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ASHDOWN EDITION

STANDARD VOCAL MUSIC

No. 16.

GARCIA

SCHOOL OF SINGING

FOR THE

MEDIUM VOICE.

LONDON.

EDWIN ASHDOWN.

BOSTON. 218, TREMONT STREET.

(Limited)

TORONTO. 144, VICTORIA STREET.

19, HANOVER SQUARE.

Printed in England

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BOSTON, MASS.: 218 TREMONT STREET

TORONTO: 144 VICTORIA STREET

Ashdown Edition of Standard Vocal Music

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,, 17. [illegible] exercises.

BACHE
Vol. [illegible] Six songs with English and German words.

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,, [illegible] Twelve [illegible] vocalises for [illegible]

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Vol. [illegible] Fifty singing lessons (pour le medium de la voix). Op. [illegible]
,, 1[illegible] [illegible] lessons. Op. 10 (to follow Op. [illegible])
,, 20. [illegible] lessons. Op. 11 (to follow Op. [illegible])
,, 21. [illegible] for deep voices. Op. 17.
,, [illegible] [illegible] Op. 12.
,, [illegible] [illegible] new solfeggi.

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Vol. [illegible] [illegible] (twelve [illegible])

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,, [illegible] [illegible]
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Vol. 31. [illegible] red songs [illegible]

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[illegible] solfeggi.
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[illegible] duets.
[illegible] (treble [illegible])
[illegible] duets (second series)
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(To be continued).

NEW AND REVISED EDITION.

SCHOOL OF SINGING

FOR THE

MEDIUM VOICE.

BY

MANUEL GARCIA.

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LONDON.
EDWIN ASHDOWN.
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BOSTON. 218, TREMONT STREET.
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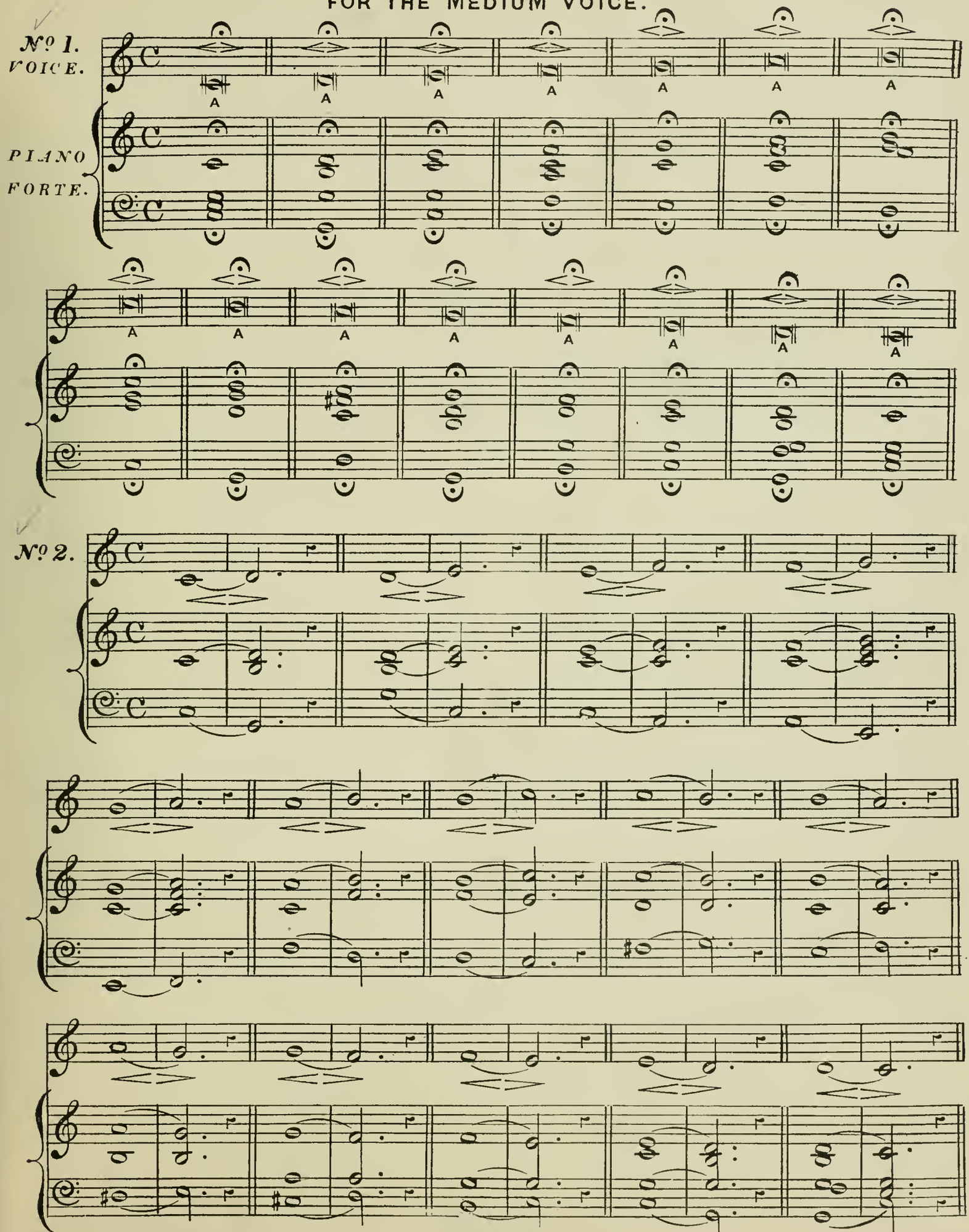
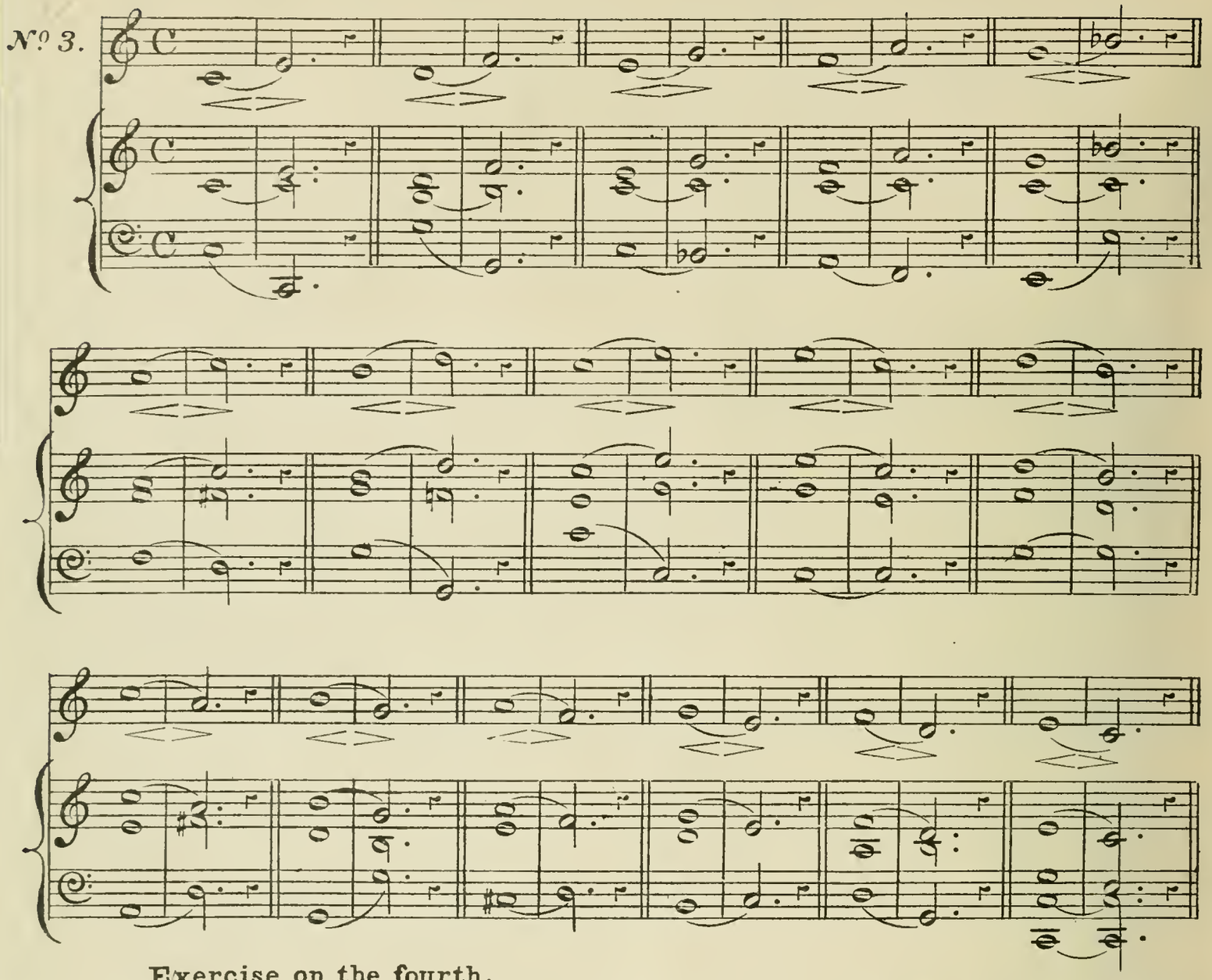
FOR THE MEDIUM VOICE.



Exercise on the third.



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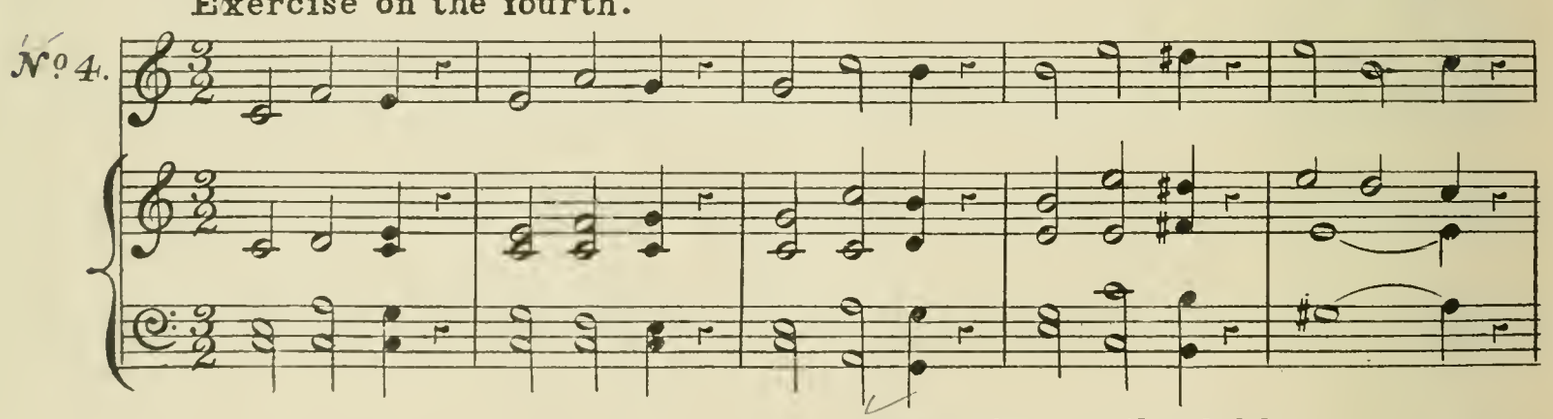

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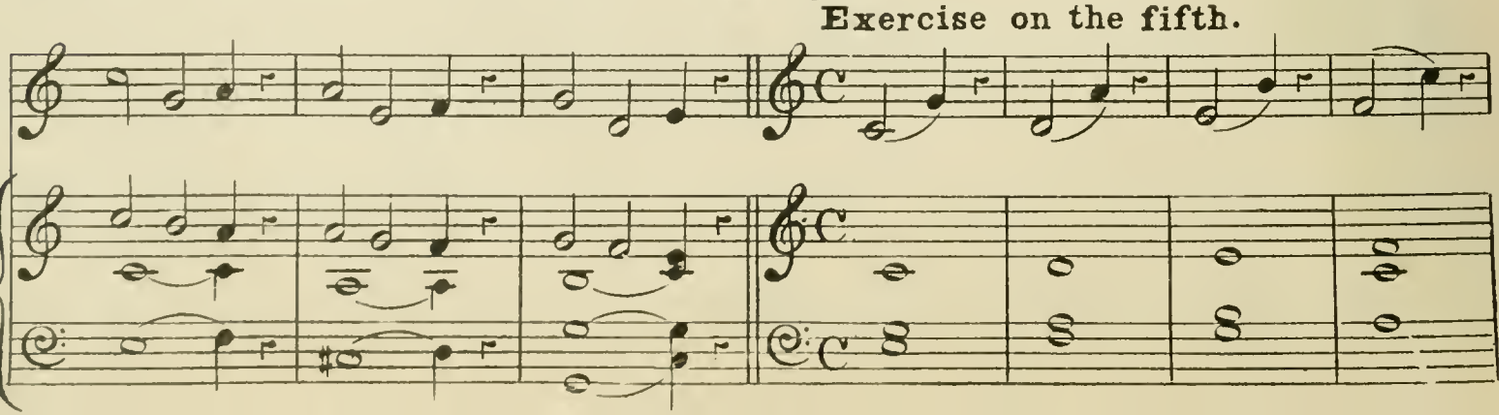
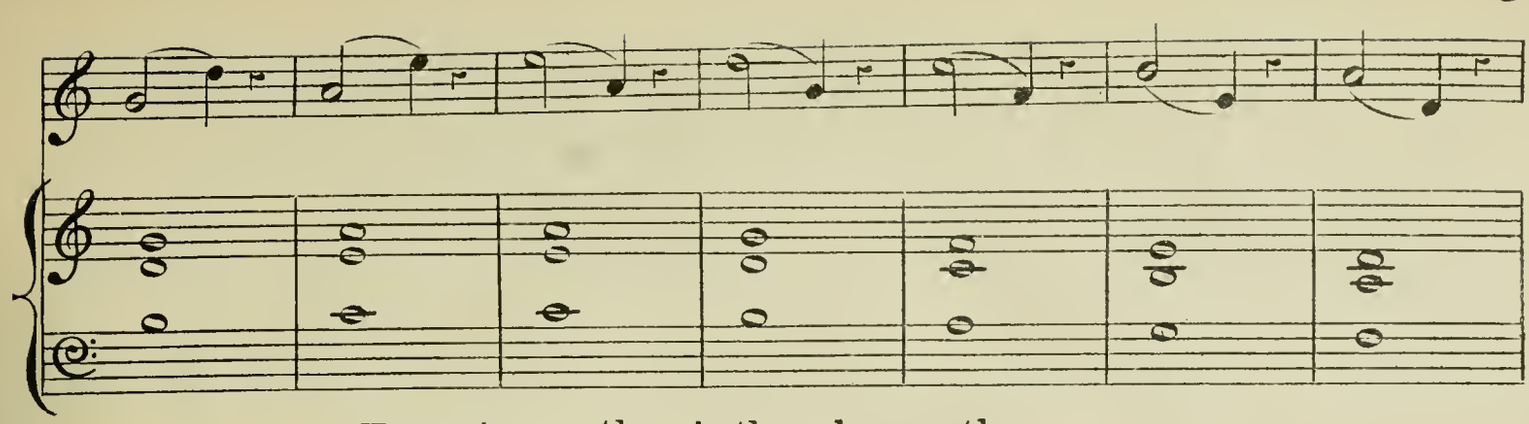
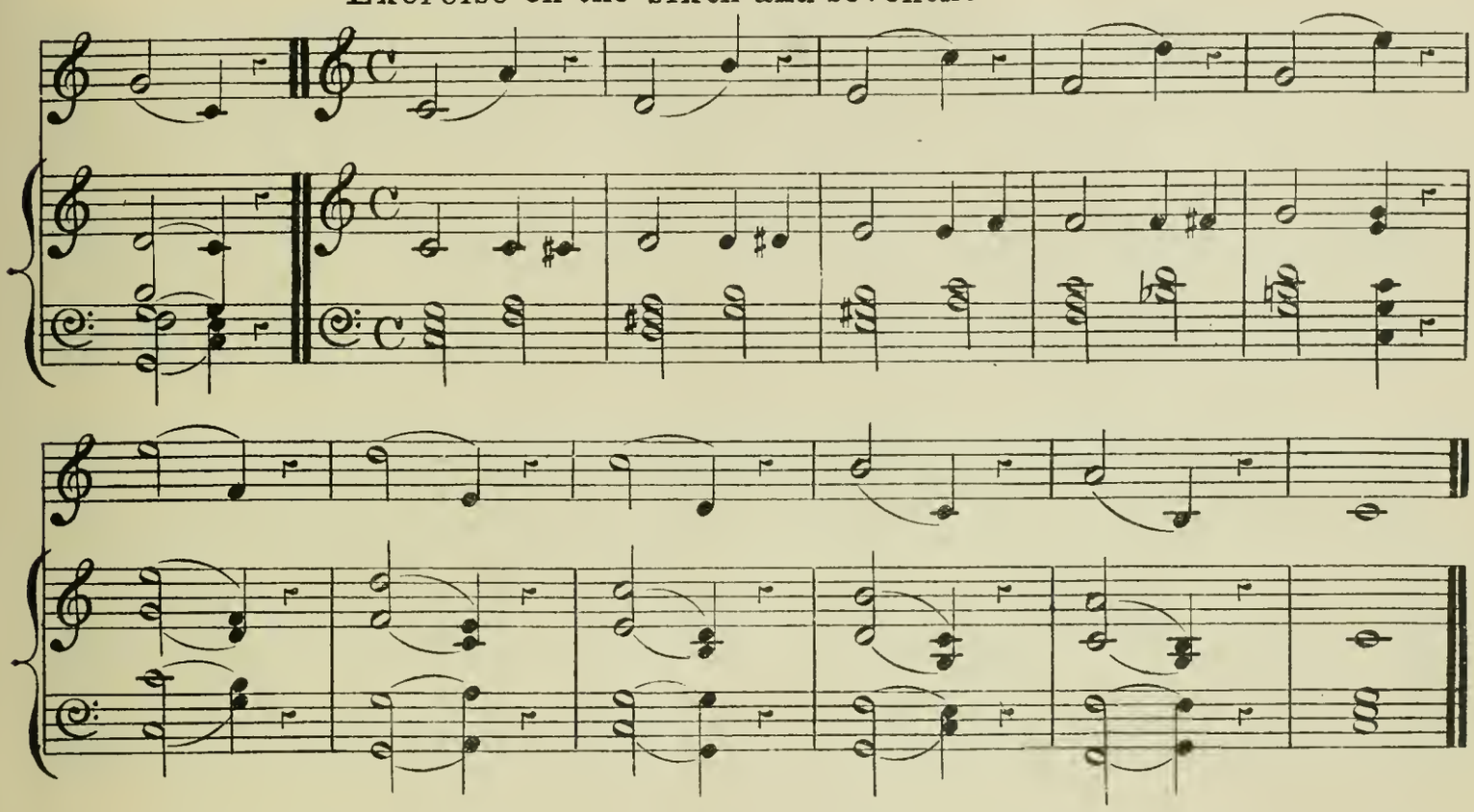




Exercise on the sixth and seventh.



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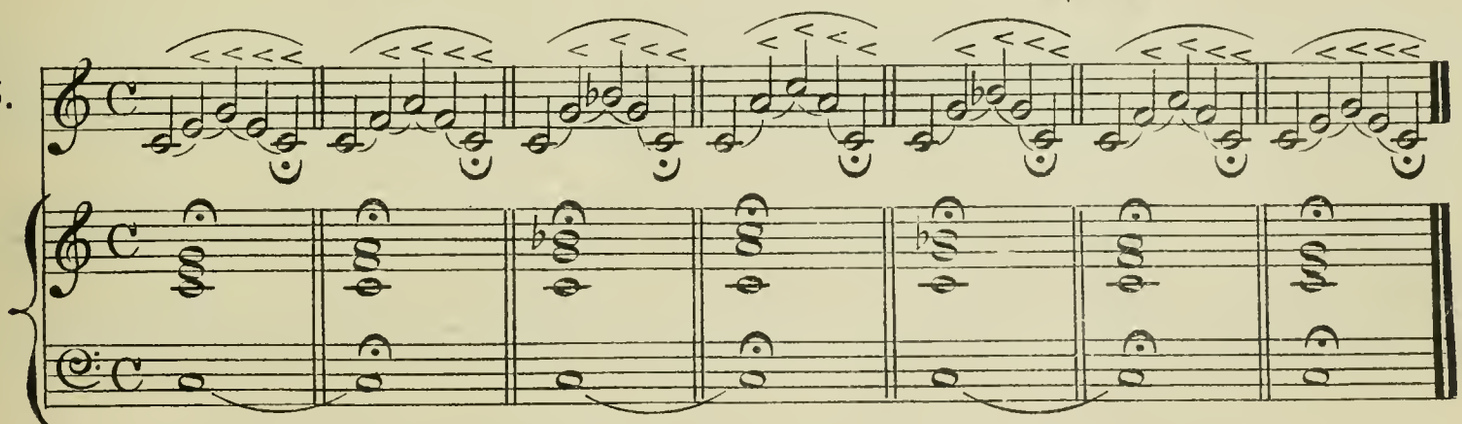

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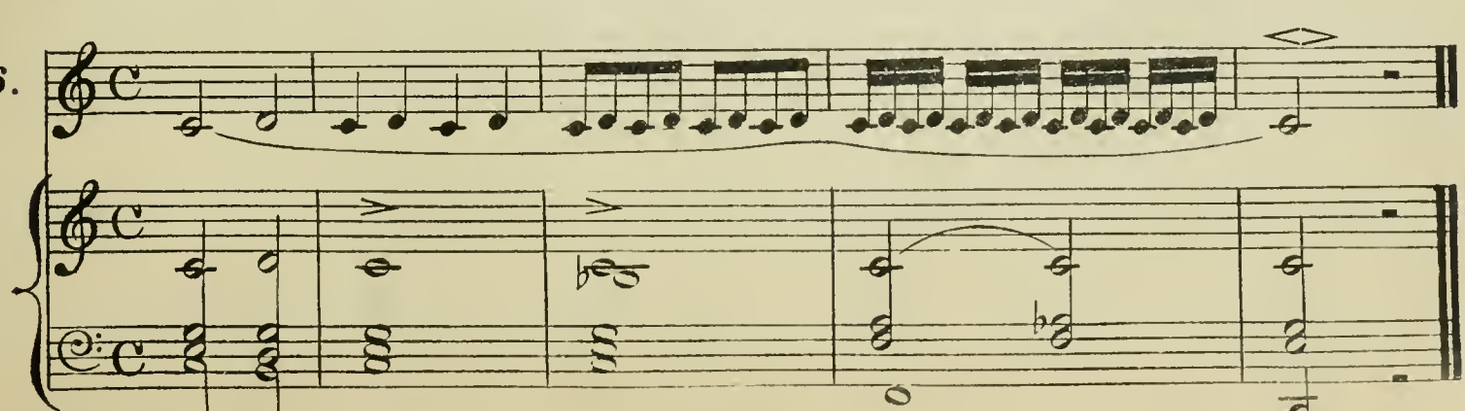

