BSS

REVISED EDITION

OF

COOKE'S

Vocal Method;

CONTAINING IN ADDITION TO THE ORIGINAL WORK,

NUMEROUS

EXERCISES, SOLFEGGIOS, &c.

ON

PORTAMENTO, SUSTENSION AND FLEXIBILITY OF THE VOICE.

ECOLE NORMALE
C6,973
JACQUES CARTIER

BY

T. COOKE.

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REVISED EDITION

OF

COOKE'S

Vocal Method;

PREFACE TO REVISED EDITION.

Cooke's Vocal Method has been known to every Professor of Vocal Music for more than thirty years. It has indeed established for itself a world-wide reputation. But the rapid advancement of musical science and the wonderful attainments of the human voice made apparent the necessity of additional exercises. This want could not escape the attention of a master like Cooke, and consequently he published some additional matter to meet the requirements of the age. These additions have been incorporated into this work, and render it incomparably the best method of vocal instruction, ever presented to the public.

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COOKE'S VOCAL METHOD.

INTRODUCTORY REMARKS.

It is presumed that the Pupil proposing to study by this work, is already a performer on the Piano-Forte; possessing a good ear and sufficient Indication of Voice to warrant a course of vocal exercise.

The Voice should come with a pure and steady Tone from the chest, divested of all nasal or guttural sound, the mouth to be well opened, a smiling position of it being most favorable to the production of a good Tone.

The breath should be taken without any appearance of effort, and used sparingly, as the consciousness of having some in reserve, adds much to the confidence essential to a singer.

Let it be recollected, that the student is now about to improve the Instrument subsequently to be performed upon; the object being to produce an uniformity of Tone equally good throughout. The lower Tones should be characterized by roundness and fullness, the upper by delicacy and sweetness, and those intervening so constituted as (if the simile may be hazarded,) to complete a cone composed of the same melodious material from its summit.

Let the Pupil beware of being flattered into the belief that a strong and powerful voice is to be preferred; many persons are known to sing loudly, but few sweetly. Forcing the voice is allied to bawling, and in using vehemence there is danger of singing out of tune, as the head and ear may become so confused by this over singing as to counteract the intended effect of the accompaniment, which should be heard with sufficient clearness to keep the voice to the proper pitch. The auditors are not to be taken by storm; if the singer be worth hearing, they will be silent, and anxious to catch and appreciate every sound, however delicately given. It is highly desirable to impress the hearer at once with a good opinion of the singer's voice, "what quality of voice is it?" being almost invariably the first question that an auditor mentally asks himself, which being once answered favorably to the singer, is never again repeated. A singer should adopt the rule of always endeavoring, when practising, to do the very best; recollecting that an error in exhibitional performance, is, for the time being, irretrievable.

It is advisable to practise standing erect, with the shoulders thrown back, so as to expand the chest, holding the head straight, in order that the voice may issue directly forward, as the head being held too much backward, downward, or on one side, occasions what is called throat tone.

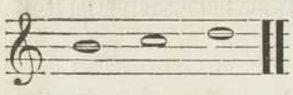
From two to three hours daily practise, divided into half hours, allowing one hour to intervene between each, is the most advisable mode of apportioning vocal exercise; this will not be found fatiguing, and will enable the Master to enforce with safety the advantage of always singing from the chest.

A steady perseverance in Solfeggi will ensure improvement, and its daily practise should never be neglected, as no singer, even when arrived at the highest perfection, can with security dispense with it. When circumstances interfere with regular practice, much good may arise from even thinking of singing, which silent preparation of the voice may be considered a sort of mental study.

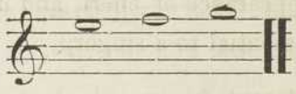
It becomes necessary here to observe, that there is in almost every voice one note between the natural (or lower) and feigned (or upper) voice, the production of which is infinitely less certain than that of any other; to blend this note in each voice, so as to assimilate its quality without betraying the existence of any interstice, requires much care, skill, and practise. It is, however, worth the labor. The addition of an equable compass, and the consequent increase of means which it bestows, must be obvious; a blending of the natural and feigned voices being justly considered to be one of the principal requisites towards good singing, particularly in those possessing Tenor voices.

I consider the best mode of promoting this desirable combination to be that of endeavoring to strengthen the note alluded to in the feigned, and to soften it in the natural voice; to accomplish which, the Pupil should commence gently with that note in the feigned tone and gradually swell it into the natural voice, in which the crescendo and diminuendo should be cautiously used, letting the note during its progress return imperceptibly into the feigned voice, in which it should deliberately terminate.

IN SOPRANO VOICES THIS IS GENERALLY FOUND TO BE ONE OF THE FOLLOWING THREE.



IN TENOR VOICES.



IN BASS VOICES.

See Note. *

Counter Tenors avoid the imperfection by using almost exclusively the feigned voice.

Sopranos do not find so much difficulty in conquering this break (as it is called), it being slight in such voices, compared with Tenors and Basses.

The Pupil is advised not to seek for the false note; it will be sufficient to apply the preceding directions when it presents itself.

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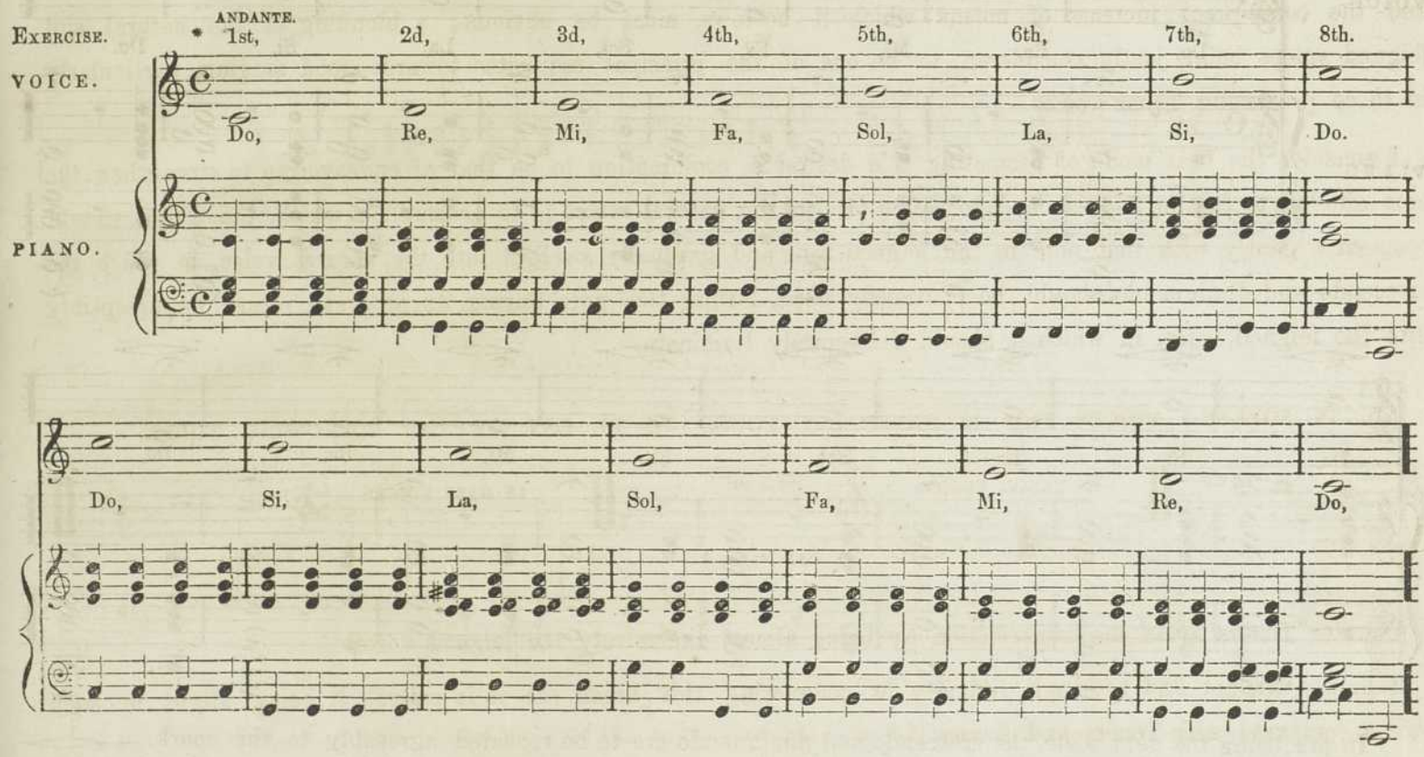
* The Treble Clef is marked throughout this book for the Soprano and Tenor Voices. But it is to be observed, that when used by a Tenor or Counter Tenor, it will sound an octave lower than the Notation.

DIATONIC SCALE.

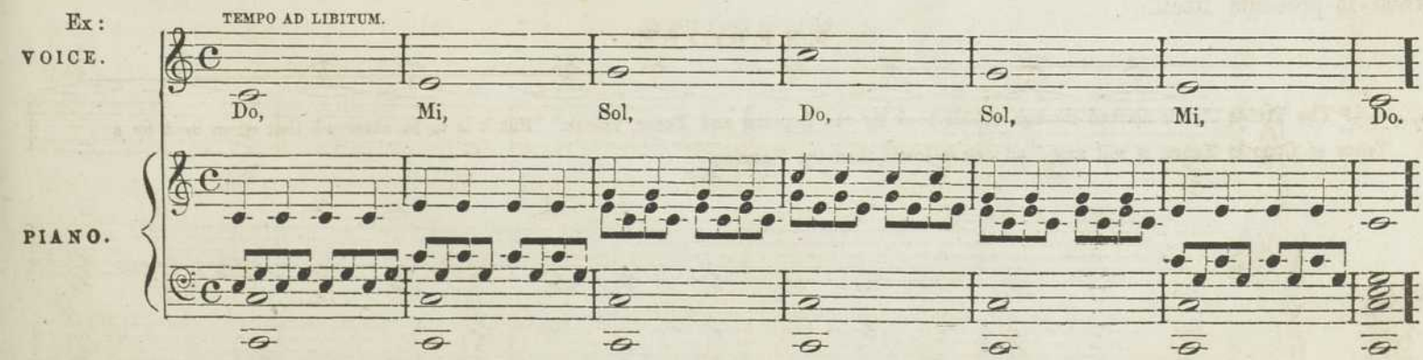
The first series of 8 notes form the Diatonic Scale. The Syllable under each note should be pronounced agreeably to the following words in parenthesis, i. e. Do (as Doe,) Re (Ray,) Mi (Me,) Fa (as in Father,) Sol (Sole,) La, as in (laud,) (falter,) Si (See.) Though the syllables Do, Re, Mi, Fa, Sol, La, Si, are in themselves unmeaning, yet being intended, in a book of vocal Instruction, to convey and facilitate the pronunciation of words of real import, the Student should bestow particular attention to every direction relating to them.

Let the three following scales be practised with two, three, and four crotchets in each bar, every note to be sung at its commencement as it sounds when struck on the Piano Forte; and afterwards sustained with evenness to its conclusion.

DIATONIC SCALE IN THE KEY OF C MAJOR.



The following Notes (the 1st, 3d, 5th, and 8th, of the preceding Scale,) make a common Chord.



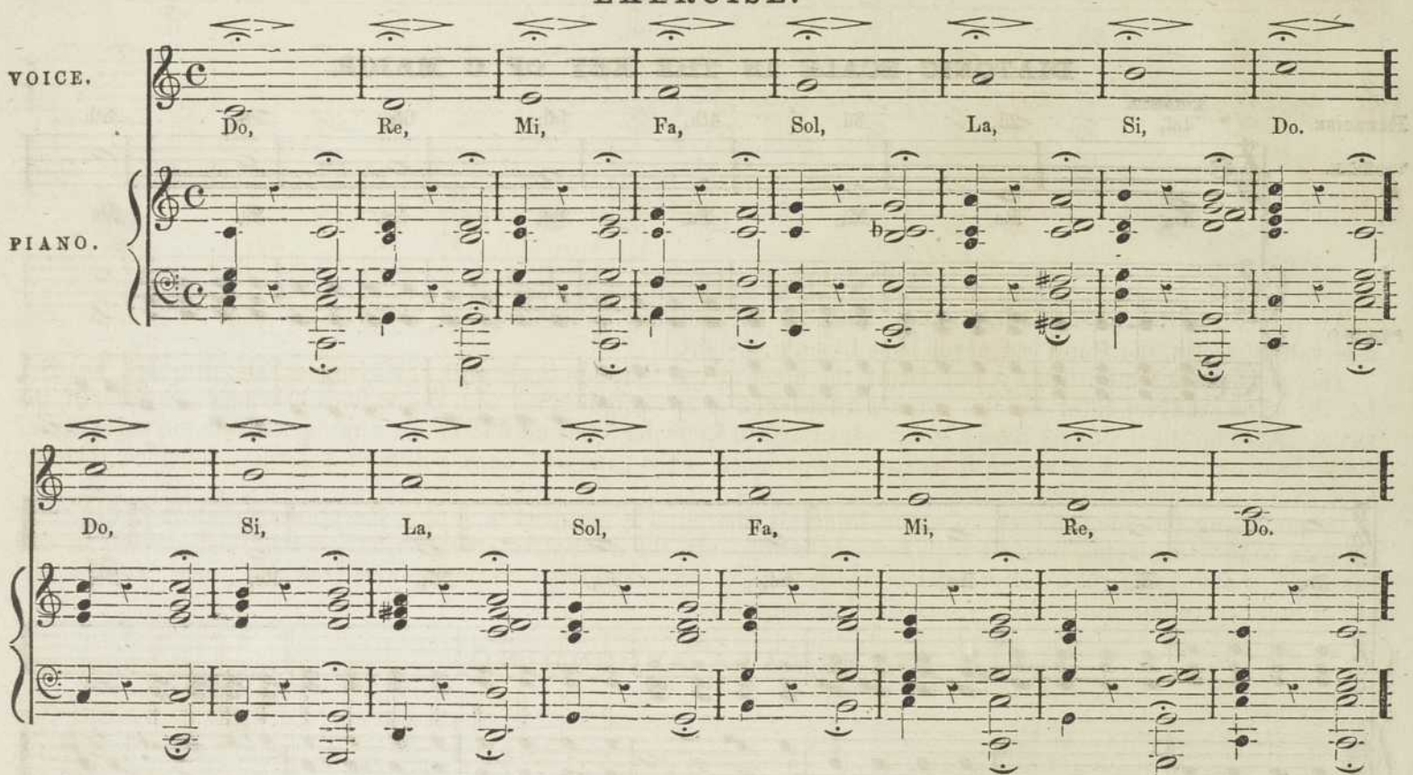
* The Figures placed over the notes of this line, refer to the Intervals of the Diatonic Scale.

INTONATION.

Singing perfectly in Tune, and with Precision as relates to force and delicacy, is called Intonation. The Power o. increasing or decreasing a note at pleasure will be acquired by practicing the following scale. The tone should be at first soft, and then gradually swell to nearly the utmost power of the voice, thus, PP P MF F FF CRESCENDO. then gently diminish to its original delicacy, thus, FF F MF P PP DIMINUENDO. taking care at its termination that the breath be not entirely enhausted, and that increasing the power of a note, it does not become too sharp, or "vice versa."

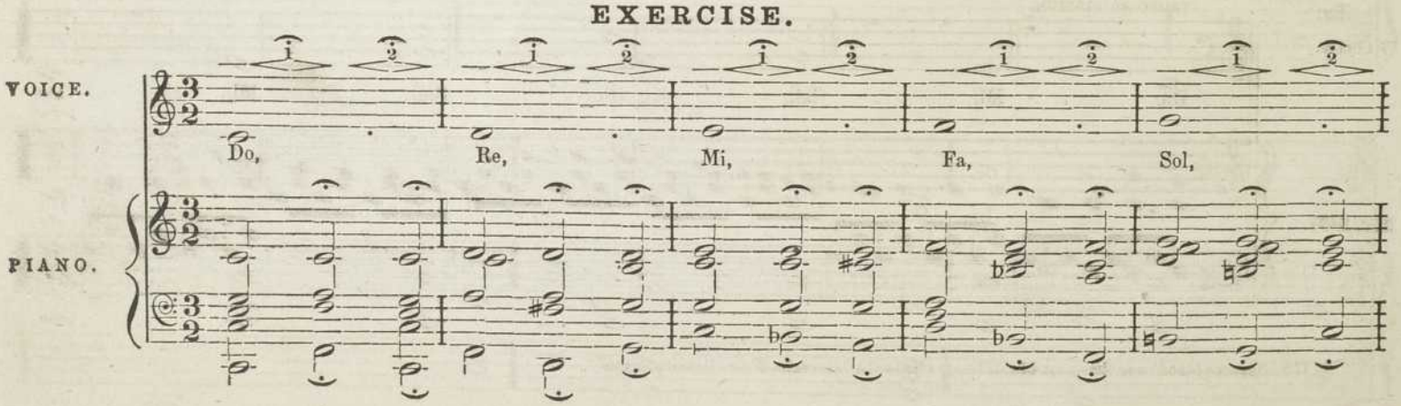
To avoid distortion of countenance, it would be well occasionally to practise before a looking-glass.

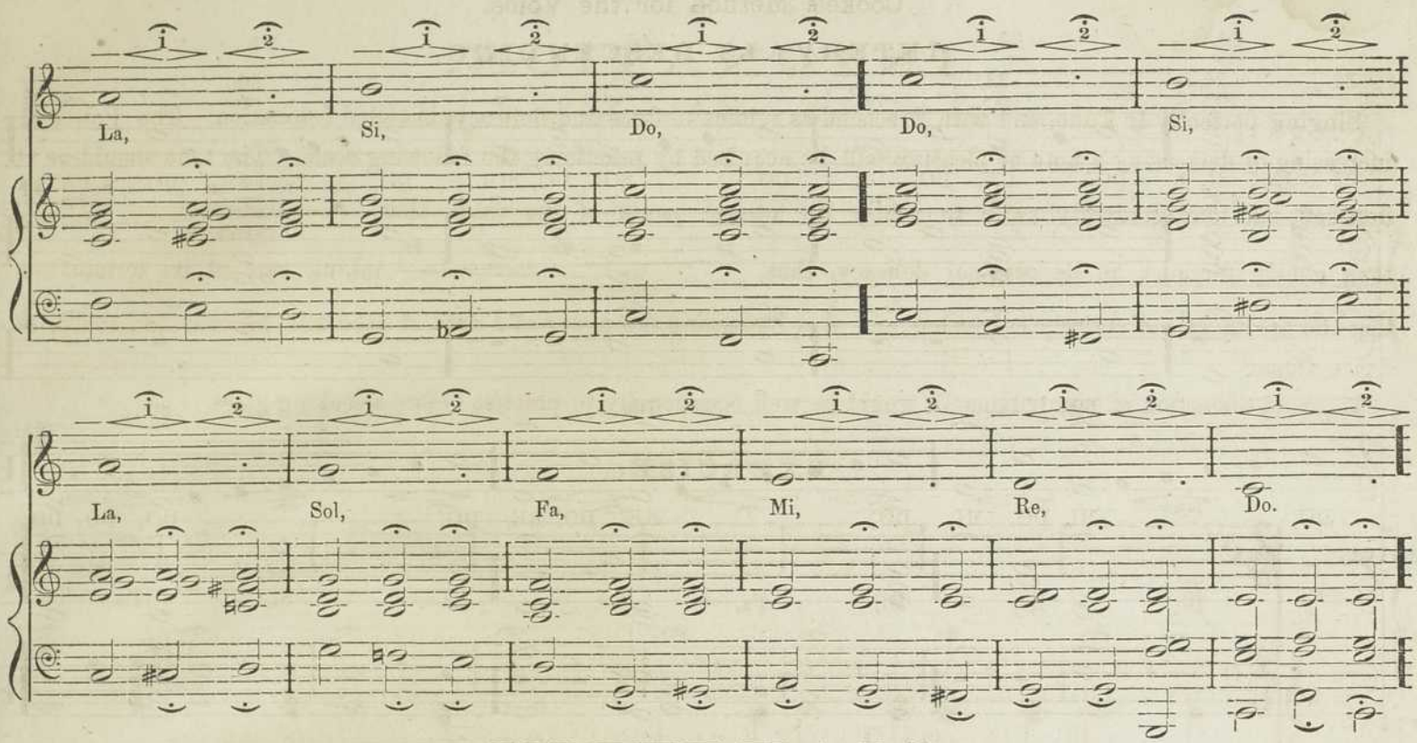
EXERCISE.



In practising the next scale, the crescendo and diminuendo are to be repeated agreeably to this mark. 1 2 In this scale the ear is exercised upon each note by change of harmony.

EXERCISE.





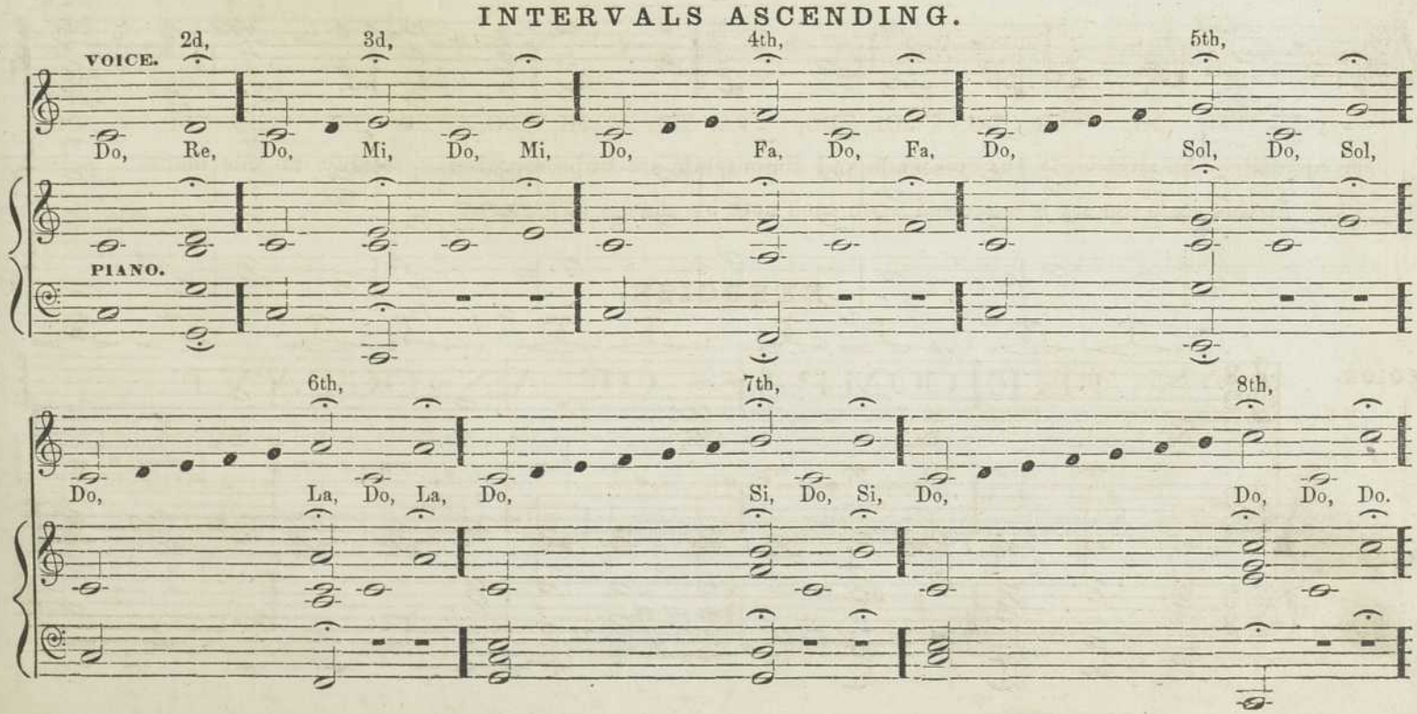
INTERVALS.

An Interval is the difference in point of distance between any two notes, and without the capability of singing intervals correctly, the Pupil can never hope to sing at sight.

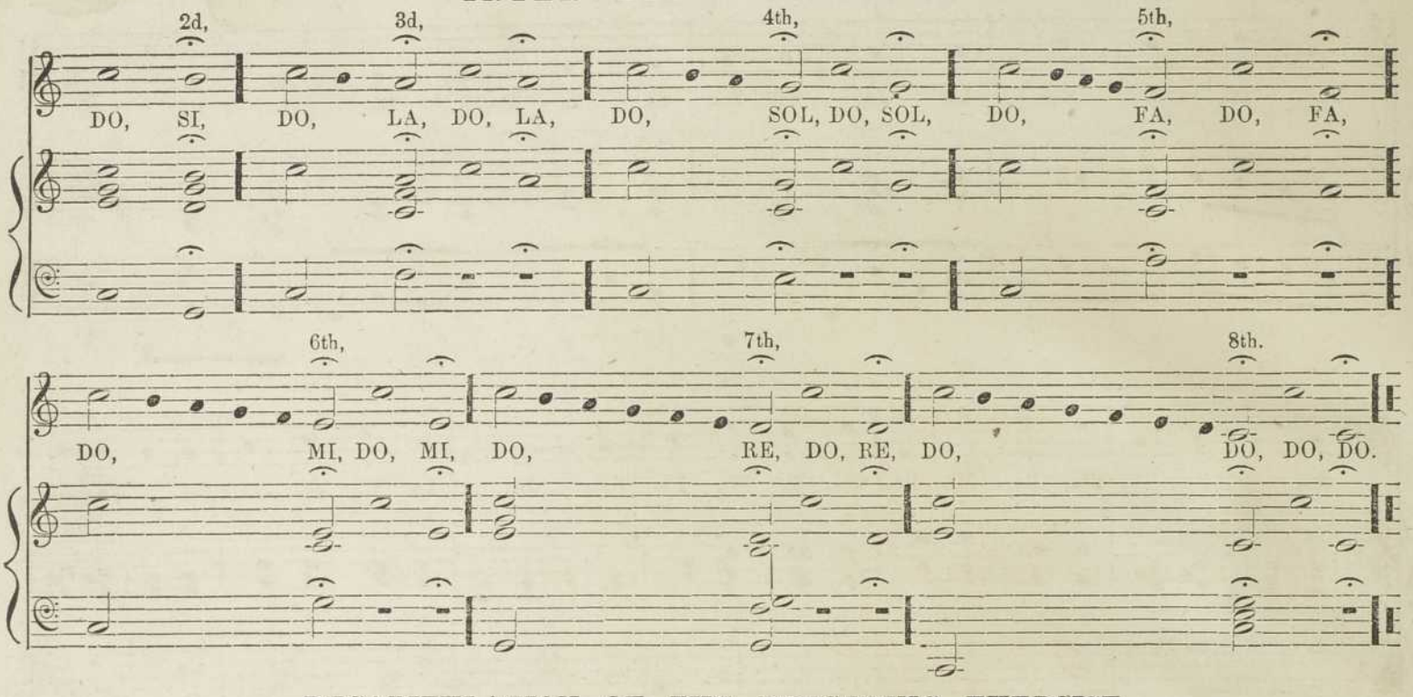
This power is accomplished by associating the notes of the Diatonic Scale with the syllables Do, Re, Mi, Fa, Sol, La, Si. The study of Intervals also gives a knowledge of an acquaintance with the various bearings and pitch of the voice. Accomplished singers have a great advantage in knowing what note they are singing without the necessity of either hearing it played, or seeing it written; experience of the good and weak points of the voice, enables them to have every note under perfect control.

In practising the following exercises on Intervals, the pupil is required to supply the proper syllables to the intermediate conducting notes, marked with crotchet heads, until the desired Intervals be fully established on the ear, and the pupil is able to sing the extreme tones which form it, with confidence, firmness, and precision; and without the aid of the intervening notes already described as conductors.

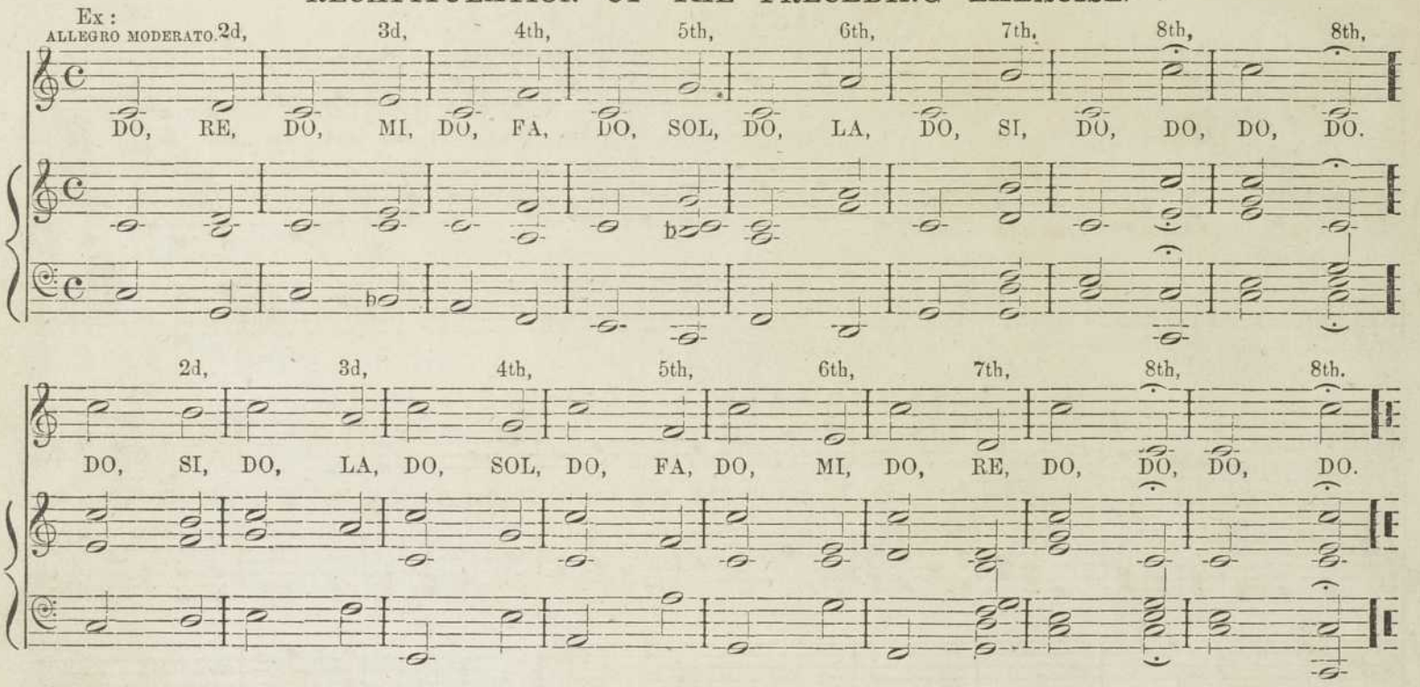
INTERVALS ASCENDING.



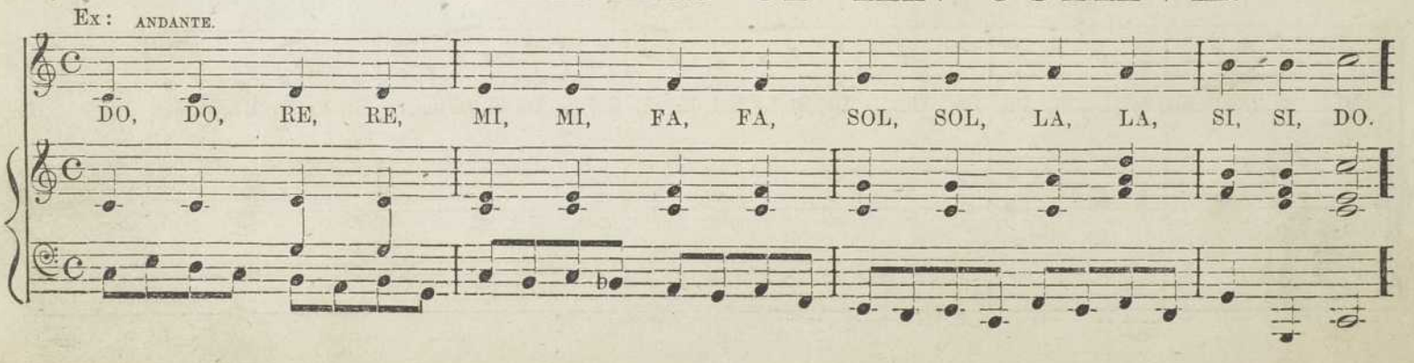
INTERVALS DESCENDING.

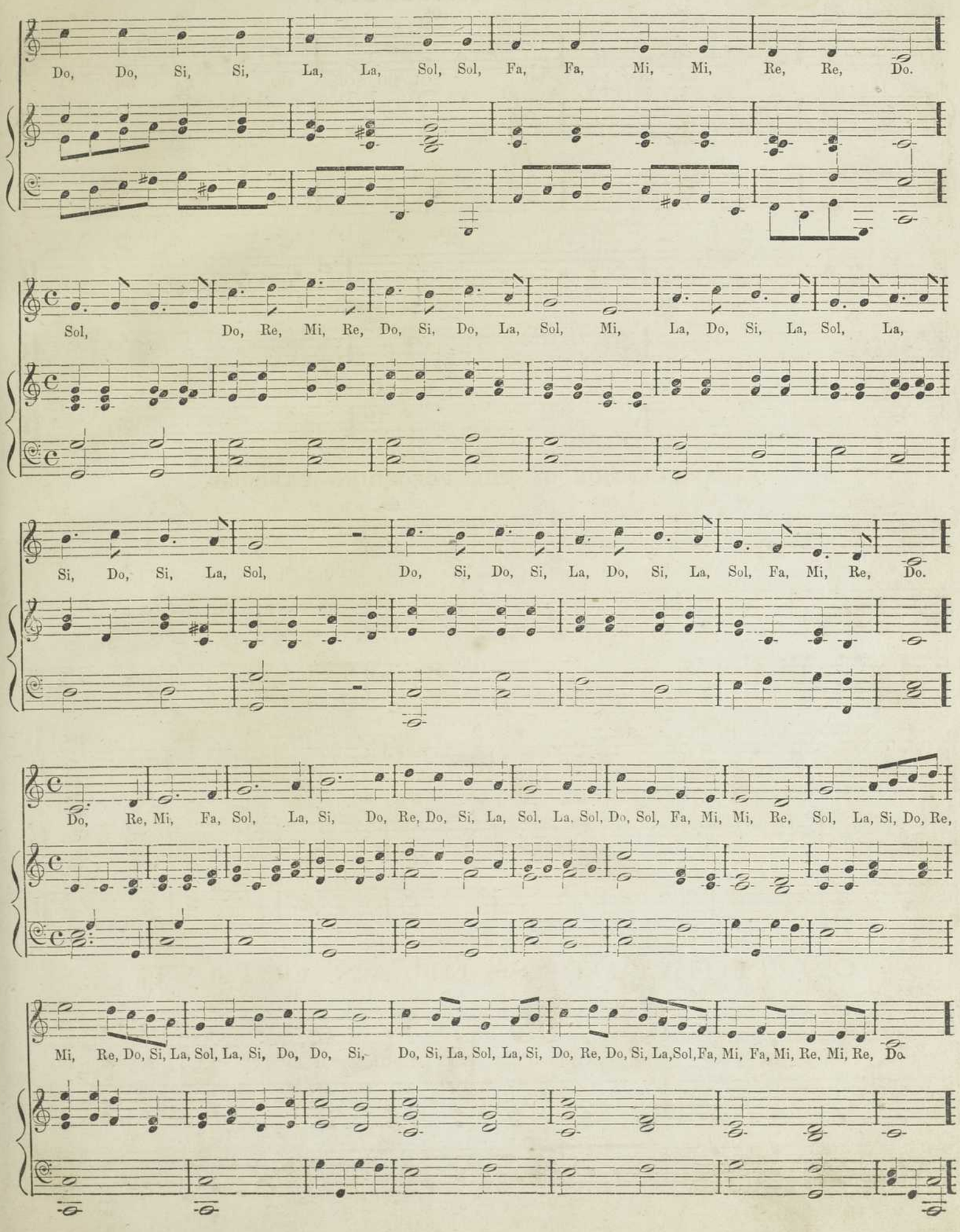


RECAPITULATION OF THE PRECEDING EXERCISE.



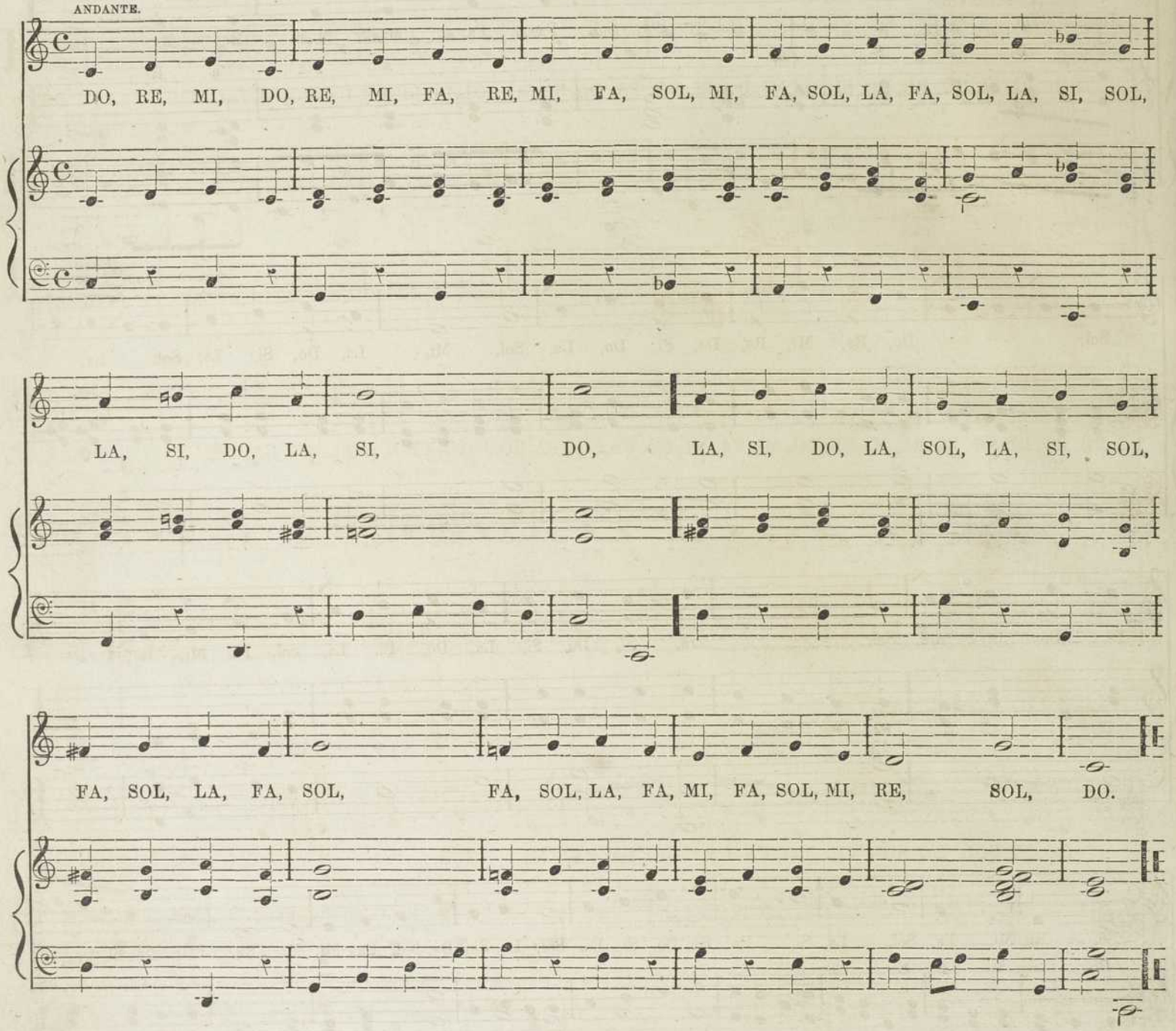
ON THE COMPASS OF AN OCTAVE.




Do, Do, Si, Si, La, La, Sol, Sol, Fa, Fa, Mi, Mi, Re, Re, Do.
Sol, Do, Re, Mi, Re, Do, Si, Do, La, Sol, Mi, La, Do, Si, La, Sol, La,
Si, Do, Si, La, Sol, Do, Si, Do, Si, La, Do, Si, La, Sol, Fa, Mi, Re, Do.
Do, Re, Mi, Fa, Sol, La, Si, Do, Re, Do, Si, La, Sol, La, Sol, Do, Sol, Fa, Mi, Mi, Re, Sol, La, Si, Do, Re,
Mi, Re, Do, Si, La, Sol, La, Si, Do, Do, Si, Do, Si, La, Sol, La, Si, Do, Re, Do, Si, La, Sol, Fa, Mi, Fa, Mi, Re, Mi, Re, Do.

Ex:

ANDANTE.



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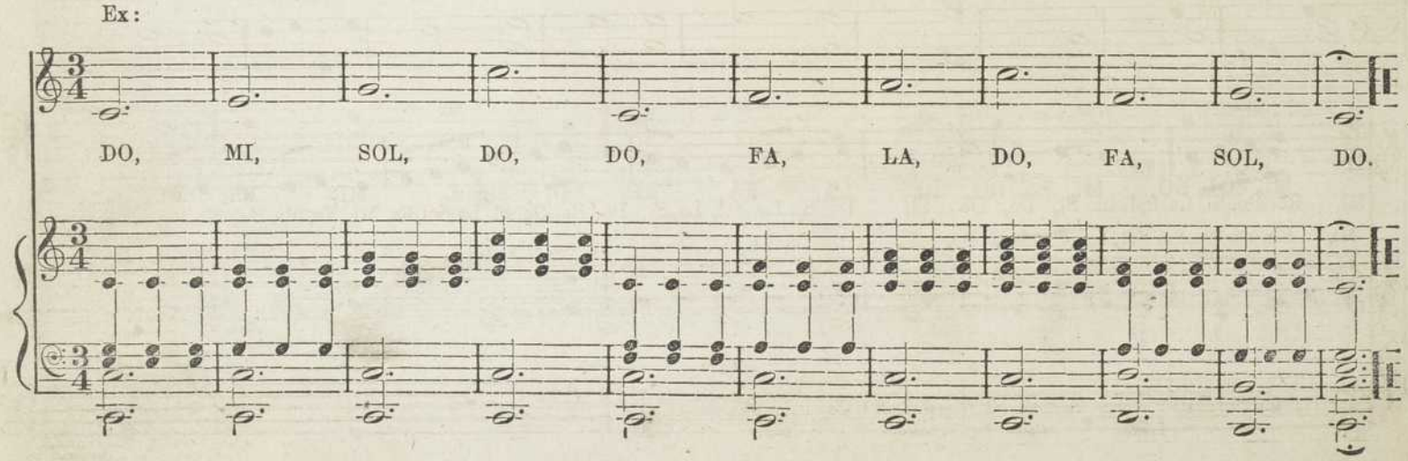

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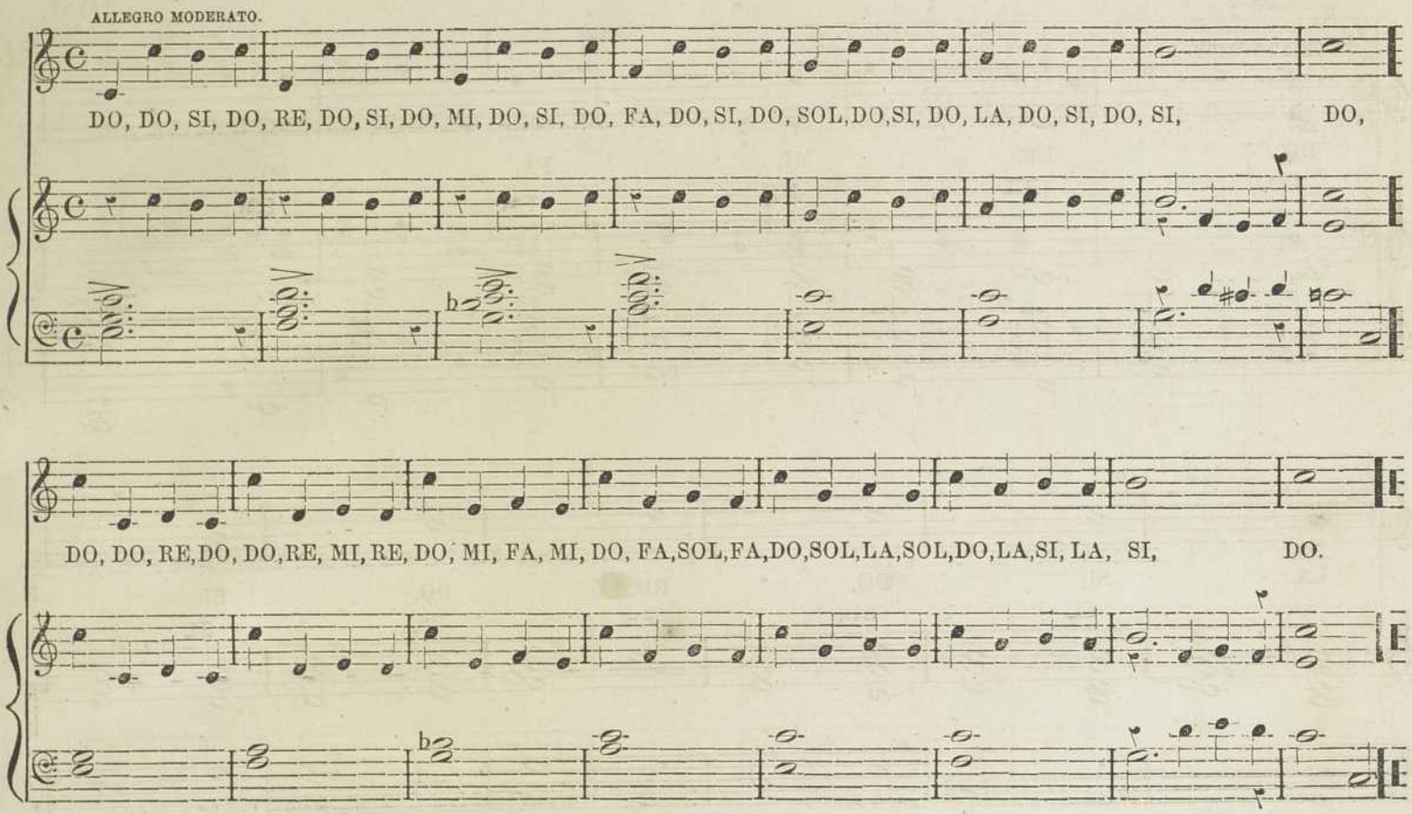
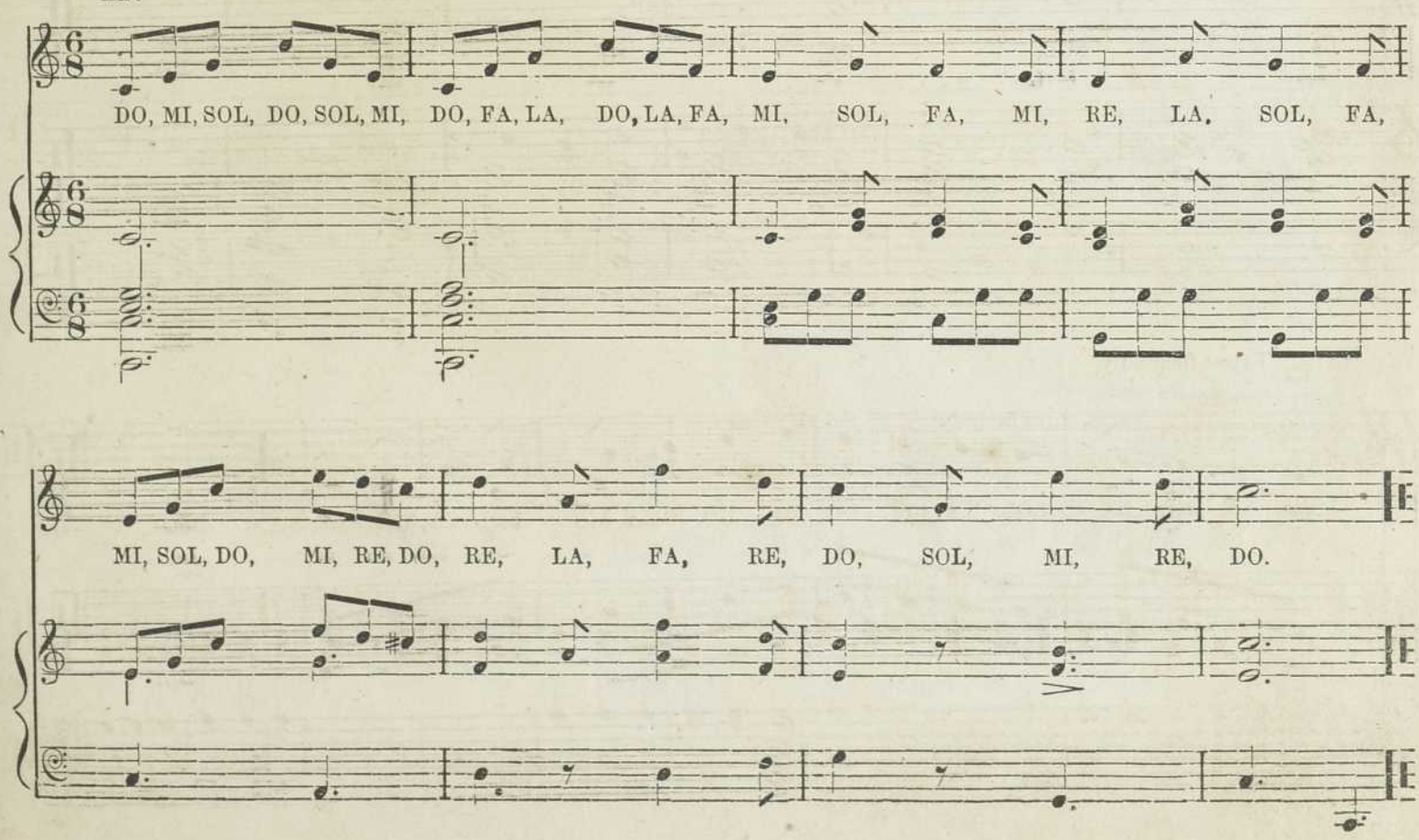


Two, or six beats in a bar.

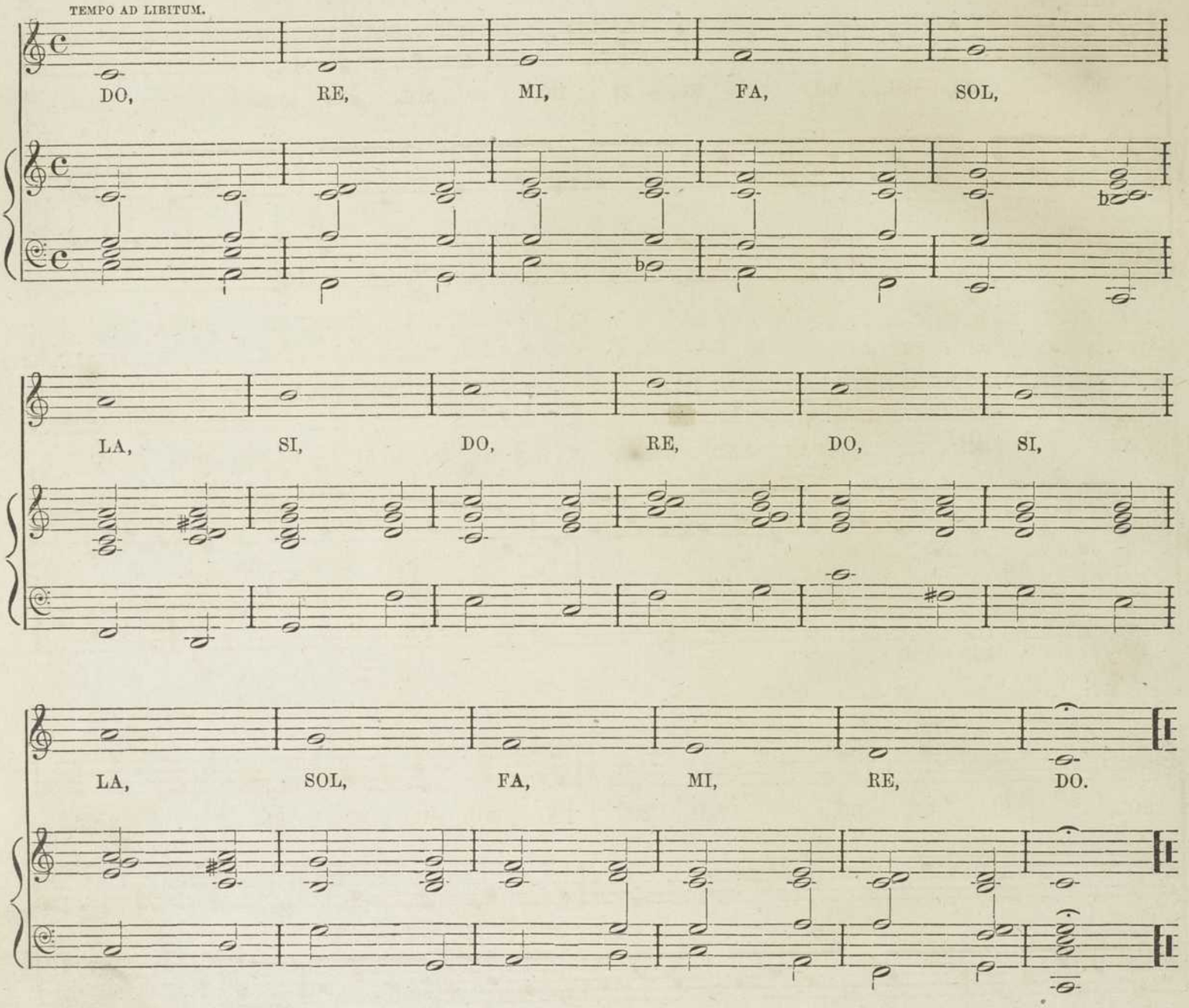
Ex:



One Note (the ninth,) is now to be added to compass of the voice.

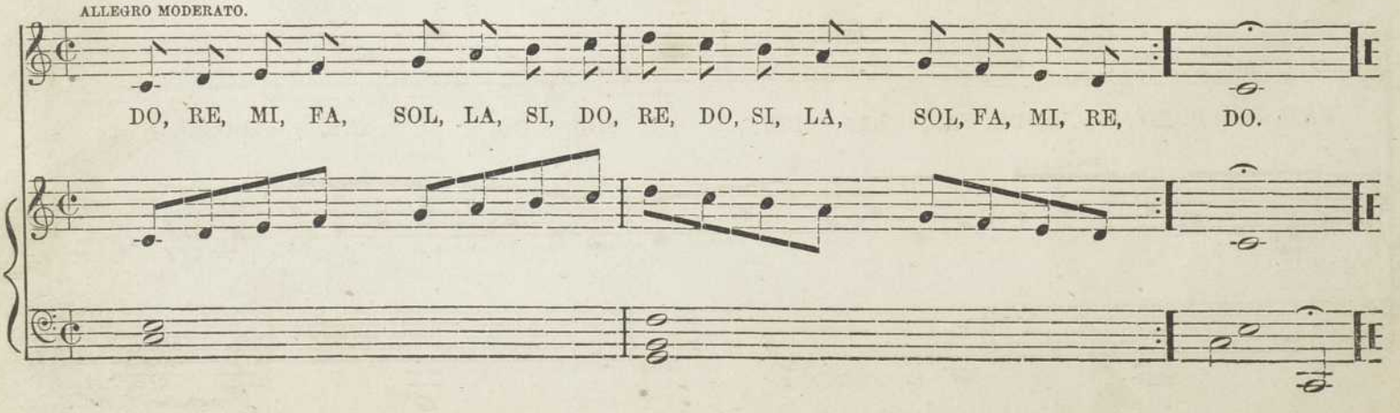
Ex :

TEMPO AD LIBITUM.



