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ROYAL ACADEMY OF MUSIC,
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AND ALL THE
PRINCIPAL COLLEGES IN THE UNITED KINGDOM.

GARCIA'S

Treatise
ON THE

ART OF SINGING.

A compendious method of Instruction,

WITH EXAMPLES & EXERCISES
for the

Cultivation of the Voice,

BY

MANUEL GARCIA,

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Ent. Sta. Hall.

EDITED BY
ALBERT GARCIA

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Albert Garcia.

In this edition of my grandfather's "Art of Singing," I have replaced a few of the exercises by some taken from the original edition, and have corrected a number of faults that have crept in from time to time in the course of reprinting. I have also somewhat abridged and slightly altered the letterpress in one or two places, with the idea of making it as simple as possible.

ALBERT GARCIA.

St. John's Wood,
London,

August 1924.

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COMPENDIOUS TREATISE

ON

THE ART OF SINGING.

BY

MANUEL GARCIA.

Edited by ALBERT GARCIA.

PART I.

CHAPTER I.

INTRODUCTORY REMARKS ON THE CONSTRUCTION AND USES OF THE VOCAL ORGANS.

THE mechanism employed in singing is the combined action of four sets of organs, which, though they act simultaneously, have each their peculiar and independent functions:—namely,

I.	The Lungs.	The bellows, or air supply.
II.	,, Larynx	Vibratory organ.
III.	,, Pharynx.	Reflecting organ.
IV.	,, Organs of the mouth.	The articulating organs. (*i.e.*, lips, teeth, tongue and palate.)

First.—The Lungs are the indispensable agents for respiration, and are placed below the organ of voice, performing functions analogous to the bellows of a church organ; that is to say, they furnish the wind required for producing the different sonorous vibrations. Air enters into, and escapes from the lungs, by a multitude of minute tubes, called the *bronchial tubes*, which, as they ascend to the throat, unite into a single highly-elastic pipe, known as the *Trachea;* this, rising vertically up the front part of the neck, communicates with the larynx,—the organ next in succession.

Secondly.—The Larynx,—the generator of the voice,—forms the protuberance in the front of the throat, called "Adam's apple." In the centre of this a narrow passage exists, formed by two membranes, stretching horizontally across it, one on the right side, the other on the left; these are called *vocal ligaments;* and the opening between them is termed the glottis (whence they are often called the *lips* of the glottis); and to these ligaments, or lips, alone are we indebted for the vibrations of the voice. In the act of inhaling, the form of the glottis is almost triangular; but when employed to form sounds, it becomes linear, the ligaments being drawn closely together. We shall consider hereafter, the principle upon which musical sounds are produced, and the part performed by the vocal ligaments in this operation; but we may now remark, that the latter are not of similar structure throughout their length,—the back two-fifths being formed of cartilage, and the front three-fifths, of ligament.

Above the vocal ligaments are two oblong cavities, called the vestibules of the larynx, each of which is surmounted by a fold, holding a position parallel to the vocal ligaments below them; and the space between these folds is styled the *upper* (superior)* glottis,—an opening much wider than the *real* (inferior) glottis below, and which never closes.

The upper opening of the larynx, which is free during the emission of vocal sounds, is completely closed during the act of swallowing, by a sort of little *lid*, called the *epiglottis*, situated behind the tongue.

Thirdly.—The voice, in issuing from the glottis, is echoed and reflected by the *pharynx*,—that elastic cavity visible through the arch at the back of the mouth, and it is this cavity which, by means of the numerous forms it can assume, gives to the sounds produced by the larynx a distinctive character.

Lastly.—All sounds are sent through the mouth, which is composed of various movable parts,—*i.e.*, the palate, tongue, jaw, and the special function of these parts is to give precision to the vowels, and to complete the process of articulation by the addition of consonants.

CHAPTER II.

Before we proceed further to describe the functions fulfilled by the vocal organs, we shall trace a sketch of the different classes of vocal sounds, which are to form the subject of our subsequent studies.

Experience proves that every variety of sound (including not only the singing voice, throughout its whole extent, but even the shriek, and the speaking voice) is the result of a few primitive and fundamental laws, and may be classified according to *register*, **timbre*, and *intensity*.

I.—The registers are as follows:—

The Chest.
The Medium.
The Head.

II.—The leading qualities of the voice are two,—the clear or open, and the sombre or closed.

III.—There are different characters of voice, such as brightness or dulness, as well as different degrees of volume and intensity.

Our first object is to ascertain how these results are produced.

APPARATUS I.—*The Lungs.*

The lungs are enclosed by the ribs, and rest upon the diaphragm, which wholly separates them from the abdomen. The development of the lungs in the act of inspiration, may be effected downwards, by the contraction of the diaphragm, and laterally by the distention of the ribs. Whether these two operations could be performed independently of each other, is at least doubtful; but our opinion is, that perfect inspiration depends upon their united action.

APPARATUS II.—*The Larynx.*

The larynx, which is immediately dependent on the respiratory apparatus, forms the registers, the different degrees of brightness and dulness of sounds, and the volume and intensity of the voice.

* This space by contracting and enlarging helps to modify the volume and quality of the voice.

* By *timbre* is meant the peculiar, and in fact, variable character that can be assumed in each register, even in the formation of the vowels.

APPARATUS III.—*The Pharynx.*

The pharynx is the organ which not only gives volume to the voice, through expansion, but also confers the various qualities or timbres on the sounds issuing from the larynx, besides helping to form the vowels.

CHAPTER III.

ON THE FORMATION OF SOUNDS.

The question now very naturally occurs,—by what mechanical action is the voice formed? The answer is this:—it is solely formed by periodical compressions and expansions of air during its exit from the glottis. The two small internal lips in the larynx, which combine to form the glottis, or passage for the breath, close one upon the other, causing below them an accumulation of air, which, owing to the pressure it there undergoes, acquires elasticity, and escapes, with the sudden expansion of the glottis, through the lips. The alternate contractions and dilations, causing successive and regular expansions of air, give origin to the voice, and on the rapidity with which the glottis opens and closes, depends the pitch of sound.*

† The following is the process by which the glottis shortens its dimensions. The moment it emits a sound, it changes the triangular form, which it holds during repose, for the linear form, which it assumes during vocal action: and its sides firmly fixed, and meeting at their extremities, leave towards the centre alone, a space for the escape of air, when required. It is the back *extremities*, however, which alone have the power of motion; the front *extremities* are always fixed. When the deepest note of the voice is to be produced, the sides of the glottis are in action throughout their full extent; that is, both the cartilaginous and tendinous portions are set in motion: but as the voice begins to ascend, the cartilaginous portions come progressively forward into contact from the back, till they meet throughout their entire length. This movement, of course, gradually diminishes the length of the glottis, reducing it to the dimensions that can be given to it by the tendinous parts alone; which latter, being acted on from behind, still further lessen the length of the vibratory orifice.

FORMATION OF REGISTERS.

The word register means, a series of consecutive and homogeneous sounds produced by the same mechanism, and differing essentially from other sounds originating in mechanical means of a different kind

The chest-voice, which has much greater power of vibration than the medium, requires, accordingly, a more determined contraction of the glottis; and this contraction is most easily effected by the enunciation of the vowel E. The medium is generally the more veiled of the two, and requires a greater expenditure of air. These two registers, in their lower notes, set in vibration the entire length of the glottis; and, as we have before observed, the gradual ascending of the sounds in the vocal scale causes the cartilages to come more and more into contact, the vibration being effected at last by the tendons alone. By the latter the glottis forms in female voices, the notes called head register.

FORMATION OF TIMBRES.

Many different causes tend to modify the timbre of the voice.

First.—Those of a fixed nature, by which each individual voice is characterised, as form, capacity, volume, firmness and the healthy or unhealthy state of the vocal organ.

Secondly.—Accordingly as the glottis closes or half opens, the sounds produced will be either bright or dull.

Thirdly.—The folds or upper tendons surrounding it may either, by retiring, add volume to the sounds, or, by closing, produce a stifled tone.

Fourthly.—The directions which sounds take in the vocal tube, during emission, whether through the nose or mouth,—the shape and capacity of that tube,—action of the soft palate,—width between the upper and lower jaws,—position of the lips,—and lastly, the elevation and depression of the tongue. The moment that a sound is emitted, it becomes subject to the influence of the vocal tube through which it passes; which tube, having the power of lengthening or shortening, contracting or expanding, and of changing its curvilinear form to that of a right angle, most perfectly fulfils the function of a reflector to the voice. Hence the varieties of *timbre* will correspond to the multitudinous mechanical changes of which the vocal tube is susceptible. We shall understand these movements if we consider the vocal tube as a deep and highly-elastic pipe, beginning below at the larynx, forming a curve at the arch of the palate, and ending above at the mouth;—a tube, which, when at its shortest dimensions, forms only a slight curve, and at its longest, nearly a right angle; the larynx in the first case, rising towards the soft palate, and the latter, dropping to meet it; whereas, in the second case, the larynx drops, and the soft palate rises; thus making the distance between them greater. The short and gently-curved shape produces the clear timbre, while the sombre is caused by the lengthened and strongly-curved form.

The clear timbre imparts much brilliancy to the chest register, but when exaggerated makes the voice shrieky and shrill; whereas the sombre gives it breadth and roundness—for by means of the latter only, the rich quality of the voice is obtained. This, however, when exaggerated, muffles the sounds, and makes them dull and hoarse.

The effect is less observable in the low than in the high portions of the voice.

Intensity and Volume of Voice.

Intensity depends on the force with which the air is driven from the lungs, and on the amplitude of the vibrations which it can give to the vocal cords, as well as on the sizes of the larynx, thorax, lungs, pharynx and nasal cavities. The glottis should close entirely after each vibration, otherwise the waste of breath would produce *weak*, not strong notes. The glottis must therefore offer resistance in proportion to the pressure given to the air.

Volume depends on the cavity formed above the glottis.

CHAPTER IV.

QUALIFICATIONS OF THE PUPIL.

The first essential for every singer is *mind;* then a true love for music, perfect ability to sing in tune, and the memory both of melodies and harmonic combinations. As regards physical qualifications, the first in importance is the voice itself, which should be fresh, flexible, sympathetic, of good compass, powerful and sweet; and next to this, a healthy, vigorous constitution. Let us not be misunderstood: we do not mean that if even all these natural gifts were (which is rarely the case) combined in a single individual, real musical talent would be the result; for to attain *that*, even the best natural capacities require judicious direction, steady and long-continued cultivation. A singer who has no knowledge of the means by which vocal effects are produced, and of the intricacies of the art he professes, is merely the slave of routine, and will never become great and distinguished in his profession. His talent must be cultivated from youth, by a *general* as well as special education.

The *special* education of a singer comprises not only the study of *solfeggio*, but that of some musical instrument, especially the pianoforte, of vocal music, and of harmony as a science. The last enables him to adapt songs and parts he has to execute, to the compass and character of his voice,—to embellish them, and bring out their peculiar beauties. Moreover, it is only by the knowledge of harmony that a singer is able to vary his songs extemporaneously,—whether for the purpose of enlivening the effect, or of skilfully passing over a difficult passage, when, through temporary illness, the voice loses some of its notes. This often occurs with

* The greater the rapidity } the higher the pitch.
† The shorter the glottis }

opera singers, and proves the artist's proficiency. The human voice in its natural state is often unequal, tremulous, unsteady, heavy, and of small compass. Well-directed and persevering study can alone ensure correct intonation,—perfect the mellowness and intensity of the sounds,—level irregularities of the registers, and, by uniting these, extend the compass; besides which, it is only by means of study that a singer can acquire flexibility and rapidity of execution. In all cases, severe exercise is requisite, not only for stiff, rebellious voices, but also for those which, being naturally flexible, are yet ill-governed, and are therefore deficient in neatness, breadth and firmness,—all which are necessary elements of good musical accent and style.

Freshness and steadiness are the most valuable properties of a voice, but are also the most delicate, easily injured, and quickly lost. When once impaired they are never to be restored; and this is precisely the condition of a voice which is said to be "*broken.*" This prostration of the vocal organs occasionally occurs even during the period of study; in which case, if it be not the result of organic disease, it may be attributed to injudicious vocal education; for whether the nature of the organ has been mistaken by the instructor, or he has attempted by obstinate perseverance to convert a low voice into a high one, the error is equally disastrous; the result of the latter especially being, utterly to destroy the voice. *The great object of study is, to develop the natural gifts of an organ; not to transform or extend them beyond their power or capability.* Let us add, that singers whose interests are vitally concerned in maintaining the health and soundness of their vocal instrument, will at once comprehend the importance of guarding it from injury. The singer should shun all excesses whatever, whether of diet, habits, or general conduct; for every one of these must produce injurious effects. A voice may also be seriously impaired by too frequently using the high notes in both chest and head registers; by exaggerating the *timbres*, and the force of the high notes (the sombre quality requiring more exertion than the clear); by loud and continued laughter; by animated discourse, &c.; all of which excesses cause temporary fatigue to the organ—and, if often renewed, will inevitably destroy it.

CHAPTER V.

Classification of Cultivated Voices.

The Female Voice.

Women's voices are divided into four classes:—

The *Contralto,*—occupying the lowest place in the female vocal scale.

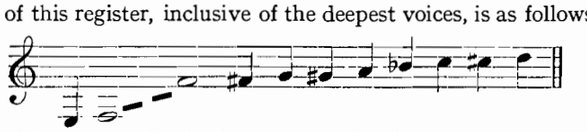
The *Mezzo-Soprano,*—occupying a place one-third above the Contralto.

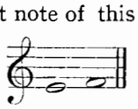
The *Soprano,*—one-third above the Mezzo-Soprano.

The *Soprano-sopracuto,*—holding the highest place in the scale; one-third above the Soprano;—these last-named are very rare.

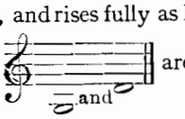
Chest Register.

Contralto voices, to which the chest register belongs more exclusively, are masculine, strong, and weighty; power, fulness and expression, form their characteristics. This register is less important with mezzo-sopranos and sopranos; nevertheless, it is essentially the basis of the female voice, as it is also that of the male. The compass of this register, inclusive of the deepest voices, is as follows:—



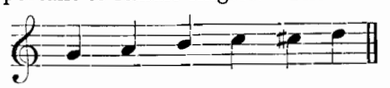
Whichever may be the lowest note of this register, the highest should rarely or never go beyond  because any attempt to attain the sounds above, might occasion the entire loss of the voice.

Medium Register.

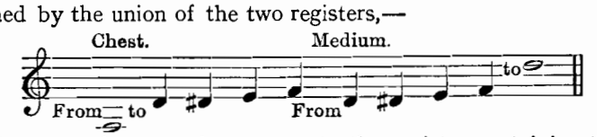
In all female voices, this register seldom varies in its compass, though it does greatly in power and sweetness. The medium register descends almost as low, and rises fully as high, as the chest register, but the notes between 

are generally weak, and devoid of feeling and energy.

It will be seen from the preceding observations, that, although both the chest and medium registers have the same compass, their employment is not a matter of indifference; for the character of sonorousness belonging to the one, is exactly opposite to that of the other; the chest register being vigorous, penetrating, and adapted to the expression of impassioned and energetic feelings; whereas the medium is veiled and soft, and suited to the expression of the milder sentiments, or of restrained grief. Independently, however, of these considerations, the following directions are, in our opinion, important to female singers. The notes—

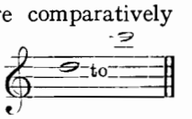


produced in the chest register, require such an amount of effort, that two or three years of such exercise would suffice to injure the voice, perhaps irreparably; whereas the same notes in the medium register are sung with ease. In order, therefore, to avoid weakness in the low notes of the scale, the compass in question should be formed by the union of the two registers,—



We reserve four sounds common to the registers, retaining thus the power of changing the registers on any one of these notes.

Head Register.

Soprano voices owe their brilliancy principally to the ease with which the high sounds are produced; they are comparatively weak in the lower ones. This register extends from 

The Male Voice.

The compass and character of male voices may be classed as follows:—

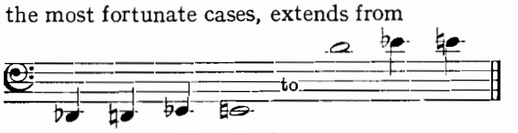
The *Bass,*—occupying the lowest place in the vocal scale.

The *Baritone,*—one-third above the Bass.

The *Tenor,*—one-third above the Baritone.

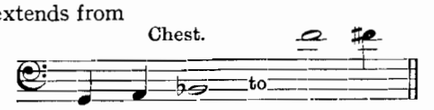
The Bass.

Bass singers ought to confine their voices to the chest register, which, in the most fortunate cases, extends from



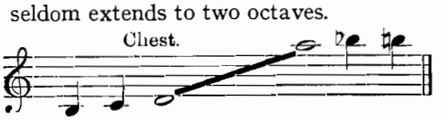
The Baritone.

This voice, which has less fullness than the bass, is rich and bright, and extends from



The Tenor.

This voice, though possessing less volume than that last-mentioned, is brighter, and more manageable in the upper parts; its compass seldom extends to two octaves.



It is easier for tenors, than baritones, to combine the falsetto and the chest registers, but this resource should always depend on the facility of the organ to blend the timbre of the two registers; otherwise, however well the transition from one to the other may be disguised, the inequality of the sounds will destroy the unity of the effect.

CHAPTER VI.

On the emission and the qualities of Voices.

In this chapter we intend to treat on the *quality* of voices. All uncultivated voices have, without exception, certain marked defects, or, at all events, are less developed in parts than their possibly fine qualities may deserve. Some, for instance, are tremulous; others nasal, guttural, veiled, harsh, &c.; while many are deficient in power, compass, steadiness, elasticity, and mellowness. It is the business of the master to correct these faults, whether natural or acquired, and in counteracting them, to prevent the formation of others; also to discover and develop those qualities which will combine the greatest number of beauties and advantages.

That sound is specially to be preferred, which is round, ringing, and mellow. Other qualities of the voice—useful in their way—and which serve to express the passions, will be discussed, when we come to speak of Expression. There are several defects calculated to injure the beauty of the voice; the most common of which we shall at once point out, and at the same time show the best means of correcting them.

Guttural Timbre.

Whenever the tongue rises at its base, it drives back the epiglottis on the column of ascending air, and causes the voice to be emitted with a *guttural* choked sound. The best method of correcting this defective timbre is to keep the tongue flat as in yawning.

Nasal Timbre.

When the soft palate is too much relaxed, the voice will acquire a nasal character; for the column of air is echoed immediately in the nasal cavities, before being emitted by the mouth; on pinching the nostrils, we may perceive whether the column of air on leaving the larynx is directed against the nasal cavities before entering the mouth, or whether it passes immediately through this latter cavity. The way to correct this fault, is simply to raise the soft palate by inhaling deeply, with the mouth well opened.

Cavernous or hollow-sounding Timbre.

The voice will become dull and cavernous, if any obstacle be offered to the progress of the waves of sound; the rising of the tongue at its point is alone sufficient to produce this effect. The swelling of the tonsils may also present another obstacle, and give the voice a muffled character; this swelling, to which young persons are liable, presents an obstacle for forming the head-voice, and extending its compass.

Veiled Sounds.

In explaining how the guttural, nasal, and cavernous voice is produced, we have at the same time shewn how to avoid it; we need therefore only add, that the least endurable of all the qualities of voice, is that which is open, and yet has no brilliancy. Be it remembered, however, that the veiled quality of the voice may be corrected by firmly contracting the glottis, which is best effected by pronouncing the vowel E.

The Breath.

No persons can ever become accomplished singers, until they possess entire control over the breath—the very element of sound. In order that the lungs may freely receive external air, the chest must be sufficiently capacious to allow of their full dilatation; and in effecting this, the diaphragm—which is a wide convex muscle separating the lungs from the cavity of the abdomen—plays an important part. The action of breathing consists of two separate operations—the first being that of inspiration, by which the lungs draw in the external air; and the second, that of expiration, by which they give out again the air just inspired.

To ensure easy inspiration, it is requisite that the head be erect, the shoulders thrown back without stiffness, and the chest expanded. The diaphragm should be lowered without any jerk, and the chest regularly and slowly raised. This double movement enlarges the compass or circumference of the lungs; first, at their base, and subsequently throughout their whole extent, leaving them full liberty to expand, until they are completely filled with air.

When the lungs have been gradually filled, without any jerking movement, they have the power of retaining the air without fatigue; this slow and complete inspiration is what the Italians term *Respiro*, as contrasted with that slight and hurried inspiration which gives the lungs a slight supply, merely sufficient for a moment, and technically termed the *Mezzo Respiro*. In neither case, however, should the passage of the air through the glottis be attended by any noise, as, besides being offensive to the ear, it would make the throat both dry and stiff.

Of course the mechanical act of expiration is precisely the reverse of inspiration, consisting simply in effecting a gentle, gradual pressure of the thorax and diaphragm on the lungs, when charged with air; for if the movements of the ribs and of the diaphragm were to take place suddenly, they would cause the air to escape all at once.

We would remark, that by submitting the lungs to a particular exercise, their power and elasticity will greatly increase. This exercise, consists of four distinct operations now to be described.

First.—The pupil should gently and slowly inhale for a few seconds, as much air as the chest can well contain.

Secondly.—After taking a deep breath the air should be exhaled again very gently and slowly.

Thirdly.—Fill the lungs, and keep them inflated for the longest possible time. And,

Fourthly.—Exhale completely, and leave the chest empty as long as the physical powers will conveniently allow. It must be confessed that all these exercises are at first extremely exhausting, and must be separately practised, after long intervals of rest. The two first, however,—namely, the gentle inspirations and expirations—will be more equally effected by nearly closing the mouth, in such a way as to leave only a very slight aperture for the passage of air. By these means, the pupil will acquire steadiness of voice,—a subject that we shall revert to hereafter. The breath influences the mode or character of vocal execution; being capable of rendering it either steady or vacillating, connected or unconnected, powerful or feeble, expressive or the reverse.

Opening of the Mouth.

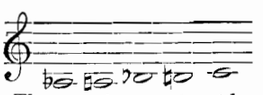
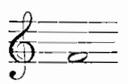
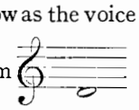
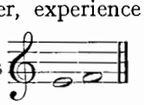
It is generally believed that the more we open our mouth, the more easily and powerfully can sounds be emitted; but this is quite a mistake. Too large a separation of the jaws tightens the pharynx, and consequently stops all vibration of the voice; depriving the pharynx of its vault-like, resonant form. If the teeth be too much closed, the voice will assume a grating character, somewhat like the effect produced by singing through a comb. By projecting the lips in a funnel shape, the notes become heavy. When the mouth assumes an oval shape, like that of a fish, the voice is rendered *dull* and gloomy; the vowels are imperfectly articulated, and all but indistinguishable; besides which, the face has a hard, cold, and most unpleasing expression. To open the mouth, the lower jaw should be allowed to fall by its own weight, while the corners of the lips retire slightly. This movement, which keeps the lips gently pressed against the teeth, opens the mouth in just proportions, and gives it an agreeable form. The tongue should be loose and motionless, without any attempt to raise it at either extremity; the muscles of the throat should be relaxed.

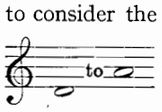
Articulation of the Glottis.

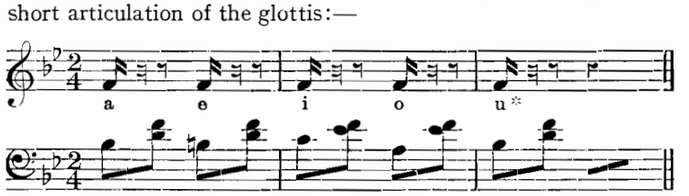
The pupil being thus prepared, should inhale slowly, and then emit the sounds by a neat stroke of the glottis, upon the broad Italian vowel *A*.* This movement, if properly executed, resembles the action of the lips when emphasizing the letter *P*.

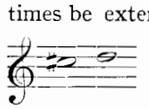
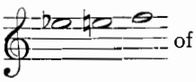
The pupil must be warned against making an exaggerated sound as if coughing violently. This coughing out the notes causes a a great loss of breath, rendering the sound aspirated and uncertain in tone. Care must be taken to pitch the sound at once, *and not slur up to it.*

The Female Voice.

Females should first attempt the chest notes, which are generally found the easiest to produce; and if well managed, the sound will come out pure and ringing.  These notes must not be held long, but be repeated several times in succession. The pupil may then ascend by half-tones to  after which, she may descend also by half-tones as low as the voice will permit. The higher the sounds ascend, starting from  the more the bottom of the throat must be opened. The Italian vowel *A* must be made as clear as possible, without stretching the mouth too much, which renders the sound guttural. If it prove difficult to produce any sound of the chest register, on the vowel *A*, the Italian sound *I** must be tried, as it brings the lips of the glottis nearer together, and facilitates the emission of the chest notes. A vigorous slur from a sound already mastered to the one which causes difficulty, will occasion a similarly good result. This result once accomplished, a pupil may use indiscriminately the Italian vowels *A* or *E**; and I again recommend the stroke of the glottis as the only way of eliciting pure and firm sounds. When the sounds are deep, they should not be attempted with too much force. The preceding remarks apply to all registers, and to every kind of vocalization. Whether the voice is or is not capable of ascending high in the chest register, experience shows that the pupil should never in studying pass 

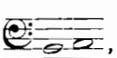
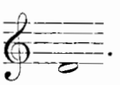
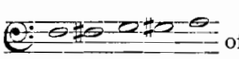
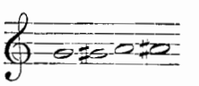
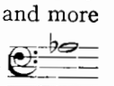
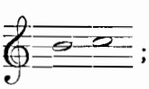
We are now to consider the female medium voice. Sometimes the notes from  are difficult to fix, in consequence of their extreme feebleness. In this case, as before, recourse must be had to some easier and more spontaneous sound belonging to the same register, which will necessarily be a higher one. The voice must descend to the difficult note, by a well-marked slur. If the sounds in question be particularly weak and veiled, the most efficient method to reinforce and brighten them, is to attack *each* successively on every Italian vowel, by an energetic and short articulation of the glottis:—

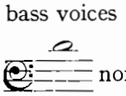
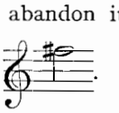


If the quality of the sounds should be thin and child-like (which is not infrequent), this may be corrected by using the closed timbre with the vowel A, half O (aw). This process must sometimes be extended to the extreme notes of the medium register,  because, if not rounded, they form too great a contrast with the first notes  of the head, which are round and clear.

All the sounds of the head register below D may be neglected as useless. This register quickly exhausts the breath,—an inconvenience which time, and the power of contracting the glottis, can alone remedy. The most essential feature of the head-voice is roundness. Sometimes this register is thin, owing to the youth of the pupil, in which case she must wait for age to strengthen the organ. In other cases, this thinness of tone must be attributed to want of skill; to correct it, the voice must be directed towards the summit of the pharynx: in no case should any note above G be taken: more voices have been ruined by the injudicious use of high sounds than even by age. The general belief is, that high tones are lost for want of practice; but in point of fact, they ought to be carefully economised, even by voices whose pitch is naturally very high,—nor, until the throat has acquired great flexibility, should a pupil be allowed to exceed the limits we lay down. The trial is not to be made by means of sustained notes, but by passages; for though it is easy to reach a sound in the excitement of a roulade, it would be difficult to produce the same note singly: these trials, however, must be made with great caution; and each note conquered should be allowed time to become firm before the next above is attempted; for the formation of the throat must of necessity undergo certain modifications during the process, which cannot immediately be rendered firm and normal.

The Male Voice.

Although the foregoing observations apply to male voices as well, the following additional remarks must be attended to. Basses should attack their chest voice at  , and tenors at  . The sounds,  of bass voices and  of tenors, offer a phenomenon worthy of attention. Unless care be taken, it becomes very difficult to produce them of a clear quality; the larynx always tending to render them sombre, and they are a source of trouble to the singer. The only way to combat this tendency, and give firmness to a voice, is to employ the clear timbre, emitting the Italian *A* and *E* with more and more openness. Bass singers should begin to round gently at  and tenors at  ; for the actual clear quality would be too thin. The reader will remark that the word rounding, and not closing, is here used. The sombre timbre in these sounds should not be practised till a pupil has mastered the bright timbre, which is most difficult to attain in this part of the vocal scale. If this caution be neglected, there is risk of the voice being veiled or muffled.

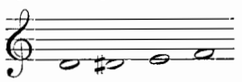
The bright timbre alone can make the voice light and penetrating; but bass voices should, without exception, abandon it on reaching  nor should tenors use it above  .

Union of the Registers.

When the chest-voice is once firmly established (which it should be in a few days), the pupil must immediately endeavour to unite that register with the next. Occasionally, indeed, nature has herself undertaken this task; but voices thus favoured are rare. To the pupil, this study is almost always disagreeable; the master

* A = *Eng.* Ah. E = *Eng.* A. I = *Eng.* E. U = *Eng.* Oo.

must therefore skilfully direct it according to the nature of the voice he is cultivating. Exercises for uniting the registers should be chiefly confined to the following notes:



and performed by passing alternately and uninterruptedly from one register to the other. This should at first be practised seldom, and executed slowly, as the rapidity and number of the sounds can be afterwards increased. Neither need the pupil fear boldly to attack the kind of hiccup which occurs in passing from one register to the other; constant exercise alone can overcome this difficulty. Chest as well as medium sounds should be emitted with all the energy of which they are capable; nor should strong sounds be reduced to assimilate with weaker ones, as that would only impoverish the voice. In passing to medium sounds, care must be taken not to *aspirate* them.

In uniting the medium and head registers, the pharynx must assume that form required for the closed timbre.

CHAPTER VII.

On Vocalization or Agility.

By vocalization is meant the connecting of various sounds on any particular vowel; and this may be accomplished in five different ways, viz.:—

Glided or Slurred (*Con Portamento*).
Smooth . . . (*Legato*).
Marked . . . (*Marcato*).
Detached . . . (*Pichettato*).
Aspirated . . . (*Aspirato*).

These modes of vocalization are greatly dependent on the manner in which the lungs, glottis, and pharynx, perform their functions.

Glided or Slurred (Con Portamento).

To slur is to conduct the voice from one note to another through all intermediate sounds. The time occupied by a slur should be taken from the last portion of the note quitted; and its rapidity will depend on the kind of expression required by any passage in which it occurs. This dragging of notes will assist in equalising the registers, timbres, and power of the voice. It must be made, also, to preserve an equable and progressive motion, whether in ascending or descending; for, if one part of the slur were executed slowly, and the other rapidly, or if the voice sunk to rise again directly afterwards, the effect produced would be perfectly detestable. In the ascending slur, the pupil must avoid opening the vowel; it would be better to close it slightly. The scales—No. 23 to 27 inclusive—are appropriate exercises for giving power and promptitude to the slur, which is indicated by the following sign:

Above all, learners should avoid taking notes with a slur; this is a very common and prevailing fault in bad singers.

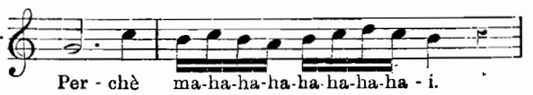
Smooth (Legato).

To sing *legato* means to pass from one sound to another in a neat, sudden, and smooth manner, without interrupting the flow of voice; yet not allowing it to drag or slur over any intermediate sound. In this case, as with the slurred sounds, the air must be subjected to a regular and continuous pressure, so as intimately to unite all the notes with each other. As an example of this, we may instance the organ and other wind instruments, which connect sounds together without either *portamento* or *break;* this result forms the leading characteristics of vocalization, every other being only a variety used to colour it.

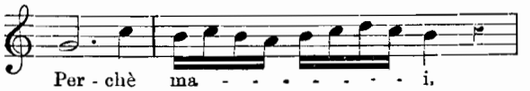
In order that smooth vocalization may combine every essential, the intonation must be perfect; the notes should be equal in power, value, and timbre—they should be united in the same degree of smoothness. Sometimes vocalization is trembling, indistinct, and gliding,—faults which may be cured by marking the notes, or, if necessary, by the more efficient method of singing them staccato.

By no means should notes be aspirated.

For instance:—



Instead of:—

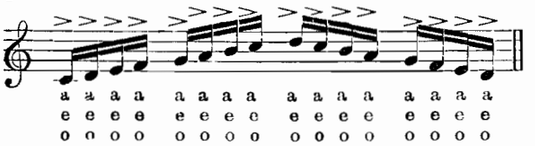


The dragged or slurred vocalization ought to be used for correcting this new fault. Legato vocalization being the most frequently used, needs no sign to indicate it; pupils should therefore be warned against singing *staccato, slurred, marked,* or *detached,* any notes in plain passages.

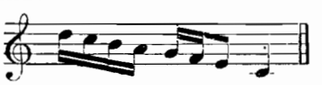
Marked (Marcato).

To *mark* sounds is to lay a particular stress on each, without detaching them from one another: this will be attained by giving a pressure to the lungs; and by dilating the pharynx, as if repeating *the same vowel for every note in the passage,*—which is in effect done.

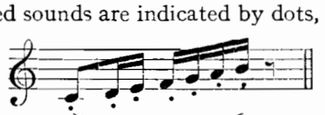
Example:



Marked vocalization helps to bring out the voice, and to correct the habit of gliding notes. Dull voices have no better method of articulating notes. It is, besides, a principal resource for giving colour and effect to florid passages. This style is chiefly adapted to *diatonic scales,* the notes of which ought to be retarded a little towards the end:—

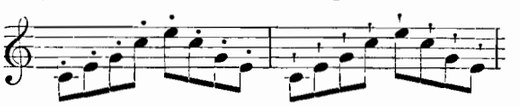


We must be careful not to confound marked sounds with aspirated sounds. The first are produced by an elastic impulsion given on starting with each note, while the sounds all remain united; aspirated notes, on the contrary, allow the breath to escape between them, detracting from their purity, and very rapidly exhausting the lungs. Marked sounds are indicated by dots, and a tie:—

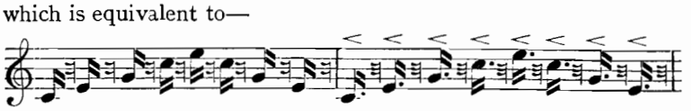


Detached (Pichettato.)

To detach sounds is to utter each individually by a distinct stroke of the glottis, and to separate them from one another by a slight pause. If, instead of leaving them immediately, they receive a slight prolongation, a kind of echo is produced. The first of these is indicated by dots; the second by dashes placed over the notes:—



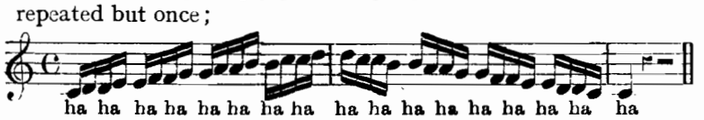
which is equivalent to—



Besides the *eclat* which these accents impart to a passage, when used with taste, they help to give elasticity to stiff throats.

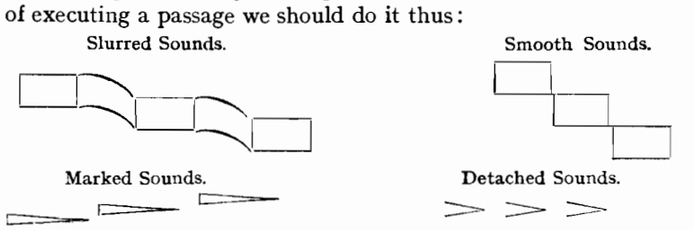
Aspirated (Aspirato).

This is done by simply producing rapid successions of notes each repeated but once;



Such are performed by slightly breathing out the repeated notes; a minute portion of insonorous air being allowed to escape through the glottis at each aspirated sound, renders them perfectly distinct; whereas, in rapid passages, if the notes were blended together, the repetitions would be utterly confused and indistinct.

Were it possible to give a representation of the different modes of executing a passage we should do it thus:



These four ways of vocalizing, should be exercised on every vowel in turn, through the entire compass of the voice, with varying degrees of power, at all rates of speed, and by introducing suspensions.

This comprehensive mode of studying enables the organ to pass with promptness and flexibility through all varieties of intonations; it equalizes the vocal instrument, and, without straining it, makes its whole extent familiar to the pupil.

CHAPTER VIII.

OBSERVATIONS ON THE MODE OF STUDYING THE EXERCISES.

The following exercises are classed in the order which seemed most rational to the author; but each singing master can change it, and omit any part, as he pleases, according to his pupil's requirements.

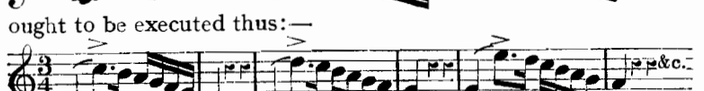
Equability of voice is absolutely requisite; and in order to attain it, every exercise should be transposed into as many keys as the compass of the voice will, with ease, admit of, care being of course taken never to exceed this.

The pupil's first elementary practice should not last more than five or six minutes; but this may be repeated after long intervals, several times during the day; in a few weeks,—though only by very slow degrees,—the length of the time may be extended, but must not exceed half-an-hour; after five or six months, the half-hours' exercises may be repeated four times daily, not more; and after intervals which must be sufficiently long to rest the vocal organs.

Each day's study must commence with the emission of sustained notes of the voice. We shall not, in the first instance, occupy ourselves with the *messa di voce* (swelled notes), which will be treated of at a more advanced part of our system of instruction. The power of swelling notes is the result of all other studies, and the attribute of an experienced, finished singer. This study, if too early attempted, would only tire, not instruct the pupil.

While singing exercises, a pupil should keep the same timbre, as well as equal power and value, throughout every sound; he should also avoid breathing abruptly in the middle of a passage,—the proper method being to stop after the first note of any bar, breathe during its remainder, and start from the note just quitted. The passage

ought to be executed thus:—



Exercises must at first be sung slowly, and divided by inhalations taken after the first note of every bar; gradually the rapidity of execution must be increased, and inhaling become less frequent, until whole passages are sung rapidly in one breath. In any case, the duration of a breath should never exceed its natural limit. The superabundant quantity of air which remains in the lungs, should never be allowed to escape after a note,

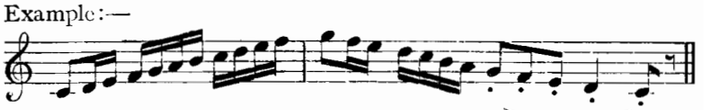
Maelzel's Metronome will be found of great service in studying flexibility; and soprano voices ought to be able to go as high as ♩= 132.

In the following exercises, transitions from the chest to the medium registers, and vice-versa, will frequently occur. Far from such transitions being avoided, they should be boldly attacked, and the difficulty patiently overcome. Time and perseverance alone can smooth down the unpleasant break between these registers.

It is much more difficult to vocalize ascending than descending passages; the time is slackened in the former, and accelerated in the latter; both faults will be corrected by giving equal power to all the notes, and keeping them perfectly smooth and distinct.

Exercises presenting the interval of a *tritone* (included between the fourth and seventh degrees), deserve special study. The three consecutive *whole-tones* have a harsh sound, and pupils are always tempted to lower the *augmented fourth* by a semitone; this lowering gives a modulation, which should be avoided on every occasion where it is not marked. Fourths and fifths, also, are difficult to sing accurately, and require careful exercise.

Should the lowest sounds of a scale glide, they should be slackened in time, and accented, with a pause on the last note but one. Example:—



In exercises, 21, 22, we have made the last note of each scale as short as the rest, our object being, to have it *quitted immediately;* for if, in the course of practice, a pupil should contract the habit of drawling out the last note, this habit will inevitably adhere to his style of singing.

The half-tone between the third and fourth, and seventh and eighth degrees will be correctly enunciated, if a singer only take care to keep the third and seventh high. In these intonations (the seventh especially) less harm will be done by excess, than by want of elevation; though the contrary would be the case in going from the fourth to the third, and from the octave to the seventh degrees. When a descending scale is flat, we may be certain that the semitones are too wide—in other words, that the third and seventh degrees are too low. When the time of the scale is accelerated, the first note of which is held (as in exercises 18, 28 and 103), it is difficult to quit this first note at the proper moment, and thus its value is almost exaggerated. This fault, of course, retards the time, which ought to be clearly marked, as soon as the first note has been uttered. In examples 34–42, the first and third bars may be united in a single breath, by omitting the intervening bar, and accompanying each passage by a single chord.

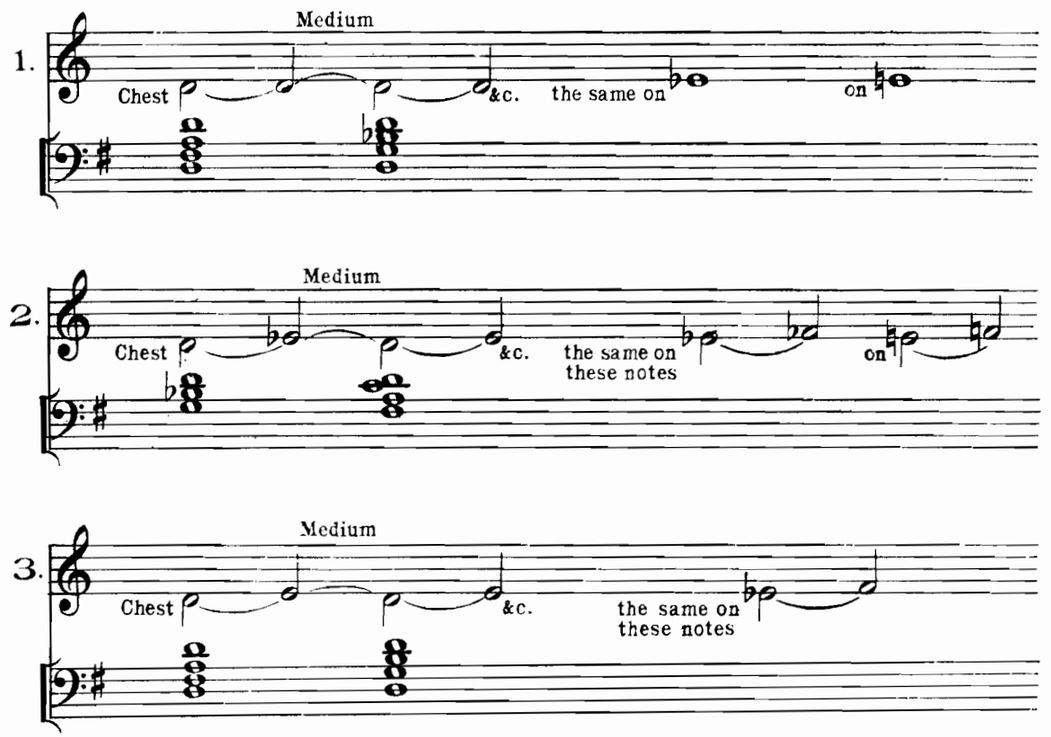
The notes of the triplets (Nos. 37, 38, &c.) should be all three equal in value; to succeed in this, an emphasis should be given to the inarticulated note, which is generally the second. The character of a triplet demands, besides, the accentuation of the first note. Passages of six notes are to be accentuated, not by threes, which would give to them the character of triplets, but by groups of two or six notes; to mark the rhythm, the first note of the group should generally be accentuated.

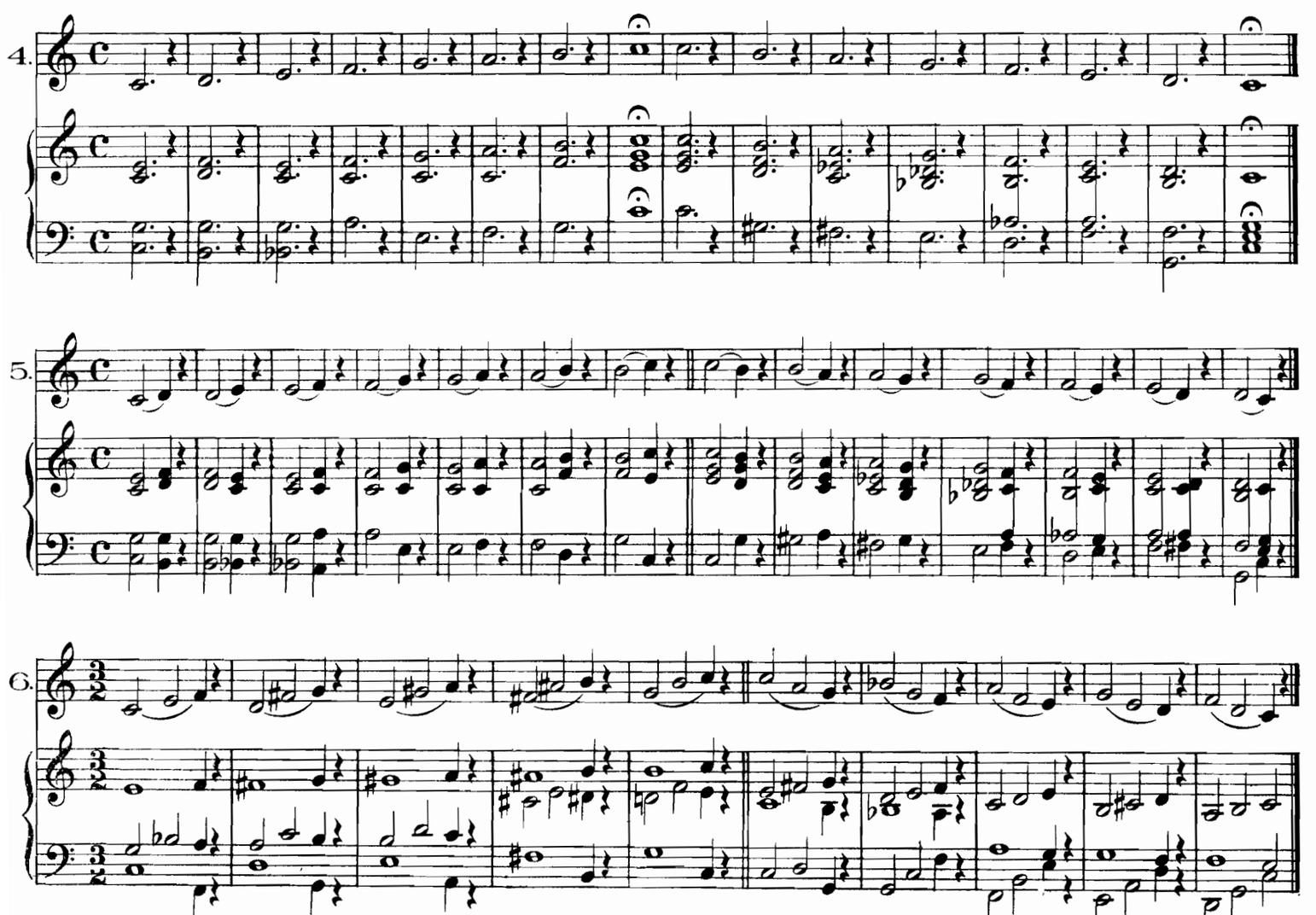
As soon as a pupil has perfectly acquired the pure pronunciation of the Italian letter *a* (Eng. "ah") it will be time to practice on *e* (Eng. "a"), and *o*; *i* (Eng. "e"), and *u* (Eng. "oo") too, will require study, but only so far as may be requisite to accustom the voice to produce them properly.

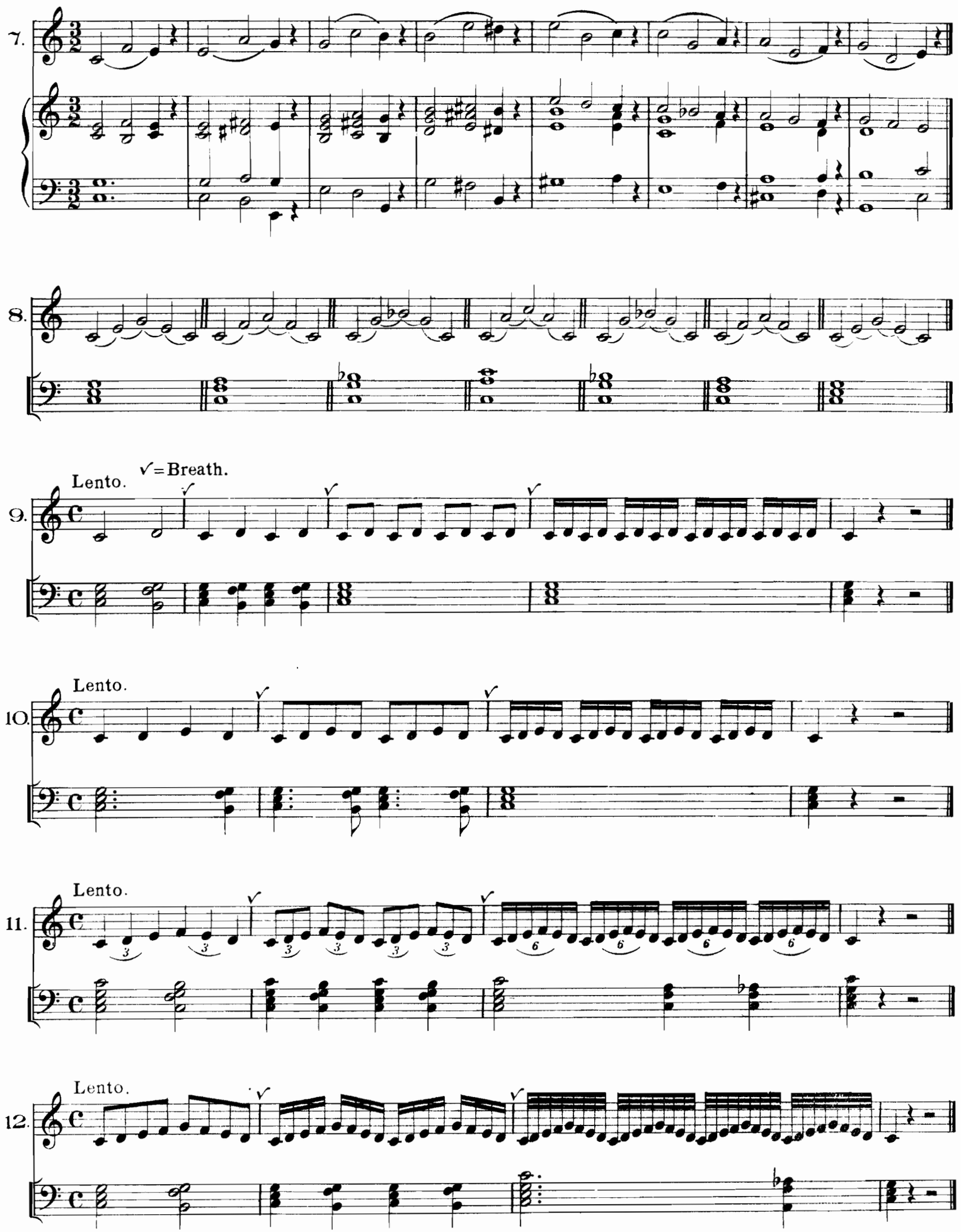
The pupil should put down in writing all passages that perplex him; by so doing he will save both time and fatigue of voice.

CHAPTER IX.
EXERCISES ON VOCALIZATION.

Exercises to unite the chest and medium registers.



