*a*) and grace (*b*). Applied to the expression of powerful feelings, it should be strong and rapid; less so for moderate or tender sentiments.

*Don Giovanni* (Mozart).

Ti par - la il ca - ro a - man - te hai spo - so  
pa - dre, hai spo - so e pa - dre in me

*Don Giovanni* (Mozart).

ah chi mi di - ce mai quel bar - ba - ro do - vè?

*Don Giovanni* (Mozart).

Deh vic - ni al - la fi - nes - tra o mi - o te - so - ro

Q. Is there any observation to be made with regard to a singer's *entrée en matière*?

Commencement  
Suspensions as  
Recommence-  
ments.

A. The calm expectation of an audience should not be shocked by a violent commencement. The passion suitable to the occasion will develop by degrees. On the stage this precept may be completely disregarded when after proper announcement any abrupt violence or disorder is looked for.

Q. When a passage has been interrupted, how should it be resumed?

A. When after a momentary interruption a melody is resumed, it must be done with the same strength and the same timbre as before.

*Cruciate* (Meyerbeer).

Fug - gi . . . Ah! sem - pre pian - ge - re

*Torquato Tasso* (Donizetti).

ELEONORA.

TASSO.

Deh in - ci ah . . . Pal - fan - no in cui pe - na . . . i

\* Actual start of a piece or scene.—(Note, H. K.)

Terminating notes.

Q. What length is to be apportioned to terminating notes ?

A. Notes ending short syllables, figures, or sections of phrases should be quitted lightly and instantly ; if prolonged the effect becomes heavy and wastes the breathing time. The terminal beats of sentences and of instrumental recitatives receive value adequate to their importance in the idea, for then they represent the completion of the thought. These finals are stronger and longer in serious than in comic music.

*Creation (Haydn). short. short.*

And the an-gels struck their im-mor-tal harps and the

*short. . . long.*

won-ders, the won-ders of the fifth day sung,

Q. Besides the isolated accents already mentioned, can you suggest some example of ensemble colouring ?

A. The following :—

*Don Giovanni (Mozart). p*

La-scie-rò ca-var-mi gli oc-chi e le ca-re tue no

*cres.*

ni-ne lie-ta poi Sa-prò ba-ba-clar.

#### 41. ORNAMENTS AND CHANGES.

Justification.

Q. Is the singer justified in introducing ornaments or changes ?

A. When accent does not suffice to colour a melody, recourse must be had to suitable ornaments. Italian music, until the beginning of the nineteenth century, was of this kind. The composers, while giving the idea, counted on the accent and ornament which the singers supplied. Variations, rondos, polaccas, &c., from their nature are left to the inspiration of the executant.

Where admissible.

Q. May ornaments be introduced into concerted music ?

A. In duets singers combine their ornaments ; but in concerted music where all parts are of equal importance, no change is ever admissible.

Q. What is the best place for ornaments or fioriture ?

A. It is a question which admits of different answers. Fioriture introduced at the end of a phrase have the charm of the unexpected :—

Appropriate Use.

*Sonambula* (Bellini).

Po - tria no - vel' vi - go - re il pian - to, il pianto, mi - re - car - - ti  
go - - re car - ti

When an idea requires to be varied this should be done each time it returns either wholly or in part ; but great discretion is needed, lest the composition be injured. Want of accordance between the spirit of a piece and the style of its embellishments would have this result. The following variations might not be considered an inappropriate illustration. The subject occurs in the duet " Dunque io son " (*Barbiere*, Rossini), and the first three changes are such as might be sung by the mezzo-soprano voice (for which the *rolé* of Rosina was originally written), while the others (*a, b, and c*), of course, could only be undertaken by a soprano :—

Theme varied.

Ah tu so - lo a - mor tu se - i che mi de - vi con - so - lar  
Ah tu so - - - lo a - mor mi de - vi con - so - lar  
tu mi de - - - vi - - - ah con - so - lar  
Ah tu sol mi de - vi con - so - lar.

The preceding rules are confirmed by the practice of the best composers, who themselves never reproduce the same thought several times without rejuvenating it by new effects of voice or instrumentation.

Q. Have you any further use for ornaments ?

A. We prolong by ornaments the expression of emotions on which the mind is willing to linger.

Expression by means of Ornaments.



