

PREFACE

The present Second Edition of my "Art of Singing," which I have revised and enlarged in accordance with the experience of the last twelve years of my teaching, comprises the theoretico-practical part of my system. It includes Exercises and elementary and progressive Vocalises for the development of the mechanism of the voice; a series of two-part Vocalises, for practice in singing a second part; and lastly, Melodies with words, to combine articulation with vocalisation.

I embrace this opportunity to again call attention to the fact already set forth in various prefaces to my other works, namely, that in order to achieve speedy and successful results, it is necessary to set difficulties before the pupil one by one, and to assist him in overcoming them by presenting them in natural and progressive order.

Teachers and students cannot be too strongly urged to spend as much time as possible over the elementary vocal studies, and to pass on to singing with words only when the pupil's voice is perfectly placed throughout its entire compass, when the three registers are completely blended, and when the vocal organ has acquired a sufficient degree of ease and flexibility.*

* Besides the Vocalises contained in this Method, I have also published a series of special Progressive Vocalises for Soprano, Mezzo-Soprano and Contralto, as well as Bravura Studies with words, which may be employed to advantage for the development and perfect control of the voice.

These are published by Messrs. Aug. Cranz in Hamburg, B. Senf in Leipzig, and B. Schott in Mayence and Cologne.

I assume that each teacher, before undertaking the difficult task of the formation of the voice, and the weighty responsibility for the artistic future of his pupils, will have studied anatomy, physiology and acoustics to the extent requisite for explaining and enforcing the following precepts.

1. Position of the Pupil

The position of the body, while singing, should be as natural and unconstrained as possible. The pupil should stand straight, the head erect, shoulders drawn back without effort, and the chest expanded. All stiffness in the body must be avoided in order to secure the greatest possible freedom of action to the organs concerned in voice-production.

2. Position of the Mouth

The smiling mouth recommended by so many early and modern masters is entirely contrary to the laws of the formation of tone. The pupil should open the mouth quite naturally, lowering the chin, as though to pronounce the vowel A (ah) slightly darkened, and should keep it unmoved during the continuance of the emission of the tone.

It is necessary to remind the student, that the lower jaw alone opens, the upper jaw remaining fixed; hence the necessity of lowering the chin.

3. Respiration

Normal respiration, characteristic of a healthy person, is diaphragmatic or abdominal. In the

two other ways (which we reject), namely, clavicular and lateral respiration, the lungs are but partially filled, hence the necessity of breathing more frequently and the impossibility of singing long phrases in one breath.

4. *The Attack of a Tone* (Stroke of the Glottis)

The mechanical action which constitutes the attack, or placing of the voice, is produced by preparing the glottis and the mouth to form some particular vowel-sound. Now, the type of vowel preferable for the formation and development of the voice is the Italian A (ah), slightly darkened as indicated in § 2.—

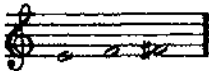
The pupil should understand clearly that the stroke of the glottis is a normal function of the vocal organ, and that he has simply to subordinate to his will the spontaneous action which was developed at his first attempt to cry as an infant. It is, in point of fact, by means of this innate aptitude that we form all vowels in speaking.

5. *The Three Registers of the Female Voice*

Female voices are classed thus:

Contralto, Mezzo-Soprano, dramatic Soprano and high, light Soprano (*sfogato*).

The upper limit of the chest-register in all female voices varies between these notes:



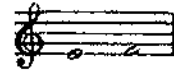
Contralto and Mezzo-Soprano voices usually have a chest-register of much greater compass than Soprano voices, extending more or less into the lower notes.

In order to equalize and blend the chest-register with the middle register, the pupil must slightly darken the last two chest-notes in ascending the scale and open them in descending. Every strain made on the upper notes of a lower register not only increases the difficulty of developing the strength of the first notes of the following register, but in the end renders the blending of the two registers completely impossible.

When the limits of the registers are not clearly defined, there will always be a series of uncertain, weak and false tones in singing scales with full voice, or in sustained passages.

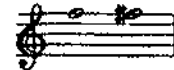
According to the modern pitch, the highest

chest-note of almost all Contralto and Mezzo-Soprano voices will vary between:



There are some Contralto voices which, on account of an unusual position of the larynx, never succeed in developing the head-voice. Such voices of narrow compass, which use only the chest- and middle registers, are, however, rare exceptions, and can aspire only to a concert-career.

The limit of the middle register for all female voices may vary between the following notes:



The general rule, however, places *f* as the high note:



6. *Method of Practising*

Rational and progressive study is capable of developing great elasticity as well as considerable suppleness in the muscles of the sound-producing organs without ever fatiguing them; whereas, the least excess of practice produces exhaustion.

At the commencement of his studies the pupil should, therefore, not sing too long at a time, and during the first few days he should not practise more than five or ten consecutive minutes. Practice thus limited may be repeated three or four times a day at long intervals. The time devoted to exercising the voice may be increased five minutes at a time up to half an hour.

If, as happens frequently, the pupil, not taking these precepts to heart, practises at home longer than the teacher has sanctioned, the sad result, the over-taxing of the voice (of the vocal cords), will speedily ensue.

7. *Analysis*

Most pupils who study singing are not very musical. Consequently, they begin to sing the exercises and scales mechanically, guided solely by ear, without paying any attention to the length of each measure and to rhythmical division, and thus without appreciating the value of each separate note. This habit of allowing oneself to be guided by ear is very harmful, and causes an incalculable waste of

time to the pupils. Furthermore, by thus always feeling for the note, the pupil is obliged to repeat the same passage incessantly, which, instead of assisting progress, ends by fatiguing the vocal organs. From the first lesson, therefore, the student should accustom himself to analyse, that is, to reflect on what he has to do; in a word, it is necessary that practical work should be preceded by mental study.

