

THE ART OF VOCALIZATION



A Series of Graded Vocal Studies for all Voices, selected from the Works of Celebrated Masters, and edited by EDUARDO MARZO

BASS

Book I. 40 Vocalises

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Book II. 36 Vocalises

Vocalises
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The Art of Vocalization

A graded and systematic series of Vocalises
for all voices, selected from the works of
Alary, Aprile, Bordese, Bordogni, Bram-
billa, Concone, Crescentini, Lablache,
Lamperti, Marchesi, Nava, Paer, Panofka,
Panseron, Savinelli, Sieber, and others

Compiled and Edited by

EDUARDO MARZO

Soprano	100 Vocalises in 3 books
Mezzo-Soprano	100 Vocalises in 3 books
Alto	100 Vocalises in 3 books
Tenor	100 Vocalises in 3 books
Baritone	100 Vocalises in 3 books
Bass	100 Vocalises in 3 books

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THE ART OF VOCALIZATION

GENERAL PREFACE

Vocalization is an art, and, like all arts, requires long and diligent study, much more than many are willing to bestow upon it at the present day. By the "Art of Vocalization" we do not mean merely the complete mastery of all technical difficulties, but the style and manner, the ease and elegance with which everything pertaining to a finished Vocalism is accomplished. Apart from the necessity of conquering all the different technicalities and embellishments of singing, the study of Vocalization, as exemplified in the "Vocalises," develops and equalizes the voice, gives breath control, broadens the style, and clears and widens the horizon of the students' comprehension, giving insight into the higher class of music, to which their talents may be later devoted. It is through the mastery of these allied requirements that all the great singers of the past and present time were developed, and it is through lack of proper and adequate study that so many good voices are in this age ruined.

Though it may be a common idea that the study of Vocalises is solely the province of the devotees of coloratura singing, it is beyond doubt that only a complete schooling of the voice, technically, can develop the power and endurance for dramatic song, so much in vogue now.

Much more than the study of sustained tones, or *messa di voce*, is necessary to render fitly the works of the old and modern composers. The requirements of both old and modern song are a voice well under control and thoroughly trained in all the niceties of Vocalization.

Through a proper and systematic course of Vocalises, these results may alone be accomplished. "Vocalises" (from the Italian word *vocalizzo*) consist of melodic exercises, in the execution of which the single vowel sounds are used, preferably the Italian "A" (*ah*).

Through such exercises the student will acquire unerring certainty in the attack of the notes; softness and equality throughout the entire compass of the voice; a legato style, as well as facility in executing the various embellishments with lightness and precision; and, finally, intelligence in phrasing a melody with provident distribution of the breath according to the coloring and expression, this being the highest attainment of the singer's art.

The purpose of this collection is to place before the teacher and pupil the best Vocalises by the acknowledged masters, in a progressive and systematic order, covering the entire course of Vocalization.

While not intended for beginners, it contains all that is required for the complete study of the art, and with that in view, the Vocalises have been selected not only for their intrinsic merit, but for their pedagogical qualities. The fault with the works of many of the best writers in this style of exercises is often the want of proper graduation and a tendency to one kind of difficulty in preference to others.

In order to cover the ground in this collection, it would perhaps be necessary that the student should go through ten if not more sets of Vocalises, which would entail needless expenditure of time, and not always with the best results. Too much is worse than too little when not properly done, and we have endeavored to remedy both evils by giving the just measure of work necessary to accomplish all that is required in average cases.

Difficulties in their entirety are presented in a progressive order, with examples by noted composers, and more amply developed in each succeeding volume, ending with a *résumé*, together with Vocalises in Phrasing, Style, and Bravura Singing. Each set of Vocalises covering a special difficulty is preceded by a page of the exercise they illustrate, and explanations as to the manner of performing them.

With all this, we do not claim that we have written a new method of singing! Far from it! Methods are good only when taught by the authors themselves, and then in a very few cases. Thrown abroad and sown broadcast they are the cause of the ruination of more voices than they ever develop. Here we leave to the teachers everything that belongs to voice production, training, and development of the breathing, and simply place in view all the best that could be gathered for the study of Vocalization. While explanations are given of the different difficulties, the matter of when and where to take breath is also left to the judgment of the teacher. Voices differ, and so does the power of endurance with the progress of the pupil. It therefore seems premature, if not foolish, to set down rules for, or mark the places for breathing.

As the power of maintaining a vigorous respiration (that is to say, of reaching in one breath the end of a phrase or at least of a "pause") may be characterized as a somewhat unusual gift; half respirations are permitted in the places best adapted for them, such half respirations serving, so to speak, as the punctuation of musical discourse. They may occur after a long note, before a cadence, at the conclusion of any part of a given phrase, also slightly after the strong beat of the measure.

In these collections, slurs will indicate the places best fitted for taking breath, which should always be done quickly and imperceptibly, with as little effort as possible, almost unconsciously. Breath should not be taken intermittently during a regular series of short pauses, but only when necessary. Grace notes of all description must never be separated from the principal note; and where there are no rests, the time for breathing should be taken from the preceding note so as not to retard the rhythmic attack of the following one. The order in which the several difficulties are given is that of the best methods, such as those of Lablache, Panofka, Randegger, and Marchesi, and should be adhered to, because experience has taught us that it is the best plan for gradually leading the pupil to the needed perfection. When all the work that is herein expounded shall have been thoroughly and conscientiously accomplished, added to a correct diction and complete breath-control, the zenith of excellence, which should be the ambition and goal of every singer, will be within easy attainment.

