

# GARCIA'S

NEW TREATISE

ON THE

# ART OF SINGING.

A COMPENDIOUS METHOD OF INSTRUCTION,

WITH EXAMPLES AND EXERCISES

FOR THE

CULTIVATION OF THE VOICE.

BY

**Manuel Garcia,**

PROFESSOR OF SINGING AT THE ROYAL ACADEMY OF MUSIC.

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BY  
MANUEL GARCIA.

## PART I.

### CHAPTER I.

#### INTRODUCTORY REMARKS ON THE CONSTRUCTION AND USES OF THE VOCAL ORGANS.

The mechanism employed in singing is the combined action of four sets of organs, which, though they act simultaneously, have each their peculiar and independent functions :— namely,

- |      |                                |   |
|------|--------------------------------|---|
| I.   | The Lungs. . . . .             | The bellows, or air supply.   |
| II.  | “ Larynx. . . . .              | Vibratory organ.  |
| III. | “ Pharynx. . . . .             | Reflecting organ.   |
| IV.  | “ Organs of the mouth. . . . . | The articulating organs,<br>(i. e., lips, teeth, tongue, and palate.) |

*First.*—The Lungs are the indispensable agents for respiration, and are placed below the organ of voice, performing functions analogous to the bellows of a church organ ; that is to say, they furnish the wind required for producing the different sonorous vibrations. Air enters into, and escapes from the lungs, by a multitude of minute tubes, called the *bronchial tubes*, which, as they ascend to the throat, unite into a single highly-elastic pipe, known to Anatomists, as the *Trachea* ; this, rising vertically up the anterior part of the neck, communicates with the larynx,—the organ next in succession.

*Secondly.*—The Larynx,—the generator of the voice,—forms the protuberance in the front of the throat, perceptible alike to sight and touch in the male subject, and usually called “Adam’s apple.” In the centre of this a narrow passage exists, formed by two membranes, stretching horizontally across it, one on the right side, the other on the left ; these are called *vocal ligaments* ; and the opening between them is termed the glottis (whence they are often called the *lips* of the glottis ;) and to these ligaments, or lips, alone are we indebted for the vibrations of the voice. In the act of inhaling, the form of the glottis is almost triangular ; but when employed to form sounds, it becomes linear, the ligaments being drawn closely together. We shall consider hereafter, the principle upon which musical sounds are produced, and the part performed by the vocal ligaments in this operation ; but we may now remark, that the latter are not of similar structure throughout their length.—the posterior two-fifths being formed of cartilage, and the anterior three-fifths, of ligament.

Above the vocal ligament are two oblong cavities, called the ventricles of the larynx, each of which is surmounted by a fold, holding a position parallel to the vocal ligament below them ; and the space between these folds is styled the *upper* (superior) glottis,—an orifice much wider than the *real* (inferior) glottis below, and which never closes. The function of this latter organ is to circumscribe an elliptical space immediately above the lower lips, contracting and enlarging it, so that at will, the volume and quality of the voice may be constantly modified.

The upper opening of the larynx, which is free during the emission of vocal sounds, is completely closed during the act of deglutition, by a sort of little lid, called the *epiglottis*, situated behind the tongue.

*Thirdly.*—The voice, in issuing from the glottis, is echoed and reflected by the *pharynx*,—that elastic cavity visible at the back of the mouth, between the tongue and the arch, forming the circumference of the palate ; and it is this cavity which, by means of the numerous forms it can assume, gives to the sounds produced by the larynx a distinctive character.

*Lastly.*—All sounds are sent through the mouth, which is composed of various movable parts,—as, the palate, tongue, jaw, &c. ; and the special function of these parts is to give precision to the vowels, and to complete the process of articulation by the addition of consonants.

### CHAPTER II.

Before we proceed further to describe the functions fulfilled by the vocal organs, we shall trace a sketch of the different classes of vocal sounds, which are to form the subject of our subsequent studies.

Experience proves that every variety of sound (including not only the singing voice, throughout its whole extent, but even the shriek, and the speaking voice) is the result of a few primitive and fundamental laws, and may be classified according to *register*, *timbre*, and *intensity*.

I.—The registers are as follow :—

- The Chest (*voce di petto.*)
- The Falsetto (*fassetto.*)
- The Head (*voce di testa.*)

II.—The leading qualities of the voice are two,—the clear or open, and the closed or muffled.

III.—There are different characters of voice, such as brightness or dulness, as well as different degrees of volume and intensity.

Our first object is to ascertain how these results are produced.

#### APPARATUS I—*The Lungs (the bellows or air-chest.)*

The lungs are a receptacle for the accumulation of air, and do not, as most persons erroneously suppose, give origin to the sounds commonly denominated *chest-notes*.\* These organs are enclosed by the ribs, and rest upon the diaphragm, which wholly separates them from the abdomen. The development of the lungs in the act of inspiration, may be effected simultaneously from above, downwards, by the contraction of the diaphragm, and laterally by the distention of the ribs. Whether these two operations could

\* The cause of this error is as follows :—Men, not women, experience in speaking or singing, in the lower tones of their voice, a strong vibration both in the chest and back ; but (analogously, in this respect, to the harmonic board of pianos and violins,) the chest receives the vibrations only by transmission, having no power to originate them.

be performed independently of each other, is at least doubtful; but our opinion is, that perfect inspiration depends upon their united action. With females, indeed, the act of inspiration is more usually effected by the raising of the chest; but we very much question whether this is not mainly due to the confinement in which their ribs are habitually held.

#### APPARATUS II.—The Larynx, or vibratory organ.

The larynx, which is immediately dependent on the respiratory apparatus, forms the registers, the different degrees of brightness and dulness of sounds, and the volume and intensity of the voice.

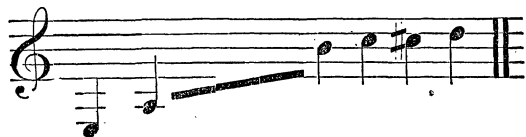
##### On the Registers.

By the word *register*, is to be understood a series of consecutive and homogeneous sounds produced by the same mechanical means, and differing essentially from other sounds originating in mechanical means of a different kind; hence it follows, that all the sounds belonging to the same register are of the same quality and nature, however great the modifications of quality and power, they may undergo.

We shall exclude from our observations the contra-basso, and the *inspiratory* voice, as not being subjects that require our attention.

##### Register of the chest voice.

The chest-register in the female voice commences with one of the sounds between  $mi_2$  and  $la_2$ ,\* according to the nature of the organ, and ranges upwards as high as *do* and *re*; as, for example,—


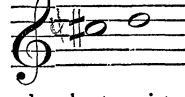


In the male voice, the chest is the principal register, and it extends to a gamut of three octaves,—



within which every individual may find the compass of his voice, which generally consists of between a twelfth and two octaves.

##### Falsetto Register.

The falsetto register in both sexes commences nearly at  and rises to  extending itself as far as a twelfth on the same notes as the chest register; the latter only can descend below *sol*.


##### Head Register (voce di testa.)

The sounds next in succession to the falsetto, are called the *head-voice*, and extend from

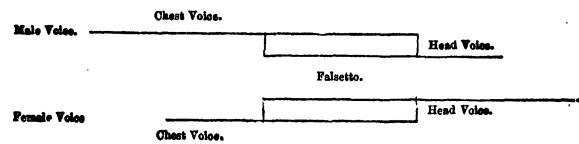


With men, the head sounds exist only as a mere remnant of the boy's voice, and are at best but a poor resource. The Italian public attach no value whatever to them; nor can they be employed, unless in exceptional cases by very high tenor voices, and what are called *buffi caricati*. All other male singers do wrong to use them.

In comparing the registers, we see that in the male, the chest register descends lower than in the female; that the falsetto is common to both; and

\* In Acoustics every octave is designated by a number: 1 applies to the octave from Do to Si  2 to the octave above, and so on.

that the head voice of the female exceeds that of the male in extent



The general scale of the three registers is as follows:—



Two or three notes are given as the possible limits of each register, because the organs being elastic, naturally admit of fluctuation.

The human voice, at the greatest extent of its three registers, as above exemplified, is a subject of the highest interest to the physiologist: but when analyzed in different individuals, for the cultivation of the vocal art, it is never, in practice, of that compass, because all the registers are not employed indiscriminately by all voices; also, it is fatiguing to a singer, to use the extreme limits of each register.

The characters of the voice, expressed by the terms, *brightness*, *dullness*, and *power*, are too well known to require description here. We shall enlarge upon them in the following chapters.

#### APPARATUS III.—The Pharynx, or reflecting organ.

The pharynx is the organ which modifies the sound, and produces the various qualities of the voice. There are not only different registers to be distinguished, but also different qualities, or timbres; for by *timbre*, is meant the peculiar, and, in fact, variable character that can be assumed by each register, even in the formation of the vowels.

This variety of timbres results, in the first place, from several modes of vibration of which the larynx is capable; and from the modifications caused by the reflecting power of the pharynx on the emitted sounds. They depend on two conditions,—first, those of a fixed nature, by which each individual voice is characterized, as form, capacity, volume, firmness, and the healthy or unhealthy state of the vocal organ; secondly, its variable conditions, such as the directions which sounds take in the vocal tube during emission, whether through the nose or mouth,—the shape and capacity of that tube,—the tension of its sides,—action of the soft palate,—width between the upper and lower jaws,—position of the lips, with the extent to which they can be opened,—and lastly, the elevation and depression of the tongue.

We shall confine ourselves here, to those which the voice of every singer possesses. As all the modifications they undergo are the result of two distinct and opposite causes, they may be divided into two leading classes—the *open*, or *clear*, and the *closed*, or *sombre timbre*; nor can any vocal sound be emitted, which does not belong to the one class or the other, the character of each being impressed upon the whole compass of the voice.

The open timbre imparts much brilliancy to the chest register, but when exaggerated, makes the voice shrieky and shrill; whereas the closed gives it breadth and roundness—for by means of the latter only, the rich quality of the voice is attained. This, however, when exaggerated, muffles the sound, and makes them dull and hoarse.

The effect is less observable in the low than in the high portion of a register.

It is well defined in the falsetto register, but not so strikingly as in the chest. In the head-voice, the closed timbre sometimes produces a remarkable effect, rendering this register pure and limpid, like the sounds of the harmonica.

CHAPTER III.

ON THE FORMATION OF SOUNDS.

The question now very naturally occurs,—by what mechanical action is the voice formed? The answer is this:—it is solely formed by periodical compressions and expansions of air during its exit from the glottis. The two small internal lips in the larynx, which combine to form the glottis, or passage for the breath, close one upon the other, causing below them an accumulation of air, which, owing to the pressure it there undergoes, acquires elasticity, and escapes with sudden expansion of the glottis through the lips. The alternate contractions and dilations, causing successive and regular expansions of air, give origin to the voice. Perhaps the best idea which the reader can form of this action, is from the vibration of the lips, when pressed to the mouth-piece of a trumpet, in the act of producing a sound: so, on the rapidity with which the glottis opens and closes, depends the height or lowness of sound. It is to be remarked, moreover, that the quickness of the alternations increases inversely to the length of the vibratory orifice.\*

The following is the process by which the glottis shortens its dimensions. The moment it emits a sound, it changes the triangular form, which it holds during repose, for the linear form, which it assumes during vocal action; and its sides firmly fixed, and meeting at their extremities, leave towards the centre alone, a space, for the escape of air when required. Of these extremities, however, the posterior, which alone are of cartilaginous substance, have the power of motion; opening the glottis by separating, and closing it by collapsing: the anterior *extremities* are always fixed. When the deepest note of the voice is to be produced, the sides of the glottis are in action throughout their full extent; that is both the cartilaginous and tendinous portions are set in motion; but as the voice begins to ascend, the cartilaginous portions come progressively forward into contact from the back, till they meet throughout their entire length. This movement, of course, gradually diminishes the length of the glottis, reducing it to the dimensions that can be given to it by the tendinous parts alone; which latter being acted on from behind, still further lessen the length of the vibratory orifice.

*Formation of Registers.*

We shall here confine ourselves to a few observations of practical application, referring the reader, for more ample details, to a paper by the author, read before the Royal Society of London, May 24th, 1855, and published in the seventh volume of its proceedings.

The chest-voice, which has much greater power of vibration than the falsetto, requires accordingly, a more determined *pinching*, or contraction of the glottis; and this contraction which is most easily effected by the enunciation of the Italian I, or English E, is the process that must be explained to females in making them familiar with the chest-voice. The falsetto (a term which is commonly mis-applied and confounded with the head voice) is generally the more veiled of the two, and requires a greater expenditure of air. These two registers, in their lower notes, set in vibration the entire length of the glottis; and as we have before observed, the gradual ascending of the sounds in the vocal scale causes the cartilages to come more and more into contact, the vibration being effected at last by the tendons alone. By the latter, the glottis forms, in tenor voices, between  $mi_3$  and  $do_4$ , the notes called by some musicians, the *mixed-voice*, or *mezzo-petto*; and in the female voice, those called *head register*, which is placed an octave higher: both of them are produced exclusively by the vocal tendons. When the tendinous portions alone are employed in circumscribing the glottis, if the summits of

\* The  $do$  1 requires 132 vibrations per second.

$do$ 2	"	264	"	"
$do$ 3	"	528	"	"
$do$ 4	"	1056	"	"
$do$ 5	"	2112	"	"

Each octave takes double the number of vibrations that are required by that immediately below

the cartilages be still vibrating, they do not always press against each other with that firmness which the beats require; the consequence is, that the notes between  $si_3$  and  $re_4^\sharp$  of the female voice, and between  $si_2$  and  $re_3^\sharp$  of the male, exhibit a weakness and tremulousness in some instances, which are owing to the unsteadiness of the organ. As soon, however, as the vibrations cease to be affected by the cartilages (which in the voice of both sexes is the case on reaching  $mi_4$  and  $mi_3$  respectively,) the sounds generally become pure and perfectly steady. Let it be observed here, that a strongly marked contraction of the glottis will be found the best corrective for the weakness to which we have just called the pupil's attention.†

It is not necessary that the glottis should be perfectly closed after each partial opening; all that is needed is an opening sufficiently small to develop the elasticity of the air opposed to it. The rush of air, however, that is escaping through the half-open orifice, will be quite perceptible, and will give the sound a veiled character, at times extremely dull; this is frequently the case with the falsetto; we may hence conclude, that brilliancy of voice results from the *entire* closing of the glottis after each beat. Economy of the breath is another advantage derived from this complete closing of the glottis.

*Intensity and Volume of Voice.*

Intensity of sound depends on the quantity of air used in producing a pure vibration. The glottis should close entirely after each vibration, because if constantly open, the waste of breath would, beyond all doubt, produce *weak*, not strong notes. The glottis must therefore be *pinched* in proportion to the pressure given to the air. Volume of sound depends on the cavity formed above the glottis.

*Formation of Timbres.*

Many different causes may tend to modify the *timbres* of the voice. First,—accordingly as the glottis closes or half-opens, the sounds produced will be either bright or dull. Secondly,—the folds or upper tendons surrounding it may either, by retiring, add volume to the sounds, or, by closing, produce a stifled tone. Thirdly,—the pharynx may give the sounds that pass through it, the varied qualities of timbre. The moment that a sound is emitted, it becomes subject to the influence of the vocal tube through which it passes; which tube, having the power of lengthening or shortening, contracting or expanding, and of changing its curvilinear form to that of a right angle, most perfectly fulfils the function of a reflector to the voice. Hence the varieties of *timbre* will correspond to the multitudinous mechanical changes of which the vocal tube is susceptible. We shall understand these movements of the pharynx, if we consider it as a deep and highly-elastic pipe, beginning below at the larynx, forming a curve at the arch of the palate, and ending above at the mouth;—a tube, which, when at its shortest dimensions, forms only a slight curve, and at its longest, nearly a right angle; the larynx, in the first case, rising towards the soft palate, and the latter dropping to meet it; whereas, in the second case, the larynx drops, and the soft palate rises; thus making the distance between them greater.

† It sometimes happens, that when the female soprano voice attempts to sound the notes  $si_4$  and  $do_5$ , it unconsciously rises to  $re_5$  and  $mi_5$ , in a thin but pure tone, and with less effort than would be required for trying the notes below. The mechanism of such sounds may be thus explained:—The lips of the glottis are stretched, and perfectly, though gently, touch one another, while the space between the vocal tendons is considerably lessened. In this state of the organ, the least pressure of air will rush through a minute aperture of the glottis, which, however narrow, serves to produce the most rapid beats with extreme facility. The pressure of the air, however, should be very slight, when the aperture of the glottis is to be minute. The process just described, and which is successfully employed by some female voices, is equally capable of application by the male; in which case it will serve to give clearness to the high notes of the bass, and will enable tenor voices to extend the compass of their chest register, and sing the high notes in *mezzo voce*.

The short and gently-curved shape produces the bright timbre ; while the sombre is caused by the lengthened and strongly-curved form. There is also a close relation between the different vowel sounds, and the various forms assumed by the pharynx. This subject will be especially considered when we speak of the fourth set of organs—those of the mouth.

In conclusion, our observations on timbres may all be comprised in the following brief precept or aphorism :—“Every change of method in producing vibrations, gives rise to a different timbre ; and every modification that a sound undergoes during its passage through the vocal tube, alters its character or quality.”

## CHAPTER IV.

### QUALIFICATIONS OF THE PUPIL.

The first essential for every singer is *mind* ; then a true love for music, perfect ability to sing in tune, and the memory both of melodies and harmonic combinations. As regards physical qualifications, the first in importance is the voice itself, which should be fresh, flexible, sympathetic, of good compass, powerful, and sweet ; and next to this, a healthy, vigorous constitution. Let us not be misunderstood : we do not mean that if even all these natural gifts were (which is rarely the case) combined in a single individual, real musical talent would be the result ; for to attain *that*, even the best natural capacities require judicious direction, steady and long-continued cultivation. A singer who has no knowledge of the means by which vocal effects are produced, and of the intricacies of the art he professes, is merely the slave of routine, and will never become great and distinguished in his profession. His talent must be cultivated from youth, by a *general* as well as special education.

The *special* education of a singer comprises not only the study of *solfeggio*, but that of some musical instrument, especially the pianoforte, of vocal music, and of harmony as a science. The last enables him to adapt songs and parts he has to execute, to the compass and character of his voice,—to embellish them, and bring out their peculiar beauties. Moreover, it is only by the knowledge of harmony that a singer is able to vary his songs extemporaneously,—whether for the purpose of enlivening the effect, or of skilfully passing over a difficult passage, when, through temporary illness, the voice loses some of its notes. This often occurs with opera singers, and proves the artist's proficiency. The human voice in its natural state is often unequal, tremulous, unsteady, heavy, and of small compass. Well-directed and persevering study can alone ensure correct intonation,—perfect the mellowness and intensity of the sounds,—level irregularities of the registers, and, by uniting these, extend the compass ; besides which, it is only by means of study that a singer can acquire flexibility and rapidity of execution. In all cases, severe exercise is requisite, not only for stiff, rebellious voices, but also for those which, being naturally flexible, are yet ill-governed, and are therefore deficient in neatness, breadth, and firmness,—all which are necessary elements of good musical accent and style.

Freshness and steadiness are the most valuable properties of a voice, but are also the most delicate, easily injured, and quickly lost. When once impaired, they are never to be restored ; and this is precisely the condition of a voice which is said to be “*broken*.” This prostration of the vocal organs occasionally occurs even during the period of study ; in which case, if it be not the result of organic disease, it may be attributed to injudicious vocal education ; for whether the nature of the organ has been mistaken by the instructor, or he has attempted by obstinate perseverance to convert a low voice into a high one, the error is equally disastrous ; the result of the latter especially, being, utterly to destroy the voice. *The great object of study is, to develop the natural gifts of an organ ; not to transform or extend them beyond their power or capability.* Let us add, that singers whose interests are vitally concerned in maintaining the health and soundness of their vocal instrument, will at once comprehend the importance of guarding it from injury. The singer should shun all excesses whatever, whether of diet, habits, or general conduct ; for every one of these must produce injurious effects. A voice may be also seriously impaired by too

frequently using the high notes in both chest and head registers ; by exaggerating the *timbres*, and the force of the high notes (the sombre quality requiring more exertion than the clear) ; by loud and continued laughter ; by animated discourse, &c. ; all of which excesses cause temporary fatigue to the organ—and, if often renewed, will inevitably destroy it.

## CHAPTER V.

### CLASSIFICATION OF CULTIVATED VOICES.

#### *The Female Voice.*

The female voice, which is finer and more pliable than that of man, is the privileged interpreter of melody ; its compass, strength, and character, vary according to the structure of the organs in individual singers.

Women's voices are divided into four classes :—

The *Contralto*,—occupying the lowest place in the female vocal scale.

The *Mezzo-Soprano*,—occupying a place one-third above the Contralto.

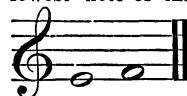
The *Soprano*,—one-third above the Mezzo-Soprano.

The *Soprano-sopracuto*,—holding the highest place in the scale ; one-third above the Soprano ;—these last-named are very rare.

#### *Chest Register (voce di petto.)*

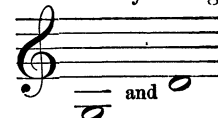
Contralto voices to which the chest registers belongs more exclusively, are masculine, strong, and weighty ; power, fullness, and expression, form their characteristics. This register is less important with mezzisoprani and soprani ; nevertheless, it is essentially the basis of the female voice, as it is also that of the male. The compass of this register, inclusive of the deepest voice, is as follows :—



Whichever may be the lowest note of this register, the highest should rarely or never go beyond,  because any attempt to attain the sounds above, might occasion the entire loss of the voice.

#### *Falsetto Register.*

In all female voices, this register seldom varies in its compass, though it does greatly in intensity and sweetness. It is the most remarkable portion of the mezzosoprano voice. The falsetto register descends almost as low, and rises fully as high, as the chest register ; but the notes between

 are generally weak, and devoid of feeling and energy.

It will be seen from the preceding observations, that, although both the chest and falsetto registers have the same compass, their employment is not a matter of indifference ; for the character of sonorousness belonging to the one, is exactly opposite to that of the other ; the chest register being vigorous, penetrating, and adapted to the expression of impassioned and energetic feelings ; whereas the falsetto is veiled and soft, and suited to the expression of the milder sentiments, or of restrained grief. Independently, however, of these considerations, the following directions are, in our opinion, important to female singers. The notes—



produced in the chest register, require such an amount of effort, that two or three years of such exercise would suffice to injure the voice, perhaps irreparably; whereas the same notes in the falsetto register are sung with ease. In order, therefore, to avoid weakness in the low notes of the scale, the compass in question should be formed by the union of the two registers,—



We reserve four sounds common to the two registers, retaining thus the power of changing the registers on any one of these notes.

*Head Register (voce di testa.)*

Soprano voices owe their brilliancy principally to the ease by which the high sounds are produced; they are comparatively weak in the lower ones.

*The Male Voice.*

The compass and character of male voices may be classed as follows:

The *Bass*,—occupying the lowest place in the vocal scale.

The *Baritone*,—one third above the Bass.

The *Tenor*,—one third above the Baritone.

The *Contraltino (Counter-Tenor)*,—one third above the Tenor, being the highest in the male vocal scale.

*The Bass Voice.*

Bass singers ought to confine their voices to the chest register, which, in the most fortunate cases, extends from



They find some difficulty in reaching the falsetto notes. A deplorable caprice of fashion has almost excluded them from operatic vocalism, their place being supplied by the baritone.

*The Baritone Voice.*

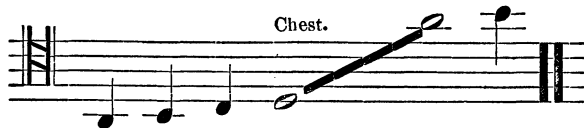
This voice, which has less fulness than the bass, is rich and bright, and extends from



Falsetto notes can be produced with nearly as much facility by baritones, tenor, and counter-tenors, as by female voices; but male singers will derive little advantage from their use.

*The Tenor Voice.*

This voice, though possessing less volume than that last-mentioned, is brighter, and more manageable in the upper parts; its compass seldom extends to two octaves.



It is easier for tenors, than baritones, to combine the falsetto and chest registers, because the pitch of modern music is too high for the tenor singer, and obliges him to have recourse to falsetto; but this resource should always depend on the facility or aptitude of the organ to blend the timbre of the two registers; otherwise, however well the transition from one to the other may be disguised, the inequality of the sounds will shock the ear, and destroy the unity of the effect,—which would be that of two singers alternately singing the same passage. The head-voice, also, must be very sparingly used, as it forms a still more marked contrast with the chest-voice.

*The Contraltino Voice. (Counter-Tenor.)*

This, the highest male voice, possesses a clear, light quality, and has almost the same compass as the female contralto, extending from



In this voice, the chest register is most easily allied with that of the falsetto, although it is thinner and more effeminate than any of the other male voices; it differs essentially from the head register, which must be exclusively reserved for the female voice.

*Table of Scales for the different cultivated Voices.*



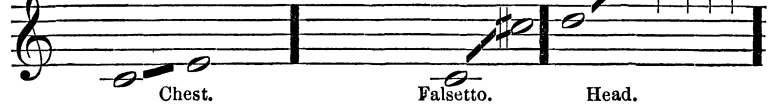
*Mezzo-Soprano.*



*Soprano.*

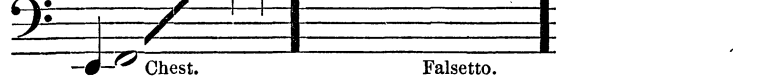


*Soprano (sopra-acuto.)*



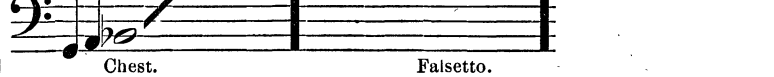
*Basso.*

(Basse-Taille.)



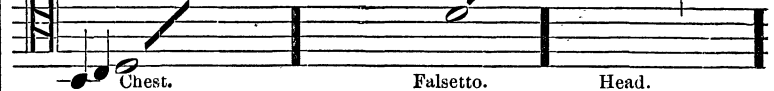
*Baritono.*

(Bariton.)



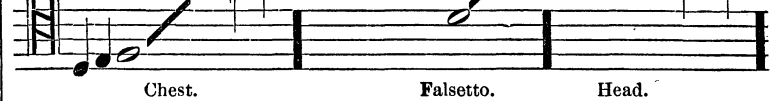
*Tenore.*

(Tenor.)

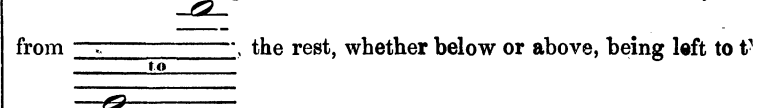


*Contraltino.*

(Haute-Contre.)



The classical compass for all voices, in the schools of Italy, was



choice of the artist. In the preceding table, three or four notes been allowed as the limit of each register, because all voices r this latitude.

## CHAPTER VI.

## ON THE EMISSION AND THE QUALITIES OF VOICES.

In this chapter we intend to treat of the *quality* of voices; that being the initiatory step and first desideratum for every singer who would excel in his art; as all uncultivated voices have, without exception, either certain marked defects, or, at all events, are less developed in parts than their possibly fine qualities may deserve. Some, for instance, are tremulous; others nasal, guttural, veiled, harsh, shrieking, &c.; while many are deficient in power, compass, steadiness, elasticity, and mellowness. It is the business of the master to correct these faults, whether natural or acquired, and in counteracting them, to prevent the formation of others; also to discover and develop those qualities which will combine the greatest number of beauties and advantages. To this end, therefore, we must establish the following fact, as a basis for the entire process, viz:—

Every change of timbre of which all sounds are susceptible, originates in a corresponding change of the tube of the pharynx; and as this flexible tube is capable of undergoing countless varieties of form, it follows that the modifications of all sounds are also numberless. The ear can always detect, by the quality of a sound, the shape assumed by the tube. Among all these shades and changes, those are to be selected which in all respects best suit the voice of the student. That sound is especially to be preferred, which is round, ringing, and mellow. Other qualities of the voice—useful in their way—and which serve to express the passions, will be discussed, when we come to speak of Expression. There are several defects calculated to injure the beauty of the voice; the most common of which we shall at once point out, and at the same time show the best means of correcting them.

