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LABLACHE'S

COMPLETE

METHOD

OF

SINGING

SOPRANOS AND TENORS.

Signor Vallo Says They Must Become Extinct, Like the Mastodon.

CONTRACTION OF THE SINGING VOICE.

Good Singers Should Mate to Perpetuate the Race of High Note Reachers.

Signor Vallo's remarkable theory that the compass of the singing voice is gradually contracting and that the race of sopranos and tenors will soon become extinct was first published in the *HERALD*.

It created quite a stir in the musical world, as Signor Vallo is an authority on the subject, having had a wide and varied experience as a teacher of singing. It is almost needless to say that a controversy was aroused in which many musicians of note participated. The general opinion was that Signor Vallo had made out a prima facie case, as the lawyers say, but that a lot more evidence was necessary before the musical world would return a verdict in his favor.

A *HERALD* reporter therefore took advantage of Signor Vallo's presence in this city the other day to obtain a fuller statement of his proposition. The Signor was quite willing to give plenty of reasons for the faith that was within him.

ONLY A GENTLE HINT.

"Your little article in the *HERALD* has gone the round of the newspapers and has excited much comment," remarked the reporter, after greeting the Professor.

"Yes, it has," was the reply, "but it was only intended as a hint, and I find it has had the desired effect. My opinion is founded on an experience of twenty-five years as a teacher and examiner of the voice. Perhaps I made a mistake in not confining my opinion to America. Nevertheless, I have examined many voices from all countries and I have not found much difference. With all due respect for the eminent musicians whose opinions Mr. Haynie has presented in the *Boston Herald*, I still hold that I am correct, at least as far as this country (America) is concerned. Some of the opinions given against my theory were quite amusing to me. Mme. Marchesi's, for instance, considering it simply as a joke. Well, I cannot blame her, for it does seem rather funny. But she will find it no joke after a while—and the day is not far distant, unless the remedy be applied—if she should be called upon to furnish a number of first class sopranos and tenors for grand opera, unless she should have the whole world to pick them from. Mr. Massenet's opinion I consider to be the most philosophical. He agrees to examine the matter and wait for further developments."

NOT DEAD, BUT DISAPPEARING.

"You don't mean to say that all the sopranos, tenors and basses are dead?"

"By no means," quickly answered the Signor. "What I wish to convey is the fact that they are gradually disappearing, or, in other words, that the male and female voices are shortening their compass. Experience has taught me that the general compass of the male voice, in this country, is two octaves and one note, from F under the first line (bass clef) to G on the third ledger line above the staff, thus:—



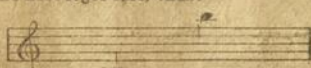
Baritone Compass.

"In fact, I find but a limited number of males who can make even this compass. Now, this compass is what is called the hebaritone voice. It will therefore be seen from this that all or nearly all males are baritones. Males who can sing three or four notes higher than the baritone are called tenors. But, I tell you, they are like angels' visits—few and far between."

TOUCHING THE FEMALE VOICE.

"What is your experience as to the female voice?"

"It is quite confirmatory of my theory. The general compass of the female voice is two octaves and two notes, from G below the second ledger line to B above the first ledger line, thus:—



Mezzo-Soprano Compass.

"This is what is called the mezzo-soprano voice, but only a limited number of females can make this compass; therefore it will be seen from this that all or nearly all females are mezzo-sopranos. Females who can sing four or five notes higher than this are called sopranos, but they are also like angels' visits."

"A great many mezzo-sopranos sing soprano parts, but in transposed keys. How often have I heard singers at rehearsal on the stage ask the leader to play one, two or three notes lower. I think that a great many singers do not know the true compass of the soprano voice, which is:—



True Soprano Compass.

"Many of them think they have a soprano voice if they can sing up to B flat above the first ledger line or C on the second ledger line. The great majority of the prima donnas of the light operas are only mezzo-sopranos. In fact, the composers of such operas seem to know that it would be folly to write higher than B flat or C, for the part would not be sung."

MYSTERIES OF THE CHORUS.

"How about the Opera choruses?"

"The opera choruses are all made up of mezzo-sopranos and baritones. The highest mezzo-sopranos sing the so-called soprano part, while the lowest sing the so-called contralto (alto) part. The baritones are divided in the same manner on bass and tenor. I do not wish to be understood as saying that baritones and mezzo-sopranos are inferior voices, on the contrary, for where the quality is good I think they are the best. Why not? They have the middle notes of the great vocal scale, which are the best. The very high notes of the soprano, unless the voice is very pure, are too thin and piercing to be pleasant, and the high notes of many of the tenors have a nasal quality which is not at all pleasant to a cultivated ear. Unfortunately, or perhaps fortunately, the teachers whose opinions Mr. Haynie presents have been favored with pupils having exceptional and phenomenal voices. Phenomenal voices are not natural voices, no more than double headed girls, fat women, skeletons, giants and dwarfs are natural. Of course they are produced by nature, but they are called freaks of nature."

A PHENOMENAL VOICE.

"A few years ago I examined a young lady who had a veritable tenor and contralto combined. She could sing a B flat on the second line (bass clef) full, and she could also sing the highest note of the contralto range, thus:—



Phenomenal Compass.

"When she first told me that she could sing as low as a tenor I denied it and said she must be mistaken. But it is the only case of the kind that I ever met with, but there may be more of them."

THE CAUSE.

"Signor, what do you think are the causes which produce this contraction of the voice?"

"That is a subject perhaps more for the physiologist than for the musician. The causes which I think contribute most to the contraction of the voice are, first, the abuse of it in childhood, both by the child itself and the unskillful and inexperienced teacher, and, second, by the intermixing of the races. Excessive smoking and other excesses, which I will leave to the physiologist, may be another cause. Certain temperaments become extinct by intermixing with other temperaments, and produce what is called a mixed temperament, which would correspond, so to speak, with the mezzo-soprano voice—the result of a mixture of all the other voices."

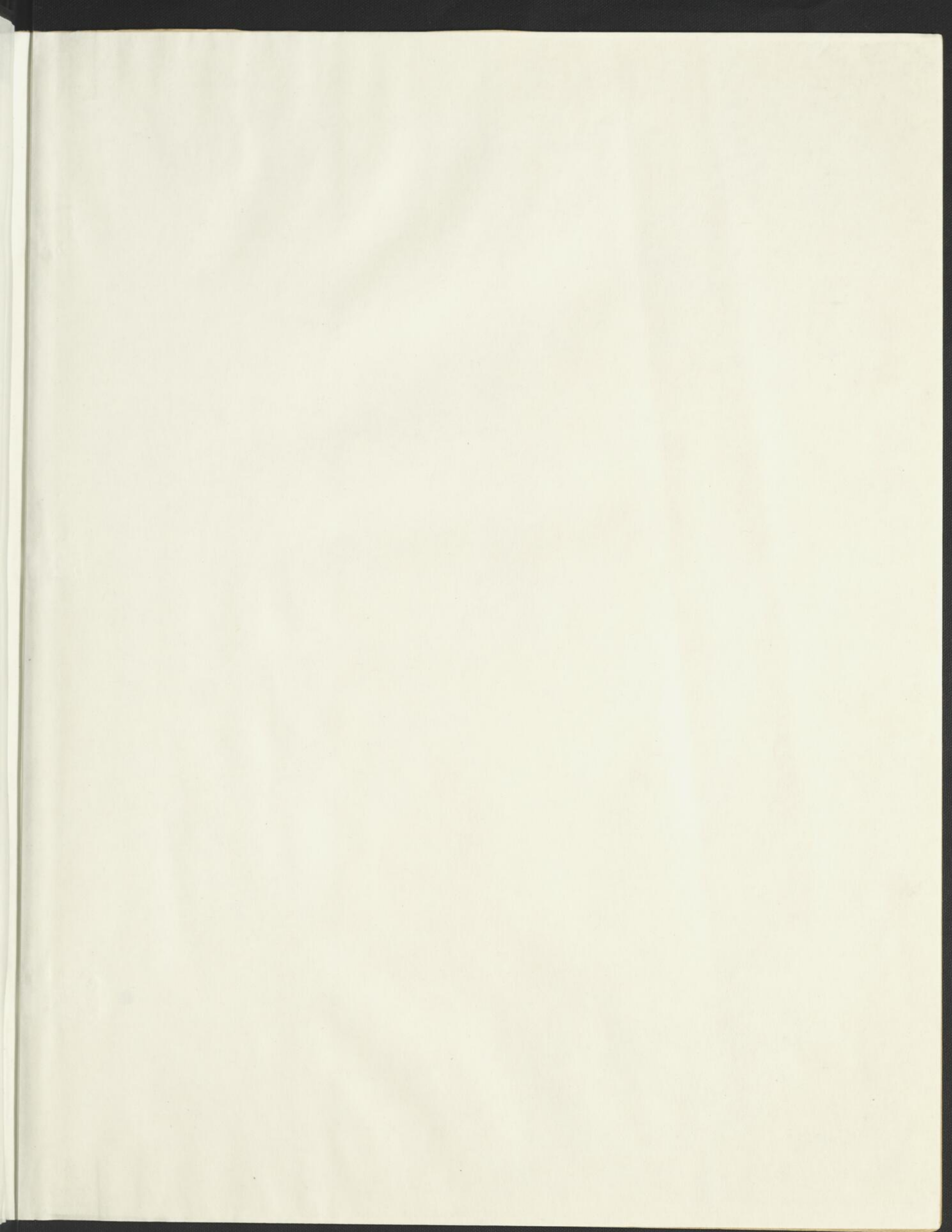
THE REMEDY.

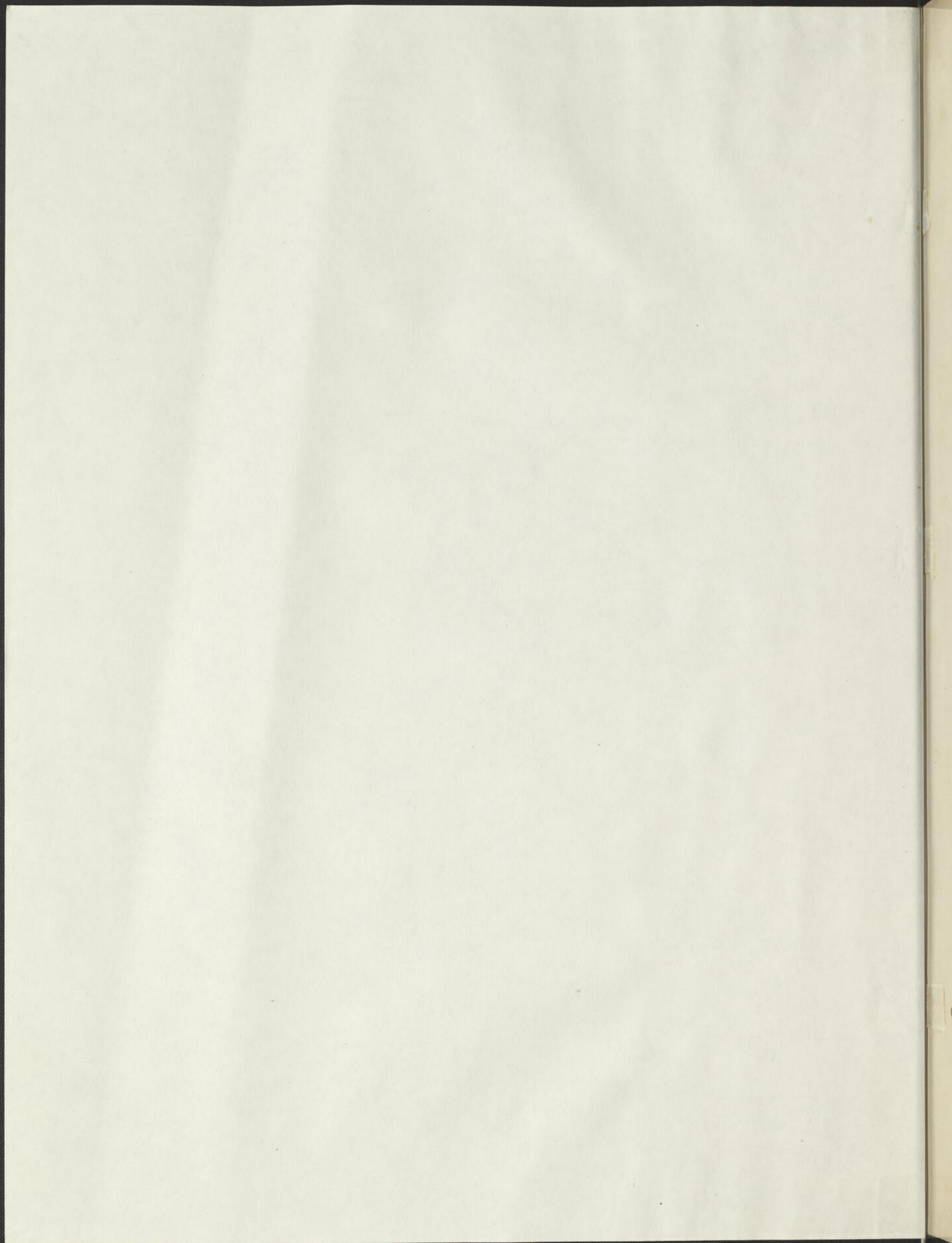
"What remedy do you suggest?"

