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The art of singing



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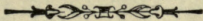
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*DIFFERENCE IN VOICES—ARTICULATION—
MANAGEMENT OF THE BREATH—FORMATION OF
THE VOICE—ON MUSICAL EXPRESSION—
SCALES AND EXERCISES.*

BY

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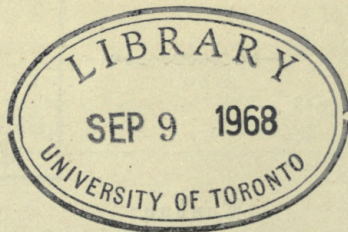
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VOCALISTS VADE MECHUM  
BY JOHN T. BRYAN

## PREFACE.

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The "Art of Singing" must not be confounded with a Singing Class Manual: it is intended to be nothing of the kind, but may be looked upon as a work, the result of many years experience and observation, which shall serve as a guide to the culture and improvement of the voice. It will be found of great service to those lovers of music who have made some progress as pianoforte players, and may desire, either with or without the aid of a singing master, to adopt such a course of training the voice as to be enabled to use it to the greatest possible advantage and effect, aiding nature in making the most of the vocal gifts with which we are endowed, and using them in a natural, unstrained, consequently most pleasing, manner.



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PART I.

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CHAPTER I.

PRELIMINARY OBSERVATIONS.

WHAT is singing? It is the combination of language with musical sounds, language being the primary element. If it is not, then mere vocal sounds would constitute singing. This would be an unsatisfactory not to say an irrational solution of the subject. Language then being the principal part, ought to be the basis of any method of teaching, so far however is this from being the case, that it would be more in accordance with the fact to say that in the modern systems, the language is entirely overlooked. Scales and exercises are alone attended to at first, it is only subsequently that words are introduced, and a pupil then with possibly every defect of utterance is allowed to warble these to the music. This is entirely reversing what ought to be the natural order, that is the

language first, and then the music. And if this order was observed in teaching, the process of learning would not only be much simplified, but its acquirement rendered more certain, and its accomplishment more satisfactory.

The usual routine of teaching may be thus described. The pupil learns a few scales and exercises, a song is then introduced, and after a longer or shorter period of time, with some little divergence of style in the songs, the pupil emerges a singer. During the whole process he has never learnt to articulate or pronounce one single letter or word of his own language properly. He possibly may be so illiterate as not even to understand the ordinary rules of grammar, and yet he professes an art the very essence of which is to be the impassioned exponent of language, conveying all the varied and varying phases of the human mind. With such a palpable contradiction on the very threshold, is it to be wondered at, that so few excel? unless, indeed, an opposite view presents itself, namely, that taking into consideration the ordinary basis of vocal tuition, and the literary condition of those taught, it may excite perhaps some surprise that there should be as many as there are even who hold any position as artists?

There are many misconceptions existing on the voice itself and on teaching, I may here notice some of them with advantage. In reference to the voice, I think too much stress is generally laid upon the mere

possession of a fine voice, the quality of course varies according to the individual. But taking the average of those who appear before the public, there are many who have attained a high position in singing with but an indifferent voice, while there are many with naturally fine voices who have done nothing. Certainly there is often a better result from proper training, than from the possession of a natural gift.

Much confusion has been and often is produced from the use, or rather abuse, of technical terms, such, for instance, as chest and head voice (*voce di petto e voce di testa*), many seriously imagining that by some incomprehensible process, the sounds are really produced in the chest, or have some mysterious connection with the head. Now the first rudiments of acoustics would show that for any sound, space is required, where does this exist in the chest, and as for any sound from the head, under such a possibility there could be no brains, a point I leave to the propounders of the theory to dispose of. The terms are merely meant to indicate that essential difference in quality which must always be found between the lower and upper part of the voice.

A theory has ere now been advanced that the sounds proceed from two different points in the larynx, the singing voice being produced at one point, and the speaking voice at another. There is no warrant for such a notion from the mechanical construction of the larynx. For there is but one point, the *rima*, from



whence, according to the very formation, any sound could be produced. A right understanding of the anatomy of the parts would at once dispel this illusion, which I only mention as it has actually been advanced, and, indeed, at one time received, and may even now receive some support.

Another idea that has ere now found advocates, is that of "breaking the voice," as it was termed, as a preparatory step to its formation. By "breaking the voice" I understand was meant so to force and strain it, and to reduce the powers, as to render the voice effete, with the view then of bringing it out fresh and vigorous, nay even with increased powers and strength. It is almost incredible that such a monstrous notion could have ever gained ground, but it was really and lamentably the case, and was at one time a favourite method with some professors. As may be readily imagined for one voice that ever recovered this inhuman process, numbers were yearly sacrificed as victims, and yet the system flourished vigorously, and is not even at the present day without its supporters, either intentional or unintentional, for it matters little which as regards the result.

Another absurdity practically adopted is that there must be always something new in singing. Any one fresh from a conservatoire abroad is supposed to bring to this country some lately hatched views of the art. Such an one is of the new school, and therefore must have some theory to supersede the old school which is

gone by and out of date, as if nature altered her form or her operation with every change of the moon, or every revolving year. The art is not only degraded by such puerilities, but the mere notion displays the vast amount of ignorance existing upon the subject.

Another point to be noticed is that any one who can tinkle a little on a piano can teach singing. This is very convenient for a large number of professing musicians, and if amateurs are content with such tuition it is their own affair. But the case assumes a far different aspect when such persons undertake professional tuition, here it becomes a positive injury to the individual whose prospects in life are thus necessarily, and often cruelly, sacrificed by the incompetence of the master.

Another of the crudities of modern musical tuition is what is termed "finishing lessons," that is, the rudiments are learnt from some ordinary master at a cheap rate, the final polish being reserved for some master of celebrity. As almost a matter of course these finishing lessons are necessarily occupied in undoing the previous process of tuition.

With such a mass of anomalies, it is no wonder that we find so few really qualified to teach, and but little practical result from the teaching. A writer in the "Quarterly Musical Review," so long since as the year 1818, pours forth his complaint on what he considers the lamentable deficiency that then existed with reference to singing, "Vocal art has employed

for a great number of years our unwearied attention ; we have heard the finest singers of Europe, we have examined many of the best and many of the worst teachers from the earliest to the latest times, we have conversed with a vast number of masters and with professors of acknowledged ability. We have devoted no small portion of leisure to practice and teaching ; and it results from all our inquiries that though the science has been understood and exercised by many public performers in as great perfection as will probably ever be attained, there is yet no code of instruction extant.”

These remarks are really applicable at the present day ; we have fine singers, equal perhaps to those of the time at which this was written, and since then there has been no lack of works professedly on singing, indeed, English and continental professors have vied with each other in a positive profusion of production, the unlucky province of singing is actually inundated ; and yet, after all, it may still be truly said that “ there is yet no code of instruction extant,” and the reason is, that singing is not taught upon its proper foundation. The elements of the art are really based not upon music, but on a right use and application of the organs in speech. Music, except the mere rudimentary knowledge of notation, has nothing to do with the formation of the voice, and it is this simple fact, that the first principles of singing are based upon a knowledge of the functions of the vocal organ and



not upon music, which will readily account for the want felt by the writer we have quoted from.

If, however, we are to judge of singing by the number of books of instruction, it would almost seem as if singing was understood, at all events, by some of those who profess to propound its principles, but when we come to examine these so-called singing instructors they are all formed upon the same familiar model, we have first some scales on prolonged notes, then some scales of rapid divisions, followed by a string of exercises, ending generally with the shake. Some, more ambitious than others, attempt explanations, dealing largely in technical terms, in which the subject is, if possible, rendered more obscure by a mysterious mixture of Italian phrases, but all keep the beaten track, unless, perhaps, here and there common sense is outraged by some most preposterous theory, which lives and last its day. Now a little reflection ought to show that piles of scales and exercises will never make a singer. The voice must be formed, not by an unmeaning mass of notes of varying lengths, produced anyhow, but by a knowledge of the construction and action of the vocal organ in the production of the sounds. The musical art is, strictly speaking, the secondary part. When the voice has been formed according to the mechanical construction of the organ, then, and then only, is music to be applied; when this is understood, there will be no longer any complaint that "there is no code of instruction extant."

Pacchiavotti, a famous singer, wrote in his memoirs, "He who knows how to breathe and pronounce well knows how to sing well." And this is one of the greatest truths which study and experience have ever suggested to the successful cultivators of the art of singing.

M. Stephen De la Madelaine in his "Theories Complètes du Chant," makes these remarks, "I have seen lots of methods. I have examined attentively all those by modern masters. I do not know a single good one." In the same author's views on professors of singing in general, he is very severe on the said professors; and the remarks he makes on his countrymen, the French, are equally applicable on this side of the Channel. The fact seems to be that in the opinion of those best calculated to judge, the art of making the most of a voice is known to extremely few. Many singing masters, of more notoriety than ability, have some pet theory whereby, by "breaking," they profess to improve or reform the voice. Such systems carry with them their own condemnation.

In the Chapter on "The Formation of the Voice," in Part II. of this book, will be found much that bears upon this, to the singer, most important subject, and which cannot be too carefully studied and acted upon.

Similar sentiments are also expressed in the following, from a work of unquestionably high standing:—"A good singing master is a very rare thing, because it is very rare to find one who has received a good

education. \* Singing is a kind of eloquence, nevertheless I believe that two-thirds of the foreign and English masters, some of whom are making fortunes in this country, cannot even read the poetry as it ought to be read, of any one song they undertake to teach."

In the life of Haydn the following anecdote is related, "When Reuter, Maestro di Capella of the theatre of Vienna, was looking for voices to complete his choir, young Haydn was introduced to him. Reuter, to try his talent, gave him a difficult canon to sing at sight, when the precision and purity of tone as well as the spirit with which the child executed it, surprised him to the highest admiration. He remarked, however, that he did not shake, and asked the boy the reason with a smile, when young Haydn smartly replied, How should he know how to shake when his cousin did not. Come hither, said Reuter, and I will instruct you. He took him between his knees, showed him how to bring rapidly together two notes, hold his breath, and agitate the palate, which the boy understood immediately and made a good shake." If, as is here gravely affirmed, the boy did understand this jargon, he must have been a prodigy indeed, "hold his breath, agitate the palate." Such is the graduated nonsense handed down in connection with the art of singing, and which may yet have its influence upon an admiring public.

