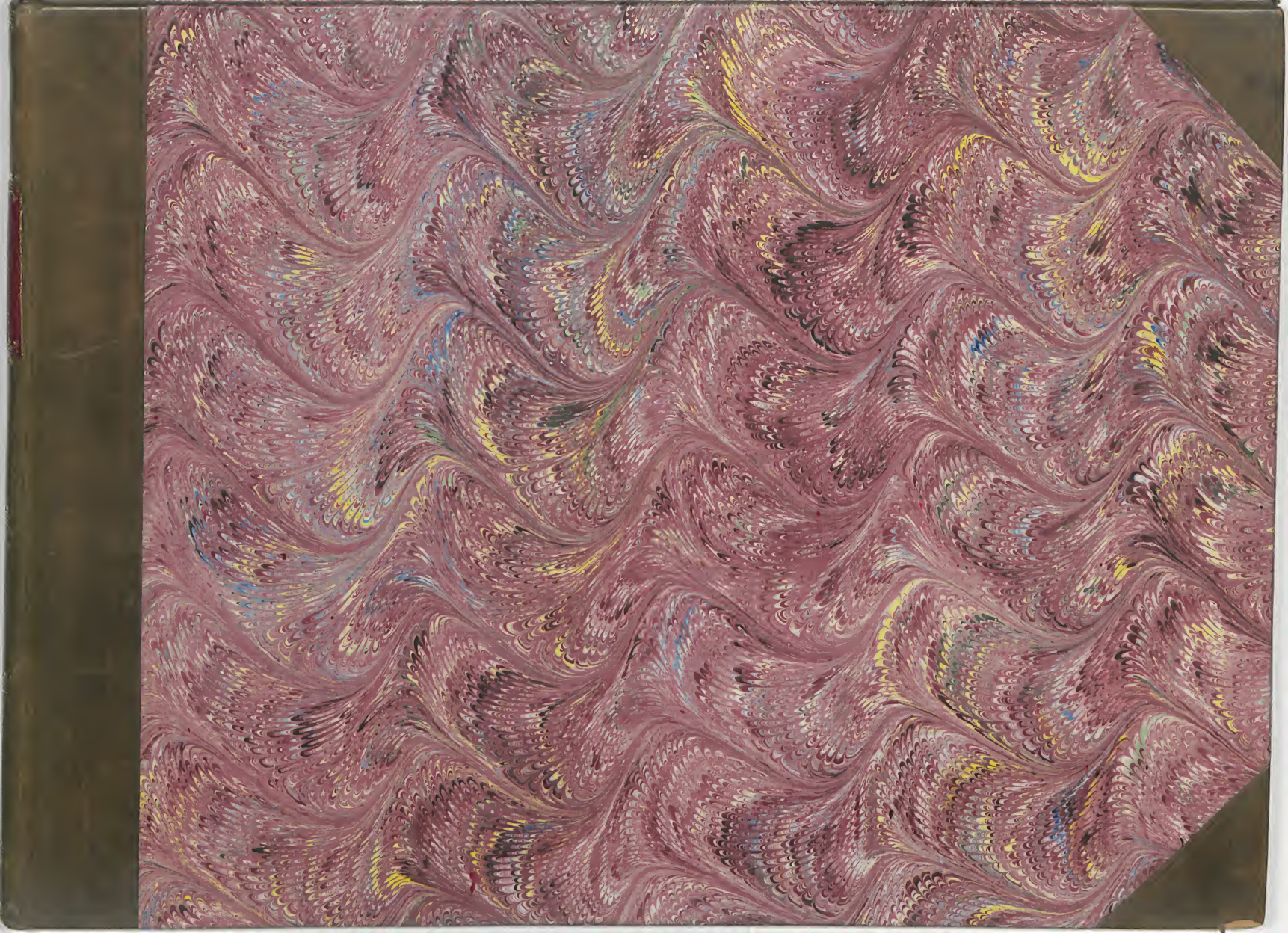

Mary Howard.

The Modern Italian Method of Singing,

with a Variety of Progressive Examples, and

THIRTY SIX SOLFEGGI

by

SIG.R D. G. APRILI.

Entd at Stat.rs Hall.

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NECESSARY RULES
For Students and Dilettanti of
VOCAL MUSIC

I. The first and most necessary Rule in Singing, is to keep the voice steady.

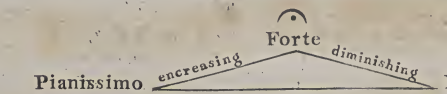
II. To form the voice in as pleasing a Tone as is in the Power of the Scholar.

III. To be exactly in Tune, as without a perfect Intonation, it is needless to attempt singing.

IV. To vocalize correctly, that is, to give as open and clear a sound to the Vowels, as the Nature of the Language in which the Student sings, will admit.

V. To articulate perfectly each Syllable.

VI. To sing the Scale, or Gamut frequently, allowing to each sound one BREVE or two SEMIBREVES, which must be sung in the same Breath; and this must be done, in both, A MEZZA DI VOCE, that is, by swelling the Voice, beginning Pianissimo, and encreasing gradually to Forte, in the first part of the Time, and so diminishing gradually to the end of each Note, which will be expressed in this way.



VII To exercise the Voice in SOLFEGGIO every Day, with the Monosyllables Do, Re, Mi, &c.

VIII. To copy a little Music every Day, in order to accustom the Eye to divide the Time into all its Proportions.

IX. Never to force the Voice, in order to extend its Compass in the Voce DI PETTO upwards, but rather to cultivate the Voce DI TESTA in what is called FALSETTO, in order to join it well, and imperceptibly to the VOCE DI PETTO, for fear of incurring the disagreeable Habit of singing in the Throat or through the Nose; unpardonable Faults in a Singer.

X. In the Exercise of Singing, never to discover any Pain or Difficulty by distortion of the Mouth, or Grimace of any kind, which will be best avoided by examining the Countenance in a Looking-glass, during the most difficult Passages.

XI. It is recomended to Sing a little at a Time, and often, and, if standing so much the better for the Chest.

XII. That Scholars should appear at the Harpsichord and to their Friends with a calm and chearful Countenance.

XIII. To rest or take breath between the Passages, and in proper Time, that is to say, to take it only when the Periods, or members of the Melody, are ended: which Periods or Portions of the Air, generally terminate on the accented parts of a Bar. And this Rule is the more necessary, as by dwelling too long upon the last Note of a musical Period the Singer loses the Opportunity it affords of taking Breath, without breaking the Passages, or even being perceived by the Audience.

XIV. That without the most urgent necessity, of either a long Passage, or of an affecting Expression, Words must never be broken, or divided.

XV. That a good MEZZA DI VOCE or Swell of the Voice must always precede the AD LIBITUM Pause 𝄐 and CADENZA.

XVI. That in pronouncing the Words, care must be taken to accord with the sentiment that was intended by the Poet.

XVII. That the acute, and super-acute sounds must never be so forced as to render them similar to shrieks.

XVIII. That in Singing, the Tones of the Voice must be united, except in the case of Staccato Notes.

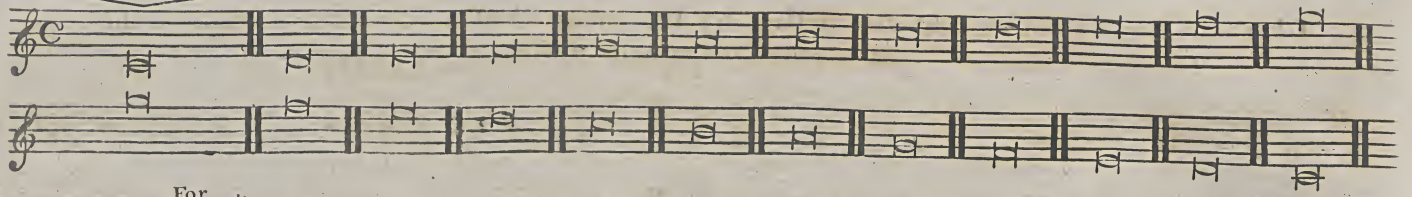
XIX. That in pronouncing the words, double Consonants in the Italian Language must be particularly enforced, and Care must be taken not to make those that are single seem double.

XX. To practice the Shake with the greatest Care and Attention, which must generally commence with the highest of the two Notes, and finish with the lowest.

XXI. That the Ornaments and Embellishments of Songs should be derived from the Character of the Air, and Passion of the words.

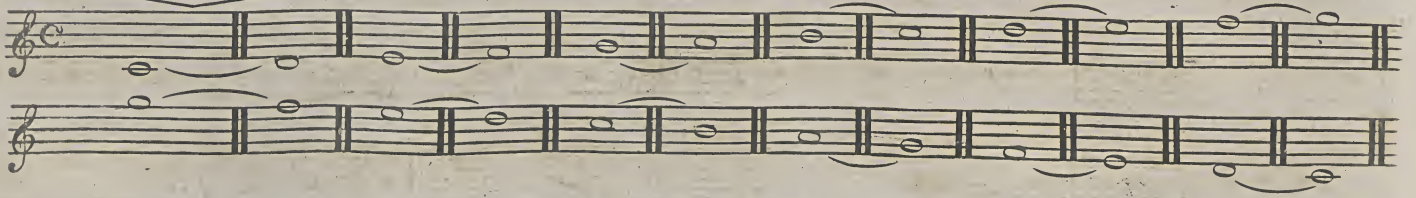
Pia cres For dim Pia

Scale of one Breve in a breath.

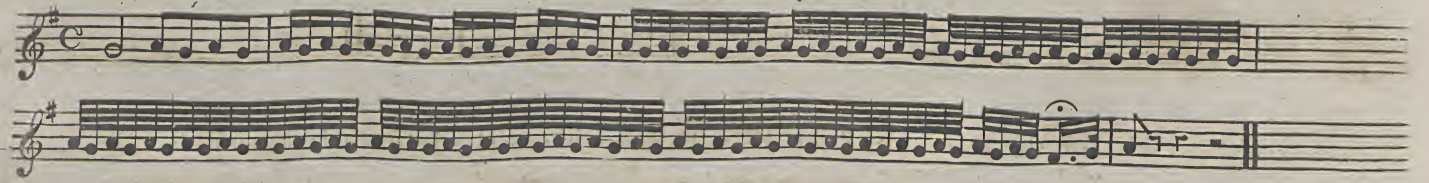


Pia cres For dim Pia

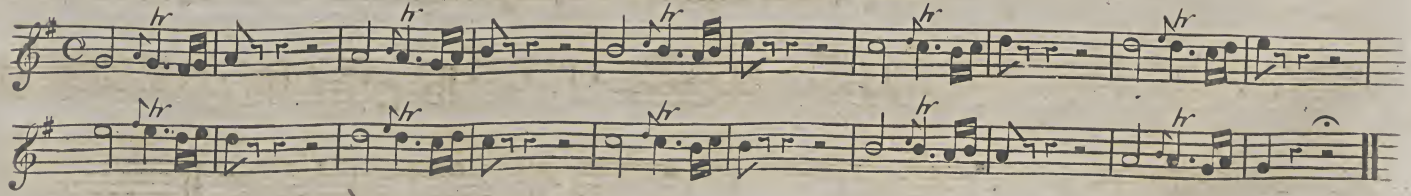
Scale of two Semibreves in a breath.



Example of the Shake.

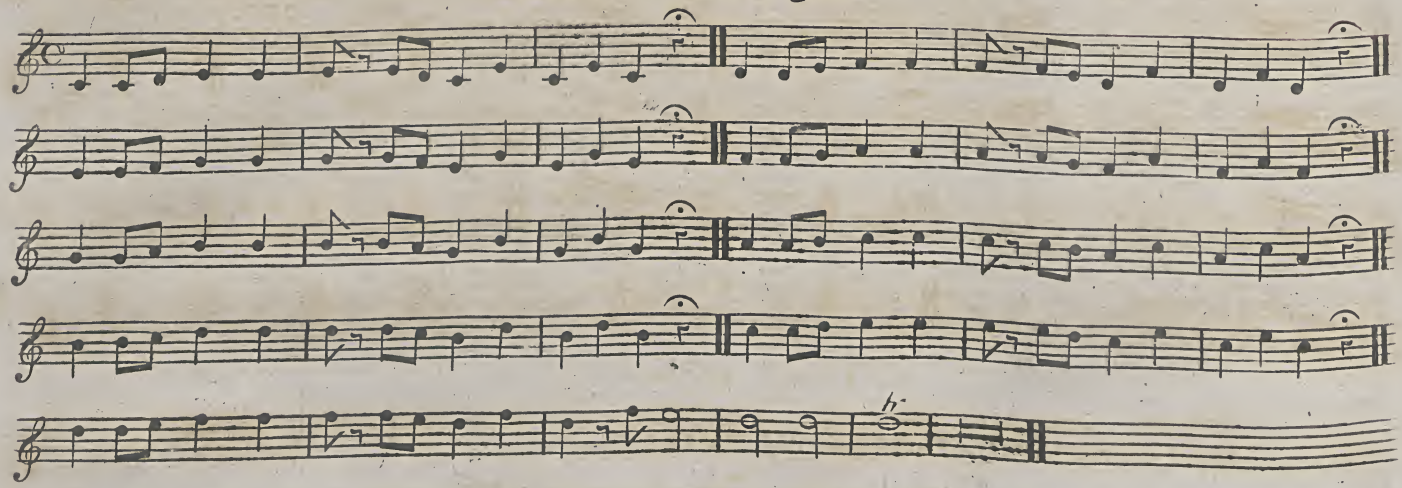


Scale for the Practice of the Shake.

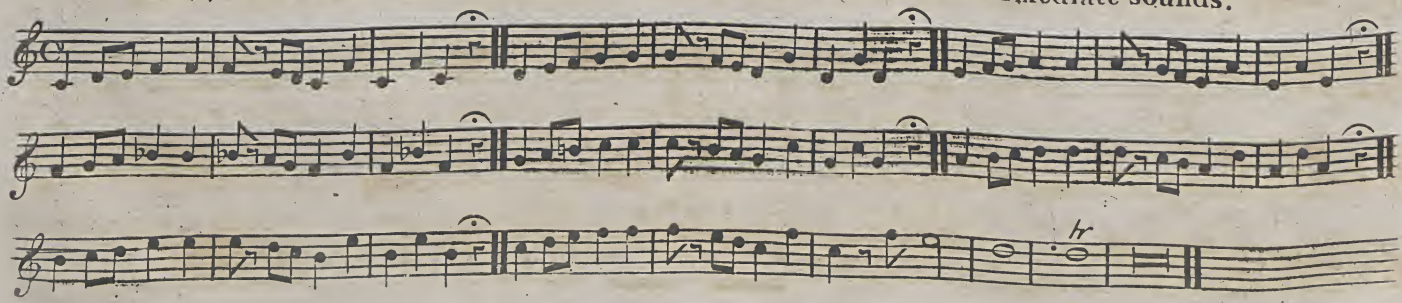


SHORT AND EASY LESSONS FOR THE EXERCISE OF THE VOICE.

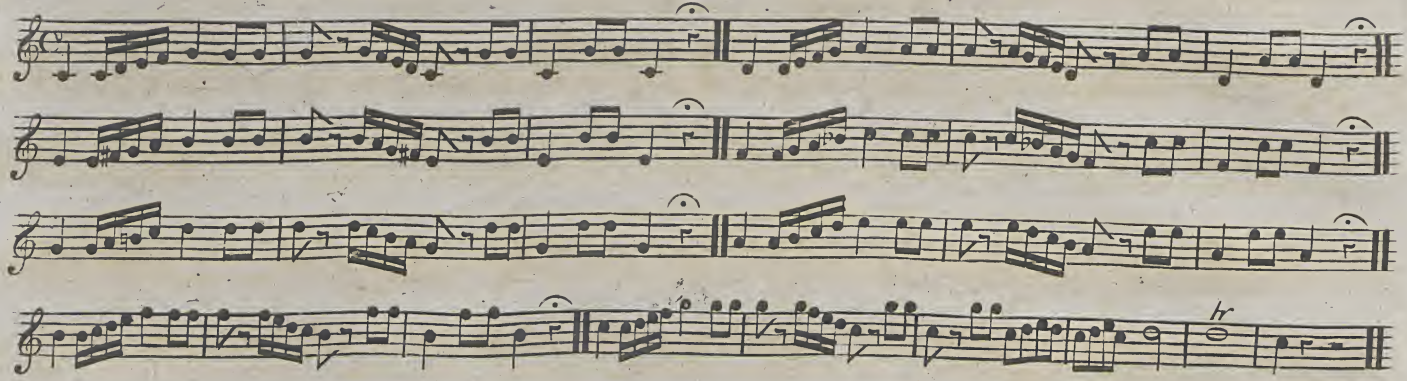
LESSON for ascending and descending by the interval of a 3d with and without the intermediate note or guide



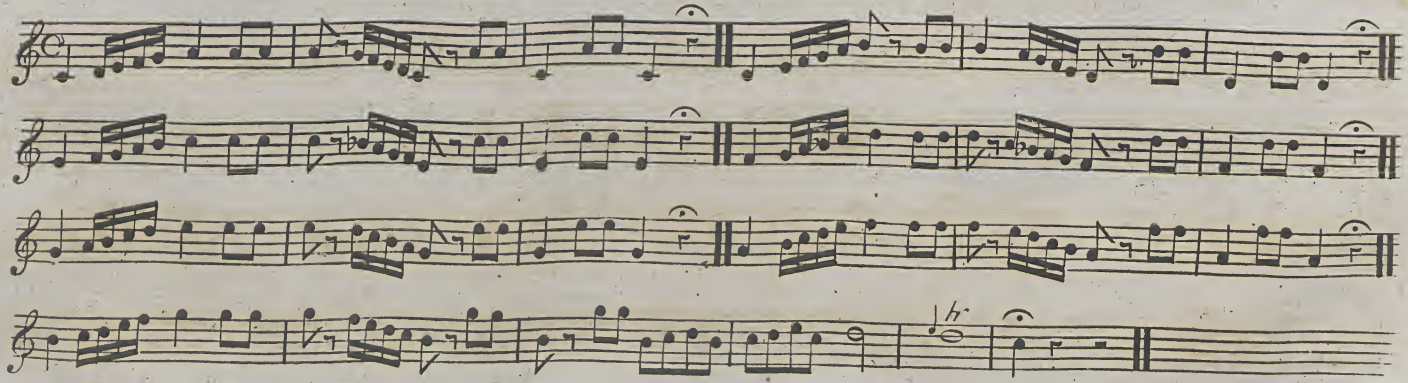
LESSON for the interval of the 4th with and without the intermediate sounds.



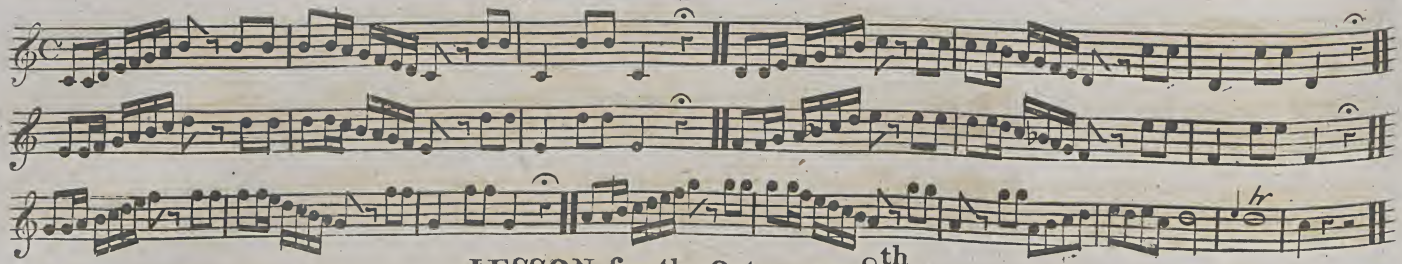
LESSON for the interval of the 5.th with and without a guide.



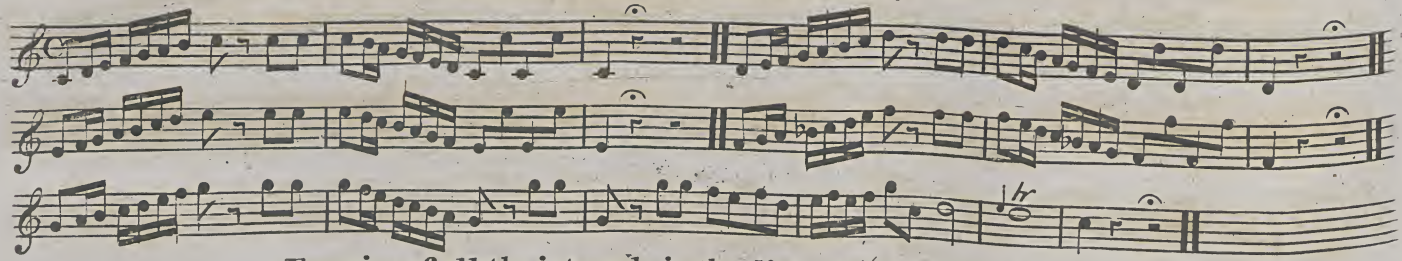
LESSON for the 6.th



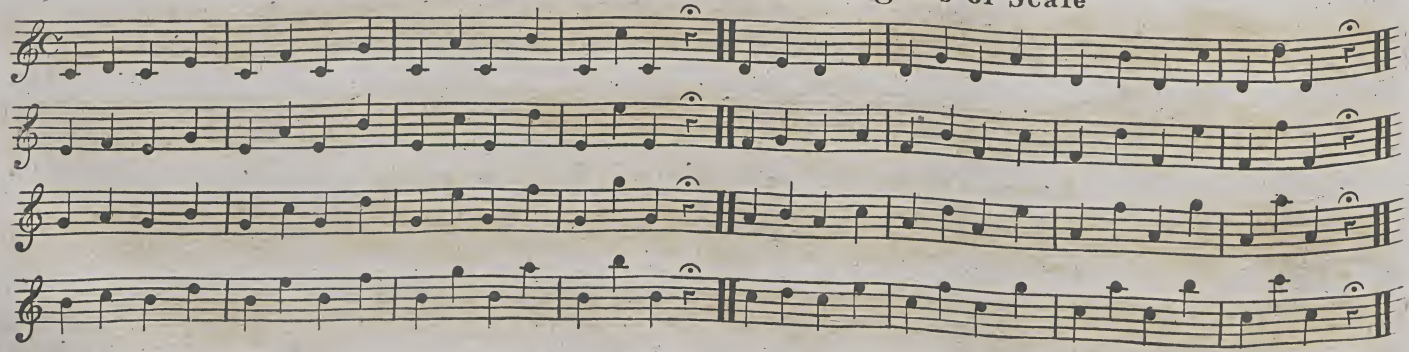
LESSON for the 7th



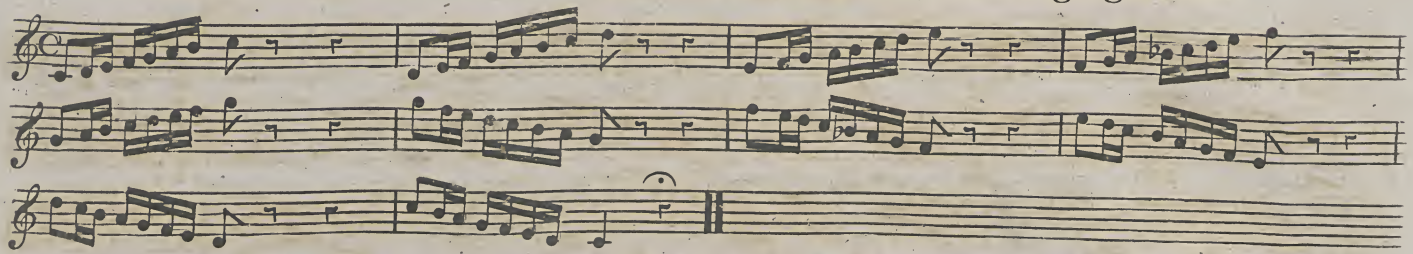
LESSON for the Octave or 8th.