*Lento (Donizetti).* *Execution.*

O fon-te o ca - ri luo-ghi o ca - ri luo - ghi

*Ibid.*

Che in ques-te mu - ra in va - no lo ri - chia - ma l'a - mor

*Nina pazzi (Coppola).*

ai sor - di ven - ti or di - co

ven - ti or di - co

Words which suggest images of movement or extension, or those of an imitative character, are adapted for ornaments, such, for instance, as *vittoria, lampo, eterno, &c., &c.*

*Cresc. (Meyerbeer).*

vin - ci - to - re dal cam - po io qui ri - tor - no di no vel - li fa -

cam - po io qui ri - tor - no

vo - ri mi col - me - ra A - la - dia

ni col - me - ra A - la - dia

Changes.

Q. Has a singer no other occasion for introducing changes ?

A. When syllables are placed on high and difficult notes and make the voice unpleasant. When a composition is ill-suited to the means of the vocalist, he may resort to changes or to transposition ; but it is often wiser to abandon a work rather than spoil it and incur blame or impair the organ. In certain cases it is permissible to eliminate a syllable or to restore one that has been suppressed ; thus *bello, cora*, will make *bel, cor*, and vice versa.

tem - pra an - co - ra tempran - cor lo ze - lo an - da - ce

Appoggiatura applied.

Q. How is the appoggiatura applied ?

A. The appoggiatura, an indispensable ornament in the Italian school of singing, falls on the strong beat of the bar (though not exclusively), and on the long syllables

of words, either *piani* (a) (penultimate), or *sdrucchioli* (b) (antepenultimate), or *tronchi* (c). Examples:—

Musical score for Mozart's opera. The vocal line is in treble clef with a common time signature. The lyrics are: A dis-pet-to dei Cie-li ho vin-to, ho vin-to. The accompaniment is in bass clef.

*Mosè* (Rossini).

Musical score for Rossini's opera. The vocal line is in treble clef with a 2/4 time signature. The lyrics are: Dal tuo stel-la-to so-glio. The accompaniment is in bass clef.

*Diavol* (Meyerbeer).

Musical score for Meyerbeer's opera. The vocal line is in treble clef with a 3/4 time signature. The lyrics are: Di-te-mi buo-na gen-te. The accompaniment is in bass clef.

*Orfeo* (Gluck).

Musical score for Gluck's opera. The vocal line is in treble clef with a common time signature. The lyrics are: Che fa-ro sen-sa Eu-ri-. The accompaniment is in bass clef.

Musical score for Gluck's opera. The vocal line is in treble clef with a common time signature. The lyrics are: di-ce do-ve an-drò sen-sa il mio ben. The accompaniment is in bass clef.

Musical score for Gluck's opera. The vocal line is in treble clef with a common time signature. The lyrics are: Deh vie-ni al-la fi-nes-tra, nes-tra. The accompaniment is in bass clef.

Of two identical notes ending a phrase or a section of a phrase, and followed by a rest, the first always bears the prosodic accent, and therefore must be turned into an appoggiatura. Though Mozart has not marked the appoggiatura it must be introduced. The exception to this rule is when the two notes are both an essential part of an idea, when they belong to concerted voices, or when the harmony does not permit the alteration.

Rule and Exception

## 42. THE CADENZA.

## Definition.

Q. What is a cadenza?

A. The cadenza is either a momentary suspension of the musical meaning, or it is final.

## Appropriate Places.

Q. On what chords do you find the momentary suspensions?

A. The momentary suspensions are chiefly found on the two triads (major and minor), their first inversion, the dominant seventh, the two ninths, the first inversion of the three last chords, and the augmented sixth.

Q. And the final cadenza?

A. On the formula



or simply the last dominant

chord alone.

## Character.

Q. What other observations on the cadenza can you offer?

A. The ornaments give the singer opportunity to display his or her taste and the wealth of his or her resources. But whatever his imagination and facility may be, his cadenza must remain exclusively within the chord that bears it; the cadenza should never occur except on a long syllable, or if this be not convenient, on the exclamation "ah!" The cadenza ought to be performed, as far as possible, on a single syllable, and in a single breath.

*Guillaume Tell* (Rossini).