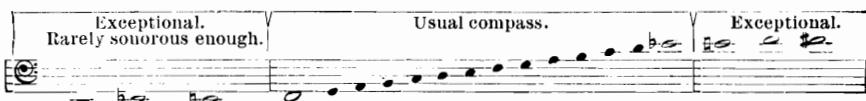
New York, January, 1906.

E. Maarse.

THE ART OF VOCALIZATION

PREFACE TO THE BASS COLLECTION

The lowest or deepest of the male voices is denominated the "Bass." Only those notes which could be placed on the bass staff were utilized by the old masters. In modern times this compass has been largely extended and chiefly upwards. Although the use of the lower "E" is now exceptional, as well as that of the "D" below, its double octave and even "F" or "F#" above are frequently used even in choral music.



There are three varieties of the Bass voice; namely, *Basso profondo*, *Basso cantante*, and *Baritone*. To these we may add the altogether exceptional *Contra-Basso*, a voice cultivated in Russia, and which, through special training, can descend with ease to "C" below the bass staff  and even two, three, or four notes lower.

The voices in this category that are distinguished more through quality than compass are the *Basso profondo* and the *Basso cantante*.

The compass of the "Bass" voice is divided into two registers; or, more properly speaking, two series of chest registers, as are the other male voices, as follows:—



Though the old school did not admit of any but a single register for the "Bass," it is beyond a doubt that this voice owes its extended compass upwards and its greater power of modulation to the use of the *voce mista* (mixed voice), as also does the "Higher Bass" or "Baritone."

Judging from the methods in vogue in their time, and from their improper use of their voices, according to their own statements, it certainly is a matter of wonder with us how the old singers preserved the freshness and beauty of their voices. But probably the manner of using the voice was the same then as now; for, after all, things and methods are called differently in different periods of time.

In speaking of the registers of this voice it may be appropriate to remark here that the so-called "Counter-Tenor" in England is generally a "Bass" whose high registers are cultivated exclusively and always to the deterioration and sometimes to the destruction of the lower registers.

Foremost among the great singers that the Bass voice has given us are the names of Boschi, Galli, Lablache, Amodio, Susini, Bagagiolo, Nanetti (Italians), Staudigl, Fischer, Formes, Stockhausen, Behrens (Germans), Levasseur, Barroilhet, Castelmary, Plançon (French), Foli, Novara, Lewis Thomas, Weiss (English), Eduard De Reske (Polish), some of whom are still singing, and are living examples of what may be accomplished with a voice that was once considered too unwieldy and unfit to be allotted the solo part in opera.

Composers since Mozart have recognized that a fine "Bass" can sing a melodic part just as well as any other voice, and they have endowed this voice with compositions, the charm and development of which have given it an importance as great as any.

Though it may be true that the light and graceful vocalization of the female voice is not adapted to the nobility and breadth of the deep voice, yet the "Bass" is capable of modulating and executing florid passages to a very great degree, and for this reason the Vocalises in this collection have been selected within this limit.

From the highest "Soprano" to the lowest "Bass," the possibilities of execution are many and similar, so far as study is concerned. This is the all-important thing; and the "Art of Vocalization" is the only means through and by which a complete control of the voice can be obtained and the singer, in the full acceptance of this term, can be formed.

E. Maarse.

THE ART OF VOCALIZATION

BASS

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THE ART OF VOCALIZATION

BASS

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GENERAL NOTES

SUSTAINED SINGING

(*Attacco, Portamento, Legato, Messa di voce*)

THE "ATTACCO" (ATTACK)

"The act of taking the first note of a musical phrase, or of continuing the latter after a pause, is designated in Italian by the verb *attaccare* (to attack). The 'attack' may be made, or the note may be taken, in two ways, according to circumstances; that is to say: *Con Grazia*, in a flowing and graceful manner, or accented more or less strongly. It must, however, always be effected with frankness and precision, and without being accompanied by a kind of a groan, as it usually is with beginners.

"The same precision must be observed in cutting off a note immediately followed by a rest." (G. Nava)

THE "PORTAMENTO" (CARRYING THE VOICE)

"Formerly the 'Portamento' was represented by a little note placed between two other notes. At present it is more commonly indicated by the simple *legatura* (slur), though it is left even more frequently to the judgment and good taste of the artist. 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 in the manner of a slightly perceptible anticipation. This slide ought always to be made with augmenting force, when carried to a higher sound, and diminishing when upon a lower tone." (L. Lablache)

"Graceful and effective when sparingly applied, its abuse or misapplication becomes most offensive and nauseous, besides giving unmistakable evidence of bad taste." (A. Randegger)

EXAMPLE

THE "LEGATO" (SUSTAINED OR CONNECTED SINGING)

"It may be laid down as a general rule that all notes not separated by a rest should be connected gracefully and smoothly with one another, in contradistinction to those which, in consequence of a rest or of a superposed dot, must be detached. This properly constitutes *legato* singing, or in a connected continuous way."

(G. Nava)

"No gliding, such as specially characterizes the 'Portamento,' is permitted in 'legato singing.'"

