PREFACE.

THE practice of solfeggios is useful to instrumentalists and to those who intend to become composers, but is detrimental to those who wish to become singers. In fact, by commencing with the study of solfeggios, we break the established rules for developing and preserving the voice.

The human voice must not be considered as a complete instrument upon which every kind and style of music can be executed.

It is only when the voice is fully developed that it is able, without injury to itself, to sing with the syllables *do, re, mi, fa,* etc.; in other words, to begin the practice of solfeggios.

Pupils, by beginning in this manner, give all their attention to intonation, and none to the quality of tone, or the manner of producing it. Now the least movement of the mouth, the tongue, the cavities of the nose, the cheeks, or even the teeth, will alter the quality of the tone of voice.

For example : when we sing *do,* we place the tongue to the roof of the mouth. When we sing *re,* we lift the tongue. To sing *mi,* we close the mouth before giving the tone. To sing *fa,* we first obstruct the emission of the voice to pronounce the F. And for *sol, la,* and *si,* we move the tongue in various directions.

On every one of these syllables, the pupil, following the natural effects of the vocal mechanism, will alter the quality of tone, and contract faults, which afterward it will be very difficult, if not impossible, to rectify.

Thus pupils who have, before the change of voice, been accustomed to these movements of the tongue, find difficulty and sometimes impossibility in the delivery of the higher tones, and the voice becomes false, weak, and worthless.

The cause of this is evident. Pupils who practice solfeggios neglect the quality of the tone. Some open the mouth too wide, others not wide enough ; some sing through the nose, others in the throat, etc.

These few lines will suffice to demonstrate that this manner of teaching the elements of singing before the change of voice has taken place, is the real cause of the loss of so many voices, of their bad quality and the weakness of the breathing organs.

In learning properly to deliver the voice and to vocalize on the vowel *a* (ah), instead of using the syllables *do, re,* etc., it is the *ear* which will lead pupils, *not* the notes. The vocal organs will, therefore, assume from the beginning the most natural position for singing, without the pupil bestowing special attention to it.

Convinced that teaching the elements should be summed up in a few clear and concise principles, easily understood, I offer in the following pages a preparatory method of singing, to those who would avoid the evils of commencing with the solfeggios.

I.

OF THE QUALITY OF THE VOICE—TAKING BREATH.

Every individual has a voice, which is by nature either clear, soft, or veiled, dull, guttural, or nasal. The clear, soft, and veiled qualities alone belong to healthy voices ; the others indicate defects, which, however, may be remedied.

The movement of the mouth, the tongue, and other vocal organs gives an infinite variety to the tone of the voice ; consequently, from the beginning, it is important to bestow the greatest attention to the *beauty* of the sound.

The singer directs his voice by his will and his intelligence. If he has not the sentiment of the beautiful, it is clear he will not attain a satisfactory result ; for, although, according to the old saying, *Chance* is a great master, it may be presumed that he never was a Professor of Singing.

Breathing, which varies according to the vigor of the lungs, may be greatly developed. To accomplish this, the pupil, at the beginning, should never sing with one breath more tones than he can utter without fatigue. By and by he will be able to sing a greater number with one respiration. He should always be careful to avoid all effort while singing ; breathing without noise, hiccoughs, sighs, or movements of the chest or shoulders ; to attain this, let him take but a moderate quantity of air at each breath

PANOFKA'S FIRST LESSONS IN SINGING.

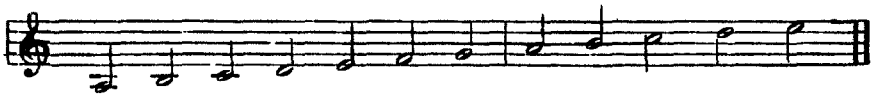
II.

CLASSIFICATION OF VOICES.

The voices of boys or girls, before they change, are either *soprani* or *contralti*.

SOPRANO.

CONTRALTO.



The soprani can never attack with fulness a lower tone than *c* (under the staff); they generally ascend to *f* (fifth line), but often the voice reaches *g*, *a*, and sometimes even *c*.

For the preservation of the voice, as well as the health of the pupil, he should not sing higher than *f* until the tones are given without the least effort.

Contralti have two registers: the first, from *a* (below the staff) to *f* or *g*, includes tones which are full and strong; the second, from *f* to *e* (between fourth and fifth lines), usually has more grace than power.

In children's voices, with regard to strength, the tones of the first and second register differ less than in the voices of adults. By *Contralti* vocalizing in a slower tempo than *Soprani*, the registers are united without difficulty.

The voice of a boy *soprano* often becomes a barytone, or even a base, after it changes; while a *contralto* may become a tenor; thus the vocal training of boys requires great caution. The voices of girls, however, are not apt to change so completely; they generally preserve their character after changing, but they gain in power and resonance.

Above everything, all vocal exercise must be stopped *during* the change of voice.

FIRST LESSON.

Of the Delivery of the Voice.

In order that a tone be beautiful, it must be *pure*, *clear*, and *sonorous*. The *purity* is obtained by an open and frank attack of the tone with a little stroke of the glottis, an infallible means to obtain a perfectly true intonation. The *clearness* will be acquired by the delivery of the vowel *a* (ah). The *sonority* depends upon a proper opening of the mouth, which should be done in a natural manner, taking care that it is without effort, and that the delivery of the tone is not obstructed.

From the first lesson the utmost attention must be given to the *beauty* of the tone.

It is presumed that the pupil is acquainted with the rudiments of music.

The teacher sings the seven tones of the scale, and the pupil repeats them, attacking the tone in the same manner: commencing with *C* (see Exercise No. 1), the delivery of which is easy for all voices. The mouth must be open *before* delivering the tone; for if the mouth is only opened just at the moment of attacking the tone, either a guttural or a nasal sound will be produced

The teacher will then continue to make the pupil deliver, by chromatic degrees, all the tones, the emission of which is easy; ceasing immediately when the pupil has any difficulty in producing the tone.

PRINCIPLE.

The upper and lower tones which cannot be delivered at the beginning with perfect ease and sonority, must not be made the objects of special practice; they will in a short time be developed, merely by the study of the tones that are easy to deliver.

The exercises are written in chromatic progressions, commencing with *a* below the staff, and ascending to *g* above the fifth line; the teacher will find it easy to indicate the tone with which the pupil (whose voice he must have examined) should begin and end his exercises.

These should always be sung with full voice, taking care that it is never strained.

SECOND LESSON.

Agility.—Exercise on Three Tones.

The pupil having learned to deliver isolated tones, will now proceed to an exercise of three consecutive tones.

PANOFKA'S FIRST LESSONS IN SINGING.

In this, as well as in all the following exercises, the first tone (marked with the sign ⟩), should always be attacked with a short stroke of the glottis. (The teacher will first sing these exercises to the pupil.)

NOTE.—Beginners almost always lower the voice at the third tone. The best means to remedy this defect is to beat the time, and mark the third beat more distinctly.

The exercise (as well as those which follow) must be first sung slowly and then progressively quicker

In *contralti* the diversity of the register will become apparent in this exercise, either on the three tones, *d, e* and *f sharp*, or on *e flat, f* and *g*, according to whether the first register ends with *g*, or with *f sharp*. It has already been remarked, that in the voices of children the transition from one register to the other, although by no means so apparent as in the voices of adults, is nevertheless easily observed. Consequently, in practising the above exercise, the teacher must not lose sight of the union of the two registers. The best way to attain this result is not to let the pupil know that any difficulty of this kind is to be overcome; and also, while beating time, to assist him by an accented beat, as soon as he passes from the last tone of the first register to the first tone of the second register. The pupil, feeling himself supported, will overcome the difficulty without thinking of it.

It must be remembered that this union of the registers is more easily accomplished in the voices of children than in those of adults; especially of women, whose voices have often a power and vigor which give too great intensity to the extreme tones of each register. In such cases the passage from one register to the other cannot take place without showing a perceptible difference; and it becomes, of course, more difficult to give homogeneousness to the two registers. In the voices, however, of some persons, especially from Southern climates, this union is sometimes attained without any difficulty.

THIRD LESSON.

Exercise on Five Tones.

No. 3.*

The same rules as for Number 2. In this exercise the fifth tone is generally sung too low. The teacher, therefore, while beating time, must accent the fifth tone.

FOURTH LESSON.

The Scale.

No. 4.

The first tone to be attacked with a short stroke of the glottis, and all the tones sung in moderate movement, with equal force and full voice.

When the pupil can sing all the scales by chromatic degrees, from the tone which he can easily deliver, up to the last one, rendered with the same facility, the teacher will make him sing each scale three times; first *forte*, then *mezzo-forte*, and the third time *piano*; at first *moderato*, and then progressively quicker, according to the flexibility of the voice of the pupil. (See No. 5 of the exercises.)

This exercise will do much toward developing the respiration.

FIFTH LESSON.

Exercises of Three Scales.

No. 6.

This exercise requires equality and roundness and the avoidance of precipitation.

In singing the three scales a great step has been made toward what is called "establishing the voice" *(poser la voix)*. To establish anything is to give it a fixed place; thus, the exercises practised until now have, so to say, fixed the tones in the larynx, which has become a sort of keyboard, where each tone has its proper place. Consequently the pupil will never sing false, if he only thinks of the tone to be sung before he delivers it.

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* This sign (?) indicates where a fresh breath is to be taken. General rule: Give only half the value to the tone after which the breath is to be taken, in order to have sufficient breath for the entire value of the tone which follows, which becomes the first of the series of tones to be sung in one breath.

PANOFKA'S FIRST LESSONS IN SINGING.

SIXTH LESSON.

The Minor Scale.

No. 7.

This scale, which is of a melancholic character, requires great attention.

It is the augmented second between the sixth and seventh tones of the ascending scale and between the second and third tones of the descending scale, which gives it a particular charm; consequently it requires great care in the intonation of these intervals.

SEVENTH LESSON.

Exercise Extending the Octave.

No. 8.

This exercise, executed with great equality, and sung the first time *forte*, the second time *piano*, will do much toward making the voice flexible.

EIGHTH LESSON.

Arpeggios.

Nos. 9 and 10.

The rendering of the arpeggios in triplets and semiquavers requires much attention with regard to intonation. The teacher, while beating time, will do well to accent the final tone.

NINTH LESSON.

Portamento.

No. 11.

To connect two tones well in a slow movement is called *portamento*.

What has been learned until now, is the foundation of singing. To deliver the scales with equality, roundness, and correctness, and with the lights and shades of *forte*, *mezzo-forte*, and *piano*, is one of the most difficult exercises.

The result of the studies thus far is to have established the voice, smoothed the larynx, accustomed the ear to difficult intonations, and considerably to have strengthened respiration.

The pupil knows how to sing in quick movement; consequently it will be easy for him to sing in slow movement, as he can already manage his breathing and his voice.

In now applying the *portamento* to fifths,* the pupil must connect the key-note with the fifth, avoiding either abruptness or mewing, but in a natural and graceful manner.

The teacher must sing a series of fifths by chromatic degrees, that the pupil may well understand the manner of singing *portamento*, both *forte* and *piano*.

The same rules must be applied to the study of the octave (No. 12), and of the broken chord (No. 18).

TENTH LESSON.

Swelling the Tones.

No. 14.

Swelling a tone is holding it the required time, while increasing and diminishing its power.

This exercise is a most difficult one. It requires a well-practised ear, in order to preserve the right intonation, and also a sufficient respiration. It has been placed at the last, because the previous exercises have prepared the pupil to execute it with ease and correctness. The pupil must stop holding the tone as soon as he finds his breathing becoming weak, and he must also take special care not to force a prolongation of the swell.

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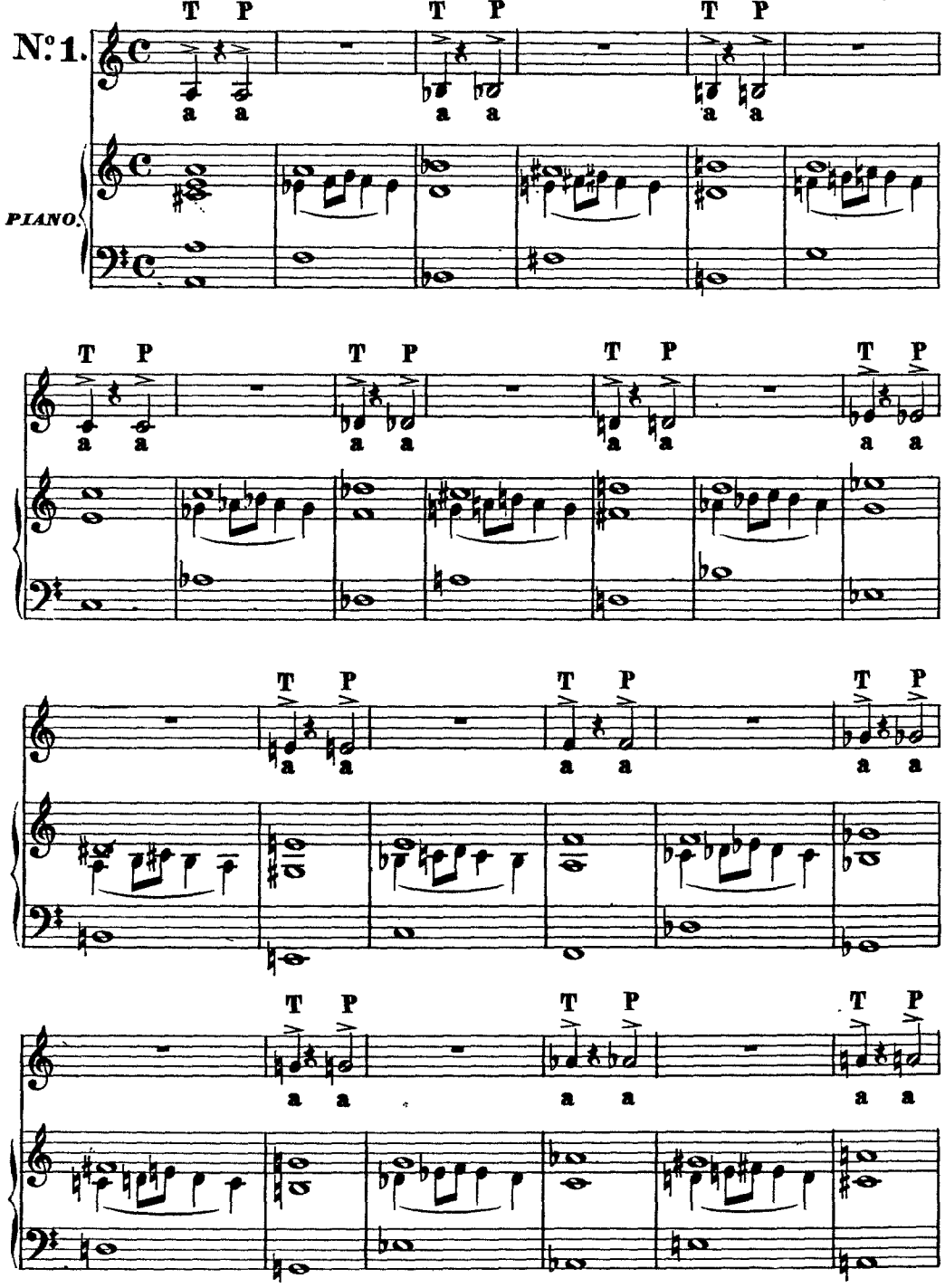
* I have selected the fifth, because it is the most sympathetic interval to the ear, as well as to the voice, and for this reason the easiest to be sung correctly.

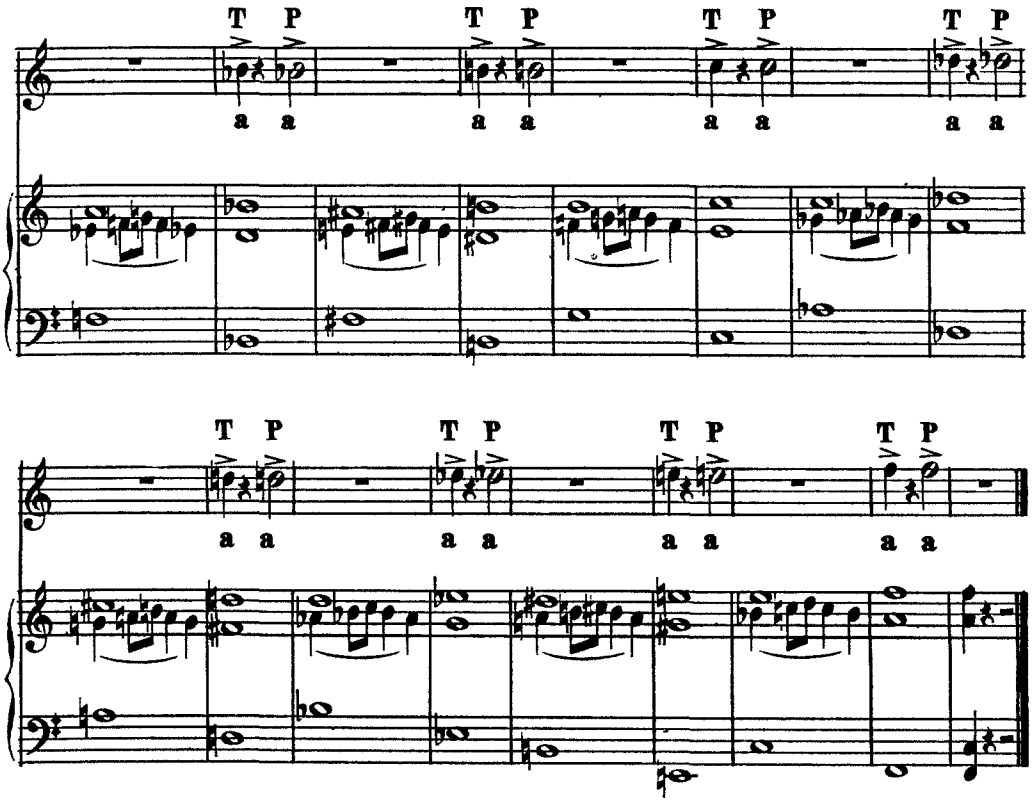
VOCALISE

With the vowel a, tone, ah.

Moderato.

T Teacher.
P Pupil.
> stroke of the glottis.





Exercise for acquiring agility.

Moderato.

A.

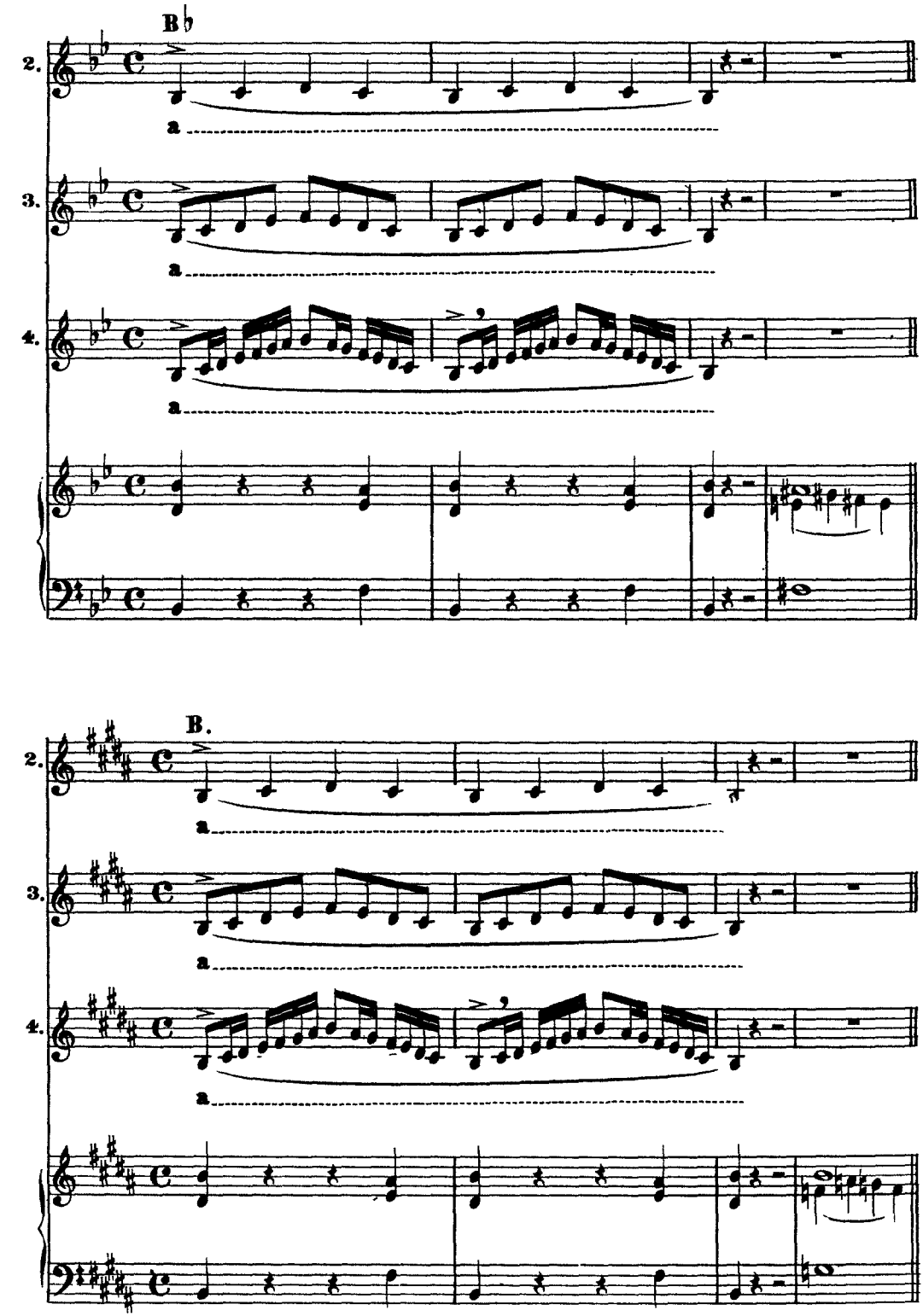
9 take breath.