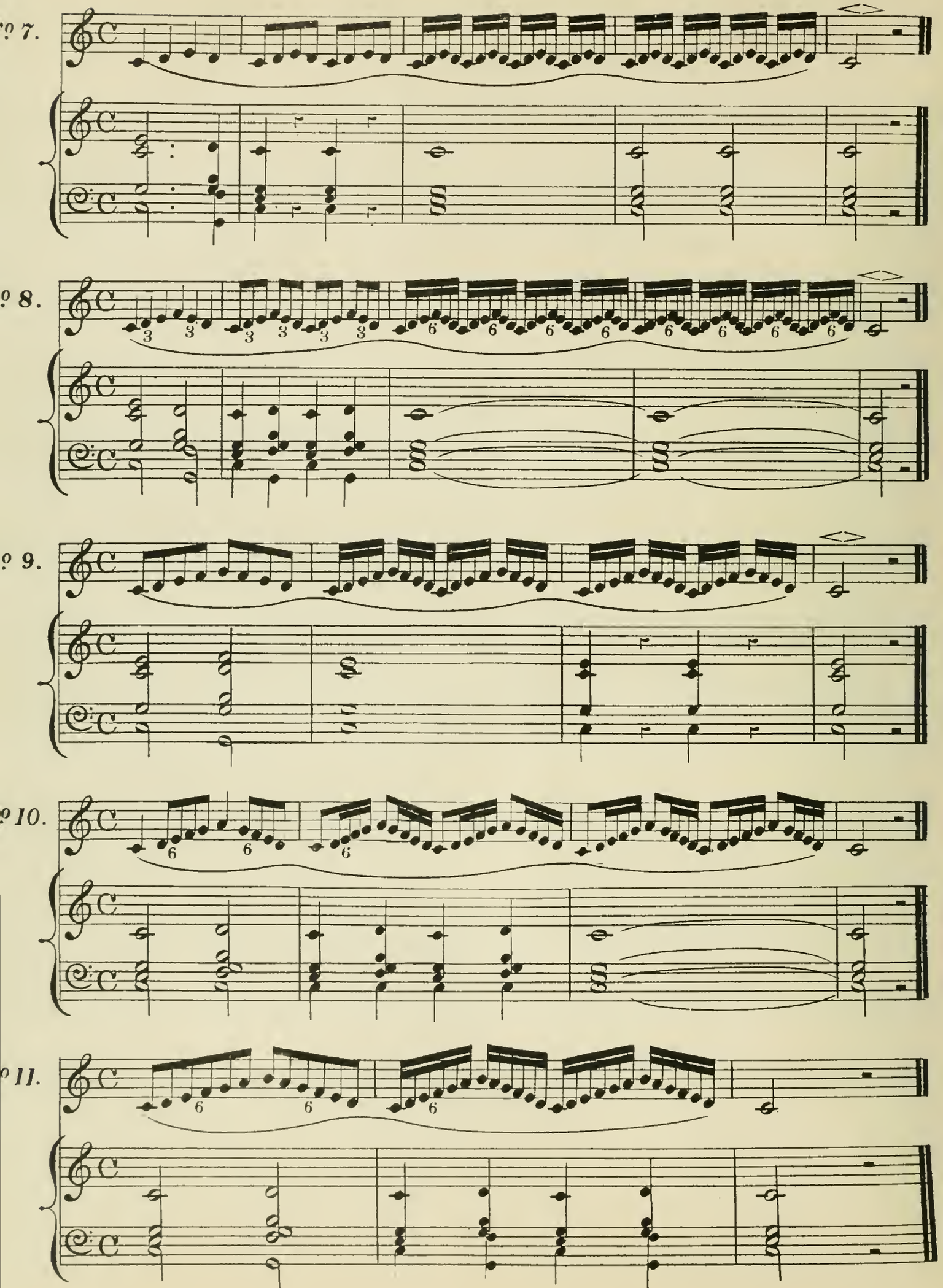
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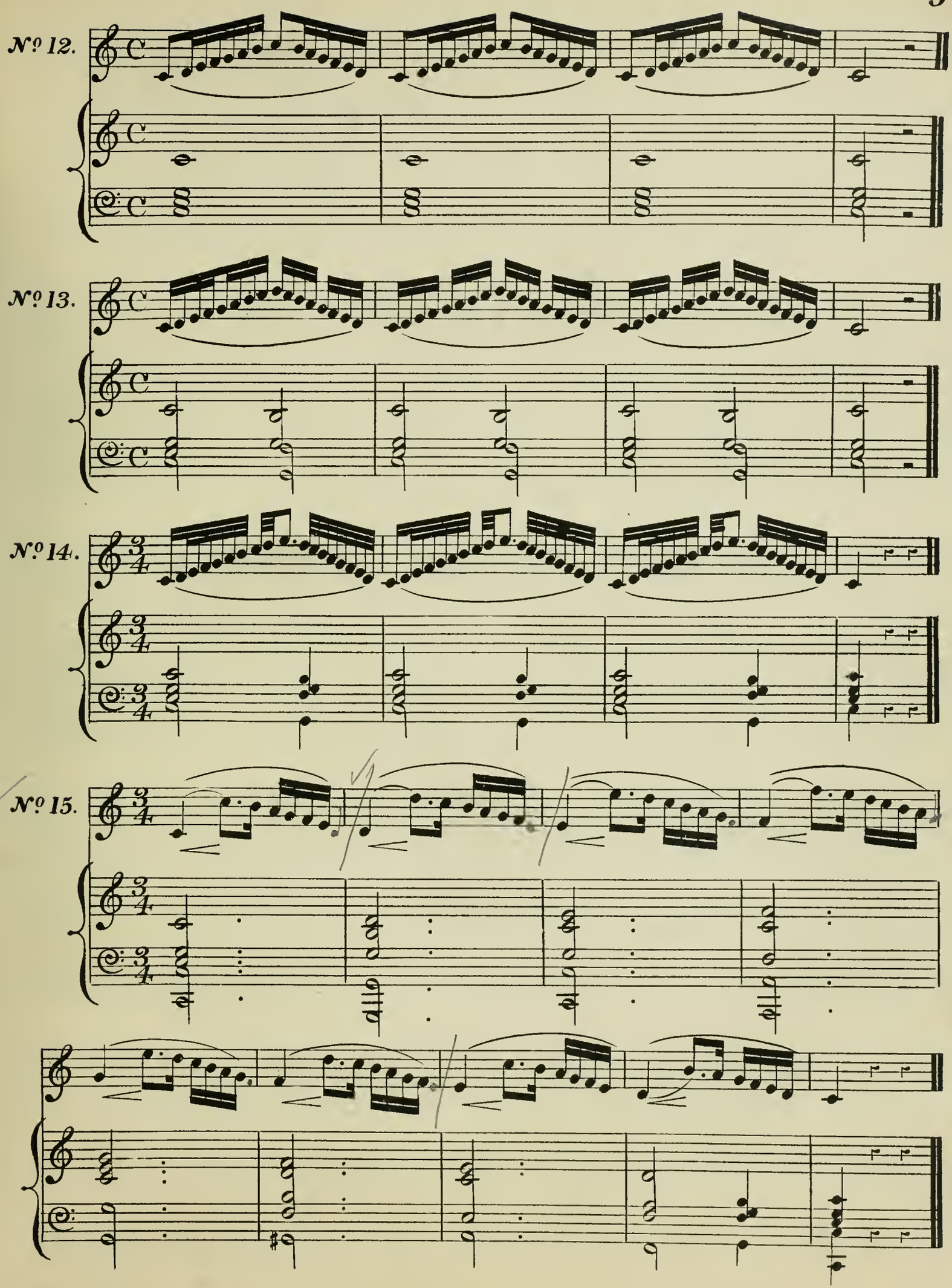
N° 9.
N° 10.
N° 11.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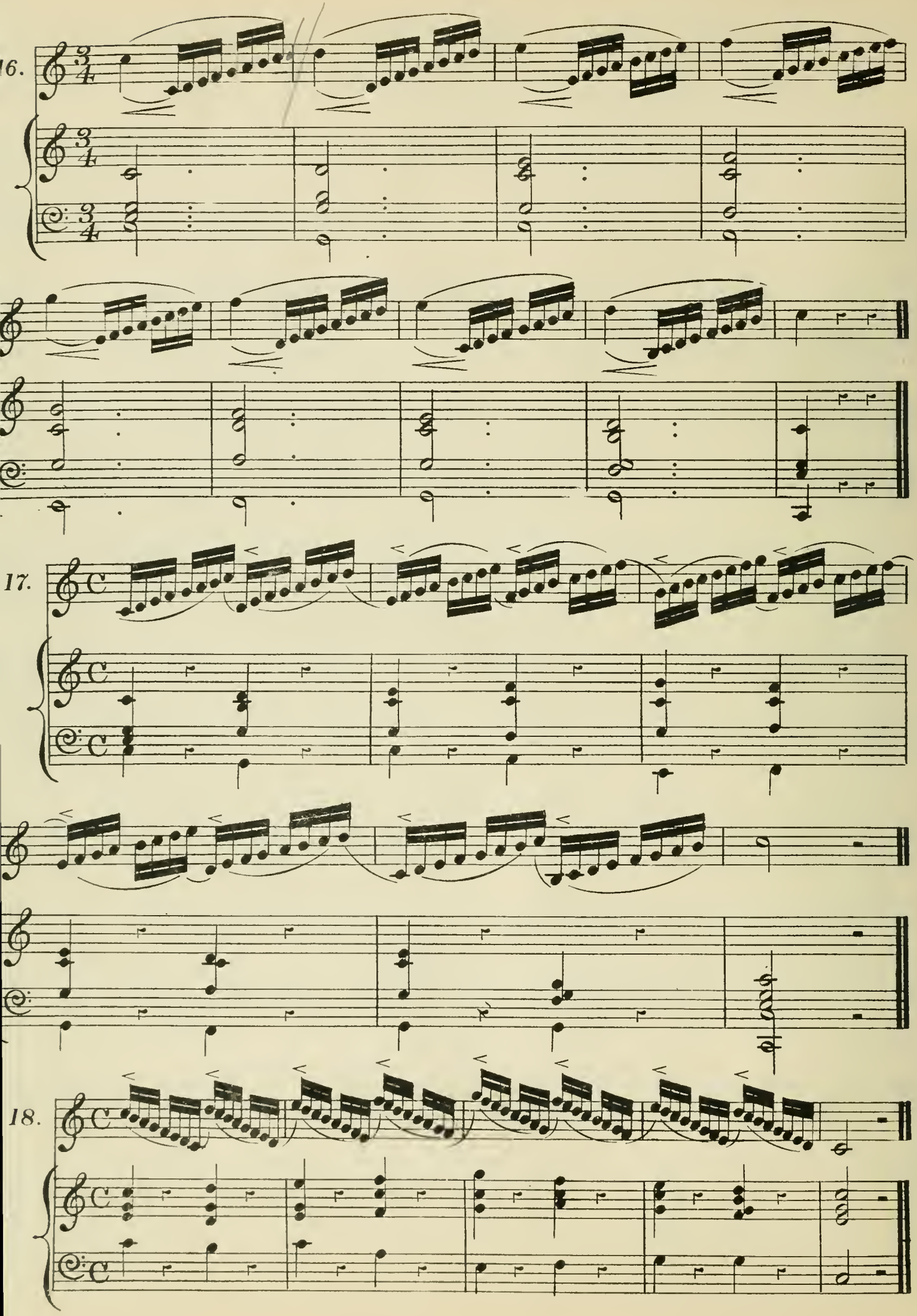
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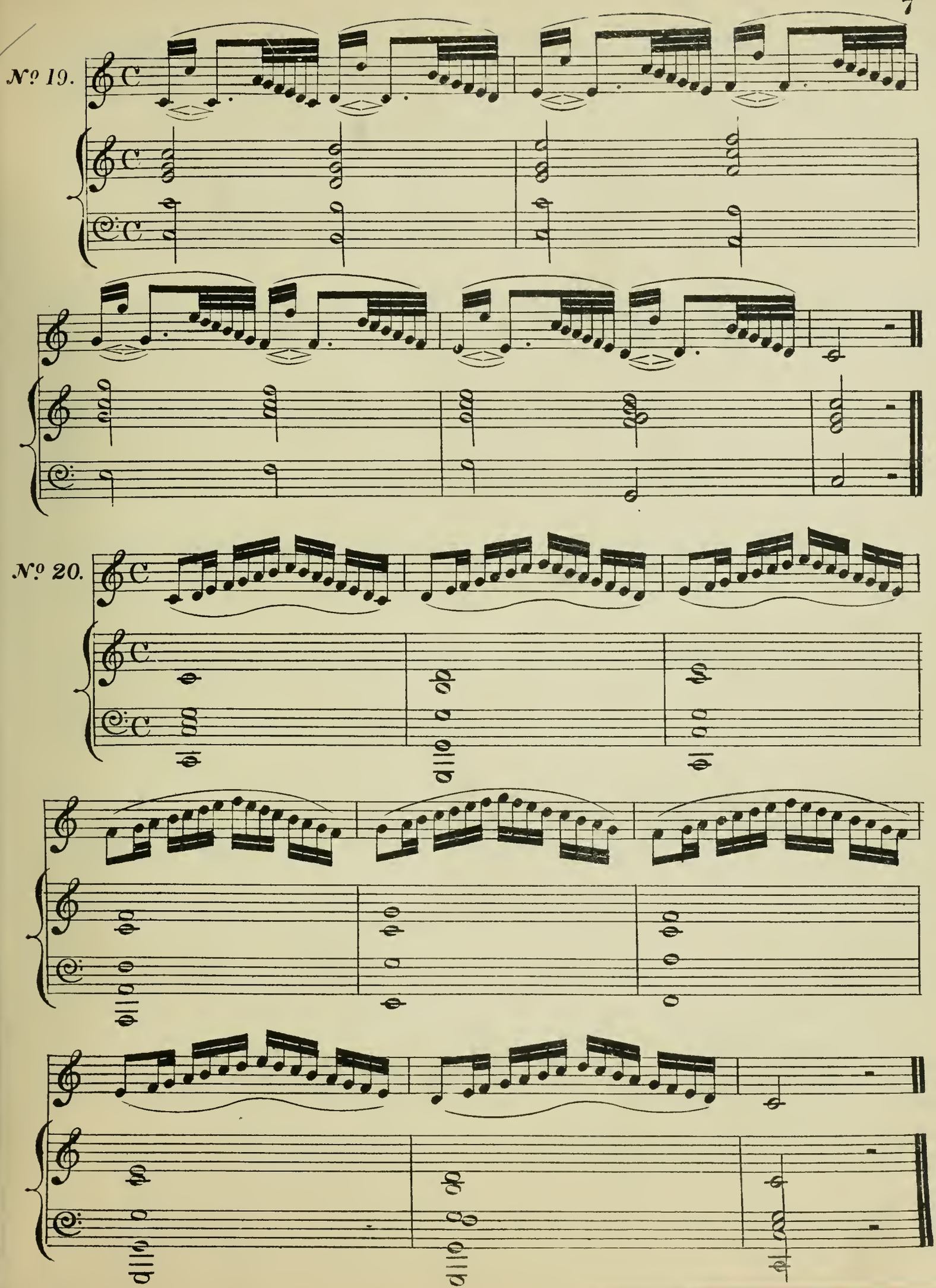
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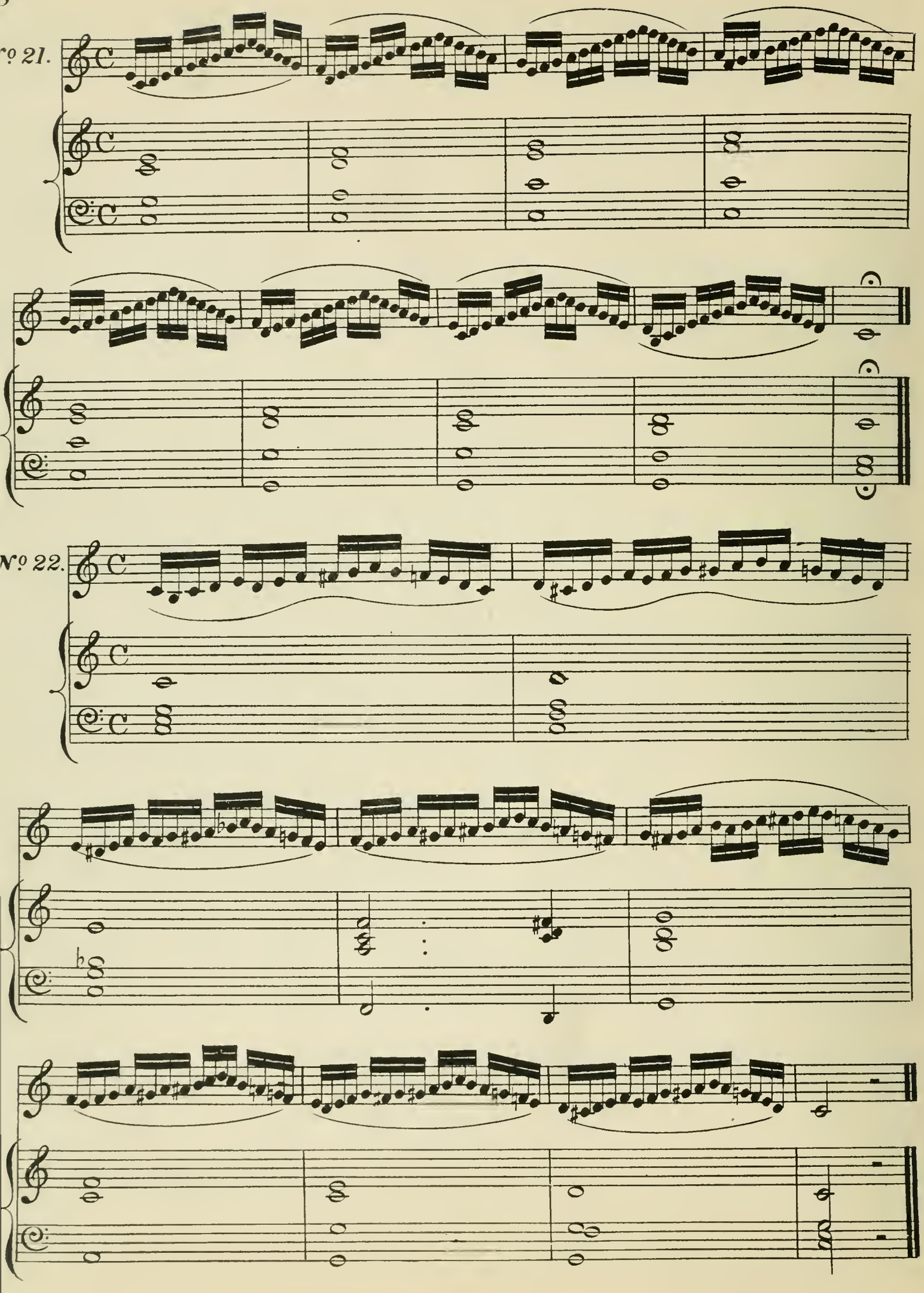
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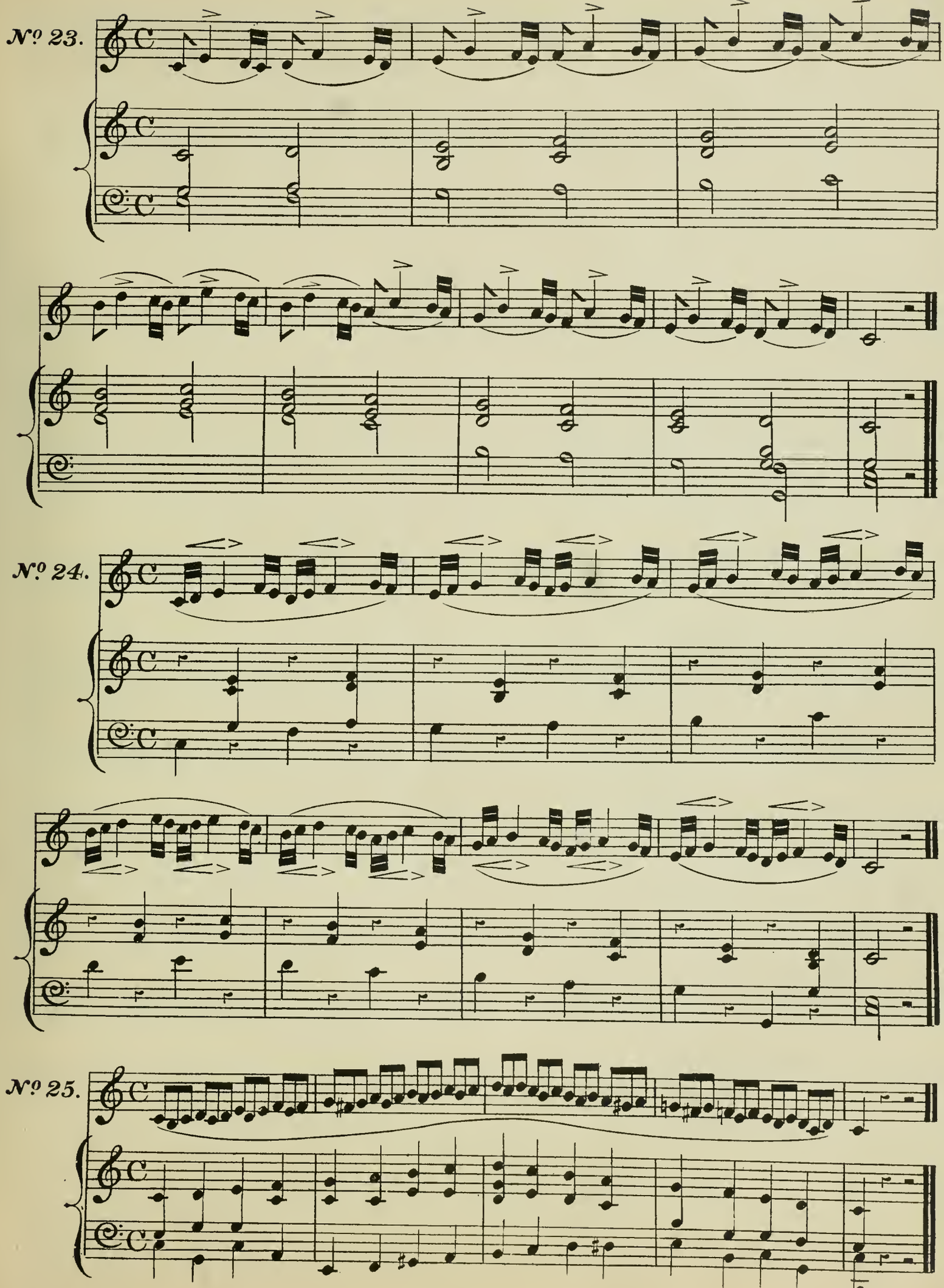
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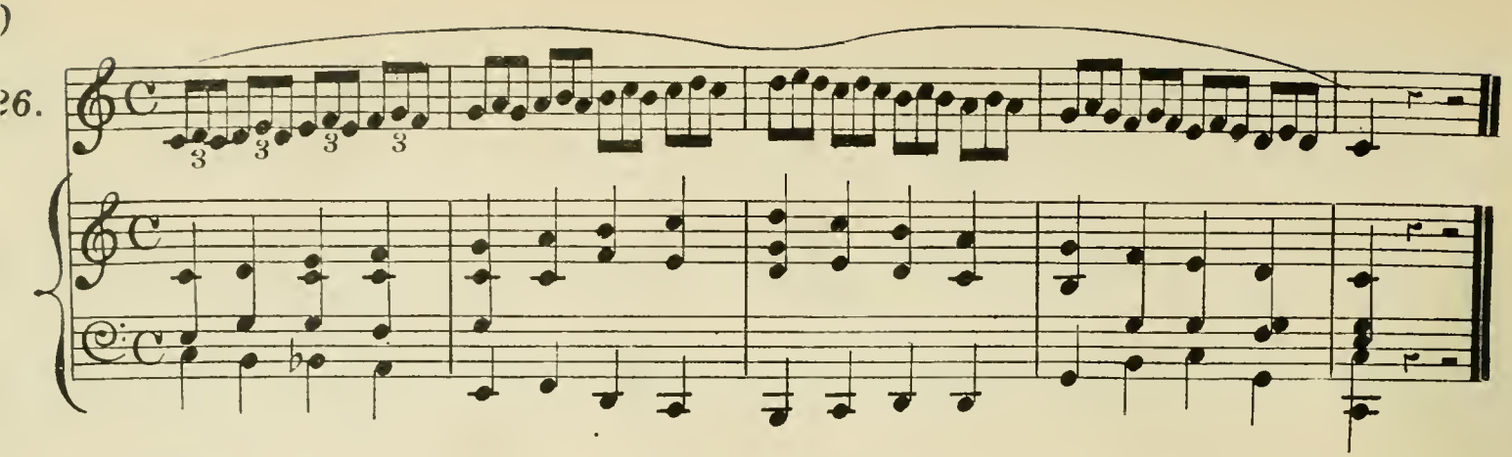
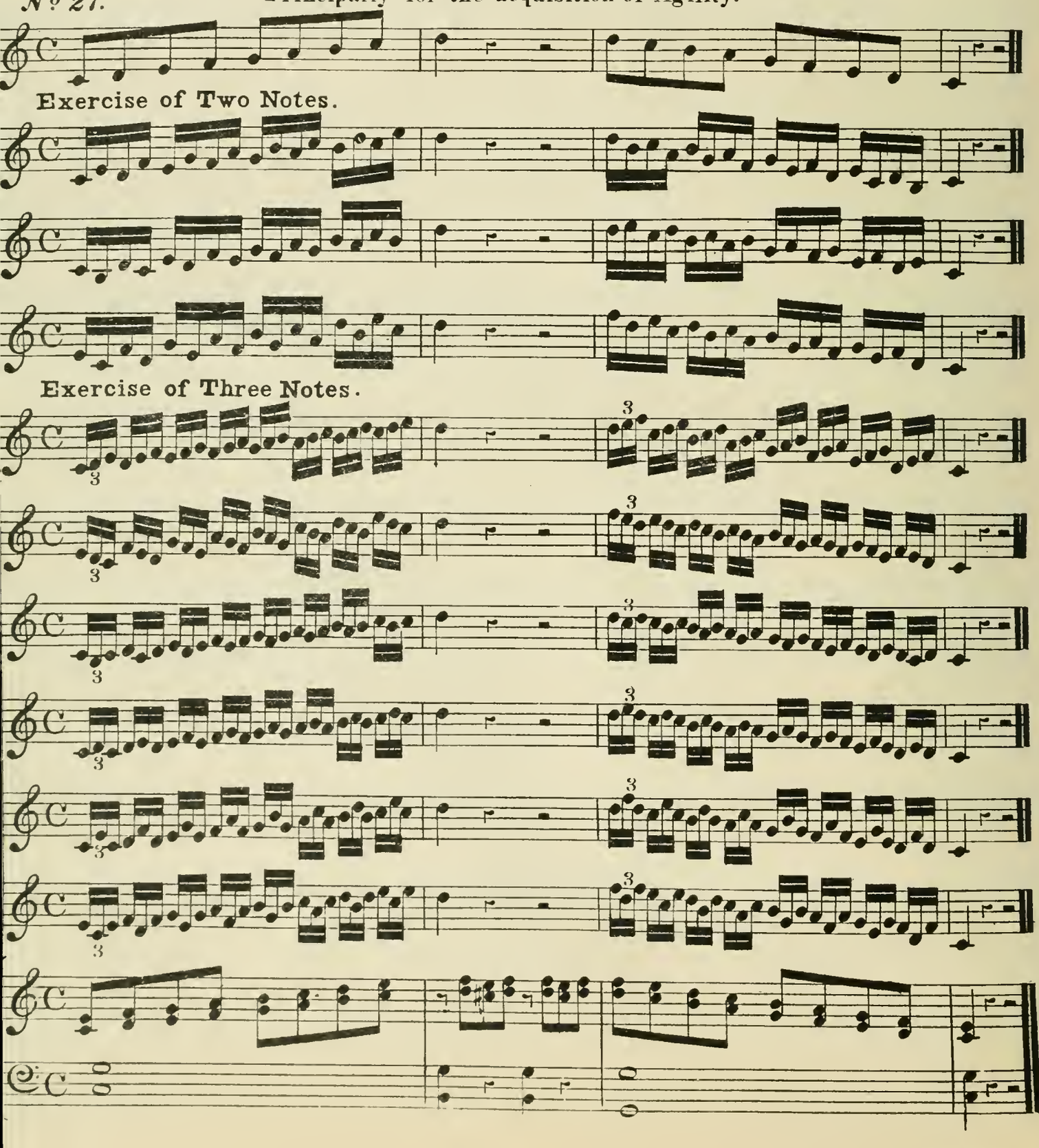