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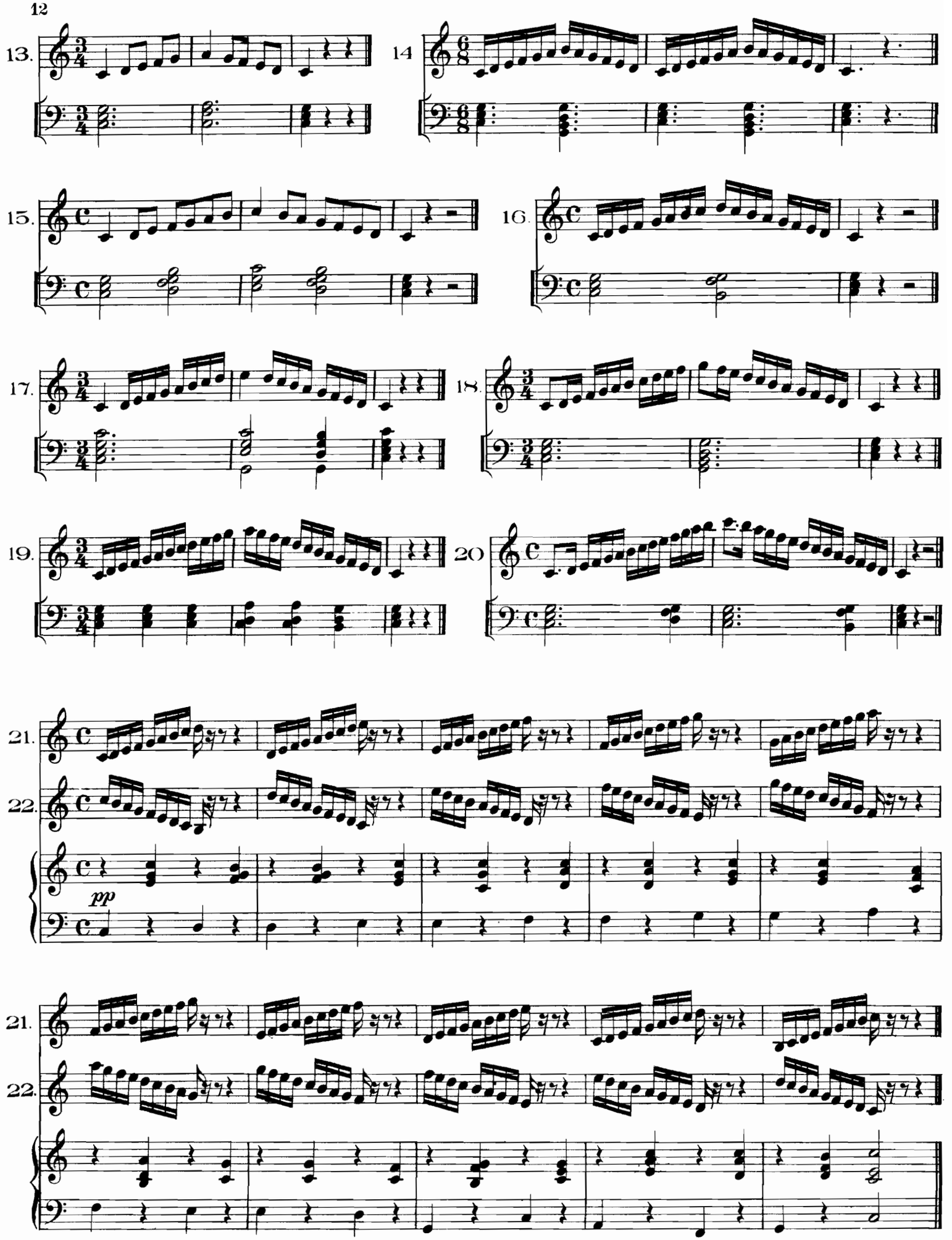
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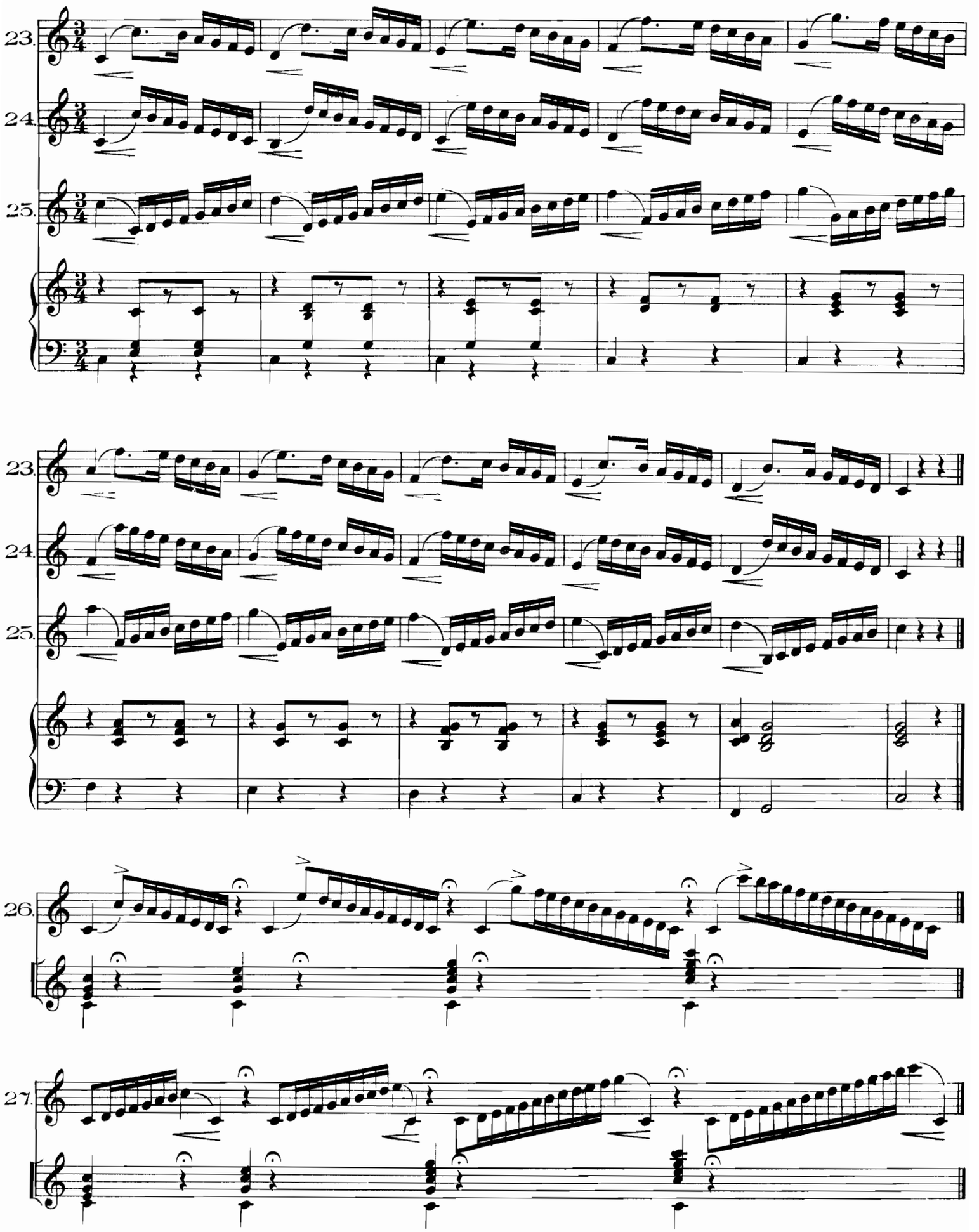
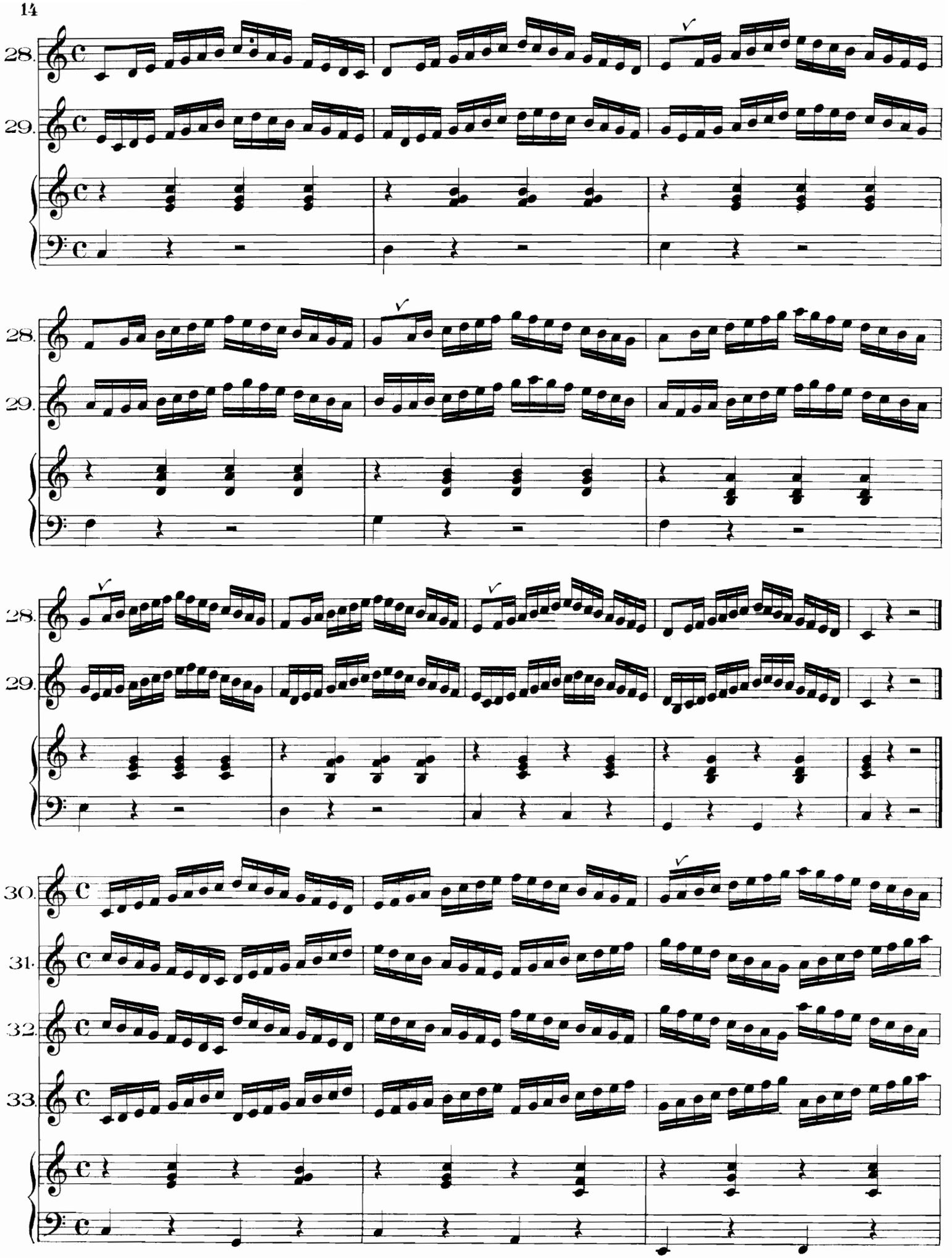
21.
22.

For manner of executing the following exercises see Chapter VIII, page 9.

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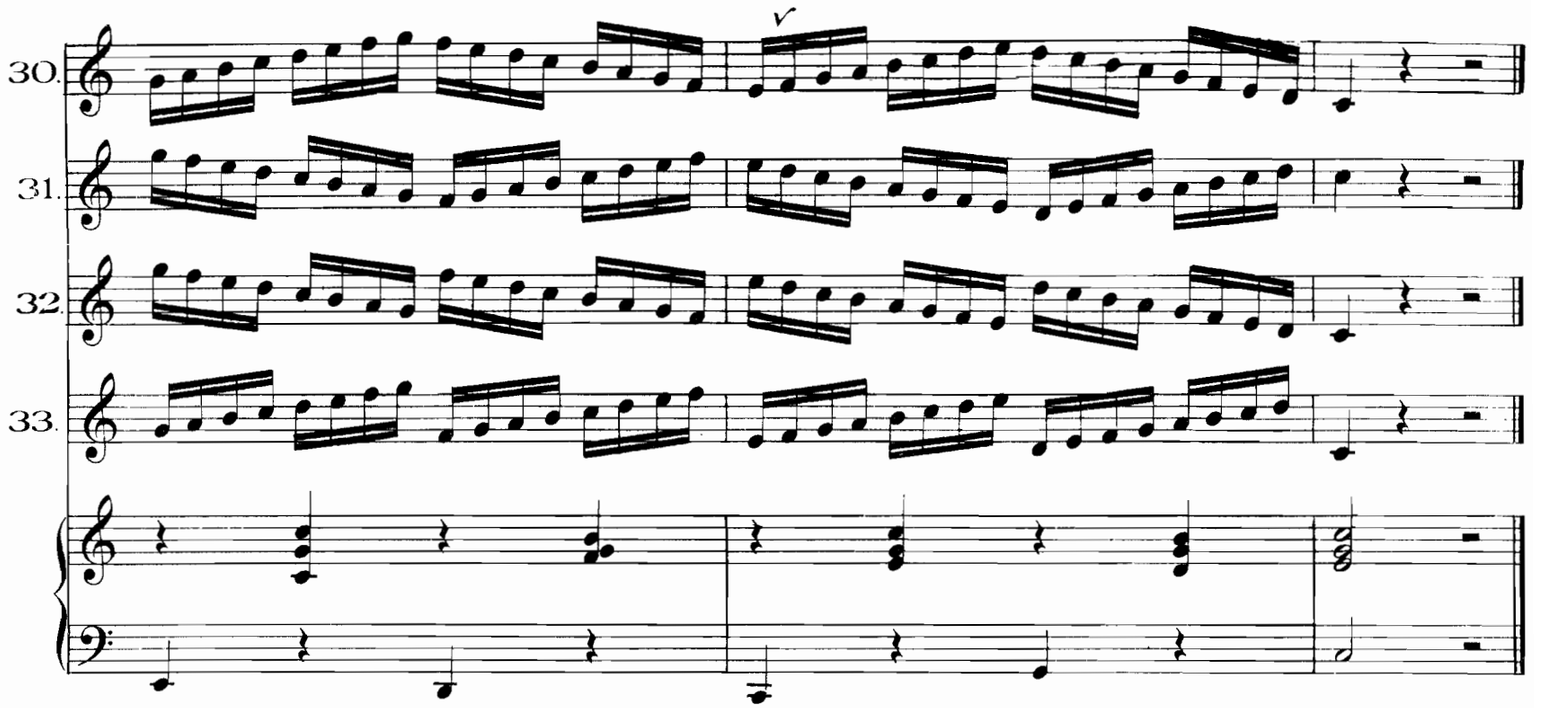
30.
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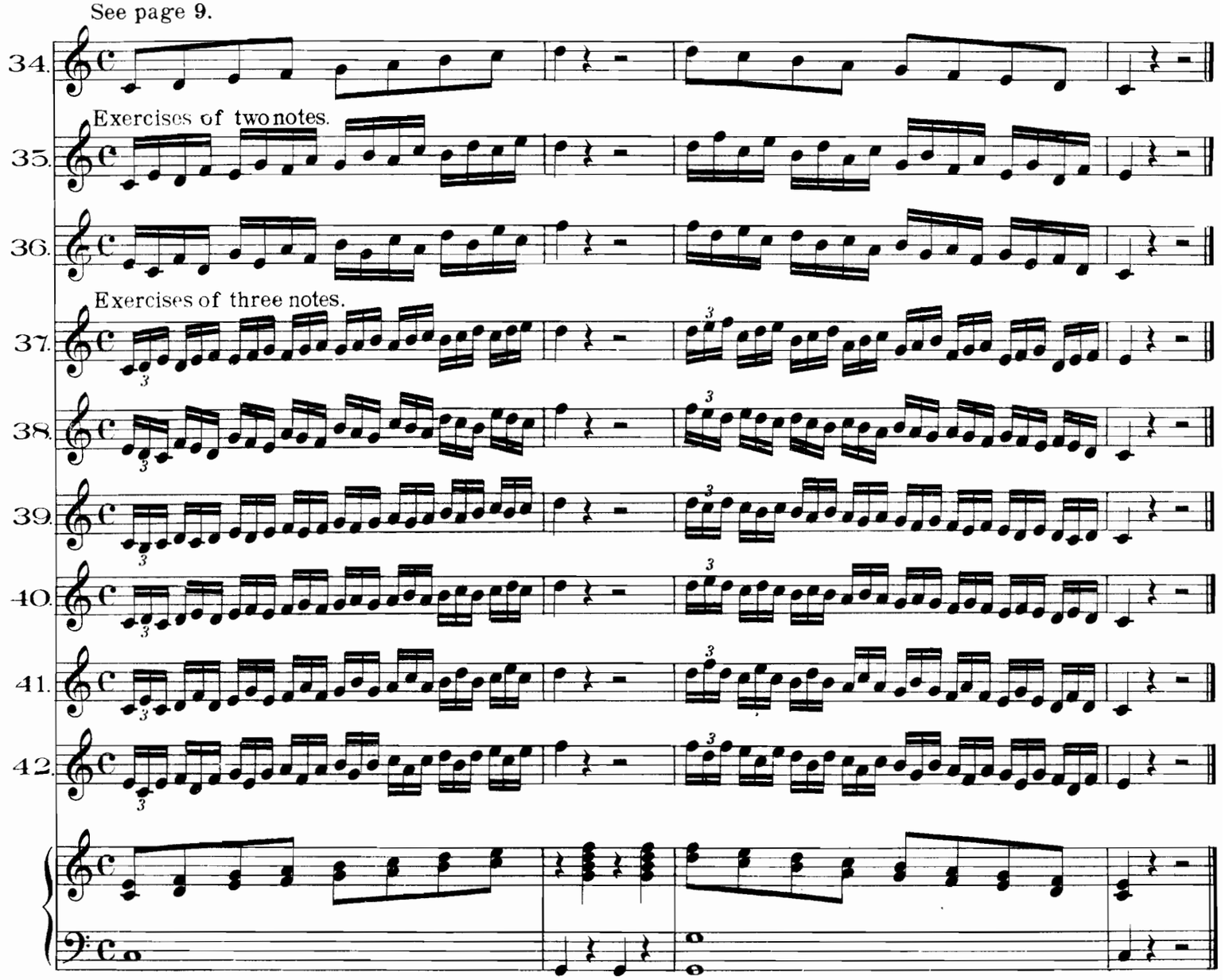
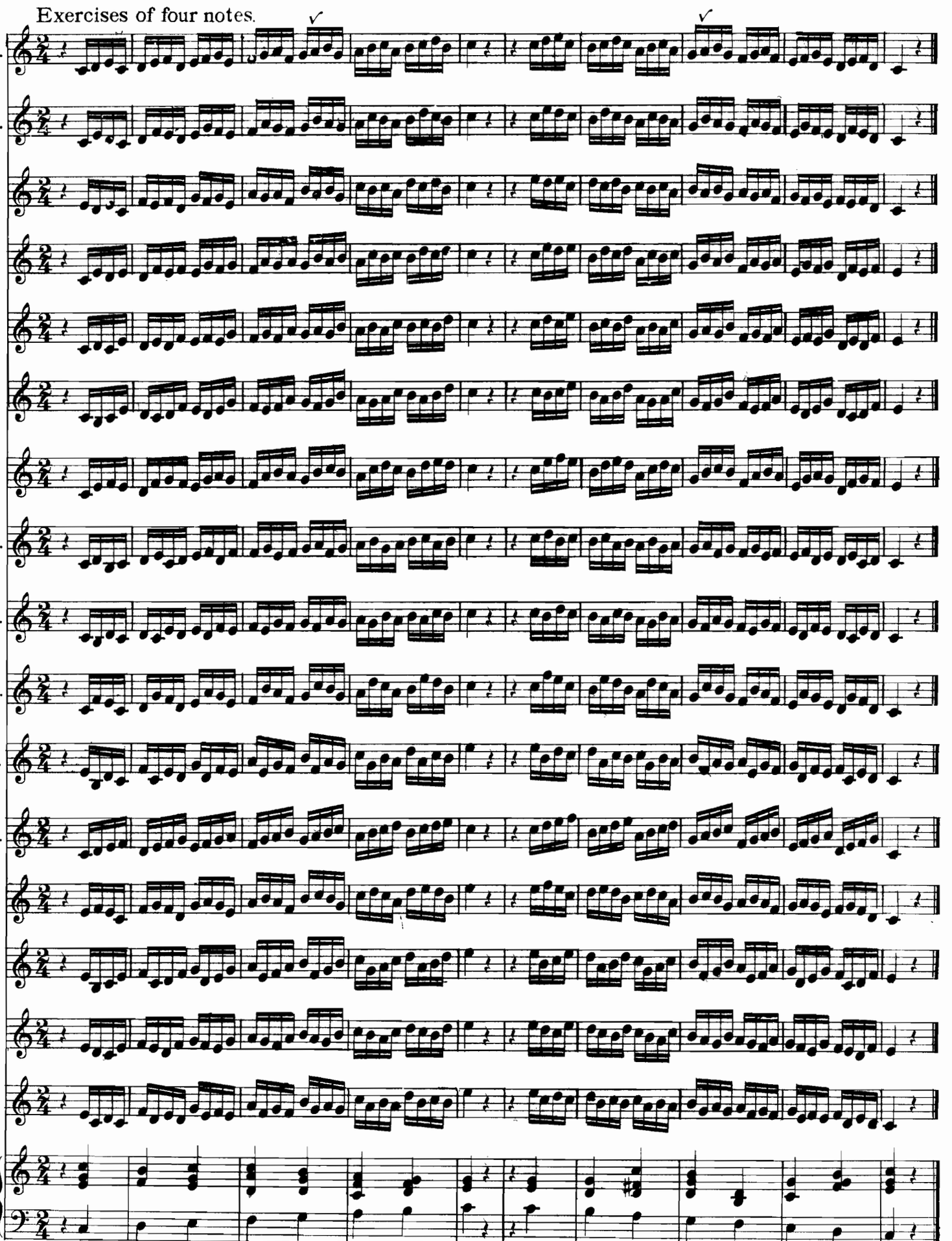
33.

See page 9.


34.
Exercises of two notes.
35.
36.
Exercises of three notes.
37.
38.
39.
40.
41.
42.

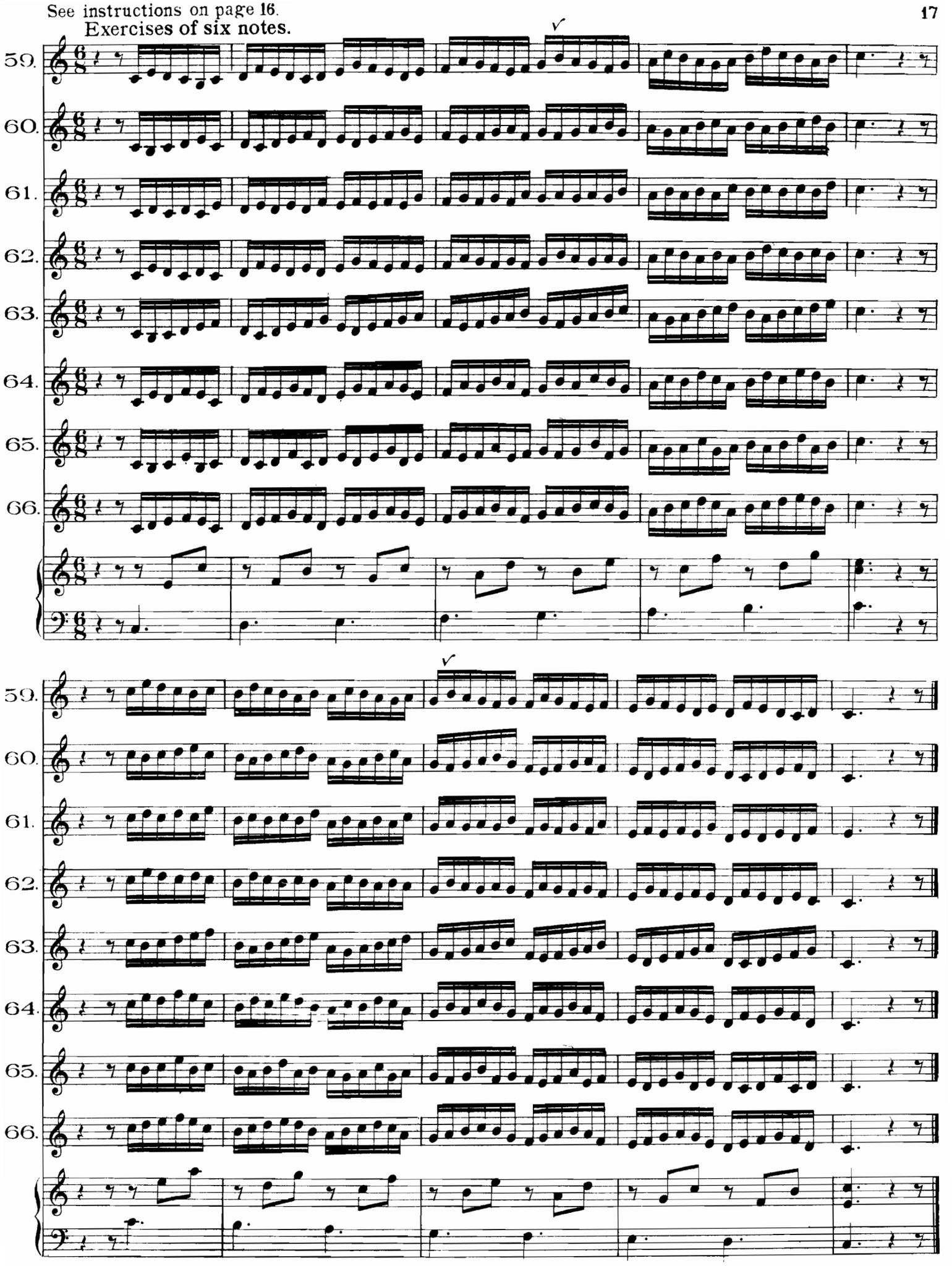
Take breath where indicated, rest during the remainder of the bar, and start from the note just quitted.

Exercises of four notes.

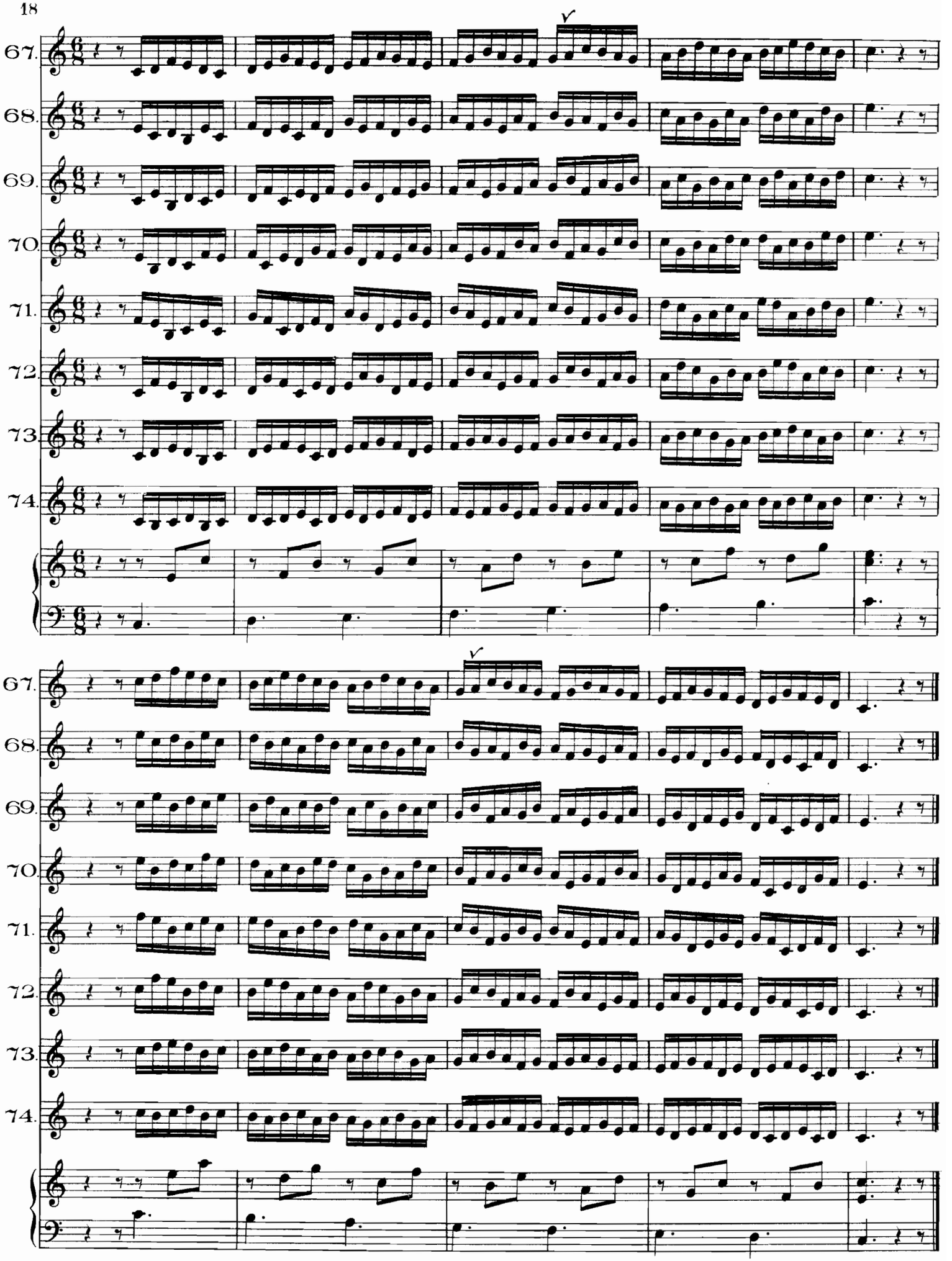


The above exercises should be repeated, breath being taken only after the C in the fifth bar.

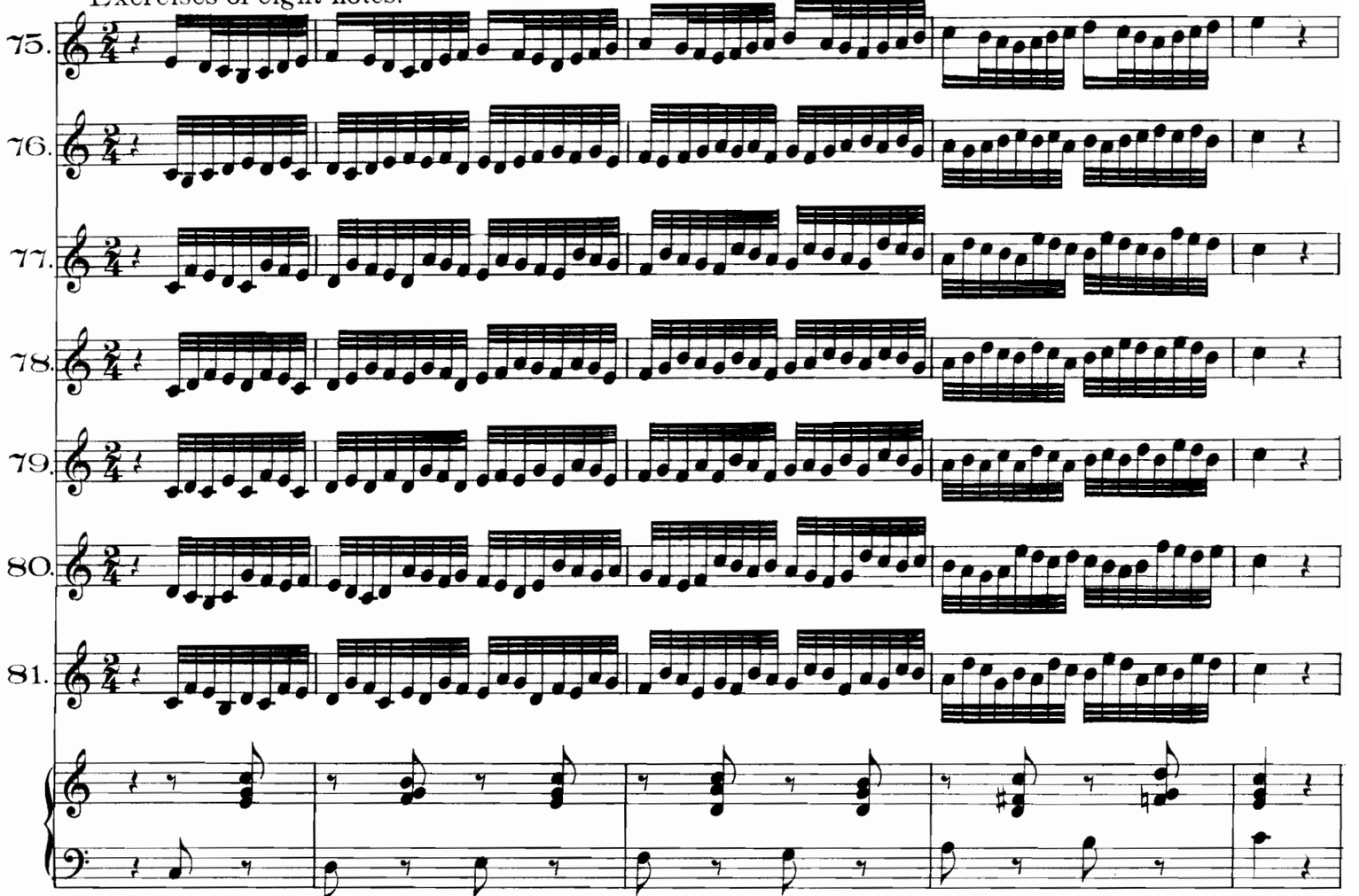
Exercises of six notes.

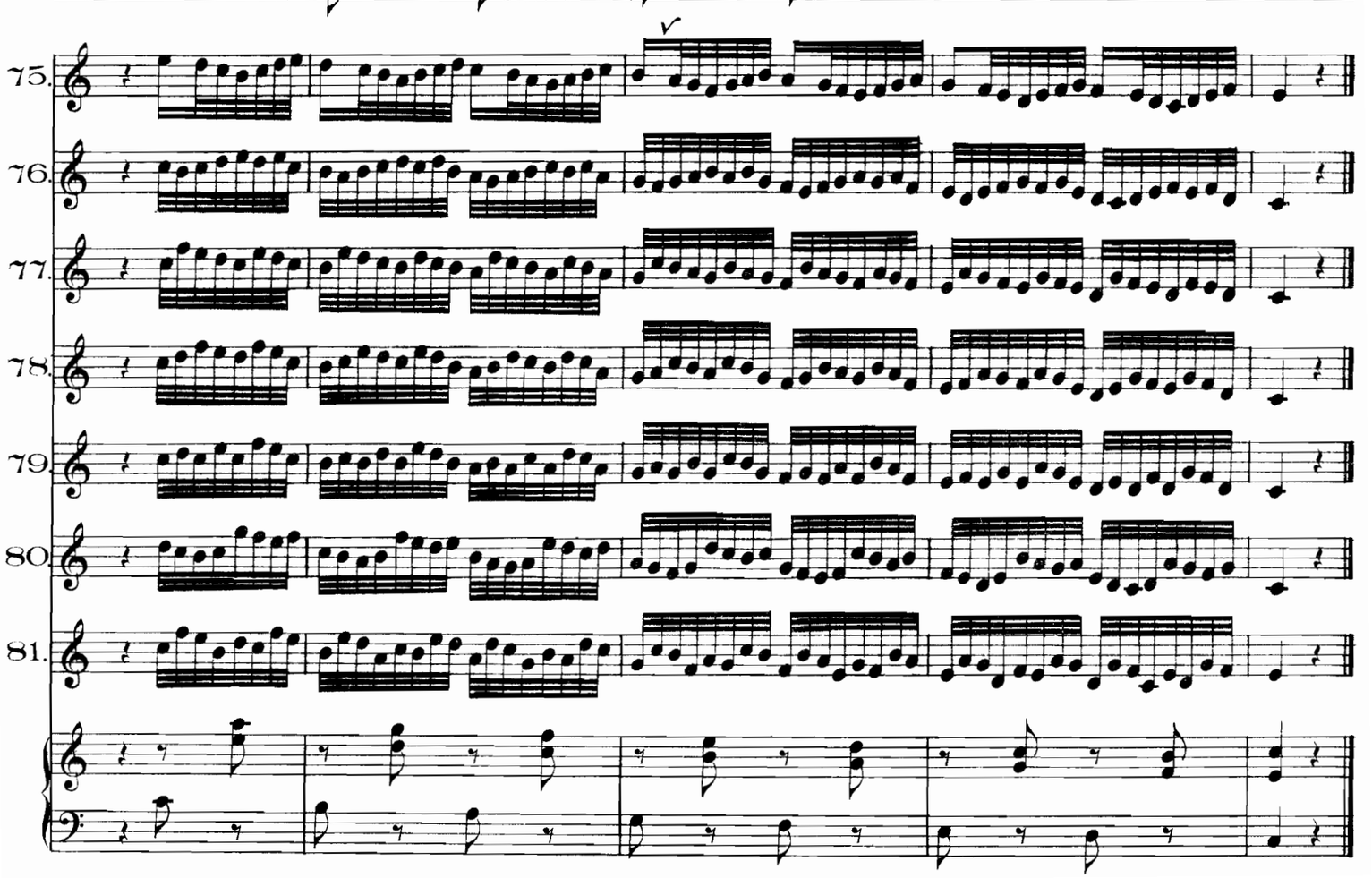


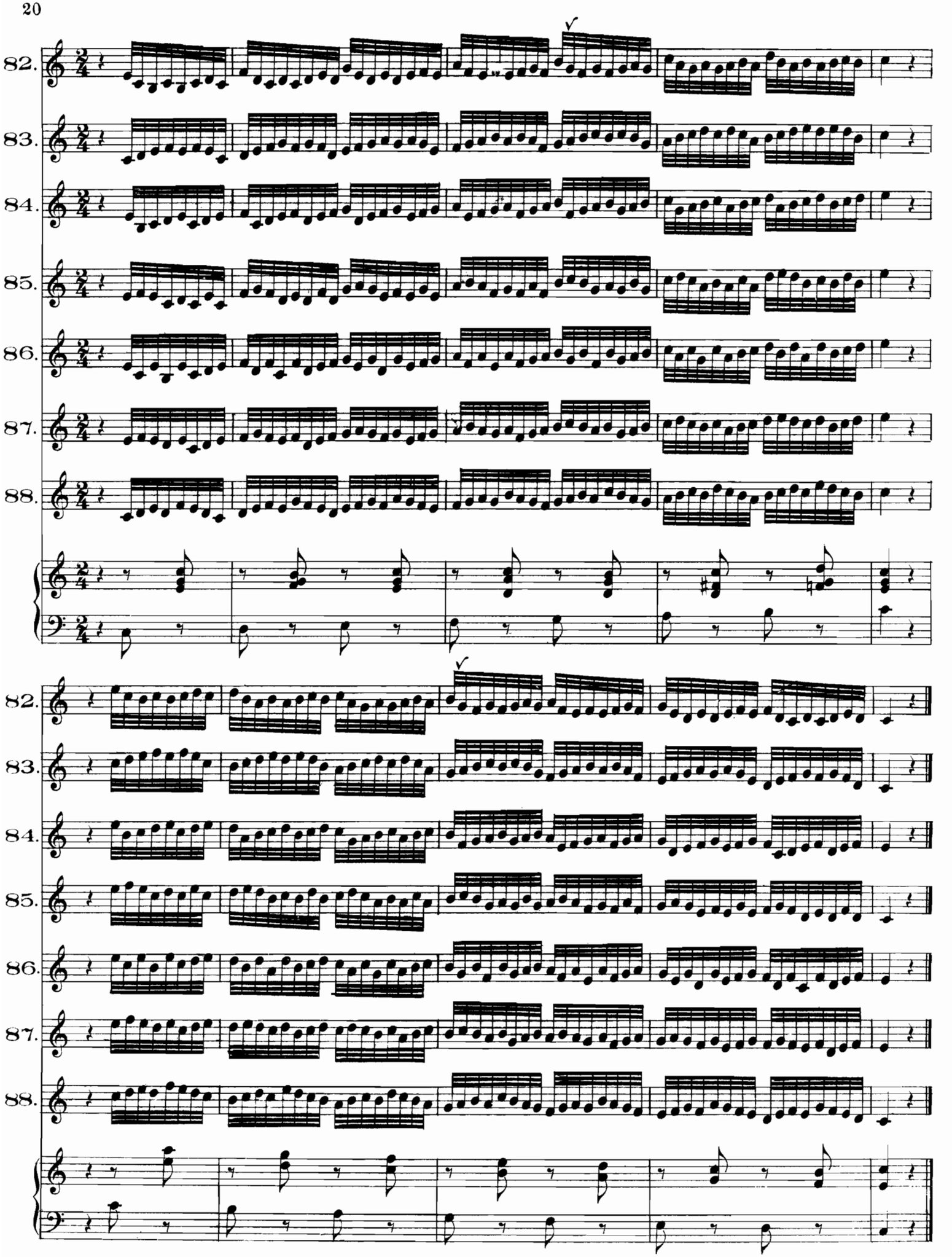
To be repeated according to instructions on page 16.


67.
68.
69.
70.
71.
72.
73.
74.

Exercises of eight notes.






82.
83.
84.
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86.
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88.
82.
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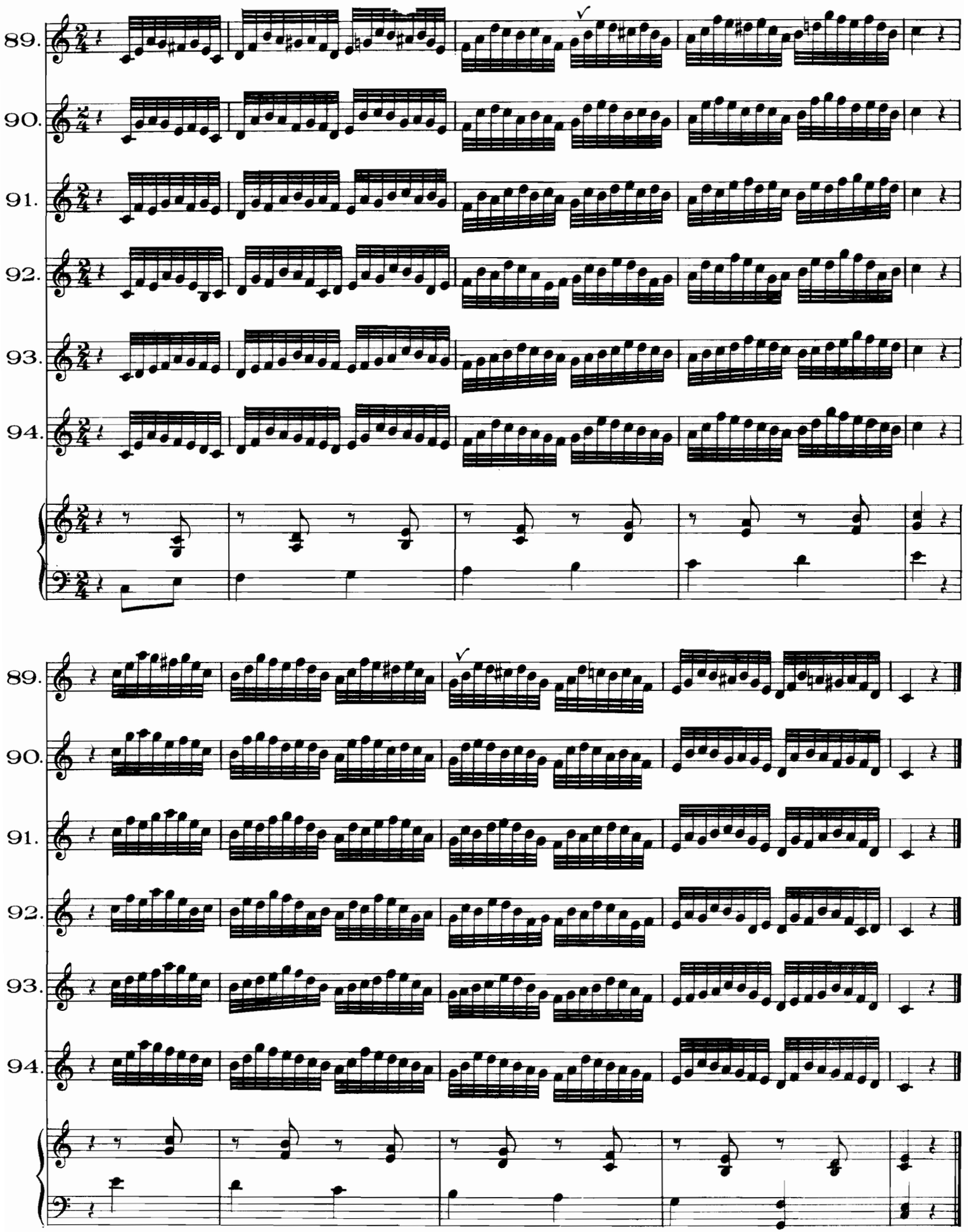
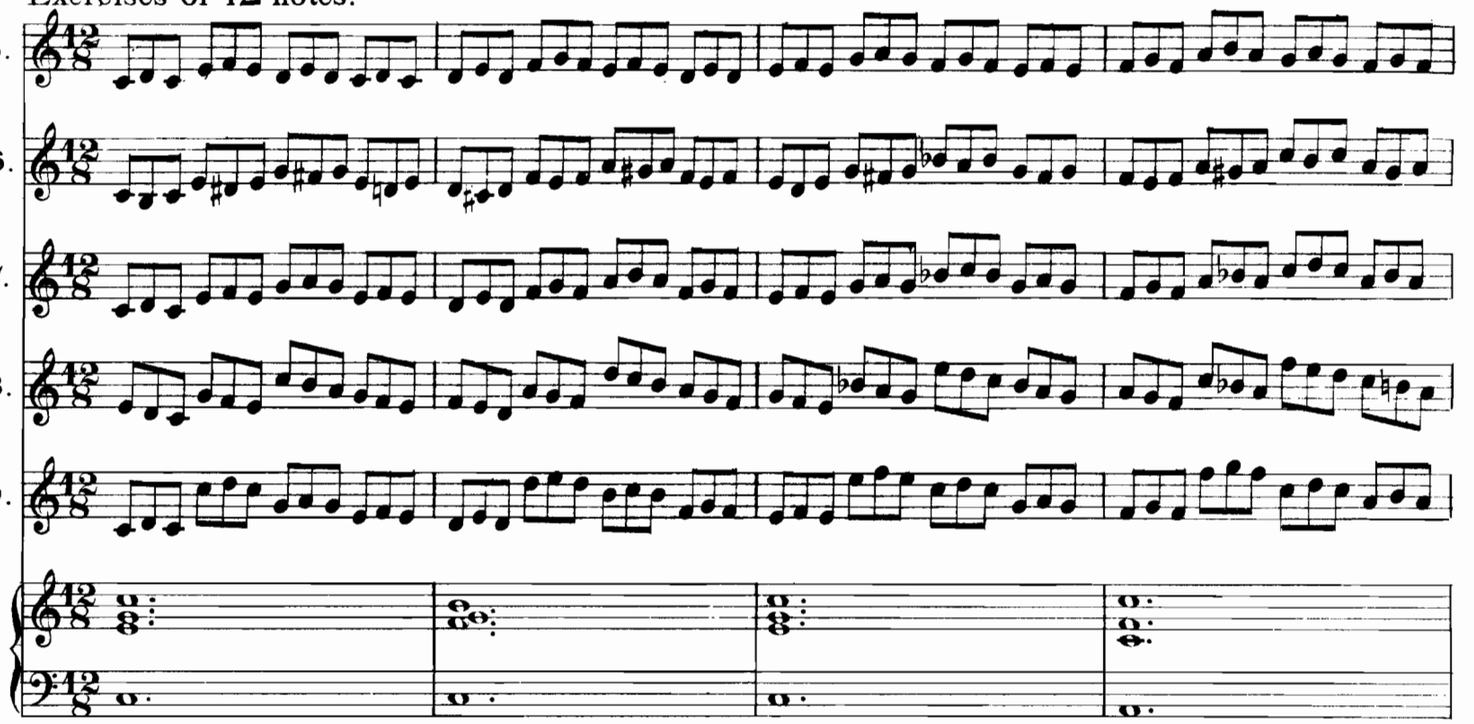
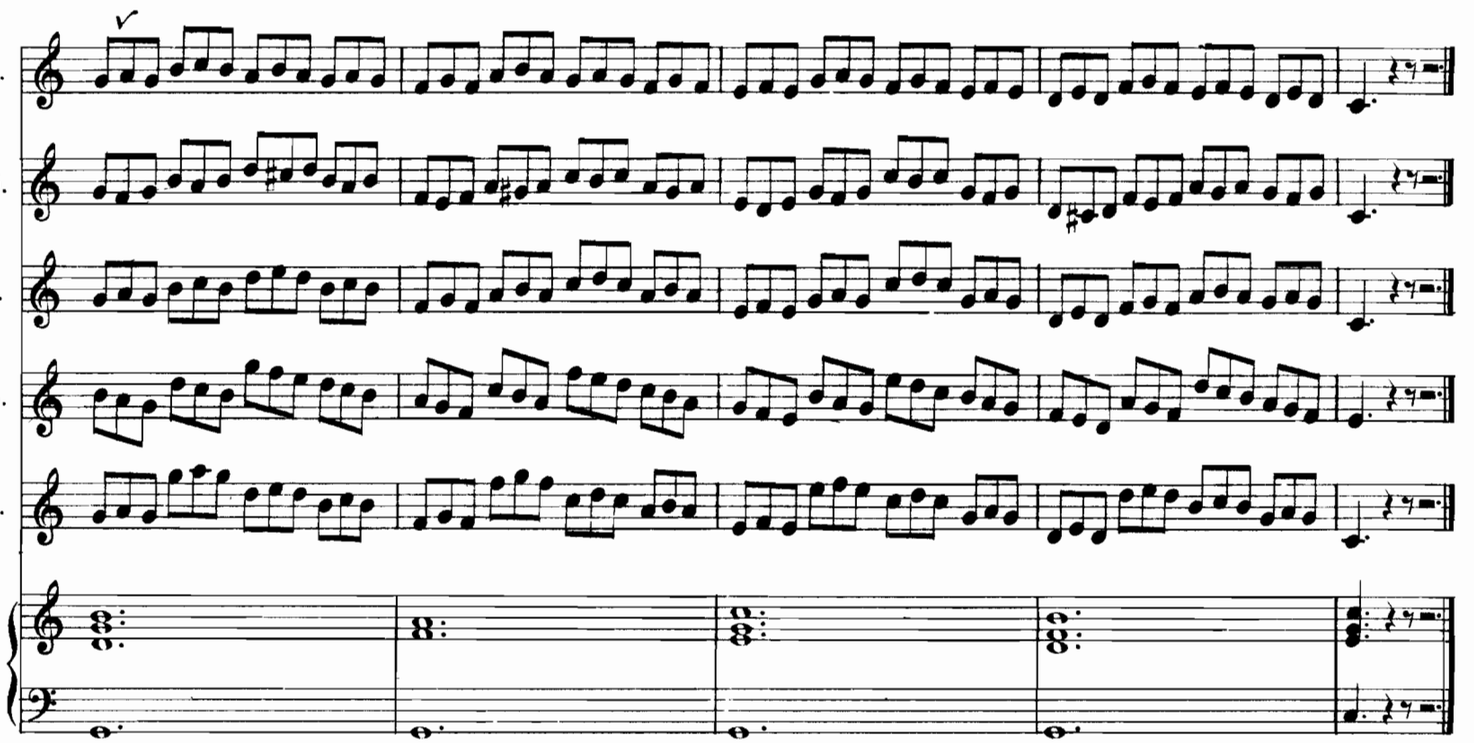
85.
86.
87.
88.

See instructions on page 16.