If this analytic system of study be adopted by the pupil from the beginning, it will prove very useful to him throughout the progressive stages of his studies, and also in the practice of his profession when studying new rôles.

8. Style

With the exception of national songs which have an entirely popular and local character, peculiar to each nationality, there are only two styles in the world, a good style and a bad style, just as there are but one good and one bad method of singing. It is utterly wrong, therefore, to talk of a German, French, English or Italian style or method of singing in the strict sense of the term. In all ages, in fact, we have had hundreds of examples to show that great singers of both sexes, belonging to diverse nationalities, have been received with equal enthusiasm in Rome, Paris, London, Vienna, St. Petersburg, etc.

Many teachers of singing maintain that in modern vocal music, where sustained and declama-

tory phrases have replaced rapid runs and graceful turns, singers do not need to develop the mechanism of the voice, as this only fatigues the vocal organs and robs the pupil of valuable time.

As regards fatigue of the voice from study, its avoidance depends entirely on the skill of the teacher and the intelligent receptivity of the pupil.

As to the technical requirements of sustained and declamatory phrases, the truth of the matter is quite the contrary of the above statements.

A singer who has learned to breathe properly, equalized her voice and blended the registers, and who has systematically developed the flexibility of the larynx, and the elasticity of glottis and resonant cavities, so as to be able to produce all possible shades of *timbre*, intensity and expression, can unquestionably sing sustained and declamatory phrases perfectly well without fatigue or effort, that is to say without exaggeration or screaming; whereas, another singer, who is struggling with her breathing and the mechanism of her voice, and who consequently exaggerates and disfigures the modern musical phrase by screaming, very soon ends by fatiguing her voice.

Every art consists of a technico-mechanical part and an æsthetic part; he who is insufficiently prepared to overcome the difficulties of the former, will never attain perfection in the latter, be he even a genius.

January, 1890.

MATHILDE MARCHESI.

Exercices élémentaires gradués
pour le développement de la voix.

Progressive elementary exercises
for the development of the voice.

Émission de voix.

L'élève ouvrira la bouche sans affectation aucune, en la tenant parfaitement tranquille et en aspirant lentement. Il attaquera ensuite les sons très nettement sur la voyelle A, en serrant la glotte et en évitant toute secousse ainsi que tout effort.

Emission of the voice (Attack).

The student must open the mouth without any contortion, hold it quite still and then breathe slowly. Then each note is to be clearly uttered, upon the vowel A (ah!) contracting the glottis beforehand, but without spasmodic effort or jerkiness.

Lento, con forza eguale.

Canto. 1. Piano.

Port de voix chromatique.

Portamento in semitones.

2.

Port de voix chromatique et diatonique. | Portamento in Tones and Semitones.

4.

Port de voix diatonique.

Portamento in Diatonic Tones.

5.

Port de voix.

Portamento.

6.

7.

Exercise 7 consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some slurs and ties. The piano accompaniment is written in two staves (treble and bass clefs) and features a complex texture with many chords and moving lines.

8.

Exercise 8 consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some slurs and ties. The piano accompaniment is written in two staves (treble and bass clefs) and features a complex texture with many chords and moving lines.

9.

Exercise 9 consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some slurs and ties. The piano accompaniment is written in two staves (treble and bass clefs) and features a complex texture with many chords and moving lines.

10.

Exercise 10 consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some slurs and ties. The piano accompaniment is written in two staves (treble and bass clefs) and features a complex texture with many chords and moving lines.

Tierce chromatique.

Exercice pour la fusion des registres.

Chromatic Thirds.

Exercise in blending the registers.

11.

Exercise 11 consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a 2/4 time signature. It features a series of eighth and sixteenth notes, with some slurs and ties. The piano accompaniment is written in two staves (treble and bass clefs) and features a complex texture with many chords and moving lines. The exercise is marked with "etc." at the end of both the vocal and piano lines.

Gammes.

Scales.

Les voix à l'état naturel sont presque toujours rudes, inégales, lourdes et peu étendues. Après avoir assuré à chaque son la justesse d'intonation par la pose de la voix, il faut viser à développer le volume, l'intensité et l'étendue de l'organe vocal, et à en fonder les registres. Celui qui voudrait arriver à chanter la gamme sans s'être exercé d'abord sur deux notes, puis sur trois, etc., courrait risque de ne jamais bien faire aucun trait. Les gammes et les exercices doivent être transposés suivant le genre de voix, en montant et en descendant par demi-tons, sans toutefois dépasser les limites que chaque voix peut atteindre. (On recommande dans la gamme l'intonation précise des demi-tons, ainsi que l'égalité la plus parfaite.)

Voices in their natural state are nearly always rough, unequal and of restricted compass and agility. When the intonation of every tone is assured by practising emission, attention must be directed towards developing the volume, intensity and range of the vocal organ, also the blending of its registers. The student who attempts to sing scales before having practised them by two and then three notes at a time, runs the risk of never being able to execute any musical figure with clearness. The scales and exercises (both ascending and descending) are to be transposed by semitones for the different kinds of voices, but care must be taken both in the highest and lowest notes not to strain the voice.

Attention must be paid to the exact intonation of the semitones, likewise to the most perfect smoothness.

12.  etc.

13.  etc.

14.  etc.

15.  etc.

16.

17.

18.

19.

20.

21.

Les gammes et les exercices doivent être chantés à pleine voix, sans toutefois la forcer. En étudiant à demi-voix, la tension de la glotte ne se développera jamais, et le son n'atteindra pas l'intensité voulue. On recommande à l'élève de ne jamais travailler plus d'un quart d'heure à la fois.

The scales and exercises must be sung with full voice, but without forcing. If the *mezza voce* is used in practising, the tension of the glottis will not be developed and the voice will fail to attain the desired intensity. The student is advised not to practise for more than a quarter of an hour at a time.