*Guttural Timbre.*

Whenever the tongue rises or swells at its base, it drives back the epiglottis on the column of ascending air, and causes the voice to be emitted with a *guttural*, choked sound. This position of the tongue may be ascertained by outwardly pressing the top of the larynx with the finger. The best method of correcting this defective timbre will be thence inferred. The tongue is the chief agent employed in transforming sounds into vowels, which should be done principally by the movements of its edges, while its *base* should always remain tranquil. We may add, that the separation of the jaws should be nearly uniform for all vowels.

*Nasal Timbre.*

When the soft palate is too much relaxed, the voice will probably acquire a nasal character; for the column of vocal air is reflected, or echoed immediately in the nasal fossæ or cavities, before being emitted by the mouth; on pinching the nostrils, we may perceive whether the column of air on leaving the larynx is directed against the nasal fossæ before entering the mouth, or whether it passes immediately through this latter cavity. The way to correct this fault, is simply to raise the soft palate by inhaling deeply, with the mouth well opened.

*Cavernous or hollow-sounding Timbre.*

The voice will become dull and cavernous, if any obstacle be offered to the progress of the waves of sound; the rising of the tongue at its point is alone sufficient to produce this effect. The swelling of the tonsils may also present another obstacle, and give the voice a muffled character; this swelling to which young persons are liable, presents an obstacle for forming the head-voice, and extending its compass.

*Veiled Sounds.*

explaining how the veiled, husky, and muffled voice is produced, we at the same time shown how to avoid it; we need therefore but, that the least endurable of all the qualities of voice, is that

which is open, and yet has no brilliancy. Be it remembered, however, that the veiled quality of the voice may be corrected by firmly pinching or contracting the glottis, which will be best effected by pronouncing the vowel E,—*Italian I.*

*The Breath.*

No persons can ever become accomplished singers, until they possess an entire control over the breath—the very element of sound. In order that the lungs may freely receive external air, the chest must be sufficiently capacious to allow of their full dilatation; and in effecting this, the diaphragm—which is a wide convex muscle separating the lungs from the cavity of the abdomen—plays an important part. The action of breathing consists of two separate operations—the first being that of inspiration, by which the lungs draw in the external air; and the second, that of expiration, by which they give out again the air just inspired.

To insure easy inspiration, it is requisite that the head be erect, the shoulders thrown back without stiffness, and the chest expanded. The diaphragm should be lowered without any jerk, and the chest regularly and slowly raised. This double movement enlarges the compass or circumference of the lungs; first, at their base, and subsequently throughout their whole extent, leaving them full liberty to expand, until they are completely filled with air.

When the lungs have been gradually filled, without any jerking movement, they have the power of retaining the air without effort; this slow and complete inspiration is what the Italians term *Respiro*, as contrasted with that slight and hurried inspiration which gives the lungs a slight supply, merely sufficient for a moment, and technically termed the *Mezzo Respiro*. In neither case, however, should the passage of the air through the glottis be attended by any noise, as, besides being offensive to the ear, it would make the throat both dry and stiff.

Of course the mechanical act of expiration is precisely the reverse of inspiration, consisting simply in effecting a gentle, gradual pressure of the thorax and diaphragm on the lungs, when charged with air; for if the movements of the ribs and of the diaphragm were to take place suddenly, they would cause the air to escape all at once.

We would remark, that by submitting the lungs to a particular exercise, their power and elasticity will greatly increase. This exercise consists of four distinct and successive practical operations now to be described.

First.—The pupil should gently and slowly inhale for a few seconds, as much air as the chest can well contain.

Secondly.—After taking a deep breath, the air should be exhaled again very gently and slowly.

Thirdly.—Fill the lungs, and keep them inflated for the longest possible time. And,

Fourthly.—Exhale completely, and leave the chest empty as long as the physical powers will conveniently allow. It must be confessed that all these exercises are at first extremely exhausting, and must be separately practised, after long intervals of rest. The two first, however,—namely, the gentle inspirations and expirations—will be more equally effected by nearly closing the mouth, in such a way as to leave only a very slight aperture for the passage of air. By these means, the pupil will acquire steadiness of voice,—a subject that we shall revert to hereafter. The breath influences the mode or character of vocal execution; being capable of rendering it either steady or vacillating, connected or unconnected, powerful or feeble, expressive or the reverse.

*Opening of the Mouth.*

It is generally believed that the more we open our mouth, the more easily and powerfully can sounds be emitted; but this is quite a mistake. Too large a separation of the jaws tightens the pharynx, and consequently stops all vibration of the voice; depriving the pharynx of its vault-like, resonant form. Besides, if the teeth be too nearly closed, the voice will assume a grating character, somewhat like the effect produced by singing through a comb. By projecting the lips in a funnel



shape, the notes become heavy. When the mouth assumes an oval shape, like that of a fish, the voice is rendered *dull* and gloomy; the vowels are imperfectly articulated, and all but indistinguishable; besides which, the face has a hard, cold, and most unpleasing expression. To open the mouth, the lower jaw should be allowed to fall by its own weight, while the corners of the lips retire slightly. This movement, which keeps the lips gently pressed against the teeth, opens the mouth in just proportions, and gives it an agreeable form. The tongue should be loose and motionless, without any attempt to raise it at either extremity; the muscles of the throat should be relaxed.



*Articulation of the Glottis.*

The pupil being thus prepared, should draw in breath slowly, and then produce the sounds by a neat, resolute articulation or stroke of the glottis, upon the broad Italian vowel A. If this movement be properly executed, the sound will come out bright and round. Care however, must be taken to pitch the sound at once on the note itself, and not to slur up to it, or feel for it.

The pupil must also be warned against confounding the articulation or stroke of the glottis, with the stroke of the chest, which latter resembles the act of coughing, or the effort made in expelling some obstruction from the throat. This stroke, or coughing out the notes of the chest, causes a great loss of breath, rendering the sounds aspirated, stifled, and uncertain in tone. The function of the chest is solely to supply air, not to throw it out violently.

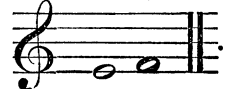
The glottis is prepared for articulation (as shown in page 5) by closing it, which causes a momentary accumulation of air below; and it is then opened by a sudden and vigorous stroke, similar to the action of the lips when strongly emphasizing the letter P. Some masters recommend the use of the syllables Pa, La, Ma, &c., in order to acquire precision in striking notes; but in our opinion, this plan (by which the lips, the tongue and other organs not concerned in the emission of the voice, are set in motion) has the disadvantage of merely disguising the faulty articulation of the glottis, without possessing any power whatever of correcting it. We cannot too strongly recommend extreme looseness of the lower jaw, for on its ease of movement (falling by its own weight) depends that of the organs placed beneath, and consequently the elasticity and mellowness of the sounds emitted.

*The Female Voice.*

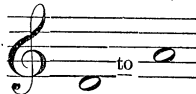
Females should first attempt the chest notes, which are generally found the easiest to produce; and if well managed, the sound will come out pure and ringing. These notes must not be held long, but be repeated several times in succession. The pupil may then ascend by half-tones to the ; after which, she may descend also by half-tones as low as the voice will permit. The higher the sounds ascend, starting from , the more the bottom of the throat must be opened.

The Italian vowel A must be made as clear as possible, without stretching the mouth too much, which renders the sound guttural. If it prove difficult to produce any sound of the chest register, on the vowel A, the Italian sound I must be tried, as it brings the lips of the glottis nearer together, and facilitates the emission of the chest notes. A vigorous slur from a sound already mastered to the one which causes the difficulty, will occasion a similarly good result. This result once accomplished, a pupil may use indiscriminately the Italian vowels A or E; and I again recommend the stroke of the glottis as the only way of eliciting pure and firm sounds. When the sounds are deep, they should not be attempted with too much force. The preceding remarks apply to all registers, and to every kind of vocalization. Whether the voice is or is not capable of ascending high in the chest register, experience shows

that the pupil should never in studying pass



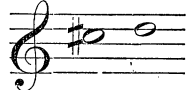
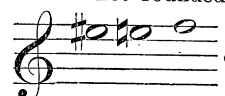
We are now to consider the female falsetto voice. Sometimes the

notes from  are difficult to fix, in consequence of their

extreme feebleness. In this case, as before, recourse must be had to some easier and more spontaneous sound belonging to the same register, which will necessarily be a higher one. The voice must descend to the difficult note, by a well marked slur. If the sounds in question be particularly weak and veiled, the most efficient method to reinforce and brighten them, is to attack each successively on every Italian vowel, by an energetic and short articulation of the glottis:—



If the quality of the sounds should be thin and child-like (which is not unfrequent,) this may be corrected by using the close timbre with the vowel A, half O (aw;) or, in other words, by arching the soft palate. This process must sometimes be extended to the extreme notes

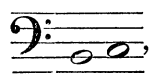
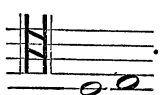
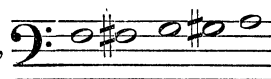
of the falsetto register,  because if not rounded, they form too great a contrast with the first notes  of the

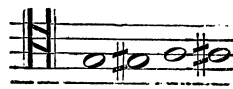
head, which are round and clear. As this fulness and purity are simply the result of an arched position of the pharynx, and of a contraction of the glottis, they may be communicated by using similar means to all preceding notes. It is therefore by an identical process, that the falsetto and head registers become equalized.

All the sounds of the head register below *re* may be neglected as useless. This register quickly exhausts the breath,—an inconvenience which time, and the power of contracting the glottis, can alone remedy. The most essential feature of the head-voice is roundness. Sometimes this register is thin, owing to the youth of a pupil, in which case she must wait for age to strengthen the organ. In other cases, this thinness of tone must be attributed to want of skill; to correct it, the voice must be directed towards the summit of the pharynx: in no case should any note above *sol* be taken: more voices have been ruined by the injudicious use of high sounds than even by age. The general belief is, that acute tones are lost for want of practice; but in point of fact, they ought to be carefully economized, even by voices whose pitch is naturally very high,—nor, until the throat has acquired great flexibility, should a pupil be allowed to exceed the limits we here lay down. The trial is not to be made by means of sustained notes, but by passages; for though it is easy to reach a sound in the excitement of a roulade, it would be difficult to produce the same note singly: these trials, however, must be made with great caution; and each note conquered should be allowed time to become firm before the next above is attempted; for the formation of the throat must of necessity undergo certain modifications during the process, which cannot immediately be rendered firm and normal.

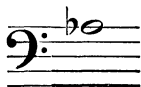
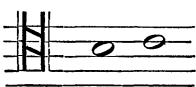
*The Male Voice.*

Although the foregoing observations apply to male voices as well, the following additional remarks must be attended to. Bases should attack

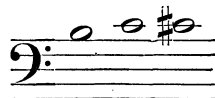
their chest voice at , and tenors at . The sounds,  of bass voices, and the



of tenors, offer a phenomenon worthy of attention. Unless care be taken, it becomes very difficult to produce them of a clear quality; the larynx always tending to render them sombre, and then they are a source of trouble to the singer. The only way to combat this tendency, and give firmness to a voice, is to employ the clear timbre, emitting the Italian *A* and *E* with more and more openness. Bass singers should


begin to round gently at  and tenors at 

for the actual clear quality would be too thin. The reader will remark that the word rounding, and not closing, is here used: this applies to the

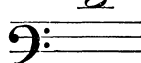
sounds . From *re*, the two qualities agree; but the

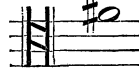
closed timbre in these sounds should not be practised till a pupil has mastered the bright timbre, which is most difficult to attain in this part of the vocal scale. If this caution be neglected, there is risk of the voice being veiled or muffled.

The bright timbre alone can make the voice light and penetrating; but though it may communicate its character to the entire compass it is


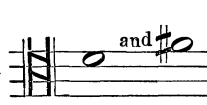
especially in this tenth of the chest register, viz., 

that its effects are pleasing. But voices should, without exception,

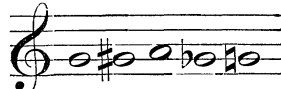
abandon it on reaching ; nor should tenors use it above

 in the chest register, as it renders the tone disagreeable.

Generally, tenors will take up the falsetto at *re*, and continue it upwards

as far as . Between  these voices

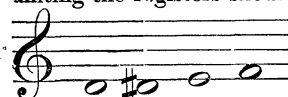
experience great difficulty in firmly enunciating sounds, the timbre of which should be neither too shrill nor too muffled. The explanations that we propose to offer on this subject, will be found collected in the chapter on sustained sounds. However accomplished a singer may be,

the sound,  in the clear timbre, will always

appear shrill, even when heard in a very large room, and resembling a boy-chorister's voice; therefore they should never be used except in the closed timbre.

#### Union of the Registers.

When the chest voice is once firmly established (which it should be in a few days,) the pupil must immediately endeavor to unite that register with the next. Occasionally, indeed, nature has herself undertaken this task; but voices thus favoured are rare. To the pupil, this study is almost always disagreeable; the master must therefore skilfully direct it according to the nature of the voice he is cultivating. Exercises for uniting the registers should be chiefly confined to the following notes:

 and performed by passing alternately and

uninterruptedly from one register to the other. This should at first be practised seldom, and executed slowly, as the rapidity and number of the sounds can be afterwards increased. Neither need the pupil fear boldly to attack the kind of hiccup which occurs in passing from one register to the other; constant exercise alone can overcome this difficulty. Chest as well as falsetto sounds should be emitted with all the energy of which they are capable; nor should strong sounds be reduced to simulate with weaker ones, as that would only impoverish the voice.

passing to falsetto sounds, care must be taken not to *aspire* them. In uniting the falsetto and head registers, the pharynx must assume the form required for the closed timbre, and the glottis must also be pressed, as in pronouncing the Italian *I*.

The preceding rules apply equally to tenor and female voices; basses and baritones must adopt a precisely similar course of study for joining chest and head registers, but lowering the exercises a minor third.

## CHAPTER VII.


### ON VOCALIZATION OR AGILITY (*Agilità*.)

By vocalization is meant the connecting of various sounds on any particular vowel; and this may be accomplished in five different ways: viz.:—

- Glided or slurred (*Con Portamento*.)
- Smooth . . . (*Legato*.)
- Marked . . . (*Marcato*.)
- Detached . . . (*Pichettato*.)
- Aspirated . . . (*Aspirato*.)

These modes of vocalization are greatly dependent on the manner in which the lungs, glottis, and pharynx, perform their functions.

#### *Gliding or Slurring* (Con Portamento.)

To slur is to conduct the voice from one note to another through all intermediate sounds. The time occupied by a slur should be taken from the last portion of the note quitted; and its rapidity will depend on the kind of expression required by any passage in which it occurs. This dragging of notes will assist in equalizing the registers, timbres, and power of the voice. It must be made, also, to preserve an equable and progressive motion, whether in ascending or descending; for, if one part of the slur were executed slowly, and the other rapidly, or if the voice sunk to rise again directly afterwards, the effect produced would be perfectly detestable. In the ascending slur, the pupil must avoid opening the vowel; it would be better to close it slightly. The scales—No. 28 to 32, inclusive—are appropriate exercises for giving power and promptitude to the slur, which is indicated by the following sign: .

Slurred vocalization is a series of sounds connected together by dragging the voice up or down; and in order to effect this, the air—fulfilling the functions of the bow on the violin string—will obey a regular and continued pressure; while, on the other hand, the glottis will undergo progressive contractions or relaxations. This mode, however, should be the last studied. Above all, learners should avoid taking notes with a slur; this is a very common and prevailing fault in bad singers.


This kind of vocalization is indicated in the exercises by the same sign as the *Portamento di voce*.

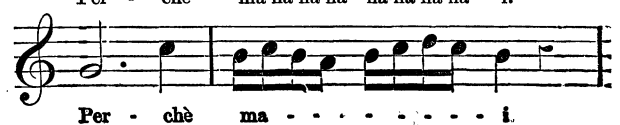
#### *Smooth or Legato Vocalization* (Italian—*Agilità legata e granita*.)

To sing *legato* means to pass from one sound to another in a neat, sudden, and smooth manner, without interrupting the flow of voice; yet not allowing it to drag or slur over any intermediate sound. In this case, as with the slurred sounds, the air must be subjected to a regular and continuous pressure, so as intimately to unite all the notes with each other. As an example of this, we may instance the organ and other wind instruments, which connect sounds together without either *portamento* or *break*; this result forms the leading characteristics of vocalization, every other being only a variety used to color it.

In order that smooth vocalization may combine every essential, the intonation must be perfect; the notes should be equal in power, value, and timbre—they should be united in the same degree of smoothness. Sometimes, vocalization is trembling, indistinct, and gliding,—faults which may be cured by marking the notes, or, if necessary, by the more efficient method of singing them staccato.

By no means should notes be aspirated.

For instance,   
Per - ché ma-ha-ha-ha - ha-ha-ha - i.

Instead of   
Per - ché ma . . . . . i.

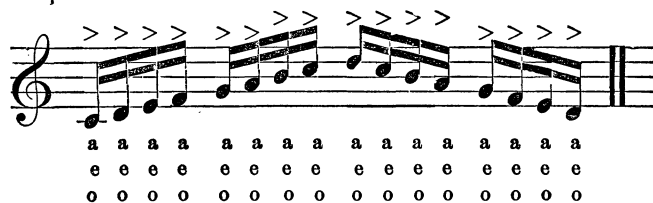


The dragged or slurred vocalization ought to be used for correcting this new fault. Legato vocalization being the most frequently used, needs no sign to indicate it; pupils should therefore be warned against singing *staccato, slurring, marking, or detaching* any notes in plain passages.

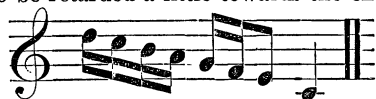
#### Marked Vocalization (Agilità martellata.)

To mark sounds is to lay a particular stress on each, without detaching them from one another: this will be attained by giving a pressure to the lungs; and by dilating the pharynx, as if repeating the same vowel for every note in the passage,—which is in effect done.

Example:



Marked vocalization helps to bring out the voice, and to correct the habit of gliding notes. Dull voices have no better method of articulating notes. It is, besides, a principal resource for giving color and effect to florid passages. This style is chiefly adapted to *diatonic scales*, the notes of which ought to be retarded a little towards the end:—



We must be careful not to confound marked sounds with aspirated sounds. The first are produced by an elastic impulsion given on starting with each note, while the sounds all remain united; aspirated notes, on the contrary, allow the breath to escape between them, detracting from their purity, and very rapidly exhausting the lungs. Marked sounds are indicated by points, and a tie:—



#### Detached Vocalization.—(Italian—Pichettata Staccata.)

To detach sounds is to utter each individually by a distinct stroke of the glottis, and to separate them from one another by a slight pause. If, instead of leaving them immediately, they receive a slight prolongation, a kind of echo is produced. The first of these is indicated by dots; the second by dashes placed over the notes:—



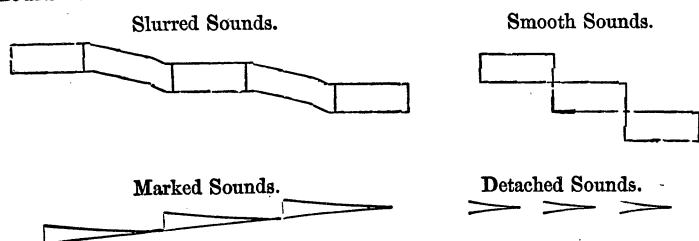
which is equivalent to—



Besides the *eclat* which these accents impart to a passage, when used with taste, they help, as before said, to give elasticity to stiff throats.

#### Aspirated Vocalization.

We shall now speak of this exceptional method. Were it possible to give a representation of the different modes of executing a passage we should do it thus:—



These four ways of vocalizing, should be exercised on every vowel in turn, through the entire compass of the voice, with varying degrees of power, at all rates of speed, and by introducing suspensions.

This comprehensive mode of studying enables the organ to pass with promptness and flexibility through all varieties of intonations; it equalizes the vocal instrument, and, without straining it, makes its whole extent familiar to the pupil.

#### Summary.

*Dragging of the voice:*—Lungs,—equal and continued pressure of air. Glottis,—gradual changes in the tension of the lips of the glottis.  
*Smooth vocalization:*—Lungs,—equal and continued pressure of air. Glottis,—sudden changes in the tension of the lips of the glottis.  
*Marked agility:*—Lungs,—continued and accented pressure of the air. Glottis,—sudden changes in the tension of the lips of the glottis.  
*Detached agility:*—Lungs,—alternately pressed and in repose, which corresponds—Glottis—to the alternating and sudden tensions of the glottis.  
*Aspirated vocalization:*—Lungs,—continued pressure. Glottis,—alternate contractions and distensions; escape of air before the sounds.

## CHAPTER VIII.

### OBSERVATIONS ON THE MODE OF STUDYING THE EXERCISES.

The following exercises are classed in the order which seemed most rational to the author; but each singing master can change it, and omit the part, as he pleases, according to his pupil's requirements.

Equability of voice is absolutely requisite; and in order to attain it, every exercise should be transposed into as many keys as the compass of the voice will with ease admit of, care being of course taken never to exceed this.

The pupil's first elementary practice should not last more than five or six minutes; but this may be repeated after long intervals, several times during the day; in a few weeks,—though only by very slow degrees,—the length of the time may be extended, but must not exceed half-an-hour; after five or six months, the half hours' exercises may be repeated four times daily, not more; and after intervals which must be sufficiently long to rest the vocal organs.

Each day's study must commence with the emission of sustained notes of the voice. We shall not, in the first instance, occupy ourselves with the *mesa di voce* (swelled notes,) which will be treated of at a more advanced part of our system of instruction. The power of swelling notes is the result of all other studies, and the attribute of an experienced, finished singer. This study, if too early attempted, would only tire, not instruct the pupil.

While singing exercises, a pupil should keep the same timbre, as well as equal power and value, throughout every sound; he should also avoid breathing abruptly in the middle of a passage,—the proper method being to stop after the first note of any bar, breathe during its remainder, and start from the note just quitted. The passage



ought to be executed thus:—



and not as follows:—



or thus:—



Exercises must at first be sung slowly, and divided by inhalations taken after the first note of every bar; gradually the rapidity of execution must be increased, and inhaling become less frequent, until whole passages are sung rapidly in one breath. In any case, the duration of a breath should never exceed its natural limit. The superabundant

quantity of air which remains in the lungs, should never be allowed to escape after a note.

Maelzel's Metronome will be found of great service in studying flexibility; and soprano voices ought to be able to go as high as  $\text{♩} = 132$ .

In the following exercises, transitions from the chest to the falsetto registers, and vice-versa, will frequently occur. Far from such transitions being avoided, they should be holdly attacked, and the difficulty patiently overcome. Time and perseverance alone can smooth down the unpleasant break between these registers. The exercises (marked 7, 8, 9, 10, 11,) should be performed in two ways; first, as they are actually written, — and then, the rests of each bar, as well as gliding of the voice, should be omitted, and the notes follow without being interrupted or glided. The first exercise should be executed in the way it is marked.

It is much more difficult to vocalize ascending than descending passages; the time is slackened in the former, and accelerated in the latter; both faults will be corrected by giving equal power to all the notes, and keeping them perfectly smooth and distinct.

When the same interval is repeated several times in succession, either the high note descends, or the low note ascends, both having a tendency to approach one another. The major third in the exercise of thirds, and the seventh in the exercise of sevenths, (13, 17,) require remark, as likewise do the exercises 128 and 137, also the ascending distances of the octave and the tenth (exercises 28, 29, and 30.) In all these cases the high note is generally taken too low, and the low one too high.

Exercises presenting the interval of a *tritone* (included between the fourth and seventh degrees,) deserve special study. The three consecutive *whole tones* have a harsh sound, and pupils are always tempted to lower the *augmented fourth* by a semitone; this lowering gives a modulation, which should be avoided on every occasion where it is not marked. Fourths and fifths, also, are difficult to sing accurately, and require careful exercise.

If the first notes of a descending scale glide, they must be strengthened without widening the throat. Should the same thing occur with the lowest sounds of a scale, they should be slackened in time, and accented, with a pause on the last note but one. Example: —



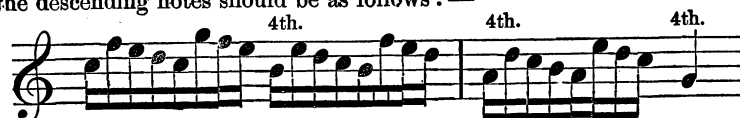
In exercise 24 and 25, we have made the last note of each scale as



Some descending passages affect the ear disagreeably; they ought to be reverted or changed; in the following passage —



the descending notes should be as follows: —




short as the rest, our object being, to have it *quitted immediately*; for if, in the course of practice, a pupil should contract the habit of drawing out the last note, this habit will inevitably adhere to his style of singing.

The half-tone between the third and fourth, and seventh and eighth degrees, will be correctly enunciated, if a singer only take care to keep the third and seventh high. In these intonations (the seventh especially) less harm will be done by excess, than by want of elevation; though the contrary would be the case in going from the fourth to the third, and from the octave to the seventh degrees. When a descending scale is false, we may be certain that the semitones are too wide — in other words, that the third and seventh degrees are too low. When the time of a scale is accelerated, the first note of which is held (as in exercises 21, 33, and 128,) it is difficult to quit this first note at the proper moment, and thus its value is almost always exaggerated. This fault of course retards the time, which ought to be clearly marked. as soon as the first note has been uttered. In examples 40 and 41, the first and third bars may be united in a single breath, by suppressing the intervening bar, and accompanying each passage by a single chord.

The notes of the triplets (Nos. 43, 44, 45, &c.) should be all three equal in value; to succeed in this, an emphasis should be given to the inarticulated note, which is generally the second. The character of a triplet demands, besides, the accentuation of the first note. Passages of six notes are to be accentuated, not by threes, which would give to them the character of triplets, but by groups of two or six notes; to mark the rhythm, the first note of the group should generally be accentuated.

As soon as a pupil has perfectly acquired the pure pronunciation of the Italian letter *a*, it will be time to practice *e, è o, ò* (see Part II.); *i* and *u*, too, will require study, but only so far as may be requisite to accustom the voice to produce them properly. To the following exercises we might add a multitude of others, for combinations are almost inexhaustible.

The pupil should put down in writing all passages that perplex him; by so doing he will save both time and fatigue of voice. We must remark that all exercises from No. 40 to 137, are set in the major key of *do*, reproducing the passage to be studied, on each degree of the scale, both in ascending and descending. The same process should be

adopted for every difficult passage. For instance,  should be written on each note of the gamut, without altering the intervals of the latter. As for example: —

but the distance of a fourth being awkward, we prefer the following form, changing the interval of a fifth to that of a third, as follows: —



If hereafter, in songs, a passage should prove difficult, it must be extracted from the rest, and disposed in the form of a scale according to the method above indicated, or simply transposed entirely by semitones. Thus the flexibility of the organ will be developed in equal measure throughout its extent.

# CHAPTER IX. EXERCISES ON VOCALIZATION.

## GENERAL TABLE FOR THE EMISSION OF SOUNDS.

Each class of voice must avoid exceeding its due limits.

CONTRALTO,  
MEZZO-SOPRANO,  
and SOPRANO.

N<sup>o</sup> 1.

BASS-TENOR  
and BARITONE.

N<sup>o</sup> 2.

TENOR and  
COUNTER-TENOR.

N<sup>o</sup> 3.

### SPECIAL EXERCISE.

Intended to unite the chest and falsetto registers.


N<sup>o</sup> 4.

N<sup>o</sup> 5.

N<sup>o</sup> 6.

7.

8.

9. 