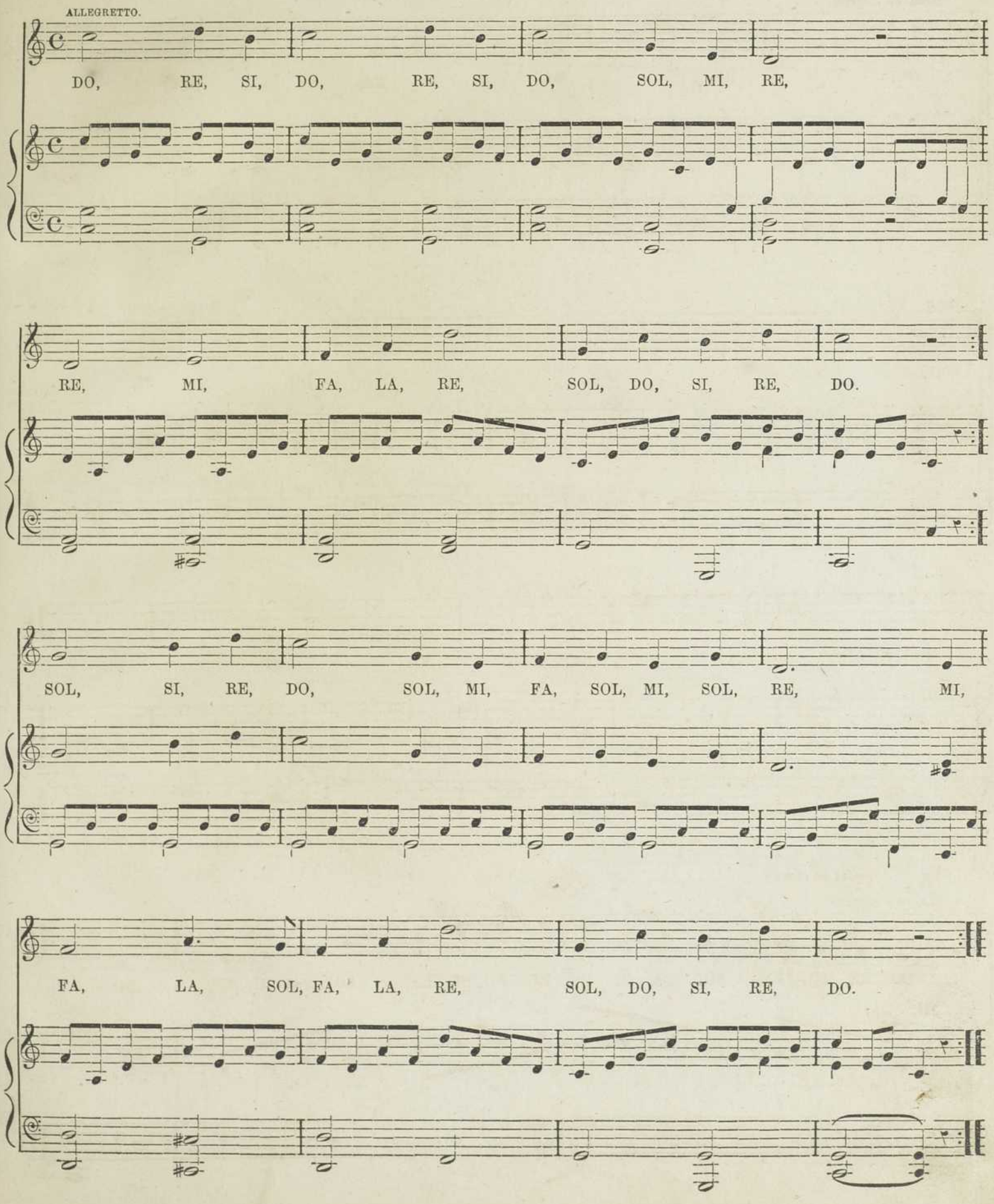
Ex : Repeat frequently.

ALLEGRO MODERATO.



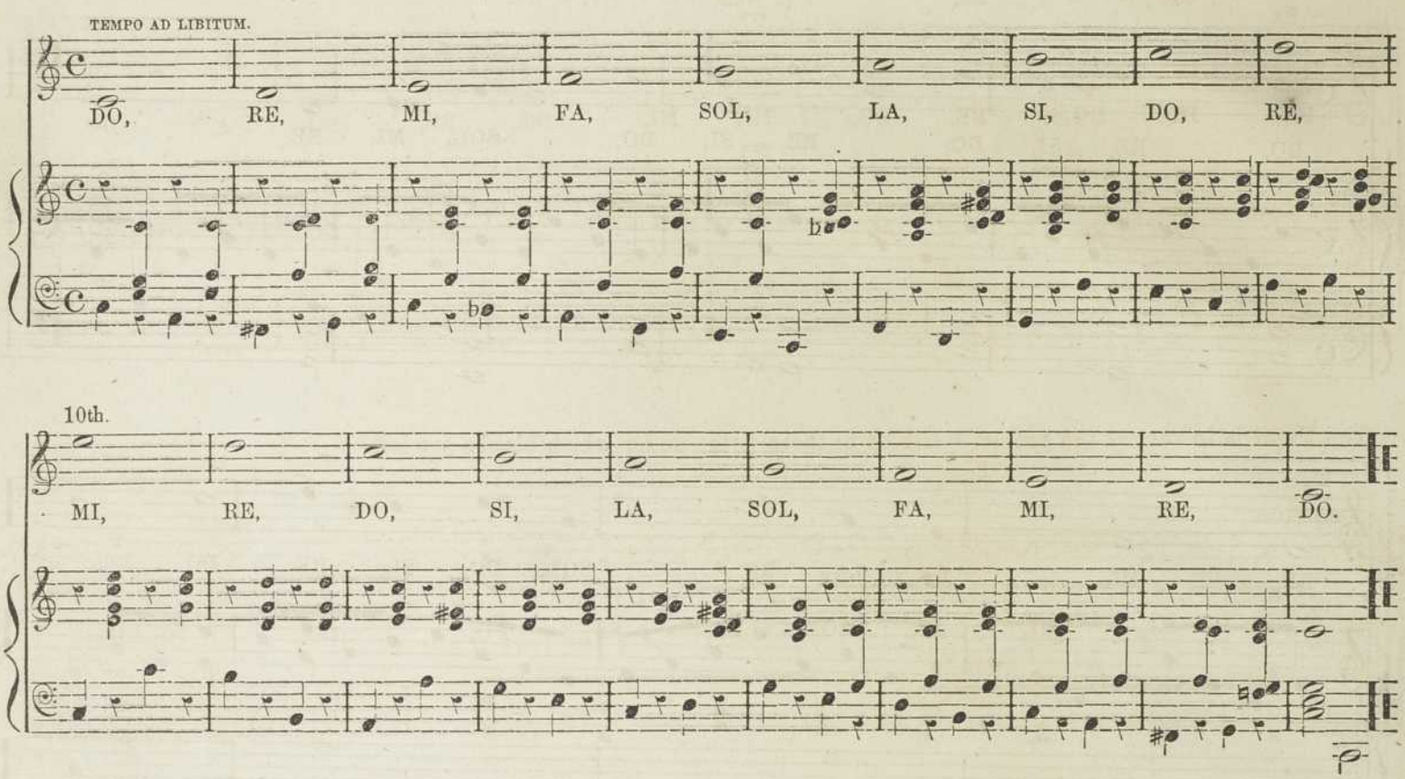
SOLFEGGIO.

Ex:



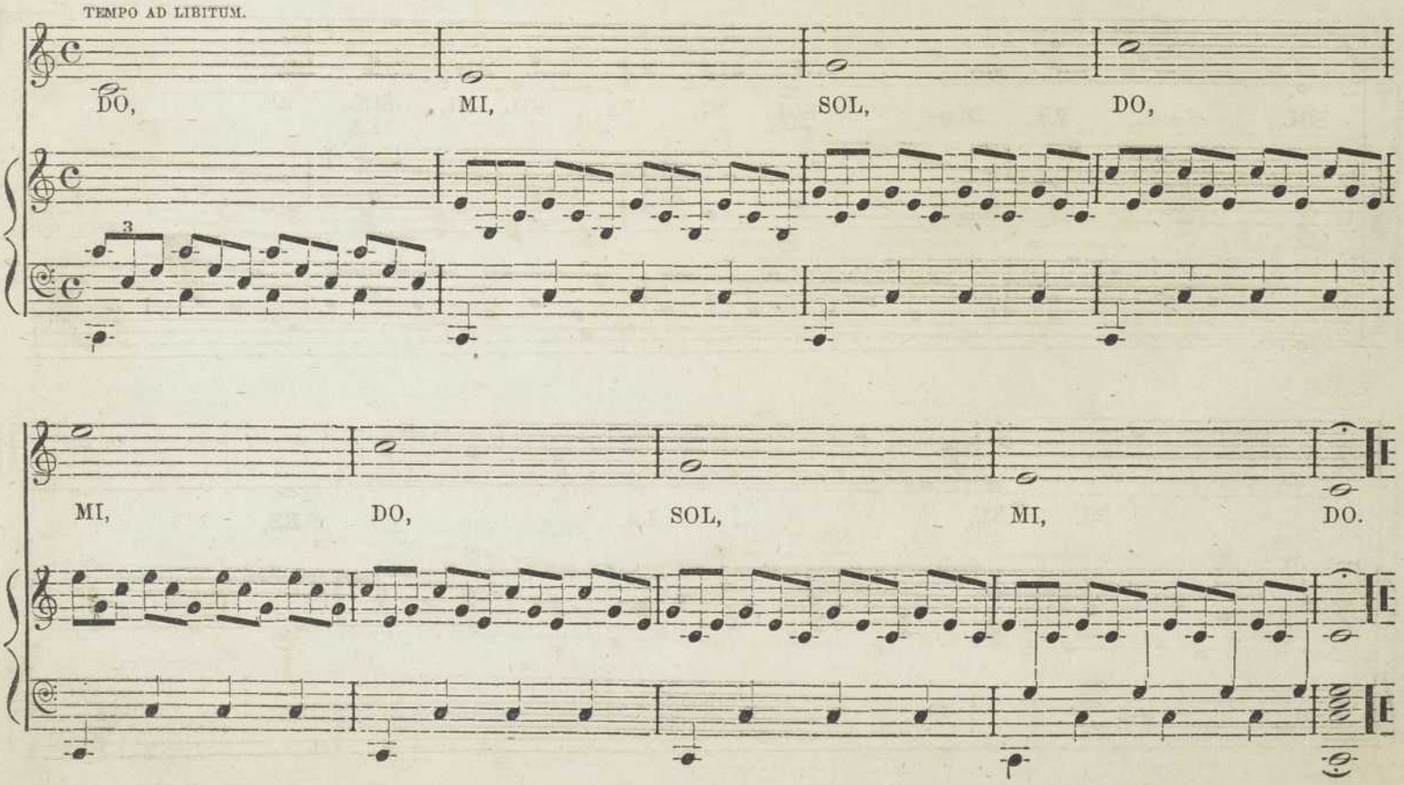
In the following Example the Compass is extended by adding the Tenth.

Ex:



The Tenth added to the Common chord.

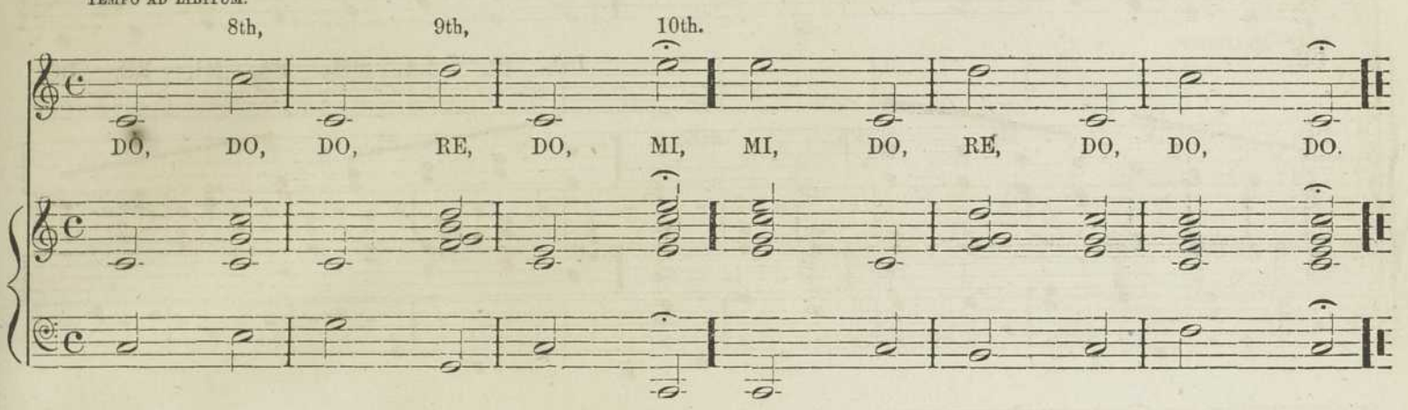
Ex:



INTERVALS EXTENDED TO A TENTH.

Ex:

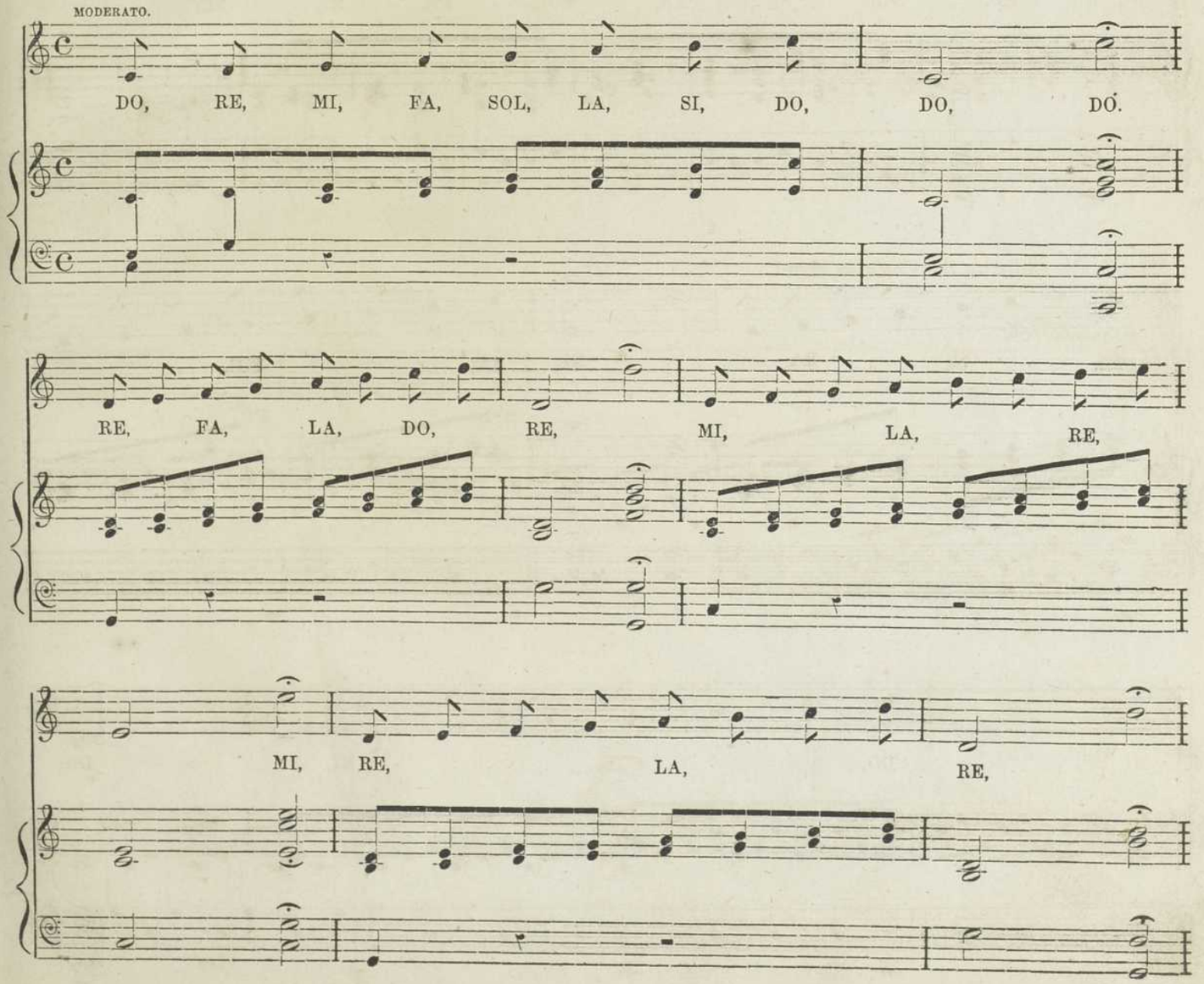
TEMPO AD LIBITUM.

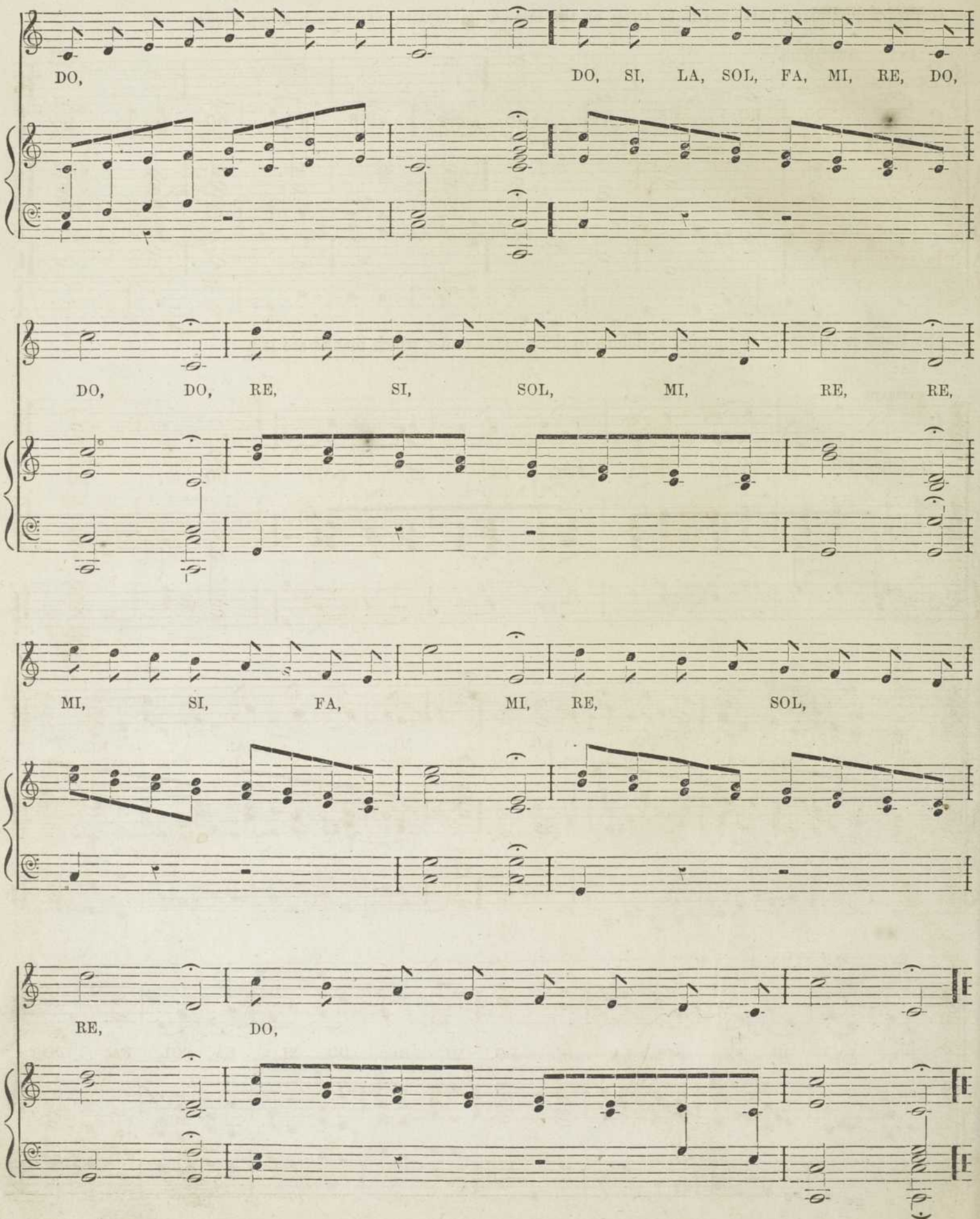


The Pupil is to supply the proper syllables to those notes under which blanks are left.

Ex:

MODERATO.

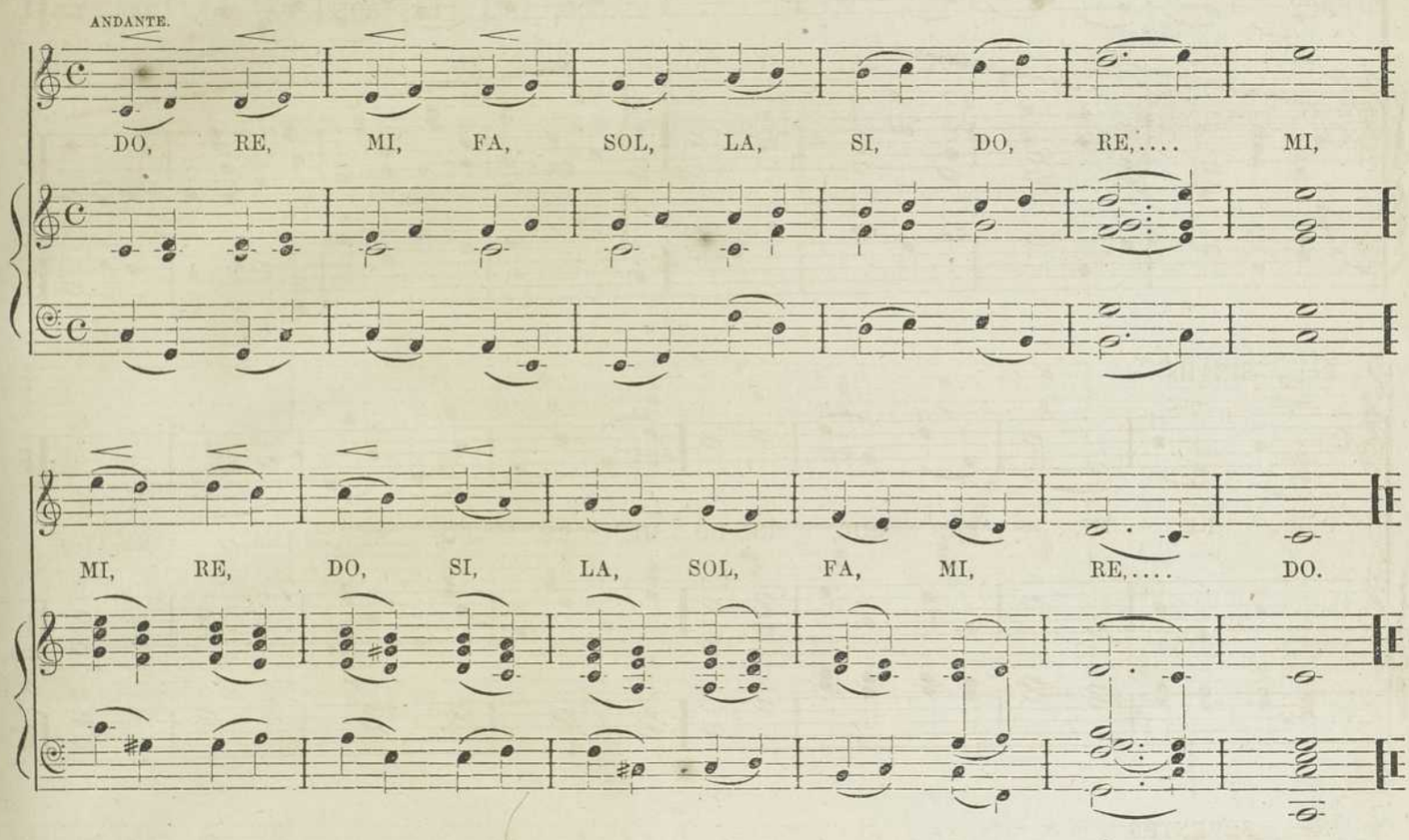



DO,
DO, SI, LA, SOL, FA, MI, RE, DO,
DO, DO, RE, SI, SOL, MI, RE, RE,
MI, SI, FA, MI, RE, SOL,
RE, DO,

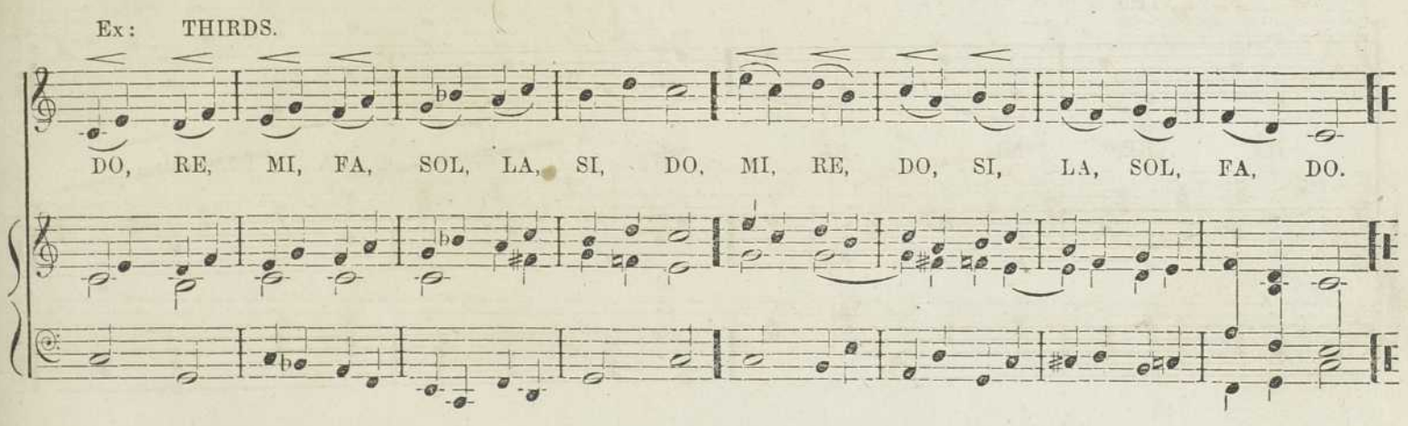
INTERVALS ON ONE SYLLABLE.

In future all slurred notes are to be sung, on the same syllable with which each group begins.

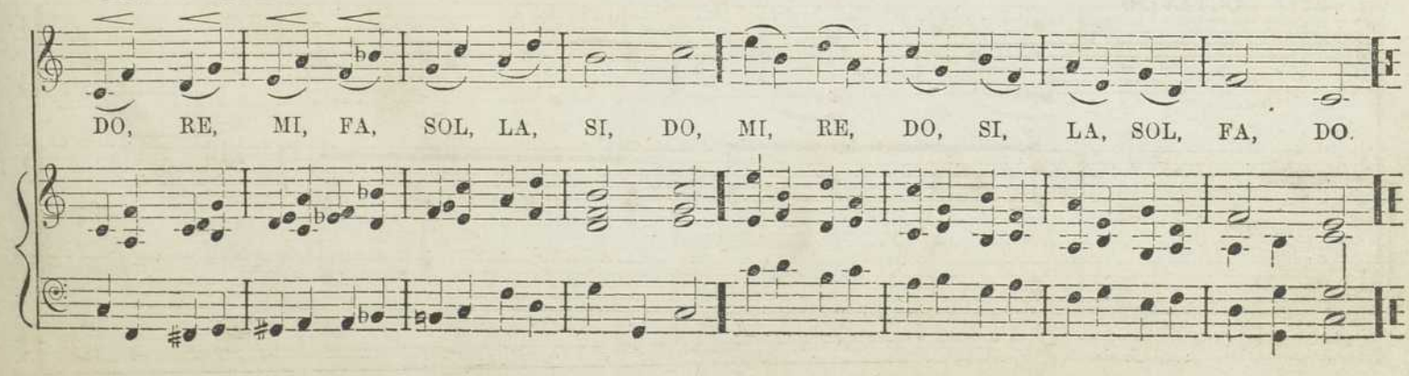
Ex: SECONDS.



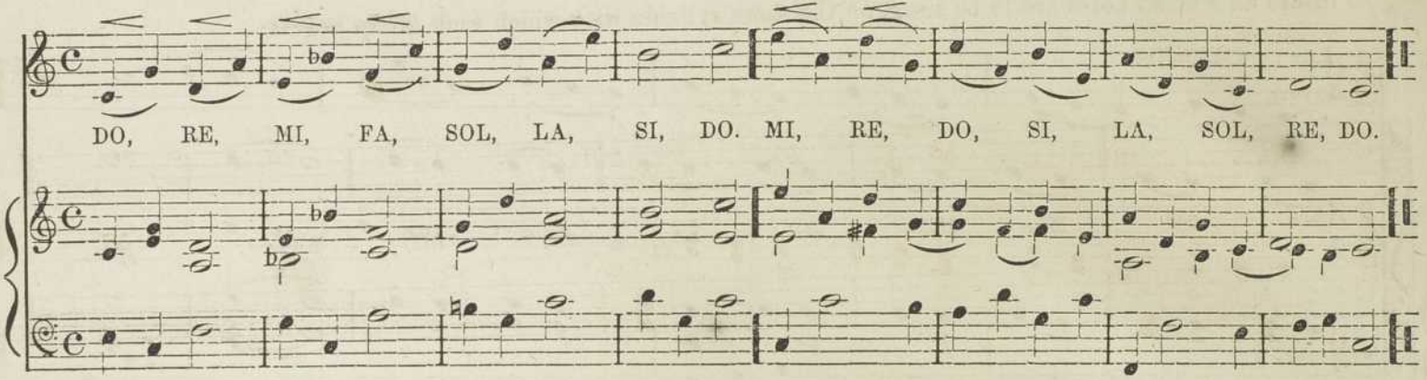
Ex: THIRDS.



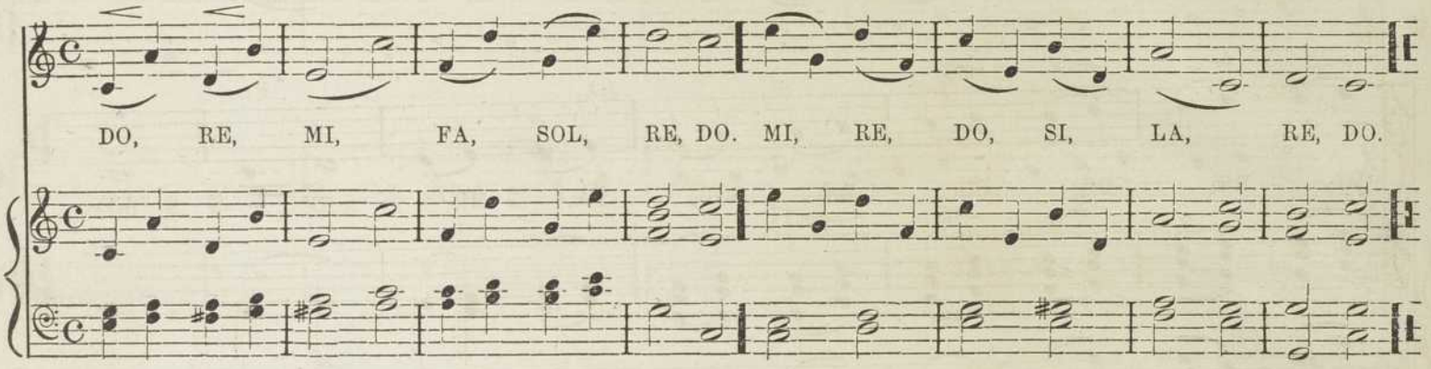
Ex: FOURTHS.



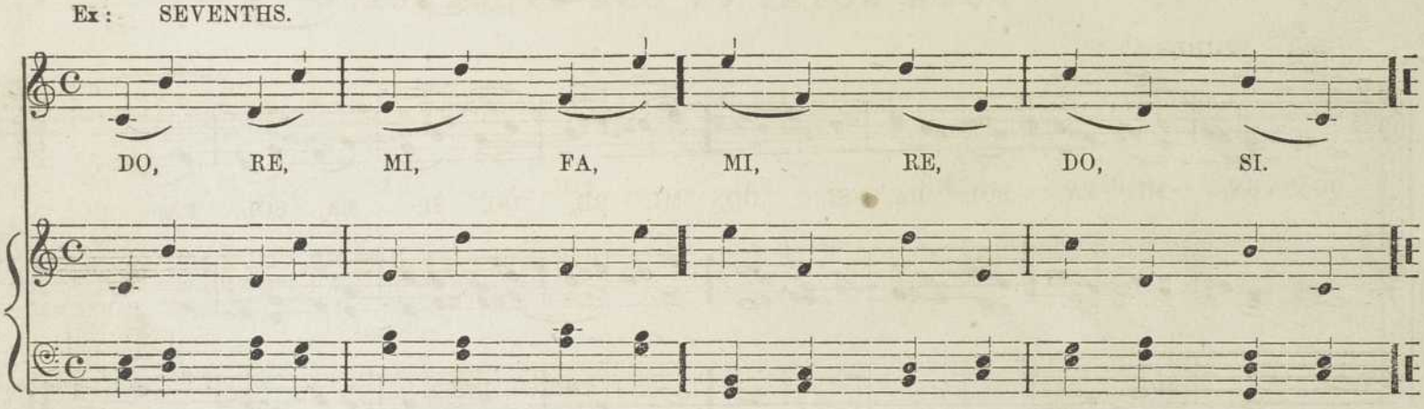
Ex: FIFTHS.



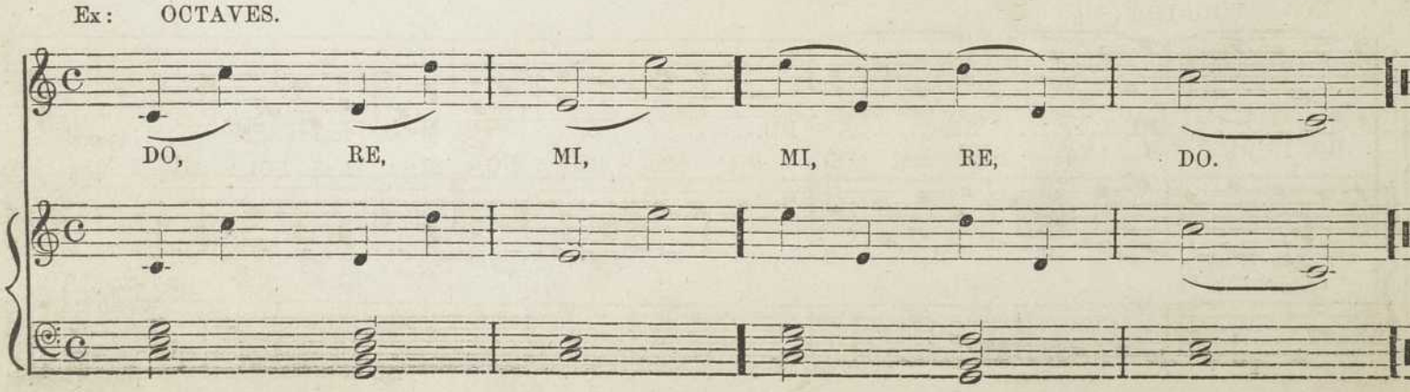
Ex: SIXTHS.



Ex: SEVENTHS.

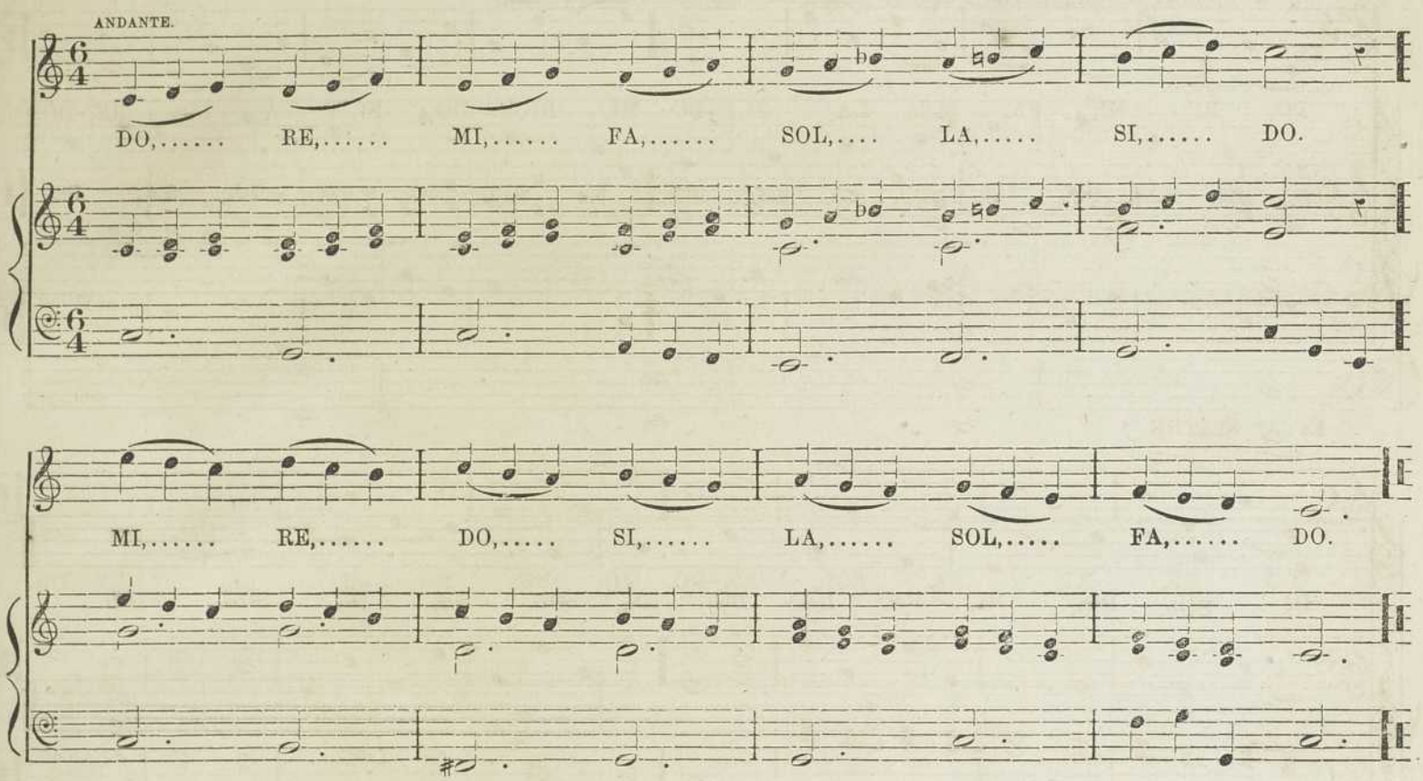


Ex: OCTAVES.



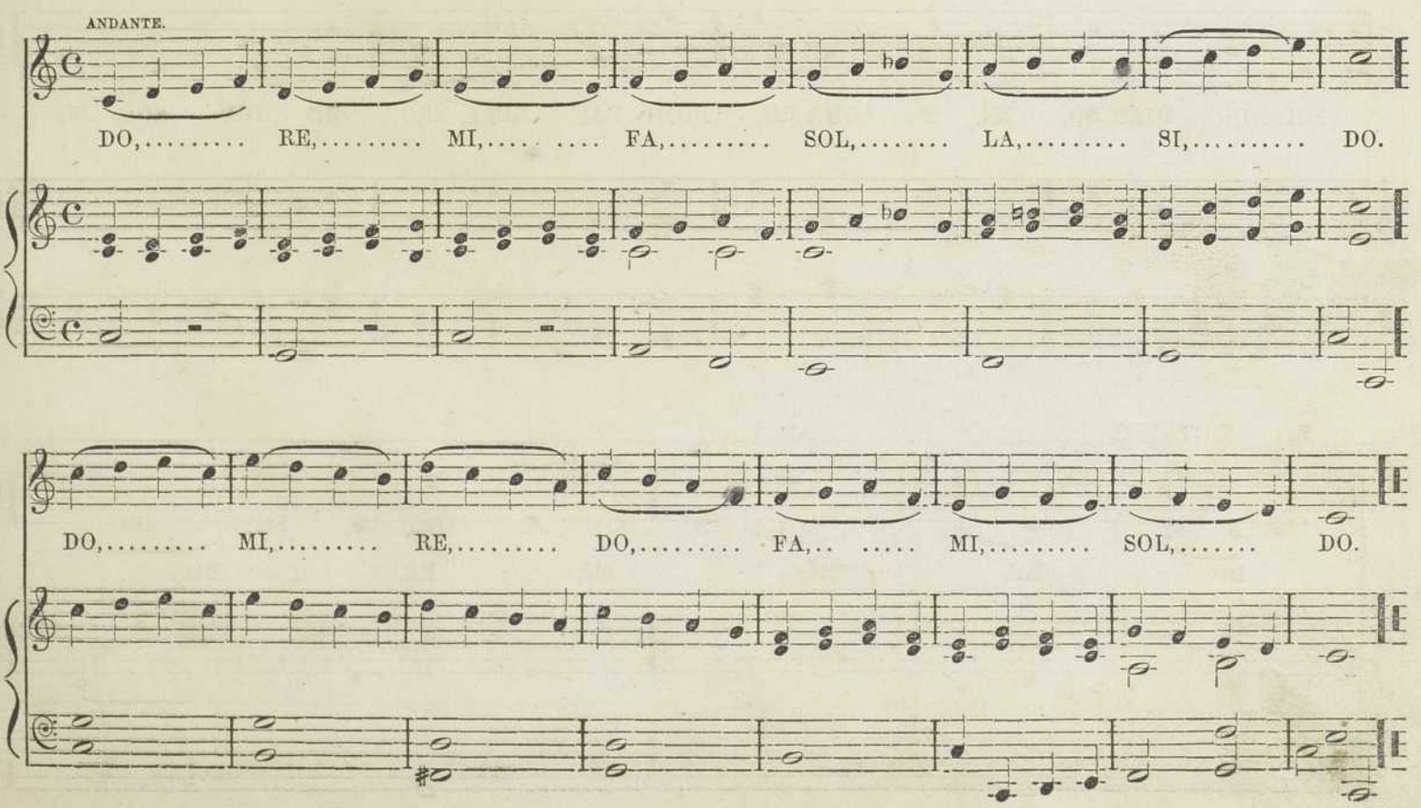
THREE NOTES ON ONE SYLLABLE.

Ex:



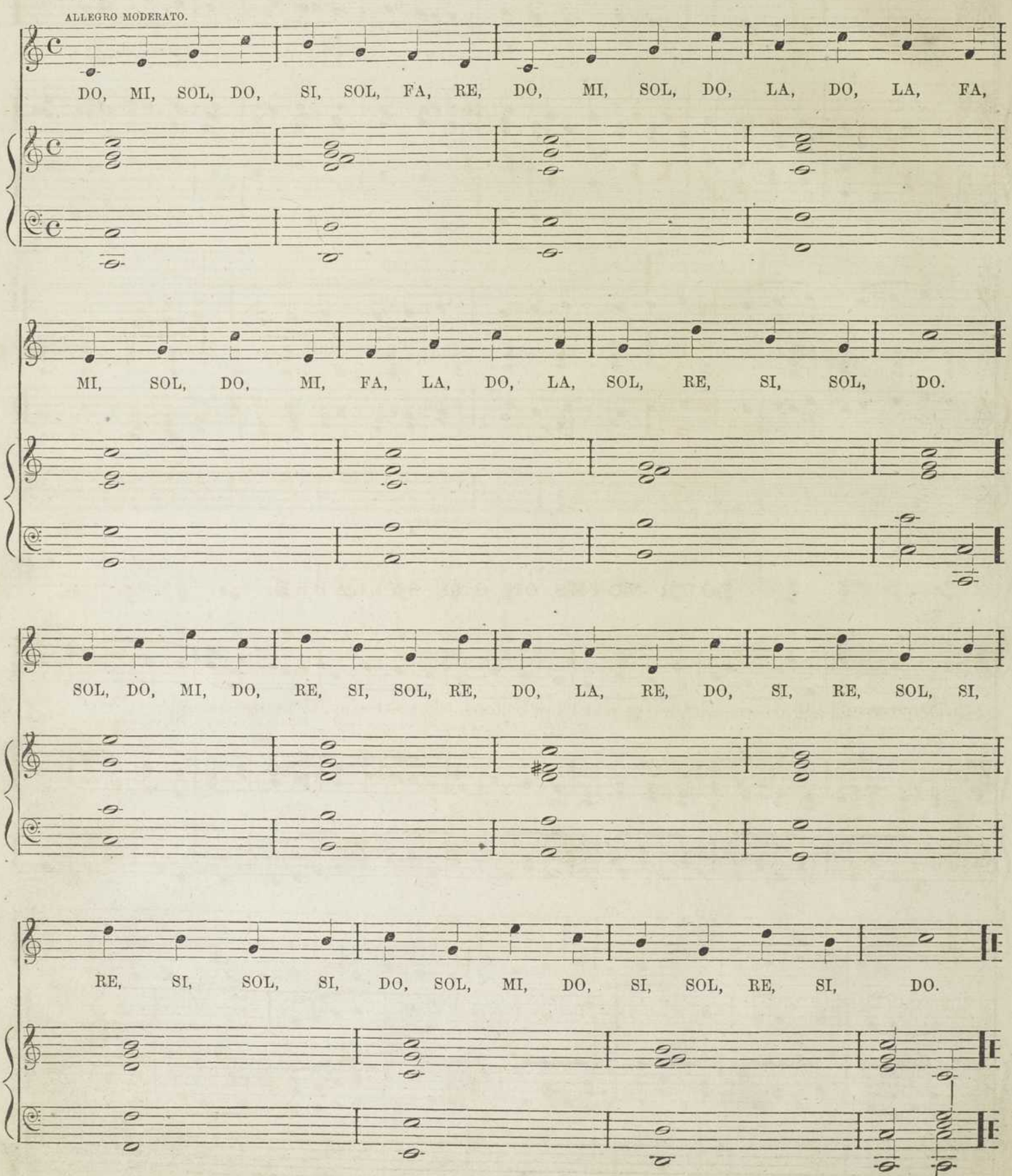
FOUR NOTES ON ONE SYLLABLE.

Ex:



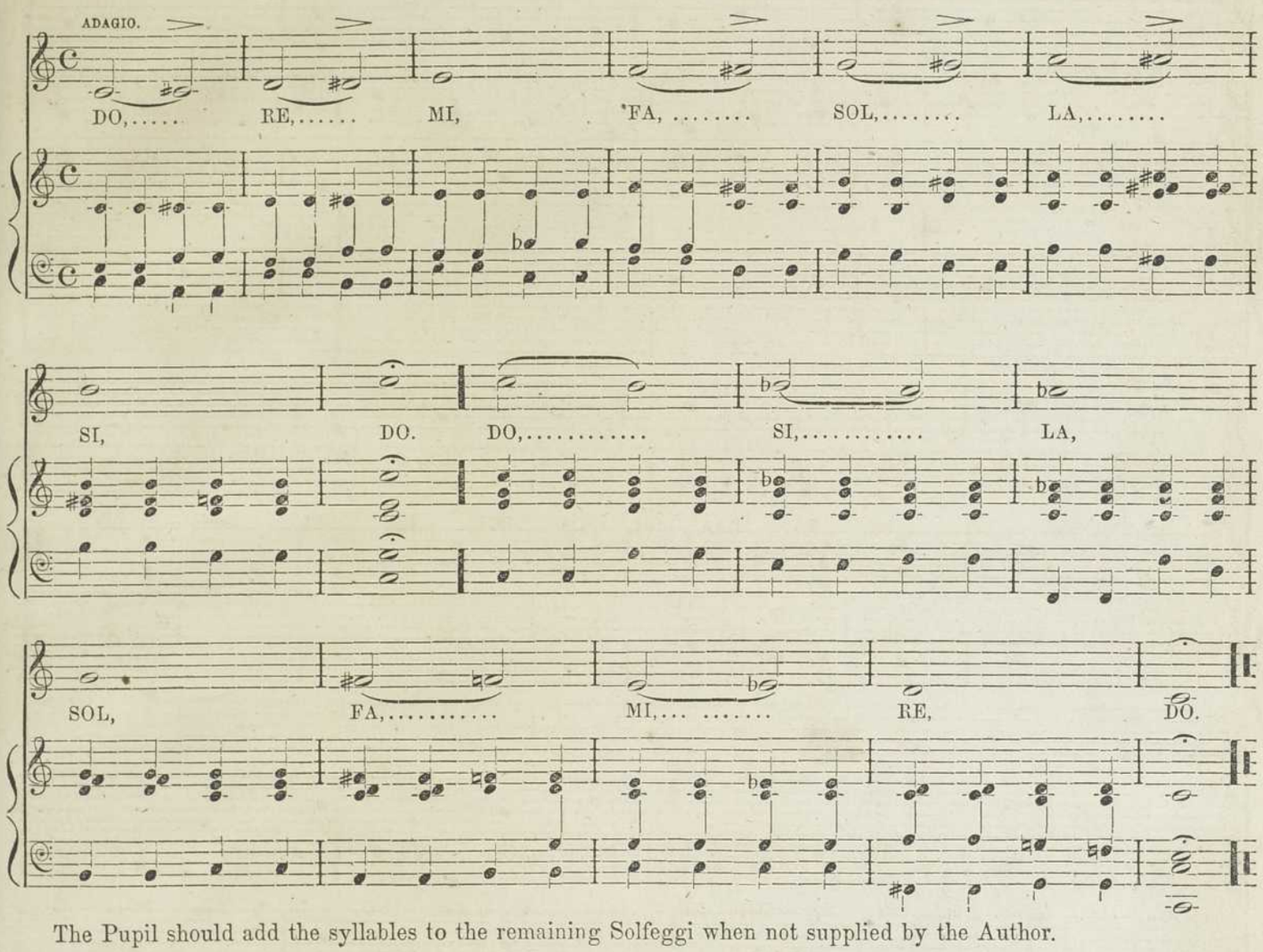
The following Vocal Accompaniment to the ascending and descending Diatonic Scale, (which form the Bass of this Exercise,) is intended to enable the Pupil to sing Intervals without hesitation.

Ex:



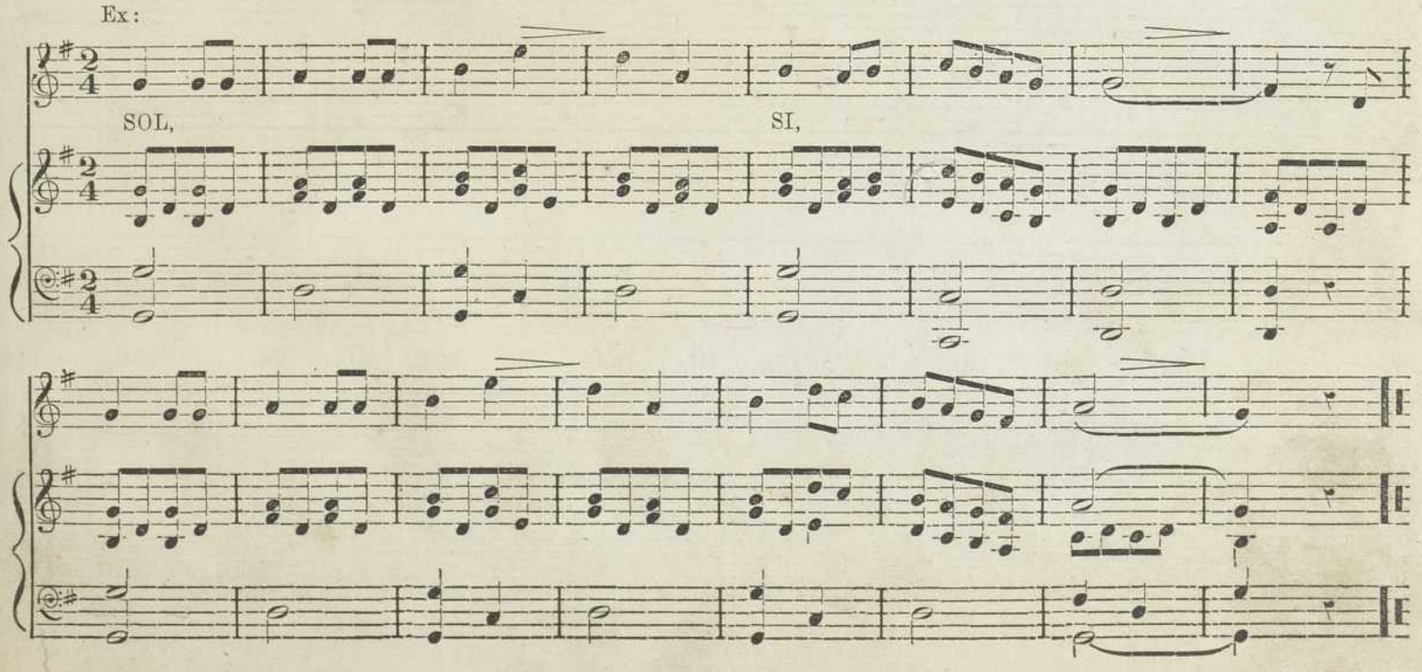
SEMITONES.

Ex:

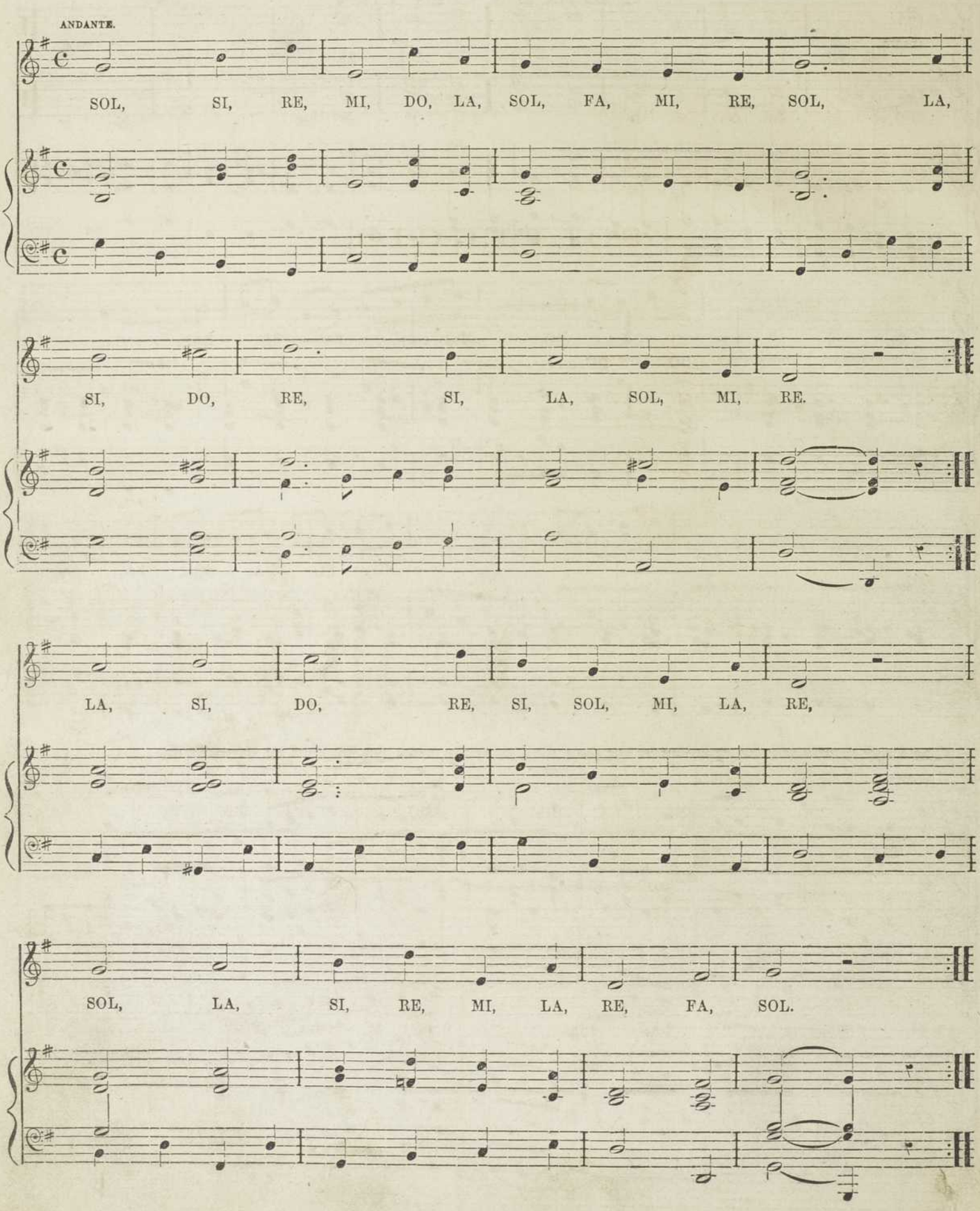


The Pupil should add the syllables to the remaining Solfeggi when not supplied by the Author.

