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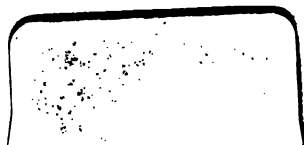
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LABLACHE'S

ABRIDGED

METHOD OF SINGING,

OR, A

RATIONAL ANALYSIS OF THE PRINCIPLES ACCORDING TO WHICH THE STUDIES SHOULD BE DIRECTED

FOR

Developing the Voice, and Rendering it Flexible,

AND FOR

FORMING THE VOICE,

WITH

EXAMPLES FOR ILLUSTRATION,

AND

Progressive Vocalizing Exercises.

Lugji

By **LOUIS LABLACHE.**

NOTE TO THE READER

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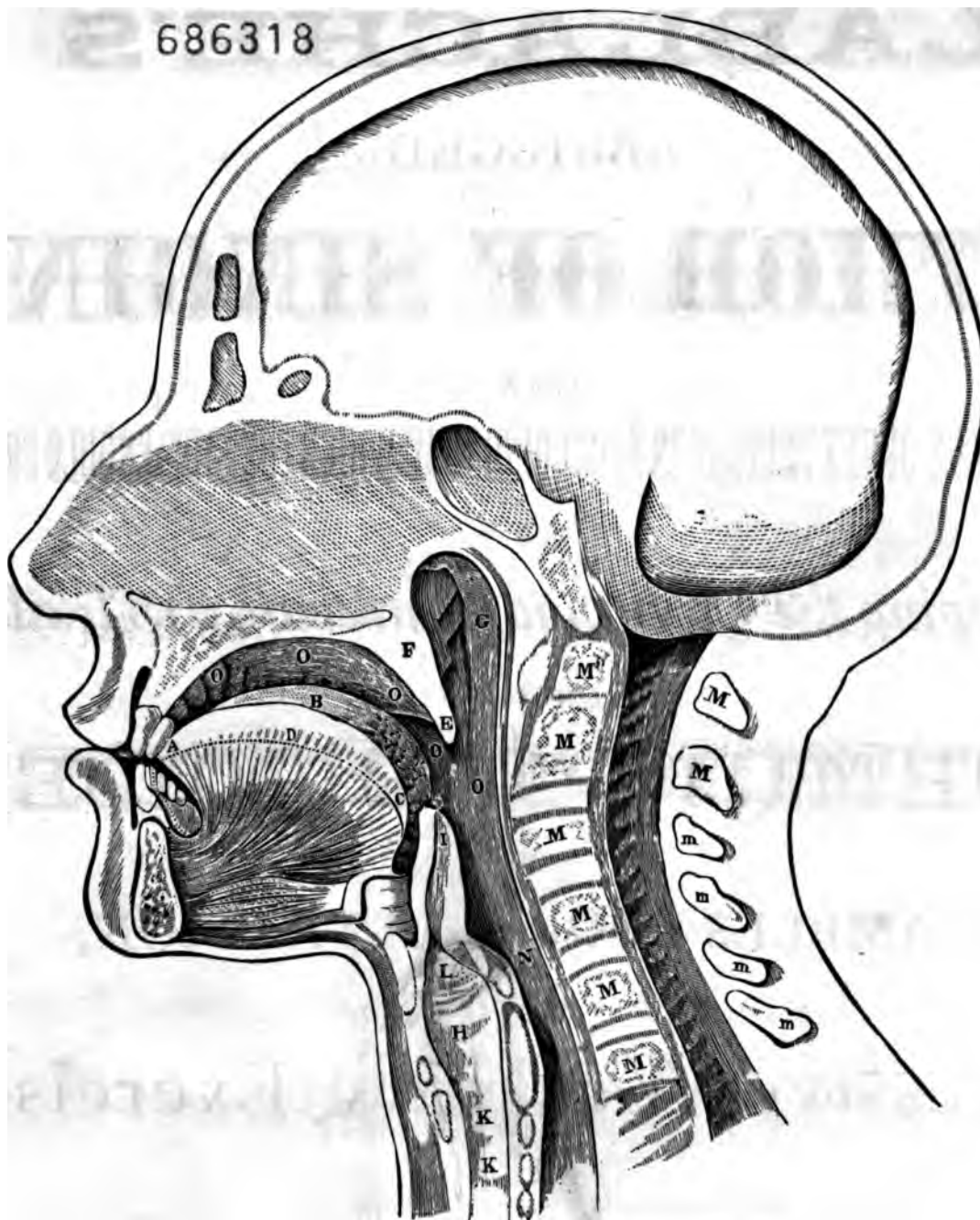
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Parts of the Mouth and Throat brought into action in the Cultivation of the Human Voice.

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This Plate represents all the parts of the mouth and of the throat which are brought into action in the cultivation and development of the human voice. When the mouth is shut, the tongue takes the shape of A, B, C. E is the uvula; F, the soft palate; G, the passage which communicates with the nose; H, the Larynx; I, the Epiglottis; K, the Windpipe; L, the Glottis, or opening of the larynx, passing through which the breath in ascending from the lungs, produces the vocal sounds; M, the cervical vertebræ; N, the cavity of the throat; O, the cavity of the mouth.

The windpipe has a natural elevation and depression, and therefore gives the larynx a movement either downward towards N, the cavity of the throat, or upward towards O, the cavity of the mouth. In producing the grave sounds, the windpipe, K, descending, the larynx, H, is inclined towards the cavity of the throat, N; and in passing from the grave to the acute sounds, the windpipe gradually ascending, raises the larynx, which then inclines towards the cavity of the mouth, O; and this is the cause of those sounds to which the name of "head voice" is given. During this action, the interior muscles of the larynx dilate or contract; in dilating they produce the grave, and in contracting the acute sounds.

The elastic action of the muscles gives the glottis the power of forming itself into a variety of spaces, and as every sound requires a particular space in which to be produced, so from these various spaces are derived all the sounds of the voice. But the quality of the voice is shown by the position of the vocal organs in the throat, as I have before observed.

In pronouncing the open sound of the Italian *a*, the mouth has a pleasant, smiling appearance. The tongue lies flat, as A, D, C. The soft palate, F, and the uvula, E, stretch towards G, the passage communicating with the nose, and thus form a space sufficiently large to allow the sound to pass through it quite freely, and with a capability of expansion. This is the only position proper for practice; all others produce injurious effects and bad habits, of which I will mention the following:—

1st. The projection of the lips, as in pronouncing the vowel *o*. This position, by compressing the muscles of the throat, prevents a free expansion of the sound, which, consequently, is thick in quality, and deficient in power of vibration.

2d. Too much lateral extension of the lips, produces a weak quality of sound, because in this position the muscles of the throat become stiff, and therefore the sound has but little power of vibration, and no capability of expansion.

3d. To close the teeth too much, produces an effect almost similar to that caused by shutting the mouth. The whole space, therefore, becoming contracted, the tongue curving itself nearly as A. B. C, in the plate, and the soft palate and uvula descending, *the sound is no longer able to issue freely, but introducing itself in consequence, nasal.* assage, G, which communicates with the nose, it becomes,

LABLACHE'S METHOD OF SINGING.

CHAPTER I.

OF THE STUDY OF SINGING.

THE study of singing can be undertaken, before that age at which the voice is generally supposed to change, without any danger to the health or to the voice. But, *during the period of transition*, it is necessary either to interrupt the exercises altogether, or to sing only very moderately, and entirely abandon the employment of sounds extremely high or low. The skillful and conscientious teacher must determine the best course for the interest of the pupil intrusted to his care.

There are three things to consider in the art of singing;—First, sentiment; second, voice; third, execution. Sentiment and voice are chiefly the gift of nature. Study can develop and strengthen them, but it cannot give them to one who is entirely destitute of them. Execution can be acquired and perfected, with more or less labor, according to the aptness of the individual.

As before singing well it is necessary to sing in some manner, we shall have to occupy ourselves, at first, with the voice and with its mechanism. We shall afterwards speak of musical sentiment, and of the proper means for developing it.

CHAPTER II.

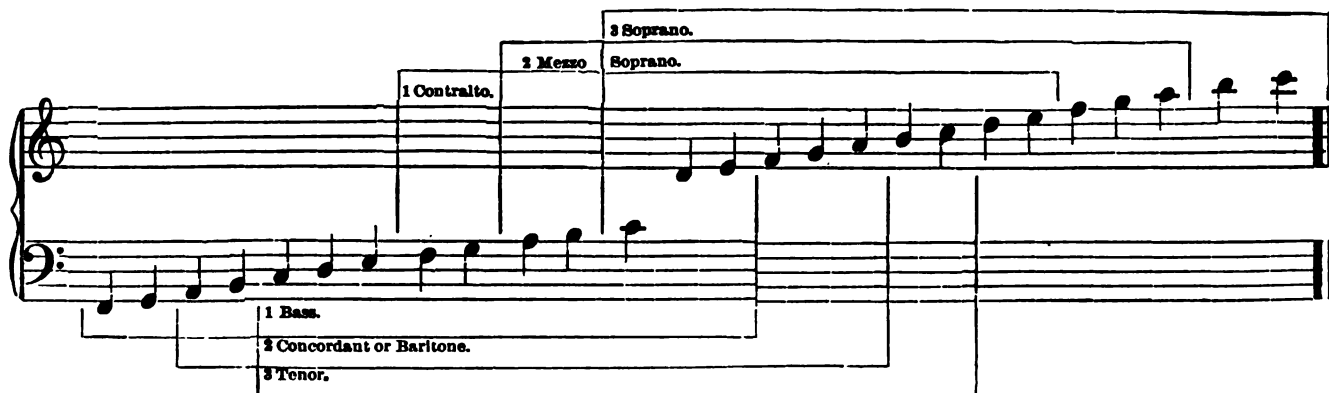
OF THE VOICE, AND OF ITS FORMATION IN GENERAL.

WHAT is called the voice is the sound which human beings have the faculty of producing with their own organs. The lungs and the larynx are the principal agents of it; but it is modified by the co-operation of the maxillary sinuses, the nasal cavities, and the frontal sinuses. The greater or less opening of the upper extremity of the larynx, called the glottis, produce sounds more or less grave. The purity of the voice depends upon the exact relation which there should be between the degree of opening of the glottis, and the degree of elevation of the sound which it is desired to produce.

What is called talent for singing consists then principally in the aptness to seize this relation, and in the promptness with which this organ can articulate the sounds which the mind has conceived.


DIVISION OF THE VOICE.

The compass of sounds, formed by the human voice, may be presented by the following scale:—



This scale is formed, as may be seen, by six kinds of voice;—three male, (Bass, Concordant or Barytone, and Tenor) and three female, (Contralto, Mezzo-Soprano, and Soprano). It may be observed that No's. 1, 2, and 3, of the female voice, correspond to Nos. 1, 2, and 3, of the male voice, at the distance of one octave above; thus the Contralto has the same compass as the Bass, and so on.

OF THE REGISTERS OF THE VOICE.

Men have the faculty of forming two series of sounds, which are called registers of the voice. The first series commences with the lowest note of the voice, and extends for the Bass as far as  and is called the Chest-register. Above

this sound would begin another series, which would be called the Head-register; but the Bass voice has such a force, in its Chest-register, that it is almost impossible to well unite or equalize these two qualities of sounds. Hence the use of sounds of the Head-register has been discarded in this kind of voice.

Barytone and Tenor voices, which are softer and more flexible, can make use of the two registers; and these are distributed in the following manner:



The female voice is divided into three series of sounds, or registers; the Chest, Medium, and Head-register.

The Contralto voice, which is the Bass of the female voice, rarely employs the Head-register.

This voice varies in its capacities with almost every individual; hence it is impossible to fix the limits of its registers precisely.

The Mezzo-Soprano and the Soprano, divide their sounds in the following manner.



CHAPTER III.

OF THE MANNER OF EXERCISING THE VOICE.

EXPERIENCE has shown, that, in order to form the voice and equalize it, the pupil should sing much on the vowel sound *a*, (*a*, as in far), and a little also, but at a later period, on the sound *a*, (*a*, as in fate). This is called vocalizing.

Vocalizing, by laying bare, so to speak, all the faults of the voice, which would be in part disguised by the employment of words, becomes for this reason the most efficacious means of combatting them.

The conditions of good vocalizing are, first, to know how to hold the mouth well; second, to breathe well; third, to form and send forth the sounds of the different registers; fourth, to pass insensibly from the sounds of one register to

those of another; fifth, to attack and connect sounds for forming successions. We proceed to devote a special section to the analysis of each of these conditions.

ON THE POSITION OF THE MOUTH.

The mouth should be kept smiling, without distortion, and opened sufficiently to admit the end of the forefinger.

The jaws should not remain always perpendicular one over the other, (as has been wrongly said,) but in the position which is most natural for the conformation of the pupil's mouth.