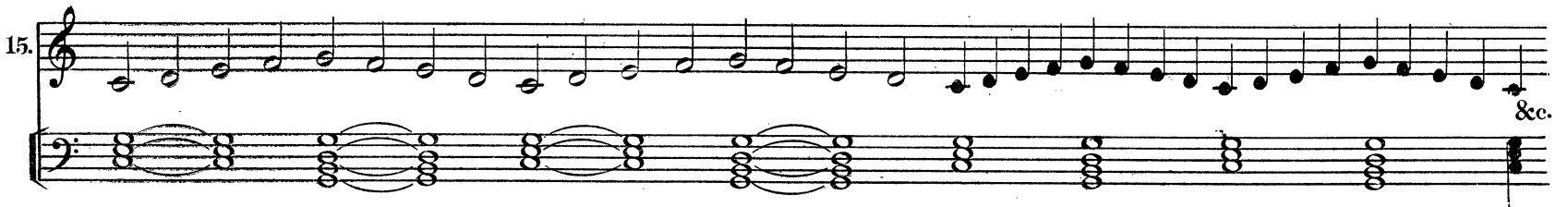
10. 

11. 

12. 

13. 

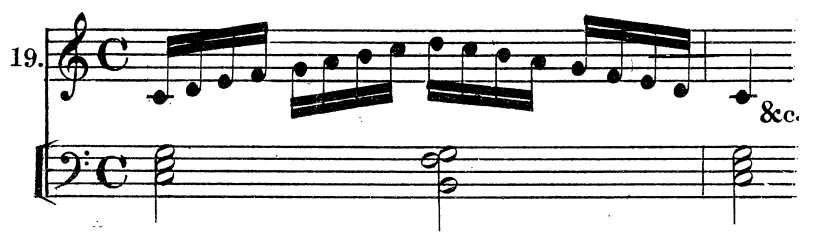
14. 

15. 

16. 

17. 

18. 

19. 

20. Musical notation for measures 20-21. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes. A 'c.c.' marking is present in the bass staff.

21. Musical notation for measures 21-22. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes.

22. Musical notation for measures 22-23. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes.

23. Musical notation for measures 23-24. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes.

24. Musical notation for measures 24-25. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes.

25. Musical notation for measures 25-26. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes.

*pp*

26. Musical notation for measures 26-27. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes.

27. Musical notation for measures 27-28. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes.

28. Musical notation for measures 28-29. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes.

29. Musical notation for measures 29-30. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes.

28

29

30

This system contains measures 28, 29, and 30. It features three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The vocal parts consist of eighth-note runs with slurs and accents. The piano accompaniment is in 3/4 time and features a steady eighth-note bass line and chords in the right hand.

This system contains measures 31 and 32. It features three vocal staves and a piano accompaniment. The vocal parts continue with eighth-note runs and include some notes with fermatas. The piano accompaniment continues with a similar rhythmic pattern.

31

32

This system contains measures 31 and 32. It features three vocal staves and a piano accompaniment. The vocal parts continue with eighth-note runs and include some notes with fermatas. The piano accompaniment continues with a similar rhythmic pattern.

33

34

This system contains measures 33 and 34. It features three vocal staves and a piano accompaniment. The vocal parts continue with eighth-note runs. The piano accompaniment continues with a similar rhythmic pattern.



Measures 33 and 34. The first two staves are treble clef, featuring a complex melodic line with many sixteenth notes. The piano accompaniment is in the bottom two staves, consisting of chords and a simple bass line.

Measures 35, 36, 37, and 38. Similar to the previous system, measures 35-38 feature a highly technical melodic line in the treble clef and a supporting piano accompaniment in the bass clef.

Measures 39 through 47. Measure 39 is labeled "Exercises of two notes." Measures 40-41 continue with two-note exercises. Measure 42 is labeled "Exercises of three notes." Measures 42-47 feature three-note exercises, with the number "3" written above the notes to indicate triplets. The piano accompaniment remains consistent throughout.

Exercises of four notes.

A series of 15 staves of musical notation, numbered 48 through 62. Each staff contains a single melodic line in treble clef, 2/4 time. Exercises 48-62 are variations of a four-note exercise. Exercise 48 starts with a half note G4, followed by quarter notes A4, B4, and C5. Exercise 49 starts with a half note F4, followed by quarter notes G4, A4, and B4. Exercise 50 starts with a half note E4, followed by quarter notes F4, G4, and A4. Exercise 51 starts with a half note D4, followed by quarter notes E4, F4, and G4. Exercise 52 starts with a half note C4, followed by quarter notes D4, E4, and F4. Exercise 53 starts with a half note B3, followed by quarter notes C4, D4, and E4. Exercise 54 starts with a half note A3, followed by quarter notes B3, C4, and D4. Exercise 55 starts with a half note G3, followed by quarter notes A3, B3, and C4. Exercise 56 starts with a half note F3, followed by quarter notes G3, A3, and B3. Exercise 57 starts with a half note E3, followed by quarter notes F3, G3, and A3. Exercise 58 starts with a half note D3, followed by quarter notes E3, F3, and G3. Exercise 59 starts with a half note C3, followed by quarter notes D3, E3, and F3. Exercise 60 starts with a half note B2, followed by quarter notes C3, D3, and E3. Exercise 61 starts with a half note A2, followed by quarter notes B2, C3, and D3. Exercise 62 starts with a half note G2, followed by quarter notes A2, B2, and C3. Below these exercises is a piano accompaniment consisting of two staves (treble and bass clef) with chords and a simple bass line.

The exercises which are here indicated must be written out according to remarks in chap. VIII.

A single staff of musical notation in treble clef, 2/4 time, containing five exercises numbered 63 through 67. Each exercise is a four-note melodic fragment. Exercise 63: G4, A4, B4, C5. Exercise 64: F4, G4, A4, B4. Exercise 65: E4, F4, G4, A4. Exercise 66: D4, E4, F4, G4. Exercise 67: C4, D4, E4, F4.



Exercises of six notes.

A series of 15 staves of music, numbered 68 through 82. Each staff contains a single melodic line in 6/8 time. The exercises consist of six-note patterns, often repeated in different directions or with various rhythmic groupings. The notation includes stems, beams, and various note heads (quarter, eighth, and sixteenth notes).

A series of four staves of music, numbered 83 through 86. Each staff contains a single melodic line in 6/8 time. The exercises consist of six-note patterns, often repeated in different directions or with various rhythmic groupings. The notation includes stems, beams, and various note heads (quarter, eighth, and sixteenth notes).

Exercises of eight notes.

87. *f*

88.

89.

90.

91.

92.

93.

94.

95.

96.

97.

98.

99.

100.

101.

102.

103.

104.

105.

106.

The main musical score consists of 13 staves of treble clef notation, each containing a complex melodic line with frequent sixteenth-note patterns and some chromaticism. The bottom staff is a grand staff with a treble clef on the upper line and a bass clef on the lower line, containing a simpler accompaniment with mostly quarter and eighth notes.

107.            108.            109.            110.            111.            112.            113.

A single staff of music containing seven measures, each marked with a measure number from 107 to 113. The notation is a simple melodic line with quarter and eighth notes.

114. Musical notation for measures 114-119. Measures 114-118 are in treble clef, and measure 119 is in bass clef. The piano accompaniment is shown in a grand staff.


Musical notation for measures 120-125. Measures 120-124 are in treble clef, and measure 125 is in bass clef. The piano accompaniment is shown in a grand staff.


Musical score for measures 20-24. Measures 20-23 are in 12/8 time, and measure 24 is in 6/8 time. The score consists of five staves: four treble clef staves (20-24) and one grand staff (20-24) for piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand.


Exercises of 16 notes.


Musical score for exercises of 16 notes, measures 125-137. Measures 125-137 are in common time (C). The score consists of ten staves: five treble clef staves (125-137) and five grand staff staves (125-137). The exercises are organized into pairs of staves, with the top staff of each pair containing a melodic line and the bottom staff containing a bass line with fingerings indicated by numbers 1-5.


Exercises of 32 notes.


128. 


129. 


130. 


131. 


132. 


133. 























134. 

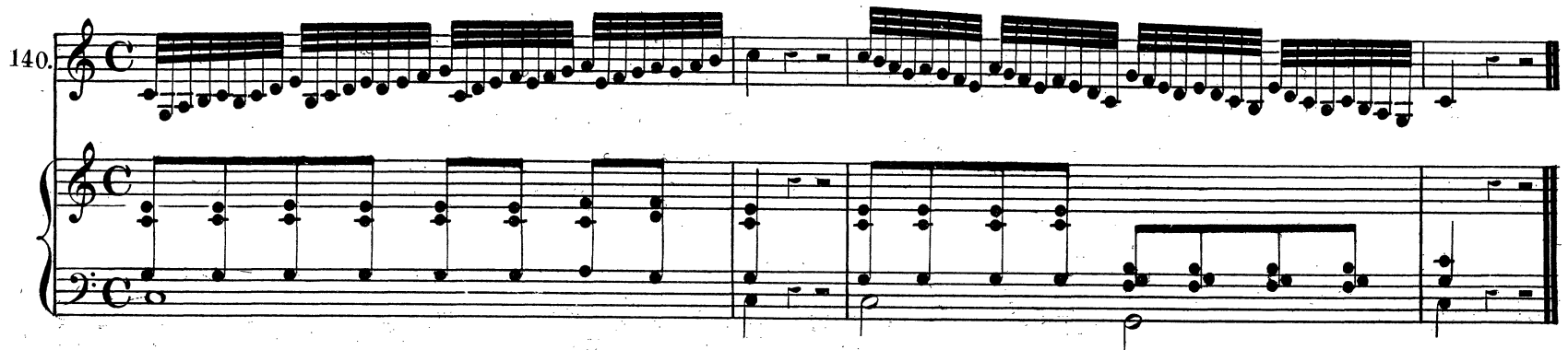
135. 

136. 

137. 



138.  This system contains measures 138 and 139. The top two staves are for the vocal line, featuring a complex melodic line with many sixteenth and thirty-second notes. The bottom two staves are for the piano accompaniment, consisting of a simple harmonic accompaniment with chords and single notes.

140.  This system contains measures 140 and 141. The vocal line continues with a similar complex melodic pattern. The piano accompaniment features a more active bass line with eighth notes and chords.

141.  This system contains measures 141 and 142. The vocal line shows a change in melodic direction. The piano accompaniment includes dynamic markings such as *p* and *pp* in the upper staff.

 This system contains measures 142 and 143. The vocal line continues with a complex melodic line. The piano accompaniment features a steady harmonic accompaniment with chords and single notes.

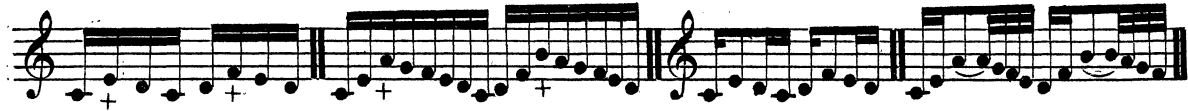
142.  This system contains measures 142 and 143. The vocal line continues with a complex melodic line. The piano accompaniment features a steady harmonic accompaniment with chords and single notes.

## LIGHT AND SHADE.

As soon as a pupil can execute the preceding exercises on the Italian vowels *a, e, è, i, o, ò, u*, in the time marked  $\text{♩} = 120$ , on Maelzel's Metronome, giving equal value, strength and clearness to all the notes; he may proceed to study light and shade. Under this title we comprise prolongation of sounds, inflections, forte-piano, and the different ways of connecting sounds.

## PROLONGATION.

In passages formed of equal notes, increase of value can be given to any one of them in order to heighten effect, or to support the voice on those parts of a bar which might otherwise be passed over. The following passage will be thus modified.



## FORTE PIANO.

Every passage should be studied with five degrees of power and given or sung first pianissimo, then piano, mezzo-forte, forte and fortissimo.

## INFLECTIONS.

When a pupil has learned to give an uniform colouring to an entire exercise, he must next study to break the tints; that is, to divide the exercise into different groups of notes, which he will vocalize alternately piano and forte; these he will further subdivide, until he ends by giving partial inflections upon separate notes, all the others remaining uniformly weak. The inflections should be given to each note in turn. This accent is indicated by placing this sign  $>$  over a note.

Example of partial inflections which ought to be strongly marked.



The pupil must not make one general *cres:* and *dim:*, or *vice versa*, to a whole passage, until he has mastered the inflections.

Next follow staccato sounds,—that is to say, notes separated from others in passages consisting of exercises of four, six and eight notes. Legato and staccato notes must also be combined, just as we have combined pianos and fortes; for instance the second, or third note may each time be detached, while the others remain legato. Two may be legato, and three staccato, then three of each sort and so on through all the possible combinations.



The portamento, legato, marcato, staccato, and aspirato, with their different colourings of prolongation, and the forte-piano with its shades when applied to passages constitute inexhaustible resources and enable the artist to give the most brilliant and life-like effects to his execution. To this subject we shall again recur in our chapter of phrasing.

## ARPEGGIO.

In singing arpeggios the voice should pass with firmness and precision from note to note, whatever their distance from each other: neither detaching nor slurring; but uniting them smoothly as on the piano. In order to do this, each sound must be quitted as soon as touched.

## ARPEGGIOS.

Exercises of 4 notes.

143

144



Exercises on 6 notes.

145. 

146. 









Exercises on 8 notes.

147. 







148. 













30

149. 150. 151.

152.

153.

MINOR SCALES.

154.

155.

If irreproachable correctness of intonation, equality and purity of sounds, constitute the perfection of every *vocalized passage*, these qualities are absolutely indispensable in scales and chromatic passages; which being the most difficult to sing, and to master, are not agreeable to a listener unless the notes are so clearly and distinctly articulated, that each one may be counted. The exact division of any interval whatever into semitones, requires both great firmness of voice and exquisite feeling of intonation, for however little it may falter, every interval will become either too much increased or diminished; the singer in the first instance exceeds, in the second does not attain the number of sounds forming the interval; and in either case the result will be unpleasing from the effect produced by singing out of tune. A student in order to acquire delicacy and precision of intonation must study chromatic passages very slowly, and even afterwards in songs, should avoid executing them very rapidly, if he wish them to be pure. Besides singing slowly during the period of study, he ought to assist himself by dividing the proposed passage into groups of two, three or four notes, as required, and counting them mentally, making the first of each group fall on the beat. These exercises like those preceding, should be transposed by semitones.

The chromatic scale can be adapted to every key, but, if a pupil should become confused, and his voice lose its accuracy of intonation; as a temporary help, during the first exercises, a scale should be played on the piano while sung by the student, the instrument of course being quite in tune. As soon, however as a learner's ear can regulate the intonation, the singer's part should no longer be played; but chords substituted.

CHROMATIC SCALES.

156. Tonic. 2nd 3rd 3rd Tonic. 157. 1st degree. 3rd 6th b 3rd 1st

158. 1st degree. 3rd 5th # 8th 8th 6th b 3rd 1st

159. 1st degree. 3rd 5th # 8th 10th 10th 8th 6th b 3rd 1st

160. 1st 2nd # 5th 7th 9th # 12th 12th 10th 8th 6th b 3rd 1st

161. 1st 3rd 5th # 8th 10th 12th # 15th 15th 12th 10th 8th 6th b 3rd 1st

162. 

164. 

166. 

167. 

## Steadiness of Voice.

Unchangeable firmness, purity of sound, and perfect harmony of the timbres, constitute steadiness of voice. This important quality, which forms the foundation of a good style of singing, is as rare as it is valuable. All those who force their voice out by sudden starts, or allow it to die away, and those who unnecessarily change the timbre, and break up into fragments the melody they execute, are deficient in steadiness of sound.

This fault is attributable to three leading causes: first, to vacillation of the glottis, by which the intonation becomes untrue; secondly, to an irregular rush of breath, which makes the sounds uneven and unsteady; thirdly, to various changes of the pharynx, producing constant difference in the timbres, and destroying all unity of coloring.

A well sustained play of the respiratory organ—a firm contraction of the glottis—a free movement of the pharynx (mechanical acts that should be quite independent of each other, yet regulated, in their combined action, by the requirement of the passage)—constitute those mechanical means by which steadiness of voice can be attained.

### On Sustained Sounds.

Before a pupil commences the study of sustained sounds, he should be sufficiently advanced in knowledge of the vocal mechanism, to avoid useless attempts; and also to lead him to expect some improvement at each fresh essay. The study of sustained sounds depends on the principles laid down in those sections which treat of the breath and steadiness of voice. There are four varieties of sustained sounds: first, sounds held on with equal power; secondly, swelled sounds; thirdly swelled notes with inflections; fourthly, repeated sounds.

#### Sustained Notes of equal power.

These sounds, as their title indicates, are sustained with undeviating steadiness, whether taken piano, mezzoforte, or forte.

#### Swelled Sounds.—(Messa di voce, spinata di voce.)

These sounds begin pianissimo, and are increased by degrees, till they attain their utmost volume, which occurs when they have reached half their length; after which, they gradually diminish in power, until all sound at last disappears. They are indicated by the following marks:  $\leftarrow$   $\rightarrow$ . These sounds, when first practised, should be divided,—one breath carrying the voice from pianissimo to forte, the next from forte to pianissimo; one study is quite as necessary as the other.

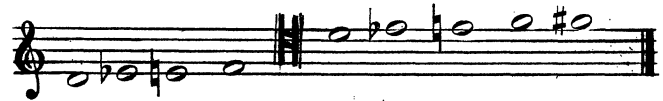
The best singing masters used to exemplify a *Messa di voce* by the following scale:—



During pianissimo practice, the pharynx will be reduced to its smallest dimensions, and will dilate in proportion to the increasing intensity of sound; returning afterwards by degrees to its original shape, as the sound becomes weaker. Care must be taken neither to raise nor lower the intonation, while strengthening or diminishing the notes. These are very general faults; and in order to overcome them, pupils must carefully study the system of compensations which we are now about to explain. In whatever position a singer may have his vocal tendons placed, if he proceed to expel air with increasing force and vigour, the notes, in spite of himself, will rise; because the increasing pressure of air increases also the tension of the vocal tendons, thus causing more

rapid beats and explosions. This fact may be easily ascertained: if, during the emission of a note, a slight blow be given to the region of the stomach, the effect will be to raise the voice a second, a third, or even more than that; and the elevation resulting from the pressure ceases as soon as the latter is removed; hence, in order to produce perfect uniformity of intonation, from pianissimo to fortissimo, it is requisite that the vocal ligaments should by a gradual slackening, correct that tendency of the tone to rise above its proper pitch: the exact opposite being the plan pursued in returning from fortissimo to pianissimo. The vowel must on no account be altered. We again warn singers not to feel for their note by slurring up to it, nor to take it with a shock of air from the chest; but to begin it at once with a neat stroke of the glottis. Care should be also taken, after the voice ceases, to avoid sighing out the remaining breath from the lungs; these should never be completely exhausted, but a sufficient reserve of breath kept to terminate a note or passage easily.

Great difficulty is usually found in swelling the same sounds through both registers; and this is especially the case with female and tenor voices in the following compass:—



The latter, particularly, should commence the piano sound in the falsetto, and in the closed timbre; for, by this plan, the larynx will be fixed, and the pharynx tightened. This done, without varying the position, and consequently the timbre, the pupil will pass on to the chest register, fixing the larynx more and more, so as to prevent it from making that sudden and rapid movement which produces the hiccup, at the moment of leaving one register for another. To extinguish the sound, the reverse must be done.

#### Swelled Sounds with Inflections or Echoed Notes (Flautati.)

These consist in an uniformly continued series of small swelled sounds, multiplied to as great an extent as the breath will allow. \*

These inflections may be arranged in different ways; that is, they may be of equal duration and power; may follow an increasing or decreasing progression; and so on. Great singers usually employ them according to the following method:— they first hold out a sustained sound, with a third of the breath, which sound is followed by another of less power and duration; after which follows a long succession of echoes, becoming gradually weaker as they approach the end—the last, indeed can scarcely be heard. The throat must contract and dilate with elasticity at each inflection. †

#### Repeated Notes.

Notes repeated while remaining on the same vowel, constitute a variety of sustained sounds; but, in this case, the voice performs without interruption a series of percussions, in order to subdivide the note which at first would have been a sustained one.

Each percussion is effected by the larynx rising or falling, as in the act of executing the shake. These movements are slight and rapid; moreover, the note should be pinched by a sort of appoggiatura of less than a quarter of a tone below, for each repetition. These articulations must neither be aspirated, nor a mere trembling of the voice.

\* Some authors call this making the voice vibrate (Italian, *vibrar di voce*), and indicate this effect by syncopated notes:—



† Echoed notes must be executed from weak to strong:—



The percussions not being perceptible and pleasing unless produced by light voices, are only suitable to women; and to produce a fine effect, they should never exceed four semi-

quavers for each beat of No. 100 on Maelzel's Metronome; their succession, also, should always be smooth and delicate.

*Swelled Sounds (Messa di voce.)*

It is useless to swell sounds below *do*, as they are rarely employed. The same remark applies to high notes above *la*; which, as they only fatigue the throat a pupil will do well to avoid studying, till the time arrives for introducing them in songs, &c.

In the above table, exercises are given for the study of sustained and swelled sounds, as well as those swelled with inflections, or echoed.

*Exercises on Repeated Sounds.*

There is another method, also, of repeating notes, which is done by simply producing rapid successions of them, each repeated but once; this is what we have called aspirated and ex-  
*Allegro.*

a ha ha ha ha ha ha ha ha ha ha ha ha ha ha

ceptional vocalization: — Such are performed by slightly breathing out the repeated notes; a minute portion of insonorous air being allowed to escape by the glottis at each aspirated sound, renders them perfectly distinct; whereas in rapid passages, if the notes were blended together, the repetitions would be utterly confused and indistinct.



ha ha, &c.  
a ha ha, &c.

The image shows a musical score for a vocal exercise. It consists of two systems of staves. The first system has two vocal staves (treble clef) and a piano accompaniment (grand staff). The second system also has two vocal staves and a piano accompaniment. The vocal parts feature a series of notes with 'ha ha, &c.' written below them. The piano accompaniment provides a harmonic support with chords and moving lines.

**Appoggiature and small Notes** Appoggiatura.

The appoggiatura is the easiest of all vocal ornaments; also, the most useful and constantly employed. As the word indicates (appoggiare, to lean,) an appoggiatura is that on which the voice lays a stress; it forms no part of the harmony, the real notes of which it precedes, and robs of their accent. Four appoggiaturas belong to each note—two above, and two below, at a tone and at half-a-tone distance. The one placed on the inferior tone is seldom used in modern music. In the following example, three kind of appoggiaturæ occur as indicated:—

RECIT.      one tone.      half a tone.      half a tone. one tone.

Sesto che t'a- ma piu della vita su a che per tua colpa divenne reo

This musical example shows three different types of appoggiatures. The first is a single note above the main note, labeled 'one tone'. The second is a single note below the main note, labeled 'half a tone'. The third is a double appoggiatura (two notes, one above and one below), labeled 'half a tone. one tone'.

There are also single and double appoggiature. The acciaccatura must be distinguished from the last sort; this is a rapid little note preceding, at the interval of a tone or half-tone, another note as short as itself. The voice, so to speak, passes over these two notes, and only rests and stops on the third; for example:—

Good.      Bad.

The image shows two musical examples of acciaccatura. The first is labeled 'Good' and shows a rapid note preceding a main note. The second is labeled 'Bad' and shows a similar construction but with a different rhythmic or melodic context.

The mode of execution, presented in the last example, would take away the rapid and marked character which distinguishes the acciaccaturā from the triplet.

**The Turn. — (Grupetto.)**

Among the various combinations presented by double appoggiature, those are to be distinguished which are formed by two or three consecutive notes, both ascending and descending; as in the annexed example:—

The image shows a musical example of a turn, consisting of two or three consecutive notes, both ascending and descending.

Some authors call the first two of these examples, mezzigrupetti; whereas the two others are termed grupetto, and are indicated by

the mark . All other combinations of appoggiatura, (such, for instance, as are found at examples No. 184, 185, page 37) —

The image shows a musical example of a turn symbol, which is a small flourish above a note.

belong to the class of double appoggiature, or small notes. The grupetto, or turn, is, the appoggiatura excepted, the most common, and therefore most necessary, in vocal music: it is simply composed of the union of the higher and lower appoggiatura, with the leading note. The grupetto cannot exceed a minor third without loss of grace, or airiness. A turn must begin with a bold sforzando, on the first of the three notes composing it. The stress given to this note should carry off the two others that follow. It should be studied, at first, very slowly, so as to establish its clearness and intonation. The grupetto can be affixed to the commencement of a note, to its middle, and to its end.

In the first case, the note must be struck by the turn; example:—

Las mu - cha - chas      de l'Ha - va -

The image shows a musical example of a turn at the beginning of a note. The turn is placed over the first note of the phrase 'Las mu - cha - chas'.

In the second case, the note should first be fixed, and the turn placed in the middle of its duration; example:—

ROSSINI. — Semiramede.

Bel - - la im - ma - go

The image shows a musical example of a turn in the middle of a note. The turn is placed over the middle of the note 'Bel - - la im - ma - go'.

In the third case, the value of the note must be accomplished by the turn; example:—

CIMAROSA. — Il Matrimonio segreto.

Pria che spun-ti in cie - - l' Pau - ro - ra.

The image shows a musical example of a turn at the end of a note. The turn is placed over the end of the note 'Pria che spun-ti in cie - - l' Pau - ro - ra'.

The essential character of a turn being rapidity and animation, its duration should be that of a semiquaver, at No. 100 of Maelzel's metronome. Placed over any note whatever of the exercises, at pages 20, 25, and 26; it will only possess the value of one semiquaver, or of two demisemiquavers. In these exercises, every note should be sung piano, excepting the three forming the turn, or grupetto.

TURNS.

The Turn at the commencement.

172. 

173. 



The Turn in the middle.

174. 

175. 

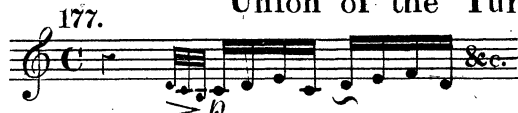
The Turn at the finish.

176. 



Union of the Turn to the exercise N<sup>o</sup> 48.

to the first note.

177. 



to the second note.

178. 



to the third note.

179. 



to the fourth note.

180. 



The following forms of Turns are named *battuta di gola*.

181. 

182. 



ACCIACCATURA.

183. 





SMALL NOTES.

When several notes attack simultaneously one sound they must be briskly executed.

This musical score consists of 15 staves of treble clef notation and one grand staff at the bottom. The music is in a key with one sharp (F#) and common time (C). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Specific performance instructions are written above certain staves: "Gruppetto." above staves 189 and 192, and "Trill and Turn." above staff 191. The grand staff at the bottom shows the piano accompaniment with chords and bass lines.

*The Shake, or Trill.*—(Trillo.)

The shake, as is well known, is an alternating, rapid, and equal succession of two contiguous notes. It is indicated by the letters *tr*; and when this mark is placed over a note, it signifies that the trill should be composed of that note and the tone, or semitone, above,—never below,—according to the chord. The note bearing the trill is called the principal; and the one above, with which it unites, the auxiliary note. A third note, also is used at a semitone or tone below the principal, which might be called the note of preparation, or of termination, because it fulfils both offices. The trill, however, always ends with the principal note. It is generally believed that the trill is a natural gift, and that the singers

not endowed with this graceful ornament, should not attempt it; this opinion is quite erroneous.

