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MATHILDE MARCHESI

OP. 21

THE ART OF SINGING

PART I.

ELEMENTARY AND GRADUATED
EXERCISES

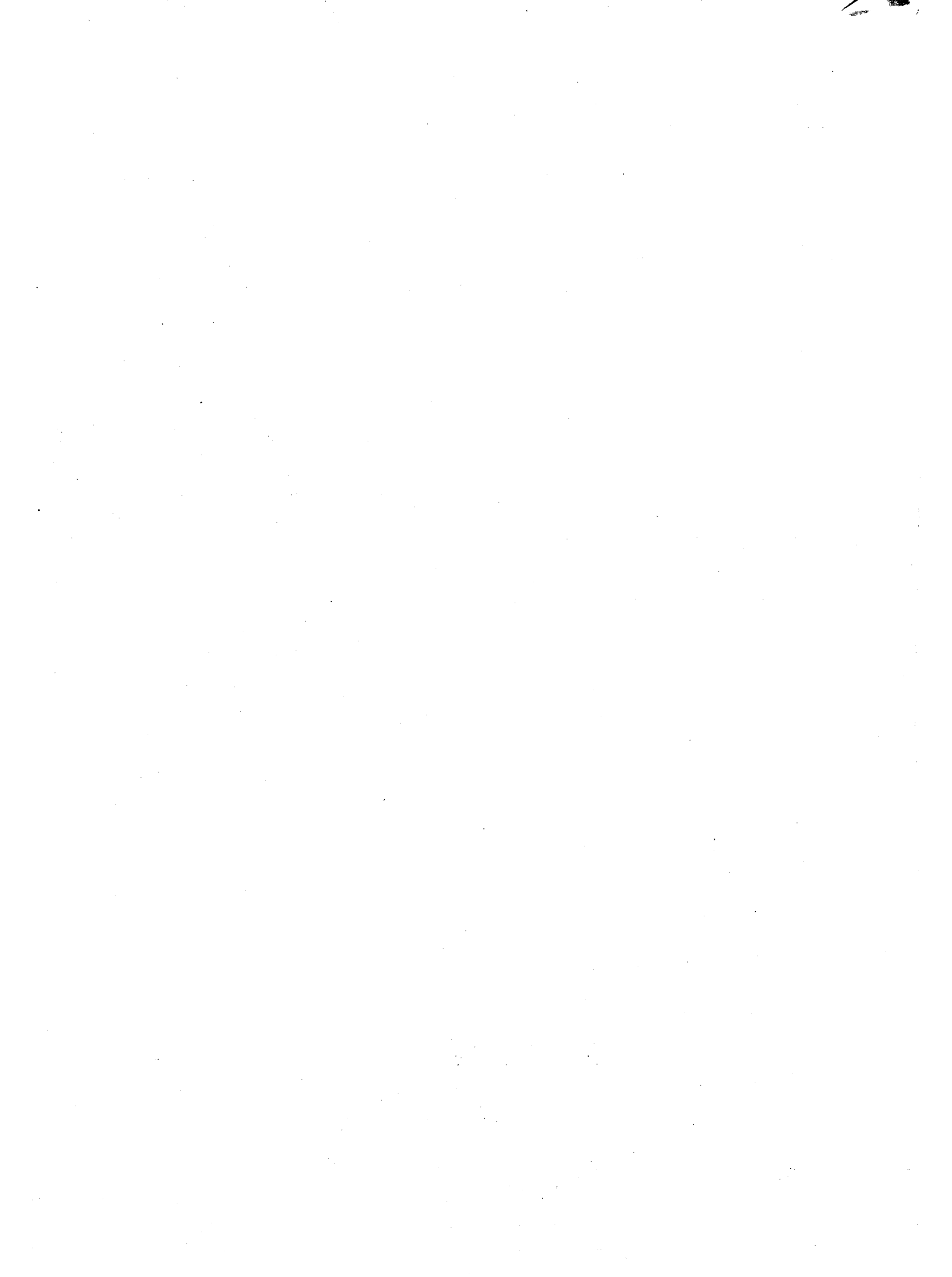
PART II.