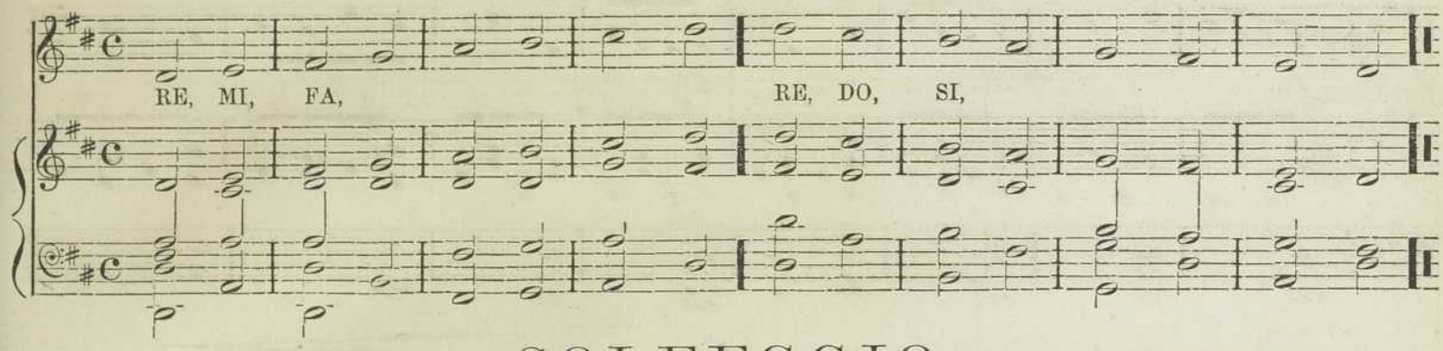
Ex:



SOLFEGGIO.


ANDANTE.
SOL, SI, RE, MI, DO, LA, SOL, FA, MI, RE, SOL, LA,
SI, DO, RE, SI, LA, SOL, MI, RE.
LA, SI, DO, RE, SI, SOL, MI, LA, RE,
SOL, LA, SI, RE, MI, LA, RE, FA, SOL.

SCALE IN THE KEY OF D MAJOR.



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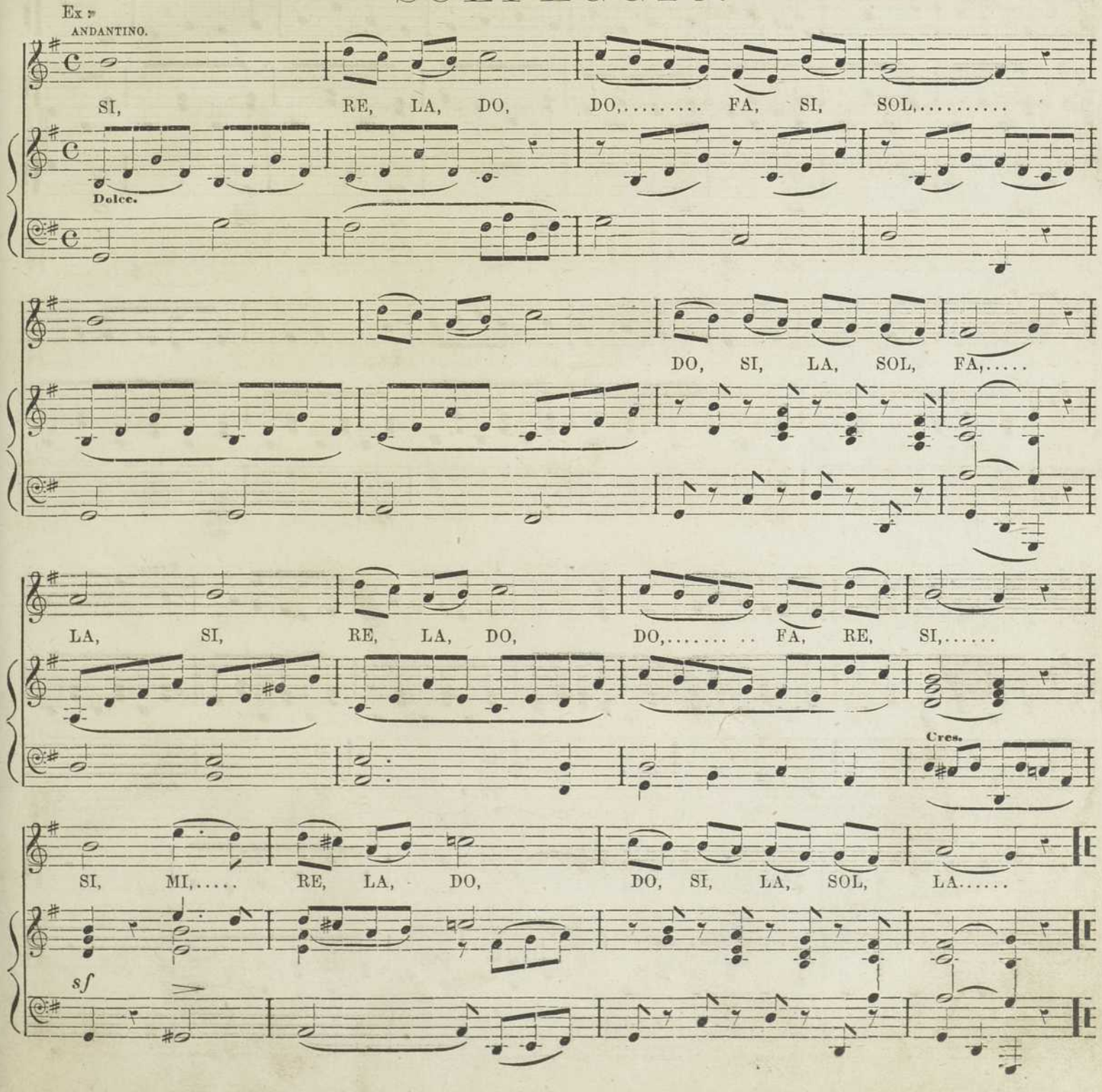

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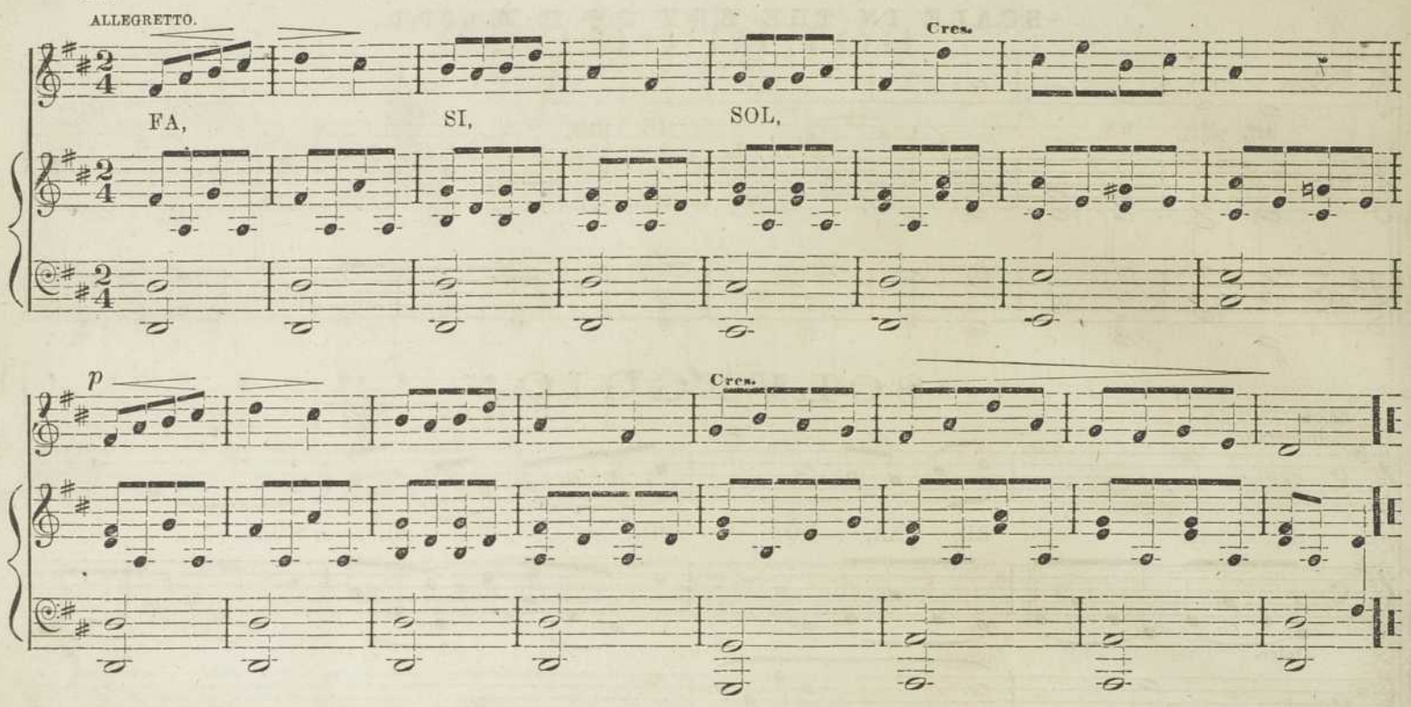

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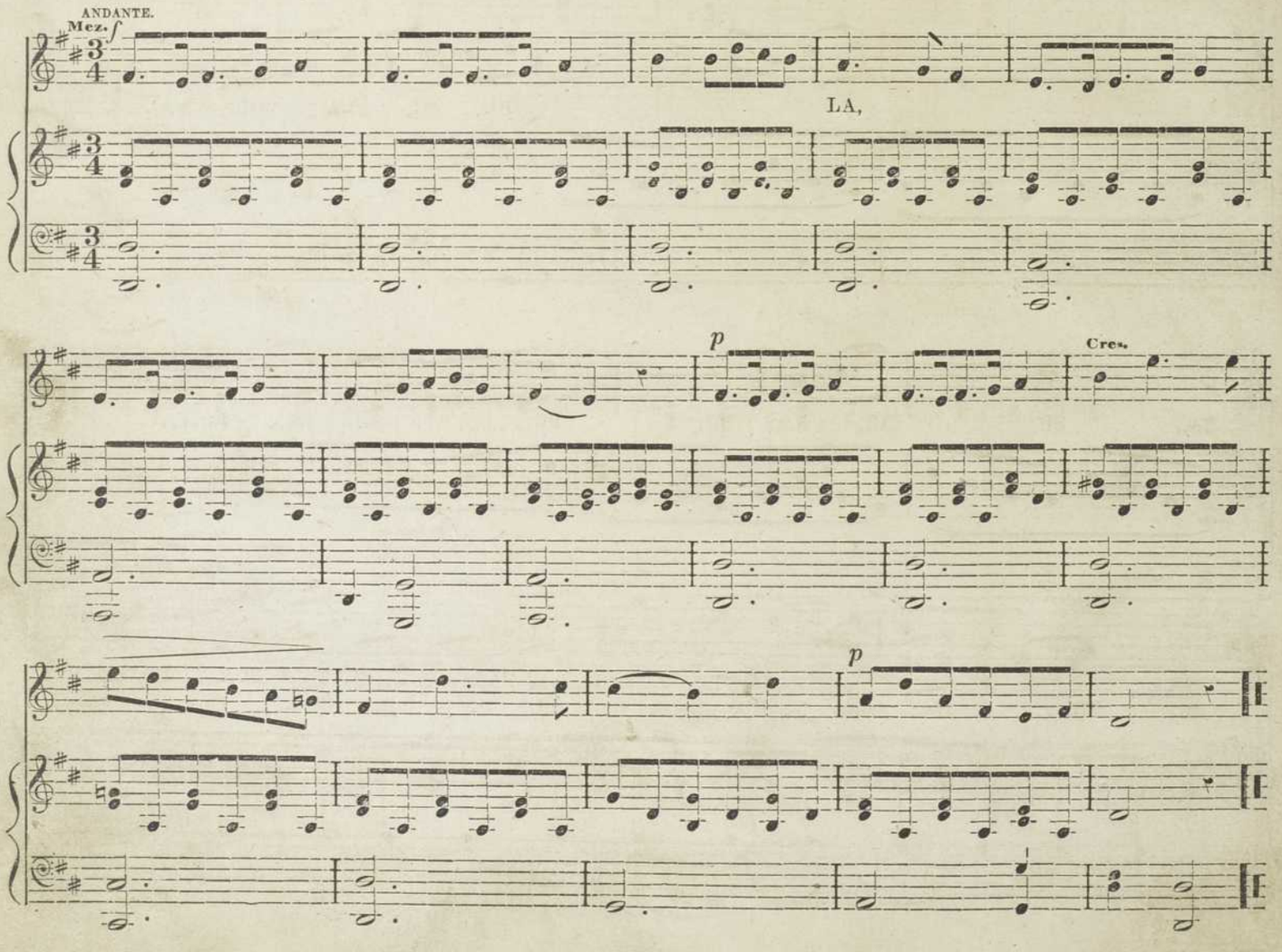
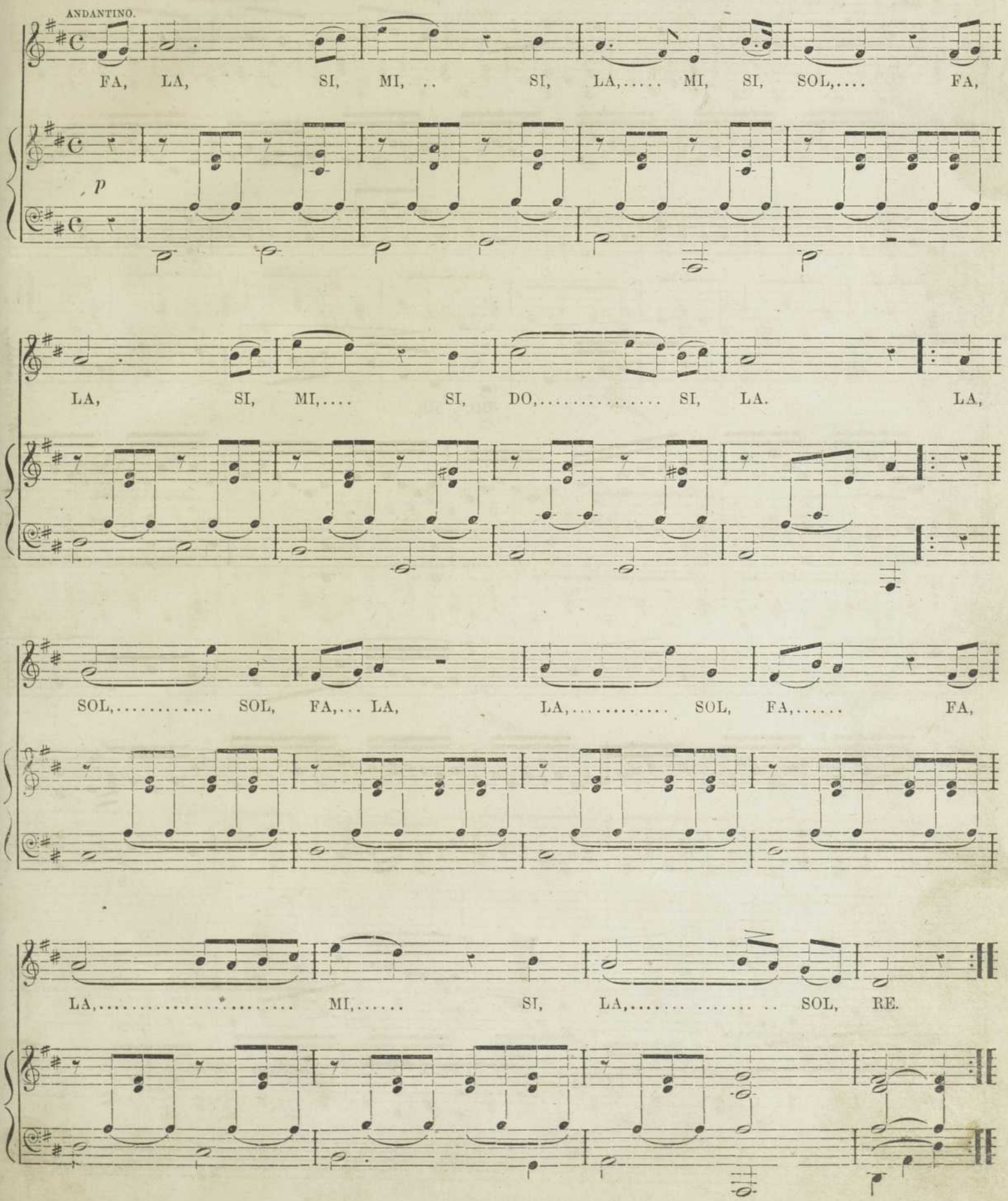


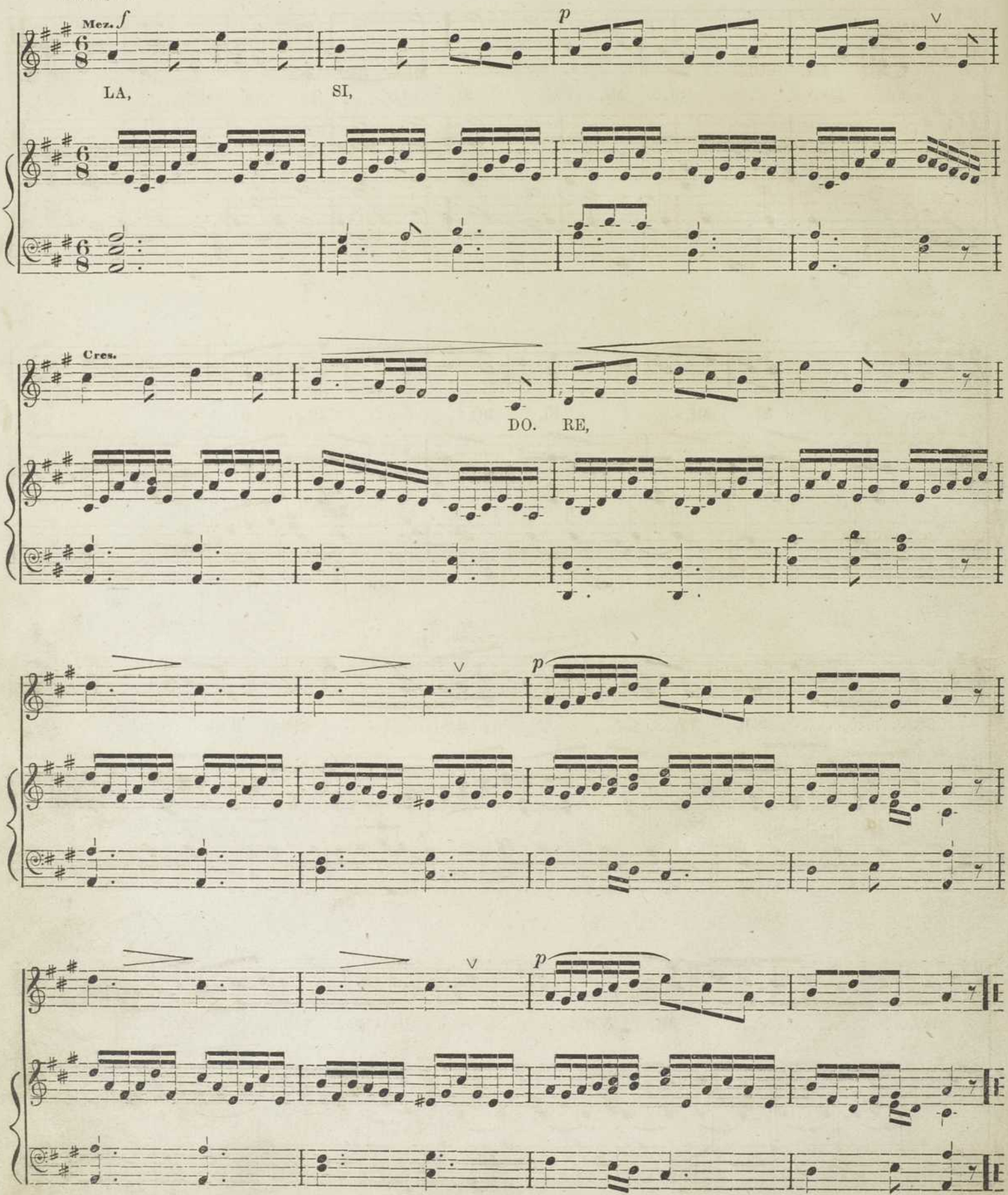
SOLFEGGIO.

Ex:

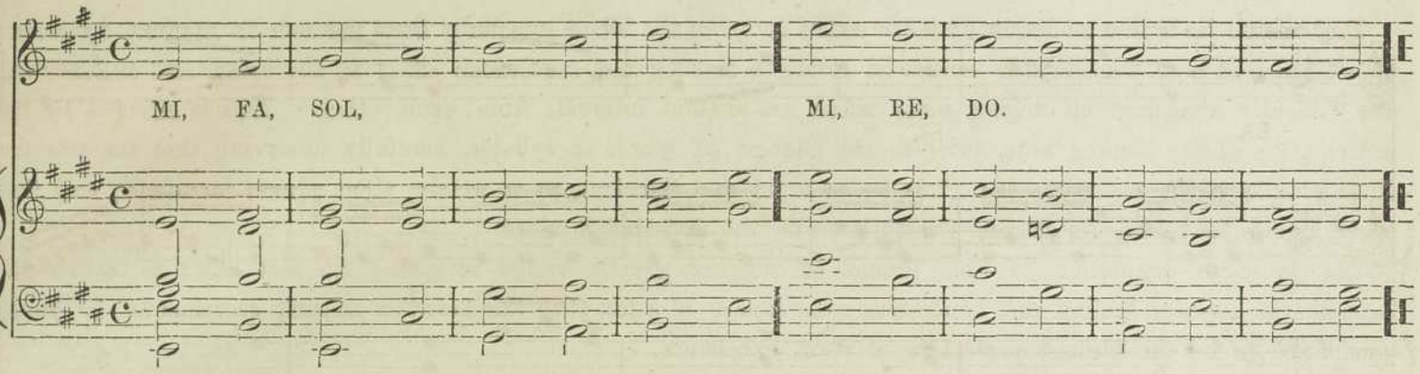


Ex:

ANDANTINO.



SCALE IN THE KEY OF E MAJOR.



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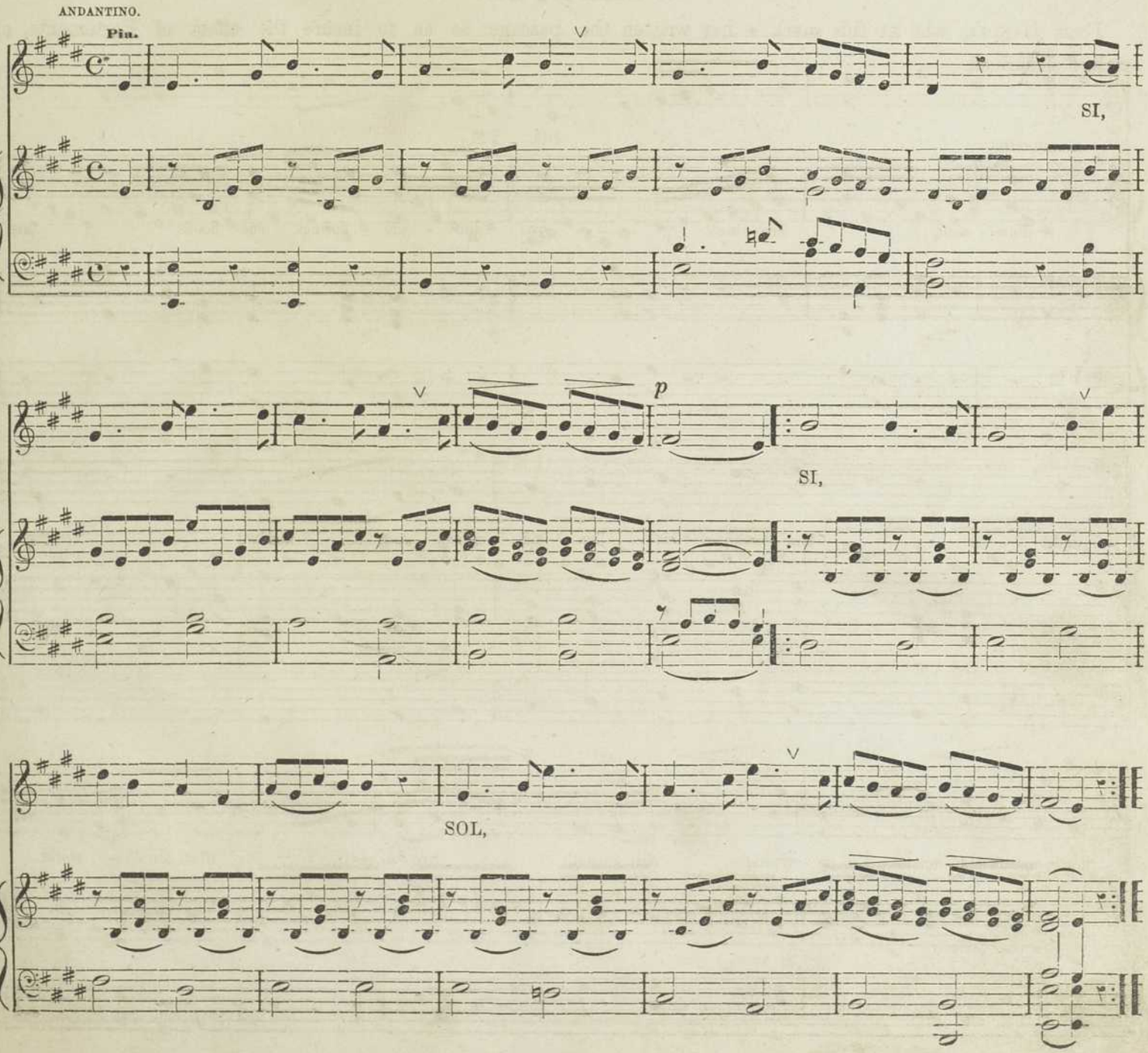


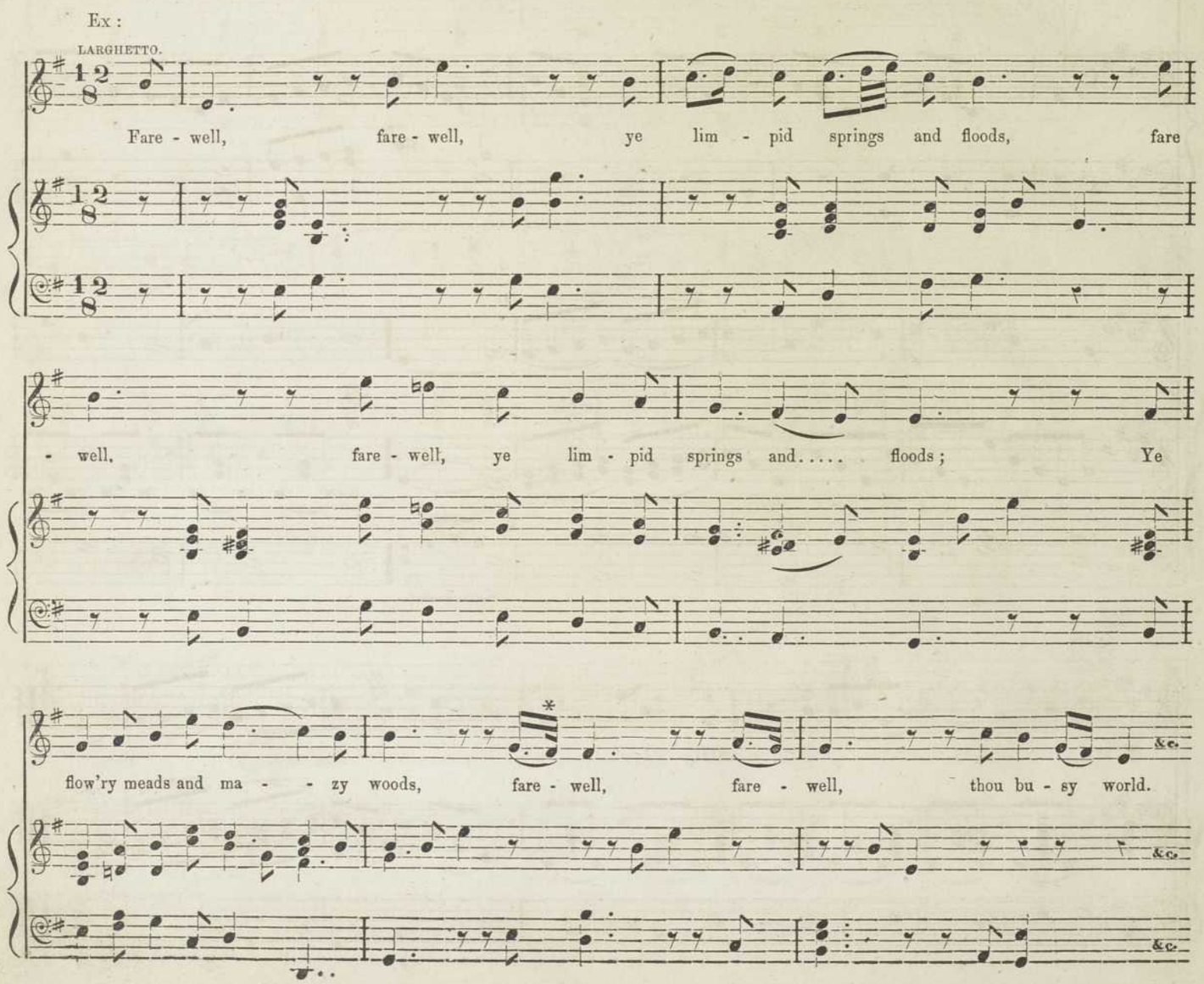
PORTAMENTO.

Portamento (as is now understood,) is the art of carrying the Voice gracefully from one note to another, by means of a Glide; it is of considerable service in giving a flowing and continuous effect to the voice, and in lessening the difficulty attendant on singing notes which are distant intervals from each other. This is effected by the anticipation of the coming note, prior to the change of word, or syllable, carefully observing that the intermediate sounds which constitute the glide, be so light and transient, as to render them almost inaudible; and that when breath be taken, its change should precede the anticipated note.

The judicious regulation of this branch of singing, greatly assists in giving the true effect to movements, intended to express feeling and tenderness; the power of conveying the beauties of such movements, is justly considered to be the highest perfection of vocal excellence.

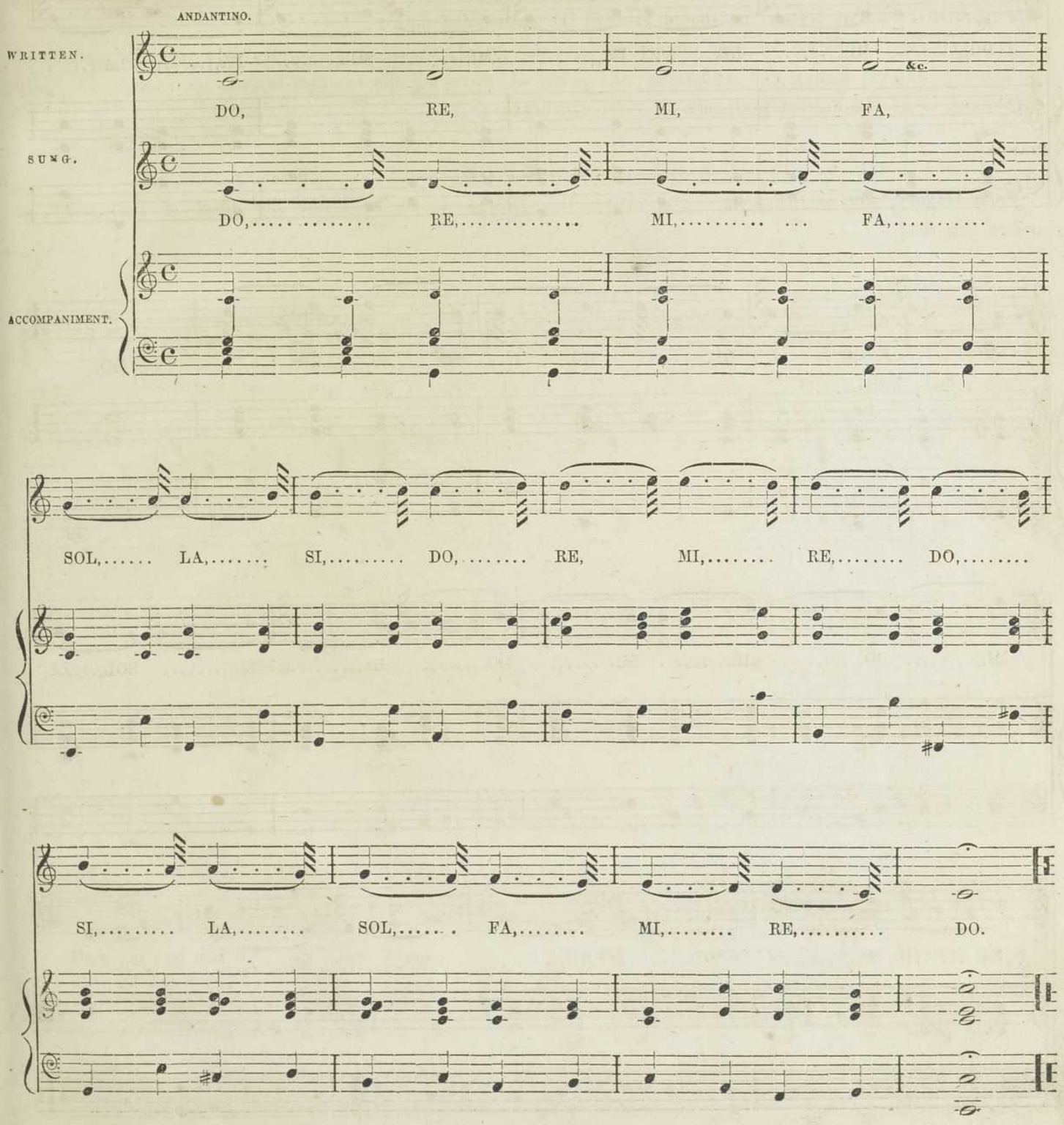
EXAMPLE.

From HANDEL, who at this mark * has written the passage so as to insure the effect of Portamento, as before described.

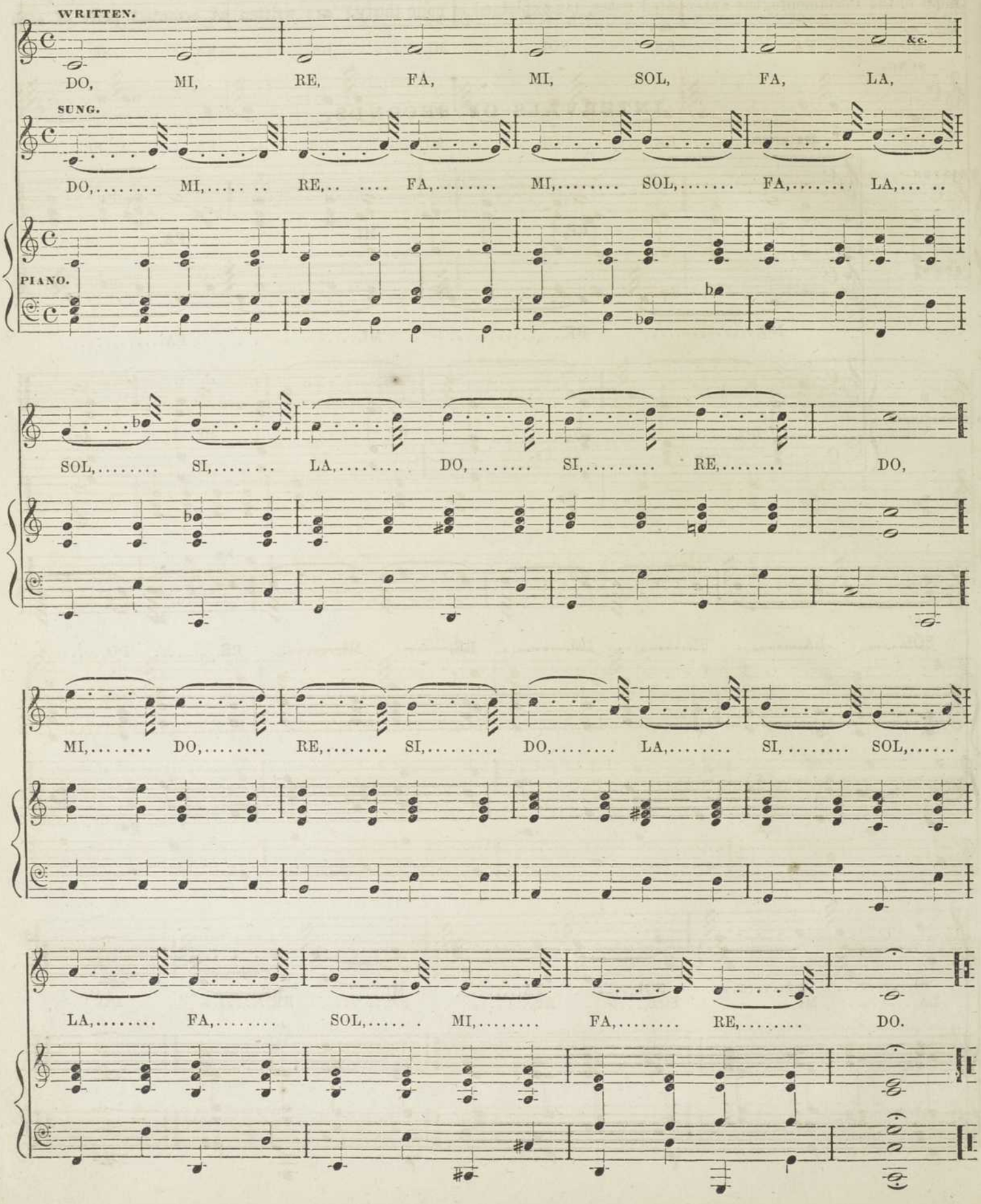


The following Exercises of the Anticipation of Intervals, should be practised in strict time. For the better acquirement of the Portamento, the anticipated notes, (as explained in page thirty,) are written as essential parts of each bar.

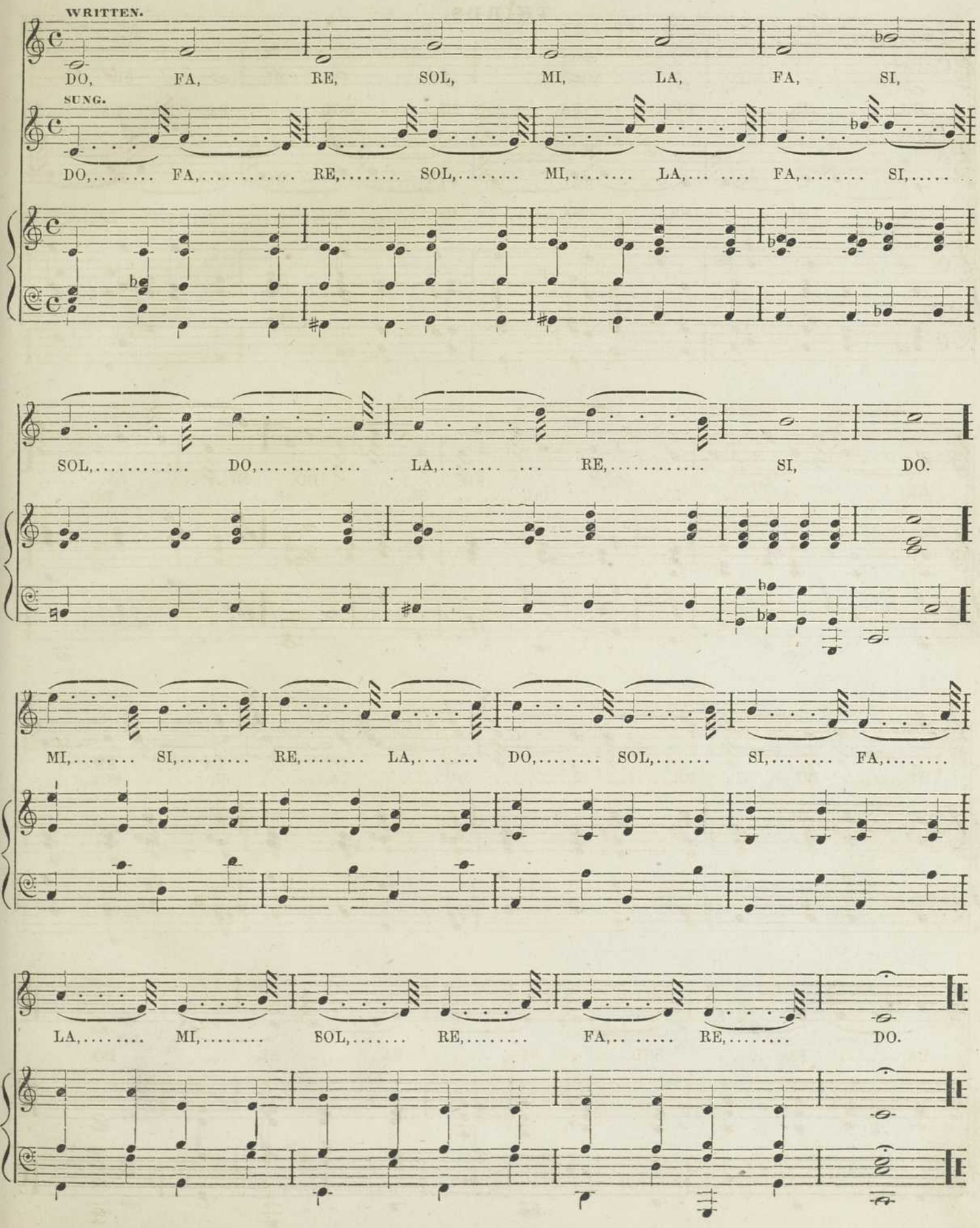
INTERVALS OF SECONDS.



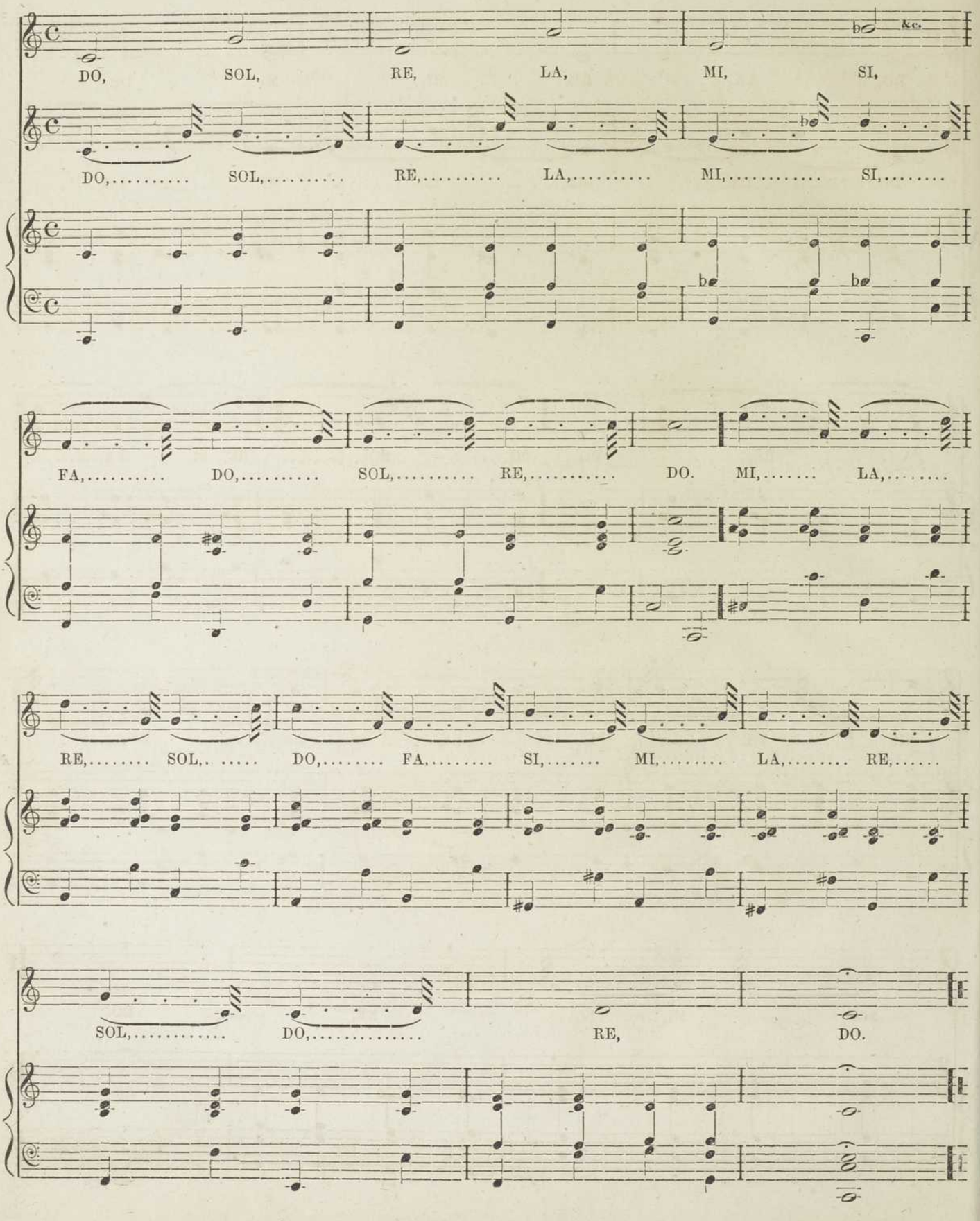
THIRDS.


WRITTEN.
DO, MI, RE, FA, MI, SOL, FA, LA, &c.
SUNG.
DO,..... MI,..... RE,.. .... FA,..... MI,..... SOL,..... FA,..... LA,... ..
PIANO.
SOL,..... SI,..... LA,..... DO, ... SI,..... RE,..... DO,
MI,..... DO,..... RE,..... SI,..... DO,..... LA,..... SI, ... SOL,.....
LA,..... FA,..... SOL,..... MI,..... FA,..... RE,..... DO.

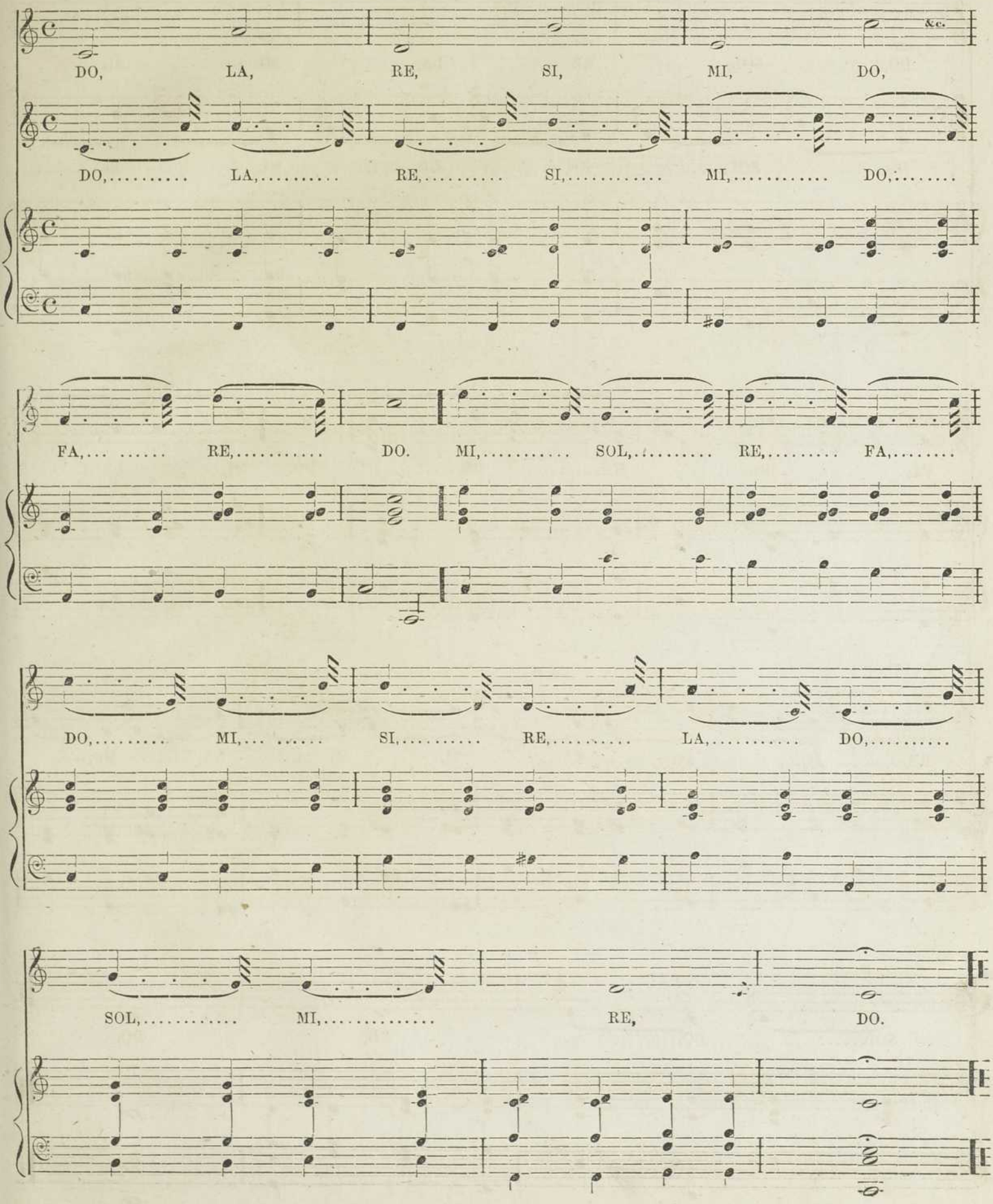
FOURTHS.


WRITTEN.
DO, FA, RE, SOL, MI, LA, FA, SI,
SUNG.
DO,..... FA,..... RE,..... SOL,..... MI,..... LA,..... FA,..... SI,.....
SOL,..... DO,..... LA,..... RE,..... SI, DO.
MI,..... SI,..... RE,..... LA,..... DO,..... SOL,..... SI,..... FA,.....
LA,..... MI,..... SOL,..... RE,..... FA,..... RE,..... DO.

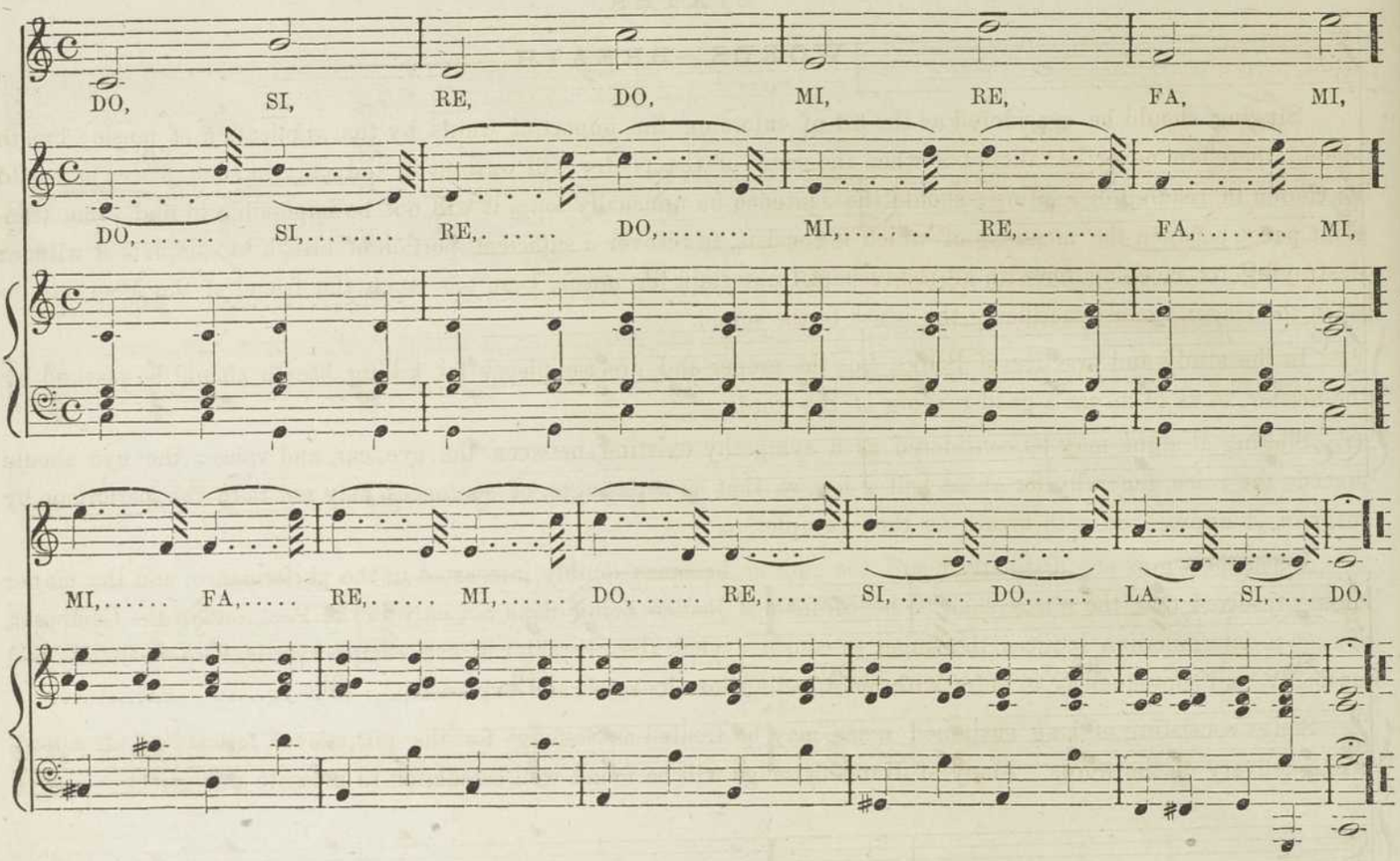
FIFTHS.


DO, SOL, RE, LA, MI, SI, &c.
DO,..... SOL,..... RE,..... LA,..... MI,..... SI,.....
FA,..... DO,..... SOL,..... RE,..... DO. MI,..... LA,.....
RE,..... SOL,..... DO,..... FA,..... SI,..... MI,..... LA,..... RE,.....
SOL,..... DO,..... RE, DO.

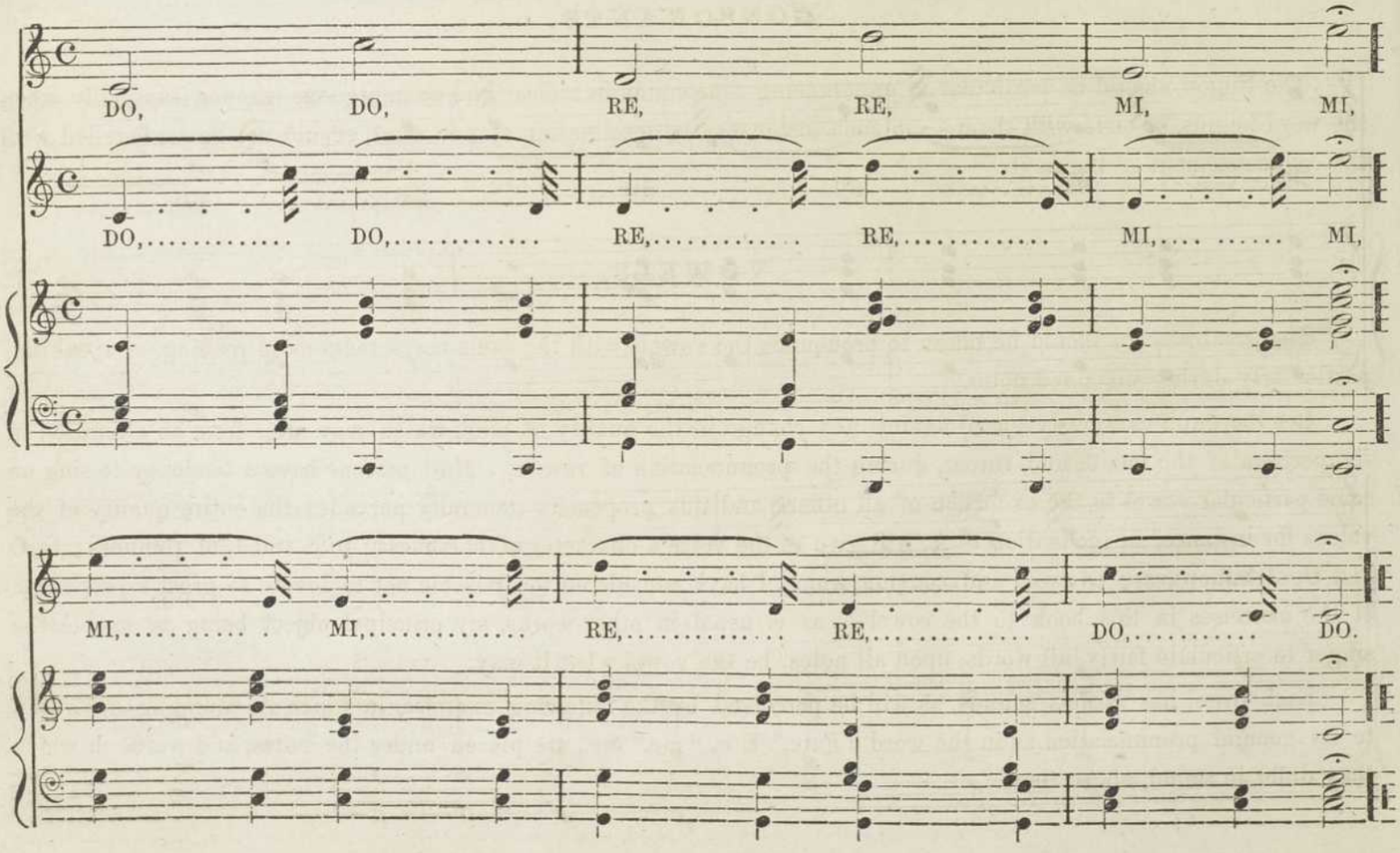
SIXTHS.