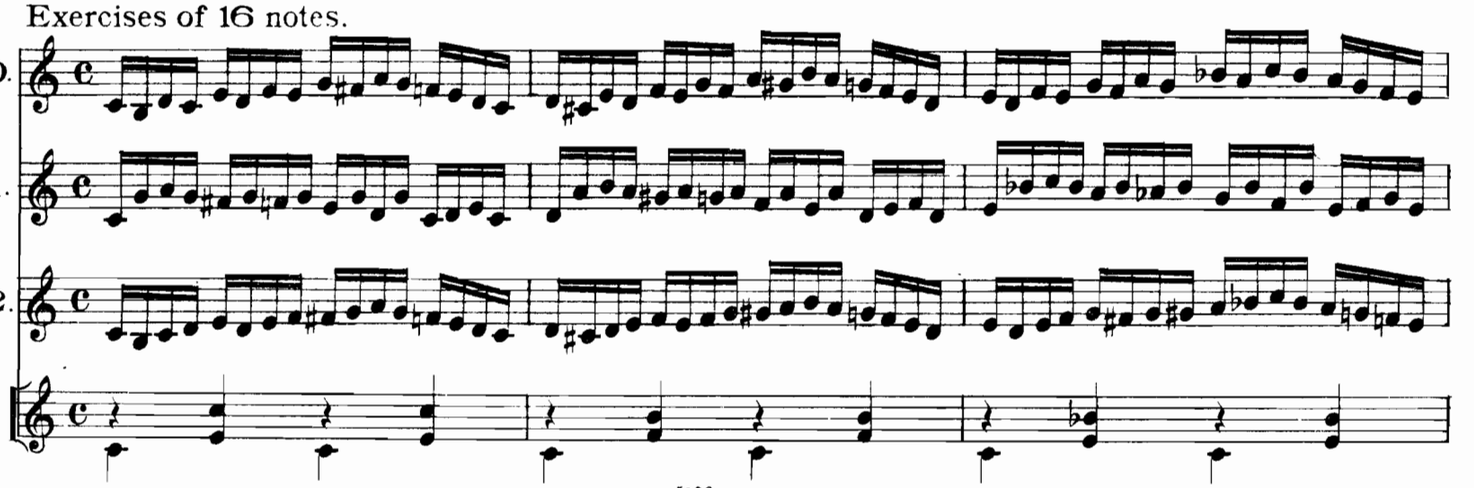


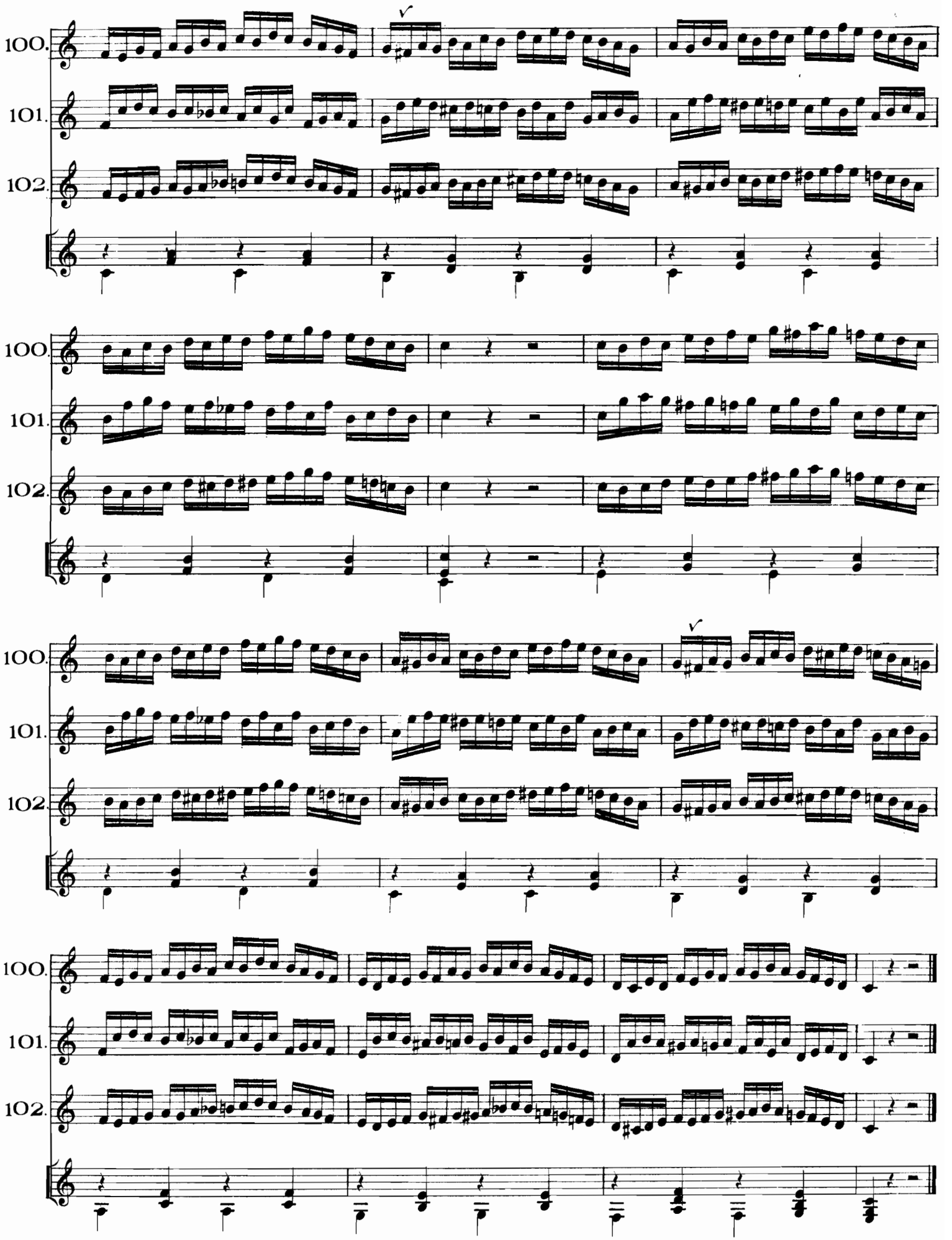
Exercises of 12 notes.



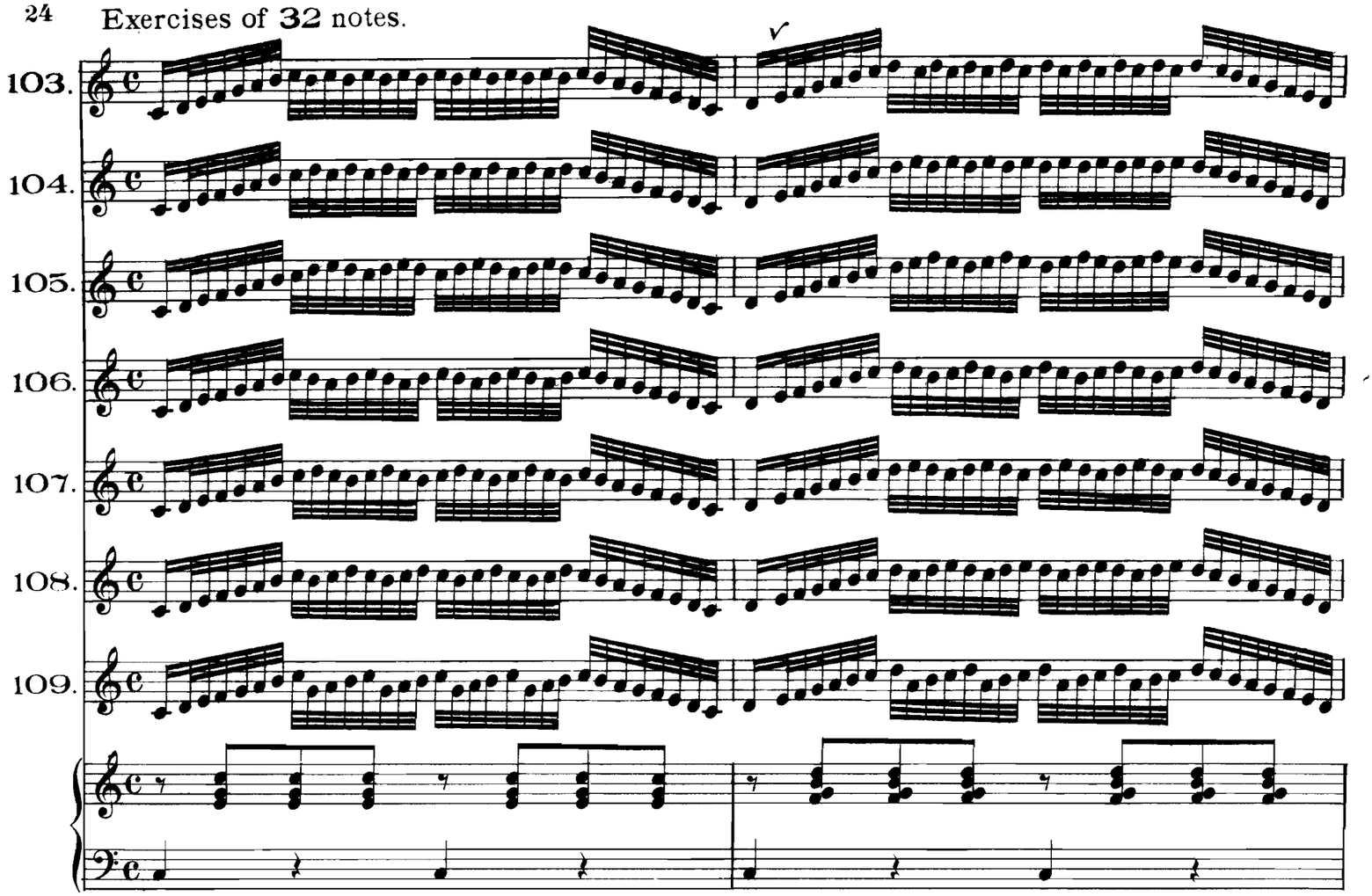


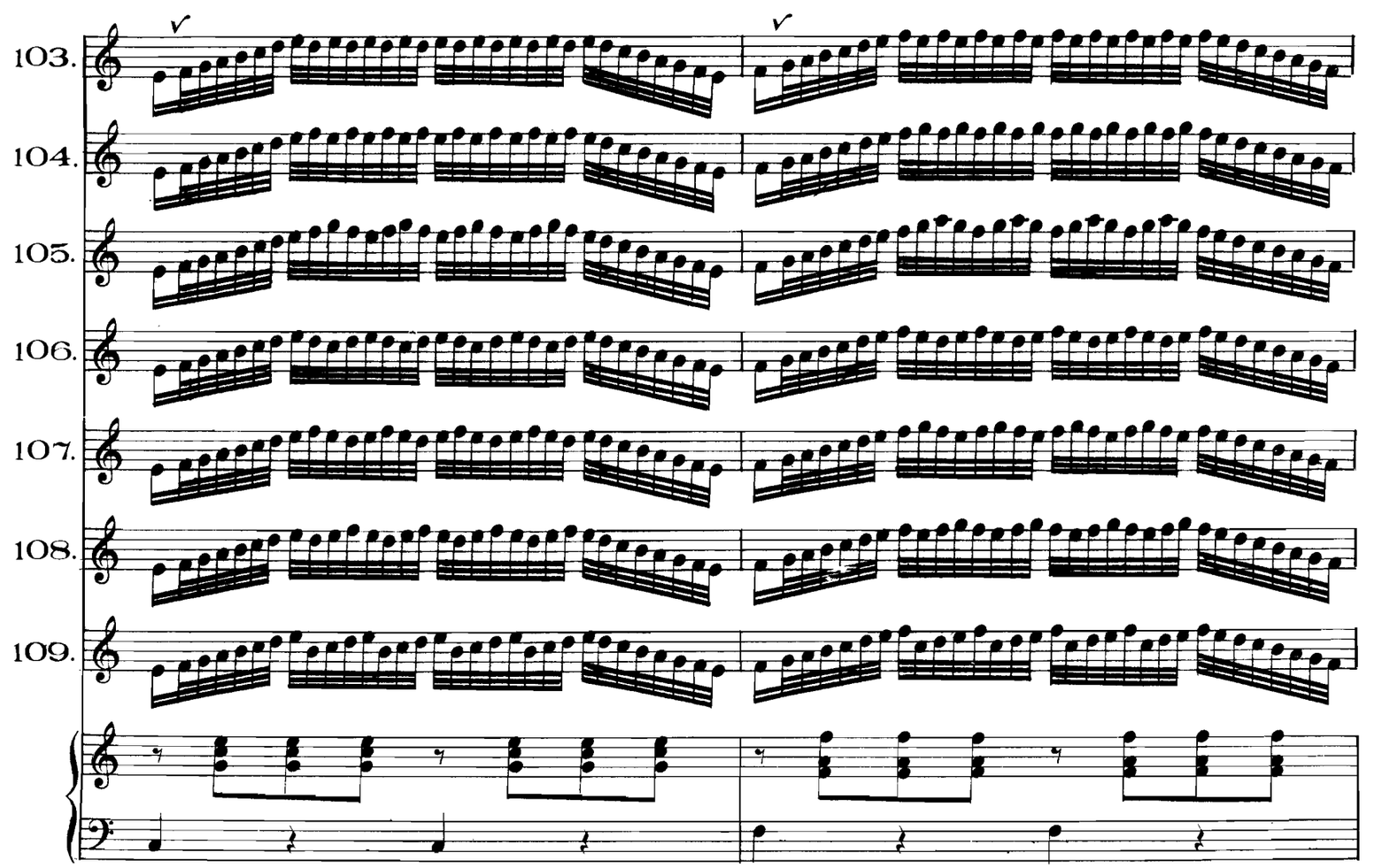
Exercises of 16 notes.

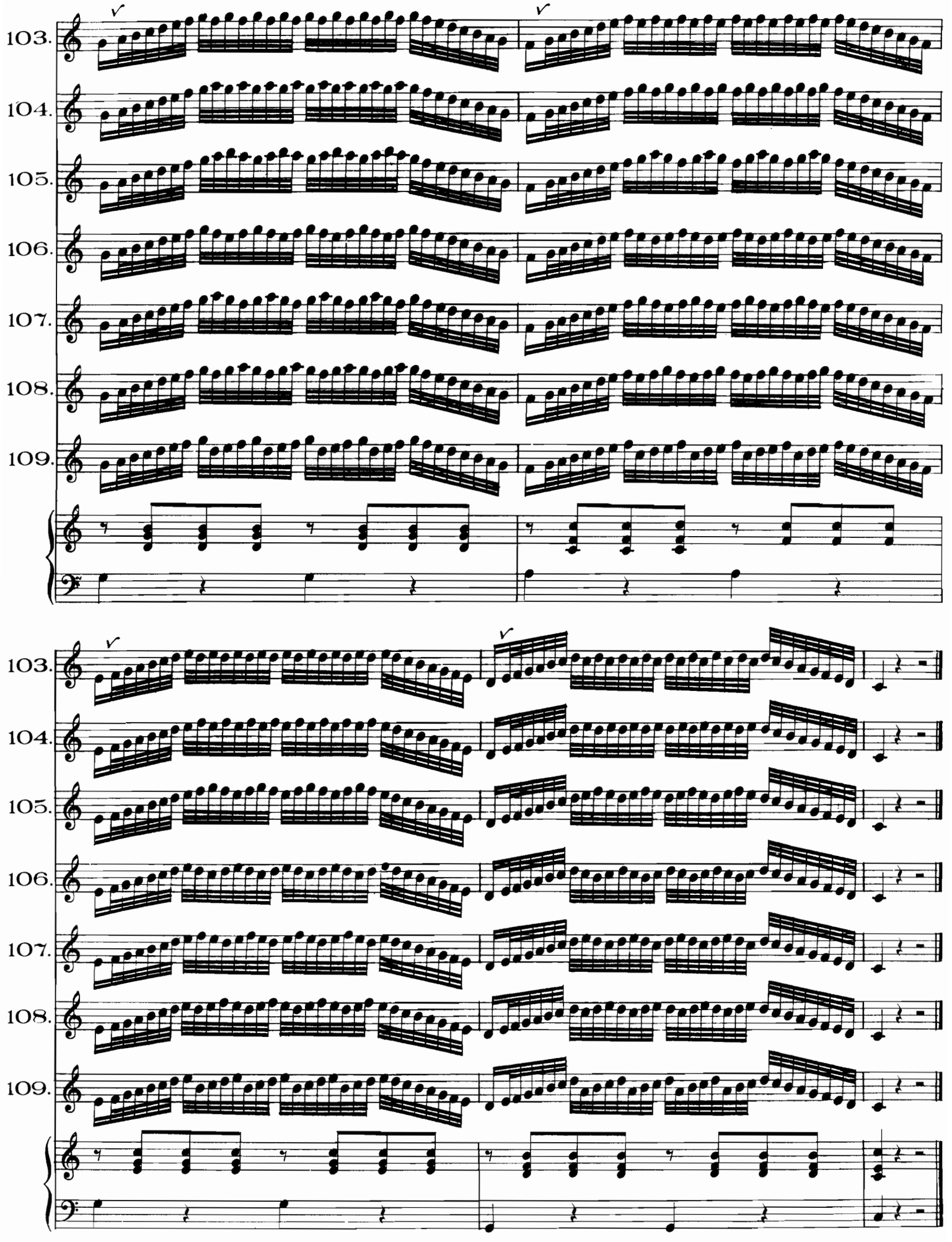



100.
101.
102.

Exercises of 32 notes.






103.
104.
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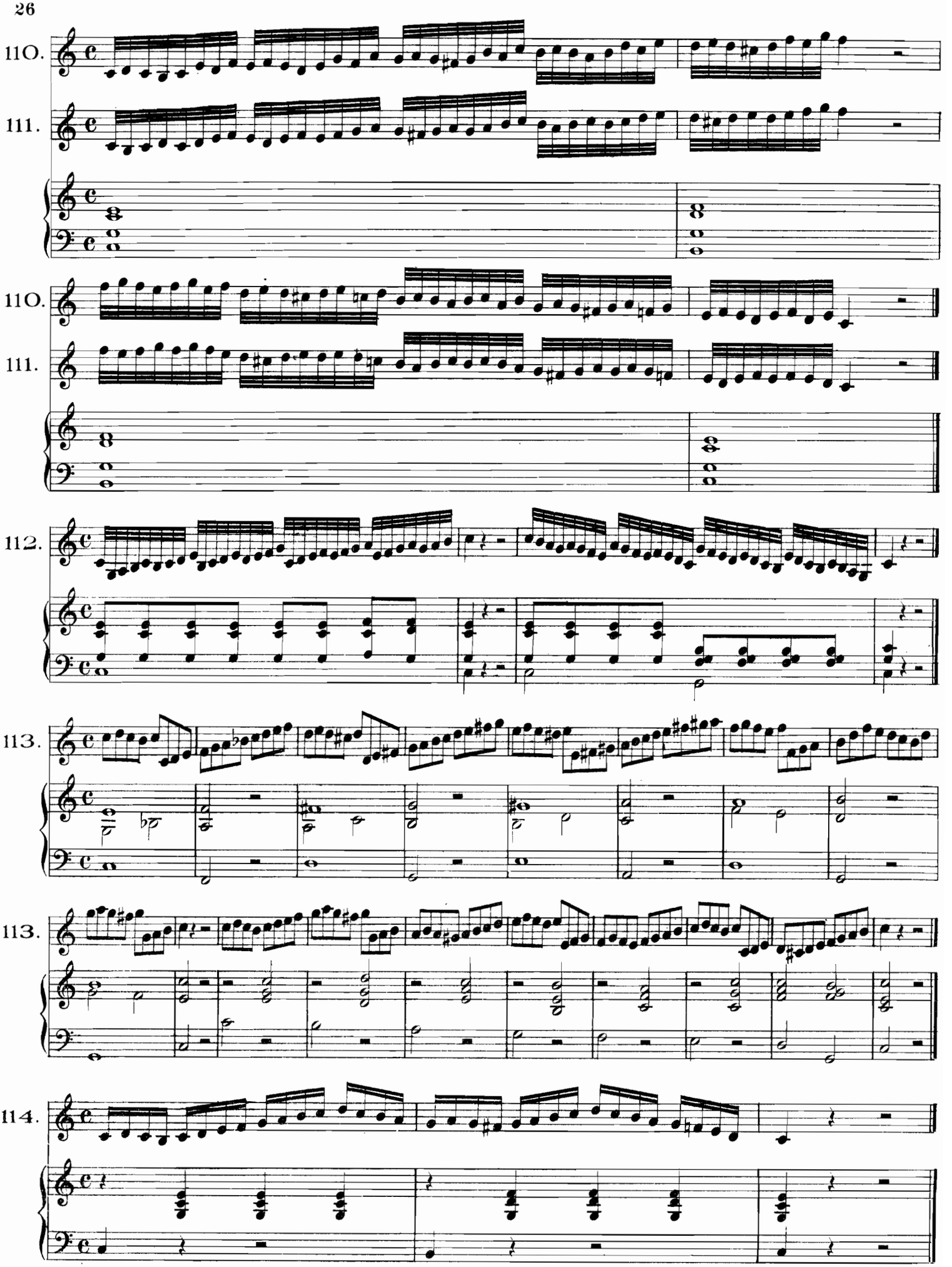
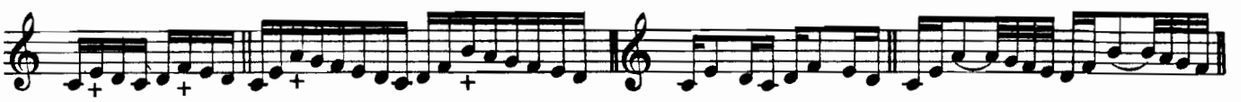

110.
111.
110.
111.
112.
113.
113.
114.

LIGHT AND SHADE.

As soon as a pupil can execute the preceding exercises on the Italian vowels *a, e, i, o, u,* in the time marked ♪=120, on Maelzel's Metronome, giving equal value, strength and clearness to all the notes, he may proceed to study light and shade. Under this title we comprise prolongation of sounds, inflections, forte-piano, and the different ways of connecting sounds.

PROLONGATION.

In passages formed of equal notes, increase of value can be given to any one of them in order to heighten effect, or to support the voice on those parts of a bar which might otherwise be passed over. The following passage will be thus modified.

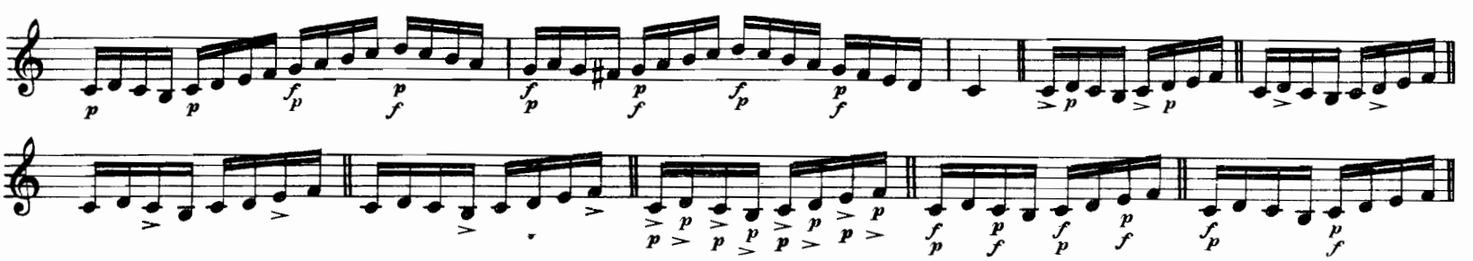


FORTE-PIANO.

Every passage should be studied with five degrees of power, pianissimo, piano, mezzo-forte, forte and fortissimo.

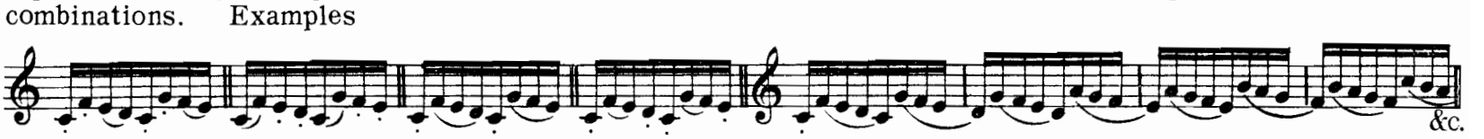
INFLECTIONS.

When a pupil has learned to give an uniform colouring to an entire exercise, he must next study to break the tints, that is, to divide the exercise into different groups of notes, which he will vocalize alternately piano and forte; these he will further subdivide, until he ends by giving partial inflections upon separate notes, all the others remaining uniformly weak. The inflections should be given to each note in turn. This accent is indicated by placing this sign > over a note. Examples:–



The pupil must not make one general *cresc.* and *dim.*, or *vice versa*, to a whole passage, until he has mastered the inflections.

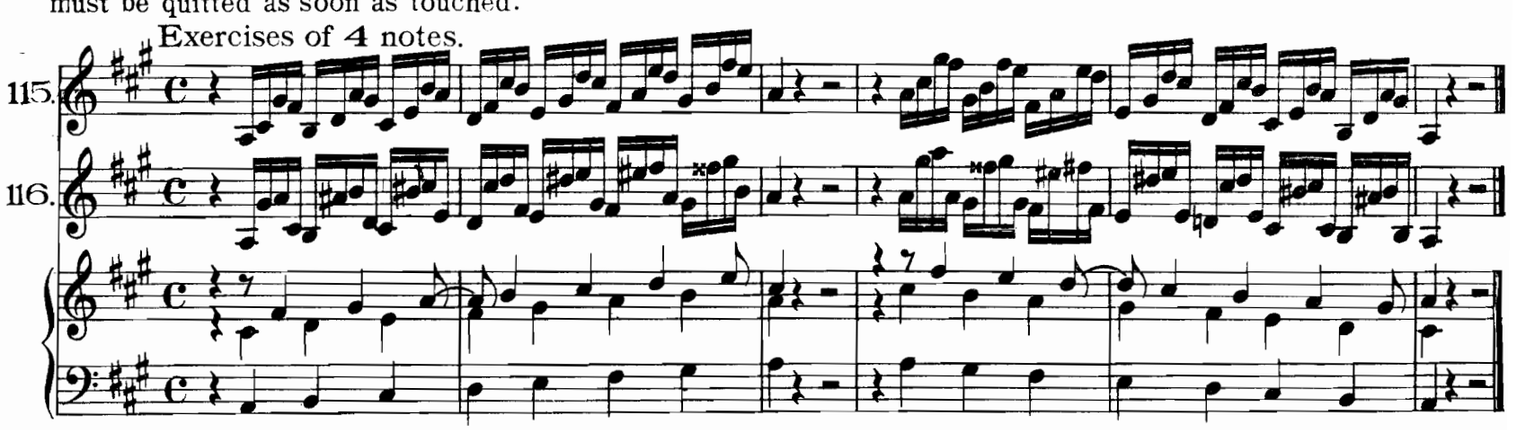
Next follow staccato sounds,–that is to say, notes separated from others in passages consisting of exercises of four, six and eight notes. Legato and staccato notes must also be combined, just as we have combined pianos and fortes, for instance, the second or third note may each time be detached, while the others remain legato. Two may be legato, and three staccato, then three of each sort, and so on through all the possible combinations. Examples



ARPEGGIOS.

In singing arpeggios the voice should pass with firmness and precision from note to note, whatever their distance from each other, neither detaching nor slurring, but uniting them smoothly. In order to do this, each sound must be quitted as soon as touched.

Exercises of 4 notes.



Exercises of 6 notes.

117.

118.

117.

118.

Exercises of 8 notes.

119.

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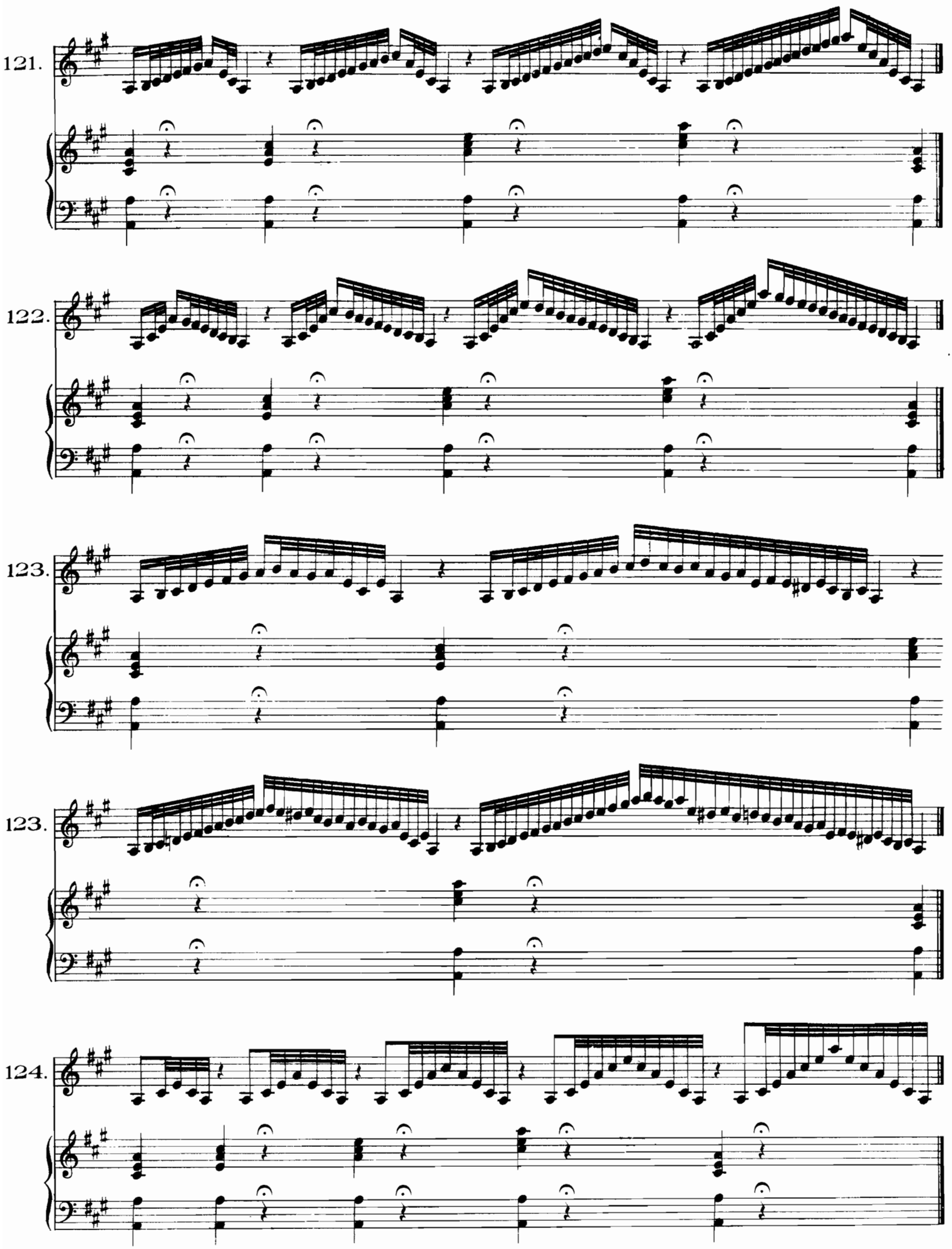
120.

120.


121.
122.
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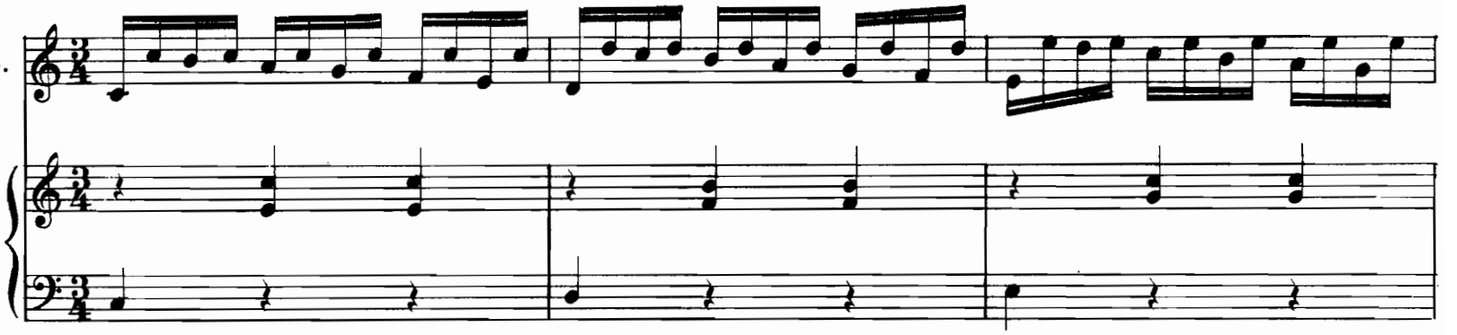
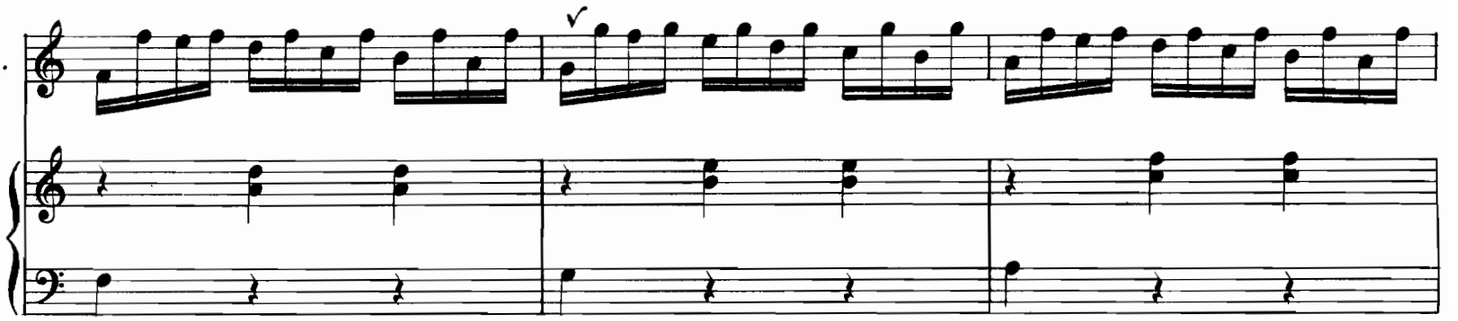
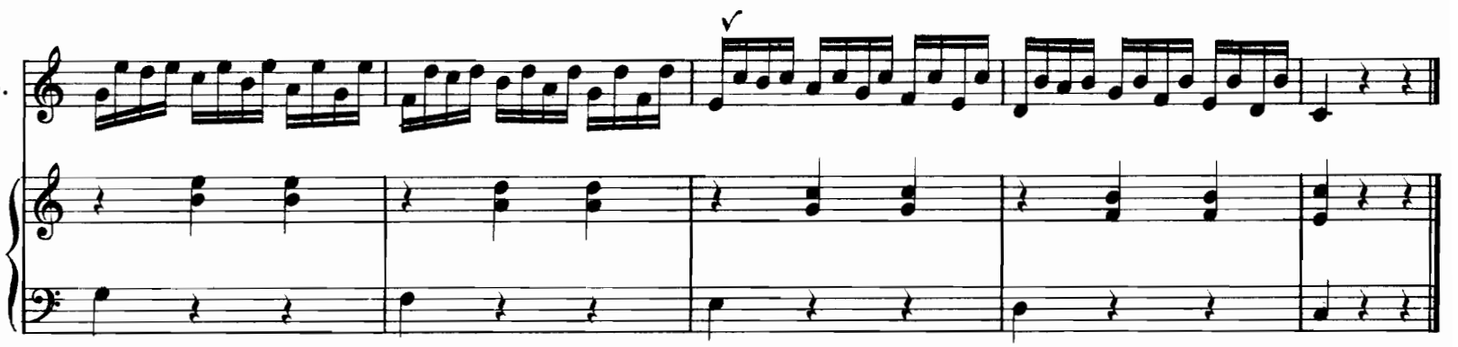
125.



125.

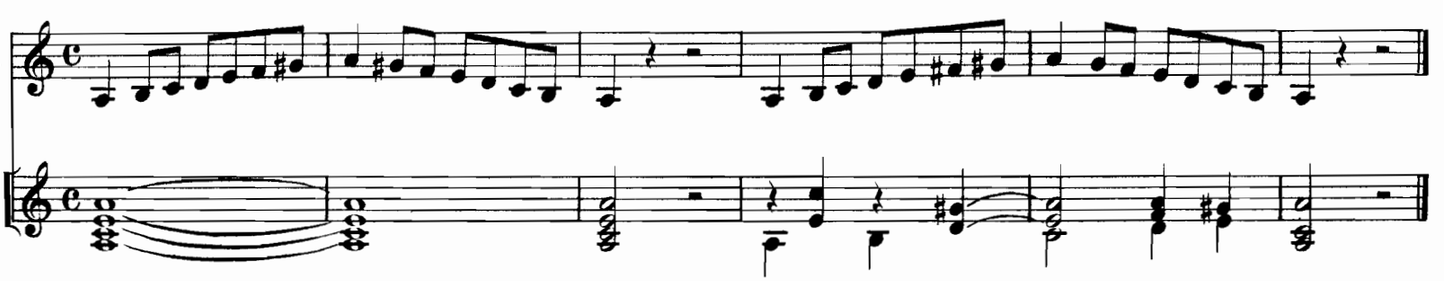


125.

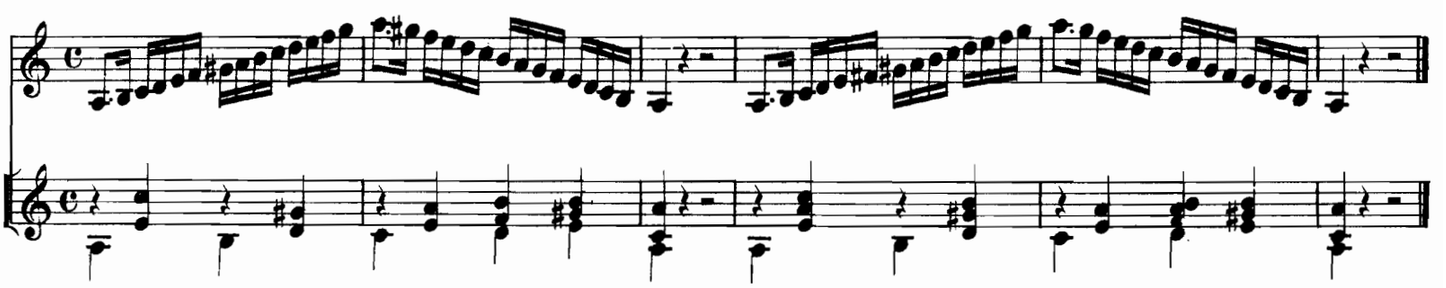


MINOR SCALES.

126.



127.

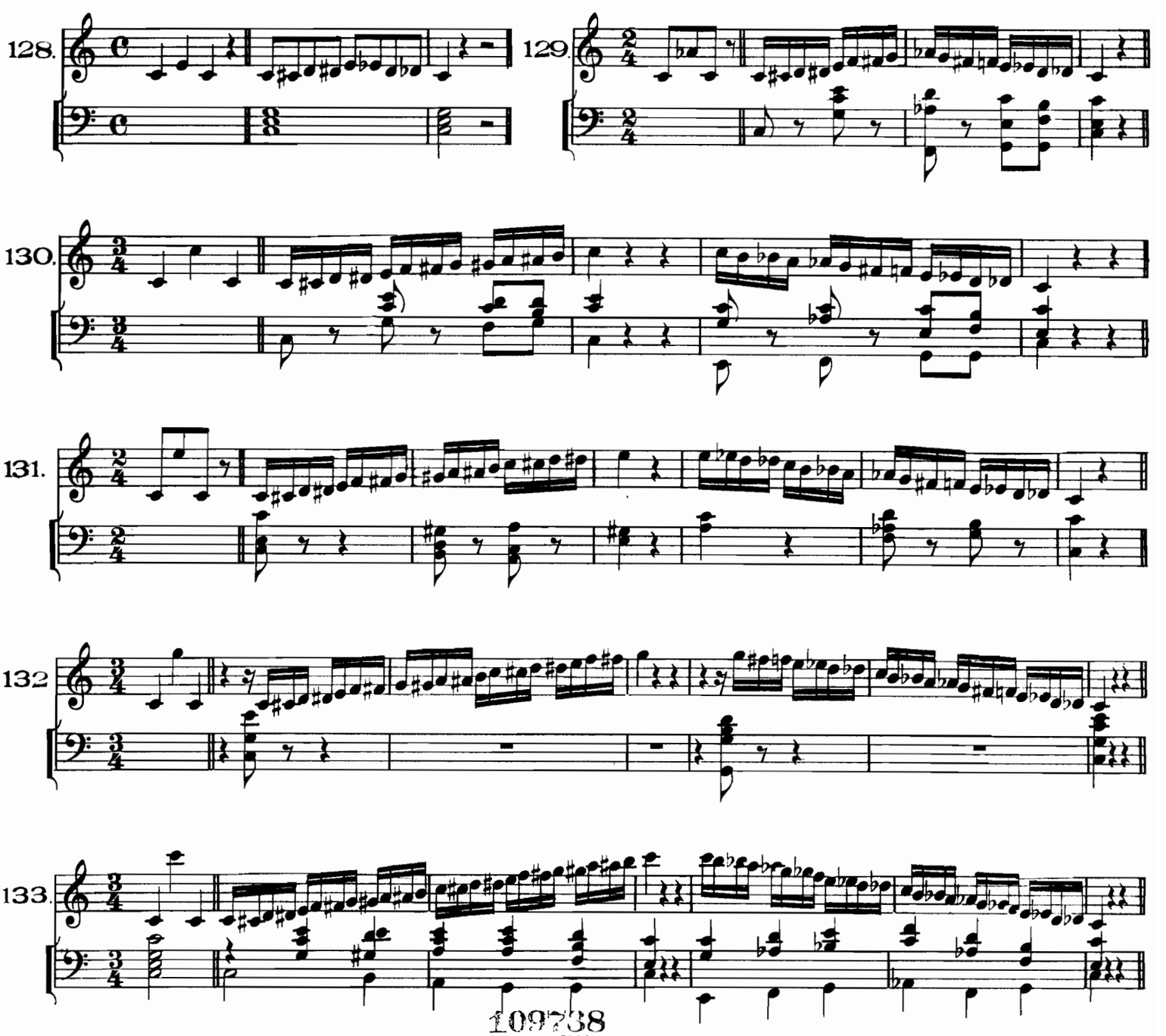


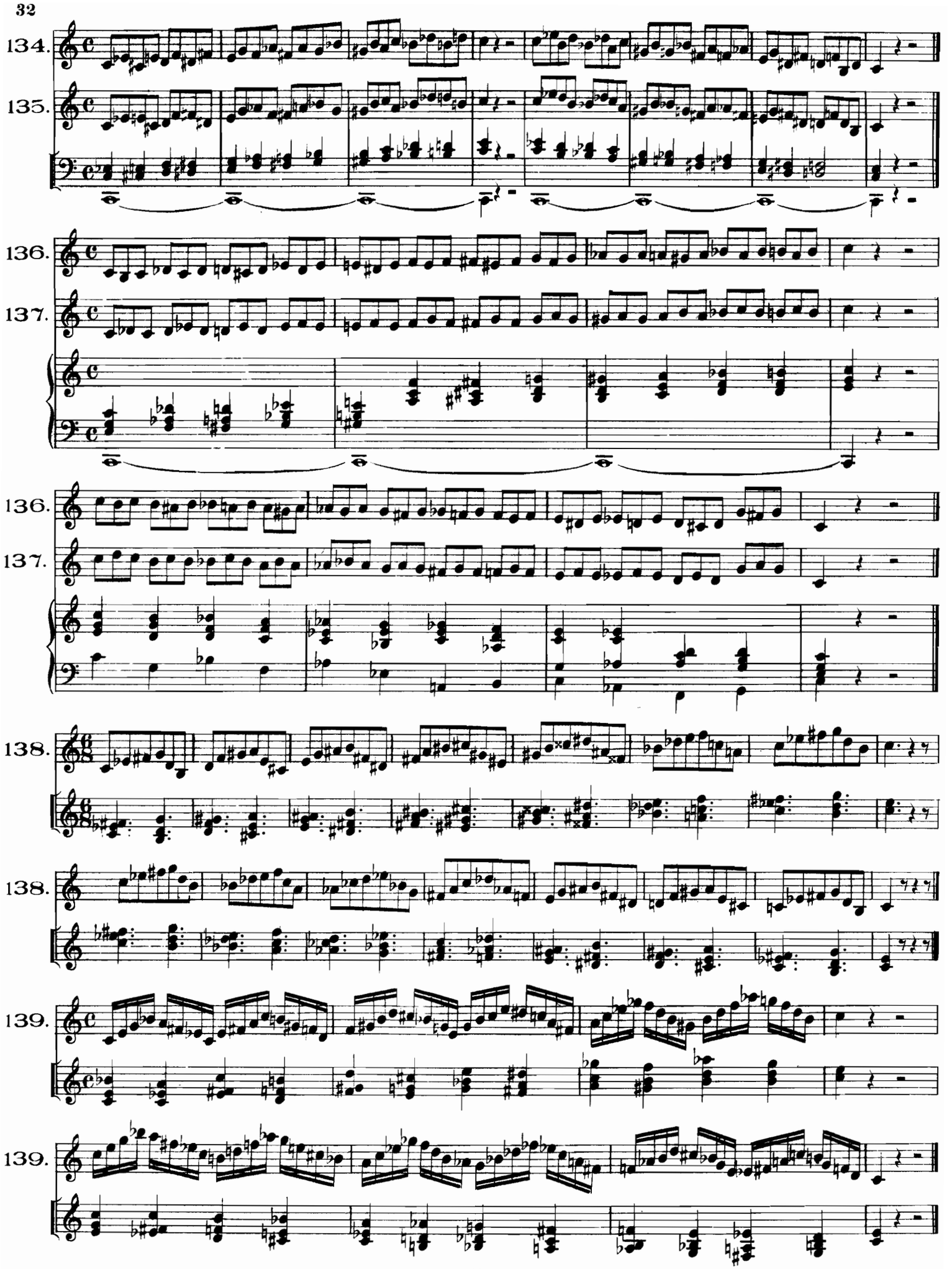
SCALES AND CHROMATIC PASSAGES.

If irreproachable correctness of intonation, equality and purity of sounds, constitute the perfection of every *vocalized passage*, these qualities are absolutely indispensable in scales and chromatic passages, which being the most difficult to sing, and to master, are not agreeable to a listener unless the notes are so clearly and distinctly articulated, that each one may be counted. The exact division of any interval whatever into semitones, requires both great firmness of voice and exquisite feeling of intonation, for however little it may falter, every interval will become either too much increased or diminished; the singer in the first instance exceeds, in the second does not attain the number of sounds forming the interval, and in either case the result will be unpleasing from the effect produced by singing out of tune. A student in order to acquire delicacy and precision of intonation, must study chromatic passages very slowly, and even afterwards in songs, should avoid executing them very rapidly, if he wish them to be pure. Besides singing slowly during the period of study, he ought to assist himself by dividing the proposed passage into groups of two, three, or four notes, as required, and counting them mentally, making the first of each group fall on the beat. These exercises, like those preceding, should be transposed by semitones.

The chromatic scale can be adapted to every key, but, if a pupil should become confused, and his voice lose its accuracy of intonation; as a temporary help, during the first exercises, a scale should be played on the piano while sung by the student. As soon, however, as a learner's ear can regulate the intonation, the singer's part should no longer be played, but chords substituted.

CHROMATIC SCALES.




134.
135.
136.
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139.

Steadiness of Voice.

True intonation, unchangeable firmness, and perfect harmony of the timbres, constitute steadiness of voice. This important quality, which forms the foundation of a good style of singing, is as rare as it is valuable. All those who force their voice out by sudden starts, or allow it to die away, and those who unnecessarily change the timbre, and break up into fragments the melody they execute, are deficient in steadiness of sound.

This fault is attributable to three leading causes: first, to vacillation of the glottis, by which the intonation becomes untrue; secondly, to an irregular rush of breath, which makes the sounds unsteady; thirdly, to various changes of the pharynx, producing constant differences in the timbres, and destroying all unity of coloring.

A well-sustained play of the respiratory organ—a firm contraction of the glottis—a free movement of the pharynx (mechanical acts that should be quite independent of each other, yet regulated, in their combined action, by the requirement of the passage)—constitute those mechanical means by which steadiness of voice can be attained.

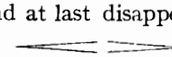
Sustained Sounds.

The study of sustained sounds depends on the principles laid down in those sections which treat of the breath and steadiness of voice. There are four varieties of sustained sounds: first, sounds held on with equal power; secondly, swelled sounds; thirdly, swelled notes with inflections; fourthly, repeated sounds.

Sustained Notes of equal power.

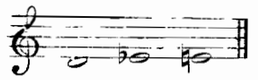
These sounds, are sustained with undeviating steadiness, whether taken piano, mezzo-forte, or forte.

Swelled Sounds.—(Messa di voce.)

These sounds begin pianissimo, and are increased by degrees, till they attain their utmost intensity, which occurs when they have reached half their length; after which, they gradually diminish in power, until all sound at last disappears. They are indicated by the following marks:  These sounds, when first practised, should be divided,—one breath carrying the voice from pianissimo to forte, the next from forte to pianissimo; one study is quite as necessary as the other.

During pianissimo practice, the pharynx will be reduced to its smallest dimensions, and will dilate in proportion to the increasing intensity of sound; returning afterwards by degrees to its original shape, as the sound becomes weaker. Care must be taken neither to raise nor lower the intonation, while strengthening or diminishing the notes. The vowel must on no account be altered. We again warn singers not to feel for their note by slurring up to it, nor to take it with a shock of air from the chest, but to begin it at once with a neat stroke of the glottis. Care should be also taken, after the voice ceases, to avoid sighing out the remaining breath from the lungs; these should never be completely exhausted, but a sufficient reserve of breath kept to terminate a note or passage easily.

Great difficulty is usually found in swelling the same sounds through both registers: and this is especially the case with female voices in the following compass:—



They should commence the piano sound in the medium register; for, by this plan, the larynx will be fixed, and the pharynx tightened. This done, without varying the position, and consequently the timbre, the pupil will pass on to the chest register, fixing the larynx more and more, so as to prevent it from making that sudden and rapid movement which produces the hiccup, at the moment of leaving one register for another. To diminish the sound, the reverse must be done.

Swelled Sounds with Inflections or Echoed Notes.

These consist in an uniformly continued series of small swelled sounds, multiplied to as great an extent as the breath will allow.* These inflections may be arranged in different ways; that is, they may be of equal duration and power; may follow an increasing or decreasing progression; and so on. Great singers usually employ them according to the following method:—they first hold out a sustained sound, with a third of the breath, which sound is followed by another of less power and duration; after which follows a long succession of echoes, becoming gradually weaker as they approach the end—the last, indeed, can scarcely be heard. The throat must contract and dilate with elasticity at each inflection.†

Repeated Notes.

Notes repeated while remaining on the same vowel, constitute a variety of sustained sounds; but, in this case, the voice performs, without interruption, a series of percussions, in order to subdivide the note which at first would have been a sustained one. Each percussion is effected by the articulation of the glottis. These movements are slight and rapid; and produce a sort of appoggiatura of less than a quartertone below, for each repetition. These articulations must neither be aspirated, nor a mere trembling of the voice. The percussions not being perceptible and pleasing unless produced by light voices, are only suitable to women; and to produce a fine effect, they should never exceed four semiquavers for each beat of No. 100 on Maelzel's Metronome; their succession, also, should always be smooth and delicate.

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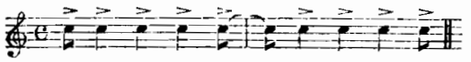
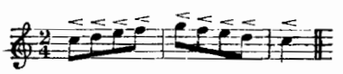
* Some authors call this *making the voice vibrate*, and indicate this effect by syncopated notes:—

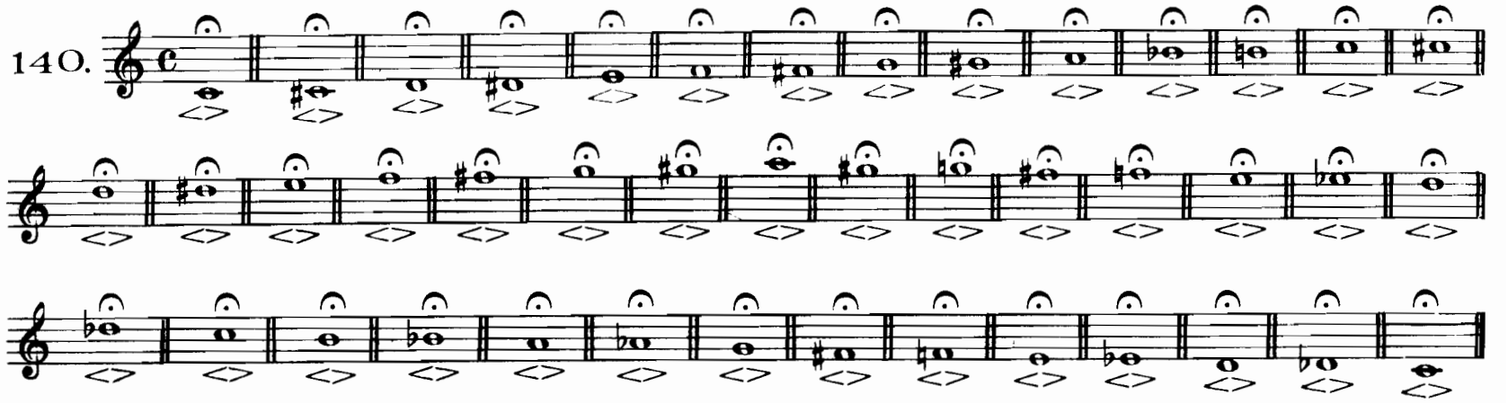


† Echoed notes must be executed from weak to strong:—



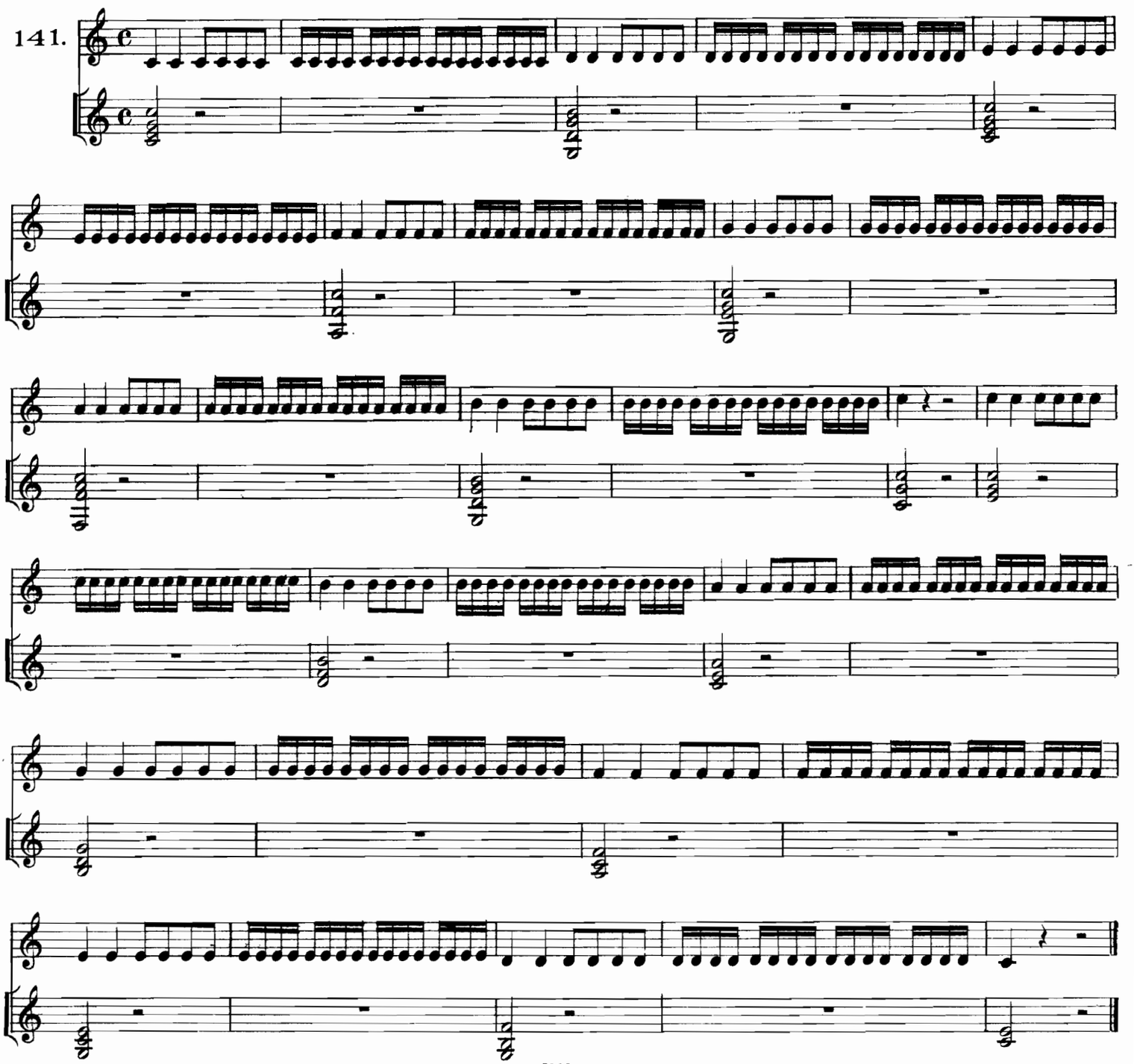
SWELLED SOUNDS.