I think I have shown, from what has been stated above, that the ordinary method of teaching singing is



like beginning at the wrong end, and that any one who really proposes to teach should be qualified, in elocution especially, as well as in music. The proper management of the voice can only be acquired by means of articulation, and the basis of articulation is the simple process of learning the right formation of the letters of the alphabet. Let the organs of speech be first brought under control, and the proper method of pronunciation acquired, and then let the student proceed to prolong the vowel sounds, or, in other words, to sing. The importance of correct articulation cannot be overrated. Take the ordinary standard of persons, even of those who are called educated, how few use the organs of speech aright, apply this style of speaking to singing, and, of course, the musical sounds must be produced upon a wrong action of articulation, the result is a constant struggle against an improper use of the vocal organ, which must end in ultimately weakening the voice, if not occasioning its total loss. It is owing to this that many professional singers are so often obliged to suspend their labours. The least indisposition, or slight cold, perhaps, instantly seizes upon the dilapidated organ, and incapacitates the singer. Medical aid is called in, stimulants and gargles are applied with temporary relief, but the cause still remains to produce again its ordinary routine of effects on the unconscious sufferer.

Many have a reputation as masters, whose chief exploits are, to ruin every voice confided to their care,

yet so great is the infatuation that, even after the voice has been reduced to a *caput mortuum*, the cause is attributed to anything, rather than the incompetence of the master, who, in such case, recommends rest, of course he does, it is the only chance the sufferer has to recover his lost power. But this too often fails, the wrong done cannot always be retrieved by a mere suspension of practice, and the victim is left to pursue some other vocation. This is no isolated case, many disappear from the scene of their labours who are never heard of, as they sensitively avoid even the suspicion of their failure.

Such is the condition in which the art is now found, and the result is, there are plenty of so-called singers, but few fit to rank as masters of the art, which combines in itself so many elements of beauty and excellence. It is grateful to the sense, and pleasant to the feelings. It will soothe by its softness, and rouse by its power—it enhances a sentiment and gladdens by association, it binds together the many in sympathy, and is a source of enjoyment to all.

## CHAPTER II.

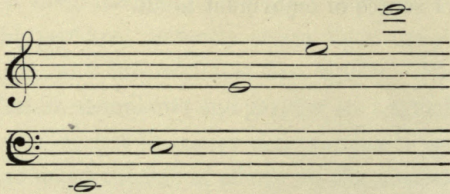
## THE HUMAN VOICE—MALE AND FEMALE.

THE human voice is governed in its capacity by sex, the male taking the lower range, the female, the upper range of musical sounds. There are six distinctive characters of voice, three in the male, and the same number in the female, thus designated according to quality—

Male.—Bass, Baritone, and Tenor.

Female.—Contralto, Mezzo Soprano, Soprano.

The whole range of the human voice, from the bass, the lowest, to the soprano, the highest quality, is four octaves, that is from double E to E in alt.



It may be assumed generally that there is a difference of an octave in the pitch between the male and female voices, thus the bass is an octave lower than

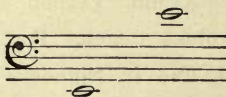


the contralto, the baritone than the mezzo soprano, and the tenor than the soprano, and a fifth between the extreme voices relatively, that is between the bass and tenor, and the contralto and soprano, according to their qualities respectively. The character of the voice is indicated by the quality, not by the extension. As a rule, the extreme voices of both sexes are most marked in their character. The bass and tenor, the contralto and soprano, are usually well defined, but the middle qualities vary considerably, taking a tendency, as it may happen in individuals, either towards the lower or upper voices, thus the baritone may have more of a bass than a tenor character, and *vice versâ*, and the same may be said of the mezzo soprano, with reference to the contralto and soprano. The tenor is divided into two characters, the strong and light tenor. The strong tenor is rarely met with. We had a remarkable instance of this voice in the elder Braham, whereas, in Rubini we had a tenor as exceptionally light. We have now Sims Reeves, Edward Lloyd, Maas, and Vernon Rigby, who may all be classed as robust tenors. For baritone Santley stands pre-eminent, and in Signor Foli we have an example of a fine bass voice. For sopranos, Patti, Albani, and Nilsson. Trebelli is remarkable in possessing a mezzo-soprano of great range, with a contralto quality. Contraltos are well represented by Mesdames Patey, Antoinette Sterling, and Damian.

There is generally a well-defined limit to the char-

acter and extension of the different voices, and, as a rule, the muscular development of the individual is, strictly, in accordance with the character of the voice, and in this there is an analogy between the voice and instrument, particularly of the string class. Taking then the gradations thus, the individual with a bass voice has a more marked muscular development than the other male voices, the tenor, the least, and this corresponds to the quality of voice. The bass being less flexible than the baritone, and the baritone than the tenor. This is an important physical distinction, and marks the character of the music best adapted for each voice. The same rule holds with regard to the female, the muscular organisation being in strict accord with the quality of voice, the soprano being more flexible than the mezzo soprano, and the mezzo soprano than the contralto.

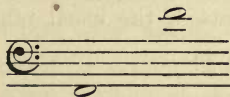
The Bass voice is somewhat limited in compass, having, however, an extreme range of about two octaves, that is from



It is not flexible in itself, nor is it easily rendered so. It will be found most effective in sustaining sounds. The peculiar quality of depth and fulness is derived partly from formation, and partly from position. The trachea and larynx are comparatively of larger size,

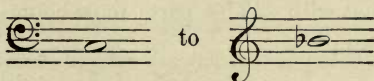
and the projection in the throat, called "Adam's apple," is lower down in the throat than with the other voices, by which the vocal tube from the rima to the lips is longer, corresponding to the depth of voice. This quality of voice is not very common.

The Baritone partakes somewhat of the character of the bass, but is lighter in quality, and possesses greater flexibility. The compass is generally from F to F



although the upper notes are not readily acquired, and it may sometimes be found with as low a range, though not so deep, as the bass. It is a much more common quality of voice than the real bass, with which it may be occasionally confounded, and it is more useful, being able to take a greater range of music, consequently, a more extensive list of characters on the opera stage.

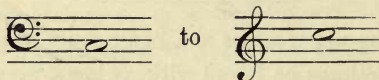
The Tenor voice is divided into two separate qualities, the strong and the light tenors. The strong tenor is not very often found. It is more flexible than the baritone, for which it may sometimes be mistaken, and it has a greater compass, being capable, by proper cultivation, of reaching even B flat. It ought, however, to be generally understood that the full powers of voice are in the central parts, not in the extremes. The range may be taken from





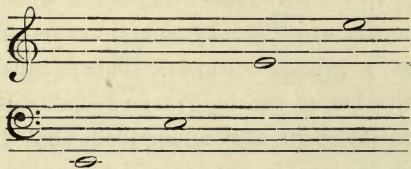
and sometimes the *ut de poitrine*, as the French term it, is within its power, but its excellence lies in the middle part.

The light tenor is of much more frequent occurrence. It is a very agreeable quality of voice, generally possessing a considerable body of sound, and capable of a great extension upwards. The light tenor has naturally much flexibility, which may, by careful cultivation, be increased, the usual range is about two octaves, that is from

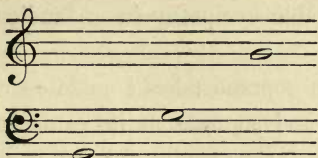


although some voices may not be able to take the upper C easily, while others, again, will go to D and even E in alt. This voice is always useful on the opera stage, and in the concert-room.

From this explanation it appears that the full range of the male voice may be stated as about three octaves, that is from

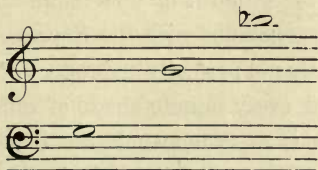


although the extremes either above or below may not be often met with. The parts most commonly called upon are from



the extension, of course, depending on proper cultivation. In fact, as much, if not more, depends on proper instruction as upon any natural powers of voice, and the very few that excel among the multiplicity of fine voices that exist is a proof, certainly of the importance of a right method to be adopted in the formation of the voice.

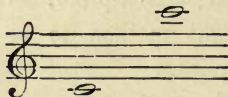
The Contralto bears the same relation to the other female voices, as the bass voice does to the baritone and tenor. It is generally of a full quality, possessing power in sustaining sounds. As the muscular development in women is not so rigid as in men, the contralto possesses more flexibility relatively than the bass, and also a greater power of extension. When properly cultivated, the compass is from



The upper notes, however, notwithstanding this extensive range, are not often congenial to the ear, but, within certain limits, the contralto, perhaps, produces

more pleasurable sympathy in an audience than any other voice.

The Mezzo soprano takes a middle course between the contralto and soprano, as its name, indeed, partly indicates. It is generally full in quality, and yet flexible, and capable both for sustaining sounds and also for rapid divisions. In extension it is not so low as the contralto, nor so high as the soprano, the average range ought to be about two octaves, that is from

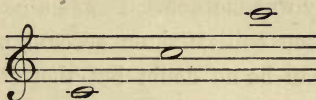


This quality of voice is, perhaps, the most useful of any to its possessor. It is adapted for nearly all the principal parts in operas and oratorios, and has therefore, a greater range in which it may have the opportunity of being employed. It may not be so deeply sympathetic as the contralto, or so brilliant in execution as the soprano, it has, however, full power for all the purposes for which it may be required.

The series concludes with the Soprano, a quality of voice apparently not perfectly understood. The Italians have indicated every minute shade of difference in the various voices, the very nomenclature, indeed, is derived from their language, and the principal characteristics are pointed out in most of the works on singing. In this country, however, the term, soprano, is mostly applied to any voice that takes the upper range of

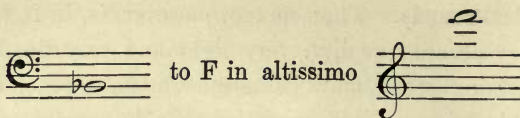


musical sounds. The soprano, however, is, in fact, of a very peculiar quality, very light and very flexible, possessing what may be termed a fluty tone, and capable of very rapid execution. It is usually cultivated from



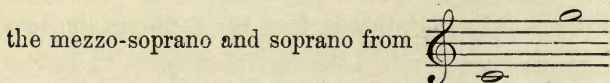
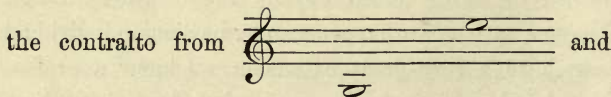
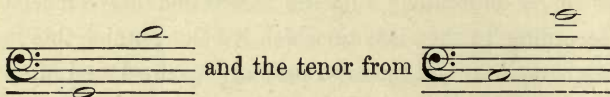
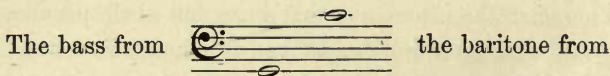
but it often extends to E in altissimo. The lower tones are weak and require care in cultivation. In operas the parts usually written for soprano are what are termed *mezzo carattere*.