DO, LA, RE, SI, MI, DO, &c.
DO,..... LA,..... RE,..... SI,..... MI,..... DO,.....
FA,..... RE,..... DO. MI,..... SOL,..... RE,..... FA,.....
DO,..... MI,..... SI,..... RE,..... LA,..... DO,.....
SOL,..... MI,..... RE, DO.

SEVENTHS.



OCTAVES.



WORDS,—BREATH.

Singing should be considered as the art of enforcing the import of words by the application of music; breath should therefore never be taken but when the sense of the poetry will warrant it, and only in such places as would be chosen in reading or reciting; should the sentence be unusually long, it will not be impossible to find some transient pause between the members of which it consists, to recover a sufficient portion of breath to complete it without destroying its meaning, for with all the respect I entertain for music, I am too much the friend of the Poet, not to warn the singer against sacrificing the sense to the sound.

In the study and practice of Songs, &c., the proper and precise places for taking breath should be marked by the master, so as to insure a good reading of the words.

Singing at sight may be considered as a sympathy existing between the eye, ear, and voice: the eye should precede the voice generally for about half a bar, so that new passages, or sentences, may not take the performer by surprise, or unprepared with breath for their completion.

When the words are distinctly heard, the auditor becomes doubly interested in the performance, and the singer having resolved that the words shall be heard, insures justice being done not only to the Poet, but to the Composer, as such a determination induces the singer to consider what the character of the composition is, both poetically and musically, and consequently to enter with more feeling into its spirit and expression.

Songs consisting of long sustained notes may be treated as Solfeggi for the purpose of forwarding an appropriate delivery of the words. Many of Handel's songs will be found well calculated to promote this object.

CONSONANTS.

The Singer should be particular in pronouncing consonants in a clear and unambiguous manner, especially when the word begins, or ends with them — in such instances, the termination of one word, should not be confounded with the commencement of the next.

VOWELS.

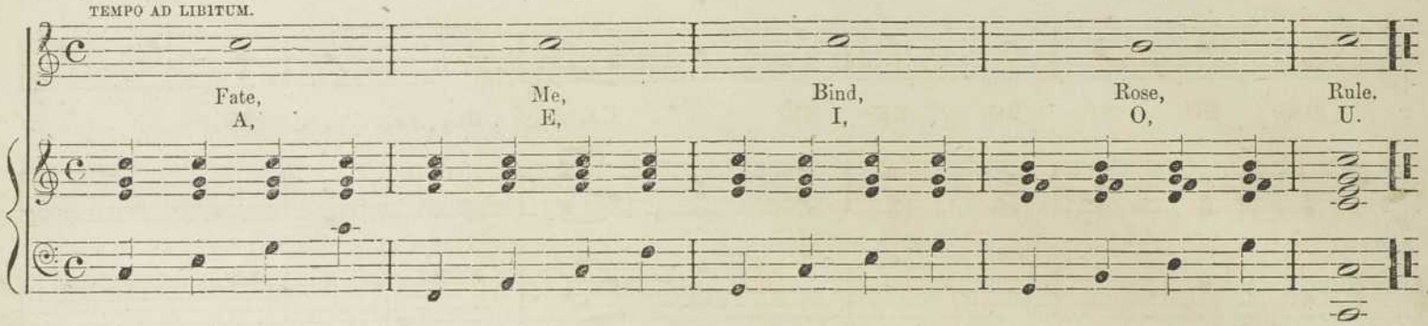
The greatest care should be taken to pronounce the vowels with the same correctness as in reading, or speaking, particularly during sustained notes.

Let the pupil cautiously guard against any change in the quality of tone, which may arise from an alteration in the position of the mouth and throat, during the pronunciation of vowels. Most persons have a tendency to sing on some particular vowel to the exclusion of all others, and this propensity generally pervades the entire quality of the voice: for instance, an inclination to A, will give to the voice a character of harshness; to E and I, of thinness; to O and U, of hollowness; to avoid and conquer which, I have considered it advisable not to devote so great a proportion of the exercises in this book to the vowel A, as is usual in other works, my principal object being to enable the singer to articulate fairly, all words, upon all notes, be the vowel what it may.

Each vowel has various sounds, as will be perceived by the following exercise, in which A, sounding according to its general pronunciation as in the word "Fate," E in "me," &c., are placed under the notes, and words in which they differ in sound, above them.

Ex: Fall, Far, There, Bend, Sing, Bird, Love, Lord, Sun. Hush.

TEMPO AD LIBITUM.

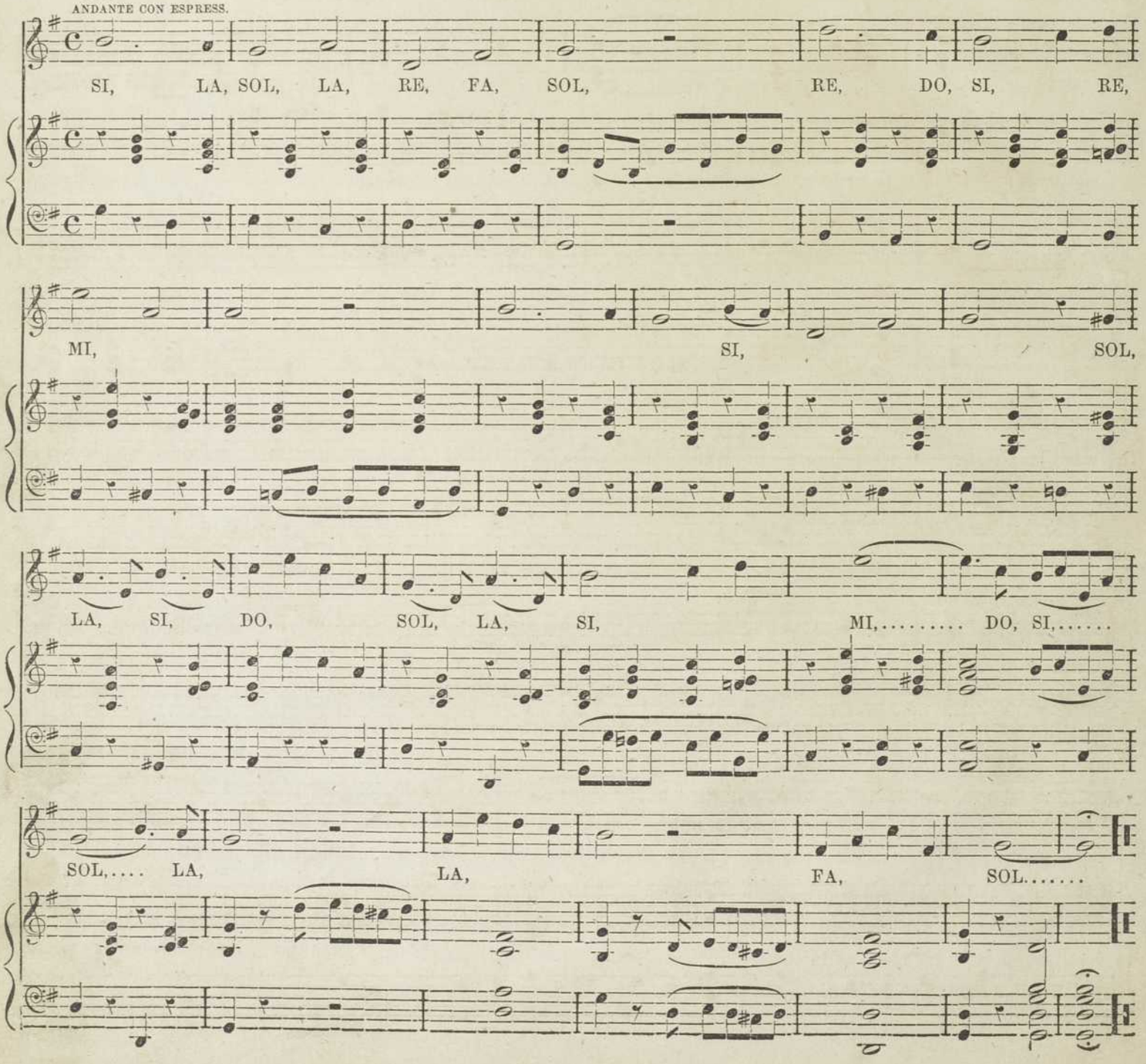


The termination of this Vowel partaking of E, the singer's attention (particularly during a sustained note,) should be devoted to its first sound.

SOLFEGGIO.

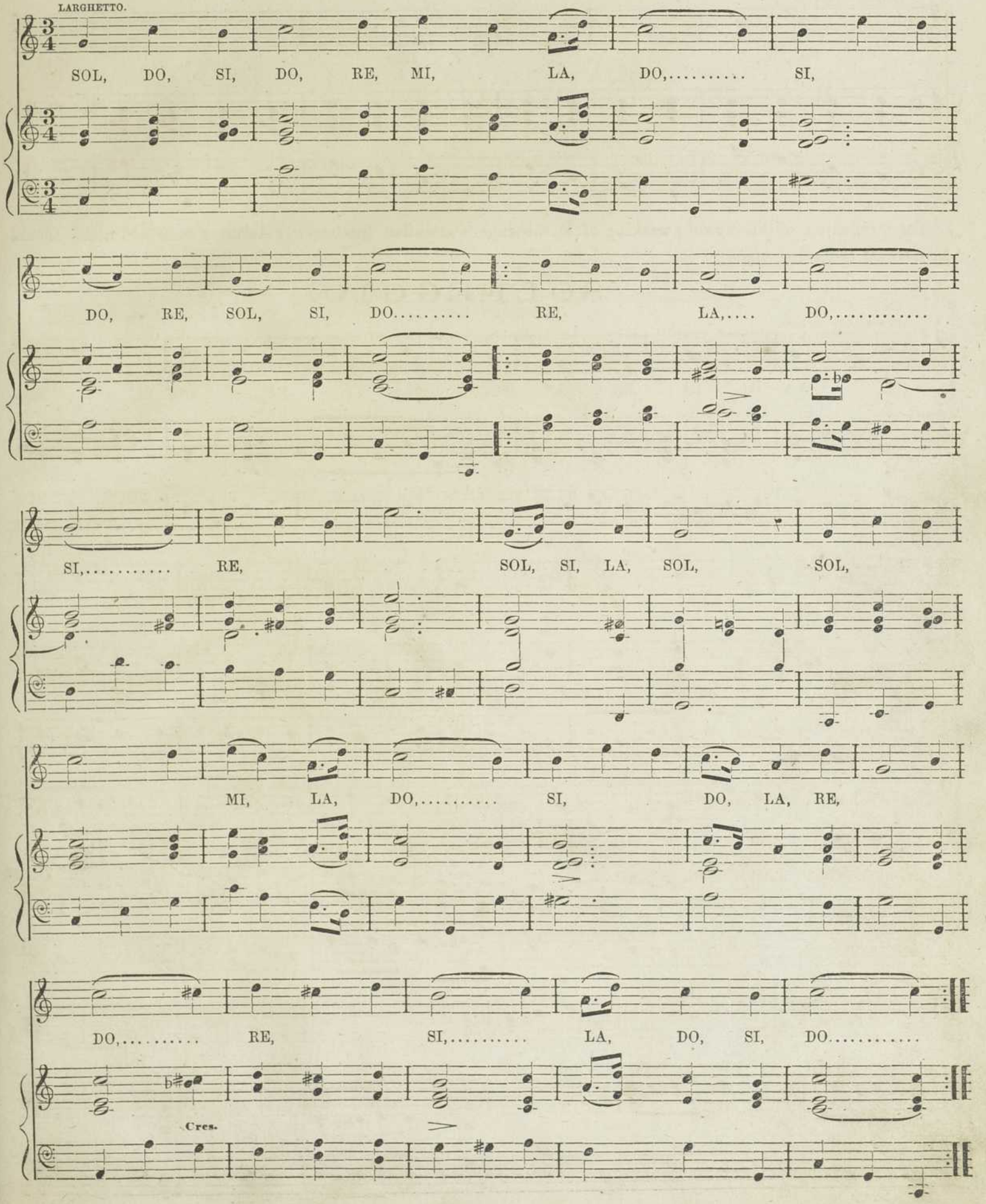
Ex:

ANDANTE CON ESPRESS.

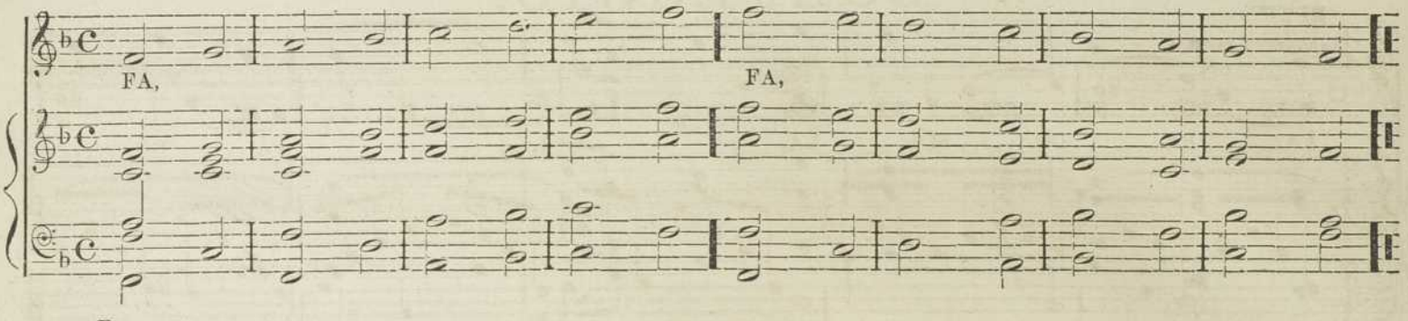


Ex:

LARGHETTO.

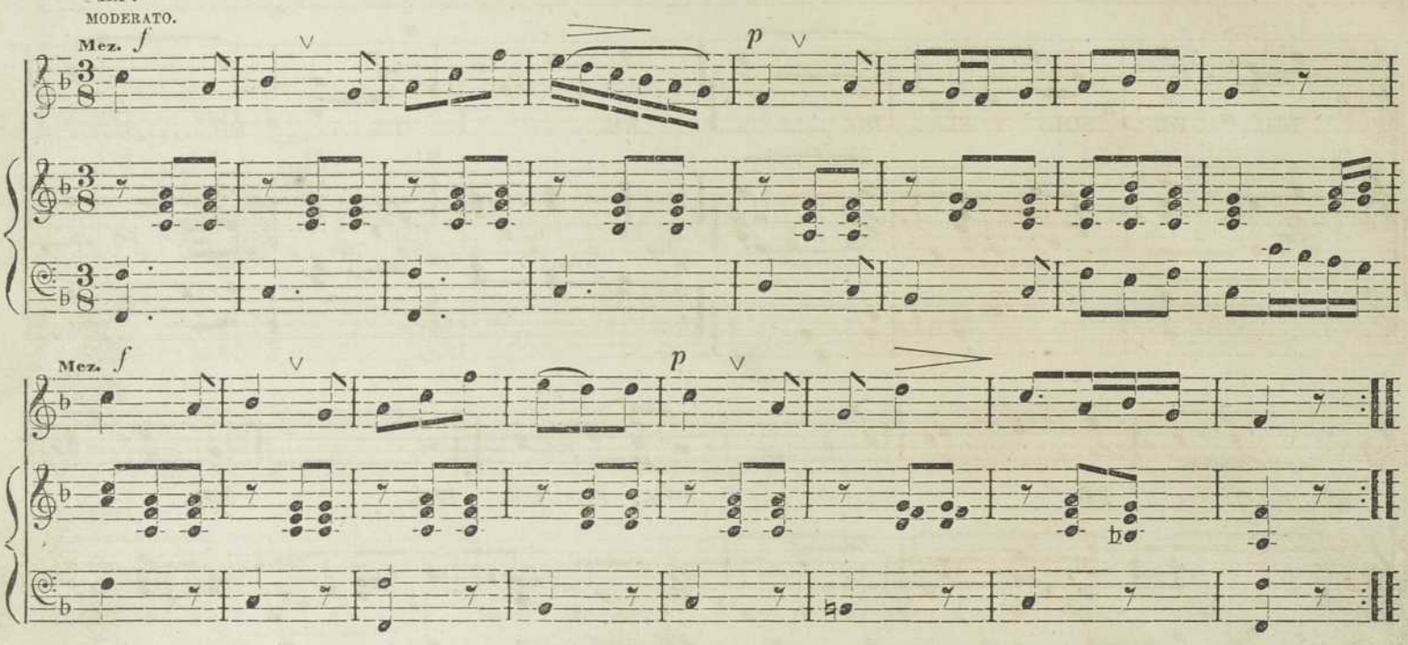


SCALE IN THE KEY OF F MAJOR.



Ex :

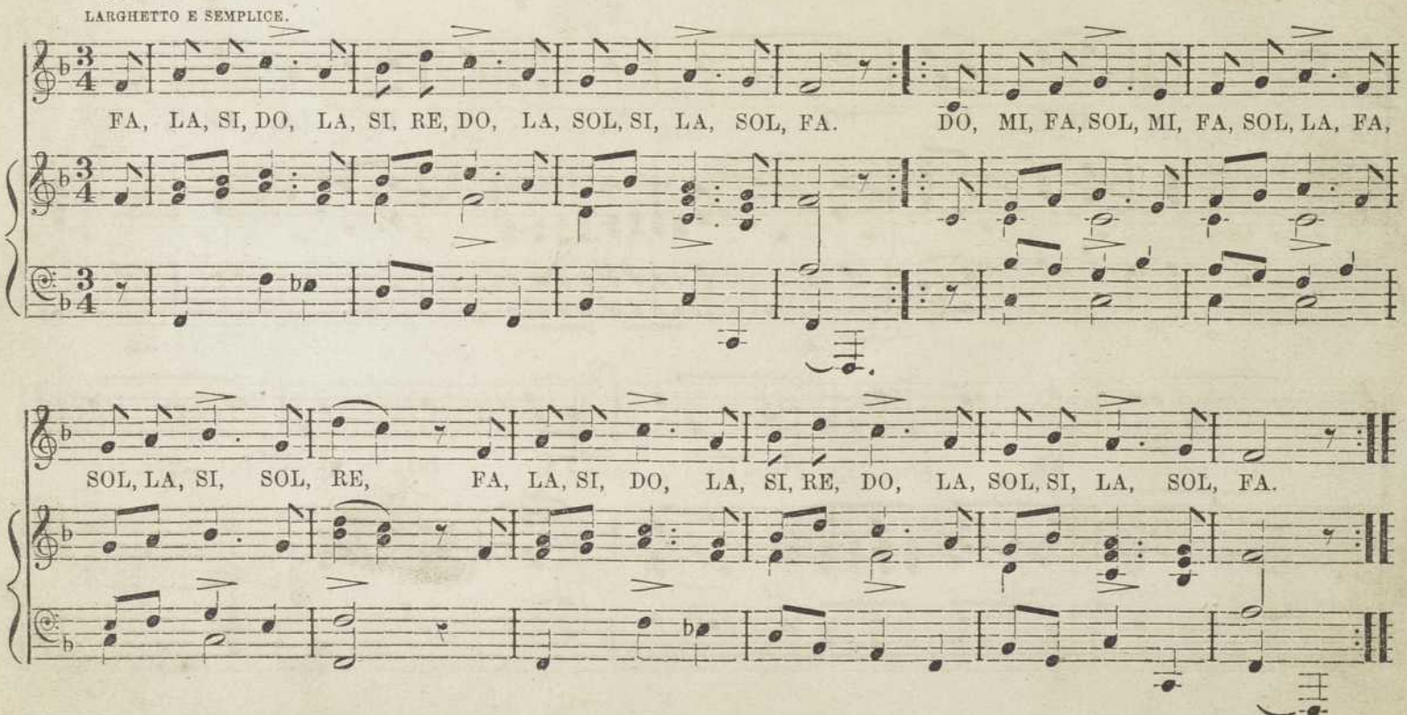
MODERATO.



SOLFEGGIO.

Ex :

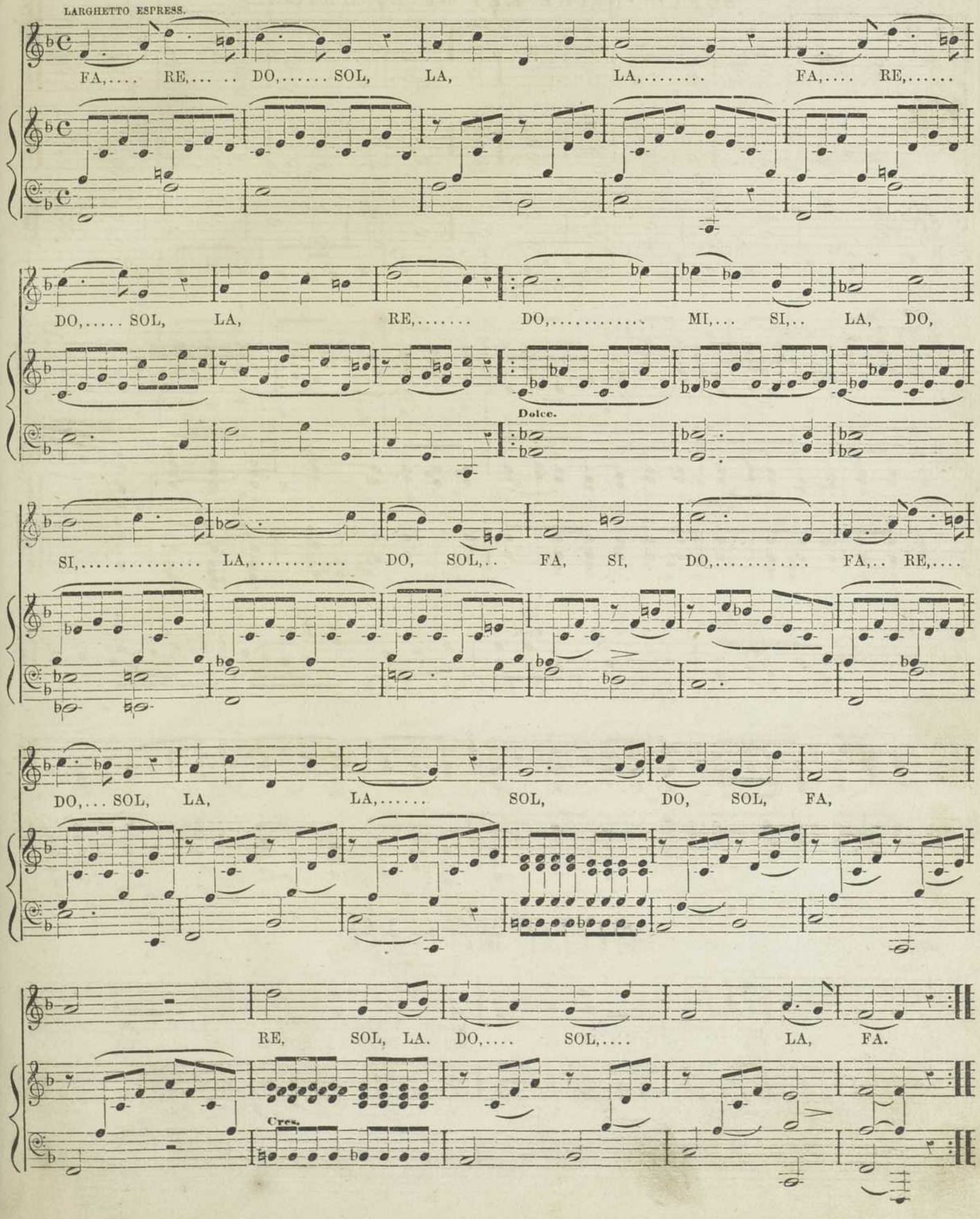
LARGHETTO E SEMPLICE.



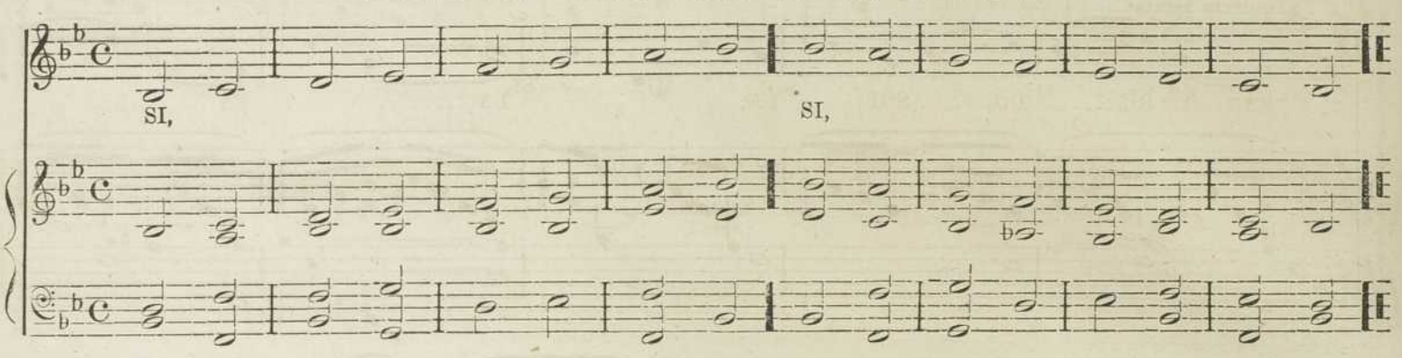
SOLFEGGIO.

Ex :

LARGHETTO ESPRESS.



SCALE IN THE KEY OF B♭ MAJOR.



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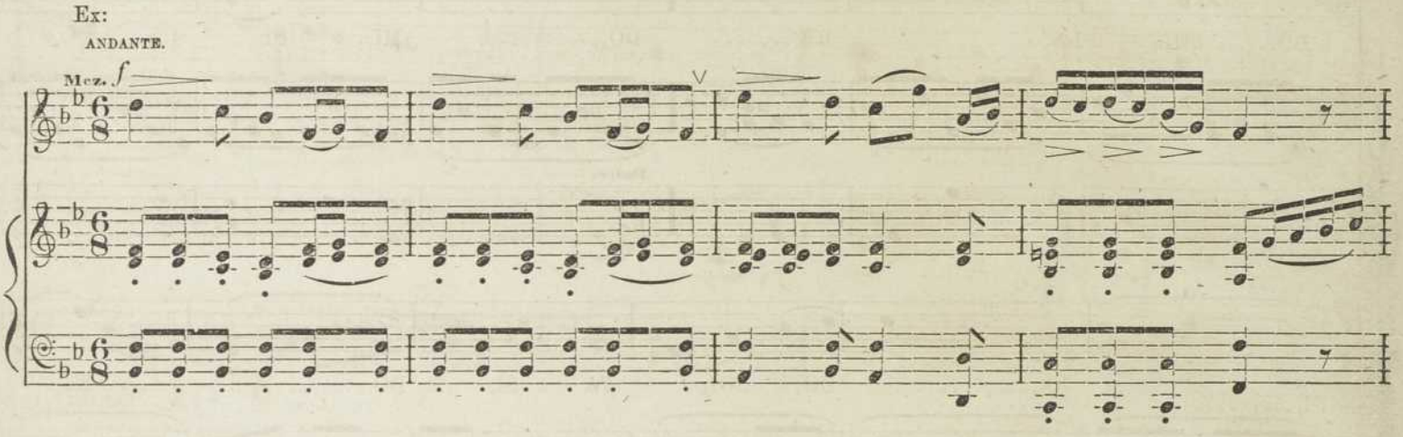
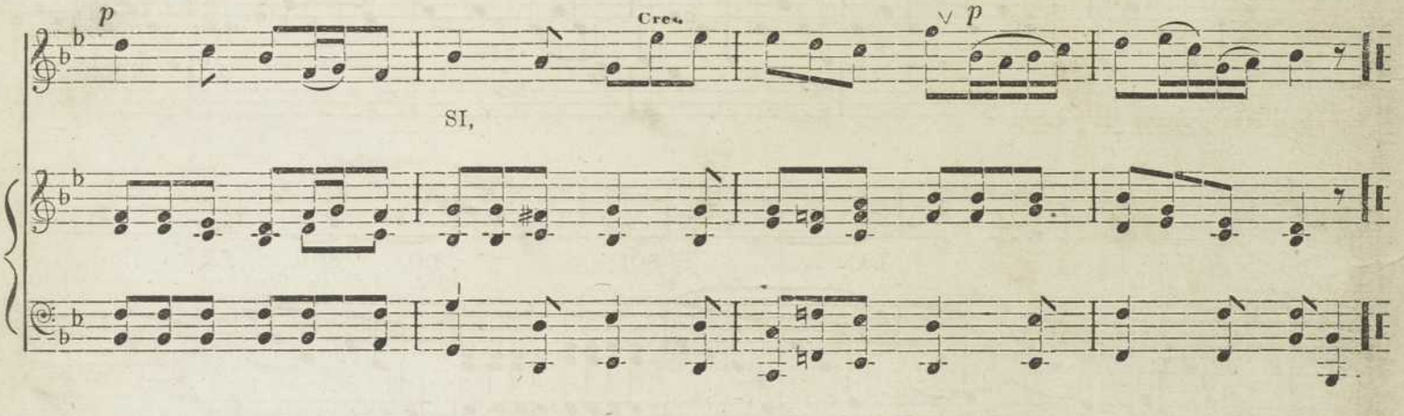
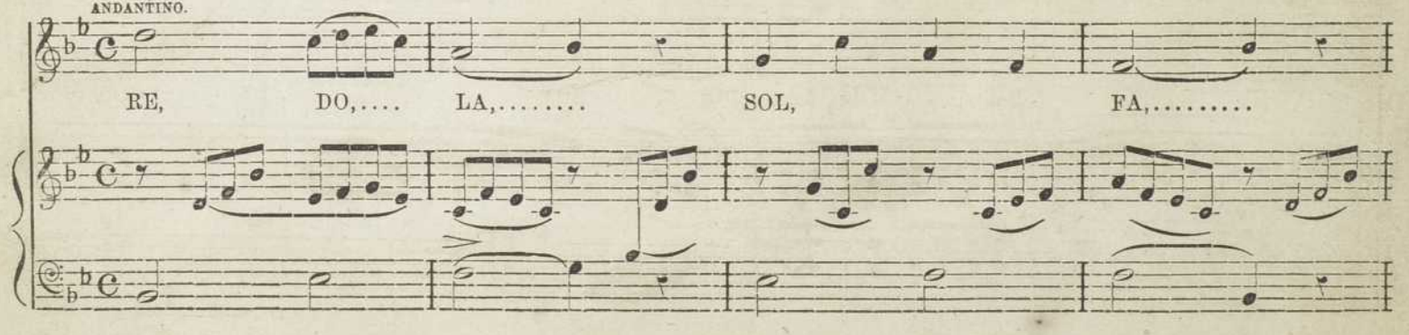
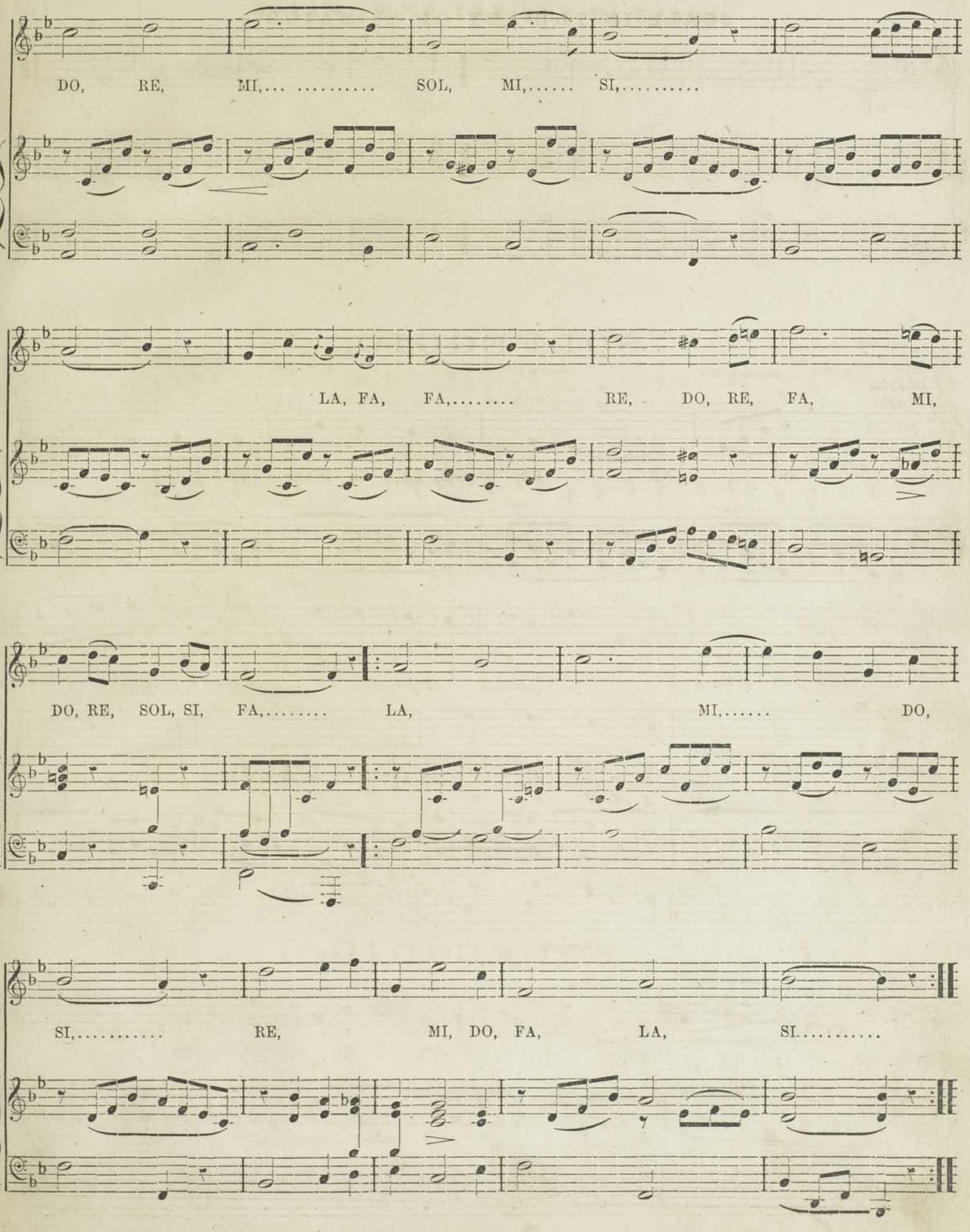




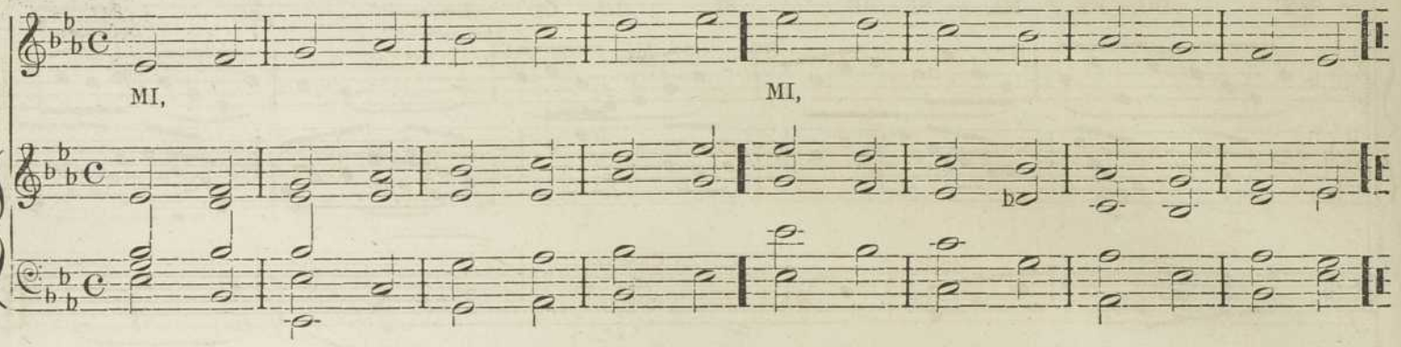
SOLFEGGIO.

Ex:




DO, RE, MI,... ..... SOL, MI,..... SI,.....
LA, FA, FA,..... RE, DO, RE, FA, MI,
DO, RE, SOL, SI, FA,..... LA, MI,..... DO,
SI,..... RE, MI, DO, FA, LA, SI.....

SCALE IN THE KEY OF E♭ MAJOR.

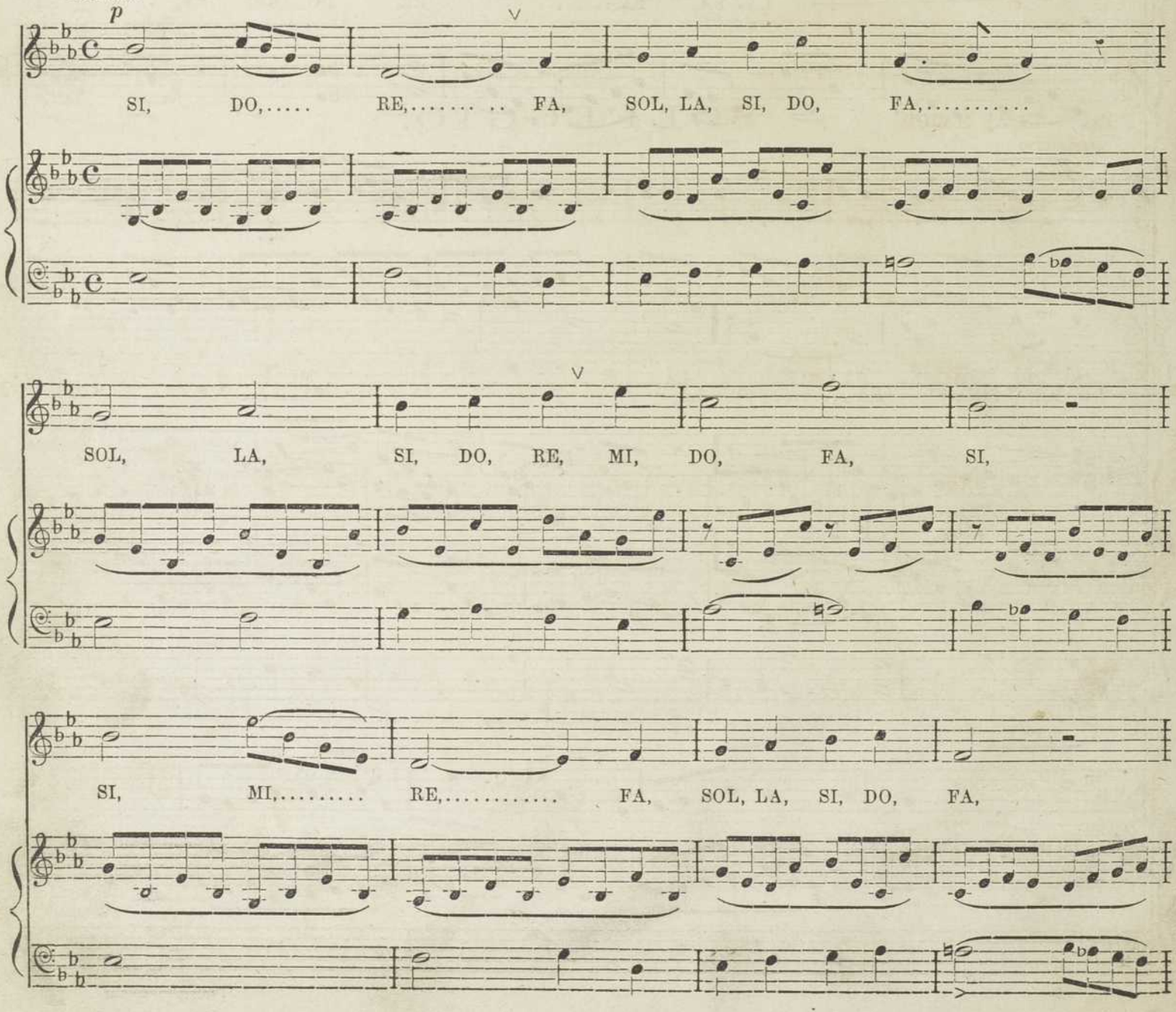


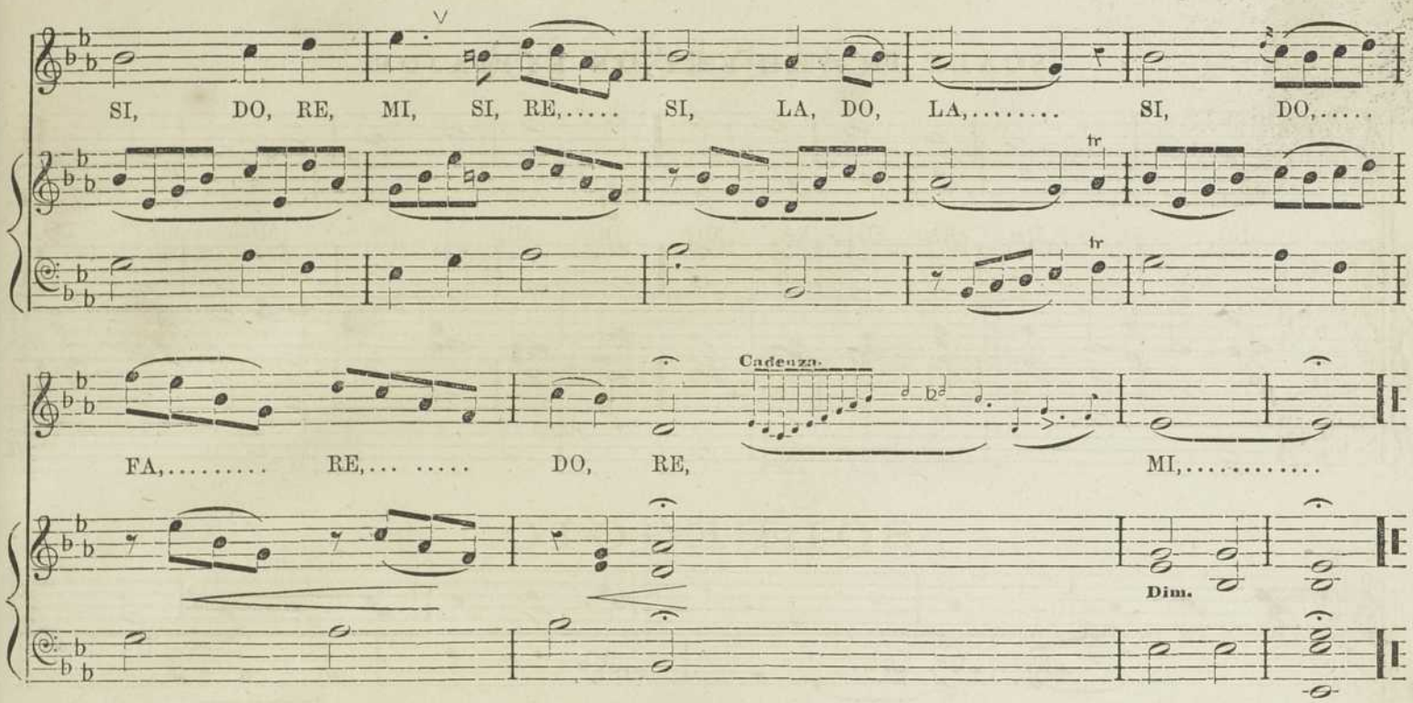
SOLFEGGIO.

Ex:

ANDANTE.

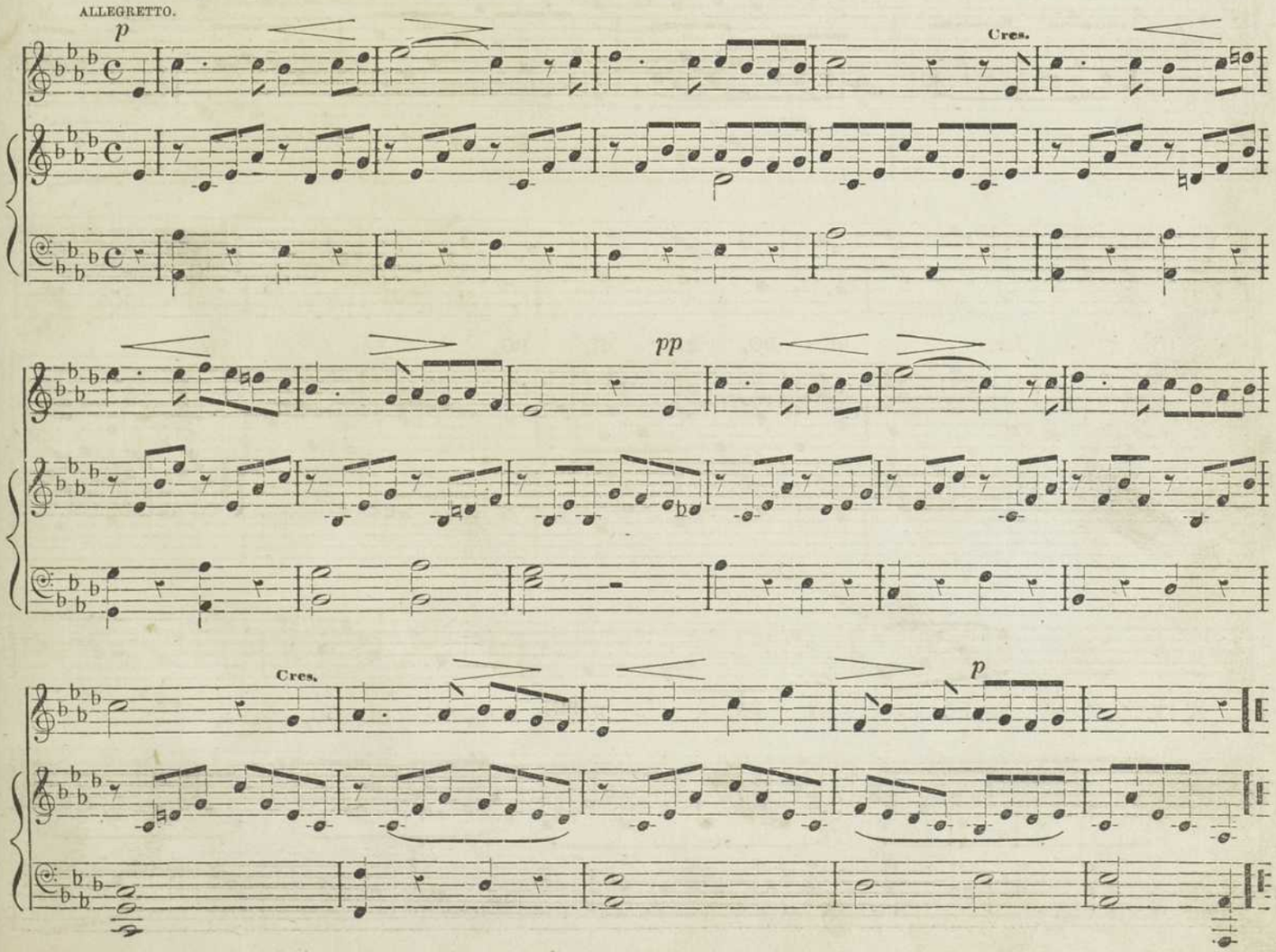
p





Ex: IN A♭ MAJOR.

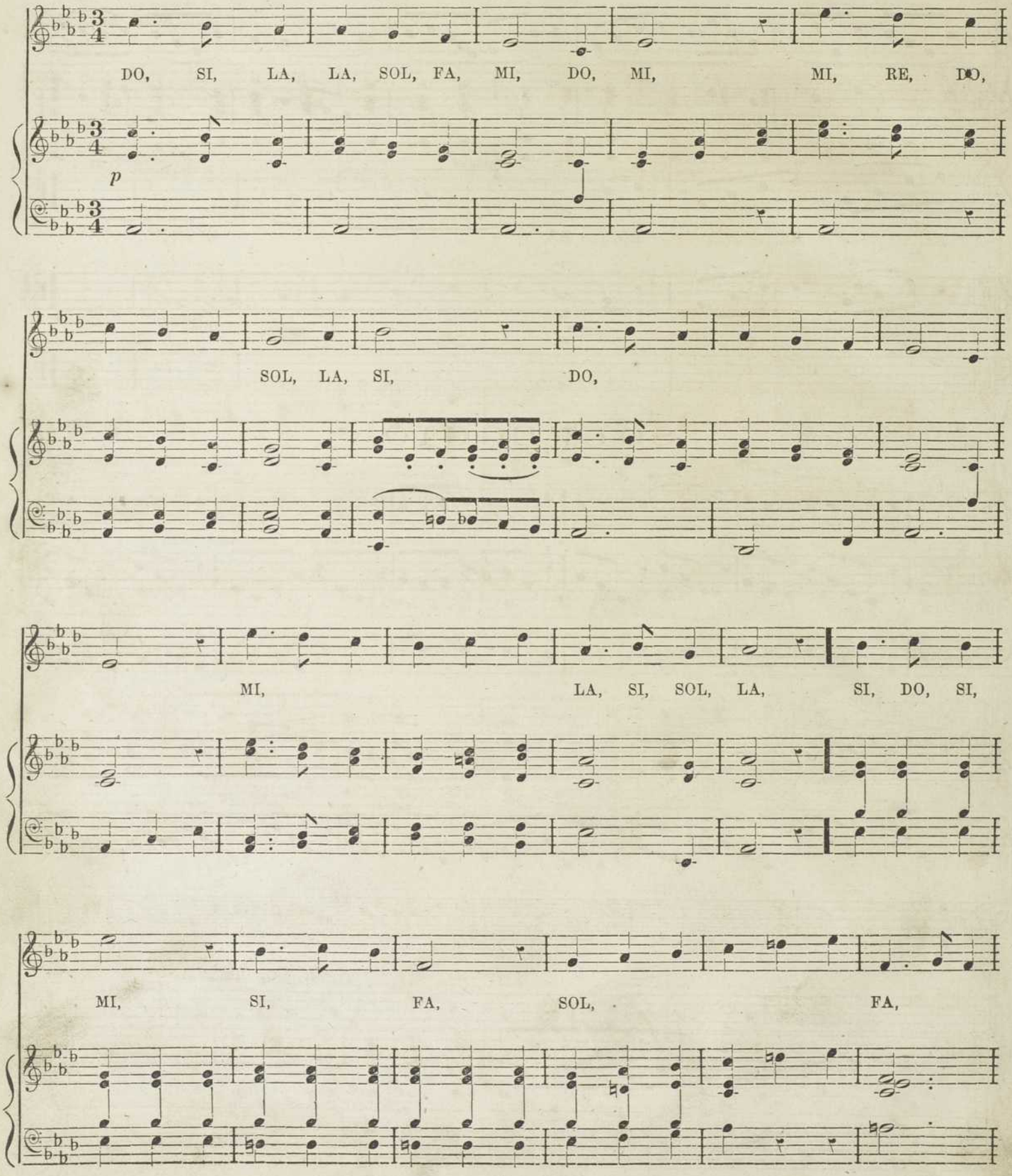
SOLFEGGIO.

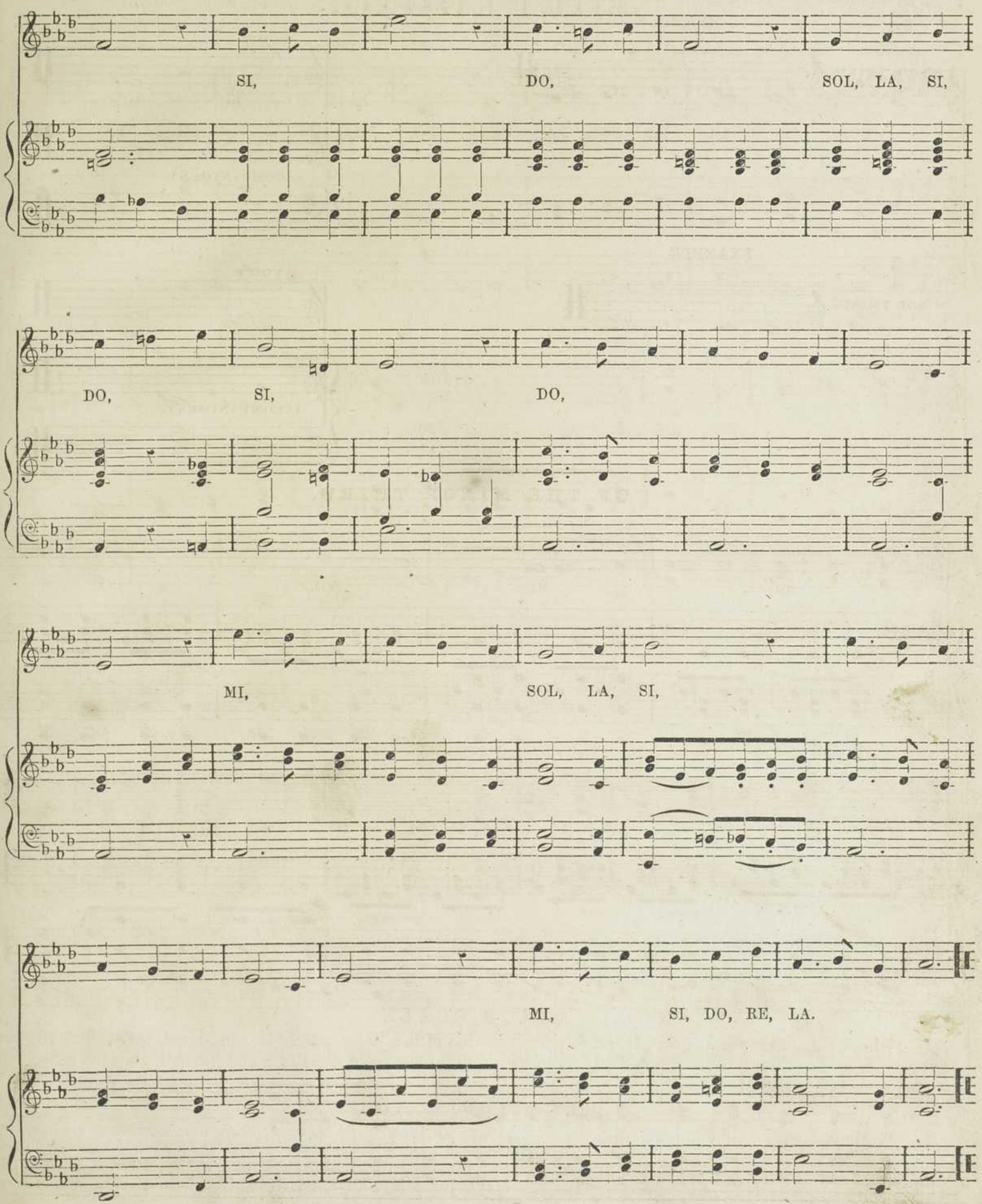


SOLFEGGIO.

Ex :

ANDANTINO.

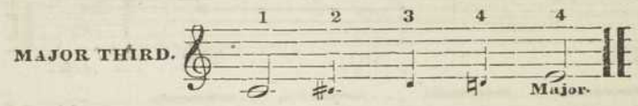


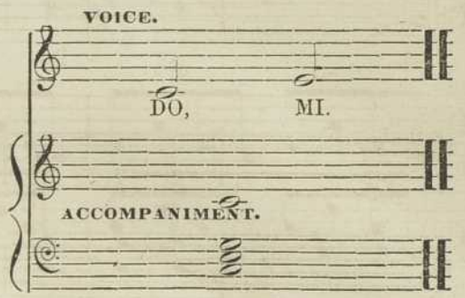

SI, DO, SOL, LA, SI,
DO, SI, DO,
MI, SOL, LA, SI,
MI, SI, DO, RE, LA.

MINOR THIRDS.

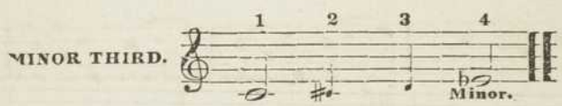
The difference between a Major and Minor Third is, the Major includes five semitones, and the Minor only four

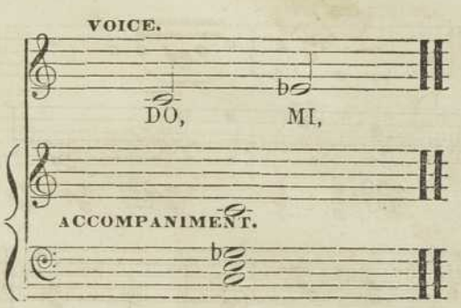
EXAMPLE.