THIRTY VOCALISES FOR MEZZO-SOPRANO

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1004



AVANT-PROPOS

La deuxième édition de "l'Art du Chant" que j'ai revue et augmentée suivant l'expérience des derniers douze ans de mon enseignement, résume la partie théorique-pratique de mon système. Elle contient les exercices et les vocalises élémentaires et graduées pour la formation du mécanisme de la voix; une suite de vocalises à deux voix pour apprendre à chanter la seconde voix, et enfin des mélodies avec paroles pour unir l'articulation à la vocalisation.

Je crois ici devoir rappeler encore une fois le principe que j'ai déjà exposé dans différentes préfaces des ouvrages que j'ai publiés, à savoir, qu'il faut, pour arriver à un prompt et heureux résultat, ne présenter à l'élève qu'une difficulté à la fois, et s'attacher à le faire triompher des obstacles en les lui opposant dans leur ordre naturel et progressif.

On ne saurait assez recommander aux professeurs et aux élèves de s'arrêter le plus longtemps possible aux études vocales élémentaires, et de ne passer au chant avec paroles, que lorsque la voix de l'élève sera parfaitement posée dans toute son étendue, que les trois registres en seront fondus et que l'organe vocal aura acquis un degré suffisant de flexibilité et d'agilité.*

Il est sous-entendu que chaque professeur, avant d'entreprendre la tâche difficile de la formation de la voix et la grande responsabilité de l'avenir artistique de ses élèves, ait fait les études indispensables d'anatomie, de physiologie et d'acoustique, pour pouvoir définir et déterminer les préceptes suivants.

1. Position de l'Élève

La position du corps de l'élève, pendant qu'il chante, doit être aussi naturelle et aussi aisée que possible. Il se tiendra bien d'aplomb, la tête droite, les épaules effacées, sans effort, et la poitrine libre. Il évitera toute raideur du corps, pour laisser la plus grande indépendance aux organes de la phonation, pendant leur action.

* Pour le développement et le perfectionnement complet de l'organe vocal, outre les Vocalises contenues dans cette Méthode, j'ai aussi publié nombre de cahiers de Vocalises spéciales, graduées, pour les voix de Soprano, Mezzo-Soprano et Contralto, ainsi que des Études d'Agilité avec Paroles, que je crois fort utiles pour le développement de la voix.

Les Vocalises sont éditées chez Aug. Cranz à Hambourg, chez B. Senff à Leipsig, chez Schott frères à Mayence et à Cologne.

2. Disposition de la bouche

La bouche souriante, adoptée par plusieurs professeurs anciens et modernes, est tout à fait contraire aux lois de la formation du son. L'élève ouvrira donc la bouche naturellement, en écartant le menton, comme pour prononcer un A légèrement sombré et il la tiendra immobile dans la même position pendant toute la durée de l'émission du son.

Il est utile de rappeler à l'élève que la bouche s'ouvre du côté inférieur seulement, la partie supérieure étant immobile; d'où la nécessité d'abaisser le menton.

3. Respiration

La respiration normale, propre à l'homme sain, est diaphragmatique ou abdominale. Dans les deux autres modes de respiration que nous condamnons, savoir: la claviculaire et la latérale, les poumons ne se remplissent qu'en partie, de là la nécessité de respirer plus souvent et l'impossibilité de chanter des longues phrases d'une seule respiration.

4. Attaque de la voix (Coup de la glotte)

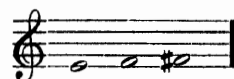
Cette action organique, qui forme l'attaque où pose de la voix, s'obtient en préparant la glotte et la bouche pour produire une voyelle quelconque. Pourtant le type de voyelle préférable pour la formation et le développement de la voix est celui de l'A légèrement sombré indiqué au § 2.—

L'élève doit comprendre que le coup de glotte est un mouvement normal de son organe vocal, et qu'il faut tout simplement soumettre à sa volonté l'action spontanée, qui s'est développée dès qu'il a commencé à vagir en venant au monde. C'est en effet par cette même aptitude innée que nous formons inconsciemment toutes les voyelles en parlant.

5. Les trois registres des voix de femmes

Les voix de femmes se divisent en Contralto, Mezzo-Soprano, Soprano dramatique et Soprano aigu, léger (sfogato).