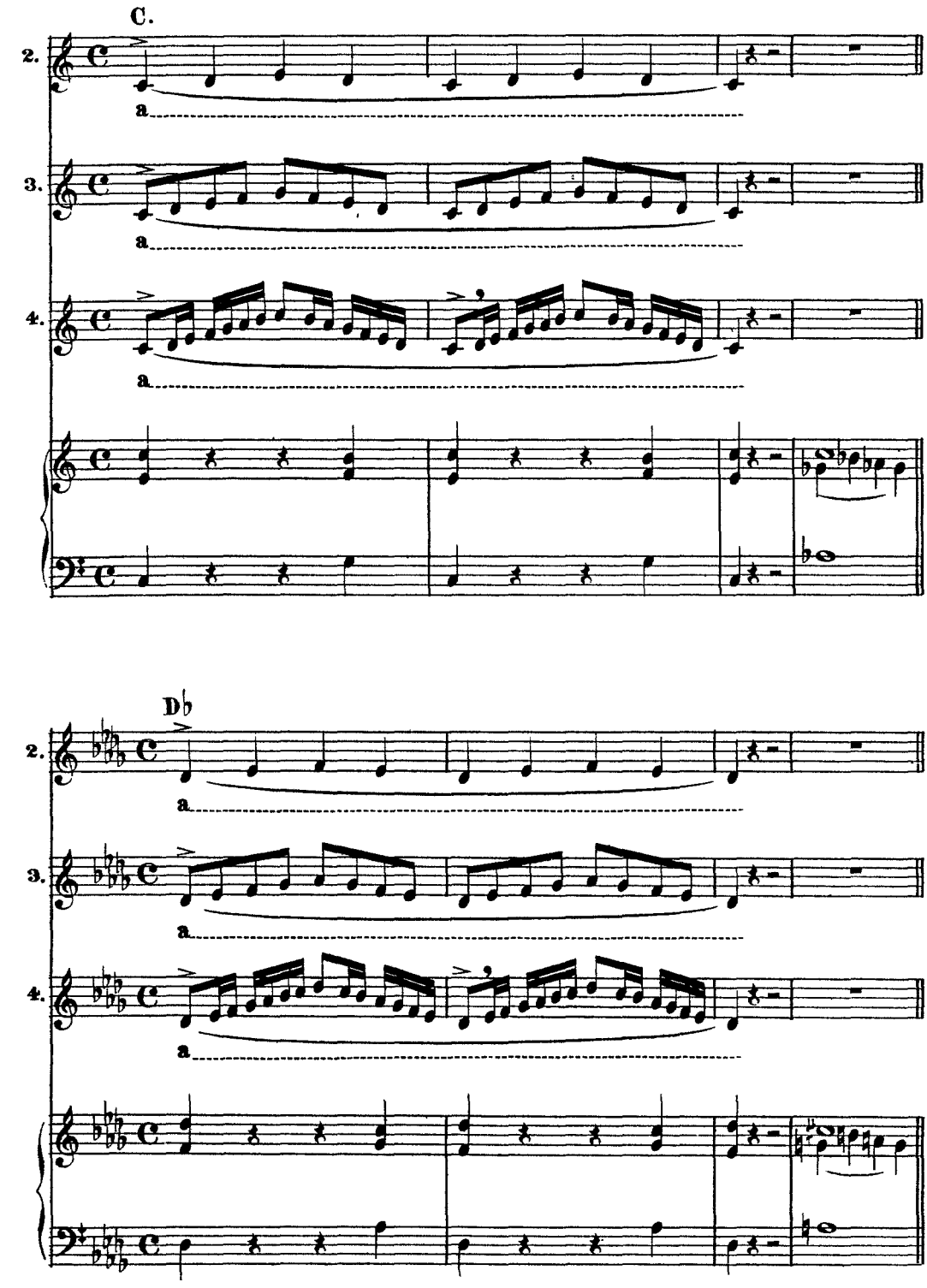
N°. 2.

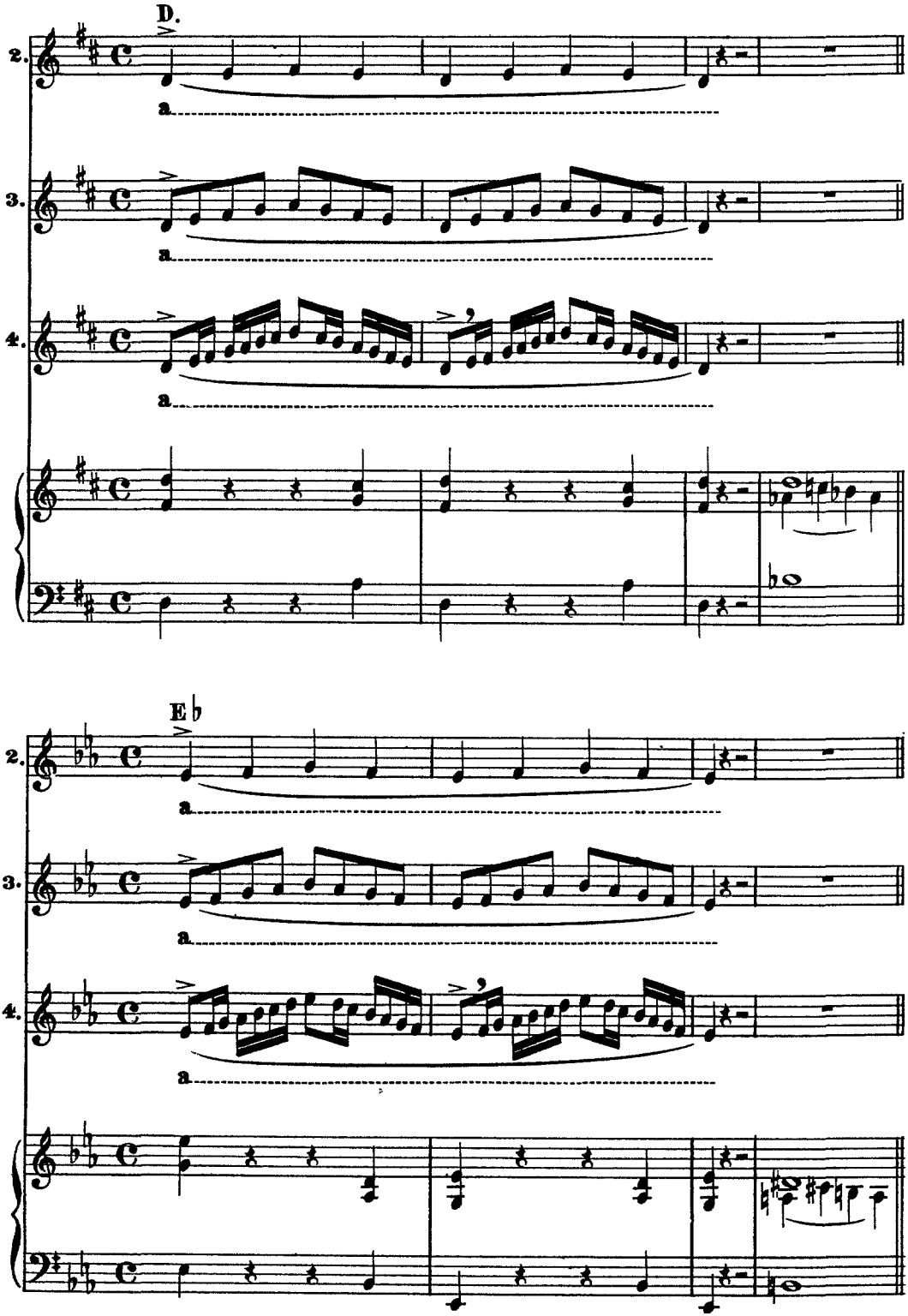
N°. 3.

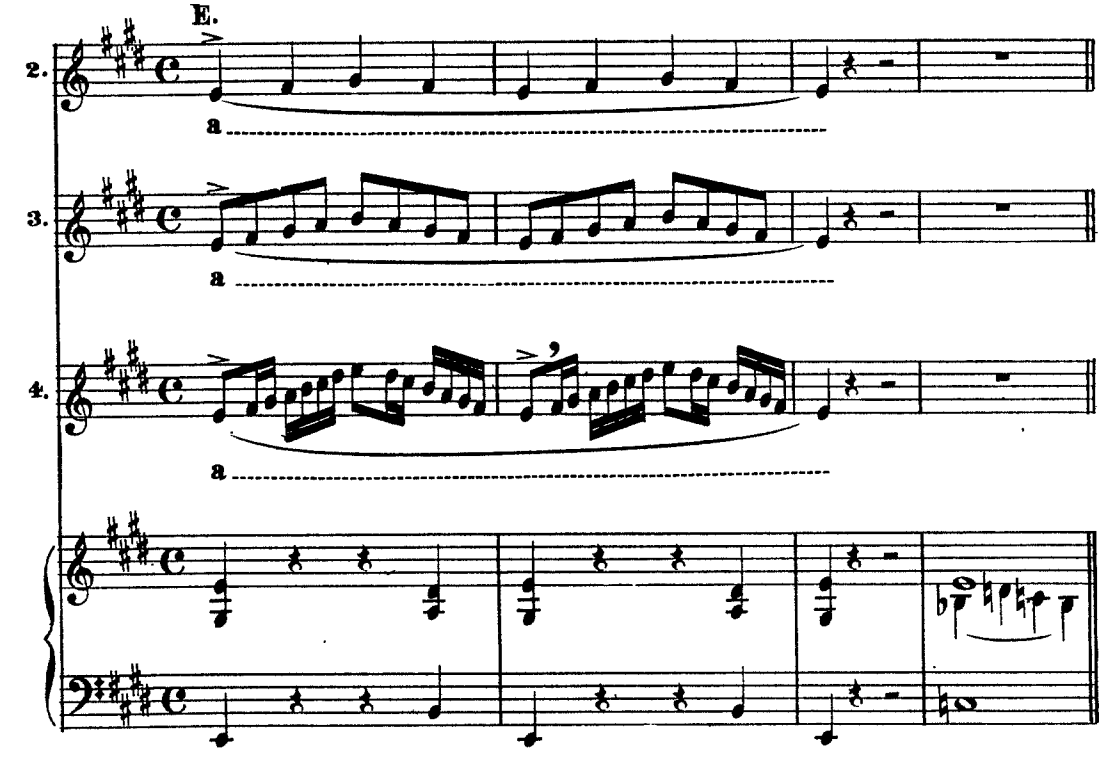
N°. 4.

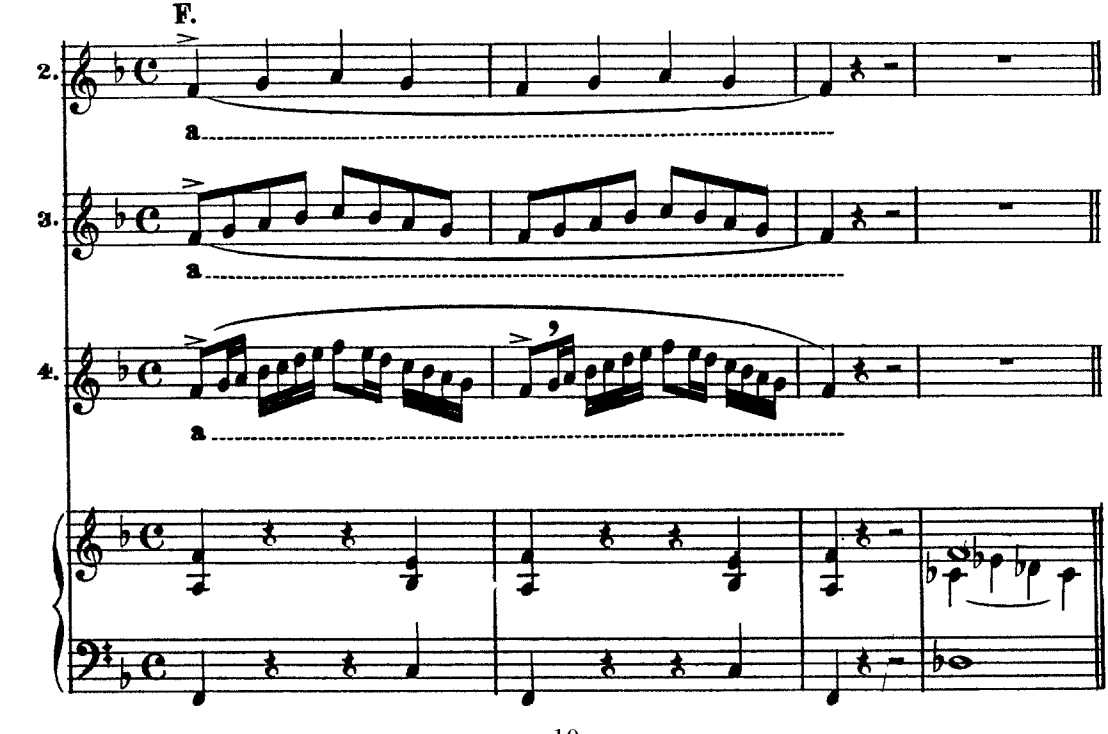
PIANO.

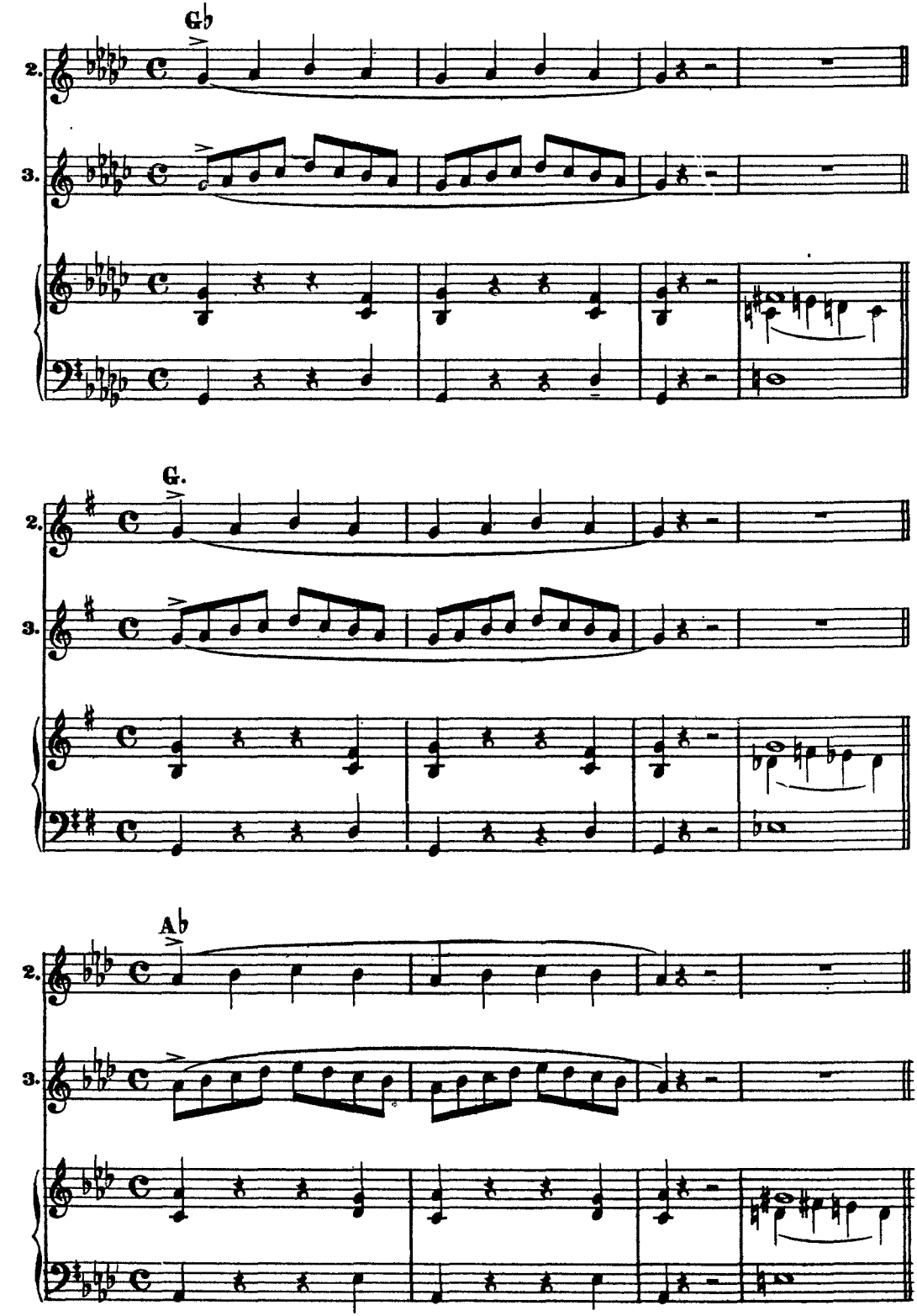

B♭
2.
3.
4.
a
B.

