

1821-1835

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Com. Philip Antony

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1821

SINE QUA NON
System
VOCAL INSTRUCTOR,

Containing
EXERCISES
For Improving and Modulating the VOICE, Correcting and familiarizing the Ear,
To Harmony and Intonation;
AND FACILITATING THE INFLECTIVE POWERS OF EXECUTION:

Also
FOR THE ACQUIREMENT OF
LESSONS,

Graces, Ornaments and Cadenzas,

On the established precedent of
THE FIRST SINGERS IN EUROPE:

The whole prefaced by
Rules and Directions, Indispensable for the Singer

ON THE ART OF
PRONUNCIATION, ARTICULATION, EMPHASIS, STYLE & TASTE:

Founded on the unerring Laws
OF NATURE AND COMMON SENSE.

Exposing Also
THE DEFECTS OF SINGERS, IGNORANT OF THE ABOVE SYSTEM,
Dedicated to His Former, Present and Future Pupils

by
Arthur Clifton A.C.

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PREFACE.

To render this work acceptable to the Amateur, as well as to the professor; I have endeavoured to avoid prolixity; by concentrating in a small compass, the following rules and exercises, which are amply sufficient for the purpose intended.

In my opinion; long treatises, and voluminous works, have more the effect of intimidating and discouraging students, than of inviting their attention. For my brevity on many of the following subjects, I therefore offer this excuse; convinced also, that musical genius, like true courage, requires only to be led to the field, to fight its own battles.

As it is to be supposed that the Vocal Scholar has some previous knowledge of the rudiments of music, it was consider'd unnecessary to swell this book, by the addition of that, which might be already in their possession. But if not; it is adviseable that the Pupil should learn enough of the Piano forte, to be able to accompany the vocal studies; for which purpose I recommend my *new Instruction book* for that Instrument, edited at the same time as this, in which they will find the practice easy, and the theory concise.


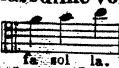
1st OF VOCAL MUSIC.

As Vocal music, is intended to convey in the most impressive manner, the Poet's theme, it is necessary to study the subject that is to be sung, in order that the proper feeling and expression may be given. It is lamentable to hear so many good voices, tortured, and twisted about, with (what is intended to be) embellishments and cadences, evolutions, and affectations, without either judgement, feeling animation or articulation; giving the hearer equal pain to interpret a word of what has been sung! This must certainly be a perversion of Vocal music; Whereas, a Singer possessing little voice, or execution, who uses discretion and judgement in the ornamental part, and who gives the proper emphasis and articulation to the words, which none can misunderstand; How much superior is the effect of such singing which may reach the heart, but never can displease. Hence, the Singer should never forget that the language is the first object, and that the more naturally, and intelligibly it is delivered, so much the more effect will the Song produce.

2nd OF THE VOICE.

There are many qualities of tone, the human voice can produce; of which, one only is good. The Nasal, the Guttural, the ShriII, the Husky, the Howling, the Squeaking, the Lock-jaw, and all other artificial voices are to be avoided; Whereas the Natural voice, proceeding from the Chest, is to be adopted; This is produced, by opening the mouth and throat, and throwing out the breath freely; the worst of all faults is, to sing, or rather to attempt to sing, with the jaws almost closed; whence proceed those disagreeable sounds above mentioned; qualities very prominent, in some *soi-disant* singers.

OF THE SCALE OF THE VOICE.

The scale of the female as well as the Male voice, combines two qualities; the female or *Soprano* scale (from low to high) changes from a deep or rough, to a higher, or clearer tone, about  and which improves in strength and clearness as it rises. This last voice may be called the feminine; the other the masculine voice. The Male or Tenor scale (with adults) changes from its natural to a feint or *falsetto* about  the lower tones are the masculine; the upper or *falsetto*, the feminine voice, which should be used as seldom as possible. When it is necessary to combine both voices, they should be so blended together as to avoid any perceptible change or break.

3rd OF STYLE AND DELIVERY.

Avoid a monotonous, canting style, like psalm singing in general; Modulate the voice so as to produce a rise and fall, or *crescendo* and *diminuendo* which gives the effect to Song, as light and shade does to Picture; give proper emphasis and expression to the words. Should the subject of a Song be lively; deliver the words in a short, and animated manner. If plaintive, let the syllables be more extended, dwelling on the vowels longer and using more pathos and feeling. Let the countenance share in the expression of the subject, thus suiting "the action to the word." The mouth should not be fixed in one position, but should move freely, which will not only facilitate the utterance of the words, but will add grace and interest to Beauty.



4th OF BREATHING.