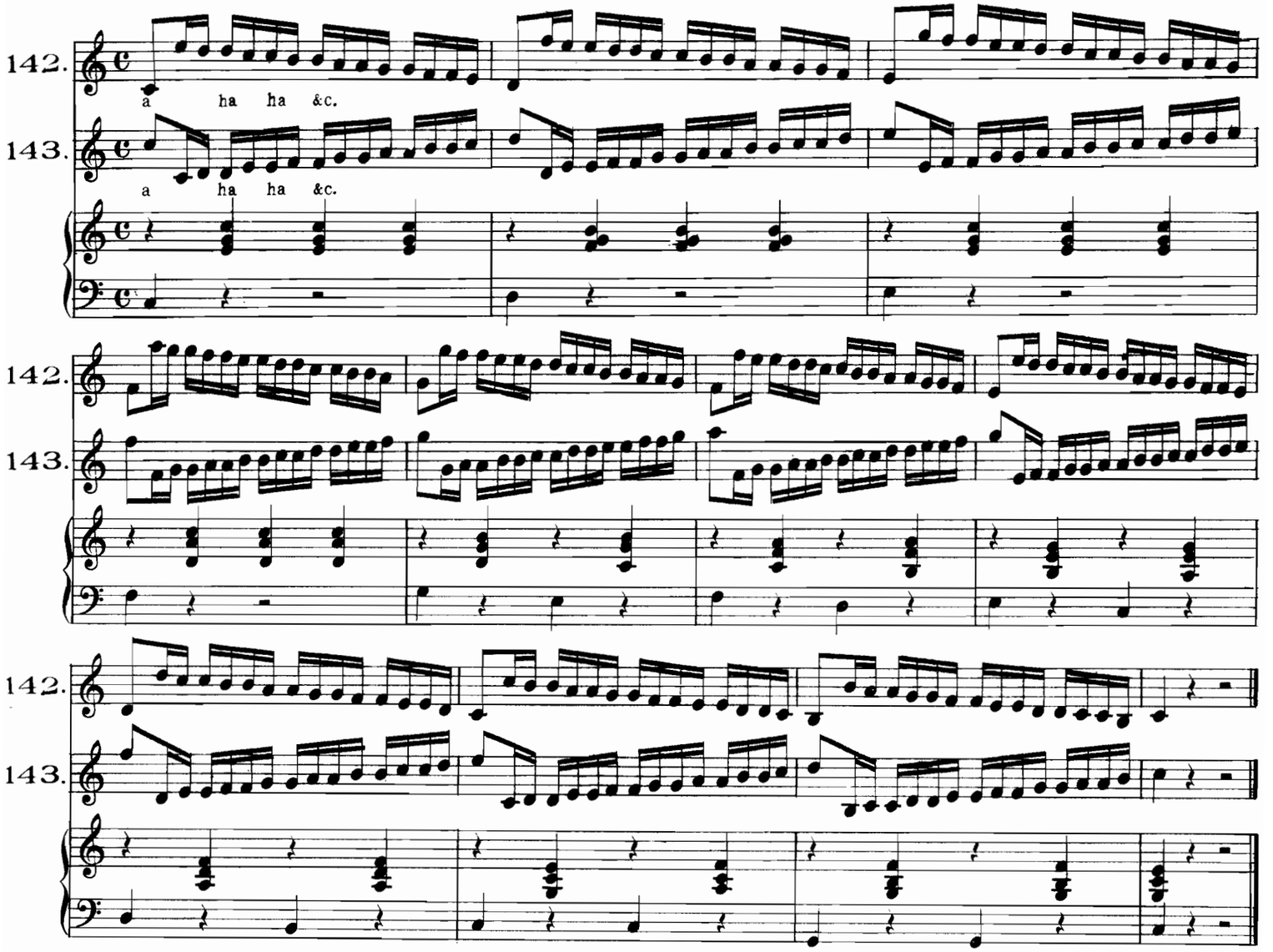
140.



EXERCISES ON REPEATED SOUNDS.

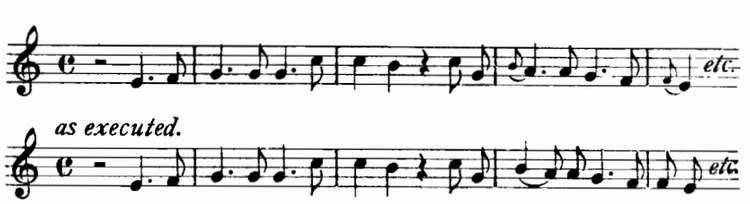
141.



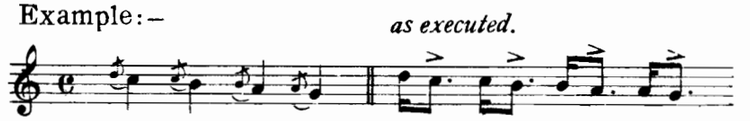


APPOGGIATURE AND SMALL NOTES.

The appoggiatura is the easiest of all vocal ornaments; also, the most useful and constantly employed. As the word indicates (appoggiare. *to lean*). an appoggiatura is a note on which the voice lays a stress. It can either be above or below the principal note. If above, it is taken at a tone or semitone according to the scale; if below, it is usually taken at a semitone. An appoggiatura takes its value from the note which it precedes, except in the case of a dotted note, when it takes ⅔ of the value.
Example:–

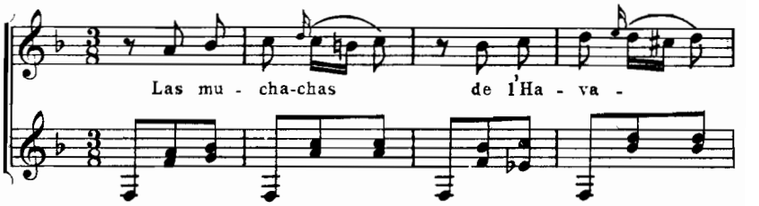


The acciaccatura is a rapid little note preceding, at the interval of a tone or half-tone, another note. In performance it takes the smallest possible value from the note before which it is placed.
Example:–

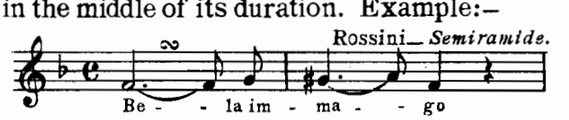


THE TURN (Grupetto).

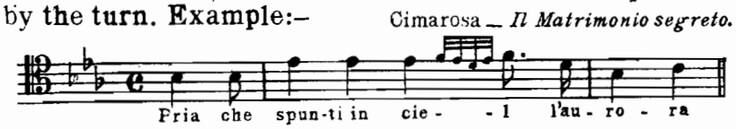
The turn is, the appoggiatura excepted, the most common, and therefore most necessary in vocal music: it is simply composed of the union of the higher and lower appoggiatura, with the leading note. The turn cannot exceed a minor third without loss of grace, and it must begin with a bold sforzando, on the first of the three notes composing it. The stress given to this note should carry off the two others that follow. It should be studied, at first, very slowly, so as to establish its clearness and intonation. The turn can be affixed to the commencement of a note, to its middle, and to its end. In the first case, the note must be struck by the turn. Example:–



In the second case, the note should first be fixed, and the turn placed in the middle of its duration. Example:–



In the third case, the value of the note must be accomplished by the turn. Example:–

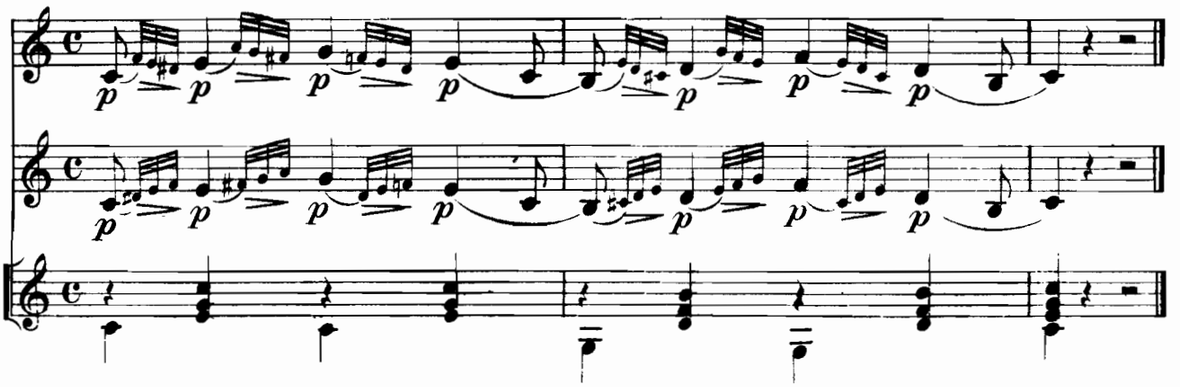


TURNS.

The Turn at the commencement.

144.

145.



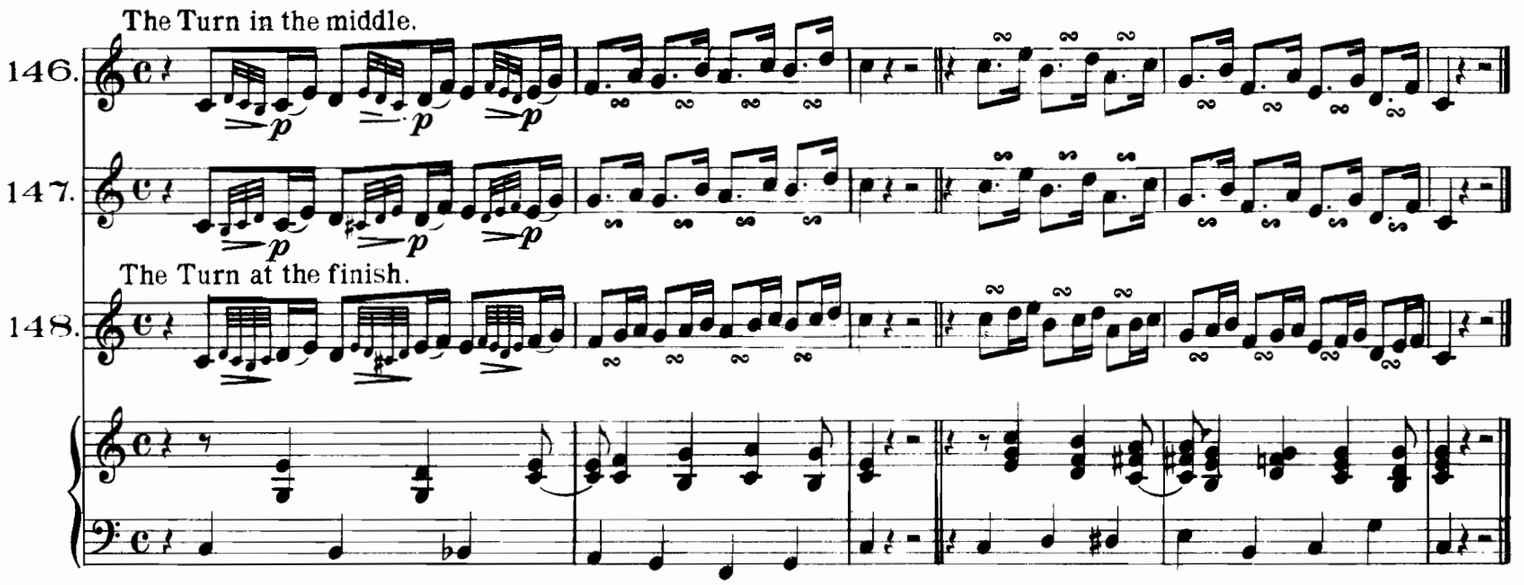
The Turn in the middle.

146.

147.

The Turn at the finish.

148.



Union of the Turn to Exercise Nº 43.

To the first note.

149.

To the second note.

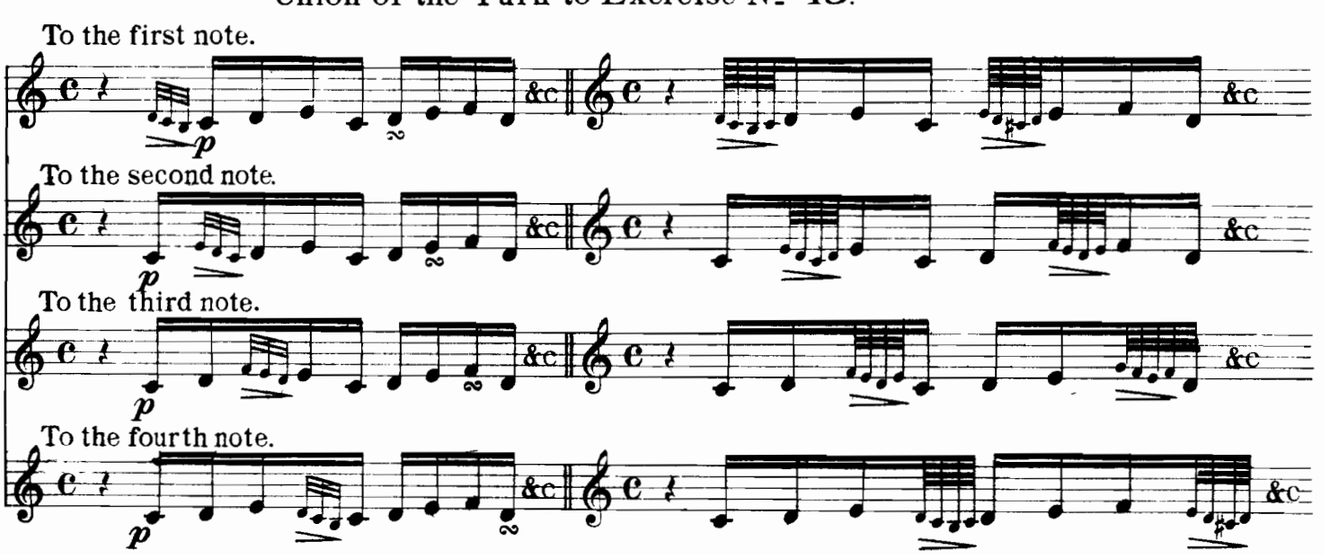
150.

To the third note.

151.

To the fourth note.

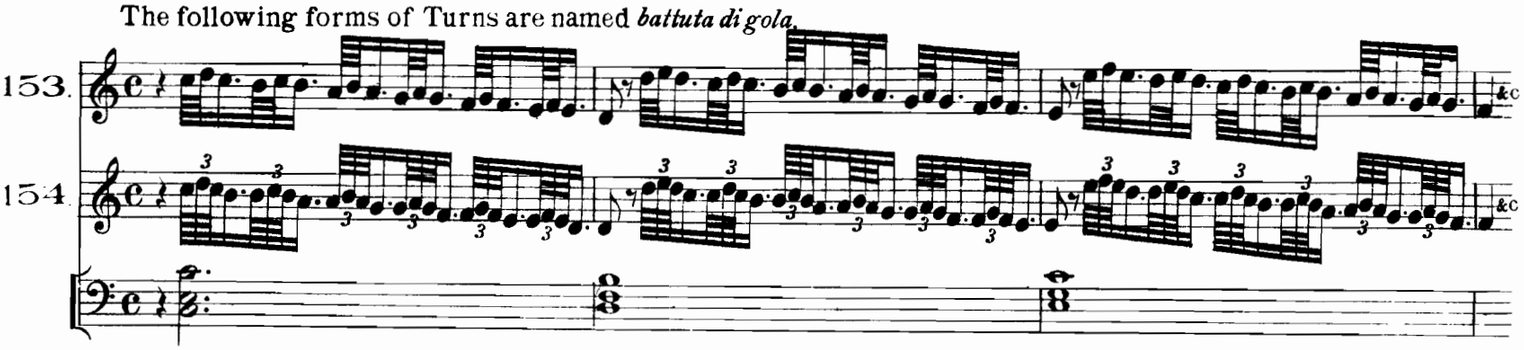
152.



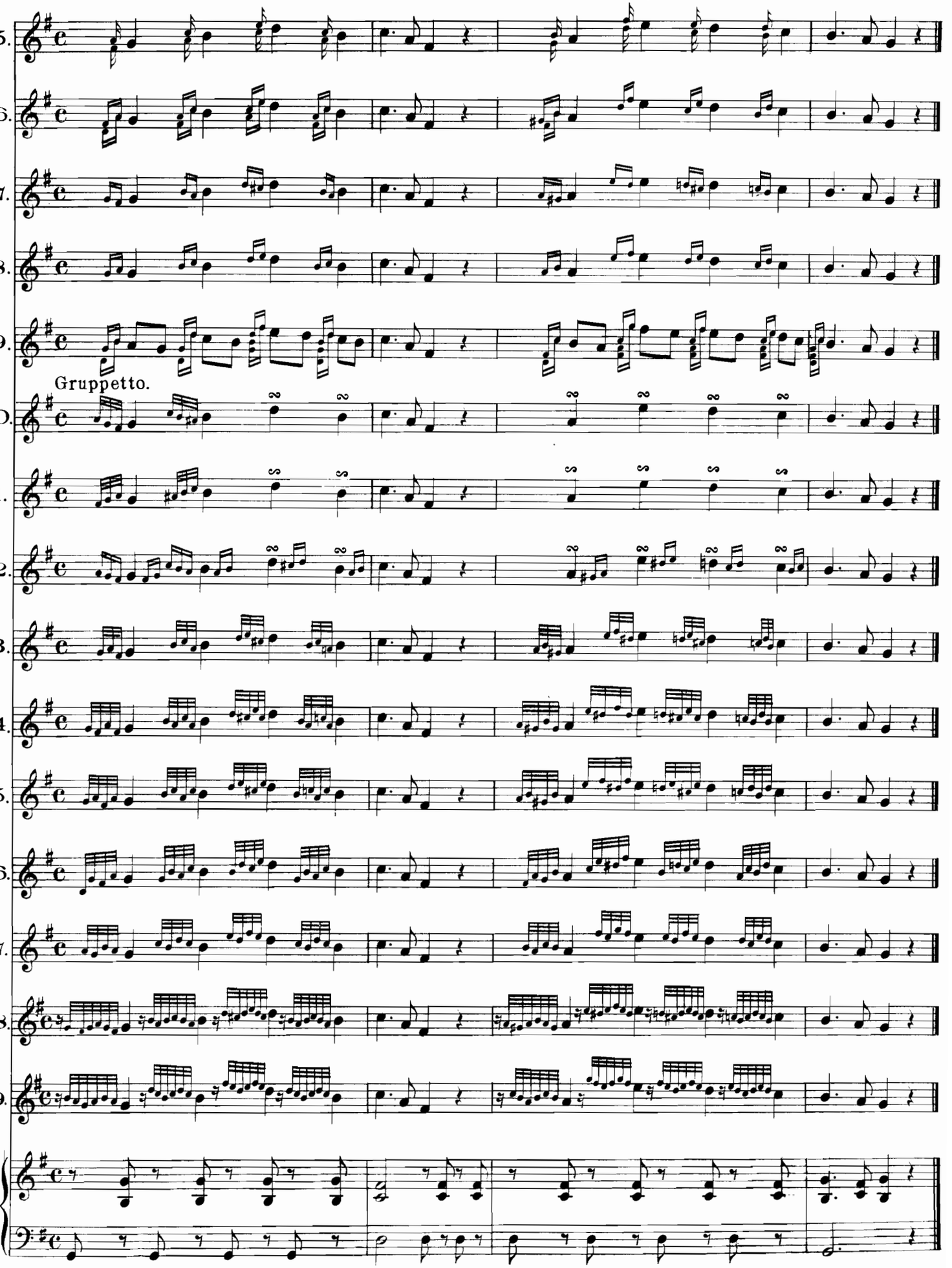
The following forms of Turns are named *battuta di gola*.

153.

154.



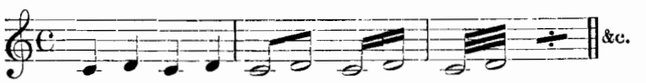
When several notes attack simultaneously one sound they must be briskly executed.



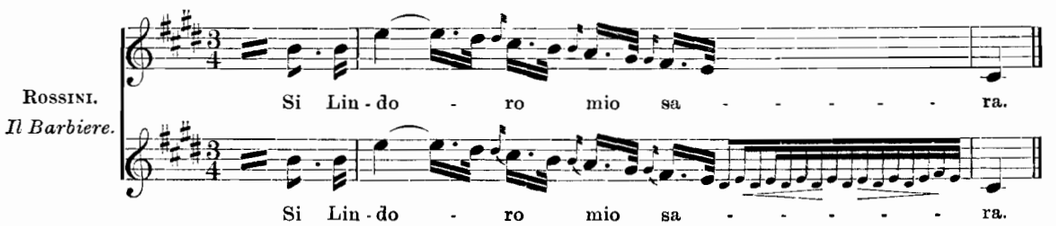
The Shake, or Trill.

The shake, is an alternating, rapid, and equal succession of two contiguous notes at a distance of a tone or semitone, and is obtained by a rapid, free and regular oscillation of the vocal ligaments, corresponding with a visible oscillation of the larynx, up and down, outside the neck. It is indicated by the letters *tr;* and when this mark is placed over a note, it signifies that the shake should be composed of that note and the tone, or semitone, above, —never below,—according to the chord. The note bearing the shake is called the principal; and the one above, with which it unites, the auxiliary note. A third note, also, is used at a semitone or tone below the principal, which might be called the *note of preparation,* or of *termination,* because it fulfils both offices. The shake, however, always ends with the principal note.

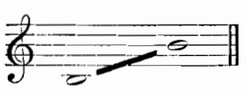
The shake does not result from two notes struck one after the other, with gradually-increased rapidity, up to the highest point; as for instance:—



for this is only a vocalized passage, which may precede or follow the shake; and is a variety of shake known as the *trillo molle,* or slow shake, when it is placed as follows:—



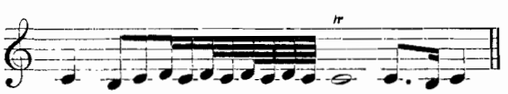
In almost every treatise upon singing, it is recommended, in practising the shake, to point the principal note, a practice totally inconsistent with the nature of the shake, or with its *execution,* by all good singers; and hence we must express our opinion, that such a method is radically bad. Pupils are therefore recommended to commence a shake rapidly by the spontaneous vibration of the glottis, and not by the progressive articulation of two notes, taking care to keep the throat as loose as possible. The learner will do well, at first, to practice the shake within the limits of the following octave:—



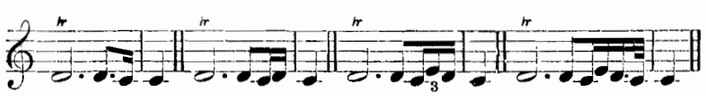
When the action of the shake has become wide and easy, the next business will be to regulate its form. The major and minor shake, exhibits the following varieties. It may belong to a single note, or it may be used in measured succession, in the body of the phrase: if the shake be isolated, it may assume the character of a *trillo mordente* (shake with a turn); of a *trillo raddopiato* (redoubled shake); or, lastly, of the *trillo molle* (slow shake). If it be used in measured succession, it may be applied to a series of disjointed notes; to the diatonic and chromatic scales; and, lastly, to the slur of the voice.

Isolated Shake—Major and Minor.

All good singers prepare and terminate a long shake (such, for instance, as occurs at a pause), by the tone or semitone below. A shake thus prepared is to be developed according to the rules for swelled sounds (Messa di voce, p. 33.), and ended softly. In its preparation, as in its termination, the voice must descend to the tone or semitone below the principal note, before finally terminating on the latter; for example:—



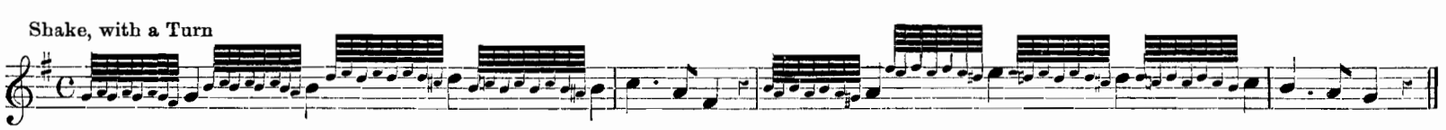
Examples of the more simple terminations:—



These preparations and terminations may be also infinitely varied: a few examples are given at page 41. Pupils should accustom themselves to terminate a shake at will, and always on the principal note; as, without particular attention, the oscillation impressed on the throat cannot be instantly arrested.

Shake with a Turn.

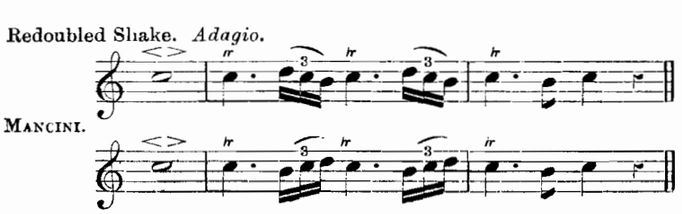
This is executed with greater rapidity than any other kind; but, like the turn, is very transient. It is indicated by this mark ww. Tosi, the Abbè Lacassagne, in 1766, and other subsequent writers on singing, have similarly described this trill, designating it a *hurried shake,* a *broken shake,* etc. Example:—



Redoubled Shake.

This ornament is obtained by introducing notes, in the middle of a major or minor shake; these notes divide a shake into many. When purely executed by a sweet voice, this ornament has a beautiful effect, especially when the alternating interruptions are effected by strongly-articulated notes. It is marked by the sign ww.

Example:



Slow Shake.

This is, of all shakes, the least important.

SLURRED SHAKES.

The shake may be applied to the portamento of the voice, whether in ascending or descending, by imperceptibly raising or depressing the voice from one comma to another, so that the hearer may not distinguish the degrees by which it rises or falls. In this case the slur is very slow.

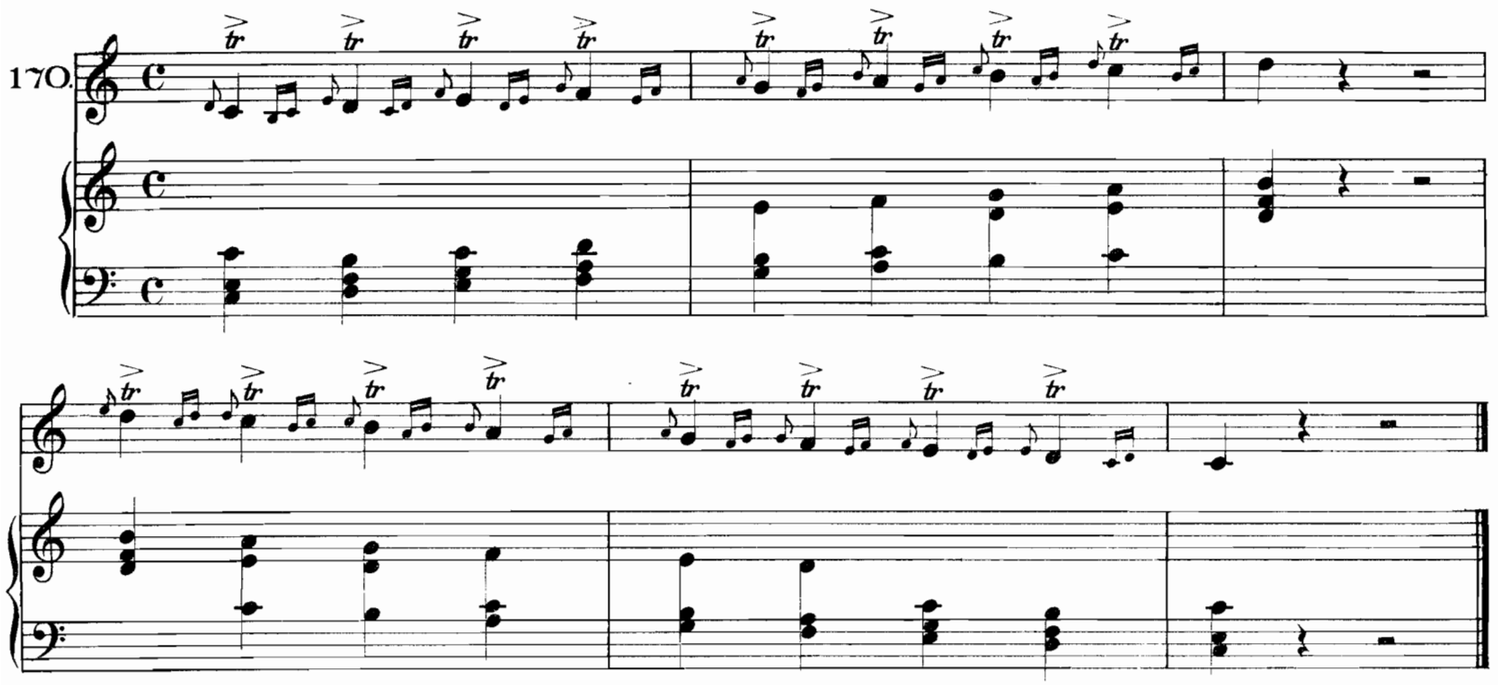
DEFECTS OF THE SHAKE.

The chief defects of the shake arise from inequality in the beats, which renders it dotted; the notes may also be separated to the exhorbitant distance of a third, or even a fourth, being then more like the gobbling of a turkey, than a shake. Again, it is often made on the lower minor, instead of extending to the higher major second; or else it ends at an interval different from that on which it commenced. Frequently, too, the oscillatory beats are replaced by a species of neighing, or quavering, known by the name of *trillo caprino*, or *trillo cavallino*. The shake, appoggiatura, grupetto, and their different methods of execution, will receive full explanation in the second part.

EXERCISES ON MEASURED SHAKES.

The appoggiatura by which the shake is attacked should be more striking than every other note; terminations should be alternately stopped and maintained.

170.



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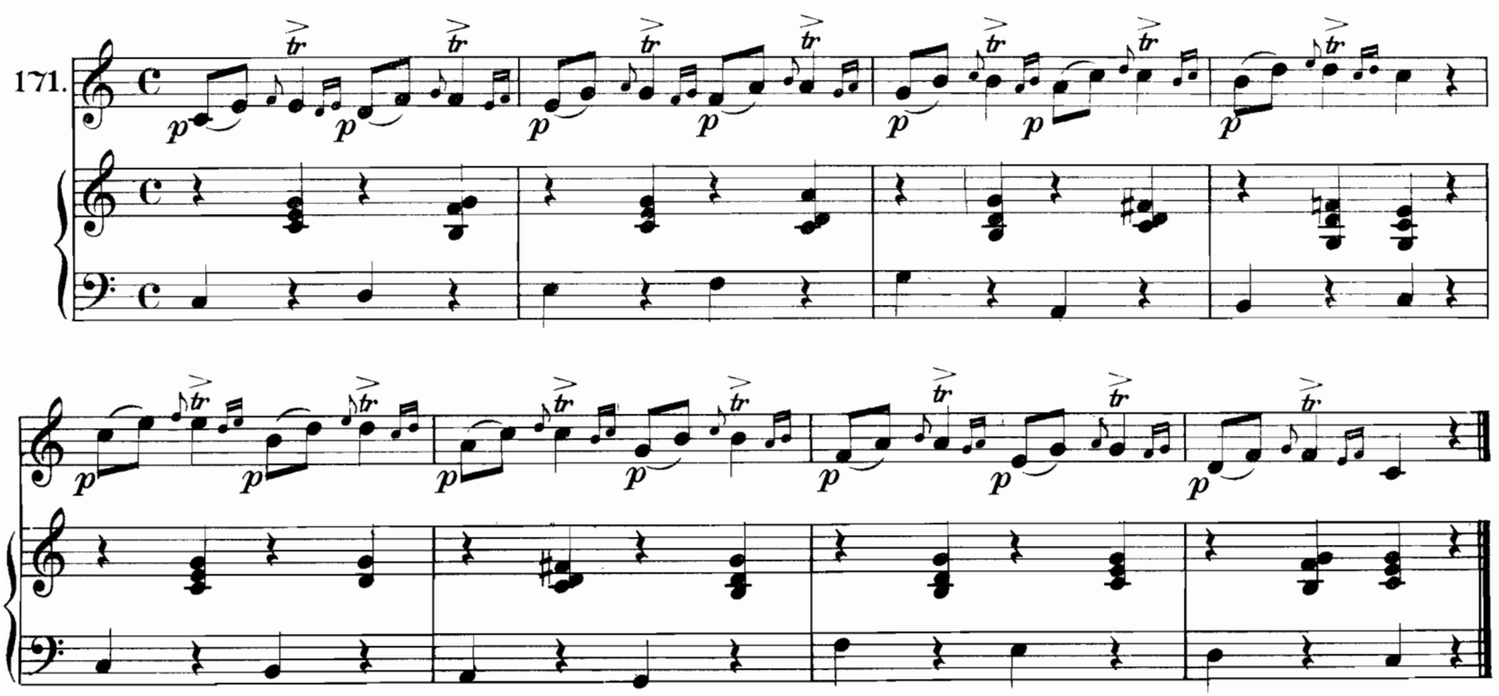

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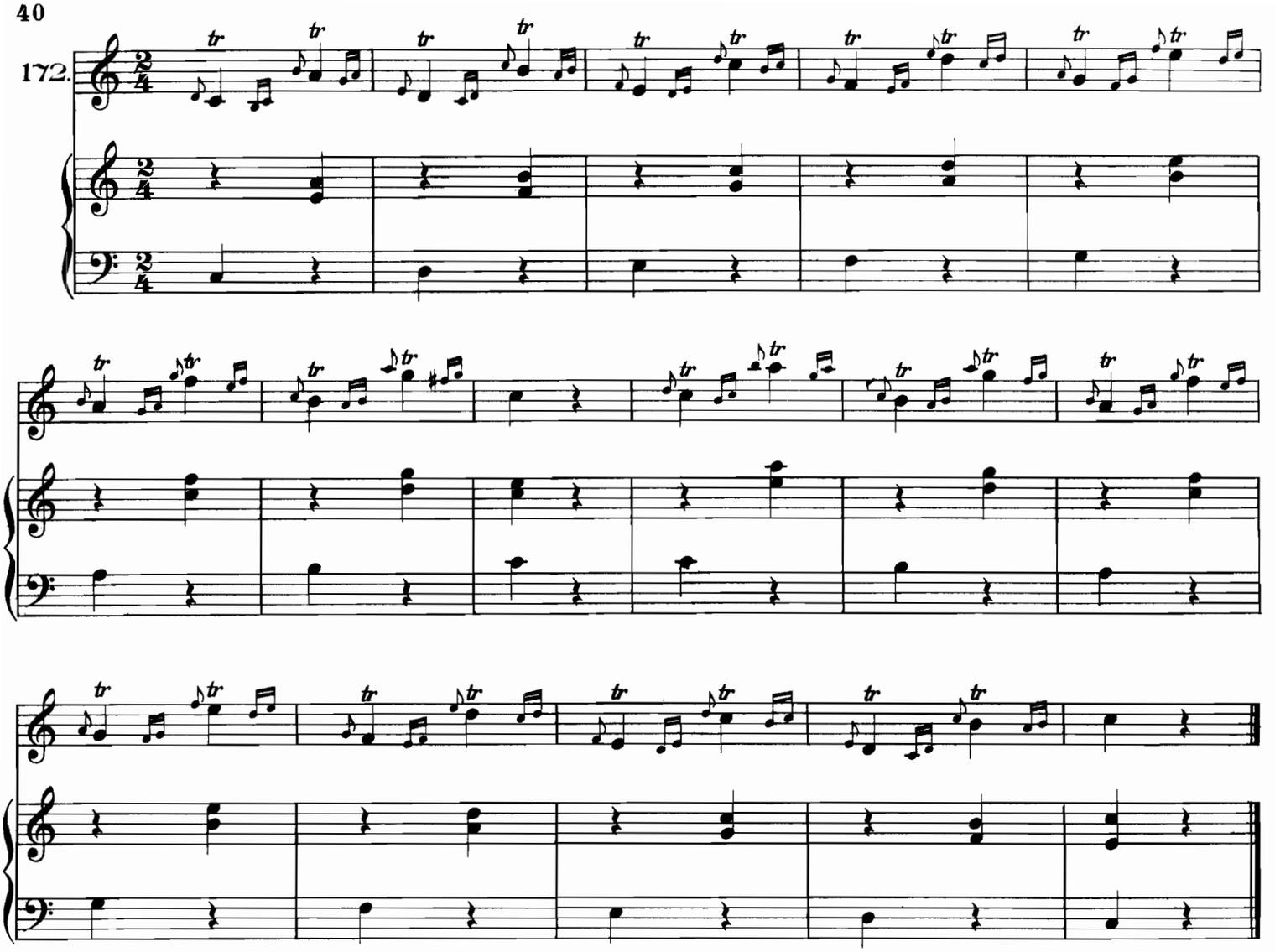
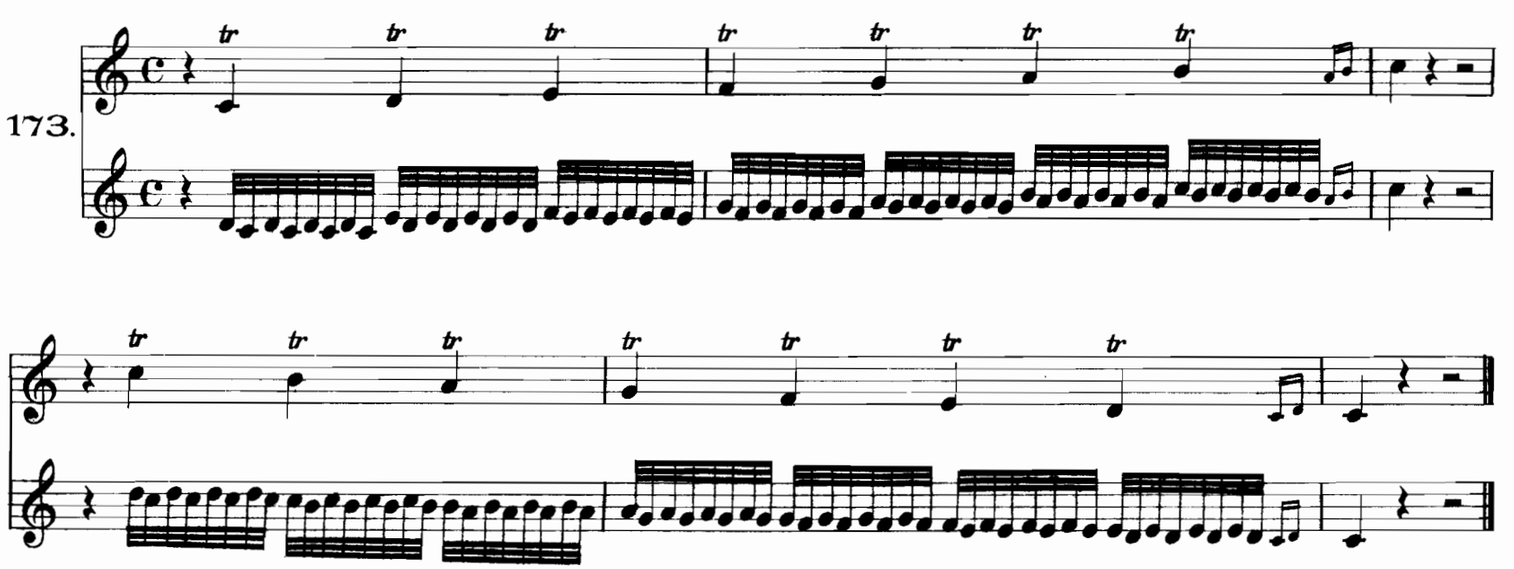


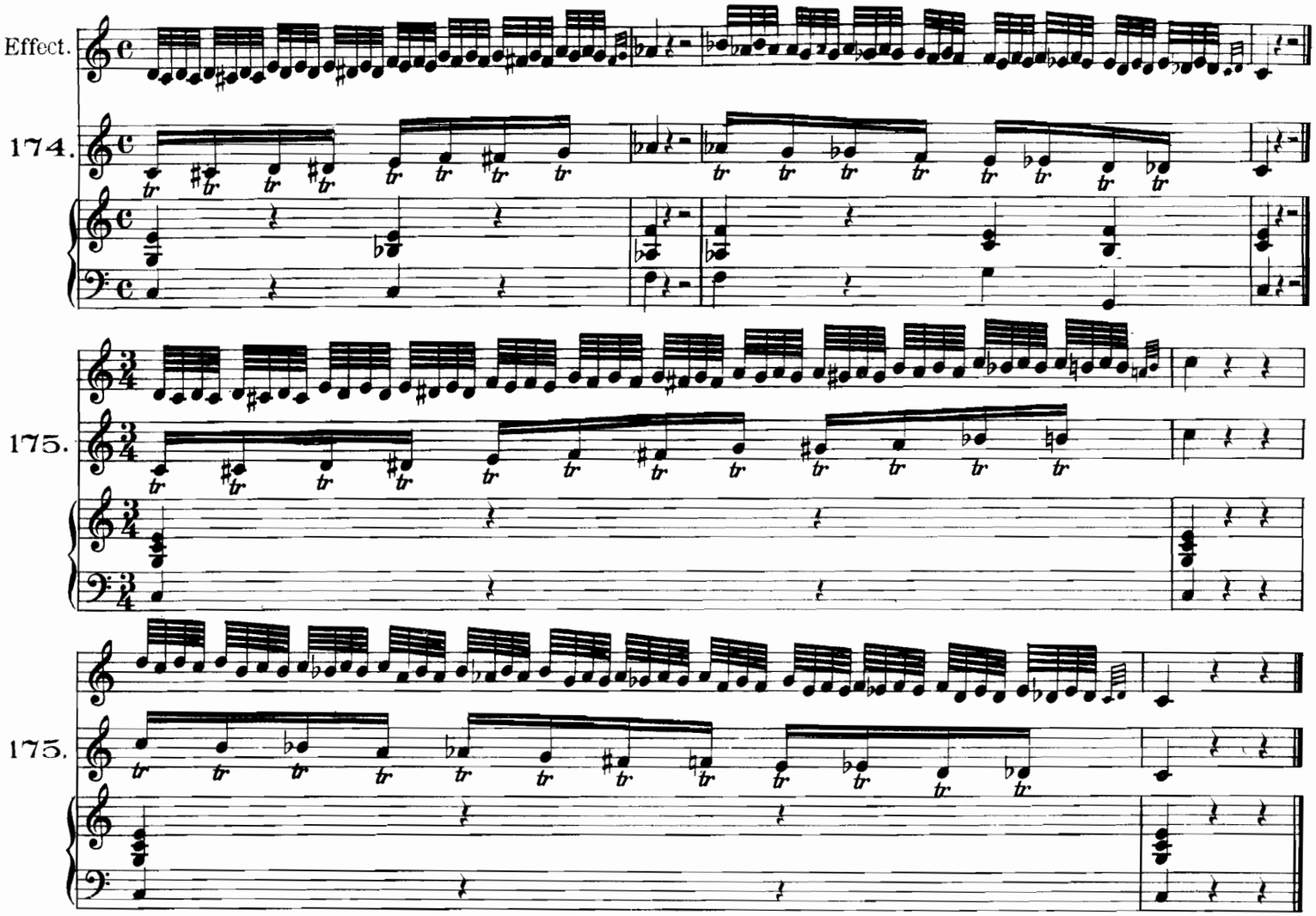
PROGRESSIVE SHAKE ON THE DIATONIC SCALE.

When shakes are introduced into musical phrases in regular ascending or descending succession, there is usually no time to prepare them. In this instance, therefore, they must be rapidly attacked on the higher note, and the last shake receives the termination. Example:–

173.

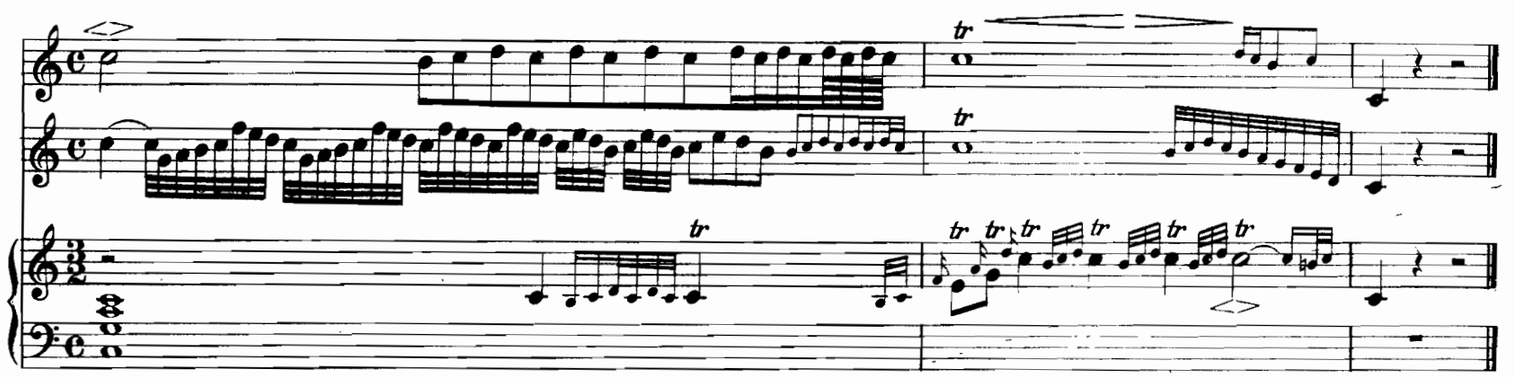


Before trying the chromatic shake a student should occasionally practice the chromatic scale to which it belongs, in order to fix on his memory those delicate and difficult shades of intonation, through which he has to pass.



EXAMPLES OF THE PREPARATION AND TERMINATION OF THE SHAKE.

A pupil having gone thus far, will have acquired sufficient power to blend a trill with the *messa di voce,* or some other passage by which it may be prepared. To effect this, he should calculate the length of his breath, so as to develop equally the *messa di voce* and the trill, or the passage preceding them.



SUMMARY OF FLEXIBILITY.

It would be impossible to enumerate the various modifications of the mechanical action which produces flexibility; but as they are all based on the expenditure of air, and on the action of the pharynx, a brief explanation will suffice.

When passages which require flexibilty are to be executed *piano,* the breath must be used very moderately and the pharynx reduced in its dimensions. The *forte,* on the contrary, demand a vigorous pressure of the breath, and a greater development of the pharynx. Flexibility is of two kinds,—*di forza,* of power; *di maniera,* of contrivance. The first comprehends passages executed with vigour and spirit; above all, brilliant runs and dashing arpeggios, which, in ascending, must necessarily be thrown out by a firm pressure of the breath. The *agilità di maniera* consists in delicate and elaborate passages, which only require a moderate stream of breath, and a flexible and nicely adjusted movement of the pharynx.

PART II.

CHAPTER I.

On Articulation in Singing. (*4th Mechanism.*)

In the first part of this work it was stated that the mechanism of the voice, in singing, requires the exertion of four distinct sets of organs:—*first*, the lungs, or bellows; *secondly*, the larynx, or vibratory organ; *thirdly*, the pharynx, or reflective organ; and *fourthly*, the organs of the mouth or articulating apparatus.

We have already treated of every phenomenon connected with the first three organs, namely,—emission of voice, and process of vocalization; and shall now, after simply describing the action of the fourth set of organs, proceed to consider the aggregate result of their union, which is *song*, properly so called, or speech connected with music.

Neatness of articulation, in singing, is of the first importance. A singer who is not understood, wearies his auditors, and destroys almost all the effect of the music, by obliging them to make continual effort to catch the sense of the words. Where the singer has not attentively analyzed the mechanism that produces both vowels and consonants, his articulation will be deficient in ease and energy; inasmuch as he has not learnt the secret of giving that development and equability to the voice, which he might attain in simple vocalization, and cannot employ at pleasure the timbre suitable to the passion he wishes to express.

Our remarks on this subject will be comprised under the following heads:—

Vowels.
Consonants.
Accents.
Emphasis on Consonants.
Fulness and steadiness of voice on words.
Distribution of words with notes.

On Vowels.

The singing voice is produced by precisely the same set of organs as the speaking voice, and both issue through the same cavities, namely,—the mouth and nostrils. Of these, the mouth is the more important, as its sides and internal organs are the principal agents in articulation. In fact, the tongue, muscles composing the vocal tube,—teeth, and lips, all contribute in turn to the modification of the different elements of speech; these are aided by the jaws, which, by their ever-varying play, have no inconsiderable share in the quality of the sounds produced. Thus, the mouth, owing to its capability for contraction or expansion, can, by the modification of its diameter, length, and internal form, give to the voice, in its exit, a correspondingly different sound. The vowels are the result of those modifications which sounds receive in passing through the vocal tube. The simplest sound emitted therefrom, represents to our ear the condition of the pipe while air is being forced through it; and all the differences in simple sounds indicate corresponding differences in its form. The Italians usually recognise only seven vowel-sounds,—*a*, *e*, *è*, *i*, *o*, *ò*, *u*. One should, however, recognize ten or more shades of vowels, as each of the five vowels has, at least, two distinct sounds. The practice of languages proves that the number of vowels, or shades of vowels, is unlimited; for though writing represents vowels by means of invariable signs, there is a marked difference in the sound of each when uttered by different individuals. Moreover, a person pronouncing any word does not always give to the vowels it contains the same stress and sound; for as soon as any passion animates a speaker, the vowels unavoidably receive its influence, and strike our ear by the clearness or dulness of their shadings, and the brilliancy or sombreness of their *timbre*. In the word *father*, for instance, the *a* will not maintain the same sonorousness in a passage of tenderness, as in one of anger, raillery, entreaty, or menace.