La limite supérieure du registre de poitrine de toutes les voix de femmes varie entre les notes :

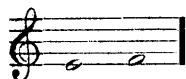


Les voix de Contralto et de Mezzo-Soprano ont généralement un registre de poitrine beaucoup plus étendu que les voix de Soprano, et qui se prolonge plus ou moins dans les notes graves.

Pour égaliser et fondre le registre de poitrine avec celui de médium, l'élève est obligée de sombrer légèrement les deux derniers degrés de poitrine en montant, et de les ouvrir en descendant. Chaque effort fait sur les derniers degrés d'un registre inférieur rend difficile, et à la longue impossible le développement de l'intensité des premières notes du registre suivant, et par conséquent la fusion des deux registres.

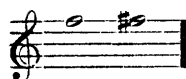
Quand les limites des registres ne sont pas fixées on a toujours dans la gamme chantée à pleine voix, ou dans la phrase soutenue une série de sons incertains, faibles et faux.

Suivant le diapason moderne, la dernière note de poitrine de presque toutes les voix de Contralto et de Mezzo-Soprano peut varier entre :

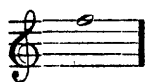


Il y a des voix de Contralto, qui par une position exceptionnelle du larynx, n'arrivent jamais à pouvoir développer la voix de tête. Ces voix courtes, qui disposent uniquement des registres de poitrine et de médium, sont de très rares exceptions et ne peuvent aspirer qu'à une carrière de concerts

La limite du registre de médium de toutes les voix de femmes peut varier entre les notes suivantes :



la règle générale indique pourtant le *fa* comme dernier degré :



6. *Manière de travailler*

Une gymnastique rationnelle et graduée peut développer une grande élasticité, ainsi qu'une grande force de tension dans les muscles des organes de phonation, sans jamais les fatiguer : tandis que le moindre excès de travail engendre l'épuisement.

Au commencement des études l'élève ne doit donc pas chanter trop à la fois, et dans les premiers jours il ne doit pas s'exercer pendant plus de cinq à dix minutes consécutives. Les études ainsi mesurées pourront se répéter trois ou quatre fois par jour, séparées par de grands intervalles. Ce temps consacré

à exercer la voix pourra s'augmenter de cinq minutes à la fois, jusqu'à la durée d'une demi-heure.

Si, comme il arrive bien souvent, l'élève, n'étant pas pénétré de ces préceptes, travaille à la maison plus que le professeur le lui prescrit, la triste conséquence, la fatigue de la voix (des cordes vocales), ne se fait pas attendre longtemps.

7. *Analyse*

La plus grande partie des élèves qui apprennent à chanter sont bien peu musiciens. Ils commencent à chanter les exercices et les gammes machinalement, guidés uniquement par l'oreille, sans se rendre compte de la durée de chaque mesure et de la division rythmique, par conséquent sans apprécier la valeur spéciale de chaque note. Cette manière de se laisser guider par l'ouïe est des plus pernicieuses, et fait perdre un temps incalculable à l'élève. De plus, chantant toujours en tâtonnant, l'élève est obligé de répéter cent fois le même trait, ce qui, au lieu d'aider au progrès, n'aboutit qu'à fatiguer l'organe de la voix. Il faut donc que l'élève dès la première leçon s'habitue à analyser, c'est-à-dire à méditer d'abord ce qu'il doit exécuter ; en un mot il faut qu'il fasse précéder le travail matériel par le travail mental.

Ce système analytique, une fois adopté par l'élève dès le commencement, lui sera d'une très grande utilité dans toutes les différentes périodes progressives de ses études, ainsi que plus tard dans l'exercice de sa carrière, en apprenant des rôles.

8. *Style*

Les chants nationaux exceptés, qui ont un caractère tout à fait populaire, local, particulier à chaque nation, il n'y a que deux styles dans le monde entier : le bon et le mauvais, comme il y a une bonne et une mauvaise méthode de chant. Vouloir donc admettre une méthode de chant dans un style allemand, anglais, français ou italien dans la stricte acception du mot, est complètement erroné. Nous avons eu en effet, de tout temps des centaines d'exemples de grands chanteurs des deux sexes appartenant aux différentes nations de l'Europe, qui ont rencontré le même enthousiasme à Paris, à Londres, à Rome, à Vienne, à St.-Petersbourg etc.