When going to sing; always be prepared with breath, and not be taken by surprize breathless. Recover your breath at proper places, so as not to destroy the sense in the line of poetry; concluding a phrase or sentence before the breath is exhausted; If the phrase be too long for one breath recover it at the least observable places. Some species of music being so slow as to require more frequent breathings, such as Psalms &c. it is not possible to observe this rule. Do not breathe in the middle of a word, nor seldom at the end of a bar; unless the words will admit of it, which is not after the case; nor often an article, pronoun, adverb, or words coming before others without which, they have no meaning; the sense must be completed, thus; A Rose_ The heart_ Of love_ To give_ I seek_ Thou art &c._ There are instances however where the sense cannot be completed, from an exhaustion of breath; and also, where it is necessary to draw the breath even in the middle of a word, as at a long cadence, or bravura passage.

5th OF PRONUNCIATION.

In the English language, there are many words, which though monosyllables, appear dissyllables when sung; and that having but one sound when spoken short, will have several different sounds when sung slow. In those cases; the first sound or vowel should be dwelt upon longest, in words like Dear_ Voice &c._ and on the last, in words like Beau=ty_ Dews; dwelling always on the accented vowel; the following example will shew how to pronounce, or extend the syllables; sounding the vowels like the Italian thus;

Italian vowels { A, E, I, O, U. }
sounded thus. { ah, eh, ee, o, oo. }

Words, where the accent is given to the first vowel.	Words, where the accent is given to the last vowel.
	
Fly_ (to be sung) Flá ai.	Adieu A. diú ú.
I, or eye A' ai.	Dews Diú úz.
Mine Má ain.	Dwelt Dwe' elt.
Dear Di' ear.	Sweet Swi' it.
Voice Vo' oice.	Beauty Biú te.
Our A' aoor.	
Sound Sa' aound.	

The pronoun *my*, bearing a different pronunciation, according to its application; in singing should be pronounced short, as *me*, when the note is short, to which it is sung; but if it is sung to a long note, or to several notes, whether it is to have emphasis or not, it must be sung long, as *ma.i.* (like the word *fly*)

The vowels are to be dwelt upon, and not the consonants, as N, M, F, R; and particularly not on L. or S. which is a great fault; nevertheless, the consonants must be pronounced hard, so that they may be distinctly heard, as without them, words would be unintelligible. The Italian language is so musical of itself, that it requires but one direction; Read well _ Sing well.

6th OF PRACTICE &c.

As a Gem becomes more polished by hard rubbing; so the voice grows more melodious, and brilliant by constant exercise and use.

The longer, a Pupil is kept at the exercises in this book, before attempting Songs; the easier will be the attainment of that final object; as then the Singer will have the perfect command of the voice; its modulations, inflections, evolutions, and graces.

If the Pupil learns with a view of becoming an extraordinary and finished Singer; a Girl should begin at an early age; from 10 or 11 to 13 or 14 _ and should not expect that title till 2 or 3 years of un-interrupted practice; but at that tender age the voice is not powerful enough to shine with splendour; nevertheless early tuition, prevents the contagion of vulgarisms and bad taste; and lays a foundation for excellence.

A Pupil less ambitious of excelling, may become a pleasing Singer at almost any age; and tho' the voice at a more advanced time of life is less flexible, and consequently less capable of executing with equal brilliancy, the *bravura*; yet still with proper instruction, may attain the cantabile and expressive style, in 3, 6 or 12 months; this however must depend on the powers of the Pupil; her voice, ear; aptness, and prior knowledge of music.

If the ear is defective, or in other words, the scholar cannot sing in tune; the prospect then is dreary and discouraging; but, possessing a good ear, however feeble or restricted be the voice, (which will mend by practice) there is always hope.

In recapitulation; let the Singer study Nature and common sense. The first, requires that the voice (her gift) should be rendered as pleasing and melodious as possible.

The other; that the language should be distinctly heard and understood. These requisites in view, assisted by industry and perseverance (not forgetting *patience*) the Scholar's efforts will be crowned with success.

The first twelve of the following exercises should be studied assiduously, and such of the ornaments and passages which follow, as may be within the capacity of the Pupil.



1st EXERCISE THE SWELL.

As this Exercise is for the improvement of the Voice, it must be sung with the greatest exertion, and perseverance; and however far advanced the Scholar may be as a Singer, it should still be a daily practice; its effect being the extension of power, and the modulation of Voice. The mouth and throat must be opened wide; the breath drawn deep, and thrown out gradually; sustaining each note, so long as possible, and producing a rise and fall, or Swell.

Note, the star * is where the breath is to be drawn.
Each bar may be extended, by repeating the chords of the accompaniment.

VOICE

One bar in a breath.

Accompaniment for the Piano.

*cres. ff dim. **

pp Ah Ah Ah Ah Ah Ah &c.

2nd EX: TRIAL OF TONES AND SEMITONES.

ascending Tone Semitone descending Semit. tone.

Ah Ah Ah Ah

The Italian names of the notes.

DO RE MI FA SOL LA SI DO.

Thus sounded - Do Ray mee faw sole law see do.

3rd EX: ON THE MAJOR SCALE.

Semitone. Semit. Semit. Semit. Semit. Semit.

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

Observe; the semitones are from Mi to Fa, and from Si to Do, all the other notes are Tones,

This Exercise to be sung slow and quick increasing from one, to two, four, eight, notes &c. in a breath.