EXERCISES FOR THE DEVELOPEMENT OF THE VOICE.

Nº 27. Principally for the acquisition of Agility.



Exercise of Four Notes.

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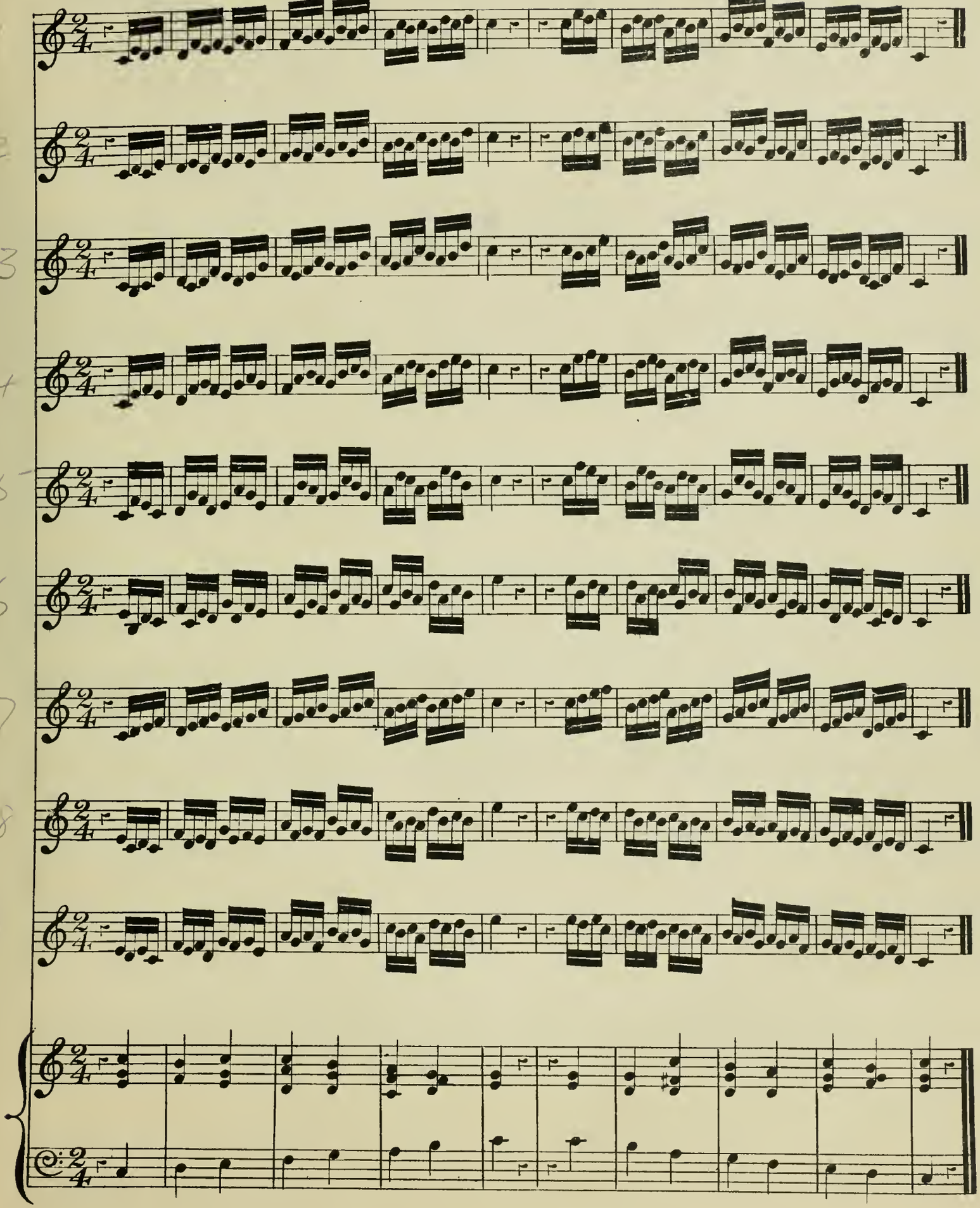

Exercise in Six Notes.

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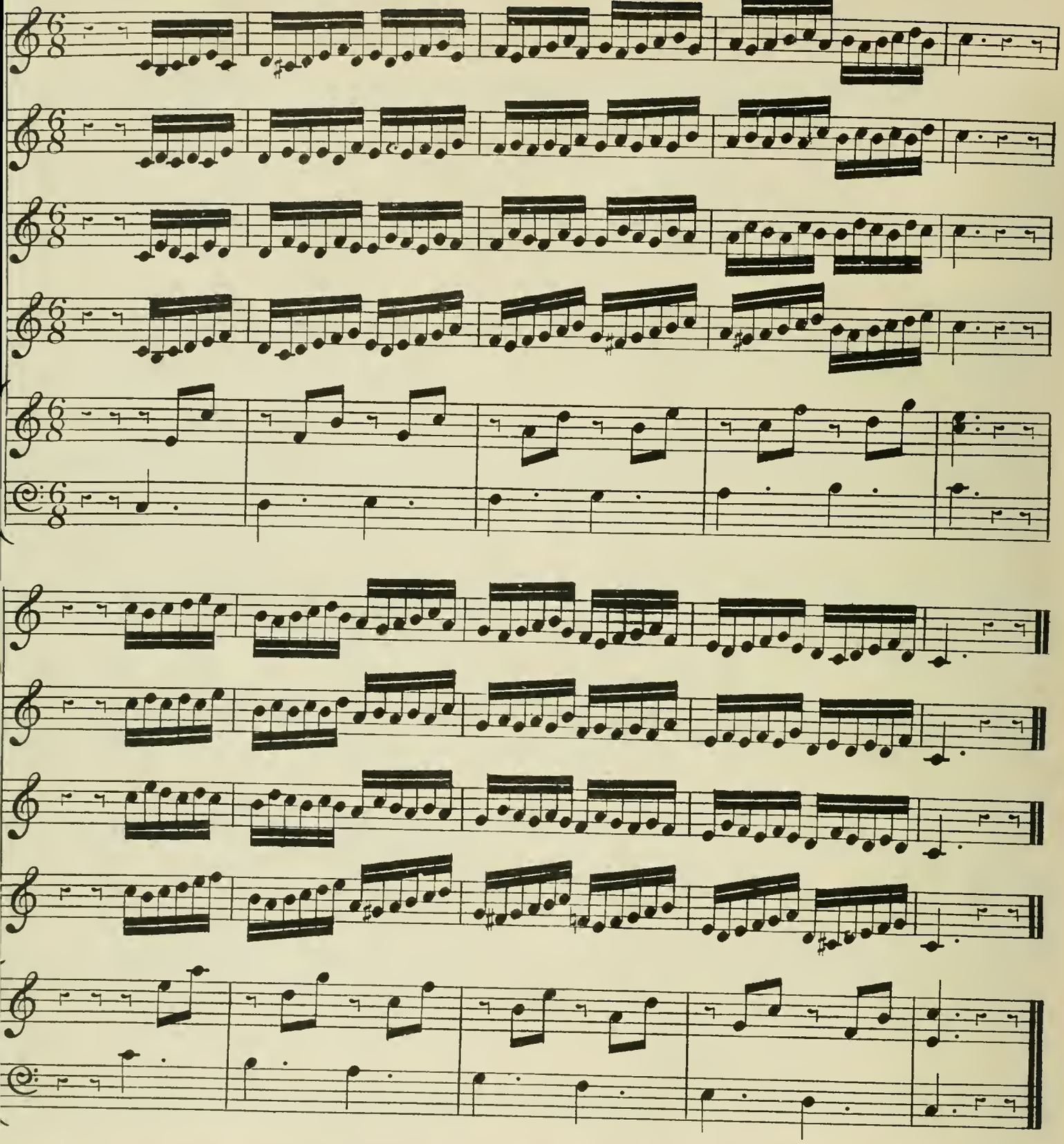

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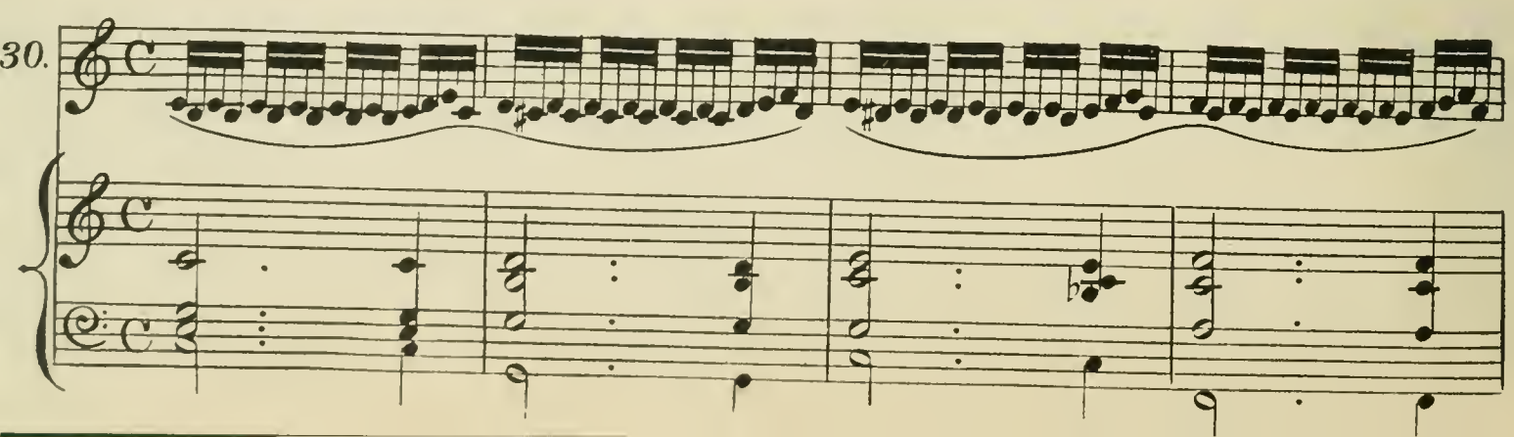

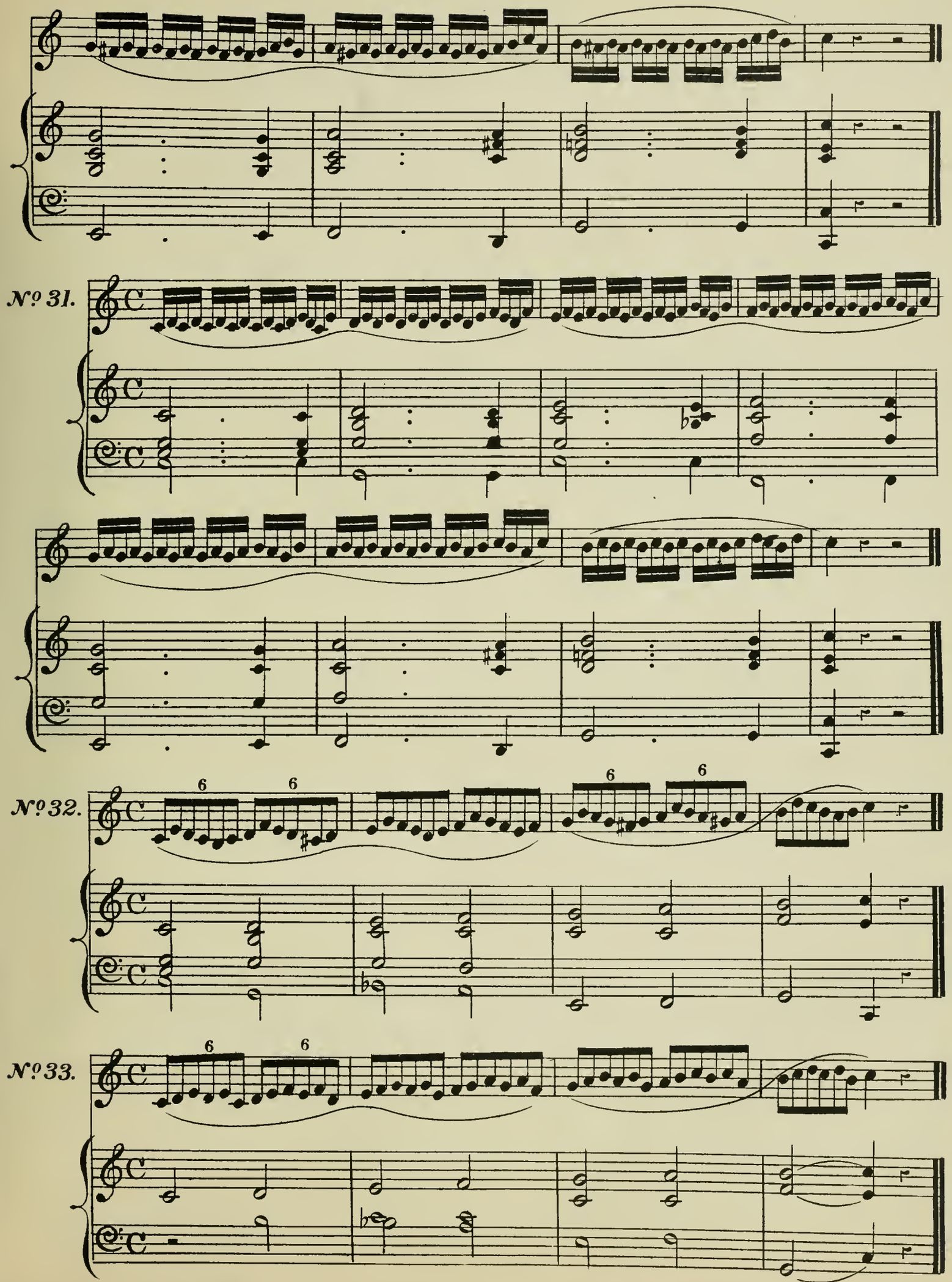
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Nº 32.
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Nº 33.
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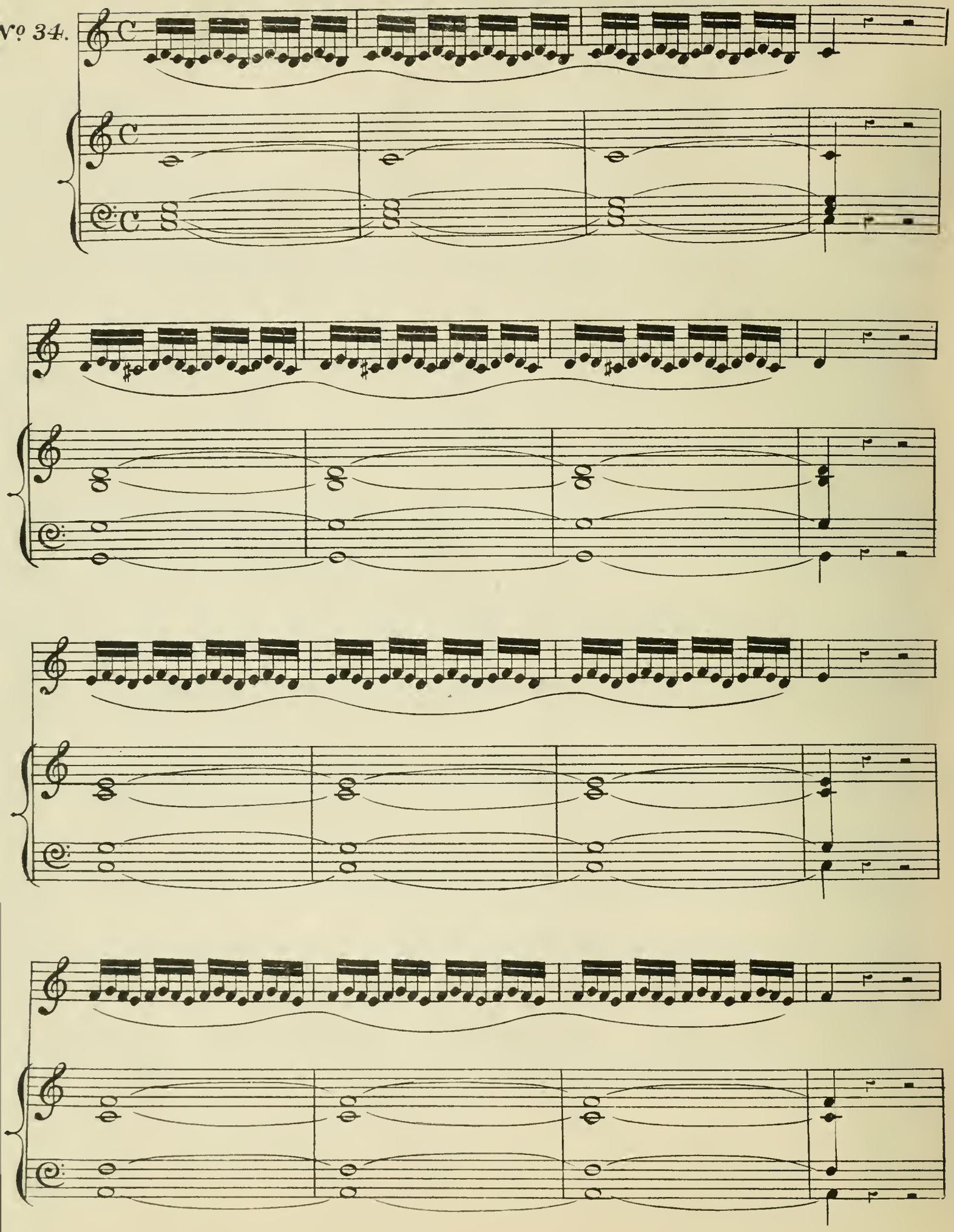
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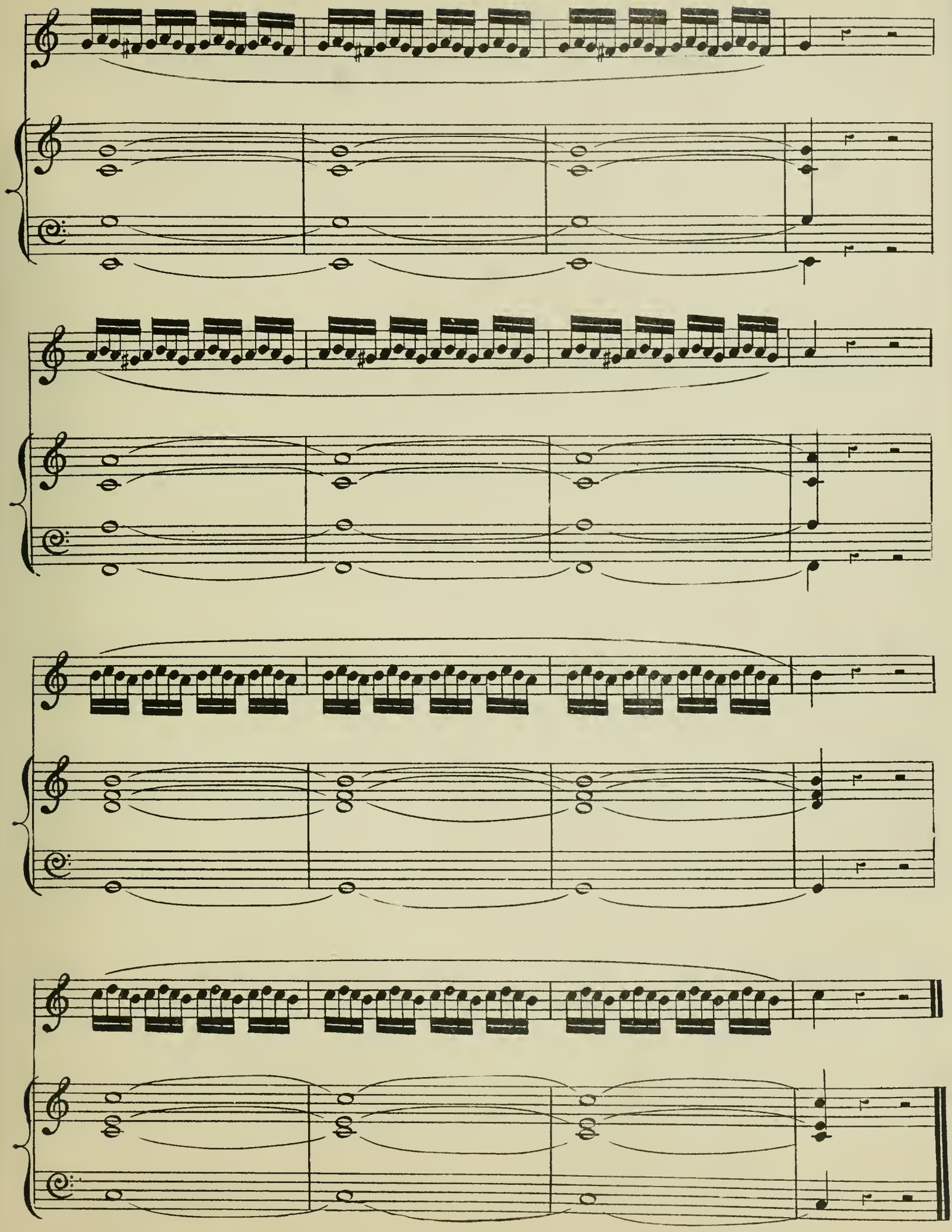