The trill does not result from two notes struck one after the other, with gradually-increased rapidity, up to the highest point; as for instance:—



for this is only a vocalized passage, which may precede or follow the trill; and is a variety of trill, known as the *trillo molle*, when it is placed as follows:—



The shake is obtained by a curious mechanism. It consists in a rapid, free, and regular oscillation of the vocal ligaments, corresponding with a visible oscillation of the larynx, up and down, outside the neck. A factitious sort of trill may be obtained by shaking the outside of the throat with the fingers. This fact we adduce as a proof of the accuracy of our description. It may be remarked, also, that the succession of the trill is the most rapid kind of vocalization; so rapid, indeed, that between 152 = ♩, of Maelzel's metronome (the greatest degree of velocity attainable by the human voice,) and that of the shake, 200 = ♩, there is a great gap. This sort of convulsive, tremulous movement, therefore, may be considered as the extreme limit of vocal rapidity. Old men, whose voices are unsteady, furnish an example of an involuntary shake; with them it is irregular, owing to weakness; in younger persons it should become quite regular, free, and unfettered these movements are, the more correct and regular becomes the shake. The trill is sometimes accomplished at once; and a few months' study ought always to suffice for any pupil of ordinary abilities.

exhibits the following varieties. It may belong to a single note, or it may be used in measured succession, in the body of the phrase; if the trill be isolated, it may assume the character of a *trillo mordente*. (shake with a turn;) of a *trillo raddoppiato, ribattuta di gola* (redoubled trill;) or, lastly, of the *trillo lento, or molle* (slow and soft trill.) If it be used in measured succession, it may be applied to a series of disjointed notes; to the diatonic and chromatic scales; and, lastly, to the slur of the voice.

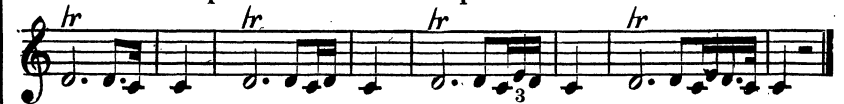
*Isolated Trill — Major and Minor.*

All good singers prepare and terminate a long shake (such, for instance, as occurs at a pause,) by the tone or semitone below.

A trill thus prepared is to be developed according to the rules for sustained sounds (Messa di voce, p. 34,) and ended softly. In its preparation, as in its termination, the voice must descend to the tone or semitone below the principal note, before finally terminating on the latter; for example:—



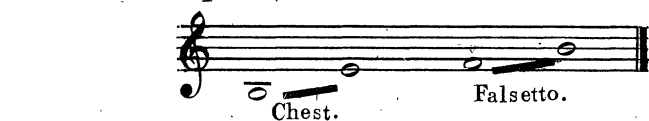
Examples of the more simple terminations:—



These preparations and terminations may be also infinitely varied: a few examples are given at page 42. Pupils should accustom themselves to terminate a shake at will, and always on the principal note; as, without particular attention, the oscillation impressed on the throat cannot be instantly arrested.

*Progressive Shake on the Diatonic Scale.*

When shakes are introduced into musical phrases in regular ascending or descending succession, there is usually no time to prepare them. In this instance, therefore, they must be rapidly attacked on the higher note, and the last trill receives the termination. Example:—



When the action of the trill has become wide and easy, the next business will be to regulate its form. The major and minor shake, as observed in the constant practice of the most celebrated singers,



*Succession of Shakes on detached intervals.*

When a succession of trills is executed on notes at greater intervals, the higher appoggiatura must precede the trill; but, in this case, each trill has a definite termination. Example: —



*Chromatic Scale of Shakes*

The chromatic trill, whether ascending or descending, must begin by its higher notes, with intervals of half a tone, or a tone, according to the key in which it has to be executed; as for example: —



*Slurred Shakes.*

The shake may be applied to the portamento of the voice, whether in ascending or descending, by imperceptibly raising or depressing the voice from one comma to another, so that the hearer may not distinguish the degrees by which it rises or falls. In this case the slur is very slow.



Among these different forms, that given above, is the most correct and safe. The following is the most brilliant: —



The shake and turn, well executed, lead to the double trill.

*Double Shake. — Trillo Raddoppiato.*

This ornament is obtained by intercalating and introducing notes, in the middle of a major or minor trill; these notes divide a shake into many. When purely executed by a sweet voice, this ornament has a beautiful effect, especially when the alternating interruptions are effected by strongly-articulated notes. This trill is exclusively suited to female voices: it is marked by the sign  $\text{tr} \cdot$ .



*Shake with a Turn.*

This is executed with greater rapidity than any other kind; but, like the turn, is very transient. It is indicated by this mark  $\text{tr} \cdot$ . After Tosi, the Abbe Lacassagne, in 1766, and other subsequent writers on singing, have similarly described this trill, designating it a *hurried shake*, a *broken shake*, etc. Example: —

*Slow Trill. — (Trillo lento o molle.)*

This, of which mention was made, at page 36, is, of all shakes, the least important.

*Defects of the Trill.*

The chief defects of the trill arise from inequality in the beats, which renders it dotted; the notes may also be separated to the exorbitant distance of a third, or even a fourth, being then more like the gobbling of a turkey, than a shake. Again, it is often made on the lower minor, instead of extending to the higher major second; or else it ends at an interval different from that on which it commenced. Frequently, too, the oscillatory beats are replaced by a species of neighing, or quavering, known by the name of *trillo caprino*, or *trillo cavilino*.

The trill, appoggiatura, grupetto, and their different methods of execution, will receive full explanation in the second part.

**MEASURED TRILLS.**

The appoggiatura by which the trill is attacked should be more striking than every other note; terminations should be alternately stopped and maintained.

200.

Musical score for exercise 200, measures 1-8. The top staff shows a melodic line with trills marked 'tr' and 'Mr'. The bottom two staves show a piano accompaniment with chords and single notes.

201.

Musical score for exercise 201, measures 1-8. The top staff shows a melodic line with trills marked 'tr' and 'Mr', and notes marked 'p'. The bottom two staves show a piano accompaniment with chords and single notes.

Musical score for exercise 201, measures 9-16. The top staff shows a melodic line with trills marked 'tr' and 'Mr', and notes marked 'p'. The bottom two staves show a piano accompaniment with chords and single notes.

202.

Musical score for exercise 202, measures 1-8. The top staff shows a melodic line with trills marked 'tr' and 'Mr'. The bottom two staves show a piano accompaniment with chords and single notes.

Musical score for exercise 202, measures 9-16. The top staff shows a melodic line with trills marked 'tr' and 'Mr'. The bottom two staves show a piano accompaniment with chords and single notes.

**TRILL MORDENTE.**

203.

Musical score for exercise 203, measures 1-8. The top staff shows a melodic line with trills marked 'tr'. The bottom two staves show a piano accompaniment with chords and single notes.

Before trying the chromatic trill, a student should occasionally practice the chromatic scale, to which it belongs in order to fix on his memory those delicate and difficult shades of intonation through which he has to pass.

Effect.

204.

205.

206.

After having studied each half of an exercise a learner should try to perform the whole in a single breath. The last exercise so executed, will prove a real *tour de force*,— the only successful executant, of which was Chevalier Balthasar Ferri, who flourished in 1660. (see l'istoria d'Angelini Bontempi.)

EXAMPLE OF THE PREPARATION AND TERMINATION OF THE TRILL.

A pupil having gone thus far, will have acquired sufficient power to blend a trill with the *messa di voce*, or some other passage, by which it may be prepared. To effect this, he should calculate the length of his breath, so as to develop equally the *messa di voce* and the trill, or the passage preceding them.

The image displays a musical score for piano, consisting of ten systems of staves. The first system includes a bass staff and four treble staves. The second system through the eighth system each consist of five treble staves. The ninth system consists of five treble staves, and the tenth system consists of a grand staff (treble and bass staves). The score is written in common time (C) and features various musical exercises. Key elements include: 

- Trills marked with 'tr' and slurs, often transitioning into a *messa di voce* (a gradual crescendo and decrescendo).
- Diagrams of trills with arrows indicating the direction of the notes.
- Accents and slurs used to guide the performer's dynamics and phrasing.
- A variety of rhythmic patterns, including sixteenth and thirty-second notes.



### Summary of Flexibility.

It would be impossible to enumerate the various modifications of the mechanical action which produces flexibility; but as they are all based on the expenditure of air, and on the action of the pharynx, a brief explanation will suffice.

When passages which require flexibility are to be executed *piano*, the breath must be used very moderately, and the pharynx reduced in its dimensions. The *forte*, on the contrary, demand a vigorous pressure of the breath, and a greater development of the pharynx.

Flexibility is of two kinds, — *di forza*, of power; *di maniera*, of contrivance. The first comprehends passages executed with vigor and

spirit; above all, brilliant runs and dashing arpeggios, which, in ascending, must necessarily be thrown out by a firm pressure of the breath.

The shape of the pharynx undergoes less alteration for runs and arpeggios than for any other ornament.

The *agilità di maniera* consists in delicate and elaborate passages, which only require a moderate stream of breath, a flexible and nicely adjusted movement of the pharynx.

This style of vocalization is less rapid than the former; but that is rendered necessary by the difficult and complicated intervals which the passages often contain.

## PART II.

### CHAPTER I.

#### ON ARTICULATION IN SINGING. (*Art Mechanism.*)

In the first part of this work it was stated that the mechanism of the voice, in singing, requires the exertion of four distinct sets of organs: — *first*, the lungs, or bellows; *secondly*, the larynx, or vibratory organ; *thirdly*, the pharynx, or reflective organ; and *fourthly*, the organs of the mouth, or articulating apparatus.

We have already treated of every phenomenon connected with the first three organs, namely, — emission of voice, and process of vocalization; and shall now, after simply describing the action of the fourth set of organs, proceed to consider the aggregate result of their union, which is *song*, properly so called, or speech connected with music.

Burja, in a treatise on the relation between music and declamation *Memoirs of the Berlin Academy of Sciences*, for 1803, page 34), very justly observes: — “A neatness of articulation in singing is of the first importance. A singer who is not understood wears his auditors, and destroys almost all the effect of the music, by obliging them to make continual efforts to catch the sense of the words.” Where the singer has not attentively analyzed the mechanism that produces both vowels and consonants, his articulation will be deficient in ease and energy; inasmuch as he has not learnt the secret of giving that development and equability to the voice, which he might attain in simple vocalization, and cannot employ at pleasure the timbre suitable to the passion he wishes to express.

Our remarks on this subject will be comprised under the following heads: —

- Vowels.
- Consonants.
- The quantity of Vowels.
- The quantity of Consonants.
- Fulness and steadiness of voice on words.
- The mode of distributing words over notes.
- Supplementary observations.

#### On Vowels.

The singing voice is produced by precisely the same set of organs as the speaking voice, and both issue through the same cavities, namely, —

mouth and nostrils. Of these the mouth is the more important, as its sides and internal organs are the principal agents of articulation. In fact, the tongue, *velum palati*, palatal veil, — muscles composing the vocal tube, — teeth, and lips, all contribute in turn to the modification of the different elements of speech; these are aided by the jaws, which, by their ever-varying play, have no inconsiderable share in the quality of the sounds produced. Thus, the mouth, owing to its capability for contraction or expansion, can, by the modification of its diameter, length, and internal form, give to the voice, in its exit, a correspondingly different sound. The vowels are the result of those modifications which sounds receive in passing through the vocal tube. The simplest sound emitted therefrom (see *C de Brosse's Traité de la formation mécanique des langues*, vol. 1, page 77,) represents to our ear the condition of the pipe while air is being forced through it; and all the differences in simple sounds indicate corresponding differences in its form. The Italians usually recognize only seven vowels, — *a, e, è, i, o, ò, u*; nevertheless, there should be at least nine vowel-sounds; for, in the high notes of each register, the French vowels, *e* and *u* (*oo*) are absolutely indispensable. The practice of languages fully justifies the assertion of De Brosse, and proves that the number of vowels or shades of vowels, is unlimited; for though writing represents vowels by means of invariable signs, there is a marked difference in the sound of each when uttered by different individuals. Moreover, a person pronouncing any word, does not always give to the vowels it contains the same stress and sound; for as soon as any passion animates a speaker, the vowels unavoidably receive its influence, and strike our ear by the clearness or dulness of their shadings, and the brilliancy or sombreness of their *timbre*. In the word *anima*, for instance, the *a* will not maintain the same sonorousness in a passage of tenderness, as in one of anger, raillery, entreaty, or menace.

On comparing these remarks with those previously made on the *timbres*, the reader will observe a close resemblance between this mechanism and that of vowels, whereby they mutually depend on one another; indeed, one cannot be altered without changing the other. This observation is most important in its results; for it will enable the singer to determine what *timbre* for each vowel is best suited to the proposed effect, and, at the same time, to maintain a perfect equality throughout his voice. Indeed, the choice of *timbre* for each vowel is dependent on two different things, — the verbal or declamatory accent, and evenness of voice. A few examples will elucidate this: —



The *timbre* should vary with every varying passion to be expressed. For instance,—if the melody and words indicate deep grief, a bright quality would evidently make the voice belie the sentiment. The brilliant tone which suits Figaro's entrance in —

“Largo al factotum della città.”

or in that fine air of Don Giovanni, —

“Fin ch' han dal vino.”

would be shrieky and misplaced in the air of Edgardo, —

“Fra poco a me ricoverò.”

or in that of Orfeo, —

“Che farò senza Euridice.”

On the other hand, if a melody breathe gaiety and animation, clear *timbre* can alone communicate appropriate brilliancy to the voice. In such a case, dull or covered *timbre* would produce a hoarse effect.

But, in order to obtain evenness of voice, a singer should, by clever management, modify a vowel, insensibly rounding it as the voice ascends, and brightening as it descends; by this means, a seeming equality results from a real, but well-concealed inequality of the vocal sound. This precept applies to each register throughout the entire compass. If a vowel remained constantly open, as the *a* when sounded in the word *madre*, it would give brightness to the low and middle sounds, while high notes would be shrill and shrieky; whereas a vowel that is invariably covered, like the *o* in the word *monte*, would give richness to high notes, and make low ones veiled and dull.

This method applied to all vowels, will supply us with the following principle: —\*

The *a* approaches the open *o*.

The open *e* approaches the *i*; and next to it, the *eu*.

The *i* (Italian) approaches the *u*, without the aid of the lips.

The *o* approaches the *ou*.

When a vowel is to be brightened, an exactly opposite process to that above indicated is requisite: the *ou* approaches *o*; *o*, *a*; and so on with the rest. Vowels which are very acute—as *i* (Italian,) and *u* (French,)—if sung as they are spoken, would contract the voice, and inconvenience it. To avoid this, a pupil should open these vowels a little more than is required for spoken pronunciation. Our experience proves the following exercises to be most useful in assisting pupils to master all the inflections of voice which render singing effective.

Produce a note in a single breath; pass gradually through all the *timbres*, from the brightest to the most sombre; and then, in another breath, reverse the exercise, by going from the sombre: each note should be given with uniform power throughout. The real efficacy of this exercise, however, is confined to the chest-register, and between notes *la*<sub>2</sub> and *fa*<sub>3</sub>; assisted by the exercise for uniting the registers, it will enable a pupil to master all the movements of the throat, and to produce at will sounds of every description.

It has been observed that the voice is emitted by two channels; the second of which is the nose, whose function is to render the voice more sonorous when the mouth is open, and entirely to change sounds, by giving them a nasal tone when the latter is closed, either by the tongue in pronouncing the letter *n*, or by the lips in sounding *m*. Italians have no nasal vowels, properly so called; for with them the nasal echo on *n* or *m* only takes place when one of these two consonants begins or ends the syllable,—never blending with the vowel sound; as, for example, *A...ngel<sup>o</sup>*, *Te...mpo*. To conclude; vowels should always be attacked by the stroke of the glottis, and with power suitable to the phrase. Pupils, however, must scrupulously avoid preceding these with an *h*, or aspiration; for the use of this latter must be confined to sighs, &c., as

\* A very common fault with pupils, is to stiffen the elevator-muscles, of the jaw. A plan for curing this, is to place sideways, between the upper and lower teeth, a small piece of wood or cork; likewise a riband may be passed over the chin, immediately below the lower lip, and tied at the back of the neck. This done, every vowel should be successively practised, with as little effort as possible.

further detailed in the chapter on Expression: its employment under any other circumstances only alienates the sense of words, or induces faults of which we have treated in the First Part.

### Of Consonants.

Consonants are produced by two different operations of the articulatory organs. First—by pressure of two parts of the instrument against each other, and the explosion of air heard at the moment of their separation. Secondly—from the incomplete and variable meeting of these same organs, and the different and continuous sounds emitted by the air so confined. It is from these two processes that we derive the classification of consonants into explosive and sustained—a division of the first importance in the art of singing.

#### Explosive Consonants.

It is the distinctive character of these consonants to make no noise prior to the explosion which gives them utterance. In forming them, the organs are first closed, and again separated, when the consonant is immediately heard. These two opposite and indispensable movements are called respectively—the preparation and explosion of a consonant; and it is by this process that the letters *p*, *f*, *t*, *c*. (Italian *cio*;) and *k*, are enunciated. During preparation, the air is intercepted and collected; and the explosion that follows is proportioned to the degree of preparation and amount of air collected to produce it; an effect much resembling that of the stroke of the glottis in attacking simple sounds. *b*, *d*, and *g* hard, also, are reckoned among the explosive consonants; only the explosion is preceded by a slight noise lasting while the mouth or pharynx is filling with air,—the former cavity for *b* and *d*, and the latter for *g*.

#### Sustained Consonants.

These consonants produce a whistling sound, that may be prolonged at pleasure, such as *ch*, *x*, and *s*; or else they are given out with a continuous noise, like *m*, *n*, *gn*, *l*, and *gl*. The first of these arises from a partial closing of the organs in various ways, which we shall not attempt to describe; the second is accomplished by their *perfect contact*. The noise thus emitted may be easily converted into a musical sound; a transformation which enables a voice to be sustained from one syllable to another,—a result giving a much increased breadth of style. Two articulatory organs always act in combination, and in five principal ways, thus:—

The lips act together in pronouncing *p* and *m*.

The upper teeth with the lower lip, as in *f* and *v*.

The end of the tongue with the teeth, as in *t* and *d*.

The front part of the tongue with the palate, as in *n* and *l*.

The base of the tongue with the palatine arch, as in *k* and *g* hard.

Each of the combinations above enumerated, gives rise to a different class of consonants; and these combined, form the total of the consonants in use.

In the following table, the consonants have been divided, according to our view of the subject, into five different classes, grouped according to the names of the organs engaged in producing them, and to their explosive or sustained character, with the successive organic operations:—

CLASS I. Labials.	{	Explosive P (pure) . . . . .	Complete closing, — silent preparation, — explosion.
		Do. B (mixed) . . . . .	Complete closing, — slight preparatory sound, — explosion.
		Sustained M . . . . .	Complete closing, — sustained nasal sound, — explosion.

CLASS II. Labio-dentals.	Explosive F (pure) . . . . .	Complete closing, — silent preparation,—explosion. F may be classed either among explosive or sustained sounds, according to the energy displayed in its articulation. The first effect, which is also the boldest, helps to complete the classification.
	Sustained V. . . . .	Incomplete closing,—silent preparation,—explosion. V may be, according to the will of him who articulates it, either a mixed explosive, or sustained sound. The second of these is preferable.
CLASS III. Linguo-dentals.	Explosive T (pure) . . . . .	Complete closing, — silent preparation,—explosion.
	Explosive D (mixed) . . . . .	Complete closing,—slight preparatory sound,—explosion.
CLASS IV. Linguo-palataals.	Sustained TH (as in English <i>the</i> ), the spanish C (as in <i>cena</i> ), Z.	Incomplete closing, — sustained whistling.
	Explosive pure C (Italian <i>cio</i> ),	Complete closing,—silent preparation,—explosion.
	Sustained L, GL, N, GN, . . .	Incomplete closing, — Sustained sounds.
CLASS V. Linguo-gutturals.	Sustained R . . . . .	Sustained vibration of the tip of tongue.
	“ French J, CH, X, hard S, soft S . . .	Incomplete closing,—whistlings of different kind.
	Explosive (pure) C hard, K, Q, . .	Complete closing,—silent preparation,—explosion.
CLASS V. Linguo-gutturals.	Explosive (mixed) G hard . . .	Complete closing,—slight preparatory sound,—explosion.
	Sustained Spanish J, . . . .	Incomplete closing, — sustained sound, effected by the vibration of the uvula.

Summary.

- 5 pure explosives; P, F, T, Italian C, hard C, K, Q: silent preparation, — explosion.
- 3 mixed explosives; B, D, hard G: slight preparatory sound,—explosion.
- 5 sustained “ L, GL, M, N, GN.
- Various noises or continued whistlings. C, H, R, S hard, S soft, X, Z, TH, V, &c.

Pupils should pay especial attention to the point at which the organs come in contact, and the process which aids them in forming each consonant. It is from neglecting to give this subject due attention, that some singers add, to the movements required, others which are quite useless; for instance,—putting the lips and jaws into action when the tongue alone should be occupied. Others, again, languidly drag the organs from one consonant to another, and allow the echoing of a vowel, thus:—

*Contento* and *Conterto* for *Contento*; *Temepo* for *Tempo*; *Queseto* for *Questo*; *Calema* for *Calma*; *Belo, Dona, Ampleso*, instead of *Bello, Donna, Amplesso*; and so on. Others pronounce between the teeth, and, indeed, *chew* the words, so as to make them unintelligible. Others employ the hard movements of the organs, instead of the soft, as —

*Sarro, farro, il corre, abandonna, crudelle*, instead of —  
*Sarò, farò, il còre, abbandòna, crudèle*.

On Accents.

The human voice exhibits the four following features:—

- I. The variable duration of the sounds.
- II. Their *timbre*.
- III. Their rise or fall in the gumut.
- IV. Their different degrees of intensity.

In each language, it is easy to discern different kinds of accents: as for instance,—the grammatical accent, written accent, logical or verbal accent, accent of sentiment, and lastly, the national accent. We shall confine ourselves to the consideration of the grammatical and sentimental accents, as they alone are connected with our subject.

On Quantity (*accento tonico*.)

In speaking, a person, led on by rapidity of thought, stops only at a single point of each word, on the most emphatic syllable—that, in fact, on which the action of the organs is principally displayed. A strong accent which determines the importance of the emphatic syllable,

constitutes what is termed *prosody*. It is marked, in almost all languages, on one syllable only, in each word, however long that word may be; and is simply caused by prolonging the time occupied in uttering it. A little attention will soon enable a student to discover the accented portion in a word; for example:—

“Nessùn maggior dolóre  
Che ricordàrsi del tēmpo felice  
Nella miséria.” — DANTE.

All words have an accent—even monosyllables; and this accent varies with the expression of our feelings; the most important word in a phrase always receiving the strongest emphasis.

Emphasis on Consonants.

Besides prosodaical accents, a student should consider the stress to be laid on certain consonants; for example:—

m p  
sempre, troppo.

This emphasis answers to prolongation of vowels. We will now state under what circumstances consonants should be forcibly pronounced. *Firstly*, in order to surmount any mechanical difficulty of articulation; *secondly*, to give strength to the expression of some sentiment; *thirdly*, to render words audible in large buildings. In Italian, whenever two consonants occur in succession, they are to be separated by dwelling on the first, which is a preparation for the second. Example:—

Bella, troppo, contento, risplendere.  
Bel-la, trop-po, con-ten-to, ris-plen-dere.

Expression depends greatly on the weight and strength given to articulation. *Consonants express the force of a sentiment, just as vowels express its nature*. We are always impressed by words strongly accentuated, because they appear to be dictated by some acute passion; and of course, the most important word should receive the strongest emphasis. The well-known phrase —

DESDEMONA. ROSSINI.—*Otello*.

Se il pa-dre m'abbando-na, se il padre m'abbandona.  
p bb d p bb

owes half its effect to the particular stress laid on the letters *p, b*, and *d*. The attack of vowels by a stroke of the glottis, is alone equally efficacious; but, in many passages, it would be quite misplaced.

The necessity for being understood, generally causes a speaker to lay a stress upon consonants, in proportion to the size of a building; hence, emphasis is made stronger in declamation than in speaking, and still more so in song. The last consonant in every syllable, which in Italian is generally *m, n, l*, or *r*, ought to be expressed with, as much precision, as the initiatory one. Negligence in this respect is the chief cause of indistinctness and incorrectness of articulation in singing.

In music, the two elements of speech correspond with those of melody; vowels with sounds; consonants with time. Consonants serve to regulate or beat the time—to hurry or retard a passage, as well as to mark the rhythm; they indicate the moments at which an orchestra should blend with the voice, after *ad libitum*, a cadence, or a pause. Finally, consonants impart spirit to the *stretta*, and concluding cadences. They should always be prepared beforehand, in order that they may fall precisely with the beat.

Fulness and steadiness of voice upon words.

When music is sung with words, if a singer be unable to render the emission of his voice independent of the articulation of consonants, the organ receives a certain shock, which destroys all roundness, firmness, and connexion of the notes. To obviate this inconvenience, it is requisite to distinguish the functions and mode of action peculiar to

each of the four sets of organs in the vocal apparatus, and that each should perform its respective functions without interfering with the others; for if one organ perform its duties imperfectly—if the chest hurry or slacken the emission of air—if the glottis be wanting in precision—if the flow of voice be interrupted, or weakened after each syllable—if the pharynx form timbres inappropriate to the sentiment,—or if the organs of articulation, incongruously blended, lack suppleness or readiness,—the sounds emitted will be false, disjointed, and of bad quality—the pronunciation defective or unintelligible. In such cases, a singer is said to want method. Besides these faults, (from which every accomplished singer is free,) we have still to point out another, not less grave, viz., the *scrocci di voce*—a laughable break of the voice ordinarily heard in the chest-notes above *mi*<sub>3</sub> of tenor voices, or an octave above in the head-voice of sopranos. If during the articulation of certain consonants, or the vocalization of certain passages on high notes, a pupil should neglect to sustain his breath with great resolution, the glottis, being naturally obliged to contract its dimensions to produce high notes, will completely close, and stop the voice, re-opening with a ridiculous explosion the instant afterwards.

Having advanced these general precepts, we now proceed to a few observations in detail. The voice should flow on without interruption or jerks, from one syllable and from one note to another, just as if the group made but one equal and continued sound; this, we again repeat, requires a constant and regular rush of the breath. A vowel should receive the greater portion of the value of a note, the consonant coming in only at its close.

In this way, the voice will be prolonged throughout the permanent consonants, without encountering any interruption. Thus, *m* and *n* exhibit audible nasal reverberation, as in *co—nte—nto*, *me—mbranza*;\* the *l* and the *gl* form two channels on either side of the tongue, as in *co—lle*, *l—anguir*; and so on for other consonants. Without such

assistance, singing would be broken up by too frequent interruptions, and seem meagre and unconnected.

It is only the explosive consonants which completely stop the voice during their preparation. Example:—

ARNOLD. ROSSINI.—*Guillaume Tell*.

Mon pè - re tu m'as du mau - di - re

To obtain breadth of voice, pupils ought to recite words on one note, without suffering any interruption in the sound but such as is essential for explosive consonants.

These verses should be sung in the manner indicated:—

Entra l' uomo allor che nasce  
In un mar di tante pene  
Che s' avvezza dalle fasce  
Ogni affanno a sostener.  
Ma per lui sì raro è il bene,  
Ma la gioja è così rara,  
Che a soffrir mai non impara  
Le sorprese del piacer.

METASTASIO. *Il Sacrificio d' Abramo*.

We recommend the practice of the pieces or fragments quoted in the note below, as they combine all the leading difficulties of syllabication.†

#### Distribution of words with notes.

The distribution of words under music should be made in such a way as to mark its time and accent with regularity. This is attained by causing the common accent ‡ to fall on the first beat of the second, third, or fourth bar, according to the extent of the musical phrase, or of a portion of it. The reason of this is, that these first beats mark the limit of the phrase or melodic verse: thus:—

MOZART. *Nozze di Figaro*.

Voi che sa - pe - te che co - sa è a - mor Don - ne ve - de - te s'io l'ho nel cor.

For conformity with this precept, a singer should bear in mind the rules for forming musical phrases, as well as those of prosody and versification peculiar to that language in which a piece has to be sung.§

In vocal music, a syllable is appropriated to each separate note, or to several where grouped together, or bound by slurring. In the following air of Handel's, the translator has placed the words badly:—

DALILA. HANDEL.—*Samson*.

A me ti fi - da o mio di - let - to vie - ni in se - no d'a - mor ti piaccia in se - no d'a - mor.

o mio di - let - - to vie - ni in se - no d'a - mor ti piaccia in se . . . no d'a - mor.