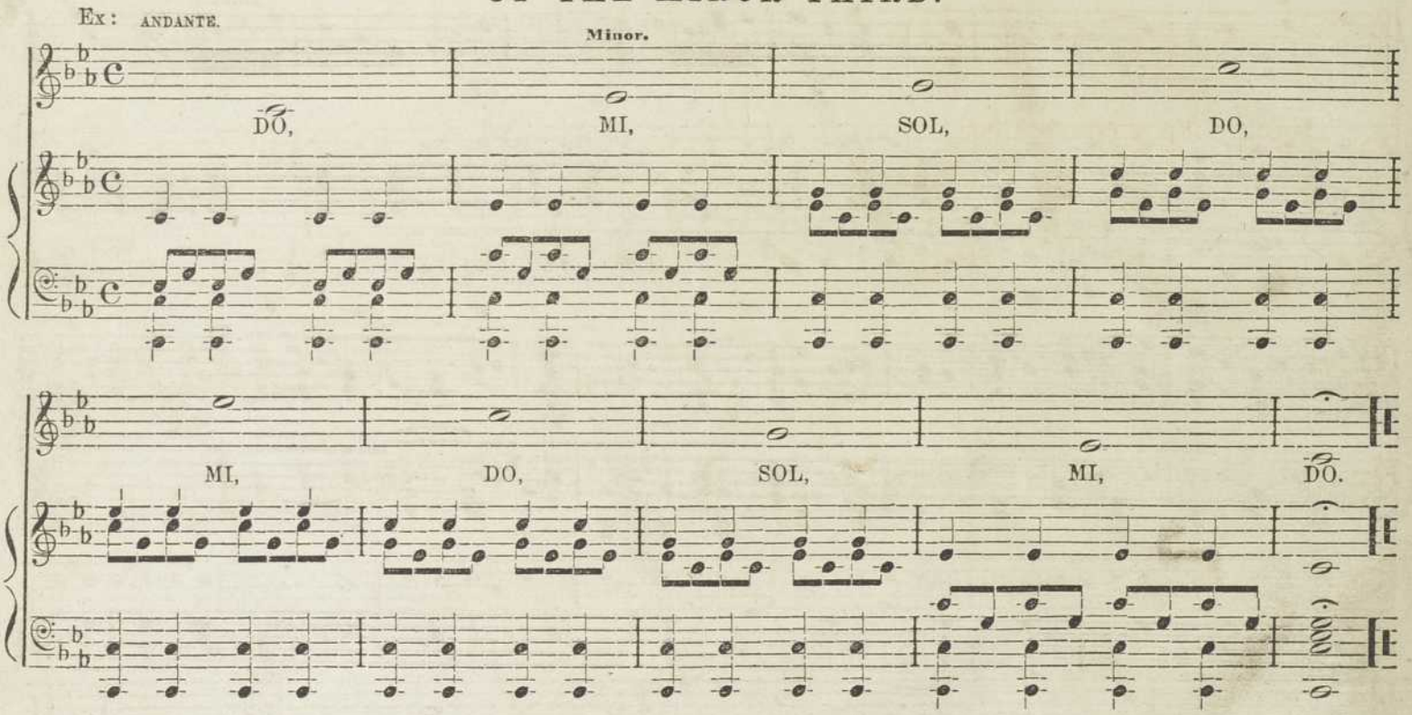


EXAMPLE.





OF THE MINOR THIRD.



MINOR SCALE.

The Minor Scale being one of Art, is not so perfect as that of the Major, which is considered to be derived from nature; it is therefore to be observed, that in the ascending Minor Scale, the Sixth and Seventh are each a Semitone higher than in descending.

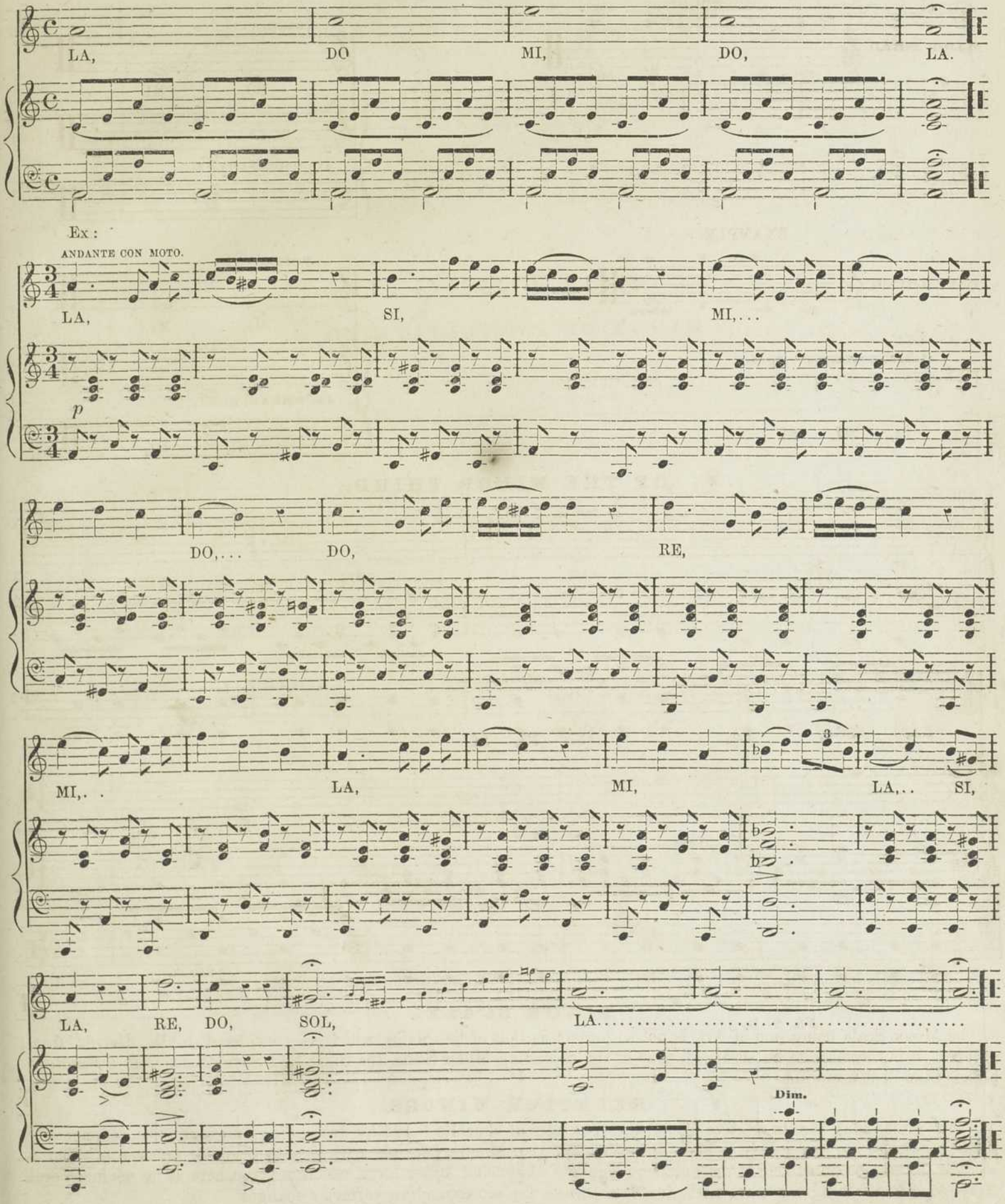
RELATIVE MINORS.

Every Major Key has its relative Minor, the Key note of which is found by descending four semitones, commencing with the note of the Major Key. They are called Relative Minors, because marked with a similar number of Sharps or Flats, as will be perceived in the following Table of Major and Minor keys, which is given here as a useful Vocal Practice, for sustaining the tones with steadiness, while the accompanying harmony changes.

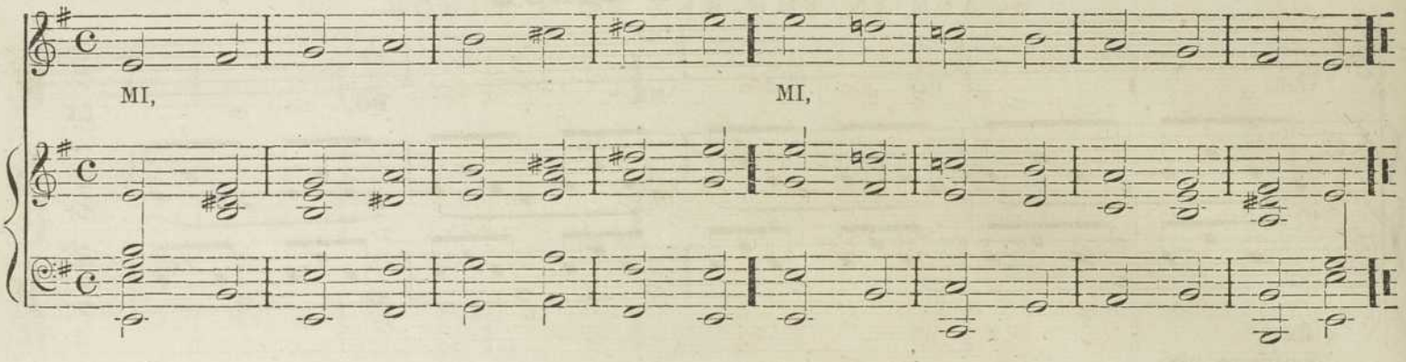
The Pupil should take breath at each change of a syllable in the following Exercise.

SCALES AND SOLFEGGI IN MINOR KEYS.

CHORD OF A MINOR.



SCALE IN THE KEY OF E MINOR.

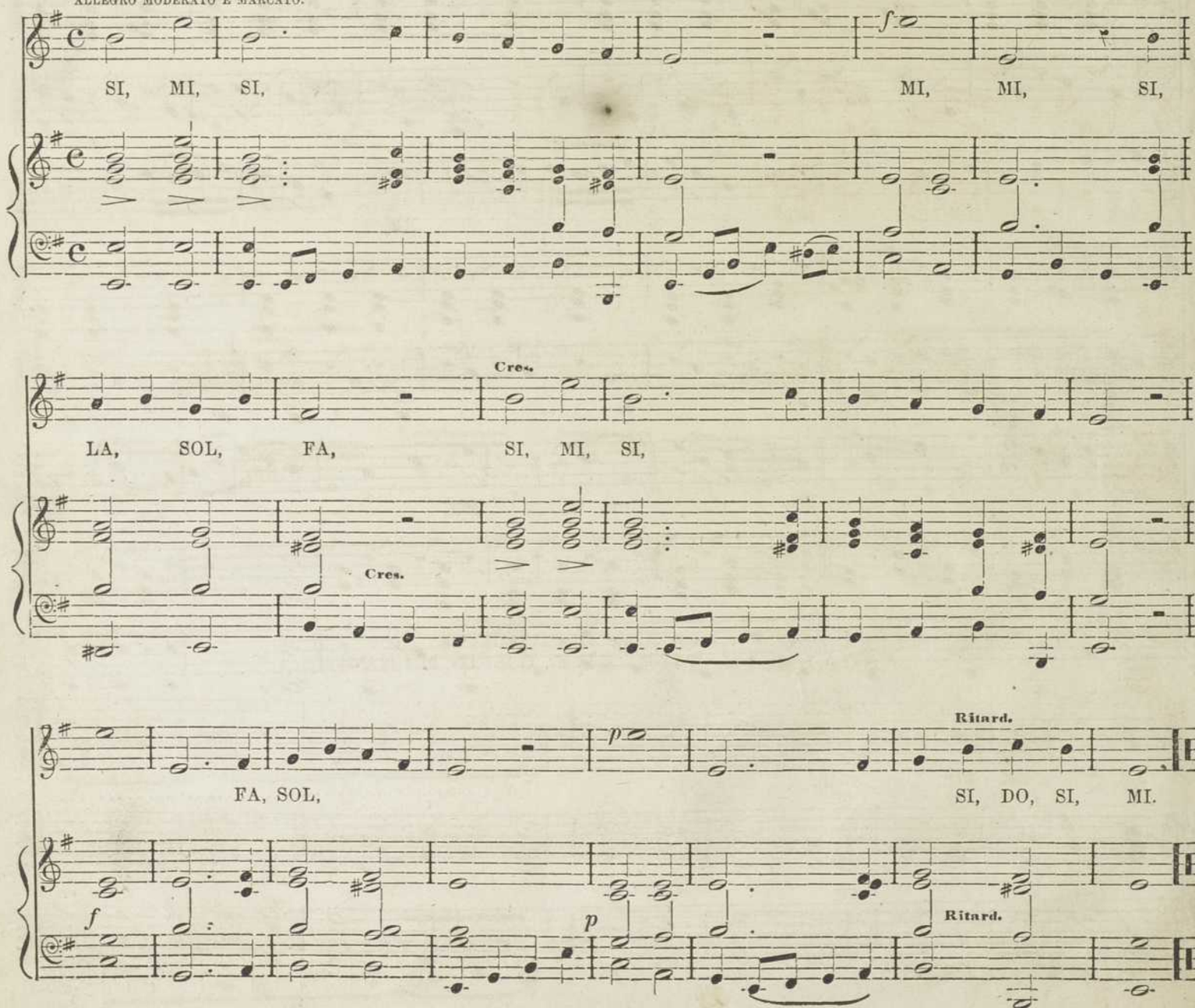


SOLFEGGIO.

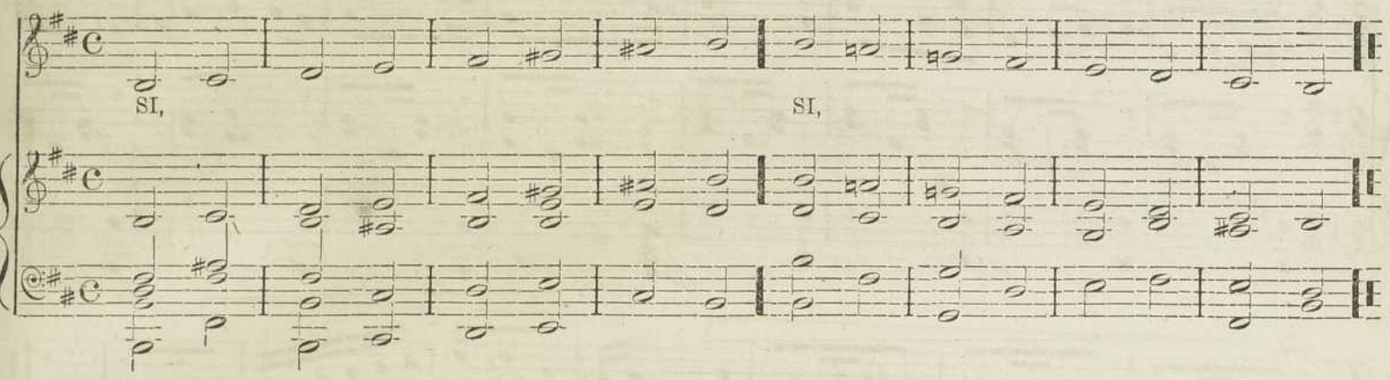
MINOR OF E RELATIVE TO G.

Ex:

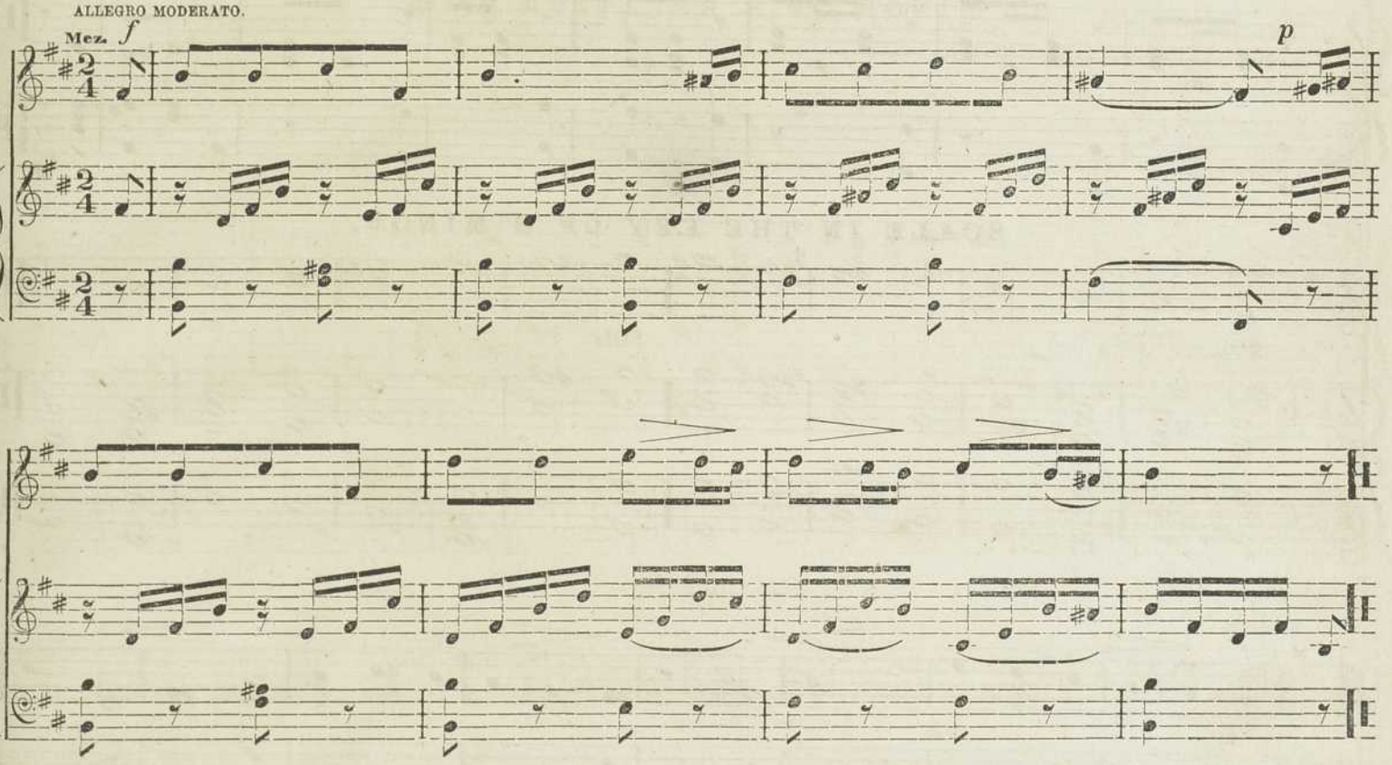
ALLEGRO MODERATO E MARCATO.



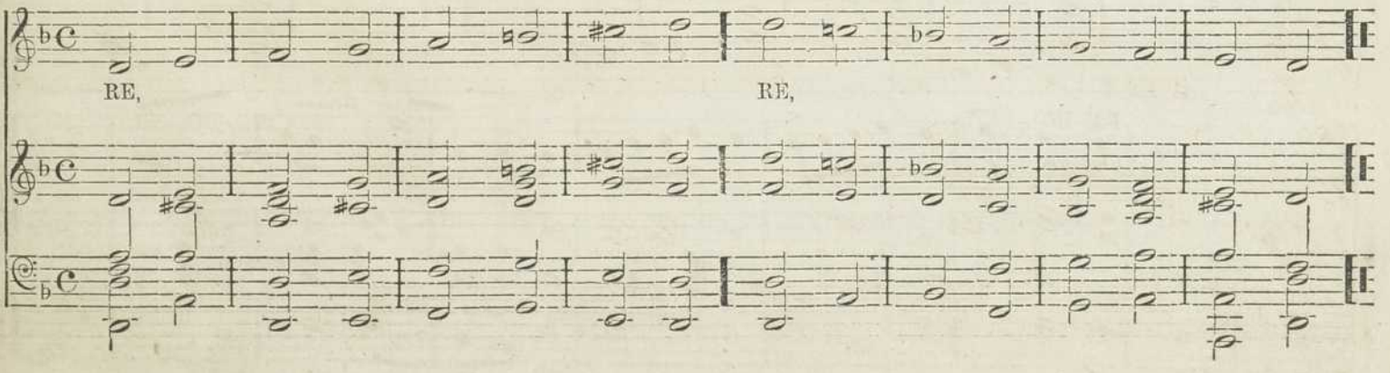
SCALE IN THE KEY OF B MINOR.



Ex:



SCALE IN THE KEY OF D MINOR.



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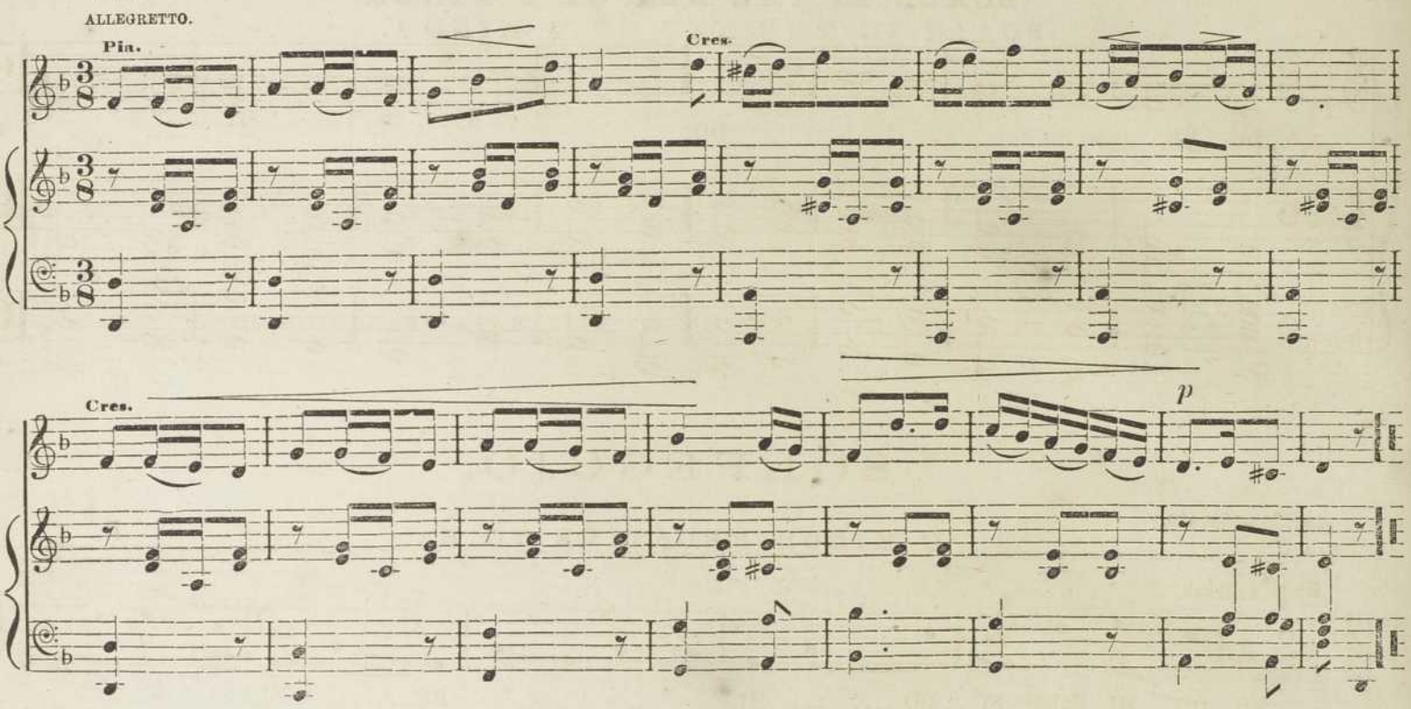
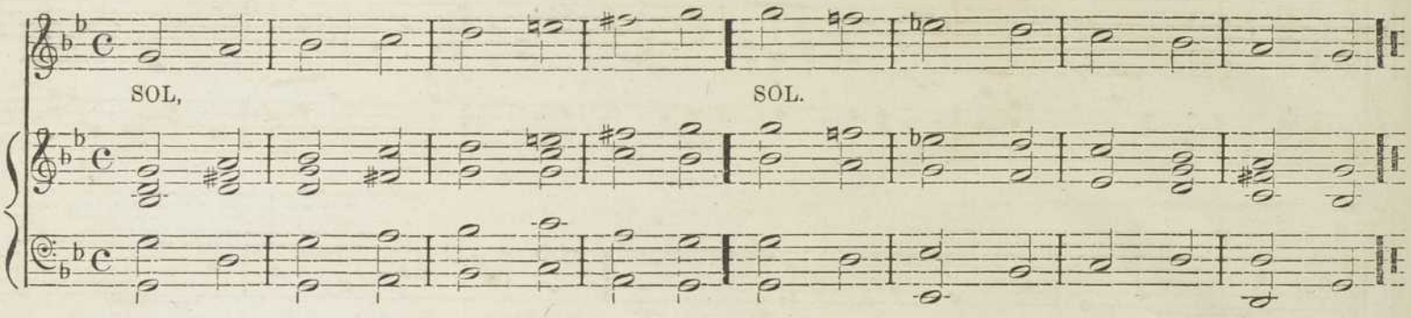
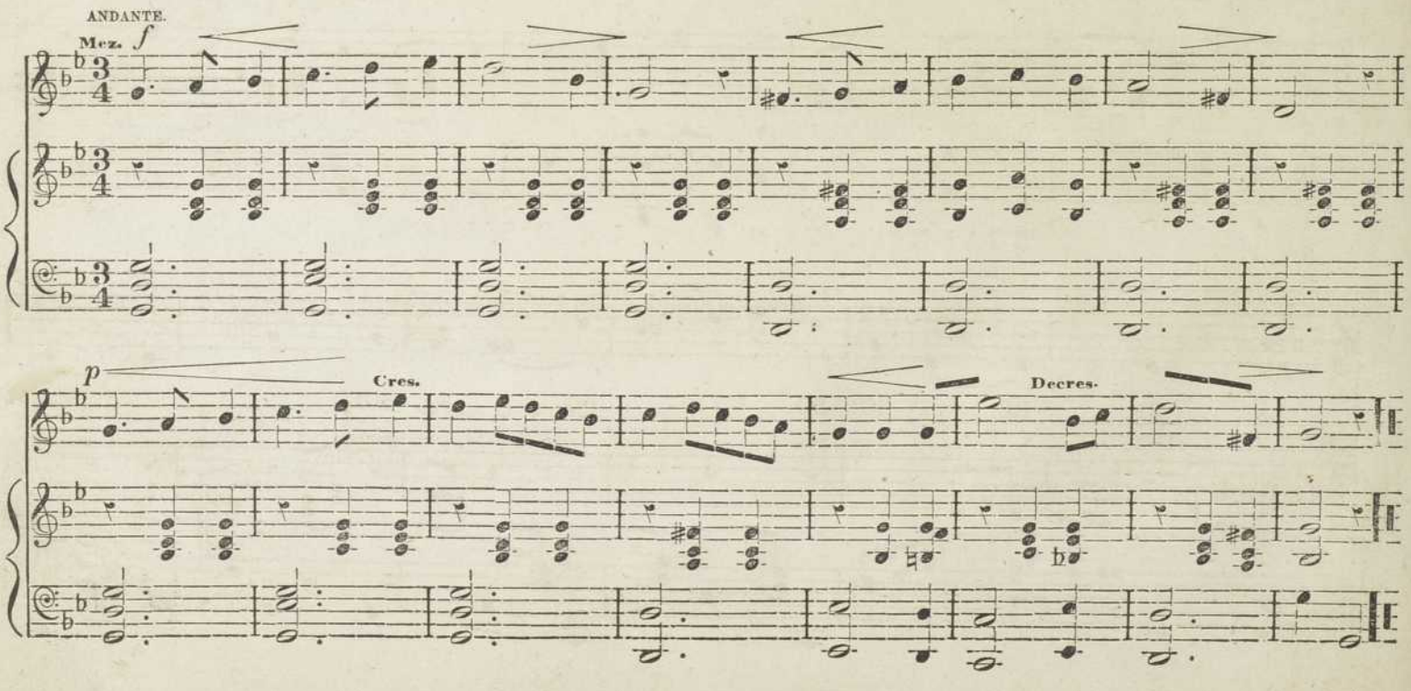


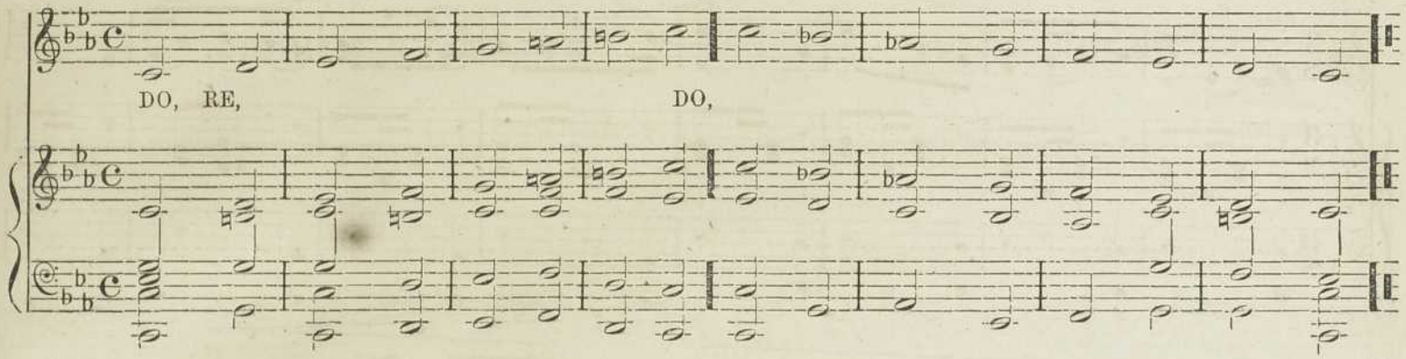
SCALE IN THE KEY OF G MINOR.



Ex:



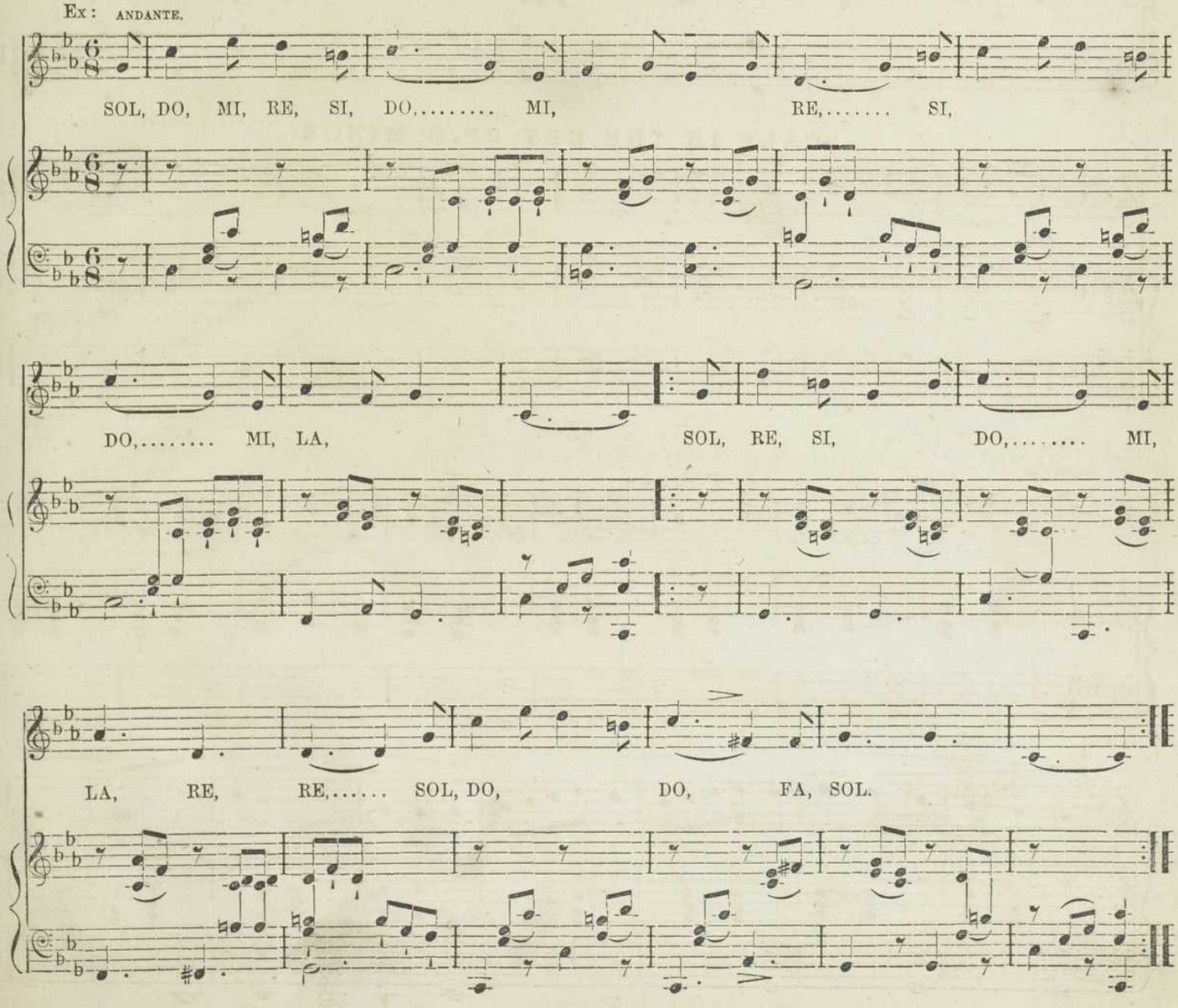
SCALE IN THE KEY OF C MINOR.



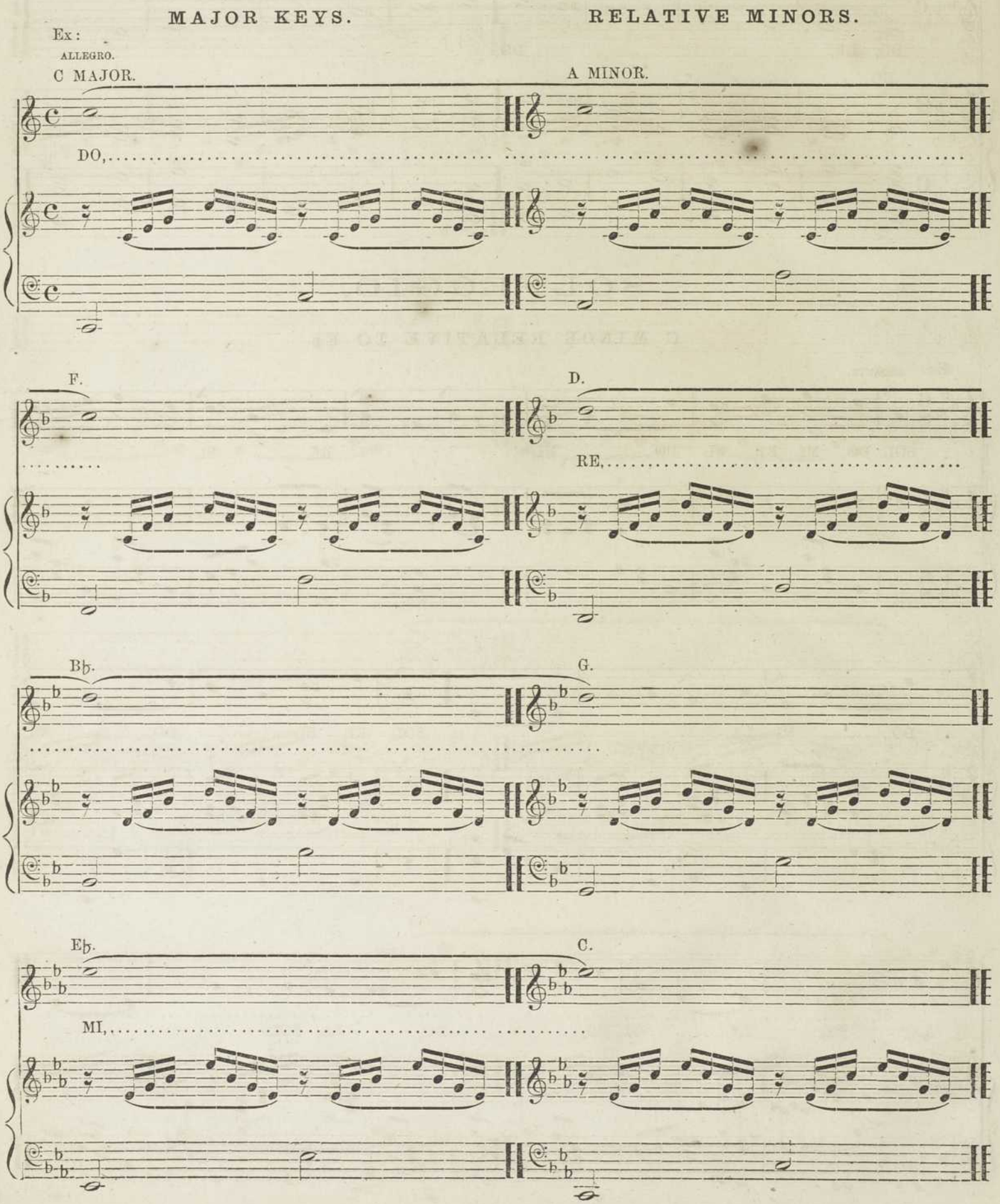
SOLFEGGIO.

C MINOR RELATIVE TO E♭.

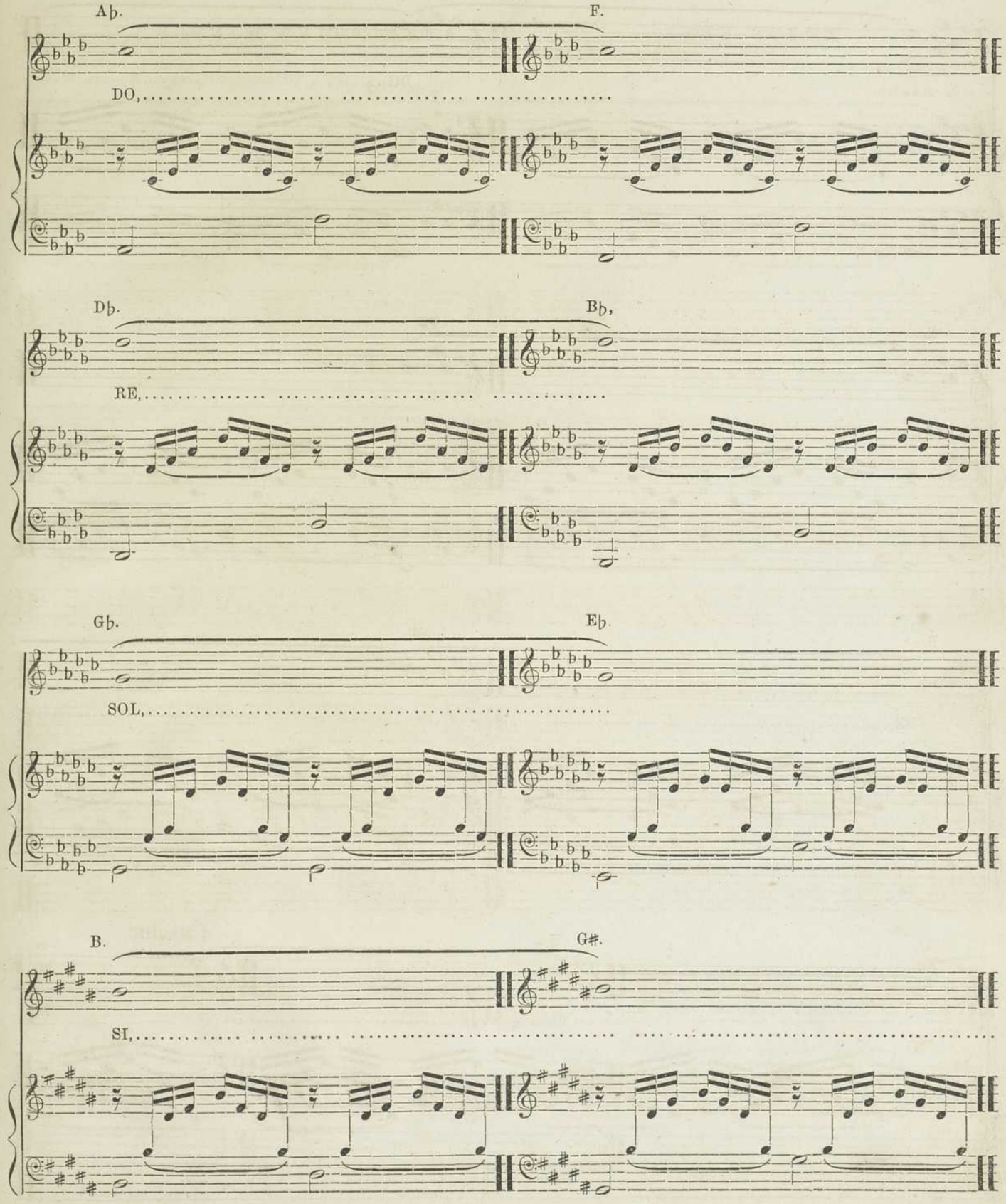
Ex: ANDANTE.

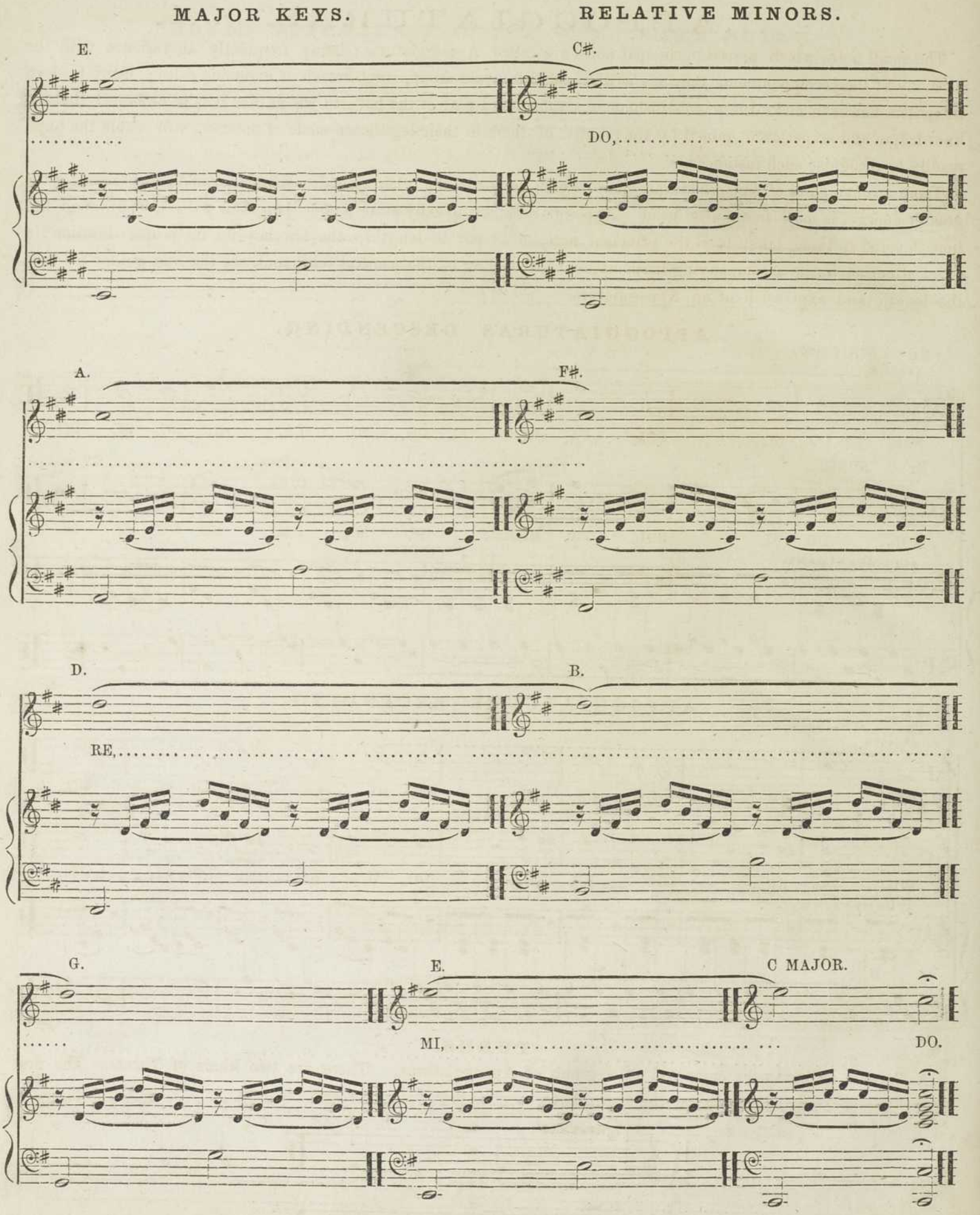


MAJOR KEYS AND THEIR RELATIVE MINORS.



MAJOR KEYS. RELATIVE MINORS.



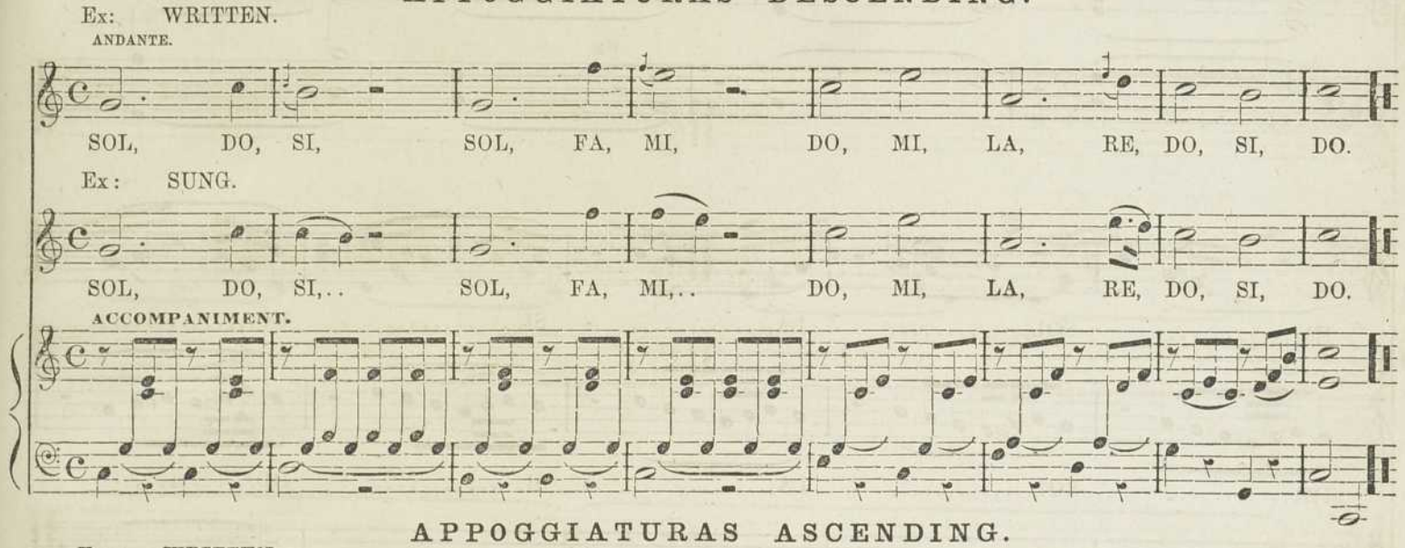

MAJOR KEYS.
RELATIVE MINORS.
E.
C♯.
DO,
A.
F♯.
D.
B.
RE,
G.
E.
C MAJOR.
MI,
DO.

APPOGGIATURAS.

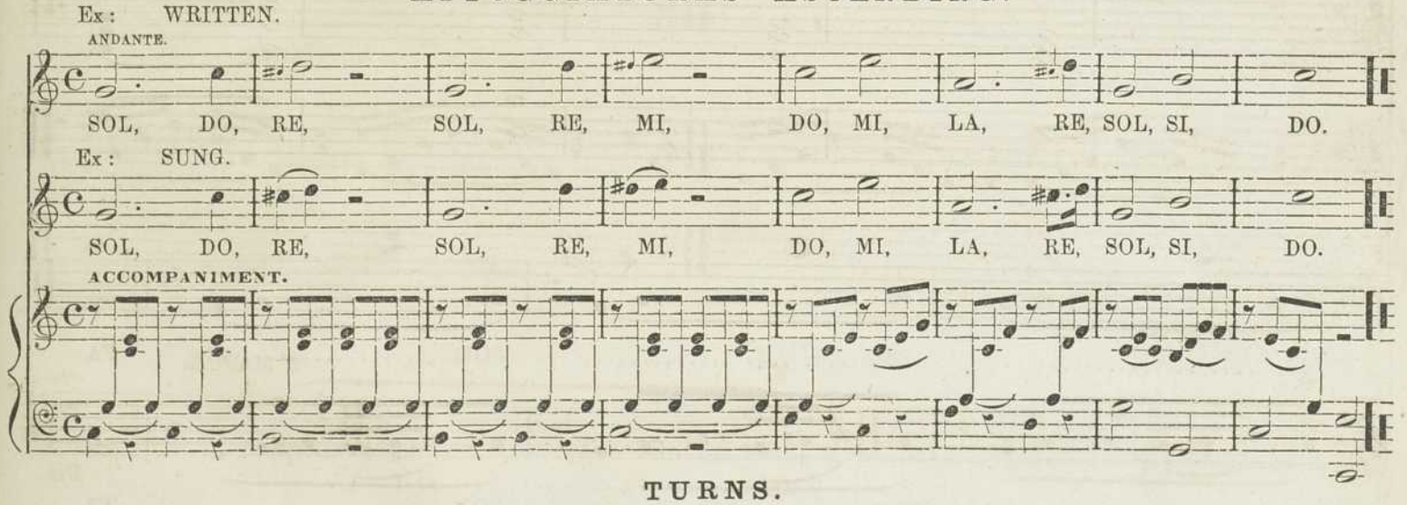
The small notes which precede principal notes are called Appoggiaturas: being frequently at variance with the harmony of the accompaniment, they are written small to avoid an apparent breach of harmonic rules; many modern composers however, make these embellishments a substantial part of the bar; in which case it is to be hoped, that the knowledge and experience gained by the practise of them in their legitimate mode of notation, will enable the pupil readily to recognise such instances.

There are two sorts of Appoggiaturas, one of which descends, the other ascends; the former of these possessing the greater energy, is most frequently used. Appoggiaturas are usually sung longer than their written length, and the time devoted to them, taken from the principal note, so as not to lengthen the bar beyond its proper duration; a strict attention to the accompanying harmony, and just feeling of the poetical sentiment, are the best guides for both the length, and expression of an Appoggiatura.

APPOGGIATURAS DESCENDING.

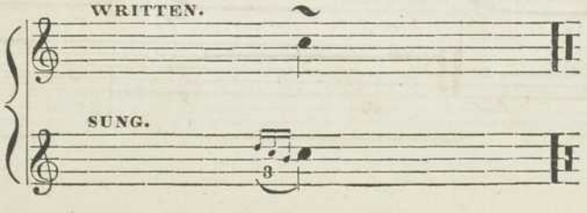


APPOGGIATURAS ASCENDING.

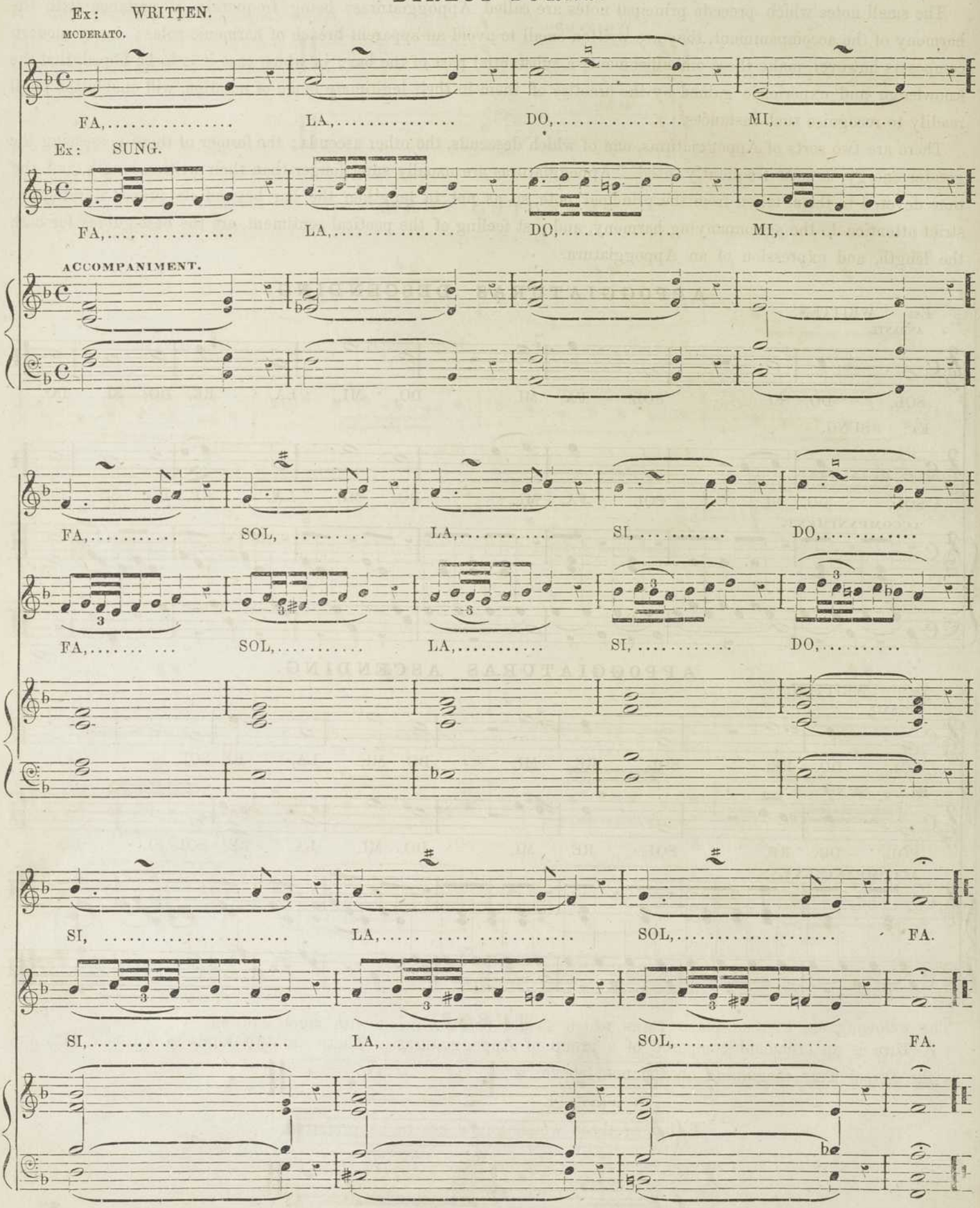


TURNS.

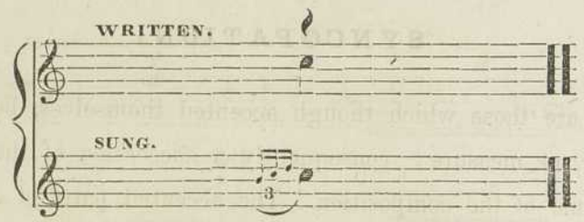
A Turn is an ornament composed of a group of Appoggiaturas. There are two kinds of Turns. The first is the Direct Turn, beginning on the note above.



DIRECT TURNS.