I have thus endeavoured to give a clear and succinct account of the different qualities of the human voice and their most prominent characteristics, and though these are tolerably well defined; according to their classes yet there are probably more voices of a mixed character than there are that bring out their peculiar qualities in bold relief. In general, however, a voice is so far determined that the cultivation may proceed according to the class to which it belongs, and this is very important, for many voices are strained and often ruined by being forced beyond their natural limits, because as it often happens some particular individual may have a very great extension. I knew a professional lady who had a compass of no less than three octaves and a half, that is from the B flat in the bass



I have heard the complete scale taken at once, and yet the quality was marked. It was a contralto voice, and had it been cultivated on account of its upward range, there can be no doubt but that it would have been practically ruined, the necessary consequence of being strained beyond its natural limits.

In order to prevent the ill effects of straining, care should be taken to confine the practice at first to certain defined rules, when the voice has been formed thoroughly to this extent, the extremes, either above or below, will not be difficult of acquirement. The following may be taken as the limit to which the several voices should be confined during the process of cultivation.



If each of the different voices is rendered flexible at first to the several limits here pointed out, the extension, which is altogether a mechanical operation, may often be acquired without much difficulty, but only on the supposition that the articulation, to which I shall now address myself, is made the basis of the system.

## CHAPTER III.

## ON ARTICULATION.

By Articulation I wish to be understood as meaning the improvement of the voice, according to rules based upon principles derived from natural laws. The anatomy of the human subject indicates clearly the functions of the different organs. The ear for hearing, the eye for seeing, and thus it is with the voice, the whole apparatus points out the purpose. The lungs are the bellows that supply the air, the trachea, or windpipe, is the tube connecting the lungs with the larynx, in which is the rima, or space formed by intersecting muscles where the air is vibrated into sound. The lips, tongue, and teeth are the organs of speech, which are the basis of articulation, and ought to control the passage of the breath, by acting immediately on the rima, not only in the attack of the sound, but during its prolongation on any of the vowels. This it is that gives all the power over the voice, and is, in fact, the point upon which the proper function of speaking, as well as singing, mainly depends.

Singing, abstractly considered, implies merely the



prolongation of the vowel sound, so that ordinary speaking might be sung, when, however, applied to music it means a combination of words and music. The voice being employed to give expression to musical notes in succession, or, in other words, "melody." If this definition is correct, the speech ought to be, and no doubt is, the proper basis of singing, that is, proper articulation is the primary element in singing; as a consequence the formation of the letters of the alphabet ought to precede the prolongation of the vowel sounds. If this view was generally adopted, we should have voices better formed, and we may reasonably conclude that a better style of singing would be obtained. To sing well, then, it is necessary to speak well, and in learning to speak well, it will be found that a very important step has been made towards singing well. Reverting now to the quotation made above in the first chapter, that there is no proper basis for singing, the cause I maintain is that in singing, music hitherto has alone been attended to, speech being altogether neglected. Now, the vocal organ can never be properly formed unless this order is reversed, that is unless the power of speech is first cultivated and expanded, and then applied to music.

The ordinary process of learning to sing is this, the pupil is first taught to sing a few scales, generally upon the sound A. Sometimes the syllables Do, Re, Mi, Fa, Sol, La, Si, are applied, but, in either case there is no attention to the articulation, all is con-

sidered right, provided only the intonation is correct. Now, if we take the great mass of mankind, how few will be found who make proper use of the organs of speech. The right formation of the letters is not learnt, nor is there any attention paid to the natural connection between articulation and vocalization. A pupil, after singing a few scales and exercises is put to apply words to music, without knowing, as I have said, the right formation of the letters of the alphabet, and the result is, what might be naturally expected, speech, the most important part in any use of the vocal organ, is so ill regulated that, in attempting to sing, the wrong action must affect the voice itself injuriously.

In learning to sing, one of the chief errors is that, to produce the sound some effort is necessary. If any one should be asked to speak, the sounds are produced easily, but to sing, that is, merely to prolong the vowel sound, the breath is forced, the muscles of the throat are contracted, the whole organ is placed in a strained position, and this is the condition in which the sounds are produced. This method is, of course, applied to the scales and exercises, and consequently they are got through in a manner which, so far from increasing the vocal powers often tends only to weaken them. In some few cases the singer may try to remedy the evil, finding it necessary to utter the words with some regard to distinctness, but, when the voice has been exercised upon a wrong system, it is in general too late to alter for any effectual purpose. How, it may be asked,

under such circumstances, can the style of singing approach anything like the standard of perfection. Yet, this is the ordinary method on which singing is learnt. Now, I contend that the speech should be first correctly formed, and the singing then undertaken, and this seems so obvious that it needs not further discussion.

Having thus shown that for singing the voice should be first cultivated for speaking, I now proceed to point out the preliminary step in the cultivation of the voice for singing, namely, the proper articulation of the letters of the alphabet. In my work, "On the Right Management of the Voice in Reading and Speaking," I have entered minutely into the subject, but here it may perhaps be only necessary to give an outline, referring those to the work itself who may wish to go more into detail.

To acquire proper articulation, the first thing to be attended to, as I have said is, the formation of the letters of the alphabet. Of these the consonants are divided into two classes, known by the different pressures required for their production, namely, hard and soft pressure.

| <i>Hard.</i> | <i>Soft.</i>           |
|--------------|------------------------|
| B. . . . .   | P.                     |
| D. . . . .   | T.                     |
| G. . . . .   | K. C. as in Co. and Q. |
| J. . . . .   | Ch.                    |
| V. . . . .   | F. Ph.                 |
| Z. . . . .   | S and C soft.          |

The difference between the letters placed in juxtaposition arises entirely from the different pressures of the organs used in their formation. Thus, for the B and P there is the same action of the lips, only that for the B the lips are pressed more firmly together. For the D and T the point of the tongue is applied to the roof of the mouth forward, but for the D there must be a stronger pressure. The Th is a modification of the T. The G and K and C require the sides of the tongue to be pressed against the gums on either side, only more strongly for the G. The Q is a modification of the K. The J and Ch are made by the forepart of the tongue being placed flatly against the roof of the mouth, with a firm pressure for the J. The V and F are formed by pressing the lower lip against the upper front teeth, only more firmly for the V, taking care that the breath is never forced out between the lip and teeth. The Z and S require the vibration of the point of the tongue, while it touches the roof of the mouth on either side of the part vibrated, the Z requiring a somewhat harder pressure. These are the principal consonants, and they regulate, to some extent, the whole articulation. There are four letters termed liquids, L, M, N, R, in making these the sound can be carried on during the articulation. For the L and N the action is somewhat the same. For the R the point of the tongue is freely vibrated. The M is made by firm pressure of the lips. The W and Y at the commencement of



words are clearly consonants, and partake of the character of the liquids. The W is made by drawing the lips slightly back during the articulation. The Y is a modification of the action of the K. As a rule, no more of the organ should be used for the letter than is sufficient to produce a clear articulation, the action in every case being firm and decisive. And the space in the mouth should be open, in order that the sound may pass out freely, and also to give a greater volume of tone. The vowel sounds are made with the same action as the consonants, that is, from the forepart of the mouth back upon the rima. The articulation when properly made controlling the vocalisation, if this is thoroughly understood and acted upon, it will much facilitate the formation of the voice.

The art of singing may be divided into two parts. 1st.—That which relates to the functions of the vocal organ. 2ndly.—That which relates to the music. Having explained the first, I now proceed to the second part or that which belongs to music. In order to sing, the breath should be taken sufficiently deep and freely, and the attack of the sound be firmly made, and then sustained. To form the voice, it will be advisable at first to practise upon prolonged sounds, taking, for instance, the notes of the diatonic scale in succession. In singing this the notes should be fully sustained, passing from the full sound of one note to the next in succession, so that the sound should be as much as possible continuous, avoiding altogether any



be a slight rise on the second note of each group, and in general it may be laid down as a rule that wherever there are running passages, diatonic or chromatic, the notes should be divided into groups, or as they may be termed musical phrases so as to accord with the final close. When the diatonic and chromatic intervals have been achieved, then the other intervals may be studied with advantage, for instance, those of the third, fourth, fifth, sixth, and especially the seventh, for these are material points in modulation. In all these exercises it is essential that the notes should be blended together whatever may be the interval, any abruptness or break mars the effect. The whole power of singing depends upon the flowing of the sounds into one another freely and fully. The shake is generally made the last exercise on account of its supposed difficulty. The shake in itself is not so difficult, if the sounds are produced without effort, and according to the rules I have laid down for the articulation. The shake is rendered difficult by contracting the muscles of the throat, thus impeding the action of the trachea and larynx, for during speaking, and especially during singing, the trachea is in constant motion, and upon the flexibility of the muscles which control the action in different directions depends the power of execution, when therefore we see force applied in the production of sound, and the muscles of the throat in a kind of paroxysm during singing, there must be necessarily a want of control over the organ, and that which would

otherwise be easy of acquirement is thus rendered difficult. This applies to all scales and exercises, and especially to the shake. If the articulation is properly applied the shake is really easy, taking care during the practice that the upper note receives its full value, so that the two notes may be blended together fully and smoothly.

In practising the scales, and indeed in singing, it is absolutely necessary that the voice should be cultivated to pass from the full sound of one note to the full sound of the next note in succession, whatever the interval may be. If this is not attended to, the voice can never be brought to its proper condition, for of necessity there must be a break in the sounds sufficiently palpable to mar the effects of the music. This very important point is too often neglected as well in the cultivation of the voice, as in learning an instrument. If the fulness of sound is not maintained, the sensation is, as if the pitch was lowered between the intervals, which of course must affect the intonation generally. Singers are often wholly unconscious of the cause of the defection, and the ear is often blamed when the fault is really in an improper method of connecting the notes. This continuity and sustaining of sound, is at the very root of the art of singing, and ought to claim attention according to its importance. It is to singing what modulation is to reading. It will bring out the full tones of the voice, and at the same time give a control over very



minute shades of sound, while the power of expression will of course be most materially enhanced.

It is essential that the exercise of the swell should not be omitted, by which is meant generally the power of increasing the volume of the sound from a small beginning to the full extent of the organic powers, and then gradually diminishing. I do not recommend this in the first instance, but only after the preliminary step has been taken of learning how to attack any sound and sustain it fully, evenly, and smoothly. In making the swell, that is, increasing the volume of sound, the breath should never be forced, in fact in any use of the voice, whether for speaking or singing, the lungs ought to be passive, the increase of the volume of sound belongs entirely to the articulating action which after the attack has been made should be gradually extended towards the rima until the full power has been attained and then as gradually diminished, this action when properly practised will complete the formation of the voice, as it cannot be done unless the entire control has been gained over the vocal organs.