Beaucoup de professeurs de chant prétendent que pour musique vocale moderne, ayant la phrase large et déclamée, sans aucun trait d'agilité ou de petits agréments, les chanteurs n'ont pas besoin de travailler le mécanisme de la voix, que fatigue l'organe vocal et fait perdre trop de temps à l'élève.

Quant à la fatigue de la voix par le travail, cela dépend uniquement de la capacité du professeur et de la docilité intelligente de l'élève à l'éviter.

Pour ce qui concerne les exigences techniques de la phrase large et déclamée, c'est tout à fait le contraire de ce que l'on dit à ce sujet.

Une chanteuse qui a appris à bien respirer, qui a égalisé sa voix et bien fondu les registres, et qui a développé rationnellement la volubilité de son larynx et l'élasticité de sa glotte et du tuyau résonnant, pour pouvoir produire avec son organe vocal toutes les nuances de timbre, d'intensité et d'expression possibles, peut assurément très bien chanter la phrase large et déclamée moderne sans fatigue et sans effort,

c'est à dire, sans exagérer ni crier. Tandis qu'une autre chanteuse, qui est en lutte avec sa respiration et avec le mécanisme de son organe vocal, et qui par conséquent exagère et dénature la phrase musicale moderne en criant, finit par fatiguer bien vite sa voix.

Chaque art se compose d'une partie technique-mécanique et d'une partie esthétique; celui qui ne s'est pas assez préparé pour vaincre les difficultés de la première partie, ne peut jamais arriver à la perfection de la seconde, fût-il même un génie.

Janvier 1890.

MATHILDE MARCHESI.

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. Senff 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.—

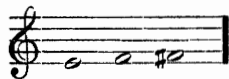
The pupil should understand clearly that the stroke of the glottis is a normal function of the vocal organ, and that he has simply to subordinate to his will the spontaneous action which was developed at his first attempt to cry as an infant. It is, in point of fact, by means of this innate aptitude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



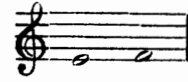
Contralto and Mezzo-Soprano voices usually have a chest-register of much greater compass than Soprano voices, extending more or less into the lower notes.

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.

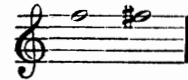
According to the modern pitch, the highest

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

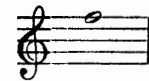


There are some Contralto voices which, on account of an unusual position of the larynx, never succeed in developing the head-voice. Such voices of narrow compass, which use only the chest- and middle registers, are, however, rare exceptions, and can aspire only to a concert-career.

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.

² Exercices élémentaires gradués
pour le développement de la voix.

Progressive elementary exercises
for the development of the voice.

Émission de voix.

Emission of the voice (Attack).

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.

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.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line features a chromatic scale of eighth notes, starting on a G4 and descending to a G3. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Port de voix chromatique.

Portamento in Semitones.

3.

The second system begins with the measure number '3.'. It continues with the vocal line and piano accompaniment. The piano part features a complex texture with many chords and moving lines, particularly in the right hand.

The third system continues the musical piece. The vocal line maintains its chromatic descent, while the piano accompaniment provides a rich harmonic background with various chordal textures.

The fourth system shows further development of the musical themes. The vocal line continues its chromatic movement, and the piano accompaniment features more intricate chordal patterns.

The fifth system concludes the page with a final cadence. The vocal line ends on a G3, and the piano accompaniment provides a final harmonic resolution.

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

4.

This exercise is in 4/4 time. The vocal line (treble clef) consists of a single melodic line with a chromatic descent from G4 to E3, followed by a diatonic ascent from E3 to G4. The piano accompaniment (grand staff) features a complex harmonic texture with many accidentals, including sharps and naturals, and various chord voicings. The bass line (bass clef) provides a steady accompaniment with eighth and quarter notes.

Port de voix diatonique. | Portamento in Diatonic Tones.

5.

This exercise is in 3/2 time. The vocal line (treble clef) shows a diatonic descent from G4 to E3. The piano accompaniment (grand staff) features a complex harmonic texture with many accidentals and various chord voicings. The bass line (bass clef) provides a steady accompaniment with eighth and quarter notes.