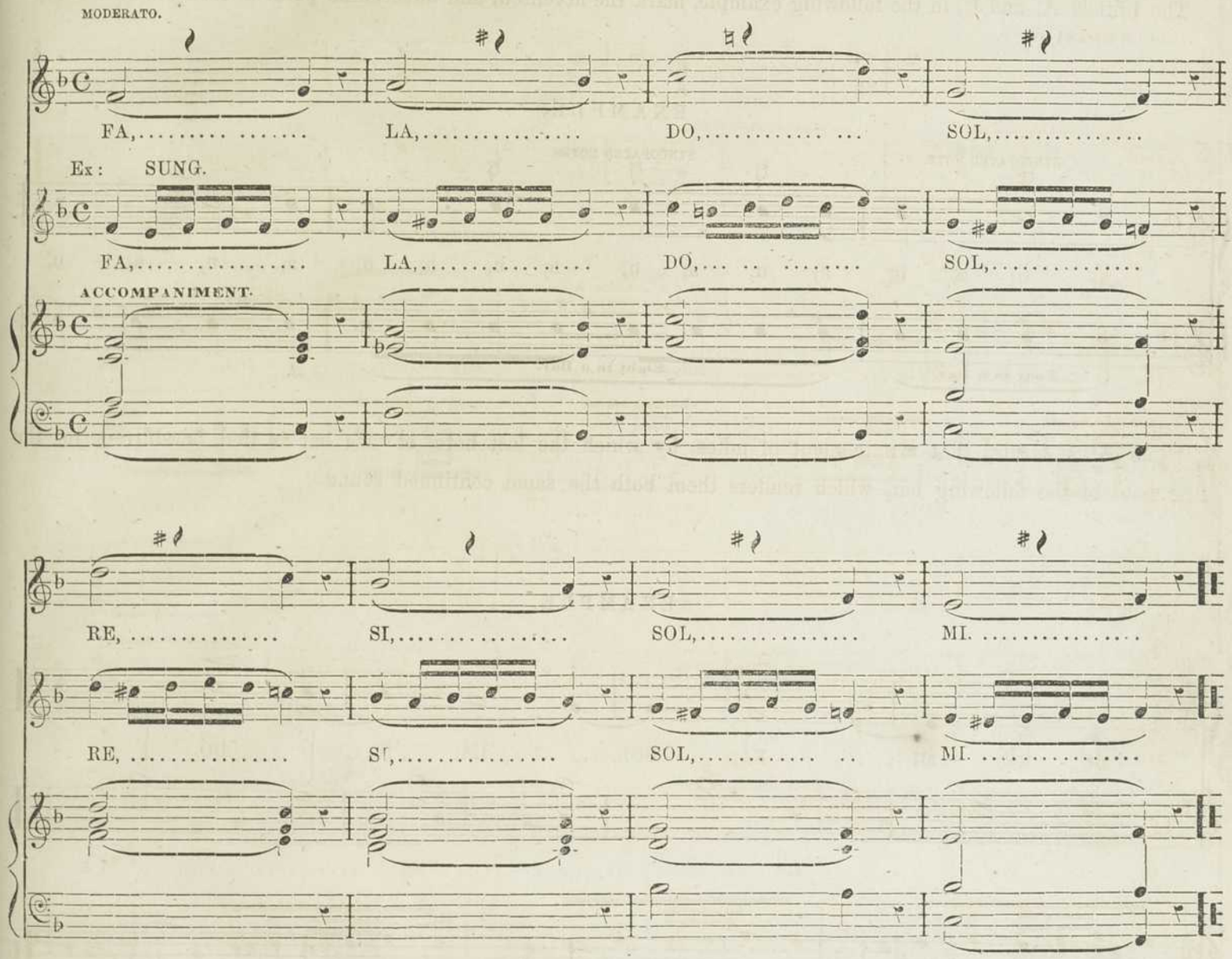


The Second is the Inverted Turn, which commences on the note below.

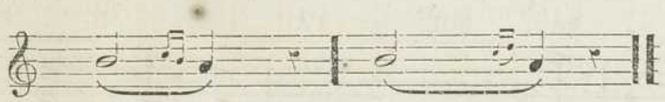


INVERTED TURN.

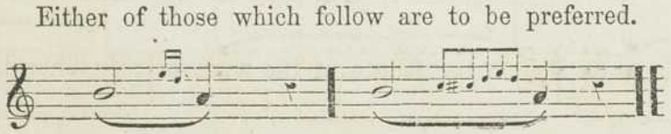
Ex: WRITTEN.



The following are common-place turns which should be introduced with much caution.



Either of those which follow are to be preferred.

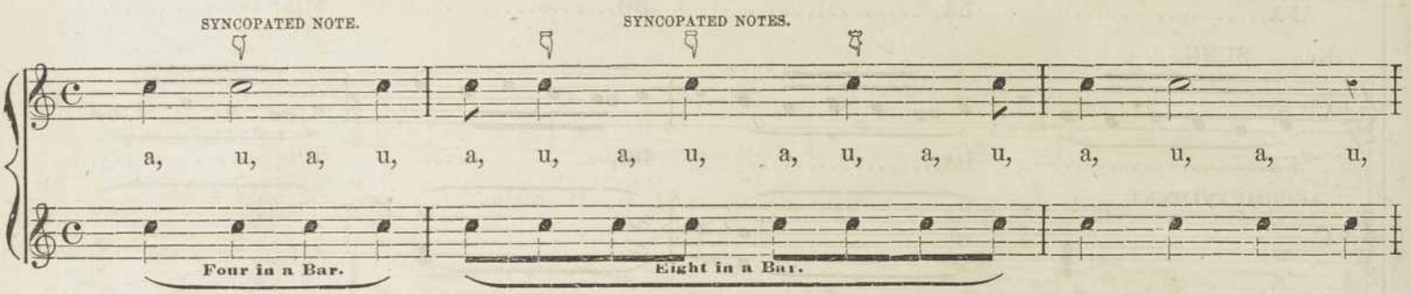


SYNCOPATION.

Syncopated or driving notes, are those which though accented themselves, begin on the unaccented, and end on the accented part of the bar, or measure; consequently a succession of them creates an effect, which is at variance with the established time of the composition. The accented parts of a bar in common time, consisting of four crotchets, are the first and third of the bar, and when the measure is divided into eight quavers, the accentuation will be upon the first, third, fifth, and seventh quaver.

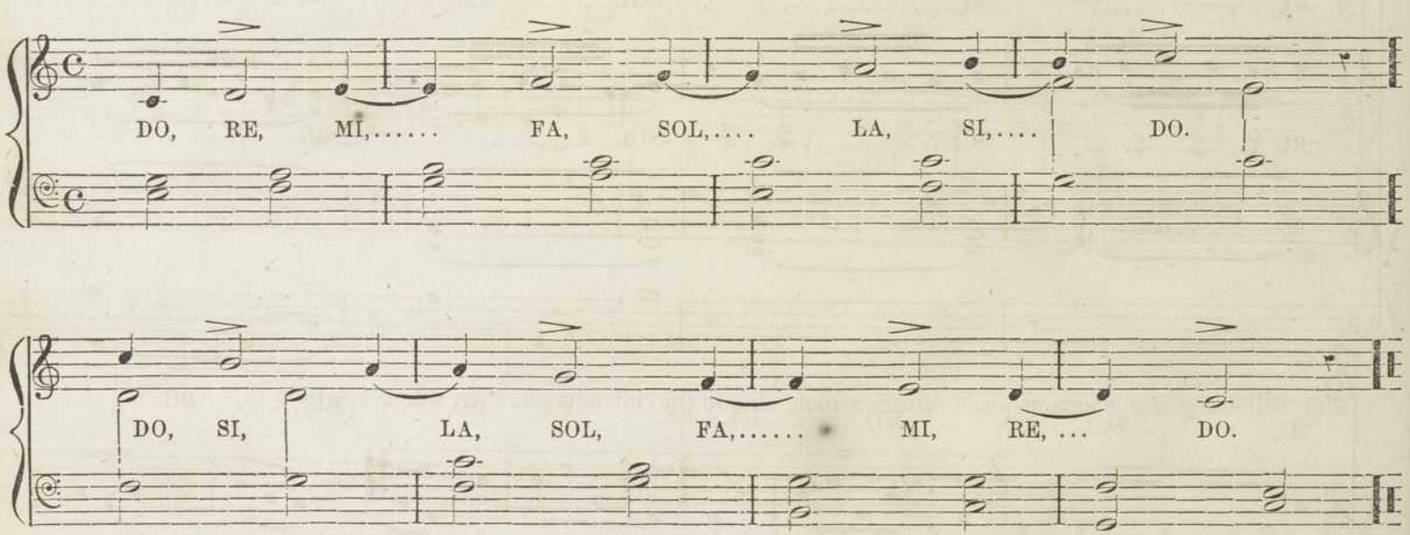
The initials A, and U, in the following example, mark the accented, and unaccented parts of each bar or measure.

EXAMPLE.



Syncopation is also that arrangement of notes, by which the last note of one bar is tied, or slurred to the first note of the following bar, which renders them both the same continued sound.

EXAMPLE.



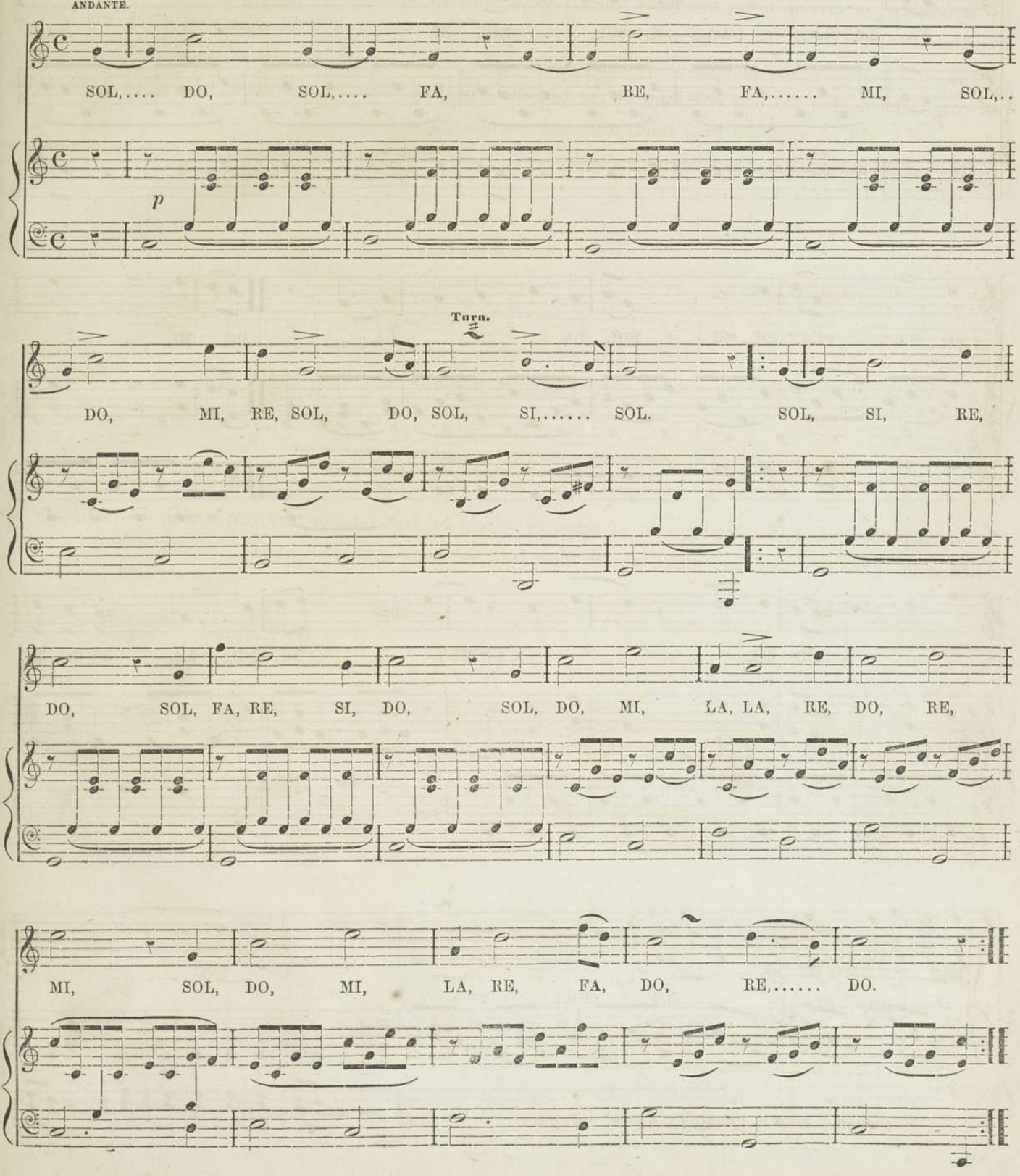
A Syncopated note is generally double the length of the note, or rest, immediately preceding it.

SOLFEGGIO.

SYNCOPATED.

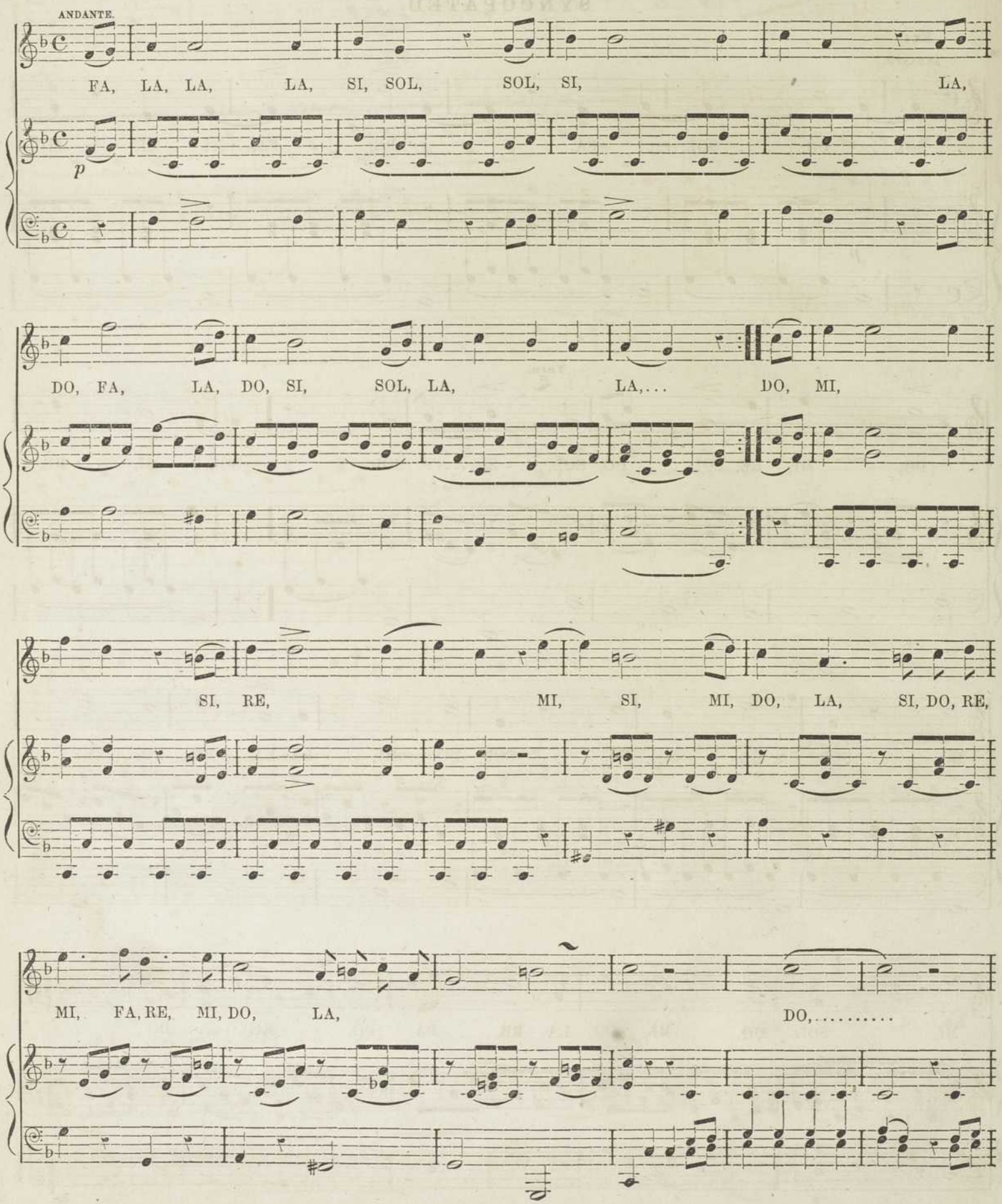
Ex:

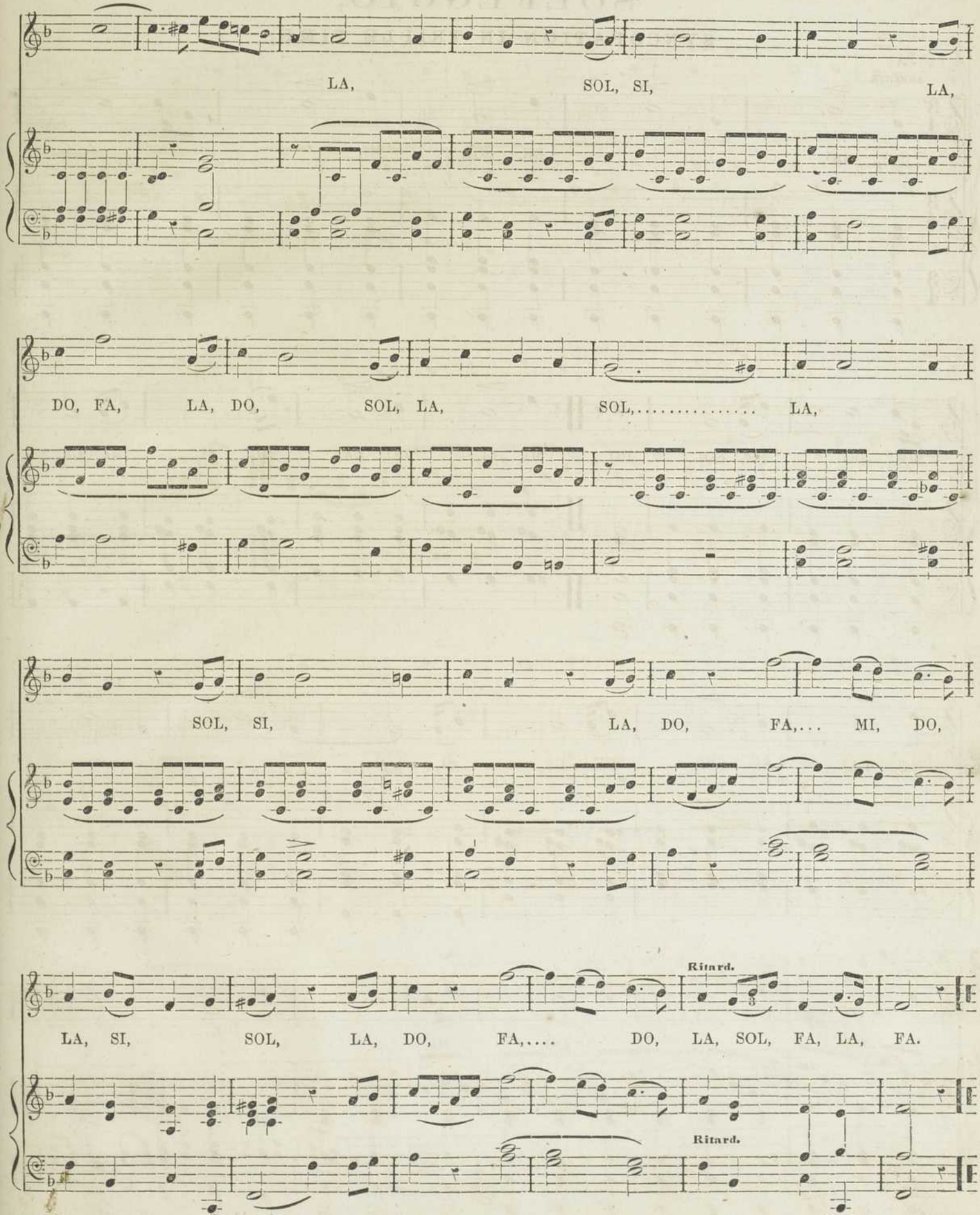
ANDANTE.



SOLFEGGIO.

Ex:

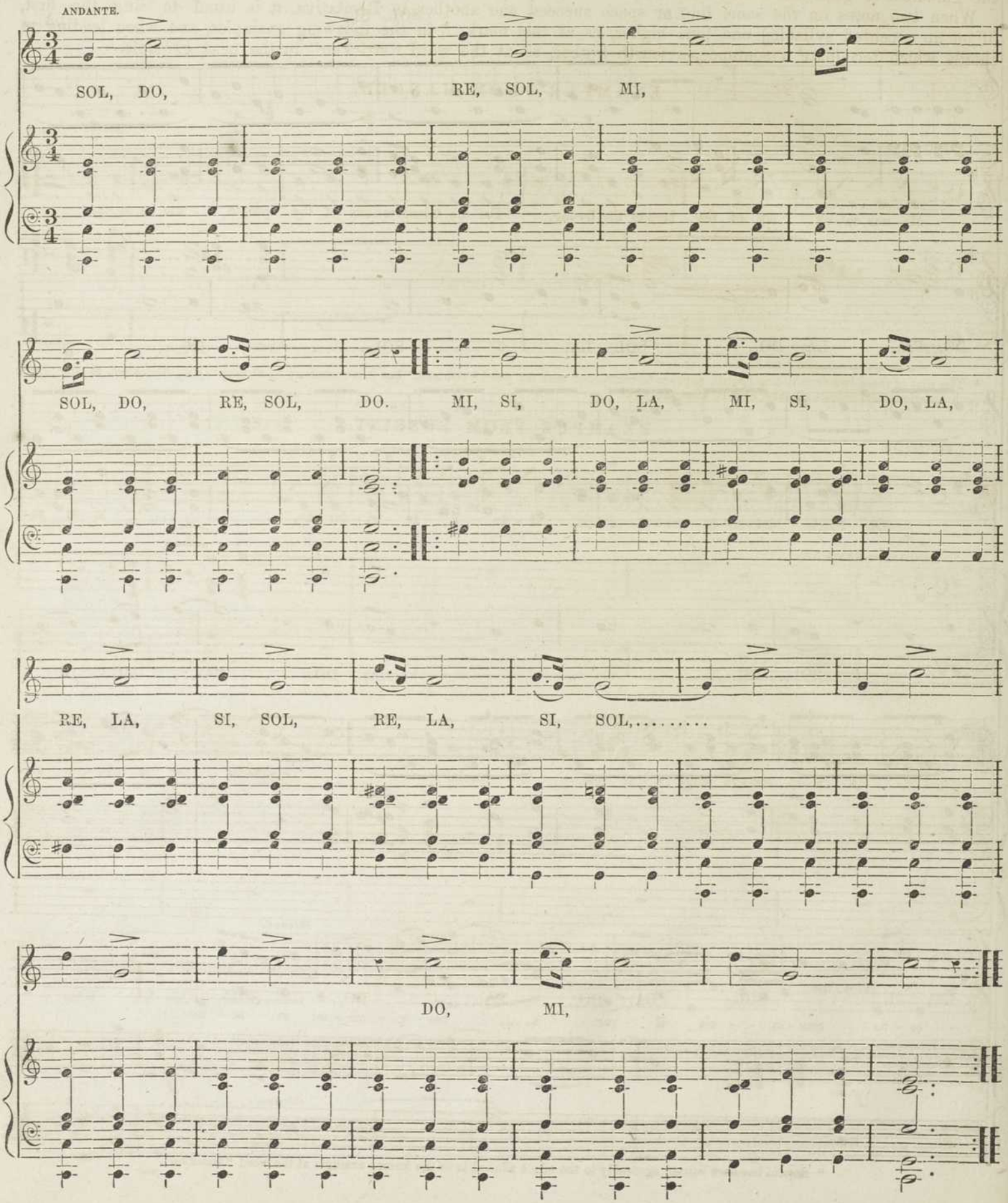



LA, SOL, SI, LA,
DO, FA, LA, DO, SOL, LA, SOL,..... LA,
SOL, SI, LA, DO, FA,... MI, DO,
Ritard.
LA, SI, SOL, LA, DO, FA,.... DO, LA, SOL, FA, LA, FA.
Ritard.

SOLFEGGIO.

SYNCOPATION IN TRIPLE TIME.

Ex:

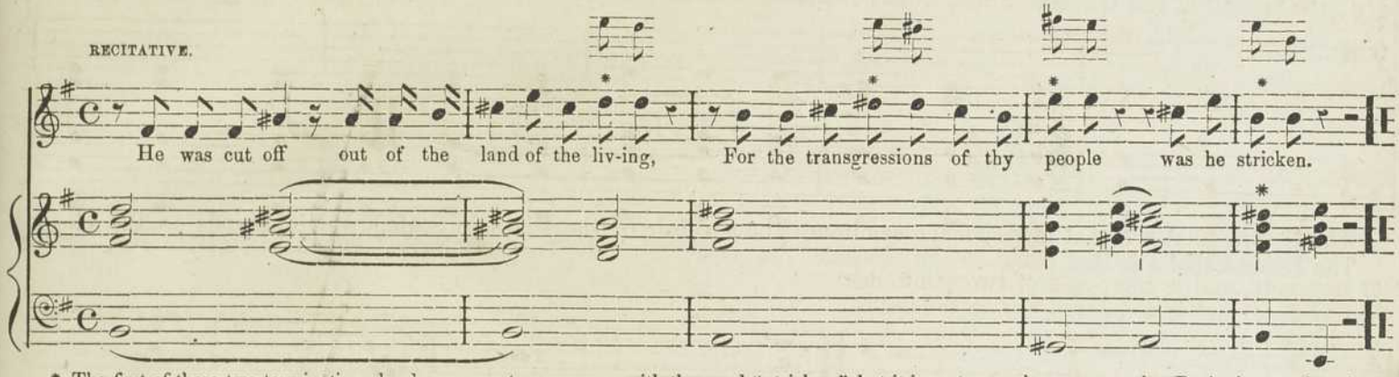


RECITATIVE.

Recitative being the medium between singing and speaking, a clear and impassioned delivery of the words, is absolutely necessary to its true effect; the singer not being rigidly tied to time in this species of composition, has full scope to display such varied expression of the sentiment and passion to be conveyed, as feeling under the guidance of good sense and taste may dictate.

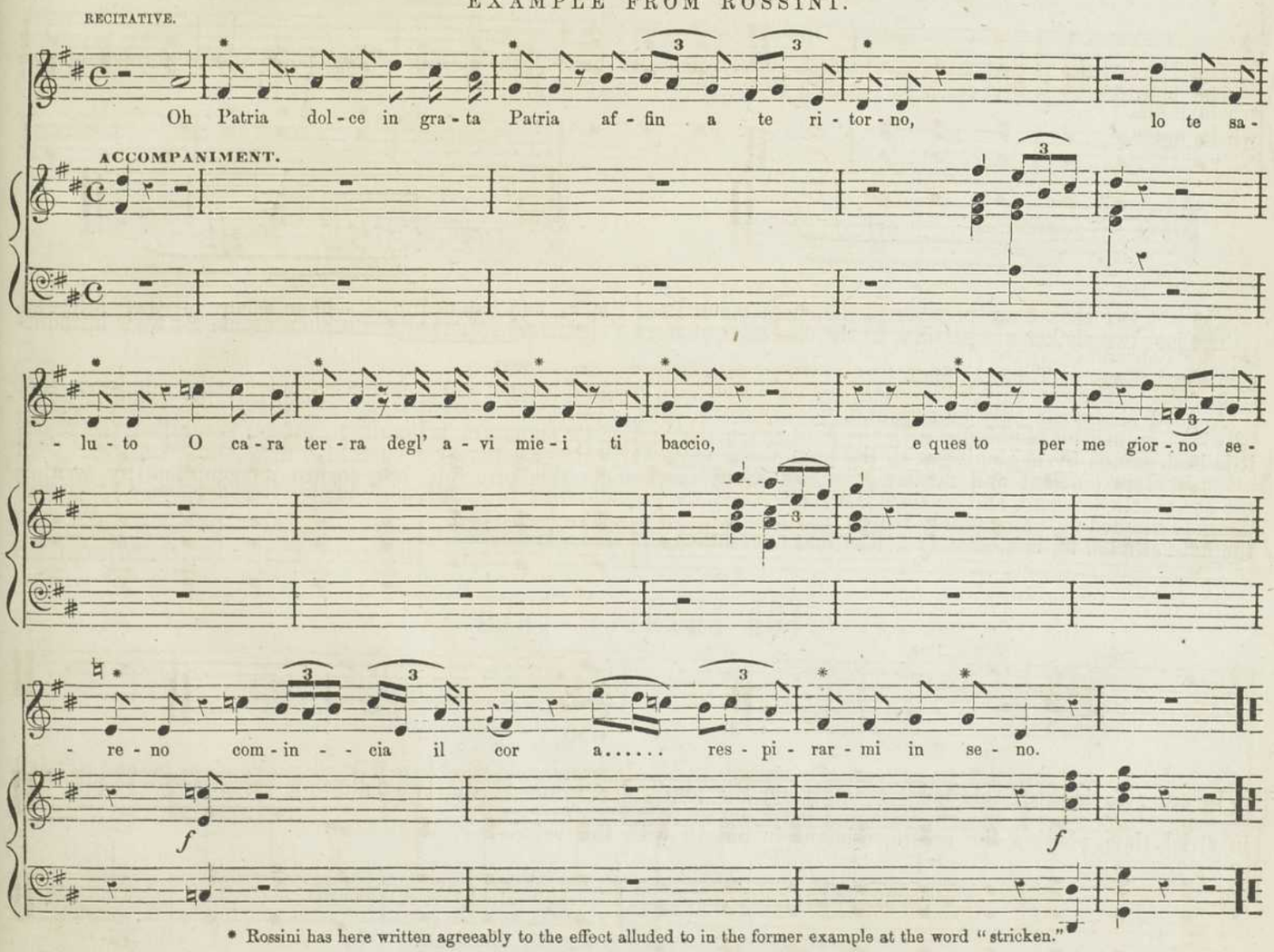
When two notes on the same line or space succeed one another in Recitative, it is usual to sing the first, (if on an accented syllable,) one tone higher, as at this mark, * in the following examples, and when leading to chords which terminate a sentence, a fourth higher, as at the word "stricken" in the next example.

EXAMPLE FROM HANDEL.



* The first of these two terminating chords, appears to commence with the word "stricken," but it is customary in accompanying Recitative, to play chords in such situations, and indeed all short chords, after the word.

EXAMPLE FROM ROSSINI.

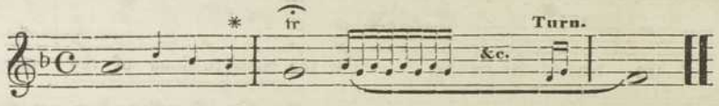


* Rossini has here written agreeably to the effect alluded to in the former example at the word "stricken."

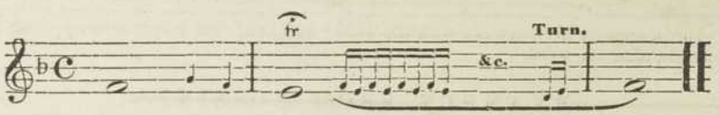
THE SHAKE.

The Shake is an embellishment mostly used on the last note but one of a musical sentence, or close: and is produced by the alternate quick and equable performance of two notes fairly sung, and terminated by a turn formed by the next degree below the principal tone, and the principal tone itself.

There are three ways of arriving at a close by means of the Shake. The first is, by that made on the whole tone, i. e: the second of the Diatonic Scale, which descends to the closing, or key note, this shake consists of two whole tones.



The Second shake is that made on the semitone (the seventh of the Diatonic Scale,) which ascends to the closing or key note, and is composed of two semitones.

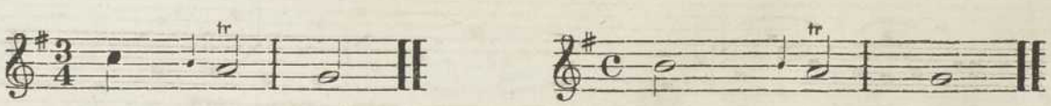


The Third shake is that made on the fifth above (or fourth below,) the closing or key note, and is formed of two whole notes.

The last two shakes are peculiar to the character of Bass Voices, and opportunities seldom occurs for their introduction by Soprano or Tenor singers.

A good shake can only be acquired by very slow, and gradual means, and it is almost universally admitted, that it is best gained by beginning with the note above that which its signature is marked; indeed several of the greatest composers (ancient and modern,) seem anxious to promote this principle, and insure its adoption, by writing the note alluded to, immediately before that over which the shake is marked.

FOR EXAMPLE, THUS.



In order to impress this habit strongly on the pupil, I recommend the two following exercises to be practised in strict time, playing the accompaniment in unison with the voice.

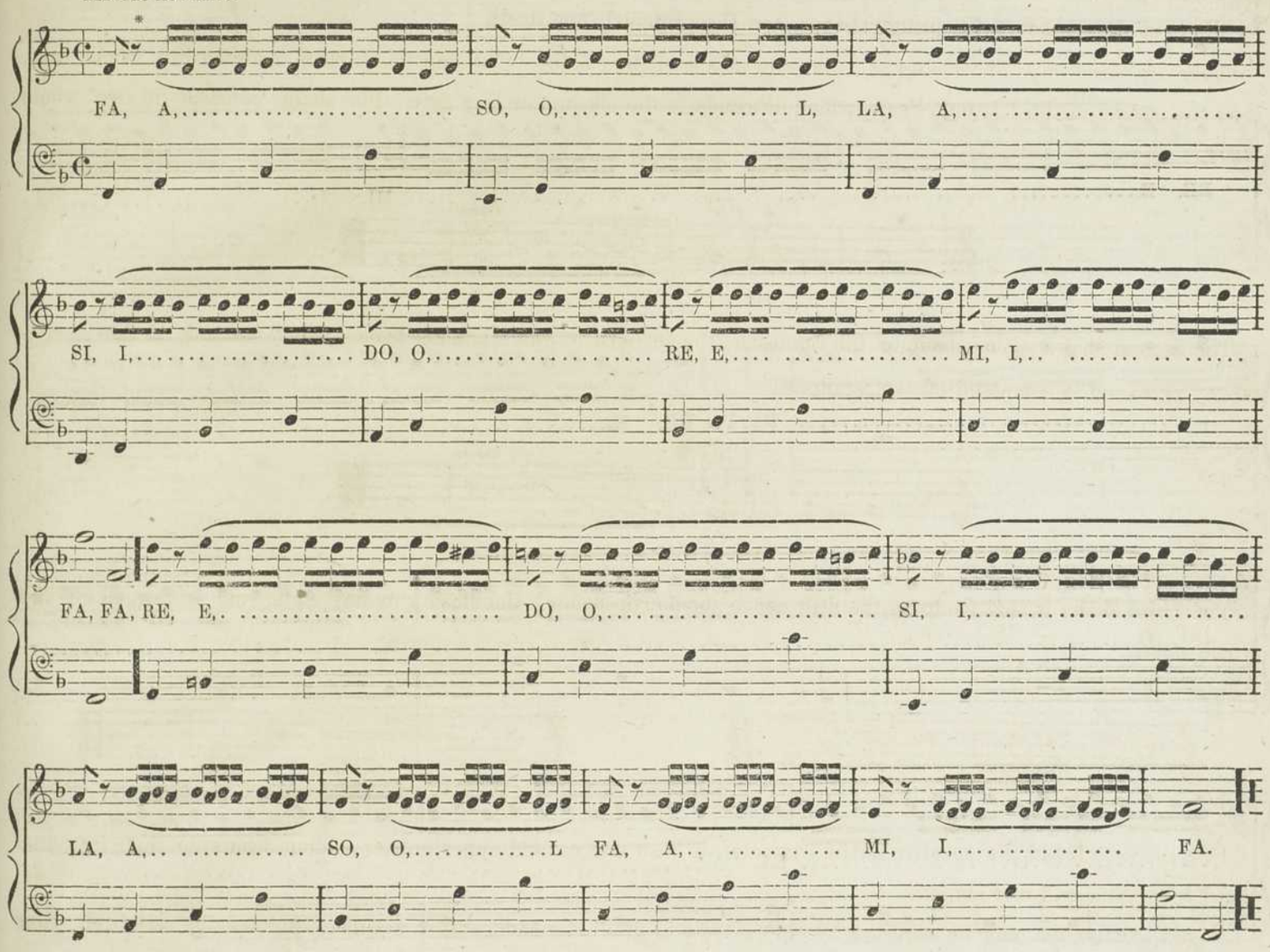
* The Shake is said to be prepared when it is thus preceded by two or three notes.

SHAKES AND TURNS.

The mouth to be kept in the same position with which each change of vowel commences.

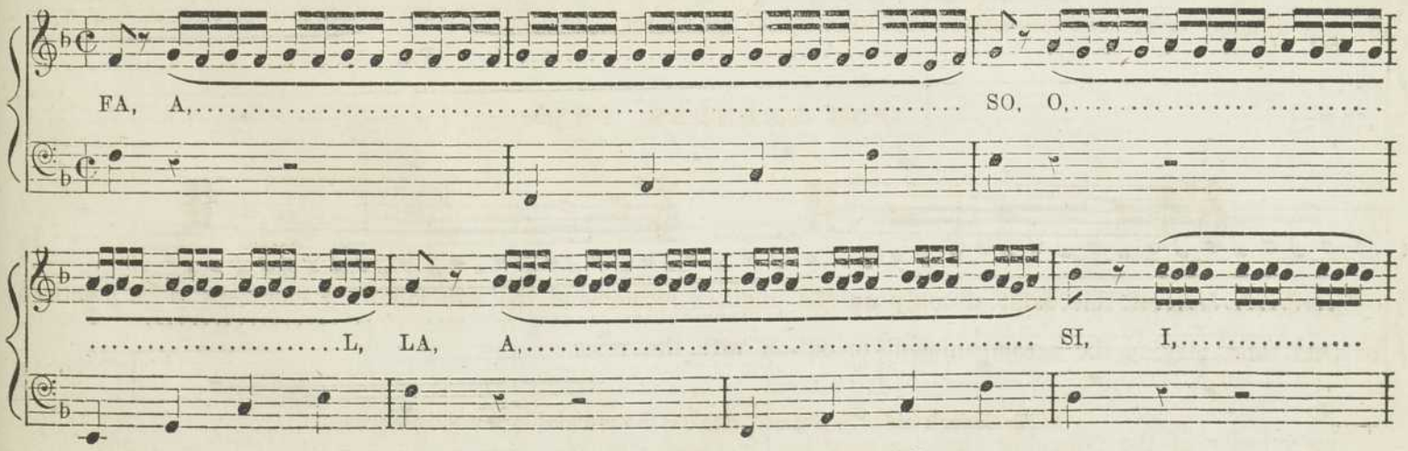
Ex:

ALLEGRO MODERATO.

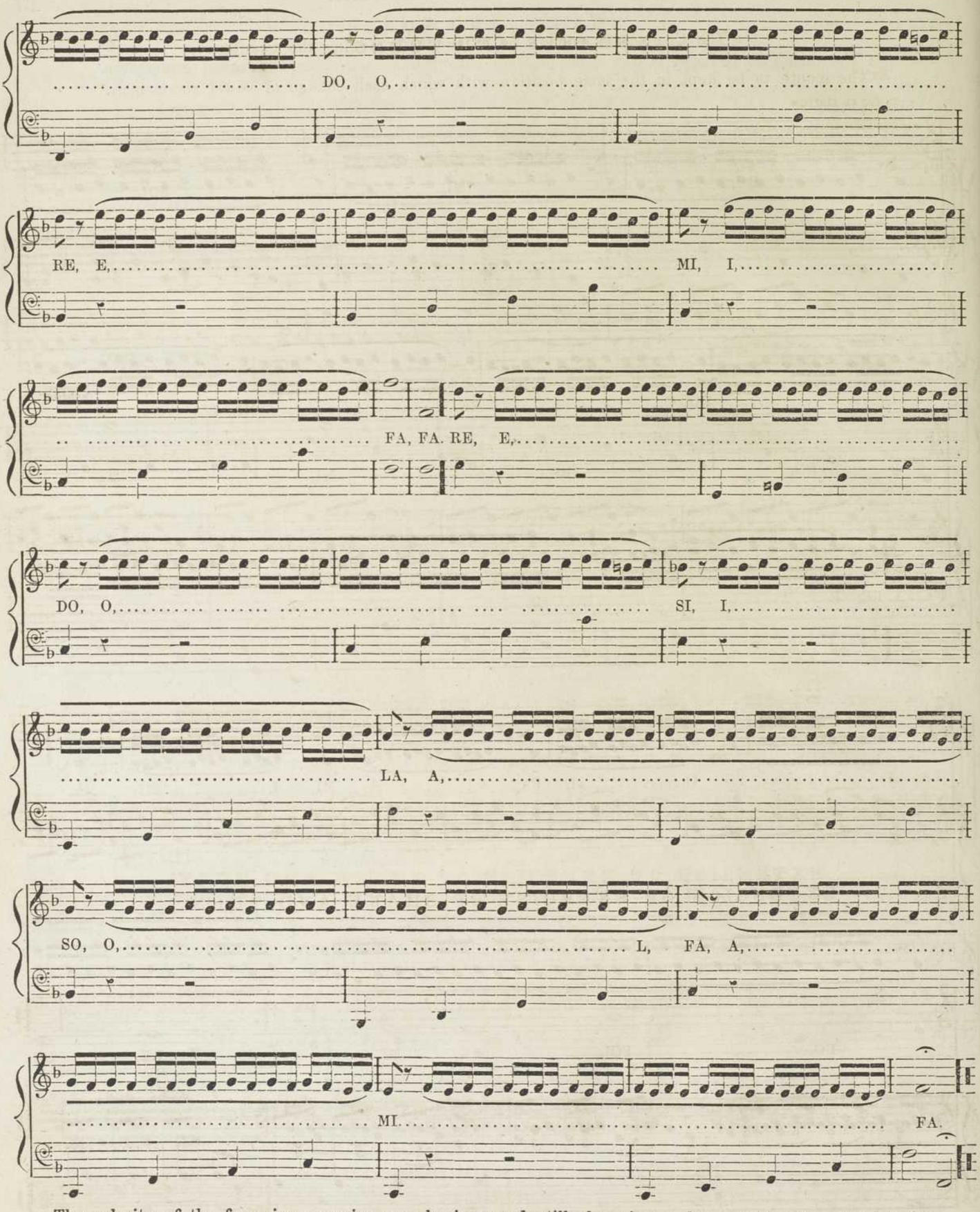


EXTENSION OF EXERCISE OF SHAKE AND TURN.

Ex:



* Taking breath before a Shake is an admitted privilege.

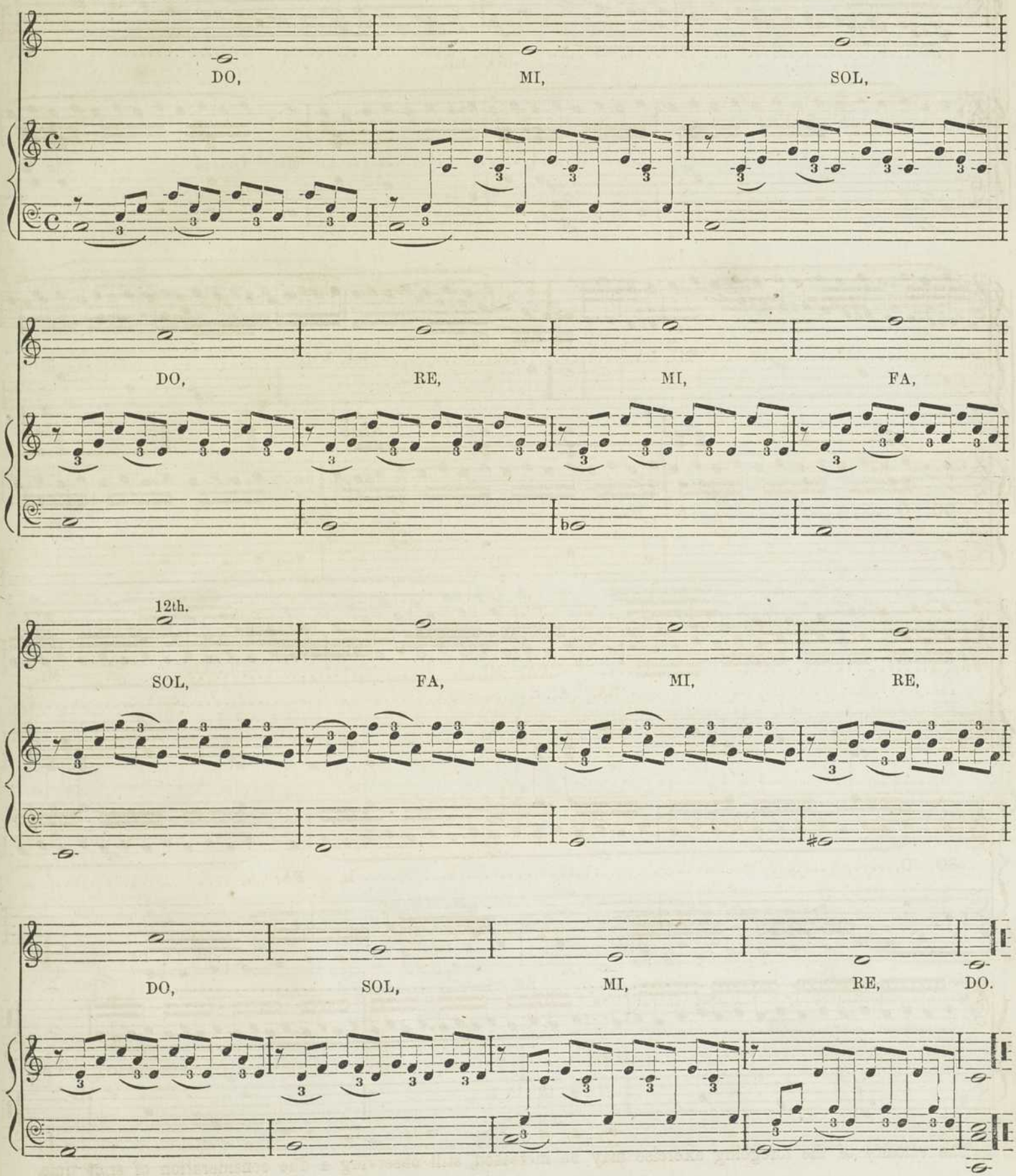


The velocity of the foregoing exercise may be increased, still observing a due consideration of srict time.

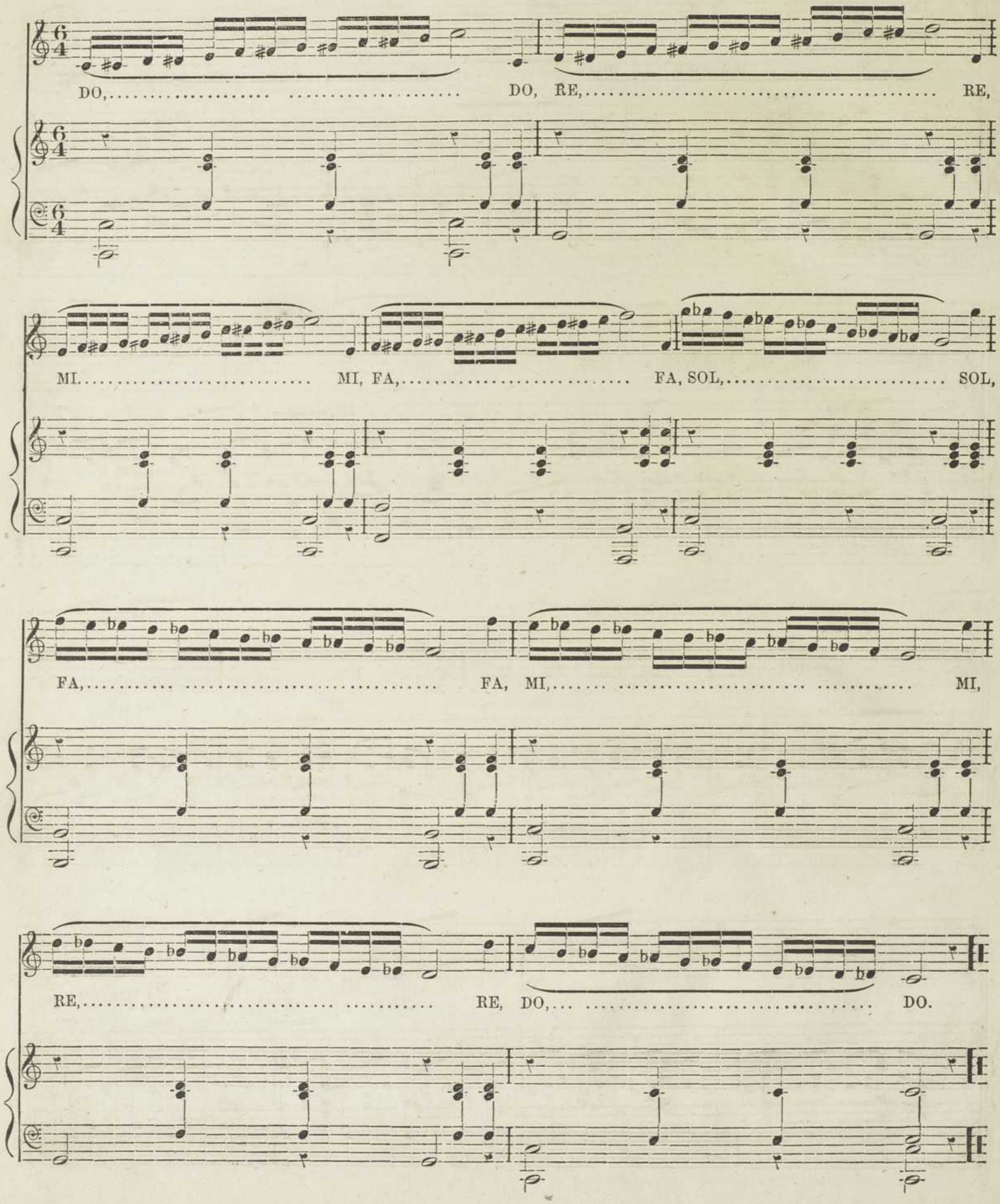
The Compass is now to be extended by adding the twelfth.

Ex :

TEMPO AD LIBITUM.



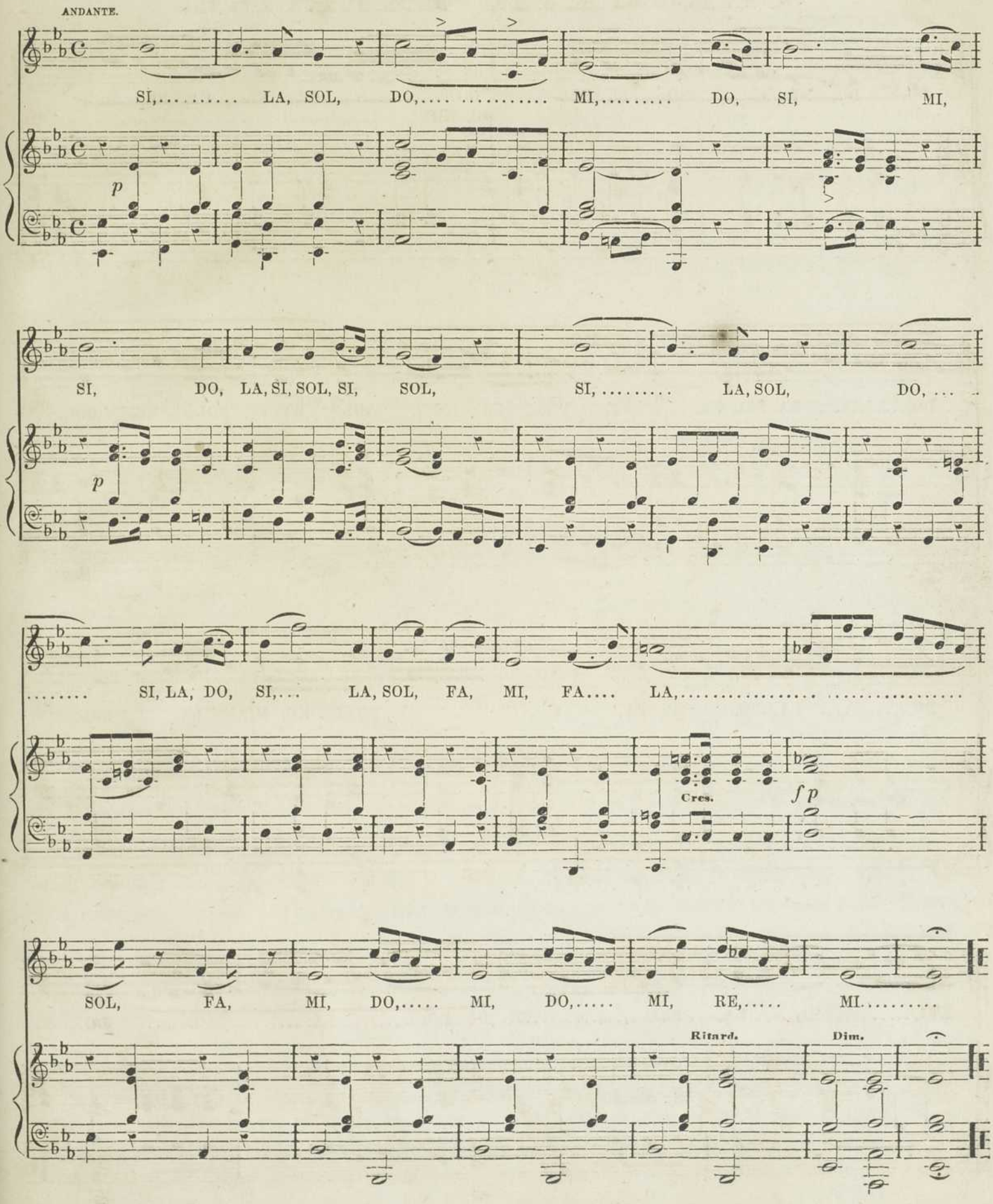
CHROMATIC EXERCISE.



SOLFEGGIO.

Ex :

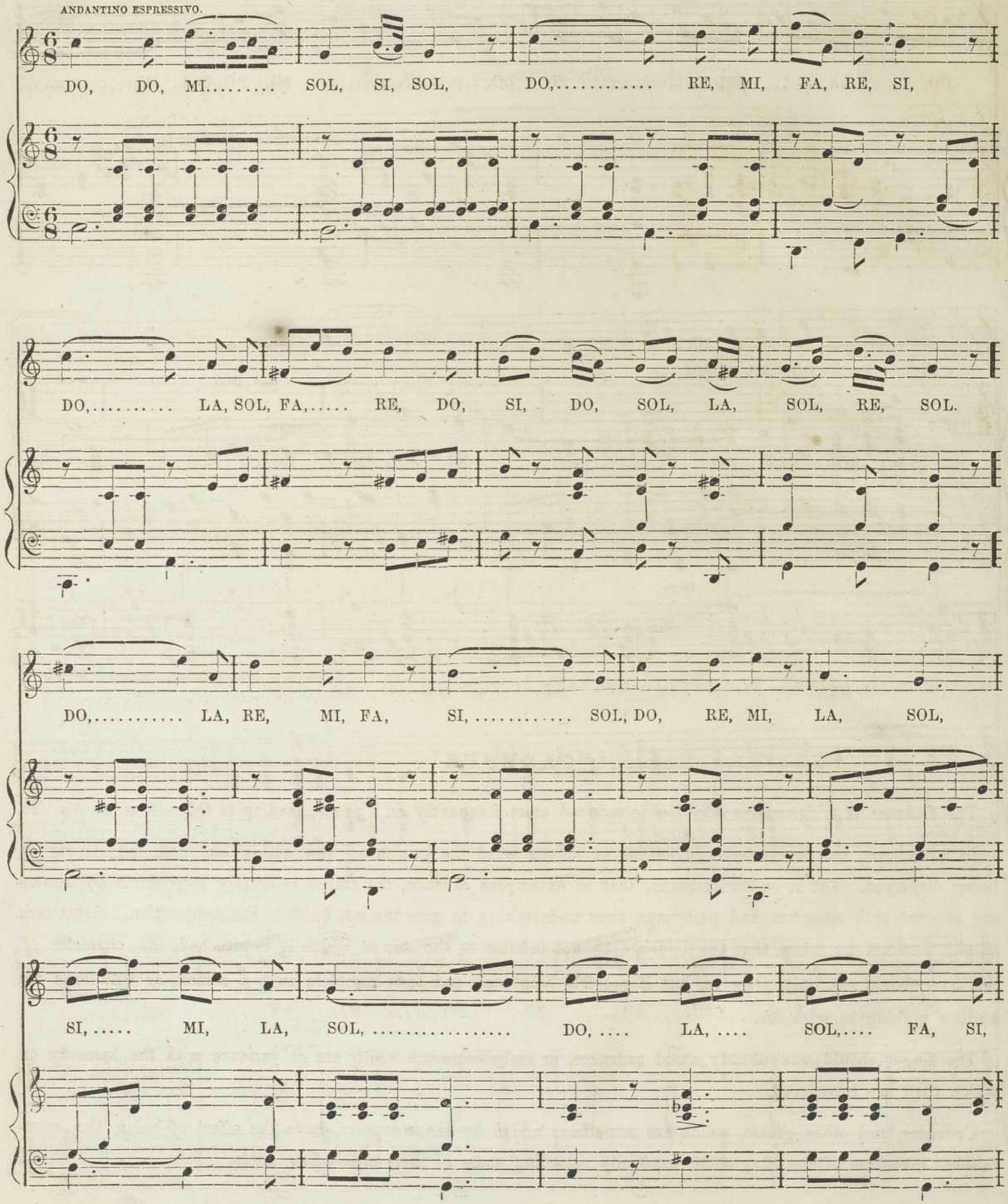
ANDANTE.