The image displays a series of nine musical staves, numbered 22 through 29, and a final piano accompaniment staff. Each staff from 22 to 29 contains a vocal line in treble clef with a common time signature (C). The exercises consist of ascending and descending scales and patterns, often with rests. Each of these nine staves concludes with the word "etc." in italics. The final staff at the bottom is a grand staff for piano, with a treble clef on the upper line and a bass clef on the lower line, providing harmonic support for the vocal exercises. It also concludes with "etc." in italics.

Les gammes et les exercices devront être trans-
posés dans les tons les mieux adaptés à la voix de
l'élève.

The scales and exercises are to be transposed in-
to those keys most suitable to the voice.

The image displays a series of musical exercises numbered 30 through 39, each presented on a single staff in treble clef with a common time signature (C). Exercises 30 through 38 are written in a single melodic line, while exercise 39 includes a piano accompaniment in bass clef. Each exercise is divided into three measures by double bar lines, with the first measure containing the main exercise and the following two measures providing a continuation or variation. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and are marked with 'etc.' at the end of each line. The key signatures vary across the exercises, including major, minor, and augmented/diminished keys.

40. 

41. 

42. 

43. 

Les gammes doivent être chantées d'abord lentement et en respirant à chaque mesure, afin de bien développer la voix et d'en établir l'égalité.

* Lorsque l'élève sera plus avancé on pourra accélérer le mouvement et réunir deux ou trois mesures dans une seule respiration.

The scales are to be sung slowly at first, taking breath at each bar in order to exercise the voice and give it evenness. * When the pupil is more advanced, the tempo may be quickened, and two or even three measures sung in one breath.

Exemple.
Example.

Respirez.
Take breath.

44. etc.

Continuation
des Exercices 44 au 53.

Continuation
of Exercises 44 to 53.

The musical score consists of 11 staves. The first 10 staves are for the voice part, and the last two staves are for the piano accompaniment. The voice part begins with a star symbol and a triplet of eighth notes. The piano part consists of chords and single notes. The score is written in a single system.

Exemple.
Example.

Respirez.
Take breath.

44. etc.

54.

56.

58.

Exemple.
Example.

Respirez.
Take breath.

54.

The first system of music consists of three staves. The top two staves are vocal staves in treble clef, featuring a melodic line with eighth and sixteenth notes. The bottom two staves are piano accompaniment staves, with the right hand playing chords and the left hand playing a simple bass line.

The second system of music consists of four staves. The top two staves are vocal staves in treble clef, featuring a more complex melodic line with many sixteenth notes. The bottom two staves are piano accompaniment staves, with the right hand playing chords and the left hand playing a simple bass line.

The third system of music consists of four staves. The top two staves are vocal staves in treble clef, featuring a melodic line with many sixteenth notes. The bottom two staves are piano accompaniment staves, with the right hand playing chords and the left hand playing a simple bass line.

Les gammes du 62 au 73 sont surtout destinées aux Sopranos légers; il ne faut les aborder que lorsque la voix a déjà atteint un certain degré de flexibilité.

The scale-passages Nos. 62 to 73 are particularly intended for a light soprano voice; they should be practised only after the organ has acquired a certain amount of flexibility.

Exemple. Respirez.
 Example. Take breath.

The first system of the musical score consists of four staves. The top two staves are vocal lines, each containing a melodic line with a complex, rhythmic pattern of eighth and sixteenth notes. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a steady bass line.

The second system of the musical score consists of seven staves. The top six staves are vocal lines, each containing a melodic line with a complex, rhythmic pattern of eighth and sixteenth notes. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a steady bass line.

68.

69.

70.

71.

72.

73.

Example.
Example.

Respirez.
Take breath.

64

Musical score for measures 67-69. The first two staves are vocal lines in treble clef, featuring a complex, rapid melodic line with many sixteenth and thirty-second notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with block chords and some moving lines.

70.

Musical score for measures 70-71. The vocal lines continue with the same intricate melodic pattern. The piano accompaniment consists of sustained chords in both hands.

71.

72.

Musical score for measures 72-73. The vocal lines continue with the same intricate melodic pattern. The piano accompaniment consists of sustained chords in both hands.

73.

Gamme chromatique.

Dans les commencements on jouera la gamme chromatique au piano, en même temps que l'élève la chante, afin que l'intonation soit parfaitement juste. On transposera ces gammes comme les précédentes par demi-tons. Pour acquérir une intonation parfaite, on étudiera les gammes chromatiques dans un mouvement très modéré.

The Chromatic Scale.

The chromatic scale must at first be played on the piano while the pupil sings the notes, so that a true intonation may be acquired. These scale-exercises must be transposed, like the preceding ones, by semitones. In order to sing the chromatic scale correctly in tune, it must be practised slowly.

74.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a complex melodic line with many accidentals and a 7-measure rest. The piano accompaniment provides harmonic support with chords and a steady bass line.

The second system continues the vocal and piano parts. The vocal line has another 7-measure rest. The piano accompaniment maintains the harmonic structure with various chordal textures.

The third system shows the vocal line concluding with a fermata. The piano accompaniment features a long, flowing melodic line in the bass register that concludes with a fermata.

75. *etc.*

76. *etc.*

77. *etc.*

78. *etc.*

The piano accompaniment for exercises 75-78 is shown on two staves. It includes a 3-measure rest at the beginning and concludes with a fermata. The notation includes various chordal and melodic elements.

Gamme chromatique et diatonique.

Chromatic and Diatonic Scales.

79.

80.

Example. Respirez.
Example. Take breath.
etc.

80. 

81. 

82. 



Gammes mineures.

On transposera les gammes mineures ainsi que les autres gammes.