## Introduction of words in a Cadenza.

The rule that the cadenza should be performed in a single breath can be avoided by composing it of several words, the breath being taken between, thus:—

*Sonnambula* (Bellini).

Syllabic cadenzas acquire greater effect by the power of the word.

*Il velle du Nord* (Meyerbeer).

ron - ne, mais rendis-moi le bon - heur, le bon - heur.

*Sommossa (Bellini).*

al - tro vo - to tra - di - tri - ce non te - mer del mio do - lor

In the eighteenth century (see Baini and Reicha) the singer modulated according to his fancy. Now this liberty is only accorded to artists who unite knowledge with perfect taste. The example A has been introduced by Mme Viardot in the *Orfeo* of Gluck.

Modulation  
Cadenzas.

Il ciel . . . . . na-tal ah . . . . .

ah . . . . . ri - ve - der il ciel na-tal, il suol na - tal

ah . . . . . il mio pe - nar

A.

Je vais bra - ver . . . le . . . . . tré - pas.

Ob-jet de mon a - mour, Je vais te ren - dre au jour, Je vais te ren - dre au jour, je bra - ve, je bra - ve, je bra - ve le tré - pas, je bra - ve le . . tré - pas.

The following example, though introduced by the celebrated singer Millico, is too irregular for imitation.

L'a - man te . . cor

43. EXPRESSION.

Definition.

Q. What is expression?

A. Expression is the manifestation of the feelings.

Importance of Appropriateness.

Q. What considerations must guide us in the use of expression?

A. Art comprehends all means, but employs only those suitable to special requirements. The severe and intelligent choice of means and effects constitutes what is called unity, which may be defined as a perfect accord of the parts of a whole. The science which thus converges efforts to one common end is based on the exact understanding of the comparative value of ideas. Nature attaches to every sentiment a characteristic accent. To threaten or entreat in other timbres and other modulations than those suitable to menace or prayer, far from exciting fear or compassion, would simply give occasion for mirth. Each individual has also a distinctive manner of expression, which alone is truthful and impressive. Age, habits, organization, surroundings, modify a similar sentiment in different people, and the artist must vary his colour accordingly.

Q. How can a singer transmit his emotions to an audience?

A. By feeling strongly himself. Sympathy is the sole transmitter of emotion and the feelings of an audience are excited by our own, as the vibrations of one instrument are awakened by the vibrations of another. The following example is intended to illustrate the foregoing ideas:—

Sympathetic Feeling.

Romeo has come to bid an eternal farewell to Juliet, who lies upon her bier. Fascinated by the sight, he stands in a sort of ecstasy and speaks as if she could hear him. Exaltation and tenderness must be carried to their utmost limit, and yet, however extreme, do not justify the use of trembling tones. They must be made manifest by the choice of suitable timbres, the vigour of the colouring, and the accentuation. Steadiness of voice is an indispensable quality, and even a momentary abandonment seems quite unjustifiable.

Illustration (Entire Air)

Romeo (Vaoca).

*sigh sustained and cres.* *equal full notes.*

Ah! se tu dor - mi sve - - - glia-ti

*vigorous slur.* *Full, smooth, and well-sustained notes.*

sor - gi mioben mia spe - me vieni fug - gia - mo, fug - gia - mo ia -

## HINTS ON SINGING.

*p with tenderness.* *sustained full notes and equal strength and value.* *p with tenderness.*

sie-me vie - ni, ah vie - ni fug-gia - mo in - sie - me a - mo - re a .

- mo - re, a - mor ci con - dur - ra sor - gi mia vi - ta mio ben ni - a

*slightly undulated.* *light.* *v* *crs. f* *p*

spe - me a - mo - re a - mo - re, a - mor ci con - dur - ra vie - - ni a -

mo - re a - mor ci con - dur - ra vie - - ni a - mo - re a

44. RECITATIVE.

Q. What is recitative ?

Definition.

A. A *Cantilena* independent of rhythm and time. A free musical declamation. For the voice it is of two kinds, namely, spoken recitative (*parlante*) and instrumental.\* The former is only used in the Italian *opera buffa*, the latter in the *opera seria*. Notes and rests are to be executed, not according to their written value, but as required by the prosody of the language, the importance of the word in the sentence, and the character of the sentiment to be delivered. In recitative the clever singer has a free hand. Auber has said : " Le récitatif est la page que le chanteur signe." †

Q. How do you apply the appoggiatura in recitative ?

Appoggiatura in Recitative.