Port de voix. | Portamento.

6.

This exercise is in 4/4 time. The vocal line (treble clef) shows a diatonic descent from G4 to E3. The piano accompaniment (grand staff) features a complex harmonic texture with many accidentals and various chord voicings. The bass line (bass clef) provides a steady accompaniment with eighth and quarter notes.

7.

8.

9.

10.

Tierce chromatique.

Exercice pour la fusion des registres.

Chromatic Thirds.

Exercise in blending the registers.

11.

Gammes.

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 fondre 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.)

Scales.

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.

etc.

16. 

 etc.

17. 

 etc.

18. 

 etc.

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.

22. *etc.*

23. *etc.*

24. *etc.*

25. *etc.*

26. *etc.*

27. *etc.*

28. *etc.*

29. *etc.*

etc.

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

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

The page contains ten staves of musical notation, numbered 30 through 39, and a final piano accompaniment staff. Exercises 30-39 are written in treble clef with a common time signature (C). Each exercise consists of three measures, one in each of the keys of C major, B-flat major, and A major. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and some include slurs. Each exercise concludes with the word "etc." in italics. The piano accompaniment at the bottom is written in grand staff (treble and bass clefs) with a common time signature, providing harmonic support for the exercises.

40. Musical notation for measures 40-41. The top staff (treble clef) contains a melodic line with eighth-note patterns and rests. The bottom staff (bass clef) contains a simple accompaniment of quarter notes.

41. Musical notation for measures 41-42. The top staff (treble clef) continues the melodic line. The bottom staff (bass clef) continues the accompaniment.

42. Musical notation for measures 42-43. The key signature changes to three sharps (F#, C#, G#). The top staff (treble clef) features a complex melodic line with triplets. The bottom staff (bass clef) features a simple accompaniment.

43. Musical notation for measures 43-44. The key signature remains three sharps. The top staff (treble clef) continues the complex melodic line with triplets. The bottom staff (bass clef) continues the simple accompaniment.

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.

Example.
Example.

Respirez.
Take breath.

*) 44. etc.

Continuation
des Exercices 44 au 53.

Continuation
of Exercises 44 to 53.




The main musical score consists of ten staves of music. The first nine staves are vocal lines, each beginning with a treble clef and a key signature of one flat. The first staff is marked with an asterisk (*). The vocal lines feature a variety of rhythmic patterns, including eighth and sixteenth notes, and are often grouped in threes (trios). The piano accompaniment is located at the bottom of the page, starting on the tenth staff, and consists of two staves (treble and bass clefs) with block chords and simple rhythmic accompaniment.

Example.
Example.

Respirez.
Take breath.

44. etc.

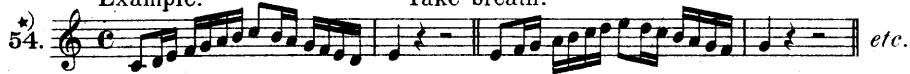
*) 54. 
55. 


56. 
57. 


58. 
59. 


Exemple.
Example.

Respirez.
Take breath.

*) 54.  etc.

The first system of music consists of four staves. The top two staves are treble clefs, and the bottom two are a grand staff (treble and bass clefs). The music is in a major key and features a complex, flowing melody in the upper staves and a more rhythmic accompaniment in the lower staves.

The second system of music consists of four staves. The top two staves are treble clefs, and the bottom two are a grand staff. The key signature changes to a minor key. The melody in the upper staves is highly technical, featuring many sixteenth and thirty-second notes. The accompaniment in the lower staves is more rhythmic and provides a steady foundation.

The third system of music consists of four staves. The top two staves are treble clefs, and the bottom two are a grand staff. The key signature changes to a major key with three sharps. The melody in the upper staves continues with its intricate, fast-moving lines. The accompaniment in the lower staves remains rhythmic and supportive.

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.
Example.

Respirez.
Take breath.

* 60. etc.

The first system of music consists of five staves. The top four staves are treble clefs, and the bottom staff is a grand staff (treble and bass clefs). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features a complex, fast-moving melodic line in the upper staves, with a more rhythmic accompaniment in the lower staves. The system concludes with a fermata over the final notes.