I will suppose now that the student has acquired the power of articulation, and also of vocalization. It becomes necessary to blend these together, and thus make the singer. It is usual with many to recommend solfeggi, others on the other hand looking upon such exercises as unimportant, resort at once to songs for the combination of words and music. I think,

perhaps, following the example of the early Italian masters, it may be advisable to study solfeggi as a means of teaching the student to blend the letters with the musical sounds. The usual monosyllables, do, re, mi, fa, sol, la, si, besides that they form the nomenclature of musical notation on the Continent, which ought to be familiar to the English singer, take in nearly all the vocal sounds, and in applying them to the notes, the mind is not disturbed by attempting any expression of sentiments, thus confining the exercise at first to the mere mechanical operation. But I do not urge the point as, according to my system, the student having learnt the proper method of articulation, ought to be able at once to blend the words with music, for singing after all is, as I have shown, only a prolongation of the vowel sounds, the different scales and exercises being merely means of giving the flexibility to the muscles, which regulate and control the motion of the trachea and larynx. It will be evident from the observations I have made how absolutely necessary it is in singing, to avoid all pressure at the chest or muscular compression of the throat, for these form obstacles, both to free and clear articulation, and also to execution.

The student must be careful in the scales and exercises to sustain the sounds smoothly and evenly. Now the power of sustaining a sound even in rapid divisions, depends entirely on the action of articulation, which applies alike to the vowels and consonants. As the

sound is prolonged, this action must be continued to the full power of the lungs, which, as before said ought to be always entirely passive. If this is properly attended to, it will produce not only a clear vibratory tone, but will also prevent more breath issuing than is just necessary for the sound. If it is required to increase the volume, or, in other words, to swell the sound, the articulating action only should be increased, the lungs always supplying involuntarily, and without effort, the breath necessary for the increased volume. Upon this action being understood depends entirely the whole power of voice, with which the speech is thus always in immediate connection. The mouth should be opened freely and easily, and the tongue kept in its natural place in the bed of the teeth, the passage of the mouth, or in other words the vocal tube, should be kept open for the free emission of sound, a portion of which ought naturally to pass through the nostrils, thus preventing any nasal tendency. If the breath is ever heard during the emission of sound it is a certain indication that force has been used. The quality of tone being to a great extent the measure of proper articulation.

In reference to what is termed falsetto, which is only used in tenor voices, it is not, as is generally supposed, a natural condition of the voice. The falsetto tone is produced entirely by a wrong action, and ought never to be used in singing. The artificial quality of tone arises solely from a contraction of the muscles of the throat and pharynx, diminishing the

space through which the air passes, the epiglottis becomes rigid, and the voice of a faint quality without any power of vibration. In ascending the scales by a gradual contraction of the throat-muscles, the upper notes may be reached without any palpable break, but in descending, the contracted muscles must at some point relax, and the open and natural sound commence. In this case the break can never be overcome, all the artifices that may be adopted can never prevent the change of quality, which entirely mars the effect. From this explanation, it follows as a necessary consequence, that if the falsetto is made use of, the voice must be weakened and perhaps ultimately lost altogether.

From what I have advanced, it will be evident that singing does not depend primarily on music, but on a right understanding of articulation. This is the natural order, and if acted upon, many of the apparent difficulties will disappear, these are in reality not natural, but are produced by a wrong system of tuition. I do not mean to say that under any circumstances singing is an art of easy acquirement, but only that too often the mechanical difficulties are very much increased by not adhering to the rules indicated for the natural production of the tones. I have now endeavoured in these observations to point out the proper method for the formation of the voice, that is, first the articulation must be attended to, and then the vocalisation, and the combination of these forms the only true basis of the art of singing.



## CHAPTER IV.

## THE MANAGEMENT OF THE BREATH.

THE human voice is strictly speaking a wind instrument. The air in passing out from the lungs, by an act of volition is thrown into vibration, at the contracted space of the rima, and thus the sounds of the voice are produced. It must be obvious that the proper management of the breath is a matter of vital importance, not only in speaking but in singing. The instruction ordinarily and usually conveyed on the subject, is that the singer is not to inhale so as to inflate the lungs too fully, nor to take breath in the middle of a word. These are no doubt useful points, but do not by any means comprise all that belongs to the matter of regulated breathing during singing.

In the ordinary process of breathing, the air should be inhaled through the nostrils, this is the natural action, and should form therefore the basis of a student's practice, but in singing, as the mouth must be more or less in an open position, there must be a deviation from this rule. In making the sounds of the voice, the vocal chords, which in the mere act of

breathing are in a state of relaxation are now rendered tense. These stretch across the larynx horizontally from the forepart to the back and form a space. The breath in passing through this contracted space is vibrated into sound. As the sound is continued, the breathing action upwards (according to the usual explanation) being always in one direction, has a tendency to force the trachea from its position. In order to prevent this, which must act injuriously, implying as it does continuous force, the articulation, according to the rules given before, should be directed upon the rima from the speech organs, simultaneously with the production of sound. This action not only meets the upward tendency of the breath and thus keeps the trachea in its place, but prevents the issue of more breath than is just sufficient for the sound itself, or, in other words, controls the breathing. The result is, that the sound is produced with the least quantity of breath, and at the same time possesses full vibrative power. This action of articulation should always be maintained during the open sound, whether for sustained passages or for rapid divisions. Moreover, it must be obvious this reflex action forms the real link connecting the speech organs with the sound, and by attention to the rules for the formation of the letters of the alphabet, the articulation will be clear and distinct, and the voice of a sonorous quality. Thus the importance of proper articulation, as the primary element in singing, cannot be too thoroughly enforced.

My theory then is, that the action of speech counteracts the issuing of the breath at the rima, where it is vibrated into sound, and by this action the trachea is kept in its position and left also to entire freedom of motion. To produce the various sounds of the voice, the trachea and larynx have a diagonal motion backwards. In attacking a low note the larynx and trachea are relatively in a low position in the throat. In ascending the scale of notes, the trachea rises upwards and the larynx recedes, this may be readily tested by any one applying the finger gently to the projection known commonly as the Pomum Adami or Adam's apple, in descending the scale, the larynx and trachea return to their normal position. In ascending the scale, the lips of the rima, as the larynx recedes, gradually approach each other, and thus by narrowing the space increase the vibration, and so render the sounds more acute in succession. In descending, the lips of the rima recede from each other. The vibrations diminish and the tones become more grave. In singing, therefore, the muscles that support the trachea and larynx are in constant motion, this, in fact, constitutes execution, which depends on the flexibility of these muscles, and is of course developed by practice, the volume of voice being also increased. Now, the act of articulation, according to my system, corresponds with and assists this natural action of the trachea, and the firmer the articulation the sound will be clearer and possess more vibration. Speech, therefore, if properly directed, is



in fact a powerful auxiliary in increasing the power of execution, according to the capacity and extent of each voice, and the more perfect the articulation, the greater will be, necessarily, the flexibility of the muscles, that is, the execution, and also the volume of tone.

It must be self-evident, from the foregoing observations, that entire freedom of the muscles is required for the proper action of the trachea. How, I ask, can this freedom of action be maintained, according to the ordinary explanation, that the sounds of the voice ought to precede the words and syllables. It is clear that this action would force the trachea from its natural position and prevent its free motion, upon which, as I have shown, the production of the different tones, or, in other words, the execution really depends. Yet this is the usual method of teaching the art of singing, the consequence is that, force or compression of the muscles must be resorted to, and thus the free action of the trachea and larynx is impeded, and execution, which, if left to nature's laws, would be comparatively easy of acquirement, is rendered difficult, if not almost impossible. It is painful at times to see the efforts made by singers, even of high reputation, the only wonder is that the voice, under such a combination of untoward circumstances should ever retain its power. As it is, however, the constantly recurring incapacity of singers from the slightest cause, is a sufficient proof that there is something not right in the present system. The



muscles become injured from false and unnatural action, the voice consequently loses its full capability, and the singer is always exercising his vocation under the terrible disadvantage of a constant direction of the organ against the laws of nature.

With regard to the inhalation, I think it may be shown, that to act freely and without effort, the lungs ought not to be too fully filled. In passages of sustained sounds, or of rapid divisions, the moment the want of power is felt the breath should be taken, for to carry on the sound, so as to exhaust the air from the lungs, would bring on spasmodic action which, of course, must be injurious. If a sponge is filled with water and held up, the water will run off, leaving a certain quantity, which can only be expelled by pressure. I believe this to be analogous with the lungs, which may be called an air-sponge. If the air is taken into the lungs it must make its exit, leaving within a sufficient quantity to prevent collapse, the moment any pressure is felt the breath should immediately be taken. Of course, the power of sustaining a sound will be increased by practice, more especially if the articulation is rightly applied. We have thus a natural law as a guide in breathing.

With reference to the words, care should be taken to divide the sentences, so as to admit of the breath being taken at proper intervals, that is, where the sense admits of a pause, and within the breathing limit of each individual, which is necessarily variable.

The taking the breath being governed, not as is usually explained by the words alone, but by the power of breathing in each individual, this is important to observe, as every one must be guided by his own sensation, for, obviously the limit which suits one may be beyond the power of another. The breath, of course, is not to be taken in the middle of a word. I mention this to avoid any omission, although this is implied in what I have said above, where the sense admits of a pause.

With reference to the music, the points at which the breath may in general be taken advantageously are chiefly at the unaccented parts of a bar, for as all musical phrases end on the beat of the bar, this naturally points out a proper place for a pause, as it must be evident that, taking the context, there ought not to be a pause just before a final, but on the note preceding. The breath may also be taken after a dotted note, as the short note belongs in the reading to the following note. Of course, it may happen sometimes that the words do not correspond with the natural breathing point, this is almost necessarily the case in translations, the singer must, in such cases, be left to his own discretion, for, it would be impossible to give specific rules for every case that may occur.

It must be understood that, although the lungs are the motive power, they ought to be altogether passive as regards the voice, for, it is obvious that the act of

inhalation has nothing to do with the voice, it is the exit of the breath with which singing is concerned. The breath, therefore, after it is vibrated into sound, should be allowed to flow out freely, and without any effort or pressure whatever, the act of articulation alone controlling it. As so much depends on the proper management of the breath, those who wish to sing ought to be taught, as a preliminary step, how to breathe.







THE  
ART OF SINGING.

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PART II.

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CHAPTER I.

THE FORMATION OF THE VOICE.

THERE is this difference between learning an instrument and learning singing, that, in the former case, the notes are formed, in the latter the voice has to be formed. And on this depends the whole power of the vocalist, for, unless the voice is properly cultivated, the singer must be always exercising his vocation under difficulties necessarily arising from improper training. The question then arises, What is proper training? We now come to that part of singing which belongs especially to the musical department. To train the voice for singing, it must, of course be rendered amenable to the discipline of musical scales and exercises. The art of singing is certainly not to be acquired by merely going through these, if it was everyone might, could, would, or should sing. So far

is this from being the case, that, considering the numberless scales and exercises yearly poured forth from the musical press, it is wonderful how few really good singers are produced. This arises from not understanding the primary principle, namely, that the voice must first be trained to speak, all the letters of the alphabet must be correctly formed, all the imperfections of speech, natural or acquired, must be overcome, the articulation must be rendered clear and distinct, and the voice is then in a proper condition to acquire the musical element.