The tongue should be suspended, and placed in such a manner as to leave the greatest possible open space.

ON THE RESPIRATION.

A long and easy breathing is one of the most essential qualities for the singer. Hence we persuade the pupil to practise holding his breath for a long time, even without singing. In order to take in the breath, he should be careful to make the chest rise and swell as much as possible. He should remain in this position as long as he can, and then he should let the breath flow out very slowly, until his chest has regained its natural position. Afterwards he should begin again, observing that the mouth is moderately open, as well in drawing in the air as in pressing it out again. By this exercise, lungs of a moderate capacity will become able to furnish a well-pitched sound which will last from eighteen to twenty seconds.

TO FORM SOUNDS OF DIFFERENT REGISTERS.

The sounds of the Chest-register should be produced by sending forth the breath freely, and in such a manner as not to strike against any part of the mouth on its passage; the least rubbing against the glands destroys the vibrating quality of the tone. Females will obtain them more easily by keeping the mouth a little rounded.

The Medium sounds are produced by directing the breath against the upper teeth.

The Head sounds are made by directing the breath entirely towards the frontal sinuses.

There are two faults to be avoided in the delivery of the voice;—first, the guttural sound; second, the nasal sound. The first proceeds from the fact that the tongue is too much pressed backwards, and against the lower part of the mouth. It may be avoided by pushing the tongue forward a little, and keeping it suspended. The second is because the breath is forced into the cavities of the nose. With attention, beginners who may have a tendency to this, will be able to avoid it easily; but, in order to eradicate it with persons with whom it is a habit of long standing, there is no other means than that of making them vocalize at first upon the vowel *O*, then upon *a*, and upon *a* holding the nose pinched in such a manner that the breath cannot pass at all. This expedient is the only one the efficaciousness of which has been proved to us by experience; we point it out without fear of ridicule, persuaded, as we are, that when the pupil shall have become able to send forth his voice in this manner, the fault will have disappeared entirely. Observe only this, that one should not attempt to sing with words in this manner; it is quite impossible.

Every sound ought to be uttered without feeling or groping about for it. Many persons, when they are required to sound *Do*, are disposed to strike *La* or *Si*, and then lead the voice rapidly up to the required *Do*. This occurs frequently in striking notes which are pretty high. It is a fault which must be carefully avoided.

We must also avoid commencing a sound, by preceding it with a kind of preparation, which may be expressed by *um*.

When one finishes a sound without having exhausted all the breath, it is necessary to use care to stop the remaining breath very gently, and not to fling it out with a kind of expiration very disagreeable to hear. We should equally avoid shutting the mouth as soon as the sound is finished.

EXERCISE I.
FOR THE
MALE VOICE.

The musical score for Exercise I consists of three staves. The top staff is the vocal line, starting with a treble clef and a common time signature. It is divided into two sections: 'Chest voice' (measures 1-6) and 'Middle voice' (measures 7-12). A 'Slowly.' marking is placed below the first measure. The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part features a steady bass line and chords that support the vocal melody.

This exercise should be performed by forming the sounds, according to the principles given above, and breathing on each rest. For Barytone and Mezzo-Soprano voices, this exercise should be commenced a third lower; and for Contralto and Bass voices, it should be transposed a fourth.

OF THE MANNER OF UNITING SOUNDS OF DIFFERENT REGISTERS.

The two registers of the male voice frequently afford unequal sounds, which would produce a avery disagreeable effect, if the ability to unite them could not be attained by study. The highest tones of the chest are very strong, by the very effort which they require, while the first head-tones are very soft and often feeble. Hence it is necessary to apply one's self to strengthening the latter, and softening the former. As our organs permit us to produce the extreme sounds of one register in the next register, the best means of uniting the two kinds of sounds, is to begin by making a single sound pass from the chest-register to the head-register, and vice versa.

EXERCISES FOR UNITING THE CHEST-VOICE WITH THE HEAD-VOICE.

The letter C indicates the Chest-voice, and the letter H indicates the Head-voice.

To facilitate the reading for amateurs, we have written all the exercises in the treble clef, though for male voices this manner of writing is not regular.

EXERCISE II.
FOR THE
MALE VOICE.


The musical score for Exercise II consists of three staves. The top staff is the vocal line, written in treble clef with a 4/4 time signature. It is divided into four measures, each with a diamond-shaped breath mark above it. Above the notes are labels: 'Chest. Head. Chest.' above the first measure, and 'C H C' above the second, third, and fourth measures. The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in 4/4 time. The piano part features a steady bass line and chords that support the vocal melody.

*Men who have Tenor voices will do well to exercise themselves in singing the entire scale from the chest-voice.

EXERCISE III.

FOR THE
MALE VOICE.

Tenor voices can form a kind of sound which is called *mixed*, because it combines the vibrating quality of the chest-sounds with the softness of the head-sounds.

It is very difficult to fix the upward and downward limits of this kind of voice. We have heard Tenors who, in descending scales, prolonging it even to  and only regained the chest-sound at the lower G. This aided them admirably in making the difference of sound, existing between the chest and head-registers, disappear.

Hence we urge Tenor pupils to exercise this kind of voice in its whole extent. As for the means to be employed, they can only be pointed out by the verbal instruction of the professor. We shall merely recommend to them to guard themselves against the habit of the guttural sound, which is easily contracted in the use of the mixed voice.

EXERCISE IV.

FOR THE
MIXED VOICE.

Although female voices have in fact three registers in the compass of their voice, the passage from the medium to the head-voice offers but little difficulty to them. They should, above all, direct their attention to the union of the chest-register and the medium-register. The difficulty to be overcome is the same which men experience, and the means to be employed are identical, namely, weakening the high sounds of the chest, and strengthening the first tones of the medium.

EXERCISES FOR UNITING THE CHEST-VOICE WITH THE MEDIUM-VOICE.

There are many female voices which experience almost no difficulty in changing the register; these are generally those which have not great power. It is for the master to distinguish who need to perform these exercises, and who can do without them.

The letter C indicates the chest-voice, and M the medium-voice.

EXERCISE V.
FOR THE FEMALE VOICE.

C M C C M C C M C M C

EXERCISE VI. FOR THE FEMALE VOICE.

C... M C... C... M C... C... M... C... C... M... C... C M... C

As the head-tones with females are stronger than the medium-tones, in order to unite these two registers, they must follow a process the reverse of the preceding; that is to say, they must strengthen as much as possible the last medium-tones, and soften the first head-tones.

EXERCISES FOR UNITING THE MEDIUM-VOICE WITH THE HEAD-VOICE.

The letter M indicates the medium-voice, and H the head-voice.

EXERCISE VII.
FOR THE FEMALE VOICE.

M... H M... M... H... M... M... H... M...

These exercises ought to be sung very slowly at first, and in proportion as the pupil shall acquire facility in passing from one register to the other, he can accelerate the movement.

It is to be observed that in singing scales of a certain quickness, the voice should not be changed on the first tone of a register; but the use of that register, in which the singer finds himself, should be prolonged as much as can be done without injury to the quality of the sounds.

These instructions are applicable to Tenor and Soprano, Barytone and Mezzo-Soprano voices. For the two last named voices, the master will select among the exercises those which are within the limits of their respective registers.

We have already said that for Bass voices the union of the two registers is almost impossible. Hence it is unnecessary for them to dwell upon exercises only made for attaining this end.

As for Contralto voices, they are so varied in their capacities that it is impossible to prescribe general studies for them. At the same time, the greatest part of them ought to perform these exercises, for uniting the chest-voice with the medium-voice, these two registers being almost always well defined.

TO ATTACK AND TO CONNECT SOUNDS.

Sounds which should form connected successions, as diatonic and other scales, ought to be attacked boldly and connected, without sliding, (save in the case of Portamento, of which we shall speak at a later period.)

We should pass suddenly from one to the other, but without giving to each of them an impulse of the chest or of the throat, which would make the singing resemble the manner of playing on the piano of one who should strike all the keys successively with the same finger. The chin, the lips, and the tongue, should remain entirely motionless.

The articulation of the sounds should be formed by the throat alone.

EXERCISES FOR CONNECTING SOUNDS.

The master must take care to transpose these exercises into the keys which are suitable for the different voices which are under his care, and to limit or extend them according to the capacities of each voice. But we recommend to him to insist on the time of the measure, and never permit the pupil to hasten or retard the movement when it has been once given. This is the only means of governing the voice, or, as the Italians call it, *fermar la voce*.

In performing these exercises the pupil should breathe only on the rests.

In the first three of the following exercises, the execution of the measure in sixteenths may be omitted at first.

MODERATO.

Augment the force towards the end.

EXERCISE VIII.

The first system of music consists of three staves. The top staff is a treble clef with a melodic line of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment, primarily consisting of chords and some moving lines. The bottom staff is a bass clef with a simple bass line.

The second system of music follows the same three-staff format. The melodic line in the treble staff continues with similar rhythmic patterns. The piano accompaniment in the grand staff and the bass line in the bottom staff provide harmonic support.

The third system of music continues the piece. The melodic line shows some variation in rhythm, including groups of sixteenth notes. The piano accompaniment and bass line remain consistent in their harmonic and rhythmic roles.

The fourth system of music features a more active melodic line with frequent sixteenth-note passages. The piano accompaniment and bass line continue to provide a steady harmonic foundation.

The fifth and final system of music on the page concludes the piece. The melodic line ends with a final cadence, and the piano accompaniment and bass line provide a clear ending.

In this exercise more force must be given to the highest note. We have indicated this by the sign \wedge .

EXERCISE IX.

The musical score for Exercise IX is presented in three systems, each with a vocal line and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The vocal line features a series of eighth-note runs. In the third system, the highest notes of the vocal line are marked with an accent (\wedge) to indicate that more force should be given to these notes.

The first system of music consists of three staves. The top staff is a vocal line with a treble clef, featuring a series of eighth-note runs with accents (^) above the notes. The middle staff is the right-hand piano accompaniment with a treble clef, containing block chords. The bottom staff is the left-hand piano accompaniment with a bass clef, featuring a simple eighth-note bass line.

The second system of music consists of three staves, similar to the first. The vocal line continues with eighth-note runs and accents. The piano accompaniment remains consistent with block chords in the right hand and a steady eighth-note bass line in the left hand.

The third system of music consists of three staves. The vocal line features a more complex rhythmic pattern with eighth-note runs and accents. The piano accompaniment continues with block chords in the right hand and a steady eighth-note bass line in the left hand.

The fourth system of music consists of three staves. The vocal line continues with eighth-note runs and accents. The piano accompaniment remains consistent with block chords in the right hand and a steady eighth-note bass line in the left hand.

The fifth system of music consists of three staves. The vocal line continues with eighth-note runs and accents. The piano accompaniment remains consistent with block chords in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a double bar line.

Strike the highest note a little more forcibly throughout.

EXERCISE X.

The musical score for Exercise X is presented in a system of four staves. The top staff is a vocal line in treble clef with a common time signature (C). It begins with a series of eighth notes, followed by a sequence of eighth notes with slurs and accents. The second staff is a piano accompaniment consisting of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a steady accompaniment of chords and single notes. The third and fourth staves continue the vocal and piano parts respectively, with the vocal line incorporating more complex rhythmic patterns and slurs. The piano accompaniment remains consistent throughout the exercise.

First system of musical notation, consisting of three staves: a vocal line in treble clef with sixteenth-note runs and accents, a piano accompaniment in treble clef with chords, and a bass line in bass clef with single notes.

Second system of musical notation, identical in structure to the first system, featuring a vocal line with ascending sixteenth-note patterns and piano accompaniment.

Third system of musical notation, continuing the exercise with a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line with sixteenth-note runs and piano accompaniment.

Fifth system of musical notation, continuing the exercise with a vocal line and piano accompaniment.

Sixth system of musical notation, concluding the exercise with a vocal line and piano accompaniment.

The first system consists of three staves. The top staff is a treble clef with a melodic line featuring eighth-note patterns and accents (^) above several notes. The middle staff is an alto clef with a similar melodic line. The bottom staff is a bass clef with a simple harmonic accompaniment of quarter notes.

The second system consists of three staves. The top staff is a treble clef with a melodic line featuring eighth-note patterns and slurs (v) under several notes. The middle staff is an alto clef with a similar melodic line. The bottom staff is a bass clef with a simple harmonic accompaniment of quarter notes.

The third system consists of three staves. The top staff is a treble clef with a melodic line featuring eighth-note patterns and slurs (v) under several notes. The middle staff is an alto clef with a similar melodic line. The bottom staff is a bass clef with a simple harmonic accompaniment of quarter notes.

The fourth system consists of three staves. The top staff is a treble clef with a melodic line featuring eighth-note patterns and slurs (v) under several notes. The middle staff is an alto clef with a similar melodic line. The bottom staff is a bass clef with a simple harmonic accompaniment of quarter notes.