The second system of music consists of seven staves. The top six staves are treble clefs, and the bottom staff is a grand staff. The key signature remains three sharps (F#, C#, G#) and the time signature is 3/4. This system is characterized by extremely dense and rapid melodic passages in the upper staves, creating a sense of intense technical difficulty. The lower staves provide a steady accompaniment. The system ends with a fermata.

*) 68.

69.

Exemple.
Example.

*) 68

Respirez.
Take breath.

etc.

Musical score for measures 68-69. The system consists of three staves. The top two staves are treble clefs, and the bottom two staves are a grand staff (treble and bass clefs). The music is in a minor key and features a complex, fast-moving melody in the upper staves and a supporting accompaniment in the lower staves.

Musical score for measures 70-71. The system consists of three staves. The top two staves are treble clefs, and the bottom two staves are a grand staff. Measures 70 and 71 are indicated on the left. The melody continues with intricate patterns, and the accompaniment provides harmonic support.

Musical score for measures 72-73. The system consists of three staves. The top two staves are treble clefs, and the bottom two staves are a grand staff. Measures 72 and 73 are indicated on the left. The musical texture remains consistent with the previous measures, showing a dense melodic line and a steady accompaniment.

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.

First system of musical notation, consisting of a single treble clef staff with a complex melodic line and a grand staff (treble and bass clefs) with a sparse accompaniment.

Second system of musical notation, similar to the first, with a treble clef staff and a grand staff.

Third system of musical notation, similar to the first, with a treble clef staff and a grand staff.

75. *etc.*

76. *etc.*

77. *etc.*

78. *etc.*

Grand staff for system 4, showing the bass clef and a treble clef with a few notes.

*) 79.

The first system of music for Example 79. The treble clef staff contains a chromatic scale starting on G4, moving up by half-steps through A4, B4, C5, D5, E5, F5, G5, and ending with a fermata. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line.

The second system of music. The treble clef staff continues the chromatic scale from the first system, moving up through A5, B5, C6, D6, E6, F6, G6, and ending with a fermata. The piano accompaniment continues with chords and a bass line.

The third system of music. The treble clef staff continues the chromatic scale from the second system, moving up through A6, B6, C7, D7, E7, F7, G7, and ending with a fermata. The piano accompaniment continues with chords and a bass line.

The fourth system of music. The treble clef staff continues the chromatic scale from the third system, moving up through A7, B7, C8, D8, E8, F8, G8, and ending with a fermata. The piano accompaniment continues with chords and a bass line.

The fifth system of music. The treble clef staff continues the chromatic scale from the fourth system, moving up through A8, B8, C9, D9, E9, F9, G9, and ending with a fermata. The piano accompaniment continues with chords and a bass line.

*) Example. 79. Respirez. Take breath. etc.

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.*

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.

89. Soprano clef, 2/4 time, exercise with triplets.

90. Bass clef, 2/4 time, exercise with triplets.

91. Soprano clef, 2/4 time, exercise with triplets.

92. Soprano clef, 2/4 time, exercise with triplets.

93. Bass clef, 2/4 time, exercise with triplets.

94. Bass clef, 2/4 time, exercise with triplets.

95. Soprano clef, 2/4 time, exercise with triplets.

96. Soprano clef, 2/4 time, exercise with triplets.

97. Bass clef, 2/4 time, exercise with triplets.

98. Grand staff (Soprano and Bass clefs), 2/4 time, piano accompaniment with long notes and triplets.

99.

Example.
Example.

Respirez.
Take breath.

99. *etc.*

*) 109. 

110. 

111. 

112. 

113. 

114. 

115. 

116. 

117. 

118. 





Exemple.
Example.


Respirez.
Take breath.


*) 109.  etc.


This musical score consists of 11 staves. The first nine staves are individual staves, each beginning with a treble clef and a 3/4 time signature. They contain a continuous melodic line with eighth-note patterns. The final two staves are a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff. The grand staff contains chordal accompaniment, with the upper staff showing chords and the lower staff showing a simple bass line. The piece concludes with a double bar line and repeat dots.


*) 119. 


120. 


121. 


122. 


123. 


124. 

125. 

126. 