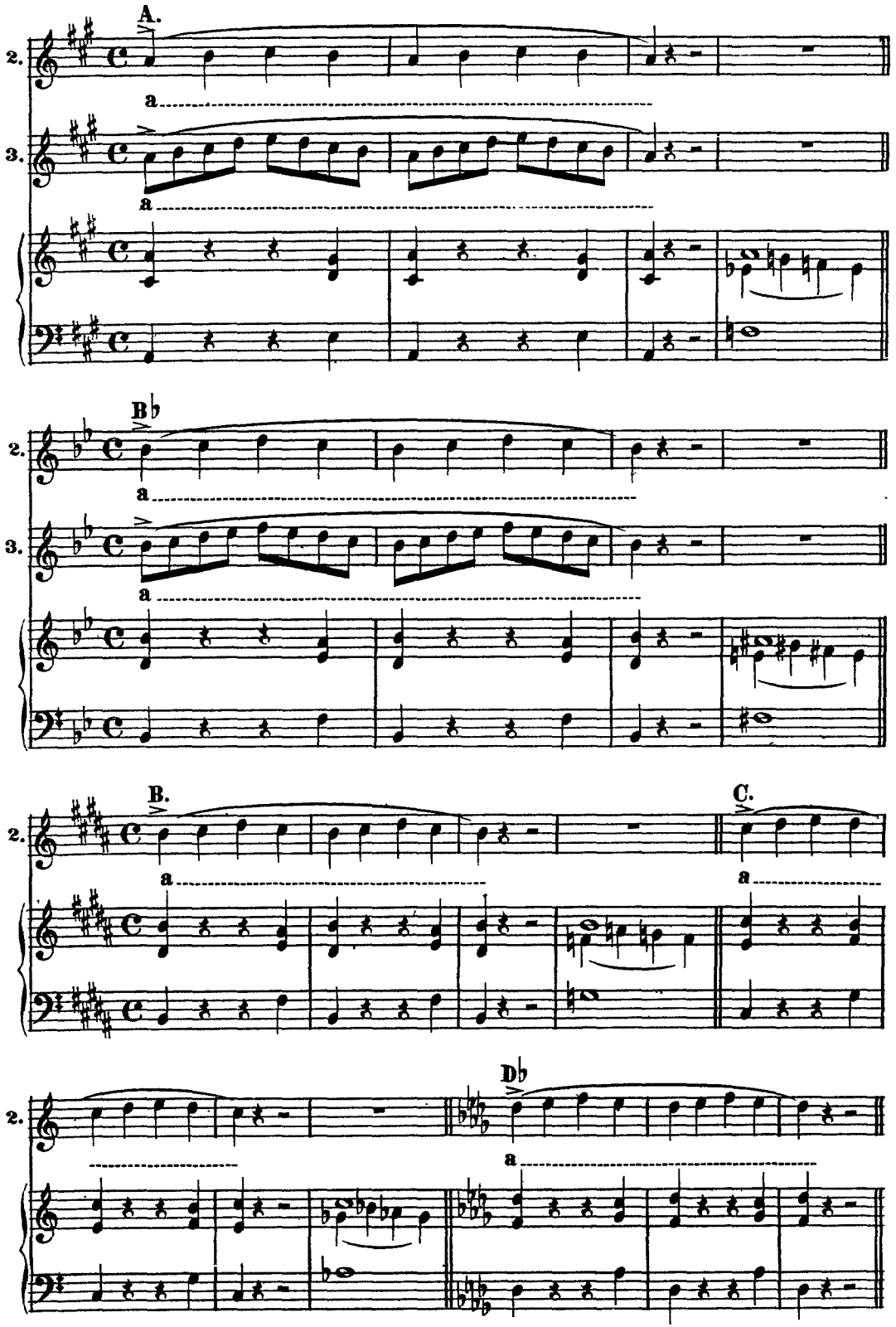

C.
2.
3.
4.
a
a
a
Db
2.
3.
4.
a
a
a


D.
2.
3.
4.
a
E♭
2.
3.
4.
a


E.
2.
3.
4.
a

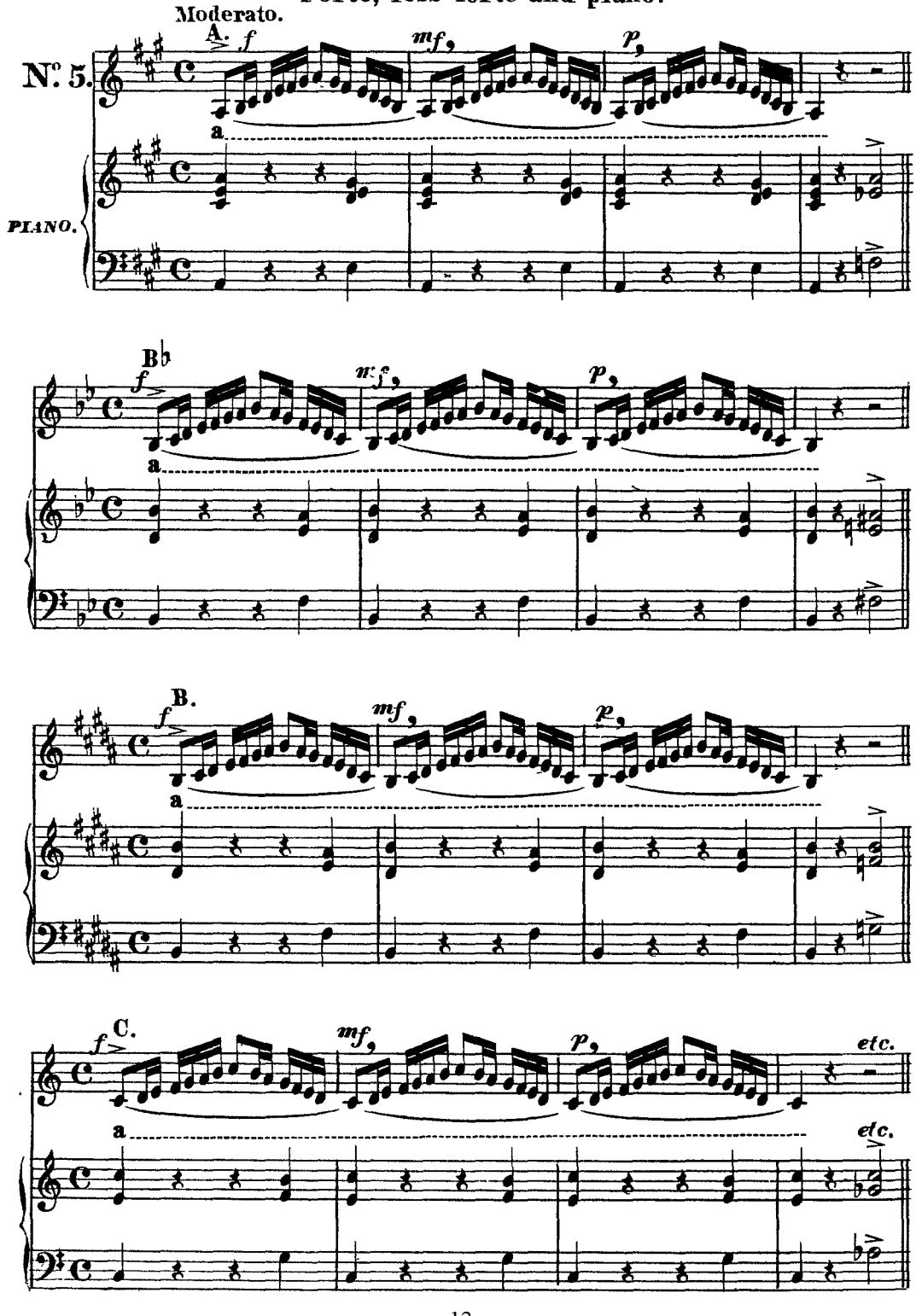

F.
2.
3.
4.
a

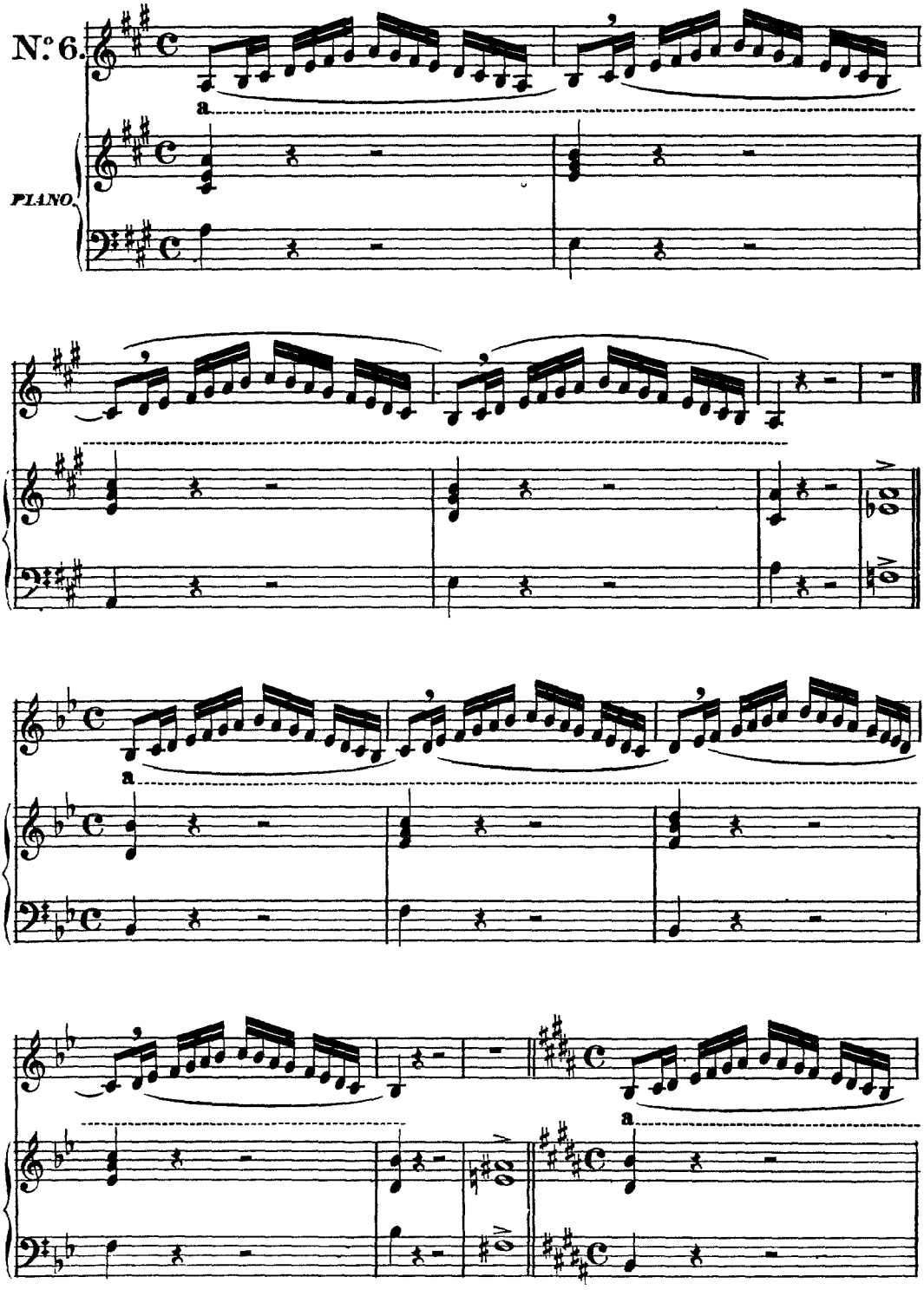

Gb
2.
3.
G.
2.
3.
Ab
2.
3.

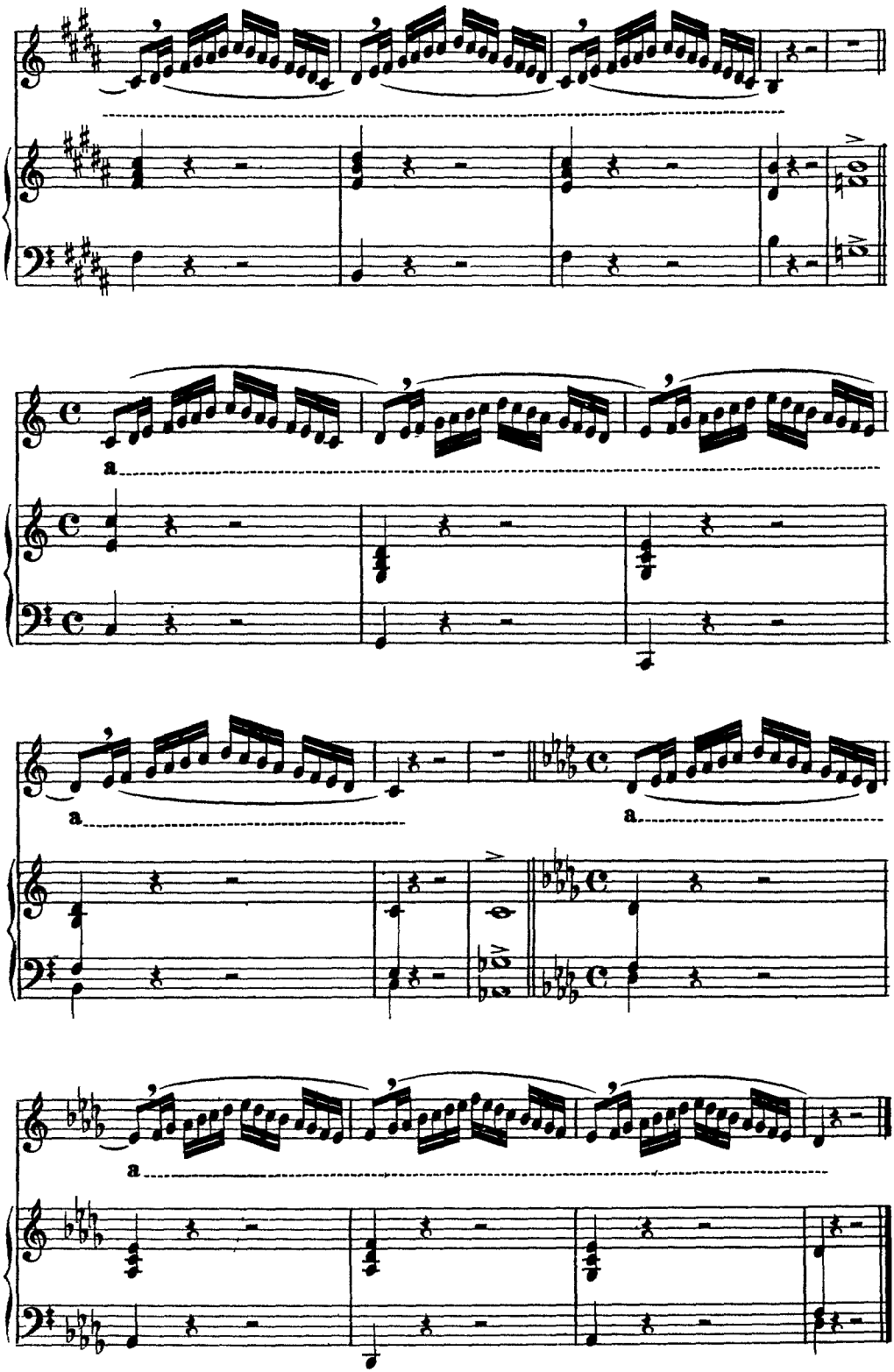

A.
B♭
B.
C.
D♭
2.
3.
a

SCALE EXERCISE.

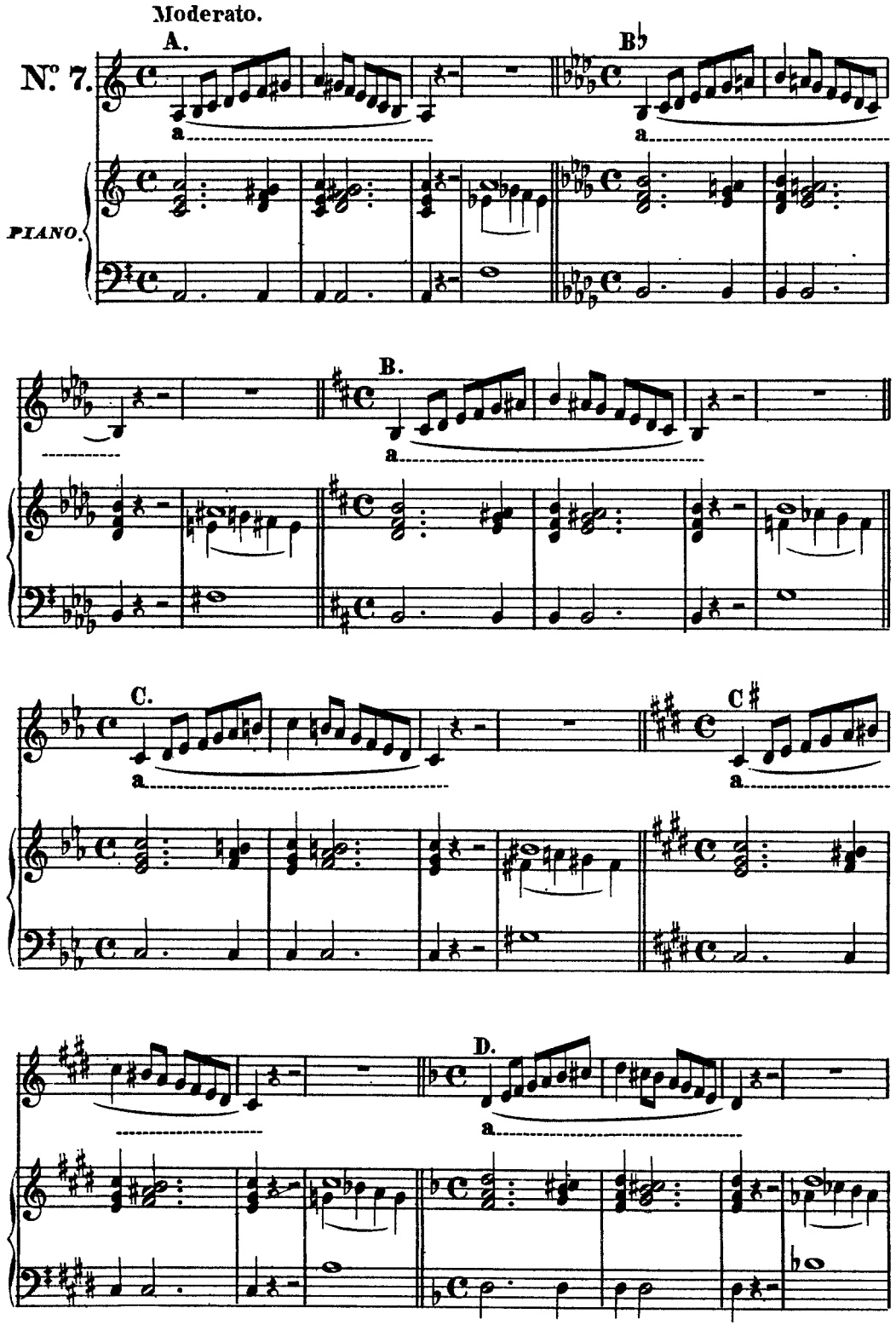
Forte, less forte and piano.

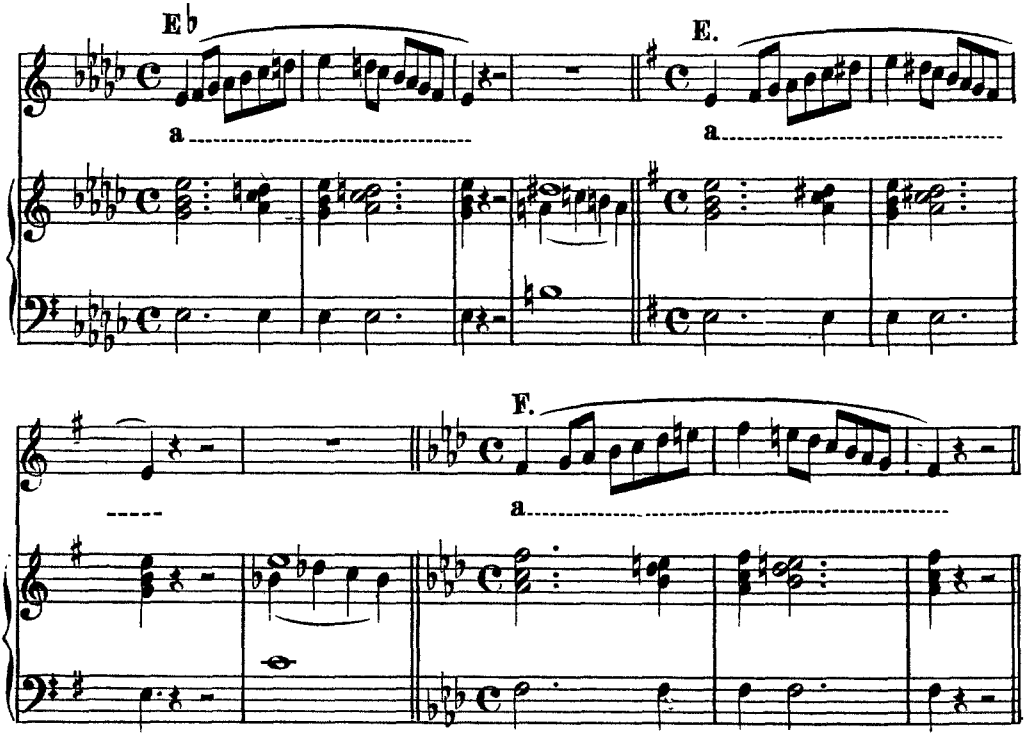



N°. 6.
a
PIANO.

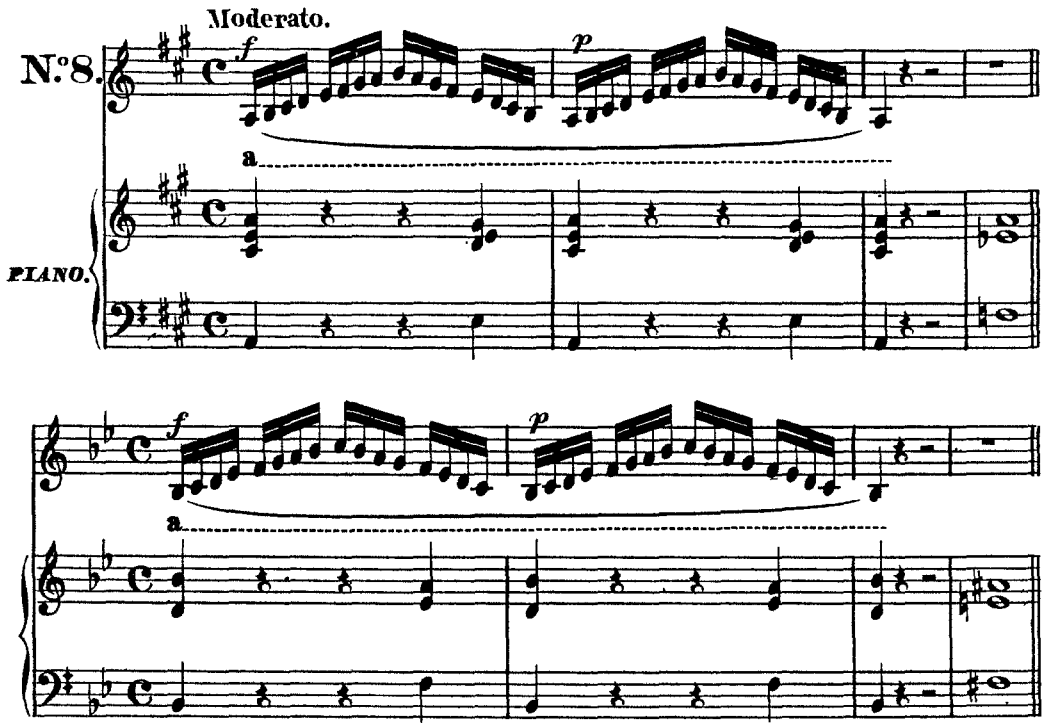

a
a
a
a

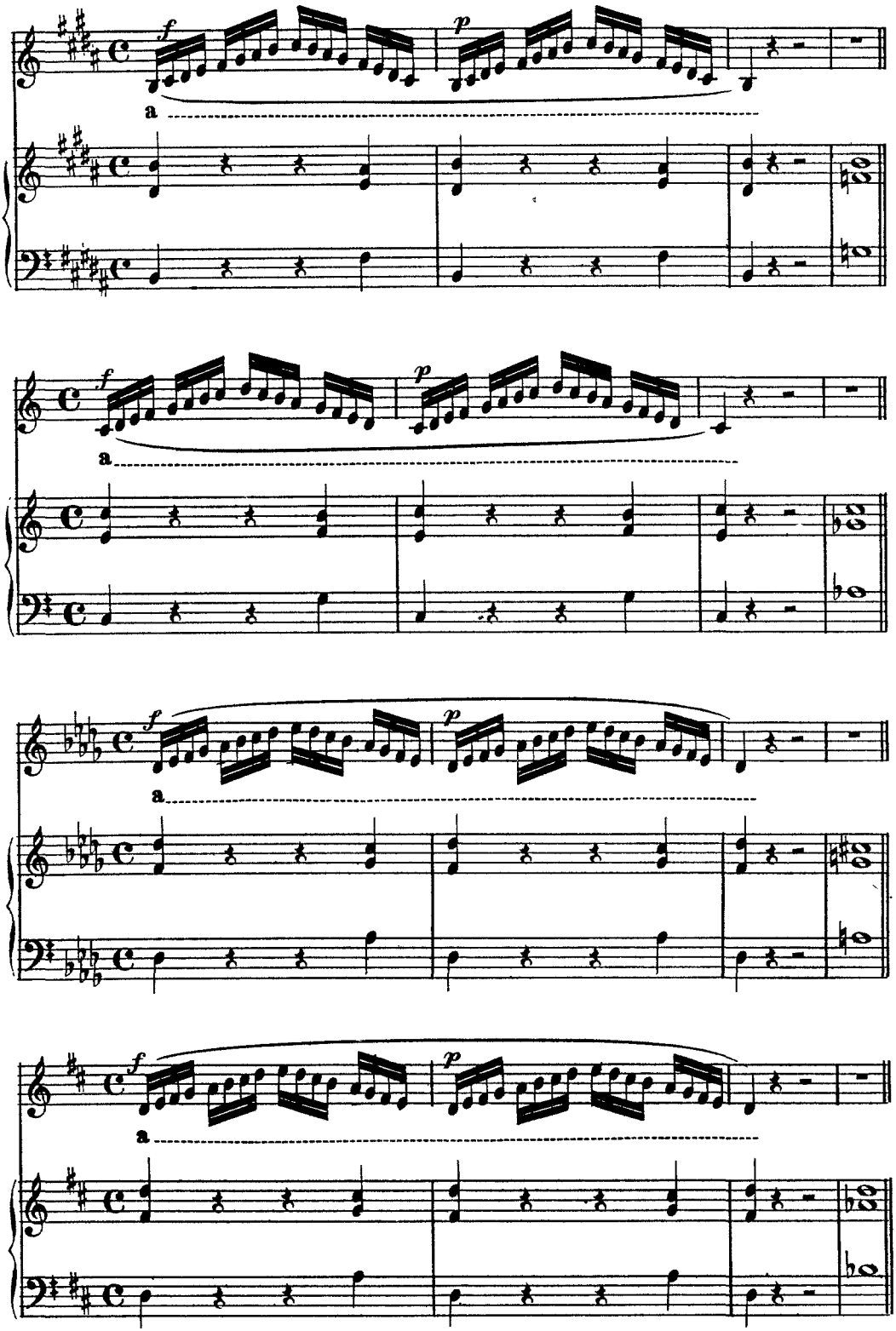
Minor scales.