Gamme mélodique.
Melodic Scale.

Minor Scales.

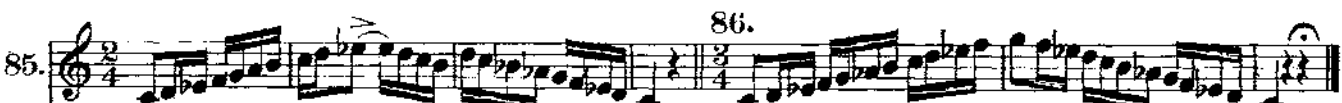
The minor scales must be transposed in the same way as the others.

Gamme harmonique.
Harmonic Scale.

83. 

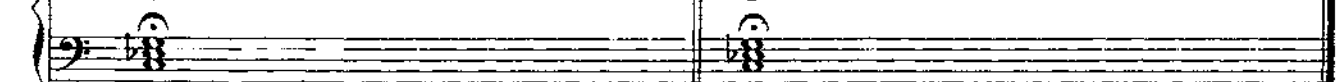
84. 



85. 

86. 

87. 

88. 



Les exercices de deux, trois, quatre, six, sept et huit notes, servent à fondre les registres, à préciser l'intonation et à perfectionner l'agilité. On chantera ces exercices comme les gammes, lentement d'abord, en respirant par intervalles et en les transposant, suivant le genre de voix, en montant ou en descendant d'un demi-ton, on pourra en accélérer le mouvement quand l'élève sera plus avancé.

J'ai écrit quelques exercices en clef de Soprano pour initier les élèves à la lecture de cette clef.

The exercises of two, three, four, five, six, seven and eight notes are for the purpose of blending the registers, rendering the intonation certain, and improving the fluency. They are to be sung slowly at first, like the scales, taking suitable breath, and they are to be transposed, according to the range of the voice, a semitone higher or lower. When the pupil has made some progress, the tempo may be quickened.

Several exercises have been written in the Soprano clef in order to render the student acquainted with it.

The musical score consists of ten staves, numbered 89 to 98. Staves 89 through 97 are single-line staves. Staves 89, 90, 93, and 94 are in the Soprano clef (C1). Staves 91, 92, 95, 96, and 97 are in the Treble clef (C4). Each of these staves begins with a 2/4 time signature and contains a melodic exercise. Exercises 91, 92, 93, 94, 95, 96, and 97 feature triplets of eighth notes in the first few measures. Exercises 89, 90, 93, and 94 end with a fermata. Exercise 98 is a grand staff with a Treble clef on the upper staff and a Bass clef on the lower staff, containing a more complex exercise with long, sweeping lines.

This page contains musical exercises numbered 99 through 108, followed by a piano accompaniment section. Exercises 99-108 are arranged in a single system with ten staves. Exercises 99, 100, 103, 104, and 107 are written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. Exercises 101, 102, 105, 106, and 108 are written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. Each exercise consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment at the bottom is written in grand staff (treble and bass clefs) with a 2/4 time signature, featuring block chords in the right hand and a simple bass line in the left hand.

Example.
Example.

Respirez.
Take breath.

This section shows the beginning of the piano accompaniment for exercise 99. It includes the text 'Example. Example.' and 'Respirez. Take breath.' above the staff. The notation shows the first few measures of the piano part, which consists of block chords in the right hand and a simple bass line in the left hand. The exercise number '99.' is written at the start of the line, and 'etc.' is written at the end.

*) 109. 

110. 

111. 

112. 

113. 

114. 

115. 

116. 

117. 

118. 



Exemple.
Example.

Respirez.
Take breath.

*) 109.  etc.

This musical score consists of ten staves. The first nine staves are vocal lines, each beginning with a treble clef and a key signature of one flat (B-flat). The vocal lines are highly rhythmic, featuring continuous eighth-note patterns. The final staff is a grand staff for piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand, providing harmonic support for the vocal lines.

This block contains musical exercises numbered 119 through 128, followed by a piano accompaniment. Exercises 119-128 are written for a single melodic line in 2/4 time. Exercises 119, 120, 123, 124, and 128 are in bass clef (F major), while exercises 121, 122, 125, 126, and 127 are in treble clef (C major). Each exercise consists of a series of eighth-note patterns that progress in pitch across the staff. The piano accompaniment at the bottom is in 2/4 time, with a treble clef for the right hand and a bass clef for the left hand, providing harmonic support with chords and a simple bass line.

Exemple.
Example.

Respirez.
Take breath.

119 etc.

The image displays a musical score for a vocal exercise. It consists of ten staves. The first nine staves are for a vocal line, each starting with a treble clef and a '13' marking. The tenth staff is for piano accompaniment, with a grand staff (treble and bass clefs). The music features a complex rhythmic pattern of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a fermata on a half note in the final measure of each staff.

Traits d'agilité.

Les traits d'agilité devront être chantés d'une seule respiration et ne seront abordés que lorsque l'élève sera en état de les exécuter ainsi. On les transposera comme tous les exercices.

Exercises on florid passages.

These exercises must be sung in one breath and should be studied only when the student is able to execute them in this manner. They are to be transposed, like the rest.

129. *etc.*

130. *etc.*

131. *etc.*

132. *etc.*

133. *etc.*

134. *etc.*

135. *etc.*

136. *etc.*

137. *etc.*

138. *etc.*


etc.


Gammes variées.

Lorsque l'agilité et l'égalité des gammes seront parfaitement établies, on pourra les chanter de différentes manières; à inflexion, pointées, piquées, liées et piquées, liées et liées, flûtées, syncopées, crescendo et diminuendo, forte et piano. Cet exercice est spécialement destiné aux voix légères. Les sons piqués se produisent en attaquant rapidement et nettement chaque note (coup de glotte.) On aura soin de ne pas exagérer l'étude des notes piquées. La répétition continue du coup de glotte fatigue la voix. Le flûté est un piqué prolongé. Les gammes à inflexion sont excellentes pour affermir l'agilité.