"The remedy which I would recommend would be the intermarrying of good singers, as the voice of the parent would pass to the child like any other physical or mental trait."

With this portentous advice, which it is to be hoped will be followed in order to perpetuate the race of prima donnas, Signor Vallo brought the interview to a close and hurried off to catch a train to Philadelphia, where he resides.

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TABLE 2

COMPLETE

METHOD OF SINGING

THESE SINGING BOOKS SHOULD BE DIRECTED
TO THE STUDY OF THE PRINCIPLES OF SINGING

Developing the voice and securing it flexible

and

FORMING THE VOICE

and

EXAMPLES FOR ILLUSTRATION

and

PROGRESSIVE VOCALIZING EXERCISES

BY LOUIS LABELAGE

Published by the author, and printed by the author, at the author's residence, 100 West 10th Street, New York, N. Y.

NEW EXERCISES FOR SUSTAINING THE VOICE

AND AN EXHAUSTIVE TREATISE ON THE ARTS OF THE VOICE AND THE SINGING BOOK
AS A GUIDE TO THE STUDY OF THE VOICE AND THE SINGING BOOK

100-100

REPRINTED BY OLIVER DITSON & CO. 27 NASSAU ST. N. Y.

NEW YORK H. DITSON & CO.

LABLACHE'S

*a formé les
plus grands
chanteurs.*

COMPLETE

*celèbre professeur
de chant
comme de monde entier
de de.*

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.

BY LOUIS LABLACHE.

Translated from the French, and improved from all former issues by the addition of

NEW EXERCISES FOR SUSTAINING THE VOICE

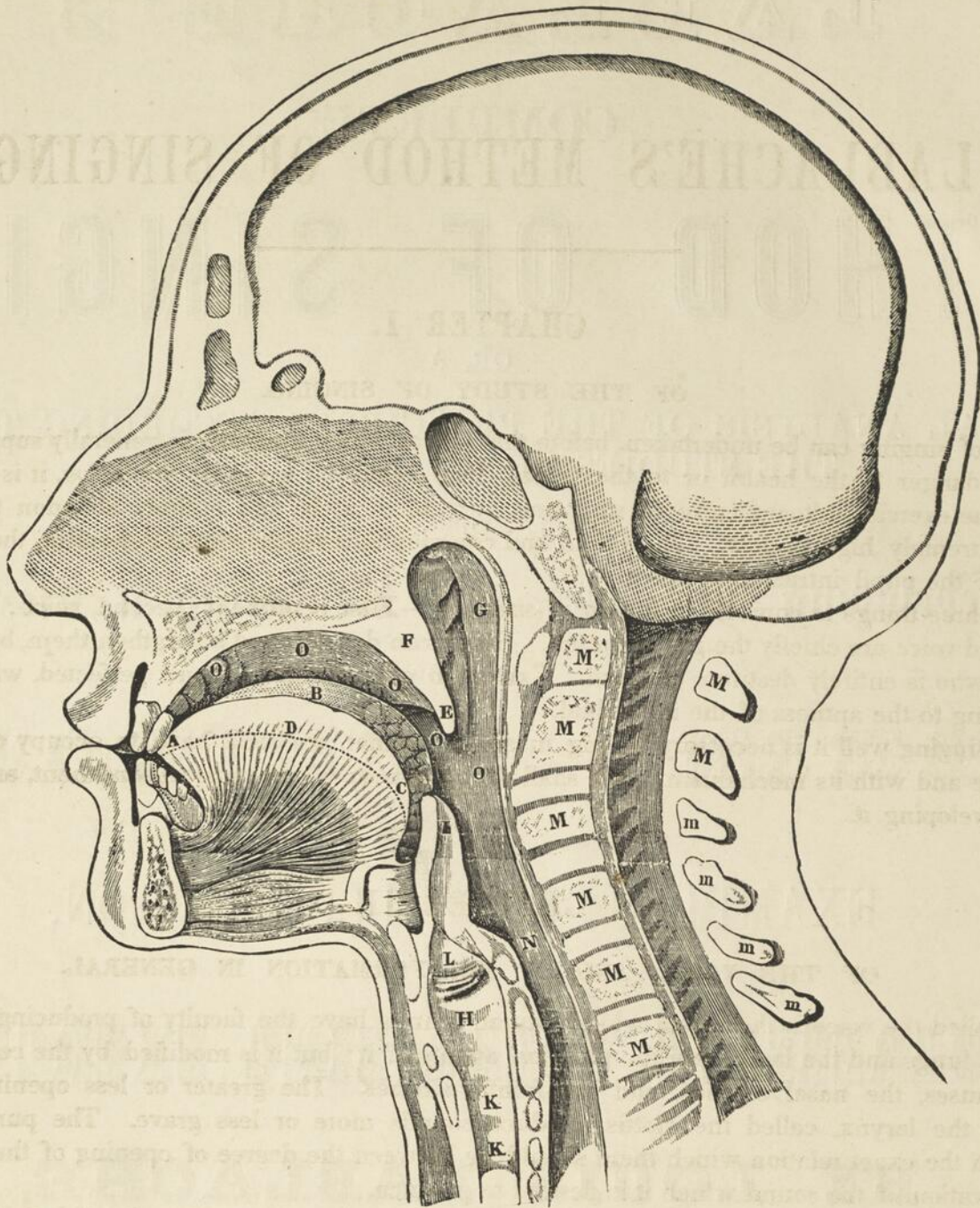
AND AN ENGRAVING REPRESENTING ALL THE PARTS OF THE MOUTH AND THROAT BROUGHT INTO
ACTION IN THE CULTIVATION AND DEVELOPMENT OF THE HUMAN VOICE

BOSTON:

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET,

NEW YORK: C. H. DITSON & CO.

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



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 vertebrae; 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 upwards 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 curvin 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 into the passage, G, which communicates with the nose, it becomes, in consequence, nasal.

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 skilful 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.

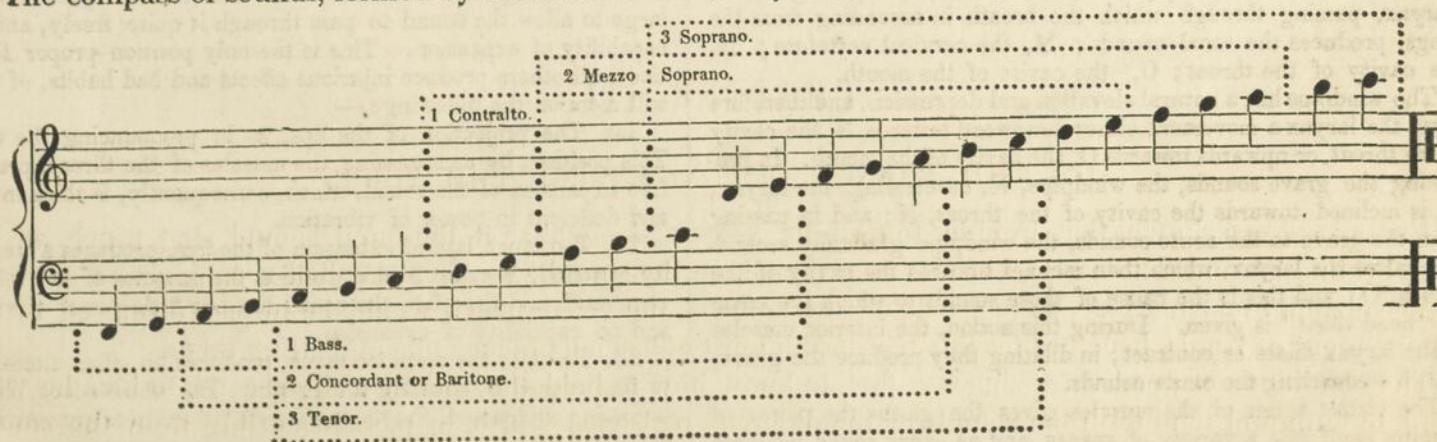
OF THE VOICE, AND OF ITS FORMATION IN GENERAL.

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:—

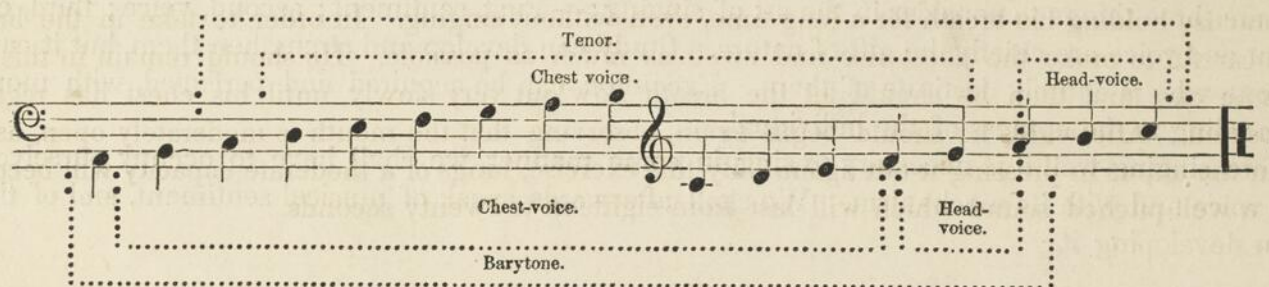


This scale is formed, as may be seen, by six kinds of voice;—three male, (Bass, Concordant or Barytone, and Tenor) and three female, (Contralto, Mezzo-Soprano, and Soprano). It may be observed that No's. 1, 2, and 3, of the female voice, correspond to Nos. 1, 2, and 3, of the male voice, at the distance 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-registers. 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 *ā*,* and a little also, but at a later period, on the sound *ā*.† 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

* *ā*, as in far.

† *ā*, as in fate

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 *ō*, then upon *ä* and upon *ā*, 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 is written for a male voice and piano. It consists of two systems of staves. The first system has a vocal line with a 'Slowly.' marking and a piano accompaniment. The second system continues the exercise with a vocal line and piano accompaniment. The vocal line is divided into sections labeled 'Chest-voice.' and 'Middle-voice.' in the first system, and '* Head-voice.', 'Middle-voice.', and 'Chest-voice.' in the second system.

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 very 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 is written for a male voice and piano. It consists of two systems of staves. The first system has a vocal line with a 'Chest. Head. Chest.' marking and a piano accompaniment. The second system continues the exercise with a vocal line and piano accompaniment. The vocal line is divided into sections labeled 'Chest.', 'Head.', and 'Chest.' in the first system, and 'C', 'H', 'C' in the second system.

* 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, prolonged 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 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 impetus 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*.

