

EXERCISE V.

Sing in time.

SOPRANO AND TENOR.



Transpose diatonically ascending to Key of C, and descending to Key of C.

Sing in time.

CONTRALTO AND BARITONE.



Transpose diatonically ascending to Key of A, and descending to Key of A.

INSTRUCTIONS

For clearness sing also man, men, mill and especially **mean**.

LISTEN.

A correct sound induces correct singing conditions. Do not sing a flabby meaningless tone, but use enough breath support from the diaphragm muscles to insure a crisp, neat and clear tone.

TONE.

Let the tone fill from above, place high and forward and build down. The vowel \bar{e} frequently aids greatly in educating the ear to a correct sound.

POSITION.

Stand well. Acquire the sensation of singing.

SOUND AND SENSATION.

Sound and sensation are the only infallible guides to singing.

EXERCISE VI.

ALL VOICES.



m—name	blame	shame	lame	home
v—cave	save	nave	live	give
b—scb	nab	stab	web	fib

Transpose chromatically ascending to G and descending to C.
Sustain each note ten seconds or more.

INSTRUCTIONS

LABIAL.

This is a lip exercise designed to develop flexibility in pronunciation by the use of the consonants **m**, **v** and **b**. Practice speaking the words clearly before singing.

THINK CORRECT SOUND.

The thought of a correct tone induces correct singing conditions.

IMPORTANT SINGING CONDITIONS.

Mentally—a right sound in mind developed by aid of the teacher.

Physically—a right position of the body, loose flexible jaw, tongue forward, flat and grooved, a wide sensation through body of tongue and mouth open but a little. Firm breath support.

Emotionally—a sensation of singing a tone that has dignity.

EXERCISE VII.

Sing in time.

SOPRANO AND TENOR.



Transpose diatonically ascending to C, octave above.

Sing in time.

CONTRALTO AND BARITONE.



Transpose diatonically ascending to A, octave above.

INSTRUCTIONS

Sing also man, men, mill and mean in the same manner as ma. Pronounce clearly **ma** not **muh**. Make each staccato note short and crisp and listen to a velvety, floating quality of tone.

BREATH.

Let the breath come in through a broad lifted throat—not a pulled up feeling, but the buoyant sensation of yawning or smiling.

TIME.

Sing the exercise absolutely strictly in time, especially taking care to sing the eighth note with a neat, flexible movement of the voice.

ACCOMPANIMENT.

Practice without aid of the piano, except for accuracy of pitch. Develop musicianship as well as singing. Pronounce so clearly that the tongue falls into the correct position.

EXERCISE VIII.

ALL VOICES.

s—this kiss still first spring swing
 th—wealth think thing thank thine thin
 sh—shield shy shine should shoe shun
 ch—such much choose loose child chase
 d—said bed red land sand stand

INSTRUCTIONS

LINGUO-DENTAL.

This exercise is designed to develop flexibility by the use of the consonants and diphthongs **d**, **ch**, **th**, **sh** and **s**, in which the tongue and teeth aid in the pronunciation.

CONSONANT ENDINGS.

Vocalize the final consonant endings, keeping the same clearness of pitch as the principal vowel sound.

PALATAL.

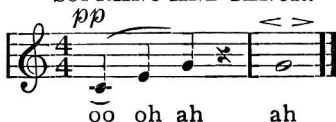
The following consonants exercise the palate and may be sung to the above example:

h—hear, heel, he, his, hand.
 y—yell, yet, yield, yard, yes.
 g—bag, lag, snag, gig, beg.
 k—kill, kick, stick, thick, brick.

EXERCISE IX.

SOPRANO AND TENOR.

Transpose chromatically
ascending to Key of A \flat



CONTRALTO AND BARITONE.

Transpose chromatically
ascending to Key of F



INSTRUCTIONS

Sing the oo and oh open and piano, making a flexible swell on the sustained ah . End the first ah quietly, but firmly with a little dramatic intensity.

RIGHT THOUGHT.

Primarily one never thinks of muscles in singing but of a beautiful, musical sound, a sensation of singing. Secondly or subconsciously the singer knows that the muscular conditions are correct. Subconsciously one is aware that the feet move when walking, but one does not think of the feet when he walks. The singer is conscious that his throat is open and flexible when he sings, **but does not directly think of his throat, or any part of his vocal mechanism, when he sings well.**

EXERCISE X.

Sing in time. **SOPRANO AND TENOR.**

p

ma

mean

Transpose chromatically or diatonically ascending to C above.

Sing in time. **CONTRALTO AND BARITONE.**

p

ma

mean

Transpose chromatically or diatonically ascending to A above.

INSTRUCTIONS

This exercise should be sung with a high, light, floating quality. Avoid the heavy, muddy pronunciation of *ah*. Flexibility comes only through right breathing and a loose, broad feeling throughout the vocal apparatus.

TONE.

Correct tone induces correct singing conditions. The mind governs the muscles; the muscles do not govern the mind.

RELAXATION.

All muscles above and including points of shoulders. Do not relax the mind when practicing.

FLEXIBLE FIRMNESS.

Diaphragm, rib muscles, chest. All muscles that have to do with breathing should be flexibly firm when singing.

EXERCISE XI.

Transpose chromatically
ascending to E ♭.

SOPRANO AND TENOR.

me man mar
ma mō mōō

Transpose chromatically
ascending to D ♭.

CONTRALTO AND BARITONE.

me man mar
ma mō mōō

INSTRUCTIONS

Carry the clear sound of ē through ǎn to the ah sound in mar. Sing lightly and clearly, making a slight swell upon the whole note.

ma, mō, mōō.

Notice that the open sound of ah is retained when singing oh and ōō.

TONGUE.

Tip the tongue forward, touching lower front teeth. The thought of the tongue as well as all muscles in singing should be subconscious.

BREATH.

All breath that is not vocalized is wasted as far as tone is concerned. ē and ā and the short sound of e (as in wed) and i (as in wing) frequently correct a "breathy tone."

EXERCISE XII.

Sing in time.

SOPRANO AND TENOR.



Oh see him, oh see——him.
 We sing it, we sing——it.
 They say so, they say——so.
 In spring time, in spring——time.
 He came here, he came——here.

Transpose chromatically ascending to Key of D.

Sing in time.

CONTRALTO AND BARITONE.



Oh see him, oh see——him.

Transpose chromatically ascending to Key of C, singing
 the same words as Soprano and Tenor.

INSTRUCTIONS

This exercise is designed to develop correct phrasing and right breath support and prepares the pupil for a song. The tone must be carried firm and steady and not allowed to lose quality upon the notes under the slur.

POSITION.

To insure an easy inspiration, it is necessary that the head be erect, the shoulders thrown back without stiffness and the chest expanded.

MOUTH.

Too wide separation of the jaws tightens the pharynx. Avoid the *uh* sound and thus free the muscles of pronunciation.

TONE.

Fill the tone from above downward with high floating resonance.