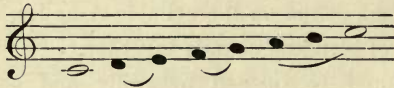
If, however, the various systems that prevail are looked into, the direct contrary is the rule observed. The singer is first put to scales and exercises upon the open sounds, and when, after a time, he has to add words to the music, all the defects of articulation, and there are very few individuals without them, all the defects of articulation, I repeat, stand in the way as so many barriers to progress, so much so that a singer is often branded with the charge of want of ear, when the fault really lies in the want of correct articulation. If this was attended to as its importance deserves singing which now seems so difficult, as being supposed to depend upon musical attainments would be more generally acquired. I do not go so far as to say that singing, under any circumstances is an easy matter, on the contrary, experience shows that the acquirement of any art in perfection, is always a long and laborious process. All I mean to affirm is that, in learning to

sing, the words are, or ought to be, of equal with, if not of more importance than, the music, and if articulation is made the basis of singing, the execution would not only be rendered more perfect, but more effective.

The first point to be gained, is the power of sustaining a sound, for, as I have before observed, the difference between speaking and singing lies primarily in the prolongation of the vowel sound. If the student has followed my rules throughout, he will find that he will be, or ought to be, able to attack the sound at once. Now the power of sustaining a sound depends on the continuation of the attacking, or, in other words, of the articulating action. Sustaining a sound, therefore, is only the act of articulation prolonged upon the vowel. The next thing is to acquire the command over the open sound on the syllable A or La, and then the power of blending sounds together. For this, the mouth should be opened naturally and easily, the tongue remaining in its place, in the bed of the lower teeth, the lips should always be drawn slightly back, this will open the space at the back of the mouth, as any protrusion of the lips contracts the space and injures the quality. In passing from one sound to another in the progression of the scale, the voice must be carried from the full sound of one note to the full sound of the next note in succession. This is very important, and unless it is attended to there will always be a break. This full succession of sound in singing gives the power of ascending and descending passages with

greater evenness and precision, and the intonation is rendered more certain. It will be found that this full continuity of tone is more difficult to acquire in descending than in ascending a scale, for, in descending, the trachea, when elevated in the throat, as it must be in ascending, would naturally have a tendency to descend by its own gravity, and if left to itself would necessarily produce a break without the support given by articulation.

In ascending the diatonic scale, the notes of the common chord naturally fall more upon the ear, the intermediate notes, therefore, require to be brought prominently into relief, which can only be done by giving the character of an *appoggiatura* to these intermediate sounds. Thus in the scale of C

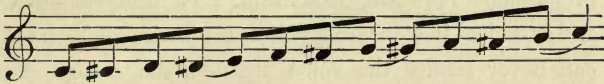


the D and F form *appoggiaturas* to E and G the notes of the common chord, the A rising to the seventh, the leading note on the octave. In descending there is a tendency to take the seventh flat, this is a physical fact, and must be carefully avoided, for the habit once acquired will ever after interfere with the intonation, and continuing the descending scale the same rule will hold, the A, F, and D will be *appoggiaturas* to the common chord notes. A simple modification of this rule will extend it to other scales.

In taking the chromatic scale the division of the



octave into three parts of four notes each will much facilitate both the execution and the intonation. In practising this



the first note must pass fully to the second, and the last note of each group must lean upon the last note of the succeeding group, all the notes must be taken smoothly and with the full sound from one note to another, the chromatic intervals will then be clearly brought out. In this, as in the diatonic scale, the descending scale must be especially attended to in order to avoid false intonation. From what I have said on the tendency of flattening the seventh in descending it will be advisable not to practise scales of octaves and fifths or other intervals ascending and descending at once, there must be a pause between, or otherwise subsequently in rapid divisions, the intonation will necessarily become habitually faulty.

When the diatonic and chromatic scales have been sufficiently exercised, the intervals should be taken in succession, for instance, those of the third, fourth, fifth, sixth, seventh, and also the octave, both ascending and descending and practised smoothly, bearing in mind always to pass from the full sound of one note to the full sound of the next in succession, whatever the interval may be. Where this is done as it ought to be, and without force, it is obvious that the muscles

which control the action of the trachea must acquire flexibility, and thus gradually the full power of the voice will be developed both in sustaining sounds and in passages requiring execution. To practise scales and exercises in staccato style, as is often recommended, can never render the voice flexible, the abrupt disjunction tending to make the muscles rigid rather than flexible, besides the principal point in singing is the continuous flow of sound. This forms its charm and its excellence, no method therefore should ever be adopted in practice which militates against this essential character of the art itself.

In taking any interval ascending the trachea rises, in descending it falls. The action of the rima, or space where the air is vibrated into sound, corresponds with the motion of the trachea in this manner, that as the trachea rises the edges of the rima close, and hence the difference in the pitch, for the contraction of the space increases the vibrations of the air, and the pitch becomes more acute, in descending the rima expands, the vibrations diminish, and the pitch becomes more grave. The organisation to produce this natural effect must necessarily be very delicate, any force, therefore, either of breath or of muscular compression, must of course obstruct the natural action, and if long persevered in must injure the organ itself.

When the several intervals have been thoroughly acquired, the ornaments and graces may be practised with advantage, for as these are always introduced into

melodies the student should understand their character, and be able to execute them accordingly. I may here observe that these graces and ornaments are not, as some imagine, merely musical excrescences, they are a necessary part of musical composition. The occasional introduction of an ornament is not only pleasing in itself, but increases the effect, especially if well executed. The simplicity of a ballad even is not invaded by a turn or an appoggiatura. If such an idea is entertained it shows, I think, but a narrow and limited view of the art.

The ornaments include the appoggiatura, the gruppetto or turn, the mordente or triplet, the acciaccatura, the puntato or dotted note, the legato or tied note, and the raddoppiato or double note.

The appoggiatura, as its name implies, is a note leaning upon the next in succession. The usual rule is that it takes about half of the duration of the note itself. I believe the modern method is to write it in full value, whereas formerly it was invariably written as a small note, if so, it loses its merely ornamental character and enters into the harmonic value of the music. The effect, when properly introduced is pleasing, and it renders the passage more light and graceful, but if expressed too forcibly its charm is gone, and it then becomes a mere excrescence.

The gruppetto or turn, is an ornament that ought to connect parts of a phrase together lightly, yet gracefully, but the usual method is merely to make a turn on the

note itself instead of using it as a connecting-link, that is thus



instead of



The difference in the effect must be obvious to any musical ear. In the first, the passage is abrupt, in the second it appears as an ornamental blending of notes together, giving a slight accent to the C in passing to the A. When rendered smoothly and fully, as it ought to be, it will always produce a good effect.

The mordente is a triplet, the emphasis is usually placed on the last note by an abrupt attack through the preceding two notes. It is thus made harsh, for it must be clear that the last note of any phrase ought never to be made too prominent. To produce the best effect the middle note ought to be brought slightly into relief, the whole being rendered smoothly

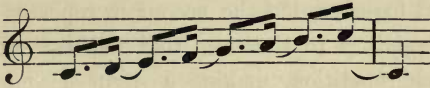


The acciaccatura is another form of the mordente and should be performed in a similar manner.





The puntato or dotted note is usually considered an ornament, although, I believe, there is a difference of opinion on this point. According to my view, taking the reading of a passage quite independent of the harmony, the dotted note always ends a phrase, the short note being in fact an appoggiatura upon the following note

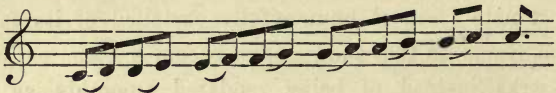


The fault in the performance generally, is that the short note is most unmercifully curtailed of its fair proportions so that the passage becomes a succession of jerks instead of being rendered smoothly, as I contend, as a rule, all music ought always to be.

The legato, or tied note. Because this is of the same relative value as the dotted note, it is usual to consider it as performing the same part in music. Now, the slightest reflection ought to show that though of the same duration, the expression is quite different. The dotted note, as I have observed, ends a phrase, the tied note, on the contrary, is a connecting-link in a phrase, and there ought always to be a gentle swell on the tied note, and a slight emphasis on the note that follows, this will make it not only graceful but render the reading more effective. I have not given any examples, as I think that it would be better to try the tied notes on any passages of music where they occur, for any mere example would not

perhaps convey the same effect which would almost follow from reading a tied note in a piece of music. There are many passages in songs where this reading will give a considerable power of expression.

The Raddoppiato or double note. In passages where this occurs there will be a very good effect if properly performed. The two notes are not merely to be played together, but the second or repeated note is an appoggiatura to the note that follows, and so on with each repetition, making a slight accent on the repeated note.



It is usual to consider the shake an ornament. I must confess I have never been much enamoured of it, although unquestionably, when well executed and in its proper place, it produces a brilliant effect. I have made use of it in the scales as an exercise well calculated to assist in the formation of the voice. The shake is made difficult by forcing the breath and contracting the muscles of the throat. Now, strange as it may appear, if my rule for articulation is strictly observed, the shake will be not very difficult to acquire, the articulating action giving great facility, in blending together the two notes, of which upon the upper one there ought to be a slight accent.

I have thus endeavoured to show how the practice of scales and exercises may be rendered available in

the formation of the voice, but it must be obvious that it is not the mere singing, but the manner in which they are sung, that will make the artist. Some people are silly enough to suppose that all verbal explanations as to singing are mere waste of time, in short, that all time is lost which is not occupied in gabbling over the notes. A few exercises performed with proper attention to the rules, and care in the execution, will do more than hours spent in an unmeaning repetition of passages. Unless the brain is at work there can be no result. The consequence of the prevalence of this opinion is that we have plenty of "executants," but very few artists.

With reference to solfeggi, I would not underrate their use, they have been handed down to us from the early Italian schools, but I do not think they quite fulfil their intention, taken as they usually are in the order of learning. Their object is to teach the pupil to blend syllables with notes, but this, according to my view, should be the first, not the last, process. Unless the articulation is rightly inculcated as the preliminary step, I am quite clear that no mere practice of solfeggi will give a correct pronunciation, upon which not only a pure tone but correct intonation depends. If, however, my system is carried out, and the voice has been formed according to the rules here laid down, the practice of solfeggi may be useful as an auxiliary step to the singing of airs.