The fifth system consists of three staves. The top staff is a treble clef with a melodic line featuring eighth-note patterns and slurs (v) under several notes. The middle staff is an alto clef with a similar melodic line. The bottom staff is a bass clef with a simple harmonic accompaniment of quarter notes.

The sixth system consists of three staves. The top staff is a treble clef with a melodic line featuring eighth-note patterns and slurs (v) under several notes. The middle staff is an alto clef with a similar melodic line. The bottom staff is a bass clef with a simple harmonic accompaniment of quarter notes. The system concludes with a double bar line.

EXERCISE XI.

The musical score for Exercise XI is presented in six systems, each consisting of three staves. The top staff of each system is a vocal line in treble clef with a common time signature (C). The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature is one flat (B-flat major or D minor). The exercise consists of six measures. The first four measures feature a vocal line with eighth-note patterns and slurs, and piano accompaniment with chords and single notes. The fifth measure is a continuation of the vocal line with slurs, and the piano accompaniment provides harmonic support. The sixth measure concludes the exercise with a final vocal note and piano accompaniment.

The first system of music consists of three staves. The top staff is a single treble clef with a melodic line of eighth notes, each with an accent (^) above it. The middle and bottom staves are grouped by a brace and contain piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef.

The second system of music is identical in structure to the first, featuring a melodic line with accents on the top staff and piano accompaniment on the lower two staves.

The third system of music is identical in structure to the first, featuring a melodic line with accents on the top staff and piano accompaniment on the lower two staves.

The fourth system of music is identical in structure to the first, featuring a melodic line with accents on the top staff and piano accompaniment on the lower two staves.

The fifth system of music is identical in structure to the first, featuring a melodic line with accents on the top staff and piano accompaniment on the lower two staves.

The first system of music consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth notes, some beamed in pairs, and a final quarter rest. The middle and bottom staves are grand staff notation (treble and bass clefs) with block chords in the right hand and single notes in the left hand.

The second system of music consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth notes, some beamed in pairs, and a final quarter rest. The middle and bottom staves are grand staff notation with block chords in the right hand and single notes in the left hand.

The third system of music consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth notes, some beamed in pairs, and a final quarter rest. The middle and bottom staves are grand staff notation with block chords in the right hand and single notes in the left hand.

The fourth system of music consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth notes, some beamed in pairs, and a final quarter rest. The middle and bottom staves are grand staff notation with block chords in the right hand and single notes in the left hand.

The fifth system of music consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth notes, some beamed in pairs, and a final quarter rest. The middle and bottom staves are grand staff notation with block chords in the right hand and single notes in the left hand.

EXERCISE XII.

The musical score for Exercise XII is presented in five systems. Each system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The vocal line features a melodic exercise with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment provides harmonic support with chords and a steady bass line. The exercise concludes with a final cadence in the fifth system.

EXERCISE XIII.

The musical score for Exercise XIII is presented in common time (C) and consists of six systems. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line features a melodic exercise with eighth and sixteenth notes, including accents (^) and slurs. The piano accompaniment provides harmonic support with chords and single notes. The exercise concludes with a double bar line at the end of the sixth system.

EXERCISE XIV.

The musical score for Exercise XIV is presented in common time (C) and consists of five systems. Each system includes a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line features a melodic exercise with eighth-note patterns and slurs, starting on a middle C and moving up and down. The piano accompaniment provides harmonic support with chords and single notes. The exercise concludes with a double bar line at the end of the fifth system.

EXERCISE XV.

The musical score for Exercise XV is presented in a system of seven systems, each containing three staves. The top staff of each system is a vocal line in treble clef, the middle staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The piano accompaniment consists of block chords, many of which are beamed together and have a fermata above them. The vocal lines feature a variety of rhythmic patterns, including eighth and sixteenth notes, and some lines include accents (^) and breath marks (v). The exercise concludes with a double bar line at the end of the seventh system.

Scales and other passages may undergo two modifications in the execution, which are indicated in the following manner.

EXAMPLE I.
The half Staccato.

The half Staccato is executed by giving to each note a very full impulse of the throat, in such a manner as to let each sound vibrate a little separately.

EXAMPLE II.
The Staccato.*

The Staccato is executed by giving a quick and short impulse to each note, in such a manner as to separate it totally, as if it were succeeded by a rest.

There sometimes occurs a staccato note following two connected notes. We should not, in this case, try to give an impulse of the throat to the note. It is only necessary to quit it suddenly, as if its value were diminished by a rest.

EXAMPLE III.
Execution.

The pupil, who has carefully performed the foregoing exercises, ought to possess enough of the mechanism, to enter upon measured and melodized studies.

So then, before giving any more passages, we will speak of musical sentiment, and of all that is connected with it.

CHAPTER IV.

ON MUSICAL SENTIMENT.

MUSICAL sentiment is an innate faculty, which may be measured by the degree of emotion which one experiences on hearing music. In its application, it may be divided into Expression, Taste, and Accent.

OF EXPRESSION.

“Expression,” says J. J. Rousseau, “is a faculty by which the musician feels deeply, and brings forth, with energy, all the ideas which he ought to bring forth, and all the feelings which he ought to express.”

This quality depends on the personal organization; its development, in each individual, is in proportion to that of the faculty of feeling. But in vain would one possess it, to an eminent degree, if he had not acquired by study the means of making use of it. These means constitute, so to speak, the material of expression, and may be reduced to five.

First, Swelling the sounds. *Second*, The Portamento, or carrying the voice. *Third*, Phrasing. *Fourth*, Giving light and shade. *Fifth*, Executing the different embellishments of singing.

We proceed to analyze these successively, giving instructions, and furnishing suitable exercises for acquiring them.

*In general, all Staccato sounds are executed only by the Soprano voice.

SWELLING SOUNDS.

To swell a sound, is to strike it with firmness, but as softly as possible, augmenting the force gradually to the middle of its duration, and from this point to the end, insensibly diminishing to the degree of force with which it was commenced.

To succeed well with the following exercise of the scale with the swell, it is necessary to take breath before each note, according to the instruction given in rule second of Chapter III.; to remain a moment, with the chest raised, before giving forth the voice, and then to strike the sound in the manner we have just mentioned, taking care to make no movement, either with the mouth or with the tongue, while the sound lasts.

The practise of scales with the swell is the most useful exercise which can be performed for good singing. By this means one corrects the faults of the voice, gives firmness to it, increases its power, and acquires the flexibility which is indispensable for coloring the melody. Pupils, who desire to speedily gain command of their vocal organs, should sing at least four scales with the swell every day for two months. Each sound ought to last about eighteen or twenty seconds; thus a scale will last about ten minutes. So we advise them to devote forty minutes to this exercise; these forty minutes, if taken at different hours of the day, will not fatigue the chest, and will be time most usefully employed in the study of singing.

EXERCISES FOR CORRECTLY PITCHING THE VOICE AND SUSTAINING THE SOUNDS.

Sound each note with one breath.

No. 1.

VOICE.

PIANO.

The sixth and the tenth notes are of difficult intonation; often they will come out too low, and can be made true only when the mouth is open more than usual, and the voice forced. The contrary happens in the descending scale. The tonic and the sub-dominant are often too high. This may be attributed to the third major being too low in many voices.

The pupil should endeavor to remember the names of the notes which he vocalizes; and for that purpose I would advise him to sing by note all of these exercises before vocalizing. He must also be able to recognize the key of the exercise he sings.

The first exercise is written in G major (one sharp) and common time. It consists of a vocal line with a melodic line of eighth notes and a piano accompaniment of chords. The piano part features a steady eighth-note bass line and chords in the right hand.

Young pupils, whose voices may not, at first, allow them to go up to *Sol*, can study to *Do* or *Mi* only.

The second exercise is written in B minor (two sharps) and common time. It follows the same structure as the first exercise, with a vocal line and piano accompaniment. The piano part has a similar eighth-note bass line and chordal accompaniment.

EXERCISE IN SECONDS.

No. 1.

Sound two notes with one breath.

Exercise No. 1 is in common time. The vocal line consists of a sequence of eighth notes, with a diamond-shaped breath mark above every second note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a diamond-shaped breath mark above every second note. The key signature is not explicitly shown but is implied to be the same as the previous exercises.

This block continues the musical score for Exercise No. 1, showing the vocal line and piano accompaniment. It maintains the same rhythmic and structural elements as the previous section, with breath marks indicating the two-note intervals.

No. 2.

VOICE.

PIANO.

This musical score for exercise No. 2 is written in G major (one sharp) and common time. It consists of four systems, each with a voice line and a piano accompaniment. The voice line is written in a soprano clef and features a melodic line of eighth and quarter notes with slurs and diamond-shaped breath marks above it. The piano accompaniment is written in grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines. The piece concludes with a double bar line at the end of the fourth system.

No. 3.

EXERCISE IN THIRDS.

VOICE.

PIANO.

This musical score for exercise No. 3 is also in G major and common time. It consists of two systems, each with a voice line and a piano accompaniment. The voice line is written in a soprano clef and features a melodic line of eighth and quarter notes with slurs and diamond-shaped breath marks above it. The piano accompaniment is written in grand staff and provides harmonic support. The piece concludes with a double bar line at the end of the second system.

The first system of music consists of two systems of staves. The upper system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The lower system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a sequence of quarter notes in the vocal line, with corresponding chords in the piano accompaniment. There are diamond-shaped ornaments above the vocal notes in the first system.

EXERCISE IN FOURTHS.

No. 4.

VOICE.

PIANO.

The second system of music consists of two systems of staves. The upper system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The lower system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a sequence of quarter notes in the vocal line, with corresponding chords in the piano accompaniment. There are diamond-shaped ornaments above the vocal notes in the first system.

EXERCISE IN FIFTHS.

No. 5.

The first system of Exercise No. 5 consists of three staves. The top staff is a vocal line with a treble clef and a common time signature (C). It contains a sequence of eighth notes with diamond-shaped accents above them. The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features chords and moving lines in both hands, with some notes beamed together. The second system follows the same three-staff format, continuing the melodic and harmonic progression.

EXERCISE IN SIXTHS.

No. 6.

Exercise No. 6 is presented in two systems, each with three staves. The top staff is a vocal line in treble clef with a common time signature. The piano accompaniment is split between a treble and a bass clef. The piano part includes chords and moving lines, with some notes beamed together. The second system continues the exercise with similar musical notation.

EXERCISE IN SEVENTHS.

No. 7.

Exercise No. 7 consists of a single system of three staves. The top staff is a vocal line in treble clef with a common time signature. The piano accompaniment is split between a treble and a bass clef. The piano part includes chords and moving lines, with some notes beamed together. The exercise concludes with a final cadence.

The first exercise consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a sequence of eighth notes with a diamond-shaped accent mark above each note. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

EXERCISE IN EIGHTHS.

No. 8.

Exercise No. 8 begins with a vocal line and piano accompaniment. The vocal line contains eighth notes with diamond-shaped accents. The piano accompaniment includes a bass line with eighth notes and chords in the right hand.

This system continues the musical score for exercise No. 8, showing the vocal line and piano accompaniment with eighth notes and diamond-shaped accents.

This system continues the musical score for exercise No. 8, showing the vocal line and piano accompaniment with eighth notes and diamond-shaped accents.

This system concludes the musical score for exercise No. 8, showing the vocal line and piano accompaniment with eighth notes and diamond-shaped accents.

EXERCISE IN NINTHS.

No. 9.

EXERCISE IN TENTHS.

No. 10.

RECAPITULATION.

No. 11.

The musical score is presented in four systems, each containing a vocal line and a piano accompaniment. The piano accompaniment is characterized by a consistent eighth-note pattern in the left hand, while the right hand provides harmonic support with chords. The vocal line is a single melodic line, featuring various ornaments and phrasing marks such as slurs and accents. The notation includes treble clefs for both the vocal and piano parts, and a key signature of one flat. The score concludes with a double bar line at the end of the fourth system.

OF THE MANNER OF CARRYING THE VOICE.

The true carrying of the voice, which the Italians call Portamento, occurs principally between two sounds pitched at the distance of at least one third, and in a rather slow movement. It consists in quitting the first sound a little before the total expiration of its rhythmical value, in order to slide the voice upon the following sound, after the manner of a very slightly perceptible anticipation. This slide ought always to be made with augmenting the force, when the voice is carried upon a higher sound, and diminishing it when carried upon a lower sound. It is necessary to avoid with care leaning strongly upon the carriage of the voice in descending. This would produce a kind of yawn, which would be very disagreeable. All this may be very nearly indicated in the following manner.

The carriage of the voice will be much more easily understood, if it is practised with naming the notes as we have marked it.

The carriage of the voice is also used, though much more rarely, between two notes which follow each other in the scale; but this only occurs in a very slow movement, and never twice in succession.

EXAMPLE.

Execution.

Andante sostenuto.