On comparing these remarks with those previously made on the *timbres*, the reader will observe a close resemblance between this mechanism and that of vowels, whereby they mutually depend on one another; indeed, one cannot be altered without changing the other. This observation is most important in its results; for it will enable the singer to determine what *timbre* for each vowel is best suited to the proposed effect, and, at the same time, to maintain a perfect equality throughout his voice. Indeed, the choice of *timbre* for each vowel is dependant on two different things,—the verbal or declamatory accent, and evennesss of voice. A few examples will elucidate this:—

The *timbre* should vary with every varying passion to be expressed. For instance,—if the melody and the words indicate deep grief, a bright quality would evidently make the voice belie the sentiment. The brilliant tone which suits Figaro's entrance in—

"Largo al factotum della città."

or in that fine air of Don Giovanni,—

"Fin ch' han dal vino."

would be shrieky and misplaced in the air of Edgardo,—

"Fra poco a me ricoverò."

or in that of Orfeo,—

"Che farò senza Euridice."

On the other hand, if a melody breathe gaiety and animation, clear *timbre* can alone communicate appropriate brilliancy to the voice. In such a case, dull or covered *timbre* would produce a hoarse effect.

But, in order to attain evenness of voice, a singer should, by clever management, modify a vowel, insensibly rounding it as the voice ascends, and brightening as it descends; by this means, a seeming equality results from a real, but well-concealed inequality of the vocal sound. This precept applies to each register throughout the entire compass. If a vowel remained constantly open, as the *a* when sounded in the word father, it would give brightness to the low and middle sounds, while high notes would be shrill and shrieky; whereas a vowel that is invariably covered, like the *o* in the word *note*, would give richness to high notes, and make low ones veiled and dull.*

This method applied to all vowels, will supply us with the following principle:—

(*Italian Vowels*).

The *a* approaches the open *o*.

The open *e* approaches the *i*.

The *i* approaches the *u*, without the aid of the lips.

The *o* approaches the *ou*.

When a vowel is to be brightened, an exactly opposite process to that above indicated is requisite: the *ou* approaches *o*; *o*, *a*; and so on with the rest. Vowels which are very acute—*i* (Italian), and *u* (French),—if sung as they are spoken, would contract the voice, and inconvenience it. To avoid this, a pupil should open these vowels a little more than is required for spoken pronunciation. Our experience proves the following exercises to be most useful in assisting pupils to master all the inflections of voice which render singing effective.

Produce a note in a single breath; pass gradually through all the *timbres*, from the brightest to the most sombre; and then, in another breath, reverse the exercise, by going from the sombre: each note should be given with uniform power throughout. The real efficacy of this exercise, however, is confined to the chest-register, assisted by the exercise for uniting the registers, it will enable a pupil to master all the movements of the throat, and to produce, at will, sounds of every description.

It has been observed that the voice is emitted by two channels; the second of which is the nose, whose function is to render the voice more sonorous when the mouth is open, and entirely to change sounds, by giving them a nasal tone when the latter is closed, either by the tongue in pronouncing the letter *n*, or by the lips in sounding *m*. Italians have no nasal vowels, properly so called; for with them the nasal echo on *n* or *m* only takes place when one of these two consonants begins or ends the syllable,—never blending with the vowel sound; as, for example, *A . . . . ngelo*, *Te . . . . mpo*. To conclude; *vowels should always be attacked by the stroke of the glottis, and with power suitable to the phrase.* Pupils, however, must scrupulously avoid preceding these with an *h*, or aspiration; for the use of the latter must be confined to sighs, &c., as further detailed in the chapter on Expression; its employment under any other circumstances only alienates the sense of words, or induces faults of which we have treated in the First Part.

* A very common fault with pupils, is to stiffen the elevator-muscles of the jaw. A plan for curing this, is to place sideways, between the upper and lower teeth, a small piece of wood or cork; likewise a riband may be passed over the chin, immediately below the lower lip, and tied at the back of the neck. This done, every vowel should be successively practised, with as little effort as possible.

On Consonants.

Consonants are produced by two different operations of the articulatory organs. First—by pressure of two parts of the instrument against each other, and the explosion of air heard at the moment of their separation. Secondly—from the incomplete and variable meetings of these same organs, and the different and continuous sounds emitted by the air so confined. It is from these two processes that we derive the classification of consonants into explosive and sustained—a division of the first importance in the art of singing.

Explosive Consonants.

It is the distinctive character of these consonants to make no noise prior to the explosion which gives them utterance. In forming them, the organs are first closed, and again separated, when the consonant is immediately heard. These two opposite and indispensable movements are called respectively—the preparation and explosion of a consonant; and it is by this process that the letters *p*, *f*, *t*, *c* and *k*, are enunciated. During preparation, the air is intercepted and collected; and the explosion that follows is proportioned to the degree of preparation and amount of air collected to produce it; an effect much resembling that of the stroke of the glottis in attacking simple sounds. *B*, *d*, and *g* hard, also, are reckoned among the explosive consonants; only the explosion is preceded by a slight noise lasting while the mouth or pharynx is filling with air,—the former cavity for *b* and *d*, and the latter for *g*.

Sustained Consonants.

These consonants produce a whistling sound, that may be prolonged at pleasure, such as *ch*, *x*, and *s*; or else they are given out with a continuous noise, like *m*, *n*, *gn*, *l*, and *gl*. The first of these arise from a partial closing of the organs in various ways, which we shall not attempt to describe; the second are accomplished by their *perfect contact*. The noise thus emitted may be easily converted into a musical sound; a transformation which enables a voice to be sustained from one syllable to another,—a result giving a much increased breadth of style. Two articulatory organs always act in combination, and in five principal ways, thus:—

The lips act together in pronouncing *p* and *m*.

The upper teeth with the lower lip, as in *f* and *v*.

The front part of the tongue with the teeth, as in *t* and *d*.

The front part of the tongue with the palate, as in *n* and *l*.

The base of the tongue with the palatine arch, as in *k* and *g* hard.

Each of the combinations above enumerated, gives rise to a different class of consonants; and these combined, form the total of the consonants in use.

In the following table, the consonants have been divided, according to our view of the subject, into five different classes, grouped according to the names of the organs engaged in producing them, and by reason of their explosive or sustained character.

Class I. Labials.	Explosive P (pure) . . .	Complete closing,—silent preparation,—explosion.
	Do. B (mixed) . . .	Complete closing,—slight preparatory sound,—explosion.
	Sustained M	Complete closing,—sustained nasal sound,—explosion.

CLASS II. Labio-dentals.	Explosive F (pure)	Complete closing,—silent preparation,—explosion. F may be be classed either among explosive or sustained sounds, according to the energy displayed in its articulation.
	Sustained V	Incomplete closing,—slight preparatory sound,—explosion. V may be, according to the will of him who articulates it, either a mixed explosion, or sustained sound. The second of these is preferable.
CLASS III. Linguo-dentals.	Explosive T (pure)	Complete closing,—silent preparation,—explosion.
	Explosive D (mixed)	Complete closing,—slight preparatory sound,—explosion.
	Sustained TH (as in *the*), Z	Incomplete closing, — sustained whistling.
CLASS IV. Linguo-palatals.	Explos.ve (pure) C (Italian cio)	Complete closing,—silent preparation,—explosion.
	Sustained L, GL, N. GN	Incomplete closing, — sustained sounds.
	Sustained R	Sustained vibration of the tip of the tongue.
	" J, CH, X, hard S, soft S, Z	Incomplete closing, — whistling of different kinds.
CLASS V. Linguo-gutturals.	Explosive (pure) C hard, K, Q	Complete closing,—silent preparation,—explosion.
	Explosive (mixed) G hard	Complete closing,—slight preparatory sound,—explosion

Pupils should pay especial attention to the point at which the organs come in contact, and the process which aids them in forming each consonant. It is from neglecting to give this subject due attention, that some singers add, to the movements required, others which are quite useless; for instance,—putting the lips and jaws into action when the tongue alone should be occupied. Others, again, languidly drag the organs from one consonant to another, and allow the echoing of a vowel, thus:—

Conteneto for Contento; *Temepo* for Tempo; *Belo* for Bello; and so on. Others pronounce between the teeth, and, indeed, *chew* the words, so as to make them unintelligible. Others employ the hard movements of the organs, instead of the soft, as—

Sarro, il corre, crudelle, instead of—

Sarò, il cōre, crudēle.

On Accents.

The human voice exhibits the four following features:—

I. The variable duration of the sounds.
II. Their *timbre.*
III. Their rise or fall in the gamut.
IV. Their different degrees of intensity.

In each language, it is easy to discern different kinds of accents: as for instance,—the grammatical accent, written accent, logical or verbal accent, accent of sentiment, and lastly, the national accent. We shall confine ourselves to the consideration of the grammatical and sentimental accents, as they alone are connected with our subject.

In speaking, a person, led on by rapidity of thought, stops only at a single point of each word, on the most emphatic syllable—that, in fact, on which the action of the organs is principally displayed. A strong accent which determines the importance of the emphatic syllable, constitutes what is termed *prosody.* It is marked, in almost all languages, on one syllable only, in each word, however long that word may be. A little attention will soon enable a student to discover the accented portion in a word; for example:—

" Nessūn maggior dolōre
Che ricordārsi del tēmpo felīce
Nélla misēria."—DANTE.

" Chāmps paternēls, Hébrōn, dōuce vallēe,
Loin de vōus a langūi ma jeunēsse exilēe."

All words have an accent—even monosyllables; and this accent varies with the expression of our feelings; the most important word in a phrase always receiving the strongest emphasis.

Emphasis on Consonants.

Besides prosodaical accents, a student should consider the stress to be laid on certain consonants; for example:—

m *p*
sempre, troppo.

This emphasis answers to prolongation of vowels. We will now state under what circumstances consonants should be forcibly pronounced. *Firstly,* in order to surmount any mechanical difficulty of articulation; *secondly,* to give strength to the expression of some sentiment; *thirdly,* to render words audible in large buildings.

Expression depends greatly on the weight and strength given to articulation. *Consonants express the force of a sentiment, just as vowels express its nature.* We are always impressed by words strongly accentuated, because they appear to be dictated by some acute passion; and of course the most important word should receive the strongest emphasis.

The necessity for being understood, generally causes a speaker to lay a stress upon consonants, in proportion to the size of a building; hence, emphasis is made stronger in declamation than in speaking, and still more so in song. The last consonant in every syllable, ought to be expressed with as much precision as the initiatory one. Negligence in this respect is the chief cause of indistinctness and incorrectness of articulation in singing.

In music, the two elements of speech correspond with those of melody; vowels with sounds; consonants with time. Consonants serve to regulate or beat the time—to hurry or retard a passage, as well as to mark the rhythm; they indicate the moments at which an orchestra should blend with the voice, after an *ad libitum,* a cadence, or a pause. Finally, consonants impart spirit to the *stretta,* and concluding cadences. They should always be prepared beforehand, in order that they may fall precisely with the beat.

Fulness and steadiness of voice upon words.

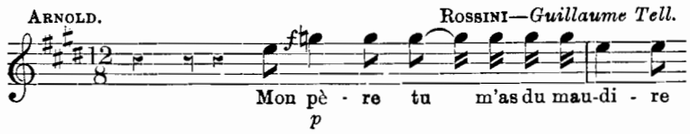
When music is sung with words, if a singer be unable to render the emission of his voice independent of the articulation of consonants, the organ receives a certain shock, which destroys all roundness, firmness, and connexion of the notes. To obviate this inconvenience, it is requisite to distinguish the functions and mode of action peculiar to each of the four sets of organs in the vocal apparatus, and that each should perform its respective functions without interfering with the others; for if one organ perform its duties imperfectly—if the chest hurry or slacken the emission of air—if the glottis be wanting in precision—if the flow of voice be interrupted, or weakened after each syllable—if the pharynx forms

timbres inappropriate to the sentiment,—or if the organs of articulation, lack suppleness or readiness,—the sounds emitted will be false, disjointed, and of bad quality—the pronunciation defective or unintelligible. In such cases, a singer is said to want method. Besides these faults (from which every accomplished singer is free), we have still to point out another, not less grave, viz., the *scrocci di voce*—a laughable break of the voice ordinarily heard in the chest-notes above E of tenor voices, or an octave above in the head-voice of sopranos. If during the articulation of certain consonants, or the vocalization of certain passages on high notes, a pupil should neglect to sustain his breath with great resolution, the glottis, being naturally obliged to contract its dimensions to produce high notes, will completely close, and stop the voice, re-opening with a ridiculous explosion the instant afterwards.

The voice should flow on without interruption, from one syllable and from one note to another, just as if the group made but one equal and continued sound; this requires a constant and regular flow of the breath. A vowel should receive the greater portion of the value of a note, the consonant coming in only at its close.

In this way, the voice will be prolonged throughout the permanent consonants, without encountering any interruption. Thus, *m* and *n* exhibit audible nasal reverberation, as in *co—nte—nto, me—mbranza*; the *l* and the *gl* form two channels on either side of the tongue, as in *co—lle, l—anguir;* and so on for other consonants. Without such assistance, singing would be broken up by too frequent interruptions and seem meagre and unconnected.

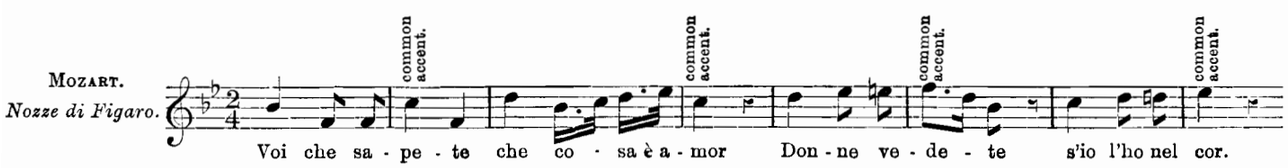
It is only the explosive consonants which completely stop the voice during their preparation. Example:—



To obtain breadth of voice, pupils ought to recite words on one note, without suffering any interruption in the sound but such as is essential for explosive consonants.

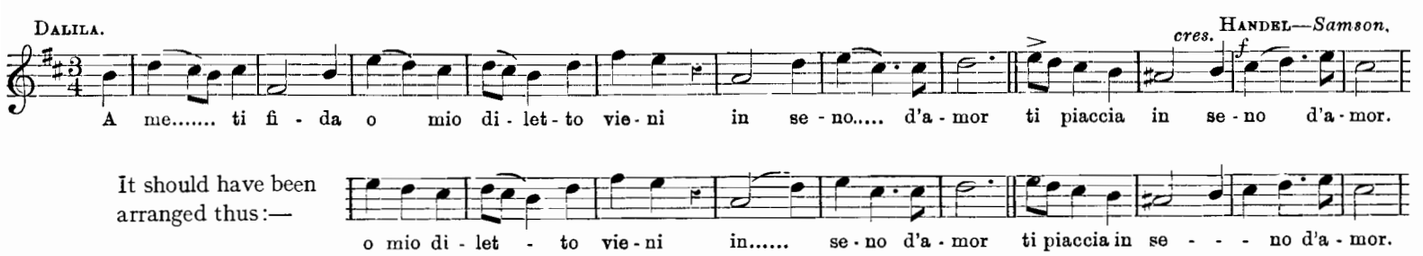
Distribution of words with notes.

The distribution of words under music should be made in such a way as to mark its time and accent with regularity. This is attained by causing the common accent ‡ to fall on the first beat of the second, third, or fourth bar, according to the extent of the musical phrase, or of a portion of it. The reason of this is, that these first beats mark the limit of the phrase or melodic verse; thus:—

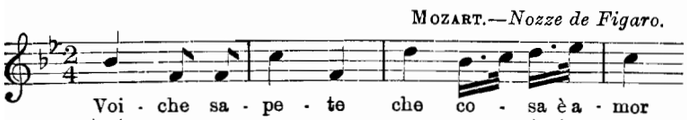


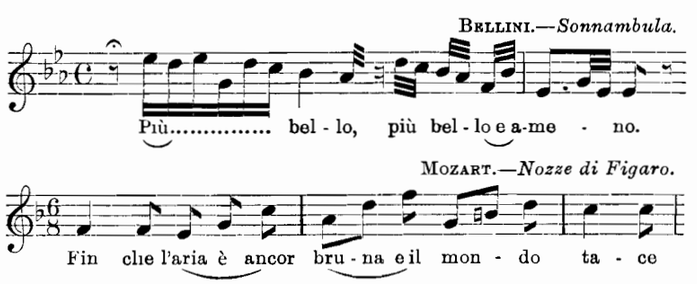
For conformity with this precept, a singer should bear in mind the rules for forming musical phrases, as well as those of prosody and versification peculiar to that language in which a piece has to be sung.

In vocal music, a syllable is appropriated to each separate note, or to several where grouped together, or bound by slurring. In the following air of Handel's, the translator has placed the words badly:—



It frequently happens in Italian music that the number of syllables is too great for the notes attached to them; this occurs when several different vowels meet; in which case, they must be contracted, and to ascertain under what circumstances vowels are to be contracted, or separated, the place of the tonic accent should be considered; for if there be a group of vowels wholly unaccented, the voice ought not to rest on any of them; whereas, if there be one vowel accented, the voice should pass on to the emphasized vowel, dwell there, and afterwards slur over all succeeding ones, uniting them in a single sound. This vowel may be placed at the beginning, middle, or end of a group. Examples:—

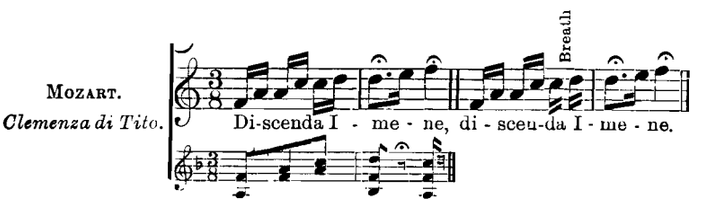




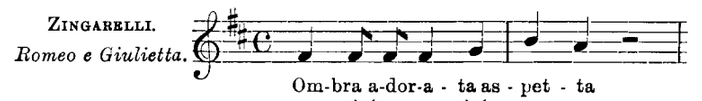
The blending together of several vowels is one of the chief difficulties encountered by foreigners in studying Italian singing. To simplify it, a pupil should suppose that the note bearing the two or three vowels is divided into so many fractions, which succeed each other uninterruptedly. Each vowel should be distinctly formed, and yet not separated from the preceding one by a jerk. The mouth should alone form the vowels in succession, averting the effect of a gape

‡ The term common accent is used to indicate the accent that falls on the last syllable but one.

Sometimes, in order to take breath, a singer finds it necessary to separate the vowels in two consecutive words. Example:—



When a vowel is repeated, elision must be used, which is only a a sort of contraction. Example:—

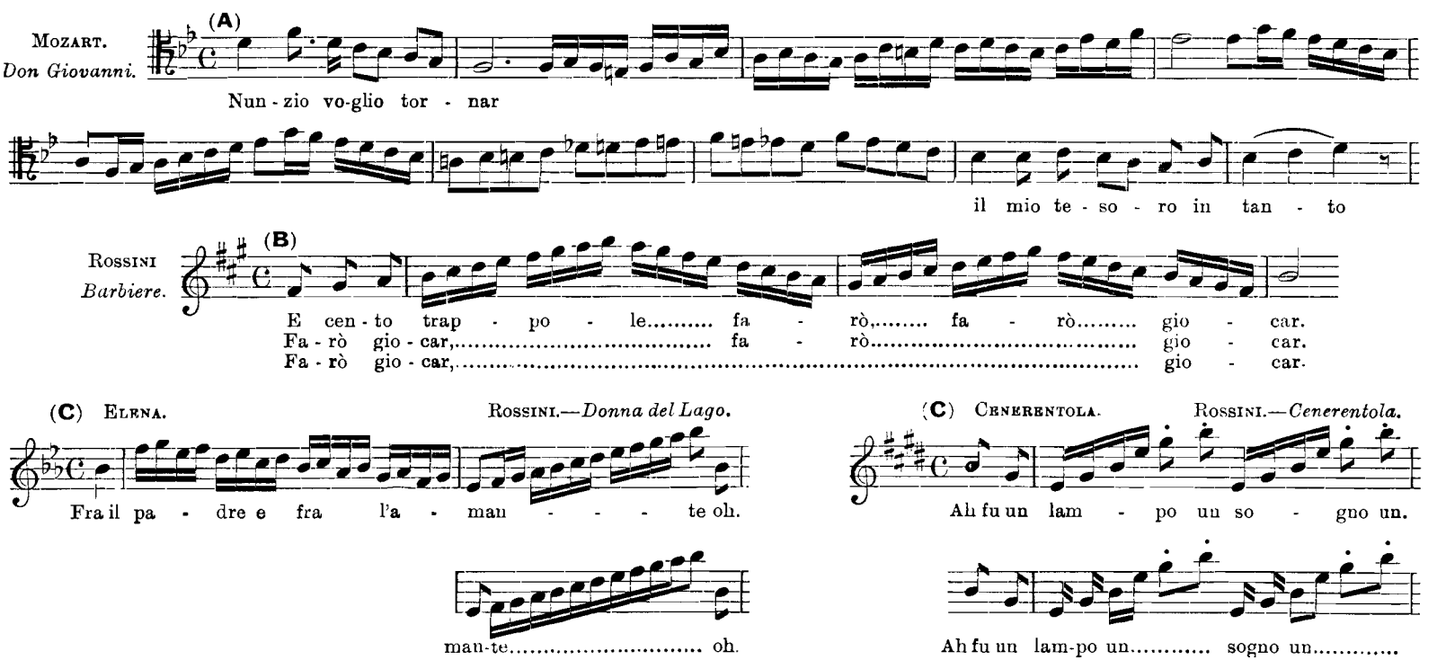


In altering or re-arranging words, or syllables, care should be taken to retain and mark the measure or accent of a melody, and only under peculiar circumstances must this rule be infringed. The following are a few cases of this sort:—

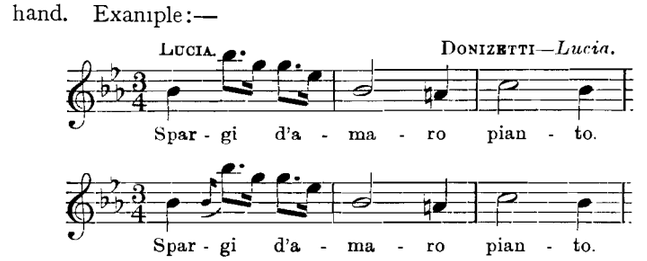
1st.—When a singer meets with a lengthy passage of vocalization, he may deviate from the principle, in order to obtain a favorable open vowel, *a, e, o,* for its execution; for example (A).

2nd.—When the number of syllables divides a passage too frequently, and has a tendency to retard the movement of the voice, it is better to perform the entire passage on a single syllable. The passage (B), furnishes an example.

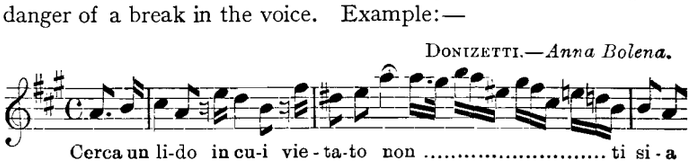
3rd.—The arrangement of example (C) shows how a singer may avoid words on high notes.



To avoid pronouncing syllables on high notes, recourse may be had to a lower one, on which the syllable is articulated beforehand. Example:—

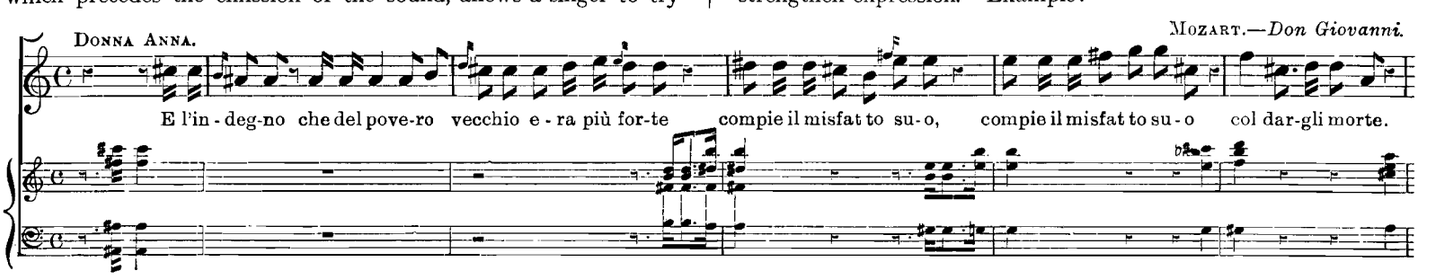


The syllable thus pronounced on a low note, will enable the voice to reach the high one by means of a slight and rapid slur; and this little preparatory note, as well as the slur, must commence the time, or go to make up the value of the high note. Some consonants, *m, n, d, b,* &c., by the slight noise produced in their articulation, greatly assist the utterance of high notes. This noise, which precedes the emission of the sound, allows a singer to try its accuracy, and the firmness of his organ, thus removing all danger of a break in the voice. Example:—

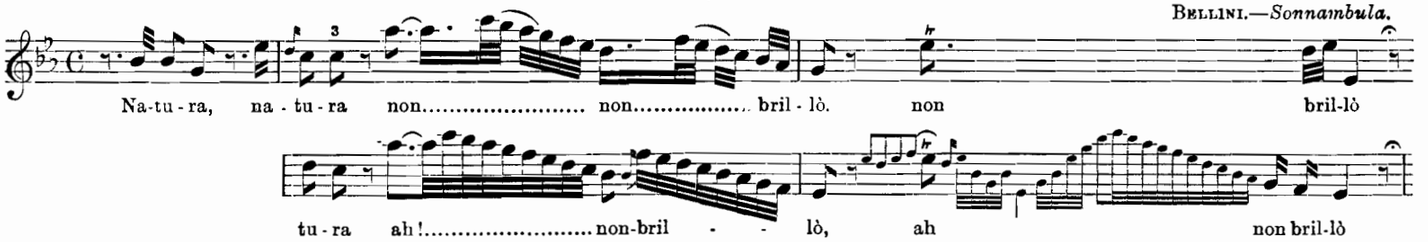


A change of vowel may, in certain syllables, be resorted to with the happiest effect. Whatever plan is adopted, these difficult passages can always be successfully sung, if, at the time of execution, the organ shall have been suitably prepared. This, in fact, is the sole object of the various *methods* that have been pointed out.

In the preceding rules, we have given the various modifications introduced, with the object of facilitating vocal execution. Other changes may be admitted, with the view of adding vigour to, and completing the effect of song; as, for instance, the repetition or interculation of a word or phrase the object of which is to strengthen expression. Example:—



Again, a singing master and pupil are at perfect liberty to add,—if the sense allow it,—one or other of the monosyllables, *ah, no, si,* either to increase the number of syllables, or as a substitute for others.—



CHAPTER II.

On Phrasing.

The art of phrasing holds the highest position in vocal music, embracing the study of all its effects, and modes of producing them.

Sounds, unlike words, convey no distinct ideas; they only awaken sentiments: thus, any given melody may be made to express many different emotions, by merely varying the accentuation. An instrumentalist enjoys great liberty with regard to expression, as well as ornament; and—if we accept certain accents belonging to progressions, appoggiaturas, sustained sounds, syncopations, and melodies of very emphatic rhythm—a performer is at full liberty to give an air any tint or expression he pleases, if it correspond with the general character of the piece. In vocal music, the choice of effects is more limited, as they are partly determined by those musical accents we have just enumerated; by long syllables, which always prevail in vocal pieces; and by the *expression* that words demand, which governs the general character of a melody. Great scope, however, still remains for the free inspiration of a skilful singer.

We divide the art of phrasing under the following heads:—1st, pronunciation; 2nd, formation of the phrase; 3rd breath; 4th, time; 5th, forte-piano; 6th, ornaments; 7th, expression. Pronunciation having been already explained in the preceding chapter, under "Articulation in Singing," we shall not now recur to it.

Before examining further the art of phrasing we shall briefly explain the formation of a musical phrase. This study enables us to distinguish ideas composing a melody, and the places where breath must be taken; also to discover those parts of a musical idea which are to be accented by piano or forte, and those which require the introduction of ornaments, &c.

Formation of the Phrase.

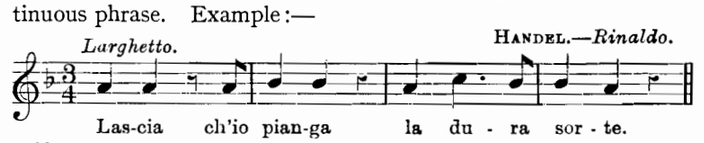
Music, like language, has its prose and verse; but its prose pays no regard to the number of bars or symmetry of cadences, or even to regularity of time.

The 62nd Psalm of Marcello, for bass, "Dal tribunal augusto"; the Largo in Handel's *Alexander's Feast,* "Ahi! di spiriti turba immensa;" the choruses of Palestrina; chanting and recitative; are all examples of musical prose.

This last kind is wholly influenced by prosodic accents and excitement of passion.

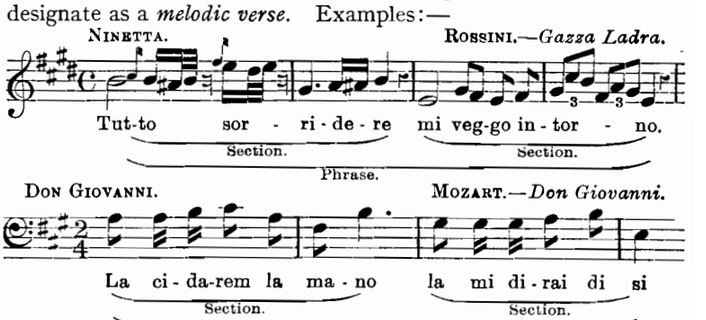
In what may be called melodious verse, on the contrary, there reigns a perfect regularity—required to satisfy the rhythmical instinct. In compliance with this instinct, a complete symmetry must be established between the different parts of a melody, and they must be enclosed within certain easily perceptible limits of duration. In this way our ear may unfailingly recognise each element of a phrase.

We have first to solve the question—what are the dimensions of melodic verse? Were the melodic phrase to be too much developed, the feeling of the rhythm and symmetry would be lost, and with it, that of the verse; but if the phrase were divided by too frequent rests, our instinct would unite these various fragments in one continuous phrase. Example:—

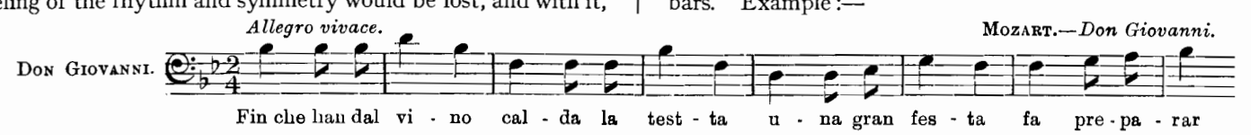


To measure, with accuracy, a melody or its parts, we have recourse to a series of regular-spaced percussions, or beats, which mark what is called the time, or constituent parts of a bar. This series of successive beats, however, were it constantly the same, would, in a few moments, produce only a vague and monotonous impression; to avoid which, a stronger accent is given to a certain portion of a bar. This specially accented beat—called accented, or down beat, by way of contrast to non-accented beats, which are called unaccented, or up-beats—serves to group the percussions of twos and threes, in order to form the two elementary bars, which are the basis of all the rest—namely, the binary common bar, formed of a strong and weak beat; and a triple bar, formed of one strong and two weak beats. Aided by these accents, the ear will easily distinguish the groups attached thereto, in counting as many bars as it distinguishes initiatory strong beats.

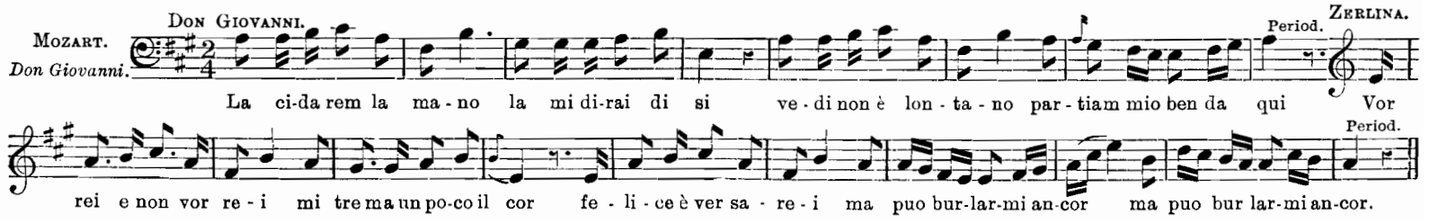
A beat can never be complete till a second has been heard; consequently, each beat is included between two percussions. In like manner, a bar is not completed till the percussion of the initiatory time of the following bar is heard; then, only, the ear recognises the sort of time belonging to the piece. By a little attention, a learner will be struck with the analogy existing between the combination of several simple beats constituting a bar, and the union of several bars forming a musical thought. In order to comprehend clearly the extent of a musical phrase, the ear requires to be struck at equal intervals by some stronger accents, which, uniting the bars themselves into groups, present to our ear striking divisions. These accents, of a more marked character than those separating the bars, are formed by the co-operation of harmony and *rests,* grouping the bars by twos and threes,—that is, a strong and weak one, or one strong and two weak. It is this last compass of two or three bars, enclosed between three or four primary times, which has been commonly termed a musical phrase, and which we designate as a *melodic verse.* Examples:—



In quick movements, the sentiment may admit of eight or nine bars. Example:—

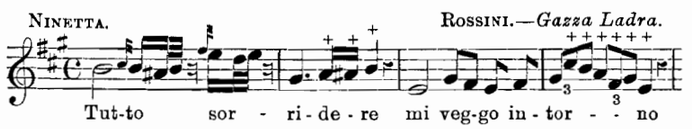


The rests between phrases are called half-cadences. A phrase, if single, would give only a vague and isolated impression, which, to be precise and complete, should be reproduced by a phrase of equal length with the first. It is the comparison which the ear instinctively makes between two successive phrases, that suggests the idea of symmetry, and consequently that also of rhythmic cadence. The combination of two phrases is the least development of which a musical period is susceptible. We annex an example of what is termed a melodic period:—

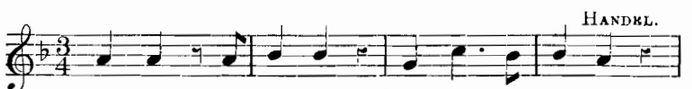


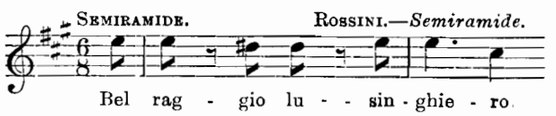
Observations.

Both before and after the first beats of a bar, various notes will also be observed, which are indispensable for the completion of the melody; these receive the weak or less strongly accented syllables, serving as an appendix to the initiatory beat only, and may be called complementary notes. The following passages from Rossini's *Gazza Ladra* is a case in point:—



Students will remark, also, that in various examples there are rests placed immediately after the first bar,—sometimes, indeed, after the second note, as here shown:—



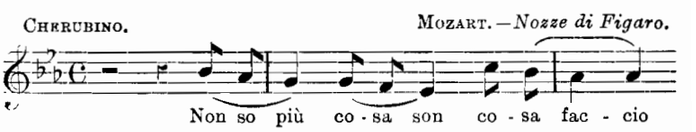


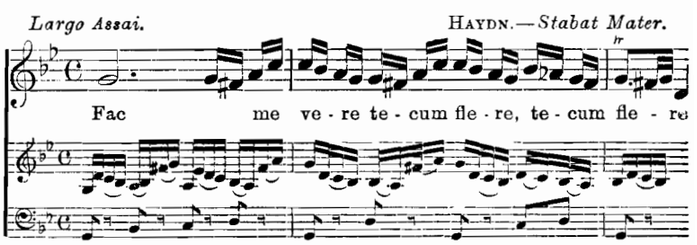
In all these instances, the rest forms an integral part of the subject, and is equivalent to an expressive accent, not to a mere rest. These two and three notes form *melodic figures.*

A melodic figure is the shortest musical idea; and to form a figure there must be at least two notes. These figures are distinguished one from the other by some difference separating the end of one figure from the beginning of another,—which difference may consist of a short pause, or a longer note, in the recurrence of the same melodic form, that is, of the same values and intonations. *

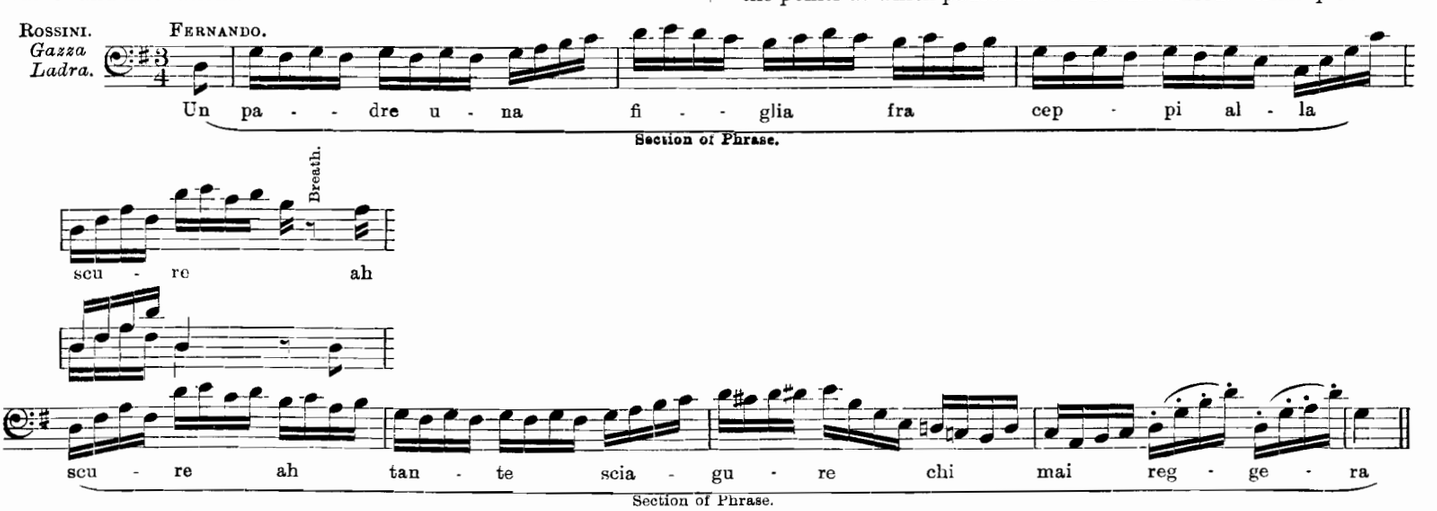
In the sketch that has been given of musical phrases, the words conveying the precise meaning are *beats* and *bars, section of a phrase,* and *melodic verse* or *phrase;* those, on the other hand, whose sense is necessarily more vague and indefinite, are *rhythm* and *figure.*

The word *rhythm* represents not the material part or form of the idea, but the impression produced by the periodic accents of a movement, and the intonations; while the *musical figure,* owing to its character, whether accented and quick, or unaccented and slow, serves either to strengthen or weaken a rhythmic movement. It is said, also, of a movement, that it is well rhythmed, when its prevailing values are short and marked; and, on the contrary, that it lacks rhythm, when the same values are slow and unaccented; as the following examples will show:—





Good melodies, like speeches, are divided by pauses, which are regulated, as we have before explained, by the distribution and length of the several ideas composing such melodies. Nevertheless, under certain circumstances, the melodic period is displayed without any pause whatever, and without interruption in the uniform movement of its notes. Our ear, however, will easily recognise the points at which pauses should be introduced. Example:—



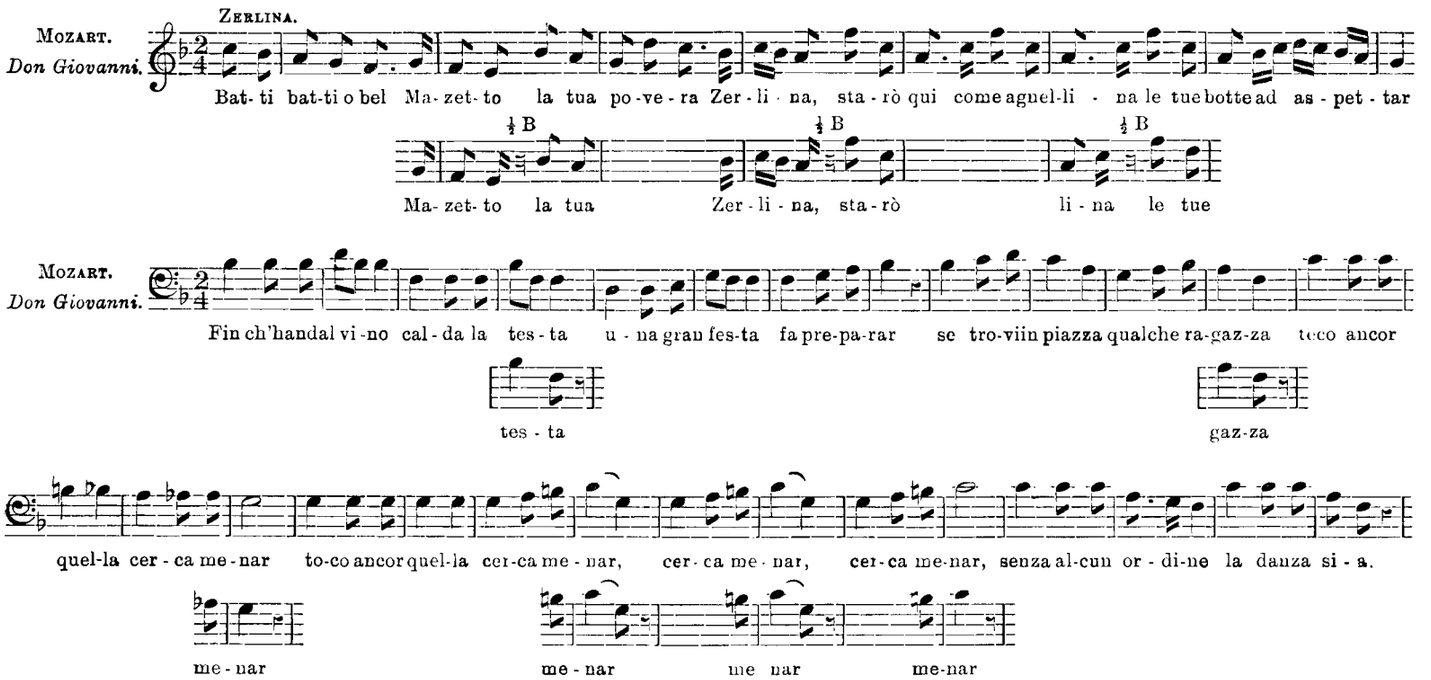
* Pointed notes, triplets, 4, 6, 8, 16, &c., may be considered as musical figures.

The short rest in the fourth bar, which interrupts the even movements of the semiquavers, is sufficient to mark both members of the phrase. It is always easy in this way to cut an uniform movement of notes, as it is, also, to reconnect it after being previously divided.

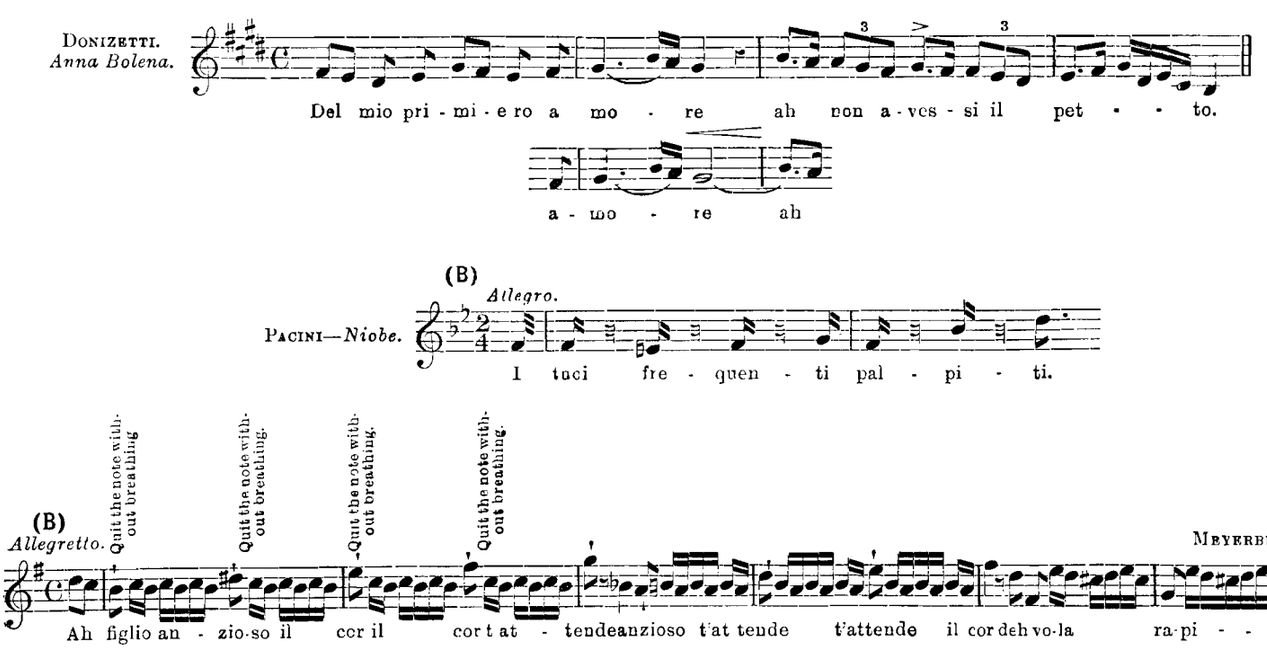
We do not propose to follow the phrase in all its varieties, but must leave this to the composer.

On Respiration.

Singing being regulated by the breath, it is indispensable that the latter should be strictly economized, and inhaled whenever rests occur simultaneously in words and melody. Such rests may be introduced even where not marked by the composer, either for a better development of ideas, or to facilitate their execution. Breath should be taken only on the weak accents of a bar, or after the terminal note of a melodic figure; this method enables a singer to attack the next *idea* or *group* at the beginning of its value. Pauses which separate phrases and *semi-phrases,* are of longer duration than those merely separating figures or groups of notes: long rests, therefore, should be selected for taking a long full breath; little rests between *figures* admit only of very short breaths, rapidly taken, and, on this account, are termed *half breaths.* These are seldom indicated, it being left to a singer to insert them when required. Examples:—

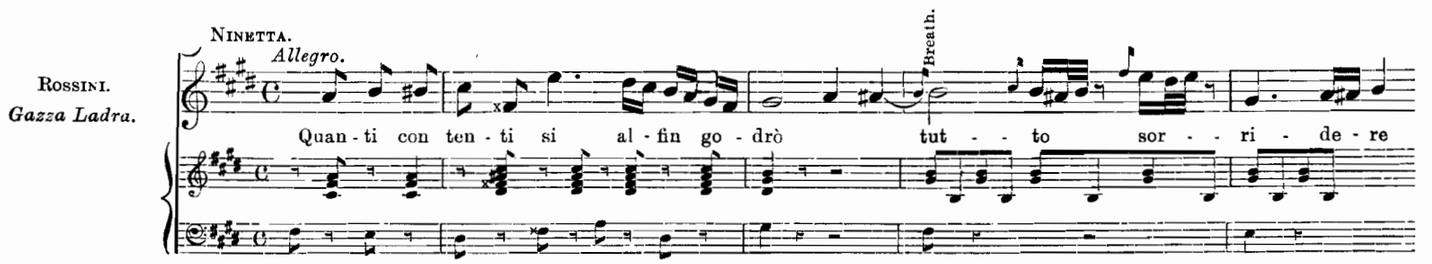


In certain cases, in order to increase the effect of a phrase, it is allowable to unite its different parts by suppressing pauses which separate them; Example:—



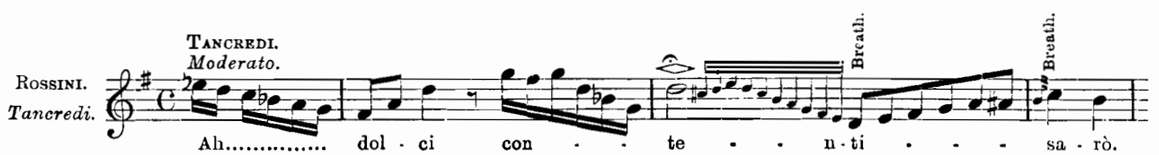
In those examples marked B, on the contrary,—in order to make the melody more lively,—all pauses of the *figure* are indicated, either by breathing at each beat, or by simply quitting the sound without breathing,—which, in some cases, is indispensable.

When two notes are united by a slur of the voice, and it is found requisite, breath must not be taken till after the slur has been executed; then the voice should attack the second note. Example:—

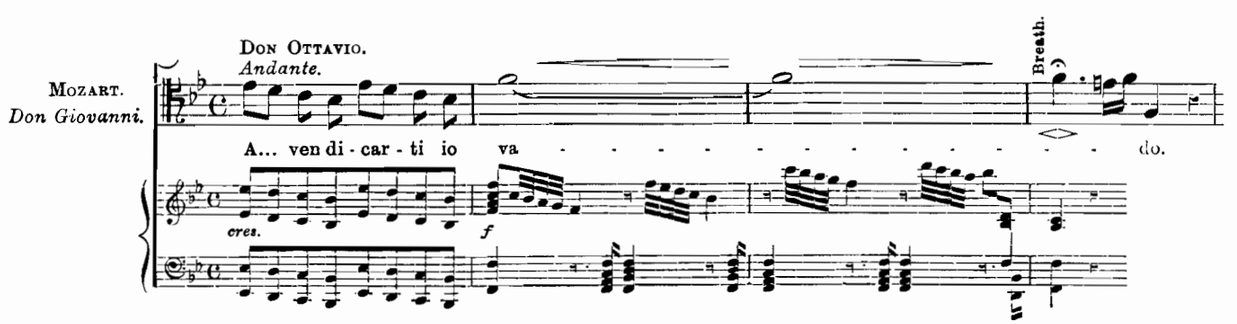


Breath ought never to be taken in the middle of a word, or between words intimately connected. In melodies of long, uninterrupted phrases, where only a few rests occur of sufficient length to give opportunity for taking deep breaths, a singer will find himself embarrassed in his execution, should these be overlooked.

In phrases where pauses are badly arranged, an artist may sometimes be obliged to divide a word, or sentence, by inhaling; but in that case, he should disguise the act with such artifice as completely to escape detection; for the betrayal of it by noise,—a pause, however small, or any movement of the body, however trifling,—would betray inability and want of skill. Should two consonants occur consecutively, the act of inspiration may be easily concealed, if the second consonant be *explosive*. The preparation of this second consonant may be effected by breathing through the nose; thus:—



When, at the end of a long sustained note, a pause and cadenza occur, a singer must avail himself of the noise made by the accompaniment to inhale. Example:



On Time.

Anna Maria Cellini, in her Grammar of Song, remarks,—"*Il tempo è l'anima della musica*" ("Time is the soul of music)." This is true; for Time gives regularity, firmness, and *ensemble* to music, while irregularities add interest and variety to its execution. *Time*, or *Measure*, is correct when the entire value of both notes and rests is complete: precision and steadiness are thus acquired —most important qualities, which few singers possess.