127. 

128. 



Exemple.
Example.

Respirez.
Take breath.

*) 119  etc.

This musical score is written for a multi-stemmed instrument, such as a harp or a multi-necked guitar, with ten individual staves. The first nine staves are arranged in pairs, with the upper staff of each pair using a soprano clef (C1) and the lower staff using an alto clef (C3). The tenth staff is a grand staff for piano, consisting of a treble clef (C4) and a bass clef (C2). The music is in 7/8 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The piano accompaniment consists of simple chords and single notes in the bass line. The piece concludes with a fermata over the final note 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.

The image displays a series of ten voice exercises, numbered 129 through 138, and a piano accompaniment. Each exercise is written on a single staff in treble clef with a common time signature (C). The exercises are divided into two groups: exercises 129-138 and a final piano accompaniment section. Exercises 129-138 are transposed in two keys: the first key is C major (one sharp), and the second key is B-flat major (two flats). Each exercise consists of a single melodic line with a repeat sign and a fermata. The piano accompaniment at the bottom is written for both hands in treble and bass clefs, with a common time signature. It features a series of chords and arpeggiated figures that correspond to the keys of the exercises above. The word "etc." appears at the end of each exercise line and at the end of the piano accompaniment section.

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, piquées 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.*
 Example.  *etc.*
 16805

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.

141. 

142. 



Triolet.

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

Triplets.

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

143.  etc.

144.  etc.

145.  etc.

146.  etc.

147.  etc.

148.  etc.



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.

Musical notation for measures 159-160. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody in the treble staff consists of eighth and sixteenth notes with some rests. The accompaniment in the grand staff features chords and single notes.

Musical notation for measures 160-161. The system includes a single treble clef staff and a grand staff. The notation continues from the previous system, showing the progression of the melody and accompaniment.

Musical notation for measures 161-162. The system includes a single treble clef staff and a grand staff. The notation continues from the previous system, showing the progression of the melody and accompaniment.

160.

161.

162.

163.

Musical notation for measures 160-163. The system includes four single treble clef staves and a grand staff. The key signature changes to two flats (Bb, Eb) and the time signature remains common time. Measures 160-163 show a complex melodic line with many sixteenth notes. The grand staff at the bottom shows a simple accompaniment pattern.

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, d'e-sa-mi-nar la tua co-stan-za. etc.

Exécution.

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

Piano.

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-lì-dol mio... etc.

Exécution.

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

Piano.

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.

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.

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 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.

The Trill.

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.