It should have been arranged as in the second line. It frequently happens in Italian music that the number of syllables is too great for

the notes attached to them; this occurs when several different vowels meet; in which case, they must be contracted: and to ascertain under what circumstances vowels are to be contracted, or separated, the place of the tonic accent should be considered; for if there be a group of vowels wholly unaccented, the voice ought not to rest on any of them; whereas, if there be one vowel accented, the voice should pass on to the emphasized vowel, dwell there, and afterwards slur over all succeeding ones, uniting them in a single sound. This vowel may be placed at the beginning, middle, or end of a group. The following are examples of two, three, or four vowels:—

\* The passage across the buccal cavity is here completely intercepted by the tongue in the case of the *n*,—by the lips in that of *m*.

- † Airs for the Bass.
- “Amor, amor, perchè mi pizzichi.” FIORAVANTI.  
“A un dottor della mia sorte.” ROSSINI. (*Barbiere di Siviglia*.)  
“Largo al factotum della città.” ROSSINI. (*Barbiere di Siviglia*.)  
“Già d'insolito ardore.” ROSSINI. (*Italiana in Algeri*.)  
“Si vada si sprezi la vita.” ROSSINI. (*Gazza Ladra*.)  
“Vous me connoissez tous.” AUBER. (*Philtre*.)  
“La biondina in gondoletta.” PAER.  
“Io ti lascio, io ti lascio.” CIMAROSA. (*Matrimonio Segreto*.)
- Variations for the Soprano.  
Duet for Soprano and Tenor.
- Duets for Soprano and Bass.
- “Per piacere alla signora.” ROSSINI. (*Turco in Italia*.)  
“Come frenar il pianto.” ROSSINI. (*Gazza Ladra*.)  
“Ah! di veder già parmi.” ROSSINI. (*Corradino*.)  
“Quanto amor.” DONIZETTI. (*Elisir*.)  
“Se dovessi prender moglie.” ROSSINI. (*Italiana in Algeri*.)

- Duets for two Basses.
- “Un secreto d'importanza.” ROSSINI. (*Cenerentola*.)  
“D'un bel l'uso di Turchia.” ROSSINI. (*Turco in Italia*.)  
“Che l' antipatica vostra figura.” RICCI. (*Chiara di Rosemberg*.)  
“Mentre Francesco faceva il brodo.” (Coccia.)

‡ The term *common accent* is used to indicate the accent that falls on the last syllable but one of piani voices.

§ See, also, p. 16, chap. II., L. Scoppa's treatise on Versification.

MOZART.—*Nozze di Figaro*.  
  
 Voi che sa - pe - te che co sa è a - mor.

BELLINI.—*Sonnambula*.  
  
 Più..... bel - lo, più bel - lo e a - me - - no.

ROSSINI.—*Semiramide*.  
  
 Di gio - ja, di gio - ja e a - mor.

MOZART.—*Nozze di Figaro*.  
  
 Fin che l'aria è an - cor bru - na e il mon - do ta - ce.

The blending together of several vowels is one of the chief difficulties encountered by foreigners in studying Italian singing. To simplify it, a pupil should suppose that the note bearing the two or three vowels is divided into so many fractions, which succeed each other uninterruptedly. Each vowel should be distinctly formed, and yet not separated from the preceding one by a jerk. The mouth should alone form the vowels in succession, averting the effect of a gape:—

  
 Di gi - o ja, di gi - o ja e a - mor.

(A) MOZART.—*Don Giovanni*.

  
 Nun - zio vo - gliò tor - - nar

(B) ROSSINI.—*Barbiere*.

  
 E cen - to trap - - po - - le fa - - rò, fa - - rò gio - - car.  
 Fa - rò gio - car, fa - - rò, gio - - car.  
 Fa - rò gio - car, fa - - rò, gio - - car.

ROSSINI.—*Donna del Lago*.

(C) ELENA.

  
 Fra il pa - - dre e fra l'a - - man - - - te oh.

  
 man-te..... oh.

To avoid pronouncing syllables on high notes, recourse may be had to a lower one, on which the syllable is articulated beforehand, or else to a slur. Example:—

LUCIA.

DONIZETTI.—*Lucia*

  
 Spar - gi d'a - - ma - - ro pian - - to.

  
 Spar - gi d'a - - ma - - ro pian - - to.

The syllable thus pronounced on a low note, will enable the voice to reach

Sometimes, in order to take breath, a singer finds it necessary to separate the vowels in two consecutive words. Example:—

MOZART.—*Clemenza di Tito*.

  
 Di - scen - da I - me - ne, di - scen - da I - me - ne

When a vowel is repeated, elision must be used, which is only a sort of contraction. Example:—

  
 As - si - sa al pi - e d'un sa - li - ce ge - me a traf - fit - ta I - sa - u - ra.

In altering or re-arranging words, or syllables, care should be taken to retain and mark the measure or accent of a melody, and only under peculiar circumstances must this rule be infringed. The following are a few cases of this sort:—

1st.—When a singer meets with a lengthy passage of vocalization, he may deviate from the principle, in order to obtain a favorable open vowel, *a, e, o*, for its execution; for example (A).

2nd.—When the number of syllables divides a passage too frequently, and has a tendency to retard the movement of the voice, it is better to perform the entire passage on a single syllable. The passage (B), furnishes an example.

3rd.—The arrangement of example (C) shows how a singer may avoid words on high notes. Examples:—

(C) CENERENTOLA.

ROSSINI.—*Cenerentola*.

  
 Ah fu un lam - - po un so - - gno un.

  
 Ah fu un lam-po un sogno un.

the high one by means of a slight and rapid slur; and this little preparatory note, as well as the slur, must commence the time, or go to make up the full value of the high note. Some consonants, *m, n, d, b*, &c., by the slight noise produced in their articulation, greatly assist the utterance of high notes. This noise, which precedes the emission of the sound, allows a singer to try its accuracy, and the firmness of his organ, thus removing all danger of a break in the voice.

DONIZETTI.—*Anna Bolena*.

  
 Cerca un li-do in cu-i vie - ta-to non ti si-a

A change of vowel may, in certain syllables, be resorted to with the happiest effect. Whatever plan is adopted, these difficult passages can always be successfully sung, if, at the time of execution, the organ shall have been suitably prepared. This, in fact, is the sole object of the various *methods* that have been pointed out.

In the preceding rules, we have given the various modifications introduced, with the object of facilitating vocal execution. Other changes may be admitted, with the view of adding vigour to, and completing the effect of song; as, for instance, the repetition or intercalation of a word or phrase, the object of which is to strengthen expression. Example:—

DONNA ANNA.

MOZART.—*Don Giovanni*.

Again, a singing master and pupil are at perfect liberty to add,—if the sense allow it,—one or other of the monosyllables, *ah*, *no*, *si*, either to increase the number of syllables, or as a substitute for others:—

## CHAPTER II.

## ON PHRASING.

The art of phrasing holds the highest position in vocal music, embracing the study of all its effects, and modes of producing them.

Sounds, unlike words, convey no distinct ideas; they only awaken sentiments: thus, any given melody may be made to express many different emotions, by merely varying the accentuation. An instrumentalist enjoys great liberty with regard to expression, as well as ornament; and—if we expect certain accents belonging to progressions, appoggiaturas, sustained sounds, syncopations, and melodies of every emphatic rhythm—a performer is at full liberty to give an air any tint or expression he pleases, if it correspond with the general character of the piece. In vocal music, the choice of effects is more limited, as they are partly determined by those musical accents we have just enumerated; by long syllables, which always prevail in vocal pieces; and by the *expression* that words demand, which governs the general character of a melody. Great scope, however, still remains for the free inspiration of a skilful singer.

We divide the art of phrasing under the following heads:—1st, pronunciation; 2nd, formation of the phrase; 3rd, breath; 4th, time; 5th, forte-piano; 6th, ornaments; 7th, expression. Pronunciation having been already explained in the preceding chapter, under “Articulation in Song,” we shall not now recur to it.

Before examining further the art of phrasing, we shall briefly explain the formation of a musical phrase. This study enables us to distinguish ideas composing a melody, and the places where breath must be taken; also to discover those parts of a musical idea which are to be accented by piano and forte, and those which require the introduction of ornaments, &c.

*Formation of the Phrase.*

Music, like language, has its prose and verse; but its prose pays no regard to the number of bars or symmetry of cadences, or even to regularity of time.

The 62nd Psalm of Marcello, for bass, “Dal tribunal augusto:” the *Largo* in Handel’s *Alexander’s Feast*, “Ahi! di spirti turba immensa;” the

choruses of Palestrina; the chanting and recitative; are all examples of musical prose.

This last kind is wholly influenced by prosodiac accents and excitement of passion.

In what may be called melodious verse, on the contrary, there reigns a perfect regularity—required to satisfy the rhythmical instinct. In compliance with this instinct, a complete symmetry must be established between the different parts of a melody, and they must be enclosed within certain easily perceptible limits of duration. In this way our ear may unfailingly recognise each element of a phrase.

We have first to solve the question—what are the dimensions of melodic verse? Were the melodic phrase to be too much developed, the feeling of the rhythm and symmetry would be lost, and with it, that of the verse; but if the phrase were divided by too frequent rests, our instinct would unite these various fragments in one continuous phrase. Examples:—

ROSSINI.—*Cenerentola*.

Larghetto.

HANDEL.—*Rinaldo*.

To measure, with accuracy, a melody or its parts, we have recourse to a series of regular-spaced percussions, or beats, which mark what is called the time, or constitute parts of a bar. This series of successive beats, however were it constantly the same, would, in a few moments, produce only a vague and monotonous impression; to avoid which, a stronger accent is given to a certain portion of a bar. This specially-accented beat—called accented, or down-beat, by way of contrast to non-accented beats, which are called unaccented, or up-beats—serves to group the percussion by twos and threes, in order to form the two elementary bars, which are basis of all the rest—namely, the binary common bar, formed of a strong and weak beat; and the triple bar,

formed of one strong and two weak beats. Aided by these accents, the ear will easily distinguish the groups attached thereto, in counting as many bars as it distinguishes initiatory strong beats.

A beat can never be complete till a second has been heard ; consequently, each beat is included between two percussions. In like manner, a bar is not completed till the percussion of the initiatory time of the following bar is heard ; then, only, the ear recognizes the sort of time belonging to the piece. By a little attention, a learner will be struck with the analogy existing between the combination of several simple beats constituting a bar, and the union of several bars forming a musical thought. In order to comprehend clearly the extent of a musical phrase, the ear requires to be struck at equal intervals by some stronger accents, which, uniting the bars themselves into groups, present to our ear striking divisions. These accents, of a more marked character than those separating the bars, are formed by the co-operation of harmony and rests, grouping the bars by twos and threes,—that is, a strong and a weak one, or one strong and two weak. It is this last compass of two or three bars, enclosed between three or four primary times, which has been commonly termed a musical phrase, and which we designate as a *melodic verse* :—

NINETTA. ROSSINI.—Gazza Ladra.  
Tut - to sor - ri - de - re mi veggo in tor - - no.  
Section. Section.

Phrase.  
DON GIOVANNI. MOZART.—Don Giovanni.  
La ci da - rem la ma - no la mi di - rai di si  
Section. Section.

Phrase.  
EDGARDO. DONIZETTI.—Lucia  
Fra po - co a me ri - co - ve - ro.

In quick movements, the sentiment may admit of eight or nine bars ; for example :—

Allegro vivace. DON GIOVANNI. MOZART.—Don Giovanni.  
Fin che han dal vi - no cal - da la test - ta u - na gran fes - ta fa pre - pa - rar.

The rests between phrases are called half cadences. A phrase, if single, would give only a vague and isolated impression, which, to be precise and complete, should be reproduced by a phrase of equal length with the first. It is the comparison which the ear instinctively makes between two successive

phrases, that suggests the idea of symmetry, and consequently that also of rhythmic cadence. The combination of two phrases is the least development of which a musical period is susceptible. We annex an example of what is termed a melodic period :—

DON GIOVANNI. MOZART.—Don Giovanni. ZERLINA.  
La ci - da rem la ma - no la mi di - rai di si ve - di non è lon - ta - no par - tiam mio ben da qui. Vor - -  
- rei e non vor re - i mi tre ma un po - co il cor fe - li - ce è ver - sa - re - i ma puo bur - lar - mi an - cor ma puo bur - lar mi an - cor.

Observations.

In many of the foregoing examples, we may easily distinguish a short rest, *Cesura*, which divides the melodic verse into two sections.

Both before and after the first beats of a bar, various notes will also be observed, which are indispensable for the completion of the melody ; these receive the weak or less strongly accented syllables, serving as an appendix to the initiatory beat only, and may be called complementary notes. The following passage from Rossini's *Gazza Ladra* is a case in point :—

NINETTA. ROSSINI.—Gazza Ladra.  
Tut - to sor - ri - de - re mi veggo in - tor - - no.

Students will remark, also, that in various examples there are rests placed immediately after the first bar,—sometimes, indeed, after the second note, as here shown :—

A HANDEL.  
Las - cia ch'io pian - ga la sor - te mi - a.

A A ROSSINI.—Semiramide.  
Bel rag - - gio lu - - sin - ghie - - ro.

In all these instances, the rest forms an integral part of the subject, and is equivalent to an expressive accent, not to a mere rest. These two and these three notes form *melodic figures*.

A melodic figure is the shortest musical idea ; and to form a musical figure there must be at least two notes. These figures are distinguished one from the other by some difference separating the end of one figure from the beginning of another,—which difference may consist of a short pause, or a longer note, in the recurrence of the same melodic form, that is, of the same values and intonations.\*

NINA. COPPOLA.—Nina.  
Co - me mai nel nuo - vo in - can - to.

CHERUBINO. MOZART.—Nozze.  
Non so più co - sa son co - sa fac - cio

In the sketch that has been given of musical phrases, the words conveying the precise meaning are *beats* and *bars*, *section of a phrase*, and *melodic verse* or *phrase* ; those, on the other hand, whose sense is necessarily more vague and indefinite, are *rhythm* and *musical figure*.

The word *rhythm* represents not the material part or form of the idea, but the impression produced by the periodic accents of a movement, and the intonations ; while the *musical figure*, owing to its character, whether accented and quick, or unaccented and slow, serves either to strengthen or weaken a rhythmic movement. It is said, also, of a movement, that it is well rhythmed, when its prevailing values are short and marked ; and, on the contrary, that it lacks rhythm, when the same values are slow and unaccented ; as the following example will show :—

\* Pointed notes, triplets, 4, 6, 8, 16, &c. may be considered as musical figures.







**PACINI.—Niobe.** **(B) Allegro.**

I tuoi frequen - ti pal - ni ti

**(B) Allegretto.** Quit the note without breathing. Quit the note without breathing. Quit the note without breathing. Quit the note without breathing.

Ah fig-lio an - zio so il cor il cor il t'at - ten-deanzio so t'at-ten-de t'attende il cor deh 'vo-la ra - pi - do non tar dar.

**MEYERBEER.—Crociato.**

In those examples marked B, on the contrary,—in order to make the melody more lively,—all pauses of the *figure* are indicated, either by breathing at each beat, or by simply quitting the sound without breathing,—which, in some cases, is indispensable. When two notes are

united by a slur of the voice, and it is found requisite, breath must not be taken till after the slur has been executed; then the voice should attack the second note. Example:—

**ROSSINI.** **NINETTA.** **Allegro.**

*Gazza Ladra.*

Quan-ti con ten - ti si - al - fin go - drò tut - - - to sor - - - ri' de - re'

**ROSSINI.** **SIGISMONDO.**

Qual mag - gior fe - - li - - ei - - tà più non sen - te le su - pe - - ne.

Breath ought never to be taken in the middle of a word, or between words intimately connected.\* In melodies of long, uninterrupted phrases, where only a few rests occur of sufficient length to give opportunity for taking deep breaths, a singer will find himself embarrassed in his execution, should these be overlooked.

he should disguise the act with such artifice as completely to escape detection; for the betrayal of it by noise,—a pause, however small, or any movement of the body, however trifling,—would manifest inability and want of skill. Should two consonants occur consecutively, the act of inspiration may be easily concealed, if the second consonant be *explosive*. The preparation of this second consonant may be affected by breathing through the nose; thus:—

In phrases where pauses are badly arranged, an artist may sometimes be obliged to divide a word, or sentence, by inhaling; but in that case,

**ROSSINI.** **TANCREDI.** **Moderato.**

Ah dol - ci con - te - - - n - ti - - - sa - rò.

When, at the end of a long sustained note, a pause and cadenza occur, a singer must avail himself of the noise made by the accompaniment to inhale. Example:—

**MOZART.** **DON OTTAVIO.** **Andante.**

*Don Giovanni.*

A ven-di - car - ti io va - - - do.

\* As an illustration of our meaning, we instance the favorite song or glee, "Oh, Nanny, wilt thou gang wi' me?" in which most *ill*-educated singers take breath after "Oh, Nanny, WILT,—" as if the latter word were the surname of the lady!

## On Time.

Anna Maria Cellini, in her Grammar of Song, remarks,—“*Il tempo e l'anime della musica.*” This is true; for Time gives regularity, firmness, and *ensemble* to music, while irregularities add interest and variety to its execution. *Time*, or *Measure*, is correct, when the entire value of both notes and rests is complete: precision and steadiness are thus acquired—most important qualities, which few singers possess.

To mark time, the strong beats of a bar should be accented with vigour. As an example of this, we may cite the allegro of the trio in *Guillaume Tell*,—“*Embrassons-nous* ;” the allegro of the duet in *Otello*,—“*L'ira d'avverso fato* ;” the stretta finale of *Otello* ; and stretta finale of *Don Giovanni*. In such a case, a voice produces the effect of a percussion instrument, and proceeds in like manner by striking distinct blows.\*

Time is of three different characters, viz, regular, free, and mixed. Time is regular when an air is characterized by a very decided rhythm,

which rhythm—as we have said—is usually composed of notes of short duration. Warlike songs, or shouts of enthusiasm, especially require strongly-accented and regular measure (see Examples A. The compositions of Mozart, Cimarosa, Rossini, &c., demand great exactitude in their rhythmic movements. Every change introduced into the value of the notes, should, without altering the movement of the time, be procured from adopting the *tempo rubato*.

Secondly, time is *free*, when, like discourse, it follows the impulse of passion and accents of prosody; chanting and recitatives are examples of free-measure.

Thirdly, time is mixed when the feelings expressed in a piece exhibit frequent irregularities of movement, as is often the case in tender, melancholy sentiments. In such pieces, the value of the notes is generally long, and the rhythm but little perceptible. A singer should avoid marking the time too strongly, or giving it too regular and stiff a character (see Example B.)

(A) FIGARO.  
*Allegro.*

MOZART.  
*Nozze di Figaro.*

Non più andrai far - fal - lo nea - mo - ro - so.

(A) OTELLO.  
*Allegro.*

ROSSINI.  
*Otello*

Ah si per voi già sen - - to nuo - vo va - lor nel pet - - - to.

(B) EDGARDO.  
*Larghetto.* a piacere. a piacere.

DONIZETTI.  
*Lucia.*

Fra po - co a me - ri - co - ve - ro da rà ne - gletto a - vel - lo.  
bien - tôt l'her - be des champs croi - tra sur ma pierre i - so - lé - - e.

Irregularities in time are, *rallentando*, *accelerando*, *ad libitum*, *a piacere*, *col canto*, &c.

## On Rallentando.

*Rallentando* expresses decrease of passion; and consists in slackening the rapidity of a measure, in all its parts at once, in order to enhance its grace and elegance. It is also used as a preparation for the return of a theme or melody.

ROSSINI.—*Guillaume Tell.*

ARNOLD. *Mosso.* *ff* *rall.* *Tempo 1mo.*

A ses re - gards cachons nos pleurs je n'en dois plus qu'a nos mal - heurs oh ciel

GUILLAUME. *ff* *rall.* *smorzando.* *Tempo 1mo.*

Et que du moins cette jour-née un peuple é chappe à ses mal-heurs, et que du moins u - ne jour - née un peu - ple é chappe à ses mal-heurs.

## On Accelerando. †

*Accelerando* is the reverse of *rallentando*, as it increases the velocity of a movement, and adds greater spirit and vivacity to the effect.

\* This attack is effected by means of a stroke of the glottis, or stress on the consonant, according as a word begins with a vowel or a consonant. If these notes were only feebly struck, the rhythmic element would be destroyed.

† In the quintett of *Beatrice di Tenda*, the forty-four last bars constantly increase in rapidity. Donizetti's music—and above all, Bellini's—contains a great number of passages, which, without indications either of *rallentando* or *accelerando*, require both to be employed.

## On Ad libitum.

In *ad libitum* phrases, time is slackened; but this kind of free movement must not be arbitrarily introduced. Consequently, whenever a singer intends risking it, he must not diminish the time throughout but have recourse to the *tempo rubato*, which will be noticed immediately. Certain pieces admit of the voice and accompaniment being alternately free and in strict rhythm; when latitude is given to the vocal part, the time of the accompaniment must be well marked. (See above Example B.)

Suspensions and *cadenza* stop the accompaniment altogether, and leave the singer for some moments absolutely independent.

*Tempo Rubato.*

By *tempo rubato* is meant the momentary increase of value, which is given to one or several sounds, to the detriment of the rest, while the total length of the bar remains unaltered. This distribution of notes into long and short, breaks the monotony of regular movements, and gives greater vehemence to bursts of passion. Example:—

*Allegro Moderato. ANNA.* DONIZETTI.—*Anna Bolena.*

*Allegro. NINETTA.* ROSSINI.—*Gazza Ladra.*

To make *tempo rubato* preceptible in singing, the accents and time of an accompaniment should be strictly maintained; upon this monotonous ground, all alterations introduced by a singer will stand out in relief, and change the character of certain phrases. *Accelerando* and *rallentando* movements require the voice and accompaniment to proceed in concert; whereas, *tempo rubato* allows liberty to the voice only. A serious error is therefore committed, when a singer, in order to give spirit to the final cadences of a piece,

uses a *ritardando* at the last bar but one, instead of the *tempo rubato*; as while aiming at spirit and enthusiasm, he only becomes awkward and dull.

This prolongation is usually conceded to appoggiaturas, to notes placed on long syllables, and those which are naturally salient in the harmony. In all such cases, the time lost must be regained by accelerating other notes. This is a good method for giving colour and variety to melodies. Example:—

LUCIA. *Larghetto.* *tr tr* DONIZETTI.—*Lucia.*

Two artists of a very different class—Garcia (the author's father) and Paganini—excelled in the use of the *tempo rubato*. While the time was regularly maintained by an orchestra, they would abandon themselves to their inspiration, till the instant a chord changed, or else to the very end of the phrase. An excellent perception of rhythm, and great self-possession on the

part of a musician, however, are requisite for the adoption of this method, which should be resorted to only in passages where the harmony is stable, or only slightly varied—in any other case, it would appear singularly difficult, and give immense trouble to an executant. The annexed example illustrates our meaning:—\*

*Allegro. COUNT.* ROSSINI.—*Barbiere.*

The *tempo rubato*, again, is useful in preparing a shake, by permitting this preparation to take place on the preceding notes; thus:—

*Andante. COUNT.* ROSSINI.—*Barbiere.*

The *tempo rubato*, if used affectedly, or without discretion, destroys all balance, and so tortures the melody.

*Of the Forte-piano, and Accents on single sounds.*

Forte-piano, applied to isolated notes, is called accent. The most regular accents of song are founded on the emphasis of spoken language, and fall on the down-beats in a bar, and on long syllables in words. But as this arrangement would not be sufficient to give character to all kinds of rhythm, accents

are also placed, when required on the weak parts or beats of a bar, in this way destroying the prosodic accent.† Example:—

\* This passage presents an approximate example of the use which the author's late father made of the *tempo rubato*.

† Spaniards, much more frequently than Italians, make use of this liberty in their popular songs; and although the Spanish language has a prosody quite as much accentuated as the Italian, yet in popular tunes the accents of the music regulate those of the words,—a characteristic feature of their national music, perhaps not to be met with elsewhere.

ANIMA. BELINI.—Sonnambula.



Syncopations present an example of this. The accent should proceed from strong to weak. (Examples A.)

The *contra-tempo* is also an example of accentuation on weak parts of a bar, and the result is for a moment to interrupt the regularity of the rhythm, and thus to produce a striking effect. (Example B.)

Accents, again, are placed on appoggiaturas, and on pointed notes (Example C,) or else on the first note of every figure when repeated. (Example D.)

The stress, too, should be always laid on notes which, requiring nice and delicate intonation, are difficult to seize,—such, for instance, as dissonancies; in which case the accent concurs with the prolongation on the same sound—or else (according to the artist's instinct) is placed on any one sound selected in passages of equal notes. This is done to avoid monotony. (Example E.)

(A) LINDORO.



(A) LUCIA.



(C)



(B) FIGARO.



(D)



(E)



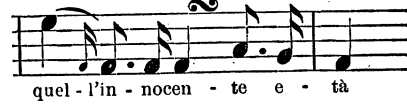
(E)



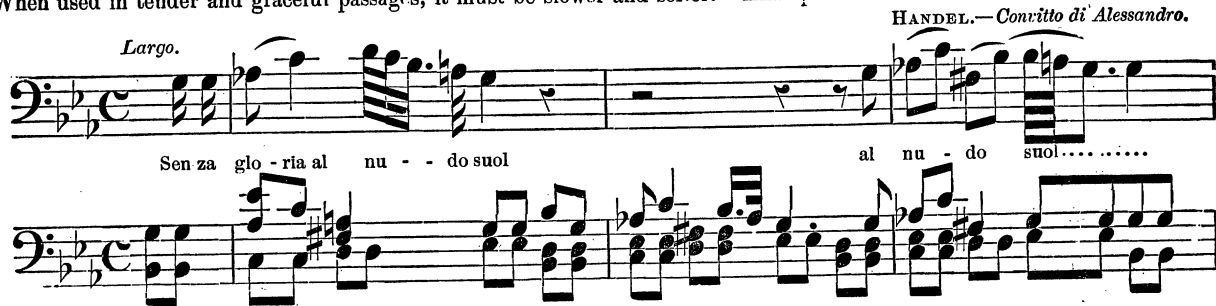
We may likewise observe, that both accent and prolongation follow nearly similar laws.

*Slur of the Voice.*

Slurring is a method—sometimes energetic, sometimes graceful,—in colouring a melody; when applied to the expression of forcible sentiments, it should be strong, full, and rapid. Examples :—



When used in tender and graceful passages, it must be slower and softer. Example :—



**BELLINI.**  
*Norma.*

NORMA.  
*di forza.*

E vi - ta nel tuo se - - no e pa - - - - - tria e cie - lo a - vrò

Accent used by  
Madame Pasta.

*f* *p* 5 5

E vi - ta nel tuo se - - no e pa - - - - - tria e cie - lo a - vrò

A slur placed between two notes, each having its syllable, is executed by carrying up the voice with the syllable of the first note; and not, as is frequently done, with the syllable of the second. The second note ought to be heard twice—once on the first syllable, and again on its own. The passage—

**CIMAROSO.**  
*Sacrificio d' Abraham.*

SARA.

Deh par - la - - te

will be correct as shown in A, and incorrect as shown in B:—

(A)

Deh par - - la - - - te

(B)

Deh par - - la - - - - - te

**MEYERBEER.**  
*Robert le Diable.*

ISABELLE.

Grâ - ce, Grâ - ce, pour toi mê - me, pour toi mê - me.

This style is unhappily so easy, that pupils are constantly tempted to adopt it, and so avoid the difficulty of articulating words on high notes. They commence a syllable on a low note, and then slur up to the high one. By another, more correct method, they may assist themselves in taking a high note—we mean substituting a regular portamento for the incorrect slur. Example:—

**LUCIA.** **DONIZETTI.—Lucia.**

Spar - gi d'a - ma ro piaa - - to

Spar - gi d'a

Spar - gi d'a

This way is a good resource for voices of small compass in single passages. This has been noticed already in the section of "Words connected with music."