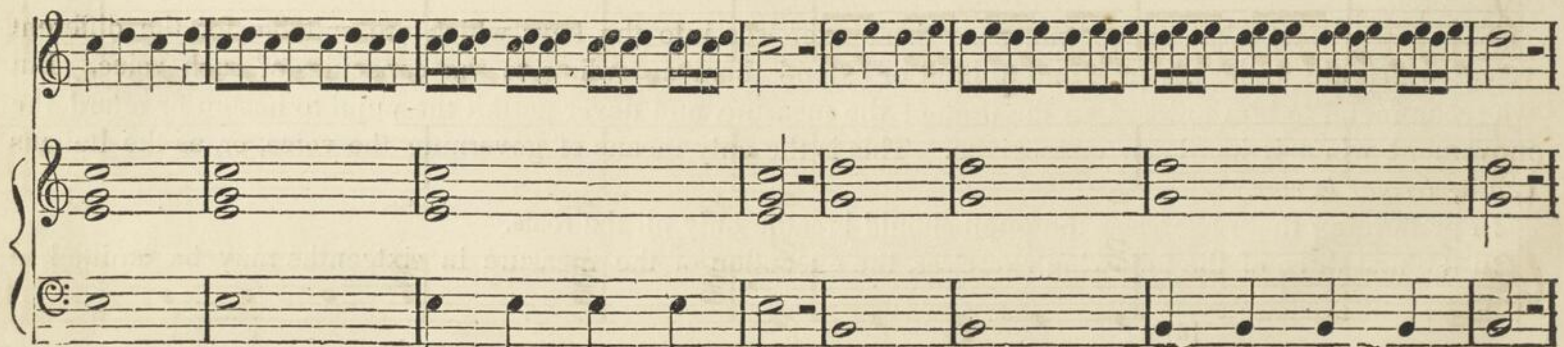
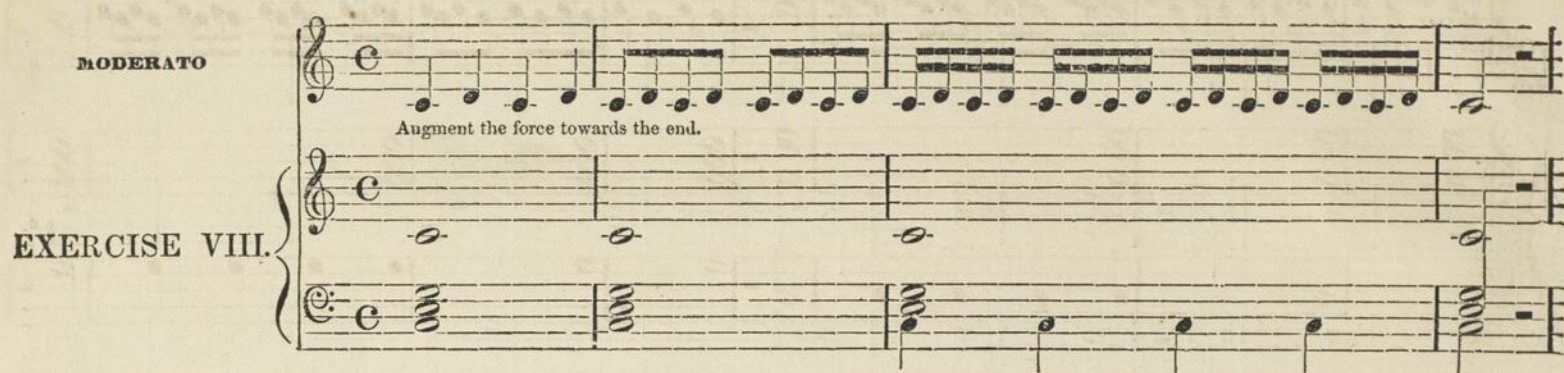
In performing these exercises the pupil should breathe only on the rests.

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 musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth-note runs and rests. The middle and bottom staves are grouped by a brace and contain chords in treble and bass clefs, respectively, providing harmonic support for the melody.

The second system of musical notation follows the same three-staff format. The melodic line continues with similar eighth-note patterns, while the accompaniment maintains a steady harmonic foundation with chords.

The third system of musical notation continues the piece. The melodic line shows some variation in rhythm, including sixteenth-note passages, while the accompaniment remains consistent.

The fourth system of musical notation continues the piece. The melodic line features more complex rhythmic figures, and the accompaniment provides a solid harmonic base.

The fifth system of musical notation concludes the page. The melodic line ends with a final flourish, and the accompaniment provides a concluding harmonic support.

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 a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef, both with a common time signature (C). The first system shows the vocal line with a series of eighth notes, some marked with a 'v' (accents), and the piano accompaniment with chords and single notes. The second system continues the vocal line with more complex rhythmic patterns and the piano accompaniment with sustained chords. The third system features a vocal line with a series of eighth notes, some marked with a 'v' (accents), and the piano accompaniment with chords and single notes. The exercise concludes with a final measure in each system.

Strike highest note a little more forcibly throughout.

EXERCISE X.

The musical score for Exercise X is written for a voice and piano. It consists of eight systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The vocal line begins with a series of eighth-note runs, some marked with a '3' for triplets and a 'v' for accents. The piano accompaniment provides a harmonic foundation with chords and moving lines. The exercise concludes with a final measure in each system, marked with a double bar line.

LABLACHE'S METHOD OF SINGING.

This page contains six systems of musical notation, each consisting of a vocal line and a piano accompaniment. The vocal lines are written in treble clef and feature a series of ascending and descending eighth-note patterns, often grouped with slurs and accents. The piano accompaniment is written in grand staff (treble and bass clefs) and provides harmonic support with chords and single notes. The notation is clean and professional, typical of a method book for singing instruction.

The musical score is arranged in seven systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The vocal line features a series of ascending and descending scales, while the piano accompaniment provides harmonic support with chords and single notes. The key signature is one flat (B-flat), and the time signature is common time (C). The score is written in a clear, legible style, typical of 19th-century musical notation.

EXERCISE XI.

The musical score for Exercise XI is written in C major and 4/4 time. It consists of four systems, each with a vocal staff and a grand piano staff. The vocal line begins with a series of ascending and descending eighth-note patterns, marked with 'v' for vibrato. The piano accompaniment consists of chords and single notes that provide harmonic support. The exercise is divided into four systems, each with a vocal staff and a grand piano staff. The first system is in C major, the second in C major, the third in C major, and the fourth in C major. The exercise is marked with 'v' for vibrato and 'f' for forte.

The musical score on page 18 of Lablache's Method of Singing consists of six systems. Each system contains a vocal line and a piano accompaniment. The vocal line is written in treble clef and features a series of ascending and descending eighth-note patterns, often with slurs and accents. The piano accompaniment is written in grand staff (treble and bass clefs) and provides a harmonic foundation with chords and single notes. The overall structure is a continuous exercise or piece.

The musical score on page 19 of Lablache's Method of Singing consists of six systems. Each system includes a vocal line and a piano accompaniment. The vocal lines are written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The score features various melodic patterns, including ascending and descending scales, and is marked with accents (^) and slurs. The piano accompaniment consists of chords and single notes in both hands.

EXERCISE XII.

The musical score for Exercise XII is written in 4/4 time and consists of five systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one flat (B-flat major or D minor). The vocal line features a series of eighth-note and quarter-note patterns, often with slurs and accents. The piano accompaniment provides a harmonic foundation with chords and single notes. The exercise concludes with a final cadence in the fifth system.

EXERCISE XIII.

The musical score for Exercise XIII is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (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 eighth and sixteenth notes, often beamed together, and includes several trills marked with a triangle (^). The piano accompaniment provides harmonic support with chords and single notes. The first system is followed by a double bar line. The second system continues the exercise. The third system concludes the exercise with a final double bar line. A small number [6] is printed at the bottom left of the page.

[6]

EXERCISE
XIV.

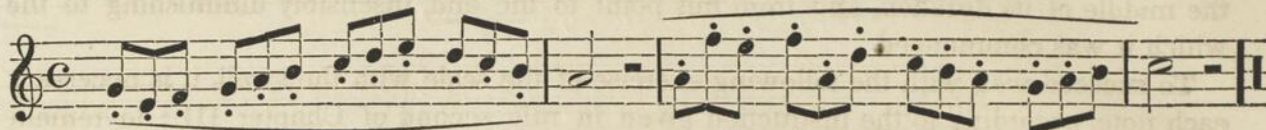
The musical score for Exercise XIV is presented in five systems. Each system consists of three staves: a vocal staff in treble clef with a common time signature (C), and a piano accompaniment consisting of two staves (treble and bass clefs) with a common time signature (C). The vocal line is characterized by a series of eighth-note runs, often starting with an accent (^) on the first note of a phrase. The piano accompaniment provides a harmonic foundation 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 five systems, each containing three staves. The top staff is for the voice, the middle for the right piano hand, and the bottom for the left piano hand. The key signature is one flat (B-flat), and the time signature is common time (C). The exercise consists of 16 measures. The vocal line features a series of eighth and sixteenth notes, with some measures containing accents (^) and others having a 'v' marking below the notes. The piano accompaniment is characterized by sustained chords in the left hand and moving lines in the right hand, often using slurs to indicate phrasing. The piece concludes with a double bar line.

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.

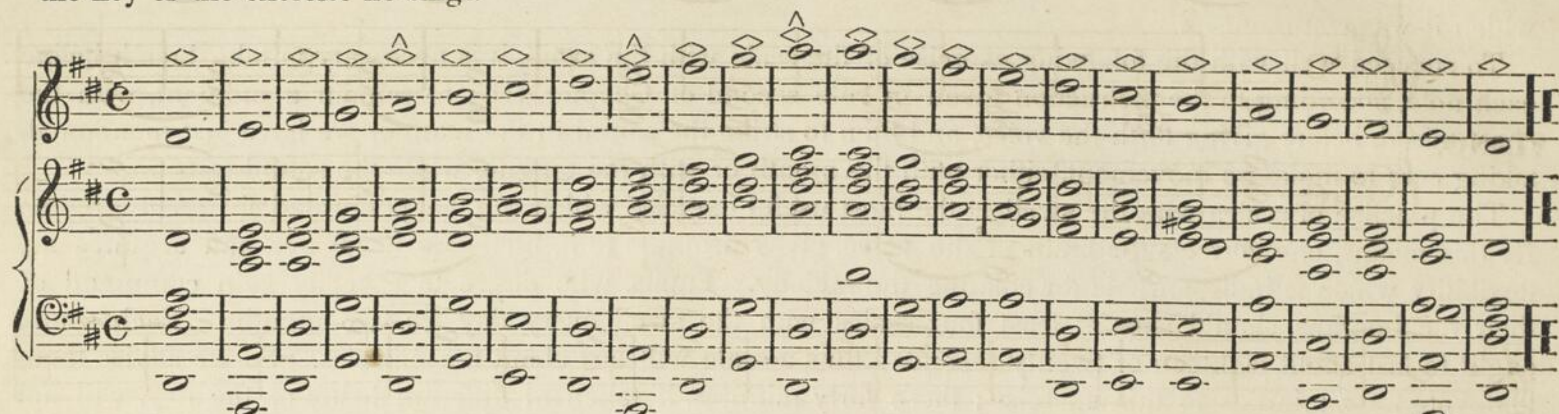
VOICE.

PIANO.