Exercises extending the octave.




f
p
a
f
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f
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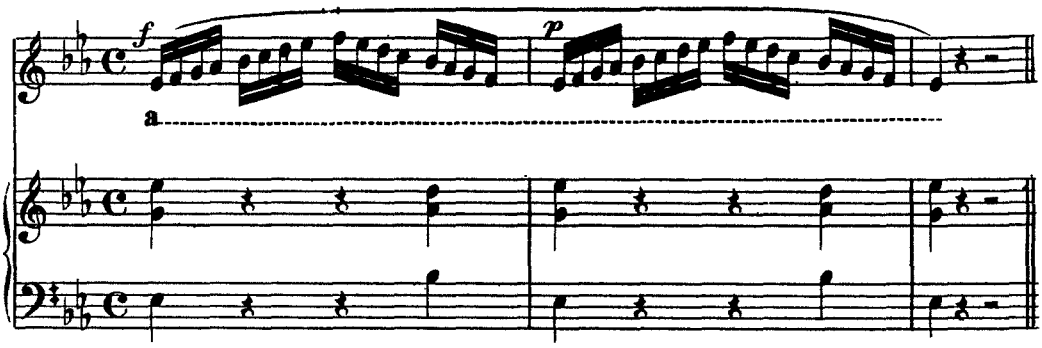
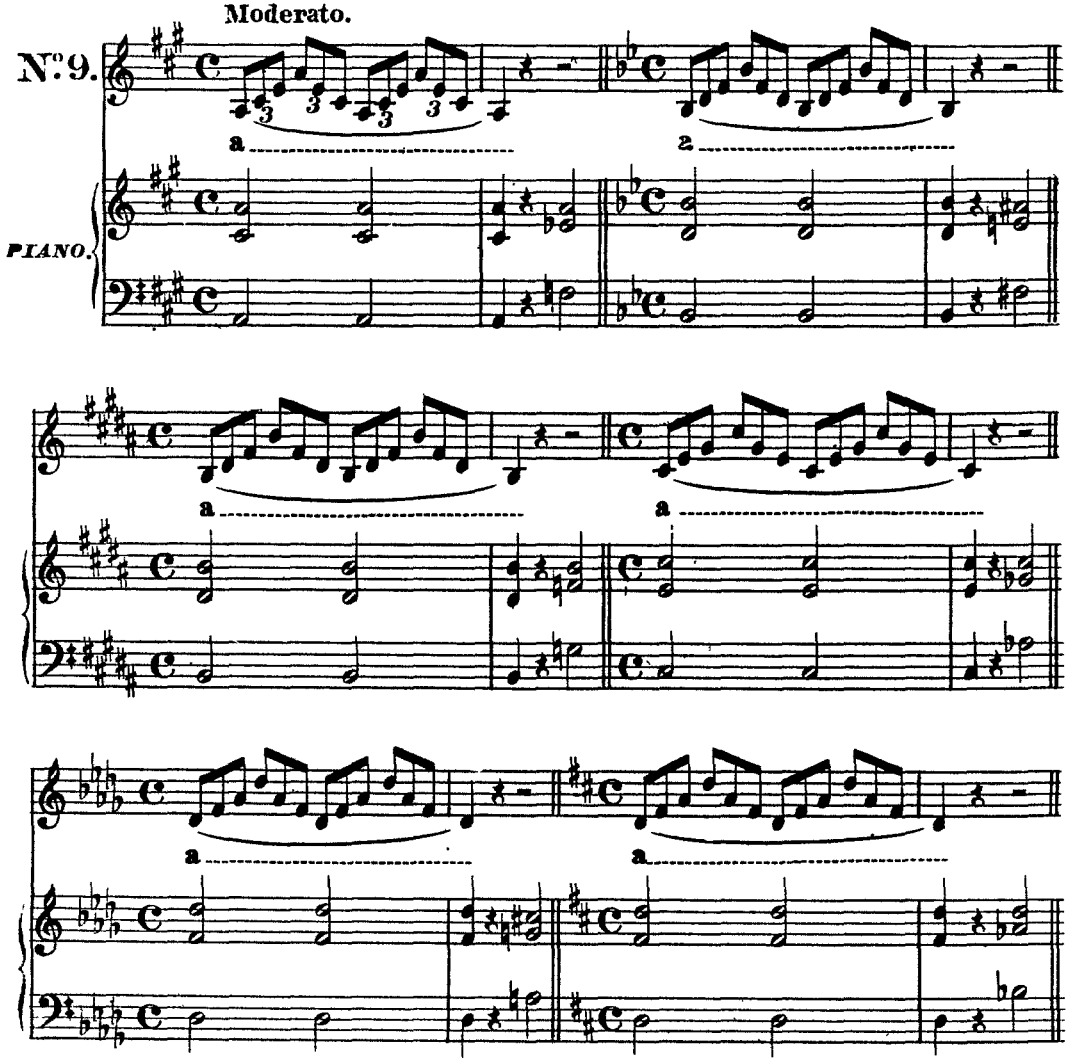
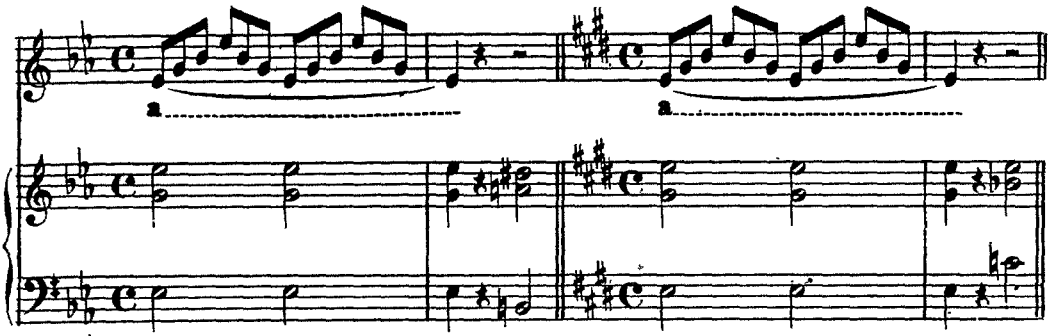
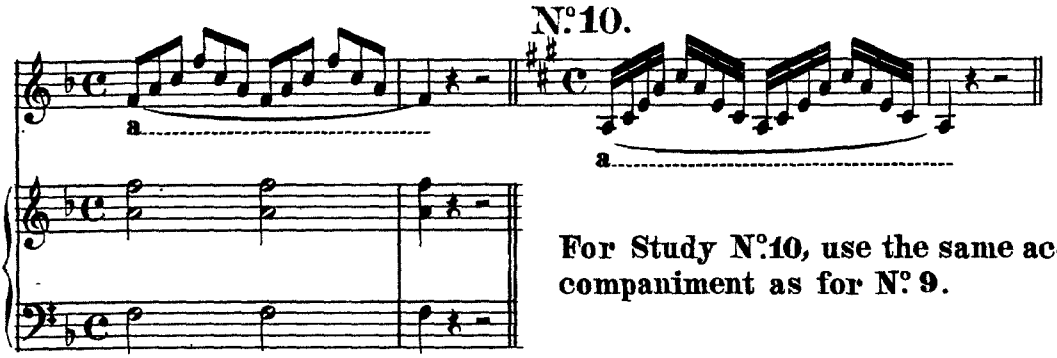
a



Arpeggios.

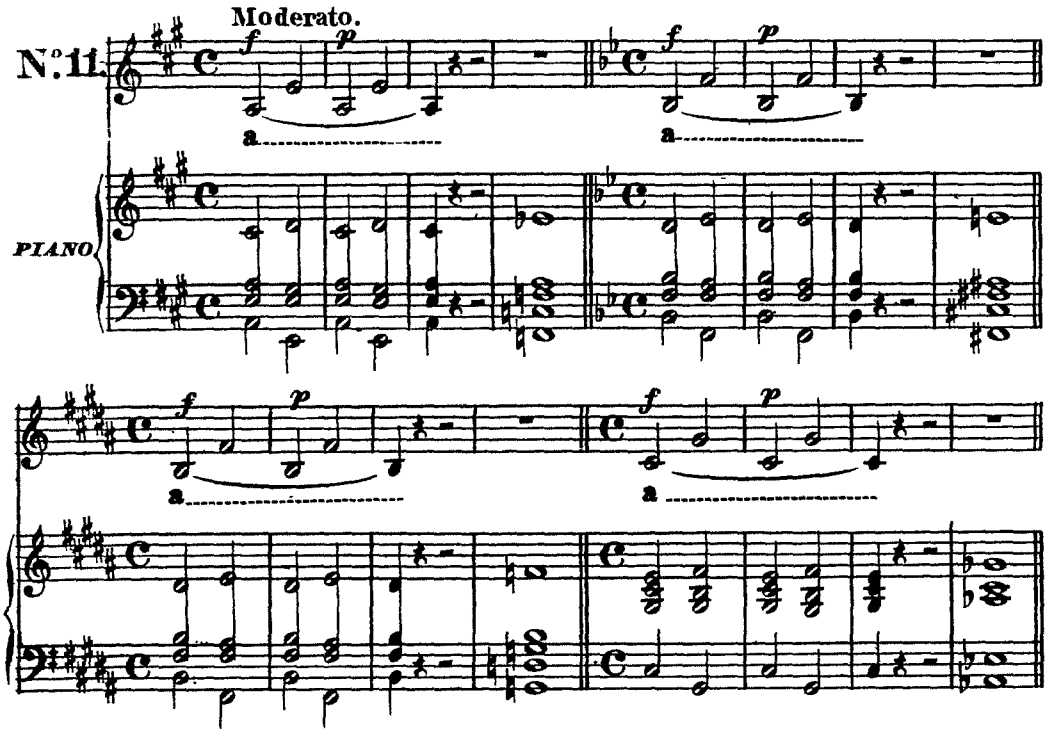


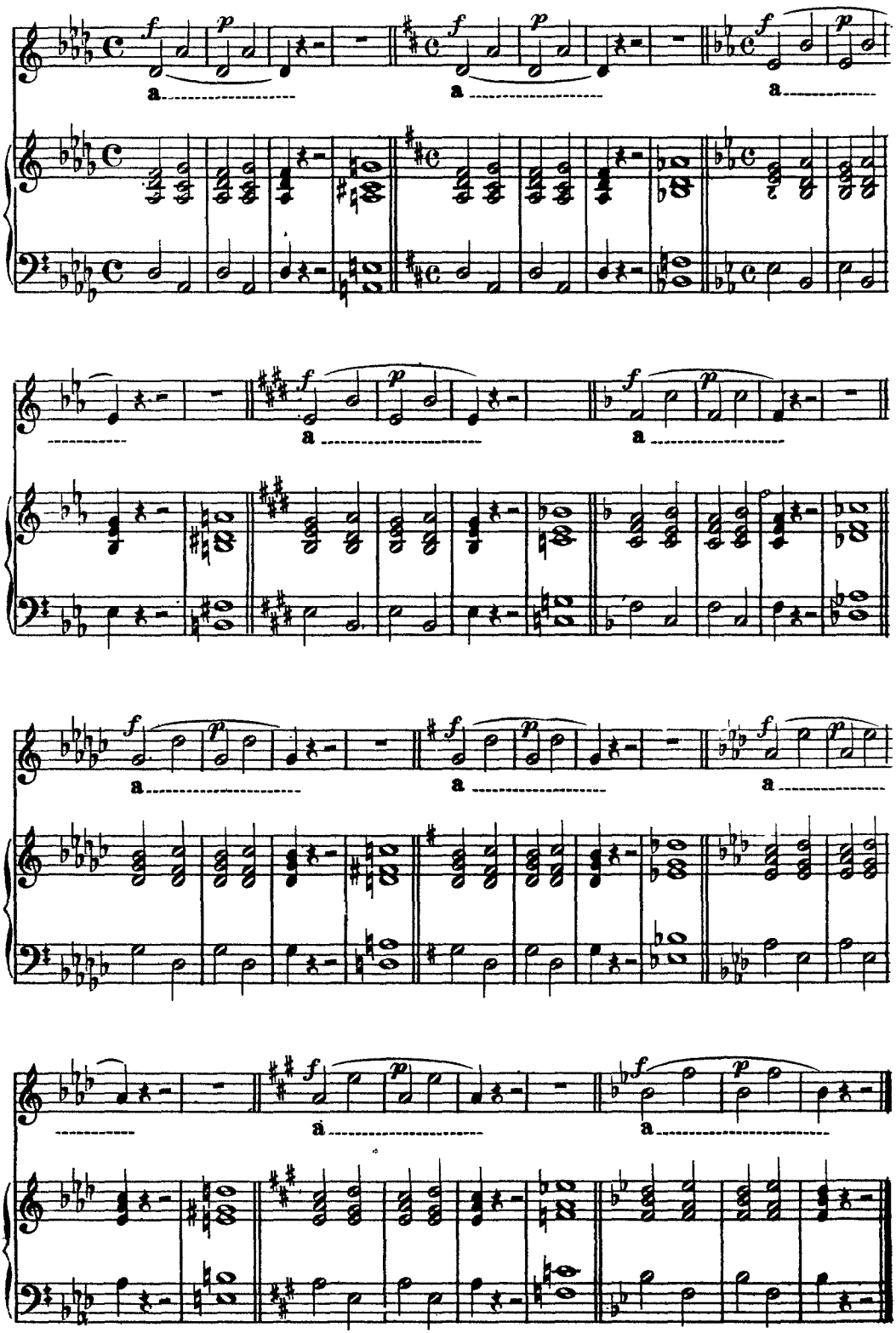




For Study N°.10, use the same accompaniment as for N°. 9.

Portamento exercise in fifths.




f
p
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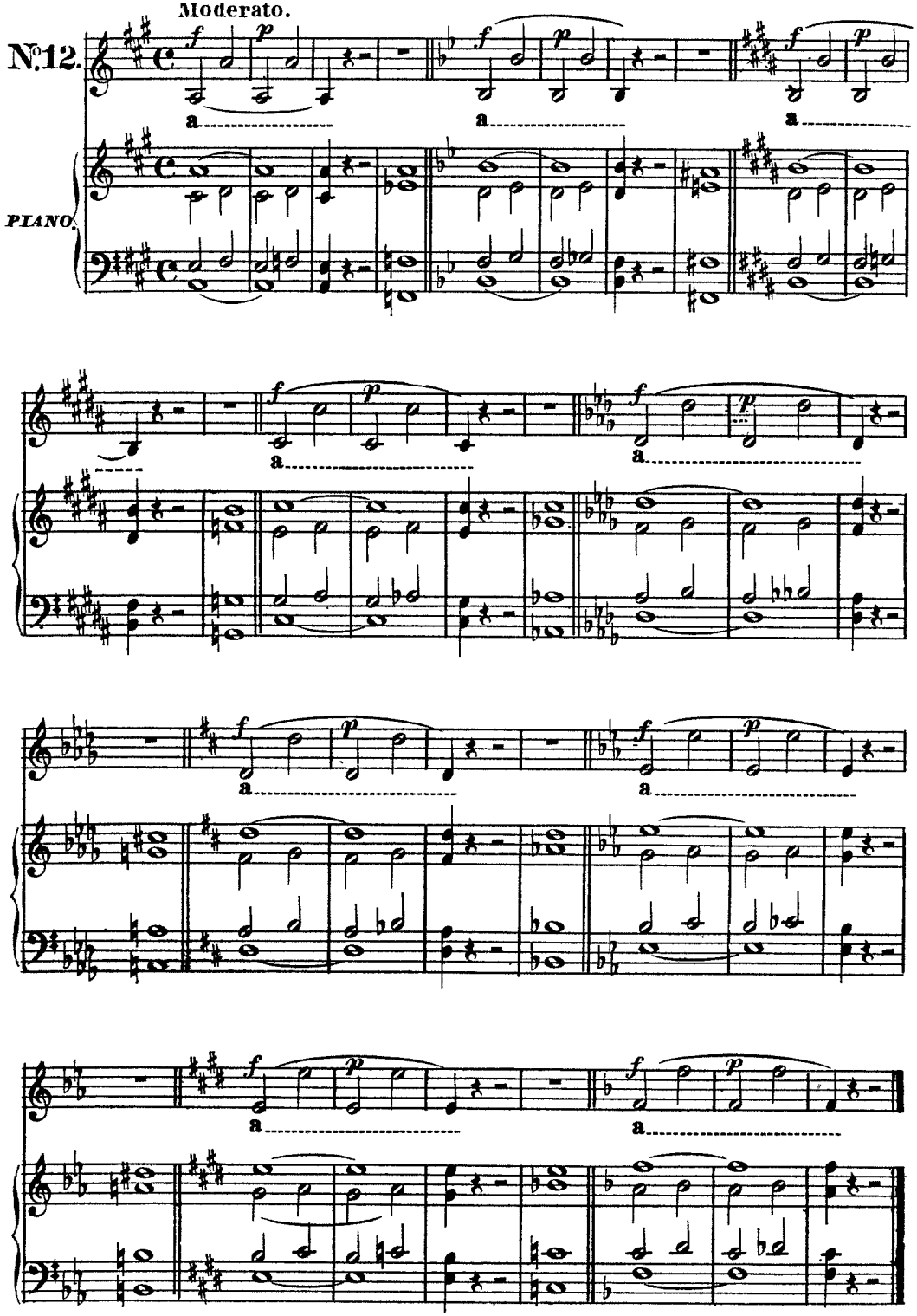
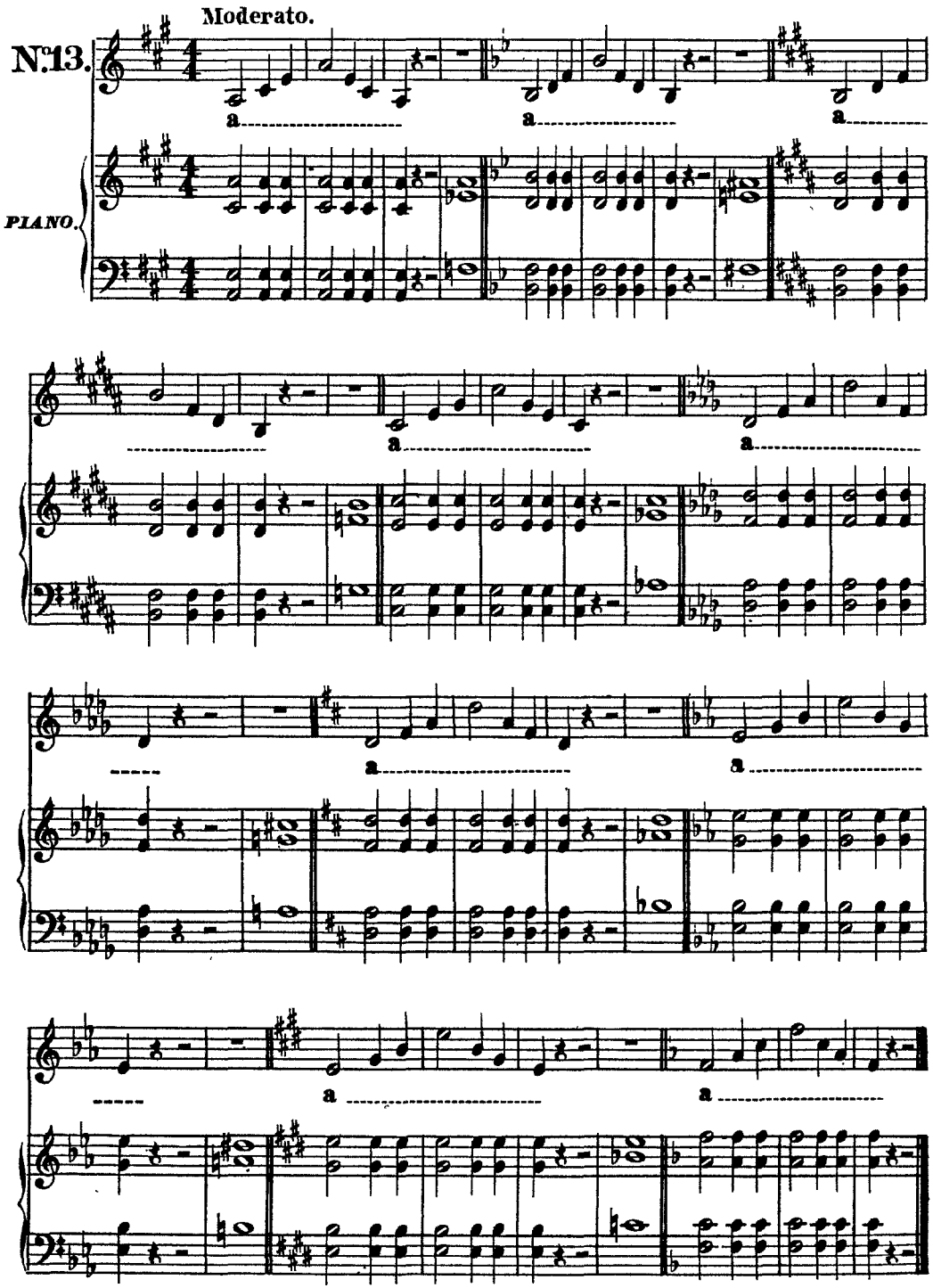
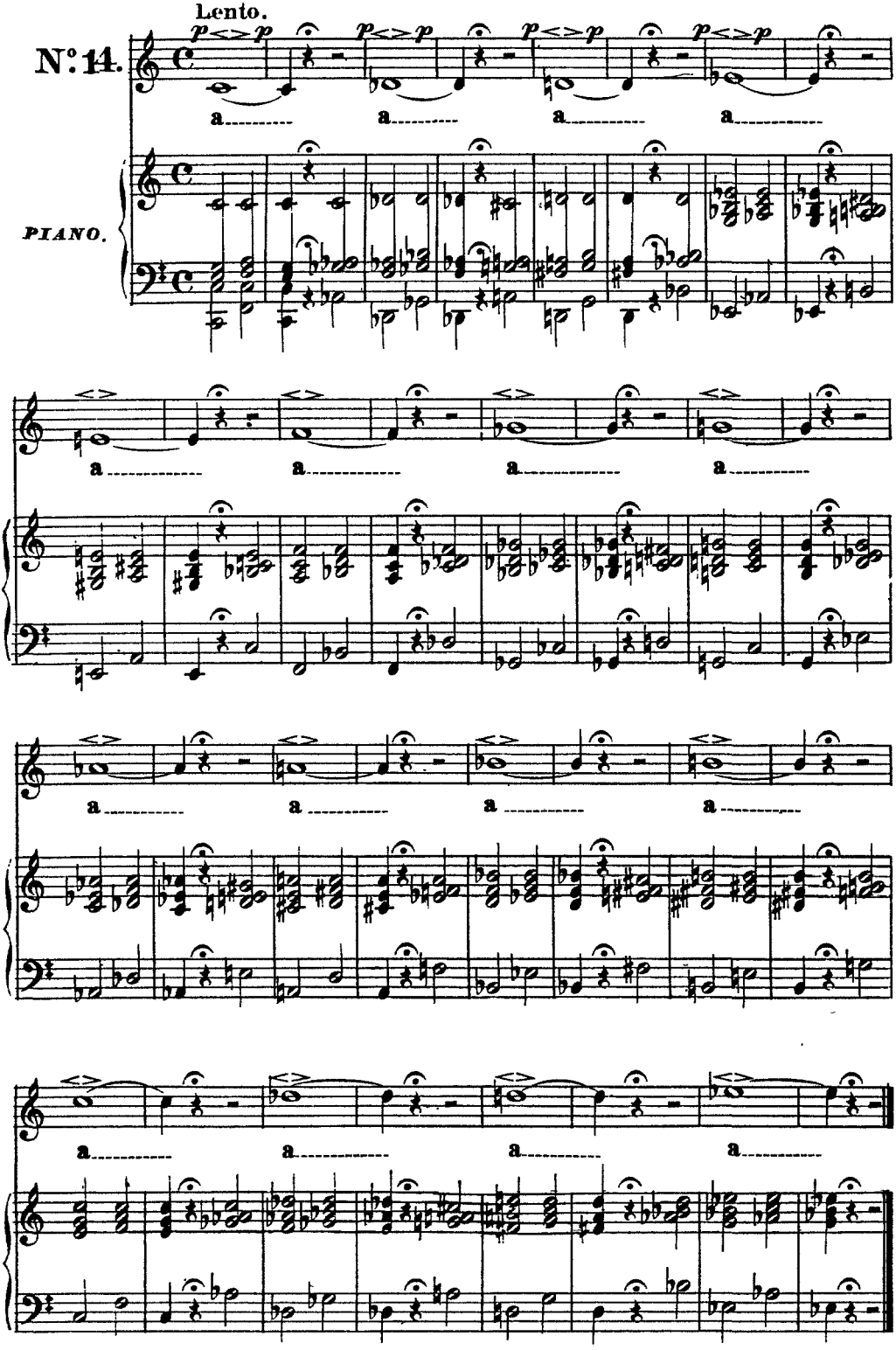
In Octaves.