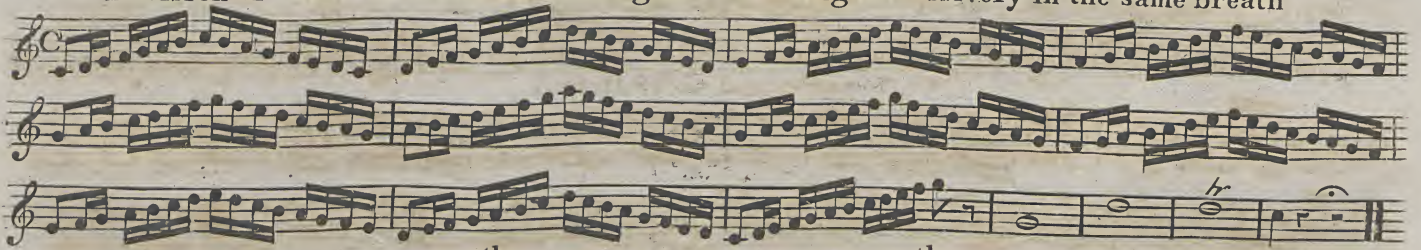
Exercise of all the intervals in the diatonic genus or Scale



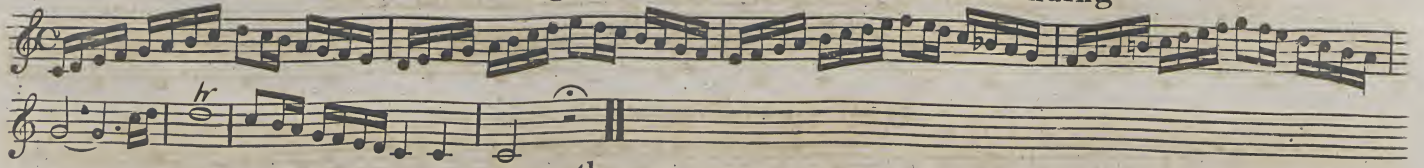
Exercise in little divisions or flights in ascending and descending eight notes



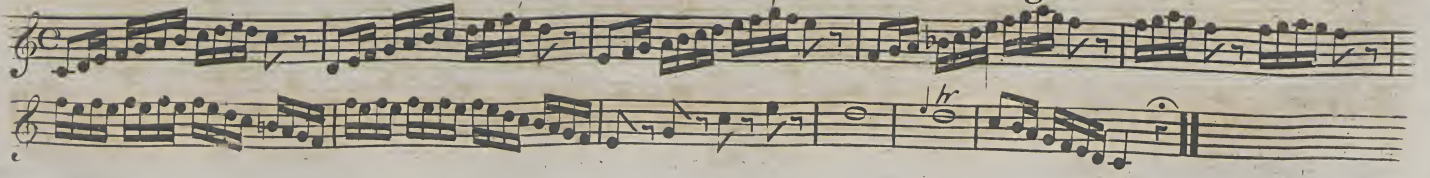
Division or volata of 8 notes ascending and desending successively in the same breath



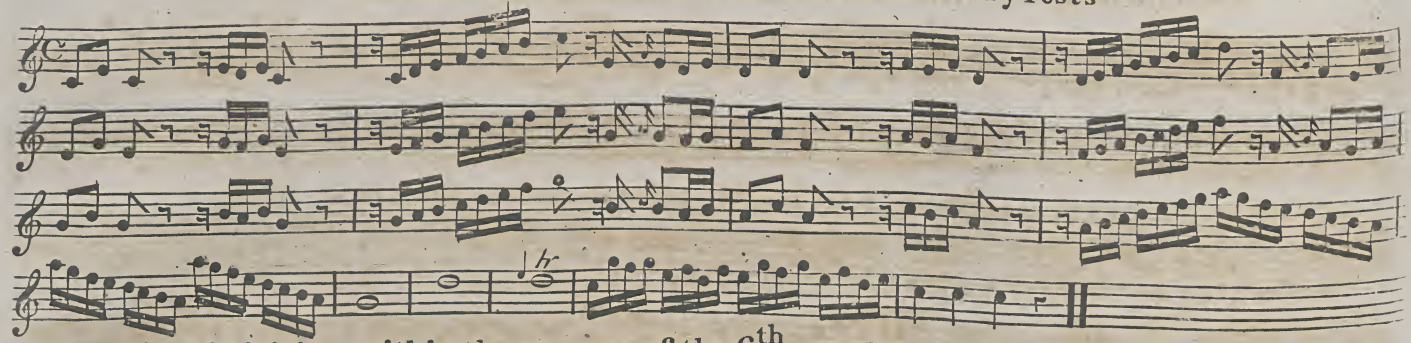
Exercise of the 9.th in gradual ascent and of the 8.th descending



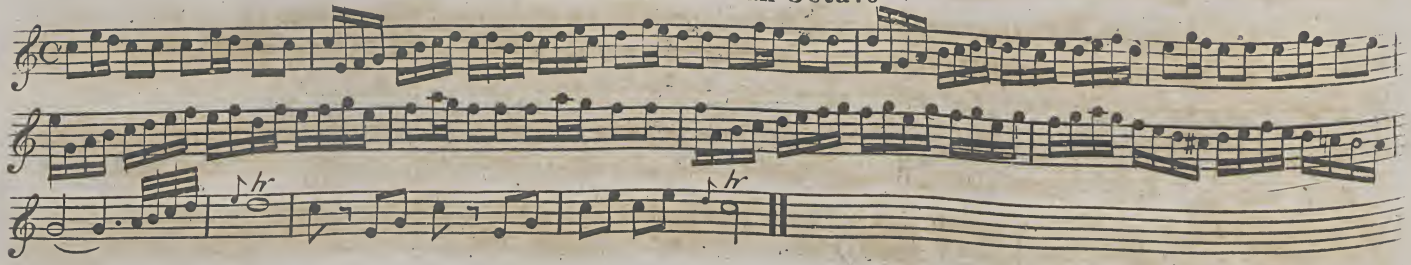
Exercise of the 10.th in the diatonic Scale ascending



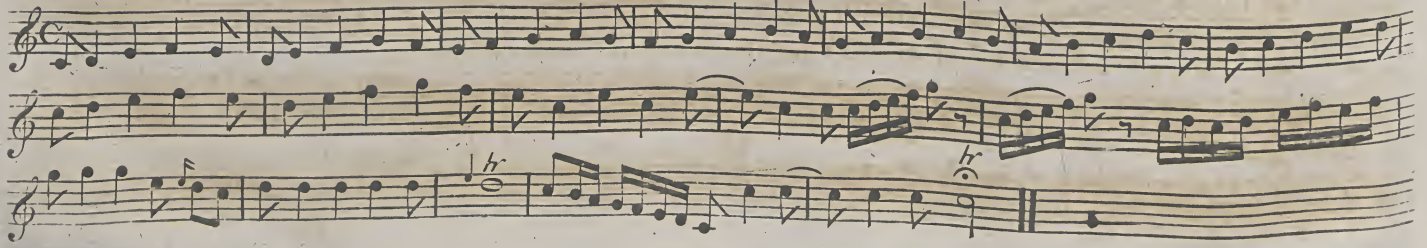
Exercise in divisions where the time is broken by rests



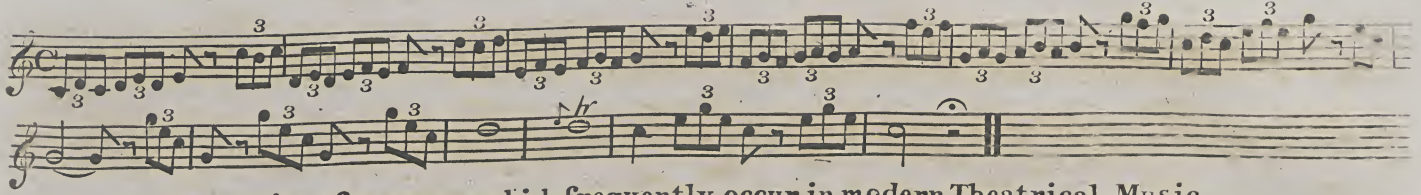
Exercise of divisions within the compass of the 6th called by the Italians Scavezze because they never extend to an Octave



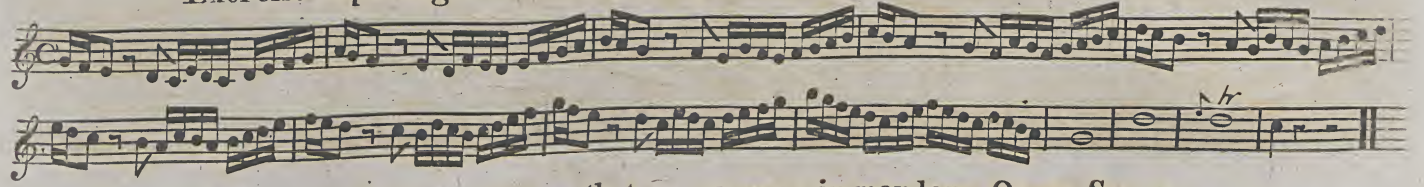
Exercise of Syncopation or driving notes



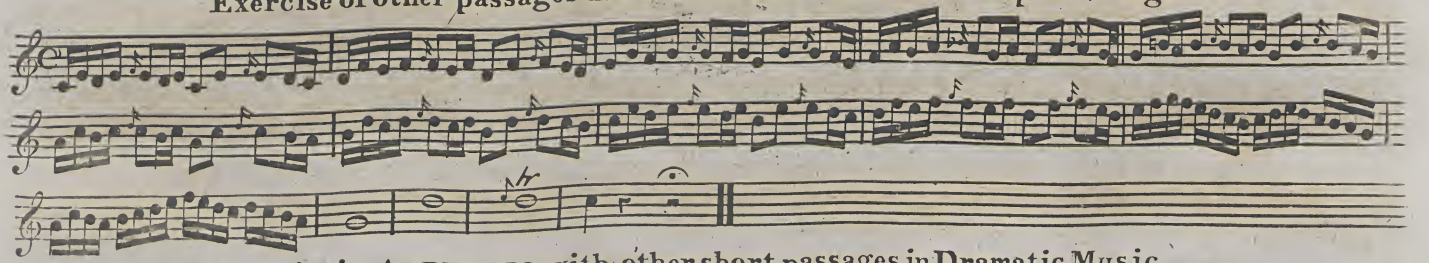
Exercise in Triplets



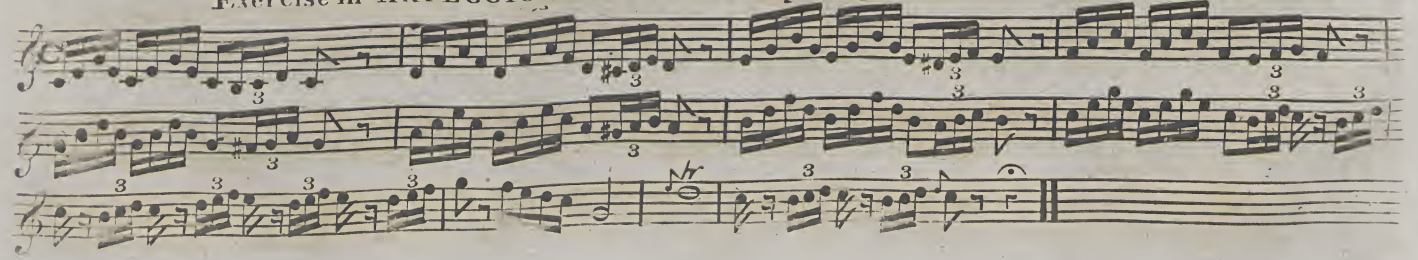
Exercise of passages which frequently occur in modern Theatrical Music

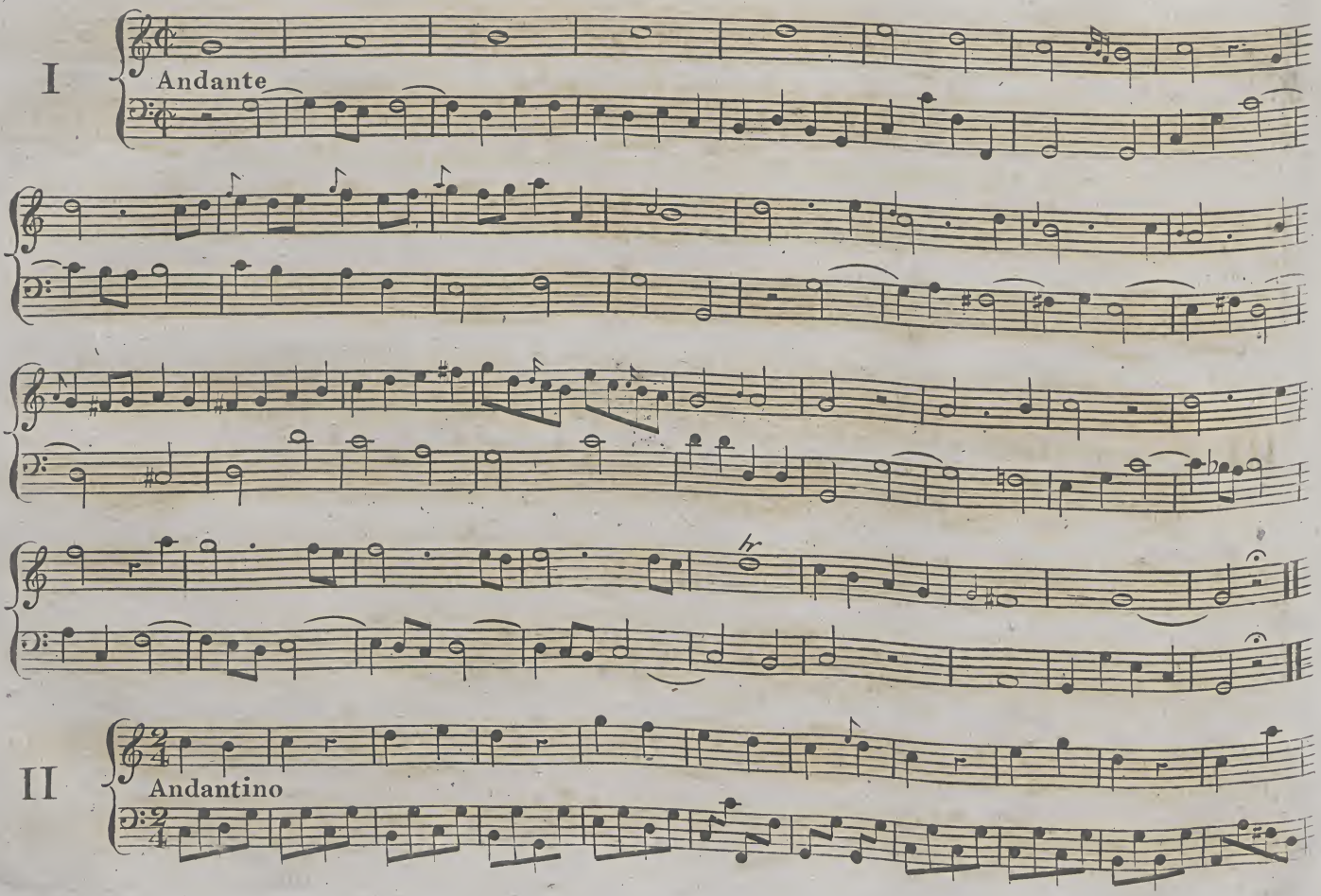


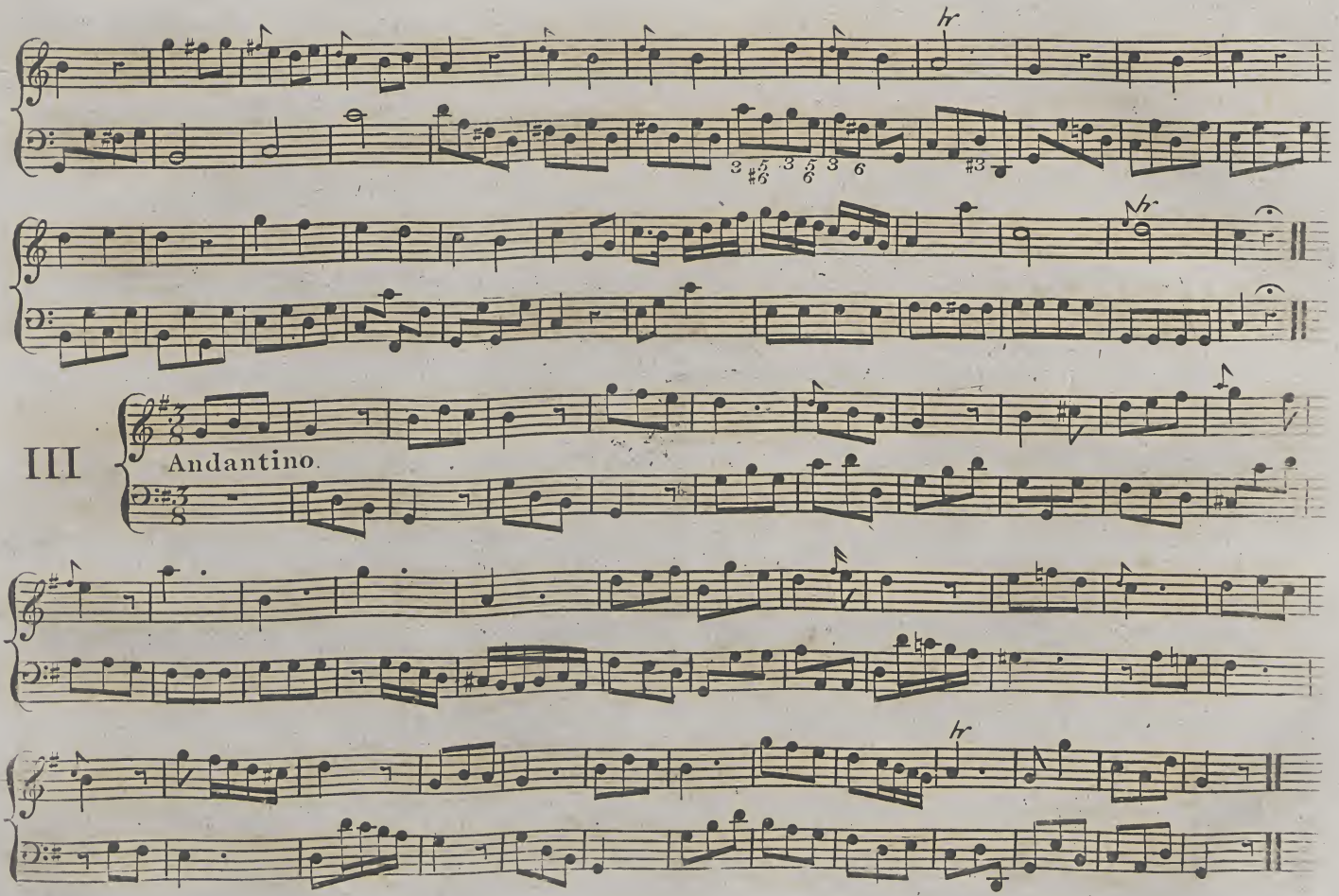
Exercise of other passages that are common in mordern Opera Songs