EXAMPLE

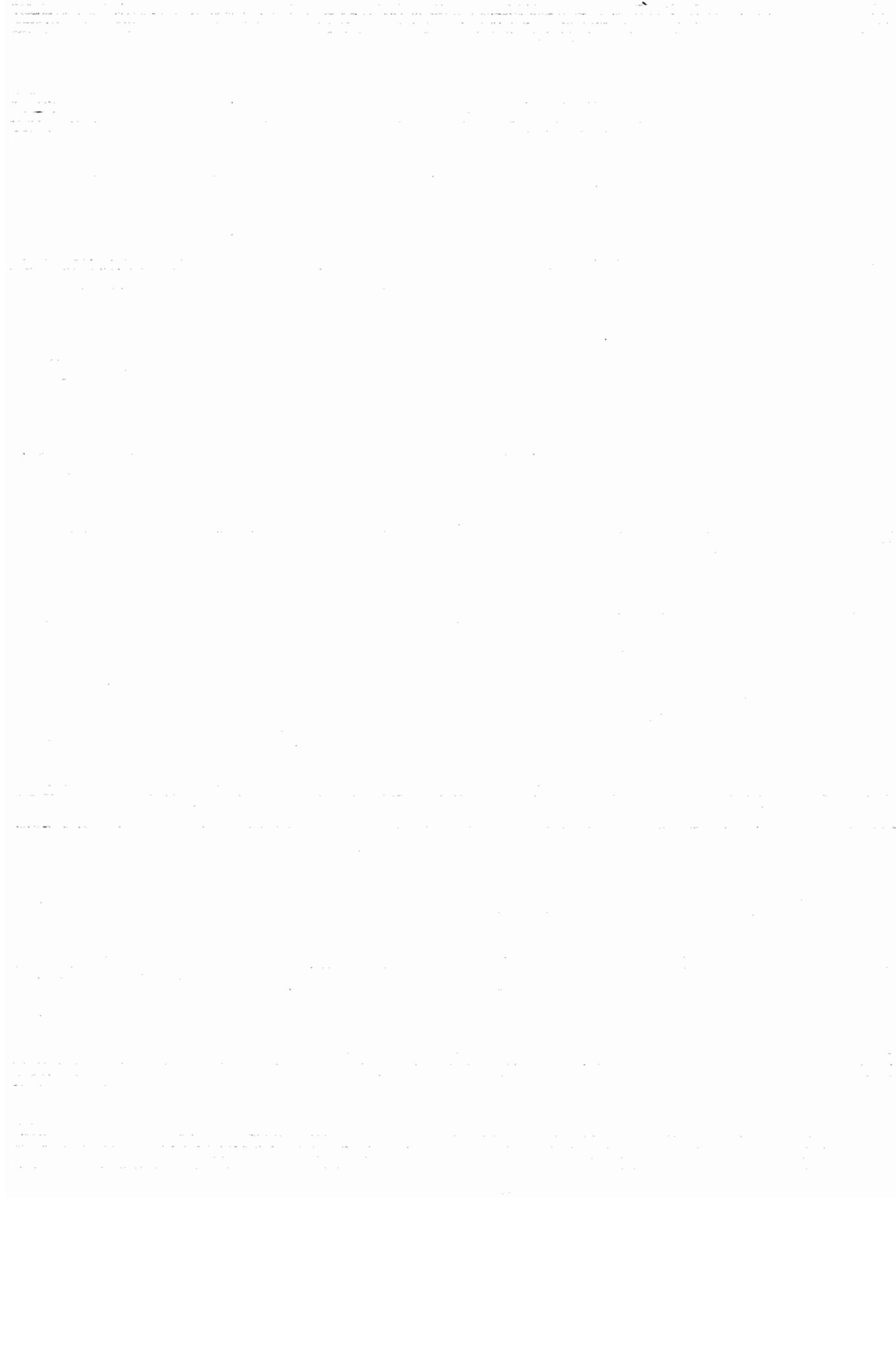
"Efficiency in 'legato singing' is the most prominent and valuable attribute of a good singer. Its practice considerably develops the power of sustaining the voice, and largely contributes towards obtaining 'breadth of style' in phrasing."

(A. Randegger)

THE "MESSA DI VOCE" (SWELL)

"The *Messa di voce* (Swell), indicated thus, —————, consists in commencing a sound as softly as possible, gradually swelling it to its utmost power, and as gradually diminishing it to the degree of softness with which it began.

"The *Messa di voce* requires a complete command over the respiratory and vocal organs; it is a finishing study, and not an elementary one, as is often wrongly supposed. By attempting it too soon, and before the singer has been properly prepared for it by other studies, the vocal and respiratory organs may suffer from unnecessary and dangerous fatigue." (A. Randegger)



This Special Music Paper is carried in various sizes and rulings by the Publishers.

THE ART OF VOCALIZATION

1

BASS

BOOK I — FORTY VOCALISES

Edited by Eduardo Marzo

J. CONCONE (Op. 17)

Moderato sostenuto

Moderato sostenuto

1

a tempo

rit.

col canto

a tempo

rit.

col canto

Andante

G. NAVA,(Op.15)

The musical score is composed of six systems of music. System 1 starts with a dynamic 'p' and a basso continuo part consisting of a basso line and a harpsichord line. The vocal parts enter with eighth-note patterns. System 2 begins with a dynamic 'f'. System 3 features a basso continuo part with eighth-note patterns. System 4 shows a basso continuo part with sixteenth-note patterns. System 5 begins with a dynamic 'f'. System 6 concludes the page.

Allegro moderato

L. BORDESE,(Op. 29)

3

The musical score is divided into six systems. Each system contains three staves: Soprano (top), Alto (middle), and Bass (bottom). The piano part is represented by a single staff at the bottom of each system. The vocal parts are primarily in 6/8 time, indicated by a '6/8' signature above the staves. The piano part is in common time, indicated by a 'C' signature. The vocal parts are marked with 'p' (piano dynamic) in the first system. The piano part features sustained chords and rhythmic patterns. The vocal parts enter in pairs, with the Alto and Bass providing harmonic support to the Soprano's melodic line.