Scales in various ways.

When fluency and evenness in singing scales have been attained, they can be practised in various ways: With accents, dotted notes, staccato, slurred and staccato, staccato and slurred, syncopated, crescendo and diminuendo, forte and piano. This exercise is chiefly intended for a light soprano voice. In order to sing the staccato (*piqués*) notes, each separate note must be quickly and very clearly attacked. The staccato should not be too continuously practised. The rapid succession of strokes of the glottis is fatiguing to the voice. The *flûté* is a protracted *piqué*. Accented notes are an excellent exercise for improving the fluency.

139. 

140. 




Example.  *Respirez. Take breath. etc.*

Notes répétées.

Dans ces exercices afin de faire sentir la note répétée, on fera usage d'une légère aspiration (ha, ha), sans toutefois l'exagérer.

Repeated notes.

In this exercise, in order to make the repeated notes perceptible, they must be lightly aspirated (ha, ha), but without overemphasis.

Triolet.

En étudiant le triolet, l'élève doit marquer la seconde de note pour éviter l'inégalité.

Triplets.

In practising triplets the pupil must accent the second note in order to avoid unevenness.

149. *etc.*

150. *etc.*

etc.

Arpèges.

On chantera l'arpège avec l'égalité la plus parfaite, en évitant surtout de donner des éclats de voix dans les notes du haut. On passera avec précision d'un ton à un autre, non pas en détachant, mais en liant légèrement les notes. On transposera les Arpèges comme tous les exercices par demi-ton.

Arpeggios.

Arpeggios must be sung with absolute evenness, and all forcing of the upper notes avoided. The voice must go from one note to the next, without detaching them, but slightly slurring them together. These arpeggios are to be transposed by semitones, like the other exercises.

151. 152.

153. 154.

155. 156.

157. 158.

159.

160.

161.

162.

163.

164.

Sons filés.

On ne peut commencer à travailler les sons filés avant que la voix n'ait acquis un certain degré de souplesse et de flexibilité. Le son filé est, sans contredit, trop difficile pour les commençants.

Swelled Tone (*Messa di voce*).

This exercise should not be attempted before the voice has attained a certain amount of smoothness and flexibility. Swelling on a tone is, unquestionably, too difficult for beginners.

165.

Appoggiatura.

L'appoggiature est l'ornement du chant le plus facile à exécuter; elle est, ainsi que son nom italien l'exprime, une note, sur laquelle appuie la voix pour passer ensuite à une note réelle de l'accord. L'appoggiature est généralement une note étrangère à l'harmonie. Elle peut être supérieure ou inférieure, et sa durée est très variable. Si la mesure est paire, elle s'attribue la moitié de la valeur de la note qu'elle précède, si la mesure est impaire, elle emprunte à la note principale $\frac{2}{3}$ de sa valeur. L'appoggiature peut marquer toute espèce d'intervalles, en commençant par le demi-ton. La durée de l'appoggiature dépend d'ailleurs du caractère de la phrase.

The Long Appoggiatura.

The long appoggiatura is the easiest of all ornaments to execute; it is, as its Italian name indicates, a note upon which the voice leans or rests before passing to a note of the harmony; the long appoggiatura being usually a note foreign to the chord. It may stand above or below the harmony-note and is of variable length. When the rhythm is duple, the long appoggiatura takes half the length of the note which it precedes; when the rhythm is triple, the appoggiatura takes two-thirds of the value of the large note. The long appoggiatura can be made on several different intervals, beginning with a semitone; its length is also partly dependent upon the style of the movement.

166.
Appoggiatura.

Exécution.

Exemple: Récitatif de l'Opéra: «Titus» de Mozart.

Example: Recitative from the opera "Titus," by Mozart.

167.

Chant.
Melody.

Ecco il pun-to, o Vi - tel-lia, de-sa-mi-nar la tua co-stan-za. etc.

Exécution.

Ecco il pun-to, o Vi - tel-lia, de-sa-mi-nar la tua co-stan-za. etc.

Piano.

etc.

Récitatif de l'Opéra: «Noces de Figaro» de Mozart.

Recitative from the opera "Figaro's Wedding," by Mozart.

Chant.
Melody.

Giunse al-fi-neil momento, che go - drò senz'af-fanno, in braccio al-fi-dol mio... etc.

Exécution.

Giunse al-fi-neil momento, che go - drò senz'af-fanno, in braccio al-fi-dol mio... etc.

Piano.

etc.

Petites notes.

L'acciaccatura est une petite note vive qui précède, à la distance d'un ton ou d'un demi-ton, une seconde note moins courte qu'elle.

The Short Appoggiatura.
(*Acciaccatura.*)

The short appoggiatura is a small short note which precedes a longer note at the interval of a tone or semitone.

168. 169.

170.

Mordant.

Le Mordant se compose de deux ou trois notes précédant la note destinée à former la mélodie. L'élève aura soin d'exécuter ce groupe de deux ou trois notes avec rapidité, toutefois en l'étudiant d'abord lentement, afin de faire ressortir nettement chaque note.

The Mordent.

The Mordent consists of two or three notes which precede a melody-note. The pupil must execute these two or three notes very rapidly, but yet must not neglect to practise them slowly at first, so that each note may be distinctly uttered.

171. *etc.*

172. *etc.*

Grupetto.

Le Grupetto est un ornement de deux, trois ou quatre petites notes, qui ne font pas partie de la mélodie. Il se compose de la réunion des appoggiatures inférieure et supérieure à la note principale.

The Turn. (Gruppetto.)