I will here venture to recommend what I know will

be found an exercise of a very important character in the formation of the voice for singing. It is to take a book and first read a few sentences aloud, then gradually prolong the vowel sounds, or in other words, sing, return then to the reading and again recur to the singing, doing it alternately. If the articulation is rightly made there will be no difficulty in prolonging the vowel sounds, but if otherwise, there will be a direct break in the continuity of sound, and the reading cannot be connected with the singing. The importance of the exercise consists in this, that it is the test at once of proper articulation, which is based upon the natural action of the vocal organs. By this exercise every one has it in his power to try his own voice, if he fails he may rest assured that he is not proceeding in the right direction, and consequently can never attain the goal. He may become a singer, but he will always and invariably sing under difficulties arising from a want of the right application of the vocal organ.



## CHAPTER II.

## ON MUSICAL EXPRESSION.

IF, according to the *dictum* of the immortal bard, smoothness is an essential element in delivery whether in reading or speaking, it is especially so in music, and more so in singing, than in any other branch of it. In this respect there is a strict analogy between singing and speaking. The more smooth and distinct the articulation, the more effective will be the speech, and so it is in singing, the more correct the intonation and the more flowing the sounds, the better will be the effect produced. The ordinary rules, however, of musical accentuation do not, I think, tend to bring about this result, on the contrary, musical expression as it is usually understood follows for the most part the beat of the bar, and whatever else may be attempted is left to the individual, who, without any rule for his guidance, falls into the beaten track or embraces some empirical views.

The usual rule given for musical expression is, as I have said, the beat of the bar, by which those parts which from their position are already sufficiently

prominent are accented, hence the intermediate parts which ought to be brought out in relief, so as to produce the necessary smoothness and flow of reading are in a manner lost, and we have nothing but an alternation of full and weak sounds, in a perpetual sameness of succession. This, I think, has arisen from the fact that music being now written in bars each of the same relative quantity, the beat or measure of time being fixed, has been followed as the measure of expression. This may have had its advantages in an earlier age, but in the progress of modern times, a more comprehensive system is required for that effect which ought to be produced under the guidance of proper rules.

In music a melody or part of a melody, as a rule, ends upon a beat of the bar, now it cannot be maintained that this final of a melody is to have an emphasis, the natural reading is that the previous note must be accented and resolve on the final. Now the other parts of a melody ought to fall into, and correspond with the close, and hence the rule may be established that those parts which do not belong to the beat of a bar should be brought out fully, if they are not, then there is no correspondence of the melody with its close. The very reverse is, however, the present practice, and thus the beauty of the melody is extinguished by an unmeaning adherence to traditional rule.

The rules for accentuation commence with the

diatonic progression as the most simple and intelligible form, and pass from thence through all the ornaments and graces which are introduced to give variety and fill up the outline of the composition. In the previous chapter I have shown how these should be practised for the purpose of forming the voice, but the same rules if observed for reading the music will not only produce a far better effect but will give to the music a higher standard of artistic performance. I will, therefore, recapitulate the rules of accentuation given in the previous chapter, and point out how they may be made available as a system of reading music with effect.

In diatonic progressions, those called the unaccented parts of a bar, must be brought out into relief, if they are not, there can be no smoothness nor fulness of tone.

In chromatic passages, their subdivision into groups of four each are necessary to produce any rhythm, the last note of each group being an appoggiatura to the first note of the succeeding group, and so on to the final close. There ought also to be a slight rise on the second note of each group.

The grupetto or turn is an ornament connecting one note with that which follows it; to produce the proper effect, the turn should blend smoothly from one note to the other.

The mordente is a triplet, generally played very abruptly, it should on the contrary be smooth, taking a very slight rise on the second note. The same rule

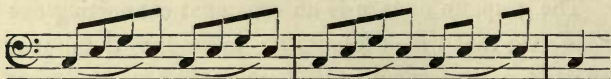
applies to the acciaccatura which is another form of mordente.

The dotted note or puntato, is in reality a slight pause in a passage. The short note should be read with the note following, taking care not to make the transition too abrupt.

The legato or tied note, on the contrary, is a connecting link in a passage, the tied note should be dwelt upon and blended with the next note, to which should be given a slight accent, this will infuse a colouring to the music.

The raddoppiato or double note. In passages where the notes are repeated in succession the repetition is generally intended for giving energy, the second or repeated note should be accented, but still smoothness should be maintained as much as possible.

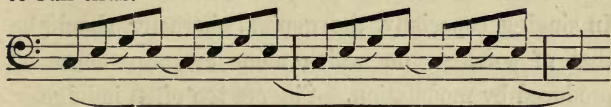
What I have here advanced applies of course only to the melody, but the effect of the melody may be materially assisted if the accompaniments are brought under the same system of rule. I will take an ordinary bass accompaniment.



These passages are always played with an accent on the first and third note of each group, there is thus no connection with the final, and, moreover, taken in this way, the ear is not satisfied at the close of each



group, but requires the addition of the first note of the following group for the completion of the harmony. Taking then the ear as our guide, the passage ought to run thus.



If performed in this manner, instead of each group being isolated, and having no connection with its final, each group blends smoothly with the following group and falls gracefully upon the final, every note in the passage will be full and sonorous and the effect of the melody will be heightened. The same rule will apply to many other forms of accompaniments, which each person may test for himself.

I think I have shown in what I have stated that the rule of accentuation by the beats of the bar is not tenable. I am very far, however, from supposing that my views will at first be generally accepted. Of course, I shall be told that the rules of composition will not admit of this reading, and that the accentuation must follow the rules of musical composition. Now, I maintain that the expression of melody is not to be thus measured, but should be read in phrases, not arbitrarily defined by beating of bars, but by that flow and accent which will best please, and at the same time, satisfy the ear.

In reference to musical expression, it must not be forgotten that light and shade are very material

elements in producing any effect, the chief defects of modern performances, whether vocal or instrumental, are, that they are either all too loud or too soft, in either case there can be no place for light and shade. In singing especially, the general character should be that of softness, on which alone can any effect be produced by modulation. Singers too often indulge in alternate loud bursts and half-stifled sounds. This process does not imply an art, expresses no sentiment, and leaves no impression, it is mere daubing. As a clap-trap these alternations may occasionally produce an effect, but the singer who depends on them, only shows that he has no claim to higher aspirations.

These remarks may be considered to apply only to music. In singing, of course, there is another element, the words. It is clear there ought to be a mutual relation between the two. For the music, as a rule, is written to the words, and may therefore be considered their exponent, the words ought to be clearly and distinctly given, or otherwise it is not singing but mere warbling. I do not by this mean to say that language can in any way be rendered intelligible musically, for such a position cannot be maintained, but as the object of the composer is to depict the sentiments by music, the words should be at all times firm and defined. Moreover, according to my system, the power of singing depends in a great measure on the right action of articulation, so that if the words are properly spoken the difficulties that lie

in the way of the development of the voice are thus diminished. The power of expression, I admit, depends much on the individual qualities of the singer. All my endeavours here have been to show that, nevertheless, there are certain rules which will materially develop the powers of expression, and of this I am quite sure that attention to the rules I have given will always produce a far better effect than can be obtained from mere empirical impulse.

There is, however, a delusion abroad that all musical expression is a matter of pure feeling and sentiment, and that any one who does enter into the spirit of the composition is "all soul." Now I maintain that unless expression is based upon some kind of rule, it is as likely to be in a wrong as a right direction. The power no doubt varies and must always vary in individuals, even though the rules which form the basis are the same. The rules for painting are the same universally. It is their application or power of expression, if I may so term it, that shows the artist. And so it ought to be with music. I may add that the art is elevated as soon as it is taken out of the muddle of mere impulse.

As regards musical expression there is one material point to be observed, that in passing from one note to another in succession, it must be from the full tone of one sound to the full tone of the next, whatever the interval may be. This is not usually attended to in ordinary scale playing, and still less in intervals, and

yet there is not any point in musical performance of so much importance in aiding expression. In instrumental music the want of continuity of tone mars all performance, for when the notes are not fully blended together in succession, there is of course a break. This is so sorely felt, especially in slow music, that in order to overcome it the music is precipitated to the utmost, on the supposition that brilliancy is thus obtained, the real point, though not suspected, is, to avoid the consequences of the gaps in sound caused by the want of connection. Now I maintain that if all the notes are fully sustained, and so carried on to the following notes in succession music will never feel slow or tedious. As it is, however, orchestral performances are a kind of race in which the effect is sacrificed to rapidity of execution, and this is called brilliancy. As a consequence, professional training is principally directed to execution. A performer is usually praised in proportion to his mere mechanical precision, not for his power of expression. Now execution, however perfect, is mere mechanism, but expression requires thought, hence, according to a natural law that few ever give themselves the trouble to think, we have an abundance of dexterous manipulation, but a general vacancy of expression.



### CHAPTER III.

#### GENERAL OBSERVATIONS.

THERE is an idea prevalent that the Art of Music is something mysterious, and that musicians possess a gift requiring peculiar powers of mind, and that these powers are rare and exceptional among mankind. Such an idea is a pure fiction. It has no foundation either in reason or nature. On the contrary it may be affirmed without contradiction, that of all the arts, music is more universally prevalent than any other. The faculty of enjoying music is very common. In fact to find any one to whom music does not give pleasure, is the rare exception, not the rule. Again, the appreciation of musical sounds exists almost universally. Taking the mass of human beings under civilization, there are very few who are not capable of distinguishing and comparing airs and melodies, and wherever there is this power, the art is within reach of attainment. There are of course many gradations, and some naturally have more exquisite perception of sounds than others, but these again are the exception.

So leaving out or eliminating the two extremes we may truly say that the faculty of music is universal.

If it should be asked how with such an extension of existence there are not more who excel, it will be found in the fact that few willingly undergo the drudgery. To excel even in the mechanical part requires an amount of practice and perseverance that not many would undertake except with the prospect of ultimate gain, but this does not contradict the fact of the very general prevalence of musical perception.