(A)

**ROSSINI.**  
*Cenerentola.*

Ques - t'èun no - do av - vi - lup - pa - to ques - t'èun grup - po rin - trec - cia - to

(A)

**ROSSINI.**  
*Barbiere.*

Zit - to, zit - to, pia - no, pia - - no, non fac - cia - mo con - fu - sio - - ne

(B) DONNA ANNA.

**MOZART.**  
*Don Giovanni.*

Zit - to, zit - to, pia - no, pia - - no, non fac - cia - mo con - fu - sio - - ne

The circumstances under which the slur should be adopted, are very difficult to determine, and can scarcely be fixed by any general rules. Yet it may be observed, that a slur will always be well placed, whenever, in passionate passages, the voice drags itself on under the influence of a strong or tender sentiment. For instance, were the slur to be suppressed in that passage, "Hai padre e sposo in me" (*Don Giovanni*, Mozart,) the whole tenderness of its expression would disappear.

But this method, owing to its very effectiveness, should be employed rarely, and with extreme judgment; for, by its too frequent use, singing would be rendered drawling. Some singers, either from negligence or want of taste, slur the voice endlessly, either before or after notes; thus the rhythm and the spirit of the song are destroyed, and the melody becomes nauseously languid. Example:—

Another fault, of a most objectionable nature, in slurring, is a sort of cat-like squalling, produced whenever the voice is drawled out while opening the *timbre*. To avoid this fault, the slur of the voice should be allowed a little more motion in the higher than in the lower part; and, above all, the *timbre* should be closed with caution.

*Messa di voce* (swelled sound—drawn-out notes.)

Different kinds of swelled sounds have already been considered in the First Part. See *Canto spianato*, for the uses to which they may be adapted.

*Legato sounds.*

See section on "The Breath, or sustaining the voice on words."

*Detached or Staccato sounds.*

Detached sounds are of two descriptions, and may be quitted as soon as taken (A); or they may be slightly prolonged, and strengthened with a certain undulation or echo, similar to that of the harmonica (B). This style is calculated for light and graceful sentiments, and to amend the thinness of the high notes. Examples:—

(B) *Allegro Assai.*

MOZART. *Flauto Magico.*

We cite this passage without venturing to recommend its study:—

(B)

BELLINI. *Pirata.*

Ah non fia sem - pre o - dia - - ta la mia me - mo - ria spe - ro se fui

*Marked sounds.*

Marked sounds are suitable for all voices, but especially for bass. Example:—

ASSUR. *Andante maestoso.*

ROSSINI.—*Semiramide.*

A quei det-tia quel as - pet-to fre - mer sen - to il cor nel, pet-to fre - mer sento il cor nel, pet-to ce - lo a sten - to il mi - o ter - ror

*Repeated sounds.*

Repeated sounds are, in my opinion, only effective with smooth silvery voices; nor would I advise their use, except by female singers:—

NINETTA.

ROSSINI. *Gazza Ladra.*

L'uno al sen mi strin - ge - ra l'al-tro, l'al-tro ah! che fa - ra

*Pointed notes.*

*Forte piano, embracing whole phrases.*

In passages consisting of pointed notes, as decided in character as the following, a vowel and the sforzando should be added to the short as well as to the long note; by this method the former gains vigour and importance:—

Having thus enumerated partial accents that may be communicated to the various details of a melody, let us now examine the general colorings of which whole ideas are susceptible.

The forte-piano can affect short passages or entire periods,—that is, every musical idea, from the shortest to the longest.

The forte-piano presents the following elementary varieties:—

SEMIRAMIDE. *Allegro.*

ROSSINI.—*Semiramide.*

La for - za pri - mie - ra ri - - pi - glia

for - za - a pri - i - mie - e - ra ri - - pi - i - glia

- I. Uniform intensity,—marked thus.
- II. *Crescendo* . . . . .
- III. *Diminuendo* . . . . .
- IV. *Crescendo, and then diminuendo.*
- V. *Diminuendo followed by crescendo.*
- VI. Uniform intensity interrupted by inflexions . . . . .

Much as we acknowledge the necessity of strongly pointing the above examples, and others of a similar character, we reprobate the habit of pointing notes of equal value.

The following examples will illustrate the varying kinds of forte-piano:—

Period of uniform piano intensity: *Allegro.*

ROSSINI.—*Barbiere.*

Zit - to, zit - to, pia - no, pia - - no, non fac - cia - mo con - fu -

- - sio - - ne per la sca - la dal bal - co - - ne presto an - dia - mo via di qua

Period of uniform forte intensity: *ff*

ROSSINI.—*Ibid.*

Per la sca - la dal bal - co - ne pres - to an - dia - mo via di qua

Two phrases—one crescendo, the other diminuendo: *p* *Sf* *p*

ROSSINI.—*Ibid.*

Per la sca - la dal bal - co - ne pres - to an - dia - mo via di qua

Phrase of uniform piano intensity: *p*

ROSSINI.—*Mosè.*

Mi man - ca la vo - ce mi sen - to mo - ri - re

Phrase, both strong and weak: *f* *DESDEMONA.* *dim.*

ROSSINI.—*Otello.*

Quan-to son fie - - ri i pal - pi - ti che des - ta in noi, che desta in noi, che desta in noi t'a - mor

**ROSINA.** **ROSSINI.—Barbiere.**

Two sections of phrase—one piano, the other forte :

U - na vo - - - ce po - co fà qui nel cor mi ri - suo - no  
 U - na vo - - - ce po - co fà qui nel cor mi ri - suo - - no

**ROSSINI.—Mosè.**

Two melodic figures—one strong, the other weak :

Piu fie - ro mar - ti - re  
 di ques - - to non v'ha

In a great number of cases, the *chiaro-scuro* should be left to the sentiment; while, at other times, the coloring should be determined by the following considerations:—

A composer makes one section of a phrase correspond with another of equal extent, by employing the same or different values; we may observe that it is by the values, rather than by the intonations, that melodic ideas correspond with each other. This remark will serve as a basis for what follows. If this common link—namely, *equality* of value—were not to exist

between the phrases, the thoughts might be well-connected, but could not be submitted to a foreseen coloring.

When the second section of a phrase is composed of the same values as the first, its coloring should be sometimes the *tempo rubato*, and sometimes the *piano* opposed to the *forte*.

When the identical thought is repeated several times in succession, as it is frequently with all composers, especially Mozart; or when the thought pursues an ascending or descending progression, as in the following examples—

**DON GIOVANNI.** **MOZART.—Don Giovanni.**

*Cres.*

Senza alcun or-di-ne la danza si - a chi il mi-nu-et-to chi la fol-li-a chi l'a-le-man-na fa-rai bal-lar..... ah

**DONIZETTI.—Sancia.**

*Cres.* *pp* *Cres.*

Per me di ven-ta Ir-ca-no e..... reg-no e..... ciel.....

**PERGOLESE.—Siciliana.**

*Andante.* *p* *f* *p* *f* *pp* *Cres.* *mf*

Se a - ves-se una sper-an-za di po-ter-si con-so-lar..... di po-ter-si con-so-lar di potersi con-so-la.

each different development should be submitted, according to the sentiment of the phrase, to the *crescendo* or *diminuendo*—the *accelerando* or *ritardando*; in rarer instances, to isolated accents and the *tempo rubato*.

The *forte* should answer to the *forte* in energetic passages; in graceful ones, on the contrary, the *piano* should follow the *forte*. Every transition from one degree of strength to another, produces a marked effect; only when a pianissimo follows, it should be separated from the *forte* by a slight rest, striking the note an instant after the bass, as shown in the following example:—

**Larghetto. DESDEMONA.** **ROSSINI.—Otello.**

*Cres.* *f*

Mi..... ven-ga a con - so - - la,  
 con - so - - la.  
 Strike the C after the bass

This rest affords relief after loud notes, and prepares us for seizing all effects, however delicate, that follow,—especially if the first consonant that ensues after the rest is produced with vigour. With the above exception the *forte-piano*, *crescendo*, and *diminuendo*, are employed chiefly to enhance sentiment and not in compliance with the forms of music. Hence the rule expounded in several works, prescribing the application of *crescendo* to ascending, and *diminuendo* to descending passages, applies only to certain special cases, and cannot be admitted as a general principle.

We have already shown how to color music, either by whole thoughts or their details. In the first case, each phrase, and even each period, should be impressed with an equal degree of force—with the same *timbre* and uniformity of effect,—care only being taken that the phrases or periods be not too long. This manner is wholly theatrical, and suitable exclusively to thoughts slowly developed. In coloring by details, all the delicacies of the melody should be attended to. Each melodic figure,—each *intention*, should have its effect. This method suits the liveliness of rapid and short ideas, and is adapted to a graceful and buffo style; it is also adopted with equal success in chamber and dramatic music.



If the shadings of the forte-piano are to be impressive, the diction must be natural and even ; it being an error to give the same degree of strength to all parts of a passage. When all is energetic, energy, in fact, exists nowhere. Generally speaking, a source of the most strongly-marked effects consists in *contrast*. An effect prepared by contrast is rendered far more brilliant—as a piano opposed to a forte ; passages composed of rapid sounds following a succession of *sostenuto* notes ; &c., &c.

*Suspensions—Terminations—Reprises.*

A simple and natural reading chiefly depends on the way in which different members of a melody are begun, suspended, and connected. A theme should be begun with a moderation of expression, even when it has to describe passionate and highly wrought feelings ; for effects are displeasing when produced by sudden starts and unprepared efforts. This observation applies

This kind of passage entirely changes its character, when applied to energetic sentiments. Example :—

In these examples, the movement is suspended by a pause or phrase *à piacere* ; the precise moment when time should be resumed is indicated by means of a consonant, the preparation of which must be protracted

A phrase which would suddenly resume *à tempo* without preparing the moment of attack, as in the following,—

would throw the singer and the band into confusion ; this phrase would be improved by a termination indicating the exact moment of the reprise, as follows :—

*Terminations.*

The way in which figures, numbers of phrases, phrases, periods, and pieces, are finished, deserves our fullest attention. Rests in a melody are marked by a silence following the final note of phrases, or portions of phrases. This note ought to be lightly and instantaneously quitted ; for were it to be too much prolonged, the thought would cease to be distinct and elegant ;\* besides which, it would absorb the period for renewing the breath. In slow movements, such as the *cantabile*, *larghi*, &c., these same finals admit of greater extent, but only in proportion to the values preceding and the pause that follows them.

The note which ends a final period, or an accompanied recitative, should be longer than all the other finales ; because it marks the completion either of a thought or discourse. These finales will be stronger in *tronchi* words than in *piano*,—and longer, also, in serious than in *buffa* music ; for example :—

\* This ill-placed prolongation is vulgarly called a *queue*. Care must be taken, also, not to get rid of the air that the chest might retain after every rest.

not only to the commencement of a song, but also to any sort of sounds, even when the latter are required to be very powerful ; they should always be gradually swelled. This precaution is specially necessary in producing high notes, lest their effect should be that of a mere scream.

*Suspensions and Reprises.*

When a melody has been suspended by momentary pause, it is resumed with the same degree of power, and in the same *timbre* as before its interruption. Example :—

In the middle of phrases, care must be taken to avoid accenting heavily, notes requiring resolution ; as, for instance :—

In movements of strongly-accented rhythm, the final bars form the crisis or culminating point of emotion and dramatic effect ; and at this important moment, vigorous articulation of time, by means of consonants, inflexions, appoggiaturas, ornaments, and ardour of expression, should all combine to give the greatest degree of effect.

CHAPTER III.

*On Changes.*

Changes are introduced in pieces, either from necessity, or to enhance the effect. This necessity may result from different causes : a part may be either too high or too low for the voice of an executant ; or the style of a work—declaimed or ornamented—may not be altogether suitable ; in either case, the artist will be compelled to modify certain parts of a composition,—

raising or lowering some passages, simplifying or embellishing others, in order to suit them to the power and character of his vocal capability. Had he merely to perform an air, or detached duet, he would do better to transpose it entirely, rather than deprive it of its essential effects. However great the cleverness that may be displayed in these arrangements, it is very rarely that either author or public is pleased. It would be wiser for an artist to give up a work ill-suited to the display of his talents, than be compelled to force his vocal powers, and transgress the traditional laws of a standard work.

We will now consider changes urged by the necessity of producing new effects. When there is no accent to give color to melody, recourse is had to ornaments (or *fioriture*.) This is the case with almost all Italian music prior to the present century; for authors formerly, in sketching out their ideas, reckoned on the talent of a singer to add at pleasure, accent and ornamental accessories. There are different kinds

of pieces, too, which, from their very nature, must be entrusted to the free and skilful inspiration of their executants,—as, for instance, variations, rondos, polaccas, &c.

Before proceeding to develop any precepts referring to ornament, it may be remarked, that all embellishments should be soberly employed, and in their appropriate place, and that some knowledge of harmony is indispensable to their skilful introduction.

As the ornaments do not contain in themselves particular sentiments, the feeling they convey will depend on the way in which they are accented; their choice must, notwithstanding, be regulated by the meaning both of words and music. For instance, such ornaments as would be used to depict a *grandioso* sentiment, would be unsuitable to the air of Rossina in the *Barbiere*; the merest discrepancy between the character of the piece and its *fioriture* would constitute a striking fault.

Example:—

ALMAVIVA. *Andante.*  
*sempre a tempo.*

ROSSINI.  
*Barbiere.*

Ec - co ri - den - te il cie - lo spun - ta la bel - la au - ro - ra e tu non sor - gian -  
*dolce.*

Ec - co ri - den - te il cie - lo spun - ta la bel - la au - ro - ra e tu non sor - gian -

co - ra e puoi dor - mir co - sì ah sor - gi mia bel - la spe - me  
*con brio.* *poco meno.* *sempre a tempo.*

co - ra puoi dor - mir co - sì ah sor - gi mia bel - la spe - me  
*ritenuto.* *dolce col canto.* *col canto.*

vie - ni bel i - dol mi - o ren - di men crudo oh di - o lo stral lo  
*Cres.* *Dim.* *p* *Cres.* *f* *mf*

vie - ni bel i - dol mi - o ren - di men cru do oh di - o lo stral lo  
*stentate.*

stral che mi fe - rì lo stral che mi fe ri  
*Sf* *f*

stral che mi fe - rì lo stral che mi fe - ri

It will be at once perceived that the style of our last example is too languid for the character of the brilliant Count. We especially insist on the necessity for the strictest affinity between the composition and its ornaments,—because, without such agreement, it would be impossible to preserve the originality of character peculiar to each author and composition.

Ornaments belong exclusively to the voice which sustains the melody;

but be it understood, that melody must be unrestrained by the harmony, or by an instrumental obligato accompaniment.

In duets, embellishments may be blended in both parts; but in trios, quartets, &c., no change is allowable.

Similar observations apply to the introduction of piano and forte as to that of *fioriture* (refer to the chapter on "Formation of Phrase.") Ornaments should be placed where the return of the same values, or where the coloring, is considered insufficient. Example:—

ROSSINI. *Donna del Lago.* ELEONORA.

A me do - nar, a me do - - nar

a me do - nar

ROSSINI. *Tancredi.* TANCREDI.

Ti ri - ve - drò, ti ri - ve - drò, ti ri - ve - drò, ti ri - ve - drò.

Appropriate ornaments always heighten the effect, when terminating a portion of a phrase. Thus placed, they have the charm of novelty, and make no changes in essential parts of a melody,—that is, in notes which are placed on the down beats. These notes, besides containing the rhythmic accent, fulfil prominent functions in harmony; hence they should be cautiously modified by ornaments, lest the melody be entirely transformed.

A musical idea, to be rendered interesting, should be varied, wholly or in part, every time it is repeated. Pieces whose beauty depends on recurrence of the theme,—as rondos, variations, polaccas, airs, and cavatinas with a second part,—are particularly adapted to receive changes.\* These changes should be introduced more abundantly, and with ever-heightening variety and accent; the exposition of the theme alone should be preserved in its simplicity. This rule respecting variety, follows the thought in its most minute details. Example:—

ROSSINI. *Cenerentola.* CENERENTOLA. *Con brio.*

Co - me un ba - le - - - no ra - - - pi - do.

ROSSINI. *Otello.* DESDEMONA.

I sos - pi - ri d'I - sau - ra ed il mi - o pian - to  
pi - ri d'I - sau - ra ed il mio pian - to

✓ CIMAROSA:—*Matrimonio Segreto.* *Con tutta forza.*

I ca - val - li di ga - lop - po senza po - sa cac - - - cie - rà

Variations by GARCIA, sen.

val - li di ga - lop - po senza po - sa cac - - - cie - rà

The preceding rules are confirmed by the practice of the best composers, who never repeat a thought several times without introducing new effects, either for voice or instruments.

If an opportunity present itself of imitatively painting a sentiment or thought, it must not be neglected, as in this way our ear and feelings are simultaneously pleased. The sense of the words determines, in this, as in other cases, the ornaments and character best adapted to the execution.

Effects of this kind are well suited to words presenting images of movement, space, or imitative harmony of sounds, &c.;—as, for instance, *rapido, eterno, eco, lampo, gloria, ardere.* To this category, also, belong all words, expressions, and feelings which touch the heart. In the recitative preceding Nina's song, great importance should be ascribed

to the following passage, and especially its last notes, which it would be well to swell with inflections:—

- \* There are some pieces, the theme of which is so happy and characteristic, that all alteration would be for the worse. Such, in my opinion, is Pergolesi's "Sicilian":—
- The following pieces seem to me well suited for this kind of study:—
- |             |                                   |                                    |
|-------------|-----------------------------------|------------------------------------|
| CAVATINA.   | "Sovra il sen la man mi posa."    | <i>Sonnambula.</i>                 |
| RONDO.      | "Ah non giunge uman pensiero."    | <i>Sonnambula.</i>                 |
| CAVATINA.   | "Una voce poco fa."               | <i>Barbiere.</i>                   |
| RONDO.      | "Nacqui all' affanno."            | <i>Cenerentola.</i>                |
| RONDO.      | "Tanti affetti al cor d'intorno." | <i>Donna del Lago.</i>             |
| VARIATIONS. | "Nel cor piu non mi sento."       | <i>La Molinara.</i>                |
| AIR.        | "Di piacer mi balza il cor."      | <i>Gazza Ladra.</i>                |
| AIR.        | "La placida campagna."            | <i>La Principessa in Campagna.</i> |
| AIR.        | "Jours de mon enfance."           | <i>Pré-aux-Clercs.</i>             |
| AIR.        | "Ah! je veux briser ma chaîne."   | <i>Diamants de la Couronne.</i>    |
- &c., &c., &c.

NINA. COPPOLA.—Nina.

Lun - go lon - ta - no e - ter - no eil tuo vi - ag - gio.

In Rossini's cavatina, the late Madame Malibran used to throw the whole power of her voice into the notes *mi ri-suo-no*—with the most sublime effect.

ROSSINI. *rallentando. piena voce.*  
Barbieri.

Qui nel cor mi ri - ri - suo - no.

To these should be added, lastly, the imitative accents of passion, of which we shall presently speak in the chapter on Expression: here, all is imitation.

Among the many kinds of passages that can be employed for ornamenting phrases, our attention will be chiefly directed to appoggiaturas, turns, and trills,—as they are regulated by more precise rules.

*Appoggiaturas.* (See Part I.)

An appoggiatura is, as its name indicates (*appoggiare*,—to lean on,) a note on which the voice leans, or lays a stress, and to which it gives more perceptible value than to the *resolutive* note. This note is almost always foreign to the harmony, and should resolve itself on the real note of the chord. Harmonists regard as appoggiaturas only the second majors and minors, which are not included in the chords nor attacked by connected intervals; but in singing, we think that under the category of appoggiaturas, should be included those intervals which fulfil that function,—such as dwell on any disjointed intervals.

In Italian music an appoggiatura can scarcely be considered as an ornament, on account of its importance to the prosodic accent. Regarded in this light, it is a musical accent falling on the down beat of a bar, and on a long syllable in words *piano* or *sdruccioli*. It is by this means that the cadence and melody of words are maintained.

Descending Appoggiaturas.

ORFEO. GLUCK.—Orfeo.

Che fa - rò sen - za Euri - di - ce

Major Seconds. HANDEL.—Resurrezione.

Can - cel - li il mio do - lor le mie me mo - rie

Ascending Appoggiaturas.

MOSÉ. ROSSINI.—Mosé.  
*Andante.*

Dal tuo stel - la - to so - glio

BELLINI.—Norma.

Ques - - - te, sa - cre queste, sa - cre anti - che pian - - - te

Major Second. *Andante.*

GLUCK.—Armide.

Plus j'ob - ser - - ve ces lieux et plus je les ad - - mi - - re.

Appoggiaturas are written in two ways—in small or in ordinary-sized notes. In all old music, recitatives excepted, the appoggiatura was only the simple ornament of a note; it was written in a small character, and could be suppressed without interfering with the words, for it had no syllable peculiar to itself. In recitative, on the contrary, a separate syllable was frequently given to an appoggiatura. After the time of Mozart and Cimarosa, composers began, in many cases, to write appoggiaturas in large notes, and to assign them particular syllables.

Their value is determined only in the last case;—their duration in the first being regulated by the character of a piece, as well as by the nature of the measure and note to which they belong. The duration of an appoggiatura

varies extremely. If a measure be even, an appoggiatura receives half the value of that note which it is intended to embellish; but if the principal note be dotted, or the measure uneven, an appoggiatura borrows from a note two-thirds of its value; finally, this little grace-note may be sung with rapidity. The character of a melody will show better than any precepts that might be advanced, what degree of importance ought to be given to an appoggiatura. Besides simple appoggiaturas, of which we have already spoken, groups of two, three, and four appoggiaturas are sometimes added to real notes, or even to simple appoggiaturas,—which groups, according to the number and disposition of the notes composing them, take the name of double and triple appoggiaturas, *battuta di gola*, *acciaccatura*, turn or *gruppetti*. (See Part I., page 36,—*Battuta di gola*.)

Double Appoggiaturas.

LINDA. DONIZETTI.—Linda.  
 No, no che in - fe - li - ce ap - pie - - no non mi vo - les - tio.

GUALTIERO. BELLINI.—Pirato.  
 Gior - no fia che ti trag - gi - ade - - - gli al - ta - - ri al pie de il tuo do - lo - - - re.

NICOLINI.  
 Il brac - cio mi - o con - qui - se, qui - se

ROSSINI.—Otello.  
 L'au - ra fra ra - mi fle - bi - le ne ri - pe - te - - - va il suon

When the two first notes of a bar end a portion of a phrase, the first always bears the prosodaic accent, and for that reason, if similar in intonation to the second (Example A,) should be converted into an appoggiatura (Example B.) The effect of two equal notes would be intolerable. From this rule, however, must be excepted those cases where the two notes form an essential part of the theme, as in the passage we give from Handel (Example C):—

PUCITTA. Principessa in campagna.  
 La cal - - ma ed il di - let - to, la cal - - ma ed il di - let - - to.

(A) (A)  
 (B) (B)  
 let - to, let - - to.

HANDEL.  
 La scia ch'io pian - ga la du - ra sor - te e che sos - - pi - ri la li - - - ber - tà.

(C) (C) (C)

Sometimes a harmony will not allow any modification of the first of the two notes. To break its monotony, therefore, two or three appoggiaturas should be placed between the two sounds:—

NORMA. BELLINI.—Norma.  
 Oh non - - tre - - ma - - re

NORMA. BELLINI.—Norma.  
 Mo - rir men - dan - - no.

D'u - di - re il ve - ro.

The following table will serve to show the different ways of varying such notes:—

Instead of an appoggiatura, a note of the chord may be used. Example:—

ZERLINA. MOZART.—*Don Giovanni*.

Bat-ti, bat-ti o bel Ma-set-to la tua po-ve-ra Zer-li-na.

Instead of: li-na.

This change belongs to the composer rather than the artist.

*Acciacatura.*

The acciacatura is never used, except in descending; as in—

ROSSINI. *Bianca e Faliero*.

Ad ot-te-ner pie-ta

*Turn.*

The turn, as we have already observed, may be placed either at the beginning, middle, or end of a note, its use being to give animation to a note or passage; and it usually assumes the following forms:—

RODE.—*Variations*.

Il dol-ce can-to, il dol, il dol, il dol, il dol, il dol.

A turn placed on the middle or end of a sound, requires that the latter should be firmly sustained. Example:—

AMENAIDE. ROSSINI.—*Tancredi*.

E tu quando tor-ne-ra-i al tuo ben mio dolce a-mor, al tuo ben mio dol-ce a-mor

This ornament occurs more frequently than any other, and is either energetic or tender, according as the music is lively or melancholy. In these peculiarities it resembles the trill.\*

*The Shake.* (See also Part I., p. 38.)

A shake was long considered the indispensable termination of the cadence, —an obligato close to all vocal pieces, and was held in special honour in all

ecclesiastical compositions. It was invariably preceded by an elaborate preparation as a preamble to the beat, and always ended in a regular manner. Time has introduced new customs. The shake is either prepared or not; —it may be arrested suddenly, or by a termination corresponding to its length. If the shake be long, it is, in all cases, prepared and terminated regularly;—this method is the most elegant, and is used by all the best musicians whenever a shake is placed on the cadenza, or on measured notes of a sufficient length; as, for instance:—

ROSSINI. *Armida*.

Passage of G. DAVID.

Ca-ra per-té ques-t'a-ni-na

When short shakes are made on disunited intervals, they need not be prepared; but it would be more elegant if each were terminated.

When successive shakes are placed on consecutive, diatonic, or chromatic degrees, the first trill only is prepared, and the last terminated; all others being sharply attacked by the auxiliary or upper note.

ROSSINI.—*Gazza Ladra*.

*Allegro.*

Piu lie-to gior-no

*Presto.*

Teco ancor quella cer-ca me-nar ah lamia lista

The preparation and termination of individual shakes in a series, are only required in slow movements,—such as *adagio* and *cantabile*. The following is an example of successive diatonic trills:—

AMELIA. MERCADANTE.—*Briganti*.

Sa-ro spen-ta di pia-cer, di pia-cer

\* In Spanish songs, the notes are suddenly attacked by rapid turns. This mode of execution was a very great favorite with Madame Pasta, and formed one of the marked peculiarities of her style.

There are, as we have seen, two ways of executing the chromatic shake—one by attacking each semitone, the other by a *slurring* shake. Whenever the trill is immediately *connected* with a descending scale, the preparation may be omitted without a loss of elegance; for instance:—

ROSSINI. *Barbiere.*  
ALMAVIVIA.  
Non ha che e - gual, non ha che e - gual, non ha oh dol - ce con - ten

In songs of a mournful character, the contrast between a brilliant shake, and the sad sentiment of the melody, is avoided by slowly emitting the notes without any vibration of the larynx,—thus producing a subdued trill. Example:—

ZINGARELLI. *Romeo e Giulietta.*  
ROMEO.  
Ma che val il mio duol, il mi o duol

The Redoubled Trill. (See also Part I., p. 39,—Trillo Raddoppiato)

The redoubled trill can only be placed on a freely-sustained sound, or on notes of long value. Example:—

redoubled Trill :

PUCITTA.—Principessa in Campagna.  
Scher - zando v`a la pla-cida campagna  
la pla-cida

These forms may be employed on every note of the chord. The following form applies only to a third, fifth, and seventh of the same chord:—

The Turn and Shake. (Ribattuta di gola.)

The "turn and trill" (as has been explained) consists in a double beat of the larynx, ended by a turn, as follows:—

ROSSINI. *Otello.*  
OTELLO. *Allegro.*  
Per voi d'um nuo - vo af - - fet - - to sen - - to, sento in - fiam-mar-si il cor

If the turn is suppressed, the two beats are called "ribattuta di gola." Sometime, only a single beat (*battuta di gola*) is made:—

It may be mentioned, also, that the double trill, turn, shake, battuta,

and the *ribattuta di gola*, as well as the turn, the *accideccatura*, and the repeated sound (called also *ribattuta di gola*), are only different effects presented by various beats or vibrations of the throat. They are fragments of a trill, some of which are interchanged to ornament a note, either when attacking it, in the middle of its value, or at its close. The extreme airiness of these ornaments, has, in all times, given them, as well as the *appoggiatura*, a ready admittance into every style.