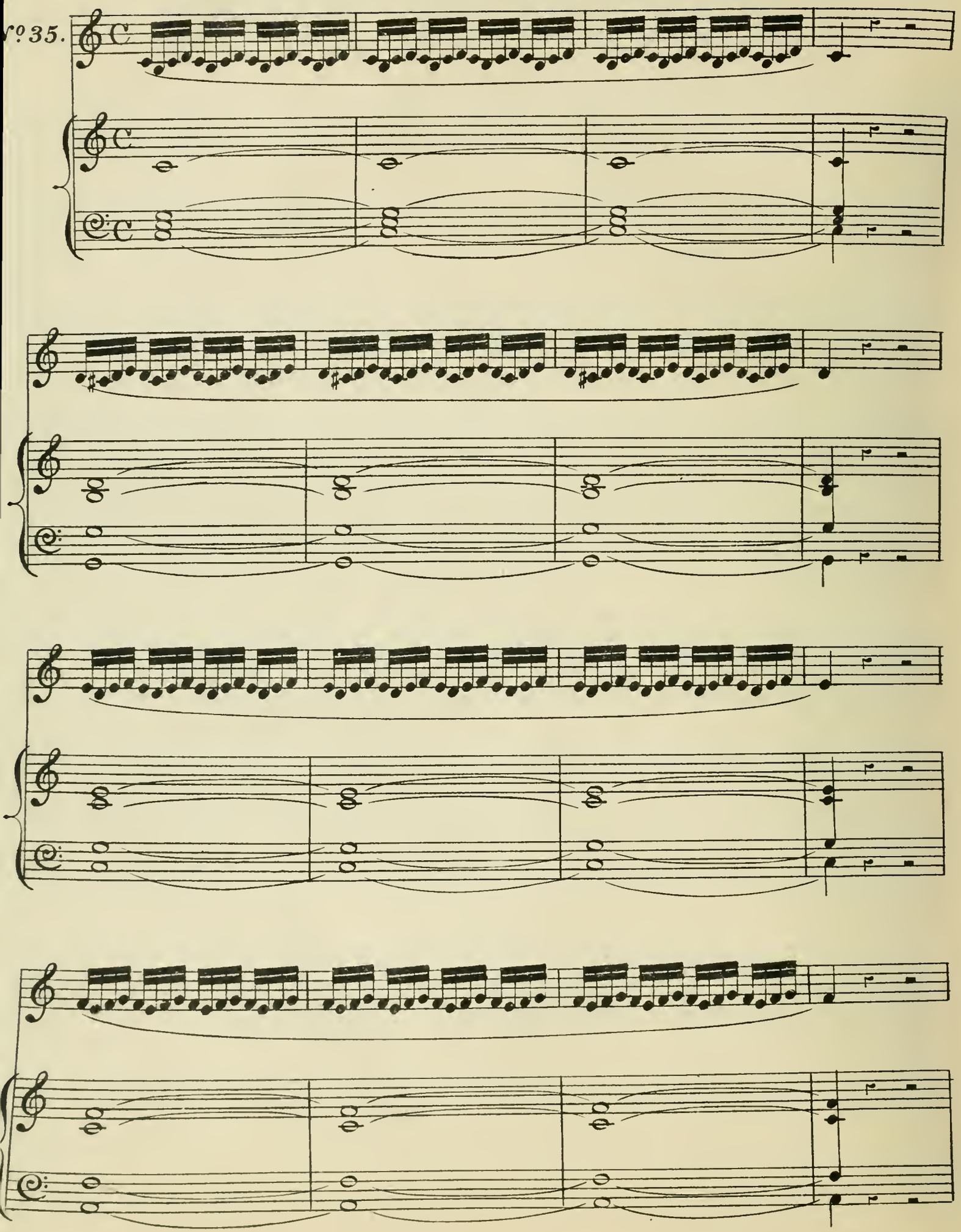
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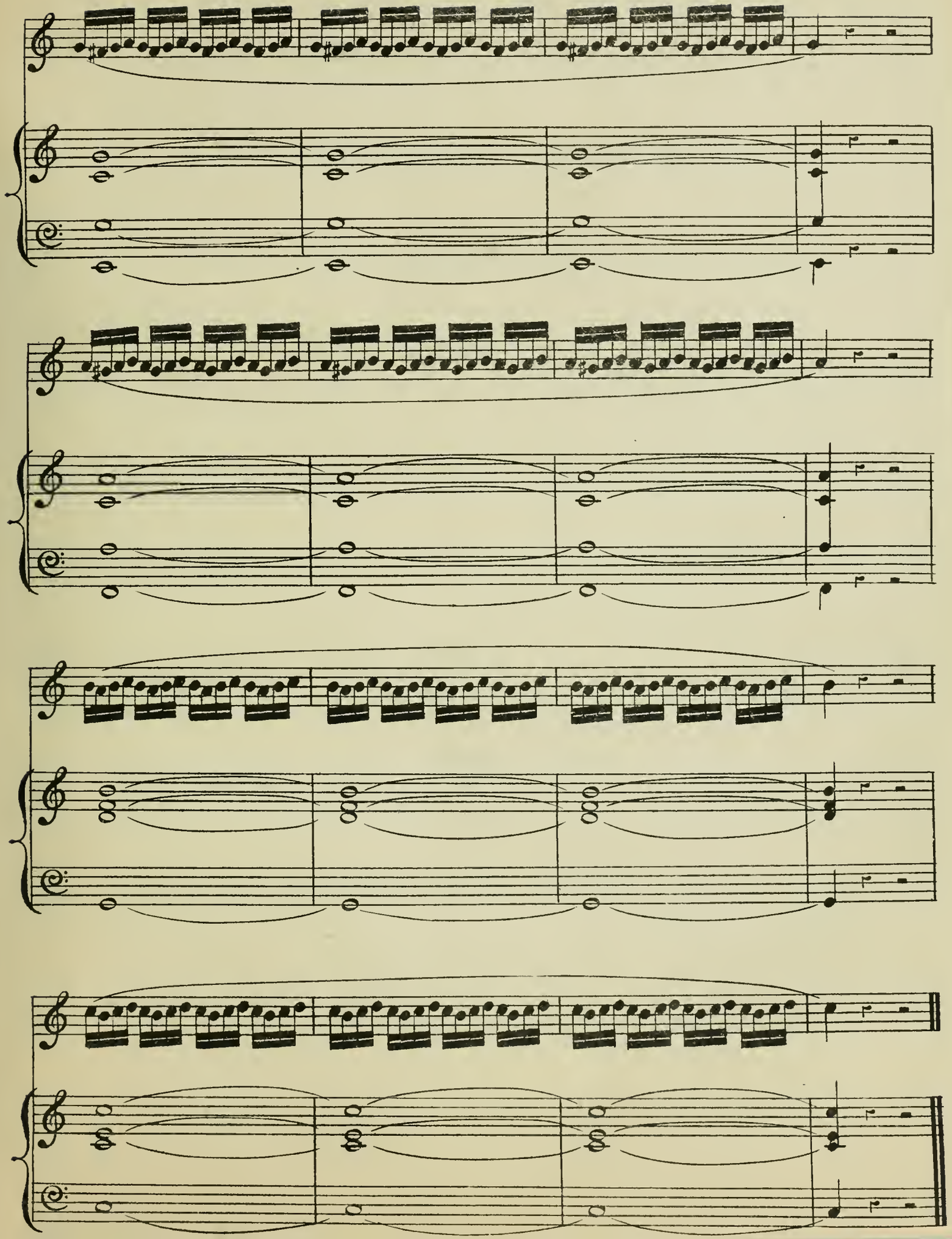
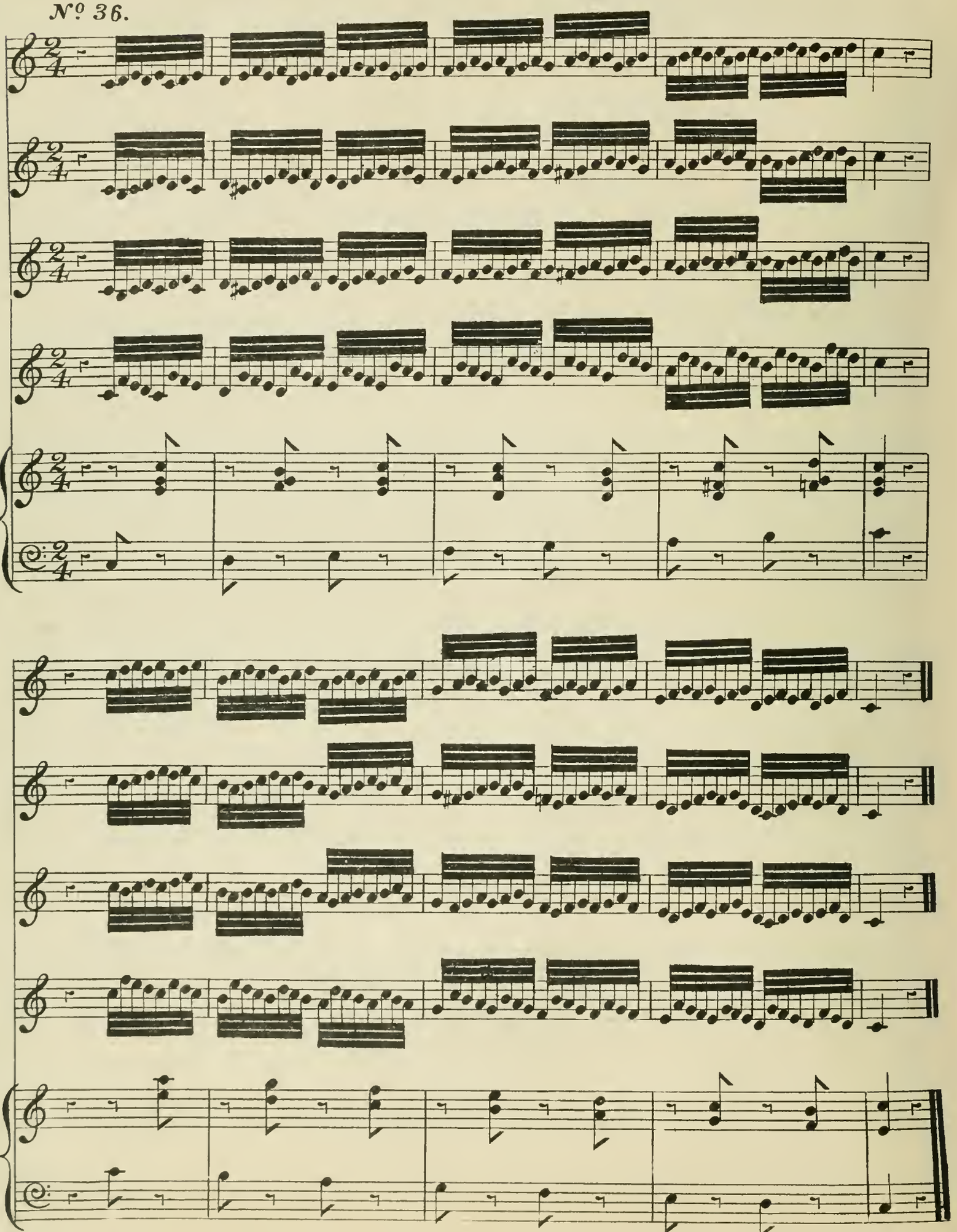


Exercises in Eight Notes.

No. 36.



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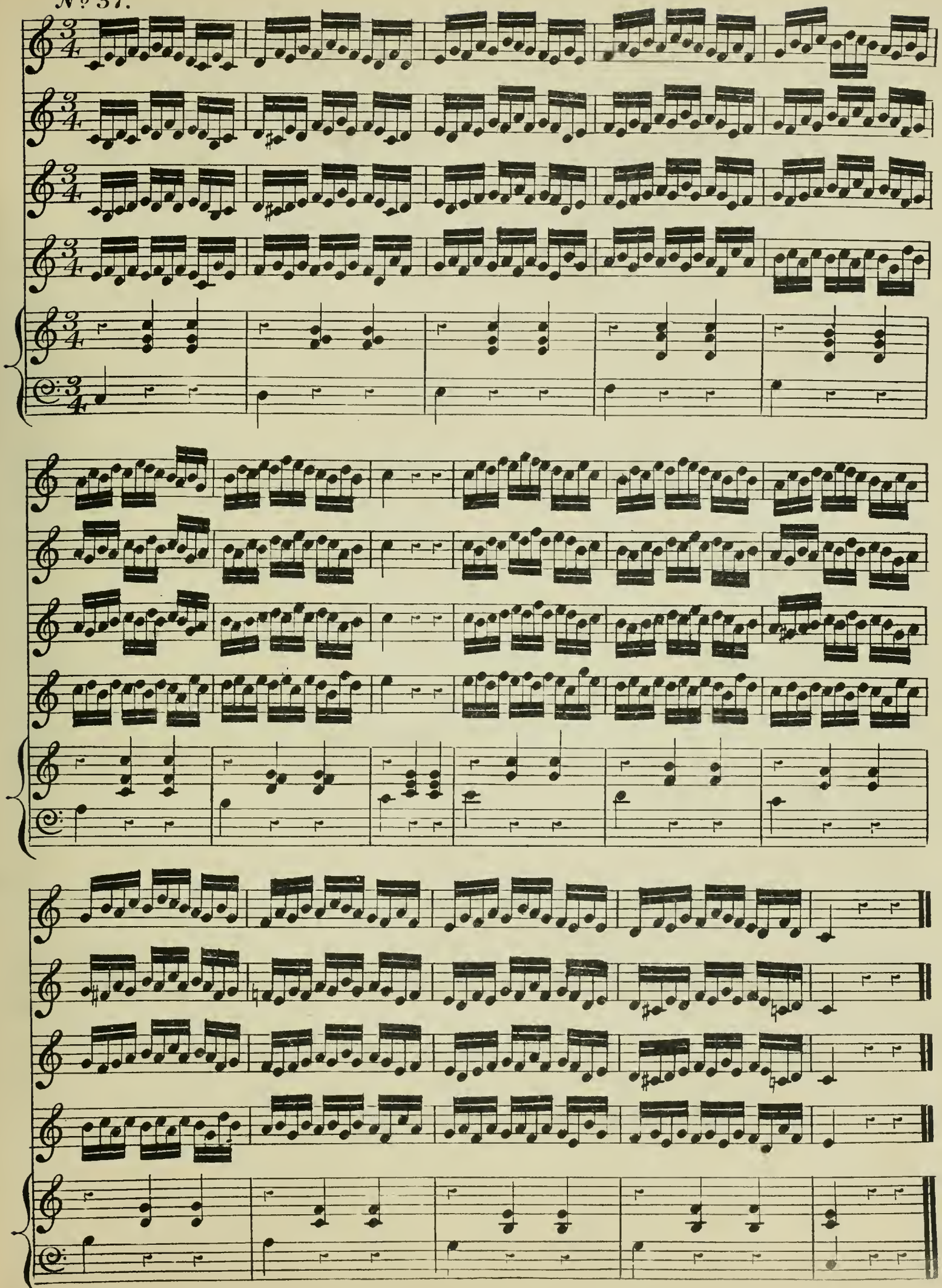