The musical score illustrates the technique of Portamento. It is divided into three systems, each with a vocal line and a piano accompaniment. The tempo is marked *Andante sostenuto*. The vocal line includes solfège syllables: Sol, Do, Sol, Re, Sol, Mi, La, Re, La, Mi, La, Fa, Si, Sol, Sol, Do, Mi, La, Fa, Si, Do. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

OF THE MANNER OF PHRASING MELODY.

Melody, like speech, is formed of periods. The period is formed of phrases, and the phrase is divided into melodic members. Each period has a conclusion or long repose, which is called a perfect cadence; it is like the full stop or period in speech. Each phrase has a less complete repose, which is called a half-cadence: it is like the semicolon of speech; and, finally, each melodic member has a small repose, which is called a quarter-cadence, and which may represent the comma of speech.

If any one should read without taking account of the pauses, his reading would be quite unintelligible; just so if any one should sing without making the cadences perceived, he would alter the meaning of the phrases and render them tedious.

The art of phrasing consists, then, in setting forth all the melodic members of a phrase, or of a period, in such a manner as not to be confounded one with another. To effect this, it is necessary, first, to know how to distinguish the beginning and the end of each melodic member; second, to regulate the breathing in such a manner as to complete the member.

The examples which we shall give, will aid the pupil in becoming acquainted with the division of the phrase.

We have pointed out, in Chapter III. how one ought to breathe for singing; but we ought to add here that besides the full breath, of which we have spoken, which can only be taken rather slowly and at the end of phrases, or upon rests, there is the half-breathing, which can be taken rapidly at need, at the end of each member. The mechanism of it is the same, only that as the action of the lungs is necessarily more rapid, a little more fatigue is experienced from it. Hence it is necessary that pupils should accustom themselves to taking as few half-breathings as possible. For him who has studied and practised well the rests,—perfect cadences, and half-cadences will almost always be sufficient points of rest for breathing.

We now present some periods, in which we shall indicate the indispensable full breathings by", and the arbitrary half-breathings by.'

Every breath, large or small, ought to be taken at the expense of the value of the note which has just been left, and in such a manner as that the note, which follows the action of breathing, may be attacked in its strict time.

ANDANTE.

EXAMPLE.

In this period one should not breathe after the D which begins the second measure, because the melodic member only ends with B. In like manner the breath should not be prolonged to the G of the third measure, because this note depends upon the member which commenced with the preceding C, and which ends only with the A of the fourth measure.

It would be a great fault to breathe after the F \sharp of the sixth measure, because this note is foreign to the accompanying chord, and the melodic member is concluded only with the E which follows. The breath must be prolonged till after the B of the seventh measure, because this note is not the compliment of a melodic member; but it depends upon the member commenced by the D which precedes, and which is completed only with the G of the eight measure.

ALLEGRETTO.

EXAMPLE.

First Phrase.
First Member.

Second Phrase.
Second Member.

Third Phrase.
Third Member.

Fourth Member.

Fourth Phrase.
Fifth Member.

Sixth Member.

End
of the
Period.

The first two phrases of this period ought to be sung with a single breath for each, for these are composed of a single member. The third phrase may be divided into two members; consequently we have the opportunity for the half-breathing at the end of each of them. The fourth phrase may likewise be divided into two members, and we may breathe after the D which finishes the fifth member, and which commences the sixth. Let us observe, at this time, that whenever a sound of long duration, in one measure, is prolonged upon a part of the following measure, this length by Syncopé may be considered as a rest, and advantage may be taken of it, to draw upon it a half-breath, before striking the sound which immediately follows it.

EXAMPLE

In the first phrase of this period the repose or quarter cadence occurs very harmoniously upon the F of the second measure, but the melodic member should be prolonged as far as D. The case is similar with the second member, which is finished only on F of the fourth measure.

In the second phrase, we would by no means breathe on the C \sharp , because this note is foreign to the chord; it is necessary to wait till after the D which follows it, before breathing.

Examples might be multiplied, and yet only a small part be given of the numerous and varied cases which may present themselves. These periods are sufficient to show the necessity of good application, to becoming acquainted with the beginning and the end of the musical member, in order not to interrupt them awkwardly by breathing. It is the master's duty to guide the pupil in this research, which may be done in practising vocalizing exercises. Let us observe only, that, whenever it is required to make a sustained sound, or a passage of great length, we must be careful to breathe immediately before it, without regard to the completion of the member; the rule must, here, yield to the necessity.

OF THE MANNER OF GIVING LIGHT AND SHADE.

In order to phrase well, it is not enough to comprehend and unfold the musical meaning; it is still necessary to give to each phrase, to each member, a suitable coloring. Light and shade constitute the principal element of expression; and the artist who does not know how to put a great variety of color into his singing, will always be common-place and cold, howsoever fine a mechanism he may possess in other respects. Too much application, then, cannot be bestowed upon acquiring the faculty of producing at will, *forte* and *piano*, and of passing gradually from one to the other. Persevering study of swelling sounds, is a great assistance in attaining this. With regard to the use of this faculty, it has such varied forms that it is only by a sort of oral tradition that all the good can be transmitted which the exquisite feeling of the celebrated singers of the past time has bequeathed to us, and which forms the inheritance of the modern school. We can only give some general rules, the application of which will develop in pupils the germ of expression and of taste which they have received from nature:

First, Every note of same duration ought not to remain of the same force from beginning to end; in general, it should be a swell.

Second, Every ascending phrase should pass from weak to strong.

Third, Every descending phrase should pass from strong to weak.

Fourth, Every note foreign to the chord which accompanies it, if it has a short duration and is placed on the strong beat of the measure, or on the strong part of the beat, should be accented more strongly; from this comes the name *Appoggiatura*, which is given to it in Italy.*

In a measure of double time, the first part is strong, and the second weak. In triple measure, the first part is always strong and the third always weak; the second part is sometimes strong and sometimes weak. If the part of the measure is composed of two crotchets, the first is strong and the second weak; if of quavers, the first is strong and the second weak. In general, wherever there is a succession of notes of equal value, the notes of uneven members are always strong, and those of even members are always weak.

Fifth, Every note foreign to the key in which it is found, should also be more strongly accented than those which immediately adjoin it.

The difficulty consists in the choice of the degree of force which should be given to the different notes. It is just this which cannot be pointed out. If a person does not employ voice enough, he remains cold; if he employs too much, he becomes exaggerated.

A good teacher will keep his pupils equally distant from these two extremes, and will know how to guide them in the application of light and shadow which is befitting to the particular character of each piece, to the dramatic situation, and to the signification of the words for which the song is composed.

Before occupying ourselves with the various embellishments of singing, we shall here give some very simple vocalizing exercises, upon which pupils can make application of all that has been said in respect to the mechanism of the voice and expression.

* See the Chapter on the Embellishments of Singing, page 52.

VOCALIZING.

Andante. Sempre Legato.

No. 1.

The musical score is presented in five systems, each containing three staves. The top staff of each system is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo and performance instruction are *Andante. Sempre Legato.* The score includes various musical notations such as slurs, ties, and dynamic markings like *Cre.* and *p*. The piece concludes with a double bar line at the end of the fifth system.

Sostenuto. Sempre legato e portando la voce.

VOCALIZING.

No. 2.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line is marked with slurs and breath marks. The piano accompaniment includes various dynamic markings: *mf*, *p*, *Cres.*, and *dim.*. The first system includes the instruction *Sostenuto. Sempre legato e portando la voce.* and the exercise number *No. 2.* The second system features dynamic markings *Rinf.*, *Cres. - - - - - d*, *Rinf.*, and *Rinf.*. The third system includes *Rinf.*, *Rinf.*, and *p*. The fourth system includes *mf*, *Cres.*, *p*, and *Rinf.*. The fifth system includes *mf*, *Cres.*, *p*, and *Rinf.*. The score concludes with a double bar line.

Andante Grazioso. Sempre legato.

VOCALIZING.

No. 8.

The musical score consists of five systems, each with three staves. The top staff is for the voice, and the bottom two are for piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo and style are marked as *Andante Grazioso. Sempre legato.*

The first system shows the vocal line with a melodic line and piano accompaniment with a rhythmic pattern. The second system continues the vocal line with a melodic line and piano accompaniment with a rhythmic pattern. The third system continues the vocal line with a melodic line and piano accompaniment with a rhythmic pattern. The fourth system continues the vocal line with a melodic line and piano accompaniment with a rhythmic pattern. The fifth system continues the vocal line with a melodic line and piano accompaniment with a rhythmic pattern.

Dynamic markings include *Rinc.* (Ritardando) and *Dolce.* (Dolce).

The first system of music features a vocal line on a single staff with a treble clef and a key signature of three flats. The melody is marked with accents and a 'Rit.' (ritardando) instruction. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

The second system continues the vocal melody with similar phrasing and piano accompaniment. The piano part features a consistent eighth-note accompaniment in the left hand and harmonic support in the right hand.

The third system shows the vocal line with a slight melodic shift and piano accompaniment. The piano accompaniment maintains the eighth-note accompaniment in the left hand.

The fourth system continues the vocal melody and piano accompaniment. The piano part features a consistent eighth-note accompaniment in the left hand and harmonic support in the right hand.

The fifth system concludes the vocal melody and piano accompaniment. The piano part features a consistent eighth-note accompaniment in the left hand and harmonic support in the right hand.

VOCALIZING.

No. 4.

Allegretto. Sempre Legato.

The musical score consists of five systems, each with a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo and style are marked as *Allegretto. Sempre Legato.* The first system includes the tempo marking. The second system includes the marking *Con forza.* The third system includes the marking *Dolce.* The fourth system includes the marking *Rit.* The piano accompaniment features a consistent eighth-note rhythmic pattern in the right hand and a more varied bass line in the left hand. The vocal line consists of melodic phrases with slurs and accents.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The tempo is marked "Lento." at the end of the system. The vocal line consists of a series of eighth and sixteenth notes, some with slurs. The piano accompaniment includes chords and moving lines in both hands.

The second system continues the piece with a tempo marking of "Tempo lo." at the beginning. The vocal line has a "Fin." marking above it. The piano accompaniment features a more active bass line with eighth notes and chords.

The third system shows the vocal line with slurs and the piano accompaniment with a steady eighth-note pattern in the bass and chords in the treble.

The fourth system continues the vocal and piano parts, with the piano accompaniment maintaining its rhythmic pattern.

The fifth system concludes the piece, with the vocal line ending in a final note and the piano accompaniment ending with a double bar line.

VOCALIZING.

No. 5.

Moderato. Sempre Legato.

The musical score is presented in five systems, each with three staves: a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking *Moderato. Sempre Legato.* is placed above the first system. The vocal line consists of a continuous melodic line with various intervals and slurs. The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands. The score concludes with the tempo marking *Rall. A tempo.* above the final system. A dynamic marking of *p* (piano) is visible in the piano accompaniment of the fourth system.

Lento. *Piu mosso.*

mf

Rall.

Andante espressivo. Sempre legato portando la voce.

VOCALIZING.

No. 6.

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melodic line with various note values and rests, including a triplet of eighth notes. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, providing harmonic support with chords and moving lines.

The second system continues the vocal and piano accompaniment. The vocal line shows further melodic development with a triplet of eighth notes and a fermata. The piano accompaniment maintains a steady harmonic accompaniment.

The third system of notation includes a 'Rit.' (ritardando) marking in the vocal line. The piano accompaniment features a more active bass line with eighth-note patterns.

The fourth and final system on this page concludes the piece. It includes another 'Rit.' marking. The vocal line ends with a final melodic phrase, and the piano accompaniment provides a concluding harmonic structure.

First system of musical notation. It consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line features a melodic line with various note values and rests, including a long note with a fermata. The piano accompaniment provides harmonic support with chords and moving lines. Performance markings include *mf* and *p*.

Second system of musical notation, continuing the vocal and piano parts. The vocal line continues with a melodic line, featuring some notes with accents. The piano accompaniment continues with chords and moving lines. Performance markings include *mf* and *p*.

Third system of musical notation. The vocal line includes the marking *Legato.* and *Rall.*. The piano accompaniment continues with chords and moving lines. Performance markings include *p* and *Rall.*.

Fourth system of musical notation, concluding the piece. The vocal line ends with a final note and a fermata. The piano accompaniment concludes with a final chord. Performance markings include *p*.

Moderato. Sempre Legato.

VOCALIZING.

No. 7.

The musical score consists of five systems, each with three staves. The top staff is for the voice, and the bottom two are for piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The piece is marked 'Moderato. Sempre Legato.' and 'Vocalizing.' The exercise is numbered 'No. 7.' The score includes various musical notations such as slurs, accents, and dynamic markings. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The vocal line consists of a series of eighth and sixteenth notes, often grouped with slurs. The piece concludes with a 'Fin.' marking in the bass staff of the final system.

