Abt

Practical Singing Tutor for All Voices

(Soprano or Tenor), Op. 474

Part 1

TREATISE ON THE ART OF SINGING.

This text-book has been received with such marked favor by the foremost musicians and singing teachers, and has attained such popularity, that a new and thoroughly revised edition has become a real necessity. This method not being intended, as is often wrongly supposed, for self-instruction, but assuming the careful guidance of an experienced teacher, this Preface will contain a series of important theoretical and practical suggestions which have in all cases proved to be an admirable basis for instruction in singing, and are recognized as such by the most eminent authorities, like Lamperti, Garcia, Panseron, and Sieber, to whose opinions we have also occasionally referred for the following.

ATTITUDE OF THE BODY.

The pupil should always stand while practising, and (if possible) be accompanied by another person, so that he may not only give his entire attention to his singing, but also become familiar with the capacity of his breath. It is evident that in a sitting posture the chest is more or less contracted, which must in turn restrict and impede inspiration and expiration. Hence the voice of a seated person is sure to lose materially in strength and volume. The head should not be bent forward, but raised so that the tone may not sound forced and stifled, or the flexibility of the larnyx be hampered; on the other hand, it would be a mistake to raise it as high as possible, for such a stretching of the neck-muscles would prevent the production of a good tone.

THE MOUTH.

Even a person who knows little or nothing about singing will probably see at once that the *form* given to the mouth in singing must exert the greatest influence on the quality, volume, and expression of the tone. Yet even the first and simplest rule in singing, that the mouth must be *opened*, is often ignored by many singers in an incomprehensible manner Others fall into the opposite error of stretching their mouths to the fullest extent; this lends to the tone a harsh, rough quality, the mouth and pharynx being subjected to an undue strain. Generally speaking, the extent to which the mouth should be opened depends on its conformation, the mouth of one singer requiring to be opened more or less wide, as the case may be, than that of another in order to produce pure and beautiful tones; nevertheless, the theory of singing prescribes an approximate normal form to be observed, which the common experience of the greatest masters shows to be highly conducive to euphony of tone. The mouth should be opened about far enough to let the middle of the thumb pass between the upper and lower teeth. This opening has the form neither of a circle (O) nor of a vertical oval (O) but of a horizontal oval (O). In singing, the upper teeth should be visible about half way up, and the lower teeth scarcely at all; thus the upper lip is raised a trifle, while the under lip is kept on a level with the edge of the under teeth, though without covering them, for that would decidedly muffle the tone. The *position of the tongue* is of the highest importance. It must lie flat and perfectly quiet in the mouth, gently touching the back of the lower teeth, to allow the rising waves of sound to issue freely. So soon as the tongue is arched or its tip raised or is pressed back on its root, or is moved about uneasily in the mouth in any way, the tone loses its beauty, and bad habits are acquired which can be got rid of only at the expense of much time and trouble. To accustom the pupil to keep his tongue in its proper quiet position, the first studies are usually sung only to the vowel A, which is the best for getting the desired position or form of the mouth. For in singing with words, one and the same position cannot be retained, as not only the different consonants call at each instant for different movements of the separate parts of the mouth, but even the other vowels (E, I, O and U) bring about changes in the position of the lips, the teeth and the tongue. We therefore designate the form of the mouth just described as the *normal* one, to be taken as a starting-point, and returned to as often as the form of the words permits.

ON TAKING BREATH.

Expertness in taking breath at the right time is one of the most essential points for a singer, if not "*the Basis of the entire Art of Singing.*" Inexperienced teachers, wrongly supposing that for drawing breath no special instruction or practice are needed, often pay no

attention at first to the way in which the pupil draws or expels his breath. They set him to singing before he knows how to control his breath; they expect him to sing long-sustained tones or long passages in one breath, without his knowing in the least how to set about it. Yet taking breath *while singing is a totally different thing* from doing so while *speaking!* When a speaker draws breath he does so quite regardless of making provision of a certain amount of breath for uttering a certain series of words; he inhales as much or as little air as happens to suit him, because he will have sufficient opportunity during the course of his speech to get a fresh supply; besides, he is bound to observe neither a fixed duration of the words nor a fixed tempo in their delivery. Nor does a speaker make a sharp distinction between the action of inspiration and that of expiration; he speaks while still drawing breath, and has sometimes already expelled the greater part of the air taken in, before he begins to speak.

In singing this is quite different. The supply of air which a singer takes in must be distributed in such a manner that it will hold out for the delivery of a certain number of tones, each having a fixed duration, and all being ordered in a certain tempo. For a singer can stop and take breath only where the musical phrase or the sense of the words allows. Further, in singing, the act of *in*spiration is exclusively a preparatory one, and *song must and can begin* only with the beginning of *ex*piration. In giving exact rules for drawing in and expelling the breath, we shall assume that the pupil invariably and carefully follows our directions concerning the position of the body, etc.