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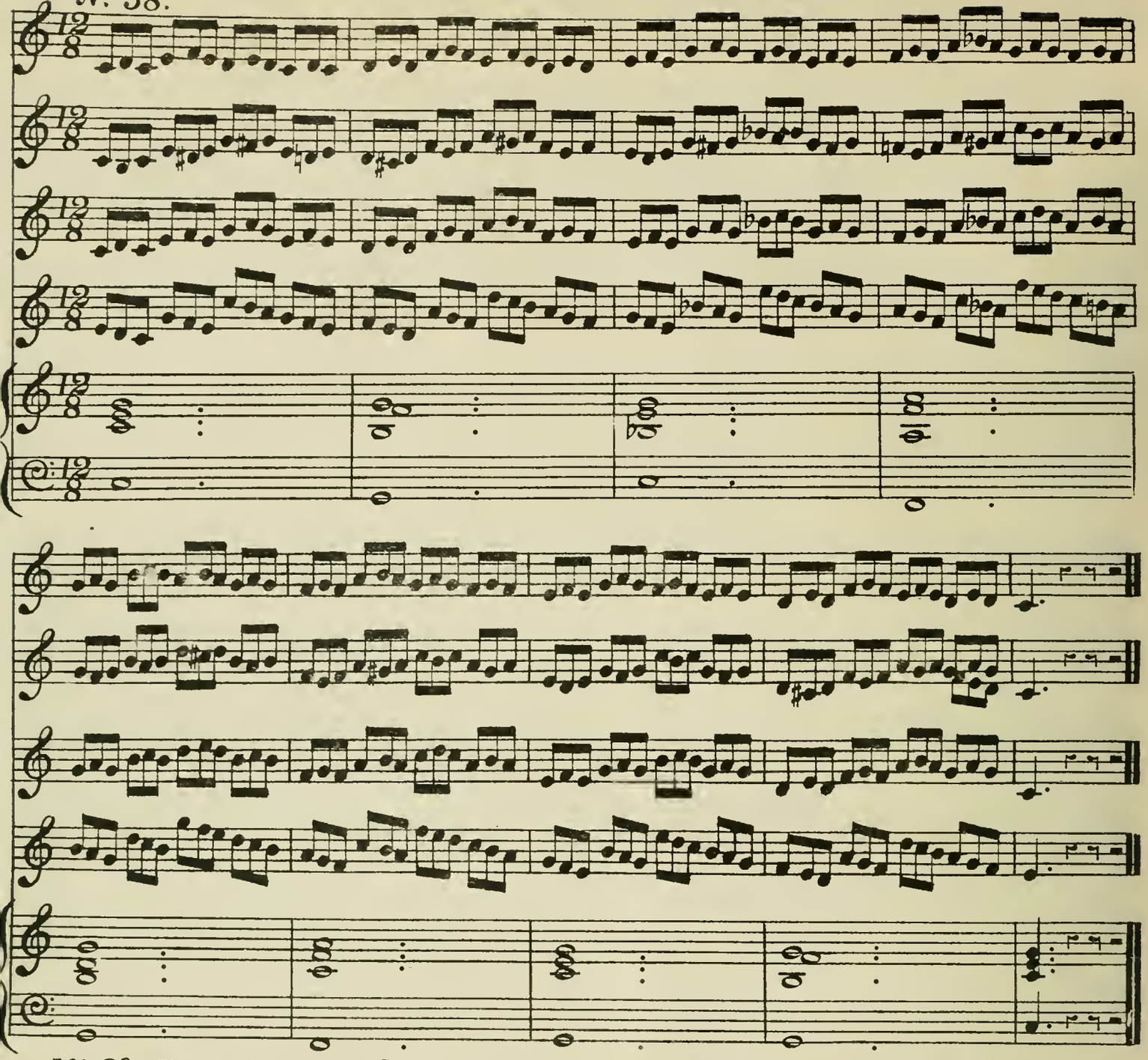
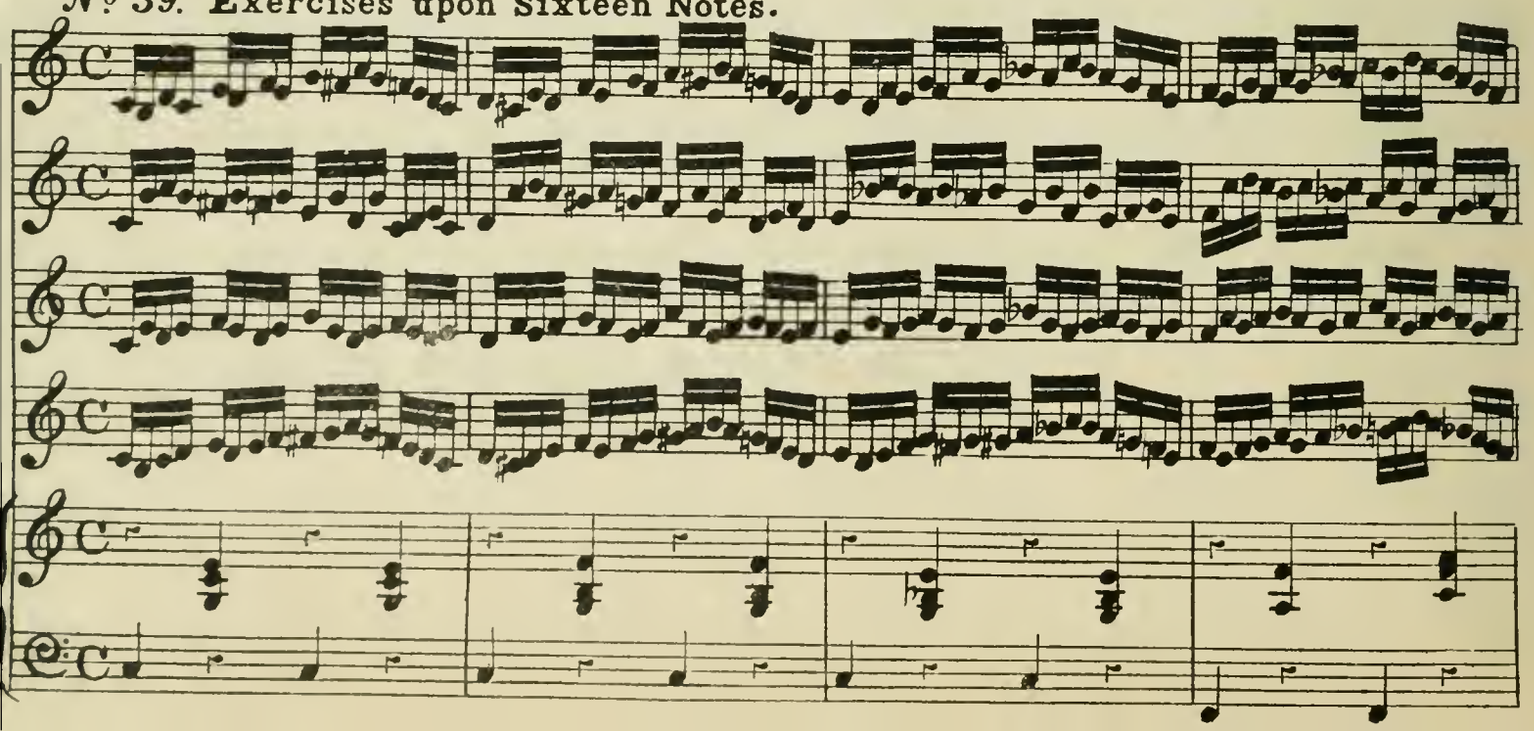
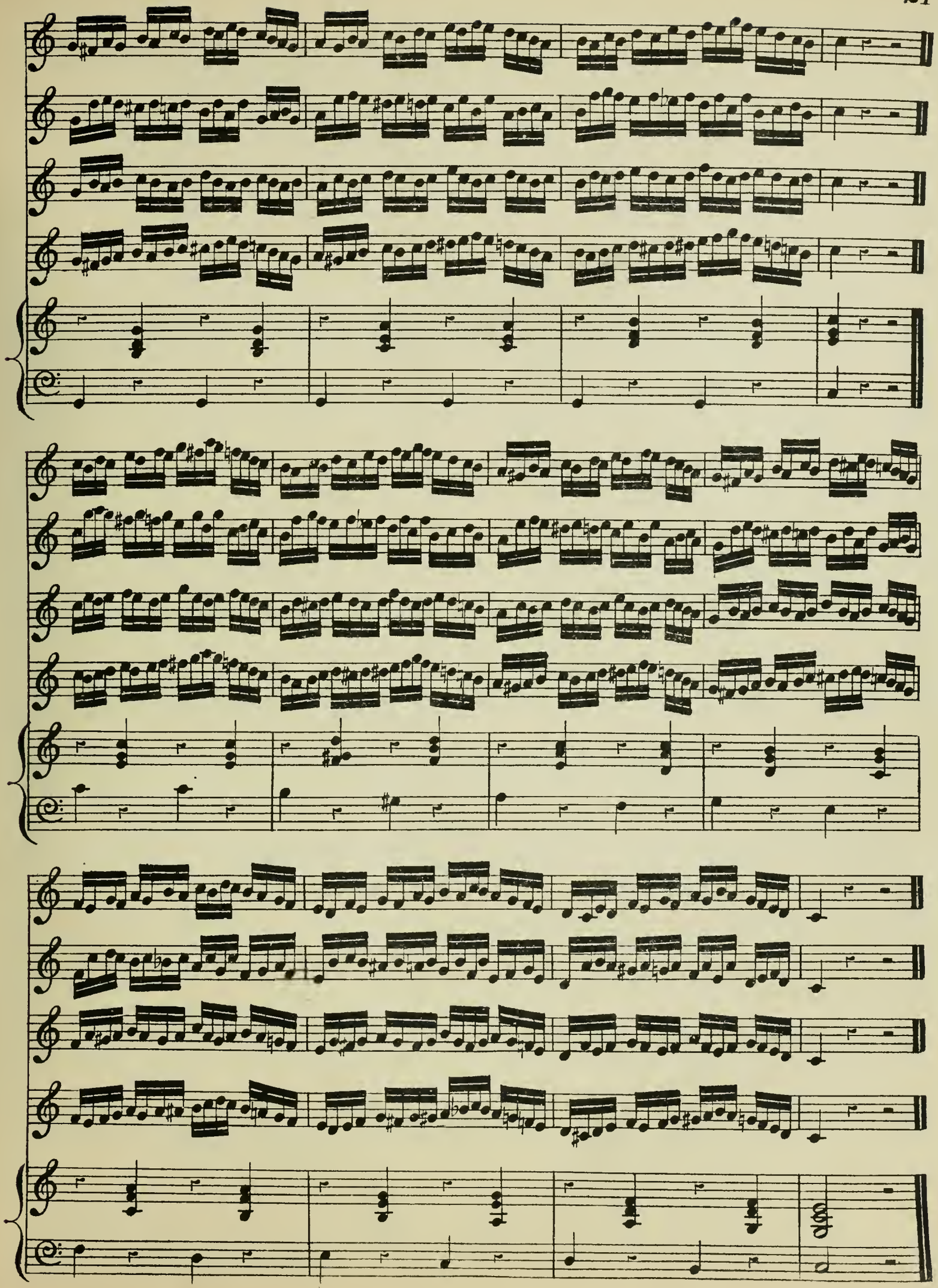
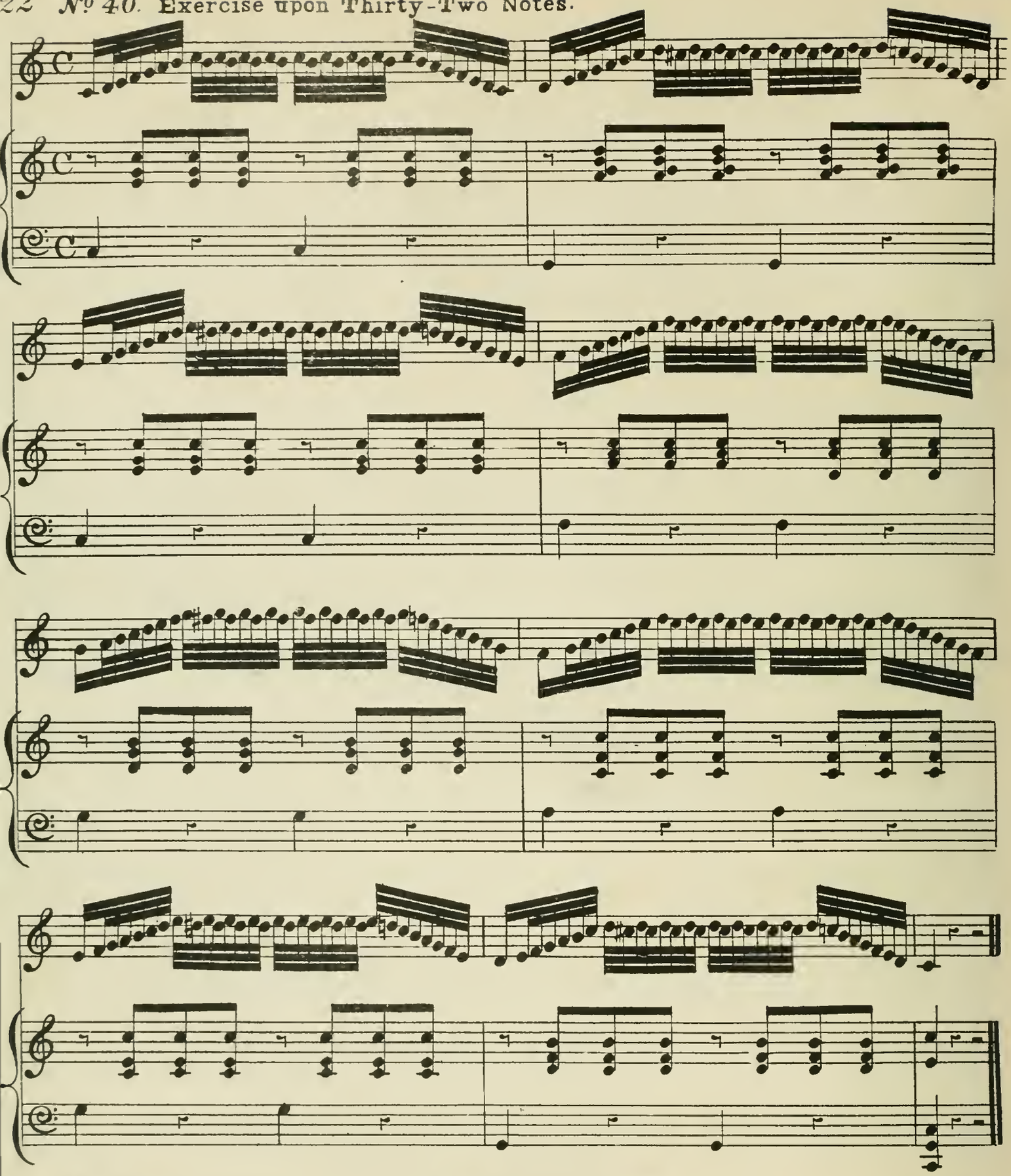


N.º 39. **Exercises upon Sixteen Notes.**

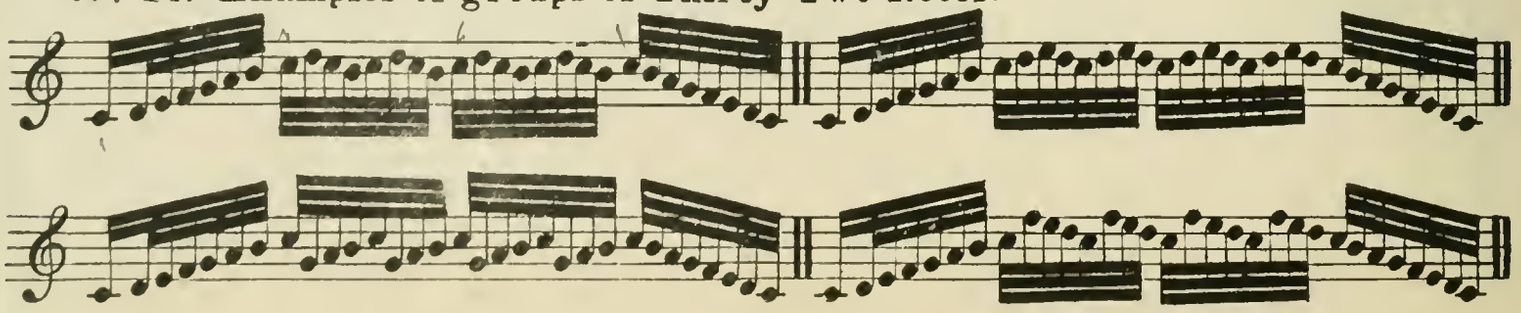


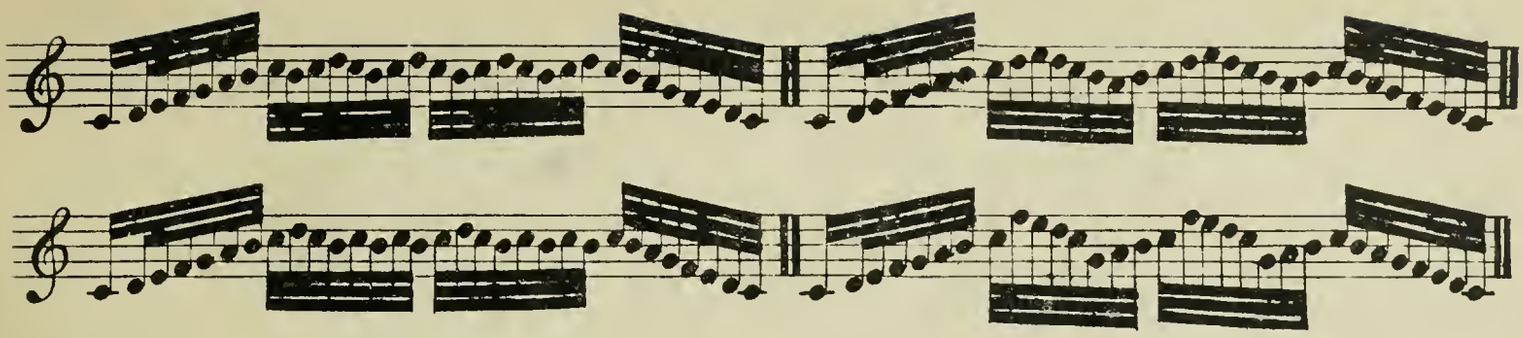


№ 40. **Exercise upon Thirty-Two Notes.**



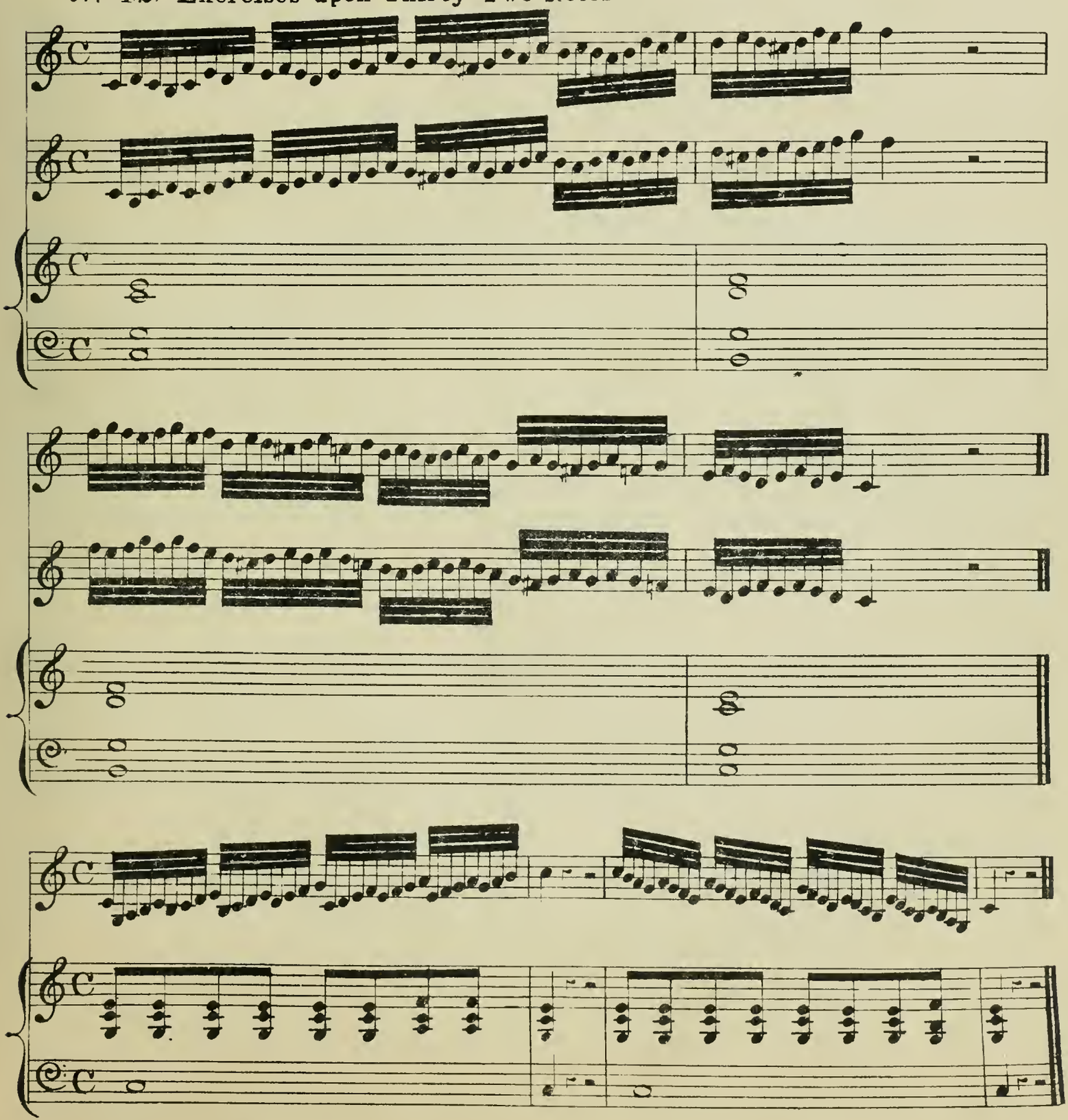
№ 41. **Examples of groups of Thirty-Two Notes.**





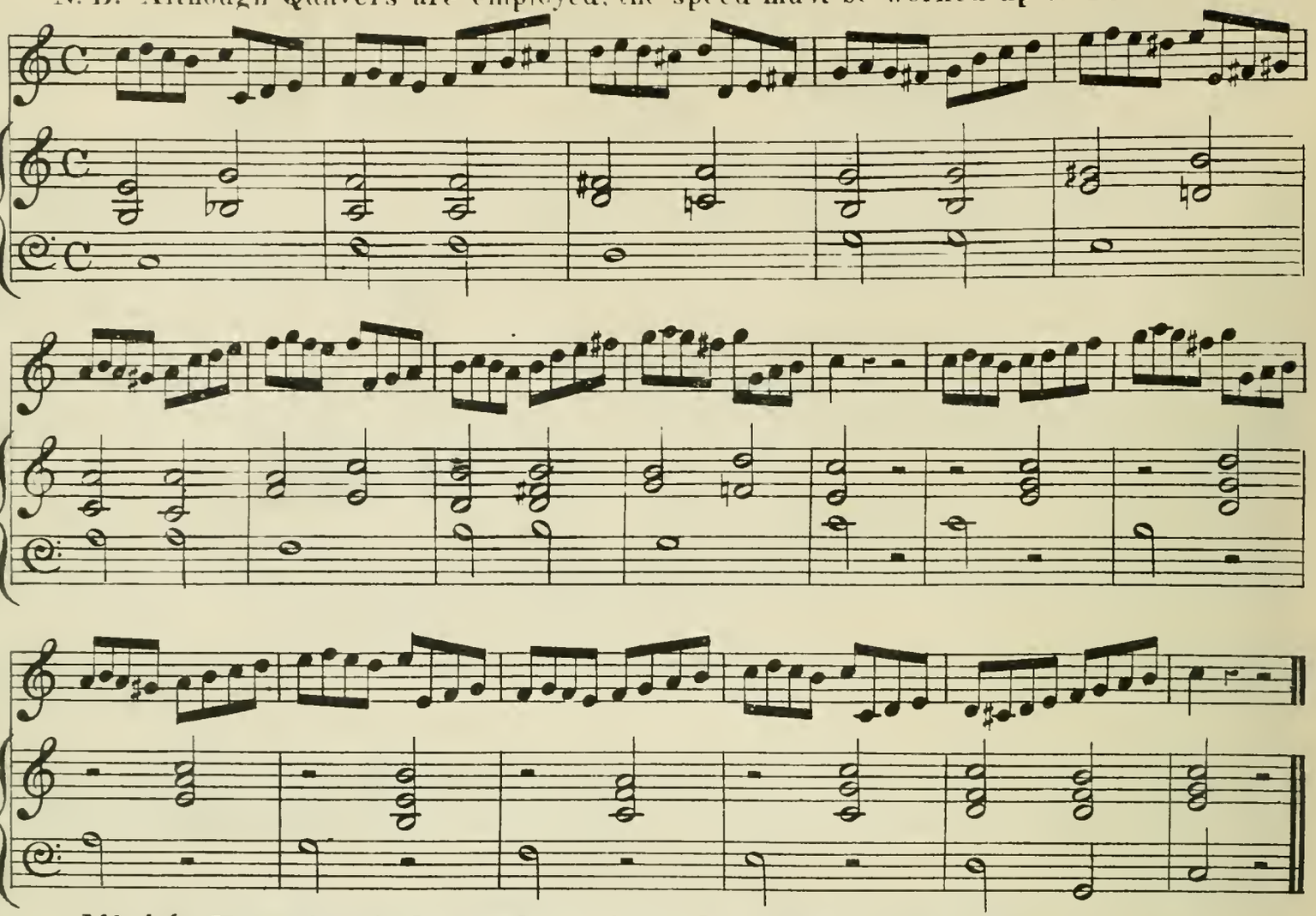
The Two Exercises which follow are in the form of Cadenzas.

N.º 42. **Exercises upon Thirty Two Notes**

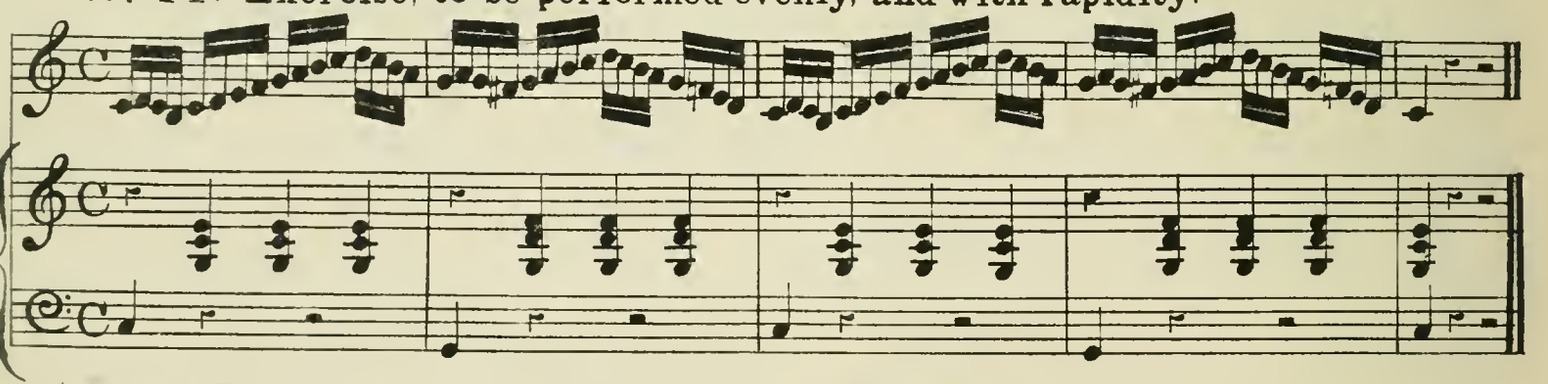


N.º 43 **Exercise principally upon the Skip of the Octave.**

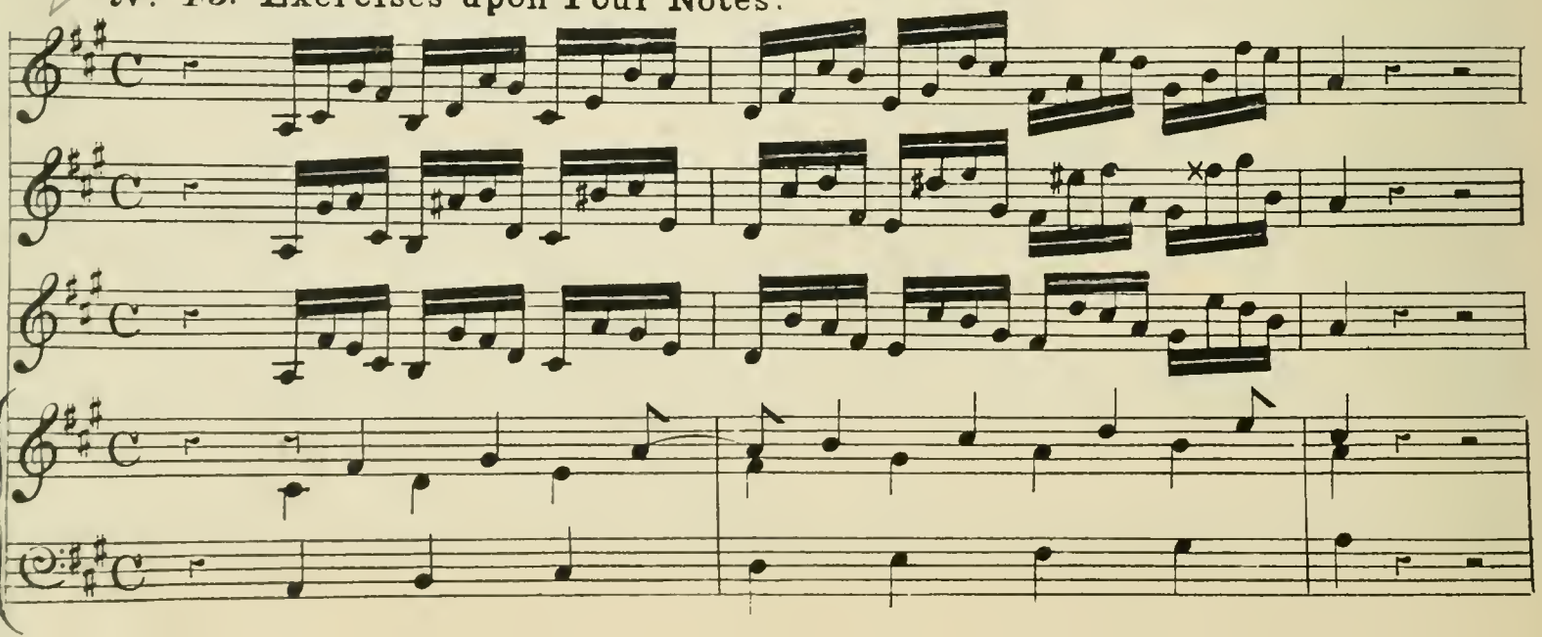
N. B. Although Quavers are employed, the speed must be worked up to Presto.