Rule of Expression; when the notes ascend, always sing crescendo < giving the emphasis to the higher note; when they descend, sing diminuendo. >

4th EX: THE GAMUT OR SCALE, WITH THE INTERMEDIATE NOTES.

Do_ Re Re_ Mi Mi Fa Fa_ Sol Sol_ La La_ Si Si Do.
Do Si Si_ La La_ Sol Sol_ Fa Fa Mi Mi_ Re Re_ Do.

5th EX: A SELECTION OF MAJOR SCALES.

To be practised, with and without the names, in 2, 4, 8 notes, and the whole scale in a breath, giving the proper emphasis.

NB. Use the same names in every scale.

1/2 tone. 1/2 tone. 1/2 tone. 1/2 tone.

In C Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

In D Do

E Flat Do

E Do

F Do

G
Do

A
Flat
Do

A
Do

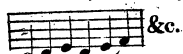
B
Flat
Do

6th EX: TRIAL OF INTERVALS.

Ascend.
* *
A_b A_b &c.

descend.
A_b

7th EX: ON THE INTERVALS IN THE MAJOR SCALE.

To be sung with, and, without the names, and may be varied, by singing the intermediate notes of each interval, thus  &c.

Thirds
* *
Do mi re fa &c.

4th
Do fa

5th
Do sol

6ths
Do la

7ths
Do si

8ves
Do Do

8th EX: THE STACCATO SCALE.

To be sung very rapid, and as high as the voice will go.

Ah Ah

9th EX: CHROMATIC SCALE OF SEMITONES.

Ah

10th EX: VOLATAS OR FLIGHTS ON THE MAJOR SCALE.

Fz Ah Ah

Fz Fz Fz Fz Fz

11th EX: THE SAME, ASCENDING, AND DESCENDING IN A BREATH.

12th EX: THE MINOR SCALE.

Having the Major 6th and 7th ascending, and the Minor 7th and 6th descending.

THE MINOR SCALE.

Having the Minor 6th and Major 7th ascending and descending.

THE GRACES AND ORNAMENTS.

To be sung as it is accented, the emphasis at >
 NB. The Scholar may play only the bass of the accompaniment with the left hand, and the singing part with the right hand, occasionally.
 (Observe, that the names of the graces are not sung.)

Falling Appoggiaturas

Do Re Re Mi Do Si

Rising Appogga
Do Re

Leading graces
Rising and falling.

Accompaniment for the Piano Forte.

Forcing grace
Abrupt turn common and inverted.
Leading turn common and inverted.

Mi Re Fa Mi

Inverted turns.

Inverted turn.

Accompaniment for the Piano Forte.

Turn on the dotted note.

Do Re Mi Fa

Accompt

ANTICIPATION OR DRAGGING NOTES.

Fa Sol Fa La

Trial of the shake.

Tone. Semitone.

Ah Ah

Shake ascending with the leading grace, and descending with the anticipation.

Fa Fa Sol Sol La Fa Fa Mi

SHAKES AT THE CADENCE.

La Sol Fa Fa Si La Sol Sol Do Si La Re Do Si

Fa Sol Fa Fa Sol La Sol Sol La Si La Re Do Si

Accent Grace.

Mi Mi Re Fa FaMi

Sol La Si Do Si La Sol Sol

Sol Sol

Beat 3
in a
Bar.

Sol Sol Sol

Sol Sol Sol Sol
Syncopation ⊕

Detailed description: This musical score is for exercise 14. It consists of five staves. The top staff is a vocal line in G major (one sharp) and 3/4 time, with lyrics 'Sol La Si Do Si La Sol Sol'. The second staff is a piano accompaniment for the first two measures. The third staff is labeled 'Beat 3 in a Bar.' and shows a vocal line with 'Sol Sol Sol'. The fourth staff is a piano accompaniment for the third measure, with a syncopation symbol (⊕) and the text 'Sol Sol Sol Sol Syncopation ⊕'. The fifth staff is a grand staff (treble and bass clefs) showing the piano accompaniment for the entire exercise.

Exercise on different Evolutions or Passages, to be practised quick.

No 1

men

2

men

3

men

4

men

Detailed description: This section contains four numbered exercises for piano. Each exercise is written on a grand staff (treble and bass clefs). Exercise 1 is marked 'No 1' and 'men'. Exercise 2 is marked '2' and 'men'. Exercise 3 is marked '3' and 'men'. Exercise 4 is marked '4' and 'men'. Each exercise features a treble staff with a melodic line and a bass staff with a supporting bass line. The exercises are designed for quick practice of different musical evolutions or passages.

⊕ Syncopation is that peculiar style, where the notes come between the beats, or measure.

No 5.

A

No 6.

men. A

No 7.

men. A men.

No 8.

A

No 9.

men. A

Selection of Cadences in G.

No 1
No 2
No 3
No 4

way all a way and all a way.
way all a way and all a way.
way all a way and all a way.
way all a way and all a way.