First system of musical notation, consisting of three staves (treble, grand, and bass clefs) with various notes and rests.

Second system of musical notation, consisting of three staves (treble, grand, and bass clefs) with various notes and rests.

Third system of musical notation, consisting of three staves (treble, grand, and bass clefs). Includes dynamic markings: *Accelerando.*, *Cres.*, and *Rinf.*

Fourth system of musical notation, consisting of three staves (treble, grand, and bass clefs). Includes the dynamic marking *dolce.*

Fifth system of musical notation, consisting of three staves (treble, grand, and bass clefs) with various notes and rests.

Andante. Sempre legato e Sostenuto.

VOCALIZING.

No. 8.

The musical score consists of five systems, each with three staves. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo and performance instructions are *Andante. Sempre legato e Sostenuto.* The vocal line features a melodic line with various intervals and slurs, while the piano accompaniment provides harmonic support with chords and moving bass lines. The exercise concludes with a final cadence in the piano part.

The first system of music consists of three staves. The top staff is a vocal line with a treble clef, featuring a melodic line with various note values and slurs. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part includes chords and moving lines in both hands.

The second system of music continues the piece. It features a vocal line on the top staff and piano accompaniment on the middle and bottom staves. The piano part includes dynamic markings such as 'f' and 'ff'.

The third system of music continues the piece. It features a vocal line on the top staff and piano accompaniment on the middle and bottom staves. The piano part includes dynamic markings such as 'f' and 'ff'.

The fourth system of music continues the piece. It features a vocal line on the top staff and piano accompaniment on the middle and bottom staves. The piano part includes dynamic markings such as 'f' and 'ff'.

The fifth system of music concludes the piece. It features a vocal line on the top staff and piano accompaniment on the middle and bottom staves. The piano part includes dynamic markings such as 'f' and 'ff'. The system ends with a double bar line.

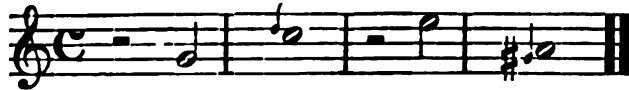
CHAPTER V.

OF THE EMBELLISHMENTS OF SINGING.

THERE are some conventional signs which are called, by custom, Embellishments of Singing. These are,—first, the Appoggiatura; second, the double Appoggiatura; third, the Gruppetto or turn; fourth, the trill. We proceed to explain these in succession, pointing out the means of executing them.

OF THE APPOGGIATURA.*

The Appoggiatura is a small note, placed immediately above, and sometimes below, an ordinary note, in the following manner.



When the Appoggiatura is above, it is made at the distance of a tone or semitone, without changing the key in which it is found. When it is below, it is always made at the distance of a semitone, even when to effect this it is necessary to change the key.

Its duration is commonly half that of the large note which follows it, and this value is taken out of the same note.

The two Appoggiaturas, given above, must be executed as if they were written thus:



When the Appoggiatura is found before a dotted note, it takes sometimes two thirds, sometimes one third, of the value; this depends on the character of the melody, and a little on the accompaniment.

Sometimes the small note is placed at a greater interval from the large note; but in that case it is always prepared for, that is to say, preceded by a note like itself.



The Italian term, derived from Appoggiare, (to lean upon,) sufficiently expresses the manner in which the little note should be executed; that is to say, it should be accented more strongly than the large note which follows it. It is essential to be thoroughly acquainted with this principle, the exact observation of which, contributes much to coloring the melody, or, in other terms, singing with expression.

LESSON OR STUDY OF APPOGGIATURAS.

Andantino.

EXERCISE XVI.

Execution.

* The old composers undoubtedly adopted the use of the small notes, to avoid the confusion to the eye, and the doubt which would be cast upon the harmony by the presence of a note foreign to the chord on the strong part of the measure. But as at this day a multitude of notes of this kind are introduced into the melody, authors ought to write the Appoggiaturas in ordinary notes, indicating the value which they intend them to have; by doing this, they would avoid being often misinterpreted by performers of imperfect musical sentiment.

The first system of music consists of four staves. The top two staves are vocal lines in treble clef, featuring a melody with various note values and rests. The bottom two staves are piano accompaniment in grand staff notation (treble and bass clefs), providing harmonic support with chords and moving lines.

The second system of music also consists of four staves. It continues the vocal and piano parts from the first system, showing more complex rhythmic patterns and melodic development in both the vocal and instrumental parts.

The third system of music is the final system on the page, consisting of four staves. It concludes the piece with a final cadence, indicated by double bar lines at the end of each staff.

The Appoggiatura notes are often written in ordinary large notes, with their determined value. In the present state of music, composers should all adopt this mode of indication, (see page 52.) But as the manner in which the Appoggiatura is written makes no change in the color which it should have, it is essential to know how to distinguish it in the course of the melody.

For this end we make the pupil acquainted with the following rule:—

Every note, whether changed or not, which is foreign to the chord which accompanies it, and is found on the strong beat of the measure, or on the strong part of the beat, is an Appoggiatura, and should be executed as such.

It must, however, be observed that if the Appoggiatura has not a certain value, it should be accented strongly only when it is reached by a skip; for if in a diatonic succession of short notes, of which the first of two would always be an Appoggiatura, a person should make an inflection of the voice upon each of them, the singing would have all the ridiculousness of a caricature.

Here is an example, in which we shall mark thus \times all the notes which, according to the rule above stated, are Appoggiaturas, but in which we shall also indicate by \circ placed over them, those which ought to pass without a perceptible inflection of the voice.

EXAMPLE.

Andante.

OF THE DOUBLE APPOGGIATURA.

The Double Appoggiatura is always made with the notes of the key, whether ascending or descending. Its value is taken out of the large note which follows it. It is executed by articulating lightly the two little notes, and leaning the voice upon the large note.

This embellishment is only employed in light pieces.

EXAMPLE.

Andantino Grazioso.



ON THE GRUPETTO, OR TURN.

The Grupetto is an embellishment, composed of three sounds, forming sometimes three, sometimes four notes, grouped together by adjoining degrees. It may be ascending or descending, but its extent should never exceed a minor third.

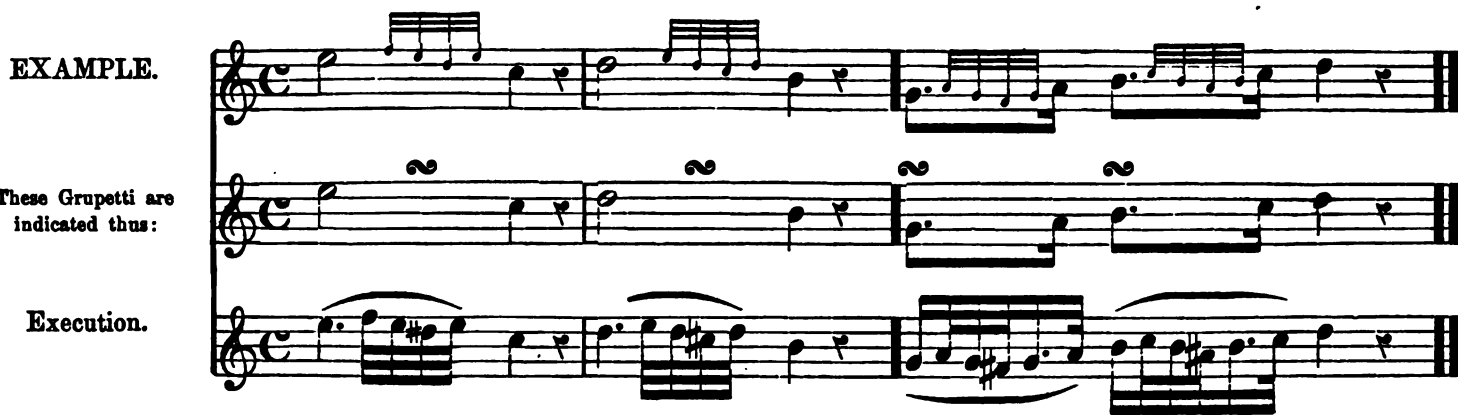


The note of the Grupetto, lower than that which is affected by it, ought always to be at the distance of a semitone. From this it follows that the Grupetto must sometimes be limited by a diminished third.



When it is formed of three notes, as above, its value is always taken out of the note which precedes it, in such a manner that the note which bears the Grupetto shall retain exactly its assigned place in the measure.

When the Grupetto is formed of four notes, its value is also taken from the length of the note which precedes it, excepting the case where it is placed upon a dotted note.



We now give an exercise of every kind of Grupetto, with their signs and the manner of executing them.

We give this lesson with so great profusion of Grupetti, only as a study, and not as a model to be followed; the use of this embellishment, as of all others, requiring to be restrained by the good taste of the composer or the performer.

Moderato.

Indication.

Execution.

EXERCISE XVII

The first system of the exercise consists of four staves. The top staff is labeled 'Indication' and contains a vocal line with a melodic contour. The second staff is labeled 'Execution' and contains a more complex vocal line with some triplets and slurs. The piano accompaniment is shown in the bottom two staves, with the right hand playing chords and the left hand playing a simple bass line.

The second system continues the exercise with similar vocal and piano parts. The vocal lines show further melodic development and rhythmic complexity. The piano accompaniment remains consistent in style, providing harmonic support for the vocal parts.

The third system concludes the exercise. The vocal lines reach their final notes, and the piano accompaniment provides a clear ending. The overall structure of the exercise is designed to improve vocal range and control through repeated practice of these patterns.

The first system of music consists of four staves. The top two staves are vocal lines in treble clef, featuring a melody with various ornaments and a more complex, rhythmic accompaniment. The bottom two staves are piano accompaniment in treble and bass clefs, with the word "Rinc." written below the first few notes of the right hand.

The second system of music also consists of four staves. It continues the vocal and piano parts from the first system, with similar melodic and accompanimental structures.

The third system of music consists of four staves. The piano accompaniment in the right hand features a dense, repetitive chordal texture. The system concludes with a fermata over the final notes of the vocal line and a page number "8" centered below the bass staff.

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal lines feature a melodic line with slurs and a more rhythmic line with triplets. The piano accompaniment includes chords and a bass line with triplets. The word "Cres." is written below the piano part.

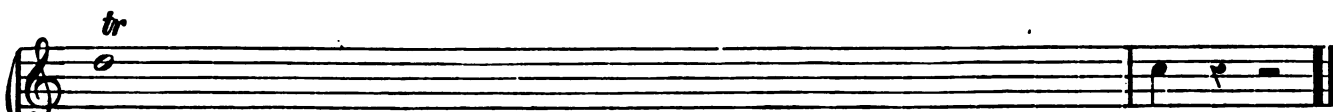
The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats, and the time signature is 3/4. The vocal lines continue with slurs and triplets. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with triplets. The word "Cres." is written below the piano part.


The third system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats, and the time signature is 3/4. The vocal lines conclude with slurs and triplets. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with triplets. The system ends with a double bar line.

OF THE TRILL.

The Trill is indicated in the following manner. Its execution consists in the rapid alternate striking of the note on which it is placed, and that which is immediately above it in diatonic order.

If any one has performed often, (and with care,) the first exercise which we have given for connecting sounds, he ought to possess already some facility for executing the trill with a moderate movement.

Indication. 

Execution. 

The execution of the Trill is generally very difficult; some persons, however, have such a flexibility of the larynx, that they perform it quite naturally; in this case, we only recommend to them to be careful of the intonation; for it may happen to them to strike the same sound, or two sounds, too near together, which would produce the effect of a trembling, or indeed to strike two sounds at the distance of an increased second, a fault equally insupportable to delicate ears.

We give the same advice to pupils who have not this great facility; and we will add, for their consolation, that if the Trill costs them more trouble to acquire it, they are also more sure of performing it correctly.

The most efficacious means for attaining it, is to practice it in strict time, counting the number of alternations to be made in the time of a given note. This practice should be done at first slowly, without moving the tongue or the chin, regarding with care the intonation of each of the two notes which form the Trill, and avoiding a certain roughness in falling upon the lower note. This fault, to which a person is unfortunately too much inclined, is absolutely opposed to the lightness which the Trill ought to have.

Every Trill, long or short, should have a conclusion; this conclusion is formed of one, two, or three notes, which composers sometimes write, but oftener omit.

Examples. 

The first three conclusions are suitable for trills occurring in light pieces. The last three would be better after trills of great length, and in pieces of a graver character.

The Trill may commence with the lower note, or with the higher. It is important, in study, to practice both ways, in order to obtain more equality; for one is naturally disposed to give a stronger impulse to the first of the two notes.


We call the first of two notes, or strong note, that which commences the equal alternations.


Examples. 

In the first of these two examples, the D is the strong note, but in the second it is E, for these equal alternations only commence with E; the D which precedes does not properly belong to the Trill, and is as if it were a preparation.