The Gruppetto is an ornament consisting of two or three small notes which do not belong to the melody. It is formed by the addition of the lower and higher appoggiatura to the principal note.

173. 

174. 

175. 







Trille.

Le trille est une oscillation régulière du larynx. C'est une alternation rapide et égale de deux sons contigus à la distance d'un ton ou d'un demi-ton. Le seul moyen de parvenir à faire un bon trille est de le travailler en mesure, en comptant le nombre des battements. D'abord il faut le travailler lentement; on pourra en augmenter le mouvement au fur et à mesure que le gosier aura gagné de la souplesse. Pour éviter toute fatigue à la voix de femme, on pourra commencer l'étude du trille par le registre du médium; on aura soin de transposer l'exercice du trille ainsi que tous les autres exercices.

The Trill.

The trill is a regular vibration of the larynx. It consists of a rapid and rhythmical repetition of two notes which lie close together, at the distance of a tone or a semitone. The only method of acquiring a perfect trill is to practise it in strict time, counting the number of the notes. It must be practised slowly at first and the beats doubled in speed only when the throat has become pliant. To avoid fatiguing the female voice, the trill should be practised by beginning with the medium register. The trill-exercises are to be transposed, like the others.

Manière de travailler le trille.

How to practise the Trill.

176. 



177.

178.

179.

180.

Différentes terminaisons du trille.
Different endings of trills.

181.

Trille de tierces.
Trills separated by a third.

Exécution.

Gammes de trilles.

Chain of Trills.

*182. Exécution.

*182. Exemple. *Respirez.* Take breath. *etc.*

Trille d'octave.

Octave-trills.

183.

Exécution.

Exercice

Exercise

pour faciliter l'étude du trille aux gosiers qui manquent de souplesse. À transposer comme tous les autres exercices.

to facilitate the study of trills for a voice lacking in agility. This exercise is to be transposed like the others.

M. Marchesi
The Art of Singing
Book 2, Opus 21

Messa di Voce e Portamento.

Larghetto.

Canto.

1.

Piano.

The first system of the musical score consists of two staves. The top staff is for the voice (Canto) and the bottom staff is for the piano (Piano). The tempo is marked 'Larghetto'. The key signature has one sharp (F#) and the time signature is 4/4. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

The second system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, with some melodic lines in the right hand. The vocal line continues with long, flowing phrases.

The third system includes tempo changes. The vocal line has a fermata over a note, followed by the tempo marking 'a tempo'. The piano accompaniment also has a fermata and then resumes its pattern. The tempo marking 'a tempo' appears in both the vocal and piano staves.

The fourth system concludes the piece. It features a final vocal phrase with a fermata and a piano accompaniment that ends with a cadence. The tempo remains 'a tempo'.

Le signe — indique où l'on doit respirer.

The sign — shows where to take breath.

Messa di voce e Portamento.

Lento.

2.

The musical score is presented in a system of two staves per system. The upper staff is for the voice, and the lower staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Lento'. The score begins with a piano (*p*) dynamic marking. The vocal line features long, sweeping melodic lines with portamento, while the piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

Portamento.

Moderato.

3.

p *rall.*

a tempo *a tempo* *rall.*

rall.

rall.

Portamento.

Andante mosso.

4.

p

Portamento.

Andante.

5.

The first system of music consists of four measures. The vocal line (top staff) features a melodic line with a portamento (slur) over the first two measures and another over the last two. The piano accompaniment (bottom two staves) includes a bass line with notes marked *p* and *pp*, and a treble line with chords. The key signature has one flat and the time signature is 3/4.

The second system continues the piece with four more measures. The vocal line maintains the portamento across the measures. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

The third system contains four measures. The vocal line ends with a *rall.* marking. The piano accompaniment also features a *rall.* marking in the final measure. The key signature and time signature are consistent with the previous systems.

The fourth system consists of four final measures. Both the vocal and piano parts are marked *a tempo*. The vocal line concludes with a fermata. The piano accompaniment also ends with a fermata. The key signature and time signature are consistent with the previous systems.

Portamento.

Allegretto.

6.

più lento

Tempo I.

Chant soutenu.

Canto spianato.

Sustained Melody.

Andante mosso.

7.

Più mosso.

This section of the score is marked "Più mosso." and consists of six systems of music. Each system includes a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line features a melodic line with various note values, including quarter, eighth, and sixteenth notes, often grouped with slurs. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Tempo I.

This section of the score is marked "Tempo I." and consists of three systems of music. Each system includes a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature remains one flat, and the time signature is 4/4. The tempo change is indicated by the "Tempo I." marking. The vocal line continues with a melodic line, and the piano accompaniment features more complex textures, including some sixteenth-note patterns in the bass line.

Canto spianato.

Chant soutenu.

Sustained Melody.

Cantabile.

8.

The musical score is presented in a system of six staves. The top staff is the vocal line, marked with a *mf* dynamic and featuring a sustained melody with long, flowing lines. The piano accompaniment consists of five staves: the first two are the grand staff (treble and bass clefs), and the last three are the right and left hands of the piano. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often with slurs and ties. The key signature is one sharp (F#), and the time signature is 4/4. The overall mood is calm and sustained, as indicated by the 'Cantabile' and 'Canto spianato' markings.

The first exercise consists of a vocal line and piano accompaniment. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The exercise concludes with a *rall.* marking and a fermata over the final note.

Gamme diatonique.

Diatonic Scale.

Exercise 9 is marked *Allegretto* and is in 2/4 time. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and quarter notes in the left hand. The exercise ends with a *p* dynamic marking.

Exercise 10 features a vocal line with a melodic line of eighth notes and a piano accompaniment with a steady eighth-note accompaniment in the right hand and quarter notes in the left hand. The exercise concludes with a *rall.* marking and a fermata.