When *taking breath*, be careful to fill the lungs abundantly, though quietly and without haste, with air; during inspiration the chest steadily rises and expands, while the abdomen recedes. But take care to draw breath neither overslowly nor too hastily; for in the first case the chest would be greatly strained and tired, whereas in the second the lungs would be rendered unable to retain the air for any length of time. One should never take breath *audibly*, but without any exertion and in a scarcely perceptible manner. Now, in order to be able to take in and retain a sufficient amount of air, the pupil must above all things avoid breathing merely with the *upper part of the lungs* (expanding the higher ribs only); the chief work in breathing should be assigned to the diaphragm and the abdominal muscles; he must also take care not to contract the glottis during inspiration, but to leave it wide open for the free ingress of air; it must not be used as if it were an active organ of breathing, for this brings laryngeal muscles into action which have very different work to do. On taking a deep breath the larynx sinks down, while the soft palate rises, and at the same instant the diaphragm is forced downward.

The air thus quietly and abundantly inspired must be very carefully husbanded by the singer during *expiration.* The pupil must not *expel* the air in quantities, but let it *flow out* gently and very gradually, under complete control. *A proper distribution of the breath is the essential point in singing.* It is not so important always to have a great supply of air at command, as to know *how to manage a moderate quantity economically.* One must therefore be able to retain the air taken in as long as possible, and never to expend too much breath on the first tones, so that the air may be equally distributed among all the tones to be sung in one breath, and flow out quietly and noiselessly. Taking breath *too often* makes the voice unsteady; the pupil should, however, be equally cautious not to force the lungs to eke out the supply of air *excessively long.*

PRODUCTION OF A GOOD TONE.

This depends essentially upon the following fundamental conditions: Firstly, the quietly inhaled breath must always be *drawn* out, not *pushed* out; secondly, its whole mass must be set in musical vibration, which can be done only by constantly renewing in mind the vowel on which the tone is sung, and by transforming each air-wave into a tone-wave, so to speak; thirdly, the tone must be struck and sustained at precisely the true pitch; fourthly, the tone must be able to pass out freely, unhindered by any unfavorable position or motion of the tongue, pharynx, or cavity of the mouth; and finally, it must be directed against the front part of the roof of the mouth, on which it impinges and then be reflected at the same angle, leaving unchecked the correctly opened mouth.

PRODUCTION OF A FINE TONE.

But what is the distinction between a *good* tone and a *fine* tone? A tone is *good* which is true, bright, and free from any disagreeable by-tones (guttural, nasal, or palatal tone): a tone is rendered *fine* (beautiful) by its expressiveness, by its peculiar timbre. Thus a good tone has been called the *body* of song, and a fine tone its *soul.* A good tone by no means includes the idea of a beautiful one, whereas a beautiful tone is unimaginable without the foundation of a good one.

Beauty of tone is dual; a material, sensuous beauty, in and of the tone alone, and a spiritual beauty, giving it inspiration and character. But few chosen ones are gifted by nature with the dual beauty of tone in its fullest sense. Now, though either kind is properly a gift of nature, the sensuous beauty of tone may be acquired in perfection, even by mediocre talents, by good training and diligent study, and the way prepared for attaining even the spiritual beauty of tone. The essential element in all beauty of tone is its *swell* and *subsidence*, without which *not even a sensuous tone-value* can be conceded to song. The Italian, speaking of a rendering without life and warmth, says, "Quella voce non ha vibrazione!" The habit, so common nowadays, of imputing an entirely wrong sense to words from foreign languages, has unhappily not spared the word *tremolare*, which is continually confounded with *vibrare*. People say, "that singer's voice vibrates dreadfully," instead of saying correctly, "has a dreadful tremolo." For *vibrazione*, under which must be understood the swell and increase of the tone, together with its subsidence—its innermost life—is a *superiority*, not a *defect*, of the singer, while the *tremolo* is one of the most repulsive of vocal defects.

DURATION AND METHOD OF PRACTICE.