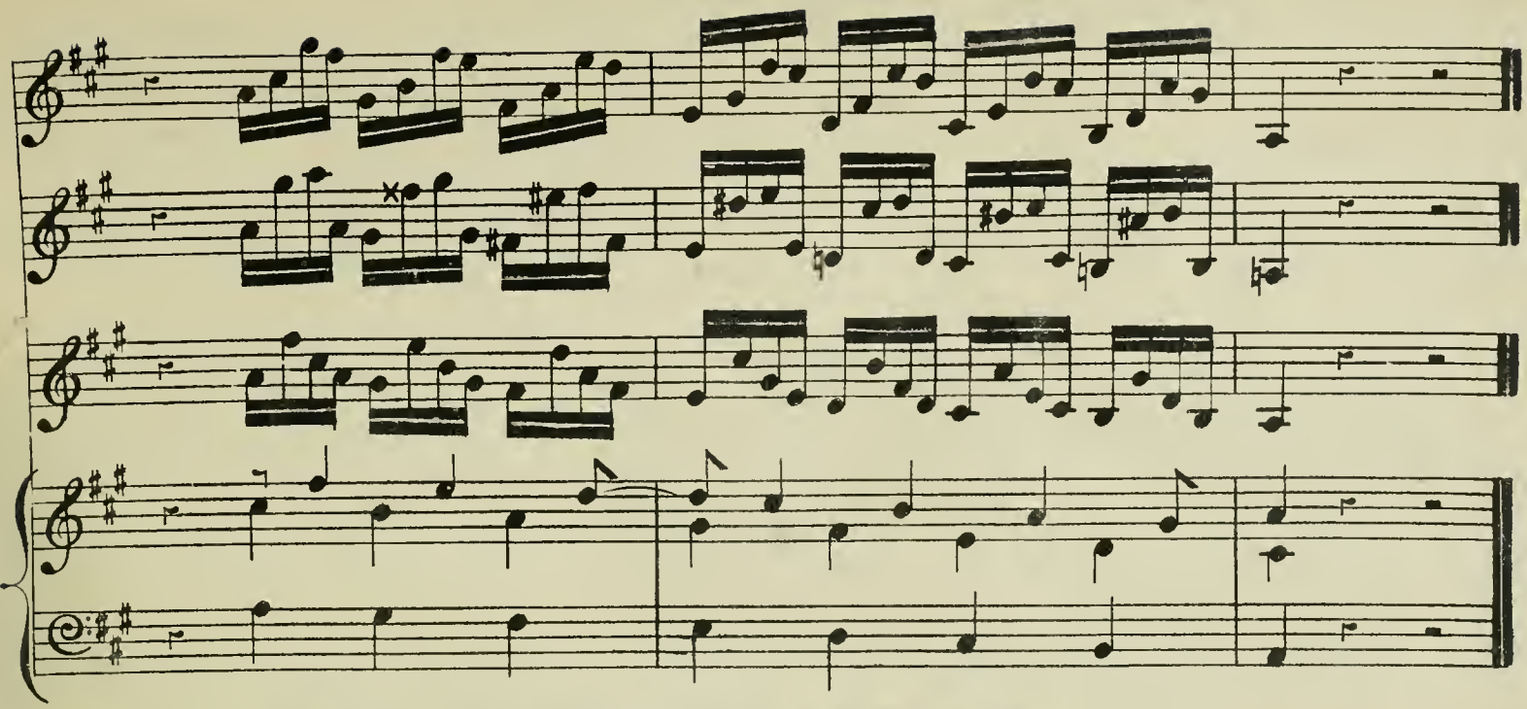


N.º 44. **Exercise, to be performed evenly, and with rapidity.**

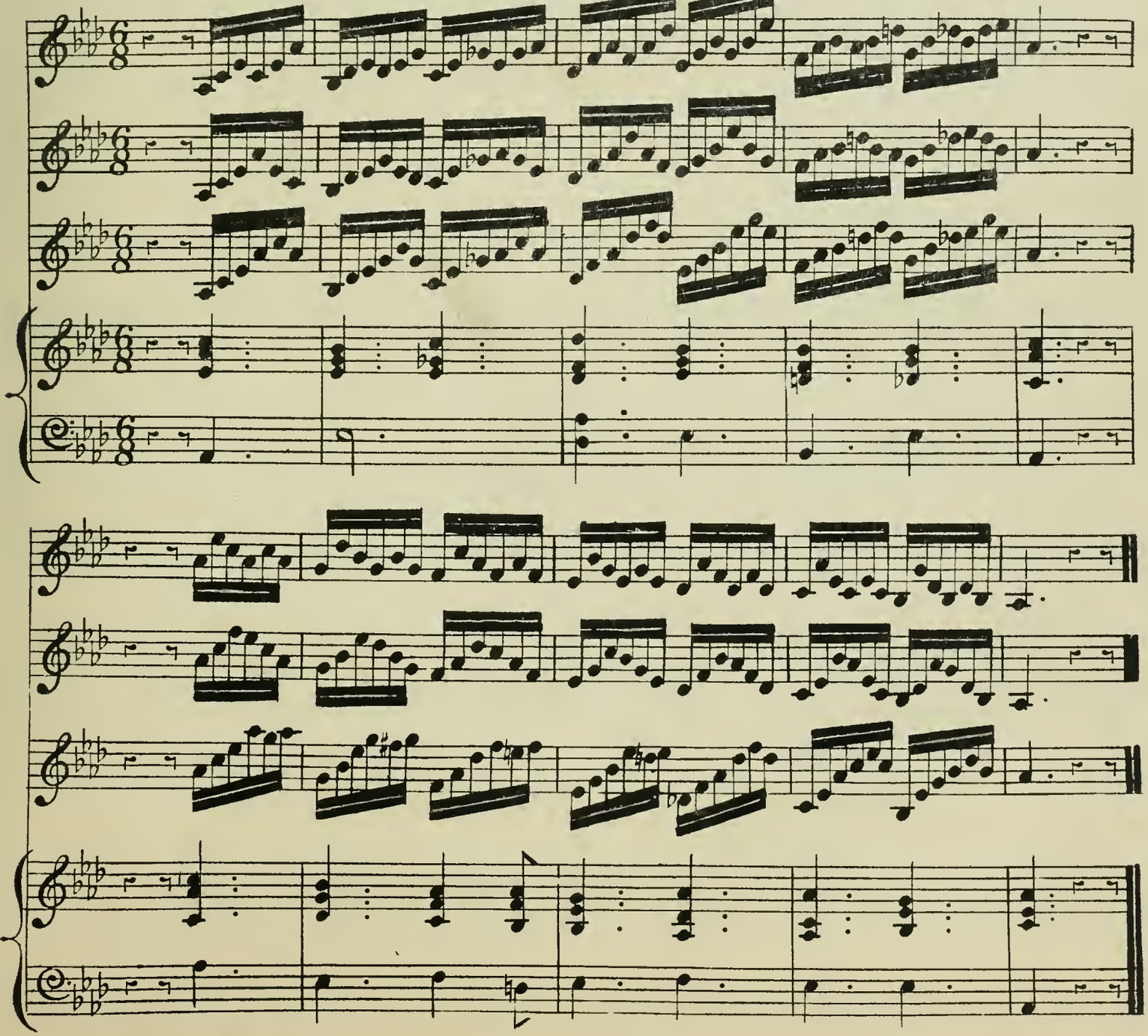


N.º 45. **Exercises upon Four Notes.**

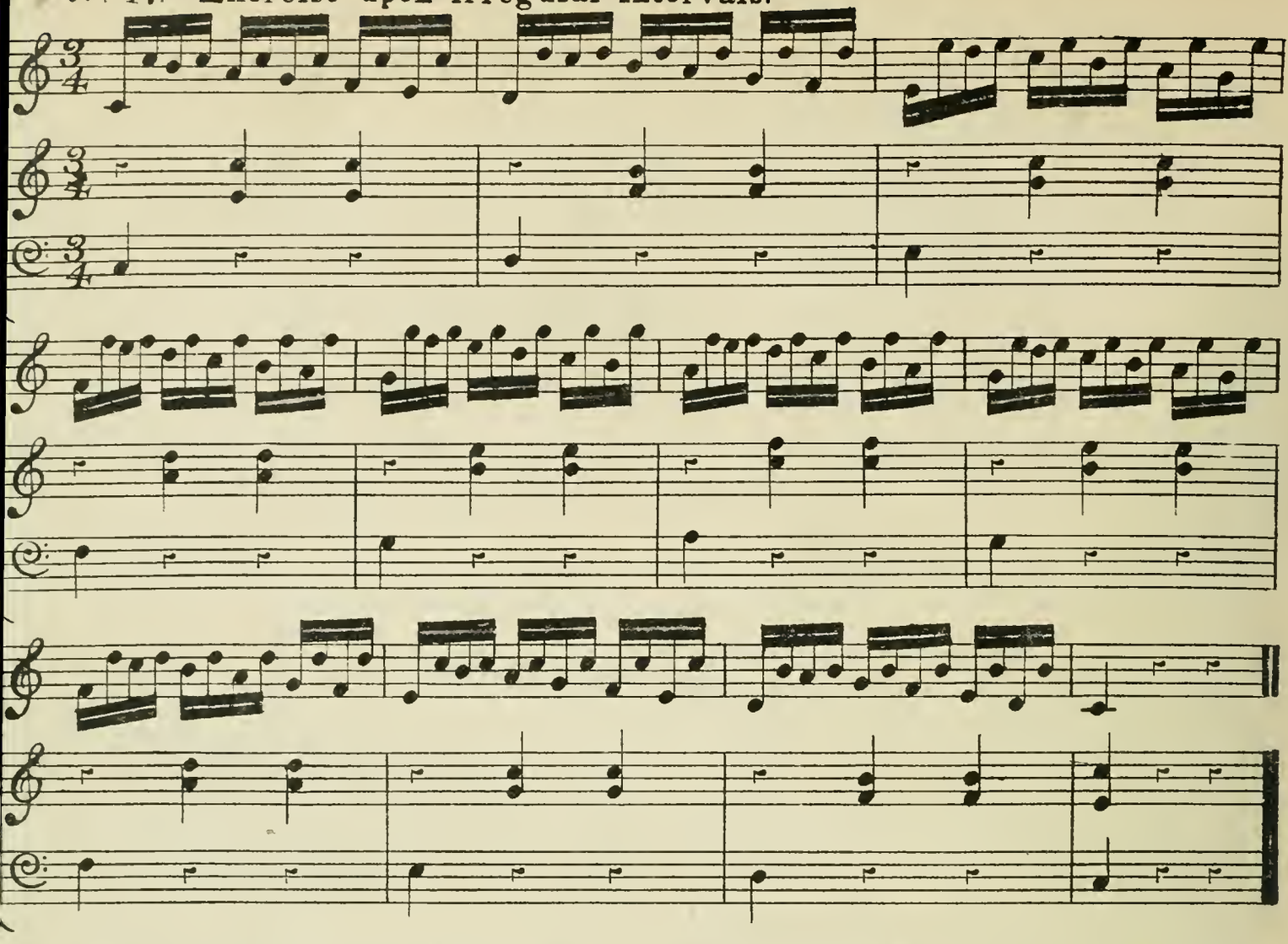




N° 46. **Exercises upon Six Notes.**



N°47. **Exercise upon irregular intervals.**



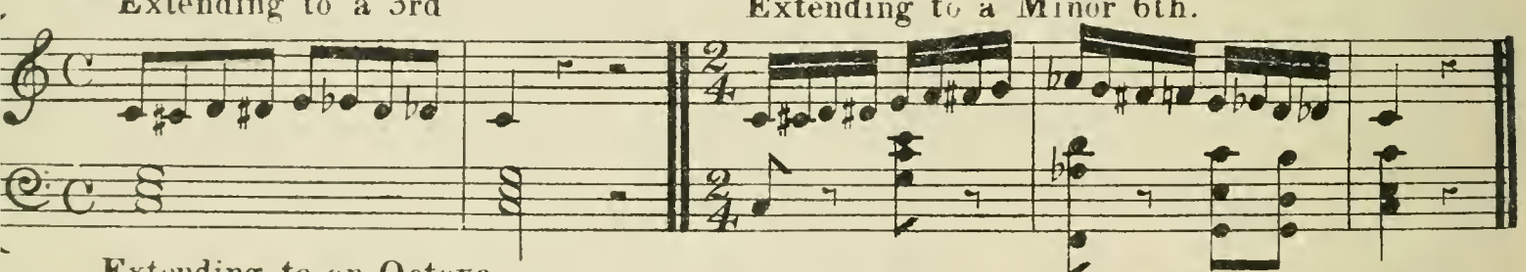
The Exercises in Chromatic progressions are compressed into *two* staves, in order that the right hand may play with the Voice. When the Pupil can proceed without such aid, the Pianist will perceive how the Chords may be distributed for both hands, in the usual style of an accompaniment. The left hand cannot execute all the notes of the Bass stave, unless it be expert in the ultra Modern School; but, if the bottom note be played there will be at any rate, a Bass to the Exercise.

EXERCISES.

N°48.

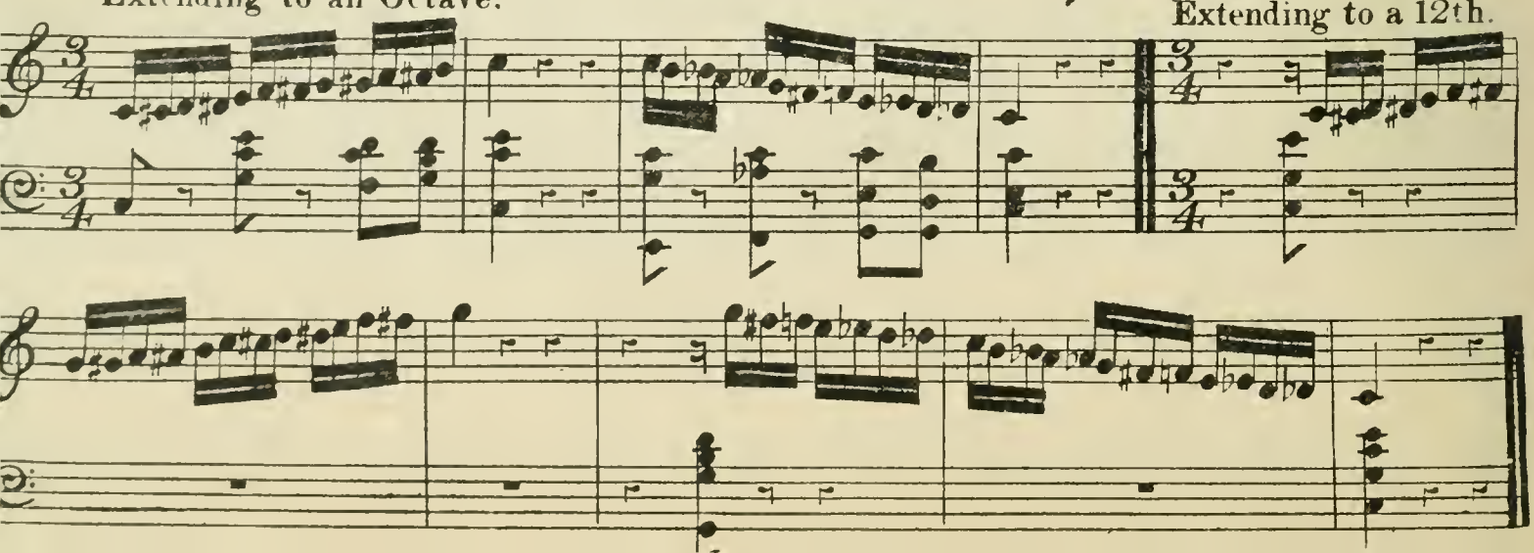
Extending to a 3rd

Extending to a Minor 6th.

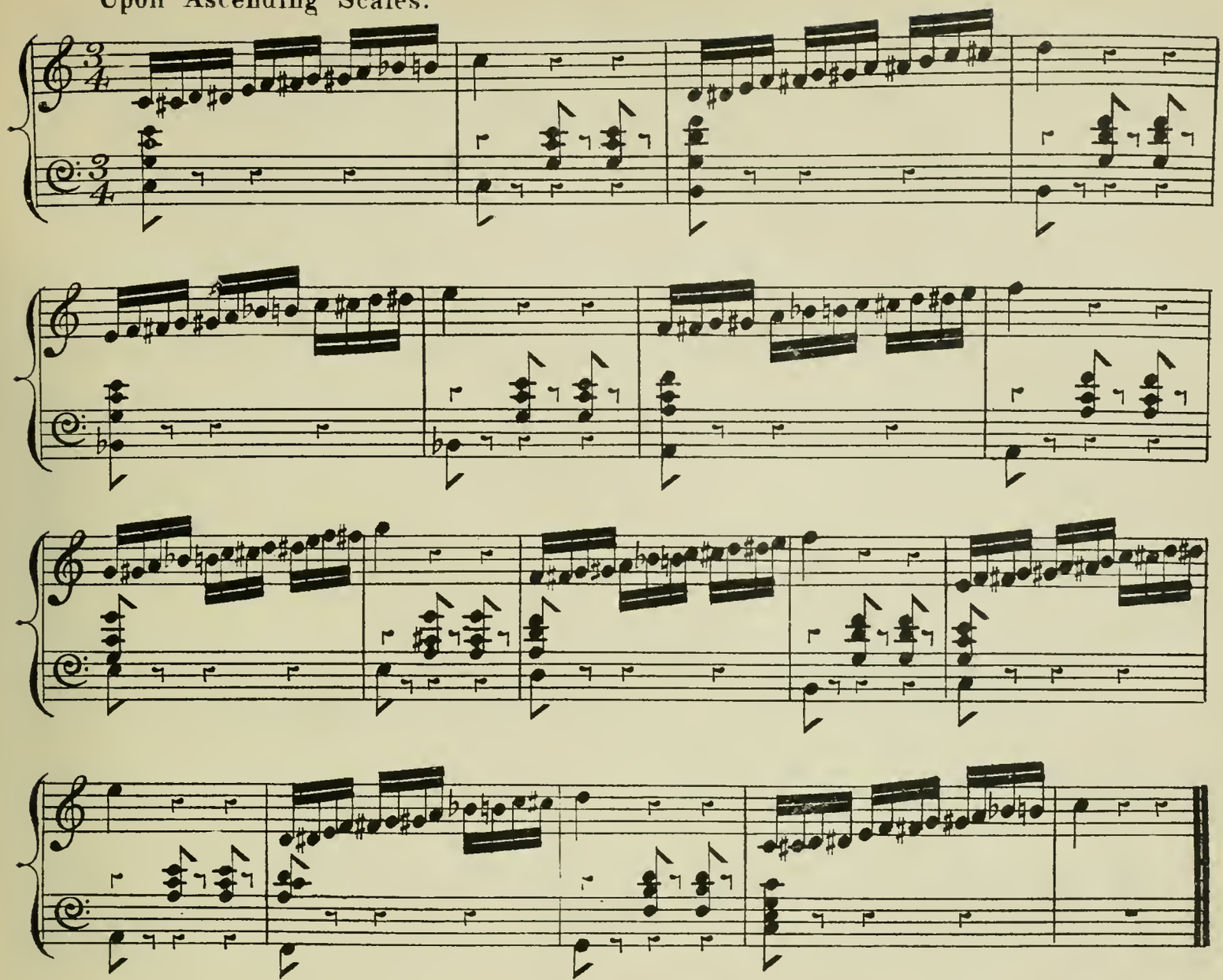


Extending to an Octave.

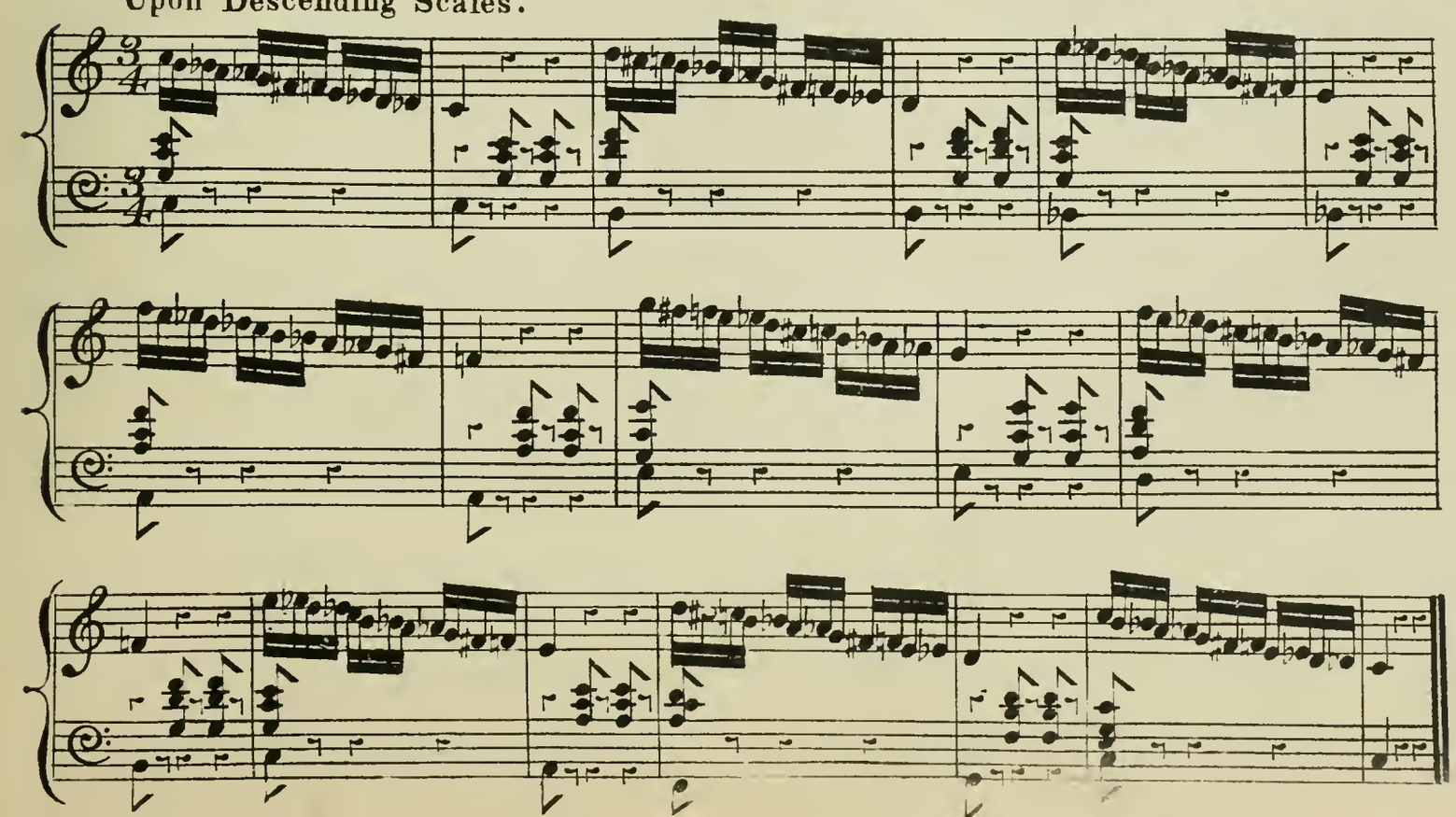
Extending to a 12th.