Exercise in ARPEGGIO with other short passages in Dramatic Music




I
Andante
II
Andantino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III
Andantino.
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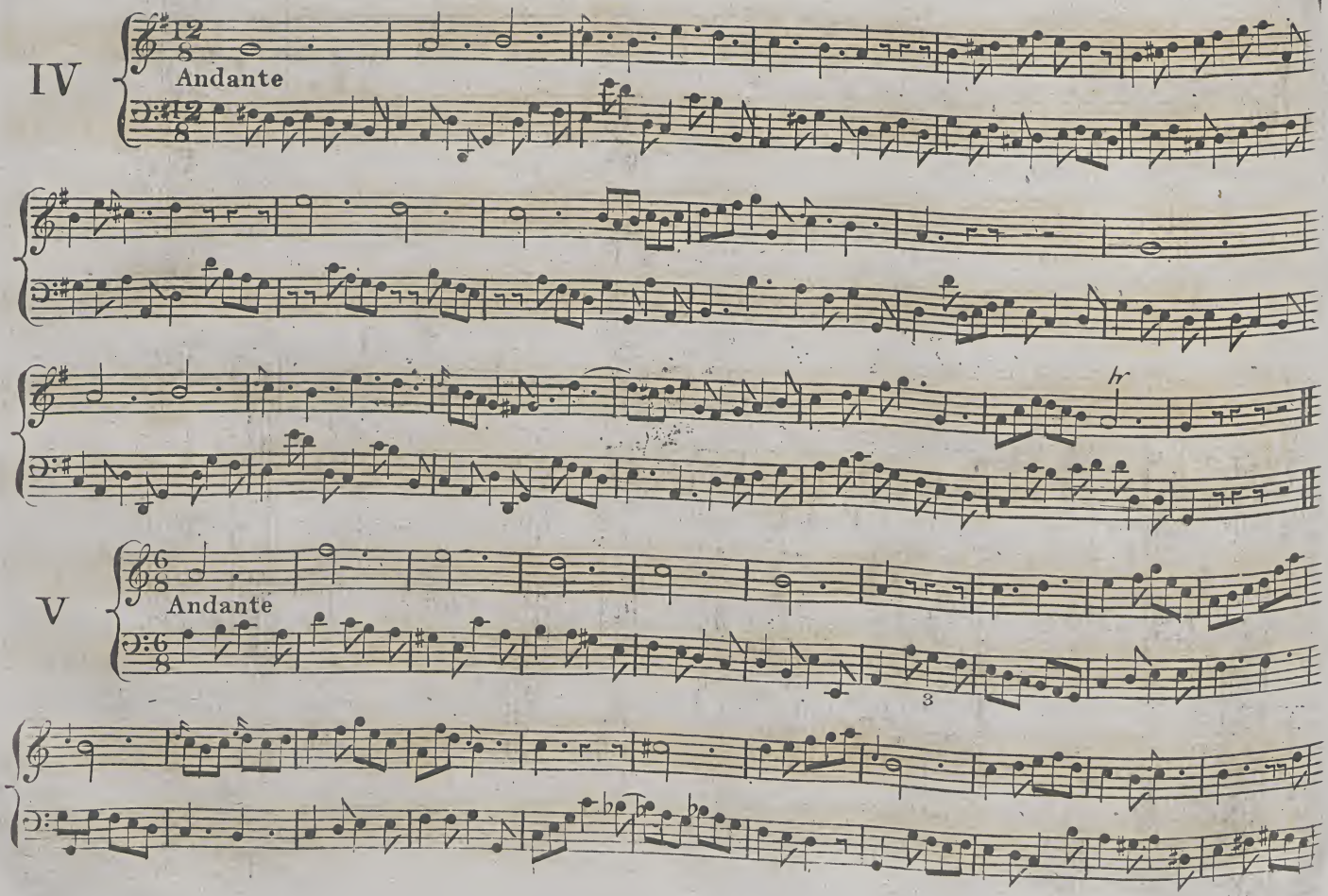
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Andante
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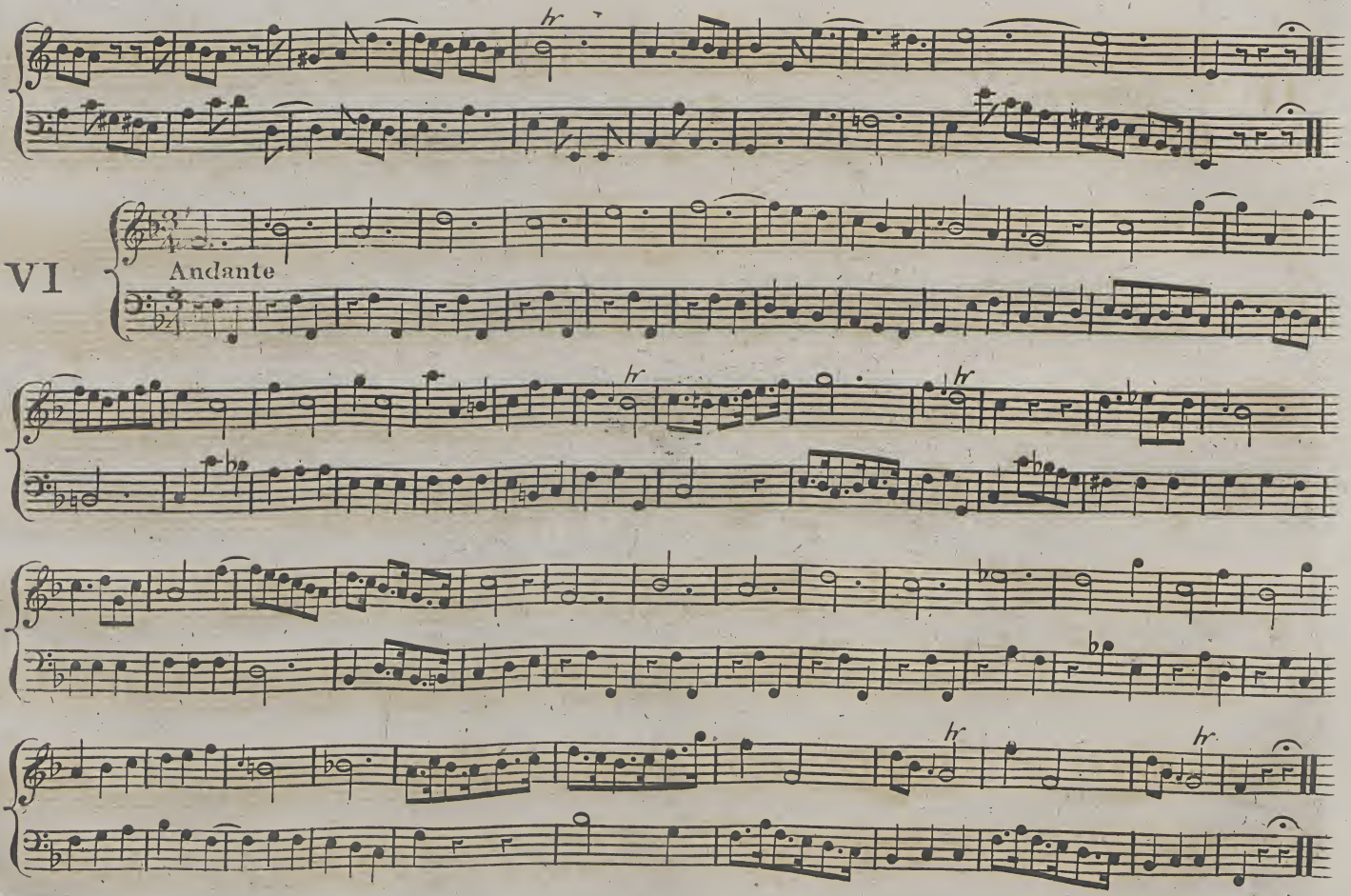
V
Andante
3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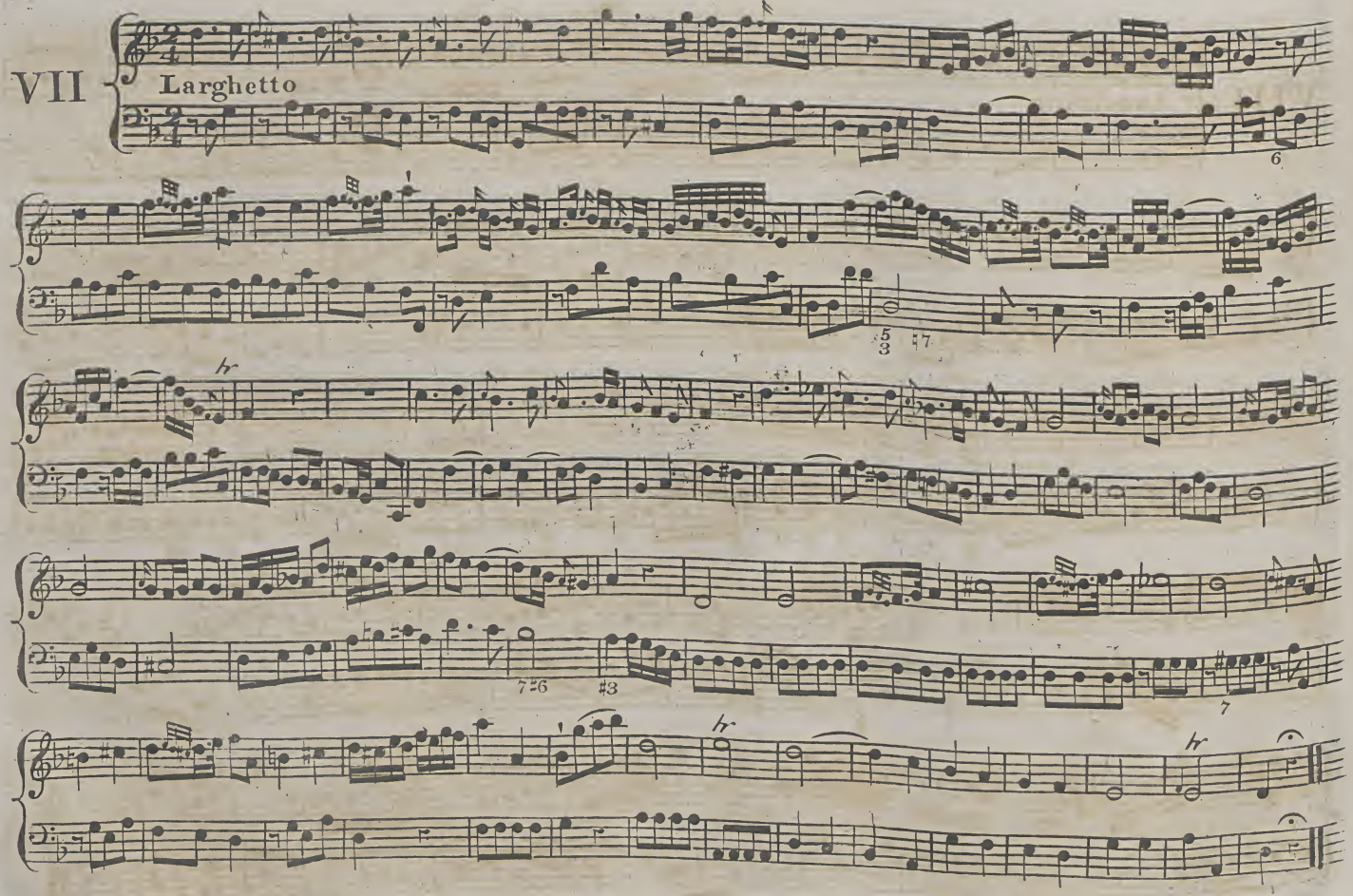
VII
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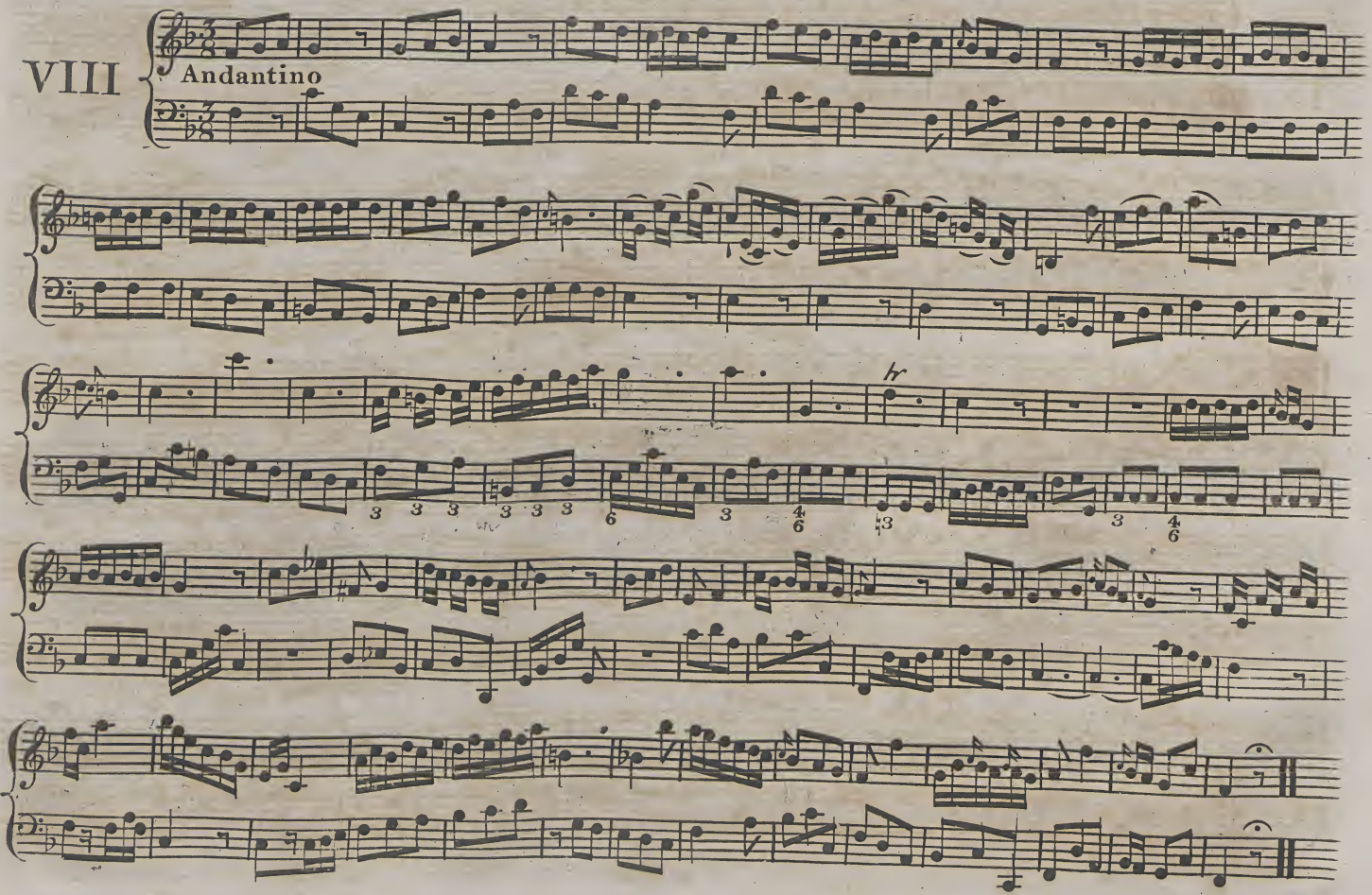
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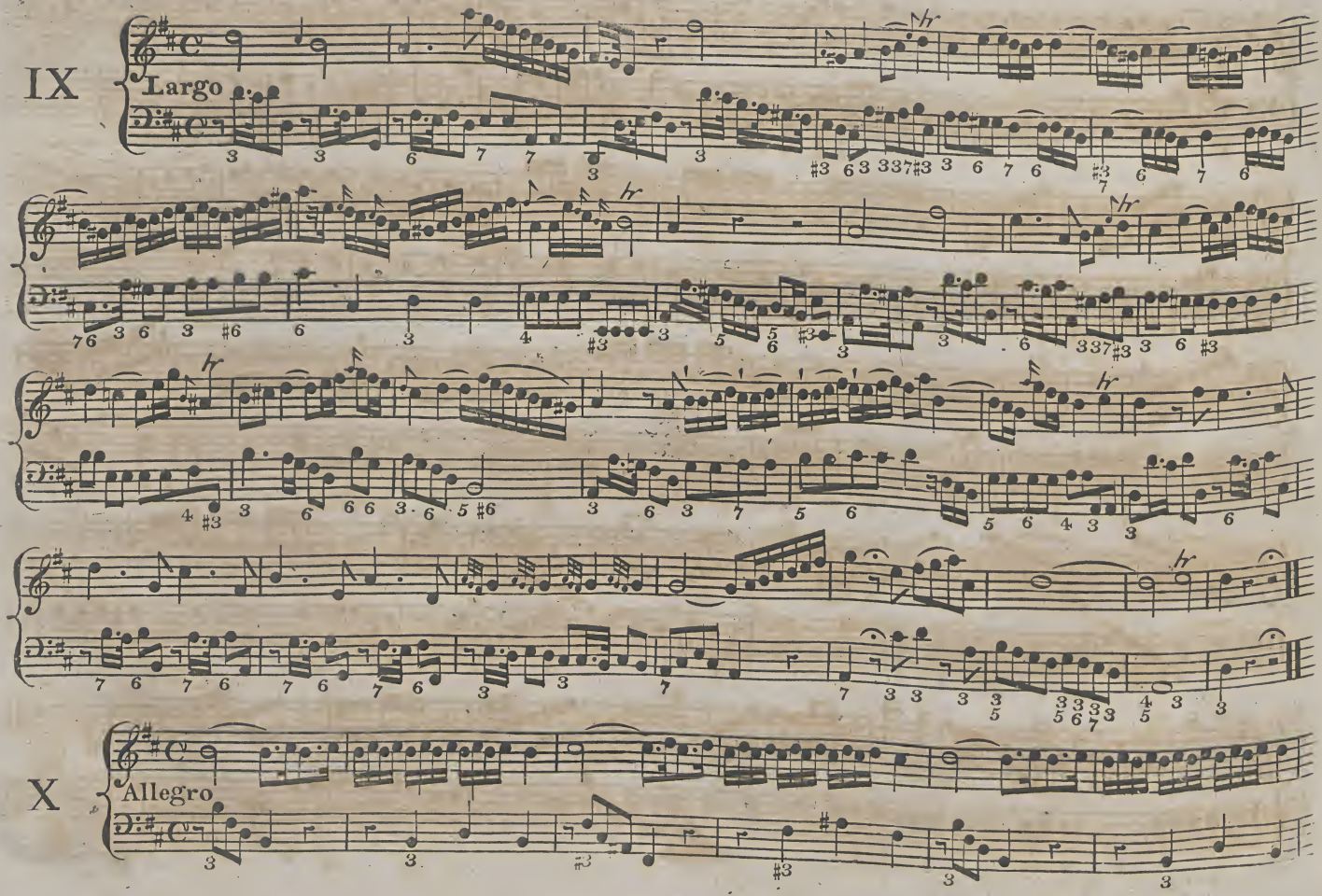
Andantino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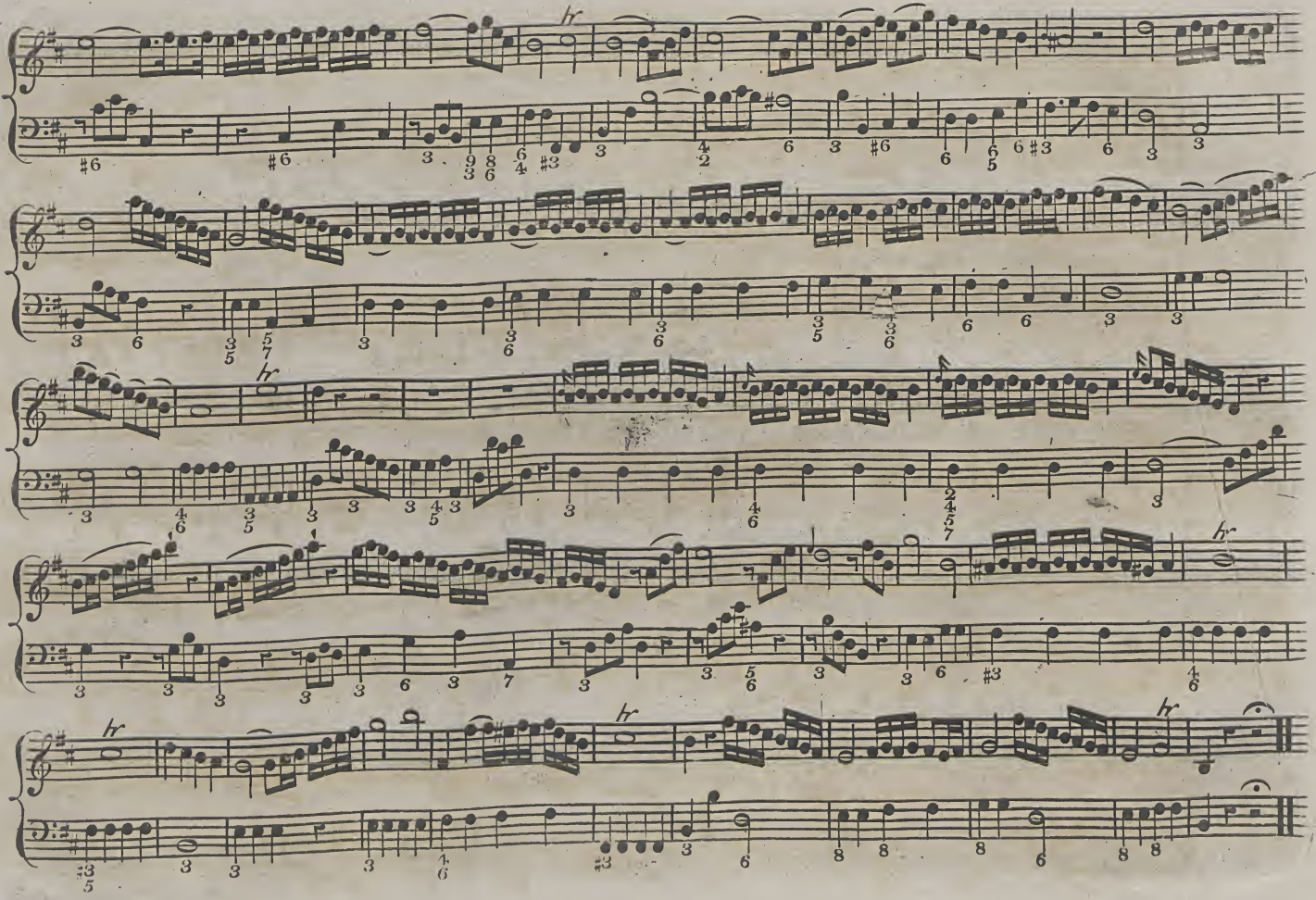
Largo
X
Allegro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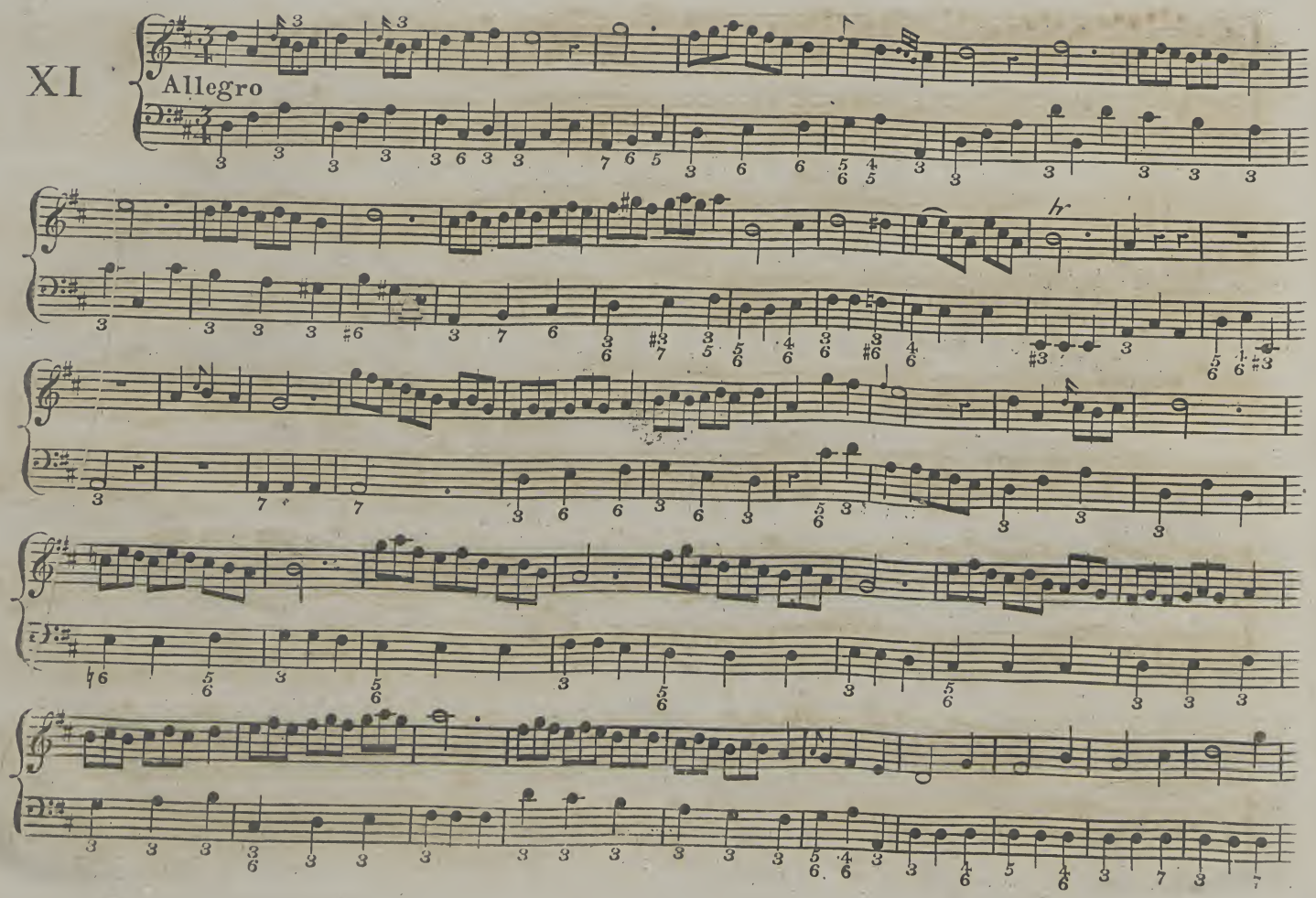
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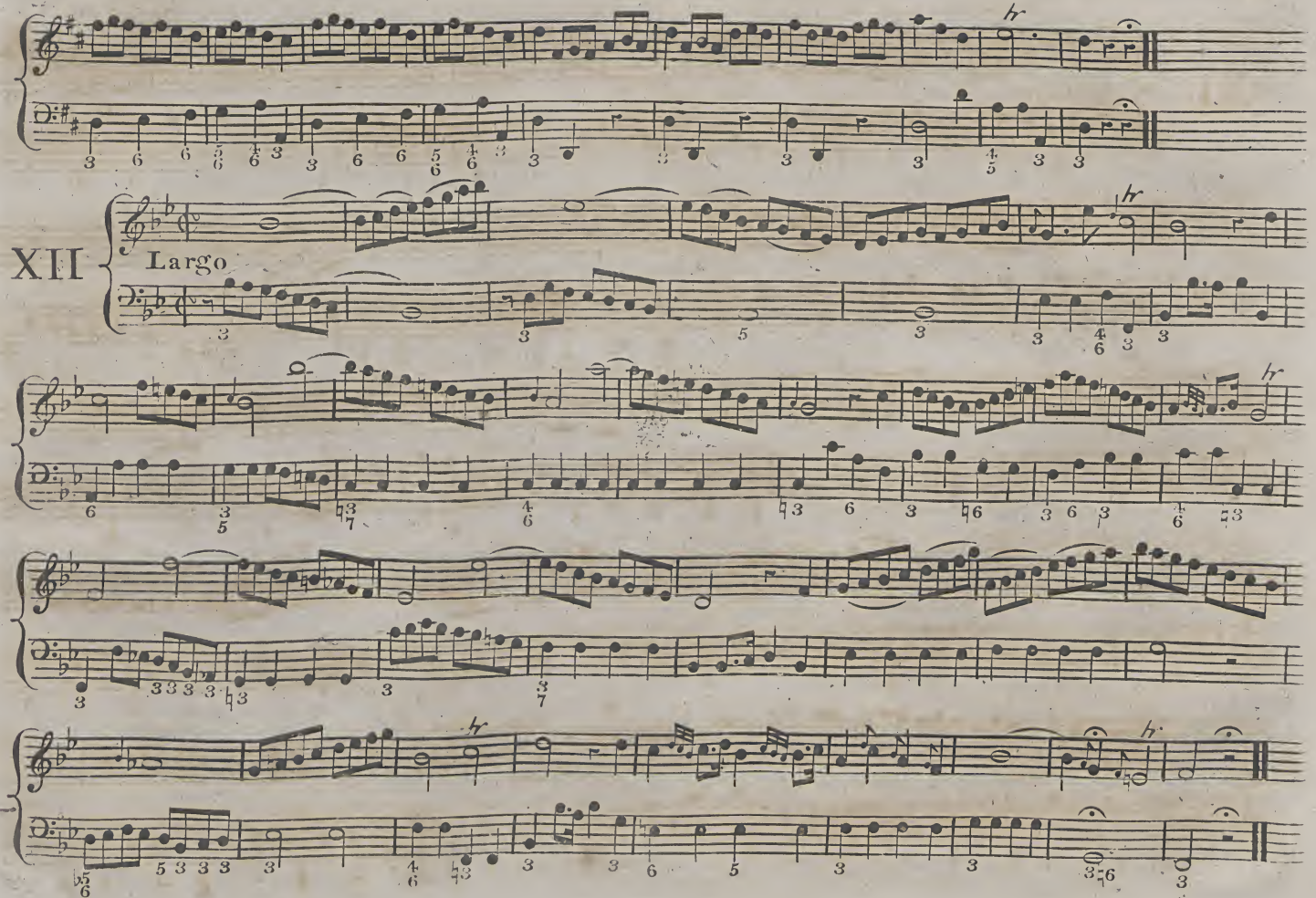
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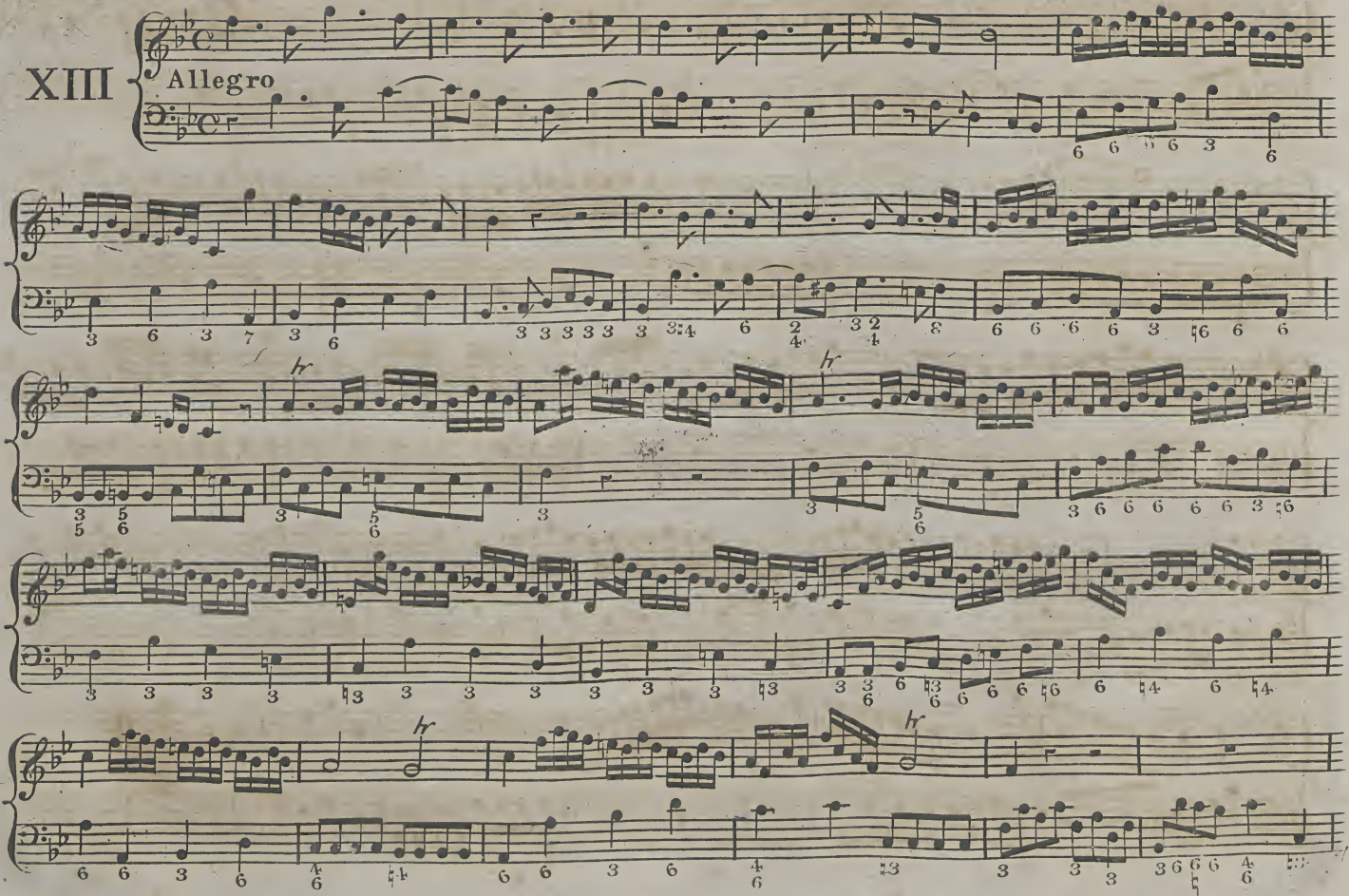
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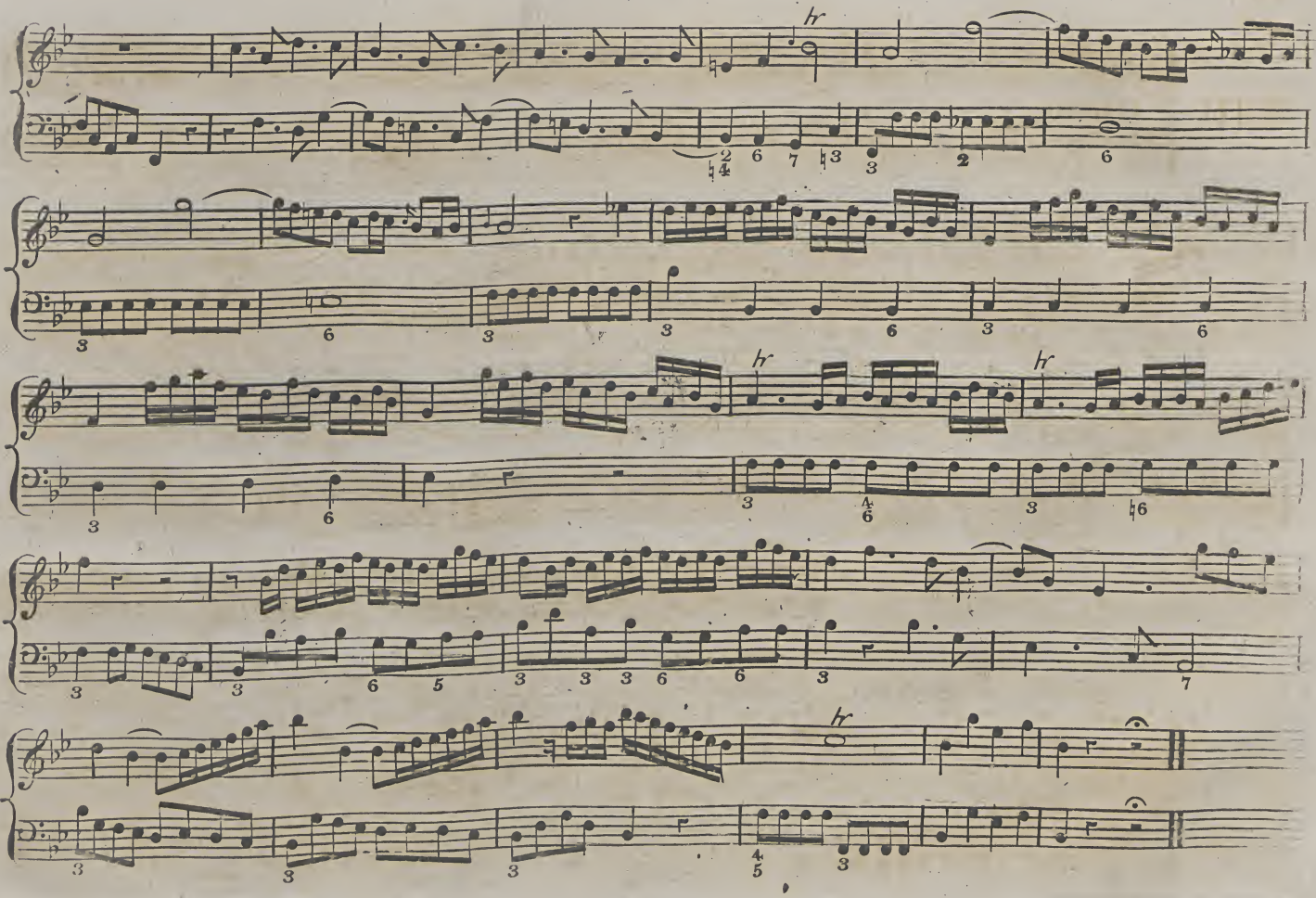
Allegro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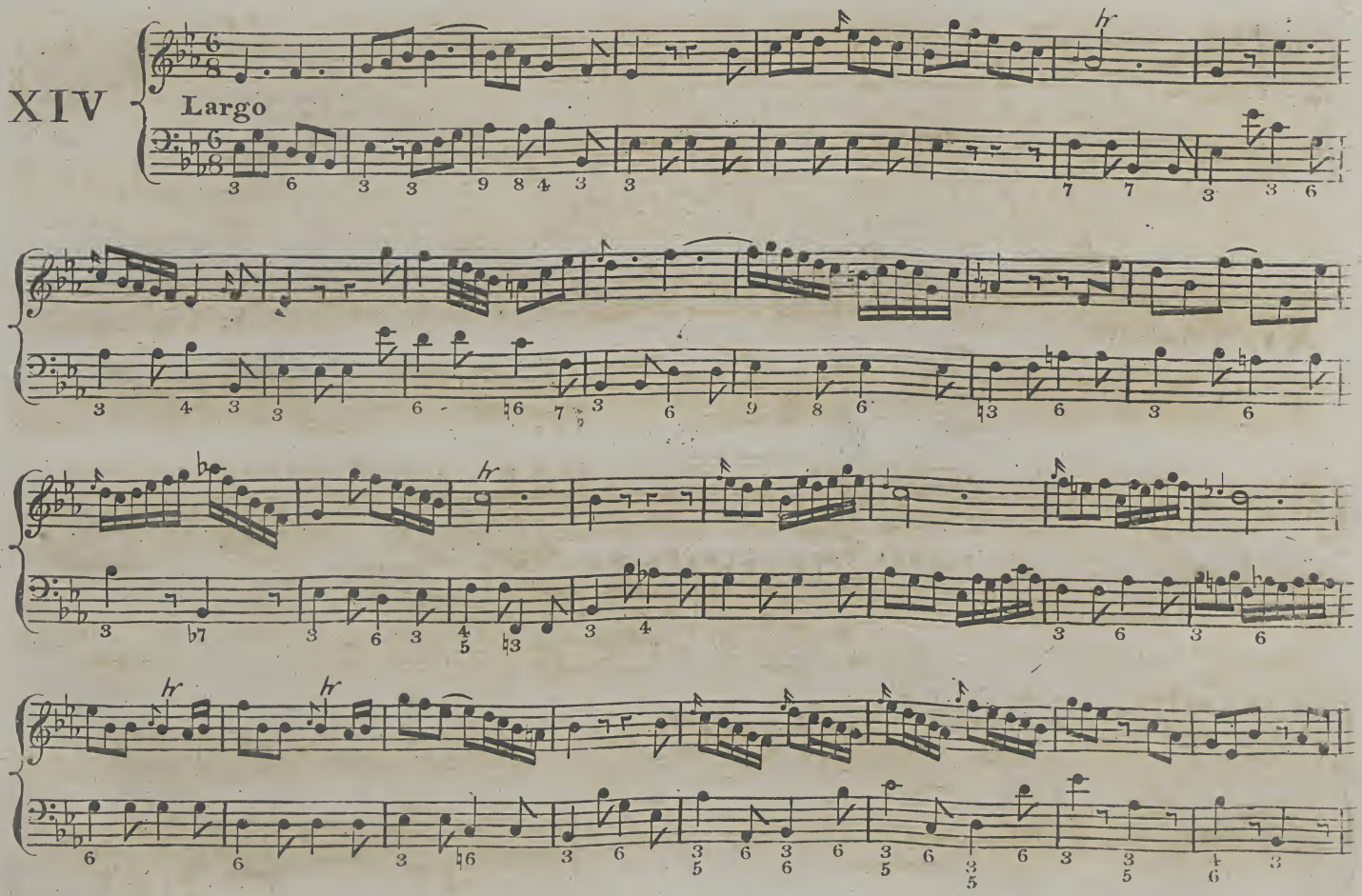