The main question in practising is not "*how much*," but "*how*" one practises. Above all things, the pupil must have a good and correctly tuned piano, otherwise his intonation will be endangered, however good his ear may be; he should practise with the closest attention; call to mind, before beginning, everything to which he ought to give heed during practice, and most carefully watch every tone and vowel-sound, so that it may be begun promptly and correctly, and sustained and finished at the right pitch. The pupil should begin practice one hour after breakfast or two hours after a heavier meal, contenting himself at first with singing not longer than ten minutes consecutively, then always pausing for five minutes. After the pause he may practise fifteen or twenty minutes with brief interruptions, then rest for half an hour, and then resume practice for thirty or forty minutes (with short pauses for resting). By repeating this scheme of practice twice or thrice daily, according as his strength or the teacher's instructions permit, he will practise in all about two or three hours every day, which must never be overstepped, and should be abbreviated by an hour on lesson-days. Of course, the teacher should pay careful attention to the pupil's health, and at lesson-time allow him short breathing spells, which may be filled up—to the pupil's great benefit—with useful observations on various points in the vast field of the art of singing, with explanations of the words, etc., etc. Finally, practice should not be omitted a single day, except in the case of an indisposition or hoarseness really necessitating such omission. *The first duty of the pupil is the utmost regularity in practice.*

In the above we have attempted to touch on the most indispensable points in the study of singing, at least for beginners, and will close our preface with Schubart's glorious tribute to song: "Song is indisputably the first Article in the whole art of music, the axis around which revolves all that is called melody, modulation, and harmony. All instruments are mere imitations of the singing voice. Song sits as a king upon his throne, while round about all the instruments bow as vassals. The human voice is in the nature of things the primitive tone, all other voices in the world being but a distant echo of this divine first voice. The human throat is the first, purest, and most admirable instrument of Creation!"

NEW YORK, *October*, 1892. MAX SPICKER.

Part I.

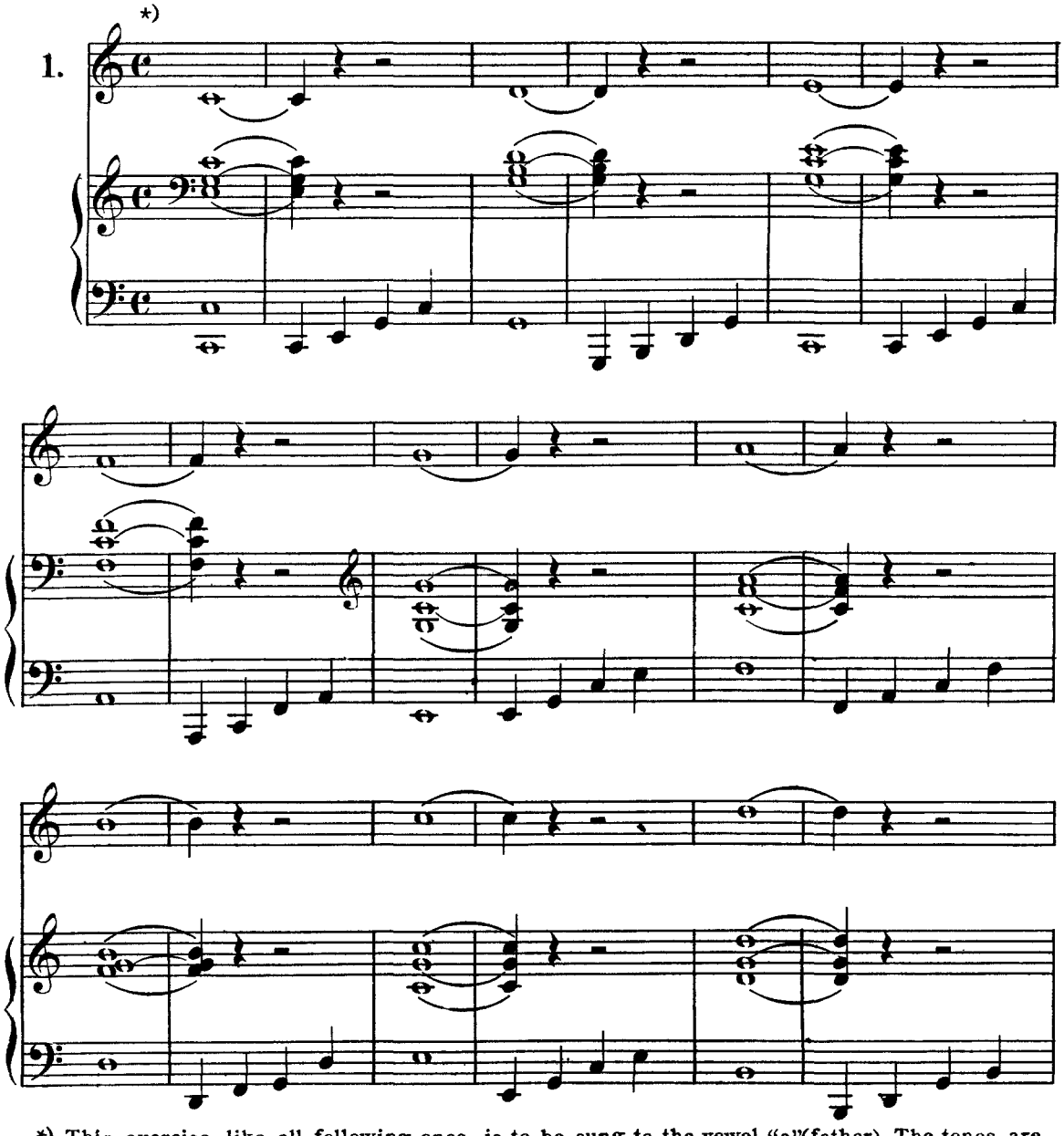
Production of Tone._ Intervals.
Tonbildung und Treffübungen.