A. When a sentence ends with two equal notes, in the Italian style, we raise the first a tone or half a tone according to the degree of the scale. The raised note becomes an appoggiatura. Sometimes a real note is used instead. In instrumental as in spoken recitative, the voice should be perfectly unfettered by the accompaniment. Example :—

\* That is, Recitative with orchestral accompaniment, or accompanied Recitative. The "spoken" Recitative here referred to is more generally designated "Recitativo secco."—(Note, H. K.)  
 † "Recitative is the page which the singer signs."



Florid  
Treatment in  
Recitative.

The following example of florid treatment in recitative occurs in Bellini's *Sonnambula*. When the ceremony of signing her marriage contract is about to begin, Amina expresses to her adopted mother her happiness and her gratitude for the tender care she has received since her infancy.

Ca re com - pa - gne e vo - i te - ne - ria - mi - ci che al - la gio - ja

mi - a tan - ta per - te pren - de te ah co - me dol - ci scen - don d'Amina al

co - re i can - ti che vi ins - pi - ra il vos - tro a more.

A te di - let ta te - ne - ra ma - dre che a si lie - to

gior - no me or - fa - nel - la ser - bas - ti a te fa - vel - li ques - to dal

cos più che dal ci - glio es - pres - so dol - ce pian . . . to di

dol - ce pian . . . to di

*Equal values. p*

dol - ce pian . . . to di

*all equal in strength.*

gio - ja dol . . . ce pian . . . to di

*equally piano.*

gio - ja e que . . . t' am - pies - so.

## 45. ON THE VARIOUS STYLES.

Q. What are the principal styles of singing ?

A. In 1723 Tosi recognized three :—*Stilo da Camera*, *Stilo di Chiesa*, and *Stilo di Teatro*. In modern times these divisions are not the same, but still there are three principal forms from which all the others are derived, namely :—

Names (Old and Modern).

*Canto spianato*—plain style.

*Canto fiorito*—florid style.

*Canto declamato*—declamatory style.

Q. How do you describe the *Canto spianato* ?

*Canto Spianato*  
(Plain Style).

A. This, the noblest of all styles (but also the least lively on account of slowness of movement and simplicity of form), is based entirely on the degrees of passion and the variety of musical light and shade. The chief resources of this style (and nothing can replace them) are perfect intonation, steadiness of voice, propriety of *timbre*, clear and expressive articulation, swelled sounds of every kind, the most refined effects of piano and forte, the portamento, and the tempo rubato. This style, although the least favourable to rapid fioriture, admits of the use of the appoggiatura, turns, and shakes. Other ornaments, if employed, should harmonise with the slowness of its movement and the gentle nature of its expression. It is hardly necessary to remark that though brilliant passages are inappropriate, it is equally imperative to avoid heaviness and dragging. In cantabile movements most phrases begin piano. Time must be kept, but not accented. In quick movements, on the contrary, time should be marked. These rules are rigorously applied to *Larghi* and *Adagii*. The other slow movements, such as *Cantabile*, *maestoso*, *Andante*, &c., though retaining a certain gravity, are much modified by borrowing from the florid style.

Q. How do you describe the florid style ?

*Canto Fiorito*  
(Florid Style).

A. This style abounds in ornaments. In it the singer may display the fertility of his imagination, and indulge in roulades, arpeggi, and rapid passages of all kinds. The execution should be light and the voice spared. When power and passion are applied to brilliant execution it becomes the *bravura* style.

Q. Are there other modifications of the florid style ?

Modifications

A. There is one called *Canto di Maniera*, created by singers whose voices were wanting in great power, and though sufficiently supple for the execution of all kinds of intervals, did not possess extreme agility. Small embellishments and arpeggiated passages, often divided by syllables and inflections, formed an elegant, delicate style, also known as *Modi di Canto*, well fitted for graceful sentiments, whether gay or tender.

Q. What is the declamatory style ?

*Canto Declamato*  
(Declamatory Style).

A. Dramatic singing. It is nearly always monosyllabic, and almost entirely excludes vocalization. It is divided into the serious and the comic. These names express the nature of the piece and the method of execution.

FINIS.