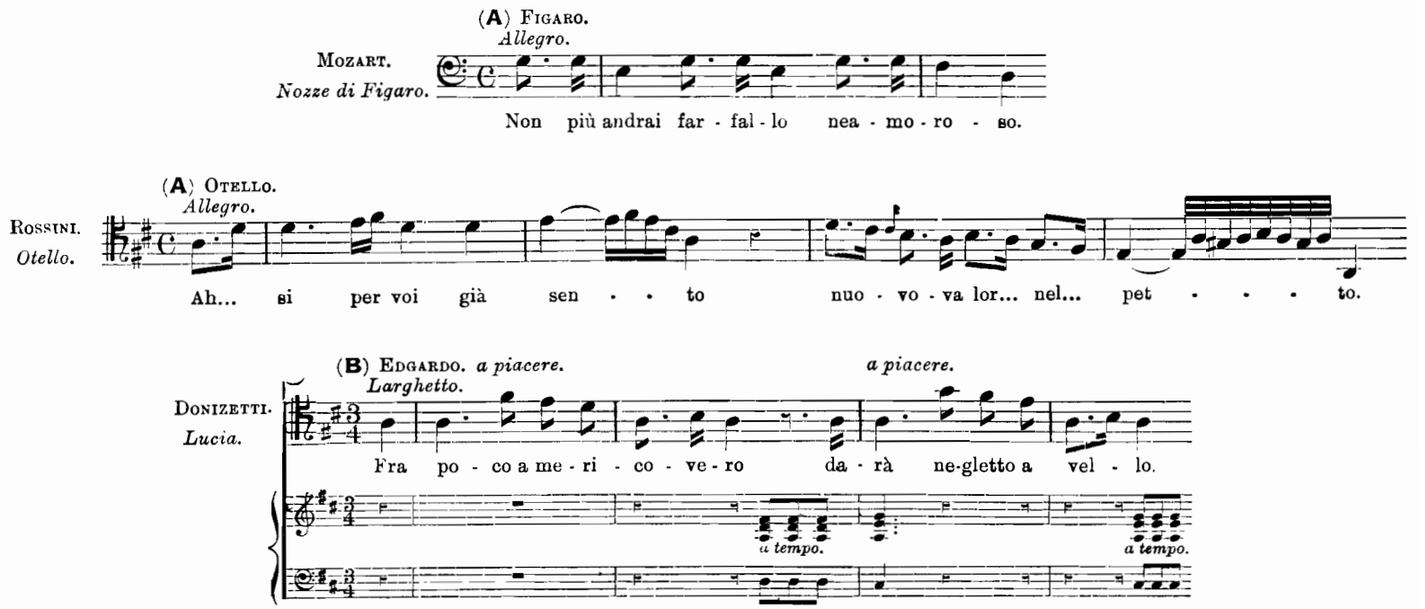
To mark time, the strong beats of a bar should be accented with vigour. As an example of this we may cite the allegro of the trio in *Guillaume Tell*,—Embrassons-nous;" the allegro of the duet, in *Otello*,—"L'ira d'avverso fato;" the stretta finale of *Otello;* and stretta finale of *Don Giovanni*. In such a case, a voice produces the effect of a percussive instrument, and proceeds in like manner by striking distinct blows. †

Time is of three different characters, viz., regular, free, and mixed. Time is regular when an air is characterized by a very decided rhythm, which rhythm—as we have said—is usually composed of notes of short duration. Warlike songs, or shouts of enthusiasm, especially require strongly-accented and regular measure (see Examples A). The compositions of Mozart, Cimarosa, Rossini, &c., demand great exactitude in their rhythmic movements. Every change introduced into the value of notes, should, without altering the movement of the time, be procured by adopting the *tempo rubato*.

Secondly, time is *free*, when, like discourse, it follows the impulse of passion and accents of prosody; chanting and recitatives are examples of free-measure.

Thirdly, time is mixed when the feelings expressed in a piece exhibit frequent irregularities of movement, as is often the case in tender, melancholy sentiments. In such pieces, the value of the notes is generally long, and the rhythm but little perceptible. A singer should avoid marking the time too strongly, or giving it too regular and stiff a character (see Example B).

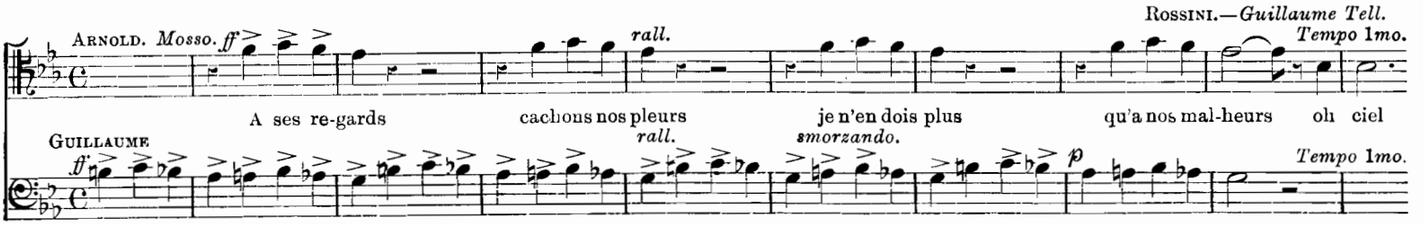
†This attack is effected by means of a stroke of the glottis, or stress on the consonant, according as a word begins with a vowel or consonant. If these notes were only feebly struck, the rhythmic element would be destroyed.



Irregularities in time are, *rallentando, accelerando, ad libitum, a piacere, col canto,* &c.

On Rallentando.

Rallentando expresses decrease of passion; and consists in slackening the rapidity of a measure, in all its parts at once, in order to enhance its grace and elegance. It is also used as a preparation for the return of a theme or melody.



On Accelerando.

Accelerando is the reverse of *rallentando,* as it increases the velocity of a movement, and adds greater spirit and vivacity to the effect.

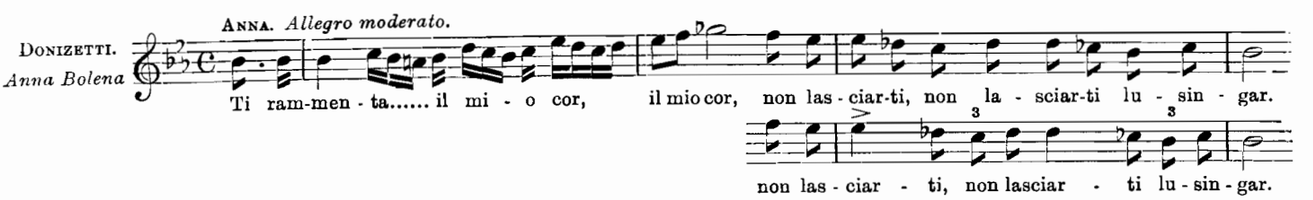
On Ad libitum.

In *ad libitum* phrases, time is slackened; but this kind of free movement must not be arbitrarily introduced. Consequently, whenever a singer intends risking it, he must not diminish the time throughout, but have recourse to the *tempo rubato,* which will be noticed immediately. Certain pieces admit of the voice and accompaniment being alternately free and in strict rhythm; when latitude is given to the vocal part, the time of the accompaniment must be well marked. (see above Example B).

Suspensions and pauses stop the accompaniment altogether, and leave the singer for some moments absolutely independent.

Tempo Rubato.

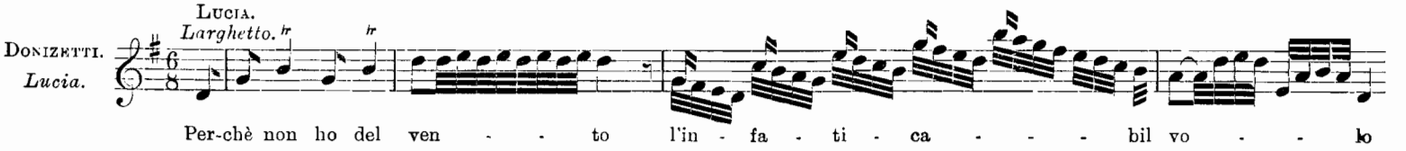
By *tempo rubato* is meant the momentary increase of value, which is given to one or several sounds, to the detriment of the rest, while the total length of the bar remains unaltered. This distribution of notes into long and short, breaks the monotony of regular movements, and gives greater vehemence to bursts of passion. Example :—



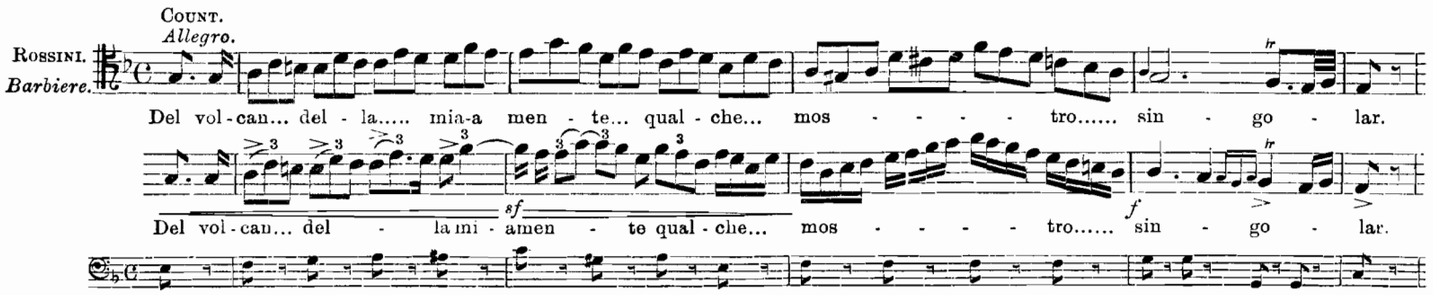
To make *tempo rubato* perceptible in singing, the accents and time of an accompaniment should be strictly maintained: upon these conditions, all alterations introduced by a singer will stand out in relief, and change the character of certain phrases. *Accelerando* and *rallentando* movements require the voice and accompaniment to proceed in concert; whereas, *tempo rubato* allows liberty to the voice only. A serious error is therefore committed, when a singer, in order to give spirit to the final cadences of a piece, uses a *ritardando* at the last bar but one, instead of the *tempo rubato;* as, while aiming at spirit and enthusiasm, he only becomes awkward and dull.

This prolongation is usually conceded to appoggiaturas, to notes

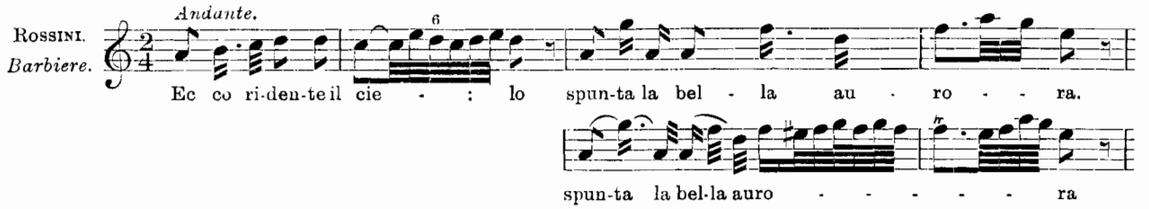
placed on long syllables, and those which are naturally salient in the harmony. In all such cases the time lost must be regained by accelerating other notes. This is a good method for giving colour and variety to melodies. Example:—



Two artists of a very different class—Garcia (the author's father) and Paganini—excelled in the use of the *tempo rubato*. While the time was regularly maintained by an orchestra, they would abandon themselves to their inspiration, till the instant a chord changed, or else to the very end of the phrase. An excellent perception of rhythm, and great self-possession on the part of a musician, however, are requisite for the adoption of this method, which should be resorted to only in passages where the harmony is stable, or only slightly varied—in any other case, it would appear singularly difficult, and give immense trouble to an executant. The annexed example illustrates our meaning*:—



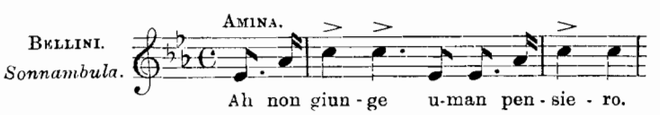
The *tempo rubato*, again, is useful in preparing a shake, by permitting this preparation to take place on the preceding notes; thus:—



The *tempo rubato*, if used affectedly, or without discretion, destroys all balance, and so tortures the melody.

Forte-piano, and Accents on single sounds.

Forte-piano, applied to isolated notes, is called accent. The most regular accents of song are founded on the emphasis of spoken language, and fall on the down-beats in a bar, and on long syllables in words. But as this arrangement would not be sufficient to give character to all kinds of rhythm, accents are also placed, when required, on the weak parts or beats of a bar, in this way destroying the prosodic accent.† Example:—

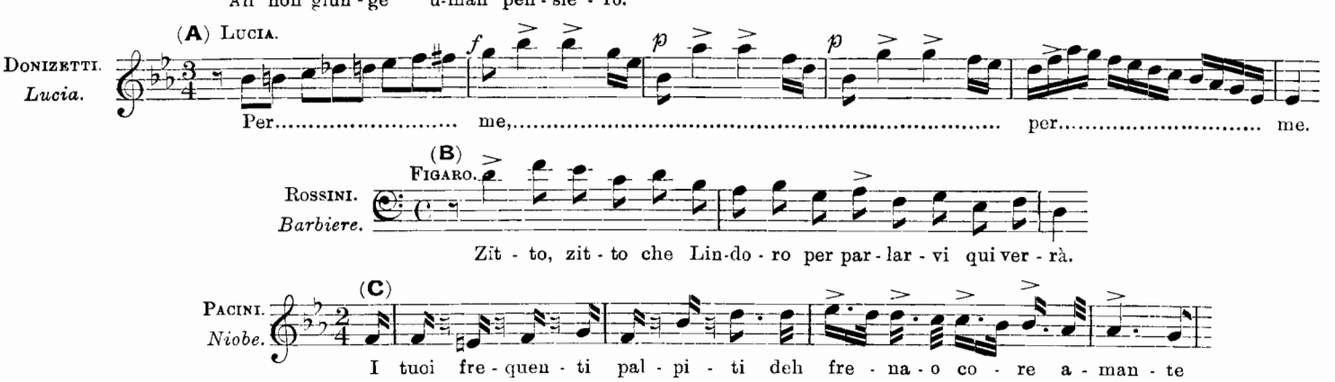


Syncopations present an example of this. The accent should proceed from strong to weak. (Example A.)

The *contra-tempo* is also an example of accentuation on weak parts of a bar, and the result is for a moment to interrupt the regularity of the rhythm, and thus produce a striking effect. (Example B.)

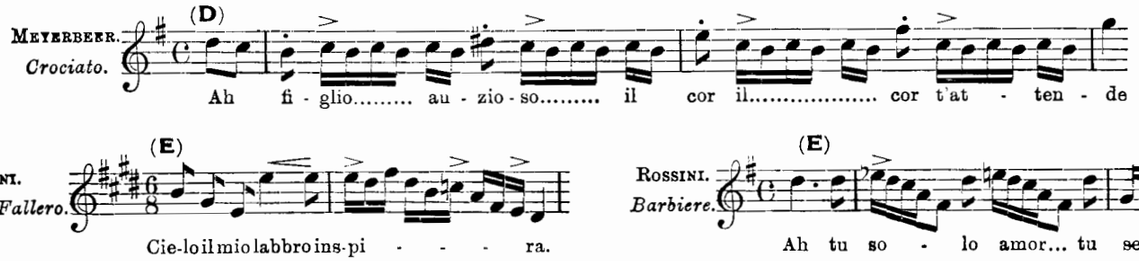
Accents, again, are placed on appoggiaturas, and on pointed notes (Example C), or else on the first note of every *figure* when repeated. (Example D.)

The stress, too, should be always laid on notes which, requiring nice and delicate intonation, are difficult to seize—such, for instance, as dissonancies; in which case the accent concurs with the prolongation on the same sound—or else (according to the artist's instinct) is placed on any one sound selected in passages of equal notes. This is done to avoid monotony. (Example E.)



* This passage presents an approximate example of the use which the author's father made of the *tempo rubato*.

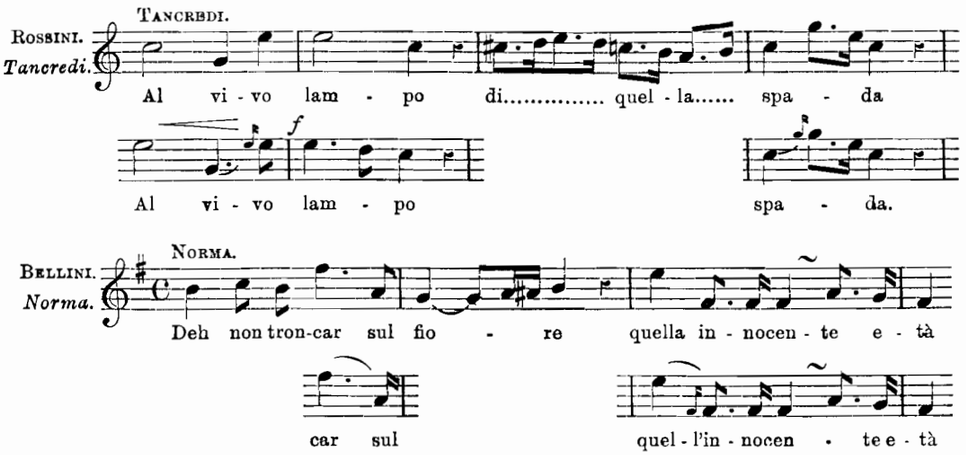
† Spaniards, much more frequently than Italians, make use of this liberty in their popular sorgs; and although the Spanish language has a prosody quite as much accentuated as the Italian, yet in popular tunes the accents of the music regulate those of the words,—a characteristic feature of their national music, perhaps not to be met with elsewhere.



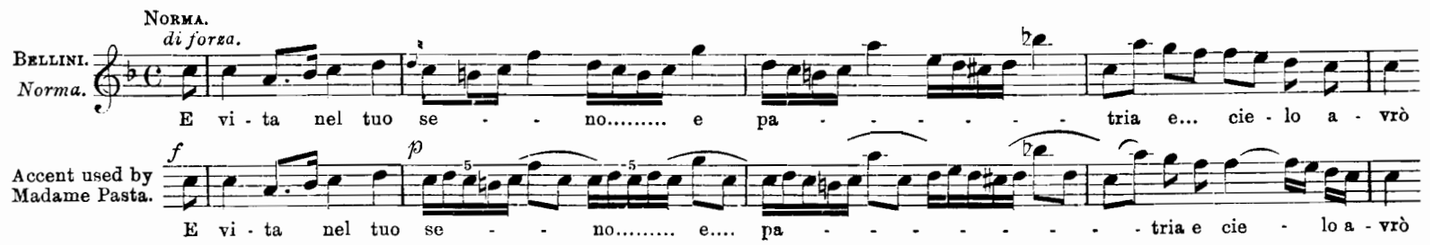
We may likewise observe, that both accent and prolongation follow nearly similar laws.

Slur of the Voice.

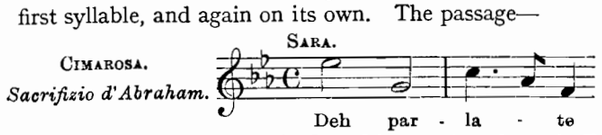
Slurring is a method—sometimes energetic, sometimes graceful,—of colouring a melody; when applied to the expression of forcible sentiments, it should be strong, full, and rapid. Examples:—



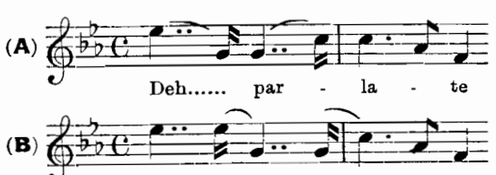
When used in tender and graceful passages, it must be slower and softer. Example:—



A slur placed between two notes, each having its syllable, is executed by carrying up the voice with the syllable of the first note; and not, as is frequently done, with the syllable of the second. The second note ought to be heard twice—once on the first syllable, and again on its own. The passage—



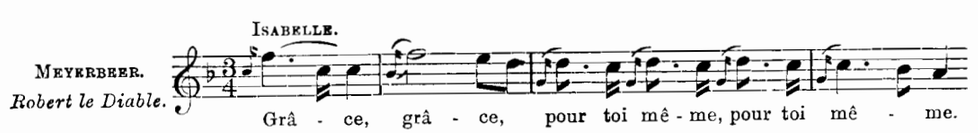
Will be correct as shown in **A**, and incorrect as shown in **B**.



The circumstances under which the slur should be adopted, are very difficult to determine, and can scarcely be fixed by any general rules. Yet it may be observed, that a slur will always be well placed, whenever, in passionate passages, the voice drags itself on under the influence of a strong or tender sentiment.

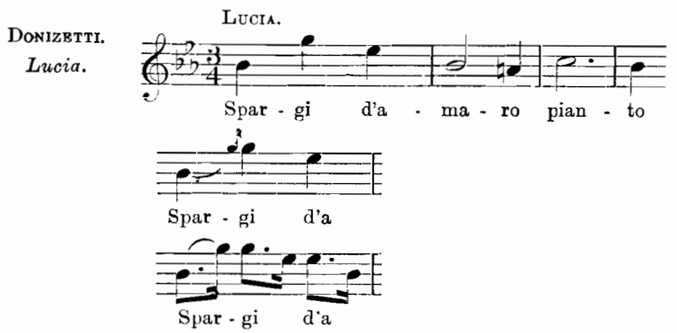
But this method, owing to its very effectiveness, should be employed rarely, and with extreme judgment; for, by its too frequent use, singing would be rendered drawling. Some singers, either from negligence or want of taste, slur the voice endlessly, either before or after notes; thus the rhythm and the spirit of the song are destroyed, and the melody becomes nauseously languid.

Example:—



This style is unhappily so easy, that pupils are constantly tempted to adopt it, and so avoid the difficulty of articulating words on high notes. They commence a syllable on a low note, and then slur up to the high one. By another, more correct method, they

may assist themselves in taking a high note—we mean substituting a regular portamento for the incorrect slur. Example:—



This way is a good resource for voices of small compass in single passages.

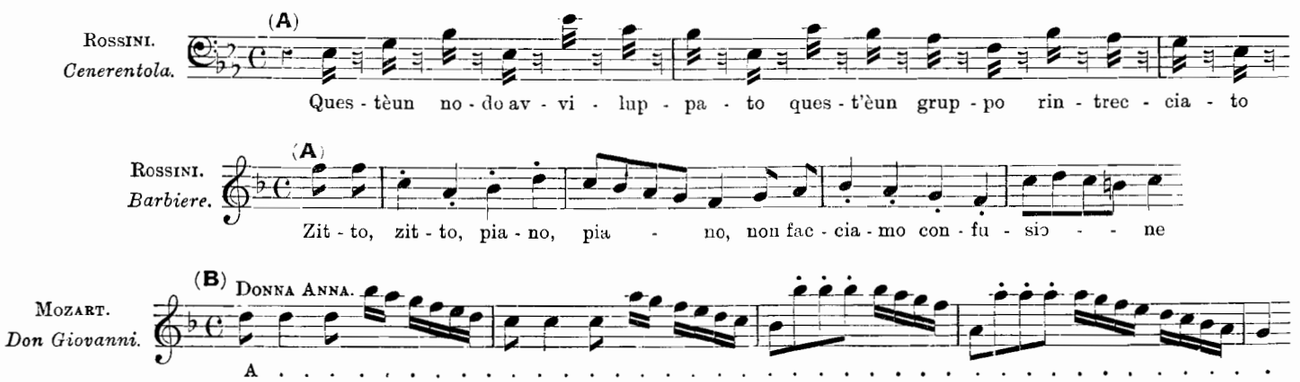
Another fault, of a most objectional nature, in slurring, is a sort of cat-like squalling, produced whenever the voice is drawled out while opening the *timbre*. To avoid this fault, the slur of the voice should be allowed a little more motion in the higher than in the lower part; and, above all, the *timbre* should be closed with caution.

Legato sounds.

See section on "The Breath," or "sustaining the voice on words."

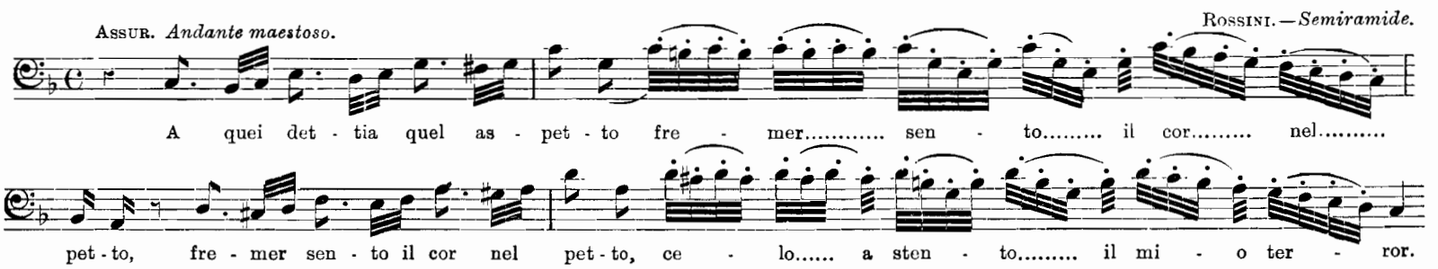
Detached or Staccato sounds.

Detached sounds are of two descriptions, and may be quitted as soon as taken (A); or they may be slightly prolonged, and strengthened with a certain undulation or echo, similar to that of the harmonica (B). This style is calculated for light and graceful sentiments, and to amend the thinness of the high notes. Examples:—



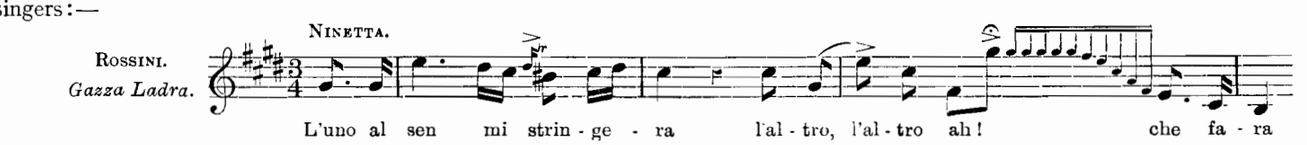
Marked sounds.

Marked sounds are suitable for all voices, but especially for bass. Example:—



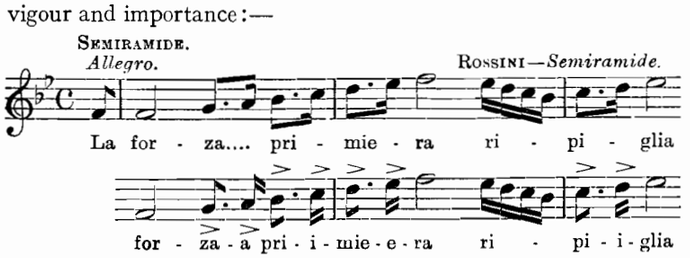
Repeated Sounds.

Repeated sounds are, in our opinion, only effective with smooth silvery voices; nor would we advise their use, except by female singers:—



Pointed notes.

In passages consisting of pointed notes, as decided in character as the following, a vowel and the sforzando should be added to the short as well as the long note; by this method the former gains vigour and importance:—



Much as we acknowledge the necessity of strongly pointing the above example, and others of a similar character, we disapprove of the habit of pointing notes of equal value.

Forte-piano, embracing whole phrases.

Having thus enumerated partial accents that may be communicated to the various details of a melody, let us now examine the general colorings of which whole ideas are susceptible.

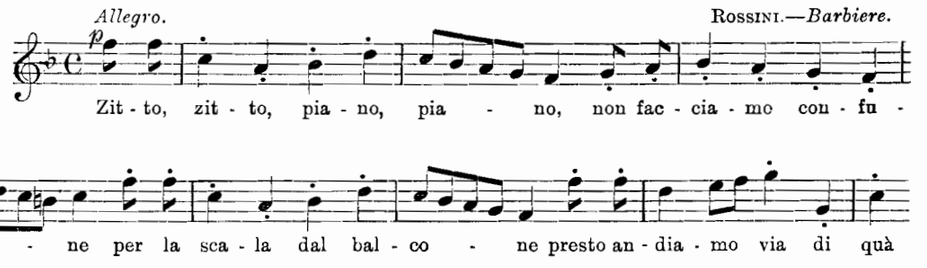
The forte-piano can affect short passages or entire periods,—that is, every musical idea, from the shortest to the longest.

The forte-piano presents the following elementary varieties:—

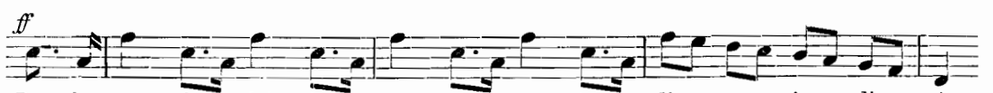
I. Uniform intensity,—marked thus. .
II. *Crescendo* . . . . . .
III. *Diminuendo* . . . . . .
IV. *Crescendo*, and then *diminuendo*. .
V. *Diminuendo* followed by *crescendo*.
VI. Uniform intensity, interrupted by inflections

The following examples will illustrate the varying kinds of forte-piano:—

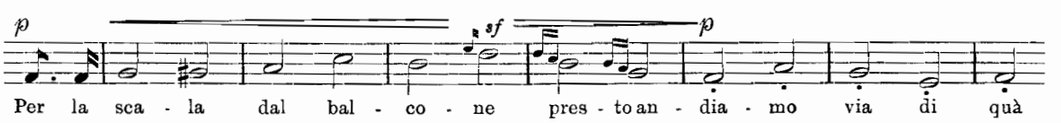
Period of uniform piano intensity:



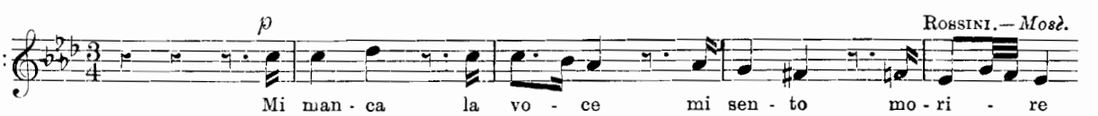
Period of uniform forte intensity:



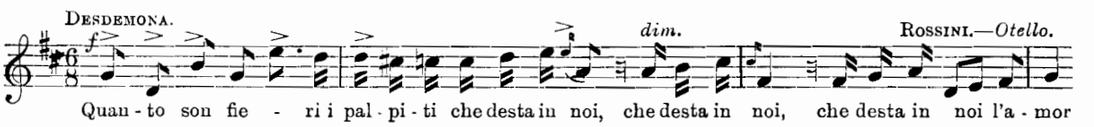
Two phrases—one crescendo, the other diminuendo:



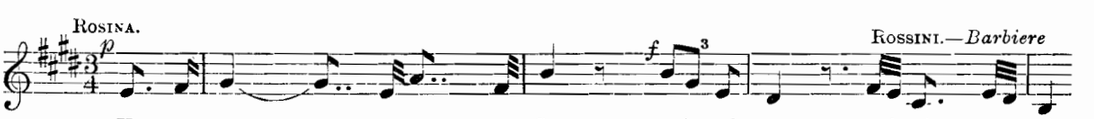
Phrase of uniform piano intensity:



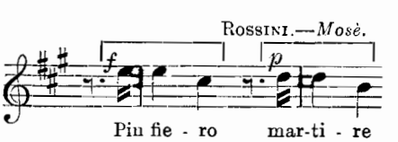
Phrase, both strong and weak:



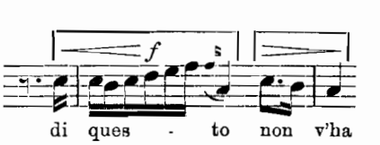
Two sections of phrase—one piano, the other forte:



Two melodic figures—one strong, the other weak:



Two melodic figures—one crescendo, the other diminuendo:

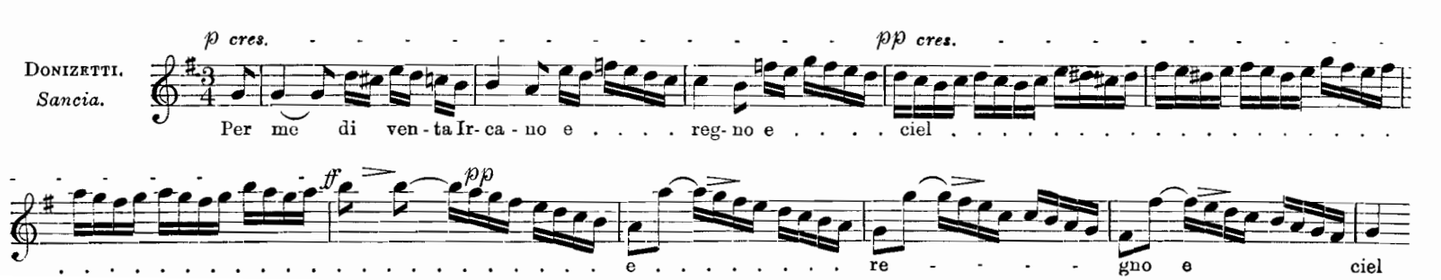


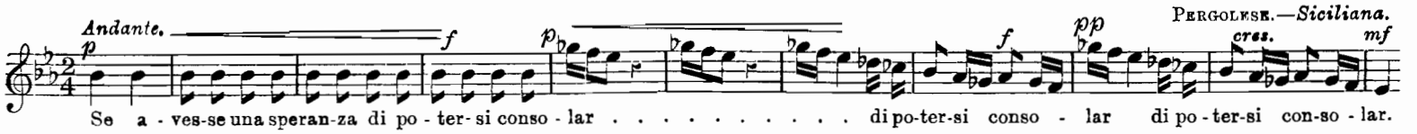
In a great number of cases, the coloring should be left to the sentiment; while, at other times, it should be determined by the following considerations:—

A composer makes one section of a phrase correspond with another of equal extent, by employing the same or different values; we may observe that it is by the values, rather than by the intonations, that melodic ideas correspond with each other. This remark will serve as a basis for what follows. If this common link—namely, *equality* of value—were not to exist between the phrases, the thoughts might be well-connected, but could not be submitted to a foreseen coloring.

When the second section of a phrase is composed of the same values as the first, its coloring should be sometimes the *tempo rubato*, and sometimes the *piano* opposed to the *forte*.

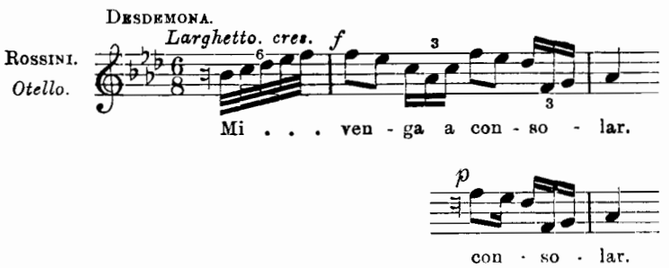
When the identical thought is repeated several times in succession, as it is frequently with all composers, especially Mozart; or when the thought pursues an ascending or descending progression, as in the following examples—





each different development should be submitted, according to the sentiment of the phrase, to the *crescendo* or *diminuendo*—the *accelerando* or *ritardando;* in rarer instances, to isolated accents and the *tempo rubato.*

The *forte* should answer to the *forte* in energetic passages; in graceful ones, on the contrary, the *piano* should follow the *forte.* Every transition from one degree of strength to another, produces a marked effect; when it is a pianissimo that ends, it should be separated from the *forte* by a slight rest, striking the note an instant after the bass, as shown in the following example:—



This rest affords relief after loud notes, and prepares us for seizing all effects, however delicate, that follow,—especially if the first consonant that ensues after the rest is produced with vigour. With the above exception, the *forte-piano, crescendo,* and *diminuendo,* are employed chiefly to enhance sentiment, and not in compliance with the forms of music. Hence the rule expounded in several works, prescribing the application of *crescendo* to ascending, and *diminuendo* to descending passages, applies only to certain special cases, and cannot be admitted as a general principle.

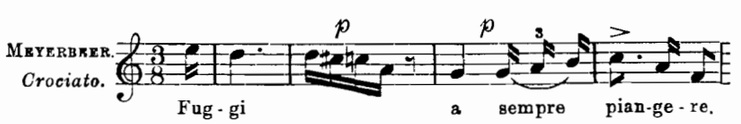
We have already shown how to color music, either in its entirety or in detail. In the first case, each phrase, and even each period, should be impressed with an equal degree of force—with the same *timbre* and uniformity of effect,—care only being taken that the phrases or periods be not too long. This manner is wholly theatrical, and suitable exclusively to thoughts slowly developed. In coloring by detail, all the delicacies of the melody should be attended to. Each melodic figure,—each *intention,* should have its effect. This method suits the liveliness of rapid and short ideas, and is adapted to a graceful and buffo style; it is also adopted with equal success in chamber and dramatic music.

If the shadings of the forte-piano are to be impressive, the diction must be natural and even; it being an error to give the same degree of strength to all parts of a passage. When all is energetic, energy, in fact, exists nowhere. Generally speaking, a source of the most strongly-marked effects consists in *contrast.* An effect prepared by contrast is rendered far more brilliant—as a piano opposed to a forte; passages composed of rapid sounds following a succession of *sostenuto* notes; &c., &c.

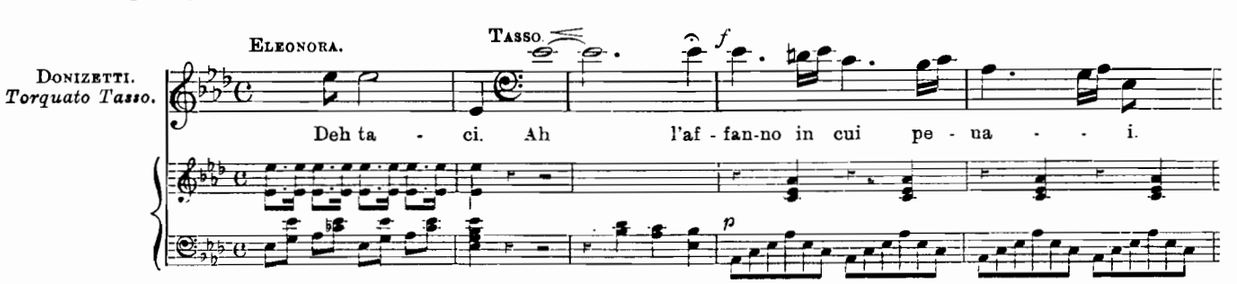
Suspensions and Resumptions.

A simple and natural reading chiefly depends on the way in which different members of a melody are begun, suspended, and connected. A theme should be begun with a moderation of expression, even when it has to describe passionate and highly-wrought feelings; for effects are displeasing when produced by sudden starts and unprepared efforts. This observation applies not only to the commencement of a song, but also to any sort of sounds; even when the latter are required to be very powerful, they should always be gradually swelled. This precaution is specially necessary in producing high notes, lest their effect should be that of a mere scream.

When a melody has been suspended by a momentary pause, it is resumed with the same degree of power, and in the same *timbre* as before its interruption. Example:—

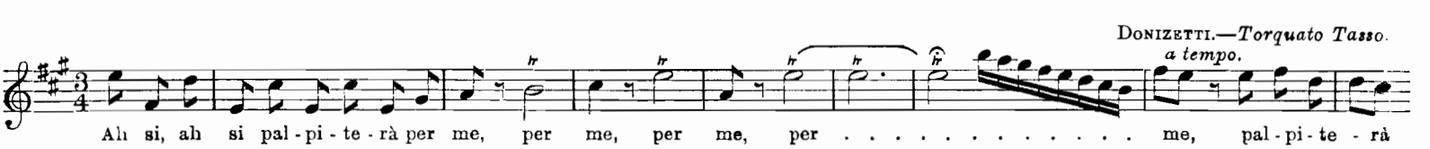


This kind of passage entirely changes its character, when applied to energetic sentiments. Example:—



In this example, the movement is suspended by a pause, and the precise moment when time should be resumed is indicated by means of a consonant, the preparation of which must be protracted.

A phrase which would suddenly resume the *à tempo* without preparing the moment of attack, as in the following,—



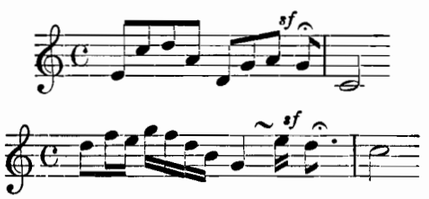
would throw the singer and the orchestra into confusion; this phrase would be improved by a termination indicating the exact moment of the resumption, as follows:—

Terminations.

The way in which figures, portions of phrases, phrases, periods, and pieces, are finished, deserves our fullest attention. Rests in a melody are marked by a silence following the final note of phrases, or portions of phrases. This note ought to be lightly and instantaneously quitted; for were it to be too much prolonged, the thought would cease to be distinct and elegant; besides which, it would absorb the period for renewing the breath. In slow movements, such as the *cantabile, larghi*, &c., these same finals, admit of greater extent, but only in proportion to the values preceding, and the pause that follows them.

The note which ends a final period, or an accompanied recitative, should be longer than all the other finals; because it marks the completion either of a thought or discourse.

In the middle of phrases, care must be taken to avoid accenting heavily, notes requiring resolution; as, for instance:—



In movements of strongly-accented rhythm, the final bars form the culminating point of emotion and dramatic effect; and at this important moment, vigorous articulation of time, by means of consonants, inflexions, appoggiaturas, ornaments, and ardour of expression, should all combine to give the greatest degree of effect.

CHAPTER III.

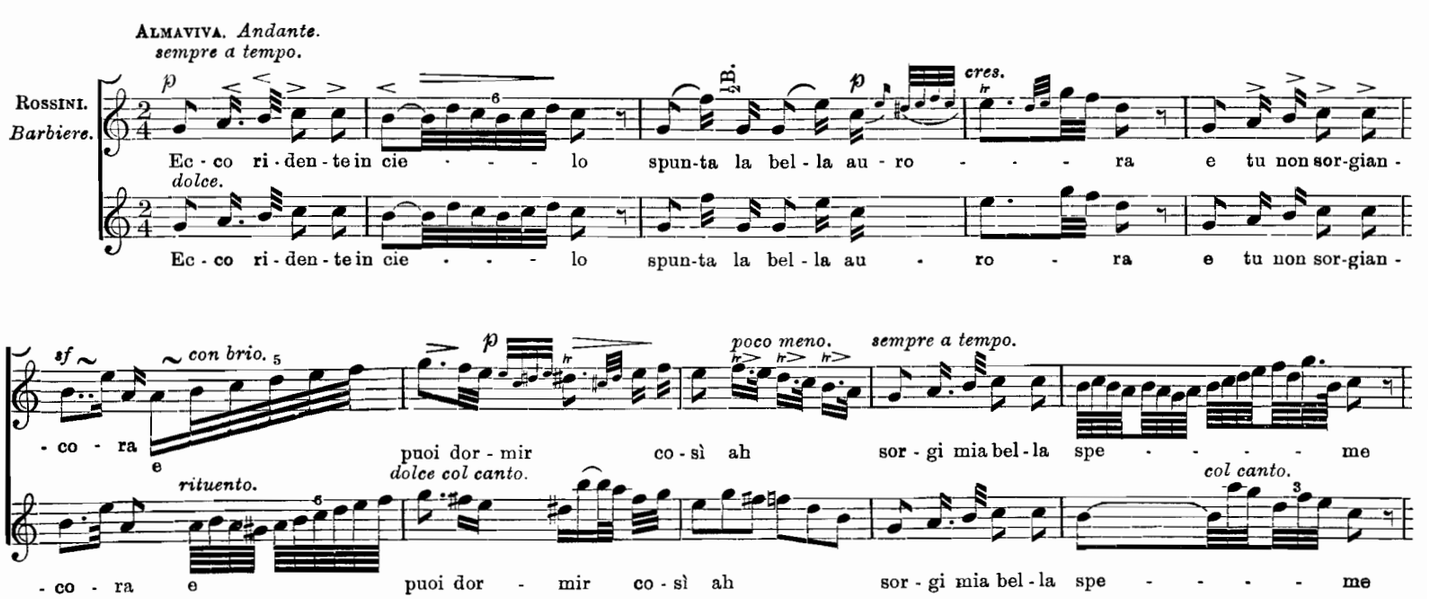
On Changes.

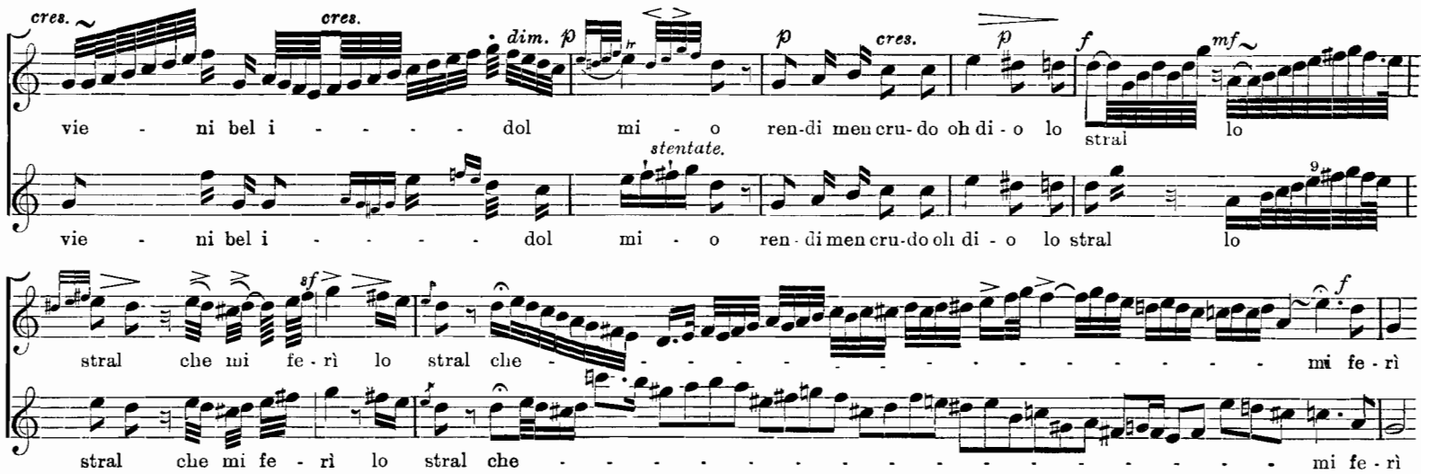
Changes are introduced in pieces, either from necessity, or to enhance the effect. This necessity may result from different causes: a part may be either too high or too low for the voice of an executant; or the style of a work—declaimed or ornamented—may not be altogether suitable; in either case, the artist will be compelled to modify certain parts of a composition,—raising or lowering some passages, simplifying or embellishing others, in order to suit them to the power and character of his vocal capability. Had he merely to perform an air, or detached duet, he would do better to transpose it entirely, rather than deprive it of its essential effects. However great the cleverness that may be displayed in these arrangements, it is very rarely that either author or public is pleased. It would be wiser for an artist to give up a work ill-suited to the display of his talents, than be compelled to force his vocal powers, and transgress the traditional laws of a standard work.

We will now consider changes urged by the necessity of producing new effects. When there is no accent to give color to melody, recourse is had to ornaments. This is the case with almost all Italian music prior to the nineteenth century; for authors formerly, in sketching out their ideas, reckoned on the talent of a singer to add at pleasure, accent and ornamental accessories. There are different kinds of pieces, too, which, from their very nature, must be entrusted to the free and skilful inspiration of their executants,—as, for instance, variations, rondos, polaccas, &c.

Before proceeding to develop any precepts referring to ornament, it may be remarked, that all embellishments should be soberly employed, and in their appropriate place, and that some knowledge of harmony is indispensable to their skilful introduction.

As the ornaments do not contain in themselves particular sentiments, the feeling they convey will depend on the way in which they are accented; their choice must, notwithstanding, be regulated by the meaning both of words and music. For instance, such ornaments as would be used to depict a *grandiose* sentiment, would be unsuitable to the air of Rosina in the *Barbiere;* the merest discrepancy between the character of the piece and its *fioritures* would constitute a striking fault. Example:—



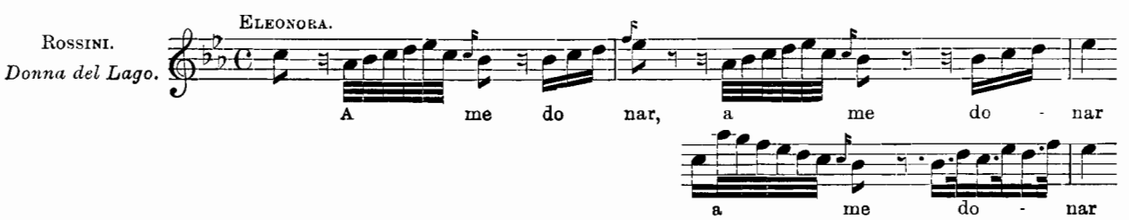


It will be at once perceived that the style of our last example is too languid for the character of the brilliant Count. We especially insist on the necessity for the strictest affinity between the composition and its ornaments,—because, without such agreement, it would be impossible to preserve the originality of character peculiar to each author and composition.

Ornaments belong exclusively to the voice which sustains the melody; but be it understood, that melody must be unrestrained by the harmony, or by an instrumental obligato accompaniment.

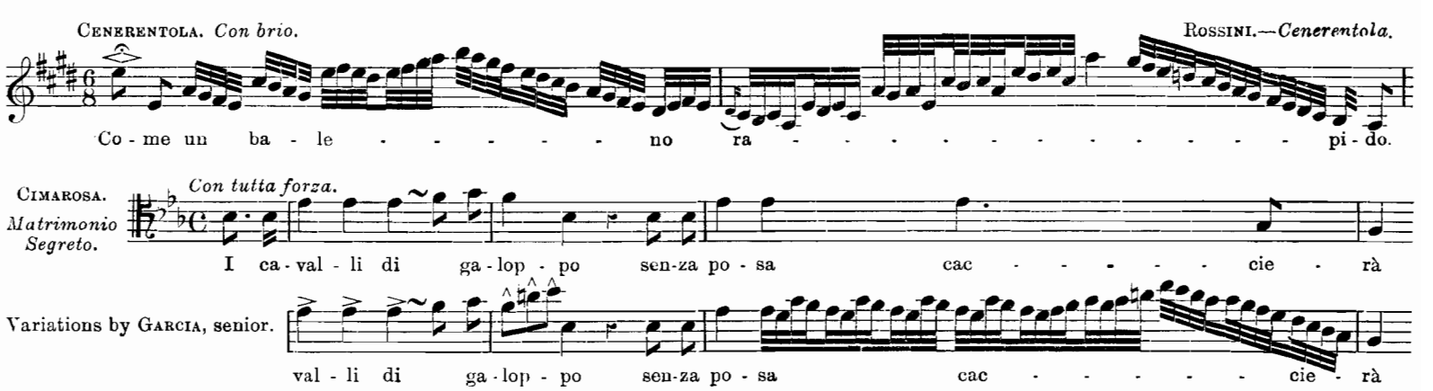
In duets, embellishments may be blended in both parts; but in trios, quartettes, &c., no change is allowable.

Similar observations apply to the introduction of piano and forte as to that of *fioriture* (refer to the chapter on "Formation of Phrase"). Ornaments should be placed where the return of the same values, or where the coloring, is considered insufficient. Example:—



Appropriate ornaments always heighten the effect, when terminating a portion of a phrase. Thus placed, they have the charm of novelty, and make no changes in essential parts of a melody,—that is, in notes which are placed on the down beats. These notes, besides containing the rhythmic accent, fulfil prominent functions in harmony; hence they should be cautiously modified by ornaments, lest the melody be entirely transformed.

A musical idea, to be rendered interesting, should be varied, wholly or in part, every time it is repeated. Pieces whose beauty depends on recurrence of the theme,—as rondos, variations, polaccas, airs, and cavatinas with a second part,—are particularly adapted to receive changes.* These changes should be introduced more abundantly, and with ever-heightening variety and accent; the exposition of the theme alone should be preserved in its simplicity. This rule respecting variety, follows the thought in its most minute details. Example:—



The preceding rules are confirmed by the practice of the best composers, who never repeat a thought several times without introducing new effects, either for voice or instruments.

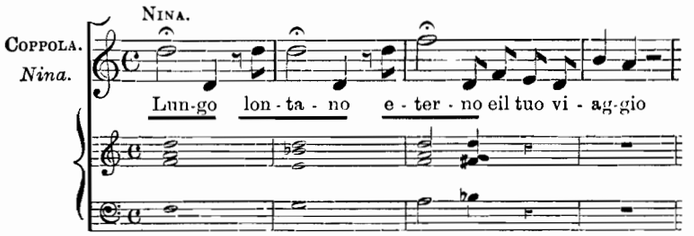
If an opportunity present itself of imitatively painting a sentiment or thought, it must not be neglected, as in this way our ear and feelings are simultaneously pleased. The sense of the

*The following pieces seem to me well suited for this kind of study:—

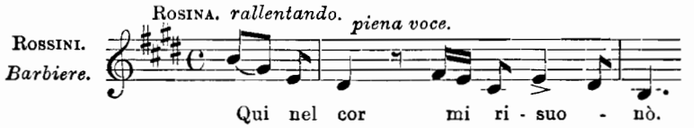
Cavatina.	"Sovra il sen la man mi posa."	*Sonnambula*
Rondo.	'Ah non giunge uman pensiero."	*Sonnambula*
Cavatina.	"Una voce poco fa."	*Barbiere*
Rondo.	"Nacqui all' affanno."	*Cenerentola.*
Variations.	"Nel cor piu non mi sento."	*La Molinara.*
Air.	"Di piacer mi balza il cor."	*Gazza Ladra.*
Air.	"La placida campagna."	*La Principessa in Campagna.*
Air.	"Jours de mon enfance."	*Pré-aux-Clercs.*

words determines, in this, as in other cases, the ornaments and character best adapted to the execution.

Effects of this kind are well suited to words presenting images of movement, space, or imitative harmony of sounds, &c. ;—as, for instance, *rapido, eterno, eco, lampo, gloria, ardire.* To this category, also, belong all words, expressions, and feelings which touch the heart. In the recitative preceding Nina's song, great importance should be ascribed to the following passage, and especially its last notes, which it would be well to swell with inflexions :—



In Rossini's cavatina, the late Madame Malibran used to throw the whole power of her voice into the notes *mi ri-suo-nò*—with the most sublime effect.