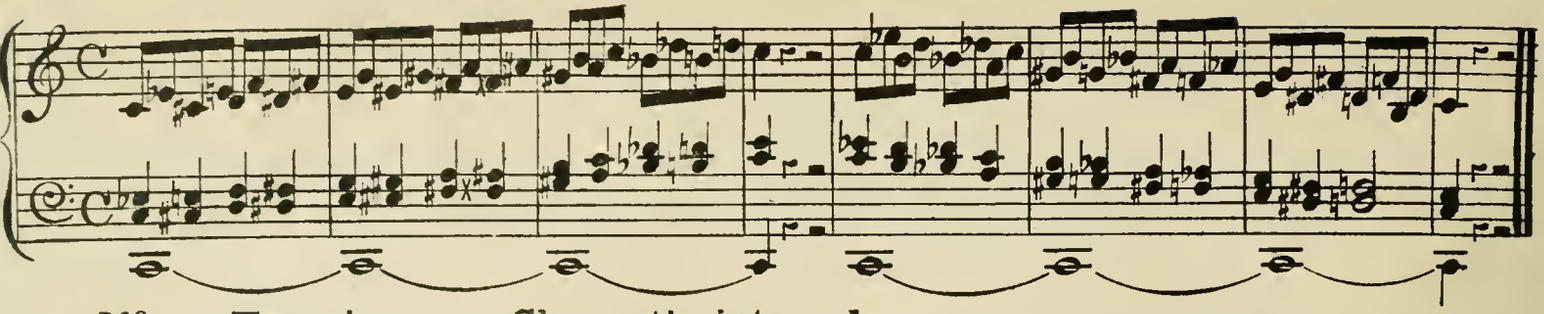
Upon Ascending Scales.



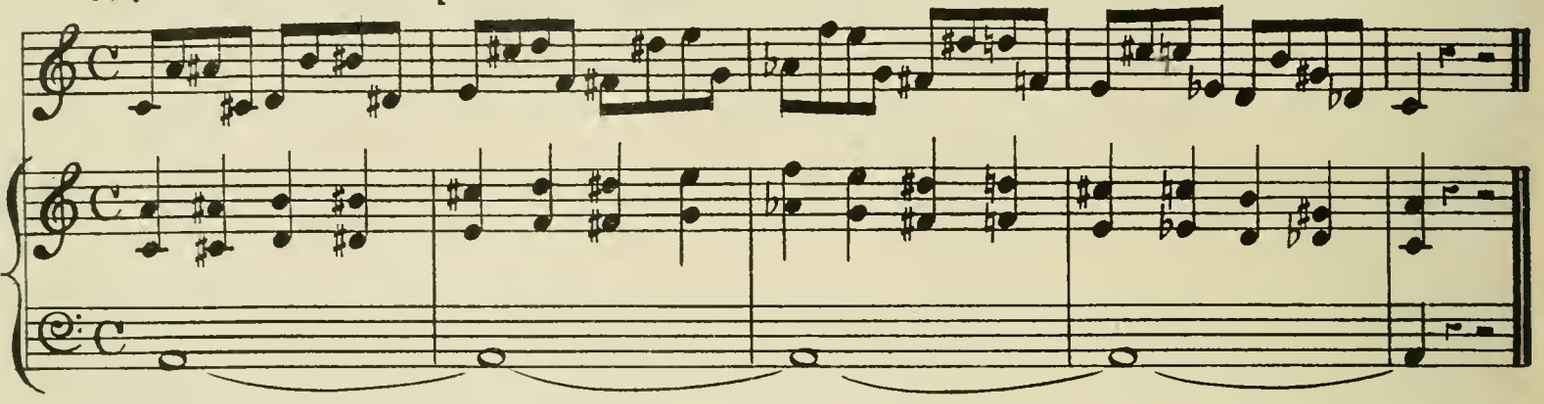
Upon Descending Scales.



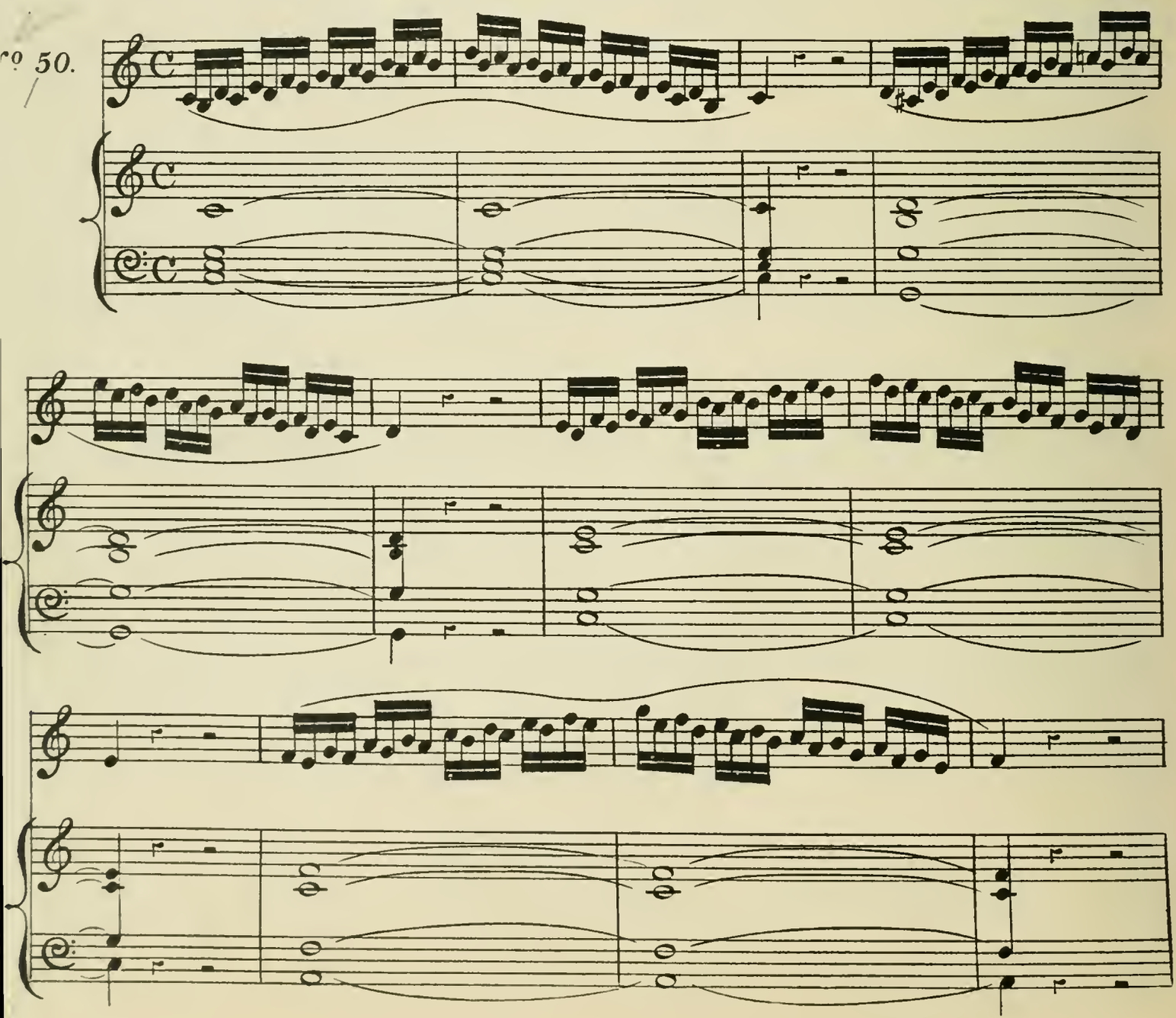
Nº 49. **Exercise upon Chromatic intervals.**

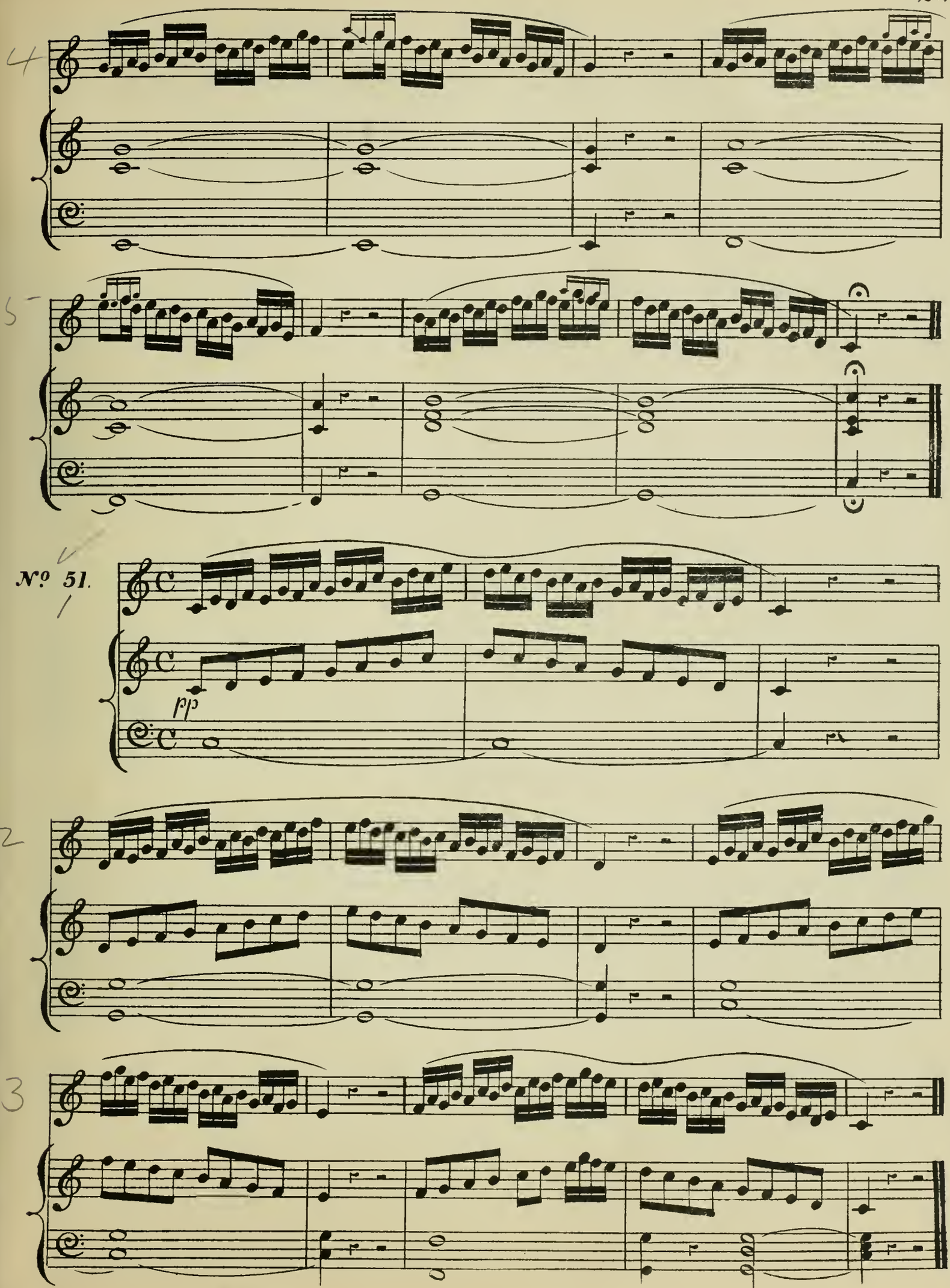


Nº **Exercise upon Chromatic intervals.**



rº 50.

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5
№ 51.
pp
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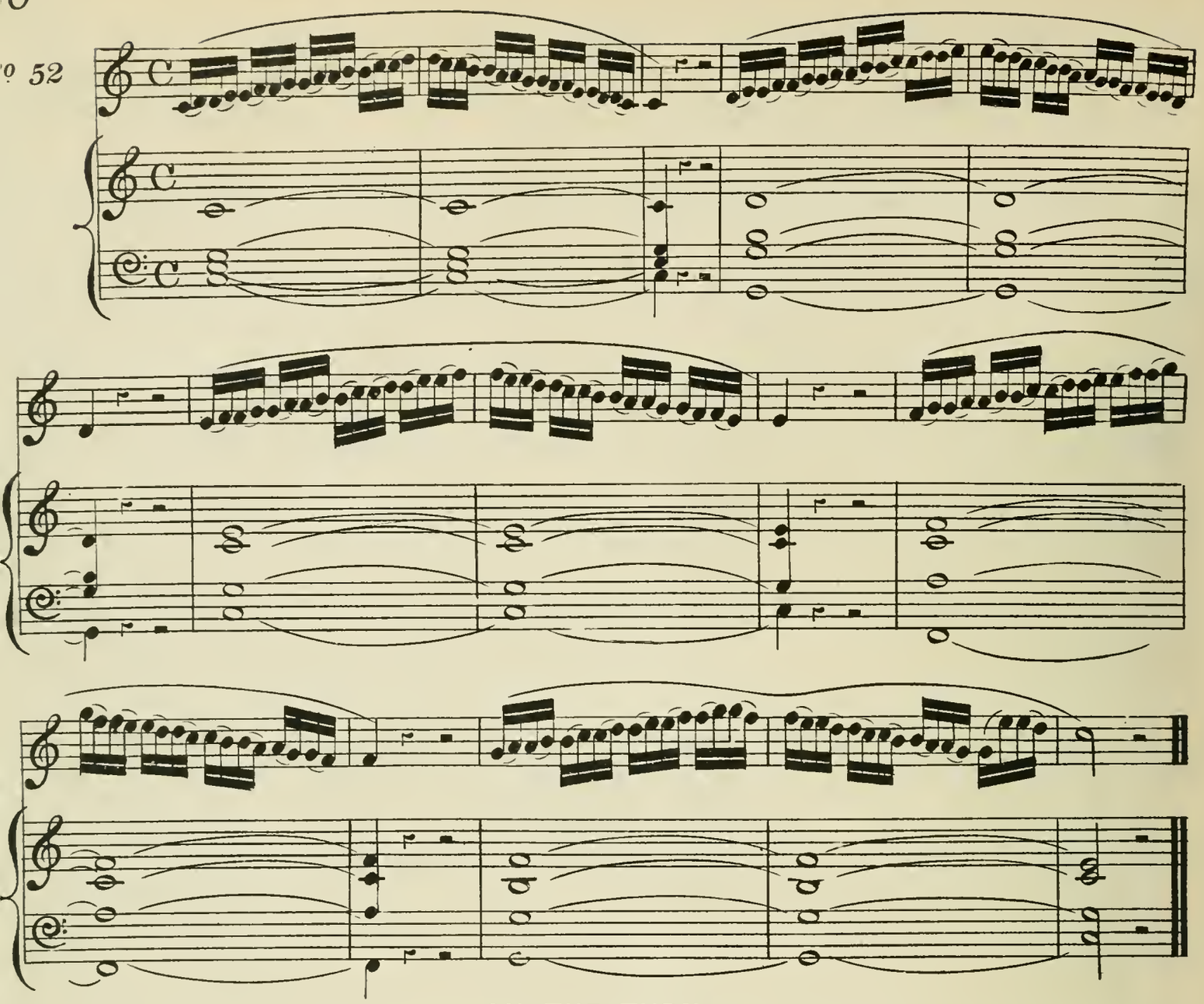
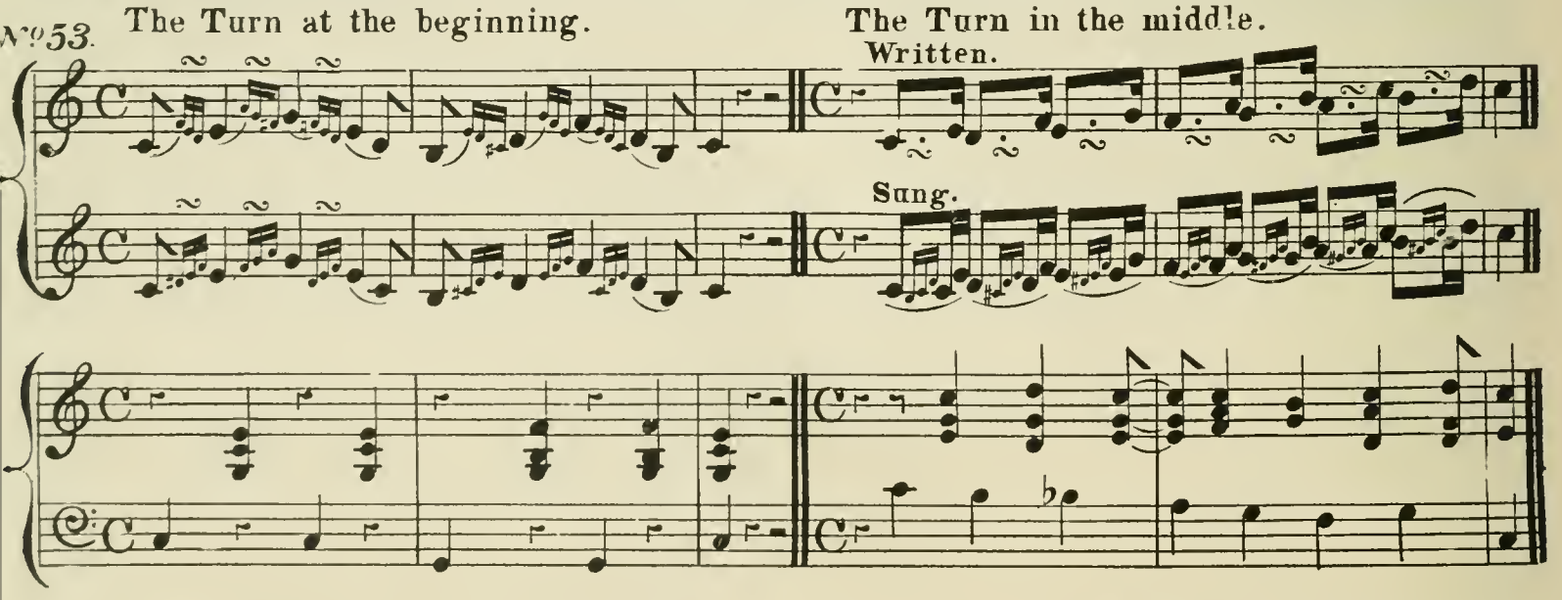
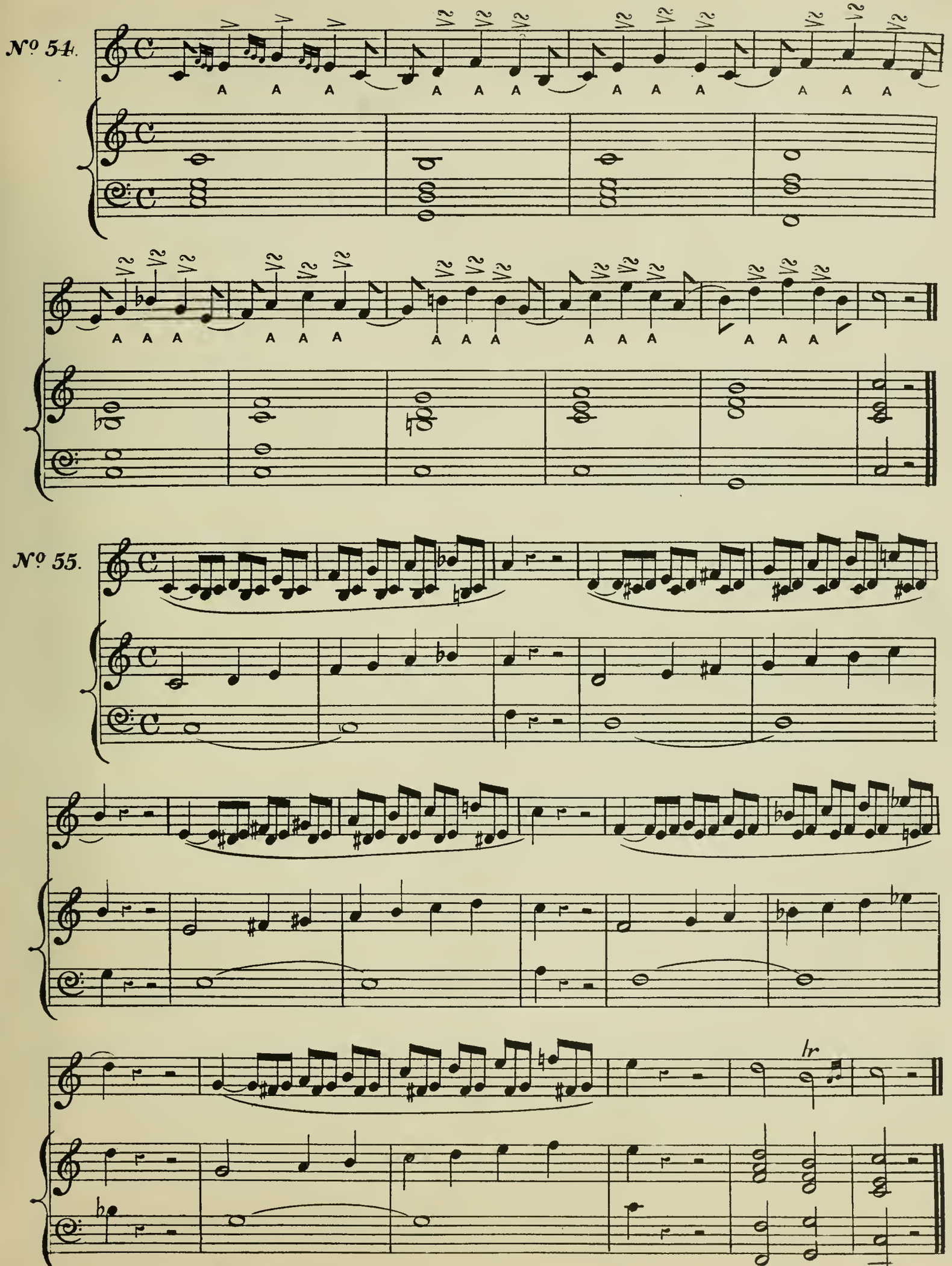