Musical score for three voices (Bass, Treble, and Bass) across five staves:

- Staff 1 (Bass):** Features eighth-note pairs and sixteenth-note patterns. It includes two slurs and two dynamic markings: *v* (soft) at measure 1 and *p* (piano) at measure 5.
- Staff 2 (Treble):** Features eighth-note chords and sixteenth-note patterns. It includes a dynamic marking *p* (piano) at measure 5.
- Staff 3 (Bass):** Features eighth-note chords and sixteenth-note patterns.
- Staff 4 (Bass):** Features eighth-note chords and sixteenth-note patterns. It includes a dynamic marking *f* (fortissimo) at measure 5.
- Staff 5 (Treble):** Features eighth-note chords and sixteenth-note patterns.

Adagio cantabile

4

5-20-65759-80

cresc.

f

Andante leggiero

H. PANOFKA, (Op. 81 bis)

5

p

f

p

f

p

a tempo

Lento espressivo

J. CONCONE, (Op. 17)

6

The musical score is divided into six staves, each containing six measures. The first staff is for Bass (C-clef), the second for Tenor (G-clef), and the third for Alto (C-clef). The key signature changes from B-flat major to A major (no sharps or flats) at the beginning of the fourth measure. Measure 1: Bass (f), Tenor (p), Alto (p). Measure 2: Bass (p), Tenor (p), Alto (p). Measure 3: Bass (p), Tenor (p), Alto (p). Measure 4: Bass (p), Tenor (p), Alto (p). Measure 5: Bass (p), Tenor (p), Alto (p). Measure 6: Bass (p), Tenor (p), Alto (p). Measures 7-12: Continue in the same style, with the key signature returning to B-flat major at the end of measure 12.

1 2 3 4 5 6

dim.

SCALES*
(MAJOR AND MINOR)

The image contains ten staves of music, each labeled with a number from 1 to 10. Each staff is in common time (indicated by a 'C') and has a bass clef. A key signature of one sharp (F#) is indicated by a sharp sign before the clef. The music consists of eighth and sixteenth note patterns, often with grace notes and slurs. Fermatas are placed at the end of several measures. The staves are separated by vertical bar lines.

All these forms of scales are given as examples, and for practice should be transposed in some cases by Semitones, adapting them within the compass of the voice. More combinations are made out of the scales, but these will suffice to give a general idea of this kind of difficulty.

7

8

9

10

11

12

13

The same in contrary motion

14

The same in contrary motion

(MINOR SCALES)

(Harmonic)

(Melodic)

Moderato

Moderato

7

f

f

f

p *f*

p *p*

f *p*

Musical score for orchestra, page 13, featuring six staves of music:

- Staff 1 (Bassoon):** Dynamics *f* and *p*. The bassoon plays a continuous line of eighth-note pairs.
- Staff 2 (Oboe):** Dynamics *f* and *p*. The oboe plays eighth-note chords.
- Staff 3 (Cello):** Dynamics *f* and *p*. The cello plays eighth-note chords.
- Staff 4 (Double Bass):** Dynamics *f* and *p*. The double bass provides harmonic support with sustained notes.
- Staff 5 (Violin):** Dynamics *p*. The violin plays eighth-note pairs.
- Staff 6 (Viola):** Dynamics *p*. The viola plays eighth-note chords.

The score consists of six staves of music, each with a different instrument's part. The instruments are: Bassoon, Oboe, Cello, Double Bass, Violin, and Viola. The dynamics indicated are *f* (fortissimo) and *p* (pianissimo). The music is written in common time, with various note values including eighth notes and sixteenth notes. The score is presented in a standard musical notation style with five-line staves and measure bars.

Moderato

8

a tempo

rit.

rit.

dolce

p

p

Musical score for page 15, featuring two systems of music. The top system is in bass clef, 2/4 time, and the bottom system is in treble clef, 2/4 time. Both systems feature eighth-note patterns and dynamic markings *f* and *ff*.

M.C. MARCHESI, (Op. 5)

Moderato

Musical score for M.C. Marchesi, (Op. 5), featuring three systems of music. The first system starts with a bass clef, 2/4 time, dynamic *p*, and eighth-note patterns. The second system starts with a treble clef, 2/4 time, dynamic *p*, and eighth-note patterns. The third system starts with a bass clef, 2/4 time, and eighth-note patterns.

A musical score for piano, page 16, consisting of five systems of music. The score is written in common time with a key signature of one sharp (F#). The music is divided into systems by vertical bar lines. The first system starts with a bass note followed by a treble note. The second system begins with a bass note. The third system starts with a treble note. The fourth system begins with a bass note. The fifth system starts with a treble note. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. Measures are separated by vertical bar lines, and measures within a system are connected by horizontal bar lines. The score is presented on five staves, each with a different clef (Bass, Treble, Bass, Treble, Bass) and a different position on the page.

Moderato

F. SIEBER, (Op. 35)

10

Musical score for piano, page 18, featuring six staves of music. The score consists of two systems of three staves each. The top staff is a bass staff (C-clef), the middle staff is a treble staff (G-clef), and the bottom staff is another bass staff (C-clef). The key signature is one sharp (F# major or G minor). The time signature is common time (indicated by a 'C'). The music includes various dynamics such as *mf*, *cresc.*, *sf*, and *f*. The notation features eighth and sixteenth note patterns, along with rests and measure repeat signs. The score concludes with a final cadence in the right-hand staff.

“DOTTED NOTES” (*NOTE PUNTATE*)

Example



Almost all of the Scales given in the preceding examples may be practised in this way.