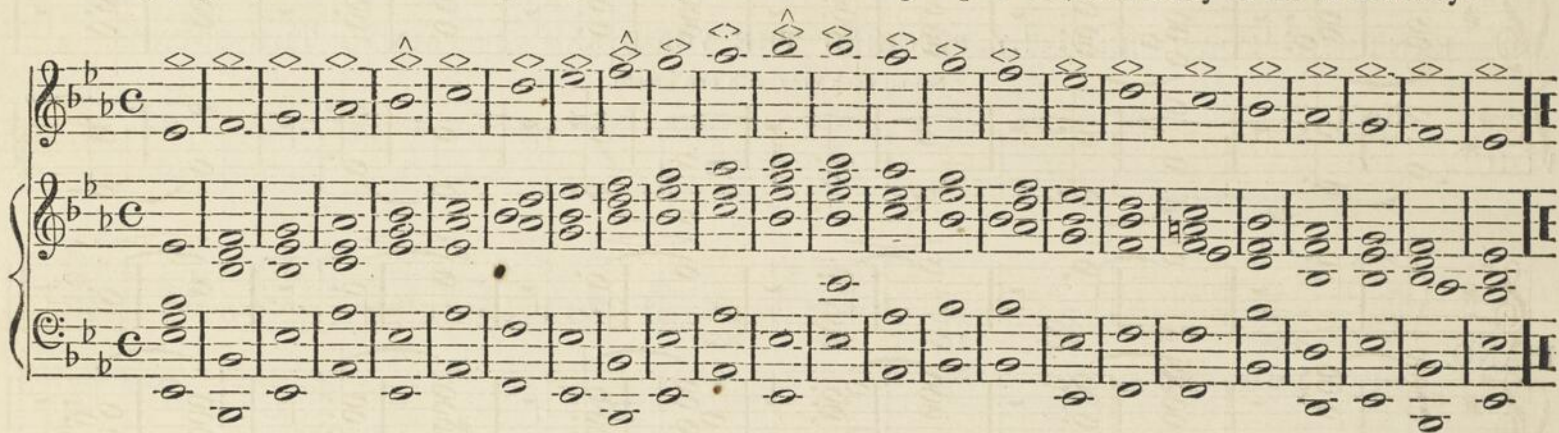
The sixth and the tenth notes are of difficult intonation; often they will come out too low, and can be made true only when the mouth is open more than usual, and the voice forced. The contrary happens in the descending scale. The tonic and the sub-dominant are often too high. This may be attributed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

[7]

The pupil should endeavor to remember the names of the notes which he vocalizes; and for that purpose 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.



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



EXERCISE IN SECONDS.

No. 1.

Sound two notes with one breath.

VOICE.

PIANO.

No. 2.

VOICE.

PIANO.

No. 3.

EXERCISE IN THIRDS.

VOICE.

PIANO.

SVOS

The first exercise consists of two systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The vocal line features a series of eighth and sixteenth notes, often beamed together, with slurs indicating phrasing. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

No. 4.

EXERCISE IN FOURTHS.

Exercise No. 4 is titled "EXERCISE IN FOURTHS." It also consists of two systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line is characterized by intervals of fourths, with notes often beamed together. The piano accompaniment features chords and moving lines that complement the vocal melody. The notation includes various musical symbols such as slurs, beams, and dynamic markings.

EXERCISE IN FIFTHS.

No. 5.

EXERCISE IN SIXTHS.

No. 6.

EXERCISE IN SEVENTHS.

No. 7.

The first system of the musical score consists of three staves. The top staff is a single melodic line with eighth notes and rests, featuring a series of slurs. The middle and bottom staves are a piano accompaniment, with the middle staff using a treble clef and the bottom staff using a bass clef. Both accompaniment staves contain chords and moving lines, with the bottom staff including a key signature of one sharp (F#).

EXERCISE IN EIGHTHS.

No. 8.

The second system of the musical score continues the exercise and is divided into three systems of three staves each. The first system of this section is in C major (no sharps or flats). The second system is in D major (two sharps: F# and C#). The third system is in E major (three sharps: F#, C#, and G#). Each system follows the same structure as the first, with a single melodic staff on top and a two-staff piano accompaniment below. The notation includes eighth notes, rests, and various musical ornaments like slurs and ties.

EXERCISE IN NINTHS.

No. 9.

EXERCISE IN TENTHS.

No. 10.

RECAPITULATION.

No. 11.

The musical score on page 32 of Lablache's Method of Singing consists of six systems. Each system includes a vocal line and a piano accompaniment. The vocal line is written in treble clef, and the piano accompaniment is written in grand staff (treble and bass clefs). The music is in 4/4 time and features a variety of notes, rests, and dynamic markings. The first system begins with a vocal line starting on a half note, followed by a piano accompaniment. The second system continues the vocal line with a half note, and the piano accompaniment. The third system features a vocal line with a half note, and the piano accompaniment. The fourth system continues the vocal line with a half note, and the piano accompaniment. The fifth system features a vocal line with a half note, and the piano accompaniment. The sixth system concludes the vocal line with a half note, and the piano accompaniment. The score is written in a clear, legible style, with notes and rests clearly marked. The piano accompaniment provides a steady, rhythmic foundation for the vocal line.

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.

Sol Do Sol Re Sol Mi

La Re La Mi La Fa Si Sol

Sol Do Mi La Fa Si Do

[9]

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# 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 complement 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 eighth measure.

ALLEGRETTO.

EXAMPLE.

First Phrase. First Member.

Second Phrase. Second Member.

Third Phrase. Third Member.

Fourth Phrase. Fourth 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 Syncope 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#, 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 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 some 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.

No. 1.

Andante. Sempre Legato.

The musical score is written for a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo and style are marked "Andante. Sempre Legato." The score is divided into five systems, each containing a vocal staff and a piano accompaniment consisting of two staves (treble and bass clef). The vocal line begins with a long note on B-flat, followed by a series of eighth and sixteenth notes, with slurs indicating a legato line. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include "Cres." (crescendo) and "p" (piano). The score concludes with a final cadence.

VOCALIZING.

No. 2.

Sostenuto. Sempre legato e portando la voce.

The musical score is written for a vocal line and piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The tempo/style marking is 'Sostenuto. Sempre legato e portando la voce.' The exercise is labeled 'VOCALIZING. No. 2.'.

The score consists of six systems, each with a vocal staff and a piano accompaniment staff. The piano accompaniment is written in a grand staff (treble and bass clefs).

Dynamic markings and performance instructions include:

- System 1:** Vocal line starts with a crescendo hairpin. Piano accompaniment has a 'Rinf.' (Ritardando) marking.
- System 2:** Vocal line has 'Rinf.' and 'Cres.' markings. Piano accompaniment has a 'p' (piano) marking.
- System 3:** Vocal line has 'Rinf.' and 'Cres.' markings. Piano accompaniment has a 'p' marking.
- System 4:** Vocal line has 'mf' (mezzo-forte) and 'Cres.' markings. Piano accompaniment has a 'p' marking.
- System 5:** Vocal line has 'mf' and 'Cres.' markings. Piano accompaniment has a 'p' marking.
- System 6:** Vocal line has a 'Rinf.' marking. Piano accompaniment has a 'Rinf.' marking.

Handwritten annotations include 'roll' in the vocal line of the third system and 'c' in the piano accompaniment of the fourth system.

Andante Grazioso. Sempre legato.

VOCALIZING.

No. 3.

VOCALIZING.

No. 3.

Andante Cantoso. Sempre legato.

Rinf. Dolce.

The musical score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into four systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a consistent eighth-note pattern in the left hand, often with chords in the right hand. The vocal line includes various melodic phrases, some with slurs and accents. A "Rinf." marking is present in the first system. The piece concludes with a double bar line and repeat dots.

[11]

VOCALIZING.

No. 4.

Allegretto. Sempre Legato.

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef with a 2/4 time signature. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef, both with a 2/4 time signature. The key signature has one sharp (F#). The score is divided into four systems. The first system is marked *Allegretto. Sempre Legato.* and includes slurs and accents. The second system continues the piece. The third system is marked *Cen forza.* and features a crescendo hairpin. The fourth system is marked *Dolce.* and includes a decrescendo hairpin, ending with the marking *Rinf.* (Rinforzando).

Lento.

Tempo lo.

Rinf.

VOCALIZING.

No. 5.

Moderato. *Sempre legato.*

The musical score consists of six systems, each with a vocal line (treble clef, key of D major, common time) and a piano accompaniment (grand staff, key of D major, common time). The tempo markings are *Moderato.* and *Sempre legato.* at the beginning, and *a Tempo.* and *Rall.* later in the piece. The dynamics include *p* (piano) and *f* (forte). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

a Tempo. *Rall.*

Lento. *Piu mosso.*

sf

Rall.

VOCALIZING

No. 6.

Andante espressivo. Sempre legato portando la voce.

The musical score is written for a vocal line and piano accompaniment. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 3/4. The tempo and style are indicated as *Andante espressivo. Sempre legato portando la voce.*

The score is divided into four systems, each containing a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The vocal line begins with a series of eighth and sixteenth notes, often marked with 'x' to indicate specific pitch bends or breath marks. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Dynamic markings include *Rinf.* (Ritornello) appearing in the third and fourth systems. The score concludes with a final cadence in the piano part.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a series of eighth and sixteenth notes, some beamed together, with slurs indicating phrasing. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It includes chords and single notes, with a dynamic marking of *p* (piano) and a tempo marking of *Rinf.* (Ritardando).

The second system continues the musical piece. The vocal line shows further melodic development with slurs and dynamic markings. The piano accompaniment features more complex chordal textures and arpeggiated figures. The key signature and time signature remain consistent with the first system.

The third system includes specific performance instructions. The vocal line is marked *Legato.* and *Rall.* (Ritardando). The piano accompaniment has a dynamic marking of *p*. The notation includes various rests and melodic lines for both parts.

The fourth system concludes the page. It features a final vocal phrase and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line. The key signature and time signature are maintained throughout the system.

Maestoso. Sempre Legato.

VOCALIZING.

No. 7.

This musical score is for a vocalizing exercise titled 'No. 7'. It is written for a voice part and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo and style markings are 'Maestoso' and 'Sempre Legato'. The score is organized into five systems, each containing three staves: a single staff for the voice and two staves for the piano accompaniment. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line consists of a series of melodic phrases, often starting with a half-note or whole-note rest followed by a melodic run. The exercise concludes with a 'Rinf.' (Ritardando) marking in the piano part.

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 one flat (B-flat). It features a series of eighth and sixteenth notes, some beamed together, with slurs and accents. The middle staff is a piano accompaniment in treble clef, featuring chords and moving lines. The bottom staff is a piano accompaniment in bass clef, providing a harmonic foundation with sustained notes and moving lines.

The second system of musical notation continues the piece. The vocal line (top staff) has a key signature change to two flats (B-flat and E-flat) and includes a sharp sign in the final measure. The piano accompaniment (middle and bottom staves) continues with similar textures of chords and moving lines.

The third system of musical notation includes performance markings. The vocal line (top staff) begins with the instruction "Accelerando." and contains a crescendo marking "Cres." The piano accompaniment (middle and bottom staves) includes markings for "Rinf." (Ritornello) and "Rinf." (Ritornello) in the middle and right sections respectively.

The fourth system of musical notation features the instruction "dolce." (dolce) in the vocal line (top staff), with a handwritten "will" next to it. The piano accompaniment (middle and bottom staves) continues with sustained notes and moving lines.

The fifth system of musical notation concludes the piece. The vocal line (top staff) features a final melodic phrase. The piano accompaniment (middle and bottom staves) provides a concluding harmonic structure.

VOCALIZING.

No. 8.

Andante. Sempre legato e Sostenuto.

The musical score is written for a vocal line and piano accompaniment. The tempo is marked 'Andante' and the performance instruction is 'Sempre legato e Sostenuto'. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into five systems, each containing a vocal staff and a piano accompaniment staff. The vocal line consists of a series of eighth and sixteenth notes, often beamed together, with some slurs indicating phrasing. The piano accompaniment provides a harmonic foundation with chords and moving lines in both the right and left hands. The overall style is characteristic of 19th-century vocal pedagogy.

The musical score is arranged in three systems, each featuring a vocal line and a piano accompaniment. The first system begins with a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The second system continues the vocal line and piano accompaniment, with dynamic markings *f* and *sf* appearing in the piano part. The third system concludes the vocal line and piano accompaniment, with a final double bar line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* and *sf*.

