

## EXERCISE XIII.

*Sing in time.* *p* *SOPRANO.* *p*

ma

Transpose chromatically ascending as high as can be sung with freedom.

*Sing in time.* *p* *CONTRALTO.* *p*

ma

Transpose chromatically ascending as high as can be sung with freedom.

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## INSTRUCTIONS

Care must be taken in this exercise that it is not sung thus: *ma ha ha ha ha*, etc. The tone must be one connected, flowing, beautiful legato.

### MOUTH.

The mouth opens slightly more and more as the scale ascends until the upper tones are quite open. Tongue forward against lower front teeth, flat and grooved.

### RESONANCE.

The nasal chambers, the pharynx and chest act as the sounding board and reinforce the voice.

### QUALITY.

The tone is made to develop different qualities by being directed in such a manner that these sounding-boards reinforce the tone. The singing muscles add brilliancy. Sing a musical sound.

## EXERCISE XIV.

ALL VOICES.



*Soprano and Tenor to D♭*

*Contralto to B♭*

*Bass to A*

Will\_\_\_\_\_we\_\_\_\_\_

Wide\_\_\_\_\_wing\_\_\_\_\_

That\_\_\_\_\_way\_\_\_\_\_

We\_\_\_\_\_wed\_\_\_\_\_

This\_\_\_\_\_week\_\_\_\_\_

## INSTRUCTIONS

The vowels in the following words lend themselves naturally to high forward resonance, viz.: **we**, **wing**, **way**, **wed**, **week**. This exercise is designed to develop flexibility upon the bright vowels.

### A SINGER.

“He who pronounces well and breathes correctly is already a singer.”

### VOCAL STUDY.

The primary object of vocal study is to learn to sing in a beautiful, free, flowing style, and **not**, as many seem to imply, the acquisition of muscular gymnastics. Muscular training is necessary but secondary.

### PIANO.

Sing without piano, except for correct pitch. Be exact in time. Observe all expression marks and thus begin the development of musicianship.

## EXERCISE XV.

*SOPRANO AND TENOR.*



La be da me ni po tu la

Transpose ascending chromatically to Key of G.



La be da me ni po tu la

Transpose ascending chromatically to Key of F for Contralto and Key of D for Baritone.

## INSTRUCTIONS

A perfectly smooth, even scale is the best test of correct singing. Every tone must be well poised, correctly carried on the breath and perfectly filled (resonance) from the highest to the lowest tone. Sustain first whole note making a musical messa di voce. The syllables are those used in the most excellent **Vocalises** by Sieber.

### BREATH.

Breathe the tongue forward. Have the sensation that the throat falls open in every direction as the breath flows in between phrases of a song.

### PRONOUNCED—

La like <i>ä</i> in Father	Me like <i>ā</i> in May
Be " <i>ā</i> " Bay	Ni " <i>ē</i> " need
Da " <i>ä</i> " Father	Po " <i>ō</i> " pole
Tu like <i>oo</i> in toot	

Sing exercise beginning upon each one of the seven syllables.

## EXERCISE XVI.

*SOPRANO AND TENOR*



Transpose chromatically ascending as high as can be sung with freedom.

*CONTRALTO AND BARITONE.*



Transpose by half steps ascending as high as can be sung with freedom.

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## INSTRUCTIONS

Sing a clear, brilliant tone, letting the voice pass over the scale with a neat, easy movement, making a slight impulse of the diaphragm upon the recurrence of the upper tone.

### OPEN.

Note that the tone remains open and brilliant upon the final descending scale.

### RIGHT CONDITIONS.

A tone incorrectly formed cannot, in the very nature of things, improve. Do not be beguiled into the hope that, in some mysterious manner, a beautiful tone will be developed, so long as the **correct conditions of singing** are hazy and undefined in the mind.

### PURE LEGATO.

Avoid aspirating the **h** before the **ah** upon each tone of the scale but sing a pure legato.

## EXERCISE XVII.

### SOPRANO AND TENOR.

Transpose chromatically ascending to Key of G.