As regards the Trill, with a conclusion of one note or of three notes, the equal alternations ought to begin with the lower note; by this means one is not obliged to accelerate or to retard this conclusion, in order to finish regularly in time.

*We recommend to pupils never to change, in a conclusion of two notes, that one upon which the trill ought to finish, in forming a perfect cadence.

EXAMPLE. 

Execution. 





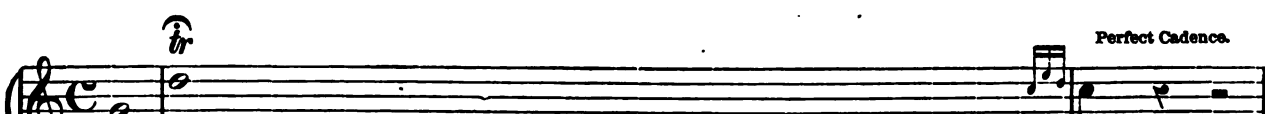
When the trill has a conclusion of two notes, the equal alternations ought to commence with the higher note, for the same reason.

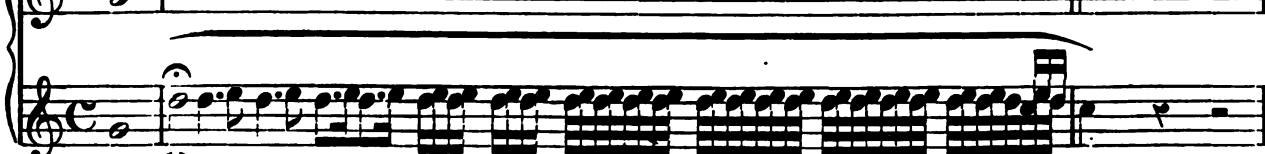
EXAMPLE. 

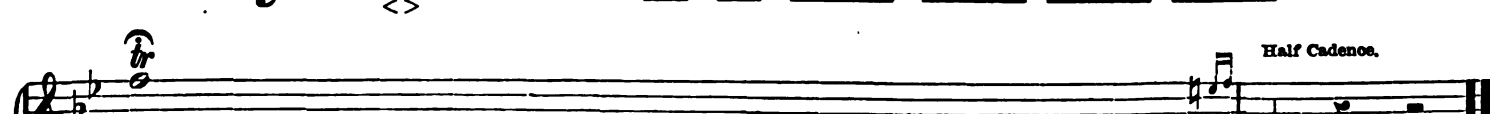
Execution. 


or:— 

The old singers never executed the long trill, forming a cadence or half-cadence, without preceding it by a swelled sound, which they called *Messa di voce*: and, furthermore, their alternations began very slowly, and underwent four changes of quickness, as for example:—

EXAMPLE. 

Execution. 





This system is good, but it requires a long breath. Modern singers have, in general, adopted the custom of commencing the trill without the *Messa di voce*, and of executing it without change of quickness. For study, the old manner is much the best, and we recommend it to pupils. In ordinary use it is necessary to follow custom, so long as one has not the force of talent to rule it.

The trill is sometimes practiced on a series of notes in the ascending or descending scale.
It must have a conclusion to each note; the ear is better satisfied with the slight repose which results.

EXAMPLE.

Execution.

Or—

The following is a lesson with the application of all the precepts which we have just given on the trill.

ON THE TRILL.

Moderato.

Execution.

EXERCISE XIX.

First system of musical notation. It consists of four staves. The top staff is a vocal line with three trills marked 'tr'. The second staff is a piano accompaniment with dense sixteenth-note patterns. The third and fourth staves are the grand staff (treble and bass clefs) with chords and a 'Cres.' marking in the bass line.

Second system of musical notation. It consists of four staves. The top staff has three trills marked 'tr' with dynamic markings 'mf', 'p', and 'M. v.' below. The second staff has piano accompaniment with 'mf' and 'p' markings. The third and fourth staves are the grand staff with 'M. v.' markings.

Third system of musical notation. It consists of four staves. The top staff has three trills marked 'tr' with 'Cres.' and 'p' markings below. The second staff has piano accompaniment with 'Cres.' and 'p' markings. The third and fourth staves are the grand staff with 'Cres.' markings.

First system of musical notation. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It features two trills, each marked with "tr". The second staff is a piano accompaniment for the right hand with a treble clef, containing two passages of rapid sixteenth-note runs. The third and fourth staves are the piano accompaniment for the left hand, with a bass clef, showing chords and a melodic line.

Second system of musical notation, similar in structure to the first. It features a vocal line with two trills marked "tr", a right-hand piano accompaniment with rapid sixteenth-note passages, and a left-hand piano accompaniment with chords and a melodic line.

Third system of musical notation. The vocal line includes a trill marked "tr" and a phrase marked "Ritac.". The piano accompaniment features a right-hand part with rapid sixteenth-note passages and a left-hand part with chords and a melodic line. The system concludes with the marking ". H. v."

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a trill (tr) on a whole note, followed by a quarter note, a quarter rest, and then a series of quarter notes with trills. The second staff is a piano accompaniment in treble clef, featuring a dense, rhythmic pattern of eighth notes. The third and fourth staves are the piano accompaniment in bass clef, with the third staff showing chords and the fourth staff showing a simple bass line.

The second system of music also consists of four staves. The vocal line (top staff) continues with a trill (tr) on a whole note, followed by a quarter note, a quarter rest, and then a series of quarter notes with trills. The piano accompaniment in treble clef (second staff) continues with a dense, rhythmic pattern of eighth notes. The piano accompaniment in bass clef (third and fourth staves) continues with chords and a simple bass line.

The third system of music consists of four staves. The vocal line (top staff) begins with a trill (tr) on a whole note, followed by a quarter note, a quarter rest, and then a series of quarter notes with trills. The piano accompaniment in treble clef (second staff) continues with a dense, rhythmic pattern of eighth notes. The piano accompaniment in bass clef (third and fourth staves) continues with chords and a simple bass line.

First system of musical notation. It consists of four staves: a vocal line with trills (tr) and a piano accompaniment. The piano part features a complex, rapid sixteenth-note pattern in the right hand and a simpler bass line in the left hand.

Second system of musical notation. Similar to the first, it includes a vocal line with trills and a piano accompaniment with a dense sixteenth-note texture in the right hand.

Third system of musical notation. The piano accompaniment includes a dynamic marking of *sf* (sforzando) over the sixteenth-note pattern.

Fourth system of musical notation. The piano accompaniment includes a dynamic marking of *sf* and a tempo marking of *M. v.* (Moderato vivace).

The first system of music consists of three staves. The top staff is a vocal line with a treble clef, containing several notes with trills marked 'tr'. The middle staff is a piano accompaniment with a treble clef, featuring rapid sixteenth-note runs. The bottom staff is a piano accompaniment with a bass clef, providing a harmonic foundation with chords and moving lines.

The second system continues the musical piece. The vocal line (top staff) includes more trills. The piano accompaniment (middle and bottom staves) maintains the rapid sixteenth-note runs in the right hand and harmonic support in the left hand.

The third system concludes the piece. The vocal line (top staff) features trills and ends with a final note. The piano accompaniment (middle and bottom staves) includes the final sixteenth-note runs and chords, ending with a double bar line.

ON THE ROULADE OR VOLATA.

The Roulade (in Italian, *Volata*) is, in singing, the rapid series of sounds, distant tones, and half tones, from each other, which form what are called *Runs* on instruments.

Much lightness in the voice is necessary for executing it. When this lightness is not possessed naturally, it must be acquired by a regular course of practice, following the precepts we have already given, Chapter III, on the manner of attacking and connecting sounds. See page 9,

We will here add, that in order to attain a good execution of the Roulade, one ought,—First, to practice it very slowly at first, in order to insure its intonation. Second, to increase the force in the ascending scales. Third, to articulate, with some firmness, the first sounds of the descending scales, and then to gradually diminish the force down to the lowest note. Fourth, to accelerate the movement little by little, fixing the thought on the sounds which commence the strong parts of the measure.

The following series of exercises will serve as a continuation to those given in Chapter III, pages 10 to 23.

EXERCISE.

This block contains musical exercises numbered 20, 21, 22, and 23. Each exercise is written on a single treble clef staff in common time (C). Exercise 20 is a simple eighth-note scale. Exercise 21 is a more complex eighth-note scale with some chromaticism. Exercise 22 is a sixteenth-note scale. Exercise 23 is a thirty-second-note scale. Below these four staves is a piano accompaniment consisting of two staves (treble and bass clef) with chords and a simple bass line.

This block is a continuation of the musical exercises from the previous block, containing the same four numbered staves (20-23) and the piano accompaniment. The notation and structure are identical to the first block.

The first system of music consists of six staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a series of chords in the right hand and sustained notes in the left hand, with some phrasing slurs.

The second system of music also consists of six staves, mirroring the structure of the first system. It continues the vocal and piano parts from the first system, ending with a double bar line. The piano accompaniment continues with similar chordal textures and phrasing.

24. 

25. 

26. 

27. 

28. 















EXERCISE
XXIX.

The musical score for Exercise XXIX is presented in a three-staff system. The top staff is for the voice, and the bottom two staves are for the piano accompaniment. The time signature is 3/4. The exercise consists of six measures. The vocal line features a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment provides harmonic support with chords and moving bass lines. The key signature is one flat (B-flat major or D minor).

The first system of Exercise XXX consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It contains a series of eighth-note runs and rests. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part features chords and moving lines that support the vocal melody.

EXERCISE
XXX.

The second system of Exercise XXX consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C), featuring a series of eighth-note runs. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part features chords and moving lines that support the vocal melody.

The third system of Exercise XXX consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C), featuring a series of eighth-note runs. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part features chords and moving lines that support the vocal melody.

The fourth system of Exercise XXX consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C), featuring a series of eighth-note runs. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part features chords and moving lines that support the vocal melody.

The fifth system of Exercise XXX consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C), featuring a series of eighth-note runs. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part features chords and moving lines that support the vocal melody.

EXERCISE
XXXI.

The first system of Exercise XXXI consists of three staves. The top staff is a single treble clef with a common time signature (C). It contains a melodic line with eighth-note runs and rests. The middle and bottom staves are grand staff notation (treble and bass clefs) with a common time signature, providing harmonic accompaniment with chords and moving lines.

The second system of Exercise XXXI continues the piece. The top staff features a melodic line with eighth-note patterns. The grand staff below provides accompaniment with chords and moving lines.

The third system of Exercise XXXI continues the piece. The top staff features a melodic line with eighth-note patterns. The grand staff below provides accompaniment with chords and moving lines.

The fourth system of Exercise XXXI concludes the exercise. The top staff features a melodic line with eighth-note patterns. The grand staff below provides accompaniment with chords and moving lines, ending with a double bar line.

EXERCISE
XXXII.

Exercise XXXII consists of two systems of three staves each. The top staff is a single treble clef with a common time signature (C). It contains a melodic line with eighth-note runs and rests. The middle and bottom staves are grand staff notation (treble and bass clefs) with a common time signature, providing harmonic accompaniment with chords and moving lines.

Exercise XXXIII consists of a vocal line and piano accompaniment. The vocal line features a series of ascending and descending eighth-note runs. The piano accompaniment provides harmonic support with chords and moving bass lines.

EXERCISE XXXIII.

Exercise XXXIII continues with the vocal line and piano accompaniment. The vocal line includes a descending eighth-note run. The piano accompaniment features chords and a steady bass line.

EXERCISE XXXIV.

Exercise XXXIV features a vocal line with a descending eighth-note run and a piano accompaniment with sustained chords and a simple bass line.

EXERCISE XXXV.

Exercise XXXV includes a vocal line with a descending eighth-note run and a piano accompaniment with chords and a bass line.

We particularly recommend the frequent study of the following exercise, as very suitable for developing and for equalizing the voice.

EXERCISE XXXVI.

Exercise XXXVI features a vocal line with a descending eighth-note run and a piano accompaniment with sustained chords and a bass line.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of eighth and sixteenth notes, some with slurs and accents. The piano accompaniment consists of chords and single notes in both the right and left hands, with some notes beamed together.

The second system continues the musical piece. The vocal line shows a melodic line with various intervals and slurs. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system shows the vocal line with a prominent slur over a series of notes. The piano accompaniment features chords and a steady bass line.

The fourth system continues the vocal and piano parts. The vocal line has several slurs and accents, indicating phrasing. The piano accompaniment includes chords and a bass line with some rests.

The fifth and final system on the page shows the concluding part of the piece. The vocal line ends with a final note and a slur. The piano accompaniment concludes with chords and a final bass note.

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a melodic line with various note values and rests. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. They provide harmonic support for the vocal line.

EXERCISE
XXXVII.

The second system of music consists of three staves. The top staff is a vocal line in treble clef, marked with a 3/4 time signature. It features a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in 3/4 time. They provide harmonic support for the vocal line.