Of all the branches of music, singing is, perhaps, one of the most difficult, that is, to attain any eminence in it. The acquirement of the mastery over any instrument is a sufficiently difficult task, but singing requires something more than mechanical manipulation. And as there have been but few real orators, so there have been but few singers, for singing may be defined as musical oratory. Taking then this definition, it must be obvious that the primary steps belong not to music but to speech. A knowledge of the art of music is not required for the formation of the voice. In fact in this stage, music has nothing to do with it, except so far that musical notation is required to direct the voice through the several scales and exercises. The formation of the voice depends on a knowledge of the functions of the vocal organs based on that of their anatomical construction. Not, of course, of that kind which constitutes medical knowledge, for the discipline of the dissecting-room does not indicate their use with

reference either to speech or singing, but, of the functions of the various parts connected with the utterance of articulate sounds. If anatomy did explain thus much, then medical men would be, or ought to be, the best masters of oratory and singing, a proposition not to be maintained. When the voice has been formed then it may be applied to the the acquirement of the musical art. Unfortunately the very reverse of this is the ordinary method of proceeding, and hence it is that there are so many singers with voices only partially formed and who consequently are in so doubtful a state that they are seldom certain of their instrument when it is called upon to perform the part. The reason is obvious. There is no control over the voice, arising from an imperfect acquaintance with the structure and of the precise use which that peculiar structure demands. I have in this work endeavoured to explain this, for which a knowledge of the right method of articulation is necessary, this being the true basis not only of speaking but of singing, for singing is nothing more than a prolongation of the vowel sounds in connection with music. There ought not, therefore, to be any mystery as to its acquirement. Singing is pleasing even in moderate attainment which brings it within the reach of the amateur, and might be more general if only the manner of teaching was more attractive, but the custom now is to produce a complete obfuscation by an unmeaning "iteration" of technical jargon which goes to make difficult what

is in reality simple in itself and of easy comprehension.

The tendency of the age is, as I have said, more for execution than expression, this might have been expected for it is the age of mechanism. Execution is merely mechanical, requiring certainly very dexterous manipulation, to be obtained only by incessant practice. Expression is a matter demanding thought, not mere feeling, as it is sometimes represented to be. It is, therefore, only following a natural impulse to bestow more attention on what requires manual dexterity, that is execution, than on expression, the result of thinking. but nevertheless, it is one of the great charms of music, that it is so generally pleasing. A moderate degree of skill even in singing is almost sure to give pleasure. Simple airs are attractive in themselves if the words only are given as they ought to be. Yet the vulgar ambition is to excel in the mastery over difficulties. A very high note, or a very rapid execution will often secure to a public singer a position to which his general capabilities and qualifications do not entitle him. This is taking a very low standard of the art. But he who would really become an artist ought to aim at something more than merely to astonish by manipulation or mannerism.

If there is any proof wanting that the art of singing in its present condition is not based on right principles, it will be found in the fact that singers are so constantly liable to interruptions in their vocation from a



disordered state of the throat. This arises entirely from a wrong use of the vocal organs, force has been applied by compression of the muscles of the chest, these act upon the throat, the sounds of the voice are necessarily produced under muscular constraint, and the organ itself suffers permanent injury, inasmuch as it is rendered liable to every slight shock to which it succumbs. Rest may bring relief, but of course when the whole action is wrong there will always be a liability to a recurrence of the same symptoms. This condition is never attributed to the right cause, ingenuity is tasked to produce a diversion of opinion, but it ought to be understood that wherever this tendency to give way exists, the voice has not been properly formed, the master, therefore, is far more in fault than the pupil. If the instrument is continually out of order the method adopted for its cultivation must be wrong. If this position is conceded, and there is no escape from it, surely some revision, some alteration of system is required. And this is the point I have aimed at. I have endeavoured to propound a system which admits of ready proof, and to reduce the whole art to that condition of unity, which must always be the result of a right understanding of the laws of nature.

With regard to choral singing. It is not unusual to recommend a course of practice in a chorus as a preliminary step to learning singing, the idea being that a knowledge of intervals is thus obtained. This

is entirely erroneous, no one ought to sing in a chorus who aspires to solo-singing. There is always a tendency to strain the voice in order to hear our own above the rest. Nor can I understand how the ear is to be thus made sensitive to the perception of musical distances. Part-singing is of course desirable, but I would not recommend choral-singing to a soloist. In speaking thus of the chorus it is only with reference to the highest aspirations of the art. It is not my intention to deny to the practice, that it is an amusement. The great spread of singing in large masses is a proof of its popularity. There seems to be a natural desire to hear our own sweet voices, and the innocent recreation in learning and singing standard works is in itself a great gratification. But when the system of Wilhelm, Mainzer and others were first introduced into this country an impression went abroad that here was a short cut for learning to sing as an art. The event, of course, proved otherwise. There is, in fact, no royal road to artistic perfection of any kind. It was soon found that a person knew about as much of singing in reality at the end as at the beginning of a course of instruction. These systems, therefore, soon found their level. They may produce good choral-singers, though this admits of a doubt. At all events the practice forms an innocent occupation, and was taken up at the time by the Council of Education as a probable means of giving a higher tone and character to the general amusement of the public.

In bringing this work forward, my object has been to spread among all classes the desire for cultivating the voice for singing, which is not only a delightful recreation of the individual, but it has also the advantage of giving gratification to those that hear. A song of simple character will often please in general society, where instrumental music fails to attract. But singing is not only an agreeable accomplishment, it has also the very important consideration of being a healthy one if rightly undertaken, and the opinion of many medical men of eminence is in favour of a moderate exercise of the voice in singing, more especially where there is any constitutional delicacy of the lungs. There is thus a twofold advantage in learning to sing. It is a pleasing accomplishment, and it forms the basis for a healthy exercise of the lungs. This, of course, applies, not only to the amateur, but also to the professional singer, for if the art is undertaken upon right principles the chance of ultimate success will necessarily be much greater than on any system which is not based on the natural formation and functions of the organ itself.

## PART III.

## SCALES AND EXERCISES.

IN order to gain the power of execution, it will be necessary to understand in what it consists, for it is only through a knowledge of the principles that this object can be surely and readily gained. All execution depends on the elasticity of the muscles, which support, in its natural position in the throat, the trachea or windpipe, in the upper part of which is the larynx, the point from whence issue the sounds of the voice. In ascending the scale, the trachea or windpipe rises diagonally to the back of the throat. In descending the scale, the trachea descends to its normal position. The rima or orifice where the air in passing out from the lungs is vibrated into sound, accommodates itself to this motion. Taking this as the natural action, it must be evident that execution depends altogether on the flexibility and extension of the muscles in this given direction. Any contraction therefore or any force applied at once acts upon and impedes the motion of the muscles, and it must be evident also that to



gain this power, the trachea ought to be left perfectly free, so as to correspond with the action of articulation through all the phases of sound.

The object therefore of any scales or exercises is to produce this flexibility. The muscles require extension and also the power of resistance; the first for the purpose of execution, the last for that of sustaining sounds. The air when thrown into vibration at the rima passes outwards in a continuous current. To counteract this upward action, and to give support to the trachea, the articulation, that is, the action for the formation of the letters or speech ought to meet the upward current of the air at the rima. This is really the attack of the sound, and in order to produce smoothness and equality of tone throughout the range of voice this action of attack should be continuous also. The trachea is thus suspended in its proper position, and in assisting its natural diagonal motion consists the attainment of execution. The scales and exercises ought therefore to be made for this purpose alone, and a few well directed exercises, with the necessary mental attention, will do more than any unmeaning collection of notes, which go to make up the ordinary works on singing.

To gain execution and also the power of sustaining sounds some practice will be necessary. I have accordingly introduced a few scales and exercises, arranged in an order which I think will best serve the purpose:—1st, the Sustained Sounds; 2nd, the Dia-

tonic Scale; 3rd, the Chromatic Scale; 4th, the Intervals; 5th, the Shake; 6th, the Swell.

1st. *The Sustained Sounds*.—In ascending and descending the sound must be attacked from the fore part of the mouth, that is, the attack must be made by the articulation; in passing to the next note in succession there should be a slight rise from the full sound of one to the full sound of the following note. This must be observed throughout, and it is essential that the voice should be sustained firmly.

2nd. *The Diatonic Scale*.—If the preceding has been practised rightly the running scale follows naturally and easily, taking care to give a slight rise upon the second and fourth notes in the progression upwards and on the same notes descending; this will give fullness and an equal quality throughout. The change from one key to the scale on its fifth will give some exercise to the ear, as the same notes are sung in different keys. I have introduced here the tetrachord division of the scale as affording practice for taking the breath.

3rd. *The Chromatic Scale*.—This is usually considered a difficult scale, but is not so in reality, if attention is paid to the proper division into groups. As a rule, in order to gain equality and smoothness, there must be a slight rise on the second note of each group, the last note too of each group being an appoggiatura to the first note of the following group; by this division there is a natural resolution on the final note.

4th. *The Intervals*.—Some objection may be made to this exercise as not being very musical. The object of all exercises is the acquirement of flexibility in the muscles apart from music altogether, and in practising the intervals great scope is given for the exercise of the muscles both in ascending and descending. The student may vary the intervals in any way he pleases, so long as the articulation and proper action are preserved.

5th. *The Shake*.—I have placed the shake after the intervals, for the reason that after the muscles have been exercised in distances the power of blending the notes may be acquired with perfect intonation. The student will feel the benefit of this arrangement of these exercises by the result that will follow their proper exercise.

6th. *The Swell*.—The proper performance of this produces great effect in vocal music. It is generally exercised by forcing the breath out for the swell. But the right action is by the articulation, that is, by attacking the sound from the fore part of the mouth and then increasing the attacking action gradually to the full extent of the voice and then as gradually diminishing this action, leaving Nature to supply the breath, a very important point and which is never attended to. It should be understood that in making use of the vocal organ, the lungs, although containing the air or motive power, are or ought to be passive. The great art, in singing especially, is to learn to take in the breath and

let it out smoothly, evenly, and without any effort or impulse whatever; and it is to the negation of this simple law of nature that so much injury is done and so often by those who, not understanding the mechanism and action of the entire vocal organ, undertake to teach singing.

I have endeavoured in these exercises to arrange them so as to produce the best effect. In the formation of the voice, as I have before observed, two points are to be considered,—the power of sustaining sounds and of execution, and to gain these a right understanding of the mechanism and action of the vocal organ ought to be the basis of any system. These exercises have been arranged especially for that purpose and will be found amply sufficient; for it is not in their number but in the manner in which the scales are practised that any real good will result. The student need not of course restrict himself to these alone, but after having practised these, according to the rules laid down, he may resort to any succession of sounds that he thinks will be of use to facilitate the object; always, however, bearing in mind that the natural powers are limited in each individual, and that the process of cultivation can only be successfully carried on according to the quality of voice and its natural capability.

I will only add that I should advise the broad sound *La* to be generally used in practising these scales.



SCALES AND EXERCISES.

No. 1.—Diatonic Scale, Major.

The musical score is divided into four systems, each consisting of a vocal line and a piano accompaniment line. The first system includes the lyrics "la,\*", "la,", and "la, &c." under the vocal line. The second system features a key signature change to one sharp (F#). The third system features a key signature change to two sharps (F# and C#). The fourth system features a key signature change to three sharps (F#, C#, and G#). Each system includes a vocal line and a piano accompaniment line with slurs and accents.

\* The broad sound "la" to be used all through these scales.