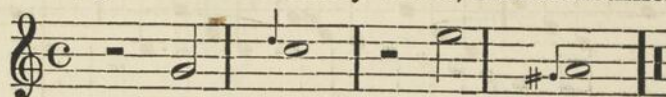
CHAPTER V.

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 Grupetto or turn; fourth, the trill. We proceed to explain these in succession, pointing out the means of executing them.

OF THE APPOGGIATURA.*

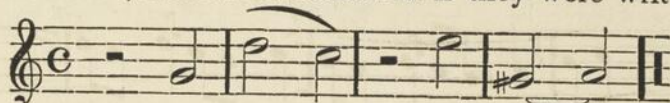
The Appoggiatura is a small note, placed immediately above, and sometimes below, an ordinary note, in the following manner.



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.

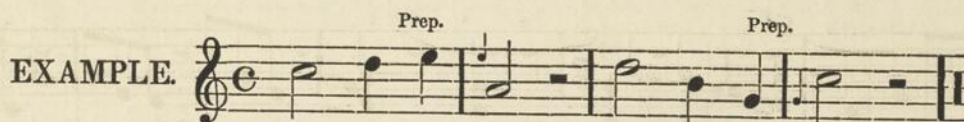
Its duration is commonly half that of the large note which follows it, and this value is taken out of the same note.

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.

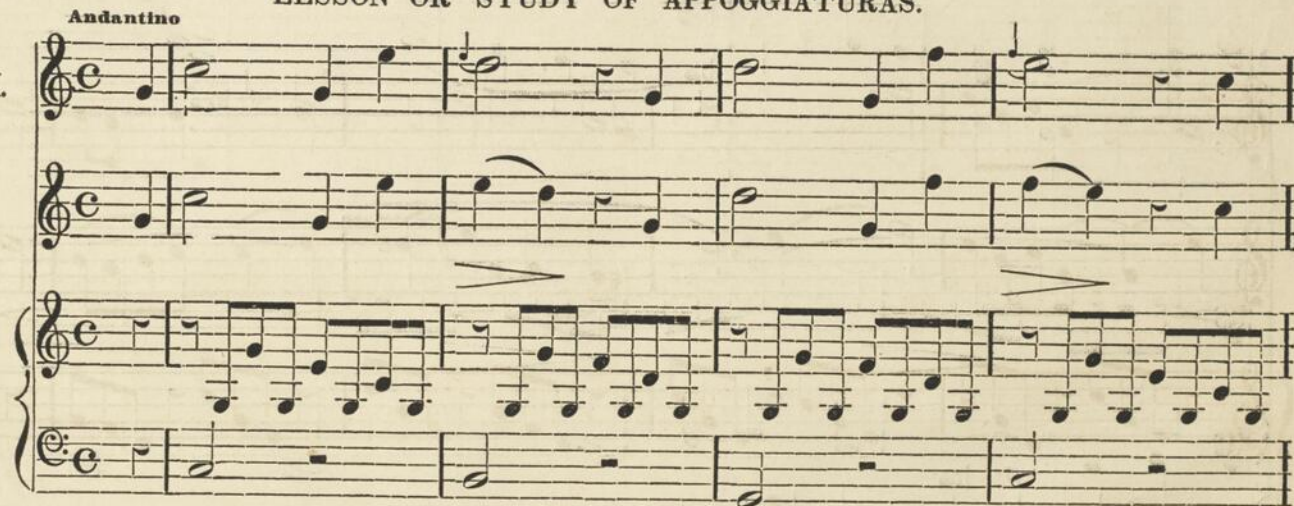


The Italian term, derived from Appoggiare, (to lean upon,) sufficiently expresses the manner in which the little note should be executed; that is to say, it should be accented more strongly than the large note which follows it. It is essential to be thoroughly acquainted with this principle, the exact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

LESSON OR STUDY OF APPOGGIATURAS.

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 musical notation consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The first staff contains a vocal line with various note values and rests. The second staff contains a vocal line with similar notation. The third staff contains a piano accompaniment line with eighth and sixteenth notes. The fourth staff contains a piano accompaniment line with eighth and sixteenth notes. The system ends with a double bar line.

The second system of musical notation consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The first staff contains a vocal line with various note values and rests. The second staff contains a vocal line with similar notation. The third staff contains a piano accompaniment line with eighth and sixteenth notes. The fourth staff contains a piano accompaniment line with eighth and sixteenth notes. The system ends with a double bar line.

The third system of musical notation consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The first staff contains a vocal line with various note values and rests. The second staff contains a vocal line with similar notation. The third staff contains a piano accompaniment line with eighth and sixteenth notes. The fourth staff contains a piano accompaniment line with eighth and sixteenth notes. The system ends with a double bar line.

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 x all the notes which, according to the rule above stated, are Appoggiaturas, but in which we shall also indicate by o placed over them, those which ought to pass without a perceptible inflection of the voice.

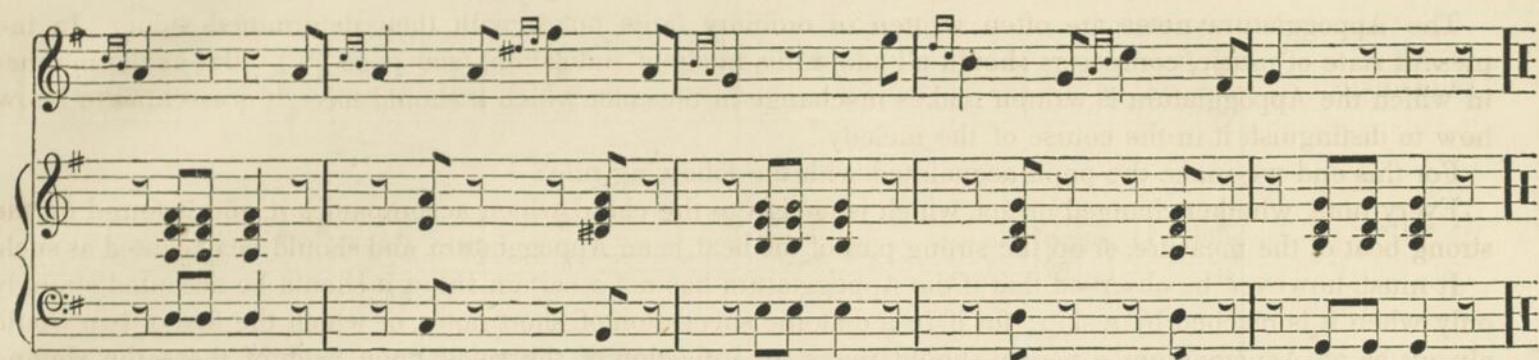
EXAMPLE. *Andante.*

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.

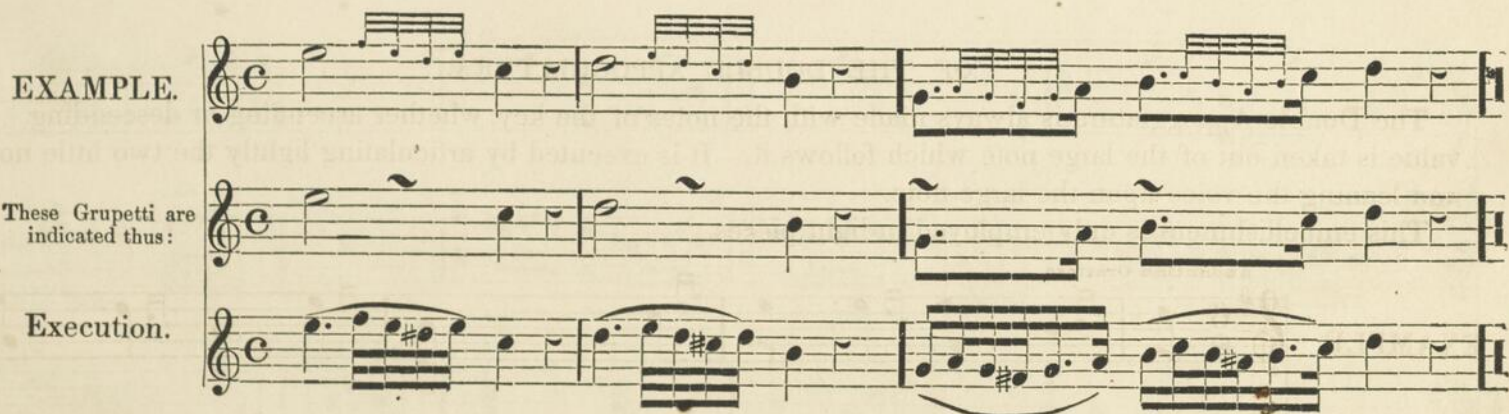


The note of the Grupetto, lower than that which is affected by it, ought always to be at the distance of a semitone. From this it follows that the Grupetto must sometimes be limited by a diminished third.



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.

Indication.

Execution.

EXERCISE XVII.

Moderato.

The musical score for Exercise XVII is written in B-flat major (two flats) and common time (C). It is divided into three systems. The first system includes a vocal line with 'Indication' and 'Execution' parts, and a piano accompaniment. The second system features two vocal lines and two piano staves. The third system also consists of two vocal lines and two piano staves. The tempo is marked 'Moderato.' The score includes various musical notations such as notes, rests, slurs, and triplets.

First system of musical notation. The vocal line (top two staves) begins with a melody in B-flat major. The piano accompaniment (bottom two staves) provides harmonic support with chords and arpeggiated patterns. A 'Rinf' marking is visible under the first staff of the piano part.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features more complex arpeggiated figures and chords. The key signature remains two flats.

Third system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features dense arpeggiated figures in the right hand and a simpler bass line in the left hand. A bracketed number '[15]' is located at the bottom left of the system.

The first system of musical notation consists of four staves. The top two staves are for a vocal melody and accompaniment, both in G major (one sharp). The bottom two staves are for a piano accompaniment in G major. The vocal melody features a series of eighth and sixteenth notes, with a crescendo marking above the second measure. The piano accompaniment includes triplets and a crescendo marking above the second measure.

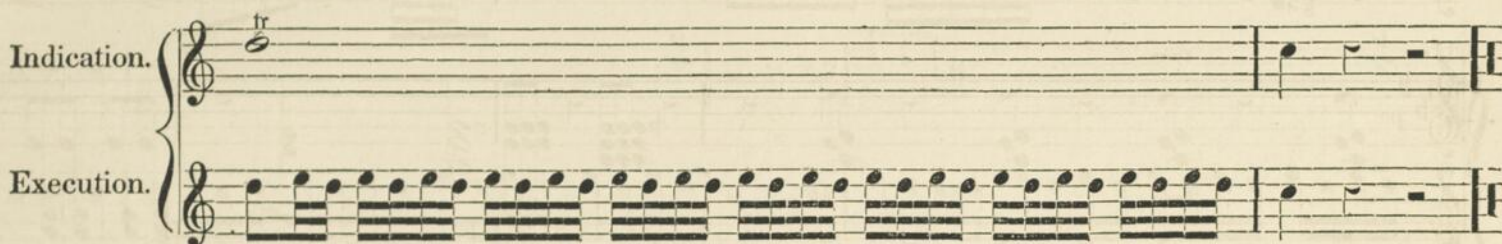
The second system of musical notation consists of four staves. The top two staves are for a vocal melody and accompaniment, both in G major. The bottom two staves are for a piano accompaniment in G major. The vocal melody features a series of eighth and sixteenth notes, with a crescendo marking above the second measure. The piano accompaniment includes triplets and a crescendo marking above the second measure.

The third system of musical notation consists of four staves. The top two staves are for a vocal melody and accompaniment, both in G major. The bottom two staves are for a piano accompaniment in G major. The vocal melody features a series of eighth and sixteenth notes, with a crescendo marking above the second measure. The piano accompaniment includes triplets and a crescendo marking above the second measure.

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.



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 practise 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.