Exercise 11 features a vocal line with a melodic line of eighth notes and a piano accompaniment with a steady eighth-note accompaniment in the right hand and quarter notes in the left hand. The exercise concludes with a *rall.* marking and a fermata.

Exercise 12 features a vocal line with a melodic line of eighth notes and a piano accompaniment with a steady eighth-note accompaniment in the right hand and quarter notes in the left hand. The exercise concludes with a *rall.* marking and a fermata.

Gamme diatonique.

Diatonic Scale.

Con grazia.

10.

The image displays a musical score for a diatonic scale exercise. It is divided into two main sections: 'Gamme diatonique' and 'Diatonic Scale'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The tempo is marked 'Con grazia'. The score begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment features a steady bass line and chords that support the vocal line. The vocal line consists of a series of eighth and sixteenth notes, forming a diatonic scale. The score is numbered '10.' in the top left corner. The piano part includes a dynamic marking of 'mf' (mezzo-forte) in the first system. The score is presented in a clear, black-and-white format, typical of a printed music book.

Gamme diatonique.

Diatonic Scale.

Con brio.

11.

mf

f

mf

f

rit. *a tempo* *rit.* *a tempo* *f*

colla voce *rit.* *f* *a tempo*

Gamme diatonique.

Diatonic Scale.

Moderato.

12.

The musical score is a diatonic scale exercise, numbered 12. It is written in 2/4 time and marked 'Moderato'. The score consists of six systems, each with three staves: a treble clef staff for the melody, a piano (p) staff for accompaniment, and a bass clef staff for accompaniment. The first system includes dynamic markings 'p' and 'mf'. The melody is written in a diatonic scale, and the piano and bass clef parts provide harmonic support. The exercise is presented in both ascending and descending directions.

Gamme diatonique.

Diatonic Scale.

Allegretto.

13.

The musical score is a diatonic scale exercise in G major (one sharp) and 3/8 time. It is divided into five systems, each with three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and a bass line (bass clef). The tempo is marked 'Allegretto'. The dynamics are indicated as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a fermata on the final note. The word 'a tempo' appears twice, indicating a return to the original tempo.

Gamme pointée.

Dotted Scale.

Andante amoroso.

14.

The first system of the musical score is marked "Andante amoroso." and "mf". It consists of two staves: a vocal line on the top staff and a piano accompaniment on the bottom staff. The key signature has one sharp (F#) and the time signature is 2/4. The music features a dotted scale in the vocal line, with notes beamed together and slurs. The piano accompaniment provides harmonic support with chords and moving lines.

Con brio.

The second system is marked "Con brio." and continues the dotted scale. The tempo is noticeably faster than the first system. The vocal line and piano accompaniment maintain the same melodic and harmonic structure but with a more energetic feel.

The third system continues the dotted scale. The tempo remains "Con brio." The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and chords, while the vocal line continues the ascending and then descending dotted scale.

Tempo I.

The fourth system is marked "Tempo I." and returns to the original tempo. The dotted scale continues, with the piano accompaniment providing a steady harmonic foundation. The vocal line is clear and well-defined.

The fifth system includes performance markings: "più vivo" (faster), "f" (forte), "rall." (rallentando), and "colla voce" (in unison with the voice). The tempo increases with "più vivo", reaches a peak with "f", and then slows down with "rall.". The piano accompaniment becomes more active, mirroring the vocal line's dynamics. The "colla voce" marking indicates that the piano should play in unison with the singer's breath.

Tempo I.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'Tempo I.'. The vocal line features a melodic line with various ornaments and slurs. The piano accompaniment provides harmonic support with chords and moving lines. Performance instructions include 'rall.' (ritardando) and 'collo voce' (with voice).

Groupes de quatre notes.

Groups of Four Notes.

Moderato.

15.

The second system of music is numbered '15.'. It features a vocal line and piano accompaniment. The tempo is marked 'Moderato.'. The piano accompaniment includes a dynamic marking 'p' (piano). The music continues with similar melodic and harmonic structures as the first system.

The third system of music continues the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern of chords.

The fourth system of music continues the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern of chords.

The fifth system of music continues the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern of chords.

ad lib. *rall. molto* *a tempo*

Gamme chromatique.

1

Chromatic Scale.

Allegretto non presto.

16.

This musical score is arranged in four pairs of systems, each pair containing a vocal line and a piano accompaniment. The vocal lines are written in a single treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in grand staff notation, with the right hand in a treble clef and the left hand in a bass clef. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Phrasing is indicated by slurs and breath marks. The piano part includes chords, arpeggios, and sustained notes. The overall structure is that of a vocal exercise or short piece.

Gamme chromatique.

Chromatic Scale.

17. *Andante grazioso.*

mf

rall. *a tempo*
a tempo
colla voce

Gamme mineure et majeure.
Con energia.

Major and Minor Scale.

18. *mf*

Gamme majeure et mineure.

Major and Minor Scale.

19. *Allegretto.*

a tempo

Notes répétées.

Repeated Notes.

Moderato.

20.

colla voce

Andante, quasi allegretto.

mf

rall. molto

colla voce

Tempo I.

f

risoluto

mf cresc.

f

mf cresc.

f

Triolets.

Triplets.

Tempo di Valse.

21.

This musical score is for a piece titled 'Triolets' and 'Triplets' by M. Marchesi, from 'The Art of Singing Book 2, Opus 21'. The tempo is 'Tempo di Valse' and the time signature is 3/4. The score is written for voice and piano. The voice part features a melodic line with several triplet markings (indicated by a '3' above the notes) and slurs. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The piece is divided into five systems, each with a voice staff and a piano grand staff. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the fourth system. The score includes dynamic markings such as 'mf' and 'f'.