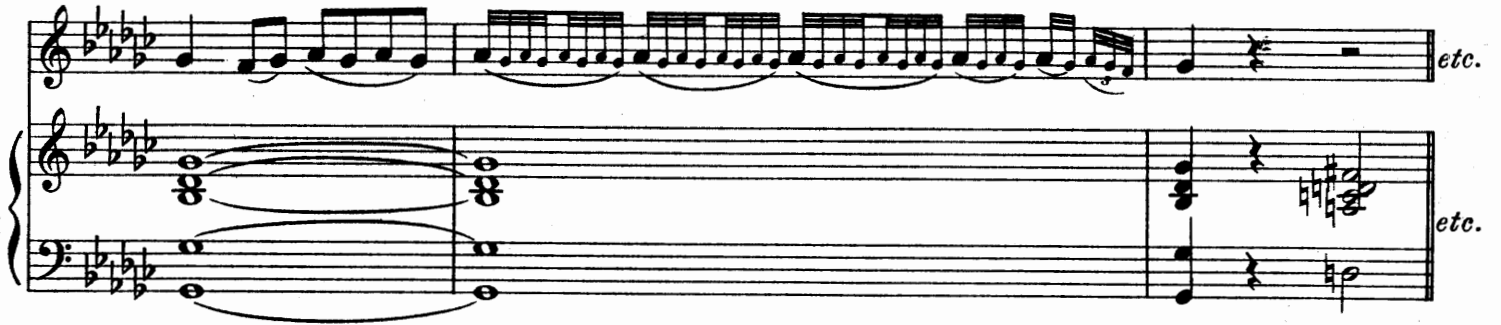
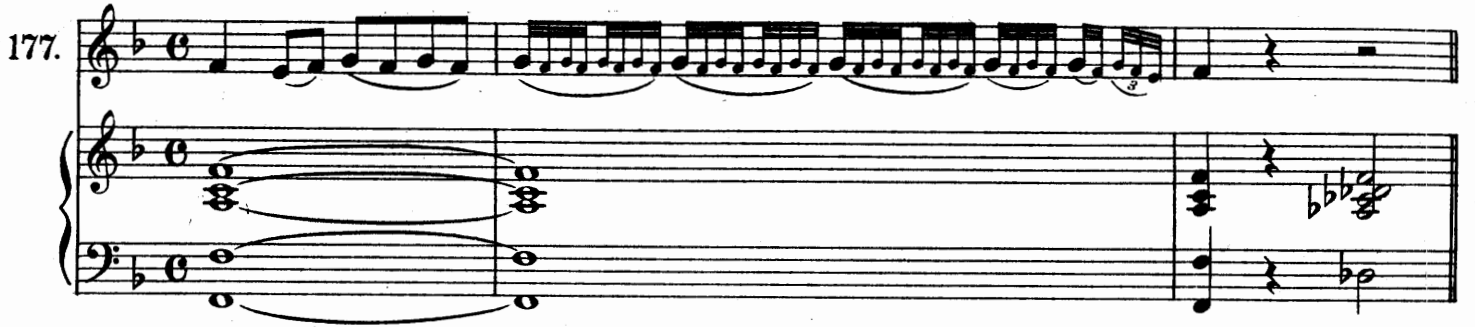
The trill is a regular vibration of the larynx. It consists of a rapid and rhythmical repetition of two notes which lie close together, at the distance of a tone or a semitone. The only method of acquiring a perfect trill is to practise it in strict time, counting the number of the notes. It must be 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.

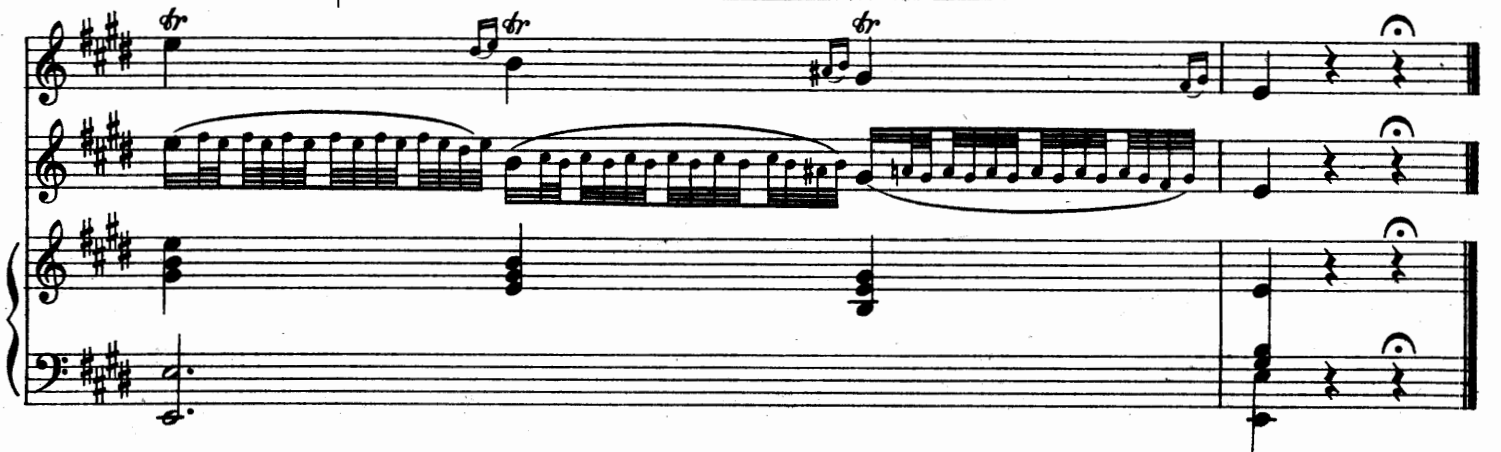
180. Différentes terminaisons du trille.
Different endings of trills.



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

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

Exercice

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

184.