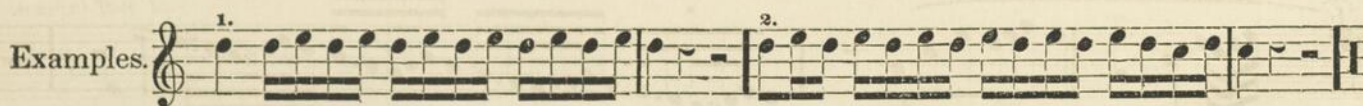
Every trill, long or short, should have a conclusion; this conclusion is formed of one, two, or three notes, which composers sometimes write, but oftener omit.



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 practise 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.



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 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.

Perfect Cadence.

Half Cadence.

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 practised 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.

Execution.

Moderato.

EXERCISE XIX.

The first system of musical notation consists of four staves. The top staff is a single melodic line with trills (tr) and rests. The second staff is a single melodic line with rapid sixteenth-note passages. The third and fourth staves are a grand staff (treble and bass clef) with chords and single notes. The bass staff has a crescendo (Cres.) marking.

The second system of musical notation consists of four staves. The top staff has dynamics *mf*, *p*, and *M. v.* with trills. The second staff has rapid sixteenth-note passages. The third and fourth staves are a grand staff with chords and single notes. The bass staff has a piano (*p*) and *M. v.* marking. The word *Rinf.* is written below the third staff.

The third system of musical notation consists of four staves. The top staff has trills and dynamics *Cres.* and *p*. The second staff has rapid sixteenth-note passages. The third and fourth staves are a grand staff with chords and single notes. The bass staff has a piano (*p*) and *Cres.* marking.

The first system of musical notation consists of four staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with several trills marked 'tr'. The second staff is a single treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a dense, rapid sixteenth-note pattern. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C), providing harmonic support for the vocal lines.

The second system of musical notation consists of four staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line with trills. The second staff is a single treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a dense, rapid sixteenth-note pattern. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C), providing harmonic support.

The third system of musical notation consists of four staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line with trills. The second staff is a single treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a dense, rapid sixteenth-note pattern. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C), providing harmonic support.

The musical score is arranged in three systems, each containing a vocal line and a piano accompaniment. The piano part is characterized by intricate rhythmic patterns, including sixteenth-note runs and chords. The vocal line features trills (tr) and dynamic markings such as *sf* (sforzando) and *M. v.* (Moderato vivace). The score is written in a key with one flat (B-flat) and a common time signature (C).

The musical score is arranged in three systems, each containing a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The score features several trills (tr) and rapid runs of notes, characteristic of the Roulade or Volata technique. The first system shows the vocal line with trills and the piano accompaniment with chords and runs. The second system continues the vocal line with trills and the piano accompaniment with more complex runs. The third system concludes the piece with a final vocal trill and piano accompaniment.

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 II, 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 practise it very slowly at first, in order to ensure 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.

The musical score consists of two systems. The first system contains four vocal exercises, numbered 20, 21, 22, and 23, each on a single staff in treble clef with a common time signature (C). Exercise 20 is a simple eighth-note scale. Exercise 21 is a more complex scale with some accidentals. Exercise 22 is a scale with a more pronounced melodic contour. Exercise 23 is a scale with a more complex rhythmic pattern. Below these exercises is a piano accompaniment consisting of two staves (treble and bass clef) with a common time signature (C). The piano part features a simple harmonic accompaniment with some sustained notes. The second system contains four more vocal exercises, each on a single staff in treble clef with a common time signature (C). These exercises are more complex, featuring various melodic lines and some accidentals. Below these exercises is a piano accompaniment consisting of two staves (treble and bass clef) with a common time signature (C). The piano part features a simple harmonic accompaniment with some sustained notes.

The first system of the musical score consists of six staves. The top five staves are vocal parts, each beginning with a treble clef and a key signature of one flat (B-flat). They contain complex melodic lines with many beamed eighth and sixteenth notes. The sixth staff is a piano accompaniment, starting with a grand staff (treble and bass clefs) and featuring a series of chords and single notes. The system concludes with a double bar line.

The second system of the musical score also consists of six staves, following the same layout as the first system. It contains similar vocal and piano parts with complex notation and a double bar line at the end.

Handwritten musical score for "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is for voice and piano. It consists of five systems of staves. The first four systems are for the voice, and the fifth system is for the piano accompaniment. The music is in G major and 3/4 time. The voice part is written in a soprano clef, and the piano part is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings.

A handwritten musical score for the song 'The Rose Tree'. The score is written on eight staves. The first six staves are for the vocal melody, written in treble clef. The seventh staff is for the piano accompaniment, written in treble clef, and the eighth staff is for the piano accompaniment, written in bass clef. The music is in common time (C). The key signature has one sharp (F#). The melody is simple and catchy, with a chorus that repeats. The piano accompaniment consists of a simple bass line and a treble line with chords. The handwriting is in ink on aged paper.

EXERCISE
XXIX.

The musical score for Exercise XXIX is written in 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature is one flat (B-flat). The exercise is divided into four measures, each containing a vocal phrase and a corresponding piano accompaniment. The vocal line features a series of eighth and sixteenth notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes, ending with a half note. The piano accompaniment features chords and moving lines in both the right and left hands, with a final cadence.

EXERCISE
XXX.

The second system, labeled 'EXERCISE XXX.', begins with a vocal line in C major, marked with a 'C' time signature. It contains two measures of eighth-note runs. The piano accompaniment is in C major and includes a half rest in the first measure, followed by chords and moving lines.

The third system continues the exercise with a vocal line featuring eighth-note runs. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The fourth system shows the vocal line with eighth-note runs. The piano accompaniment includes a half rest in the first measure, followed by chords and moving lines, with a key signature change to one sharp (F#) in the final measure.

The fifth system concludes the exercise with a vocal line of eighth-note runs. The piano accompaniment features chords and moving lines in both hands, ending with a final cadence.

EXERCISE
XXXI.

Exercise XXXI is a musical piece in 2/4 time, featuring a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature (C). It consists of a series of eighth and sixteenth notes, often beamed together in groups of four or six, creating a rapid, ascending and descending scale-like pattern. The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The right hand plays chords and single notes, while the left hand plays a steady, rhythmic pattern of eighth notes. The piece is divided into four measures, each with a repeat sign at the end.

EXERCISE
XXXII.

Exercise XXXII is a musical piece in 2/4 time, featuring a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature (C). It consists of a series of eighth and sixteenth notes, often beamed together in groups of four or six, creating a rapid, ascending and descending scale-like pattern. The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The right hand plays chords and single notes, while the left hand plays a steady, rhythmic pattern of eighth notes. The piece is divided into four measures, each with a repeat sign at the end.

Exercise XXXIII consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature (C). It features a series of eighth-note runs, both ascending and descending, with some rests. The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature. It provides harmonic support with chords and moving lines in both hands.

EXERCISE
XXXIII.

This block shows the piano accompaniment for Exercise XXXIII. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) provides a steady bass line. The exercise concludes with a final chord in both hands.

EXERCISE
XXXIV.

Exercise XXXIV features a vocal line with a common time signature. It includes ascending and descending eighth-note runs, with some notes marked with a flat (b). The piano accompaniment in grand staff provides harmonic support with chords and moving lines.

EXERCISE
XXXV.

Exercise XXXV consists of a vocal line and piano accompaniment. The vocal line features eighth-note runs and rests. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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 and piano accompaniment. The vocal line includes eighth-note runs and notes marked with a flat. The piano accompaniment provides harmonic support with chords and moving lines. The exercise concludes with a final chord.

The musical score is written for voice and piano in G major, 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part is written in treble and bass staves. The vocal line is written in a single staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

System 1: The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a treble staff with a half note G4 and a bass staff with a half note G3. The system ends with a double bar line.

System 2: The vocal line begins with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment consists of a treble staff with a half note C5 and a bass staff with a half note C3. The system ends with a double bar line.

System 3: The vocal line begins with a half note F#5, followed by a quarter note G5, and then a half note A5. The piano accompaniment consists of a treble staff with a half note F#5 and a bass staff with a half note F#3. The system ends with a double bar line.

System 4: The vocal line begins with a half note B5, followed by a quarter note C6, and then a half note D6. The piano accompaniment consists of a treble staff with a half note B5 and a bass staff with a half note B3. The system ends with a double bar line.

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 major) and a common time signature. It contains a series of eighth and sixteenth notes, with some rests. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs), featuring chords and single notes in a supporting role.

EXERCISE
XXXVII.

The second system of music, labeled 'EXERCISE XXXVII.', consists of three staves. The top staff is in treble clef with a 3/4 time signature, featuring a melodic line with eighth notes. The bottom two staves are piano accompaniment in grand staff, with the bass clef staff showing a steady eighth-note accompaniment.

The third system of music continues the exercise. It features three staves. The vocal line in the top staff continues with a melodic phrase. The piano accompaniment in the bottom two staves provides harmonic support with chords and moving lines.

The fourth system of music continues the exercise. It features three staves. The vocal line in the top staff continues with a melodic phrase. The piano accompaniment in the bottom two staves provides harmonic support with chords and moving lines.

The fifth system of music concludes the exercise. It features three staves. The vocal line in the top staff continues with a melodic phrase. The piano accompaniment in the bottom two staves provides harmonic support with chords and moving lines, ending with a final cadence.

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 XXXIX. — INTERVAL OF A FOURTH.





INTERVAL OF A FIFTH.

EXERCISE XL.

Six staves of musical notation for Exercise XL. Each staff contains a chromatic scale. Above the notes, dashed boxes indicate intervals of a third and a fifth. The scales are written in treble clef with a 3/4 time signature. The notes are connected by slurs, and various accidentals (sharps, flats, naturals) are used to create different intervals between the notes.

INTERVAL OF A MAJOR AND MINOR SIXTH.

EXERCISE XLI.

Two staves of musical notation for Exercise XLI. Each staff contains a chromatic scale. Above the notes, dashed boxes indicate intervals of a fourth and a sixth. The scales are written in treble clef with a 3/4 time signature. The notes are connected by slurs, and various accidentals (sharps, flats, naturals) are used to create different intervals between the 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.

This musical exercise consists of four staves of music. Each staff contains a series of notes with intervals labeled above them: Third, Sixth, Fourth, and Sixth. The notes are written in a treble clef and include various accidentals (sharps, flats, and naturals) to indicate the specific pitches for each interval.

INTERVAL OF AN OCTAVE.

EXERCISE XLII.

This musical exercise consists of five staves of music. Each staff contains a series of notes with intervals labeled above them: Third, Sixth, and Octave. The notes are written in a treble clef and include various accidentals to indicate the specific pitches for each interval.

INTERVAL OF A TENTH.

EXERCISE XLIII.

This musical exercise consists of three staves of music. Each staff contains a series of notes with intervals labeled above them: Third, Fifth, Tenth, and Octave. The notes are written in a treble clef and include various accidentals to indicate the specific pitches for each interval.

Two staves of music in 3/4 time. The first staff contains two measures of intervals: the first measure is marked 'Third.' and 'Octave.', and the second measure is marked 'Tenth.' and 'Tenth.'. The second staff contains two measures: the first is marked 'Third.' and 'Fifth.', and the second is marked 'Tenth.', 'Octave.', and 'Tenth.'.

INTERVAL OF A TWELFTH.

EXERCISE XLIV.

Ten staves of music in 3/4 time, each containing two measures of intervals. The intervals are marked as follows: Staff 1: Third, Fifth, Tenth, Twelfth; Staff 2: Third, Fifth, Tenth, Twelfth; Staff 3: Third, Fifth, Tenth, Twelfth; Staff 4: Third, Fifth, Tenth, Twelfth; Staff 5: Third, Fifth, Tenth, Twelfth; Staff 6: Third, Fifth, Tenth, Twelfth; Staff 7: Third, Fifth, Tenth, Twelfth; Staff 8: Third, Fifth, Tenth, Twelfth; Staff 9: Third, Fifth, Tenth, Twelfth; Staff 10: Third, Fifth, Tenth, Twelfth.