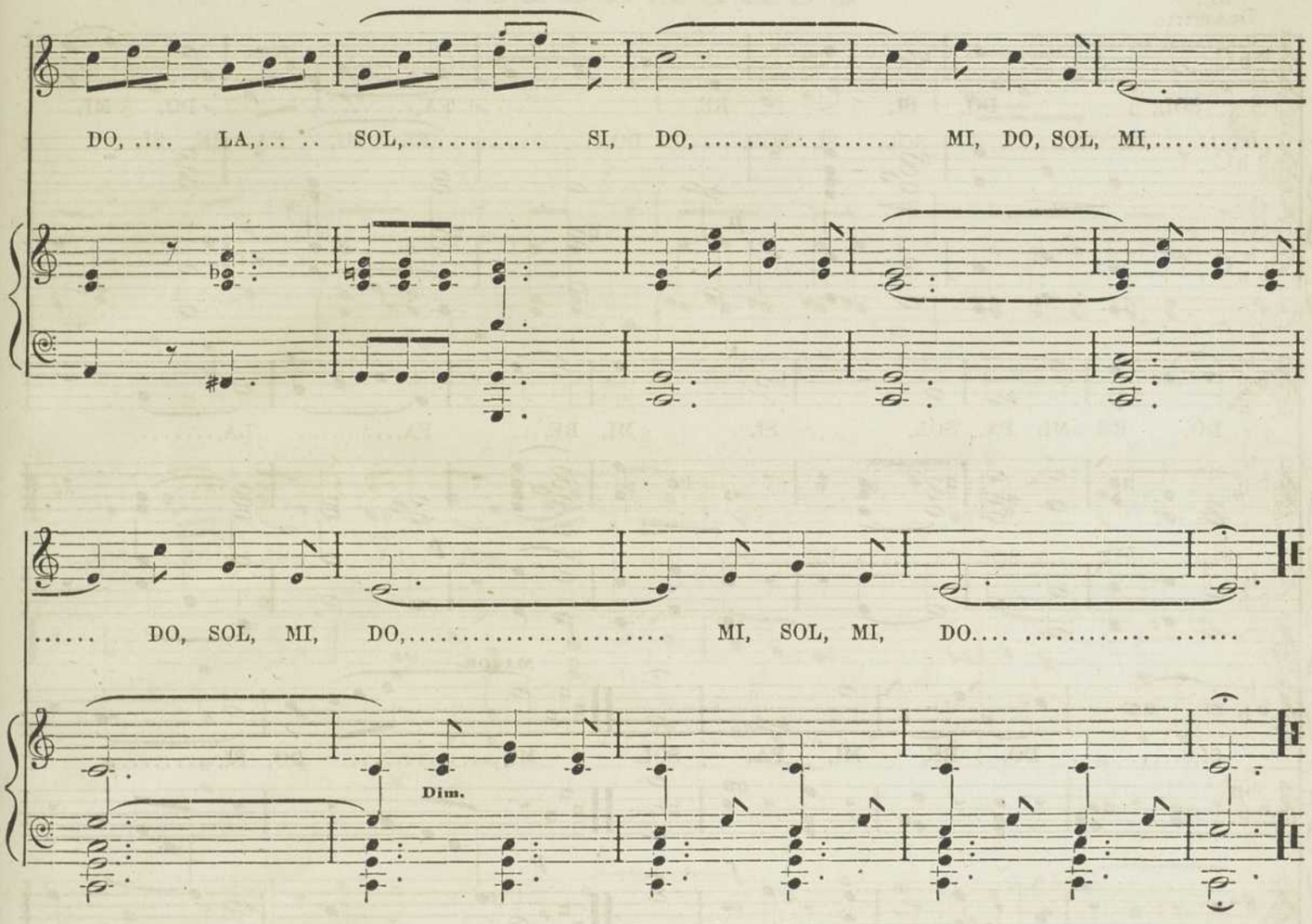


SOLFEGGIO.

Ex :

ANDANTINO ESPRESSIVO.





CADENCE.

The Cadence is a decorative addition introduced most frequently on a pause, leading to the end of an Air, &c.

In a Cadence, the fancy, taste, invention, or in one word the genius of the singer has full opportunity of being displayed. Let it be remembered, that in extempore cadence, the singer is doubly responsible by becoming at once both composer and performer, thus undertaking to give the last finish to the composition. Great care should therefore be taken that the Cadence be not inferior to the Air to which it is attached, the character of which it should not only preserve, but if possible heighten; and thus complete such a climax, as will leave the auditor nothing to wish for.

The singer should scrupulously avoid cadences, or embellishments which are at variance with the harmony on which they are introduced.

Cadences, and other graces, which are sometimes added by the composer, have the effect of being the spontaneous invention of the Singer, by gradually retarding some of their concluding notes.

SOLFEGGIO WITH CADENCE.

Ex:

LARGHETTO.

SOL, DO, SI, RE, FA,..... DO, MI,

DO, RE, MI, FA, SOL, SI, MI, RE,... FA,..... .... LA,.....

MAJOR.

SI,..... DO, RE, MI, FA, SOL. MI,..... DO, SI,.....

LA,..... DO,..... SOL,..... DO,..... FA,.....

Cadenza.

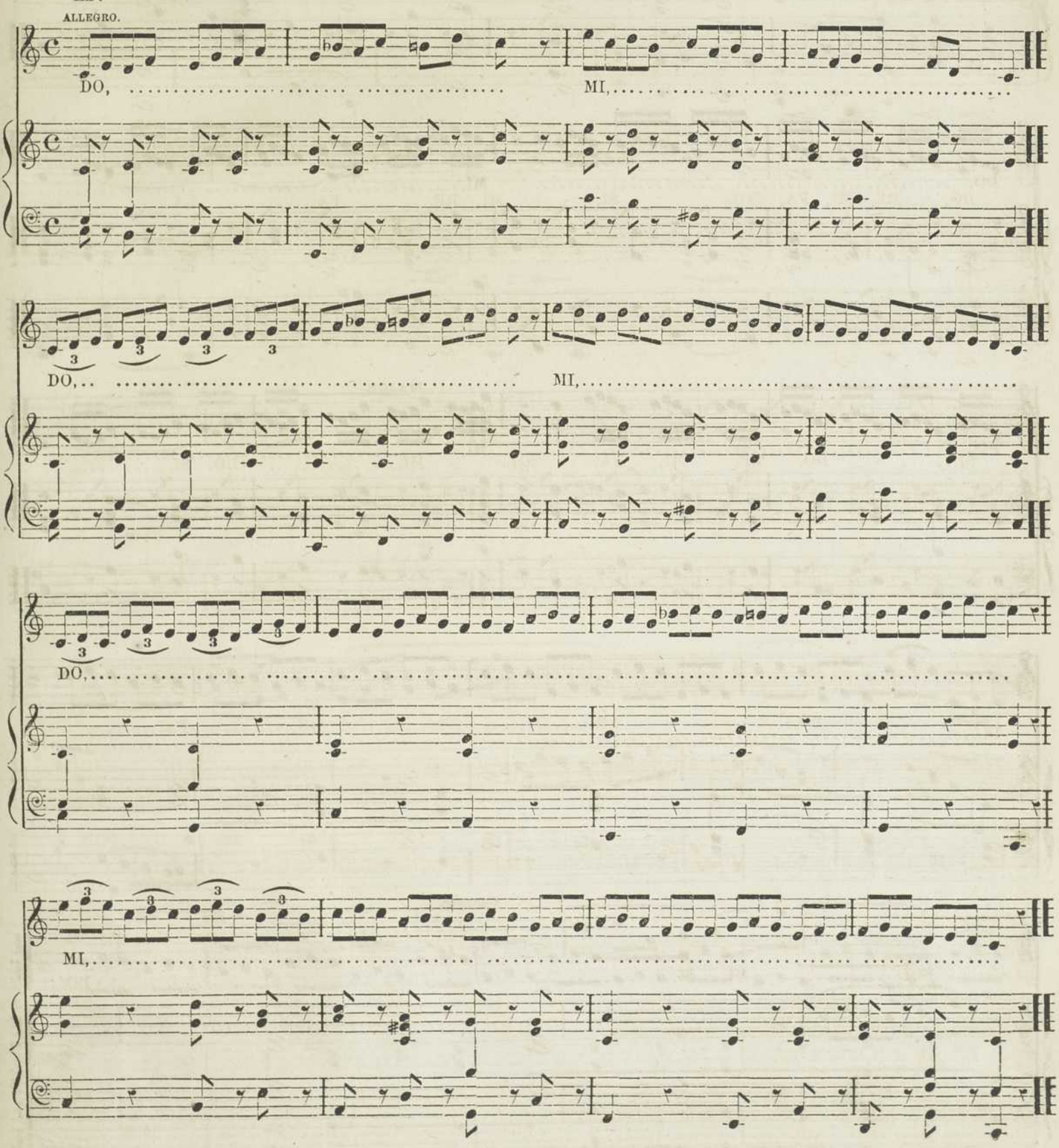
SOL,..... MI, SI,..... SI, DO.

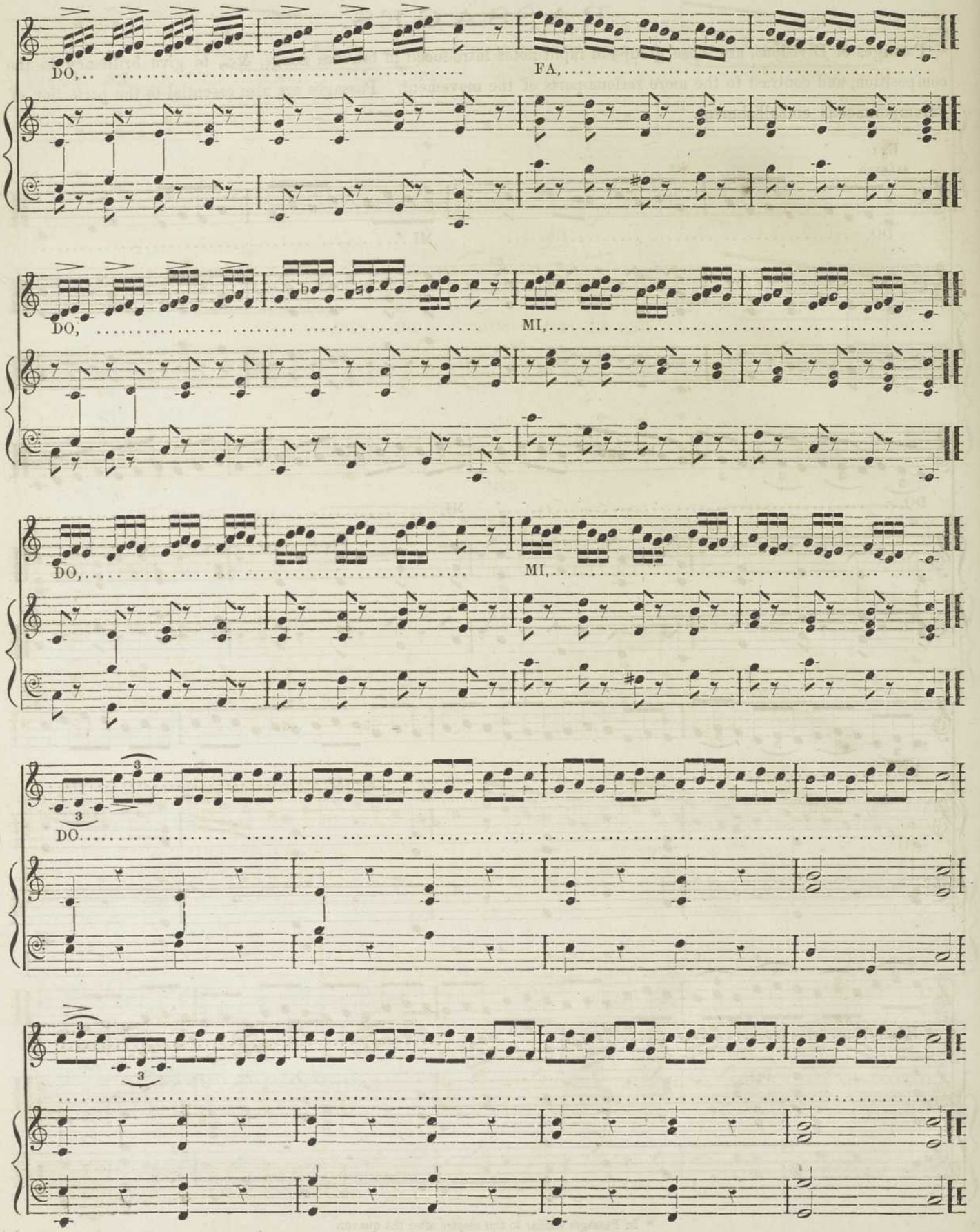
* This is a modern Turn or termination to the Shake.

PASSAGES.

Passages or Divisions, are those groups of rapid notes introduced in bravura songs, &c., to give brilliancy to the composition, and contrast to the more serious parts of the movement. Passages are also essential to the perfection of extemporaneous embellishment.

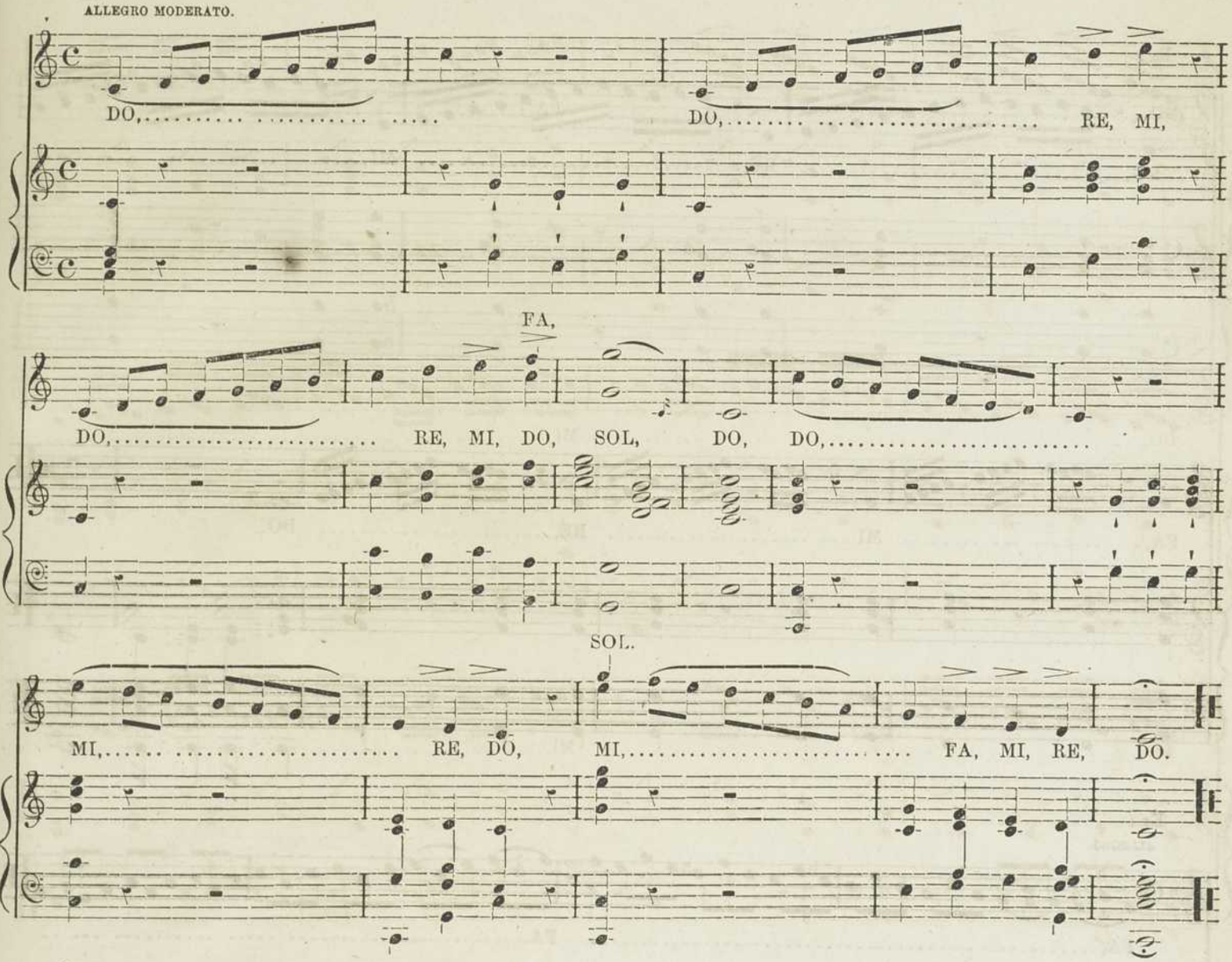
Ex :




DO,
FA,
DO,
MI,
DO,
MI,
DO.

Ex:

ALLEGRO MODERATO.



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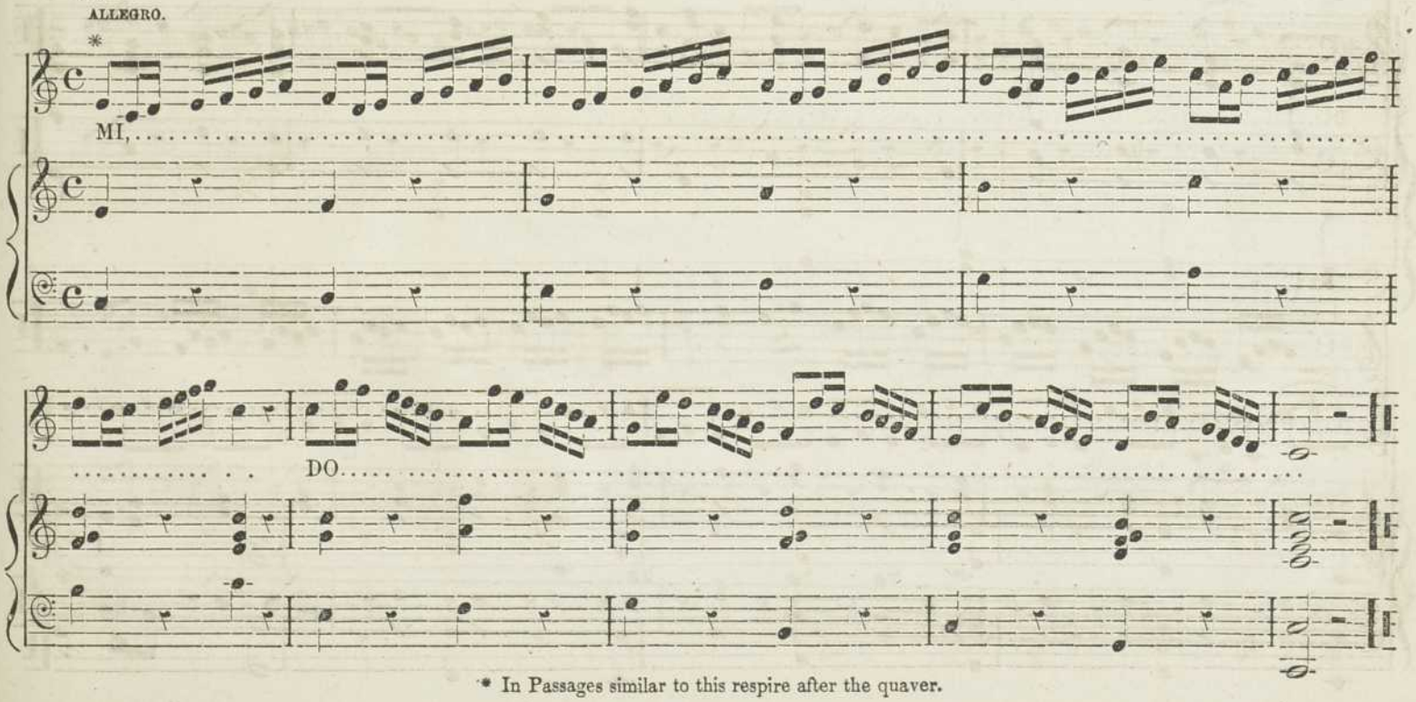

* In Passages similar to this respire after the quaver.

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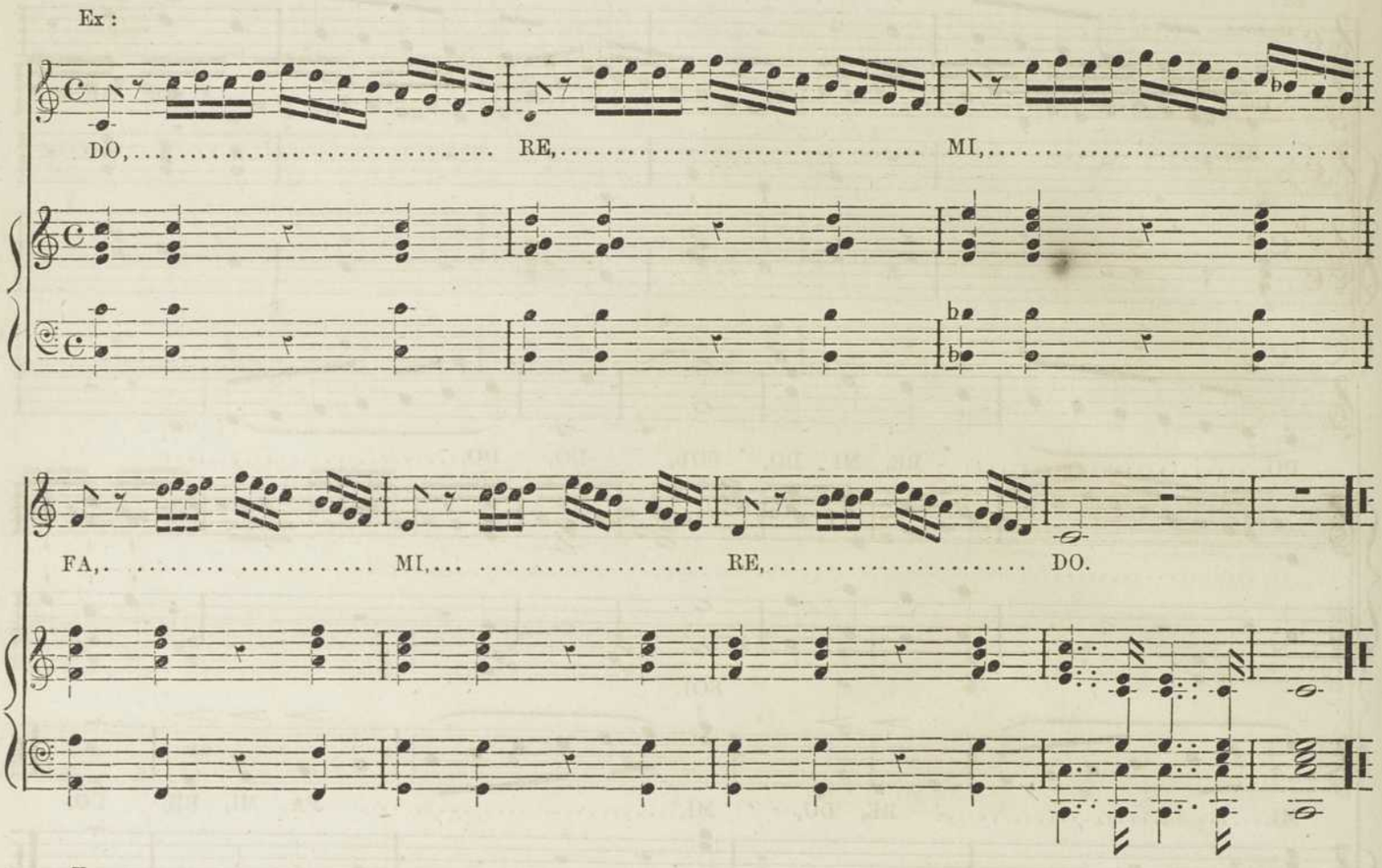

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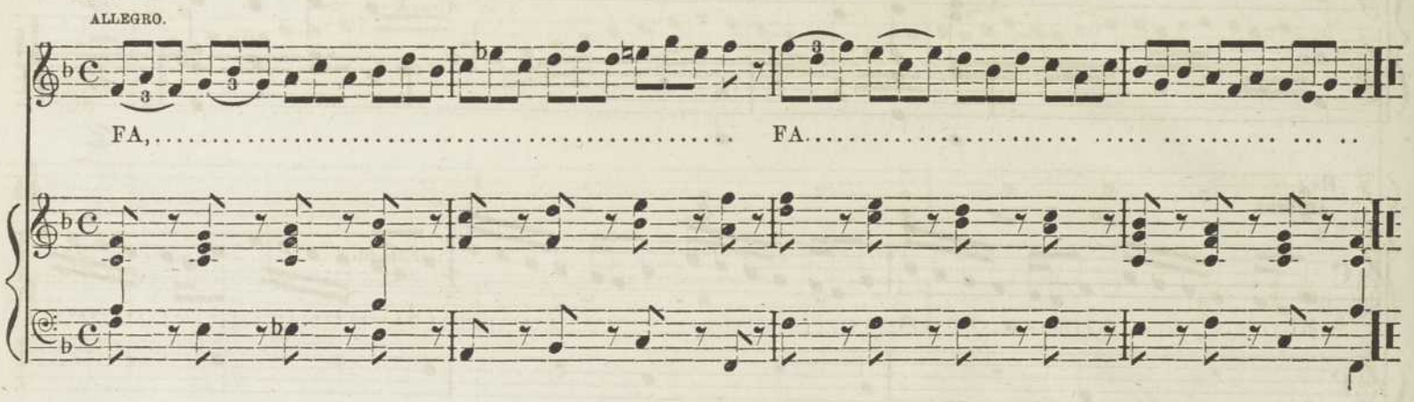

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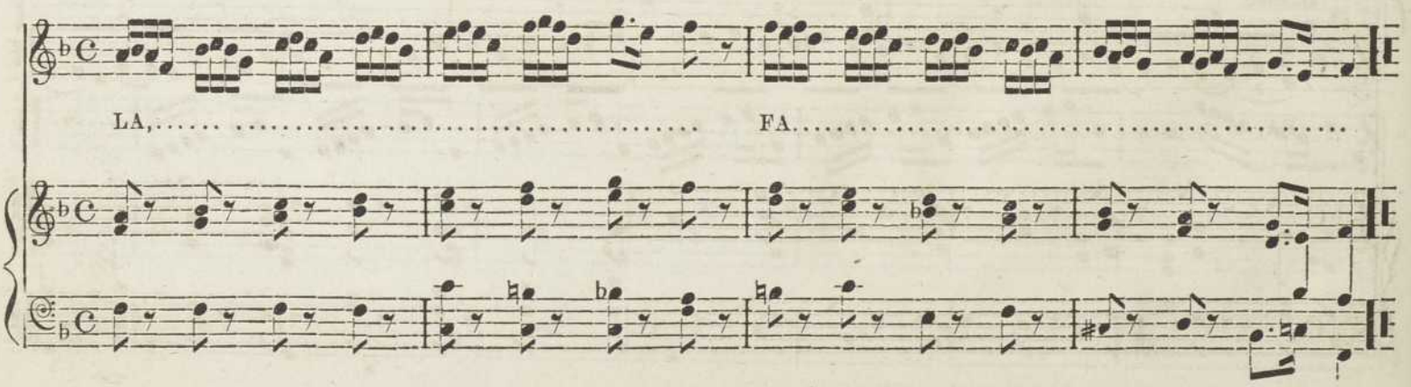

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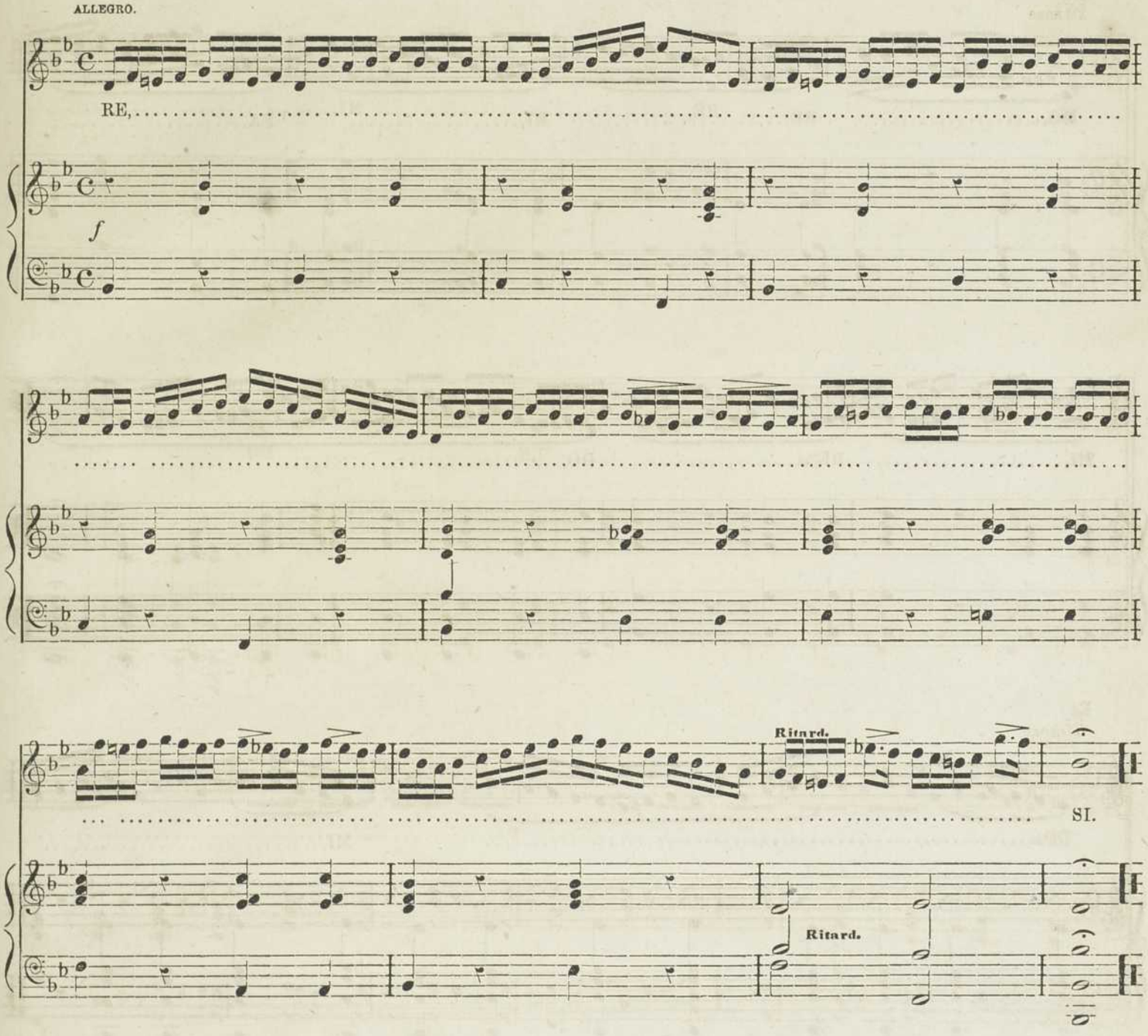

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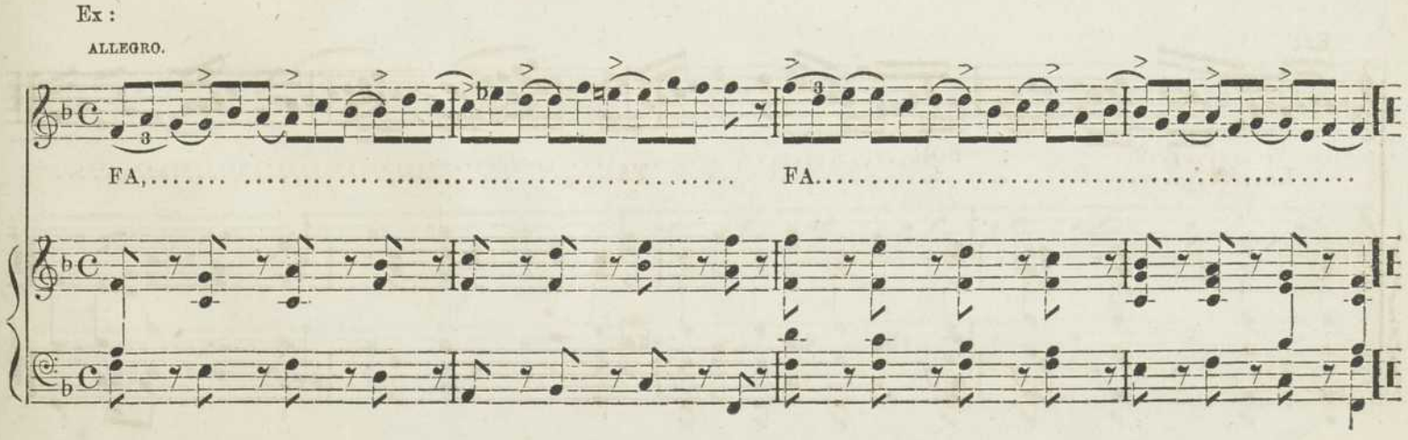

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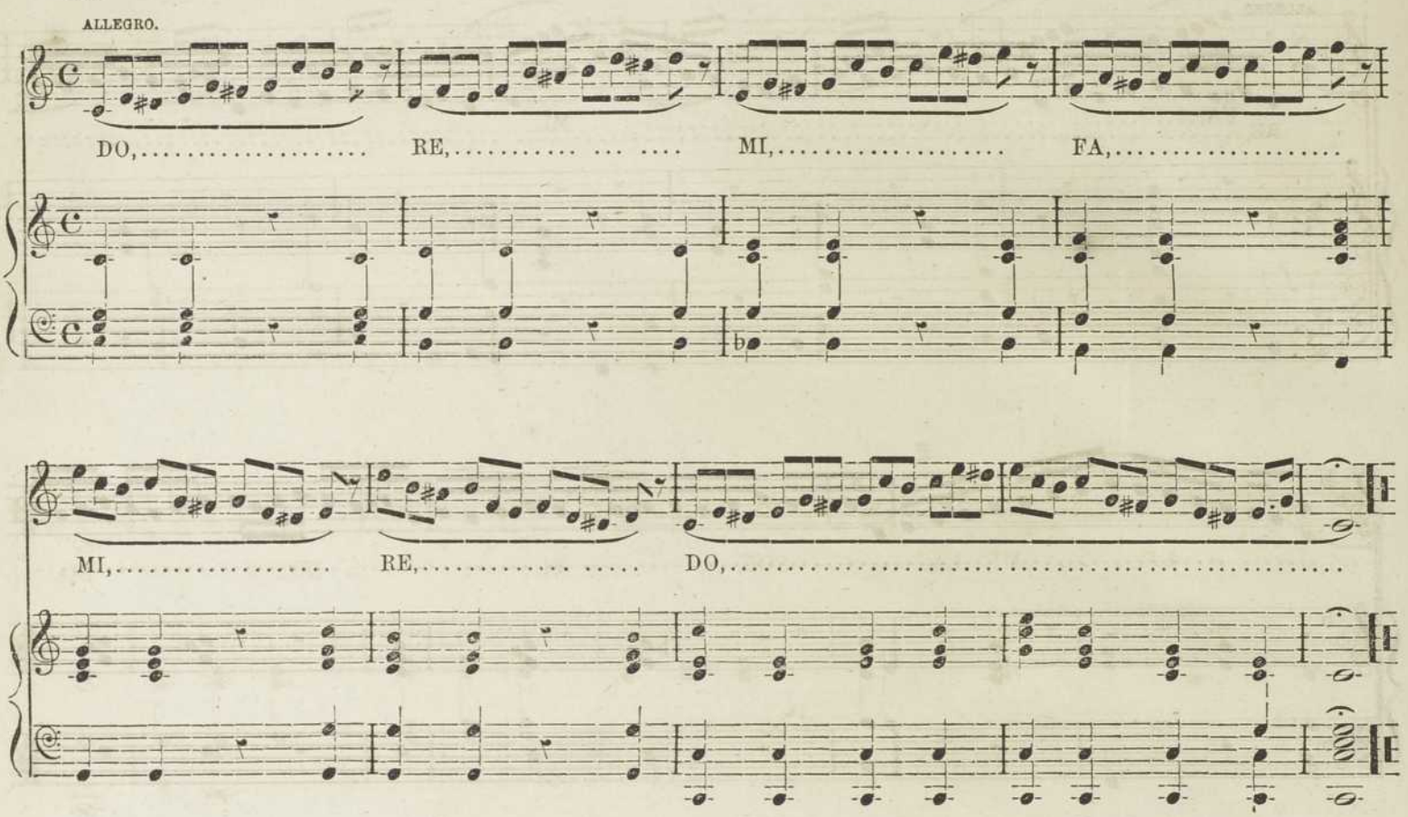

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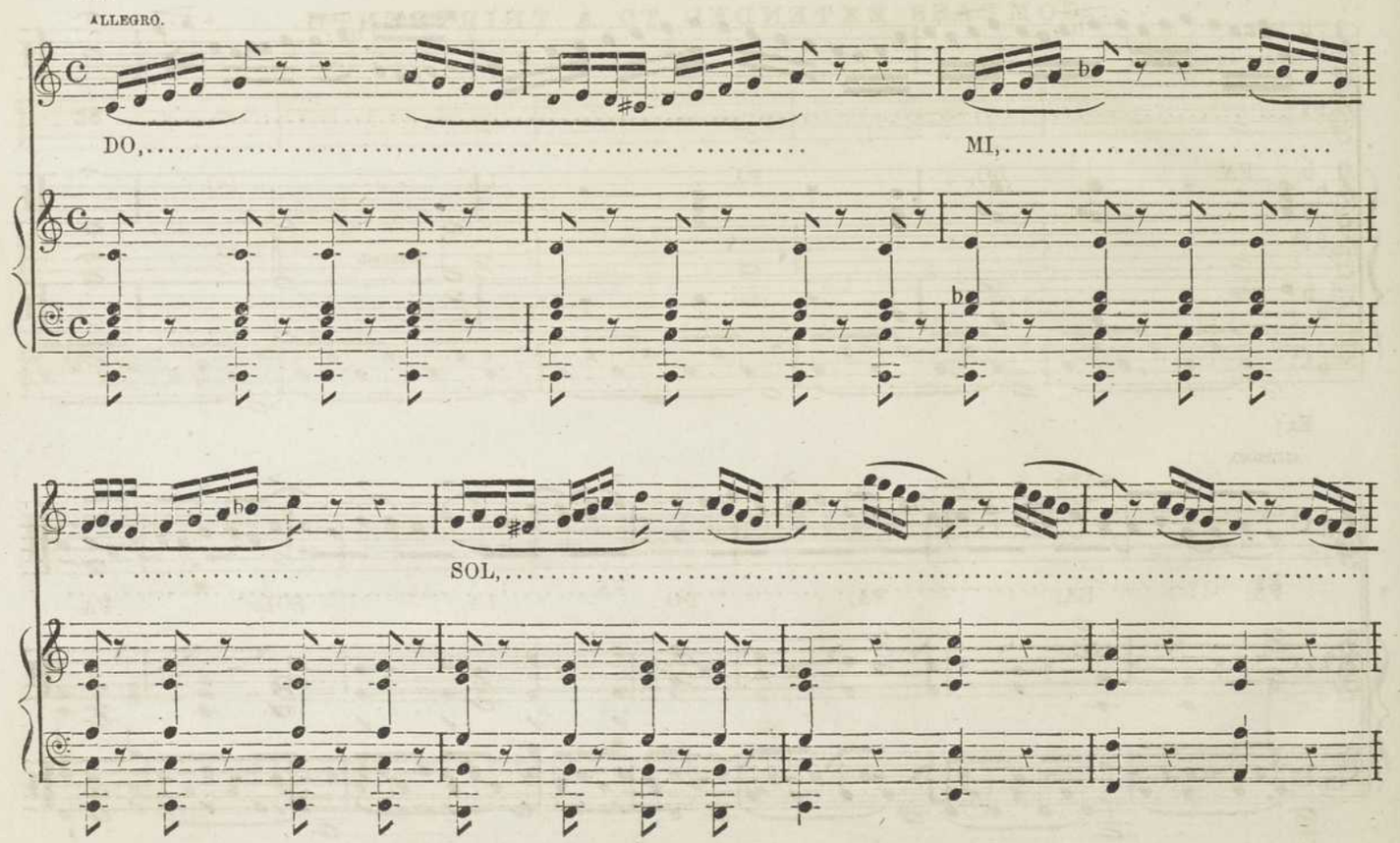
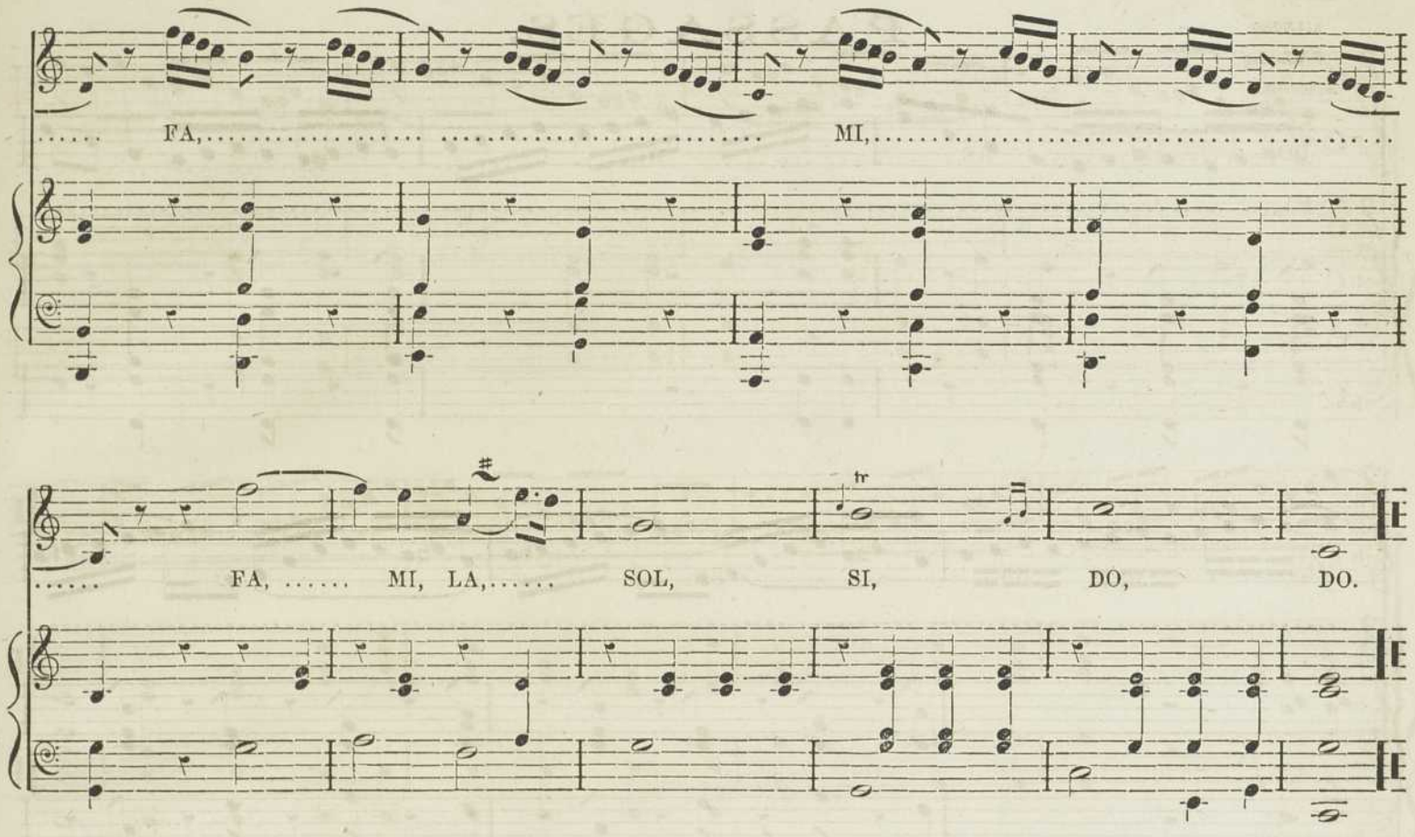
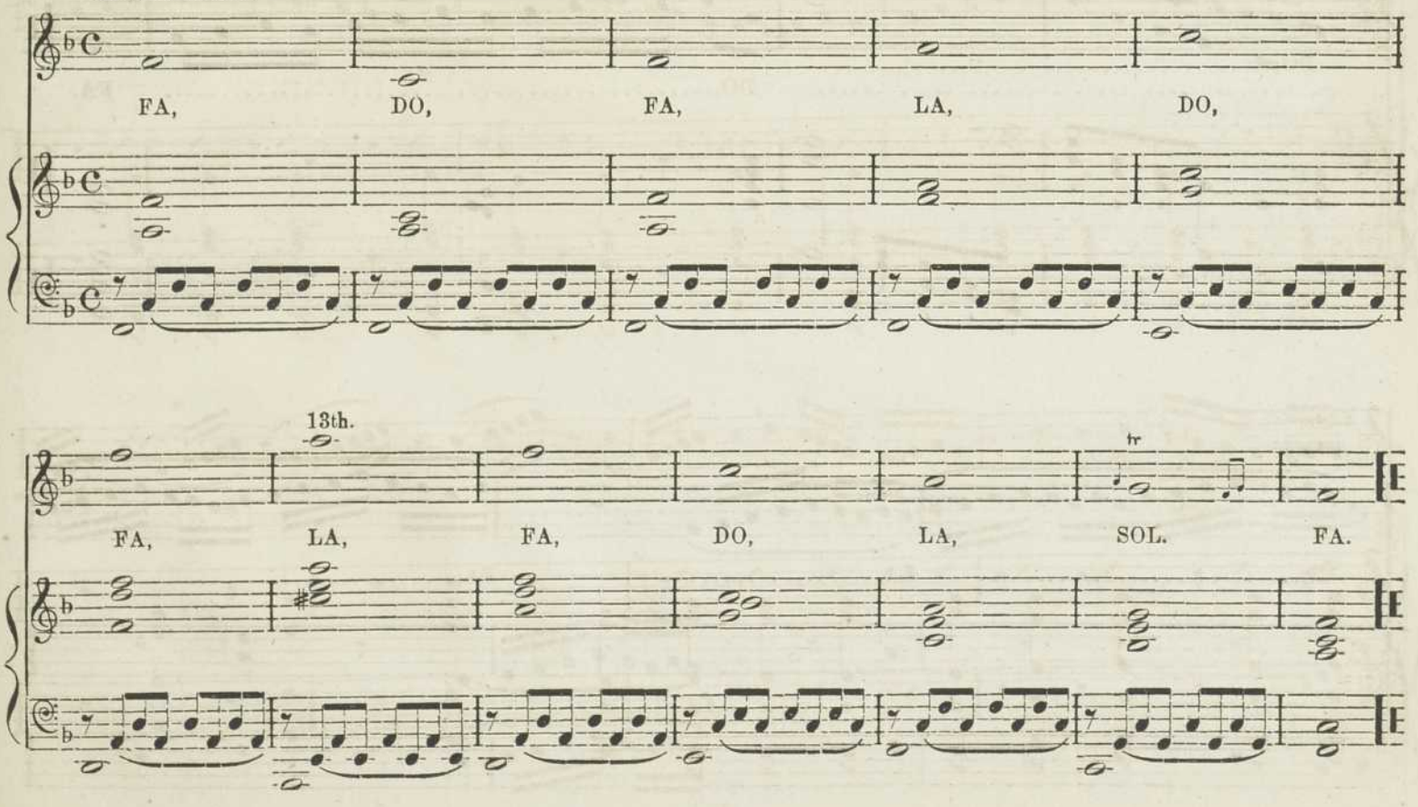




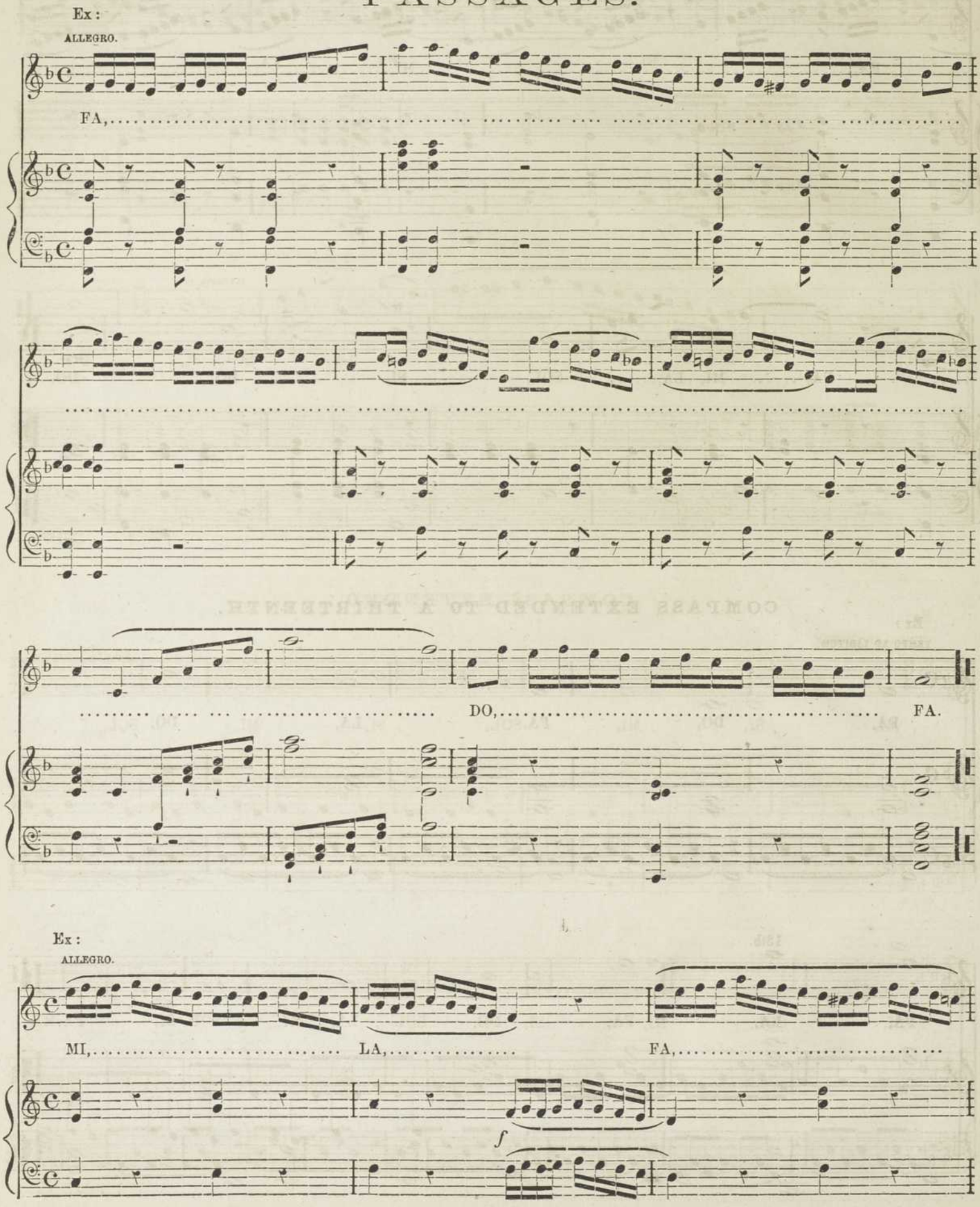
COMPASS EXTENDED TO A THIRTEENTH.

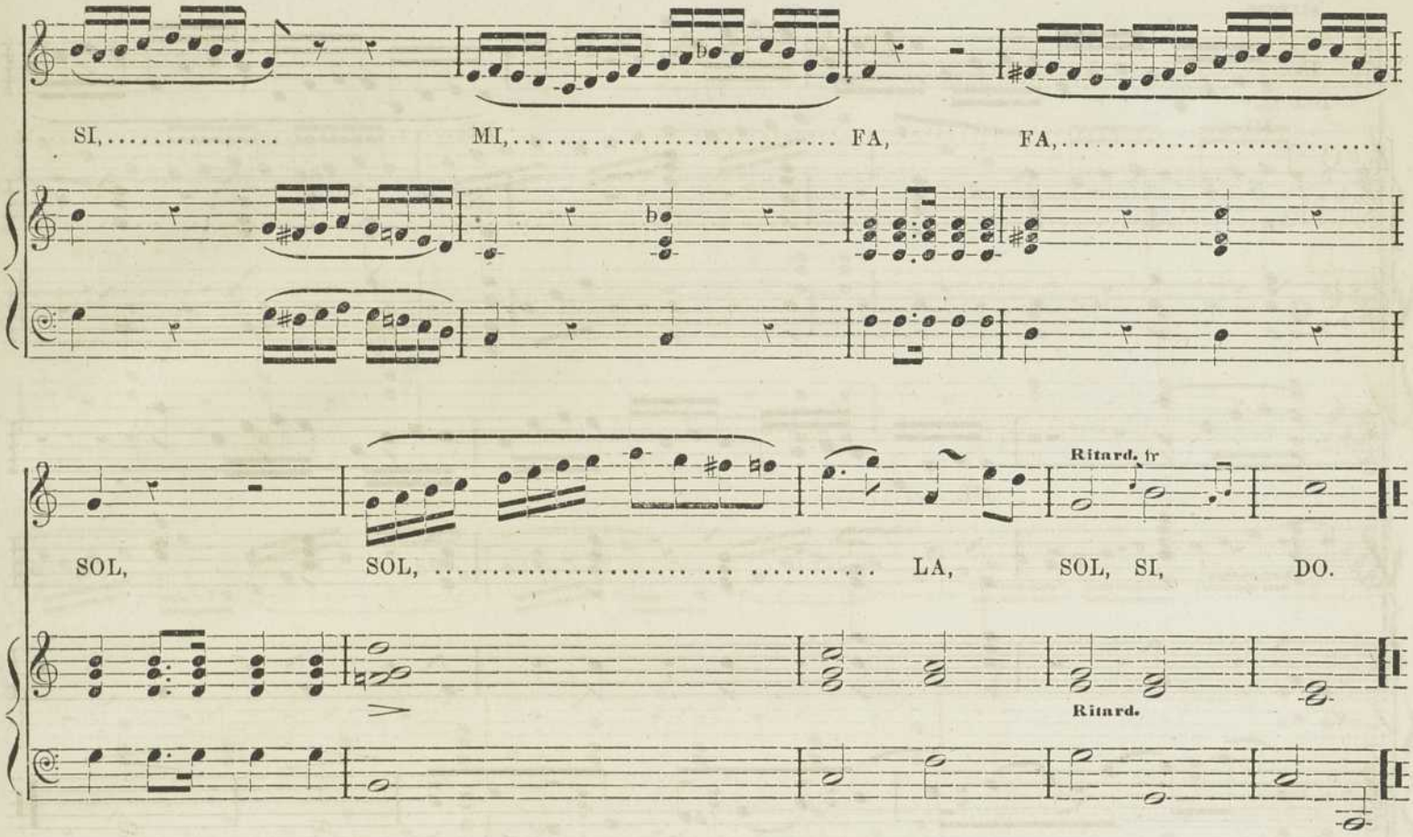
Ex :

TEMPO AD LIBITUM.