In broken chords.



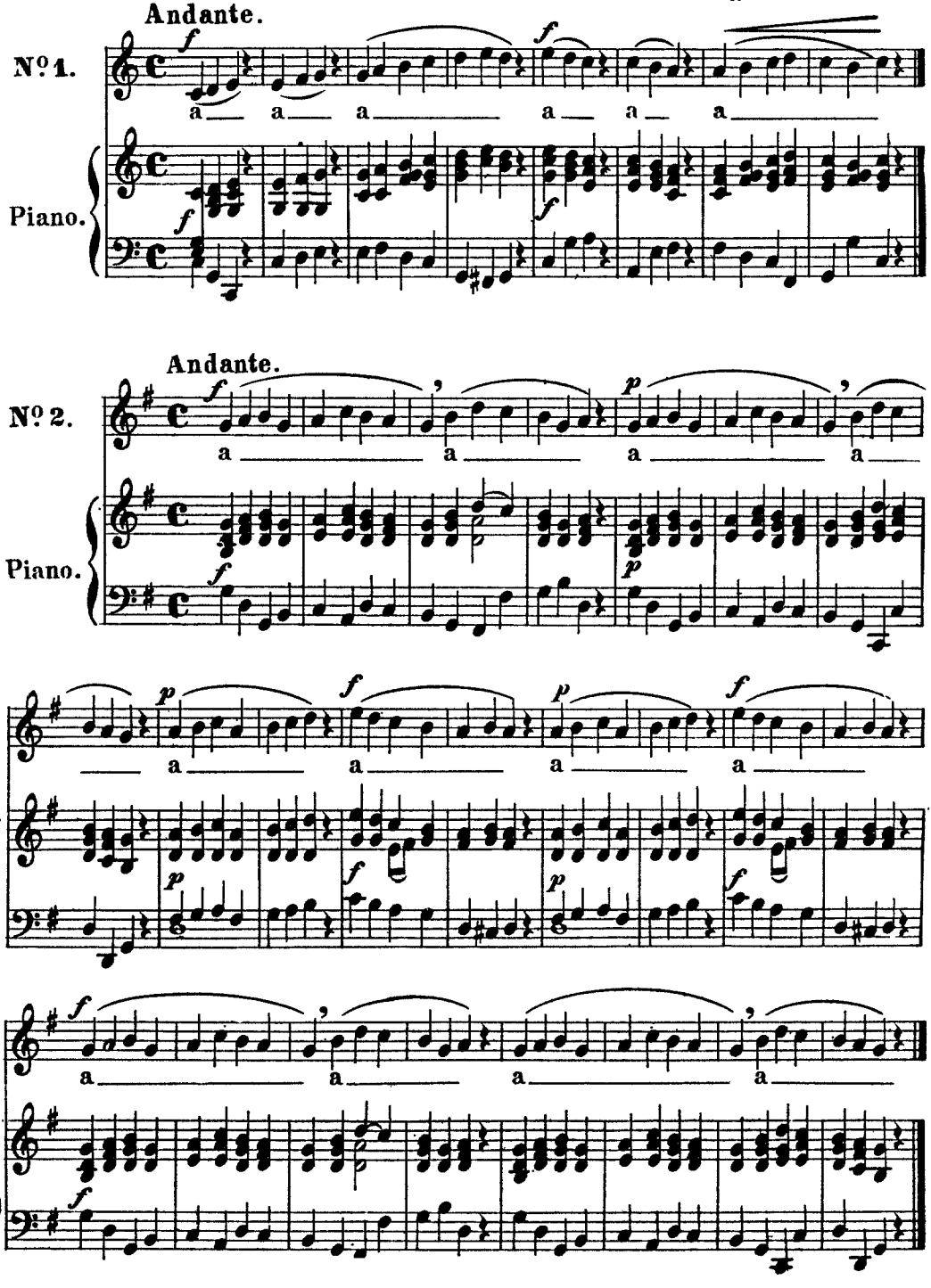
To swell the tone.

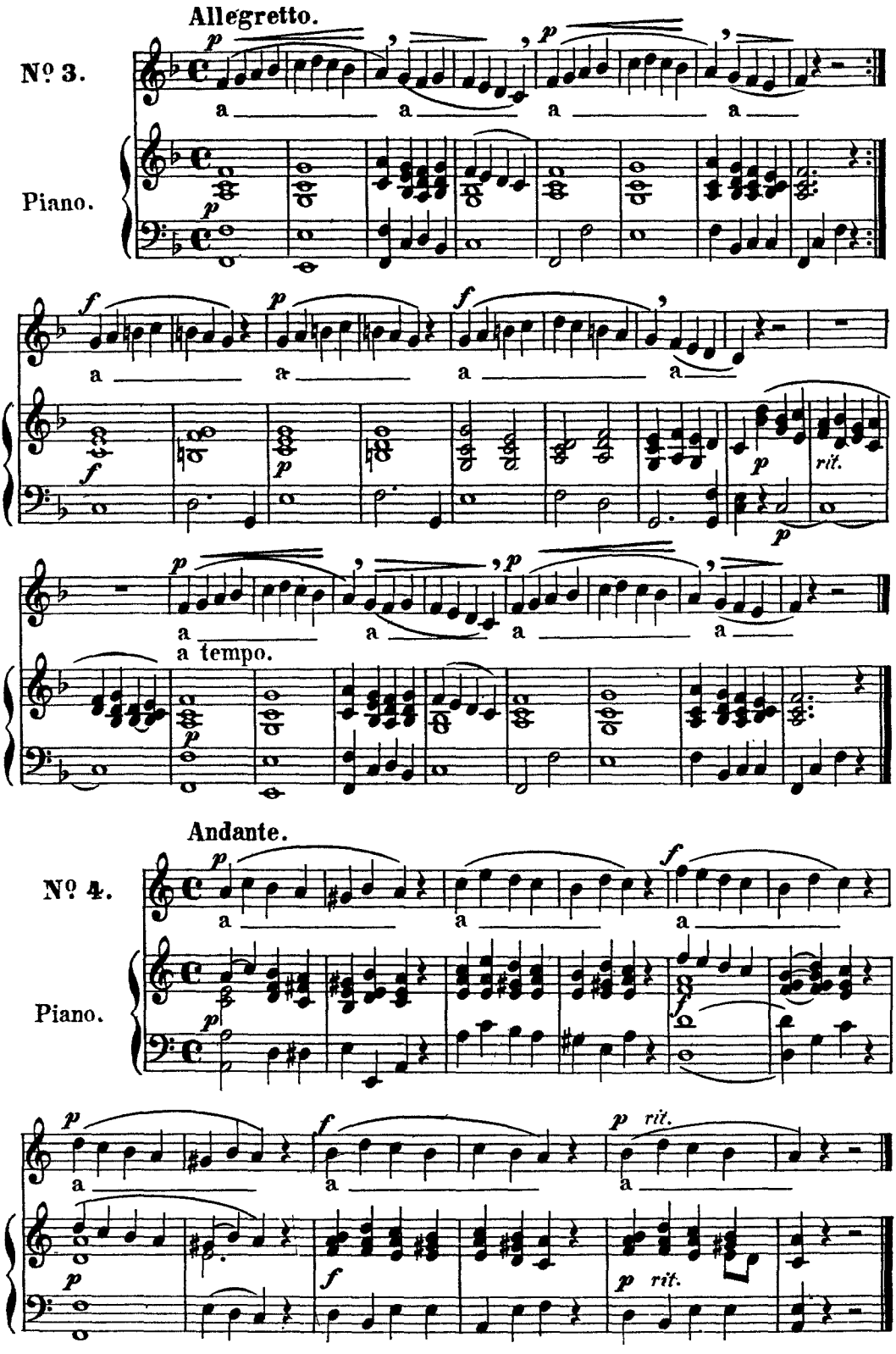


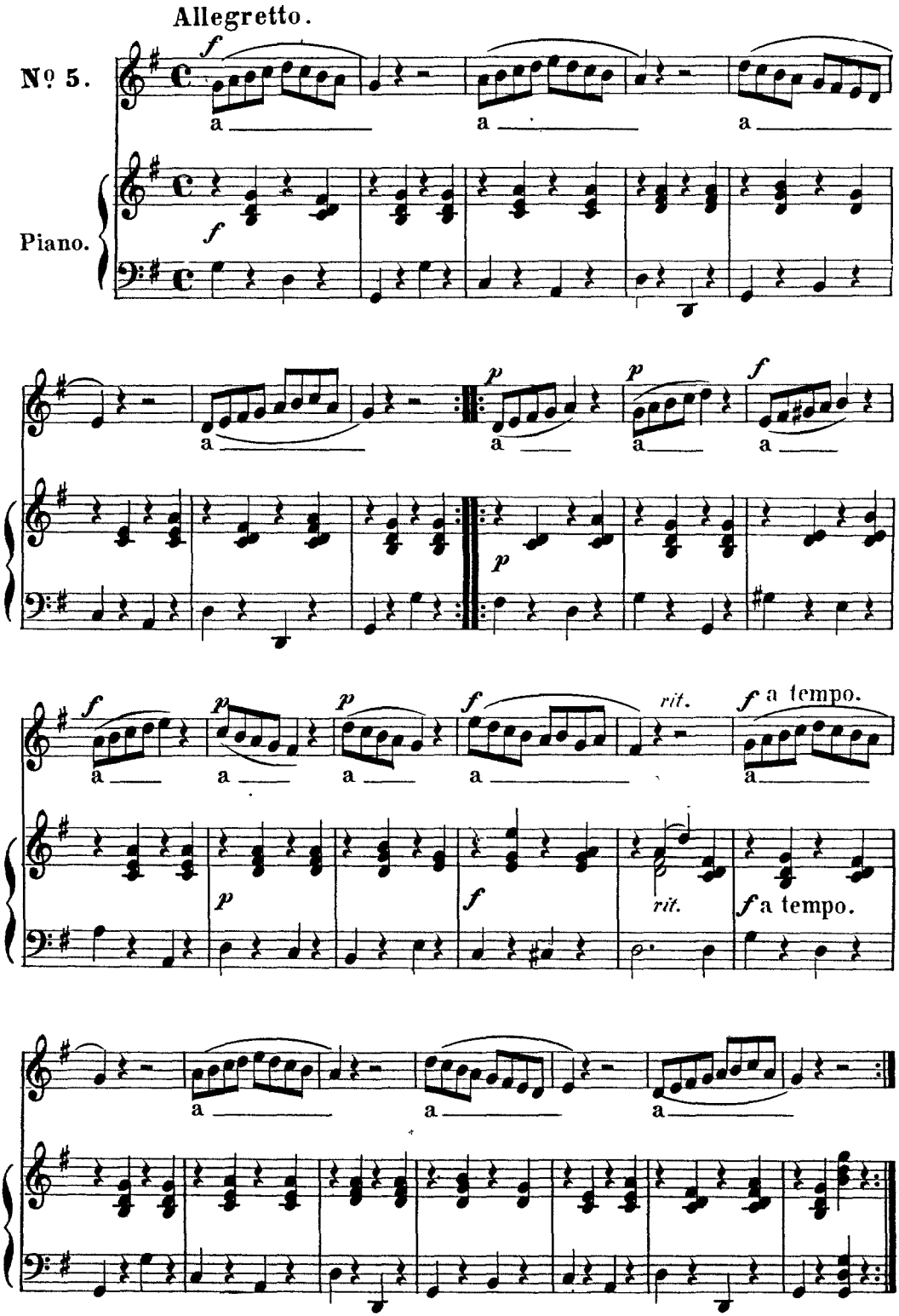
VOCALISES.

(VOCALISEN.)

, Breathing = *Athem holen.*

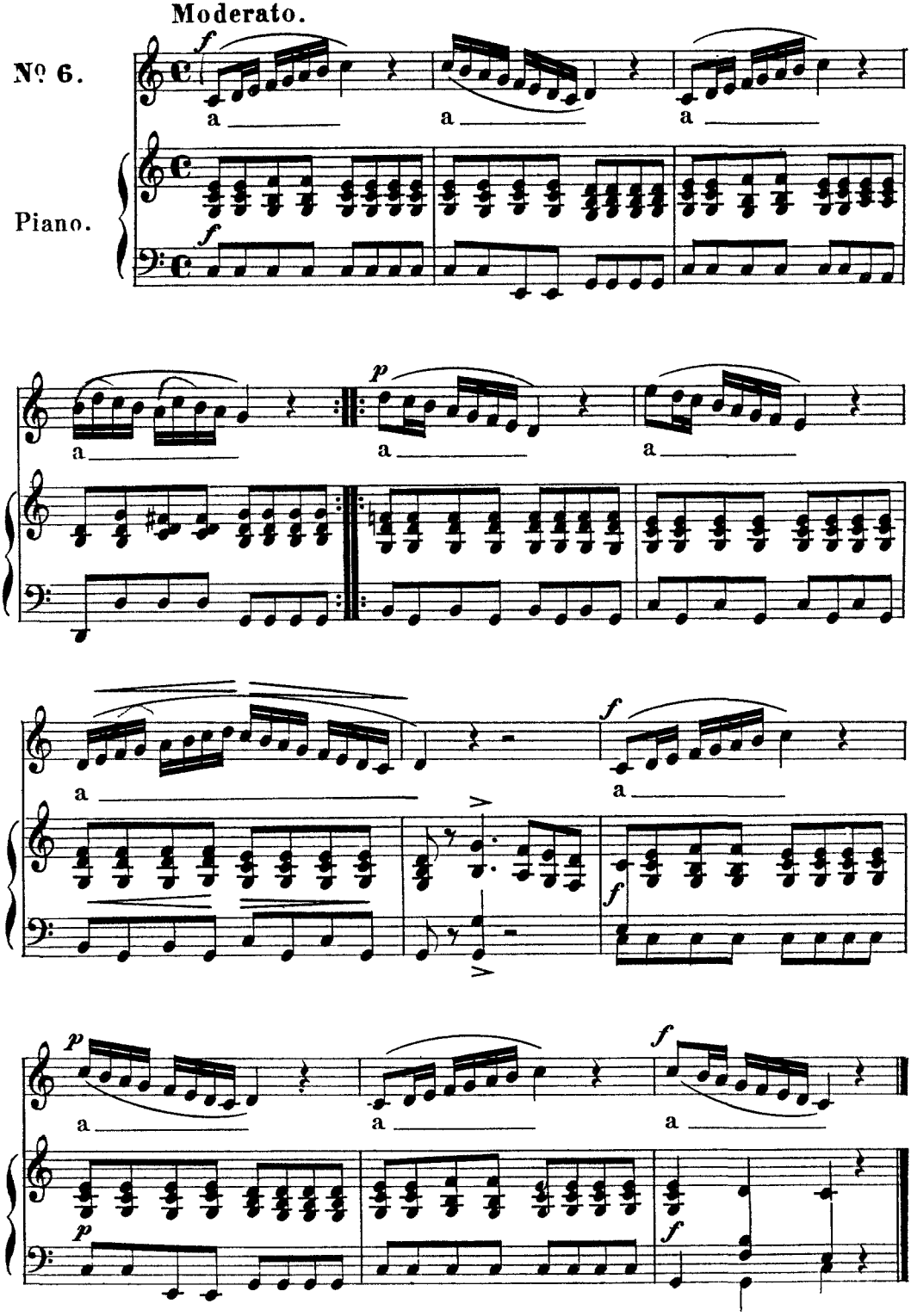


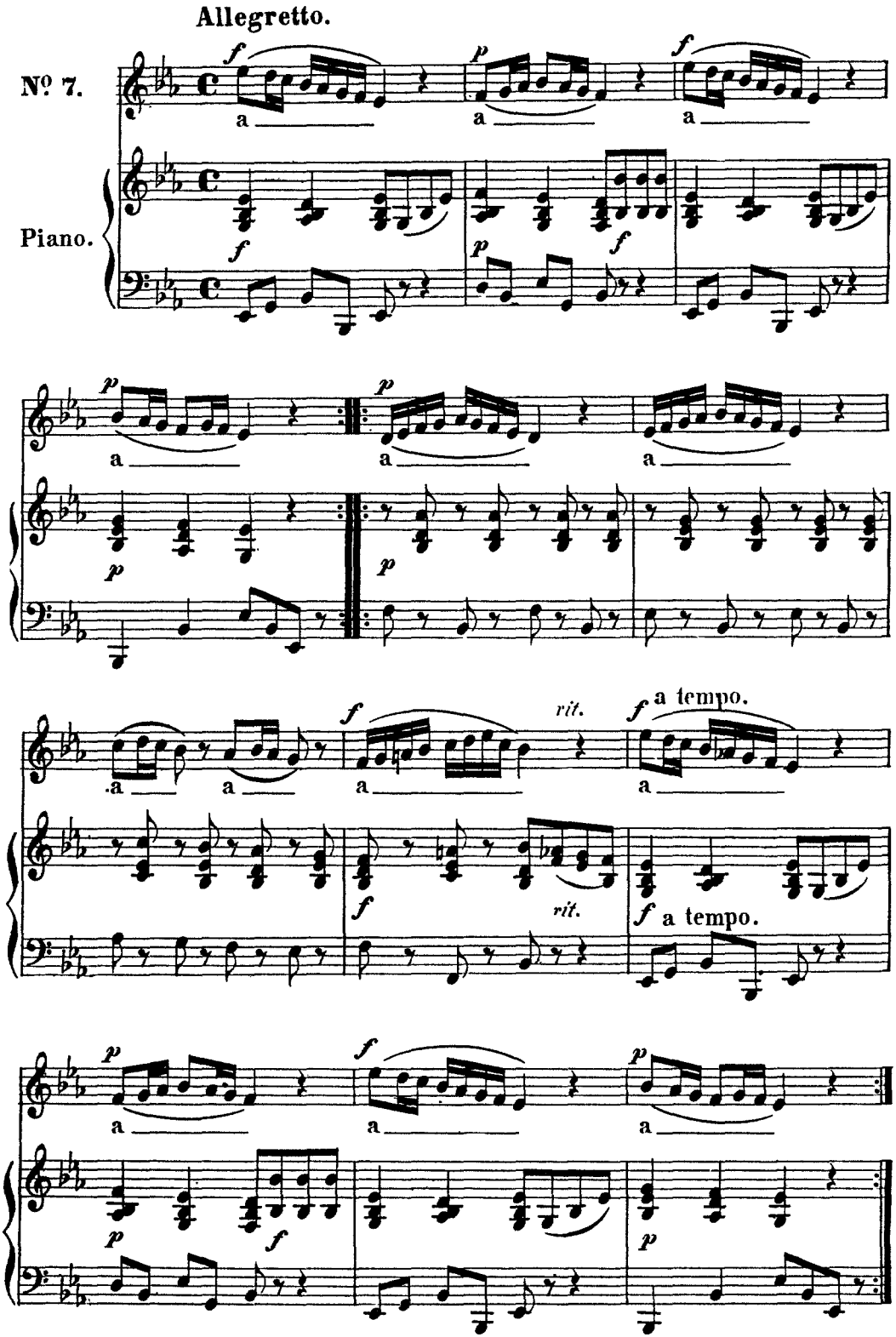

Allegretto.
No 3.
Piano.
a a a a
rit.
a tempo.
Andante.
No 4.
Piano.
rit.