The third system of music consists of three staves. The top staff is a vocal line in treble clef, marked with a 3/4 time signature. It features a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in 3/4 time. They provide harmonic support for the vocal line.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef, marked with a 3/4 time signature. It features a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in 3/4 time. They provide harmonic support for the vocal line.

The fifth system of music consists of three staves. The top staff is a vocal line in treble clef, marked with a 3/4 time signature. It features a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in 3/4 time. They provide harmonic support for the vocal line.

ON SCALES BY SEMI-TONES.

These scales are of very difficult execution. Independently of the great lightness, and of the clearness of articulation which they require, there is danger, when they are of a certain length, of adding notes or of not giving enough. To avoid this fault, and to ensure correct intonation, it is necessary,—First, to have a clear apprehension of the interval which the first and the last note form; Second, to count the number of semi-tones which they include, and to reduce them to measure, taking care, in the study, that the last note shall fall on a strong part of the measure. We have arranged the following exercises according to these principles, and we urge pupils to study them at first slowly, and always with much attention.

CHROMATIC SCALES.

EXERCISE XXXVIII.—INTERVAL OF MAJOR AND MINOR THIRD.

Exercise XXXVIII consists of seven staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4 and proceeds through various intervals, including major and minor thirds, as indicated by the exercise title. The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line.

EXERCISE XXXIX.—INTERVAL OF A FOURTH.

Exercise XXXIX consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4 and proceeds through various intervals, including fourths, as indicated by the exercise title. The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line.

Four staves of musical notation in treble clef, 3/4 time. Each staff contains a chromatic scale of eighth notes. The first staff starts on G4 and ascends to G5. The second staff starts on F4 and ascends to F5. The third staff starts on E4 and ascends to E5. The fourth staff starts on D4 and ascends to D5. Each staff is divided into measures by vertical bar lines.

INTERVAL OF A FIFTH.

EXERCISE XL.

Six staves of musical notation in treble clef, 3/4 time. Each staff contains a chromatic scale of eighth notes. The first staff starts on G4 and ascends to G5. The second staff starts on F4 and ascends to F5. The third staff starts on E4 and ascends to E5. The fourth staff starts on D4 and ascends to D5. The fifth staff starts on C4 and ascends to C5. The sixth staff starts on B3 and ascends to B4. Each staff is divided into measures by vertical bar lines. Above each staff, there are boxes containing the labels 'Third' and 'Fifth' indicating the intervals between notes.

INTERVAL OF A MAJOR AND MINOR SIXTH.

EXERCISE XLI.

Two staves of musical notation in treble clef, 3/4 time. Each staff contains a chromatic scale of eighth notes. The first staff starts on G4 and ascends to G5. The second staff starts on F4 and ascends to F5. Each staff is divided into measures by vertical bar lines. Above each staff, there are boxes containing the labels 'Fourth' and 'Sixth' indicating the intervals between notes.

NOTE.—We have adopted this manner of writing chromatic scales, in order to have between the notes which begin each part of the measure, more of consonant intervals, upon which the attention of the pupil may be more particularly engaged.

A musical exercise consisting of four staves. Each staff contains a sequence of notes with brackets above them indicating intervals. The intervals are labeled as 'Third', 'Sixth', and 'Fourth'. The notes are primarily eighth and sixteenth notes, often beamed together.

INTERVAL OF AN OCTAVE.

EXERCISE XLII.

A musical exercise for 'Interval of an Octave' consisting of five staves. Each staff contains a sequence of notes with brackets above them indicating intervals of 'Third', 'Sixth', and 'Octave'. The notes are primarily eighth and sixteenth notes, often beamed together.

INTERVAL OF A TENTH.

EXERCISE XLIII.

A musical exercise for 'Interval of a Tenth' consisting of three staves. Each staff contains a sequence of notes with brackets above them indicating intervals of 'Third', 'Fifth', 'Tenth', and 'Octave'. The notes are primarily eighth and sixteenth notes, often beamed together.

Two staves of musical notation in treble clef, 3/4 time. The first staff contains intervals labeled Third, Octave, and Tenth. The second staff contains intervals labeled Third, Fifth, Tenth, and Octave.

INTERVAL OF A TWELFTH.

EXERCISE XLIV.

Eight staves of musical notation in treble clef, 3/4 time, continuing the Interval of a Twelfth exercise. Each staff contains intervals labeled Third, Fifth, Tenth, and Twelfth.

INTERVAL OF A FIFTEENTH.

EXERCISE XLV.

Two staves of musical notation in treble clef, 3/4 time. The first staff contains intervals labeled Third, Sixth, Octave, Tenth, Thirteenth, and Fifteenth. The second staff contains intervals labeled Third, Sixth, Octave, Tenth, Thirteenth, and Fifteenth.

We now present some vocalized pieces a little more difficult; we will afterward treat of all that has relation to singing with words.

VOCALIZING.

No. 9.

The first system of musical notation for 'Vocalizing No. 9' consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a melodic line with various note values, including eighth and sixteenth notes, and rests. The middle and bottom staves are piano accompaniment in grand staff notation (treble and bass clefs). The tempo marking 'Andante.' is written below the vocal staff.

The second system of musical notation continues the piece. It follows the same three-staff format as the first system, with a vocal line and piano accompaniment. The melodic line in the vocal staff continues with similar rhythmic patterns and intervals.

The third system of musical notation continues the piece. It follows the same three-staff format. The vocal line shows some more complex rhythmic figures and intervals.

The fourth system of musical notation continues the piece. It follows the same three-staff format. The vocal line continues with its melodic and rhythmic development.

The fifth system of musical notation concludes the piece. It follows the same three-staff format. The vocal line ends with a final melodic phrase, and the piano accompaniment provides a concluding harmonic structure. The piece ends with a double bar line.

VOCALIZING.

No. 10.

The first system of musical notation for 'Vocalizing No. 10' consists of three staves. The top staff is a vocal line in 3/4 time, featuring a melodic line with a triplet of eighth notes and a slur over a group of notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat).

The second system of musical notation continues the piece. It features the same three-staff structure. The vocal line continues with a melodic line. The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the right-hand part.

The third system of musical notation continues the piece. It features the same three-staff structure. The vocal line continues with a melodic line. The piano accompaniment includes a dynamic marking of *sf* in the right-hand part.

The fourth system of musical notation continues the piece. It features the same three-staff structure. The vocal line continues with a melodic line. The piano accompaniment includes a dynamic marking of *sf* in the right-hand part.

The fifth system of musical notation continues the piece. It features the same three-staff structure. The vocal line continues with a melodic line. The piano accompaniment includes a dynamic marking of *sf* in the right-hand part.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It features a melodic line with various note values and rests, including a long note with a fermata. The middle staff is a piano accompaniment in treble clef, providing harmonic support with chords and some melodic fragments. The bottom staff is a piano accompaniment in bass clef, primarily consisting of a steady bass line.

The second system of music continues the piece with three staves. The vocal line in the top staff shows more complex rhythmic patterns and some chromatic movement. The piano accompaniment in the middle and bottom staves maintains the harmonic structure, with some changes in chord voicings.

The third system of music features three staves. The vocal line continues with a similar melodic contour. The piano accompaniment in the middle and bottom staves provides a consistent rhythmic and harmonic foundation.

The fourth system of music consists of three staves. The vocal line shows some dynamic markings and phrasing slurs. The piano accompaniment in the middle and bottom staves continues to support the vocal melody.

The fifth and final system of music on the page consists of three staves. The vocal line concludes with a final melodic phrase. The piano accompaniment in the middle and bottom staves provides a concluding harmonic and rhythmic structure.

The first system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It features a melodic line with various note values and rests. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, providing harmonic support with chords and moving lines.

The second system continues the musical piece. The vocal line shows more melodic development. A 'Cres.' (Crescendo) marking is placed above the vocal staff in the middle of the system. The piano accompaniment continues with harmonic accompaniment.

The third system shows further melodic and harmonic progression. The vocal line has a more active melodic line. The piano accompaniment features more complex chordal textures.

The fourth system concludes the piece with a double bar line. The vocal line ends with a final note and a fermata. The piano accompaniment also concludes with a final chord and fermata.

VOCALIZING.

Sempre Legato.

Largo Sostenuto.

No. 11

This section is a vocalizing exercise. It features a vocal line and piano accompaniment. The tempo is marked 'Largo Sostenuto'. The key signature remains one flat. The exercise consists of a series of notes and rests, designed for vocal range expansion and control. The piano accompaniment is simple, providing a steady harmonic background.

First system of musical notation, consisting of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line features a melodic line with various ornaments and slurs. The piano accompaniment includes chords and arpeggiated figures.

Second system of musical notation, continuing the piece with three staves. The vocal line continues with a melodic line, and the piano accompaniment maintains its rhythmic and harmonic support.

Third system of musical notation, featuring three staves. The piano accompaniment in the middle staff includes the instruction "Rit." (Ritardando) under a specific chord. The vocal line continues with its melodic development.

Fourth system of musical notation, consisting of three staves. The vocal line shows more complex melodic passages with slurs and ornaments. The piano accompaniment provides a steady harmonic foundation.

Fifth system of musical notation, the final system on the page, consisting of three staves. The vocal line concludes with a final melodic phrase, and the piano accompaniment ends with a sustained chord.

First system of musical notation. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line features a sixteenth-note triplet marked with a '6' and a '3' above it, with the instruction 'Rit.' above and 'Stentato.' below. The piano accompaniment includes chords and arpeggiated figures.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The vocal line continues with melodic phrases, and the piano accompaniment provides harmonic support with chords and moving lines.

Third system of musical notation. The piano accompaniment includes a dynamic marking 'p' (piano) and the instruction 'Rit. p' (Ritardando piano). The vocal line continues with melodic development.

Fourth system of musical notation. The piano accompaniment includes a dynamic marking 'p' and the instruction 'Rit. p'. The vocal line continues with melodic development.

Fifth system of musical notation, concluding the piece. The piano accompaniment includes a dynamic marking 'Rit.' and the instruction 'Rit.'. The vocal line concludes with a final melodic phrase.

VOCALIZING.

No. 12.

Allegro. Leggero.

The musical score consists of five systems of piano accompaniment. Each system is written for three staves: a vocal line (treble clef), a right-hand piano line (treble clef), and a left-hand piano line (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Allegro. Leggero.* The first system includes the tempo marking. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *mf* (mezzo-forte) and *rit.* (ritardando). The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

First system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The word "Rit." is written above the piano staff in the third measure.

Second system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and a piano accompaniment in grand staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The word "p" (piano) is written below the piano staff in the first measure.

Third system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and a piano accompaniment in grand staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Fourth system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and a piano accompaniment in grand staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Fifth system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and a piano accompaniment in grand staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The word "Rit." is written above the piano staff in the third measure.

First system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and a piano accompaniment in G major with a common time signature (C). The piano part includes dynamic markings: *ff* (fortissimo) in the first measure, *p* (piano) in the second, *sf* (sforzando) in the third, and *p* in the fourth. The vocal line features a melodic line with eighth-note patterns and rests.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano part has dynamic markings of *sf* (sforzando) in the first measure and *p* (piano) in the second. The vocal line continues with similar melodic patterns.

Third system of musical notation. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line continues with melodic phrases.

Fourth system of musical notation. The piano part continues with the eighth-note accompaniment. The vocal line features a melodic line with eighth-note patterns and rests.

Fifth system of musical notation, concluding the piece. The piano part has a dynamic marking of *p* (piano) in the first measure. The vocal line ends with a final melodic phrase and a double bar line.

VOCALIZING.

No. 13.

Allegretto Brillante.

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegretto Brillante'. The vocal line consists of a series of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both the right and left hands.

The second system continues the vocalization with similar melodic patterns in the vocal line and accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Leggiero.

The third system is marked 'Leggiero'. The vocal line continues with intricate melodic runs. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

The fourth system shows further development of the vocal line and piano accompaniment, with the vocal line featuring more complex rhythmic patterns and the piano accompaniment providing consistent support.

The fifth system concludes the piece with a final vocal phrase and piano accompaniment. The piano accompaniment ends with a clear cadence.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line consists of eighth-note patterns. The piano accompaniment includes chords and a bass line.

Second system of musical notation, continuing the piece. The vocal line features a melodic phrase with a slur. The piano accompaniment continues with chords and a steady bass line.

Third system of musical notation. The vocal line has a melodic phrase with a slur. The piano accompaniment includes chords and a bass line. Dynamics markings 'p' (piano) are present in the vocal and piano parts.

Fourth system of musical notation. The vocal line features a melodic phrase with a slur. The piano accompaniment includes chords and a bass line. Dynamics markings 'f' (forte) and 'p' (piano) are present.

Fifth system of musical notation. The vocal line features a melodic phrase with a slur. The piano accompaniment includes chords and a bass line. The word 'Dolce.' (dolce) is written above the piano part.