First system of musical notation. The vocal line (top staff) features a melodic line with several triplet markings (indicated by a '3' in a circle) and a final measure with a fermata. The piano accompaniment (bottom two staves) consists of chords and single notes in the bass line.

Second system of musical notation. The vocal line includes triplet markings and a section marked *ad lib.* (ad libitum) with a fermata. The piano accompaniment includes the instruction *colla voce* (colla voce) in the bass line.

Third system of musical notation. The vocal line features a *rall.* (rallentando) section followed by an *a tempo* section. The piano accompaniment also includes an *a tempo* instruction.

Fourth system of musical notation. The vocal line continues with melodic lines and triplet markings. The piano accompaniment provides harmonic support with chords and bass notes.

Fifth system of musical notation. The vocal line concludes with melodic lines and triplet markings. The piano accompaniment continues with chords and bass notes.

Arpège.

Arpeggio.

Moderato.

22.

The musical score is written for voice and piano. It begins with a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The score is divided into several systems. The first system shows the vocal line with a melodic line and the piano accompaniment with arpeggiated chords. Dynamic markings include *mf* (mezzo-forte) in both parts. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal line with a melodic line and the piano accompaniment with arpeggiated chords. The fourth system shows the vocal line with a melodic line and the piano accompaniment with arpeggiated chords. The fifth system shows the vocal line with a melodic line and the piano accompaniment with arpeggiated chords. The sixth system shows the vocal line with a melodic line and the piano accompaniment with arpeggiated chords. The seventh system shows the vocal line with a melodic line and the piano accompaniment with arpeggiated chords. The eighth system shows the vocal line with a melodic line and the piano accompaniment with arpeggiated chords. The score concludes with a final cadence in the piano part.

Arpège.
Andante scherzoso.

Arpeggio.

23.

p

mf

cresc

f

p

rall.

colla voce

f

Tempo I.

rall.

rall.

Allegretto.

Appoggiatura e Acciacatura.

24.

p

p

rall. *ad lib.*
colla voce

rall. molto Tempo I.

rall. molto Tempo I.

rall.
a tempo

Grupetto et Mordant.

Turn and Mordent.

25. *Cantabile.*

ad lib. *a tempo*

colla voce *a tempo*

Syncope.

Syncopation.

Deciso ma non presto.

26.

Syncope.

Syncopation.

Deciso.

27.

First system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of two flats and a 2/4 time signature, and a piano accompaniment in grand staff (treble and bass clefs). The vocal line features a melodic line with various note values and rests, while the piano accompaniment provides harmonic support with chords and a steady bass line.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment includes some chordal textures with slurs.

Con brio.

Third system of musical notation, starting with the tempo marking *Con brio.* The vocal line continues with a similar melodic pattern. The piano accompaniment features a more active bass line.

Tempo I.

Fourth system of musical notation, marked *Tempo I.* The tempo change is indicated by a double bar line. The vocal line has a more complex melodic structure with some grace notes. The piano accompaniment has a more rhythmic bass line.

Fifth system of musical notation, ending with the tempo marking *rall.* (rallentando). The vocal line concludes with a long note. The piano accompaniment also concludes with a final chord.

Sauts.

Long Intervals.

28. *Con energia.*

Cantabile e legato.

rall. a tempo

Tempo I.

Tempo I.

Detailed description: This page contains a musical score for a vocal and piano exercise. It is divided into two main sections: 'Sauts' (leaps) and 'Long Intervals'. The first system, marked '28.', begins with the instruction 'Con energia.' and features a vocal line with a series of leaps and a piano accompaniment. The second system is marked 'Cantabile e legato.' and shows a more melodic vocal line with a piano accompaniment. The third system includes tempo markings 'rall.' and 'a tempo' for both the vocal and piano parts. The fourth system is marked 'Tempo I.' and shows a return to a more rhythmic vocal line with a piano accompaniment. The fifth system also includes 'Tempo I.' markings. The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Picchettato e Marcato.

Con grazia e leggiero.

29.

p

f

p

rall. molto a tempo

p

rall.

p a tempo

colla voce

Trille.

Trill.

Andante.

Chant.
Melody.

Exécution.

30.

Andante.

Piano.

The first system of the musical score consists of three staves. The top staff is labeled 'Chant. Melody.' and contains a vocal line with a trill. The middle staff is labeled 'Exécution.' and contains a vocal line with a trill. The bottom staff is labeled 'Piano.' and contains a piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat).

The second system of the musical score consists of three staves. The top staff is labeled 'Chant. Melody.' and contains a vocal line with a trill. The middle staff is labeled 'Exécution.' and contains a vocal line with a trill. The bottom staff is labeled 'Piano.' and contains a piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat).

The third system of the musical score consists of three staves. The top staff is labeled 'Chant. Melody.' and contains a vocal line with a trill. The middle staff is labeled 'Exécution.' and contains a vocal line with a trill. The bottom staff is labeled 'Piano.' and contains a piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat).

The fourth system of the musical score consists of three staves. The top staff is labeled 'Chant. Melody.' and contains a vocal line with a trill. The middle staff is labeled 'Exécution.' and contains a vocal line with a trill. The bottom staff is labeled 'Piano.' and contains a piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat).

This musical score is for a piece from 'The Art of Singing, Book 2, Opus 21' by M. Marchesi. It is written for voice and piano. The score is organized into six systems, each containing three staves: a vocal line (treble clef), a piano right-hand part (treble clef), and a piano left-hand part (bass clef). The key signature is B-flat major (two flats), and the time signature is 4/4. The piece features a variety of musical textures, including melodic lines with slurs and ornaments, and piano accompaniment with dense sixteenth-note passages and sustained chords. Dynamics such as *tr* (trill) and *rall.* (rallentando) are used to indicate performance instructions. The score concludes with a *rall.* marking in the vocal line and a *a tempo* marking in the piano accompaniment.