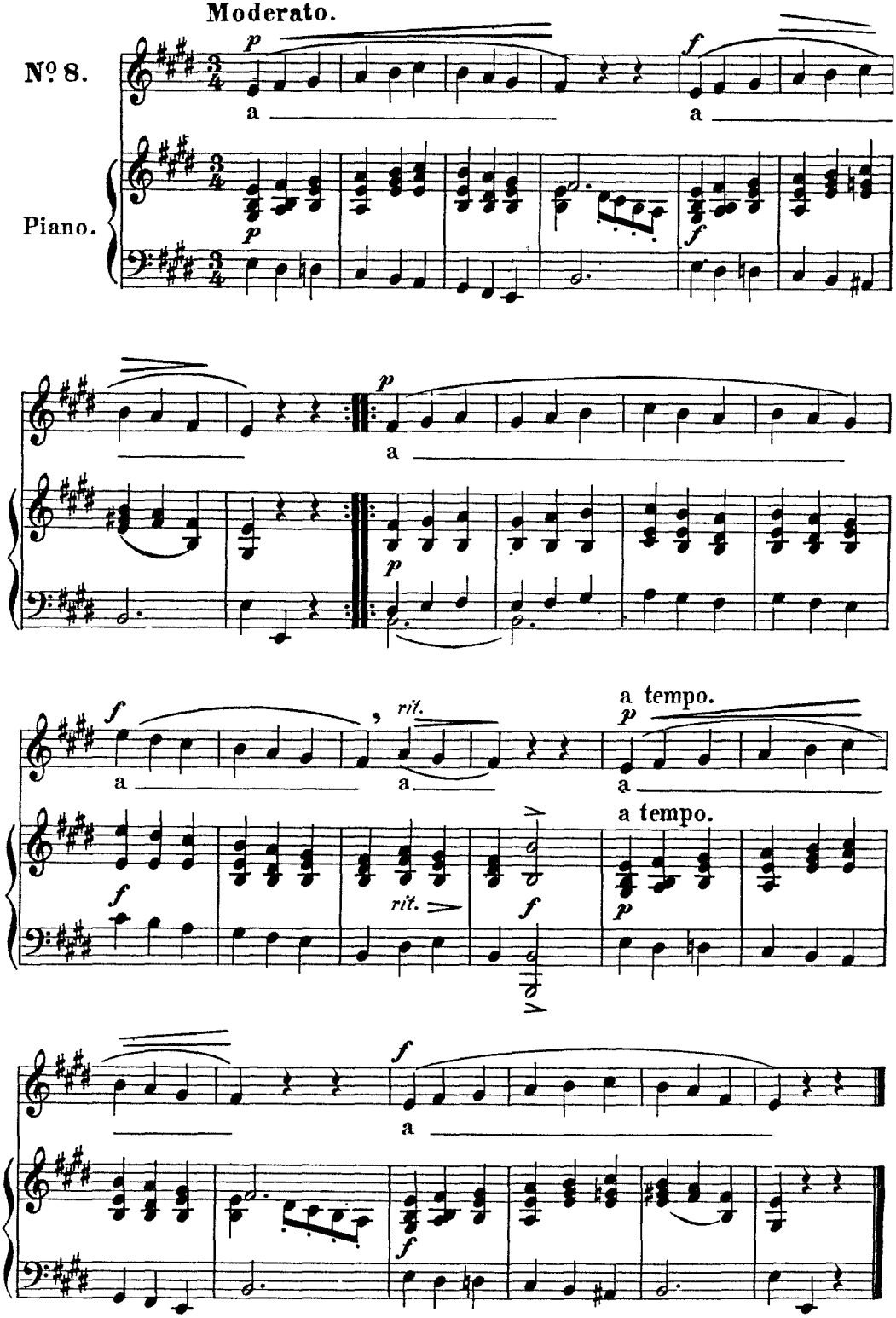

Allegretto.
No 5.
Piano.
a tempo.
rit.

MAJOR SCALES

(DUR–TONLEITERN.)

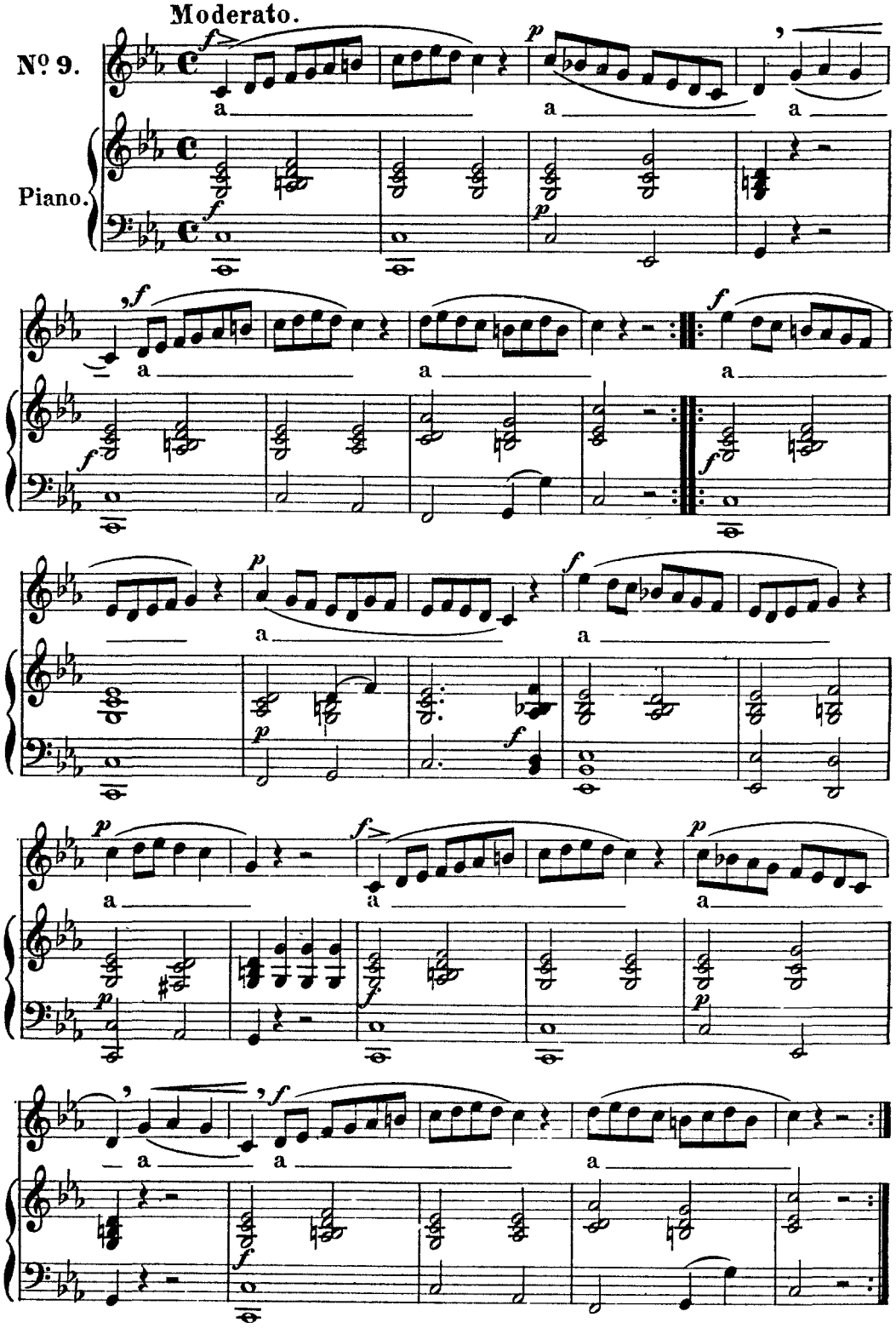


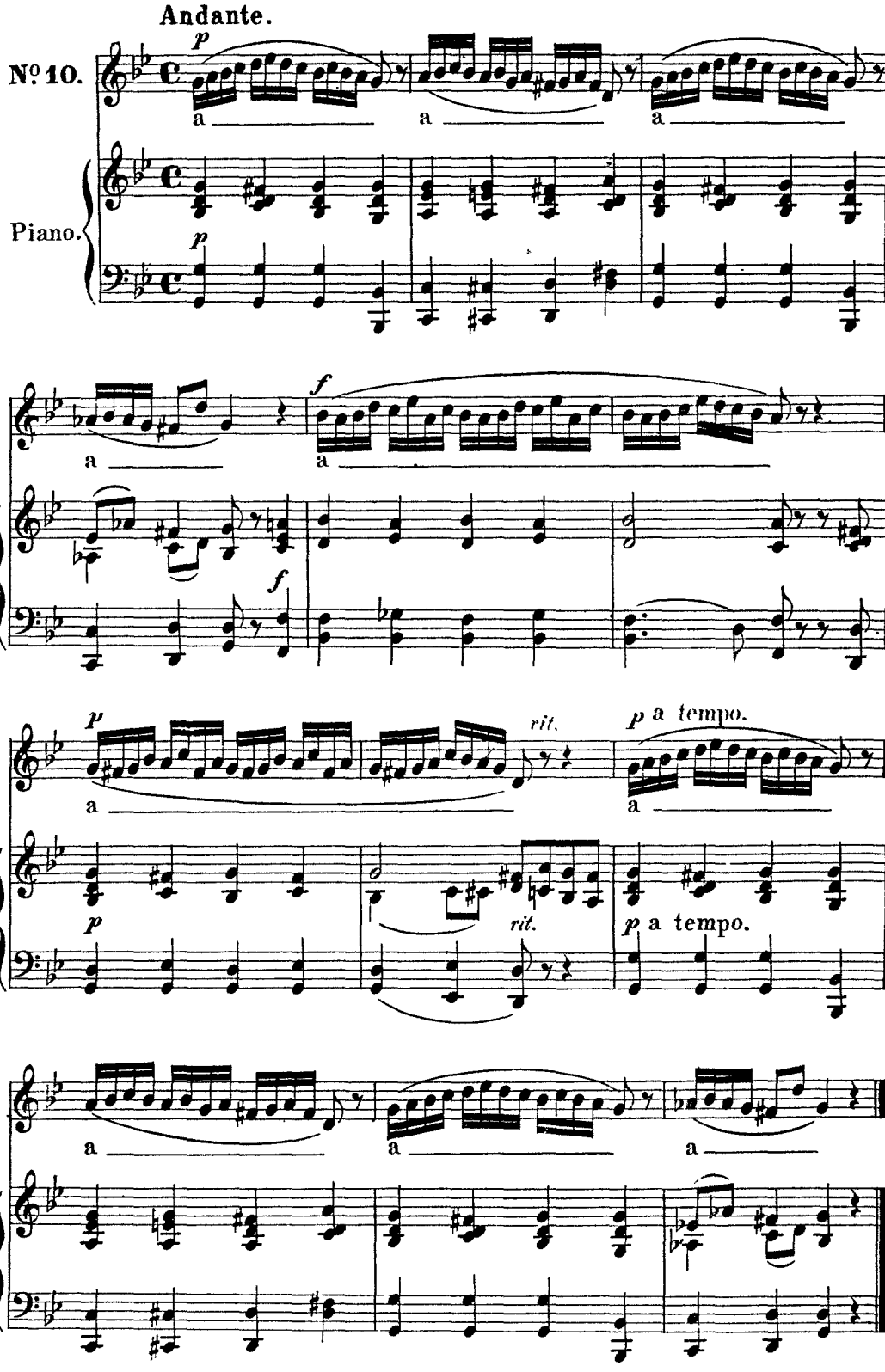

Allegretto.
No 7.
Piano.
a tempo.
rit.


Moderato.
No 8.
Piano.
a tempo.
rit.

MINOR SCALES.

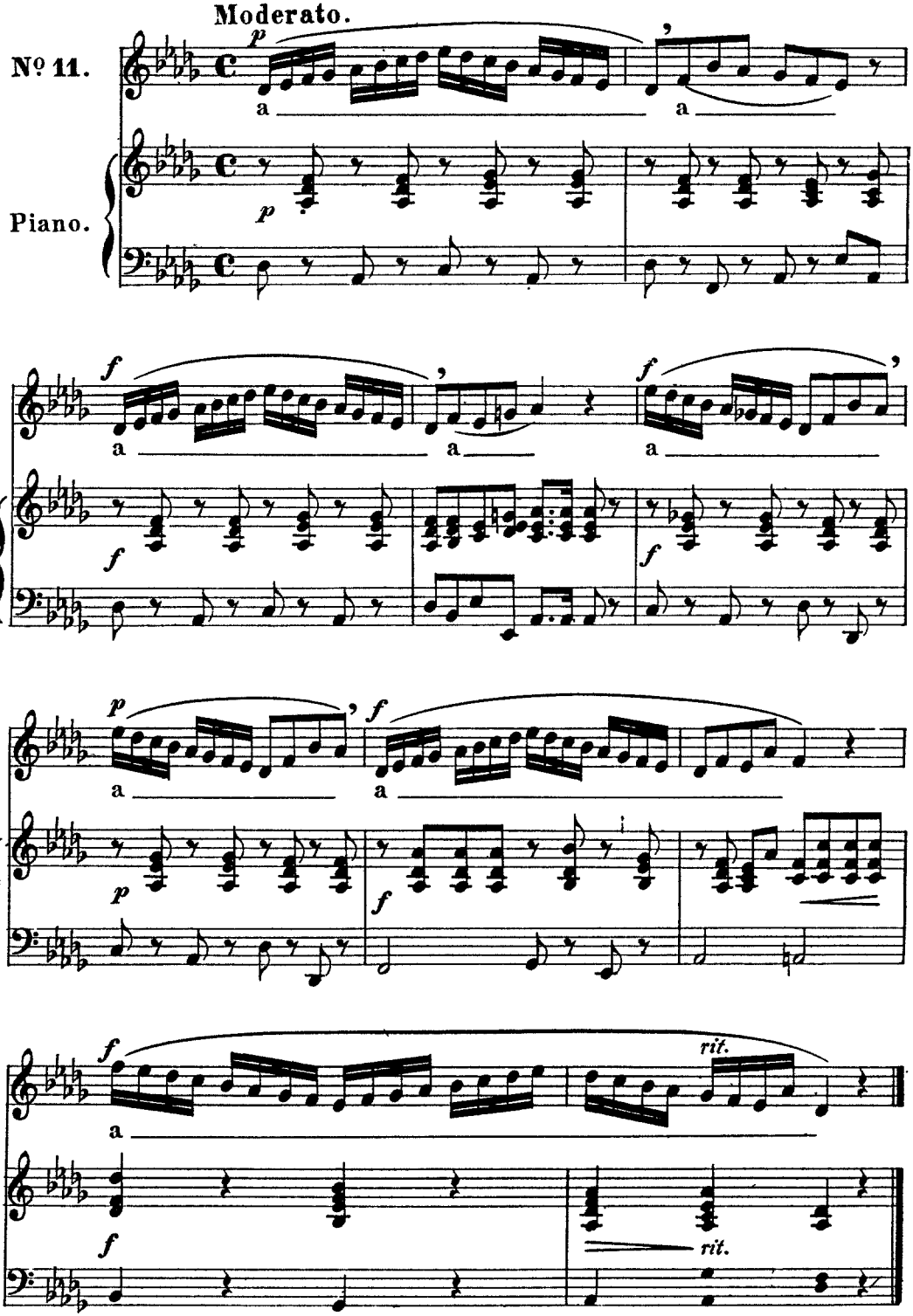
(MOLL – TONLEITERN.)




Andante.
№ 10.
Piano.
p
a
f
rit.
p a tempo.

PASSING THE OCTAVE.

(*DIE OCTAVE ÜBERSCHREITEND.*)

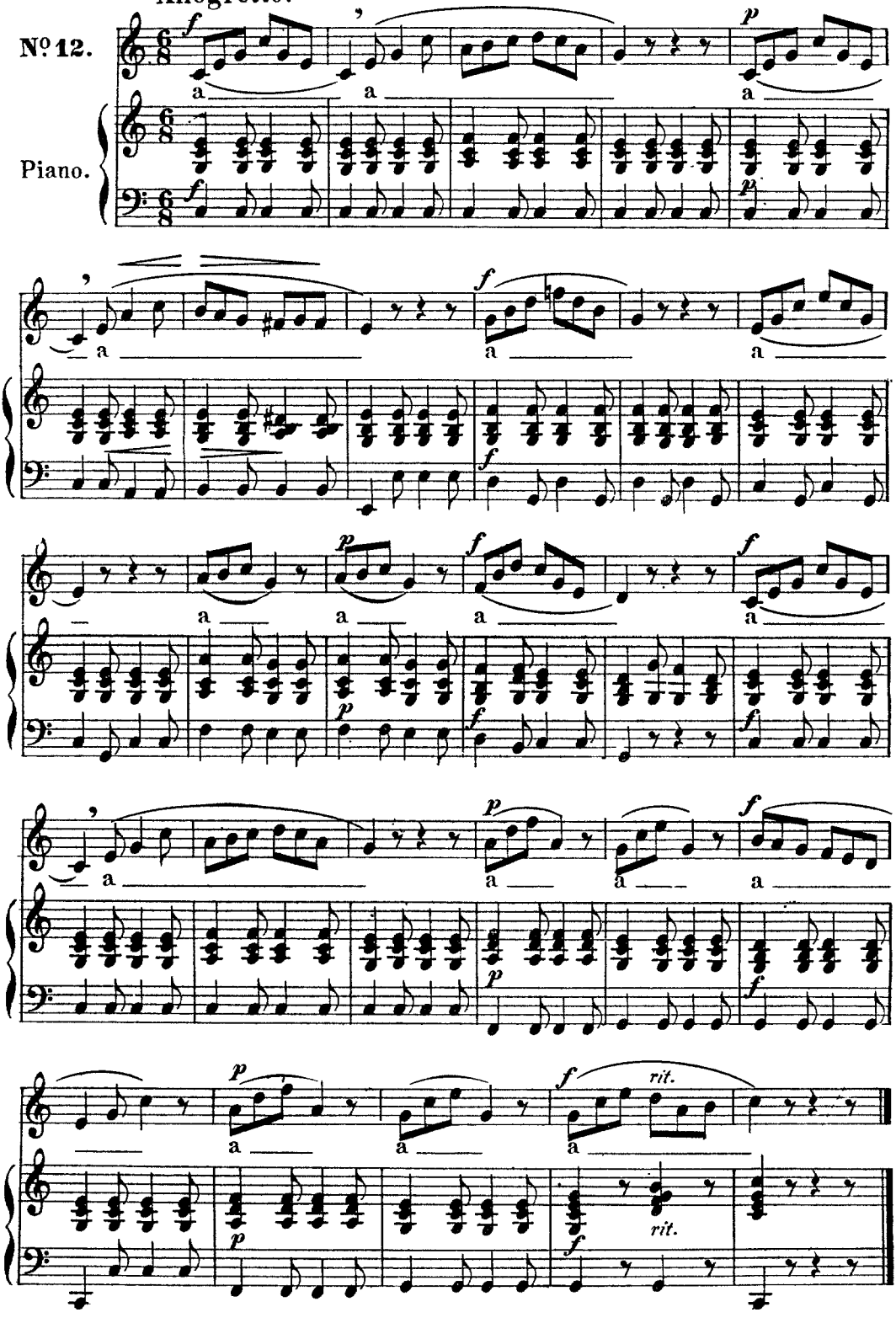


ARPEGGIOS.

(ARPEGGIEN.)

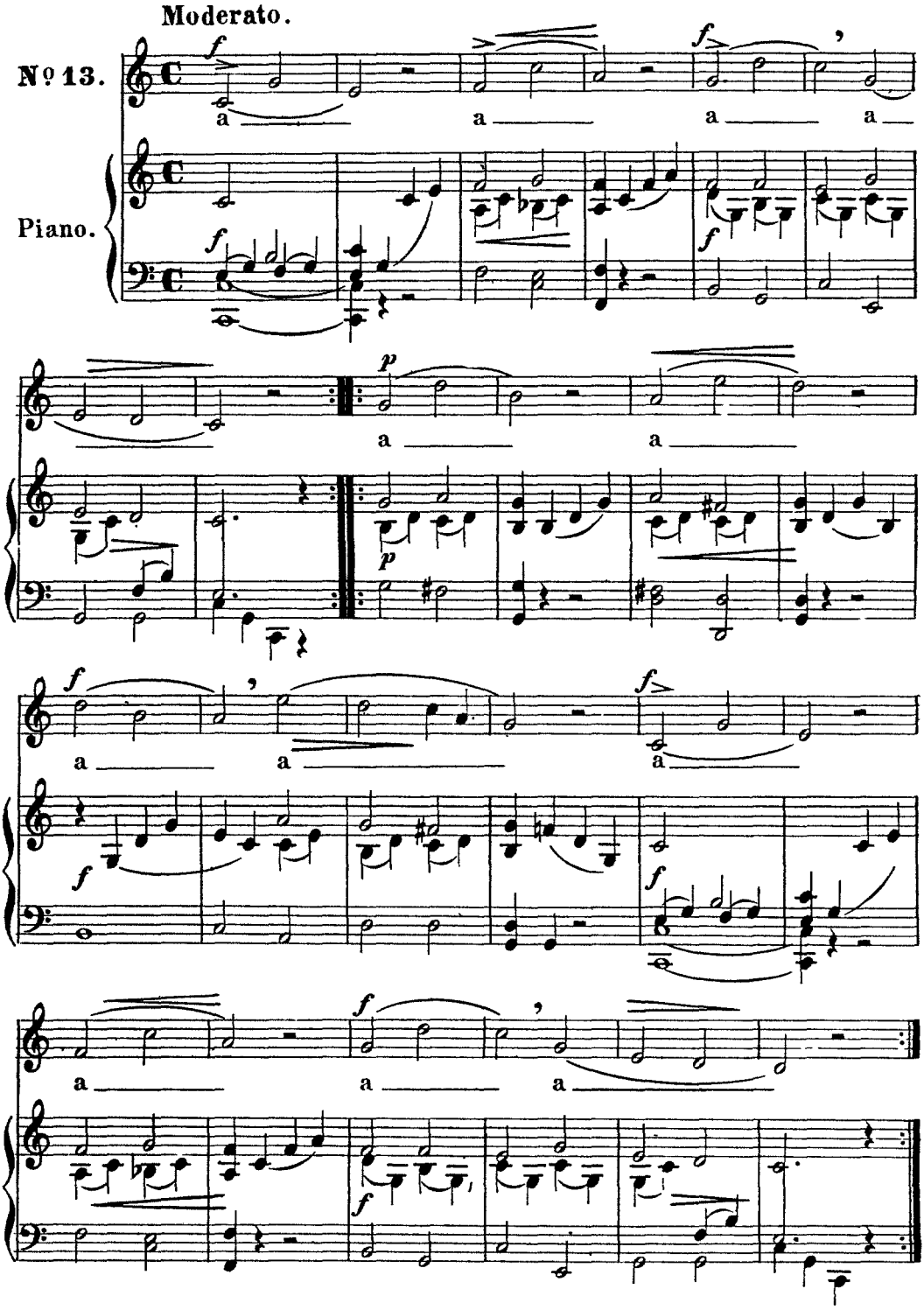
Allegretto.