REPEATED NOTES (*NOTE RIPETUTE*)

(M.C. MARCHESI)

To properly sound the “Repeated notes” distinctly, they should be slightly aspirated (*ha, ha*). This is to be avoided however in singing legato.

Example

Written



Sung



Written



Sung



Written



Sung



SYNCOPATED NOTES (*SINCOPE*)

Example

(A. RANDEGGER)



Particular attention must be paid to the accented (syncopated) notes.

Allegretto moderato

11

rit.

a tempo

p

f

Andantino

G. NAVA, (Op. 15)

p

12

cresc.

p

cresc.

f

p

cresc.

p

Musical score for two staves. The top staff is in G major, 2/4 time, with a treble clef. It features eighth-note patterns with grace notes and slurs. The bottom staff is in G major, 2/4 time, with a bass clef. It shows eighth-note chords and bass notes.

Allegretto

M. C. MARCHESI, (Op. 32)

13

Musical score for two staves. The top staff is in A-flat major, 3/8 time, with a treble clef. It features eighth-note patterns with grace notes and slurs. The bottom staff is in A-flat major, 3/8 time, with a bass clef. It shows eighth-note chords and bass notes.

13

Allegretto

G. ALARY

14

Bass: Measures 1-10. Key signature: four flats.

Tenor: Measures 1-10. Key signature: four flats.

Alto: Measures 1-10. Key signature: four flats.

Measure 10: Bass eighth note, then sixteenth-note pairs.

Allegro, ma non troppo

F. SIEBER, (Op. 35)

15

Allegretto giusto

J. CONCONE, (Op. 17)

16

scherzoso

5-20-65759 86

Ossia

TRIPLETS (*TERZINE*)

In order to avoid inequality, the second note of the "Triplets" should be accented slightly, instead of the first, as is generally the tendency.

EXERCISES

These exercises on "Triplets" are given to show some of their different forms. For practice they should be transposed by semitones, always adapting them within the compass of the voice.

Allegretto

H. PANOFKA, (Op. 81bis)

17

The musical score for Op. 81bis, page 30, Allegretto, measure 17. The score is for a string quartet with four staves:

- Top Staff (Bassoon):** Shows eighth-note patterns with grace marks and a dynamic *p*.
- Second Staff (Cello):** Shows sustained notes and rests.
- Third Staff (Double Bass):** Shows sustained notes and rests.
- Bottom Staff (Violin):** Shows eighth-note patterns with grace marks and a dynamic *f*.

Measure 17 concludes with a final dynamic *p*.

Piano sheet music showing two staves. The top staff uses bass clef, and the bottom staff uses treble clef. Both staves are in A major (three sharps). Measure 215 starts with a forte dynamic (f) in the bass, followed by eighth-note patterns in both hands. Measure 216 begins with a piano dynamic (p) in the bass, followed by eighth-note patterns. The music includes slurs, grace notes, and dynamic markings like *a tempo* and rit.

Allegro moderato

G. NAVA, (Op. 15)

18

Musical score page 33, featuring six staves of music for two voices (Soprano and Bass) and piano.

Staff 1 (Bass): Starts with a dynamic **p**. Measures include eighth-note patterns and a section starting with **cresc.** followed by **p**.

Staff 2 (Soprano): Measures show chords and bass notes. Dynamics **cresc.** and **p** are indicated.

Staff 3 (Bass): Features eighth-note patterns with a **cresc.** dynamic.

Staff 4 (Soprano): Measures show chords and bass notes, with **cresc.** dynamics.

Staff 5 (Bass): Starts with **p**, followed by eighth-note patterns.

Staff 6 (Soprano): Measures show chords and bass notes, with **p** dynamics.

Staff 7 (Bass): Starts with **cresc.**, followed by **f** dynamics.

Staff 8 (Soprano): Measures show chords and bass notes, with **f** dynamics.

Allegretto scherzoso

F. SIEBER, (Op. 35)

19

p

mf

cresc.

f

rit.

col canto

a piacere

a tempo

f

rit.

p

slanciato

poco rit.

colla voce

The "Arpeggios" should be sung with perfect evenness, passing with precision from one tone to another and in a connected manner, but avoiding slurring. The upper notes should not be sung explosively, and the accent should always be given to the first note of the beat.

Examples

1 2

3 4

5

6 7

8 9

10 11

MINOR
12

13

As with the "Scales," all these forms of "Arpeggios" are given as examples, and for practise they must be transposed in some cases chromatically, adapting them within the compass of the voice.

Allegro moderato

S. MARCHESI, (Op. 15bis)

20

a tempo

rit.

collo parte

cresc.

f

Allegretto ben marcato

F. SIEBER, (Op. 35)

21

p

cresc.

sf

a tempo

cresc.

f

slanciato

p

brillante

a tempo

rit.

a tempo

cresc.

mf

sf

energico

5-20-65759-80

Moderato

H. PANOFKA, (Op. 81bis)

22

pp

pp

A musical score for piano, page 41, consisting of five systems of music. The score is written in common time with a key signature of two sharps. The music is divided into measures by vertical bar lines. The first system begins with a dynamic of *rit.* followed by *a tempo*. The second system also begins with *rit.* followed by *a tempo*. The third system starts with a dynamic of *p*. The fourth system begins with *f*, followed by *p*. The fifth system begins with *f*, followed by *rit.*

GRACE NOTES

THE "APPOGGIATURA"

(A. RANDEGGER)

The "Appoggiatura" (from the Italian "appoggiare"- to lean to dwell upon) is a single note immediately preceding a principal one, and generally either a whole tone or a semitone above or below it, though sometimes more distant intervals are used.