Minor.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains four measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a quarter note G4, a quarter note F4, and a quarter note E4; the fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music: the first measure has a half note G3; the second measure has a half note A3; the third measure has a half note B3; and the fourth measure has a half note C4. Four accents are placed below the bass staff, one under each measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains four measures of music: the first measure has a quarter note D4, a quarter note E4, and a quarter note F4; the second measure has a quarter note G4, a quarter note A4, and a quarter note B4; the third measure has a quarter note C5, a quarter note B4, and a quarter note A4; the fourth measure has a quarter note G4, a quarter note F4, and a quarter note E4. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music: the first measure has a half note D3; the second measure has a half note E3; the third measure has a half note F3; and the fourth measure has a half note G3. Four accents are placed below the bass staff, one under each measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains four measures of music: the first measure has a quarter note E4, a quarter note F4, and a quarter note G4; the second measure has a quarter note A4, a quarter note B4, and a quarter note C5; the third measure has a quarter note B4, a quarter note A4, and a quarter note G4; the fourth measure has a quarter note F4, a quarter note E4, and a quarter note D4. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music: the first measure has a half note E3; the second measure has a half note F3; the third measure has a half note G3; and the fourth measure has a half note A3. Four accents are placed below the bass staff, one under each measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains four measures of music: the first measure has a quarter note F4, a quarter note G4, and a quarter note A4; the second measure has a quarter note B4, a quarter note C5, and a quarter note B4; the third measure has a quarter note A4, a quarter note G4, and a quarter note F4; the fourth measure has a quarter note E4, a quarter note D4, and a quarter note C4. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music: the first measure has a half note F3; the second measure has a half note G3; the third measure has a half note A3; and the fourth measure has a half note B3. Four accents are placed below the bass staff, one under each measure.

No. 2.—Tetrachord Division.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains two measures of music. The first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, all beamed together. The lower staff is in bass clef and contains two measures. The first measure has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all beamed together. The second measure has a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2, all beamed together.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains two measures of music. The first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, all beamed together. The lower staff is in bass clef and contains two measures. The first measure has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all beamed together. The second measure has a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2, all beamed together.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains two measures of music. The first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, all beamed together. The lower staff is in bass clef and contains two measures. The first measure has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all beamed together. The second measure has a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2, all beamed together.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains two measures of music. The first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, all beamed together. The lower staff is in bass clef and contains two measures. The first measure has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all beamed together. The second measure has a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2, all beamed together.

## Major Scale.

First system of a major scale exercise in C major, 4/4 time. The right hand plays a scale starting on G4, and the left hand plays a scale starting on G3. Both hands have a 'v' marking under the first note of the second measure.

Second system of a major scale exercise in C major, 4/4 time. The right hand plays a scale starting on A4, and the left hand plays a scale starting on A3. Both hands have a 'v' marking under the first note of the second measure.

Third system of a major scale exercise in C major, 4/4 time. The right hand plays a scale starting on B4, and the left hand plays a scale starting on B3. Both hands have a 'v' marking under the first note of the second measure.

Fourth system of a major scale exercise in C major, 4/4 time. The right hand plays a scale starting on C5, and the left hand plays a scale starting on C4. Both hands have a 'v' marking under the first note of the second measure.





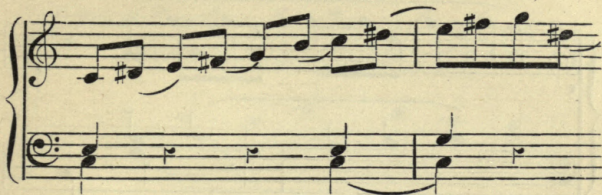
## No. 3.—Chromatic Scale.

The first system of the chromatic scale exercise consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a series of eighth notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The lower staff is in bass clef and provides a harmonic accompaniment with chords: C4-F4, C4-F#4, D4-G4, D4-G#4, E4-A4, E4-A#4, F4-B4, F4-B#4, G4-C5, G4-C#5, A4-F#4, A4-F#4, B4-G#4, B4-G#4, C5-F4.

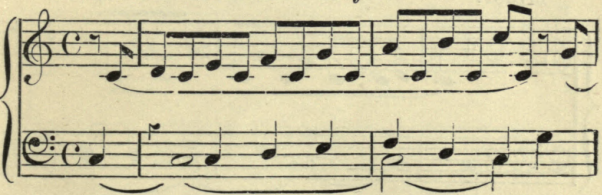
The second system continues the chromatic scale in the upper staff: B4, B#4, C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5, G#5, A5, A#5, B5, C6. The lower staff accompaniment consists of chords: B4-F#4, B4-F#4, C5-G#4, C5-G#4, D5-A#4, D5-A#4, E5-B#4, E5-B#4, F5-C#5, F5-C#5, G5-F#4, G5-F#4, A5-G#4, A5-G#4, B5-F#4, B5-F#4, C6-G#4.

The third system continues the chromatic scale in the upper staff: B5, B#5, C6, C#6, D6, D#6, E6, E#6, F6, F#6, G6, G#6, A6, A#6, B6, C7. The lower staff accompaniment consists of chords: B5-F#5, B5-F#5, C6-G#5, C6-G#5, D6-A#5, D6-A#5, E6-B#5, E6-B#5, F6-C#6, F6-C#6, G6-F#5, G6-F#5, A6-G#5, A6-G#5, B6-F#5, B6-F#5, C7-G#5.

The fourth system concludes the chromatic scale in the upper staff: B6, B#6, C7, C#7, D7, D#7, E7, E#7, F7, F#7, G7, G#7, A7, A#7, B7, C8. The lower staff accompaniment consists of chords: B6-F#6, B6-F#6, C7-G#6, C7-G#6, D7-A#6, D7-A#6, E7-B#6, E7-B#6, F7-C#7, F7-C#7, G7-F#6, G7-F#6, A7-G#6, A7-G#6, B7-F#6, B7-F#6, C8-G#6.



No. 4.—The Intervals. Major.







The first exercise consists of two staves. The treble staff contains a melodic line starting on G4, moving through A4, B4, C5, D5, E5, F5, G5, and ending on F5. The bass staff provides a supporting line with notes G3, A3, B3, C4, D4, E4, F4, and G4. The key signature has two flats (Bb and Eb).

The second exercise consists of two staves. The treble staff contains a melodic line starting on G4, moving through A4, B4, C5, D5, E5, F5, G5, and ending on F5. The bass staff provides a supporting line with notes G3, A3, B3, C4, D4, E4, F4, and G4. The key signature has two flats (Bb and Eb).

No. 5.—The Shake.

The first part of 'The Shake' consists of two staves. The treble staff features a series of tremolos (tr) on notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass staff features chords corresponding to the notes in the treble: G3, A3, B3, C4, D4, E4, F4, and G4. The key signature has two flats (Bb and Eb).

The second part of 'The Shake' consists of two staves. The treble staff features a series of tremolos (tr) on notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass staff features chords corresponding to the notes in the treble: G3, A3, B3, C4, D4, E4, F4, and G4. The key signature has two flats (Bb and Eb).

First system of musical notation for piano. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains eight measures of music, each starting with a dynamic marking *tr*. The notes are: G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4. The bass staff contains eight measures of music, each starting with a dynamic marking *tr*. The notes are: G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2.

Second system of musical notation for piano. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains eight measures of music, each starting with a dynamic marking *tr*. The notes are: G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4. The bass staff contains eight measures of music, each starting with a dynamic marking *tr*. The notes are: G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2; G2, A2, B2, C3, B2, A2, G2, F2.

## No. 6.—The Swell.

Third system of musical notation for piano. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of music. The notes are: G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5. The bass staff contains four measures of music. The notes are: G2, A2, B2, C3; G2, A2, B2, C3; G2, A2, B2, C3; G2, A2, B2, C3. There are dynamic markings *V* (swell) above the bass staff in the first two measures.

Fourth system of musical notation for piano. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of music. The notes are: G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5. The bass staff contains four measures of music. The notes are: G2, A2, B2, C3; G2, A2, B2, C3; G2, A2, B2, C3; G2, A2, B2, C3. There are dynamic markings *V* (swell) above the bass staff in the first two measures.

First system of musical notation, consisting of two staves (treble and bass clefs) with notes and rests. The treble staff contains chords and melodic lines, while the bass staff contains a simple accompaniment. A fermata is placed over the final note of the treble staff.

Second system of musical notation, consisting of two staves (treble and bass clefs) with notes and rests. The treble staff contains chords and melodic lines, while the bass staff contains a simple accompaniment. A fermata is placed over the final note of the treble staff.

Third system of musical notation, consisting of two staves (treble and bass clefs) with notes and rests. The treble staff contains chords and melodic lines, while the bass staff contains a simple accompaniment. A fermata is placed over the final note of the treble staff.

Fourth system of musical notation, consisting of two staves (treble and bass clefs) with notes and rests. The treble staff contains chords and melodic lines, while the bass staff contains a simple accompaniment. A fermata is placed over the final note of the treble staff.

Exercise 1: Treble clef staff contains chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. Bass clef staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4. Slurs connect the notes in the bass staff to the chords in the treble staff.

Exercise 2: Treble clef staff contains chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. Bass clef staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4. Slurs connect the notes in the bass staff to the chords in the treble staff.

Exercise 3: Treble clef staff contains chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. Bass clef staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4. Slurs connect the notes in the bass staff to the chords in the treble staff.

Exercise 4: Treble clef staff contains chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. Bass clef staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4. Slurs connect the notes in the bass staff to the chords in the treble staff.





## No. 7.

ON THE OPEN NOTE.

La la la la la, la la la la la,

FOR THE VOWELS.

La le li lo lu, la le li lo lu,

*Adagio.*

la la la la la, la la la la la,

la le li lo lu, la le li lo lu,

la la la la la, la la la la la,  
 la le li lo lu, la le li lo lu,

This musical exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and features a sequence of eighth notes followed by a quarter rest, then another sequence of eighth notes followed by a quarter rest. The piano accompaniment is written on two staves (treble and bass clefs) and features chords with slurs, mirroring the vocal line's structure.

la la la la la, la la la la  
 la le li lo lu, la le li lo

This musical exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and features a sequence of eighth notes followed by a quarter rest, then another sequence of eighth notes followed by a quarter rest. The piano accompaniment is written on two staves (treble and bass clefs) and features chords with slurs, mirroring the vocal line's structure.

la, la la la la la, la la

lu, la le li lo lu, la le

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a major key and 4/4 time. The vocal lines consist of eighth and quarter notes with lyrics. The piano accompaniment features chords and arpeggiated figures.

la la la, la ia la la la.

li lo lu, la le li lo lu.

The second system continues the musical exercise with two vocal staves and piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in grand staff. The lyrics are: "la la la, la ia la la la." and "li lo lu, la le li lo lu." The piano accompaniment continues with chords and arpeggiated figures.



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