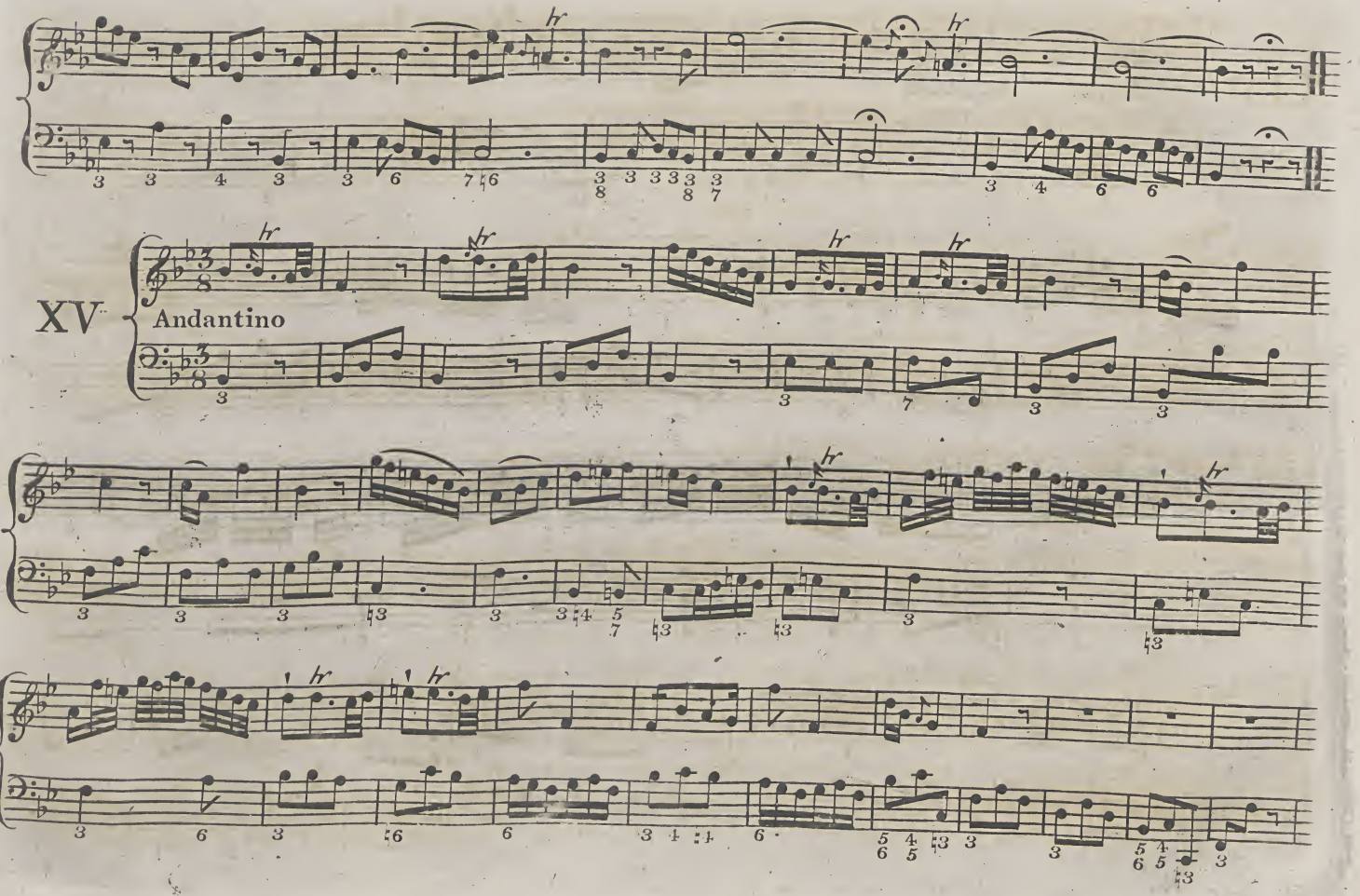
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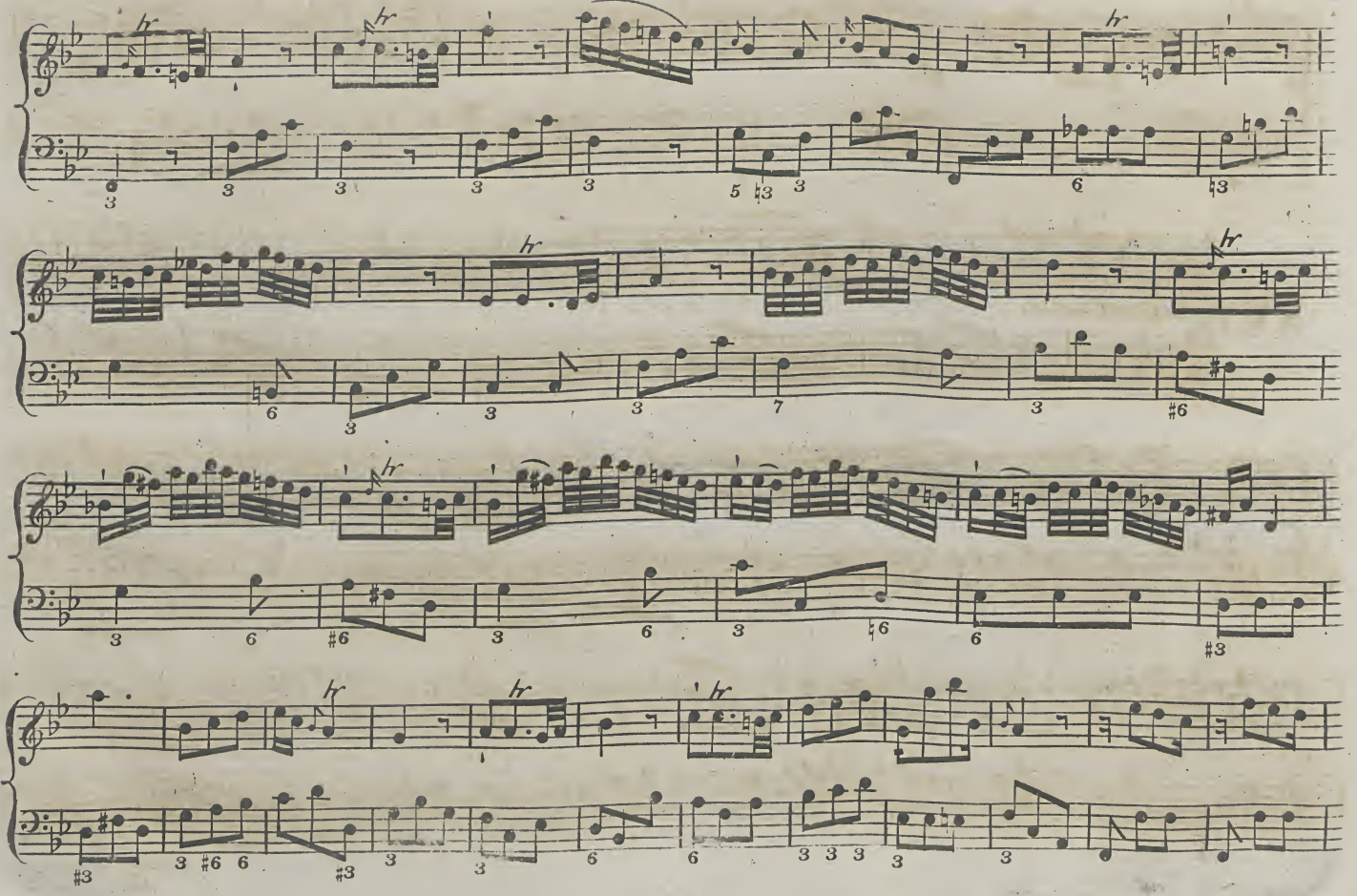
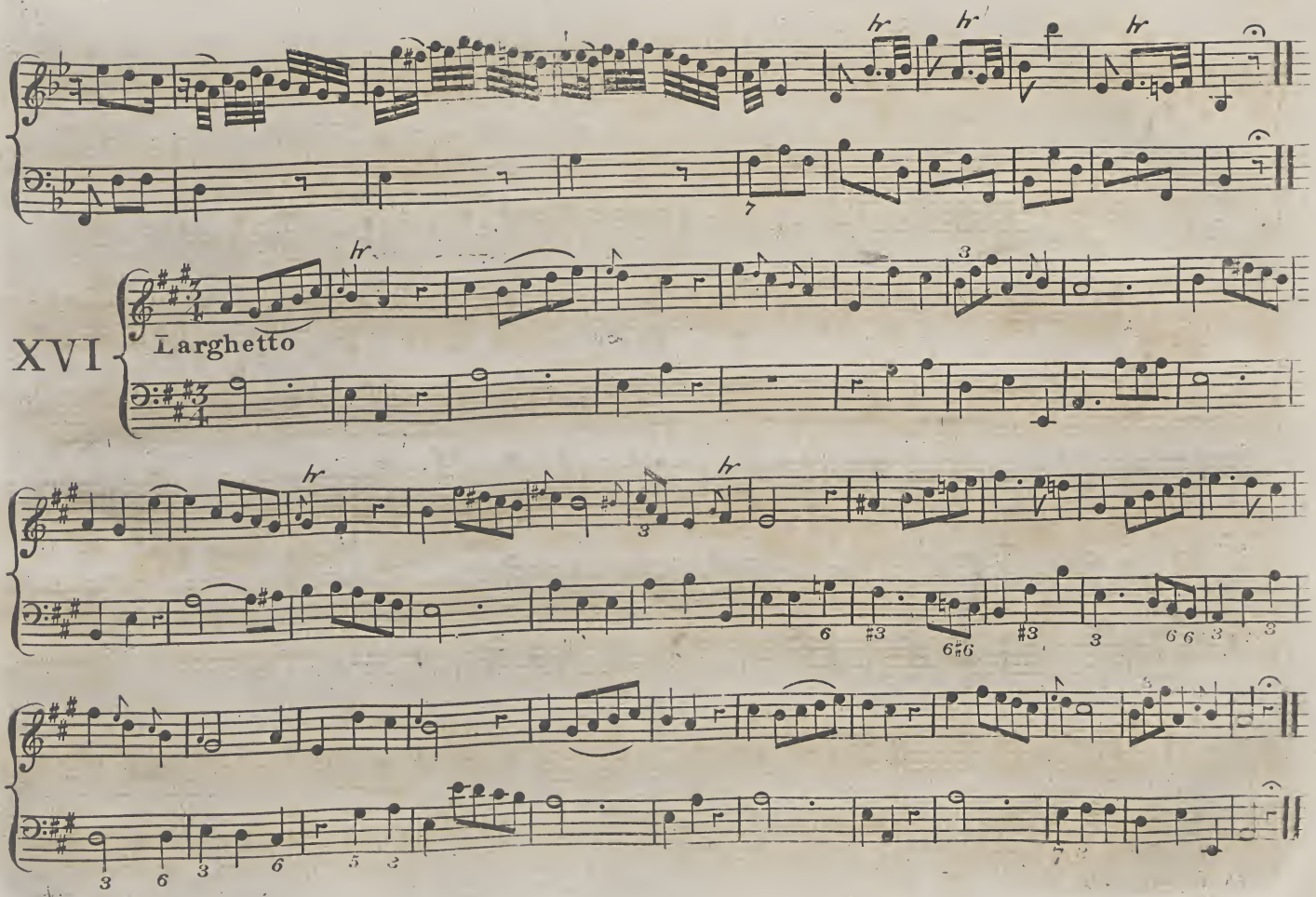
Andantino

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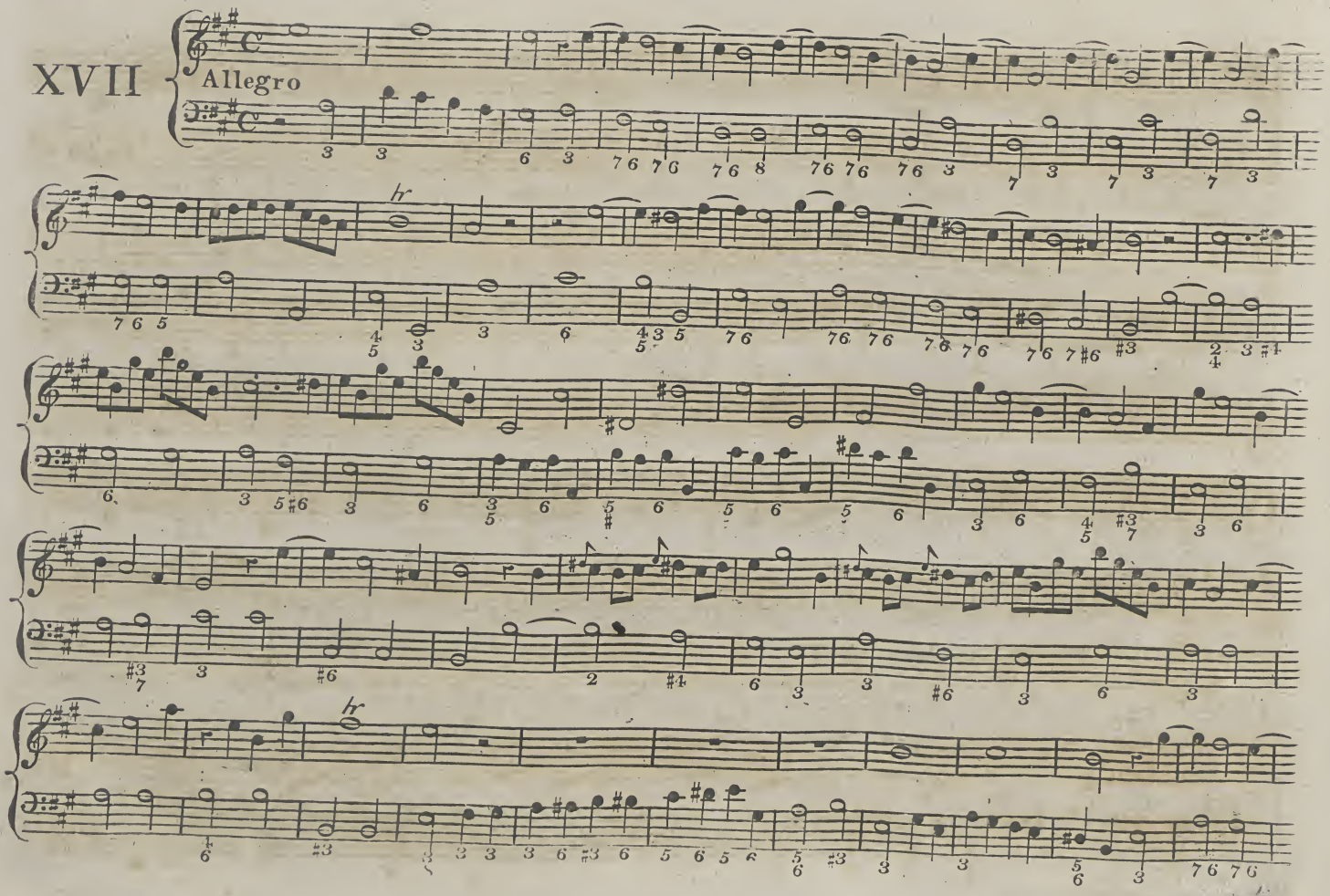
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Allegro
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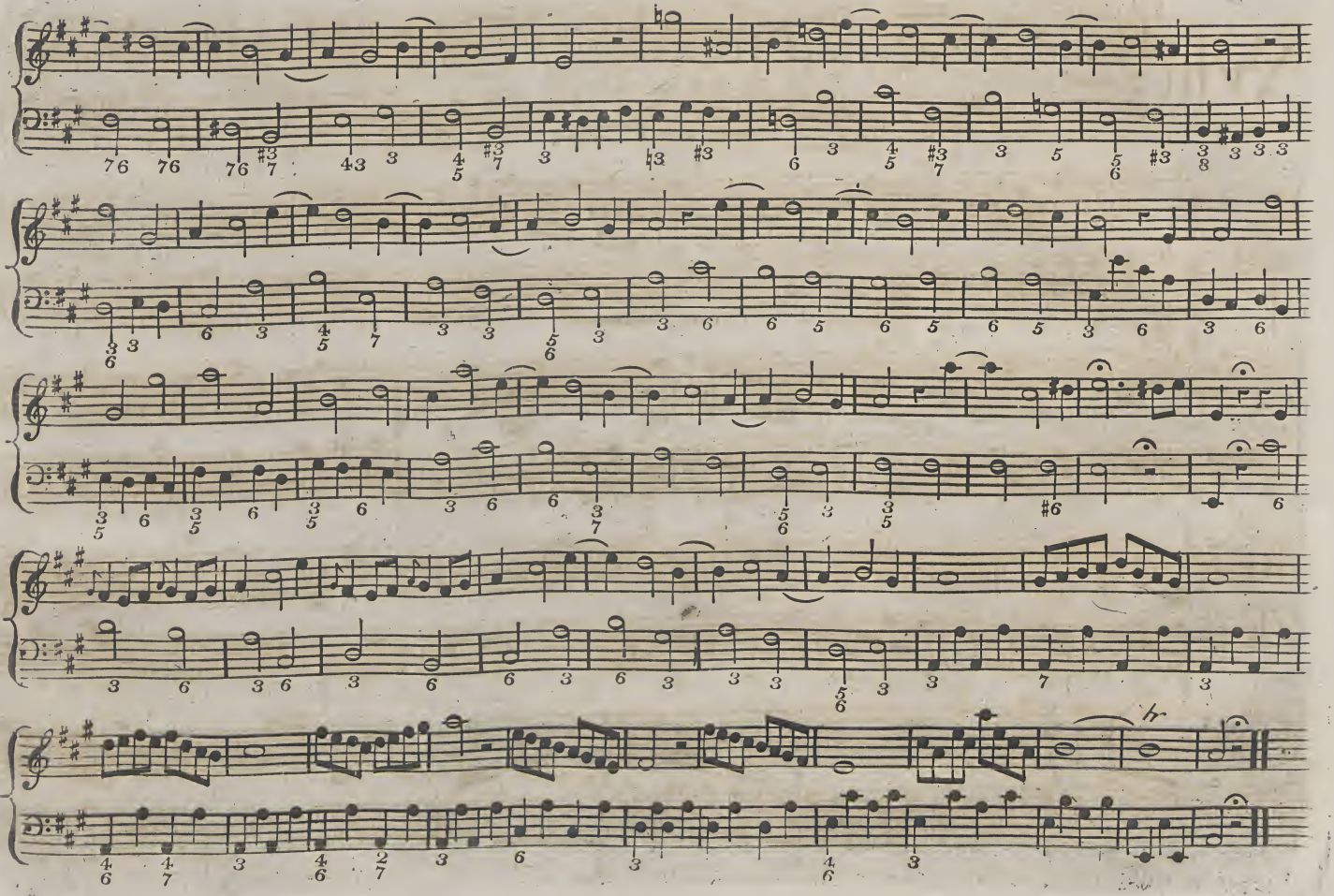