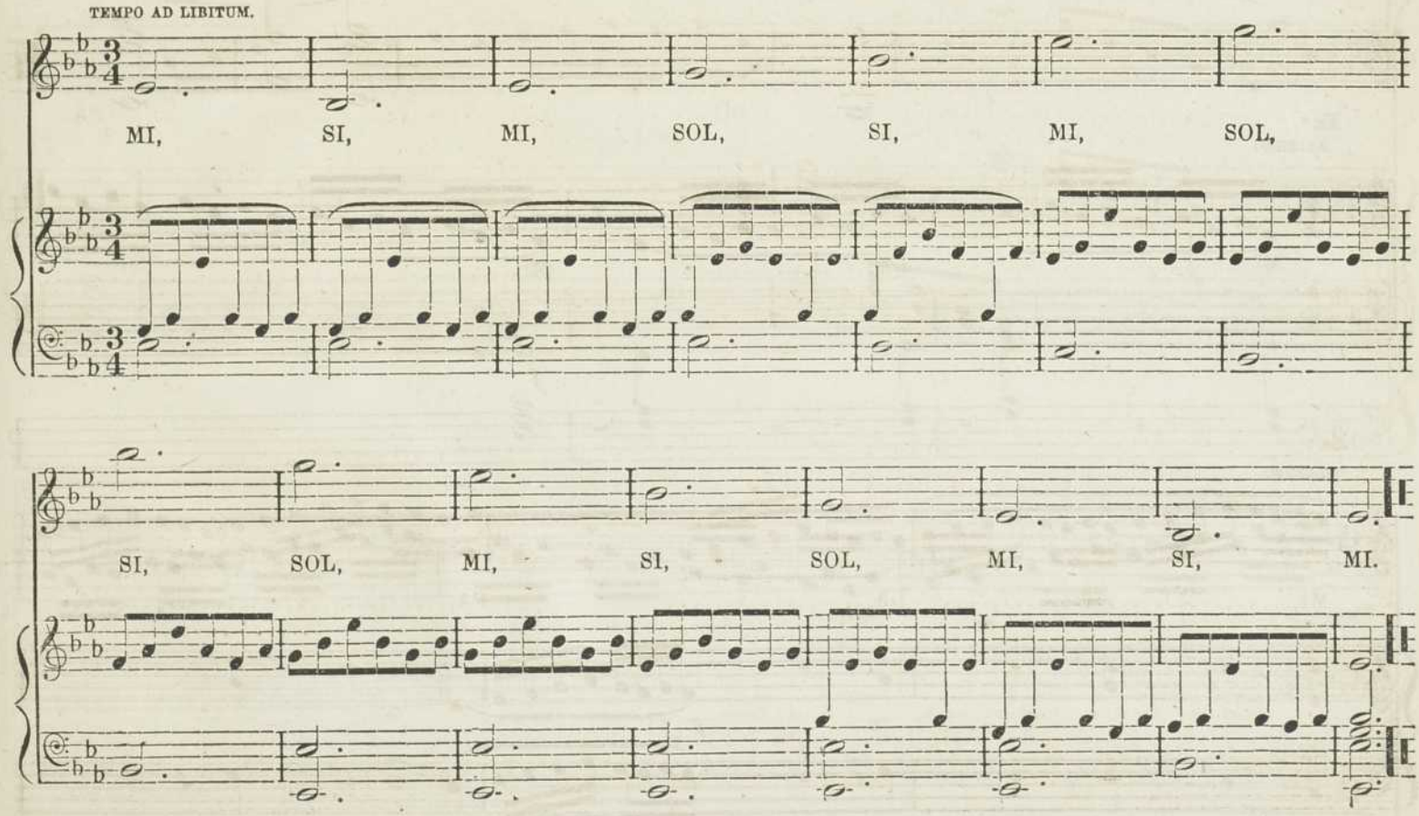
PASSAGES.





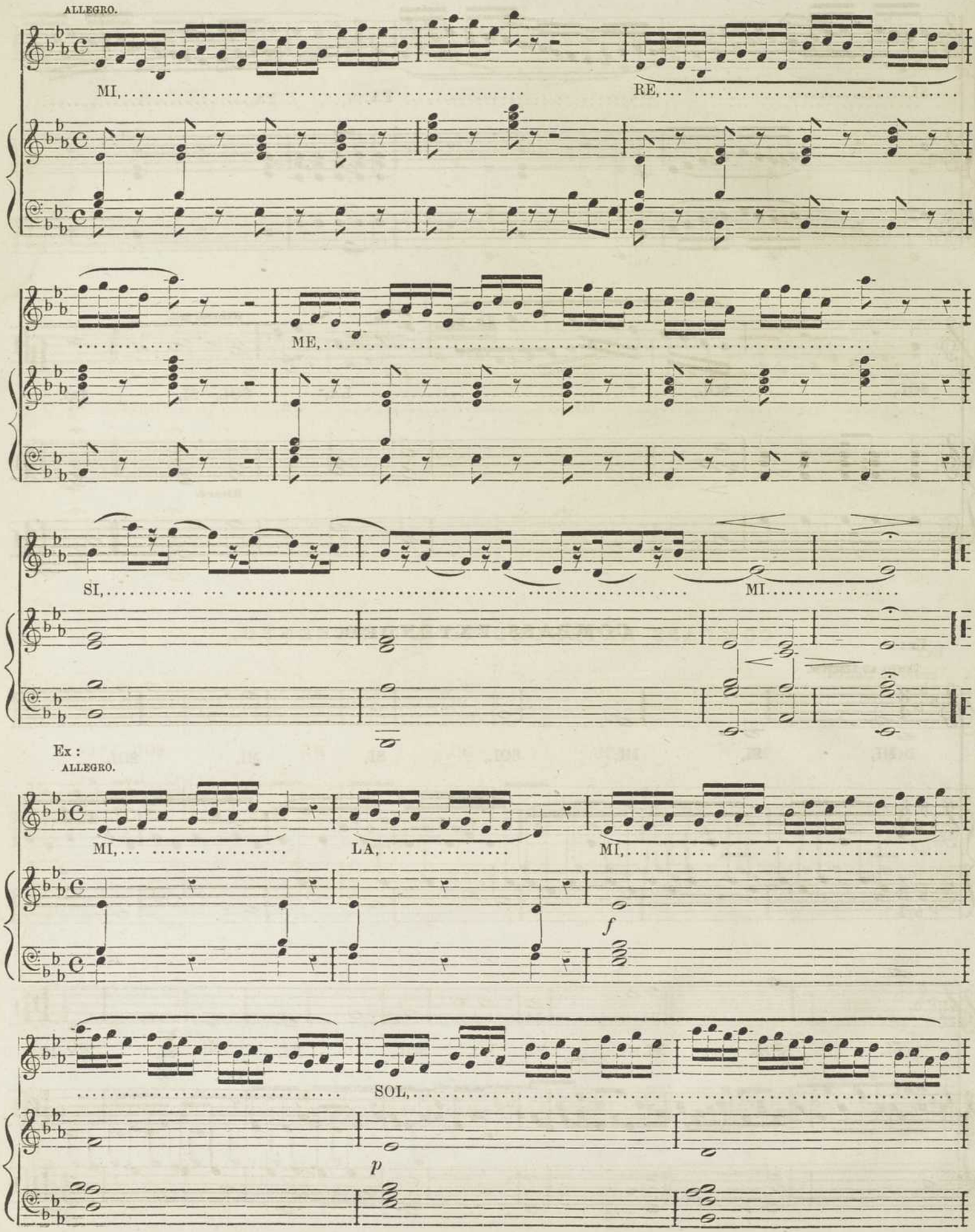
COMPASS EXTENDED.

Ex:



Ex:

ALLEGRO.



Ex:

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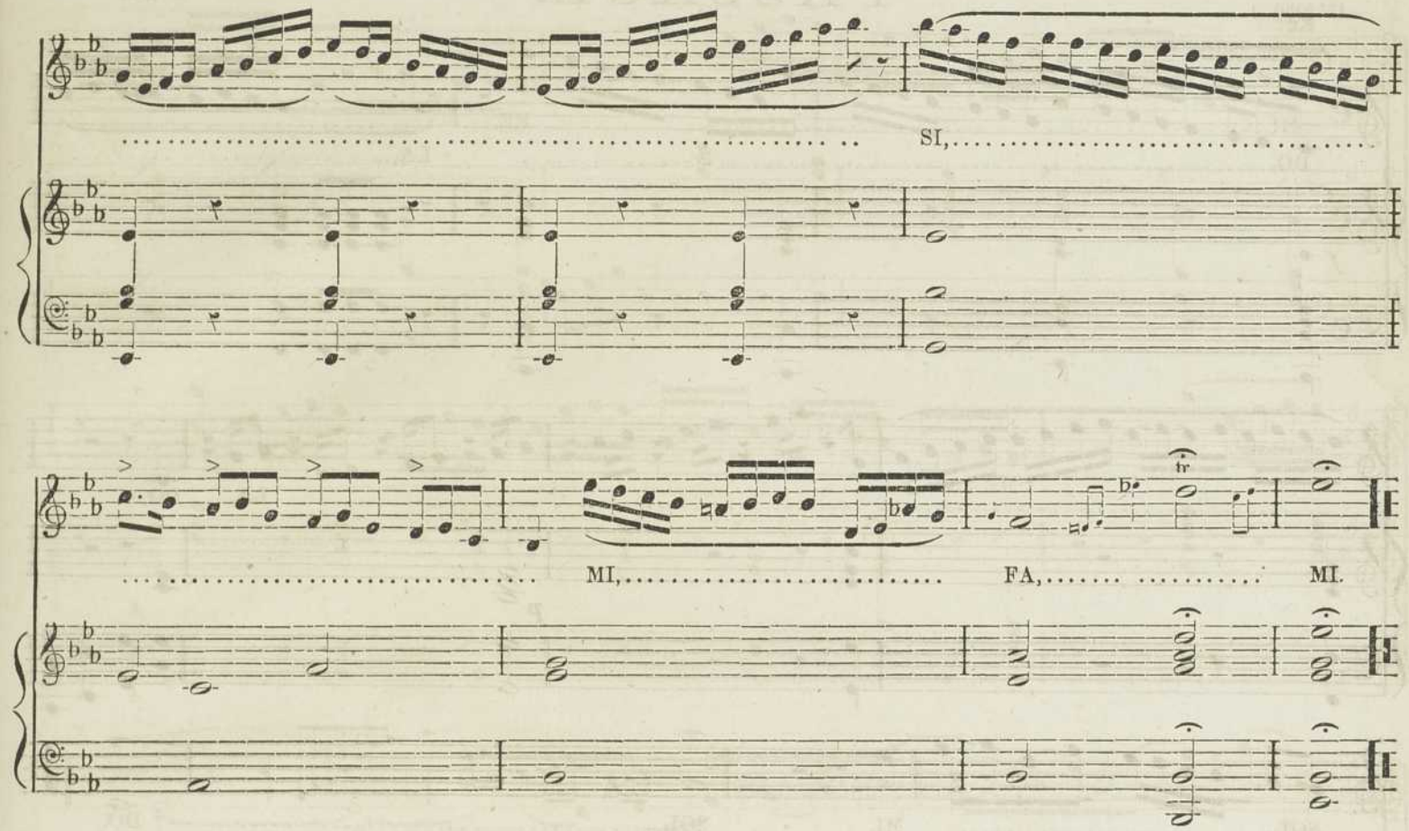
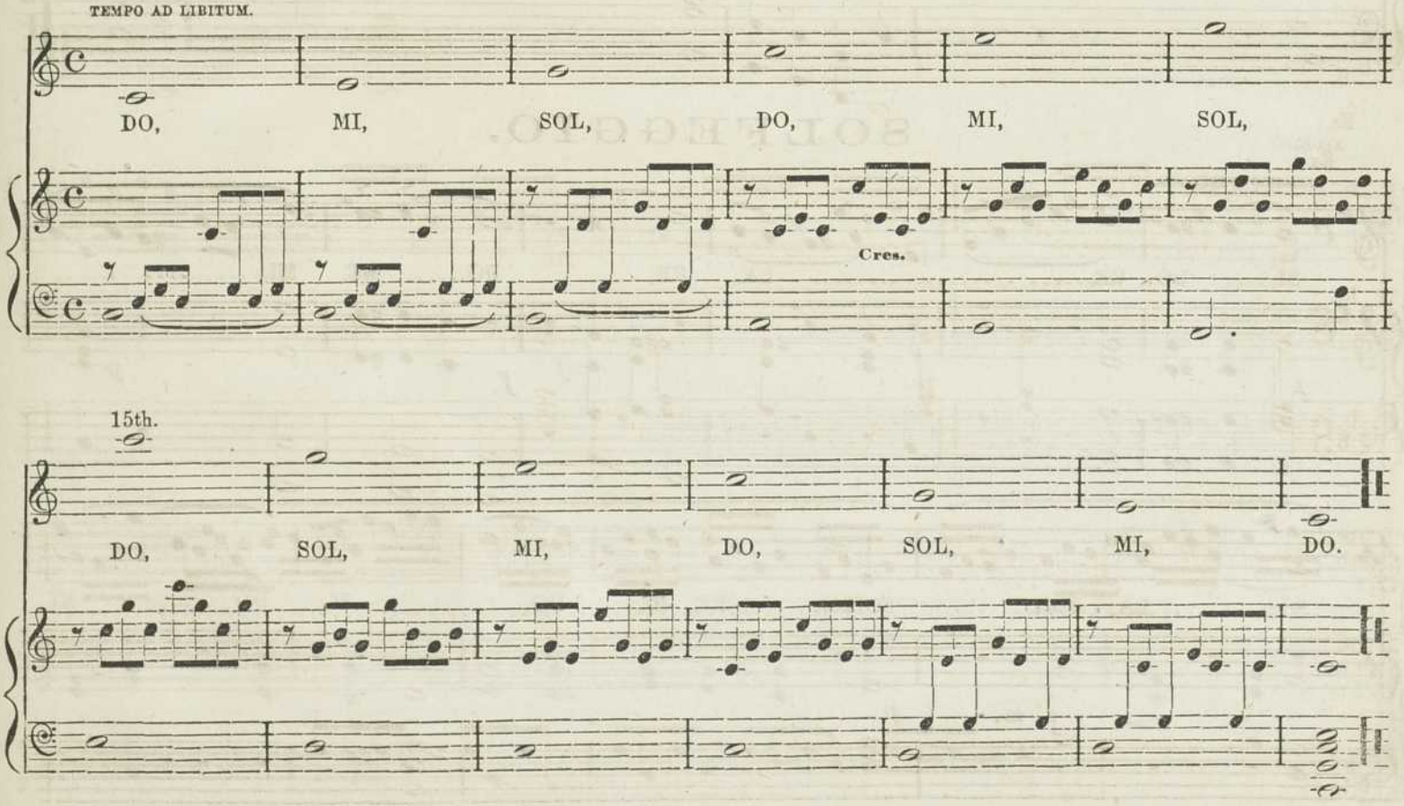


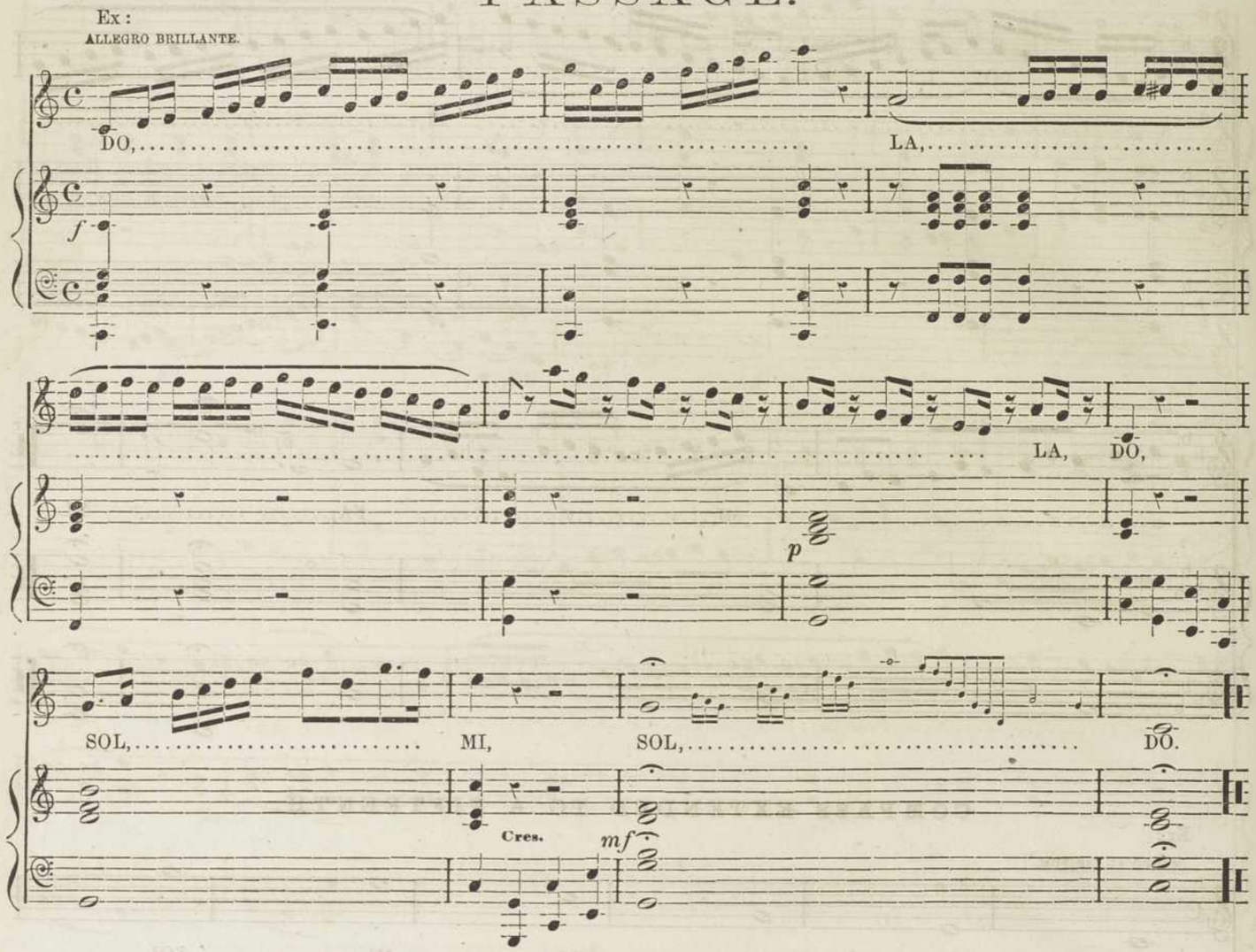
COMPASS EXTENDED TO A FIFTEENTH.

Ex:

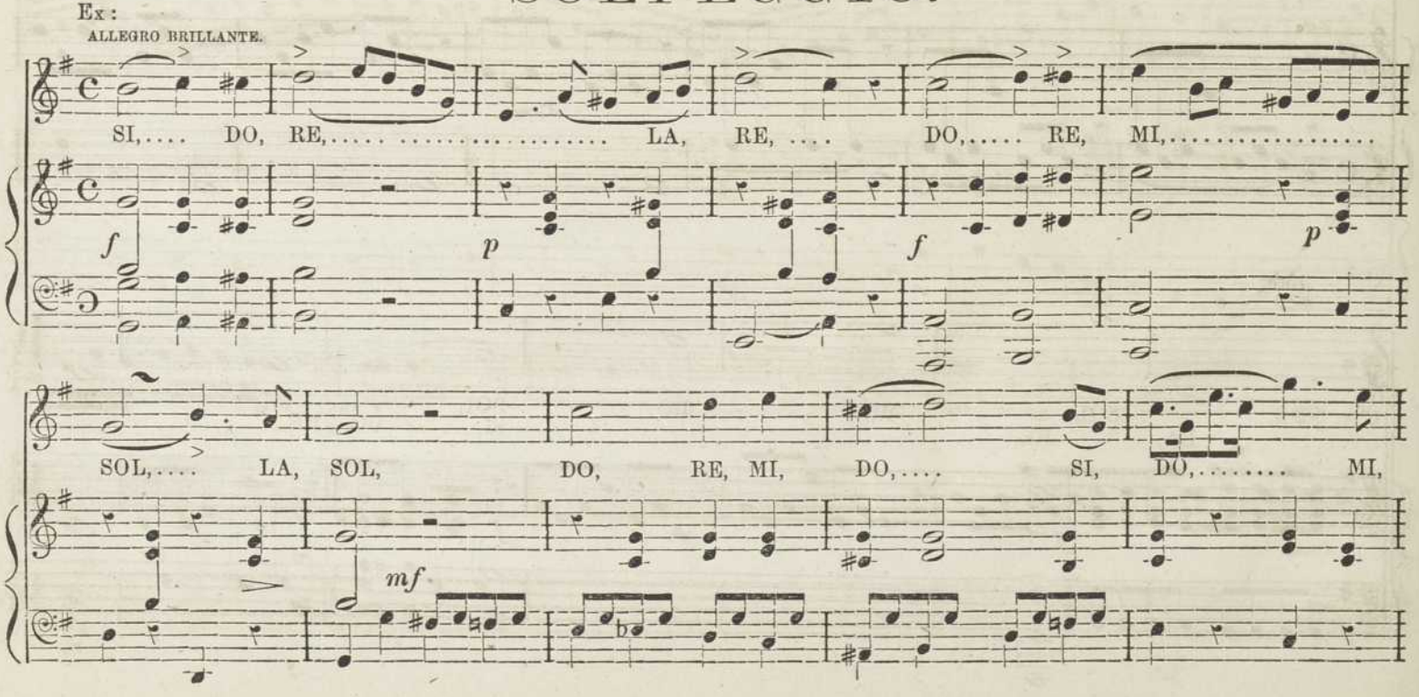
TEMPO AD LIBITUM.

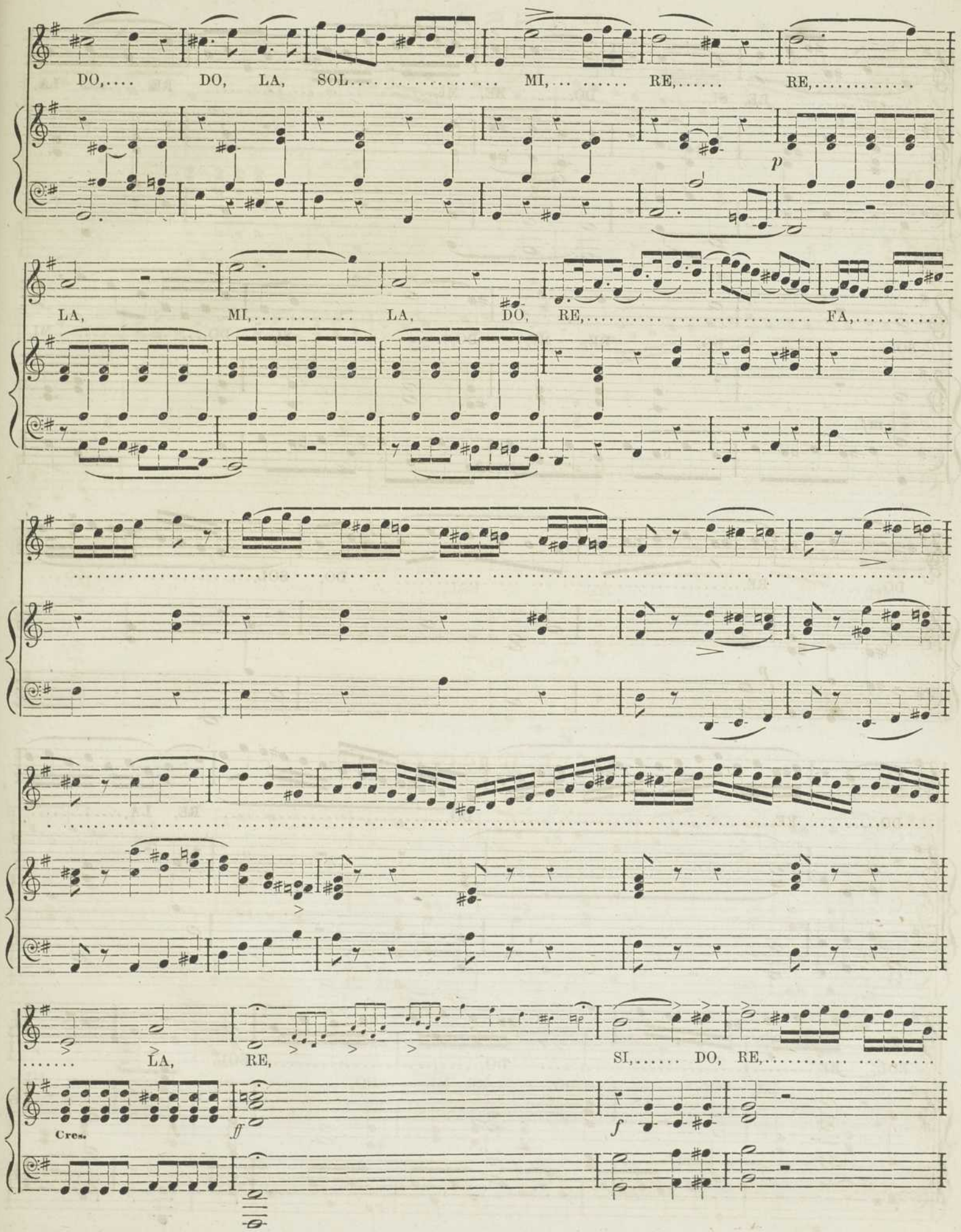


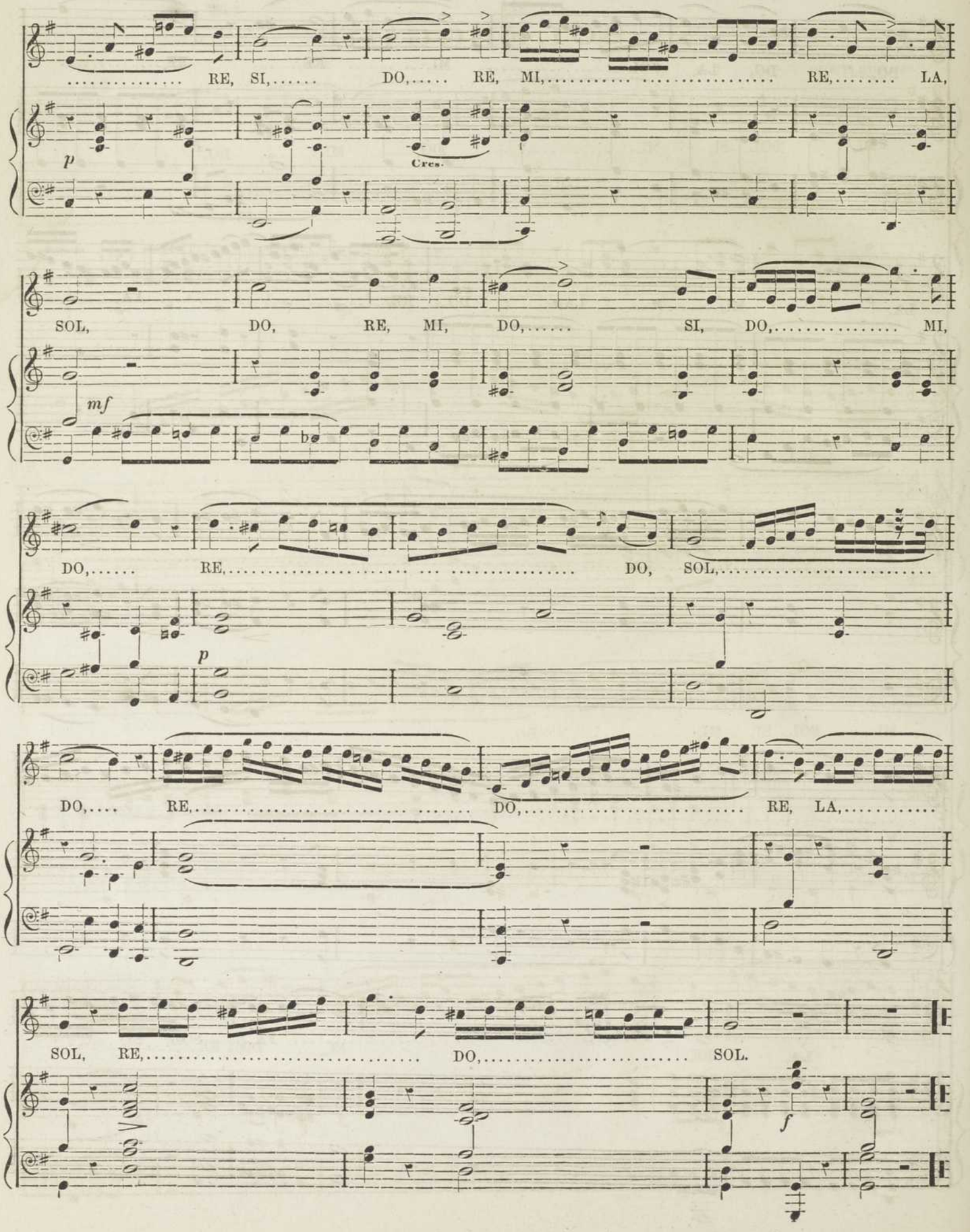
PASSAGE.



SOLFEGGIO.




DO,.... DO, LA, SOL..... MI,... ..... RE,..... RE,.....
p
LA, MI,..... LA, DO, RE,..... FA,.....
LA, RE, SI,..... DO, RE,.....
Cres.
ff
f


RE, SI, DO, RE, MI, RE, LA,
p
Cres.
SOL, DO, RE, MI, DO, SI, DO, MI,
mf
DO, RE, DO, SOL,
p
DO, RE, DO, RE, LA,
SOL, RE, DO, SOL.
f

SOLFEGGIO.

Ex:

ALLEGRO SPIRITO.

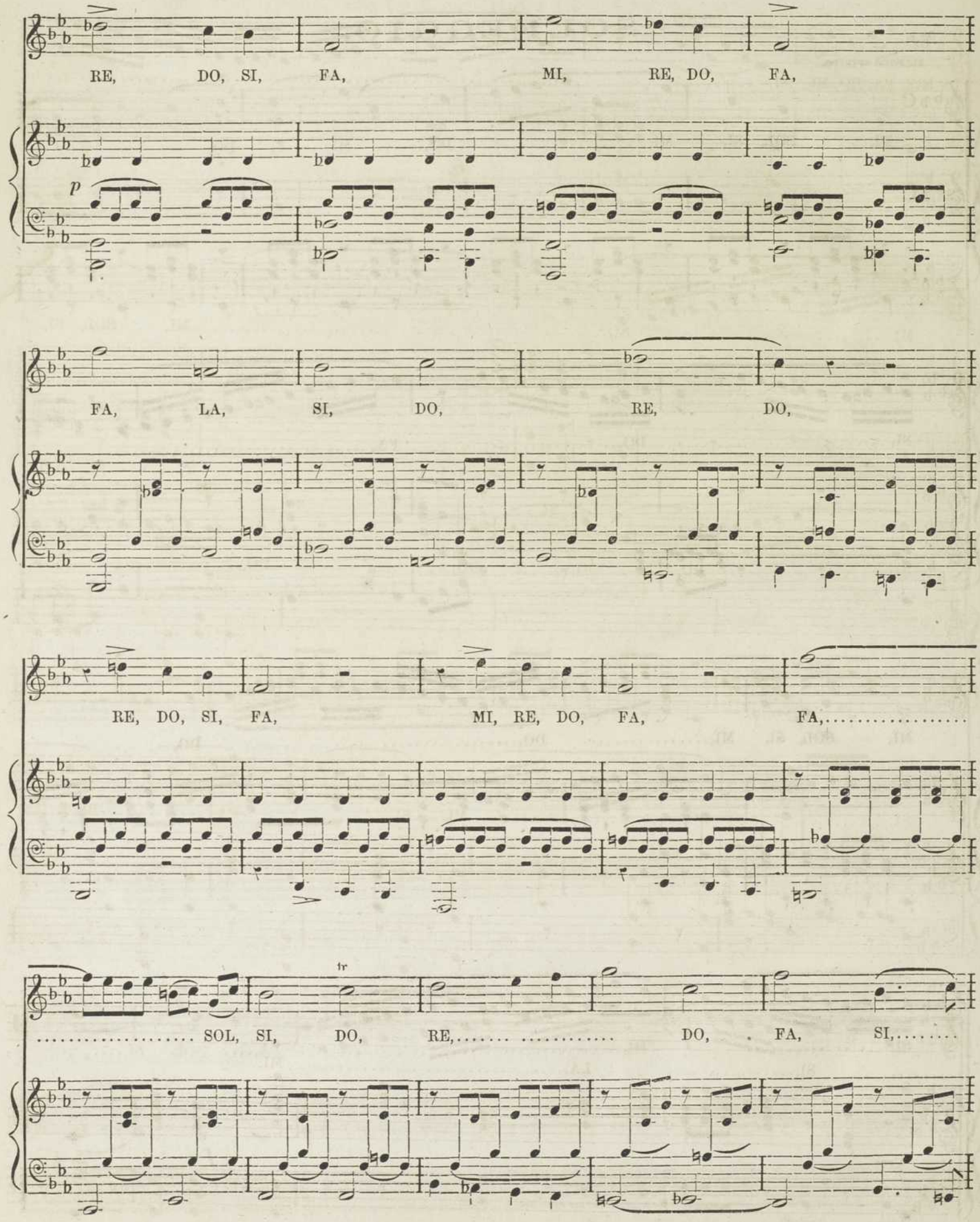
MI, SOL, SI, MI,..... DO,..... MI,..... DO,

SI,..... ..... DO,..... FA,.....

sf

MI, SOL, SI, MI,..... DO,..... DO,

SI,..... ..... MI,..... FA,.... SOL, SI,.....


RE, DO, SI, FA, MI, RE, DO, FA,
p
FA, LA, SI, DO, RE, DO,
RE, DO, SI, FA, MI, RE, DO, FA, FA,.....
tr
..... SOL, SI, DO, RE,..... ..... DO, . FA, SI,.....

RE, FA, DO, MI, SI,..... MI,.....

MI,..... SI,..... MI, SOL, SI,

p

MI,..... DO,..... MI,..... DO,... DO,.....

SI,..... DO,..... MI, SI.. ..... FA..... RE,.....

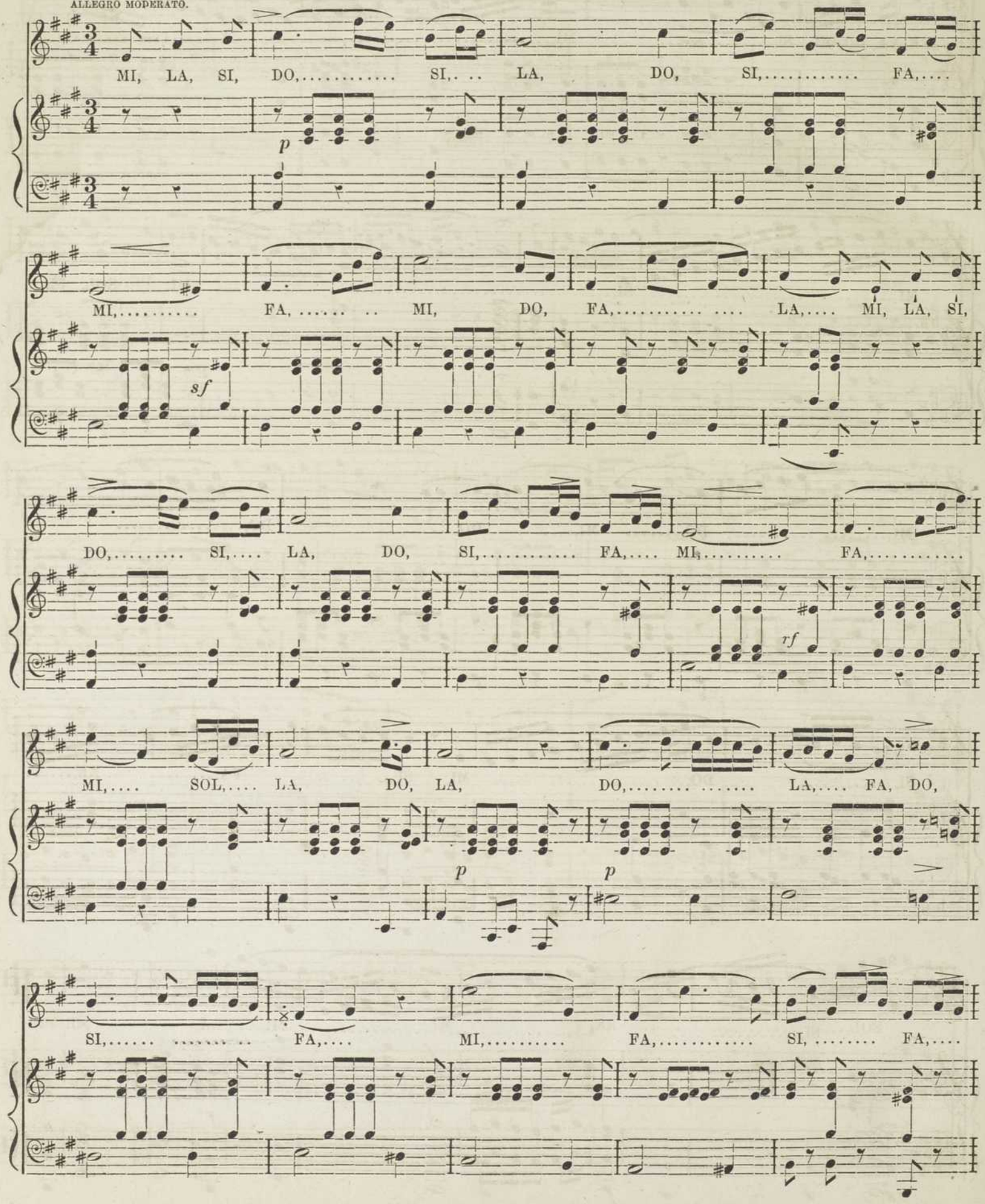
..... SI,..... .... LA,..... MI.

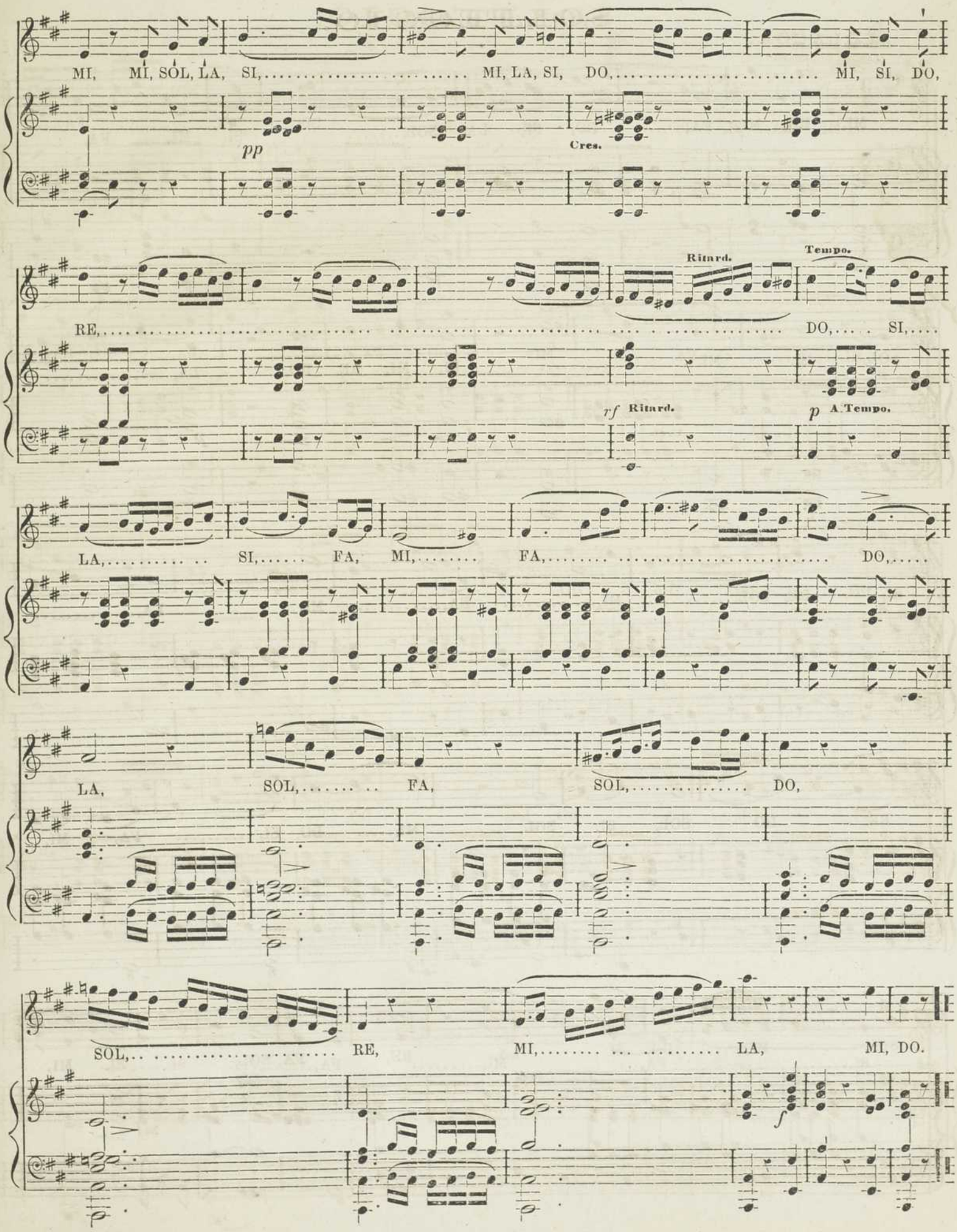
Cres. *f*

SOLFEGGIO.

POLACCA.

ALLEGRO MODERATO.




MI, MI, SOL, LA, SI, MI, LA, SI, DO, MI, SI, DO,
pp
Cres.
RE, DO, SI,
Ritard.
Tempo.
rf Ritard.
p A Tempo.
LA, SI, FA, MI, FA, DO,
LA, SOL, FA, SOL, DO,
SOL, RE, MI, LA, MI, DO.
f

SOLFEGGIO.

Ex:

ALLEGRO AGITATO

MI, RE, MI, FA, DO, SI, LA, SOL,..... SI, MI, FA,

f

tr

SOL, SI, MI..... SI, MI, RE, DO, LA,.....

Cres.

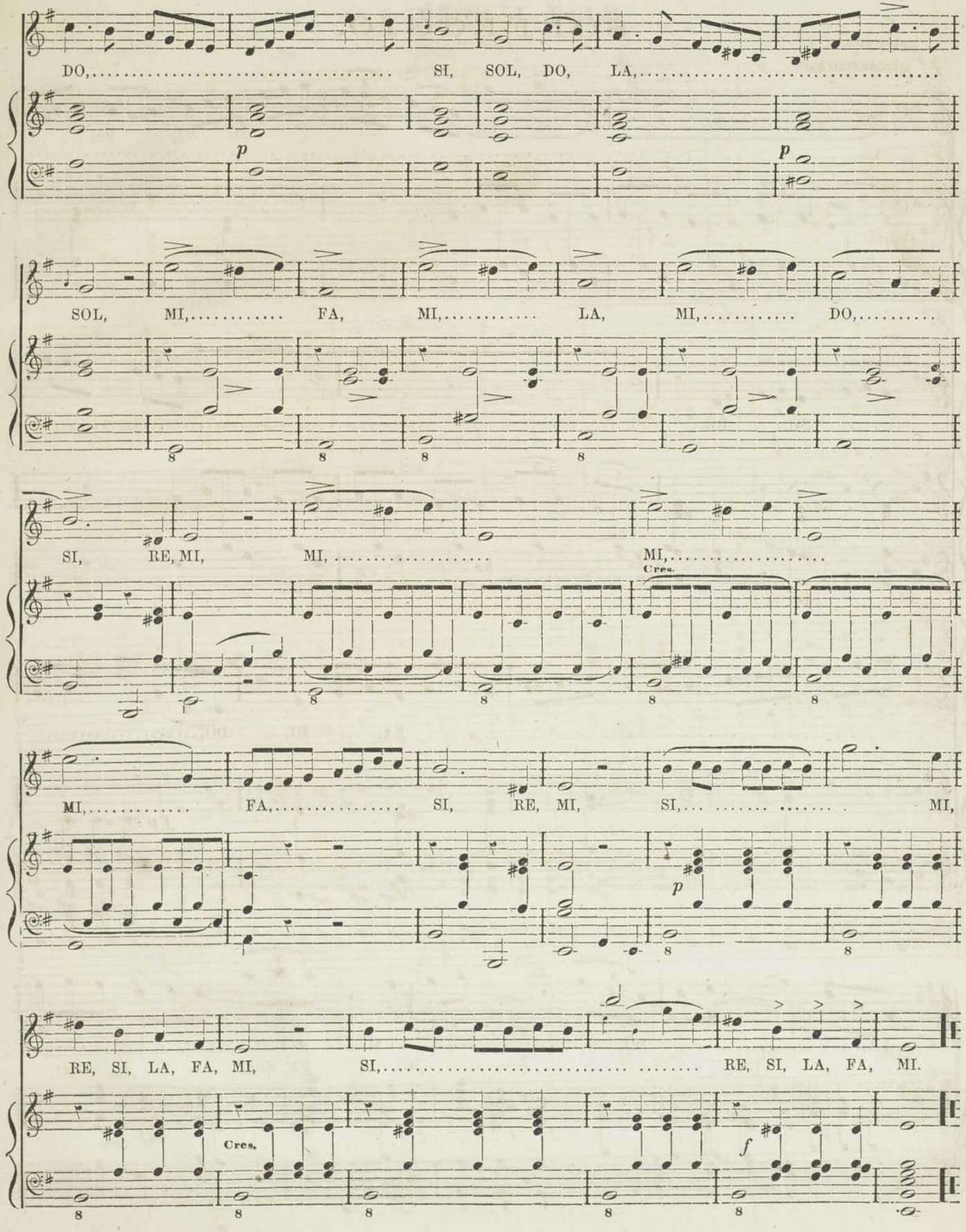
f *p*

SI, RE, SOL,..... MI,..... FA,..... MI, LA,.....

RE, DO SOL, SI, SOL, MI,..... DO, SI, ... FA, MI,

SOL, MI,..... DO, SI, LA, RE, FA, SOL, SI, MI,

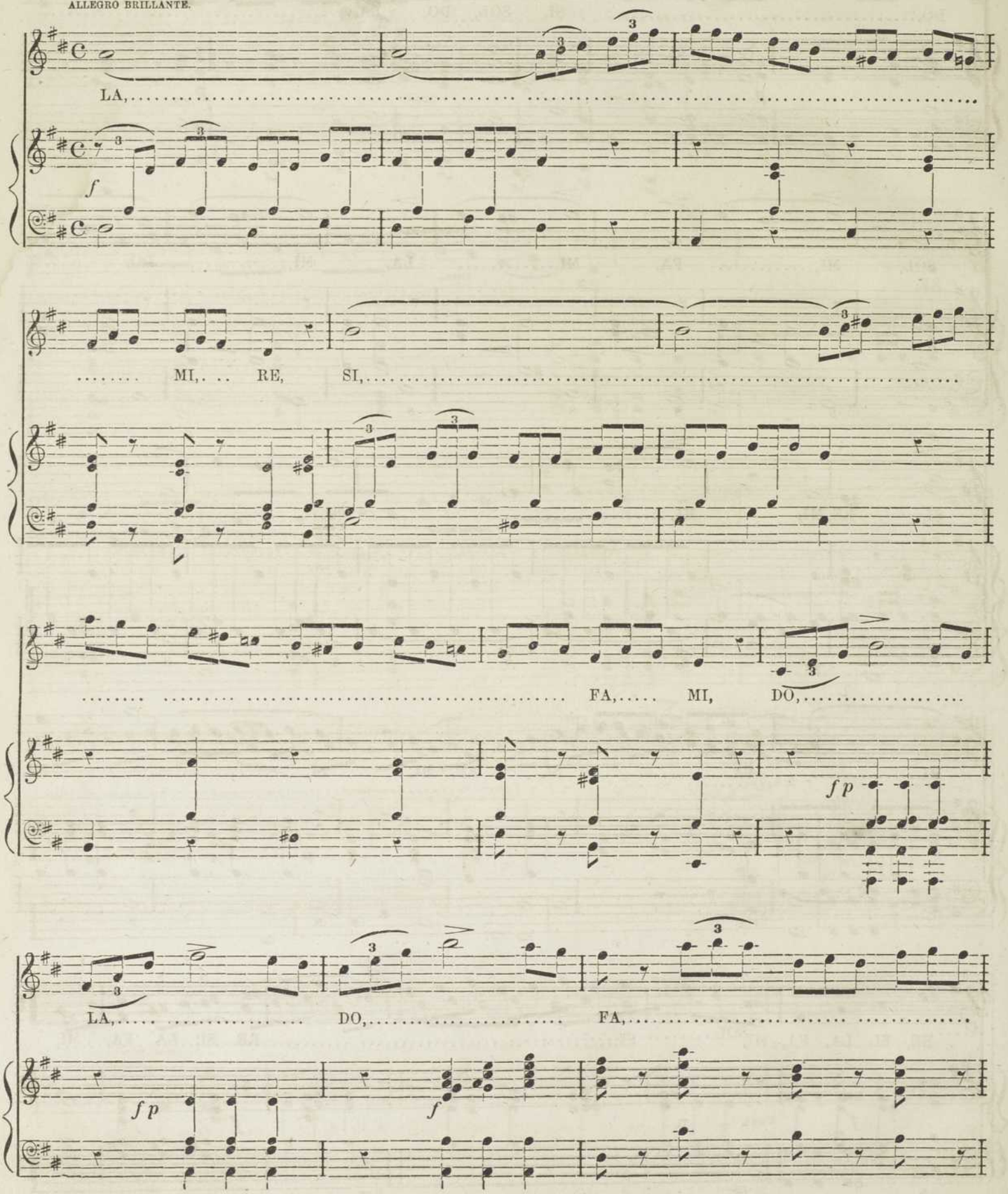
mf


DO, SI, SOL, DO, LA,
p
p
SOL, MI, FA, MI, LA, MI, DO,
SI, RE, MI, MI, MI,
Cres.
MI, FA, SI, RE, MI, SI, MI,
p
RE, SI, LA, FA, MI, SI, RE, SI, LA, FA, MI.
Cres.
f

SOLFEGGIO.

Ex:

ALLEGRO BRILLANTE.



RE, RE, Cres.

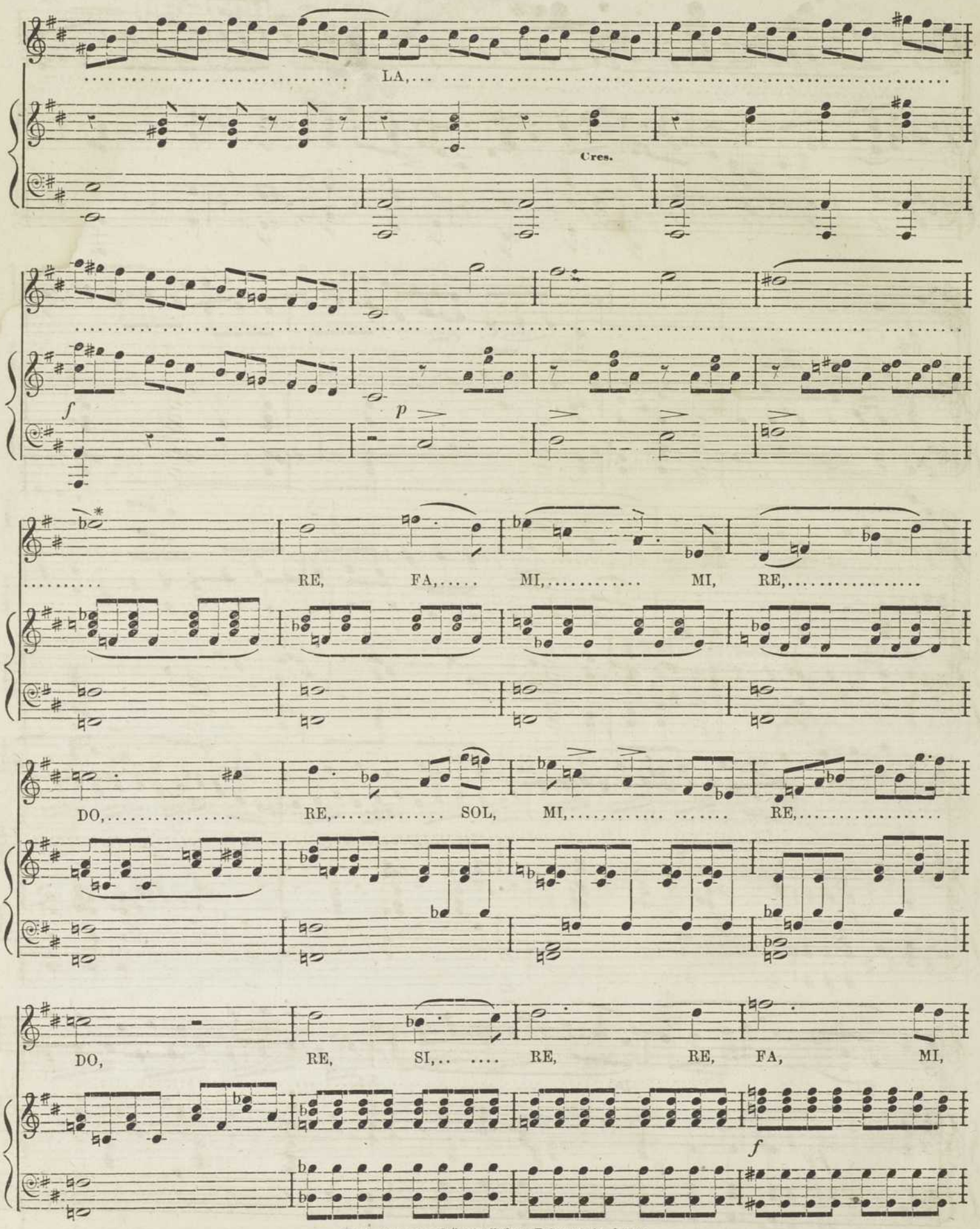
FA, LA,

FA, LA,

f *p*

SOL,

f *p*



* E♭ following D♯ is called an Enharmonic change.

LA,

ff

LA,

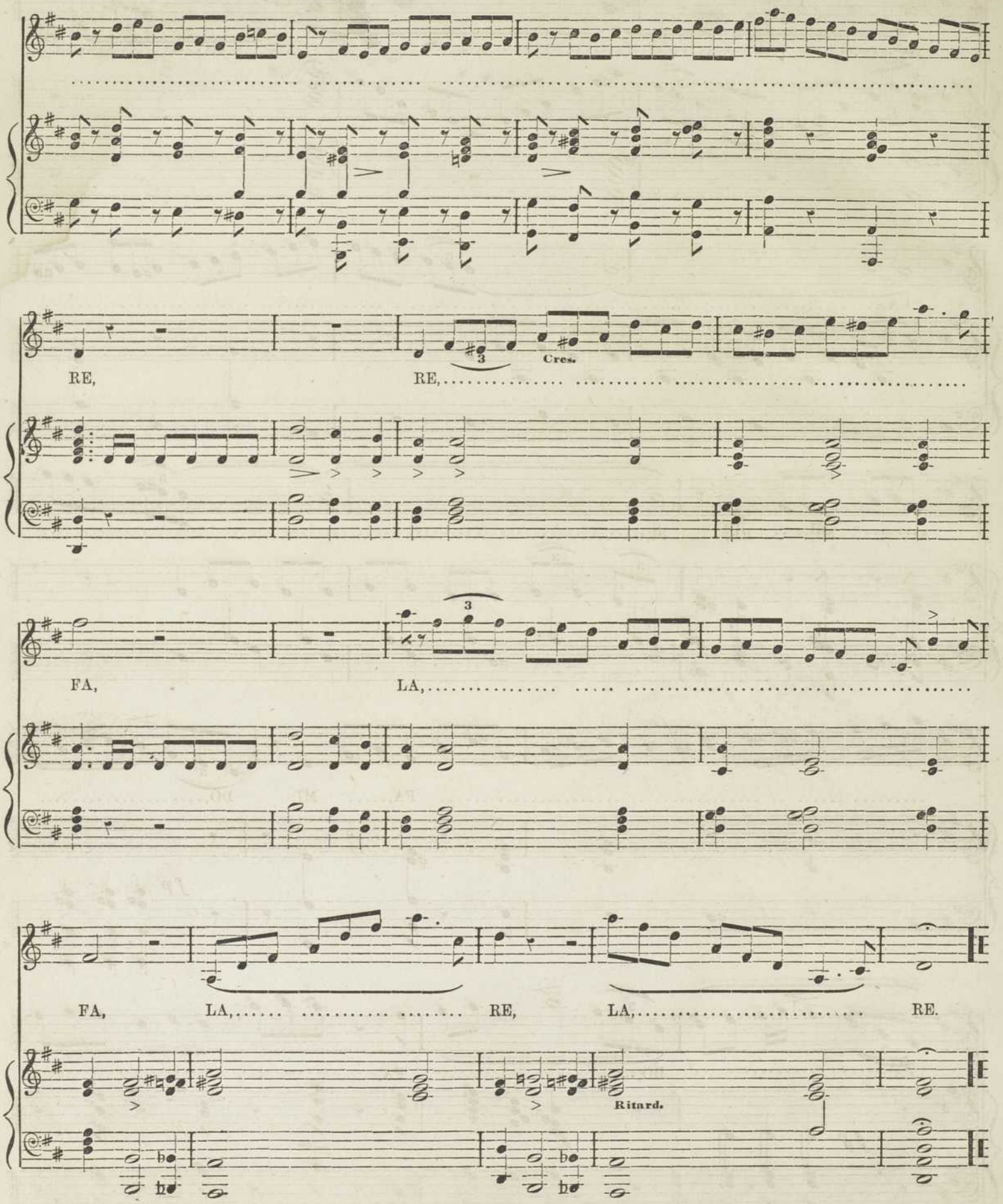
MI, RE, SI,

FA, MI, DO,

fp

FA, DO, FA,

fp *f*



A. B. KIDDER'S MUSIC TYPOGRAPHY.