The "Appoggiatura" appropriates the accent and half the value of the principal note, but when it is found before a dotted note, it takes sometimes two thirds, and sometimes one third of the value.

(L. LABLACHE)

If placed at a distant interval from the principal note, it is generally prepared, that is to say preceded by a note like itself. The length of the "Appoggiatura" depends also upon the character of the musical phrase. As a rule it is usually a note foreign to the harmony of the accompaniment or other singing parts.

EXAMPLES

Written Sung

Written Sung

Written Sung

THE "ACCIACCATURA"

(A. RANDEGGER)

The "Acciaccatura" (from the Italian, "acciaccare"- to crush) is a single small note or a group of two small notes immediately preceding a principal one. It does not deprive the principal note of any portion of its value, but takes it from preceding one.

To distinguish it from the "Appoggiatura" it is generally represented by a small 8th or 16th note, with a dash through the stem (>). The "Acciaccatura" should be sung very distinctly, but as lightly and rapidly as possible, so that the accent falls on the principal note.

EXAMPLES

SINGLE "ACCIACCATURA"

DOUBLE "ACCIACCATURA"

THE "APPOGGIATURA"

G. NAVA, (Op.15)

Andante

23

p

dolce

cresc.

p

Three systems of musical notation for two staves (bass and treble). The music is in common time and includes dynamic markings such as crescendo and forte.

THE "ACCIACCATURA"

Andante

F. SIEBER, (Op. 35)

24

Two systems of musical notation for two staves (bass and treble). The music is in common time and includes dynamic markings such as piano and crescendo.

Two systems of musical notation for two staves (bass and treble). The music is in common time and includes dynamic markings such as mezzo-forte.

mf

a piacere

rit.

col canto

mf
a tempo

cresc.

p

THE "APPOGGIATURA" AND THE "ACCIACCATURA"

S. MARCHESI, (Op. 15^{bis})

Andante

25

stentato

col canto

Tempo I

f

p

stentato *rall.*

colla parte

H. PANOFKA, (Op. 81^{bis})

Adagio

p

26

p

1

molto rit.

a tempo

rit.

molto rit.

p

THE "MORDENT" (*MORDENTE*)

A. RANDEGGER

The "Mordent" consists of three notes, the principal or written note, a whole tone or a semitone above or below it, and the principal note again.

The special sign to indicate the "Mordent" (~~) is generally placed above the principal note.

It must be sung as lightly and rapidly as the "double acciaccatura", the accent falling on the third note.

EXAMPLE

Written

Sung

or

THE "TURN" (*GRUPPETTO*)

The "Turn" is a group of three or four notes indicated by the sign \sim placed above the principal note.

The following Examples will show the various kinds of "Turns" used and the manner in which they should be sung.

The "Turn" must be sung in a gentle, graceful manner, the first note only being slightly more accented than the others.

Adagio maestoso

G. NAVA, (Op.15)

27

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature is three flats, and the time signature varies between common time (indicated by '4') and 3/4.

- Measure 27:** The treble staff begins with a sixteenth-note pattern followed by eighth notes. The bass staff has eighth-note patterns. Measure 28 starts with a sixteenth-note pattern in 3/4 time.
- Measure 29:** The treble staff features a sixteenth-note run followed by eighth-note pairs. The bass staff has eighth-note patterns.
- Measure 30:** The treble staff has eighth-note pairs followed by sixteenth-note patterns. The bass staff has eighth-note patterns.

The image shows a page of sheet music for a piano, consisting of four staves. The top two staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). The music is in common time and uses a key signature of three flats. The notation includes various note heads, stems, and bar lines. There are several slurs and grace notes. In the middle section, there is a dynamic instruction "cresc." above the bass staff. The music concludes with a final cadence.

The "Trill" or "Shake" is indicated by the letters *tr* placed over a note, and consists of a semitone or a whole tone above the principal note, alternating in the most rapid, even, and regular succession with the principal note itself.

A perfect "Shake" is one of the most brilliant displays of executive skill in a singer and should be practised as soon as the student has conquered the difficulties of the Preparatory Exercises. The "Shake" is considered a special accomplishment, and however great its difficulties may appear at first, they should not deter the student from continuing to practise it daily and diligently for some months. The accent in the "shake" should fall on the auxiliary, and not on the principal note.

Great care must be taken to keep the correct pitch of the upper note throughout.

EXAMPLE

Written Sung

The above, having no termination, is called a "suspended" or "incomplete" shake. A shake may be prepared by commencing at a somewhat slower pace on the semitone below the principal note, increasing the speed after the auxiliary note has been sung two or three times.

EXAMPLE

The "preparation" however is optional.

The "termination" of a complete "shake," on the contrary, is obligatory, and may consist either in a "turn" or a "double acciaccatura" or a "mordent" or in other combinations.

The following Examples will demonstrate the various manners of beginning and ending a shake or a progression of shakes.

EXAMPLES

PROGRESSION OF SHAKES

Written Sung

Written Sung

CHROMATIC SHAKE

Written

Sung

H. PANOFKA, (Op 81^{vis})

28

28

(N.B.) This Vocalise must be practised at first "Lento," then "Moderato;" "Allegro" and "Allegro molto!"

Musical score page 55, featuring six systems of music for two staves. The top staff uses a bass clef and a key signature of four sharps. The bottom staff uses a treble clef and a key signature of three sharps. Measure 1 consists of six eighth-note chords. Measures 2-3 show eighth-note patterns with grace notes. Measures 4-5 feature eighth-note chords. Measures 6-7 show eighth-note patterns with grace notes. Measure 8 concludes with a dynamic *p*. Measures 9-10 show eighth-note chords. Measures 11-12 feature eighth-note patterns with grace notes. Measures 13-14 show eighth-note chords.