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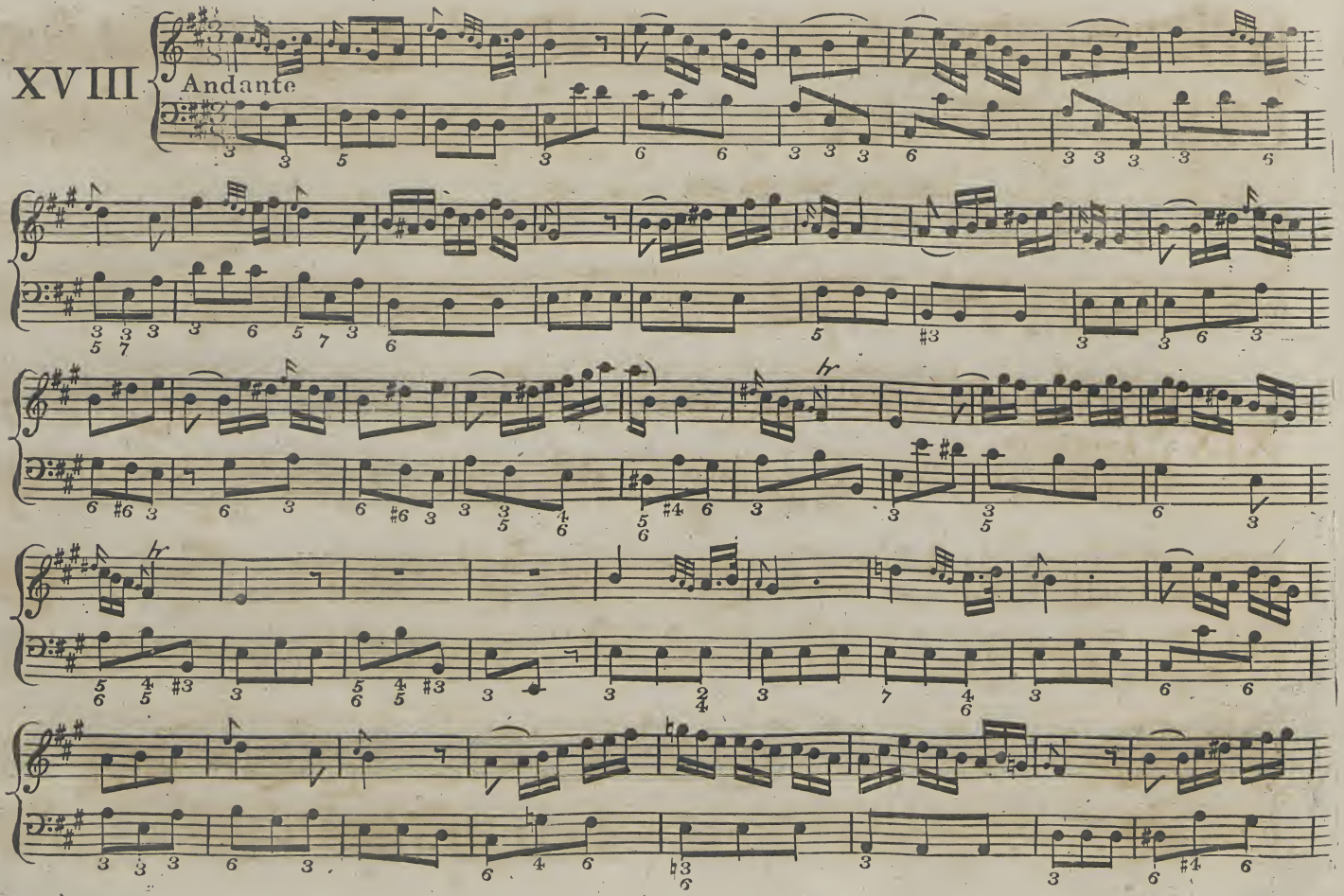

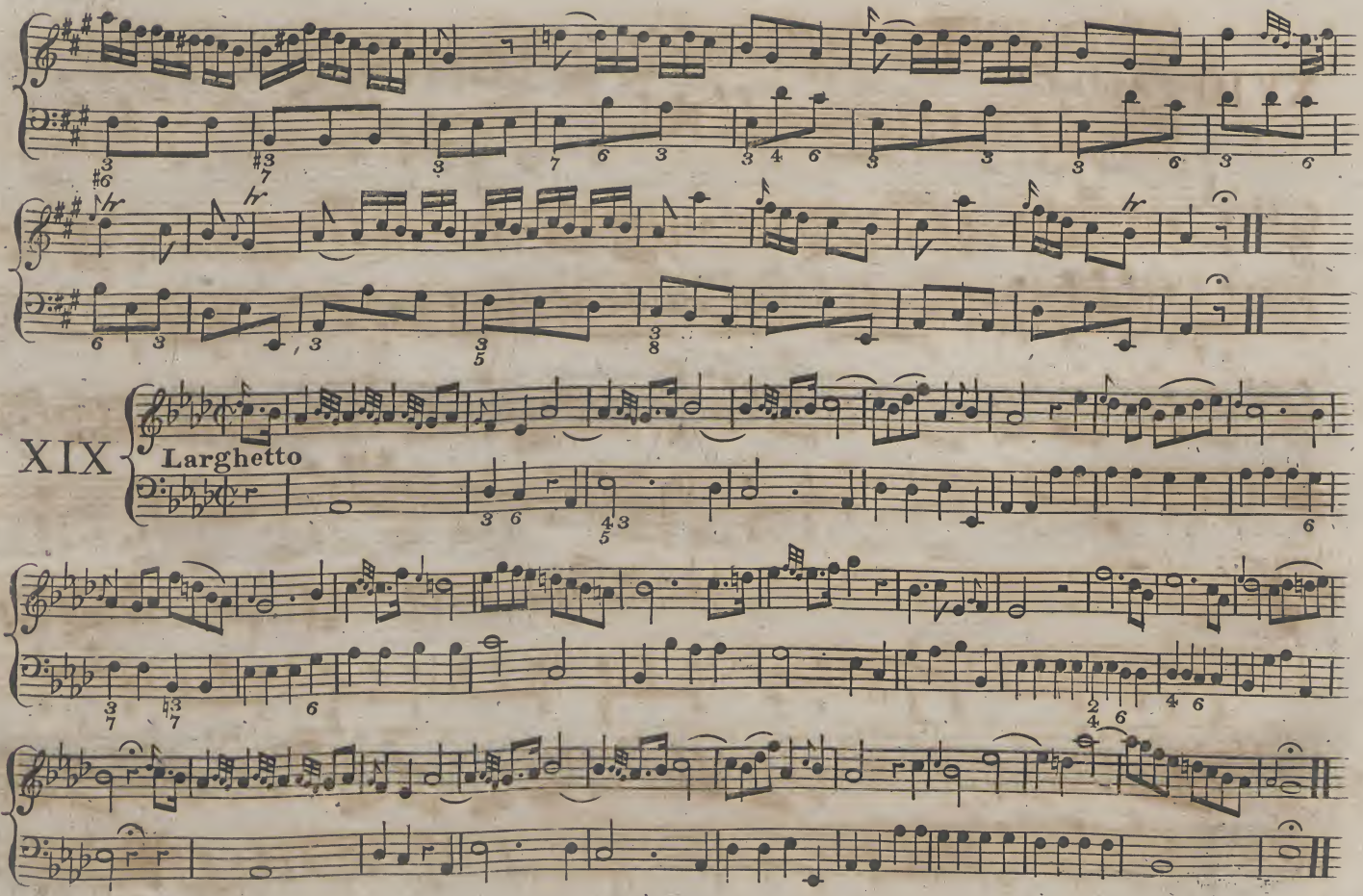
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Larghetto

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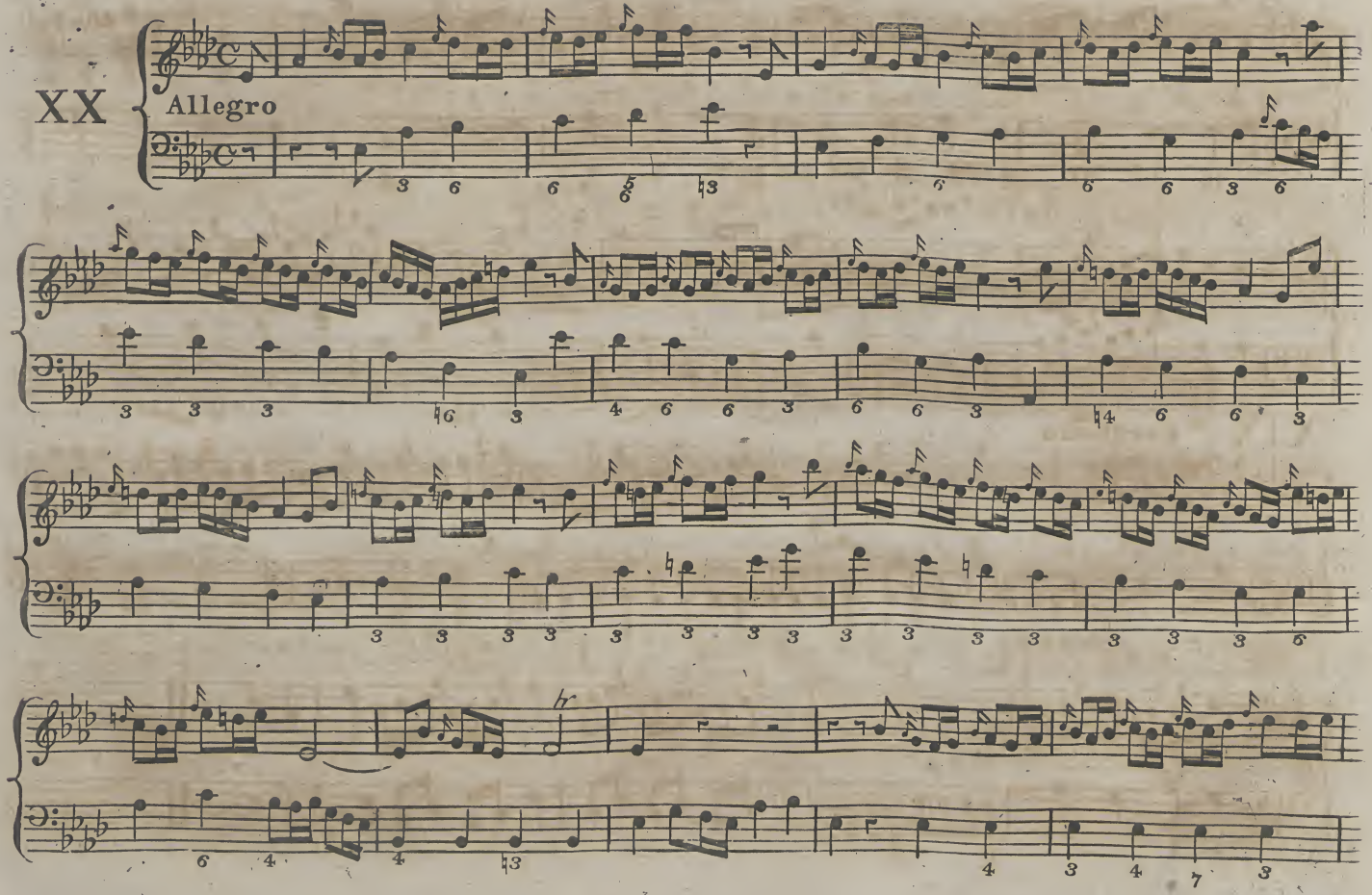

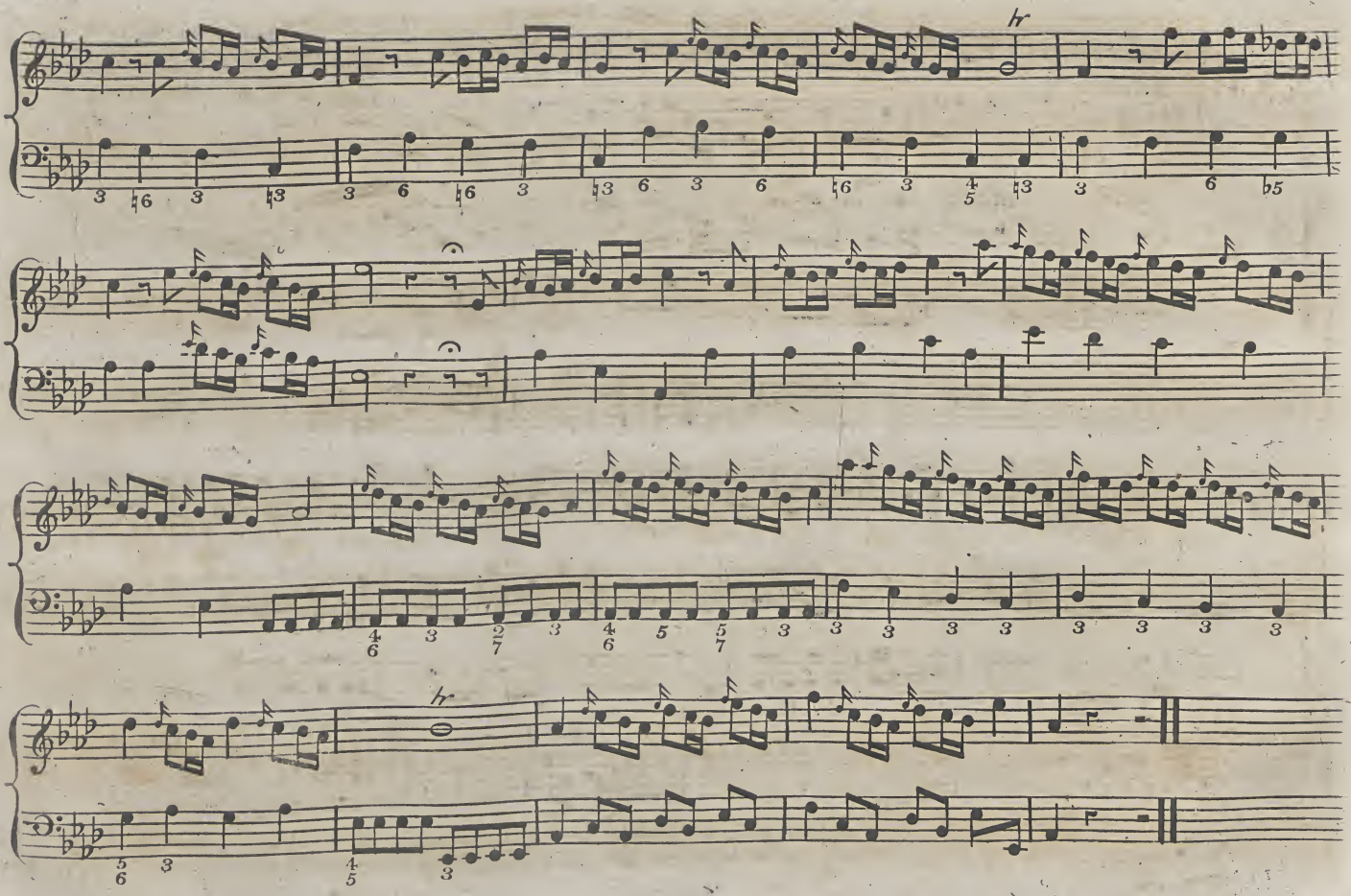

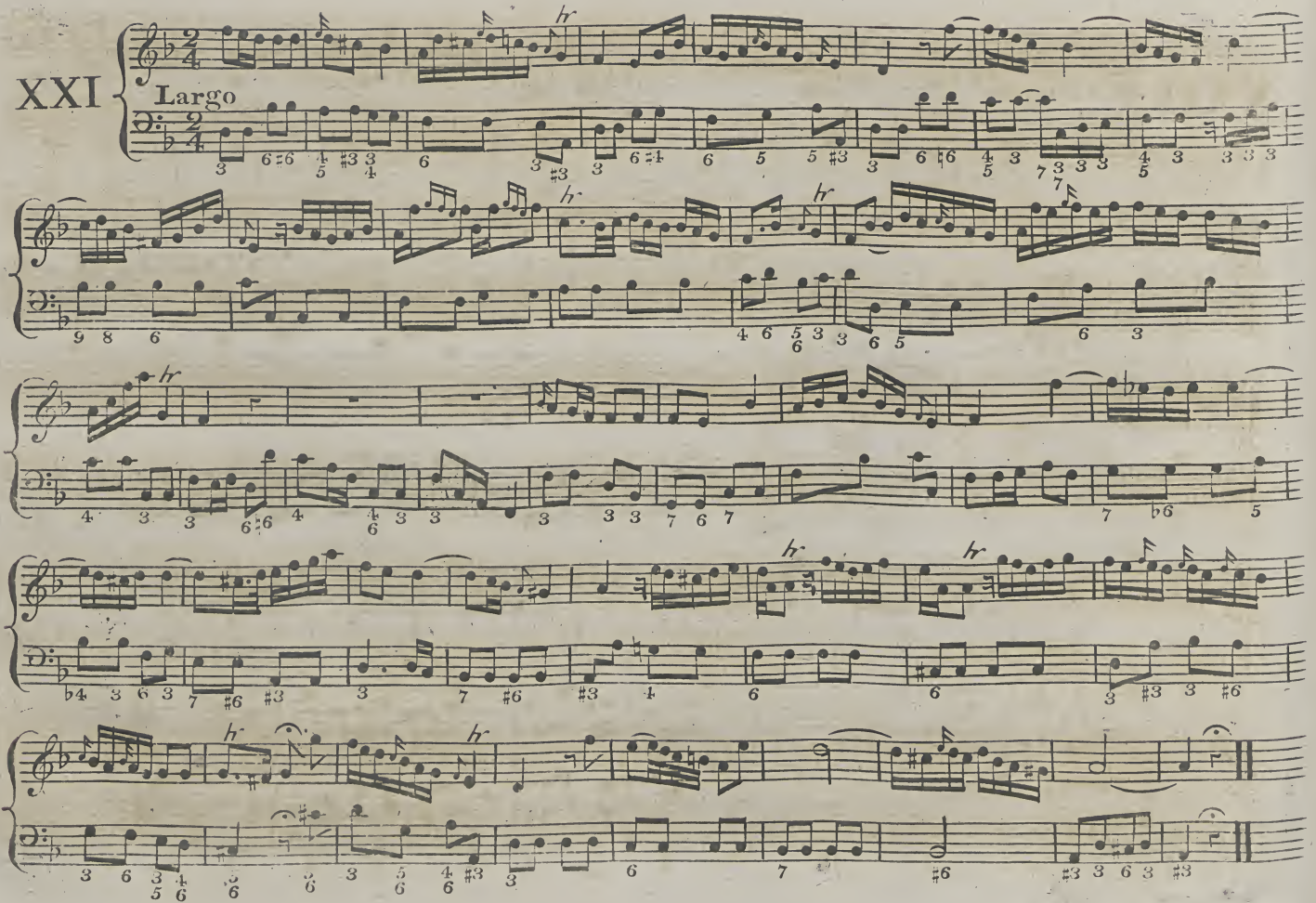
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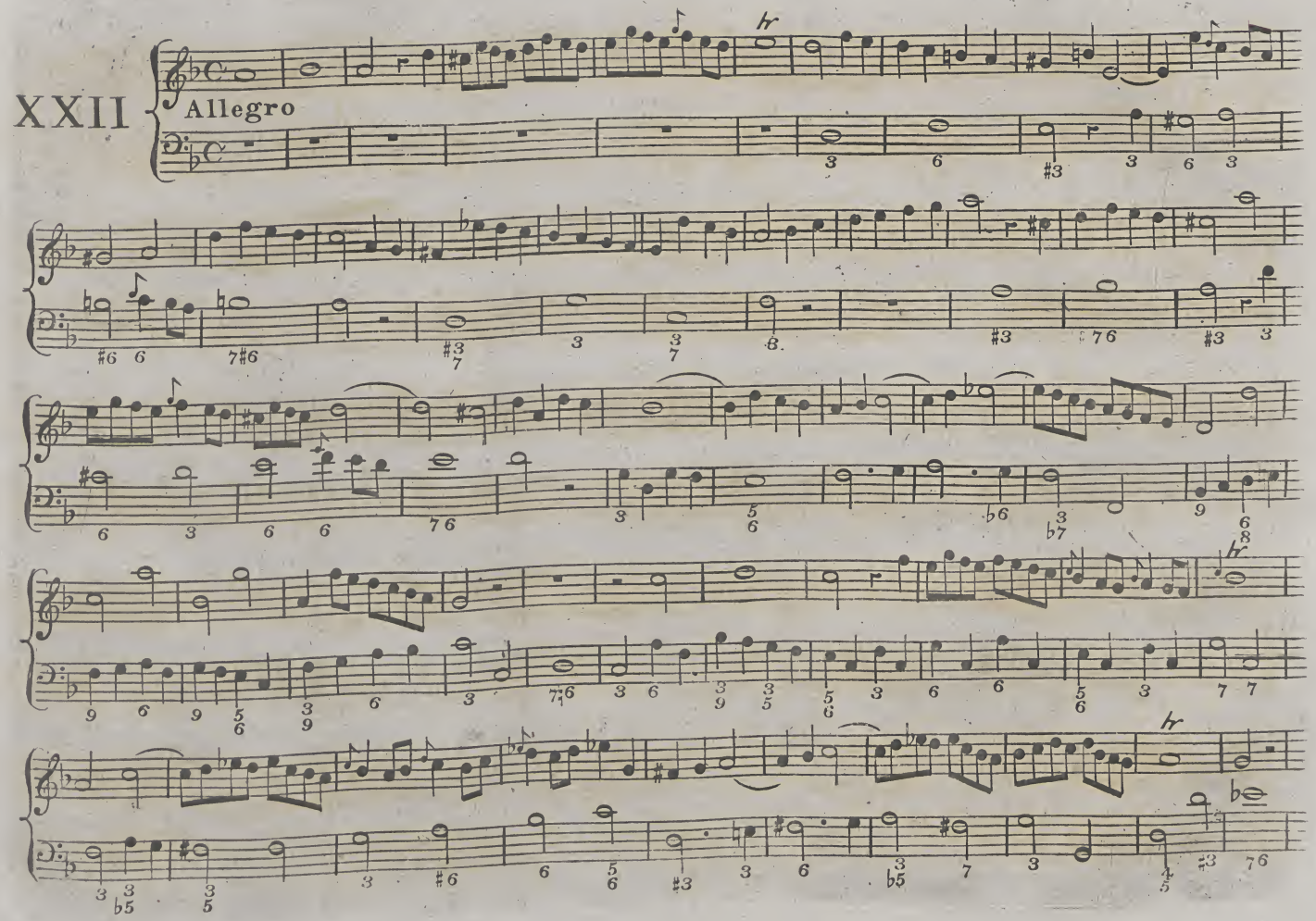
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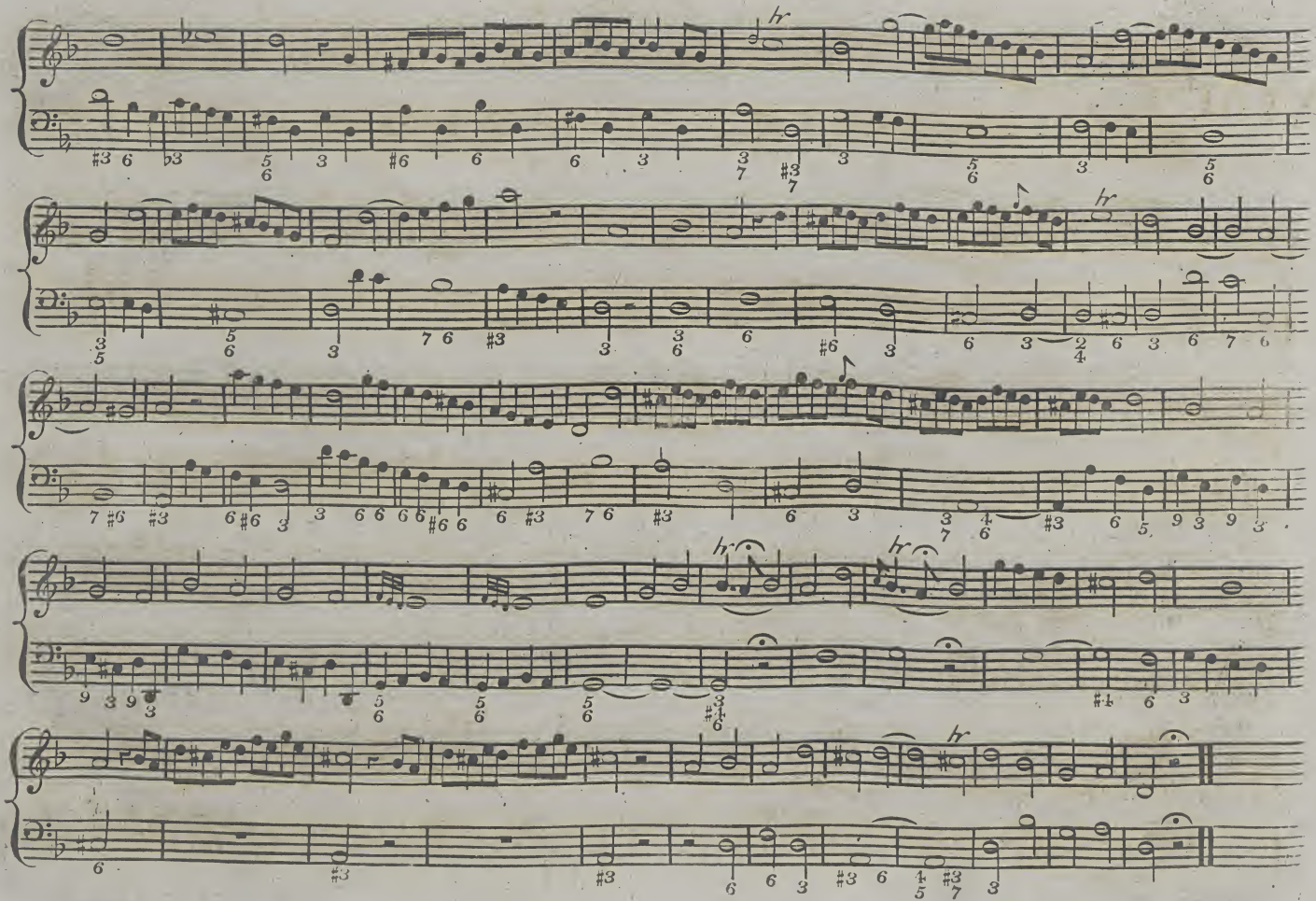