To these should be added, lastly, the imitative accents of passion, of which we shall presently speak, in the chapter on Expression.

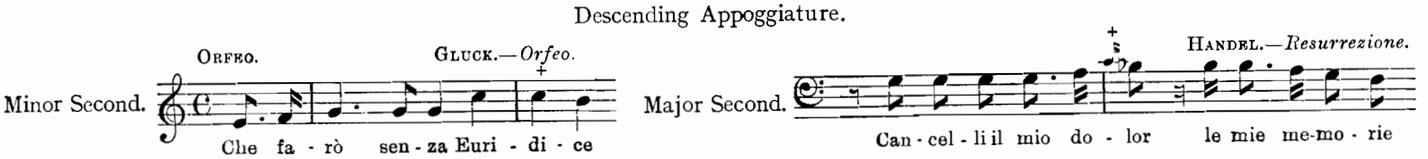
Among them any kind of passages that can be employed for ornamenting phrases, our attention will be chiefly directed to appoggiature, turns, and shakes,—as they are regulated by more precise rules.

Appoggiature. (See Part I.)

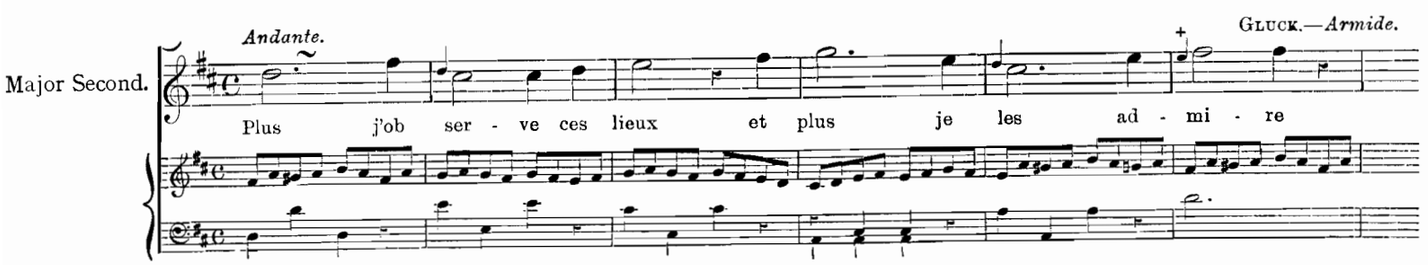
An appoggiatura is, as its name indicates (*appoggiare,—to lean on*), a note on which the voice leans, or lays a stress, and to which it gives more perceptible value than to the *resolutive* note. This note is almost always foreign to the harmony, and should resolve itself on the real note of the chord. Harmonists regard as appoggiature only the second majors and minors, which are not included in the chords nor attacked by connected intervals; but in singing, we think that under the category of appoggiature should be included those intervals which fulfil that function,—such as dwell on any disjointed intervals.

In Italian music an appoggiatura can scarcely be considered as an ornament, on account of its importance to the prosodaic accent. Regarded in this light, it is a musical accent falling on the down beat of a bar. It is by this means that the cadence and melody of words are maintained.

Descending Appoggiature.



Ascending Appoggiature.

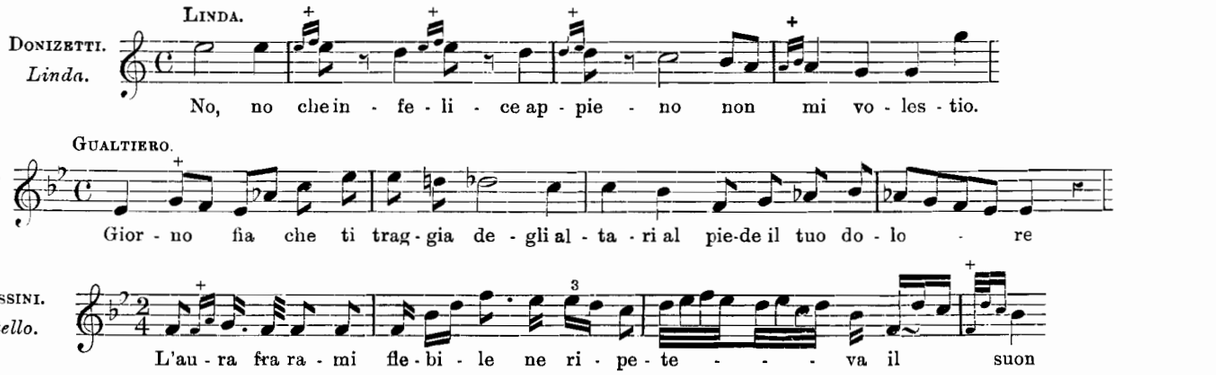


Appoggiature are written in two ways—in small or in ordinary-sized notes. In all old music, recitatives excepted, the appoggiatura was only the simple ornament of a note; it was written in a small character, and could be suppressed without interfering with the words, for it had no syllable peculiar to itself. In recitative, on the contrary, a separate syllable was frequently given to an appoggiatura. After the time of Mozart and Cimarosa, composers began, in many cases, to write appoggiature in large notes, and to assign them particular syllables.

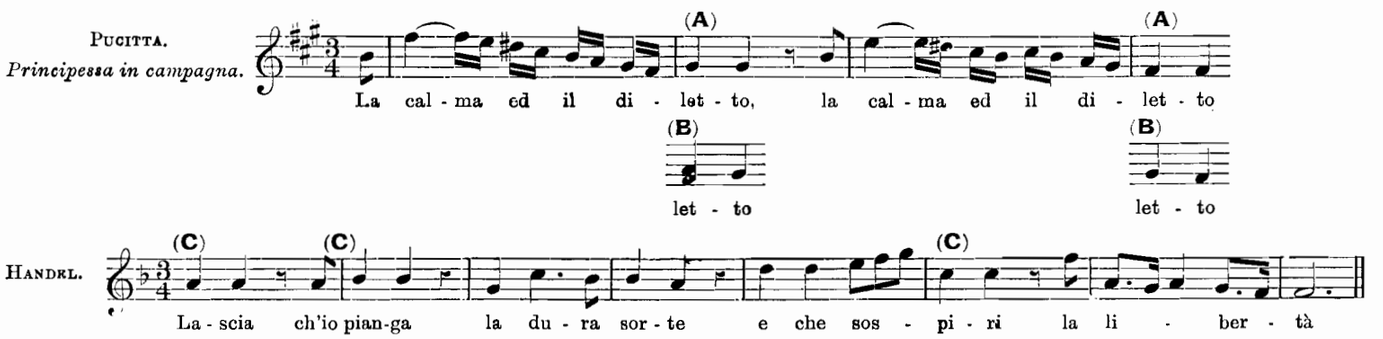
Their value is determined only in the last case;—their duration in the first being regulated by the character of a piece, as well as by the nature of the measure and note to which they belong.

The duration of an appoggiatura varies extremely. If a measure be even, an appoggiatura receives half the value of that note which it is intended to embellish; but if the principal note be dotted, or the measure uneven, an appoggiatura borrows from a note two-thirds of its value; finally, this little grace-note may be sung with rapidity. The character of a melody will show better than any precepts that might be advanced, what degree of importance ought to be given an appoggiatura. Besides simple appoggiature, of which we have already spoken, groups of two, three and four appoggiature are sometimes added to real notes, or even to simple appoggiature,—which groups, according to the number and disposition of the notes composing them, take the name of double and triple appoggiature, (See Part I.)

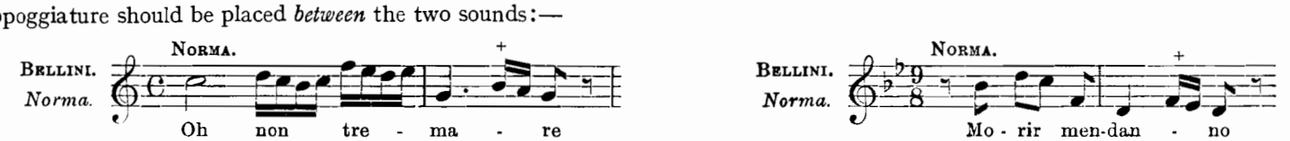
Double Appoggiature.



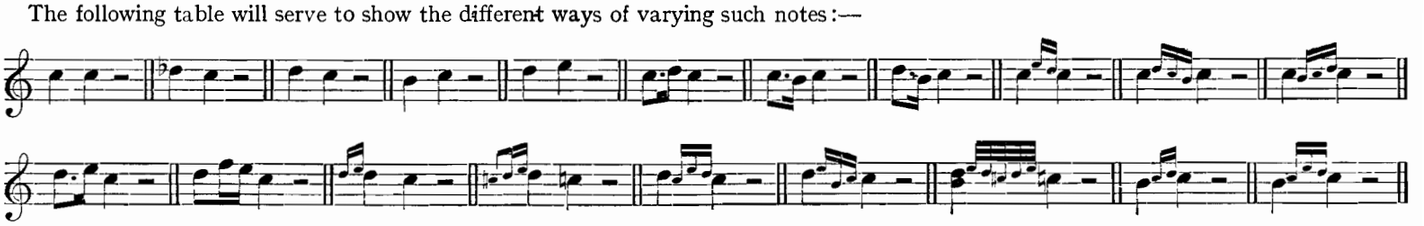
When the first two notes of a bar end a portion of a phrase, the first always bears the prosodaic accent, and for that reason, if similar in intonation to the second (Example A), should be converted into an appoggiatura (Example B). The effect of two equal notes would be intolerable. From this rule, however, must be excepted those cases where the two notes form an essential part of the theme, as in the passage we give from Handel (Example C):—



Sometimes a harmony will not allow any modification of the first of the two notes. To break its monotony, therefore, two or three appoggiature should be placed *between* the two sounds:—



The following table will serve to show the different ways of varying such notes:—

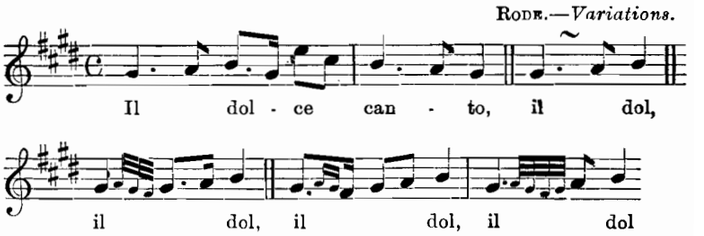


Acciaccatura.

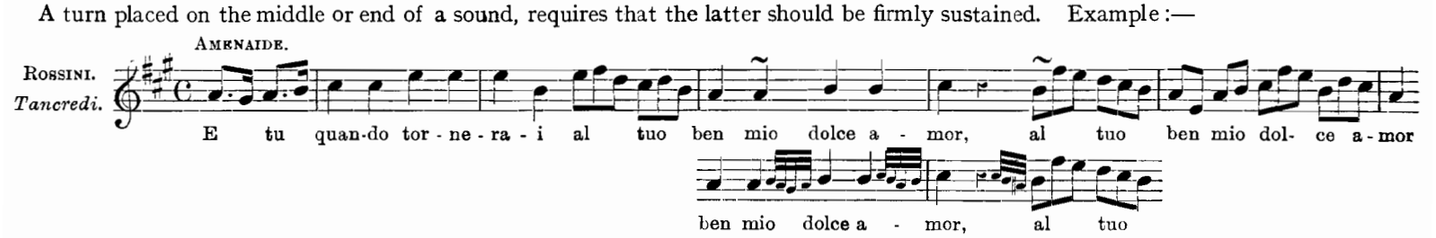
The acciaccatura is never used, except in descending.

Turn.

The turn may be placed either at the beginning, middle, or end of a note, its use being to give animation to a note or passage; and it usually assumes the following forms:—



A turn placed on the middle or end of a sound, requires that the latter should be firmly sustained. Example:—

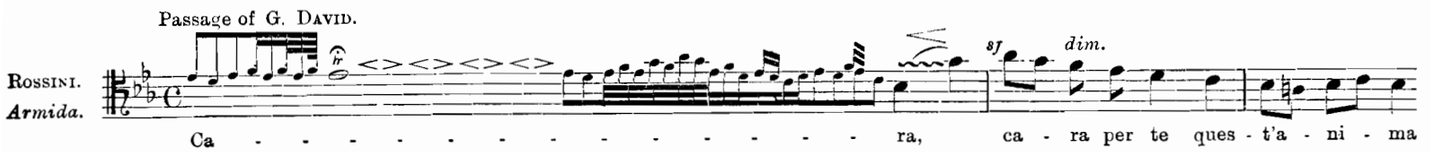


This ornament occurs more frequently than any other, and is either energetic or tender, according as the music is lively or melancholy. In these peculiarities it resembles the shake.

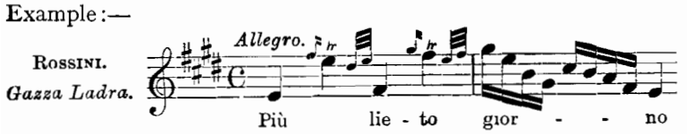
The Shake.

A shake was long considered the indispensable termination of the cadence,—a necessary close to all vocal pieces, and was held in special honour in all ecclesiastical compositions. It was invariably preceded by an elaborate preparation as a preamble to the beat, and always ended in a regular manner.

Time has introduced new customs. The shake is either prepared or not;—it may be arrested suddenly, or by a termination corresponding to its length. If the shake be long, it is, in all cases, prepared and terminated regularly;—this method is the most elegant, and is used by all the best musicians whenever a shake is placed on the cadenza, or on measured notes of a sufficient length; as, for instance:—

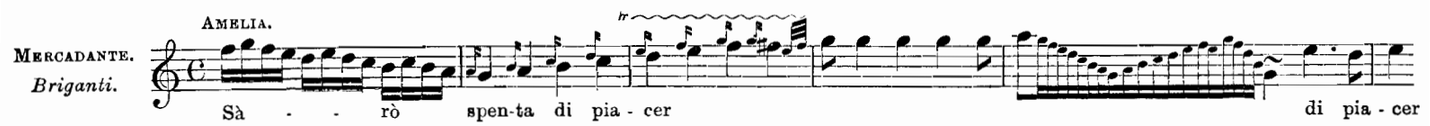


When short shakes are made on disunited intervals, they need not be prepared; but it would be more elegant if each were terminated. Example:—

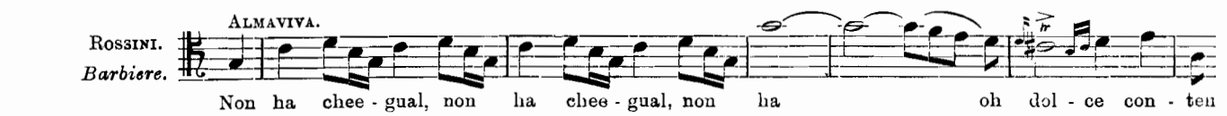


When successive shakes are placed on consecutive, diatonic, or chromatic degrees, the first shake only is prepared, and the last terminated; all others being sharply attacked by the *auxiliary* or upper note.

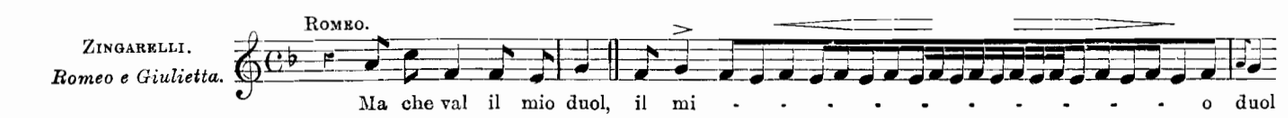
The preparation and termination of individual shakes in a series, are only required in slow movements,—such as *adagio* and *cantabile*. The following is an example of successive diatonic shakes:—



Whenever the shake is immediately *connected* with a descending scale, the preparation may be omitted without a loss of elegance; for instance:—

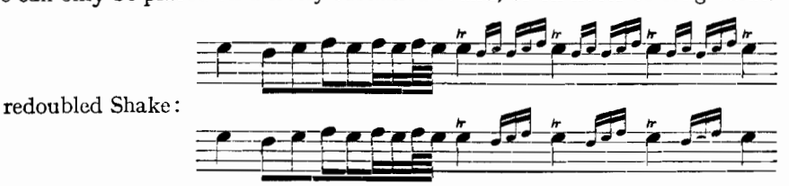


In songs of a mournful character, the contrast between a brilliant shake, and the sad sentiment of the melody, is avoided by slowly emitting the notes,—thus producing a subdued trill. Example:—



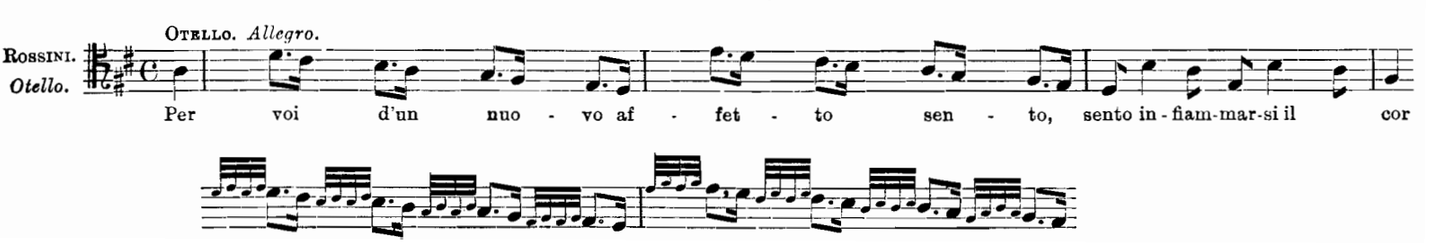
The Redoubled Shake.

The redoubled shake can only be placed on a freely-sustained sound, or on notes of long value. Example:—

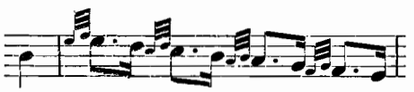


The Turn and Shake.

The "turn and shake" consists in a double beat of the larynx, ended by a turn, as follows:—



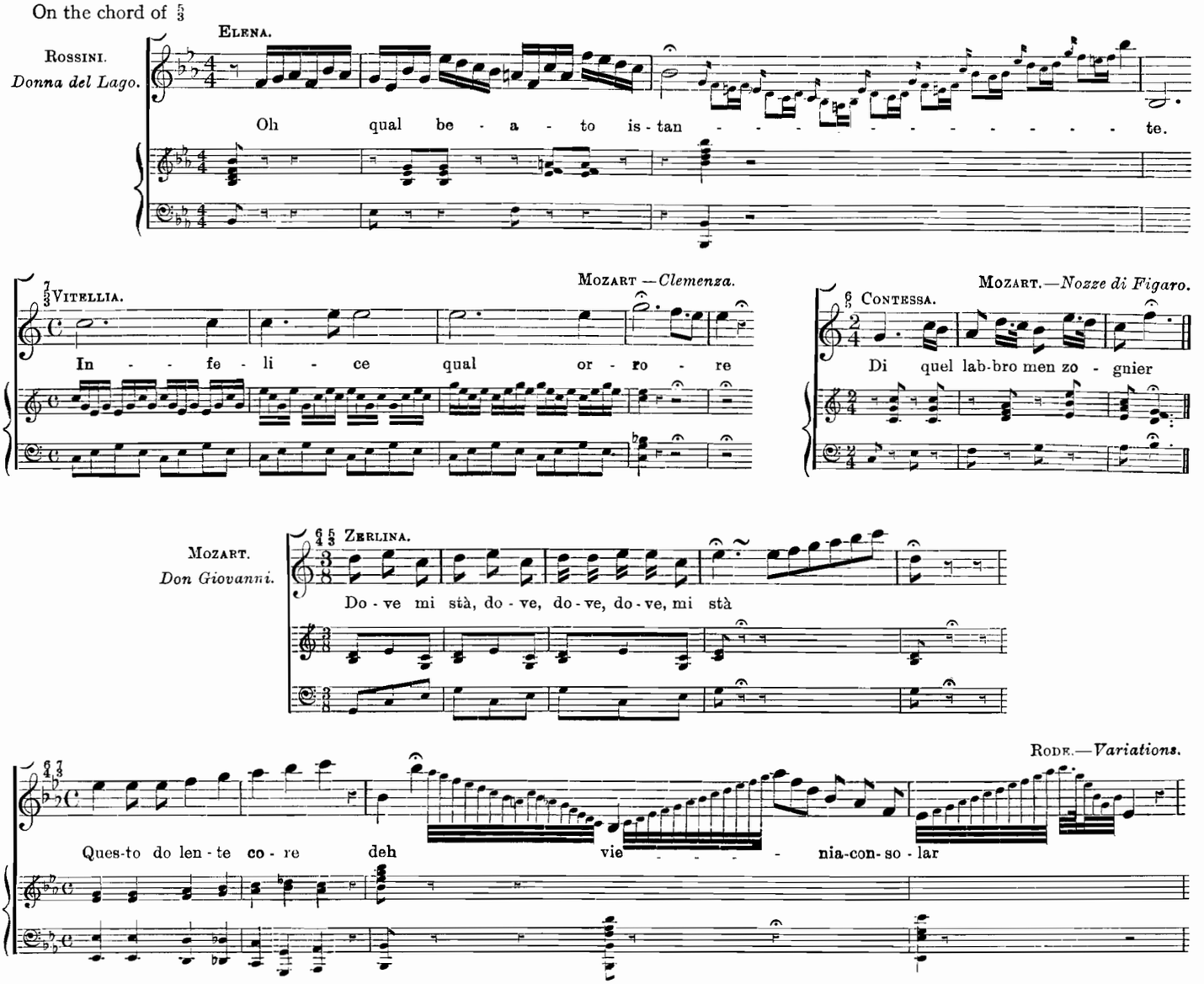
If the turn is suppressed, the two beats are called "ribattuta di gola." Sometimes, only a single beat (*battuta di gola*) is made:—



Pause (Cadenza).

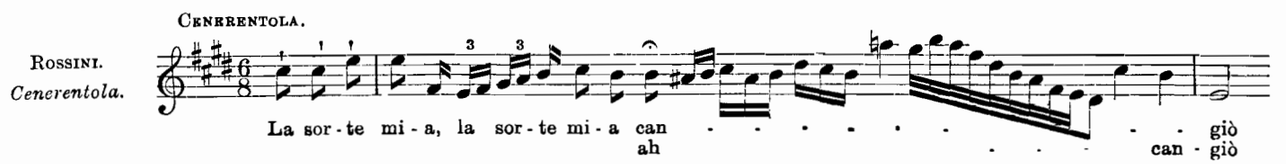
The pause is a momentary suspension of a musical discourse, or it leads to a final rest, called a perfect cadence. It is marked by the signs 𝄐 𝄒. The word *cadenza* is also used to denote the fioriture that are placed there. These momentary suspensions are chiefly placed on two perfect chords,—major and minor,—on the dominant seventh, and on all inversions belonging to these three kinds of chords. A closing cadenza is used exclusively on the chord of $\frac{6}{4}$, followed by the dominant seventh, on the last chord alone, or else on the ninths. Examples:—

On the chord of $\frac{5}{3}$

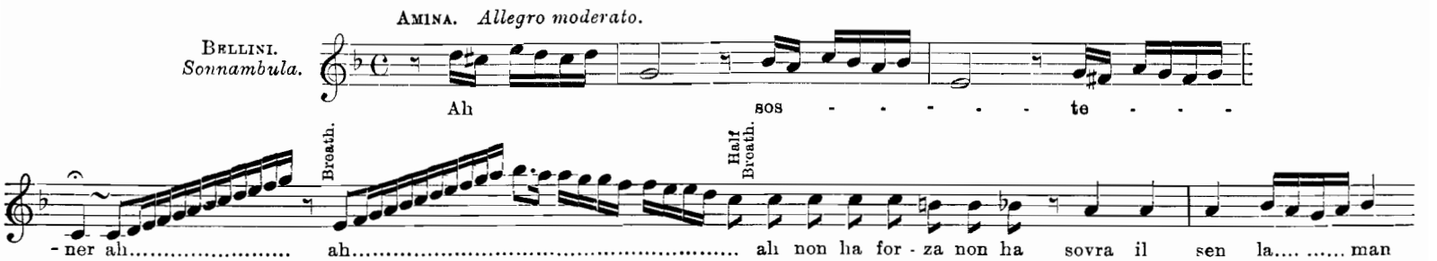


The pause has the effect of at least doubling the duration of all notes upon which it is placed, and representing, in almost every species of music, a sort of frame in which the singer places whatever will best exhibit his taste. During the execution of such passages, all accompaniment is suspended. However vivid the imagination, or whatever ease of execution a pupil may evince, he must rigorously submit to the following rules:—A cadenza must be wholly enclosed within the chord on which it rests. Down to the eighteenth century, singers modulated according to their own fancy. At present, this liberty is allowed only to artists of consummate musical taste.

A Cadenza must fall exclusively on a long syllable; a singer also should reserve one or two syllables with which he may close the passage,—two syllables give greater energy than one. Should the words not allow of this, a student need not fear, if the sense permits it, to repeat the words. Where that, however, is not feasible, the passage must be vocalized on the exclamation *ah!* Example:—

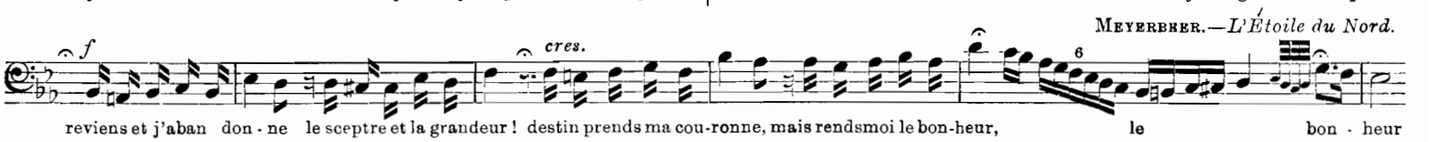


A cadenza should be made in a single breath. It is essential, therefore, to measure its length to that of the breath; this caution is rendered necessary, as a singer must swell that note which precedes the cadenza before executing it. This rule, which is observed in all good schools, can only be dispensed with by composing a cadenza to several words, or by repeating a word and breathing in the interval. Example:—



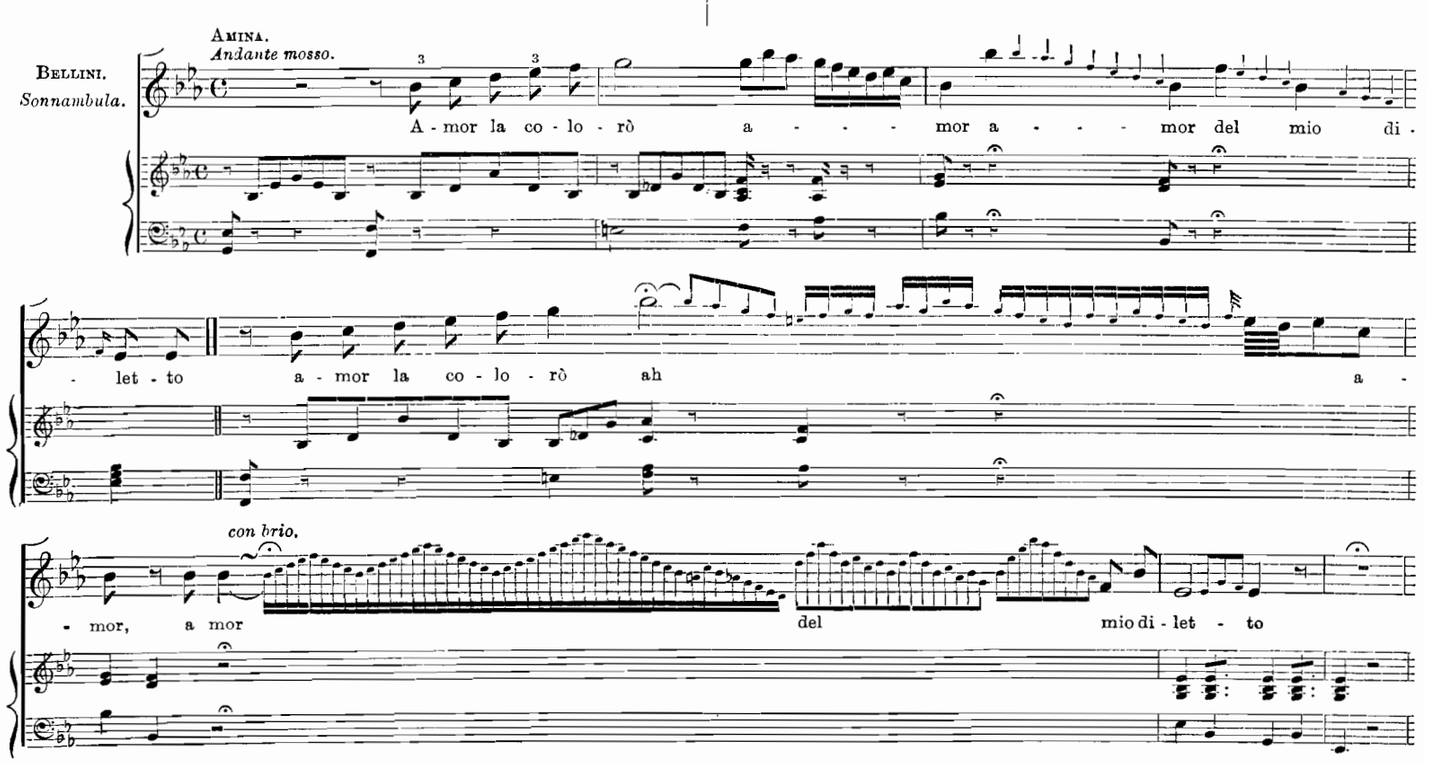
It is beyond all question better to adopt this method than to sever words by the breath, which is done by many unpractised singers.

The syllabic cadenza may receive, from the force and expression of the words, an increase of effect in declamatory songs. Example:—



Those small musical ideas, which serve to compose the cadenza, should be made to correspond in harmony with the character of the piece. This also applies to those words on which the passage is placed. To avoid monotony in developing these passages, they are usually composed of two, three, and sometimes even four different ideas, unequal in value, and varied in light and shade, which gives them animation, and avoids the impression of a vocal exercise.

Cadenzas are placed at the commencement of some pieces; in the places indicated by the composer, and at the close of recitatives, which thus end with a finer effect. To prevent excess of ornament, the two chords of $\frac{6}{4}$ and seventh are sometimes united, and the passage which corresponds with the first chord is suppressed. Example:—



CHAPTER IV.

On Expression added to Melody.

Expression is the great law of all art. Vain would be the efforts of an artist to excite the passions of his audience, unless he showed himself powerfully affected by the very feeling he wished to kindle; for emotion is purely sympathetic. It devolves, therefore, upon an artist to rouse and ennoble his feelings, since he can only appeal successfully to those analogous to his own. The human voice deprived of expression, is the least interesting of all instruments.

Nature has attached to each sentiment certain distinctive characteristics, which cannot be mistaken,—*timbre*, accent, modulation of the voice. In prayers or threats, for instance, if other *timbres*, accents, or modulations were introduced than those appropriate for exciting pity or terror, their only effect would be to make the singer ridiculous. Every person, according to his nature and position, has his individual way of feeling and mode of expression. The same sentiment varies in different people, according to age, education, exterior circumstances, &c., and compels the artist skilfully to alter its coloring. A pupil, in order to discover the tone suitable

to each sentiment, should attentively study the words of his part, make himself acquainted with every particular relating to the personage that he is to represent, and recite his *rôle* as naturally as if giving utterance to his own feelings.

The true accent communicated to our voice, when it speaks unaffectedly, is the foundation on which expression in singing is based. The imitation of natural movements should constitute a pupil's chief study. Even while giving himself up to the strongest transports of passion, a pupil must nevertheless retain sufficient freedom of mind to examine those transports, one by one,—to scrutinize the means by which they are portrayed,—and to classify them. This important operation will explain the secret of those mechanical processes, to the principal of which we will now direct our attention.

On Analysis.

We have hitherto excluded, as grave faults, suppressed and shrieky *timbres*, trembling of sound, respiration taken in the middle of a word, or attended by noise, &c. We have laid down those general principles on which the first requirements of our art are based; and have considered the voice as an instrument, the compass of which had to be developed, and its purity and flexibility established,—all indispensable elements of a correct style. Our present task becomes here extended; we touch upon the more hidden resources—those irregular and seemingly-defective means which musical science allows, or even recommends, to be used under the inspiration of a bold and passionate movement. The modes in which passion develops itself are as follow:—

1. Movements of the countenance.
2. Different modifications of the breath.
3. Emotion of the voice.
4. Use of the different *timbres*.
5. Modification of the articulation.
6. Movement of delivery.
7. Elevation or depression of sounds.
8. Different degrees of intensity in the voice.

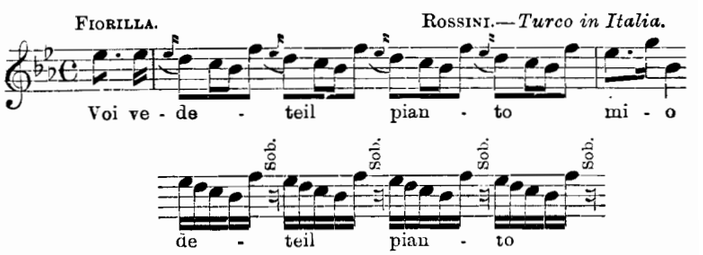
Each of these subjects will furnish matter for fresh observations.

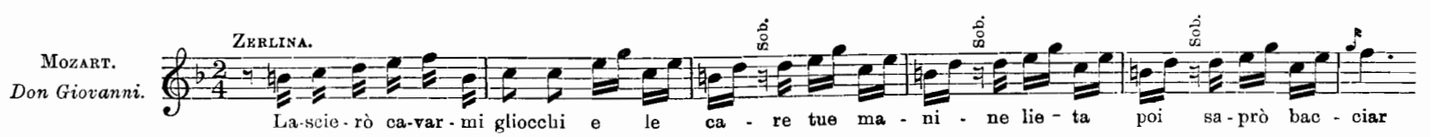
Movements of the Countenance.

The united expression of countenance and voice appeals to two senses,—namely, our eyesight and hearing,—and therefore conveys a strengthened impression to the mind. Discordance between external action and accent of voice betrays some violent though dissembled sentiment,—as embarrassment, falsehood, hypocrisy, &c. In such cases, the expression of features and voice would present a complete contradiction.

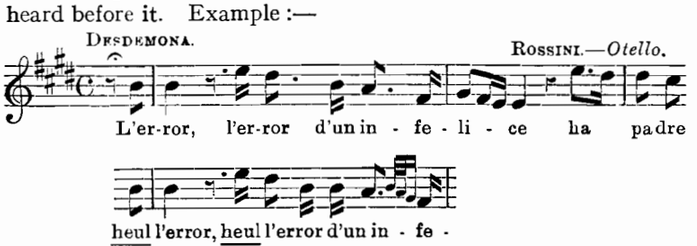
Modifications of the Breath.

The breath, according to the state of the feelings, undergoes many different changes,—being at one time steady and long—at another, short and agitated, noisy, panting, &c.; sometimes it bursts into laughter, sobs, sighs, &c. We shall only consider those modes of employment most difficult of execution,—namely, sighs, sobs, and laughter. Sighs, in all their variety, are produced by the friction—more or less strong, more or less prolonged—of the air against the walls of the throat, whether during inspiration or expiration of the breath. In pursuing the first method, the friction may be changed into sobs, or even into a rattle in the throat, if the vocal ligaments be brought into action. For example:—

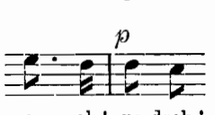




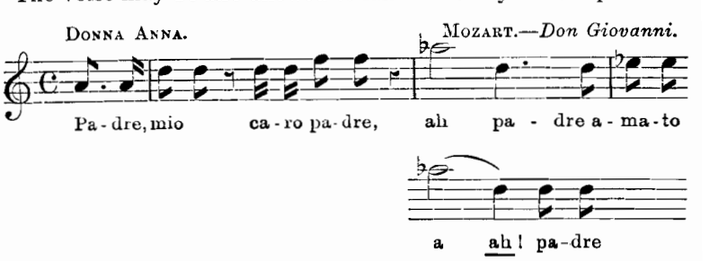
When the second method is adopted, i. e., the expulsion of air, the sigh, in its proper sense, and the moan are heard. A sigh either comes before a note or follows it. If it precedes a vowel, the note is aspirated; if a consonant, the breathing sound is then heard before it. Example:—



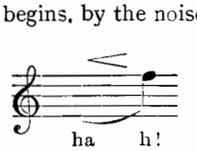
When the sigh ends a note, it is produced by a strong expulsion of air. Example:—



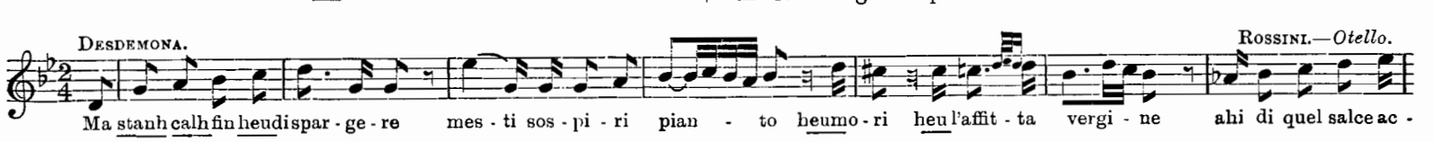
The voice may be also allowed to fall before any air is expelled:—

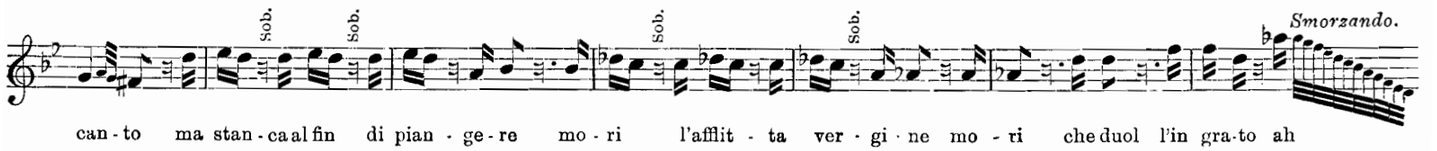


Sighs, again, are produced by an ascending slur of the voice, which is almost deadened as it begins, by the noise of the air forced out:



These methods of inspiration and expiration are all combined in the following examples:—





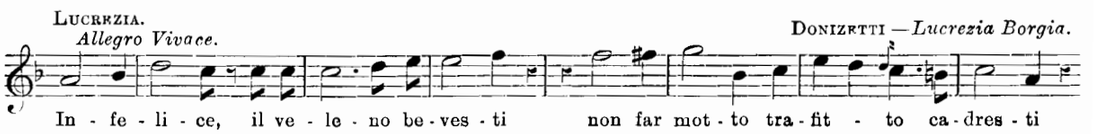
On the Laugh.

The laugh is a sort of spasmodic action, which allows the voice to escape only by fits and starts; both in ascending and descending it runs through a gamut of somewhat irregular, though extensive compass. The breathing requires to be frequently and rapidly renewed; but, owing to the tightness of the vocal tube, it produces at each inspiration a rattle in the throat. In vocal pieces, the ease of a natural laugh should be substituted for the uninteresting coldness of the written note. Habit only can bestow a free and musical laugh. Laughter belongs exclusively to opera-*buffa;* opera-*seria* admits of it only when the expression of painful sentiment is disguised by a forced laugh, or else in music depicting madness.

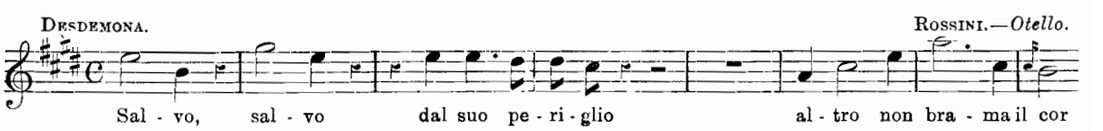
Emotion of the Voice.

Certain emotions are so poignant, that they cause an internal agitation, which betrays itself by a trembling of the voice. Every one who is desirous of acting powerfully on others, should be thus deeply affected. When this agitation is caused by indignation, excessive joy, terror, exaltation, &c., the voice is emitted by a sort of jerk.

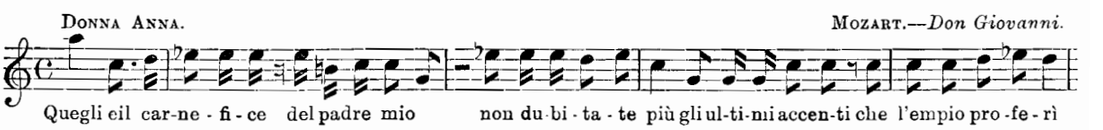
Agitation caused by dismay:



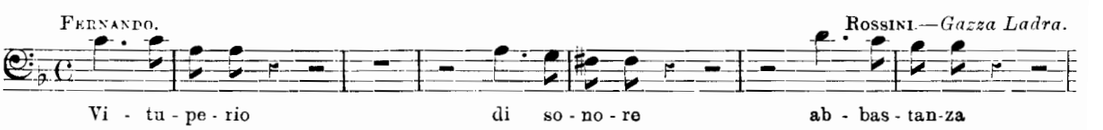
Agitation caused by joy:



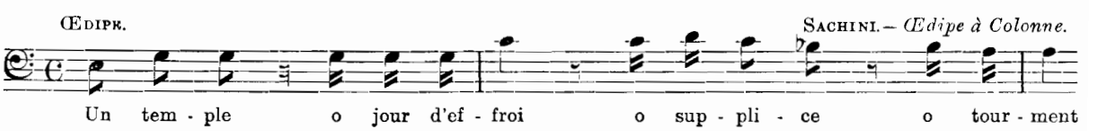
Agitation caused by indignation:



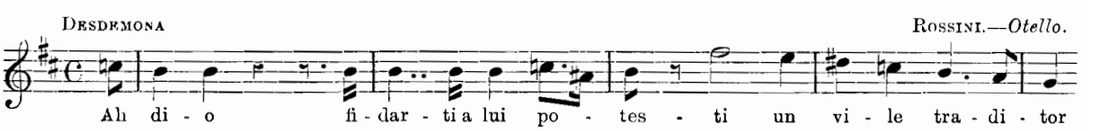
Agitation caused by indignation and anger:



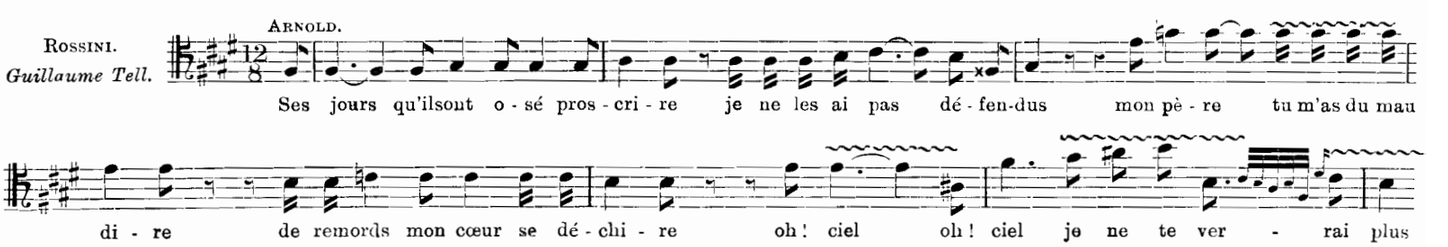
Agitation caused by terror and remorse:



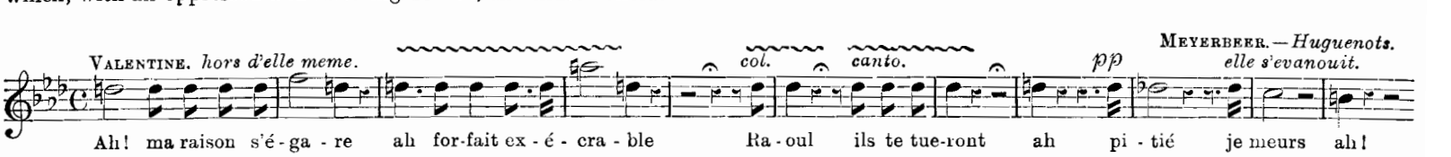
Agitation caused by indignation, contempt, and despair:



When agitation is produced by grief so intensely deep as wholly to overpower the soul, the vocal organ experiences a vacillation called the "*Tremolo.*" This, when properly brought in and executed, never fails to produce a pathetic effect:—



Valentine ought not to sing, but rather declaim in an agonized and disordered voice, the words, "Raoul! ils te tueront"; after which, with an oppressed and faltering breath, she must conclude:—



The *tremolo* is employed to depict sentiments, which, in real life, are of a poignant character,—such as anguish at seeing the imminent danger of any one dear to us; or tears extorted by certain acts of anger, revenge, &c. Under those circumstances, even, its use should be adopted with great taste, and in moderation; for its expression or duration, if exaggerated, becomes fatiguing and ungraceful. Except in these especial cases just mentioned, care must be taken not in any degree to diminish the firmness of the voice; as a frequent use of the *tremolo* tends to make it prematurely tremulous. An artist who has contracted this intolerable habit, becomes, thereby, incapable of phrasing any kind of sustained song whatever. Many fine voices have been thus lost to art.

On Timbres.

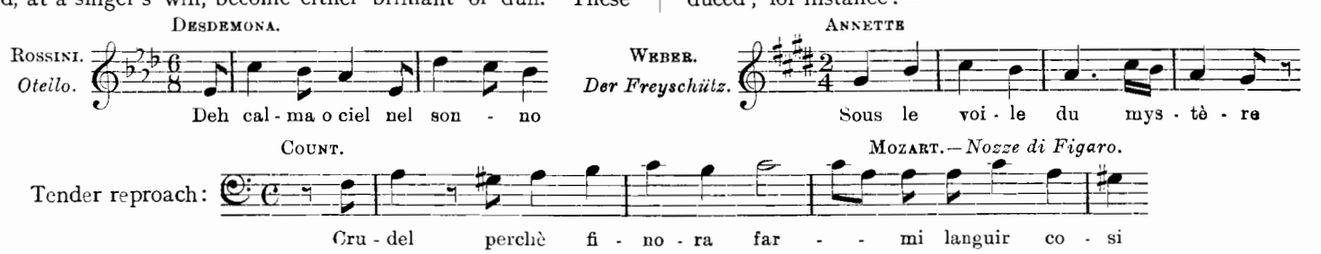
A few trials will suffice to prove that every shade of passion, however slight, will affect in a peculiar way, the physical condition, capacity, formation, and rigidity of the vocal instrument. This tube incessantly changes, and like a mould, gives a peculiar stamp to every sound which it emits. Owing to its wondrous elasticity, it also depicts external objects, as may be observed even in simple conversation; for instance, if the intention be to represent anything extensive, hollow, or slender, it produces, by a mimicing movement, sounds of a corresponding descriptive character. The *timbres* are one of the chief features of a true sentiment; the choice of them cannot be neglected without committing absurdities. They frequently reveal an inward feeling which our words disguise or even contradict.

In Chapter II. of the First Part, we observed that each sound could receive either the open or closed *timbre*, and that each *timbre* could, at a singer's will, become either brilliant or dull. These features, as they offer very numerous combinations, allow a pupil to vary appropriately the expression of voice.

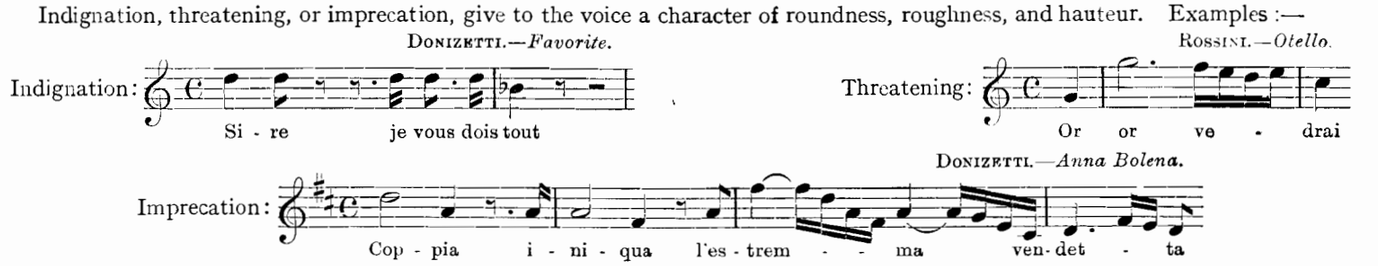
The following examples will serve to make the above observations intelligible:—

That imprecation of Edgardo, in Donizetti's *Lucia*, "Maledetto sia l'istante," requires not only open *timbre*, but also full brilliancy of voice; whereas, on the contrary, these words, "Io credeva che alcuno," in Rossini's *Otello*, should, by reason of the moral exhaustion that overcomes Desdemona, be enunciated with open though abated sounds. Othello's proud defiance, in the duet, "Or or vedrai qual chiudo," can only be rendered in a round and brilliant voice; whereas, Assur's terror at sight of the ghost of Ninus, "Deh! ti ferma, ti placa, perdona," and in "Qual mesto gemito, both in *Semiramide*, require, to prove its reality, the sombre *timbre*. If, in these examples, we altered the *timbre* which has been tested, the effect would be detestable. This contradictory use of *timbre* explains why sounds that please in certain expressions, displease in others;—why a singer, who never varies his voice, gives only certain passages with truthfulness;—why the clear brilliant *timbre*, when used out of its place, appears shrieky; the clear but flat *timbre* insipid; the sombre brilliant *timbre*, scolding; the sombre and dull *timbre*, hoarse.

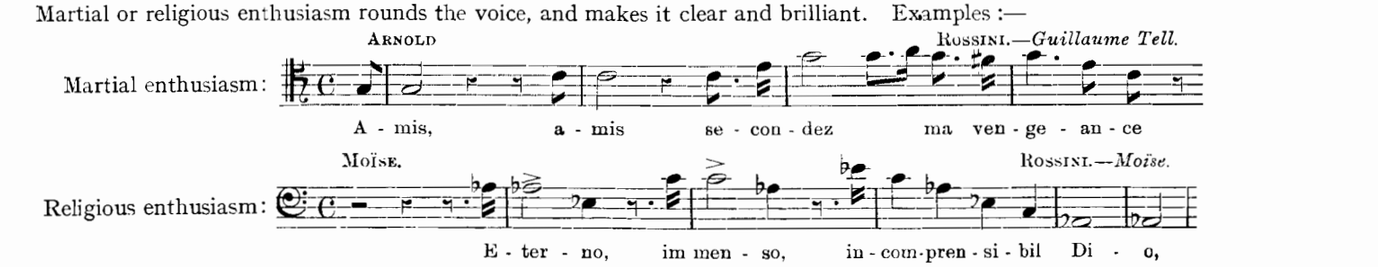
A choice of *timbre* in no case depends on the literal sense of the words, but on that emotion of the soul from which they spring; sentiments that are soft and languishing, or energetic but concentrated, require the covered *timbre*. Thus, in prayer, fear, and tenderness, the voice should be touching, and slightly covered. In tenderness, now and then, the noise of the breath may be introduced; for instance:—



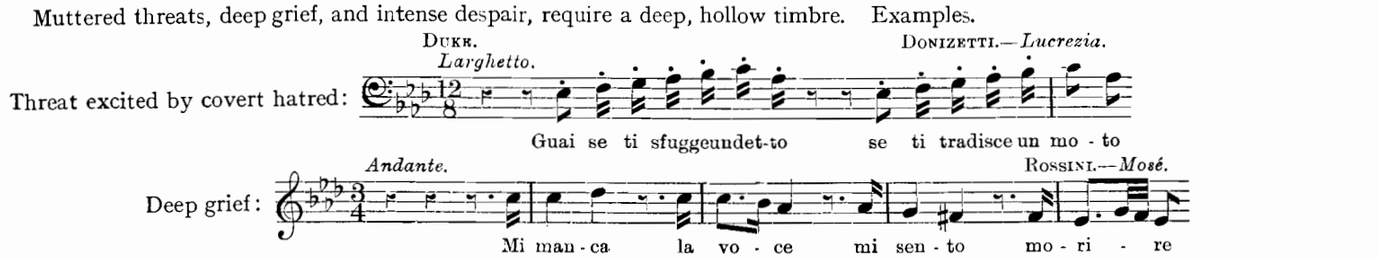
Indignation, threatening, or imprecation, give to the voice a character of roundness, roughness, and hauteur. Examples:—



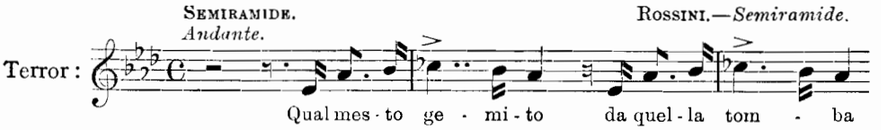
Martial or religious enthusiasm rounds the voice, and makes it clear and brilliant. Examples:—

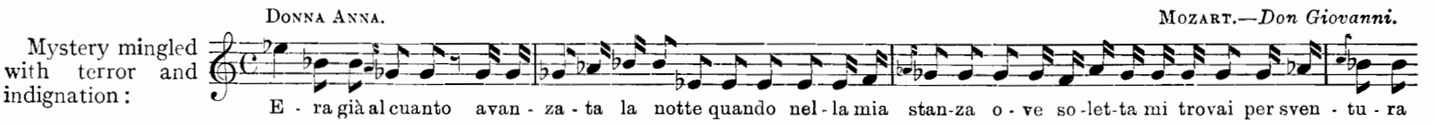


Muttered threats, deep grief, and intense despair, require a deep, hollow timbre. Examples.