My heart—is glad.  
My heart—is thine.  
My heart—is sad.  
Thy heart—is false.

### CONTRALTO AND BARITONE.

Transpose chromatically ascending to Key of F for Contralto and E $\flat$  for Baritone, singing same words as Soprano and Tenor.



My heart—is glad.

## INSTRUCTIONS

A study designed to develop tone quality. In the following sentences the word **heart** has four different emotional qualities and therefore must be sung with tone color suitable to the sentiment.

### QUALITIES OF TONE COLOR.

My heart is glad	- - -	Bright. Gay.
" " " thine	- - -	Sentiment, love song.
" " " sad	- - -	Pathos. Sorrow.
Thy " " false	- - -	Ringing dramatic.

## **HOW TO STUDY A SONG.**

### **PREPARATION.**

When the student has mastered the foregoing exercises reasonably well, which means that he has gained sufficient control of his breathing muscles to enable him to sustain a clear, steady tone ten to fifteen seconds; has acquired sufficient flexibility of his pronouncing muscles to insure freedom of enunciation; has developed musicianship in rhythm, accuracy of tempo and sight reading, he is ready for the study of a song. **To be able to sing a song artistically is the end and aim of tone production.**

### **MUSICIANSHIP.**

The first real essential of learning a song is musicianship. Without some knowledge of the piano and at least a small acquaintance with Harmony (the grammar of music) the beginning singer is illy equipped. Although he may possess much natural ability and may have mastered the technic of singing to a reasonable degree, still he is not a musician and is not well prepared for a successful artistic career.

### **WORDS.**

Singing is reciting the words of a song upon the tones indicated by the composer, with an agreeable quality of voice. Therefore read the words of the song carefully and with expression.

### **ARTICULATION.**

A neatness in articulation is of great importance, because a singer who mumbles his words wearies his

audience. The voice should flow on without interruption from one syllable and from one word to another as if the group made but one continuous sound.

### **PRACTICE WITHOUT PIANO.**

Practice the song without sitting at or playing the piano (except for correct pitch) because in this way the pupil is led to observe his tone and also accustom himself to the sound of his voice without accompaniment.

### **MELODY AND TIME.**

Observe the signature, the key and the time in which the song is written. Note expression marks. Own a pronouncing musical dictionary. Study the melody by first playing it without singing, noticing any modulations or change of key.

### **MEMORY.**

All songs should be sung without aid of notes and from memory. This again develops musicianship and mental capacity. One sings with authority and ease and more thoroughly commands the attention of his audience when entirely unhampered by notes.

### **LANGUAGE.**

The singer should have some knowledge of French, German and Italian because most foreign songs lose their real charm when translated. The composer writes nearly all his directions for the singer in a foreign language.

## INTERPRETATION.

Interpretation is hardly to be defined in words; it must be experienced; it must be lived. Sympathy is not understood by one who has never known sorrow, neither is interpretation understood by a singer in whom the divine spark has never been kindled.

The best method of interpretation is to hear great artists sing the best songs. Madame Schuman-Heink singing Schubert is interpretation. There are many excellent works on interpretation, which should be read by all students of voice culture, from which one may gain helpful ideas, but above all hear artistic singing.

"Applied Vocalization" has been written in the hope that pupils may be aroused to a broader musicianship which leads naturally to authoritative interpretation of all the great song forms, viz.: Art Songs, Oratorio and Opera.

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## BOOKS ON VOICE.

The following books are recommended to students of Voice Culture.

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|----------------------------------|---|---|---------------------|
| Art of Singing                   | - | - | Francesco Lamperti. |
| The Renaissance of the Vocal Art | - |   | Myer.               |
| The Art of the Singer            | - |   | W. J. Henderson.    |
| Garcia's Vocal Method            | - |   | Manuel Garcia.      |
| The Philosophy of Singing        | - |   | Katherine Rogers.   |
| How to Sing                      | - | - | Lilli Lehmann.      |