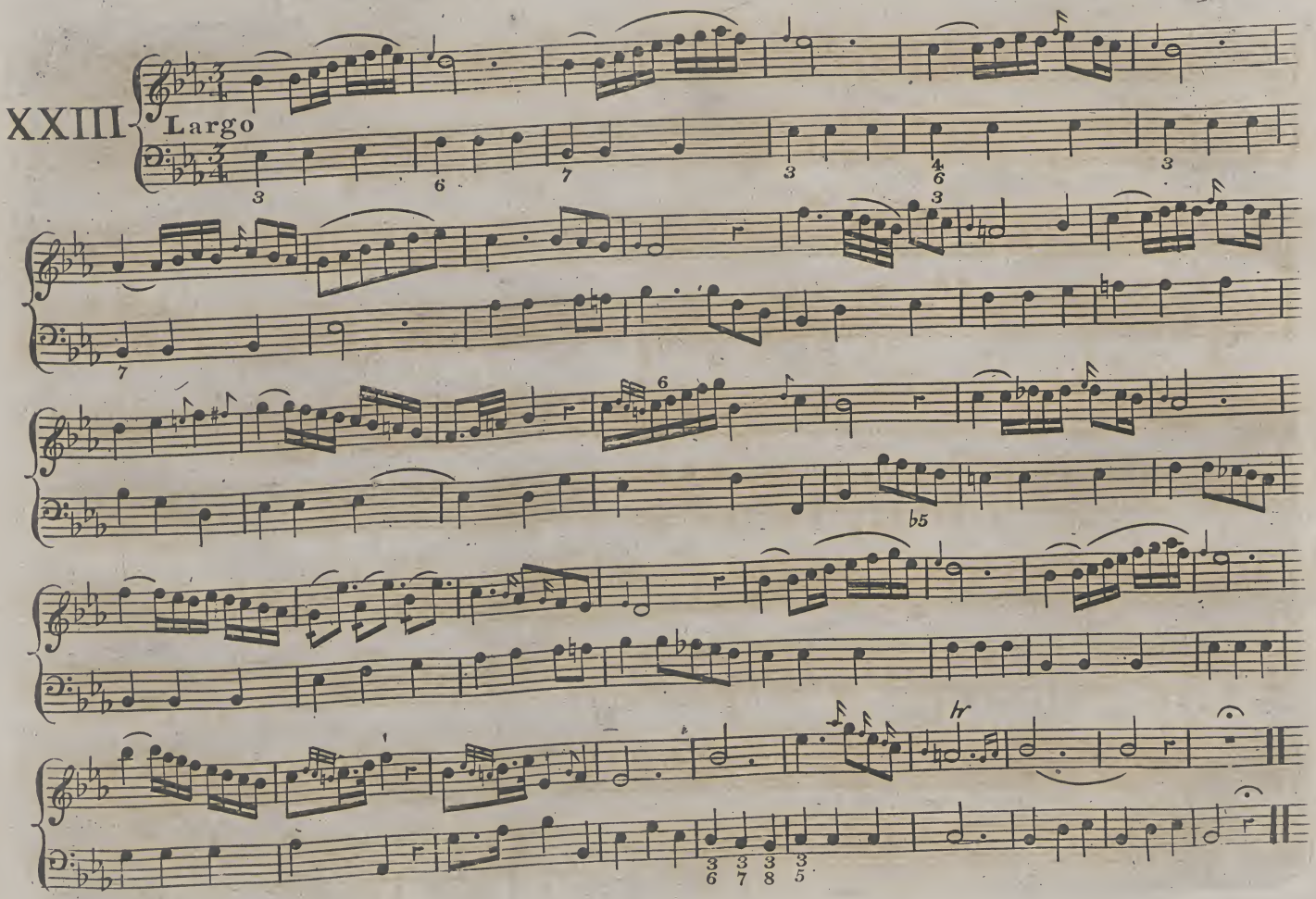
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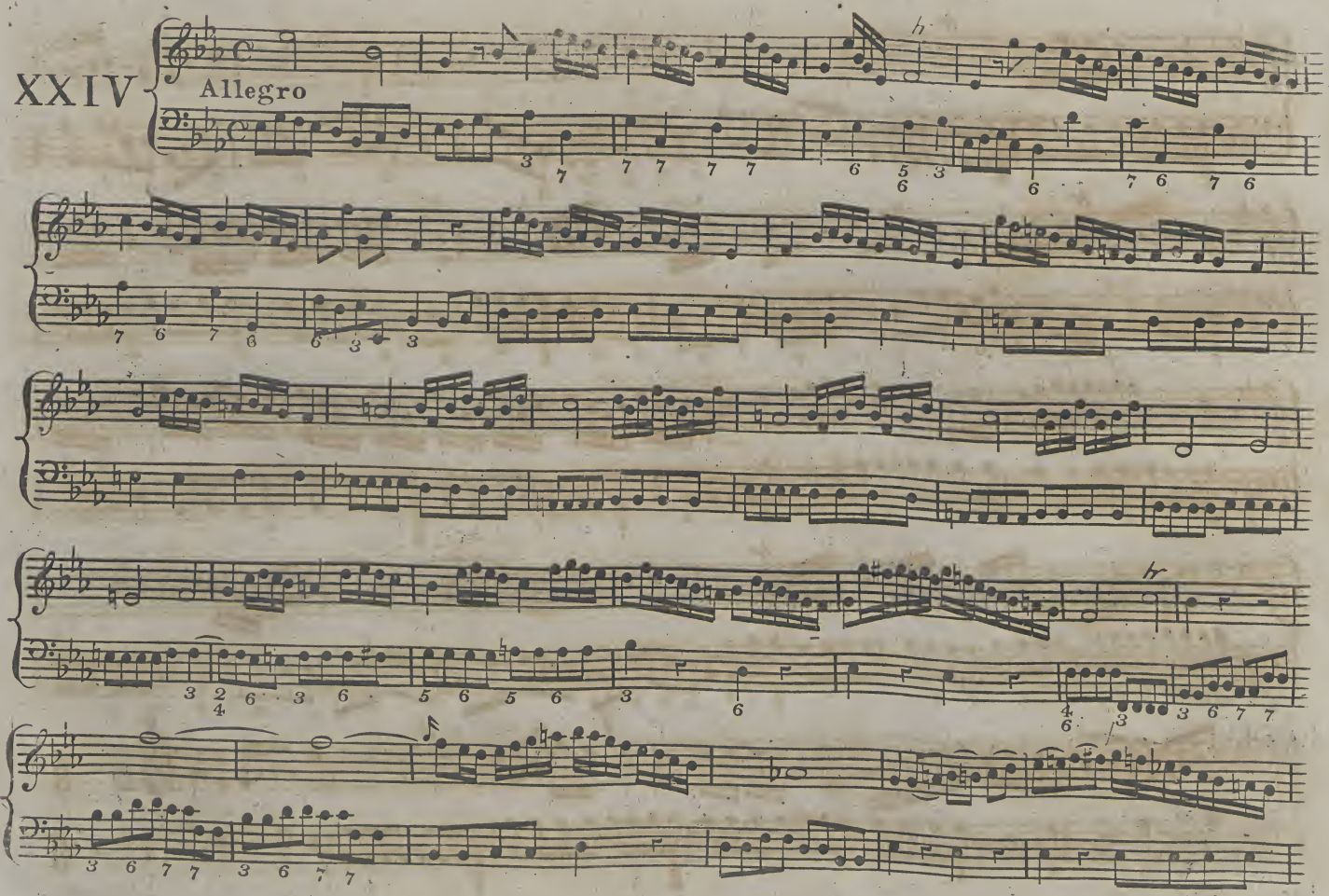
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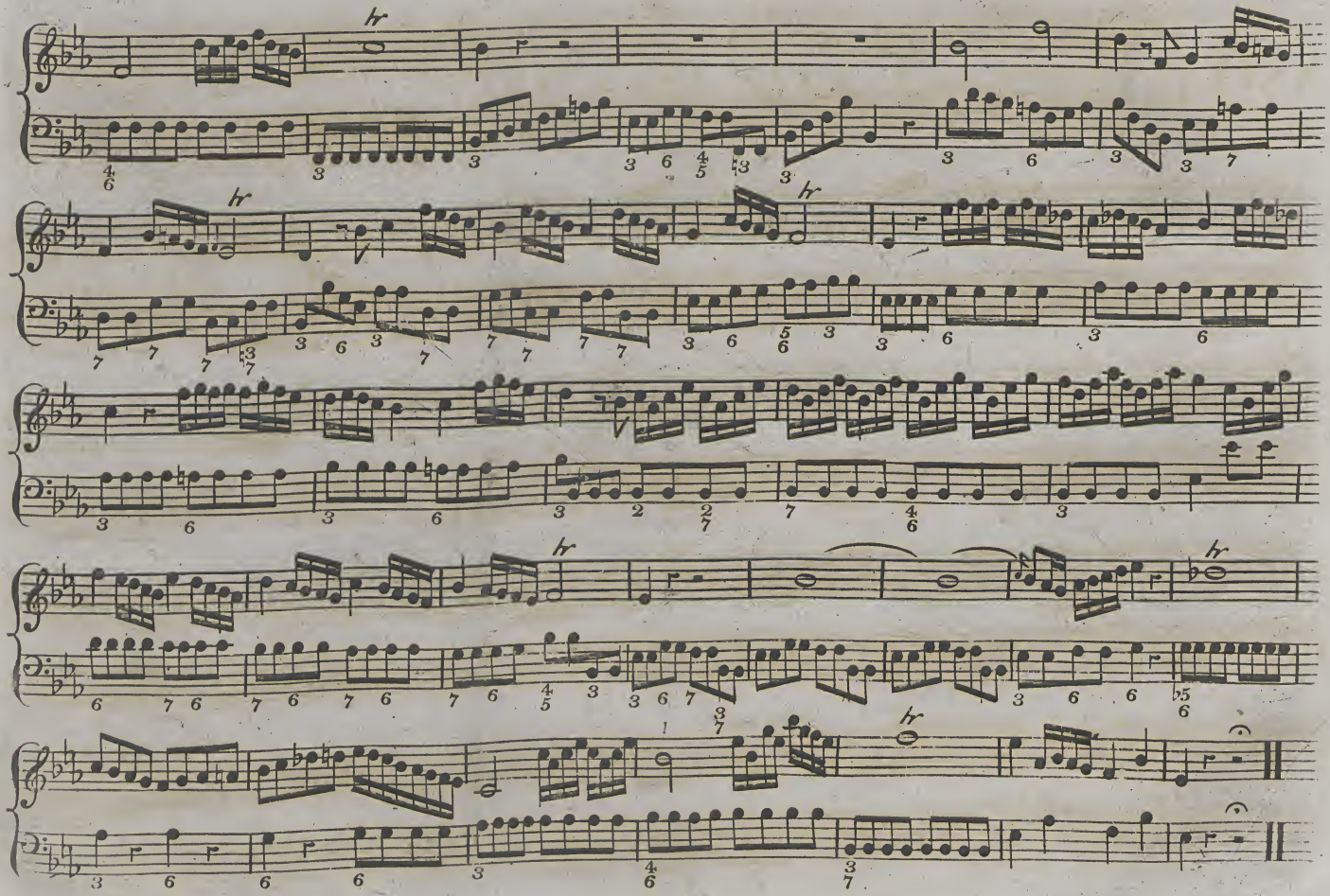
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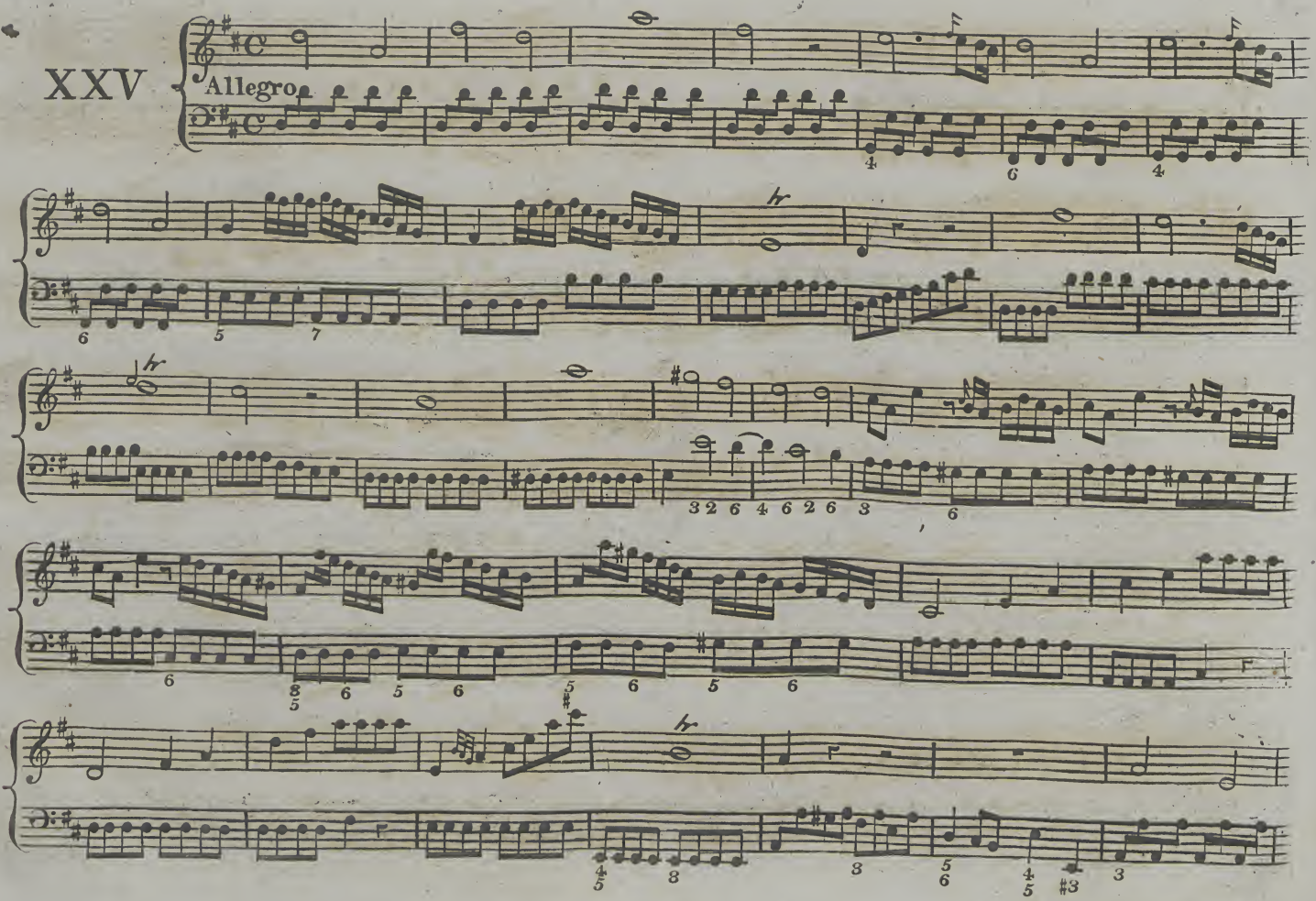
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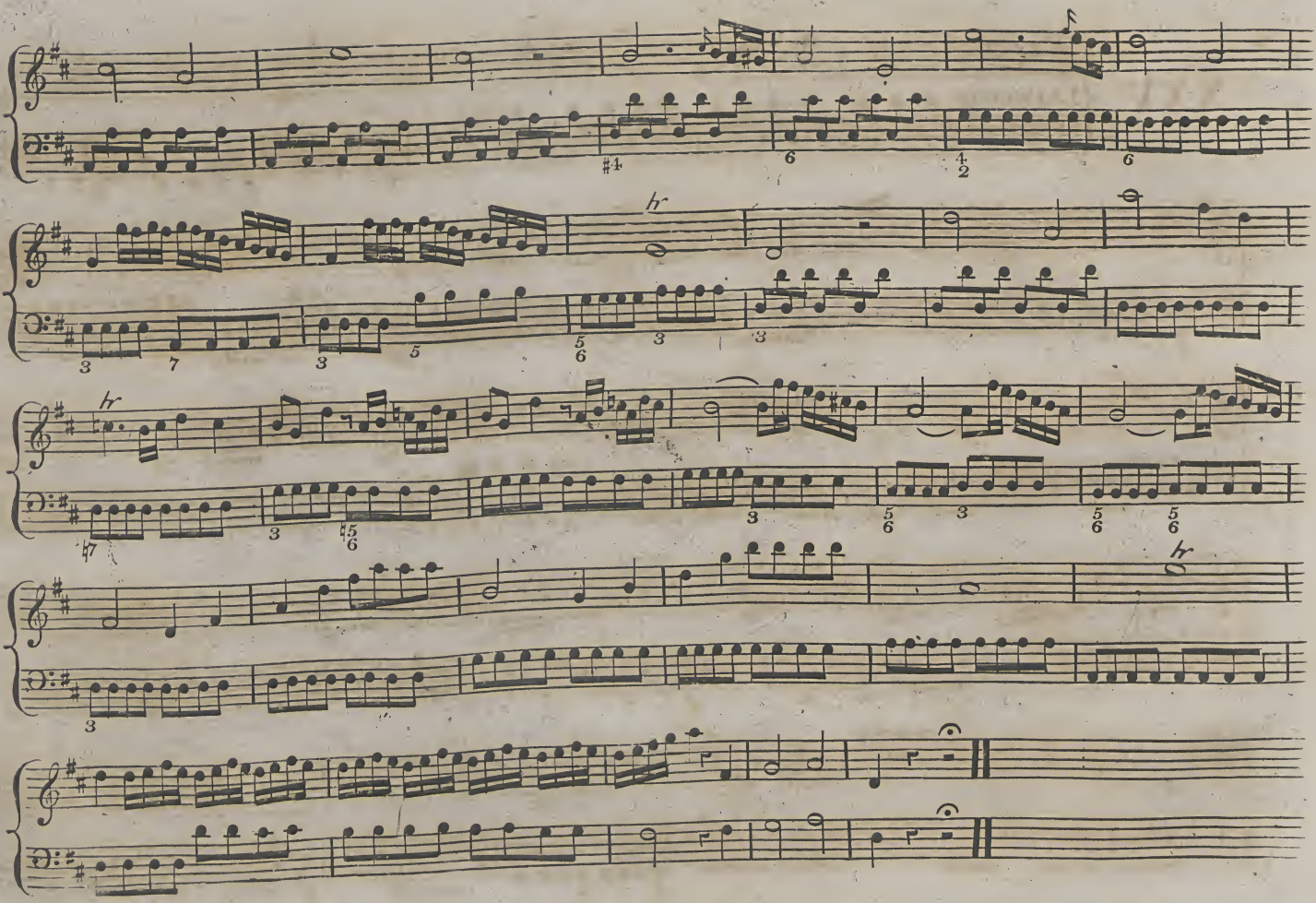
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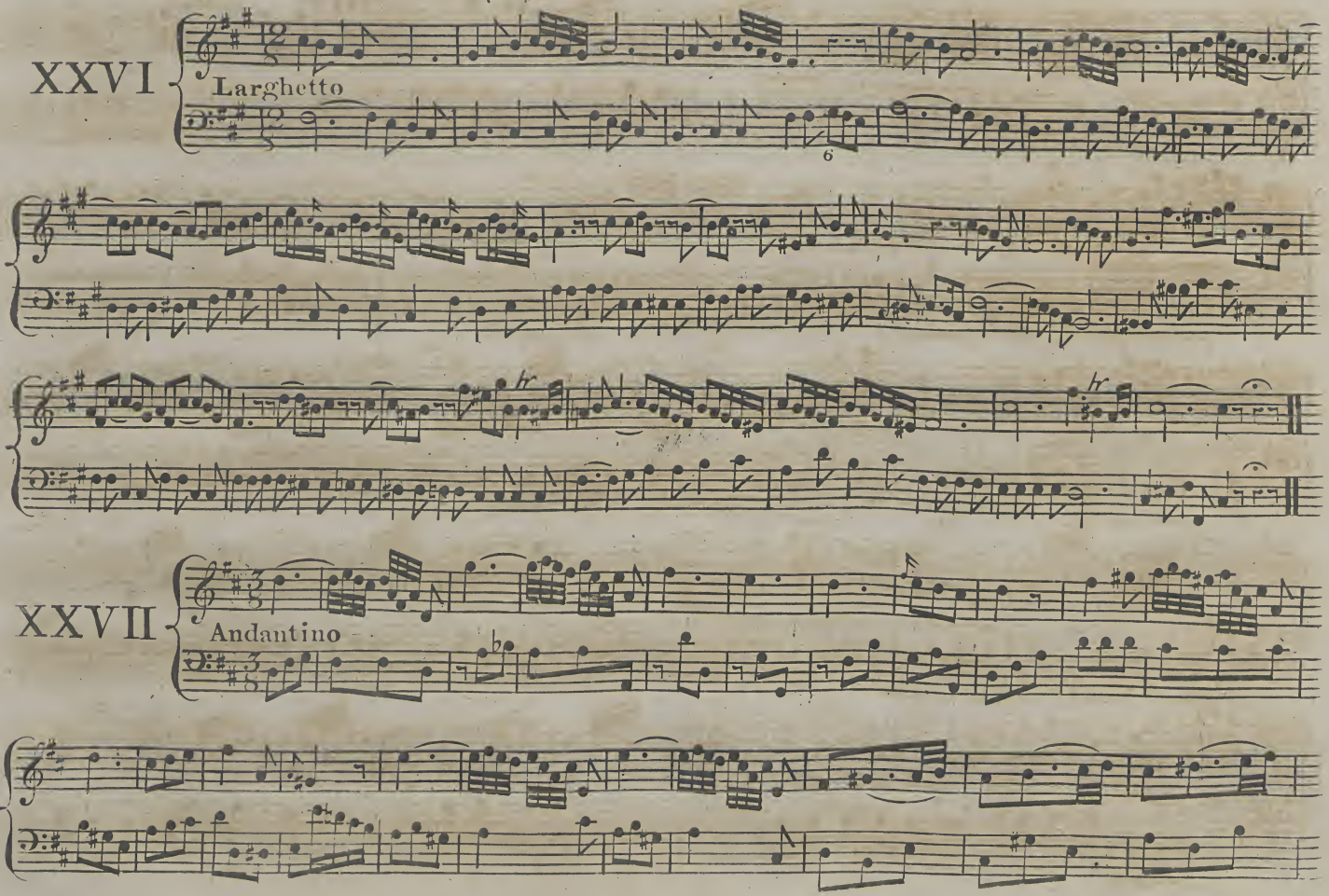
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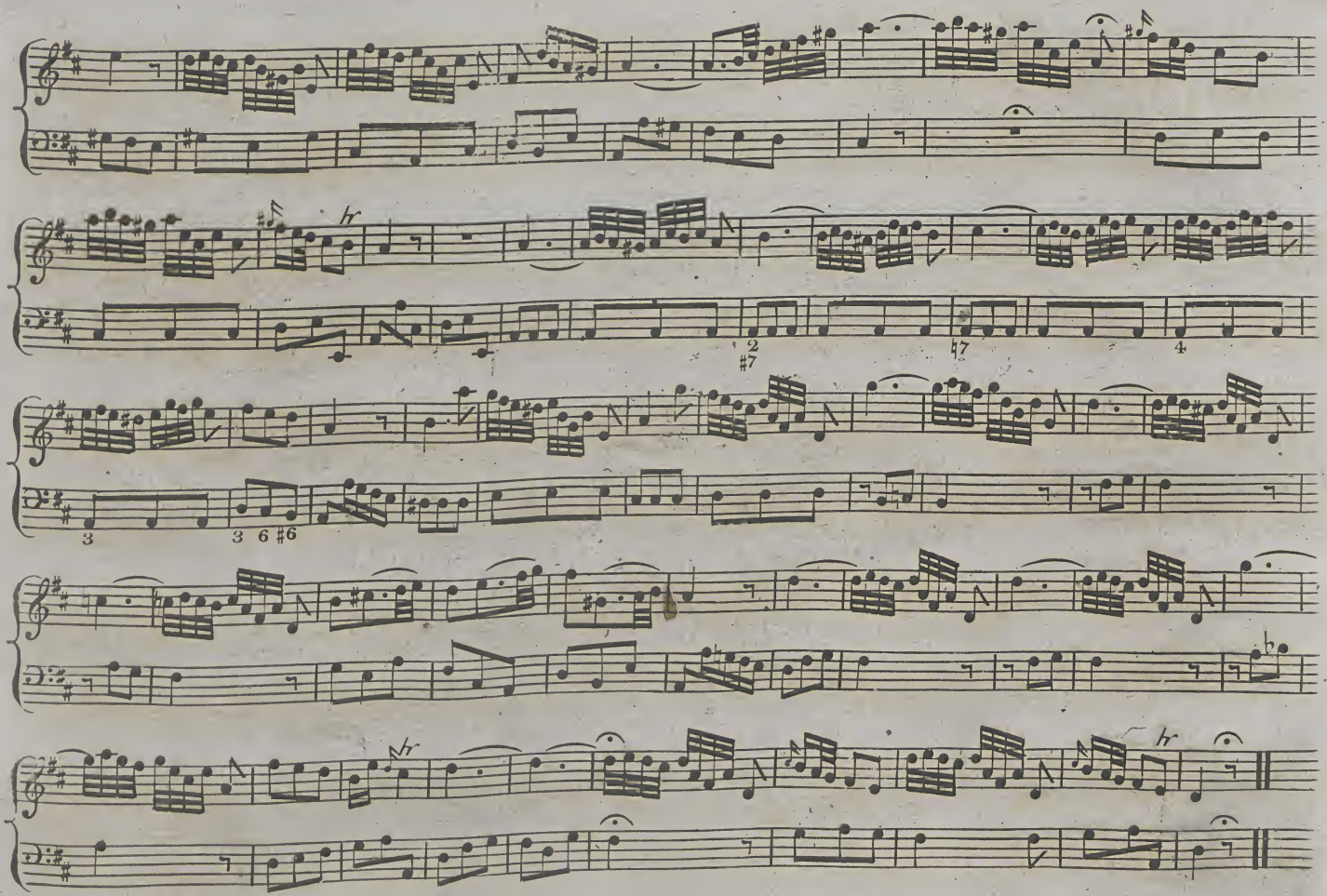
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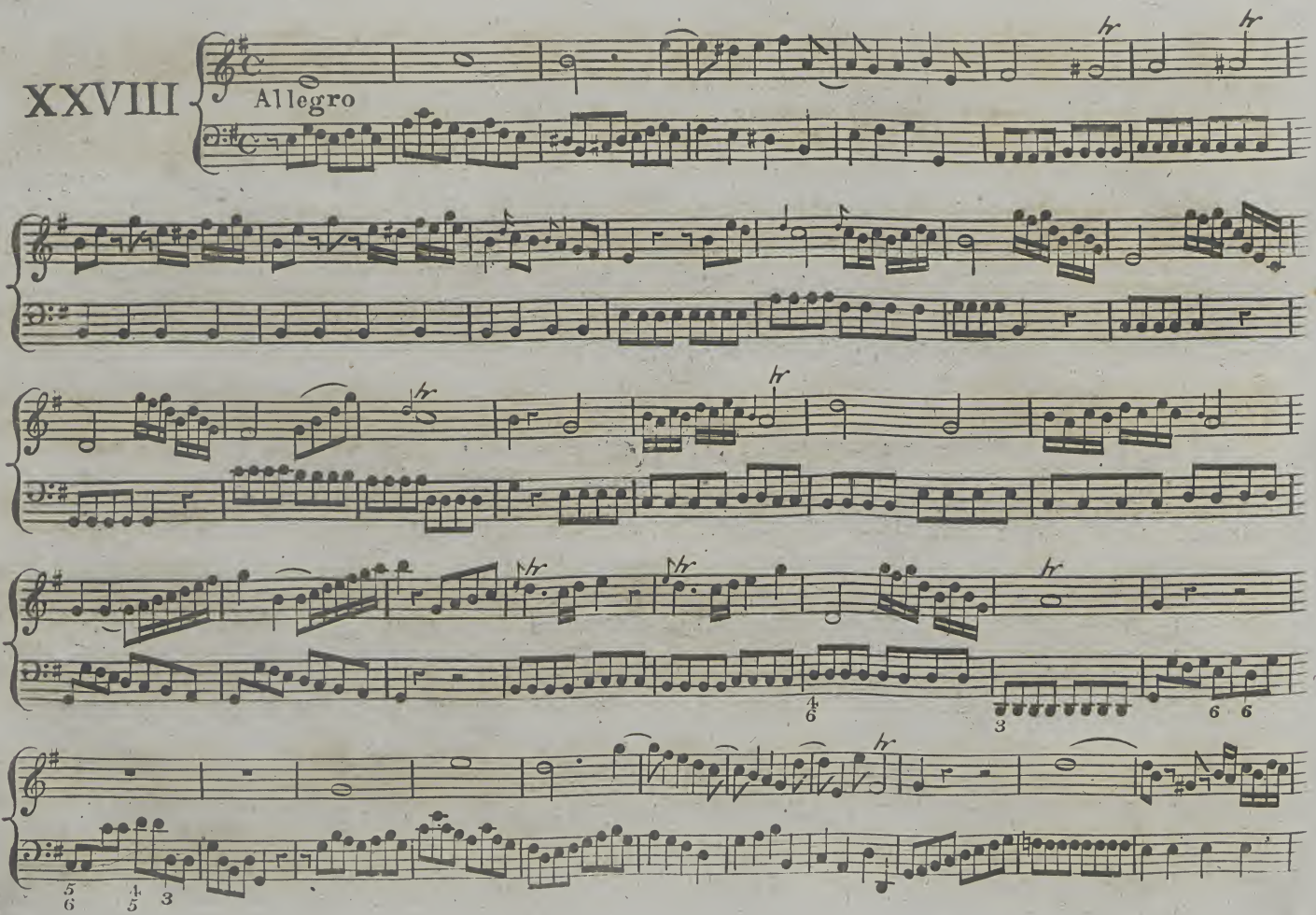
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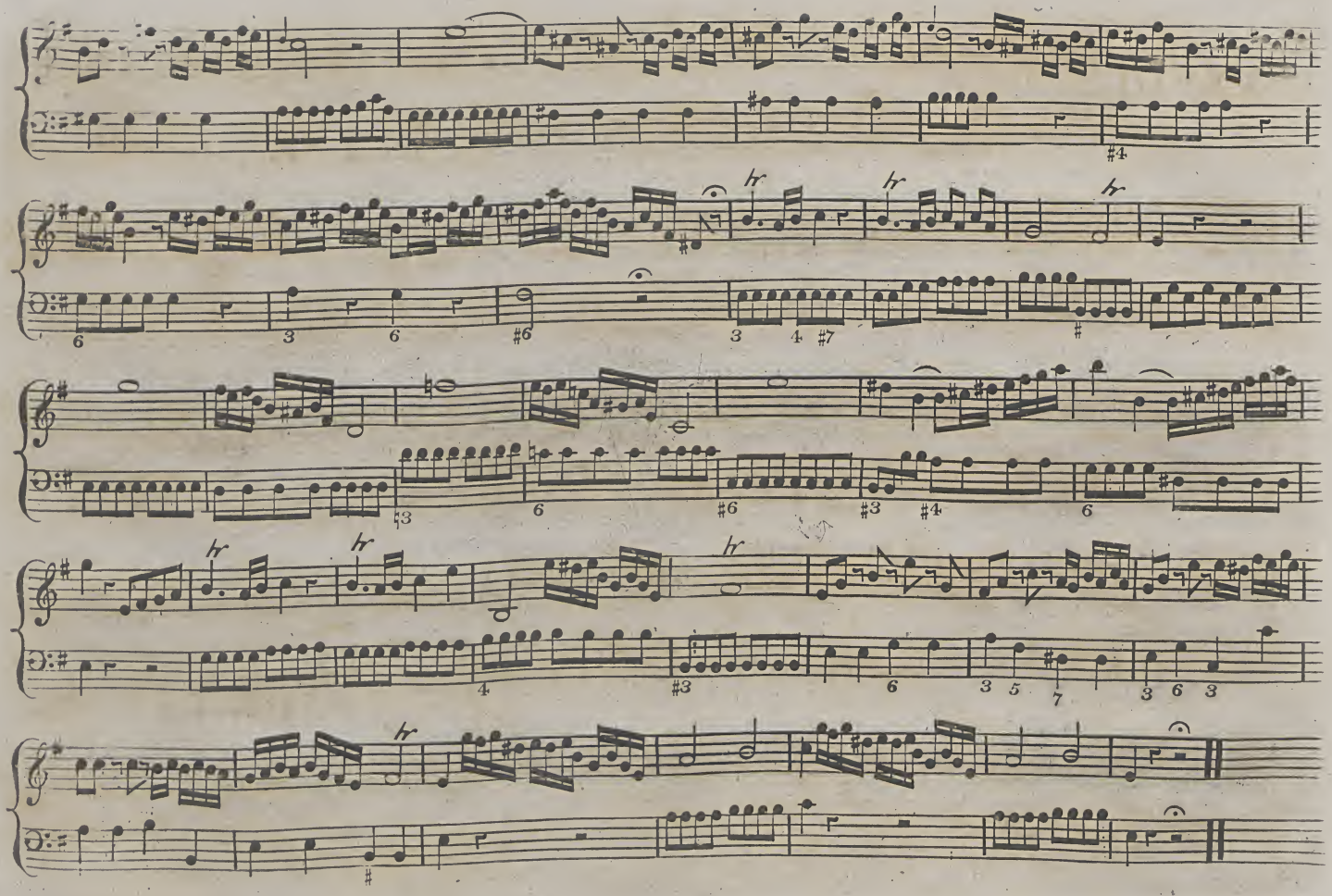