F. SIEBER, (Op.35)

Andante tranquillo

Andante tranquillo

29

1

2

Musical score for piano, page 57, measures 29-31. The score consists of three staves. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is A major (three sharps). Measure 29 starts with a dynamic *mf*, followed by a series of eighth-note patterns. Measure 30 begins with a dynamic *p*. Measure 31 starts with a dynamic *p* and ends with a fermata over the bass clef staff.

Allegro moderato

L. LABLACHE

Musical score for piano, page 57, measures 32-34. The score consists of three staves. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature changes to G major (one sharp). Measure 32 starts with a dynamic *p*. Measure 33 continues with a dynamic *p*. Measure 34 continues with a dynamic *p*.

Musical score for piano, page 57, measures 35-37. The score consists of three staves. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature changes to F# major (one sharp). Measure 35 starts with a dynamic *p*. Measure 36 continues with a dynamic *p*. Measure 37 continues with a dynamic *p*.

Musical score page 58, featuring six systems of music for two staves. The top staff uses a bass clef and a key signature of one sharp (F#). The bottom staff uses a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns, sixteenth-note patterns, and sustained notes. Measure numbers 58 through 63 are present above the staves. Articulation marks, dynamics (e.g., *rif*, *sfz*), and slurs are included. The score is divided into six systems by vertical bar lines.

Musical score page 59, featuring six staves of music for two voices (Soprano and Alto) and piano. The key signature is A major (three sharps). The vocal parts are mostly sustained notes or simple chords, while the piano part provides harmonic support and rhythmic patterns. The score includes dynamic markings such as *rif.* (rhythmically independent) and *z.* (sustained note).

The vocal parts (Soprano and Alto) are primarily sustained notes or simple chords, with the piano providing harmonic support and rhythmic patterns. The score includes dynamic markings such as *rif.* (rhythmically independent) and *z.* (sustained note).

Musical score page 60, featuring six systems of music for three staves. The staves are as follows:

- Top Staff (Bass clef):** Consists of two systems. The first system shows eighth-note patterns with dynamic markings *sf* and *p*. The second system shows eighth-note patterns with dynamic markings *p*.
- Middle Staff (Treble clef):** Consists of two systems. The first system shows eighth-note patterns with dynamic markings *sf* and *p*. The second system shows eighth-note patterns with dynamic markings *p*.
- Bottom Staff (Bass clef):** Consists of two systems. The first system shows eighth-note patterns. The second system shows eighth-note patterns.

Allegro moderato

31

The musical score for piano, page 31, begins with a bass line in B-flat major, followed by a treble line in C major. The bass line consists of eighth-note patterns, while the treble line includes chords and eighth-note groups. The music continues with alternating bass and treble parts, maintaining the B-flat and C major keys throughout the page. The score is divided into measures by vertical bar lines and includes dynamic markings such as crescendos and decrescendos.

cresc.

Musical score for piano and basso continuo, page 63. The score consists of two systems of music. The top system features a basso continuo part with a bass staff and a treble staff above it. The bottom system features a basso continuo part with a bass staff and a treble staff above it. The music includes various dynamics such as *cresc.*, *f*, and *ff*. The basso continuo parts provide harmonic support, while the treble parts provide melodic lines and rhythmic patterns.

CHROMATIC SCALES (*SCALE CROMATICHE*)

These scales are of very difficult execution. Independently of the great lightness and clearness of articulation which they require, there is often the danger, when they are somewhat lengthy, of adding notes, or of not singing enough of them.

To avoid this, and to ensure correct intonation, it is necessary *first*, to have a clear comprehension of the interval which the first and last note of each group form; *second*, to count the number of semitones which they include and reduce them to measure, taking care, however, that the last note shall fall on a strong part of the measure. According to these principles, the following exercises will prove of great benefit.

EXERCISES

etc. Ascending and descending diatonically within the compass of the voice.

etc.

Third Fifth
etc.

Fourth Sixth
etc.

Third Sixth Octave
etc.

Third Octave Tenth
etc.

Third Fifth Tenth Twelfth
etc.

Andante

32

Andantino animato

F. SIEBER, (Op. 35)

33

Musical score page 67, featuring five systems of music for three staves (Bass, Treble, and Bass). The score includes dynamic markings such as *rit.*, *mf*, *sf*, *f*, *p*, and *bd.*

System 1: Bass staff has a sixteenth-note pattern. Treble staff has chords. Bass staff has eighth-note patterns. Dynamic: *rit.*

System 2: Bass staff has a sixteenth-note pattern. Treble staff has chords. Bass staff has eighth-note patterns. Dynamic: *rit.*

System 3: Bass staff has a sixteenth-note pattern. Treble staff has chords. Bass staff has eighth-note patterns. Dynamic: *mf*, *sf*, *f*.

System 4: Bass staff has a sixteenth-note pattern. Treble staff has chords. Bass staff has eighth-note patterns. Dynamic: *sf*, *f*.

System 5: Bass staff has a sixteenth-note pattern. Treble staff has chords. Bass staff has eighth-note patterns. Dynamic: *f*.

System 6: Bass staff has a sixteenth-note pattern. Treble staff has chords. Bass staff has eighth-note patterns. Dynamic: *p*.