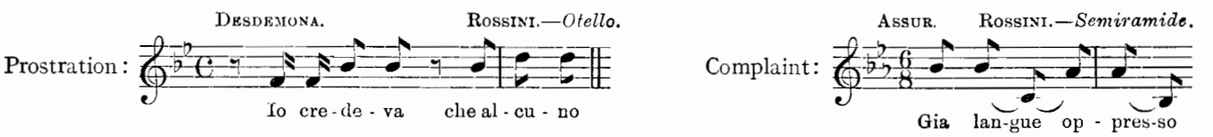


In our last example, the accents of sorrow are shaded,—at one time by a tinge of melancholy, at another by paroxysms of grief, and at a third by dark despair. Terror and mystery deaden the sounds, rendering them sombre and hoarse; for example:—



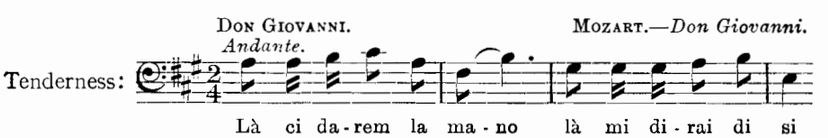


In the prostration which follows strong excitement, the voice comes out dull, because the breath cannot be held, and thus obscures the sounds:—

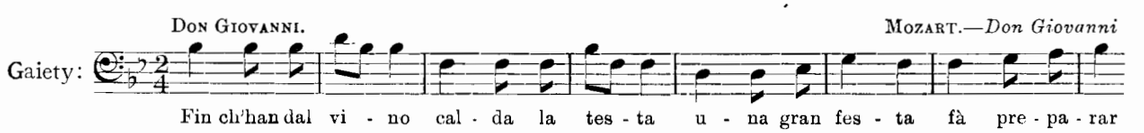


This flat character of voice is the opposite of that brilliant metallic *timbre* which suits the expression of vigorous, lively or violent sentiments, expressed wholly without restraint.

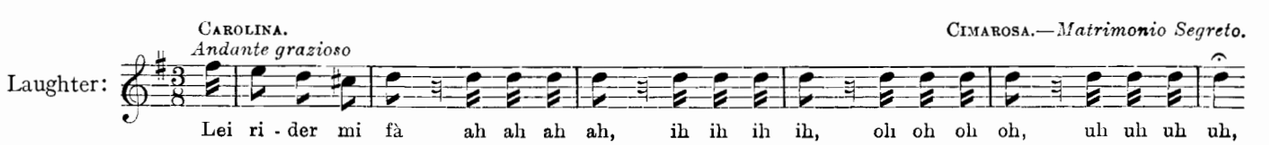
The soft and affectionate character assumed by the voice when expressing love, partakes more of the clear than dull *timbre*. Example:—



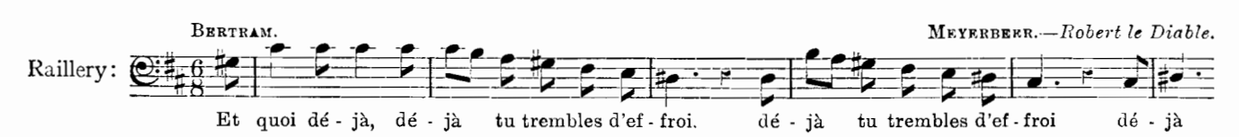
Joy requires a lively, brilliant, and light *timbre:*—



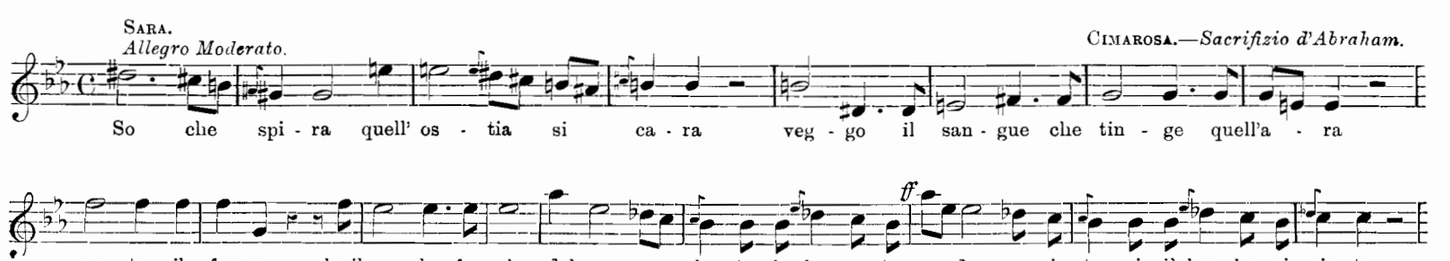
In laughter, the voice is acute, suddenly interrupted, and convulsive; for instance:—



Sarcasm or raillery renders the organ metallic and shrill:—



Threats of grief and despair, when bursting forth, are expressed by open, piercing, heart-rending sounds:—



From our preceding observations, many important results may be deduced:—1st. Sounds that have no brilliancy serve to express poignant sentiments, such as tenderness, timidity, fear, confusion, terror, &c. Those, on the other hand, which possess their full brilliancy, best express sentiments exciting to the energy of the organs; such as animation, joy, anger, rage, pride, &c.—2ndly. The two opposite *timbres* pursue an exactly similar course to that of the passions. They start from an intermediate point, where the expression of the softer sentiments is placed, and thence move in an opposite direction. The *timbres* attain their greatest exaggeration, when the passions themselves reach their utmost limits. Lively or terrible passions, that burst out with violence, require open *timbres;* while serious sentiments, whether elevated or concentrated, demand covered *timbres*

The series of expressive accents obtained from changes of respiration, and the employment of different *timbres*, form an inarticulate language, made up of tears, interjections, cries, sighs, &c., which may be termed the language of the soul. Such exclamations excite as powerful emotions as speech, and form an important element in the success of a great singer.

Changes in Articulation.

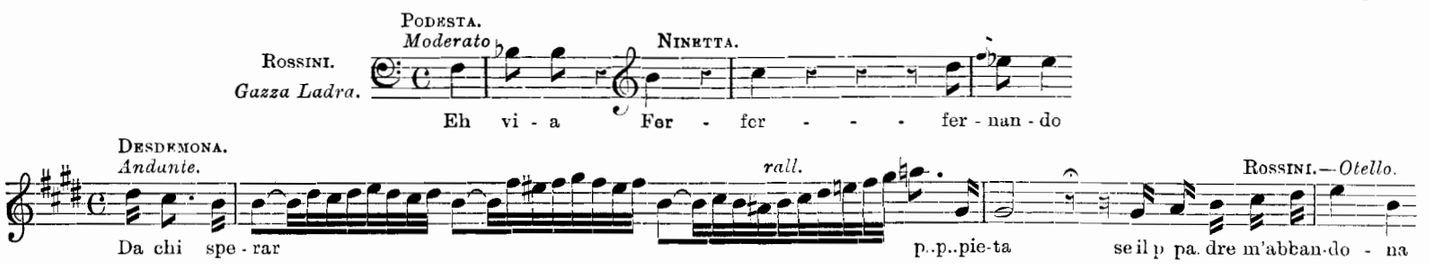
Articulation marks, by its variations, the shadings of our passions, and strengthens the expression of sentiments. It is energetic in vigorous and animated movements; as,—

Trema, trema, scellerato. MOZART, first finale from *Don Juan.*
Fuggi, crudele, fuggi. MOZART, duet from *Don Juan.*
Ah! vieni, nel tuo sangue. ROSSINI, duet from *Otello.*
Parti, crudel, etc. ROSSINI, first finale from *Otello.*
Oh! cielo rendimi. ROSSINI, duet from *Gazza ladra.*
Coppia iniqua. DONIZETTI, rondo from *Anna Bolena.*
Largo al factotum. ROSSINI, air from *Barbiere di Siviglia.*
Fin ch' han dal vino. MOZART, air from *Don Juan.*
Amor, perchè mi pizzichi. FIORAVANTI, air.
Un segreto d'importanza. CIMAROSA, duet from *Matrimonio Segreto.*
Un bel uso. ROSSINI, duet from *Turco in Italia.*

In tender and graceful movements, the articulation should be softened:—

Voi che sapete. MOZART, *Nozze di Figaro.*
Batti, batti. MOZART, *Don Juan.*
Deh! calma, o ciel. ROSSINI, *Otello.*
Descends. AUBER, *la Muette.*

Anxiety, shame, terror, &c., impare the firmness of the vocal organs, and render the voice tremulous and throbbing. Sobs, suffocation and anguish, completely disorder the voice. Examples:



However the syllabication may be effected, a singer should never forget that the words must reach his auditors with perfect distinctness; for if they cease for one moment to be intelligible, all interest is lost. Clearance of utterance in whispered pianissimo passages is indispensable, in order to render them at all effective.

Rapidity of Utterance. (See *Recitative*).

Elevation or Depression of Tones, and Intensity of Voice.

The choice of those portions of a voice best suited to express any particular sentiment, falls to the composer. A singer, in order to introduce any changes required by his own organ, or ornaments appropriate to the sentiment, must be guided by the rule—that in female voices, the middle and low parts are more touching than the high, which are more suitable for brilliant effects. In male voices, the high chest notes are those most capable of rendering expression. As regards different degrees of intensity, our readers are referred to the sections on Inflexion and Forte-piano.

Unity.

The musical art employs every mode of execution, yet not indiscriminately, but only according to the requirements of each situation and movement. This strict and intelligent selection of means and effects constitutes what is called *Unity*,—which may be defined as the perfect agreement of the different parts forming a whole. In compliance with this principle of unity in its special application, a singer should first obtain an insight into the leading passion of a piece. Each passion usually fills up, by its various developments, one of the great divisions of a musical composition, designated by the terms, *Adagio, Andante, Allegro*, &c. In pieces composed of several divisions, slow movements are generally those reserved for the expression of terror, surprise, dejection, and repressed feelings; while quick sentiments, such as rage, threatening, transports of joy, enthusiasm, military ardour, &c., are expressed by a more animated rhythm.

A pupil, after having studied the predominating feeling of a piece, should pass to an examination of each particular sentiment developed therein; he will then decide which should be prominently exhibited, and which kept in the shade; what effects ought to be developed by gradations, and what by contrasts.

Unity should be felt as much in the least foreseen contrasts, as in the most gradual transitions. Thus we perceive Othello the victim alternately of love, fury, wild joy, and violent grief. These contrasts are harmonious, because the natural outbursts of jealousy originate them all.

On the important question of transitions and contrast, it is difficult or impossible to lay down any precise rules. Success in transitions depends less on the number and duration of their details, than on the happy choice and skilful employment of them. The truth of an artist's conceptions, and the tact with which he exhibits them, create immediate sympathy with his efforts; it being the privilege of a great singer to engage simultaneously the intellect and feelings of his audience. Nevertheless, passion can neither be excited nor extinguished instantaneously; and those passions only can give place to one other, which are of equal intensity. The feelings, when once roused, are capable of traversing any distance, but cannot be suddenly stopped.

An artist, in order to give each piece its peculiar phase, should observe the distinction between one *Cantabile* and another—one *Agitato* and another; for instance, the cantabile, "Casta Diva," is impressed with ecstatic feeling of tenderness and dignity,—while that of "Fra poco a me ricovero" describes the overpowering grief of a spirit broken down by sorrow. Similar accents are not always suited to situations which would at first sight appear

identical. Thus Desdemona and Norma both implore their father's pardon; but the former is overwhelmed with confusion and shame,—while the latter forgets her humiliation, and intercedes for her children with all the anguish and vehemence of a mother. The slightest modification in sentiment would influence the expression, and change their character.

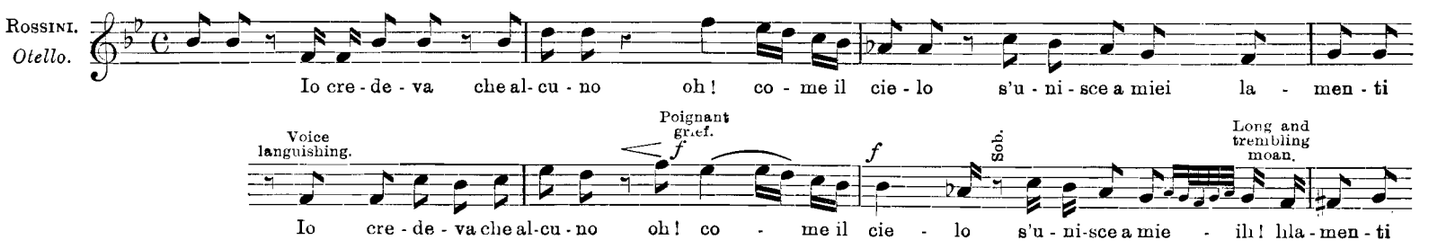
Tears, rage, and savage joy, are common both to Shylock and Othello; but the first, who is a debased and persecuted usurer, cherishes a smothered hatred against his oppressors,—while the other, who is a generous, but stern warrior, gives way with violence to all the transports of jealousy.

As regards peculiar ideas, their intention and execution must be studied in each period and phrase, taken one by one. Those tints, in particular, should be chosen, which are most appropriate to the dominant passion. In Mehul's *Joseph*, the phrase, "Frères ingrats, je devrais vous haïr!" seems to convey a threat, though the grief expressed by Joseph is indicative of sorrow, and not severity.

The most minute feature should not be neglected, for not one in the ensemble is unimportant;—"rien c'est beaucoup," said Voltaire. Division of phrases, musical design, prosody, progressions, partial inflexions, appoggiature, swelled sounds, slurs of the voice, *timbres*, and degrees of ornament, should all have the pupil's earnest attention; he should consider which accent or ornament will best represent an idea, or vary it. From this investigation, which enables us to discover the peculiar characteristics of each piece, will arise variety and harmony of delivery.

In the same manner, an entire part or character must be studied in its peculiar features, and converted into a striking type of vigor and originality.

The different elements of which we have been speaking, will be found more or less in each phrase. The fragment of recitative:—



has two effects. By the words, "Io credeva che alcuno," Desdemona expresses the depression that follows a violent shock. In the ensuing verses, "Oh! come il cielo s'unisce a miei lamenti!" grief becomes an irresistible and wholly dominant feeling. Sounds monotonous, and almost choked for want of breath, agree with the first effect;—the second requires more multiplied and far more energetic means. The exclamination *oh!* should escape with violence, and amidst sobs; the syllables *co* and *cie* be articulated and sustained with force; and the syllable *miei* receive a turn exclusive of the prolongation; and lastly, the words *miei lamenti* should be full of emotion, and separated by a moan.

Certain singers have a very correct idea of a sentiment, but, owing to fear or hesitation in giving expression to their feelings, it remains within themselves, unshared by the audience. This timidity often arises from an erroneous notion of impropriety in exhibiting too much feeling; but surely, if exaggeration be wrong, just as much so would it be to sing a song, which demands intense passion, in an insipid, monotonous, wearisome way.

From the varied use of the elements we have just studied, all the different styles are produced.

Before entering into the question of styles, let us point out certain circumstances which often compel an artist to vary his resources and modes of execution, They are—*first*, the size or description of buildings in which he sings,—*secondly*, the means he may have at command for illustrating a composition,—*thirdly*, the prejudices and musical intelligence of his audience.

As regards the *first*,—it is obvious that in a church less passion is required than in a theatre, as well as more simplicity and devotion. In a place of vast dimensions, extended notes, colours thrown out in masses, and marked contrasts, are preferable to delicate and elaborate readings, which produce a happy effect in a more confined space.

To adapt an effect to the magnitude of a building, not violence, but choice of means is requisite.

Secondly.—The same reading cannot be given to a piece by all singers, because difference of power and resources would render such an attempt impracticable. Variety of delivery is consequently legitimate, so long as the unity and character of a composition is preserved.

When a singer's voice is not sufficiently strong to fill a large building, he should be cautious of making strained or exaggerated efforts, which, instead of aiding the vocal organ, only give it a rough, guttural *timbre*, and expose it to serious risks. Experience proves that the only way of increasing the range of a voice, is in sustaining it by the supply of a moderate, but continuous current of breath; only regular and prolonged pressure can put into vibration the whole mass of air contained in a vast inclosure.

Thirdly.—Experience will best teach a singer the meaning of the present paragraph, and we will content ourselves with observing that he should sacrifice as little as possible to false sentiment; for his mission is to form the public taste,—not to mislead it by pandering to its ignorance of true art.

CHAPTER V.

On Styles.

As there are many styles of composition, so there are many modes of execution. Tosi, in 1723, recognised three classes:—the ecclesiastical, dramatic, and chamber music. The first is touching and serious,—the second, elaborate and varied,—the third, finished and delicate. These several styles are no longer so distinct as they were in the last two centuries; hence it is by the nature of a composition that its execution is determined. There are three leading styles on which all the rest are based; viz.:—

Plain style,
Florid style,
Dramatic style,

The Plain style admits of no division. The Florid style comprises portamento, bravura, agility, and grace. The Dramatic style is divided under two heads, serious and buffo. The names indicate the nature of a piece, or the principal features of its execution. Thus the terms *portamento, bravura, agility, grace,* show that slurred sounds, passages of power, agility, and graceful forms, are the predominant characteristics of this style.

Recitative.

We have already observed (see section on Rhythm) that sometimes music is strictly regulated by time, and at another

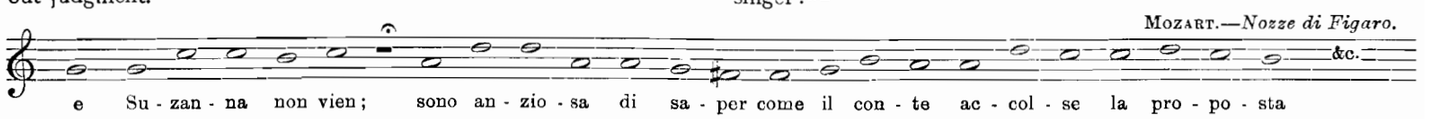
retains a perfect independence. The first class includes those measured movements commonly called song. The second embraces those which do not admit of time, and are called *recitatives*, from the Italian *recitare*—to declaim, to recite.

Recitative, then, is free musical declamation. There are two kinds, spoken recitative,—and sung recitative,—or accompanied recitative.

In both cases, prosody regulates all the laws by which it is governed. Thus the value of notes and rests, and the various modes of utterance, depend upon length or shortness of syllables, upon punctuation, and on animation of speech, This rule is absolute, and presupposes in an executant, perfect acquaintance with the language in which he is singing. This knowledge will prevent errors in accent or meaning from pauses introduced without judgment.

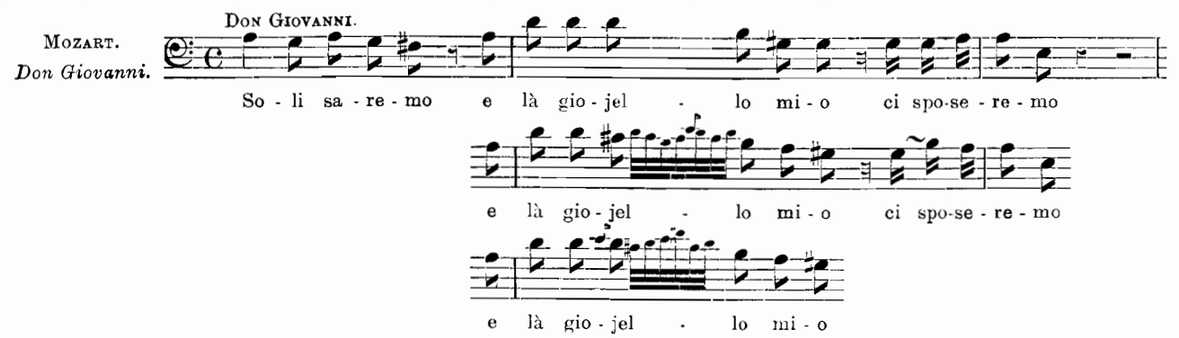
Spoken Recitative.

Spoken recitative is exclusively confined to the *Opera Buffa*, as in the *Barbiere di Siviglia, Matrimonio Segreto, Don Giovanni, Cenerentola*, &c. It is syllabic, and resembles conversation, in as much as a singer speaks while he sings. The melody of this kind of recitative is generally written for intermediate notes of the voice, and executed with the grace, spirit, and humour peculiar to comedy. The composer from time to time introduces modulations into his melody, thus breaking the monotony of the gamut, and expressing every variety of diction. Recitative is almost spoken as long as the same chord lasts ; but, on a modulation approaching, the voice should gradually resume the tone, so that the change of key may be perceptible. This change should be announced in the accompaniment, as much beforehand as possible, by the dominant seventh. In our annexed example, we suppress the time of every note, to shew the complete independence of the singer :—

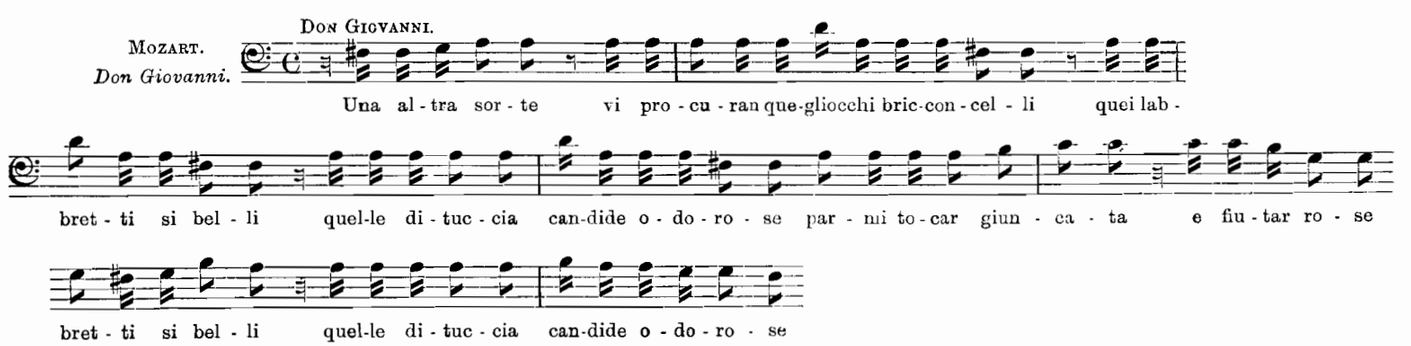


As recitatives are in general only an ordinary species of melody, an artist has a perfect right (without any disrespect to the composer) to alter their notation, provided he remains in the same key. When the dominant seventh occurs in the accompaniment, the singer may resolve his part into the third major of the chord belonging to regular resolution. This third appertaining simultaneously to several chords, saves him from the risk of being out of tune.

Spoken recitative seldom allows of ornaments ; those commonly adopted are the *grupetti*, which are made at the close :—



The appoggiatura also has its place in recitative,—not indeed as an ornament, but to raise the voice on the long syllable of words followed by a rest. This elevation always occurs on the first of two or three equal notes. In the body of phrases, an appoggiatura is often replaced by the prolongation of a note. In either case, that note which bears the long syllable should have at least double the value of short syllables. Accomplished singers avoid monotony in the form and movement of recitatives, all recurrence of rests placed at equal distances, repetition of the same note, and uniformity of accents.



Accompanied Recitative.

This is either free or measured ; when the latter, it must be considered as a fragment of an air, and subject to the regularity of music in measured time.

Accompanied recitative expresses elevated and pathetic sentiments, and should be sung in a broad and sustained style. To our former rules regarding prosody, we will add the following observations :—The value of notes and rests being often determined by the need to divide regularly the bar, the actual movement must be determined by the sense of the words and the musical phrases.

In serious, as in buffo recitative, it is requisite that the first of two notes should be changed into a higher or lower appoggiatura, according to the taste of a singer. Sometimes, even a double appoggiatura is inserted between the two notes.

In recitative, an accompaniment should not interfere with the voice ; chords ought either to be played in advance, or not struck until the voice has ceased.

When a melody is insignificant, it can be improved and embellished by introducing new passages, repeating words, and using

accents and colorings of every description. An executant may, in short, allow himself any liberty, provided he enhances the expression of a composition. Excellent examples of accompanied recitative may be found in the parts of Donna Anna, *Don Giovanni;* in *Guillaume Tell;* in *Semiramide, Otello, Lucia;* in the works of Glück, Handel, the Cantatas of Porpora, &c.

We shall conclude this subject by recommending a singer to make long pauses after the opening symphonies of recitatives; he will thereby increase the interest of his audience, and give prominence and importance to his delivery. This method also assists an artist to regain that composure which he is so liable to lose in the presence of a large assembly. A few inspirations slowly taken, and retained till the close of a symphony, will also assist in subduing agitation, and restoring to the respiratory apparatus and larynx, that freedom and command so highly requisite.

Plain Style.

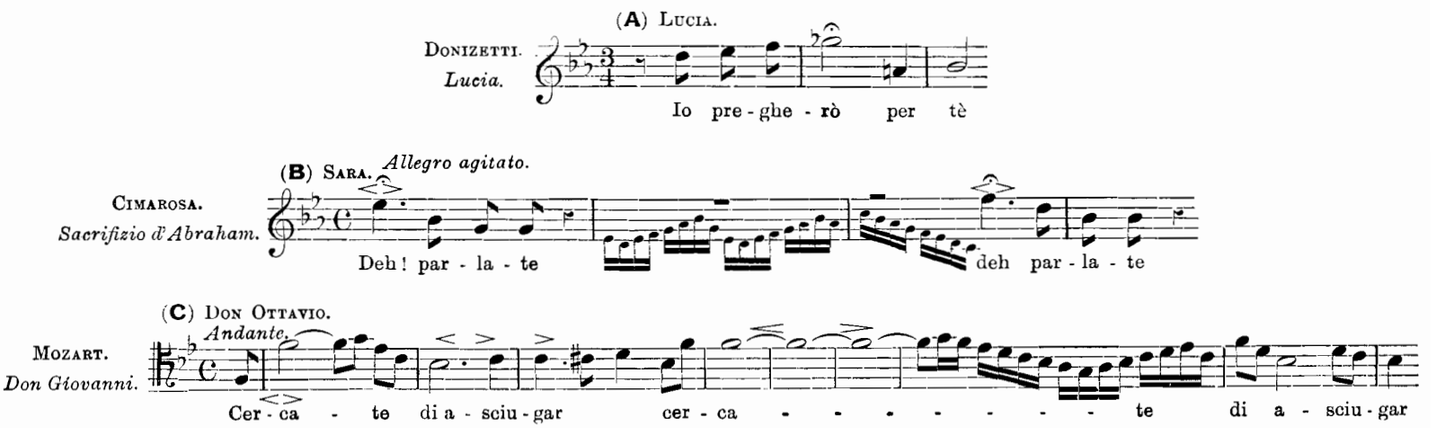
This style, the most elevated of all,—though (owing to the slowness of movement and simplicity of form) the least attractive and interesting,—is based entirely on the shadings of passion, and variety of musical coloring. Its chief resources are—steadiness of voice, true intonation, choice of tone-color, swelled sounds of every variety, finest delicate shadings of the forte-piano, slurs, tempo rubato, and neatness of articulation. A singer who, by means of these elements, has mastered the difficult art of giving full effect to cantabiles, is able to phrase every kind of melody. In the plain style, the least pardonable fault is a redundance of ornament, as it tends to destroy the effects of a plain and severe style. Different appoggiature, and trills, may be happily employed, and give pleasing relief to a melody. All other ornaments should be used sparingly, and with a suitable gravity.

A distinctive feature of this style is that the melody should be smooth and unbroken, the voice passing from note to note without either jerk or interruption. All changes of register must likewise be imperceptible. A pupil will use this opportunity for displaying the clearest, firmest, and most sonorous notes in his voice ; but, as the reader of course recollects the different methods mentioned in our First Part, for producing these notes, our attention now will be confined to their employment.

1. The voice must be swelled on every note placed under a pause, whether separately, or followed by a passage. (Example A.)

2. On any note of arbitrary value placed at the opening of a piece. (Example B.)

3. On every note of any length, or duration which presents itself in the cantabile. (Example C.)



In each case, the length of a swelled note depends upon that of the ensuing passage, and on the quantity of breath that it has required to finish it.

Florid Style.

This is rich in ornament and coloring. It allows singers to display their fertility of imagination, and elasticity of voice. In this, as in the plain style, the artist uses *mezzo di voce, tempo rubato, forte-piano,* slurs, and, in short, all musical accents mentioned under the head "Art of Phrasing." The florid style may, according to the mode of execution, express grace, sensibility, energy &c., and therefore assumes different names, as:—

1. *Style of Agility.*
2. *Style of Contrivance.*
3. *Bravura Singing.*

Let us endeavour to characterize each separately.

1. *Style of Agility.*

This style owes its brilliancy to the rapidity with which notes are articulated. It abounds in roulades, arpeggios, and shakes. The passages should be easy of execution,—light and moderate in force. This style is admirably adapted to the *allegro* of lively airs, —to quick movements of *rondos,* variations, &c.

2. *Style of Contrivance.*

This style was probably introduced by singers whose voices were deficient in power, and whose organs, though sufficiently supple for the execution of difficult passages, were not endowed with any high degree of flexibility. In lieu of the more showy ornaments—such as rapid roulades, brilliant arpeggios, &c., these artists adopted passages composed of small figures, often divided by syllables, and inflexions.

The style of contrivance is suited to graceful sentiments, and is hence sometimes called the style of grace. To these general considerations may be added some details already slightly noticed in a former chapter on the "Art of Phrasing." They are all suggested by the necessity for harmony and finish. The note ending the small figures, and the portions of phrases, followed by a rest, must be short, and of the same force as the end of the preceding note.

The final note of periods should be a little longer, but not drawled. When breaks occur in a song, the melody must be resumed in the same *timbre,* and with the same degree of power, as before.

Gradation ought to be in all effects of light and shade; bursts of the voice, consonants heavily articulated, and all exaggeration, should be excluded from this style, and all high

notes softened down to the sweetest pianissimo. The voice should never increase in power during graceful, descending passages; repeated notes should be separated very slightly by the breath, which must be carefully economized. All intervals are produced by supple movements of the throat, and *not* thrown out by shocks of the chest.

When slurs form the prevailing feature, this style is termed *canto di portamento;* and here lower appoggiature are frequently employed.

3. *Bravura Singing*

This is the style of agility with the addition of power and passion. The artists who possess a full voice, brilliant vocalization, and warmth of feeling, are best adapted for bravura singing. This style combines a flood of passionate feeling with the richest embellishments, arpeggios, roulades, shakes, vivid colorings, &c.

Characteristic or Popular Songs.

The Spaniards strew their songs with numerous turns, which commence the notes, and with frequent syncopations, which give great piquancy by unexpectedly displaying rhythmic accents. The last syllable of the verse does not fall (as in Italian) on the down beat of a final bar; but on the up beat, or weak portion of the bar ending a phrase.

The colorings are rapid and bold, and finales short, excepting in the *Polo*, where the last note is long and tremulous. In this style, the voice assumes a melancholy expression; all others are of a light, flexible, and voluptuous character.

This kind of song is almost invariably terminated by throwing the voice on a high and undecided sound, resembling a little cry of joy. The Neapolitans also do this in a similar manner; but their songs, in other respects, differ less from the regular style.

Declamatory Singing.

Dramatic songs are generally monosyllabic, and exclude almost all vocalization; relying for their effect on dramatic accent. Syllabication, grammatical quantity, a well-regulated strength of voice, the *timbres*, strong accents, sighs, expressive and unexpected transitions, appoggiature, and slurs, are the resources employed in this style. The diction should be noble and elevated; for affected, trivial, exaggerated forms, are only suitable to parody. To excel in dramatic singing, an artist must be endowed with boldness and power; the actor must constantly prevail over the singer.

A vocalist whose constitution is well-established, and who, by continued exercise of his art, has lost the freshness and elasticity of his organ, is the only one who should adopt it; and even then, it ought to be reserved for the latest period of his talent, as it quickly exhausts the resources of the voice.

Buffo Style.

This is the very soul of the opera buffo. It is monosyllabic, like the preceding; but of a diametrically opposite character. The rapid and neat articulation of words is indispensable.

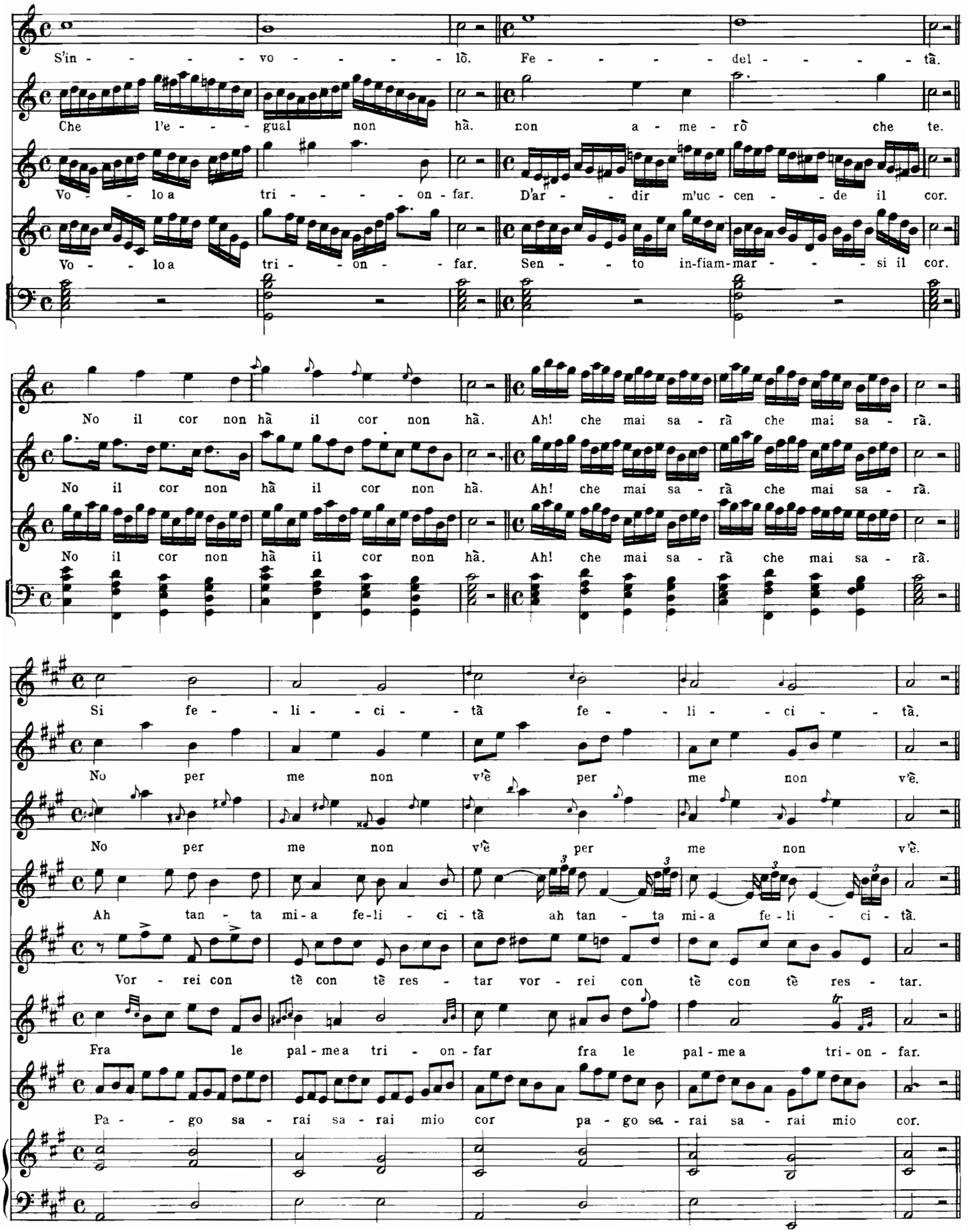
Here,—even more than in serious declamation,—the singer should be secondary to the comedian; but not to the exclusion of those melodic graces, which are called for in all styles.

Where they are possessed by buffo singers, they can be used with the greatest advantage. The *buffo caricato*, is the only singer who speaks his songs, and to whom agility would be useless. Above all, he should be comic; for humour and witty tricks are expected from him, and not elegant singing.

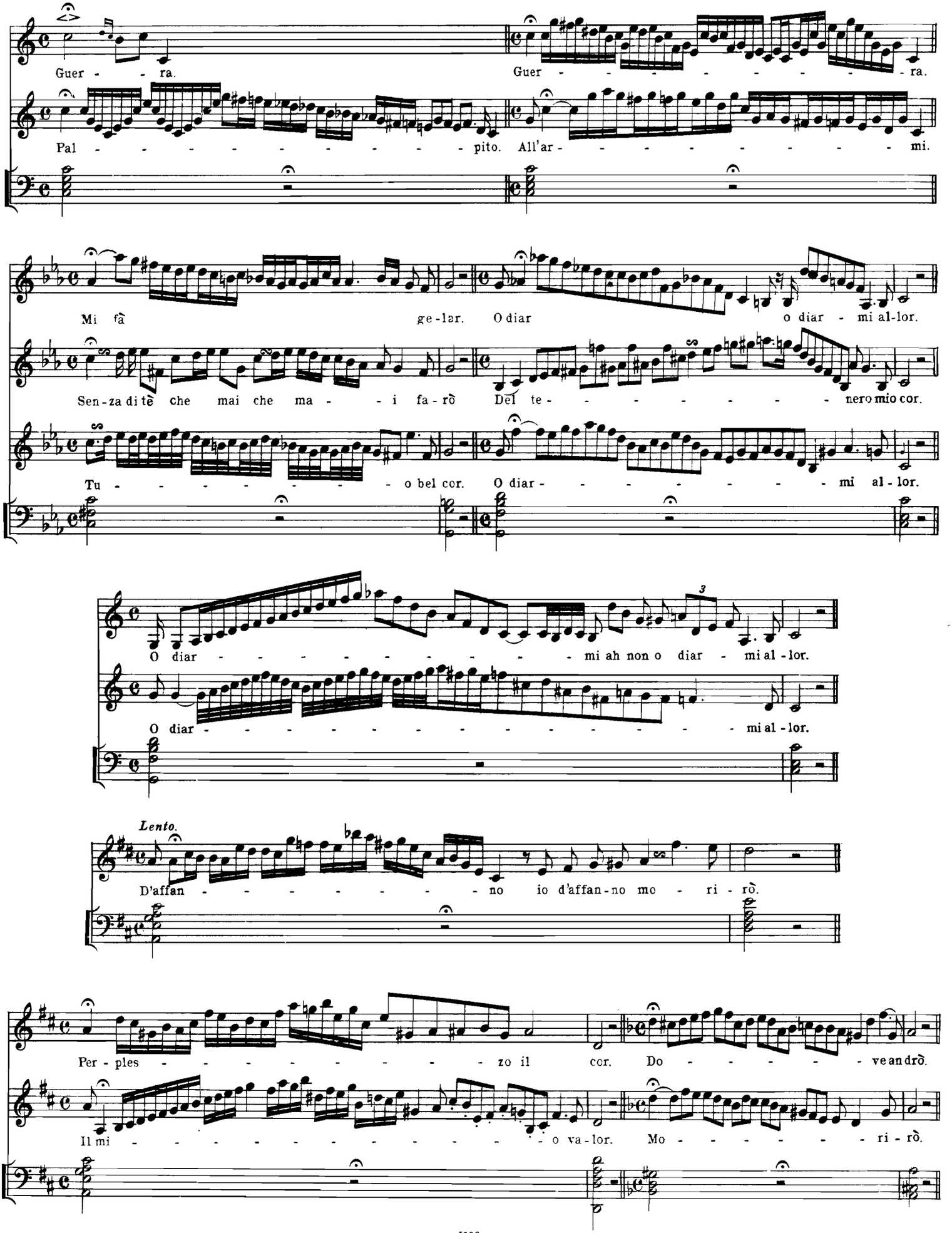
Having thus reached the close of an ungrateful and laborious task, I cannot conceal from myself that its imperfections still leave much to be desired; and I was well aware, beforehand, of the extreme difficulty of such an undertaking. To analyze correctly, and reduce to a system that shall be intelligible to all readers, those methods most frequently adopted by accomplished singers, is what I have attempted, though with but faint hope of success. In conclusion, let me say, I have presented the sketch of a useful work, which masters more competent may elaborate and complete.

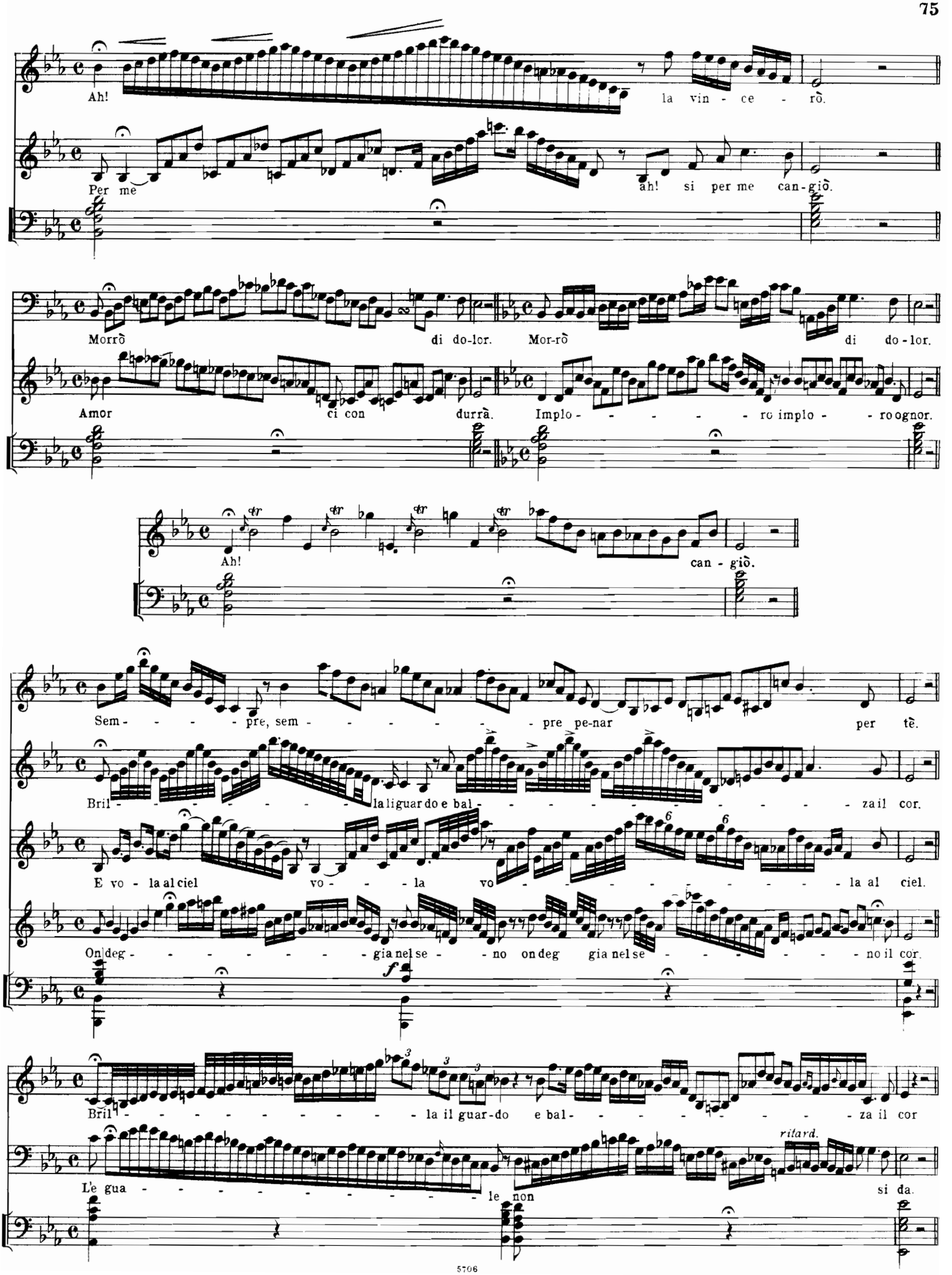
EXAMPLES OF FINAL CADENCES.

The pupil must transpose every example according to the compass of his voice.



To free the voice from the accompaniment, the singer will begin a second or two after the chords are struck.




Ah! la vin - ce - rò.
Per me ah! si per me can - giò.
Morrò di do-lor. Mor-rò di do - lor.
Amor ci con durrà. Implo - - - - - - ro implo - - ro ognor.
Ah! can - giò.
Sem - - - - pre, sem - - - - - - - pre pe-nar per tè.
Bril - - - - - - - - la liguardo e bal - - - - - - - - - - - za il cor.
E vo - la al ciel vo - - - la vo - - - - - - - - - - - la al ciel.
On deg - - - - - - - - gia nel se - - no on deg gia nel se - - - - - - - no il cor.
Bril - - - - - - - - - - la il guar-do e bal - - - - - - - - - za il cor
L'e gua - - - - - - - - - - - le non si da.
ritard.

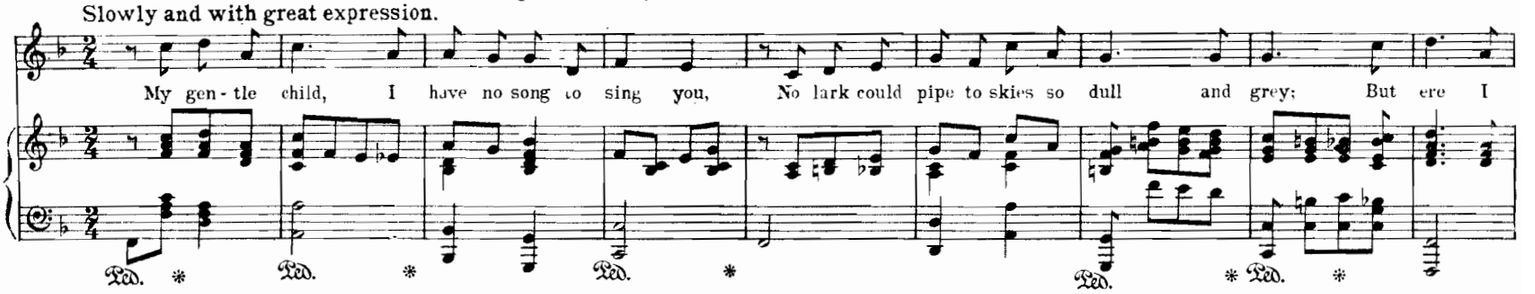
POPULAR SONGS BY HOWARD FISHER

A FAREWELL.

Nº 1 in F. Nº 2 in G. Nº 3 in A♭. Nº 4 in A.

Words by CHAS. KINGSLEY.

Slowly and with great expression.

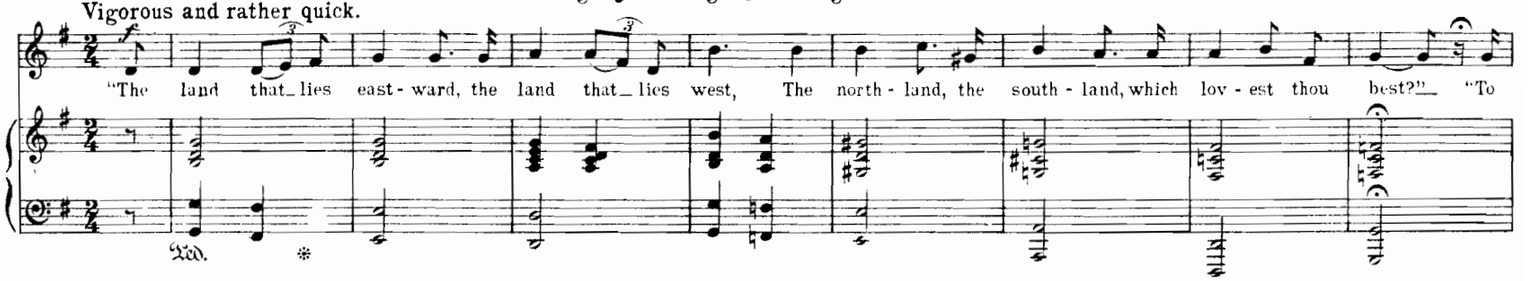


THE NORTH HAS MY HEART.

Nº 1 in F. Nº 2 in G. Nº 3 in A.

Poem by WILLIAM WATSON.

Vigorous and rather quick.

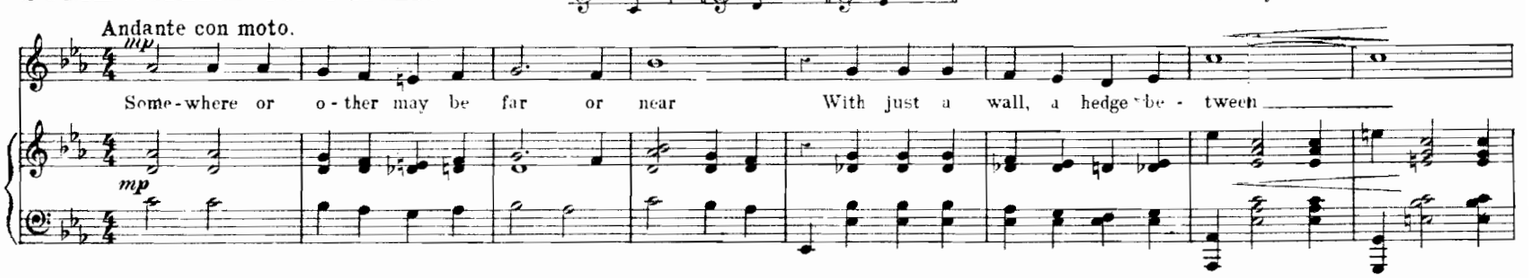


SOMEWHERE OR OTHER.

Nº 1 in E♭. Nº 2 in F Nº 3 in G.

Words by CHRISTINA ROSSETTI.

Andante con moto.



THE BLACKBIRD.

Nº 1 in F. Nº 2 in E♭. Nº 3 in D♭.

Words by W. E. HENLEY.

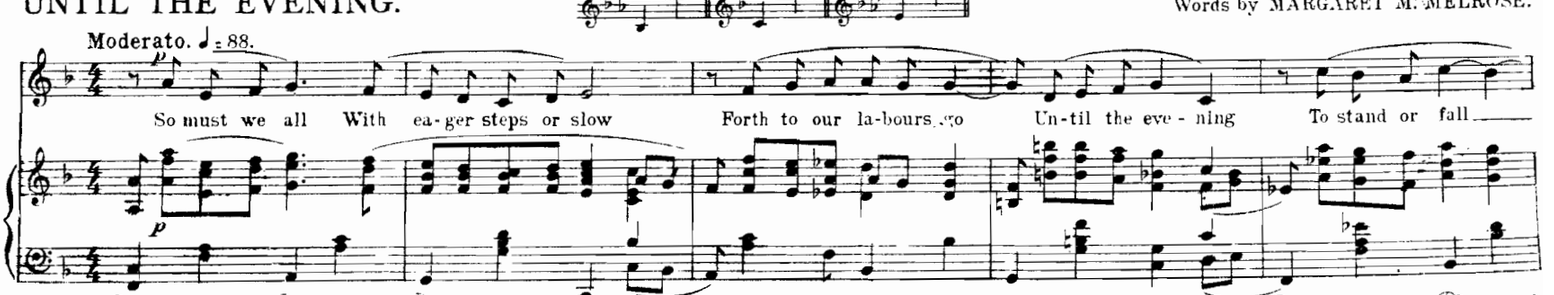
Allegretto.

UNTIL THE EVENING.

Nº 1 in E♭. Nº 2 in F. Nº 3 in A♭.

Words by MARGARET M. MELROSE.

Moderato. ♩ = 88.



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