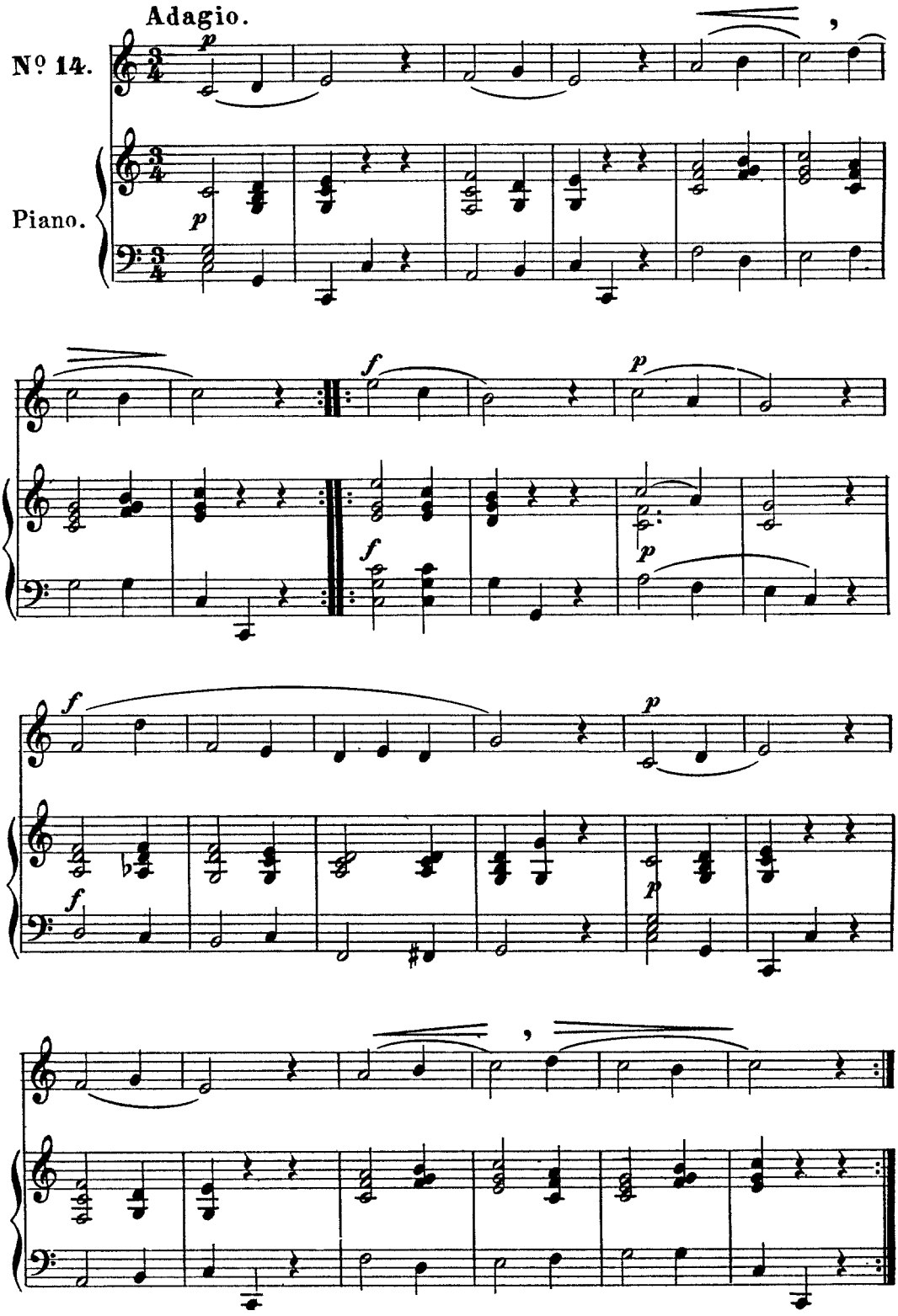
No. 12.

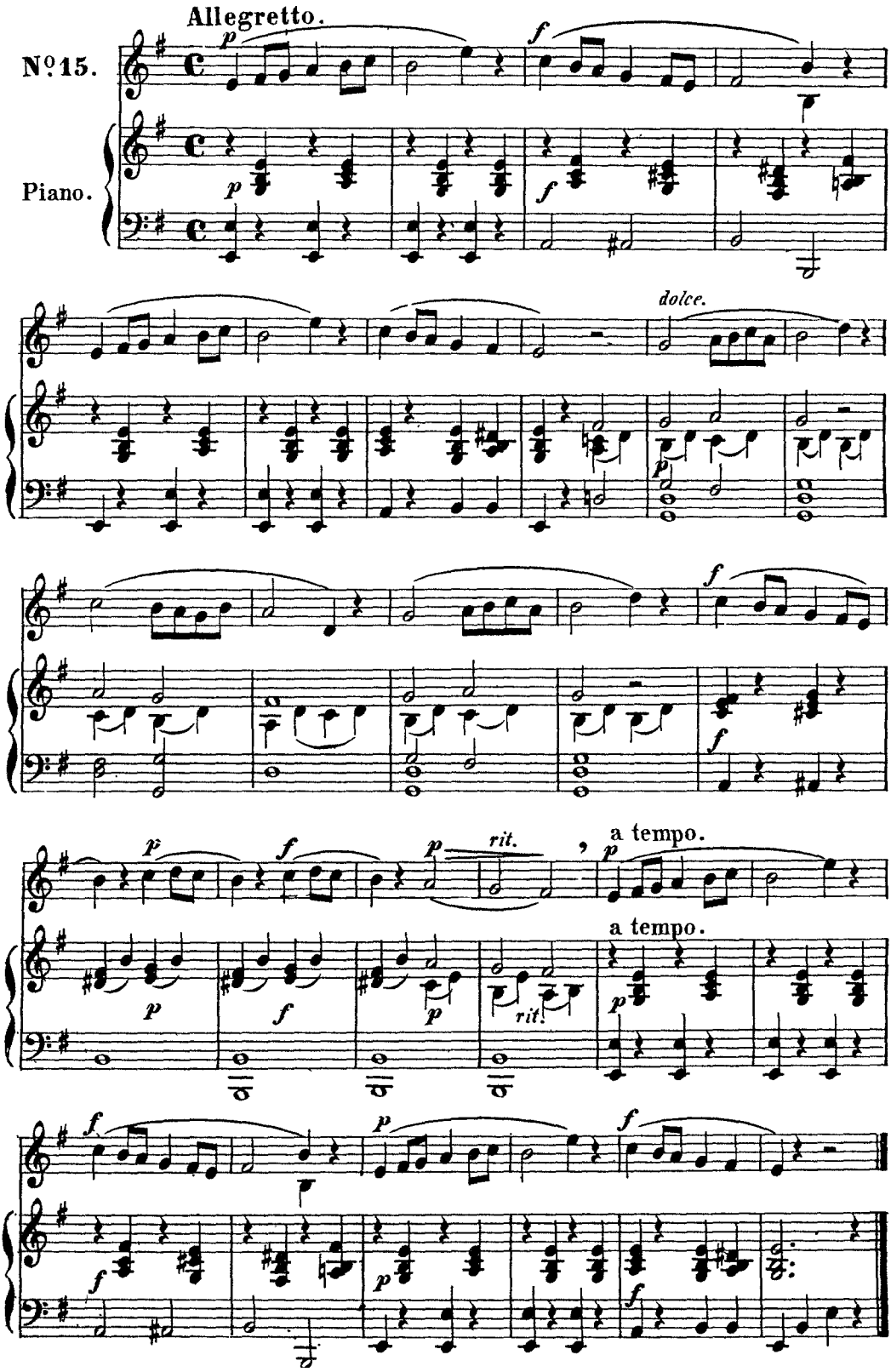


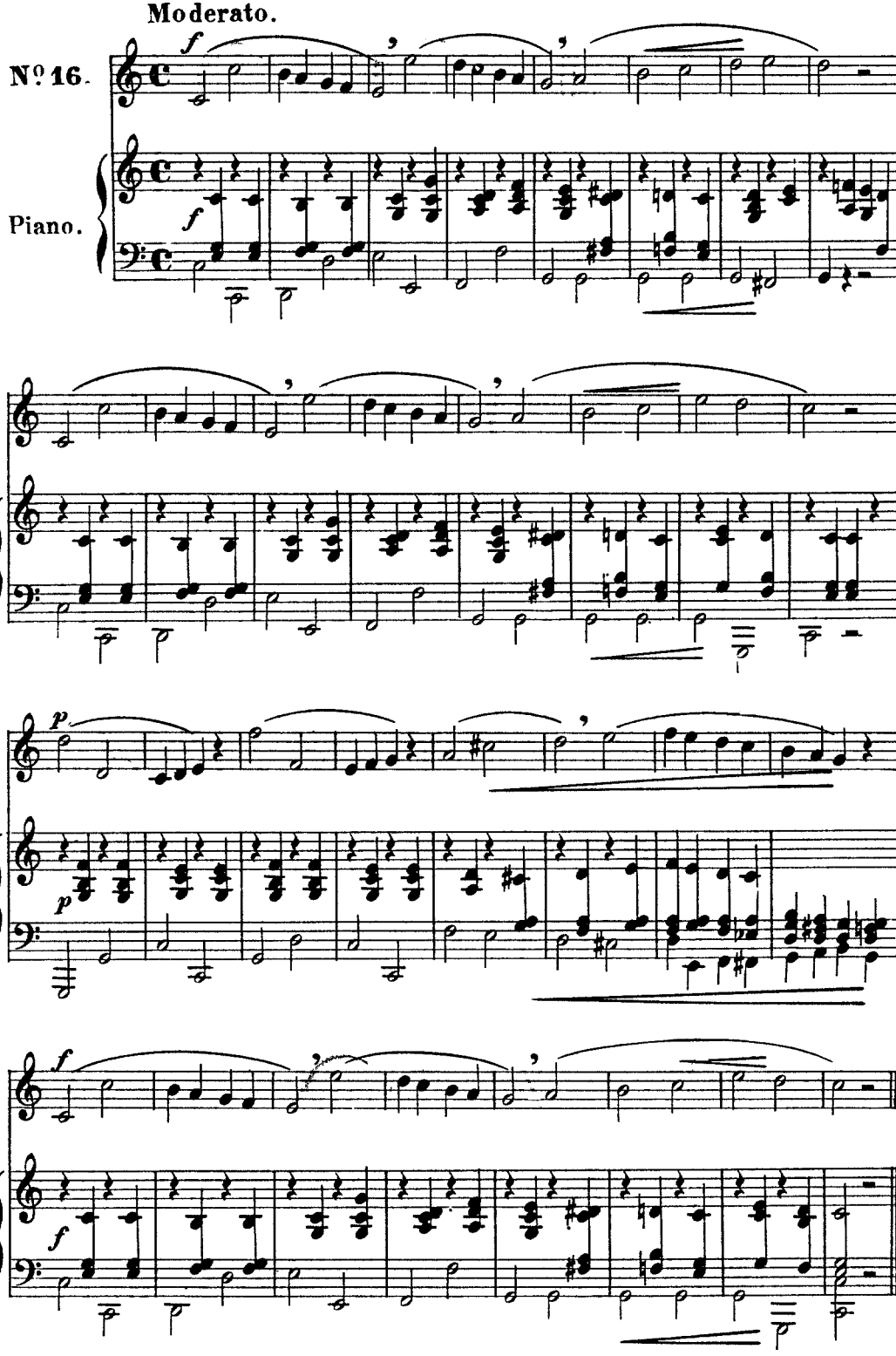
Portamento in Fifths.

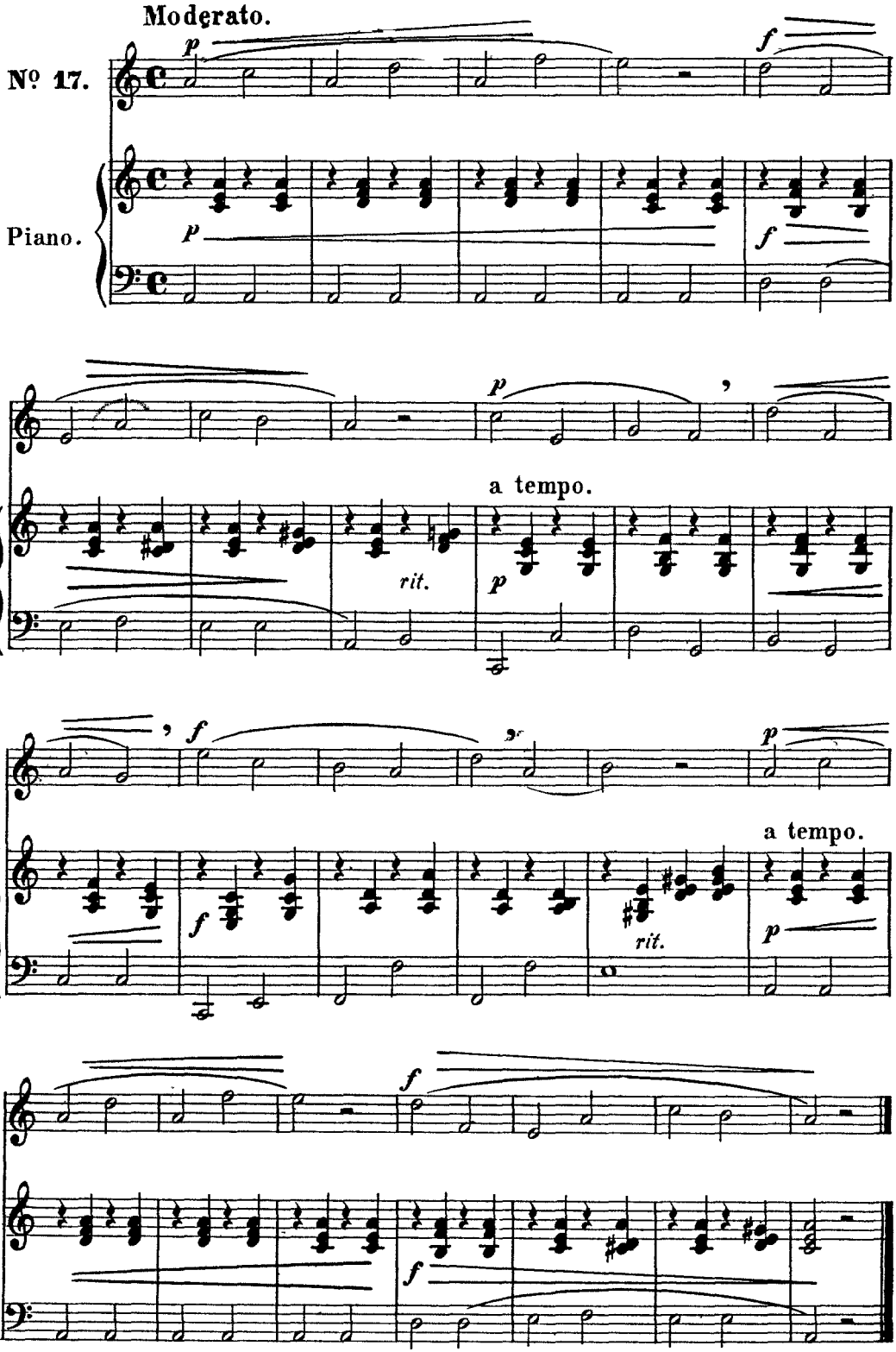
(Tragen der Stimme in Quinten.)

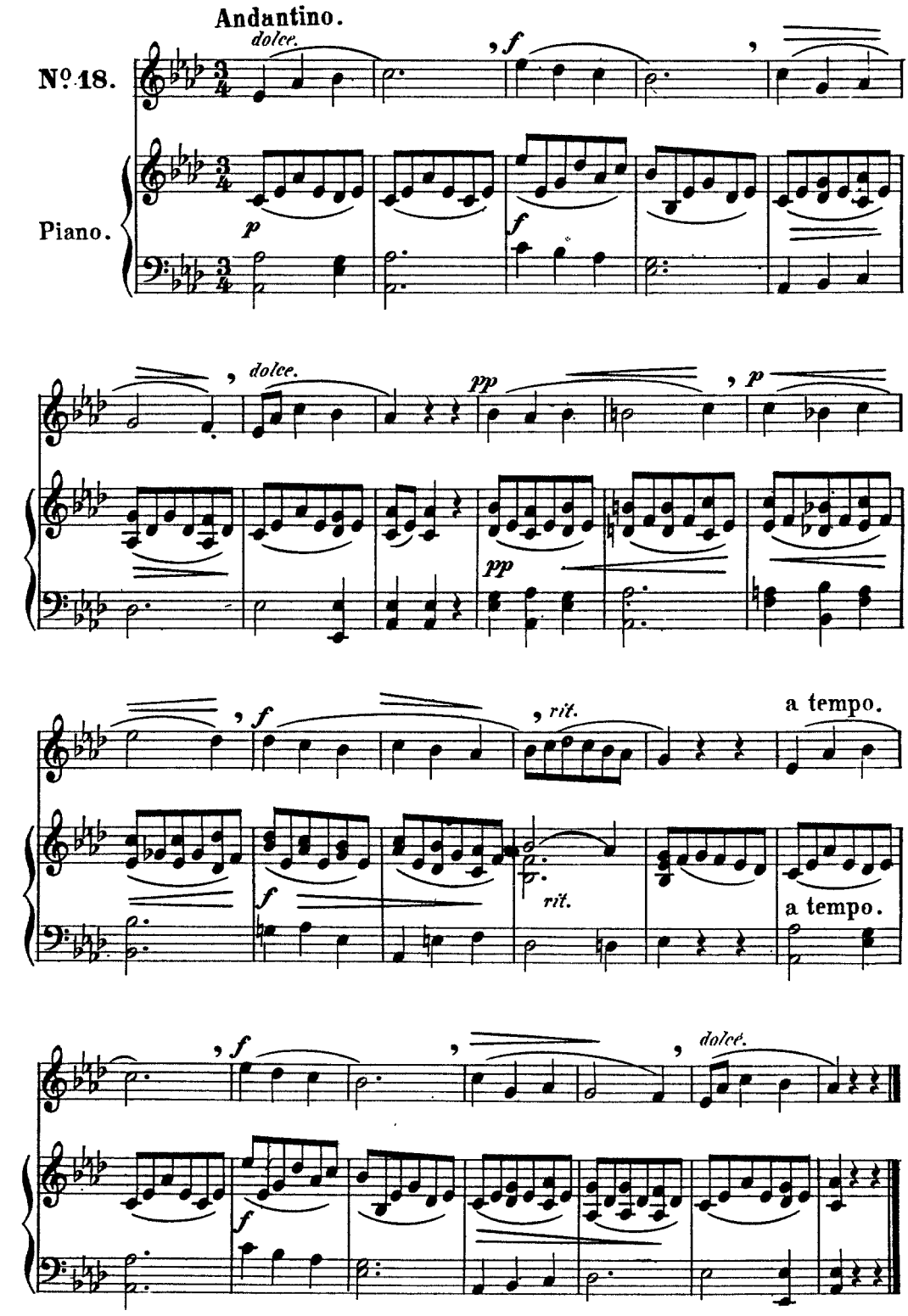


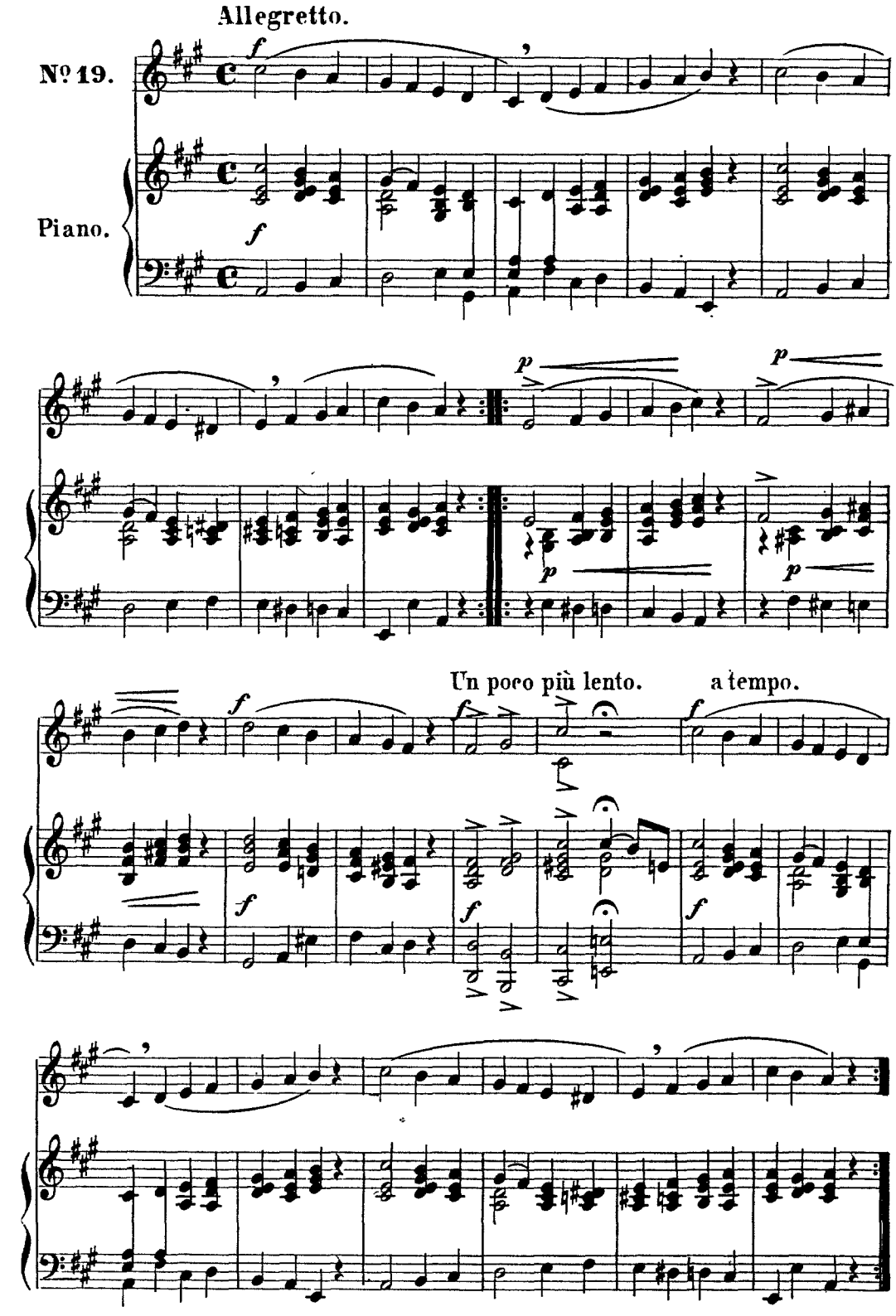

Adagio.
№ 14.
Piano.