INTERVAL OF A FIFTEENTH.

EXERCISE XLV.

Two staves of music in 3/4 time. The first staff contains two measures of intervals: the first measure is marked 'Third.', 'Sixth.', and 'Octave.', and the second measure is marked 'Tenth.', 'Thirteenth.', and 'Fifteenth.'. The second staff contains two measures: the first is marked 'Third.', 'Sixth.', and 'Octave.', and the second is marked 'Tenth.', 'Thirteenth.', and 'Fifteenth.'.

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

VOCALIZING.

No. 9.

The musical score for No. 9 is a vocalizing exercise in B-flat major, 4/4 time. It consists of six systems of three staves each. The first system is marked 'Andante.' and features a vocal line with triplets and slurs, a piano accompaniment with chords, and a bass line with eighth notes. The second system continues the vocal line with slurs and the piano accompaniment with chords. The third system features a vocal line with slurs and the piano accompaniment with chords. The fourth system features a vocal line with slurs and the piano accompaniment with chords. The fifth system features a vocal line with slurs and the piano accompaniment with chords. The sixth system features a vocal line with slurs and the piano accompaniment with chords, ending with a 'Rall.' marking.

VOCALIZING.

No. 10

The musical score is for a vocalizing exercise. It begins with a vocal line in the first staff of the first system, featuring a trill on the first note and a triplet of eighth notes. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line. The score is divided into four systems, each with three staves. The final measure of the fourth system is marked with a repeat sign and the number [21].



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 one flat (B-flat). It features a melodic line with various intervals, including eighth and sixteenth notes, and is marked with a 'V' at the beginning. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, providing harmonic support with chords and single notes.



The second system of musical notation continues the piece. The vocal line (top staff) shows a continuation of the melodic pattern with some rests. The piano accompaniment (middle and bottom staves) includes chords and moving lines in both hands.



The third system of musical notation shows further development of the melody and accompaniment. The vocal line has a series of eighth notes. The piano accompaniment features a steady bass line and chords in the right hand.



The fourth system of musical notation includes a double bar line in the vocal line, indicating a measure rest. The piano accompaniment continues with its harmonic structure.



The fifth system of musical notation concludes the page. The vocal line ends with a final melodic phrase. The piano accompaniment provides a concluding harmonic structure.

The first system of musical notation consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef, featuring a melodic line with eighth and sixteenth notes. The middle staff is a piano accompaniment in G major with a treble clef, featuring chords and some moving lines. The bottom staff is a piano accompaniment in G major with a bass clef, featuring a steady bass line.

The second system of musical notation consists of three staves. The top staff continues the vocal melody. The middle staff includes the instruction "Cres." (Crescendo) above it. The bottom staff continues the bass line.

The third system of musical notation consists of three staves. The top staff continues the vocal melody. The middle staff features chords and some moving lines. The bottom staff continues the bass line.

The fourth system of musical notation consists of three staves. The top staff continues the vocal melody. The middle staff features chords and some moving lines. The bottom staff continues the bass line.

VOCALIZING

No. 11.

Sempre Legato.

Largo Sostenuto.

This section is a vocalizing exercise. It consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef, featuring a melodic line with eighth and sixteenth notes. The middle staff is a piano accompaniment in G major with a treble clef, featuring chords and some moving lines. The bottom staff is a piano accompaniment in G major with a bass clef, featuring a steady bass line. The exercise is marked "Sempre Legato." and "Largo Sostenuto."



The first system of musical notation consists of three staves. The top staff is a single melodic line in G major (one sharp) with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, some beamed together, and includes a double bar line. The middle and bottom staves are part of a piano accompaniment, with the middle staff in G major and the bottom staff in C major (no sharps or flats). They provide harmonic support with chords and moving lines.



The second system continues the musical piece. The top staff features a triplet of eighth notes and a melodic line with various ornaments and slurs. The piano accompaniment in the lower staves continues with harmonic support, including chords and moving lines.



The third system of musical notation. The top staff includes a triplet of eighth notes and a melodic line with various ornaments and slurs. The piano accompaniment in the lower staves continues with harmonic support, including chords and moving lines. A "Rinf." (Ritardando) marking is visible in the middle staff.



The fourth system of musical notation. The top staff features a melodic line with various ornaments and slurs. The piano accompaniment in the lower staves continues with harmonic support, including chords and moving lines.



The fifth system of musical notation. The top staff features a melodic line with various ornaments and slurs. The piano accompaniment in the lower staves continues with harmonic support, including chords and moving lines.

LABLACHE'S METHOD OF SINGING.

6 6 3 Rall. Stentate.

6 6 6 6

p Rinf. p

Rinf. p

Rinf. Rinf. Rallent.

[22]

VOCALIZING.

No. 12.

Allegro, Leggiero.

Rinf.

Rinf.

First system of musical notation. Vocal line (treble clef, F# key signature, common time) and piano accompaniment (treble and bass clefs, F# key signature, common time). The word "Rinf." is written below the piano staves.

Second system of musical notation. Similar to the first system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking "p" (piano) in the bass staff. The word "Rinf." is also present.

Third system of musical notation. Continues the vocal and piano parts. The piano accompaniment features more complex chordal textures and moving lines in both staves.

Fourth system of musical notation. The vocal line continues with melodic and rhythmic patterns. The piano accompaniment provides harmonic support with various chordal figures.

Fifth system of musical notation. The final system on the page, showing the conclusion of the vocal and piano parts. The word "Rinf." is written below the piano staves.

ff p sf p

sf p

ff *p* *sf* *p*

sf *p*

VOCALIZING.

No. 13.

Allegretto brillante.

Leggiero.

musical score for Lablache's Method of Singing, page 99. The score is in G major (one sharp) and 2/4 time. It consists of six systems of three staves each (Soprano, Alto, and Bass). The music features various melodic lines with slurs and dynamic markings. The first system shows a complex melodic line in the Soprano part. The second system continues the melodic development. The third system includes a piano (*p*) marking. The fourth system features a forte (*f*) marking. The fifth system includes a piano (*p*) marking. The sixth system concludes with a "Dolce." marking.

Leggiero.

Rinf.

Leggiero.

Sosten.

sf sf [24] sf sf

EXAMPLE OF THE ART OF MAKING VARIATIONS.

No. 14.
THEME.

Var. 1.

Var. 2

Var. 3.

Var. 4.

Var. 5.

Var. 6.

PIANO.

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The score consists of seven systems of staves. The first system is the 'THEME' (No. 14), marked 'Andante'. The next six systems are variations, each with a different tempo and character: 'Con espressione' (Var. 1), 'Grazioso' (Var. 2), 'Poco agitato' (Var. 3), 'Allegro' (Var. 4), 'Largo' (Var. 5), and 'Allegro' (Var. 6). The piano accompaniment is shown in the bottom system, marked 'PIANO'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

The page contains two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system spans eight staves, and the second system spans eight staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piano accompaniment features chords and arpeggiated figures. The vocal line includes various intervals and melodic lines. The page ends with a double bar line and repeat dots.

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 disposed 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.

		First Melodic Phrase.		Second Melodic Phrase.	
ORNAMENTS	Simple Phrases.				
	Light.				
	Tender.				
	Impassioned.				
	Brilliant.				
	Elegant.				
	Graceful.				
	Mournful.				
Majestic					

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.

Andante.

Allegro.

Perfect Cadence.

Perfect Cadence.

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. |
| ADAGIO. | |
| CANTABILE. | |
| LARGHETTO. | } shading should be mellowed so as not to present any very striking contrast. |
| ANDANTE. | |
| ANDANTINO. | |
| ALLEGRETTO. | } epithet which commonly follows the indication of the movement, and according to the words of the piece. |
| ALLEGRO..... | |
| AGITATO..... | |
| PRESTO..... | } The ornaments should keep pace with the acceleration of time in the melody. |
| | |
| | |
- Requires vivacity and brilliancy.
- Requires emotion, warmth, passion, with few or no ornaments.
- 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.

Execution.

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

se sol per ve - der - ti e per l'ul - 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 - zj, e bal dan-zo so pre-tende o -

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

EXAMPLE.

Execution.

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

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 haine 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.

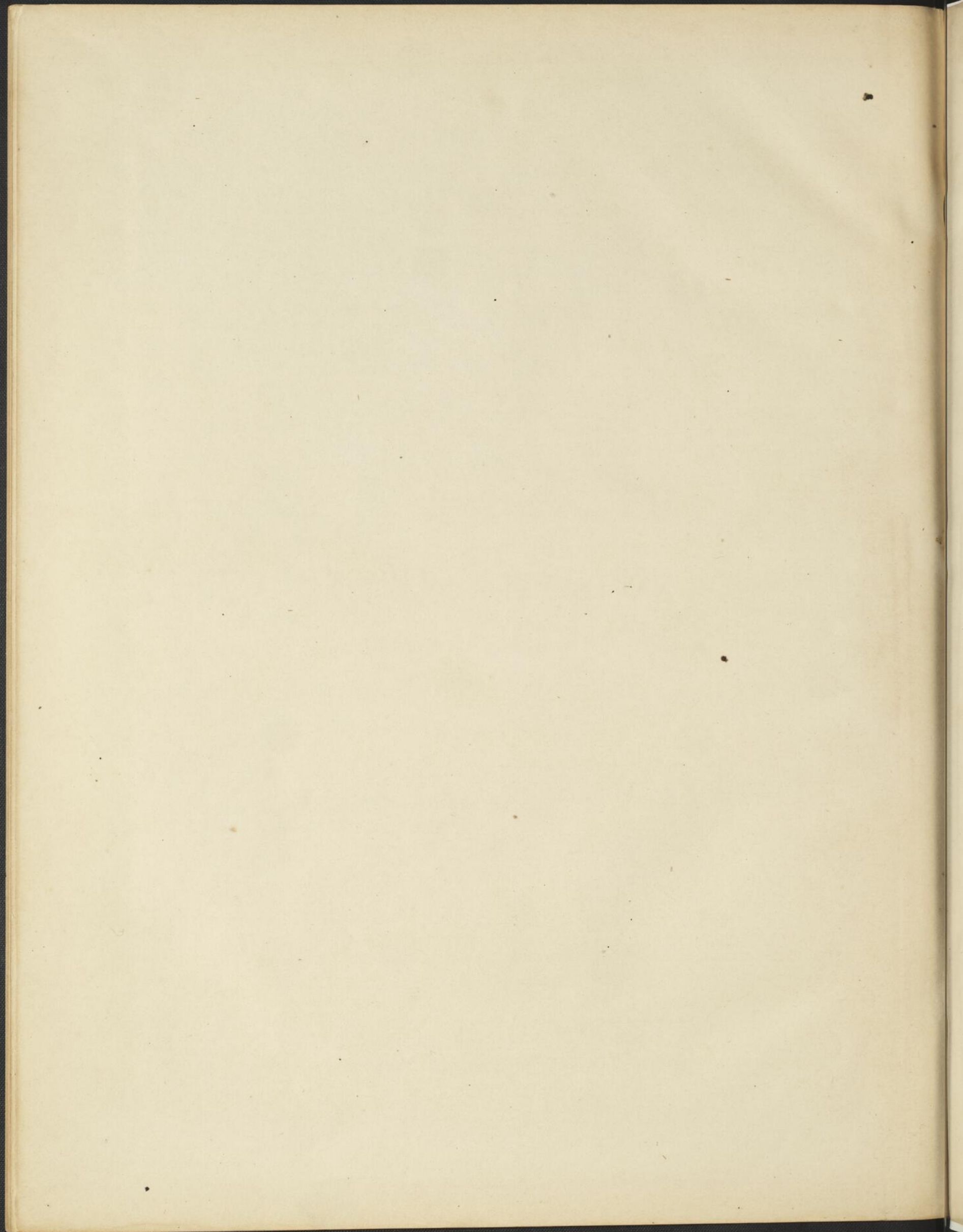
CONCLUSION.