*Pause (Cadenza, arbitrio.)*

The pause is a momentary suspension of a musical discourse, or it leads to a final rest, called a perfect cadence. It is marked by the sign  $\smile$ . The word *cadenza* is also used to denote the fioriture that are placed there. These momentary suspensions are chiefly placed

on two perfect chords,—major and minor,—on the dominant seventh, and on all inversions belonging to these three kinds of *chords*. A closing cadenza is used exclusively on the chord of  $\frac{4}{3}$ , followed by the dominant seventh, on the last chord alone, or else on the ninths.

Examples:—

On the chord of  $\frac{5}{3}$ .

ROSSINI. *Donna del Lago.* ELENA.

Oh qual be - a - - to is - tan - te.

VITELLIA. MOZART.—*Clemenza.* CONTESSA. MOZART.—*Nozze di Figaro.*

In - fe - li - - ce qual or - - ro - - re Di quel lab-bro men zo - gnier.

MOZART. *Don Giovanni.* ZERLINA.

Do - ve mi stà do - ve, do - ve, do - ve, mi stà

RODE.—*Variations.*

Ques-to do len - te co - re deh vic - - - nia con-so - lar

The pause has the effect of at least doubling the duration of all notes upon which it is placed, and representing, in almost every species of music, a sort of frame in which the singer places whatever will best exhibit his taste. During the execution of such passages, all accompaniment is suspended. However vivid the imagination, or whatever ease of execution a pupil may evince, he must rigorously submit to the following

rules:—A cadenza must be wholly enclosed within the chord on which it rests. Down to the eighteenth century (see Bains and Reicha,) singers modulated according to their own fancy. At present, this liberty is allowed only to artists of consummate musical and irreproachable taste. The following example, though given by the celebrated singer, "M'Uico," is, we think, too irregular for imitation.

GIORDANI.  
*Artasense.*

L'a - man - te cor.

A cadenza must fall exclusively on a long syllable ; a singer also should reserve one or two syllables with which he may close the passage,—two syllables give greater energy than one. Should the words not allow of this, a student need not fear, if the sense permits it, to repeat the words. Where that, however, is not feasible, the passage must be vocalized on the exclamation *ah!* Example :—

CENERENTOLA. ROSSINI.—*Cenerentola.*

La sor - te mi - a, la sor - te mi - a can ah - - - - - giò. can - giò.

A cadenza should be made in a single breath. It is essential, therefore, to measure its length to that of the breath ; this caution is rendered more necessary, as a singer must swell that note which precedes the cadenza before executing it. This rule, which is observed in all good schools, can only be dispensed with by composing a cadenza to several words, or by repeating a word and breathing in the interval :

AMINA.  
*Allegro moderato.* BELLINI.—*Sonnambula.*

Ah sos - - - - - te - - - - - ner ah ah non ha for - za non ha sovra il sen - la man

It is beyond all question better to adopt this method than to sever words by the breath, which is done by many unpractised singers. The syllabic cadenza may receive, from the force and expression of the words, an increase of effect in declamatory songs. Example :—

MEYERBEER.—*L' Etoile du Nord.*

reviens et j'aban - don - ne le sceptre et la grandeur ! destin prends ma cou - ronne, mais rends moi le bonheur, le bon - heur.

It is the resource of buffo, or even serious singers, who are deficient in execution. Those small musical ideas, which serve to compose the cadenza, should form a complete sense to correspond in harmony with the character of the piece. This also applies to those words on which the passage is placed. To avoid monotony in developing these passages, they are usually composed of two, three, and sometimes even four different ideas, unequal in value, and

varied in light and shade, which gives them animation, and avoids the impression of a vocal exercise.

Cadenzas are placed at the commencement of some pieces ; in the places indicated by the composer, and at the close of recitatives, which thus end with a finer effect. To prevent excess of ornament, the two chords of  $\frac{3}{4}$  and seventh are sometimes united, and the passage which corresponds with the first chord is suppressed. Example :—

AMINA.  
*Andante mosso.* BELLINI.—*Sonnambula.*

Amor la co - lo - rò a - - - - - mor a - - - - - mor del mio di - let - to amor la co - lo - rò ah

*con brio.*

- mor, amor del mio di - let - to.

CHAPTER IV.

ON EXPRESSION ADDED TO MELODY.

Expression is the great law of all art. Vain would be the efforts of an artist to excite the passions of his audience, unless he showed himself powerfully affected by the very feeling he wished to kindle; for emotion is purely sympathetic. It devolves, therefore, upon an artist to rouse and ennoble his feelings, since he can only appeal successfully to those analogous to his own. The human voice deprived of expression, is the least interesting of all instruments.

Nature has attached to each sentiment certain distinctive characteristics, which cannot be mistaken,—*timbre*, accent, modulation of the voice. In prayers or threats, for instance, if other *timbres*, accents, or modulations were introduced than those appropriate for exciting pity or terror, their only effect would be to make the singer ridiculous. Every person, according to his nature and position, has his individual way of feeling and mode of expression. The same sentiment varies in different people, according to age, education, exterior circumstances, &c., and compels the artist skilfully to alter its coloring. A pupil, in order to discover the tone suitable to each sentiment, should attentively study the words of his part, make himself acquainted with every particular relating to the personage that he is to represent, and recite his *rôle* as naturally as if giving utterance to his own feelings.

The true accent communicated to our voice, when it speaks unaffectedly, is the foundation on which expression in singing is based. The *chiari-oscuro*, accents, sentiments, all assume eloquent and persuasive features, the imitation of which should constitute a pupil's chief study. Even while giving himself up to the strongest transports of passion, a pupil must nevertheless retain sufficient freedom of mind to examine those transports, one by one,—to scrutinize the means by which they are portrayed,—and to classify them. This important operation will explain the secret of those mechanical processes, to the principal of which we will now direct our attention.

*On Analysis.*

We have hitherto excluded, as grave faults, suppressed and shrieky *timbres*, trembling of sound, respiration taken in the middle of a word, or attended by noise, &c. We have laid down those general principles on which the first requirements of our art are based; and have considered the voice as an instrument, the compass of which had to be developed, and its purity and flexibility established,—all indispensable elements of a correct style. Our present task becomes here extended; we touch upon the more hidden resources—those irregular and seemingly defective means which musical science allows, or even

recommends, to be used under the inspiration of a bold and passionate movement. The modes in which passion develops itself are as follows:—

1. Movements of the countenance.
2. Different modifications of the breath.
3. Emotion of the voice.
4. Use of the different *timbres*.
5. Modification of the articulation.
6. Movement of delivery.
7. Elevation or depression of sounds.
8. Different degrees of intensity in the voice.

Each of these subjects will furnish matter for fresh observations.

*Movements of the Countenance.*

The united expression of countenance and voice appeals to two senses,—namely, our eyesight and hearing,—and therefore conveys a strengthened impression to the mind. Discordance between external action and accent of voice betrays some violent though dissembled sentiment,—as embarrassment, falsehood, hypocrisy, &c. In such cases, the expression of features and voice would present a complete contradiction.

*Modification of the Breath.*

The breath, according to the state of the feelings, undergoes many different changes,—being at one time steady and long—at another, short and agitated, noisy, panting, &c.; sometimes it bursts into laughter, sobs, sighs, &c. We shall only consider those modes of employment most difficult of execution,—namely, sighs, sobs, and laughter. Sighs, in all their variety, are produced by the friction—more or less strong, more or less prolonged—of the air against the walls of the throat, whether during inspiration or expiration of the breath. In pursuing this first method, the friction may be changed into sobs, or even into a rattle in the throat, if the vocal ligaments be brought into action. For example:—

FIORILLA. ROSSINI.—*Turco in Italia.*

Voi ve - de - - teil pian - - to mi - o.

de - - - - teil pian - - - - to

MOZART.—*Don Giovanni.*  
ZERLINA.

La - scie - rò ca - var - mi gliocchi e le ca - - re tue ma - ni - - ne lie ta poi sa - prò bac - ciar.

When the second method is adopted, the expulsion of air—the sigh in its proper sense—and the moan are heard. A sigh either comes before a note or follows it. If it precedes a vowel, the note is aspirated; if a consonant, the breathing sound is then heard before it. Example:—

DESDEMONA. ROSSINI.—*Otello.*

L'er - ror, l'error d'un in - - fe - li - - ce ha pa-dre

heul l'error, heul l'error d'un in - - fe -

When the sigh ends a note, it is produced by a strong expulsion of air. Example:—

ah! pa-dreh!

The voice may be also allowed to fall before any air is expelled:—  
DONNA ANNA. MOZART.—*Don Giovanni*.

Sighs, again, are produced by an ascending slur of the voice, which is almost deadened as it begins, by the noise of the air forced out:

These methods of inspiration and expiration are all combined in the following examples:—

ROSSINI.—*Otello*.  
DESDEMONA.  
Ma stanh calh fin hendi spar-ge re mes - ti sos - pi - rie pian - to heumo-ri heu l'affit - ta vergi - ne ahi di quel salce ac -

*On the Laugh.*

The laugh is a sort of spasmodic action, which allows the voice to escape only by fits and starts; both in ascending and descending it runs through a gamut of somewhat irregular, though extensive compass. The breathing requires to be frequently and rapidly renewed; but, owing to the tightness of the vocal tube, it produces at each inspiration a rattle in the throat. In vocal pieces, the ease of a natural laugh should be substituted for the uninteresting coldness of the written note. Habit only can bestow a free and musical laugh. Laughter belongs exclusively to opera-buffa; opera-seria admits of it only when the expression

of painful sentiment is disguised by a forced laugh, or else in music depicting madness.

*Emotion of the Voice.*

Certain emotions are so poignant, that they cause an internal agitation, which betrays itself by a trembling of the voice. Every one who is desirous of acting powerfully on others, should be thus deeply affected. When this agitation is caused by indignation, excessive joy, terror, exaltation, &c., the voice is emitted by a sort of jerk.

Agitation caused by dismay:

LUCREZIA. DONIZETTI.—*Lucrezia Borgua*.  
*Allegro vivace*.  
In - fe - li - ce, il ve - le - no be - ves - ti non far mot - to tra - fit - to ca - dres - ti

Agitation caused by joy:

DESDEMONA. ROSSINI.—*Otello*.  
Sal - vo, sal - vo, dal suo pe - ri - glio al - tro non bra - ma il cor

Agitation caused by indignation:

DONNA ANNA. MOZART.—*Don Giovanni*.  
Quegli eil car - ne - fi - ce del padre mio non du - bi - ta - te più gli ul - ti - mi accen - ti che l'empio pro - fe - ri

Agitation caused by indignation and anger:

FERNANDO. ROSSINI.—*Gazza Lad. a.*  
Vi - tu - pe - rio di so - no - re ab - bas - tan - za

Agitation caused by terror and remorse:

ŒDIPE. SACHINI.—*Œdipe a Colonne*.  
Un tem - ple o jour d'ef - froi o sup - pli - ce o tour - ment

Agitation caused by indignation, contempt, and despair:

DESDEMONA. ROSSINI.—*Otello*.  
Ah di - o fi - dar - tia lui po - tes - ti un vi - le tra - di - tor

When agitation is produced by grief so intensely deep as wholly to overpower the soul, the vocal organ experiences a vacillation called the "Tremolo." This, when properly brought in and executed, never fails to produce a pathetic effect:—

ARNOLD.

ROSSINI. *Guillaume Tell.*

Ses jours qu'ils ont osé pros-cris-je ne les ai pas dé-fen-dus mon père tu m'as du maudire, de re-mords mon cœur se dé-chi-re oh! ciel oh! ciel je ne te ver-rai plus

DESDEMONA.

ROSSINI. *Otello.*

Io cre-de-va che al-cu-no oh co-me il cie-lo s'u-ni-scea miei la-men-ti

Valentine ought not to sing, but rather declaim in an agonized and disordered voice, the words, "Raoul! ils te tueront;" after which, with an oppressed and faltering breath, she must conclude:—

MEYERBEER. *Huguenots.*

VALENTINE. *hors d'elle meme.*

Ah! ma raison s'é-ga-re ah for-fait ex-é-cra-ble Ra-oul ils te tue-ront ah pi-tié je meurs ah!

The tremolo is employed to depict sentiments, which, in real life, are of a poignant character,—such as anguish at seeing the imminent danger of any one dear to us; or tears extorted by certain acts of anger, revenge, &c. Under those circumstances, even, its use should be adopted with great taste, and in moderation; for its expression or duration, if exaggerated, becomes fatiguing and ungraceful. Except in these especial cases just mentioned, care must be taken not in any degree to diminish the firmness of the voice; as a frequent use of the tremolo tends to make it prematurely tremulous. An artist who has contracted this intolerable habit, becomes thereby incapable of phrasing any kind of sustained song whatever. Many fine voices have been thus lost to art.

#### On Timbres.

A few trials will suffice to prove that every shade of passion, however slight, will effect in a peculiar way the physical condition, capacity, formation, and rigidity of the vocal instrument. This tube incessantly changes, and, like a mold, gives a peculiar stamp to every sound which it emits. Owing to its wondrous elasticity, it also depicts external objects, as may be observed even in simple conversation; for instance, if the intention be to represent anything extensive, hollow, or slender, the voice produces, by a moulding movement, sounds of a corresponding descriptive character. The timbres are one of the chief features of a true sentiment; the choice of them cannot be neglected without committing absurdities. They frequently reveal an inward feeling which our words disguise or even contradict.

In chapter II. of the First Part, we observed that each sound could receive either the open or closed timbre, and that each timbre could, at a singer's will, become either brilliant or dull. These features, as they

offer very numerous combinations, allow a pupil to vary appropriately the expression of voice.

The following examples will serve to make the above observations intelligible:—

That imprecation of Edgardo, in Donizetti's *Lucia*, "Maledetto sia l'istante," requires not only open timbre, but also full brilliancy of voice; whereas, on the contrary, these words, "Io credeva che alcuno," in Rossini's *Otello*, should by reason of the moral exhaustion that overcomes Desdemona, be enunciated with open though abated sounds. Othello's proud defiance, in the Duo, "Or or vedrai qual chiudo," can only be rendered in a round and brilliant voice; whereas, Assur's terror at sight of the ghost of Ninus, "Deh! ti ferma, ti placa, perdona," and in "Qual mesto gemito," both in *Semiramide*, require, to prove its reality, the sombre timbre and the muffled voice. If, in these examples, we altered the timbre which has been tested, the effect would be detestable. This contradictory use of timbres explains why sounds that please in certain expressions, displease in others,—why a singer, who never varies his voice, gives only certain passages with truthfulness;—why the clear brilliant timbre, when used out of its place, appears shrieky; the clear but flat timbre insipid; the sombre brilliant timbre, scolding; the sombre and dull timbre, hoarse.

A choice of timbre in no case depends on the literal sense of the words, but on that emotion of the soul from which they spring; sentiments that are soft and languishing, or energetic but concentrated, require the covered timbre. Thus, in prayer, fear, and tenderness, the voice should be touching, and slightly covered. In tenderness, now and then, the noise of the breath may be introduced; for instance:—

DESDEMONA.

ROSSINI. *Otello.*

Deh cal-ma o ciel nel son-no

ANNETTE.

WEBER. *Der Freyschütz.*

Sous le voi-le du mys-tè-re

MASANIELLO.

AUBER. *Muette.*

Du pau-vre seul a-mi fi-dè-le des-cends à ma voix qui t'ap-pel-le

COUNT.

MOZART. *Nozze di Figaro.*

Cru-del per-chè fi-no-ra far-mi lan-guir co-si

Tender reproach:

Imprecation, threatening, or severe command, give to the voice a character of roundness, roughness, and hauteur. Example :—

Indignation : DONIZETTI.—*Favorite*.  
Threatening : ROSSINI.—*Otello*.  
Imprecation : DONIZETTI.—*Anna Bolena*.

Martial or religious enthusiasm rounds the voice, and makes it clear and brilliant Example :—

Martial enthusiasm : ARNOLD. ROSSINI.—*Guillaume Tell*.  
Religious enthusiasm : MOÏSE. ROSSINI.—*Moïse*.

Muttered threats, deep grief, and intense despair, require a deep, hollow timbre :—

Threat excited by covert hatred : DUKE. DONIZETTI.—*Lucrezia*.  
Deep grief : ROSSINI.—*Mosé*.

In our last example, the accents of sorrow are shaded,—at one time by a tinge of melancholy, at another by paroxysms of grief, and at a third by dark despair. Terror and mystery deaden the sounds, rendering them sombre and hoarse ; for example :—

Terror : ANDANTE. SEMIRAMIDE. ROSSINI.—*Semiramide*.  
Mystery mingled with terror and indignation : DONNA ANNA. MOZART.—*Don Giovanni*.

In the prostration which follows strong excitement, the voice comes out dull, because the breath cannot be held, and thus obscures the sounds :—

Prostration : DESDEMONA. ROSSINI.—*Otello*.  
Complaint : ASSUR. ROSSINI.—*Semiramide*.

This flat character of voice is the opposite of that brilliant metallic *timbre* which suits the expression of vigorous sentiments.

This first series of *timbres* contrasts with that assumed by lively, or violent sentiments, expressed wholly without restraint.

The soft and affectionate character assumed by the voice when expressing love, partakes more of the clear than dull *timbre*. Example :—

Tenderness : ANDANTE. DON GIOVANNI. MOZART.—*Don Giovanni*.  
 PAULINO. CIMA ROSA.—*Matrimonio Segreto*.

Joy requires a lively, brilliant, and light *timbre* :—

Gaiety : DON GIOVANNI. MOZART.—*Don Giovanni*.



*Allegro.* FIGARO. ROSSINI.—*Barbiere.*

Lar - - go al fac - to - tum del - la ci - tà lar - - go

*Allegro.* ZERLINA. MOZART.—*Don Giovanni.*

Gio - vi - net - te che fa - te al - l'a - mo - re che fa - te al - l'a - mo - re

PUCITA.—*Principessa in Compagna.*

La pla - ci - da cam - pa - gna ah quan - to mi di - le - ta

In laughter, the voice is acute, suddenly interrupted, and convulsive ; for instance :—

*Andante grazioso.* CAROLINA. CIMAROSA.—*Matrimonio Segreto.*

Laughter :

Lei ri - der mi fà ah ah ah ah, ih ih ih ih, oh oh oh oh, uh uh uh uh.

Sarcasm or raillery renders the organ metallic and shrill :—

BERTRAM. MEYERBEER.—*Robert le Diable.*

Raillery :

Et quoi dé - jà, dé - jà tu trembles d'ef - froi, dé - jà tu trembles d'ef - froi dé - jà

Threats of grief and despair, when bursting forth, are expressed by open, piercing, heart-rending sounds :—

OTELLO ROSSINI.—*Otello.*

Ah non tre - men - da e fe - ra qual' io la bra - mo qual' a - mor la ri - chie - de

*Allegro moderato.* SARA. CIMAROSA.—*Sacrificio d' Abraham.*

So che spi ra quell' os - tià si ca - ra veg - go il san - gue che tin - ge quell' a - ra

sen - to il fer - ro che il sen le fe - rì deh par - la - te che for - se ta - cen - do me - pie - to si più bar - ba - ri sie te

EDGARDO. *a piacere.* con forza. DONIZETTI.—*Lucia di Lammermoor.*

Hai - tra di - to il cie - lo ea - mor ma - le - - det - to, ma - le - det - to sia l'is - tan - - te

Chest notes above *fa* are insufferable in the clear *timbre*, when used in pieces of moderate expression ; but in this instance, the very shrillness of their effect makes them more appropriate to the accents of rage and despair :—

LISSETTA. CIMAROSA.—*Matrimonio Segreto.*

Io vo - gliò sus - su - ra - re sus - sur - ra - re sus - sur - ra - re io vo - gliò sus - sur - ra - re. la ca - sa e la cit - tà

From our preceding observations, many important results may be deduced :—1st. Sounds that have no brilliancy serve to express poignant sentiments, which cause prostration of the vocal organs ; such as tenderness, timidity, fear, confusion, terror, &c. Those, on the other hand, which possess their full brilliancy, best express sentiments exciting to the energy of the organs ; such as animation, joy, anger, rage, pride, &c.—2ndly. The two opposite *timbres* pursue an exactly similar course to that of the passions. They start from an intermediate point, where the expression of the softer sentiments is placed, and thence move in an opposite direction. The *timbres* attain their greatest exaggeration, when the passions themselves reach their utmost limits.

Lively or terrible passions, that burst out with violence, require open *timbres* ; while serious sentiments, whether elevated or concentrated, demand dull or covered *timbres*.

The series of expressive accents obtained from changes of respiration, and the employment of different *timbres*, form an inarticulate language, made up of tears, interjections, cries, sighs, &c., which may be termed the language of the soul. Such exclamations excite as powerful emotions as speech, and form an important element in the success of a great singer.

### Changes in Articulation.

Articulation marks by its variations the shadings of our passions, and strengthens the expression of sentiments. It is energetic in vigorous and animated movements; as,—

Trema, trema, scallorato. MOZART, premier finale de *Don Juan*.  
 Fuggi, crudele, fuggi. MOZART, duo de *Don Juan*.  
 Ah! vieni, nel tuo sangue. ROSSINI, duo d'*Otello*.  
 Parti, crudel, etc. ROSSINI, premier finale d'*Otello*.  
 Oh! cielo rendimi. ROSSINI, duo de la *Gazza ladra*.  
 Coppia iniqua. DONIZETTI, rondo d'*Anna Bolena*.  
 Largo al factotum. ROSSINI, aria nel *Barbiere di Siviglia*.  
 Fin ch' han dal vino. MOZART, air de *Don Juan*.  
 Amor, perchè mi pizzichi. FIORAVANTI, aria.

The image shows two musical excerpts. The first is for Rossini's 'Gazza Ladra', featuring Podesta and Ninetta. The Podesta part is in bass clef with a 'Moderato' tempo, and the Ninetta part is in treble clef. The lyrics are 'Eh vi - a Fer - - - fer - - - fer - nan - do'. The second excerpt is for Rossini's 'Otello', featuring Desdemona. It is in treble clef with an 'Andante' tempo, followed by a 'rall.' section. The lyrics are 'Da chi spe rar p . . p . . pie - ta se il p. pa. dre m'abban - do - na'.

However the syllabication may be effected, a singer should never forget that the words must reach his auditors with perfect distinctness; for if they cease for one moment to be intelligible, all interest is lost. Clearness of utterance in whispered pianissimo passages is indispensable, in order to render them at all effective.

### Rapidity of Utterance. (See Recitative.)

#### Elevation or Depression of Tones, and Intensity of Voice.

The choice of those portions of a voice best suited to express any particular sentiment, falls to the composer. A singer, in order to introduce any changes required by his own organ, or ornaments appropriate to the sentiment, must be guided by the rule—that in female voices, the middle and low parts are more touching than the high, which are more suitable for brilliant effects. In male voices, the high chest notes are those most capable of rendering expression. As regards different degrees of intensity, our readers are referred to the sections on Inflexion and Forte-piano.

### Unity.

The musical art employs every mode of execution, yet not indiscriminately, but only according to the requirements of each situation and movement. This strict and intelligent selection of means and effects constitutes what is called *Unity*.—which may be defined as the perfect agreement of the different parts forming a whole. In compliance with this principle of unity in its special applications, a singer should first obtain an insight into the leading passion of a piece. Each passion usually fills up, by its various developments, one of the great divisions of a musical composition, designated by the terms *Adagio*, *Andante*, *Allegro*, &c. In pieces composed of several divisions, slow movements are generally those reserved for the expression of terror, surprise, dejection, and repressed feelings; while quick sentiments, such as rage, threatening, transports of joy, enthusiasm, military ardour, &c., are expressed by a more animated rhythm.

A pupil, after having studied the predominant feeling of a piece, should pass to an examination of each particular sentiment developed therein; he will then decide which should be prominently exhibited, and which kept in the shade; what effects ought to be developed by gradations, and what by contrasts.

Unity should be felt as much in the least foreseen contrasts, as in the most gradual transitions. Thus we perceive Othello the victim alternately of love, fury, wild joy, and violent grief. These contrasts are harmonious, because the natural outbreaks of jealousy originates them all.

On the important question of transitions and contrast, it is difficult or impossible to lay down any precise rules. Success in transitions depends

Un segreto d'importanza. CIMAROSA, duo nel *Matrimonio Segreto*.  
 Un bel uso. ROSSINI, duo nel *Turco in Italia*

In tender and graceful movements, the articulation should be softened:—

Voi che sapete. MOZART, *Nozze di Figaro*.  
 Batti, batti. MOZART, *Don Giovanni*.  
 Deh? calma, o ciel. ROSSINI, *Otello*.  
 Descends. AUBER, *la Muette*.

Anxiety, shame, terror, &c., impair the firmness of the vocal organs and render the voice tremulous and throbbing. Sobs, suffocation, and anguish, completely disorder it. Examples:—

less on the number and duration of their details, than on the happy choice and skilful employment of them. The truth of an artist's conceptions, and the tact with which he exhibits them, create immediate sympathy with his efforts; it being the privilege of a great singer to engage simultaneously the intellect and feelings of his audience. Nevertheless, passion can neither be excited nor extinguished instantaneously; and those passions only can give place to one other, which are of equal intensity. The feelings, when once roused, are capable of traversing any distance, but cannot be suddenly stopped.

An artist, in order to give each piece its peculiar phase, should observe the distinction between one *Cantabile* and another—one *Agitato* and another; for instance, the cantabile, "Casta Diva," is impressed with an ecstatic feeling of tenderness and dignity,—while that of "Fra poco a me ricovero" describes the overpowering grief of a spirit broken down by sorrow. Similar accents are not always suited to situations which would at first sight appear identical. Thus Desdemona and Norma both implore their father's pardon; but the former is overwhelmed with confusion and shame,—while the other forgets her humiliation, and intercedes for her children with all the anguish and vehemence of a mother. The slightest modification in sentiment would influence the expression, and change their character.

Tears, rage, and savage joy, are common both to Shylock and Othello; but the first, who is a debased and persecuted usurer, cherishes a smothered hatred against his oppressors,—while the other, who is a generous, but stern warrior, gives way with violence to all the transports of jealousy.

As regards peculiar ideas, their intention and execution must be studied in each period and phrase, taken one by one. Those tints, in particular should be chosen, which are most appropriate to the dominant passion. In Mehul's *Joseph*, the phrase, "Frères ingrats, je devrais vous haïr!" seems to convey a threat, though the grief expressed by Joseph is indicative of sorrow, and not severity.

The most minute feature, even, should not be neglected, for not one in the ensemble is unimportant;—"rien c'est beaucoup," said Voltaire. Division of phrases, musical design, prosody, progressions, partial inflexions, appoggiaturas, swelled sounds, slurs of the voice, *timbres*, and degrees of ornament, should all have the pupil's earnest attention; he should consider which accent or ornament will best represent an idea, or vary it. From this investigation, which enables us to discover the peculiar characteristics of each piece, will arise variety and harmony of delivery.

In the same manner, an entire part or character must be studied in its peculiar features, and converted into a striking type of vigor and originality.

The different elements of which we have been speaking; will be found more or less in each phrase. The fragment of recitative:—

ROSSINI. Otello.

Io cre-de - va che al - cu - no oh! co - me il cie - lo s' u - ni - sce a miei la - men - ti

Voice languishing. Poignant grief. f Sob. Long and trembling moan.

Io cre - de - va che al - cu - no oh! co - - me il cie - lo s' u - ni - sce a mie - ih! hla - men - ti

has two effects. By the words, "Io credeva che alcuno," Desdemona expresses the depression that follows a violent shock. In the ensuing verses, "Oh! come il cielo s' unisce a miei lamenti!" grief becomes an irresistible and wholly dominant feeling. Sounds monotonous, and almost choked for want of breath, agree with the first effect;—the second requires more multiplied and far more energetic means. The exclamation

*oh!* should escape with violence, and amidst sobs; the syllables *co* and *cie* be articulated and sustained with force; and the syllable *miei* receive a turn exclusive of the prolongation; and lastly, the words *miei lamenti* should be full of emotion, and separated by a moan. If the style be changed, the effects will be different, though quite as complicated:—

ROSSINI. Barbieri.