System 7: Bass staff has a sixteenth-note pattern. Treble staff has chords. Bass staff has eighth-note patterns. Dynamic: *bd.*

Moderato

34

Moderato

34

H. PANOFKA, (Op. 81bis)

Moderato

p

p

p

f

p dolce

Musical score page 69, featuring six staves of piano music. The score includes three treble staves and three bass staves. Measure 1 starts with a forte dynamic (f) in the bass staff, followed by eighth-note patterns in the treble and bass staves. Measure 2 begins with a piano dynamic (p) in the bass staff. Measures 3 and 4 show eighth-note patterns in the treble and bass staves, with dynamics f and crescendo markings. Measures 5 and 6 feature eighth-note patterns in the treble and bass staves, with dynamics p and crescendo markings. Measures 7 and 8 show eighth-note patterns in the treble and bass staves, with dynamics f and crescendo markings. Measure 9 concludes with a forte dynamic (f) in the bass staff.

DETACHED NOTES—(*STACCATO* and *PICCHETTATO*)

(A. RANDEGGER)

The “Staccato” is indicated by dots and the “Picchettato” by small “dashes” placed above or below the notes.

EXAMPLES

Written
Moderato

STACCATO



Sung
Moderato



Written
Moderato

PICCHETTATO



Sung
Moderato

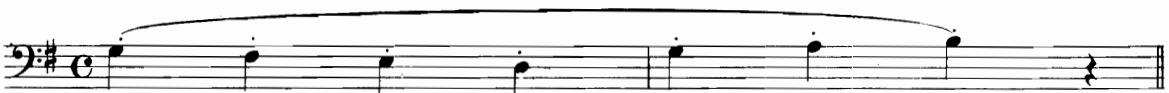


From the above examples it will be seen that in singing staccato or picchettato passages, a short pause must occur between one note and another.

Care should be taken never to aspirate when “attacking” the sound, nor allow any breath to escape during the short pauses between the notes.

A moderate practise of staccato-singing will aid the Vocal organs in attaining elasticity and freedom of action. A slur placed above the dots in staccato passages, indicates that the notes should be sung in a marked but somewhat less detached manner, as the following example will clearly define.

EXAMPLE



Allegro moderato

35

Musical score for page 72, featuring two staves of music. The top staff is in bass clef, with dynamics *f* and *p*. The bottom staff is in treble clef, with dynamic *p*.

Allegretto scherzoso

J. CONCONE, Op. 17

Musical score for Allegretto scherzoso, Op. 17, page 36. It consists of six staves of music, each starting with a bass clef and a 3/4 time signature. The score includes various dynamics and harmonic changes throughout the pages.

Musical score page 73, featuring six staves of music for three voices (Soprano, Alto, Bass) and piano. The score is divided into two systems by a double bar line.

System 1:

- Soprano (C-clef):** The first staff begins with a dotted half note followed by eighth-note pairs. It includes slurs and grace notes.
- Alto (C-clef):** The second staff consists of eighth-note chords.
- Bass (F-clef):** The third staff consists of quarter-note chords.
- Piano (F-clef):** The fourth staff consists of quarter-note chords.

System 2:

- Soprano (C-clef):** The first staff begins with a half note followed by eighth-note pairs. The instruction *dolce* is written below the staff.
- Alto (C-clef):** The second staff shows eighth-note pairs with the instruction *legato*.
- Bass (F-clef):** The third staff consists of quarter-note chords.
- Piano (F-clef):** The fourth staff consists of eighth-note pairs.

Bottom Staves:

- Bass (F-clef):** The fifth staff consists of eighth-note pairs.
- Piano (F-clef):** The sixth staff consists of eighth-note chords.

riten a tempo

ff *p*

Andante vigoroso, non troppo lento

F. SIEBER, (Op. 35)

37

mf *f* *cresc.*

ff

p

ff

p

ff

The musical score consists of four systems of music for piano, arranged in two treble staves and two bass staves. The key signature is B-flat major (two flats). The score is numbered 75 at the top right. The first system starts with dynamic *mf* and a 2. above the staff. The second system begins with *un poco ritard*. The third system starts with *a tempo*. The fourth system ends with a double bar line.

THE "ROULADE" (*VOLATA or VOLATINA*)

(L. LABLACHE)

The "Roulade" (in Italian, Volata or Volatina) is in singing, the rapid series of sounds, which form what are called "Runs" in instrumental music.

Much lightness of voice is required in its execution, and to attain it, one ought *First*, to practise it very slowly at first, in order to ensure true intonation. *Second*, to increase the force in ascending scales. *Third*, to mark, with firmness the first sounds of the descending scales and 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.

Andante leggiero

H. PANOFKA, Op. 81bis

38

A musical score for piano, consisting of five systems of music. The score is written in common time and uses a basso continuo style with three staves. The top staff is a bass staff, the middle staff is a treble staff, and the bottom staff is another bass staff. The music is divided into measures by vertical bar lines. Measure numbers are present at the beginning of each system. The dynamics indicated include *f* (fortissimo), *p* (pianissimo), and *mf* (mezzo-forte). The score features various musical elements such as eighth-note patterns, sixteenth-note patterns, and sustained notes.

Comodo

F. SIEBER, (Op. 35)

39

mf

cresc.

mf

legguero

brillante

sf

a tempo

molto rit.

p

col canto

a tempo

energico

p

f

Moderato

40

Musical score for Op. 81bis, page 79, featuring six staves of music for three voices (Soprano, Alto, Bass) and piano. The score is in common time, with key signatures changing throughout. The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The score includes dynamic markings such as *p* (piano) and *f* (forte). The vocal parts are mostly sustained notes or simple chords, while the piano part provides harmonic support and rhythmic patterns. The vocal parts enter at different times, creating a layered texture. The score is divided into measures by vertical bar lines.

dolce

p cres. *f* *p* *f*

p

f

calando

rit.