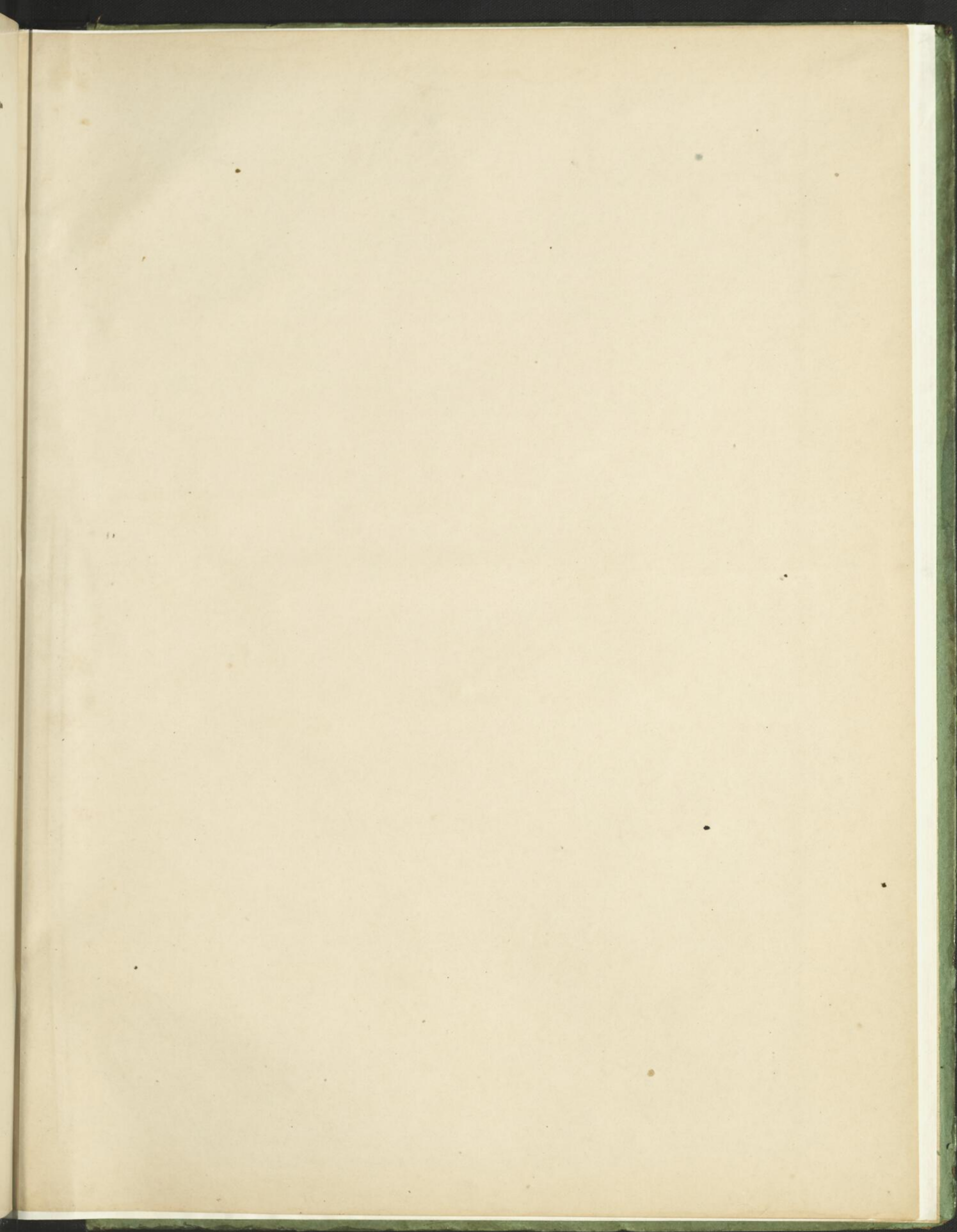
Having now set forth such rules as have been proved to us, by experience, to be useful, it remains for us to say a few words on the manner of governing the voice and practising.

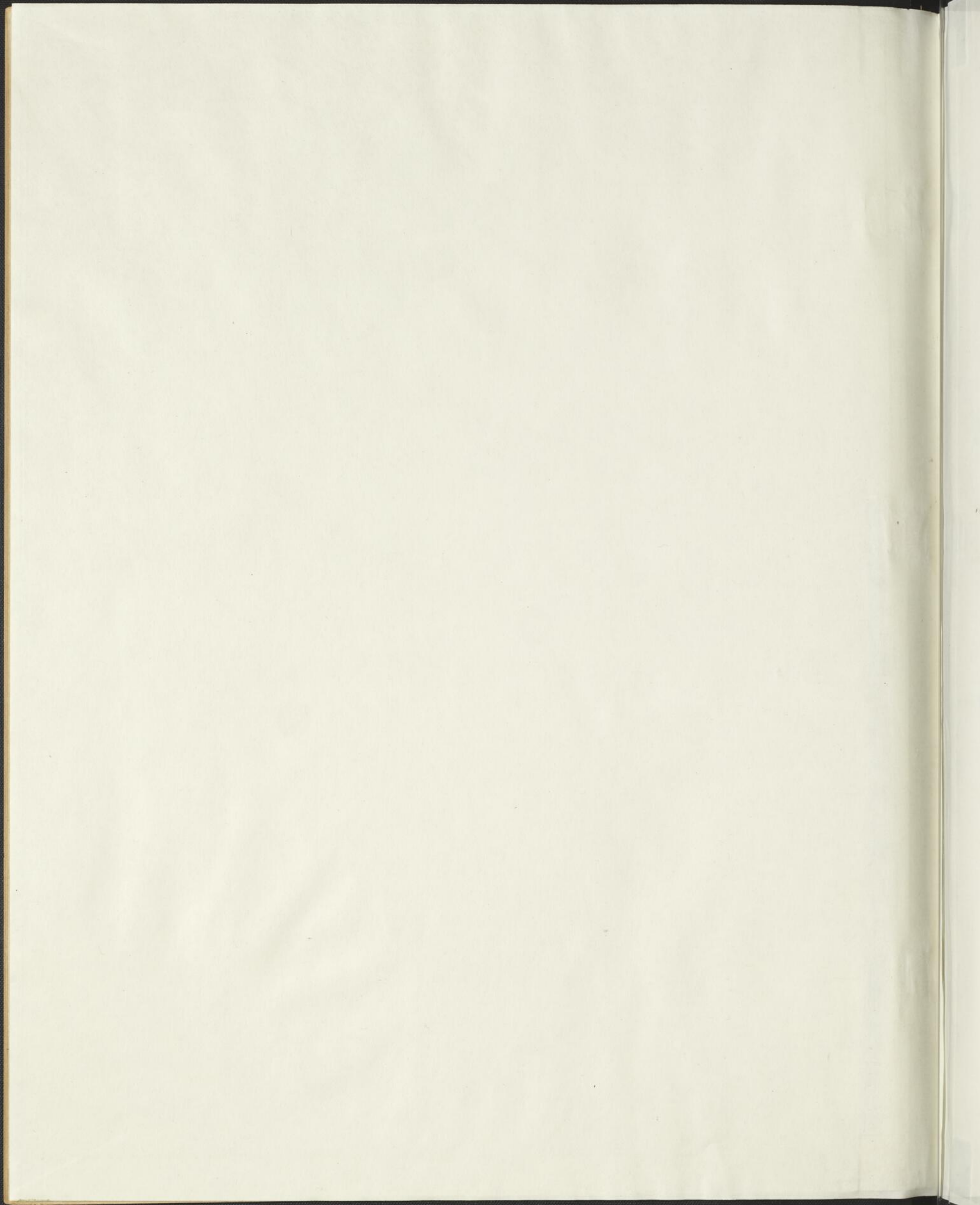
The voice is the finest of instruments, and also the most delicate. A well regulated life is necessary to preserve it; all excess tends to destroy it; all violent exercise is hurtful to it. It is even necessary to abstain from singing too long at a time; for, as it is indispensable to always sing with 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 fulness 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 practising in a mere humming tone. The chest is fatigued, the throat acquires no real facility, and the voice gains neither certainty nor development.

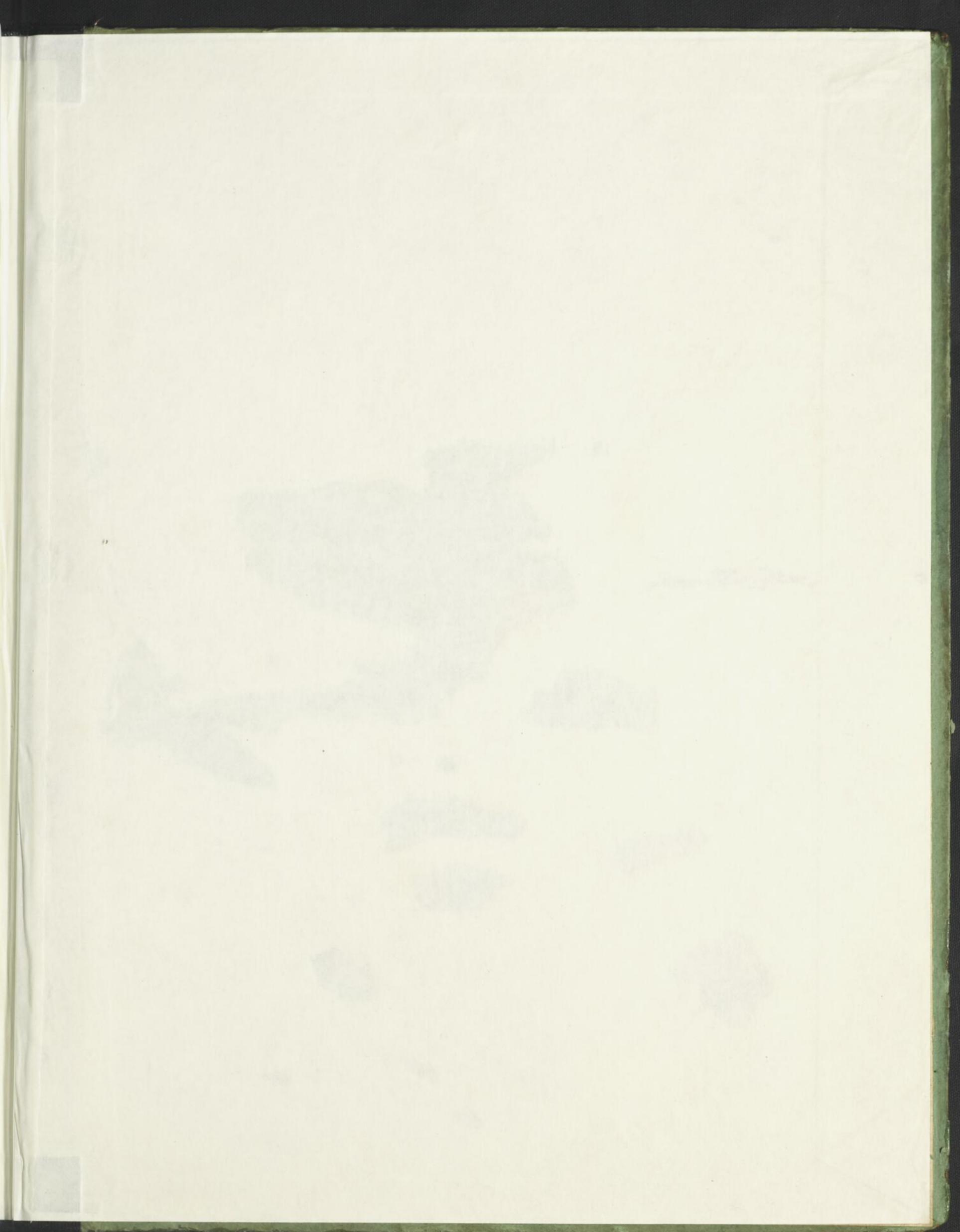
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