Ec - co ri - den - te il cie - - lo spun - ta la bel - la au - ro - - ra

COUNT. R.

The first division of this phrase is in a crescendo movement; notwithstanding which, the notes *do, do*, should be emitted with inflections,—*fa* and *mi*, in the third bar, must be clear and vibratory,—the preparations of the trill slurred, softened, and formed by anticipation,—then the trill itself brilliantly strengthened. *Sol* in the chest voice will require the covered, while the other notes take a bright *timbre*. Breath should be taken before the word *aurora*, so as to complete the phrase with fulness. Tenderness, grace, and purity, should, besides, be its characteristic expression.

Certain singers have a very correct idea of a sentiment, but, owing to fear or hesitation in giving expression to their feelings, it remains within themselves, unshared by the audience. This timidity often arises from an erroneous notion of impropriety in exhibiting too much feeling; but surely, if exaggeration be wrong, just as much so would it be to sing a song, which demands intense passion, in an insipid, monotonous wearisome way.

From the varied use of the elements we have just studied, all the different styles are produced.

Before entering into the question of styles, let us point out certain circumstances which often compel an artist to vary his resources and modes of execution. They are—*first*, the size or description of buildings in which he sings,—*secondly*, the means he may have at command for illustrating a composition,—*thirdly*, the prejudices and musical intelligence of his audience.

As regards the *first*,—it is obvious that in a church, less passion is required than in a theatre, as well as more simplicity and devotion. In a place of vast dimensions, extended notes, colours thrown out in

masses, and marked contrasts, are preferable to delicate and elaborate readings, which produce a happy effect in a more confined space. Glück, in composing his opera, *Orfeo*, for the theatre of Parma, said "gran sala grosse."

To adapt an effect to the magnitude of a building, not violence, but choice of means is requisite; for instance:—

To give the curse of Edgardo, in Donizetti's *Lucia*, its highest degree of energy, on a stage, no extreme effort of the breath, or considerable volume of sound, is required; but a forcible utterance of the consonant *m*, and the clear *timbre* in all its brilliancy. The text should if possible, present suitable opportunities for applying this rule. Let us suppose three different versions of the passage just named:

EDGARDO.

DONIZETTI. Lucia.

E fè Ma - le - - det - - to  
A - na - te - - ma  
Tra - di - tri - ce

The third is the most energetic,—the second the weakest.

So also in expressing Assur's agitation, *Fremet sento il cor nel petto* (Introduction in Rossini's *Semiramide*,) marked sounds must be adopted.

*Secondly*.—The same reading cannot be given to a piece by all singers, because difference of power and organization would render such an attempt impracticable. Variety of delivery is consequently legitimate, so long as the unity and character of a composition is preserved.

TANCREDI.

ROSSINI. Tancredi.

Mi ri - vi - dra - i ti ri - ve - dro ne tuoi bei ra - i mi pa - sce - rò

mi ri - ve - dra - i ti ri - ve - dro ne tuoi bei ra - i mi pa - sce - rò

mi ri - ve - dra - i ti ri - ve - dro ne tuo - - - i bei ra - i mi pa - sce - rò

When a singer's voice is not sufficiently strong to fill a large building, he should be cautious of making strained or exaggerated efforts, which, instead of aiding the vocal organ, only give it a rough, guttural *timbre*, and expose it to serious risks. Experience proves that the only way of increasing the range of the voice, is in sustaining it by the supply of a moderate, but continuous current of breath; only regular and prolonged pressure can put into vibration the whole mass of air contained in a vast inclosure.

*Thirdly*,—Experience will best teach a singer the meaning of the present paragraph, and we will content ourselves with observing that he should sacrifice as little as possible to false sentiment; for his mission is to form the public taste,—not to mislead it by pandering to its ignorance of true art.

## CHAPTER V.

### ON STYLES.

As there are many styles of composition, so there are many modes of execution. Tosi, in 1723, recognized three classes;—the ecclesiastical (*stilo di chiesa*), dramatic (*stilo di teatro*), and chamber music (*stilo di camera*). The first is touching and serious,—the second, elaborate and varied,—the third, finished and delicate. These several styles are no longer so distinct as they were in the last two centuries; hence it is by the nature of a composition that its execution is determined. There are three leading styles on which all the rest are based; viz:—

- Plain style,—*Canto spianato*;
- Florid style,—*Canto fiorito*;
- Dramatic style,—*Canto declamato*.

The *canto spianato* admits of no division. *Canto fiorito* comprises the *canto di agilita. di maniera, di bravura*. The *canto declamato* is divided under two heads,—serious and buffo. These names indicate the nature of a piece, or the principal features of its execution. Thus, the terms *portamento, bravura, maniera*, show that slurred sounds, passages of power, and graceful forms, are the predominant characteristics of these styles.

### Recitativo.

We have already observed (see section on Rhythm) that sometimes music is strictly regulated by time, and at another retains a perfect independence. The first class includes those measured movements commonly called song, or *canto*. The second embraces those which do not admit of time, and are called *recitatives*, from the Italian *recitare*—to declaim, or recite.

Recitative, then, is free musical declamation. There are two kinds: spoken recitative—*recitativo parlante*,—and sung recitative—*recitativo instrumentale*, or accompanied recitative.

In both cases, prosody regulates all the laws by which it is governed. Thus the value of notes and rests, and the various modes of utterance, depend upon length or shortness of syllables, upon punctuation, and on animation of speech. This rule is absolute, and presupposes in an executant, perfect acquaintance with the language in which he is singing. This knowledge will prevent errors in accent or meaning from pauses introduced without judgment.

### Spoken Recitative (Recitativo Parlante.)

Spoken recitative is exclusively confined to the *Opera Buffa*, as in the *Barbiere di Siviglia, Matrimonio Segreto, Don Giovanni, Cenerentolo*, &c. It is syllabic, and resembles conversation, in as much as a singer speaks while he sings. The melody of this kind of recitative is generally written for intermediate notes of the voice, and executed with the grace, spirit, and humour peculiar to comedy. The composer from time to time introduces modulations into his melody, thus breaking the monotony of the gamut, and expressing every variety of diction. Recitative is almost spoken as long as the same chord lasts; but, on a modulation approaching, the voice should gradually resume the tone, so that the change of key may be perceptible. This change should be announced in the accompaniment, as much beforehand as possible, by the dominant seventh. In our annexed example, we suppress the time of every note, to shew the complete independence of the singer:—

MOZART.—*Nozze di Figaro*.

e Su - zan - na non vien; sono an - zio - sa di sa - per come il con - te ac - col - se la pro - po - sta &c.

As recitatives are in general only an ordinary species of melody, an artist has a perfect right (without any disrespect to the composer) to alter their notation, provided he remains in the same key. When the dominant seventh occurs in the accompaniment, the singer may resolve his part into the third major of the chord belonging to regular resolution.

This third appertaining simultaneously to several chords, saves him from the risk of being out of tune. Example of a long stroke on the same key:—"Presto, va con costor," &c. (*Don Giovanni*.)

Spoken recitative seldom allows of ornaments; those commonly adopted are the *grupetti*, which are made at the close:—

MOZART.  
*Don Giovanni*.

DON GIOVANNI.

So - li sa - re - mo e là gio - jel - lo mi - o ci spo - se - re - mo

e là gio - jel - lo mi - lo ci spo - se - re - mo

e là gio - jel - lo mi - o

The appoggiatura also has its place in recitative,—not indeed as an ornament, but to raise the voice on the long syllable of words *piani* or *sdruciolì* followed by a rest. This elevation always occurs on the first of two or three equal notes. In the body of phrases, an appoggiatura is often replaced by the prolongation of a note. In either case, that note which bears the long

syllable should have at least double the value of short syllables. Accomplished singers avoid monotony in the form and movement of recitatives, all recurrence of rests placed at equal distances, repetition of the same note and uniformity of accents.

DON GIOVANNI. MOZART.—*Don Giovanni*.

Una al - tra sor - te vi pro - cu - ran - que gioe - chi bric - con cel - li quei lab -  
bret - ti si bel - li quel - le di - tuc - cia candide o - do - ro - se par - mi to - ccar giun - ca - ta e fiu - tar ro - se  
bret - ti si bel - li quel - le di - tuc - cia candide o - do - ro - se

*Accompanied Recitative (Recitativo Instrumentale.)*

This is either free or measured; when the latter, it must be considered as a fragment of an air, and subject to the regularity of music in measured time.

Instrumental recitative expresses elevated and pathetic sentiments, and should be sung in a broad and sustained style. To our former rules regarding prosody, we will add the following observations:—The written values of notes and rests give no correct indication of the time required by the feelings to express; the real one must be sought in those feelings.

In serious, as in buffo recitative, it is requisite that the first of two or three notes followed by a rest should be changed into a higher or lower appoggiatura, according to the taste of a singer.

Were the recitatives of “Sposa Euridice,”—of Donna Anna, “Ma qual mai s’offre, oh Dei,”—or of Cimarosa, *Il Sacrificio d’ Abraham*, “Chi per pietà mi dice,” to be sung exactly as written, these magnificent specimens of declamation would become intolerable. Sometimes, even a double appoggiatura is inserted between the two notes, as has been seen on page 73.

Though unable to determine the precise uses of the upper and lower appoggiatura, we will just observe that the latter is more pathetic than the former.

Accompanied recitative may be closed by ornaments that give completeness and finish. Example:—

DESEMONA. ROSSINI.—*Otello*.

I sos - pi - ri d'Isau - ra ed il mio pian - to.  
pi - - - ri d'Isau - ra ed il mio pian - to  
ed il mio

*Equal and slightly veiled.* *long.*

In recitative, an accompaniment should not interfere with the voice; chords ought either to be played in advance, or not struck until the voice has ceased:—

DONNA ANNA. MOZART.—*Don Giovanni*.

Quel sangue quel - la pia - ga quel vol - to tin - to e co - per - to del color di morte.

Frequently, in order to give the voice greater freedom, chords are united which were separated by the composer :—

BEATRICE. BELLINI.—Beatrice.

Che non mi dè l'in-gra - - - - - to ah! me l'in-gra - - - - - to

Che non mi dè l'in-gra - - - - - to ah! me

When a melody is insignificant, it can be improved and embellished by introducing new passages, repeating words, and using accents and colorings of every description. An executant may, in short, allow himself any liberty, provided he enhances the expression of a composition. Excellent examples of accompanied recitative may be found in the parts of Donna Anna, in *Don Giovanni*; in *Guillaume Tell*; in *Semiramide*, *Otello*, *Lucia*; in the works of Glück, Handel, the Cantatas of Porpora, &c.

We shall conclude this subject by recommending a singer to make long pauses after the opening symphonies of recitatives; he will thereby increase the interest of his audience, and give prominence and importance to his delivery. This method also assists an artist to regain that composure which he is so liable to lose in the presence of a large assembly. A few inspirations slowly taken, and retained till the close of a symphony, will also assist in subduing agitation, and restore to the respiratory apparatus and larynx, that freedom and command so highly requisite.

*Plain Style (Canto Spianato.)*

This style, the most elevated of all,—though (owing to the slowness of movement and simplicity of form) the least attractive and interesting,—is based entirely on the shadings of passion, and variety of musical *chiaro-scuro*. Its chief resources are—steadiness of voice, harmony, and delicacy of the *timbres*, swelled sounds of every variety, finest delicate shadings of the forte-

piano, slurs, tempo rubato, and neatness of articulation. A singer who, by means of these elements, has mastered the difficult art of giving full effect to cantabiles, is able to phrase every kind of melody. In the *canto spianato*, the least pardonable fault is a redundancy of ornament, as it tends to destroy the effects of a plain and severe style. Different *appoggiatura*, *mordenti molli*, and trills, may be happily employed, and give a pleasing relief to a melody. All other ornaments should be used sparingly, and with a suitable gravity.

A distinctive feature of this style is that the melody should be smooth and unbroken, the voice passing from note to note without either jerk or interruption. All changes of register must, likewise, be imperceptible. A pupil will use this opportunity for displaying the clearest, firmest, and most sonorous notes in his voice; but, as the reader of course recollects the different methods mentioned in our First Part, for producing these notes, our attention now will be confined to their employment.

1. The voice must be swelled on every note placed under a pause, whether separately, or followed by a passage. (Example A.)
2. On any note of arbitrary value placed at the opening of a piece. (Example B.)
3. On every note of any length or duration which presents itself in the cantabile. (Example C.)

LUCIA. (A) DONIZETTI.—Lucia. Andante. ROSINA. (B) ROSSINI.—Barbiere.

Io pre-ghe-rò per-tè

Dun-que io son, dun-que io son

Deh! par-la-te deh par-la-te

(C) DON OTTAVIO. *Andante.* MOZART.—Don Giovanni.

Cer-ca-te di a-sciu-gar cer-ca-te di a-sciu-gar



In each case, the length of a swelled note depends upon that of the ensuing passage, and on the quantity of breath that it has required.

The necessity for gradation obliges every phrase to begin piano. In the seventeenth and eighteenth centuries, musicians used to commence with a *mezza di voce*, in order to attract at once the attention of an audience.

The above rules respecting *canto spianato* are applicable, in all their severity, only to a largo movement.\*

The remaining *quantabile*—*adagio*, *maestoso*, *andante*, &c.—though they, to a certain extent, retain the gravity of the largo, continually change their character by borrowing from the florid style; and present alternately, sustained notes and extended passages.† Many singers, I am aware, maintain that the study of vocalization is wholly useless for those who devote themselves exclusively to largo-singing; but this assertion is quite incorrect. Largo-singing is far more easy to those who have overcome the difficulties of vocalization. Heavy voices cannot attain perfection in any style.

*Florid Style (Canto Fiorito.)*

This is rich in ornament and coloring. It allows singers to display their fertility of imagination, and elasticity of voice. In this, as in the *canto spianato*, an artist uses *mezza di voce*, *tempo rubato forte-piano*, slurs, and, in short, all musical accents mentioned under the head "Art of Phrasing." The florid style may, according to the mode of execution, express grace, sensibility, energy, &c., and therefore assumes different names, as:—

- 1. *Canto di agilita.*
- 2. *Canto di maniera*, subdivided into
  - { *Canto di grazia.*
  - { *Canto di portamento.*
- 3. *Canto di bravura*, subdivided into
  - { *Canto di forza.*
  - { *Canto di slancio.*
  - { *Canto di sbalzo.*

Let us endeavour to characterize each separately.

1. *Canto di Agilita.*‡

This style owes its brilliancy to the rapidity with which notes are articulated. It abounds in roulades, arpeggios, and trills. The passages should be easy of execution,—light and moderate in force. This style is admirably

\* The following pieces are good exemplifications:—

- Ah! di spirti turba immensa. HANDEL, *Convitto d' Alessandro.*
- Tutta raccolta in me. HANDEL, *Nell' Ezio.*
- Fac me vere. HAYDN, *Stabat.*

- † ARIA.—"Casta diva." *Norma.*
- "Ah! se tu dormi svegliati." *Capuletti e Montecchi.*
- "Idolo del mio cor." *Romeo e Giulietta.*
- "Bel raggio lusinghiero." *Semiramide.*
- "Per che non ho del vento." *Lucia.*
- "Qui la voce sua soave." *Puritani.*
- "In si barbara sciagura." *Semiramide.*
- "Dove sono." *Nozze di Figaro.*
- "Ah non credea mirarti." *Sonnambula.*

‡ Garcia, Pellegrini, Tamburini, Mesdames Sontag and Damoreau, were remarkable for their excellence in this style.

adapted to the *allegro* of lively airs,—to quick movements of *rondos*, variations, &c.\*

2. *Song of Contrivance (Canto di maniera.)*‡

This style was probably introduced by singers whose voices were deficient in power, and whose organs, though sufficiently supple for the execution of difficult passages, were not endowed with any high degree of flexibility. In lieu of the more showy ornaments—such as rapid roulades, brilliant arpeggios, &c., these artists adopted passages composed of small figures, often divided by syllables, and execute with delicacy.

The *canto di maniera* is suited to graceful sentiments, and is hence sometimes called the *canto di grazia*. To these general considerations may be added some details already slightly noticed in a former chapter on the "Art of Phrasing." They are all suggested by the necessity for harmony and finish. The note ending the small figures, and the portions of phrases, followed by a rest, must be short, and of the same force as the end of the preceding note.

The final note of periods should be a little longer, but not drawn. When brakes occur in a song, the melody must be resumed in the same *timbre*, and with the same degree of power, as before.

Gradation ought to be in all the effects of light and shade; bursts of the voice, consonants heavily articulated, and all exaggerations, should be excluded from this style, and all high notes softened down to the sweetest pianissimo. The voice should never increase in power during graceful, descending passages; repeated notes should be separated very slightly by the breath, which must be carefully economized. All intervals are produced by supple movements of the throat, and not thrown out by shocks of the chest.

When slurs form the prevailing feature, this style is termed *canto di portamento*; and here lower appoggiaturas are frequently employed. ‡

3. *Bravura Singing (Canto di bravura.)* §

*Canto di bravura* is the *canto di agilita* with the addition of power and passion. The artists who possess a full voice, brilliant vocalization, and warmth of feeling, are best adapted for bravura singing. This style combines a flood of passionate feeling with the richest embellishments, arpeggios, roulades, trills, vivid colorings, &c. Examples:—

- Trio of the *Donna del Lago*;
- Duet between Elizabeth and Norfolk, in the *Elisabetta* of Rossini.

When great melodic intervals prevail, the bravura style takes the name of *canto di slancio*. Examples:—

\* We give the following as examples:—

AIR, SOPRANO.	"Il dolce canto del Dio d'amore."	RODE, <i>variations.</i>
—	"Idole de ma vie."	<i>Robert le Diable.</i>
—	"Plaisirs du rang suprême."	<i>Muette de Portici.</i>
—	"La placida campagna."	PUGETTA.
TENOR.	"Pria che spunti in ciel l'aurora."	<i>Matrimonio segreto.</i>
—	"Languir per une bella."	<i>Italiana in Algieri.</i>
—	"I tuoi frequenti palpiti."	<i>Niobe.</i>
BASS.	"Sorgete, e in si bel giorno."	<i>Maometo.</i>
—	"Ah! si questo di mia vita."	<i>Zaria.</i>
DUET, SOPRANO AND TENOR.	"Amor possente nume."	<i>Armida.</i>
SOPRANO AND BASS.	"Di capricci."	<i>Corradini.</i>
TENOR AND BASS.	"All' idea di quel metallo."	<i>Barbiere di Siviglia.</i>

† Mesdames Pasta, Persiani, and M. Velluti.

‡ ROMANZA.	"Assisa al pie d'un salice."	ROSSINI, <i>Otello.</i>
CAVATINA.	"Il braccio mio."	NICOLINI.
—	"Di tanti palpiti."	ROSSINI, <i>Tancredi.</i>
PREGIERA.	"Deh calma o ciel."	ROSSINI, <i>Otello.</i>
ARIA.	"Ombra adorata."	ZINGARELLI, <i>Romeo e Giulietta.</i>
TERZETTA.	"Giovinetto cavalier."	MEYERBEER, <i>Crociato.</i>

§ Garcia, in *Otello*, Mesdames Catalani, Malibran, and Grisi.

NINA. *Energetic Roulade.* COPPOLA.—Nina.

DESDEMONA. ROSSINI.—*Otello.*

Di tom - ba si - len - - - zio ge - lar ge - lar mi fa ah! ta conten - - - ta conten - - - ta contenta io mo-ri-rò.

*Characteristic or Popular Songs.*

The Spaniards strew their songs with numerous turns, which commence the notes, and with frequent syncopations, which give great piquancy by unexpectedly displaying rhythmic accents. The last syllable of the verse does not fall (as in Italian) on the down beat of a final bar; but on the up beat, or weak portion of the bar ending a phrase.

The colorings are rapid and bold, and finales short, excepting in the *Polo*, where the last note is long and tremulous. In this style, the voice assumes a melancholy expression; all others are of a light, flexible and voluptuous character.

This kind of song is almost invariably terminated by throwing the voice on a high and undecided sound, resembling, a little cry of joy. The Neapolitans also do this in a similar manner; but their songs, in other respects, differ less from the regular style.

*Declamatory Singing (Canto Declamato.)*

Dramatic songs are generally monosyllabic, and exclude almost all vocalization; relying for their effect on dramatic accent. Syllabication, grammatical quantity, a well-regulated strength of voice, the *timbres*, strong accents, sighs, expressive and unexpected transitions, appoggiaturas, and slurs, are the resources employed in this style. The diction should be noble and elevated; for affected, trivial, exaggerated forms, are only suitable to parody, and to *buffo caricati*. To excel in dramatic singing, an artist must be endowed with boldness and power; the actor must constantly prevail over the singer.

A vocalist whose constitution is well-established, and who, by continued exercise of his art, has lost the freshness and elasticity of his organ, is the only one who should adopt it; and even then, it ought to be reserved for the latest period of his talent, as it quickly exhausts the resources of the voice.\*

\* Eleazar, in the *Jewess*, the operas of Glück, and the air, "Quand renaitra," of Guido and Ginevra.

*Buffo Style (Stylo Parlante.)*

The stylo parlante is the very soul of the opera buffo. It is monosyllabic, like the preceding; but of a diametrically opposite character. The rapid and neat articulation of words is indispensable. †

Here,—even more than in serious declamation,—the singer should be secondary to the comedian; but not to the exclusion of those melodic graces, which are called for in all styles.

Where they are possessed by buffo singers (*buffo cantante*), they can be used with the greatest advantage. ‡ The *buffo caricato*, is the only singer who speaks his songs, and to whom agility would be useless. Above all, he should be comic; for humour and witty tricks are expected from him, and not elegant singing.

Having thus reached the close of an ungrateful and laborious task, I cannot conceal from myself that its imperfections still leave much to be desired; and I was well aware, beforehand, of the extreme difficulty of such an undertaking. To analyze correctly, and reduce to a system, that shall be intelligible to all readers, those methods most frequently adopted by accomplished singers, is what I have attempted, though with but faint hope of success. In conclusion, let me say, I have presented the sketch of a useful work, which masters more competent may elaborate and complete.

† To well establish the voice, and at the same time to articulate distinctly, are two rare merits, though quite consistent with each other, and highly necessary. The reader is once more reminded that the glottis should, by means of a steady stream of the breath, prolong the sounds, just as much as if there were not words to divide them; while the organs of speech pronounce the consonants which commence or follow each vowel.

‡ Garcia, Pellegrini, Tamburini, Lablache, and Ronconi.

*Examples of Final Cadences.*

The pupil must transpose every example according to the compass of his voice.

No il cor non hà il cor non hà. Ah! che mai sa - rà che mai sa - - rà.

No il cor non hà il cor non hà. Ah! che mai sa - rà che mai sa - - rà.

No il cor non hà il cor non hà. Ah! che mai sa - rà che mai sa - - rà.

Si fe - - - li - - - ci - - - tà fe - - - li - - - ci - - - tà.

No per me non v'è per me non v'è.

No per me non v'è per me non v'è.

Ah tan - ta mi - a fe - li - ci - tà ah tan - ta mi - a fe - li - ci - tà.

Vor - rei con tè con te res - tar vor - rei con te con tè res - tar.

Fra le pal - me a tri - - on - far fra le pal - me a tri - - on - far.

Pa - - go sa - - rai sa - rai mio cor pa - go sa - rai sa - rai mio cor.

Si fe - - li - - ce o - gnor fe - - li - - ce o - - gnor.

Bar - - ba - - ro do - - lor si do - - lor.

Si di pa - - ce a - mor di pa - - ce a - mor.

e - i ne in - vi - ta a ri - de - re e scher - zar ne in - vi - ta a ri - de - re e scher - zar.

No per me non v'è mag - gior pe - nar no non v'è mag - gior pe - nar.

Non per me non non per me non v'è.

Dal cor gia s'en v'è dal cor s'en v'è.

Si scher - zan - - do v'è scher - - zan - - do v'è.

gia spe - - ran - - do v'è spe - - ran - - do v'è.

dal pia - - cer sal - tan - do v'è sal - - tan - - do v'è.

Di qua di là vola il pen-sier di qua di là di qua di là vola il pen-sier vola il pen-sier di qua di là di qua di là.

va di qua di là vo-la di qua di là.

Già fre - - men - - do va fre - me - do va fre - men - do va.

Vo - la il pen - sier di qua di là di qua di là.

Non per me per me non v'è pie - ta non v'è pie - - tà.

Ah! v'in - - gan - - ne - - ra v'in - - gan - - ne - - ra.

To free the voice from the accompaniment, the singer will begin free instantly after the chords are struck.

Guer - ra. Guer - ra.

Pal - - - - - pito. All' ar - - - - - mi.

Mi fà ge - lar. O diar o diar - mi al - lor.

Sen - za di tè che mai che ma - - - i fa - rò. Del te - - - - - nero mio cor.

Tu o bel cor O diar - - - - - mi al - lor.

O diar - - - mi ah non o diar - - - mi al - lor.

O diar - - - mi al - lor

*Lento.*

D'affan - - - no io d'af - fan - no mo - - - ri - rò.

Per - ples - - - so il. cor. Do - - - ve an - drò.

Il mi - - - o va - lor. Mo - - - ri - rò.

Ah! - - - la vin - ce - - rò.

Per me - - - ah! si per me can - giò.

Mor-rò - - - di do-lor. Mor-rò - - - di do-lor.

Amor - - - ci con - - - durrà. Implo - - - ro implo - ro ognor.

Ah! - - - can - giò.



Sem - - - pre, sem - - - pre pe - nar per tè.

Bril - - - la il guardo e bal - - - za il cor.

Et vo - la al ciel vo - - - la vo - - - la al ciel.

On deg - - - gia nel se - no on deg - gia nel se - no il cor.

Bril - - - la il guar - do e bal - - - za il cor.

L'e gua - - - le non si dà.

*Ritard.*

ta - - - ci o cor.

Sen - - - to sen - to lan-guir. Ah del suo do - lor.

Sen - - - to lan - guir. E a - mor.

Sen - - - to lan - guir. M'incal - - - za o - gnor.

Ah! l'es - - - ser mobil, mo - bil e in - fe - del.

Che di - ra. Che fa - ro.

*p* *très long.*  
Te co o - gnor.

Var ca i mon tie il mar.

Ah ah si spa - ri. Ah spa - ri.

Sen za po-ter mo - rit.

Ah: il se - gre - to del mio cor.

Ah: di gio - ja pal - - - pi - tar.

E gra to o - gnor con - te.

Non vi - di più.

Nol spe-ra - re. Non tar dar.  
In fe - del - tà. Qua le or-ror.

*a tempo.* J - diar - mi al - lor, non o - diar - mi al - lor, non o - diar - mi al - lor. *ritard.*  
O - diar - mi al - lor, non o - diar - mi al - lor, non o - diar - mi al - lor.

Ah! che gio - va il pal - pi - tar.  
Ah! che gio - va il pal - pi - tar.

**CANTO.** *longue.* ser mo-bil ed in - fe - del.  
**L'es ACCOMP.** **Clarineti.**

Per - don ah! ah!  
Per - don sig - nor per - don.

Ah! per - don del mio fal - lir si - gnor per - don.  
Ah! per - don del mio fal - lir si - gnor per - don.

E - ter - no eil do - lor.  
E - ter - no eil do - lor.

*très lié.*

Il cor non ha non ha.  
Il cor non ha non ha.

E fa spe - rar e fa spe - rar.

*rall.* *tr*

Il ca - - - pi - rà il ca - - - pi - rà.  
Il ca - - - pi - rà il ca - - - pi - rà.

*tr*

A - - - - - men, a - - - - - men.  
A - - - - - men, a - - - - - men.

**CANTO.**

Di gio - - - ja pian ge - - -  
ACCOMP.

- ra pian - - - ge - - - ra pian - ge - ra.