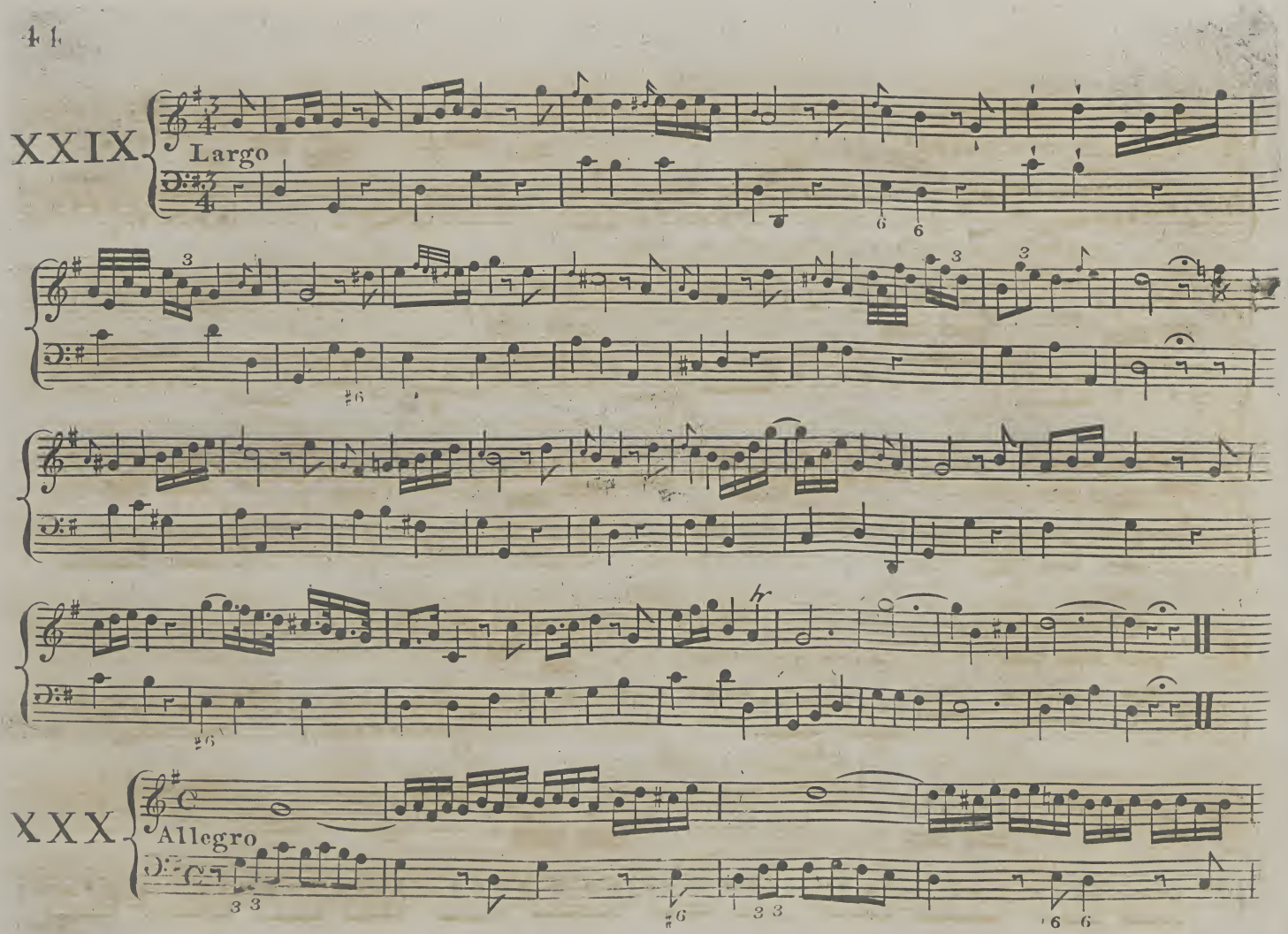
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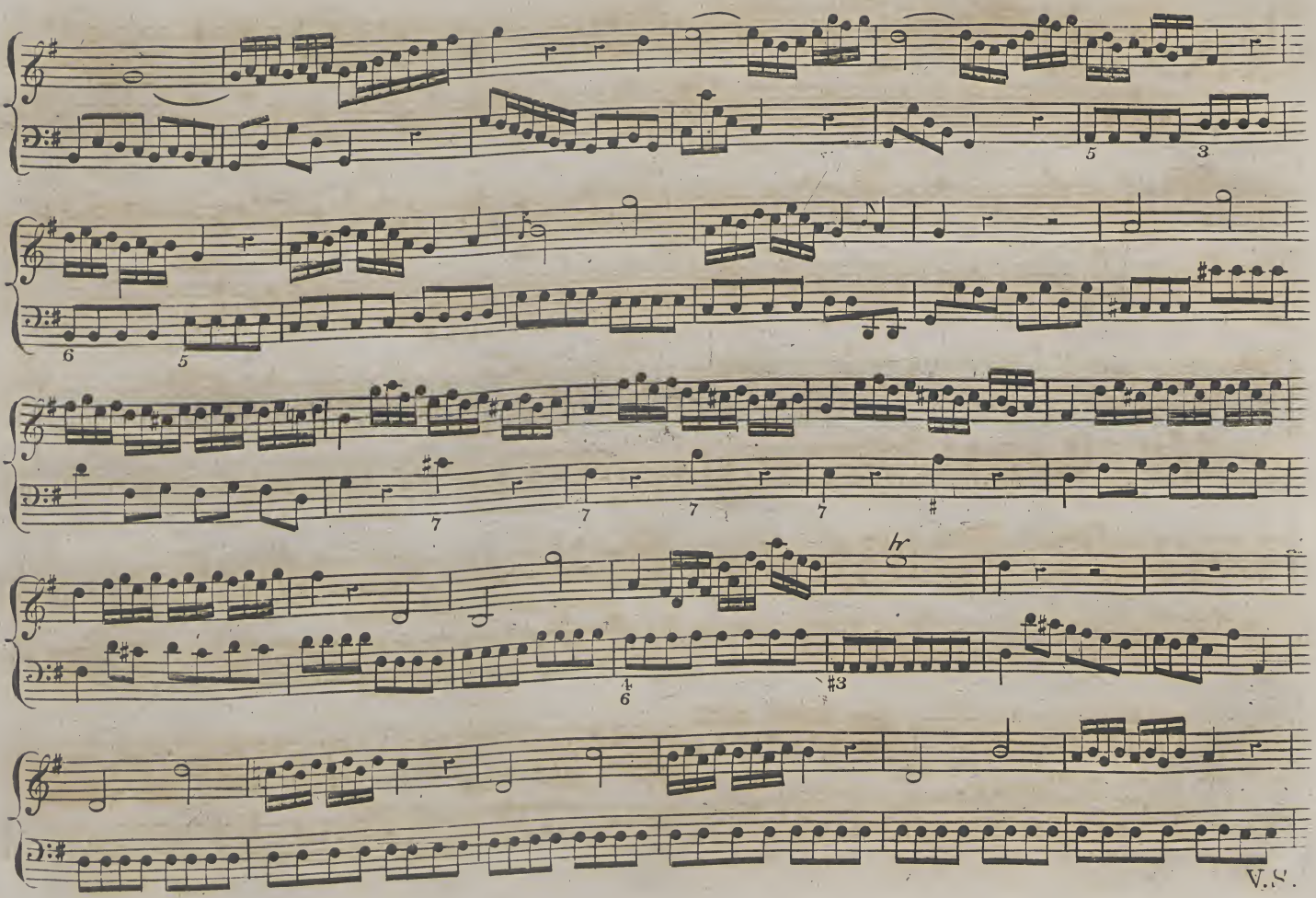

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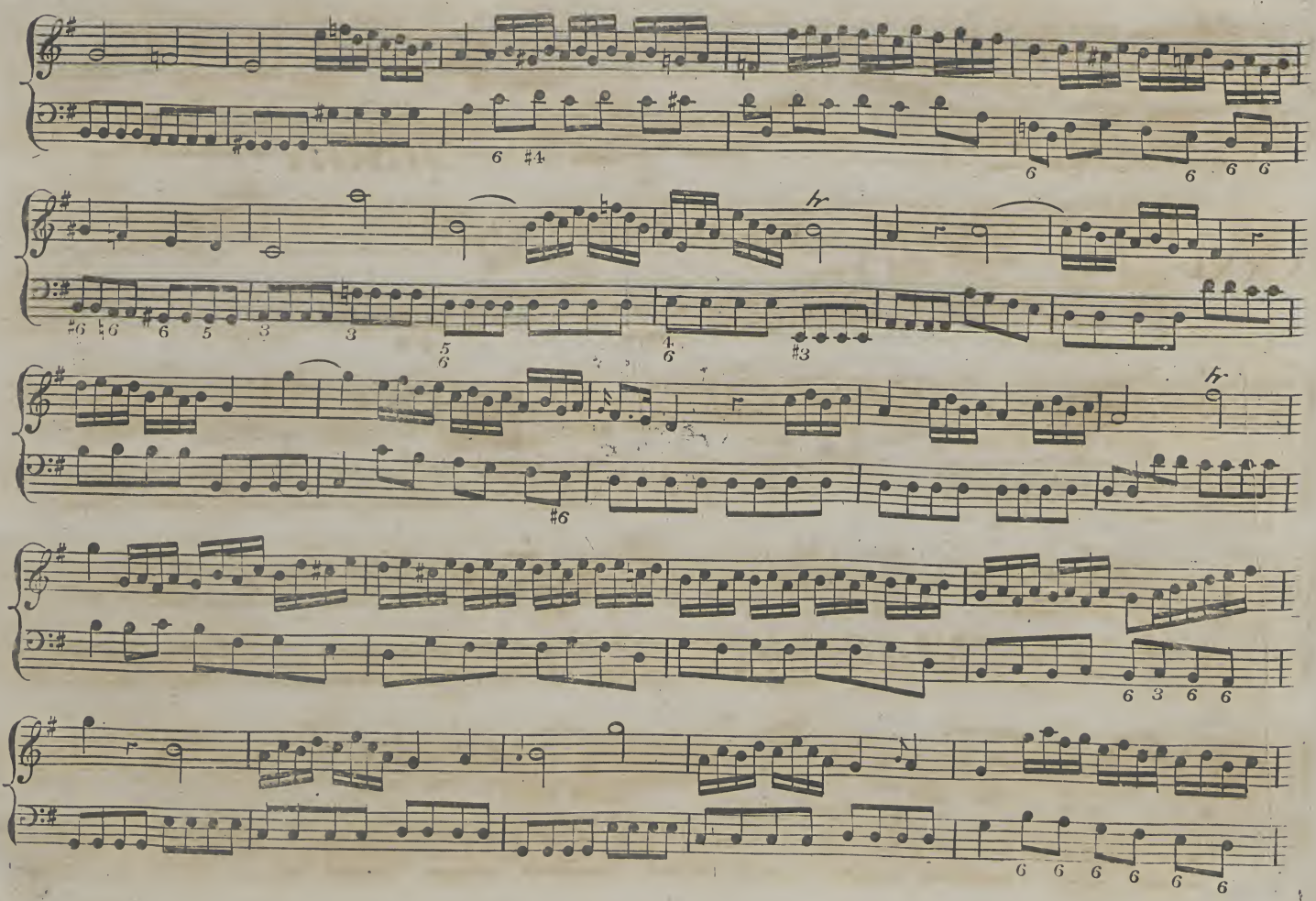