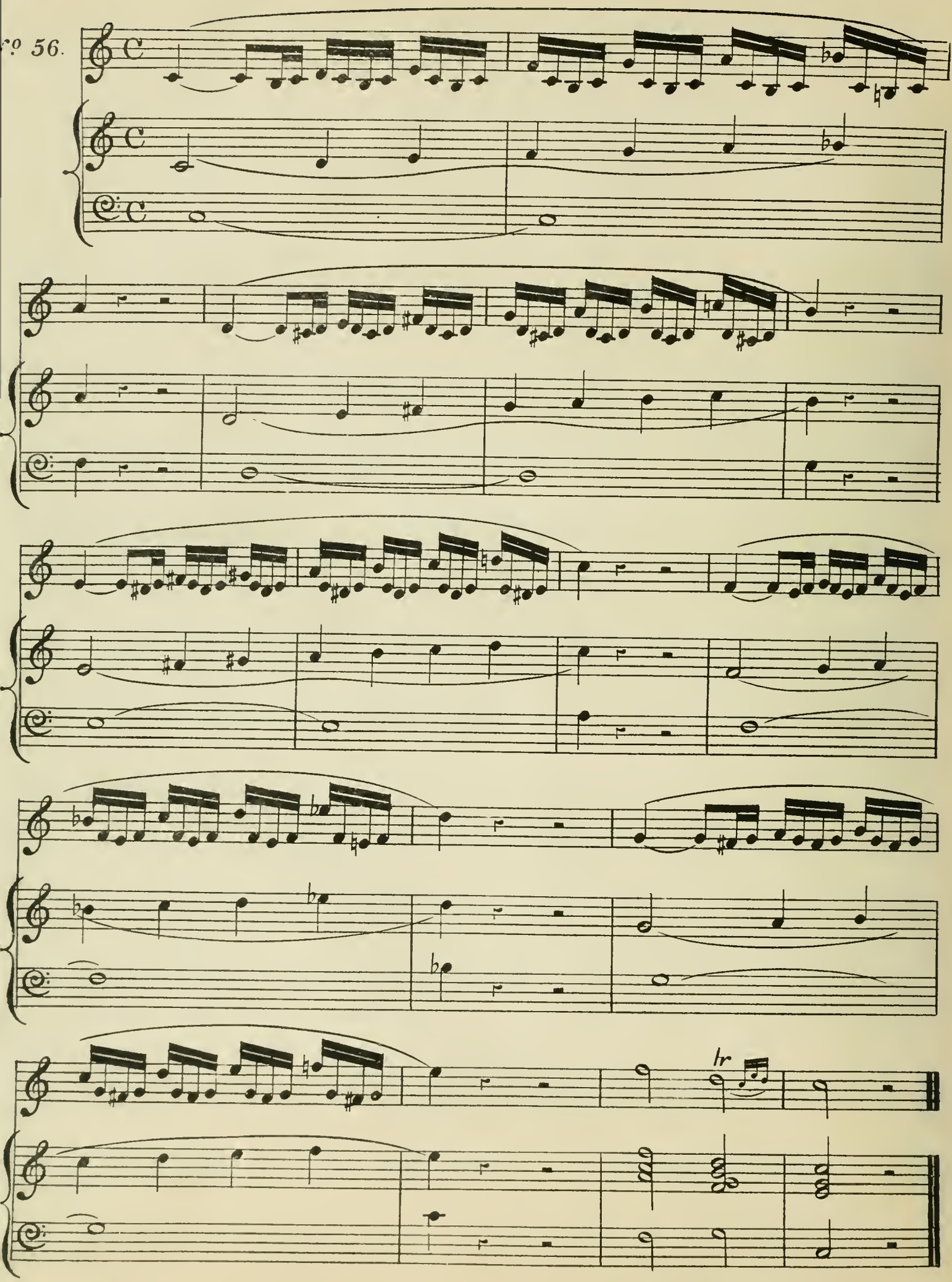
ON THE TURN.

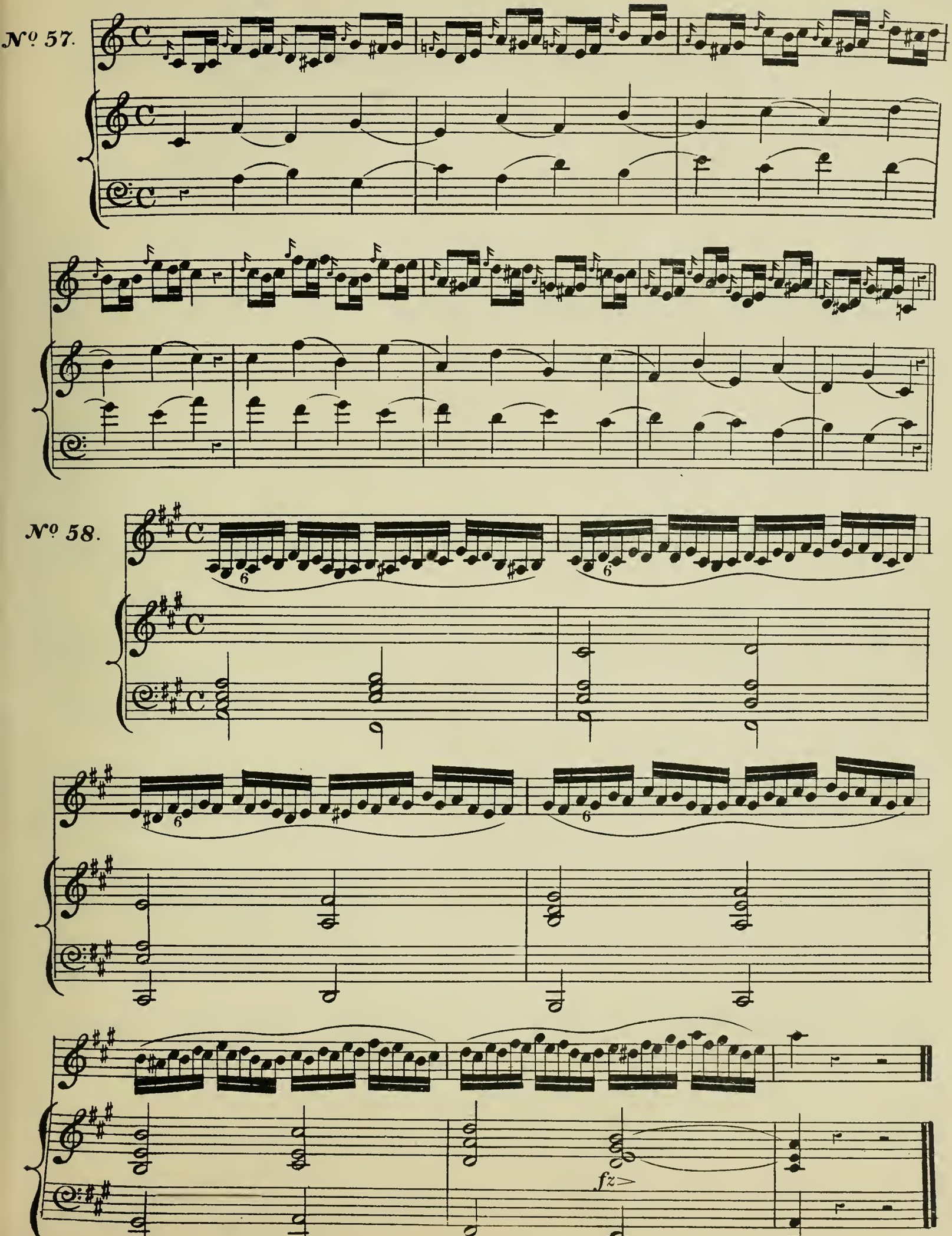
The sign for the Turn is made thus ∾, but it frequently happens that the notes are given as Appoggiatura notes, after the manner of the illustrations given in the following Exercises.

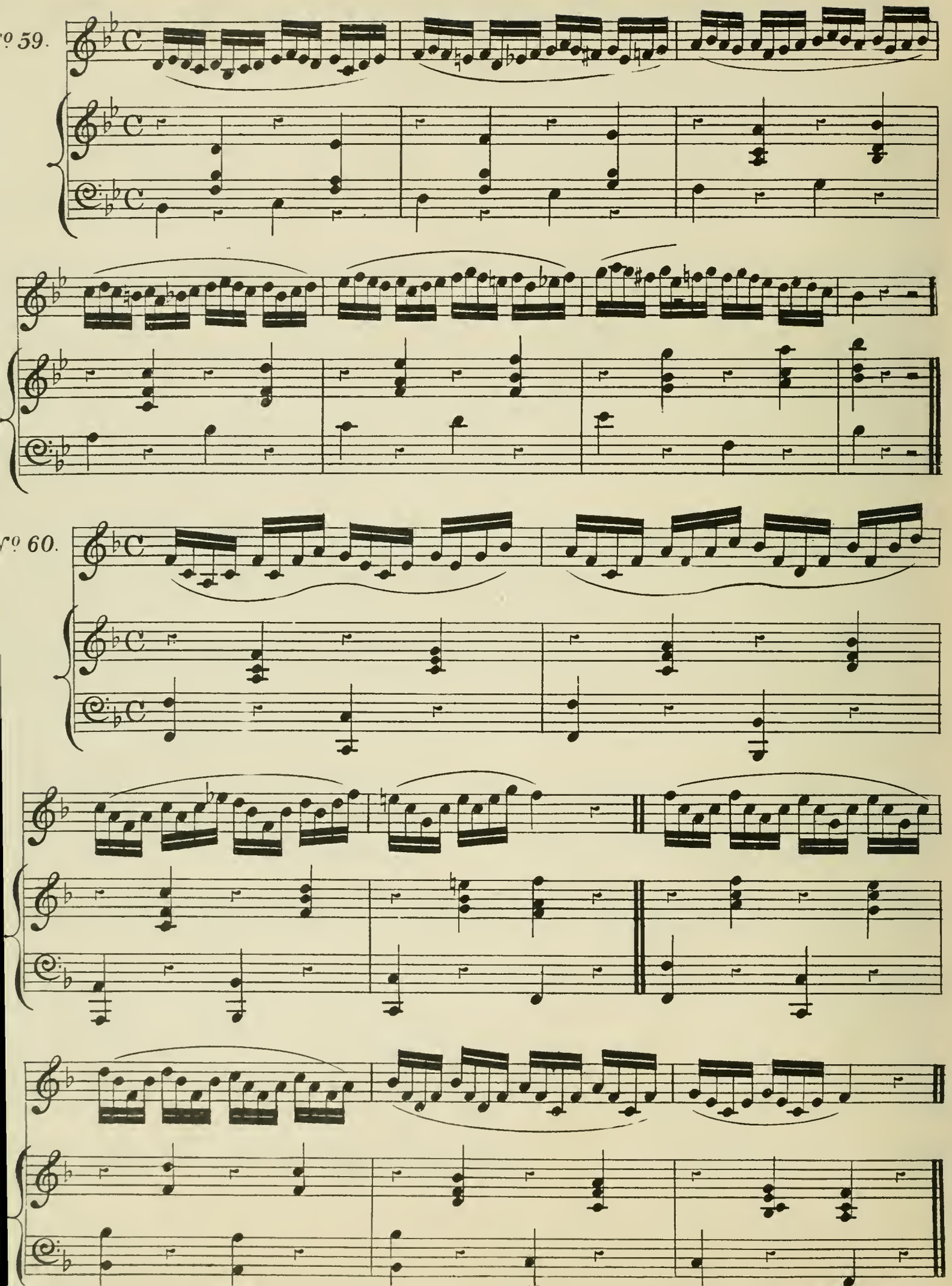


The same Appoggiatura group may be inverted at the taste of the Singer— thus


Nº 54.
Nº 55.
lr

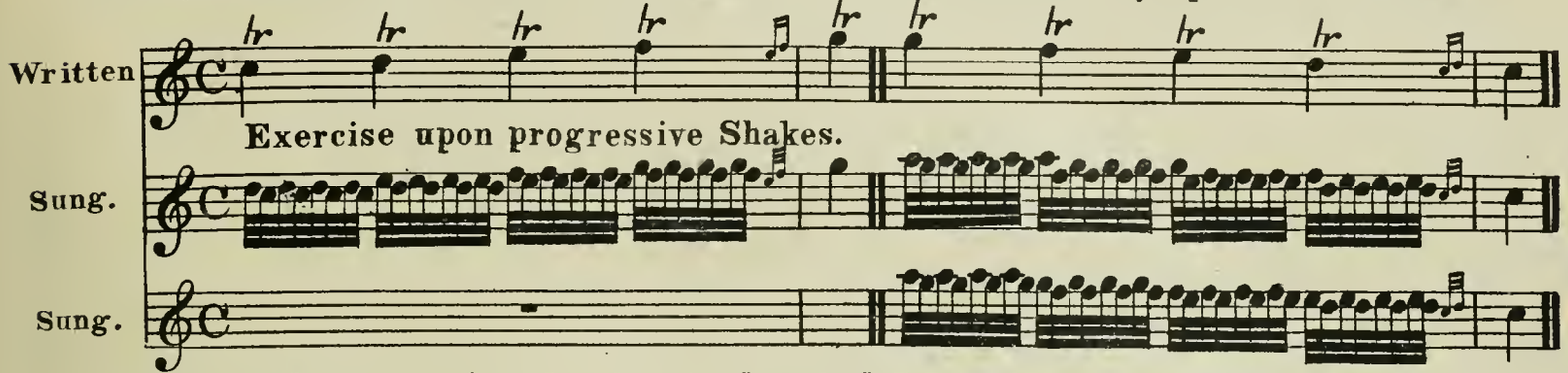

N° 56.
tr


Nº 57.
Nº 58.
fz>

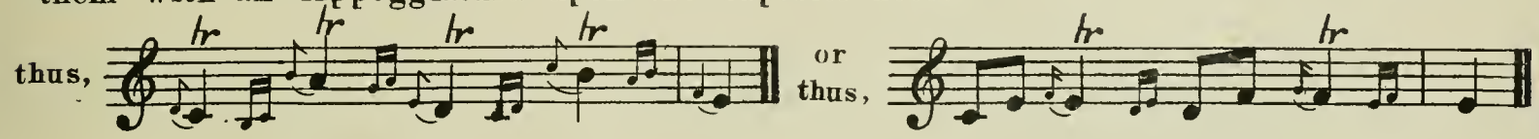

º 59.
º 60.

Example of an Isolated Shake.

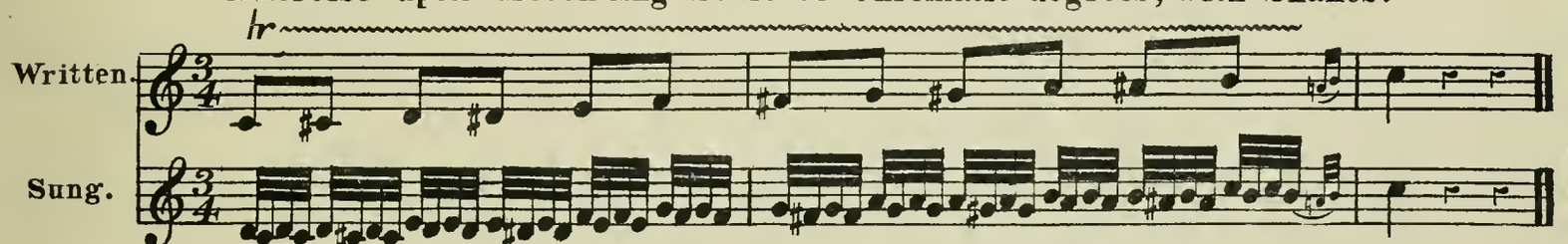
The first notes in the above Exercise are called the preparation, and the two last notes but one the termination; and these conventional forms are required to make the Shake agreeable. Such preparations and terminations are very simple, but they may be varied to any extent by finished Artists, and of course, elaborated until the Shake is only a part of a Cadenza.



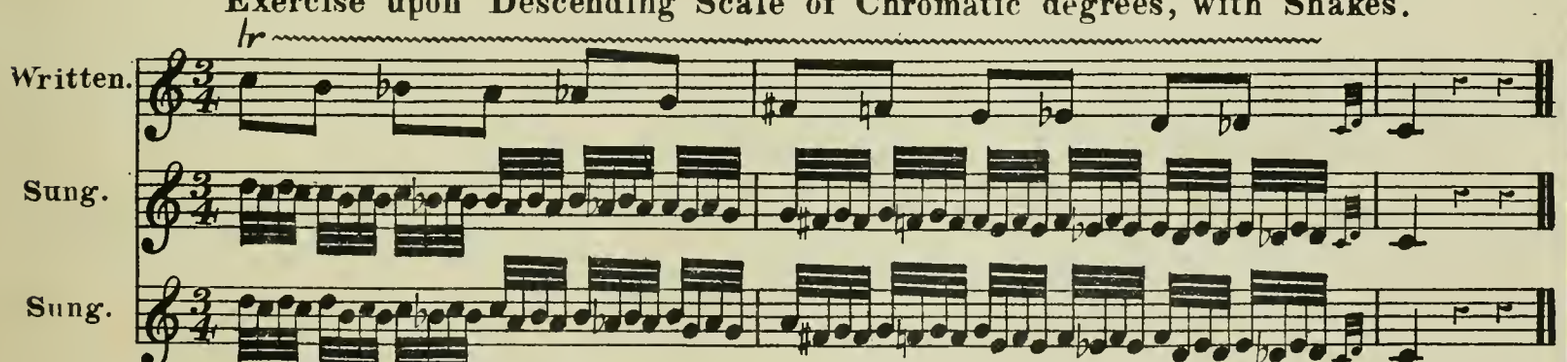
When Shakes succeed each other in detached Intervals, it is necessary, to precede them with an Appoggiatura upon the superior note.



Exercise upon Ascending Scale of Chromatic degrees, with Shakes.

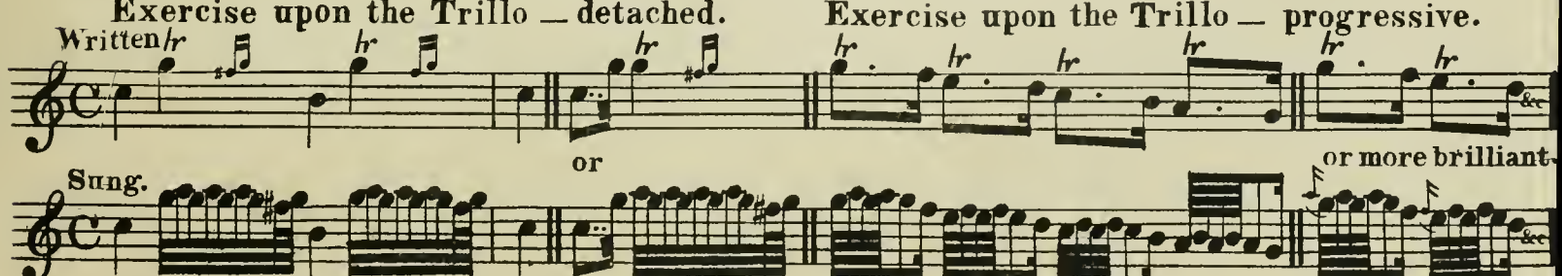


Exercise upon Descending Scale of Chromatic degrees, with Shakes.

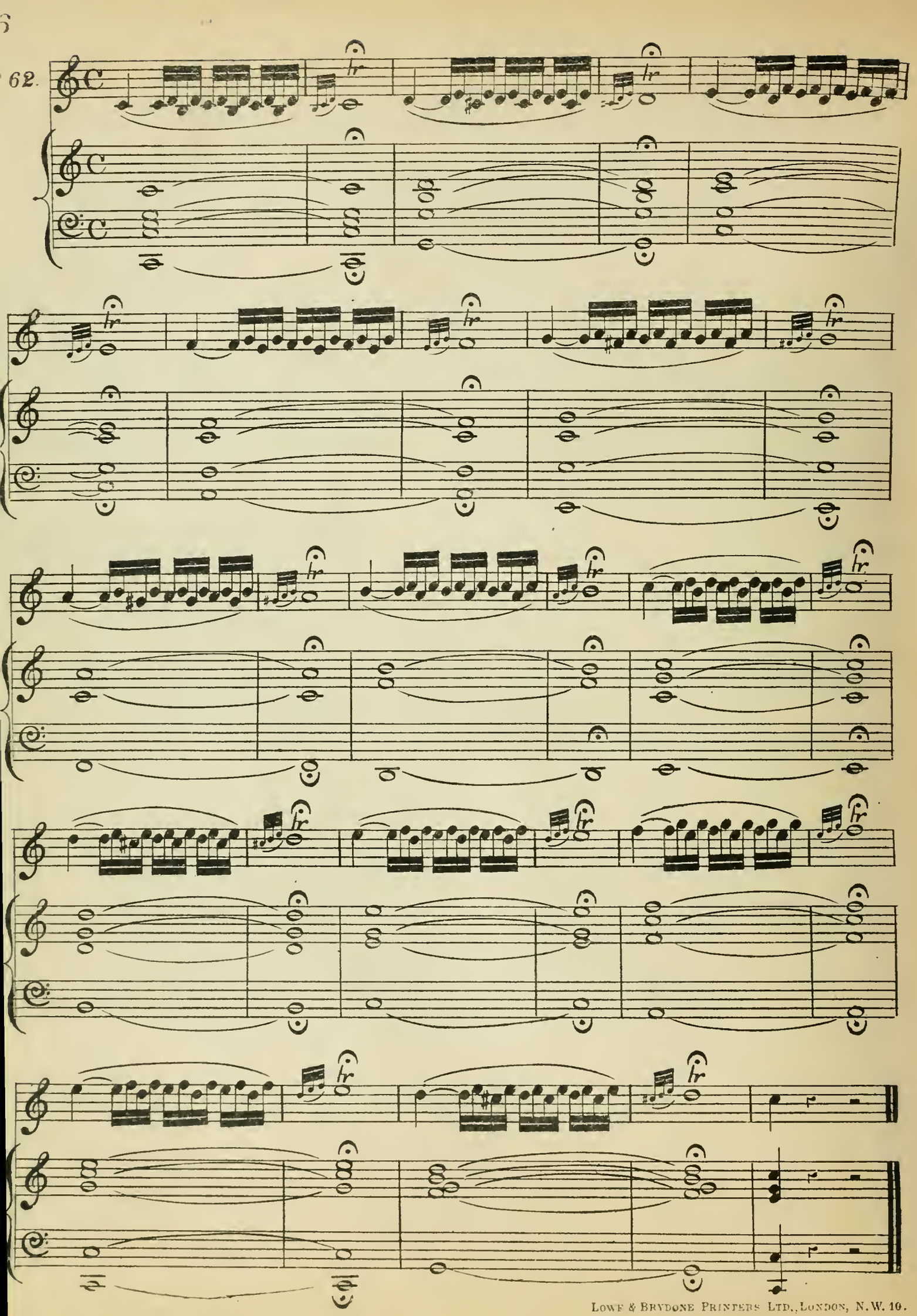


The Trillo Mordente is a very short turned Shake. It is very frequently used, both in detached and progressive forms; and it requires the highest degree of flexibility.

Exercise upon the Trillo — detached. **Exercise upon the Trillo — progressive.**



The defects of the Shake are enumerated as a warning to the Pupil. They are easily contracted, indeed difficult to avoid; but being known they are less likely to occur. They are, briefly, as follows — inequality of time: dotting the accented note: extending the interval: lessening the interval: and losing the oscillatory motion, so as to give a series of jerks or convulsions, only resembling the neighing of a horse.



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