First system of musical notation, consisting of three staves: vocal line, piano right hand, and piano left hand. The key signature has three sharps (F#, C#, G#). The vocal line features a melodic line with various note values and rests. The piano accompaniment includes chords and moving lines in both hands.

Second system of musical notation, continuing the piece with three staves. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Third system of musical notation, featuring performance directions. The vocal line is marked with *Legato assai.* and *Leggiero.* The piano accompaniment continues with chords and moving lines.

Fourth system of musical notation, including dynamic markings. The vocal line is marked with *p* (piano). The piano accompaniment continues with chords and moving lines.

Fifth system of musical notation, concluding the piece. The vocal line ends with a melodic flourish. The piano accompaniment includes a *Rit.* (ritardando) marking and ends with a final chord. The system concludes with the word *Fine*.

First system of musical notation, consisting of three staves. The top staff is a vocal line with a melodic line and a long slur. The middle and bottom staves are piano accompaniment with chords and rhythmic patterns.

Second system of musical notation, consisting of three staves. Similar to the first system, it features a vocal line and piano accompaniment.

Third system of musical notation, consisting of three staves. The vocal line includes the instruction "Leggiero." and features more complex rhythmic patterns.

Fourth system of musical notation, consisting of three staves. The vocal line continues with complex rhythmic patterns and slurs.

Fifth system of musical notation, consisting of three staves. The vocal line concludes with a final melodic phrase and a double bar line.

First system of musical notation. It consists of three staves: a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The tempo marking "Leggiero." is written above the first few notes of the vocal line.

Second system of musical notation, continuing the piece. It features the same three-staff structure and key signature as the first system.

Third system of musical notation. The tempo marking "Sosten." is written above the vocal line. The piano accompaniment features a prominent bass line with sustained notes.

Fourth system of musical notation. The piano accompaniment includes several accents (>) over the notes in the right hand.

Fifth system of musical notation, concluding the piece. The piano accompaniment features four dynamic markings "sf" (sforzando) in the left hand.

EXAMPLE OF THE ART OF MAKING VARIATIONS.

No. 14.
THEME.

Andante.

Var. 1.
Ton espres.

Var. 2.
Grazioso.

Var. 3.
Poco Agitato.

Var. 4.
Allegro.

Var. 5.
Largo.

Var. 6.
Allegro.

PIANO.

The musical score is presented in two systems. Each system contains seven staves. The top six staves of each system are vocal lines, and the bottom two are piano accompaniment. The music is written in treble clef with a key signature of one sharp (F#). The vocal lines are highly melodic and feature numerous slurs and dynamic markings. The piano accompaniment consists of chords and moving lines in both hands. The score concludes with a double bar line at the end of the second system.

CHAPTER VI.

ON TASTE.

TRUE taste consists in an exquisite judgment of what is appropriate; in an aptness to invest one's self with the character of the piece to be performed; in adding energy to it by analogous coloring, and in putting one's self into a state of feeling, so well in accordance with that of the author, that there results a oneness, perfect as if it were the product of a single thought.

He who possesses this faculty, knows how to put grace and spirit into gay pieces; elegance into those which are only pleasing; sadness into pathetic songs; grandeur and mystery into religious music; warmth and transport into pieces where strong passions are in play.

This taste, which is as enduring as truth, from which its principles are drawn, can be formed only by study, by hearing great masters, and by reflection.

ART OF ADORNING MELODY.

The use of ornaments, which for the past eighty years has been carried to an extreme, even to abuse, appears in our days disposed to return within more suitable limits. Composers seem to give their ideas a turn, which, by having more precision, puts a check to the rage for decoration which has possessed common singers. They deserve praise for this courage, which tends to free melody from the insipid vulgarities with which it is overloaded.

There are two conditions dictated by good taste, and from which we should never swerve in adorning a melody.—First, The adornment must never change or obscure the phrase. Second, The ornaments must always be of a character analogous to that of the piece.

Thus it would be ridiculous to introduce light ornaments in grave and sustained pieces; it would be equally so to employ impassioned accents in songs of a merely pleasing and elegant character.

Aside from these two conditions, which wholly depend on appropriateness, fashion claims much in the choice of ornaments; hence it would be superfluous to give positive models, which, though good to-day, would be in a short time, perhaps, no longer passable.

We confine ourselves to presenting, on a small number of simple phrases, some ornaments which, by their variety of color, may be applied to melodies of very different character.

EXAMPLES FOR ILLUSTRATION.

Simple Phrases.

Light.

Tender.

Impassioned.

Brilliant.

Elegant.

Graceful.

Mournful.

Majestic.

ORNAMENTS.

It will be remarked that the Appoggiatura, the Grupetto, the Conducimenti,* and anticipated or syncopated sounds, are the principal means employed for adorning these phrases.

ON CADENZAS, OR ORGAN-POINTS.

There are two kinds of Organ-points. First, that which is made on the dominant to pass to the tonic, and which the Italians, call *Cadenza*, because it constitutes a perfect cadence; Second, that which is made on the chord of the dominant alone, which constitutes a half-cadence, and which the Italians call *Fermata*. Diatonic scales, chromatic scales, scales by intervals, in fine, all kinds of passages which have the notes of the chord of the dominant for bass, are the elements of these Organ-points. Taste must, in all cases, determine the choice of these passages; and it is indispensable that this should be made according to the movement and general tone of the piece.

* The Conducimenti are portions of the scale which are employed to connect two notes separated by a large interval.

EXAMPLE.
Perfect Cadences.

In old airs, the perfect cadence was always terminated by a long trill, in the following manner:—

Cadences of this kind, which the severe school prescribed to be executed with a single breath, required an immense outlay of force by the lungs. It is, perhaps, in consequence of the fatigue resulting from it, that modern singers have abandoned its use.

EXAMPLE.
Cadenza on the Dominant or Fermata.

These Cadenzas may sometimes receive an extension of some notes which connect the dominant with the first note of the following phrase. This extension is called Conducimento.

EXAMPLE.

CHAPTER VII.

OF ACCENT, AND ITS APPLICATION TO DIFFERENT PIECES OF MUSIC.

ACCENT is not the faculty of feeling, but the expression or manifestation of feeling, guided by taste in its application. If the pupil has a good understanding of what we have said in the chapter on Taste, let him take into consideration, first, the time or the movement indicated by the author at the beginning of the piece, and then the words for which it is composed, and he will know at once what accent must be given to it. Thus, for example:

- | | |
|----------------------|---|
| LARGO | } Should be sung deliberately and smoothly, with great breadth and firmness of sound. Grupetti, trills, and ornaments of all kinds, should be performed with breadth, and the shading should be mellowed so as not to present any very striking contrast. |
| ADAGIO | |
| CANTABILE | |
| LARGHETTO | |
| ANDANTE | } Should be sung in a manner either graceful, tender, or mournful, according to the epithet which commonly follows the indication of the movement, and according to the words of the piece. |
| ANDANTINO | |
| ALLEGRETTO | The ornaments should keep pace with the acceleration of time in the melody. |
| ALLEGRO | Requires vivacity and brilliancy. |
| AGITATO | Requires emotion, warmth, passion, with few or no ornaments, |
| PRESTO | Requires spirit and lightness, |

These different pieces might be sung with expression, without giving them a right accent. If the means of expression proper to *Agitato* should be employed in an *Andante*, the effect would be extravagant and ridiculous; if, on the other hand, *Agitato* should be sung as a simple *Allegro*, it would be insufficient and cold. Thus it is the feeling of what is appropriate, that is taste, which must determine the color proper to each piece, and the choice should be dictated, as we have said before, by previous examination of the words and of the melody itself; the character of this is often made known by an epithet which the author adds to the sign indicative of the movement.

OF THE RECITATIVE.

Recitative is dramatic dialogue spoken with musical sounds. The best recitative is that which approaches most nearly to good declamation. As it would be extremely difficult to express in notes the variety of rapidity and slowness which answers to the movement of the passions, composers only indicate the ends of phrases by cadences, and the long syllables of words by notes placed on the strong parts of the measure, or on the strong divisions of the parts, leaving to the intelligence of the singer the care to dwell a longer or shorter time on each of them. From this it may be perceived how much reflection is necessary for the good execution of the recitative. The singer ought to be thoroughly impressed with the dramatic situation, with the character of the person, with the nature of the idea, and with the value of the words which express it. If one of these considerations is neglected, there is great risk of accentuating contrary to the sense; for the same idea, the same word uttered by Othello, would not have the same color as if uttered by Figaro.

The Italians long ago introduced the custom of frequently making *Appoggiatura* notes, or rather substitutions of notes, in certain places of the recitative; this gives indeed more elegance, and destroys a little of the monotony resulting from the frequent repetition of the same sounds.

It is impossible to determine, beforehand, all the places where this substitution of note is practicable; but, in general, wherever the strong part of a beginning or an end of a phrase of a recitative is formed of two equal notes, a note one degree higher may be put in place of the first of the two notes.

EXAMPLE.

Col - si ques - to mo - mem - to per in vo - lar mi a sten - to dal vi - gi - le Mo

Execution.

- se sol per ve - der - ti e per Pul - ti - ma vol - ta.

EXAMPLE.

Execution.

Ec co ci in sal - vo oh fi - gli. ah do - po tan - te

pe - ne e tor - men - ti a bel - la pace in grem - bo Dio tragge il po - pol su - o.

EXAMPLE.

Execution.

Cin - ta e la Reggia da fol - to stuol d'E - gi - sj, e bal dan - zo so pre - tende o -

- guun che l'or - din gia da to di con gedo a - gli E - bre - i sia ri - vo - ca - to.

At the end of the phrase, this substitution may even be made, sometimes, by a lower note, if it is preparatory, and if it is at the distance of a semitone only.

EXAMPLE.

Execution.

Mambre ah non sa - i Che del Dio di Mo - se no - vel - lo sdegno

These kinds of substitutions should be made less frequently in French recitative, especially at the beginning of phrases, where they are really good only when the substituted note, and that which follows it, depend on the same word.

EXAMPLE.

Que je l'ai-me moi même. Ses larmes mere - tiennent. La baine vous a - veugle

Execution.

EXAMPLE.

S'arme contre ma gloire. He-las! il fal - lait bien qu'une si noble en - vi - e.

Execution.
In use, but not so good.

Ornaments and runs also are often made in the recitative; we do not wish to proscribe the use of them, for if they are well chosen and appropriately placed, they may sometimes aid in the expression of the sentiment indicated by the words. But good taste requires great moderation in their employment, especially in French recitative. Some very short passages, only, should be allowed at the end of the verse, and at the repose or melodic cadence.

ON PRONUNCIATION AND ON ARTICULATION.

Pronunciation, in singing, is subjected to the same rules as in speech. Good pronunciation consists in giving to each letter, or to each syllable, the sound which belongs to it; but as syllables have generally more force and duration when sung, and as defects become thus more striking, it is necessary that the pupil, in singing, should take still more care to follow the directions of the grammar for the formation of each syllable. The rolling of the R, the hissing of the S, ought not to be extravagant; but it is necessary, above all, to apply one's self to giving to each of the vowels the sound which is proper to it, but not to excess in the pronunciation of E and of U, which, to favor the emission of the voice, should be uttered with the mouth closed as little as possible.

The merit of a good pronunciation would disappear with the singer, if he did not add a good articulation, which consists in giving more or less force to the consonants. The degree of force of articulation, ought to be subordinate to the sense of the words, to the dramatic situation, to the character of the person who is speaking, and, above all, to the size of the room where one is singing, and to the number of hearers. For such articulation as is indispensable in an Opera-house, becomes extravagant in a saloon, and such as would be sufficient in a saloon with few persons, would become, as it were, smothered by the presence of a much larger number; because the air, which is the vehicle of sound, would circulate less freely.

We would advise pupils to articulate rather extravagantly in study; for then if in singing before people they lose a little of their precision, they will still have enough to do well.

CONCLUSION.

Having now set forth such rules as have been proved to us, by experience, to be useful, it remains for us to say a few words on the manner of governing the voice and practicing.

The voice is the finest of instruments, and also the most delicate. A well regulated life is necessary to preserve it; all excess tends to destroy it; all violent exercise is hurtful to it. It is even necessary to abstain from singing too long at a time; for, as it is indispensable to always sing with a full and sonorous voice, the organs would suffer by too long continued exercise. The singer should be careful to leave off singing a little while before being fatigued. It is impossible to fix a limit to the time of study; this depends on the strength of the individual. But we repeat that this study should invariably be performed, not always with the entire fullness of the capacities of the voice, but always with an open and sonorous voice; nothing is more injurious, and nothing more retards the progress than the habit of singing through the teeth, or of practicing in a mere humming tone. The chest is fatigued, the throat acquires no real facility, and the voice gains neither certainty nor development.

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