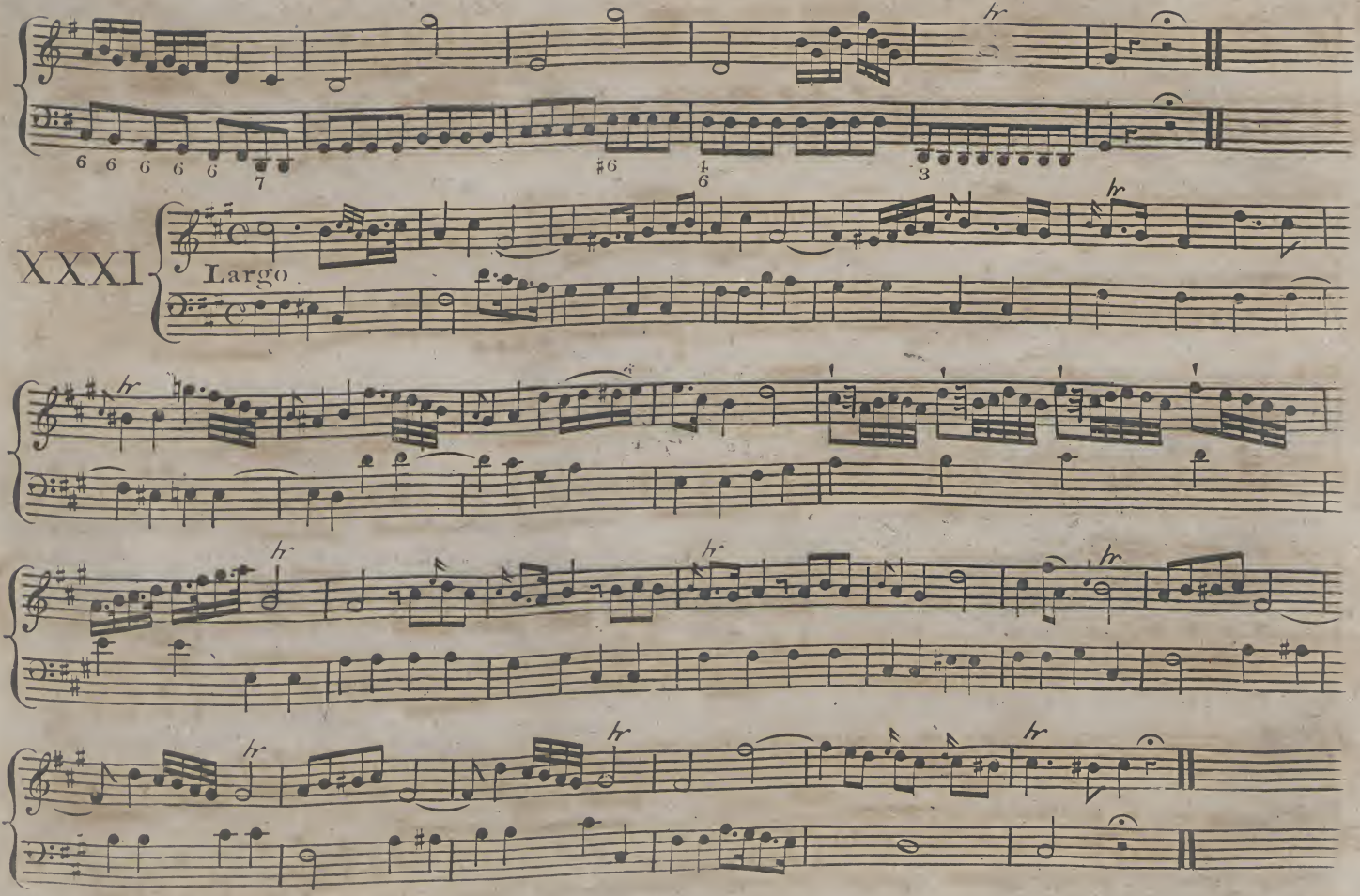
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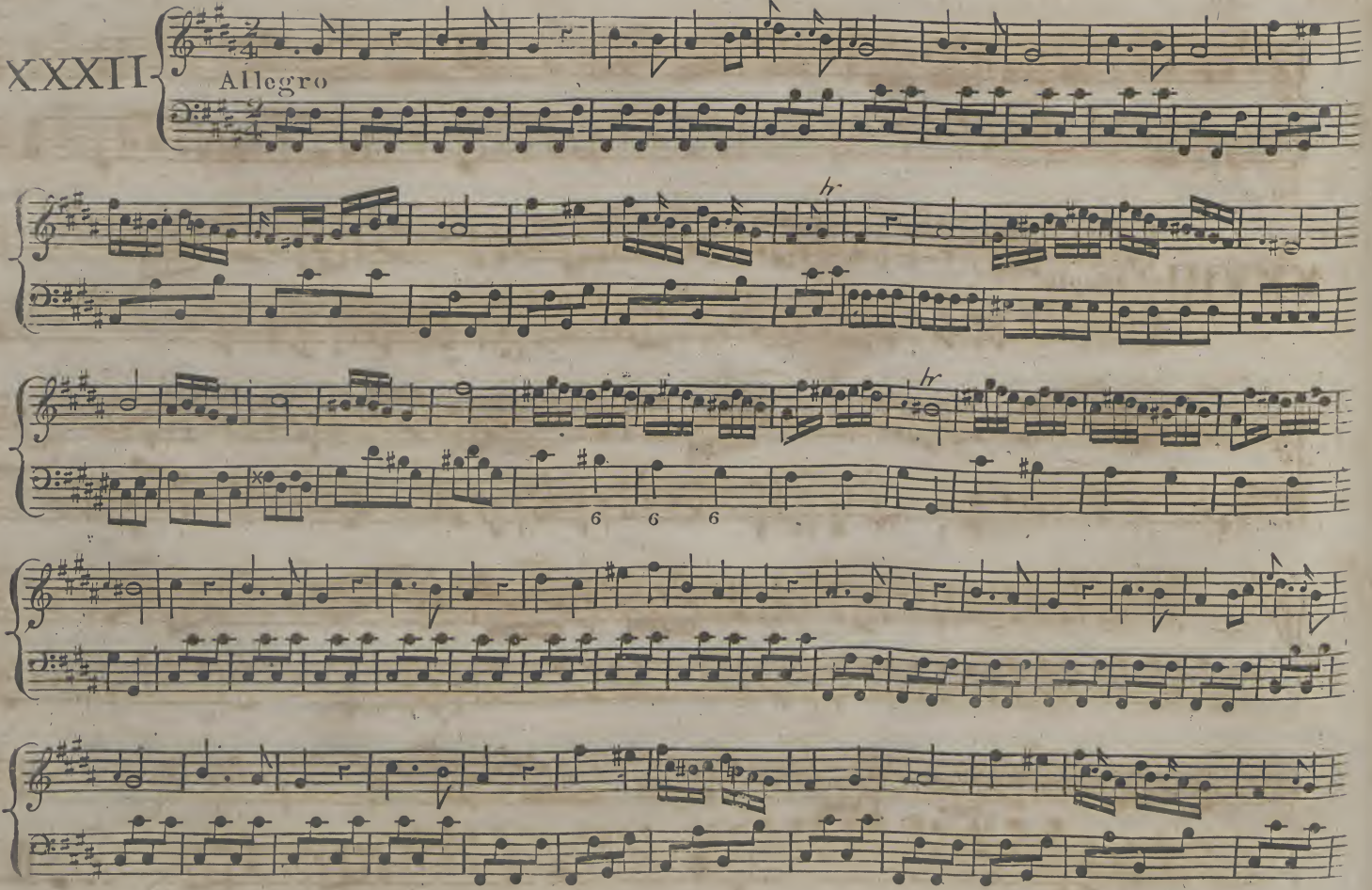

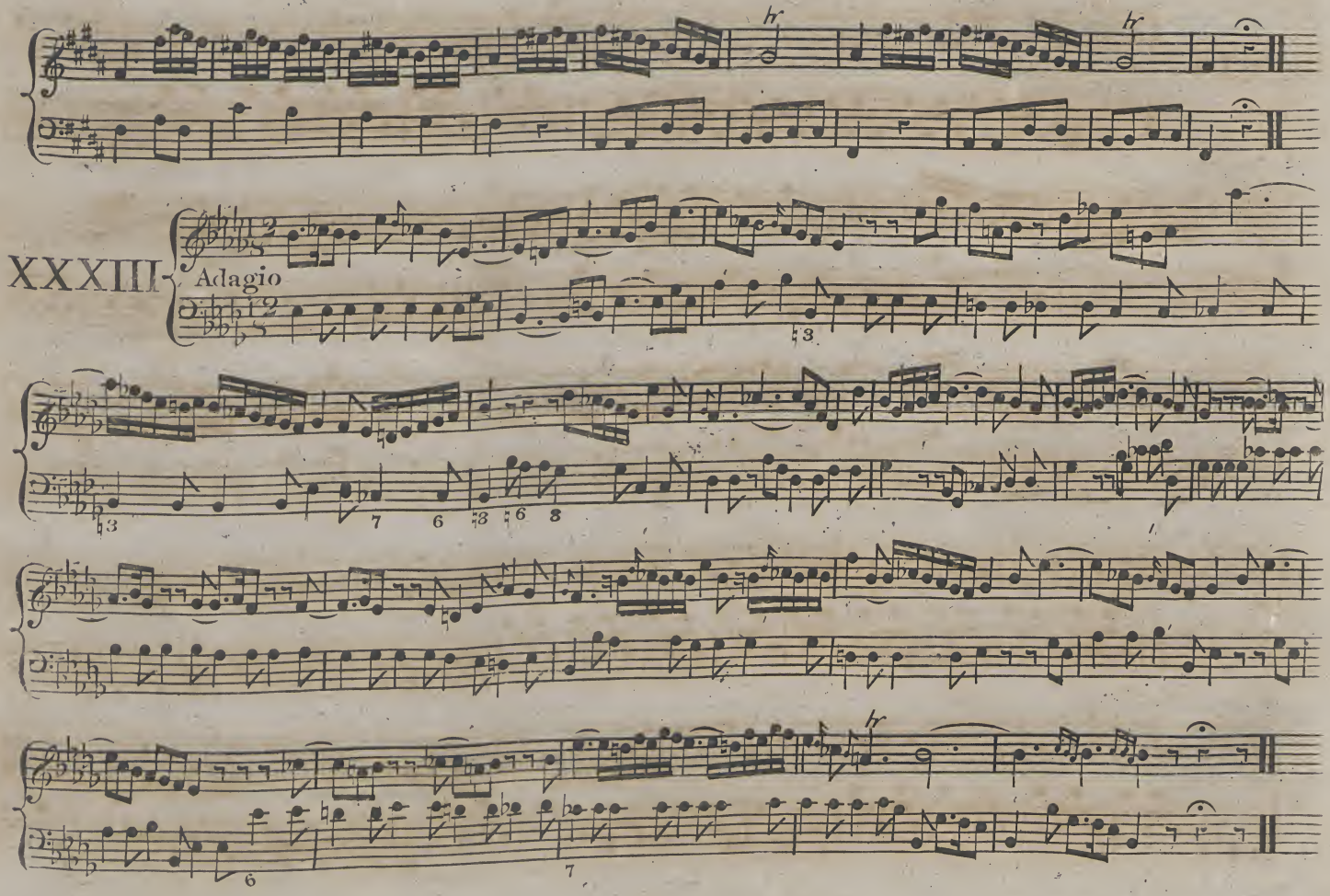
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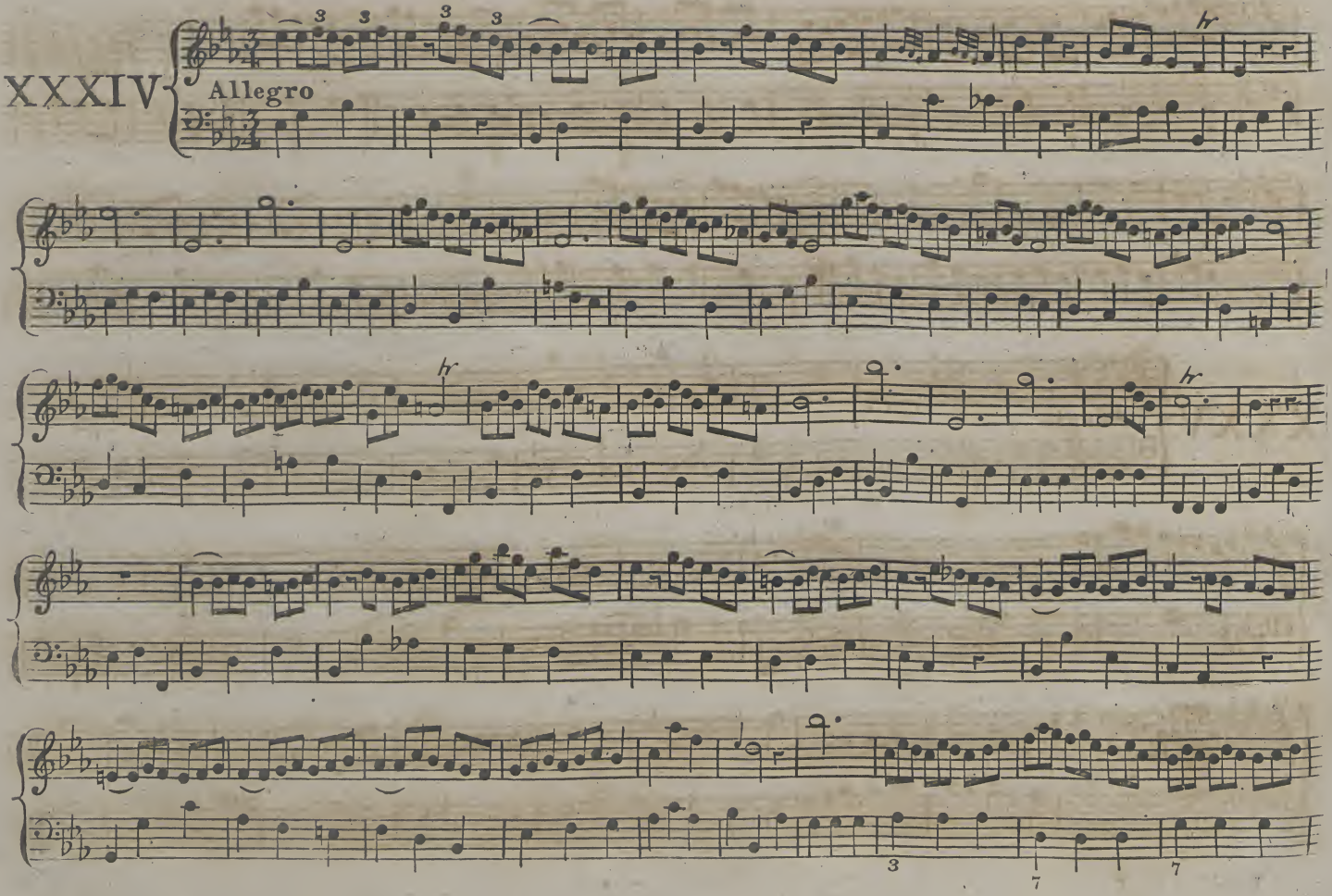

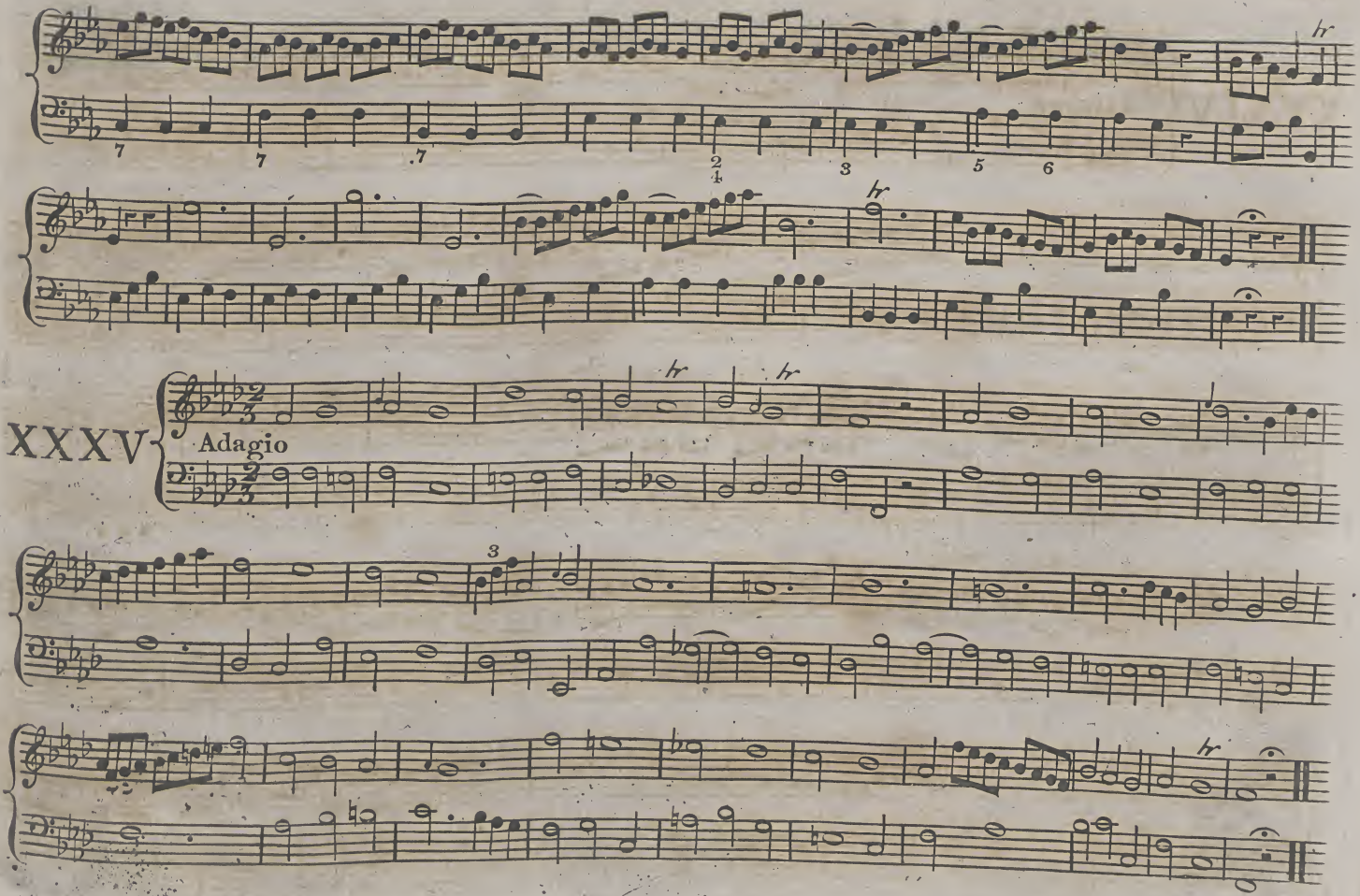
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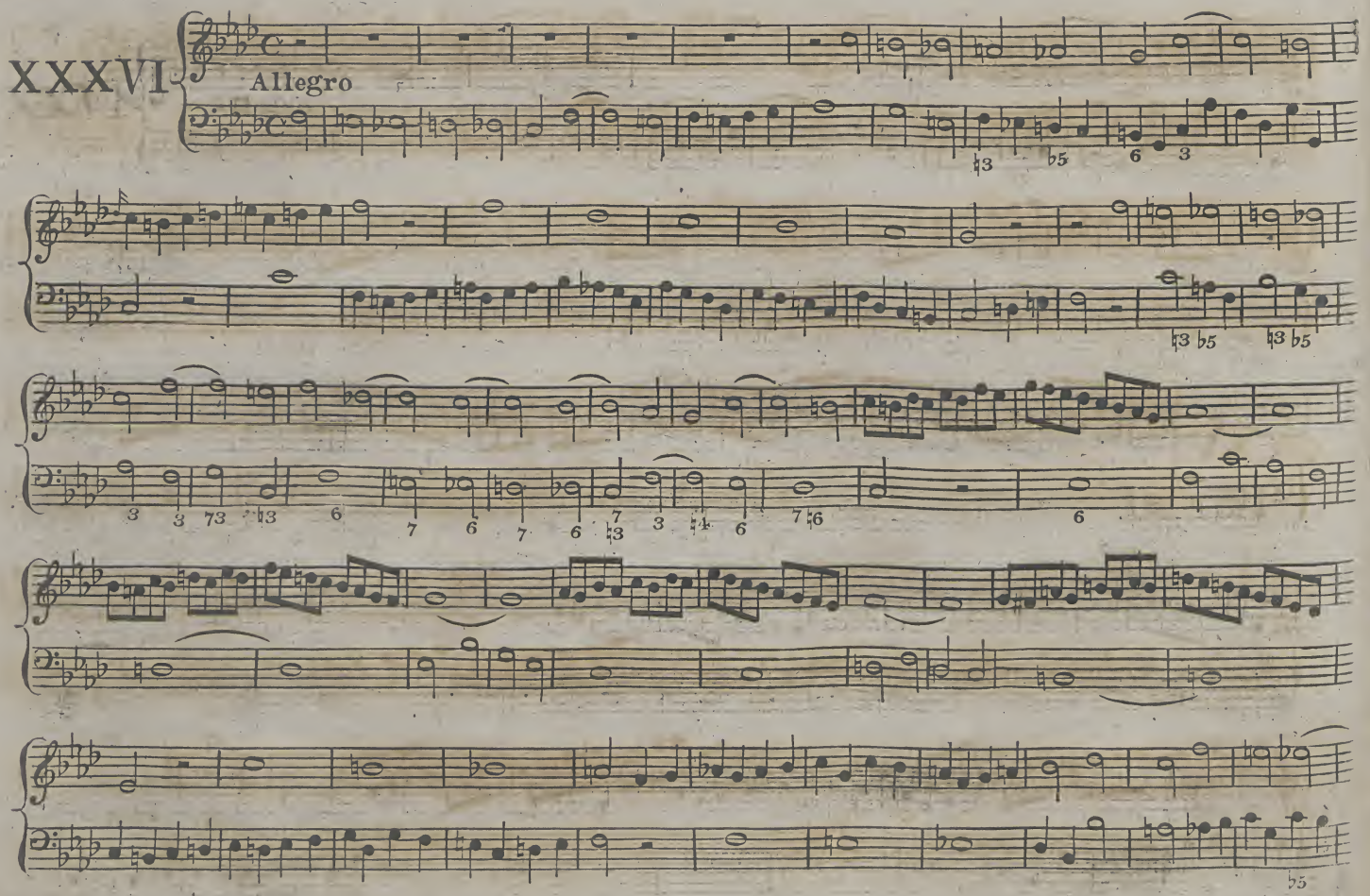
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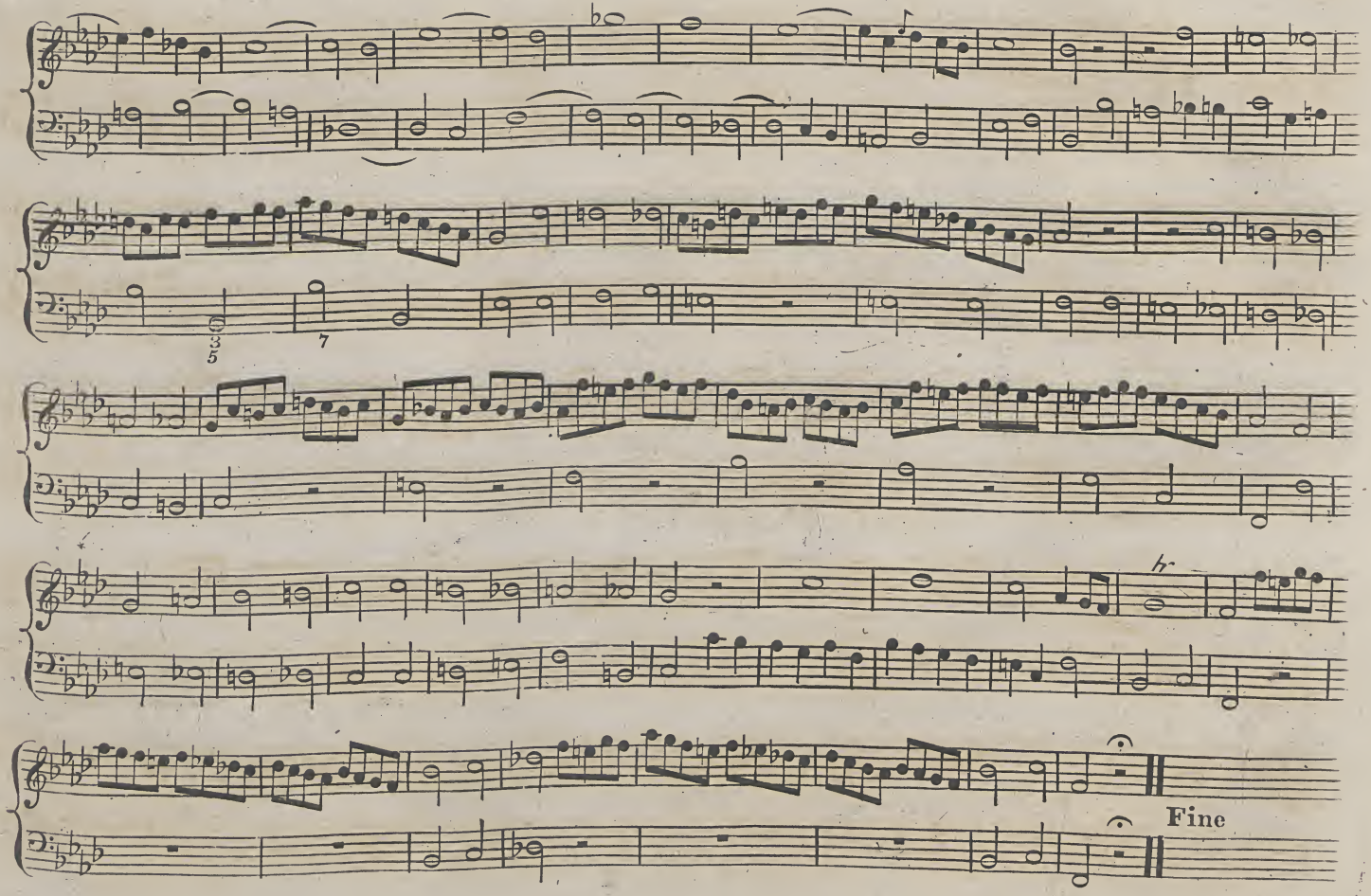
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