Allegretto.
№15.
Piano.
dolce.
rit.
a tempo.
a tempo.


Moderato.
No 16.
Piano.


Moderato.
№ 17.
Piano.
a tempo.
rit.
a tempo.
rit.

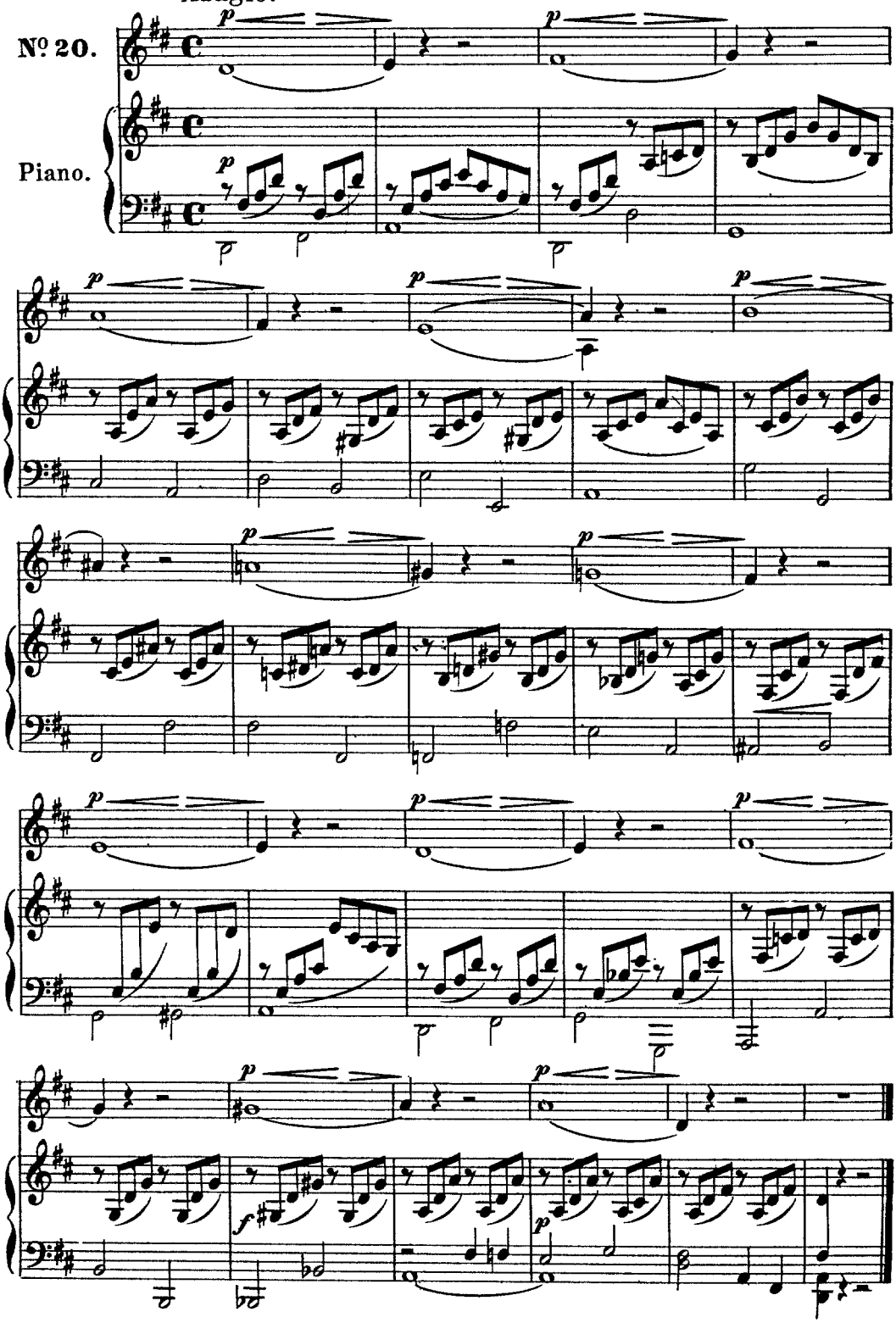

Andantino.
dolce.
No. 18.
Piano.
p
f
dolce.
pp
p
f
rit.
a tempo.
rit.
a tempo.
f
dolce.

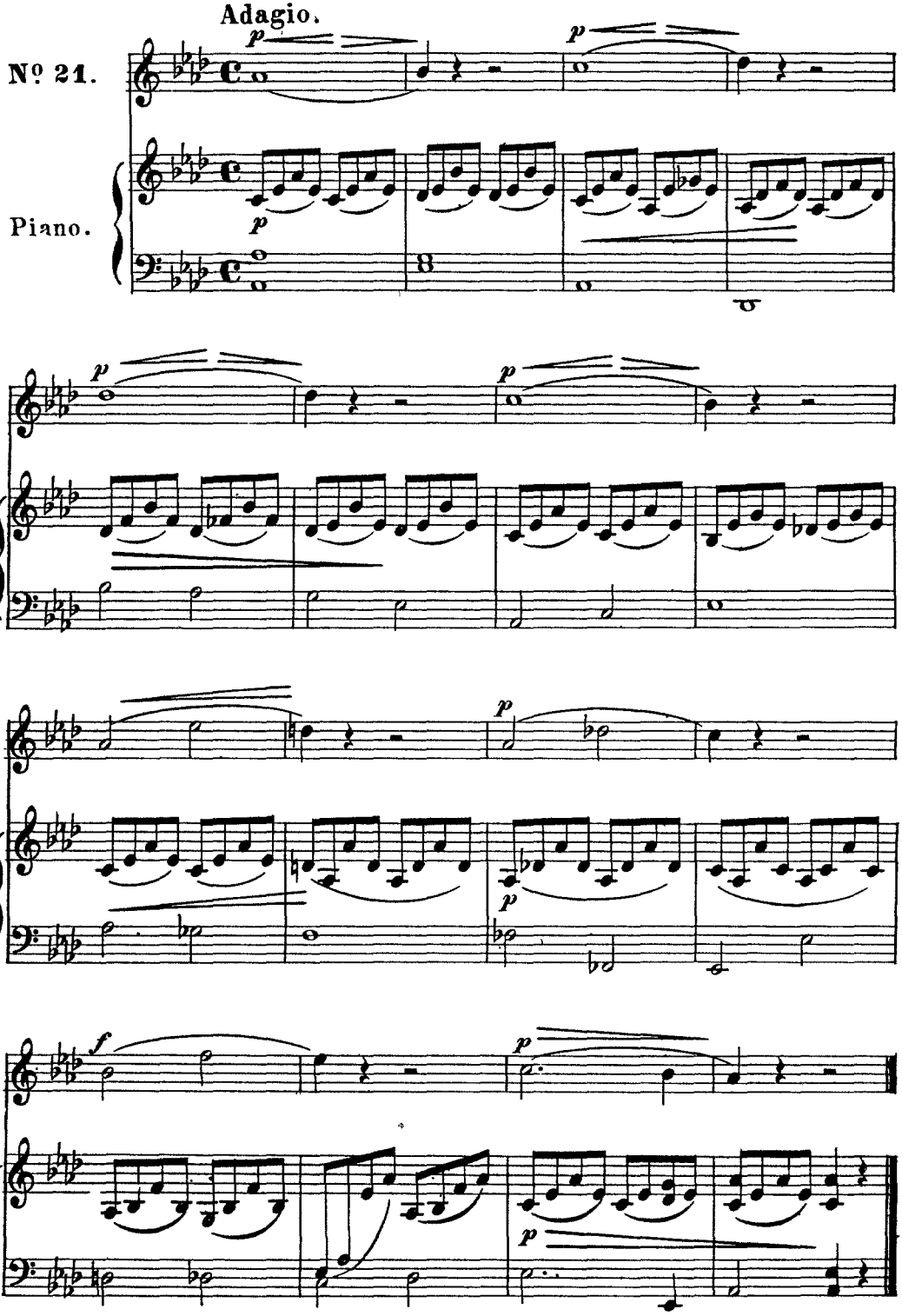

Allegretto.
№ 19.
Piano.
Un poco più lento.
a tempo.

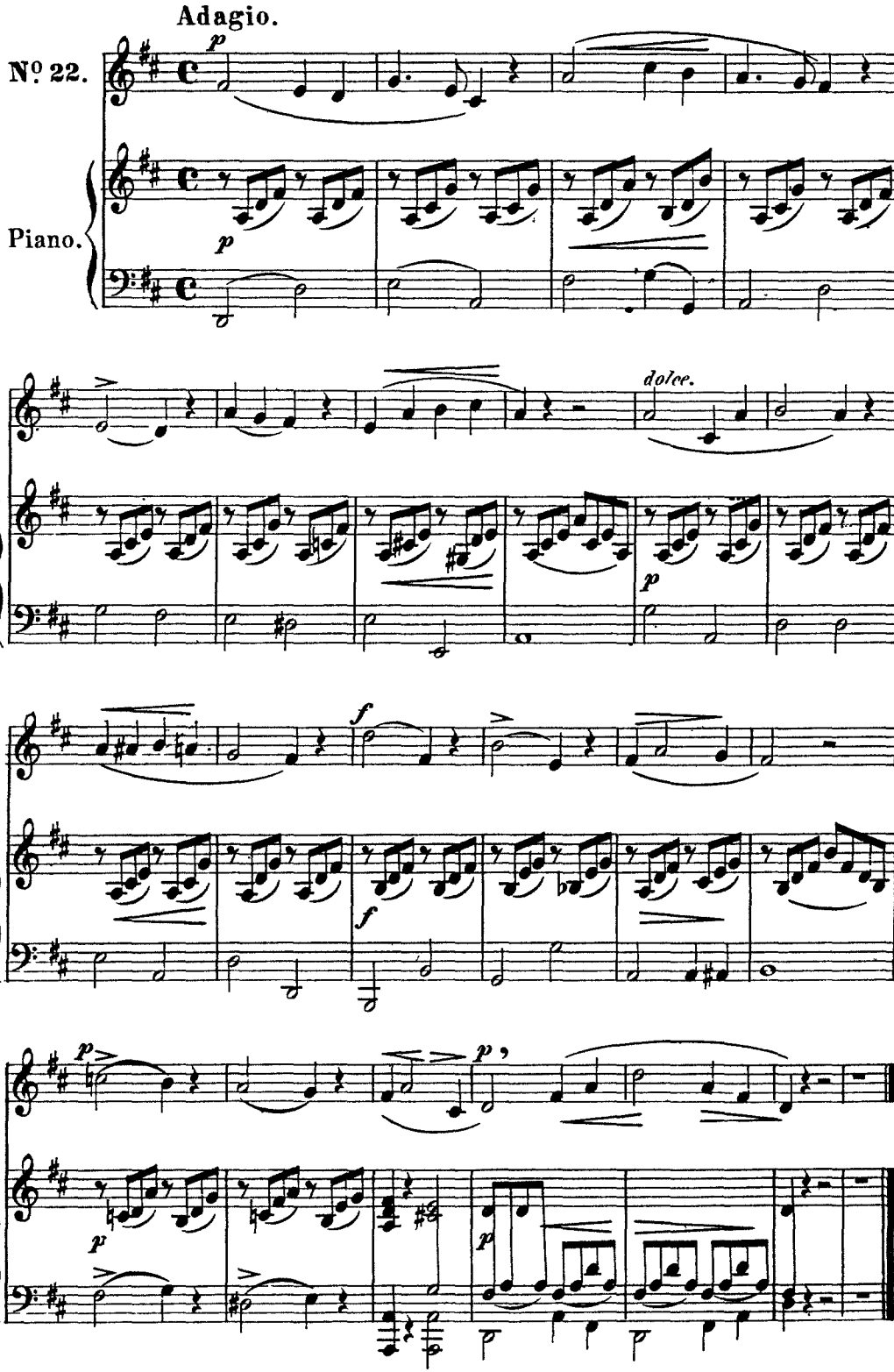
Swelling and diminishing the tones.

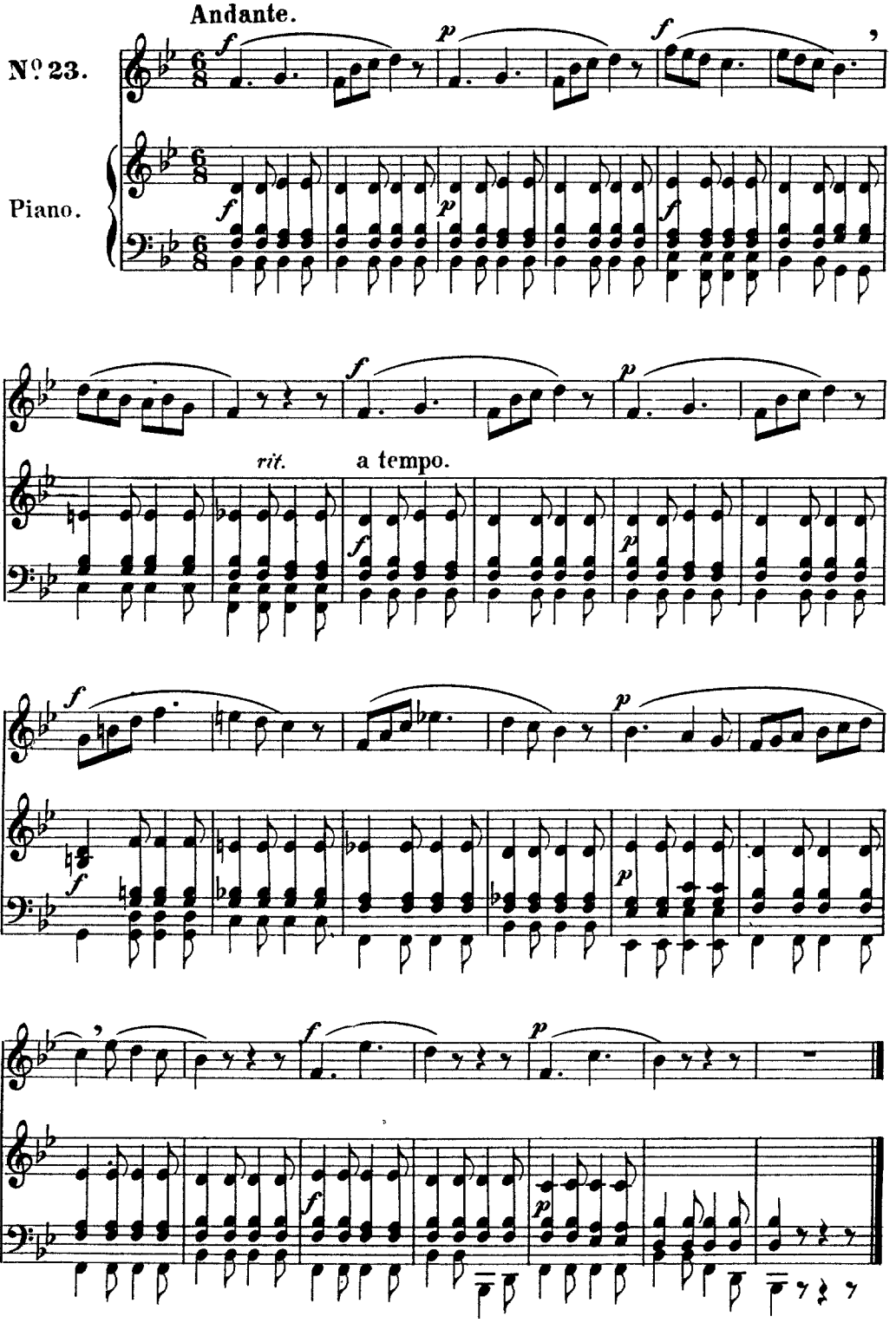
(An- und Ab-Schwellen der Töne.)

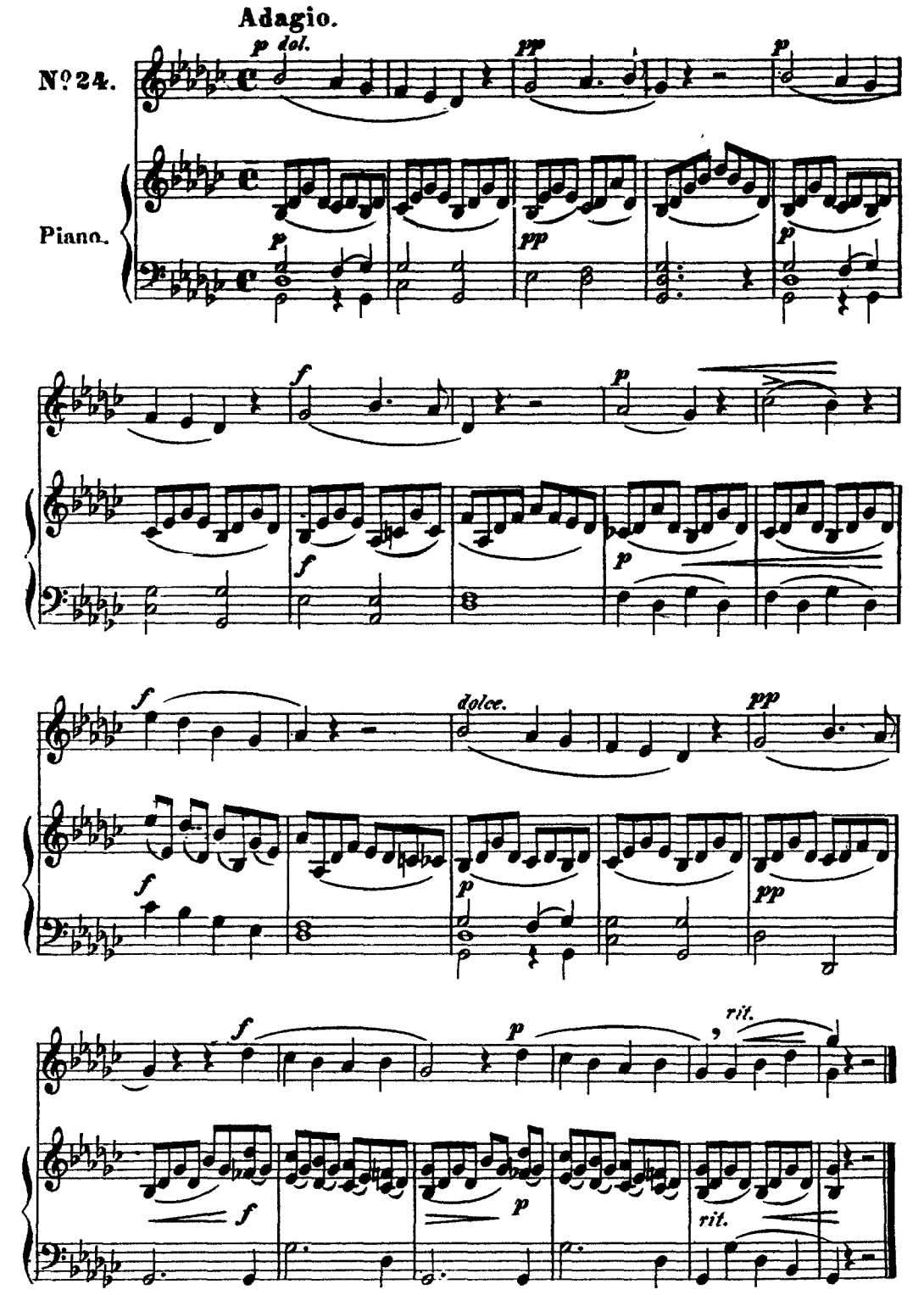
Adagio.




Adagio.
№ 21.
Piano.


Adagio.
Nº 22.
Piano.
dolce.


Andante.
No. 23.
Piano.
rit.
a tempo.


Adagio.
№ 24.
Piano.
p dol.
pp
p
f
p
f
p
f
dolce.
pp
f
p
pp
f
p
rit.
f
p
rit.