Edited by MAX SPICKER.

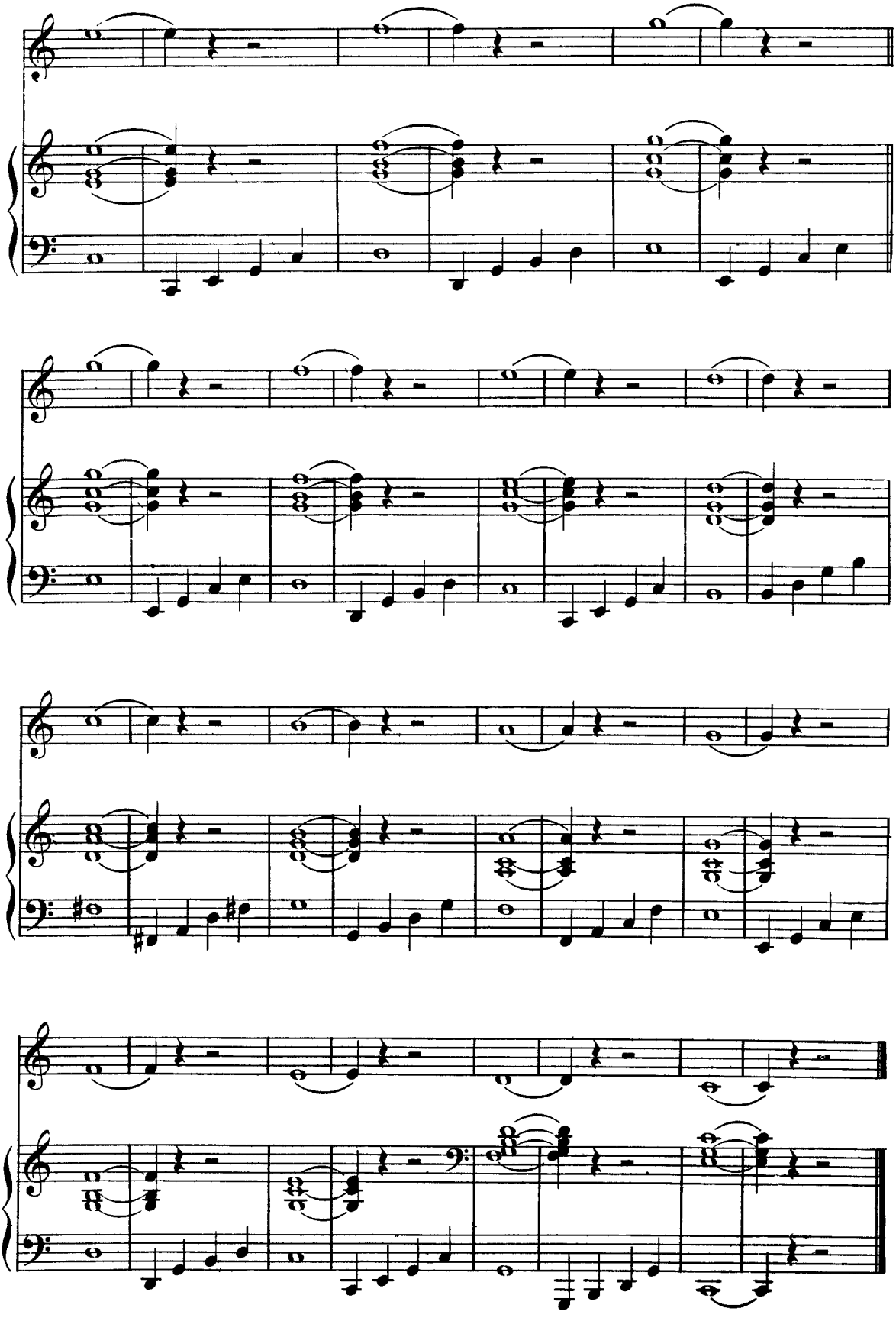
I.

SUSTAINED TONES OF UNIFORM POWER._
GLEICHMÄSSIGES AUSHALTEN DES TONES.

Diatonic Scale._ *Diatonische Tonfolge.*

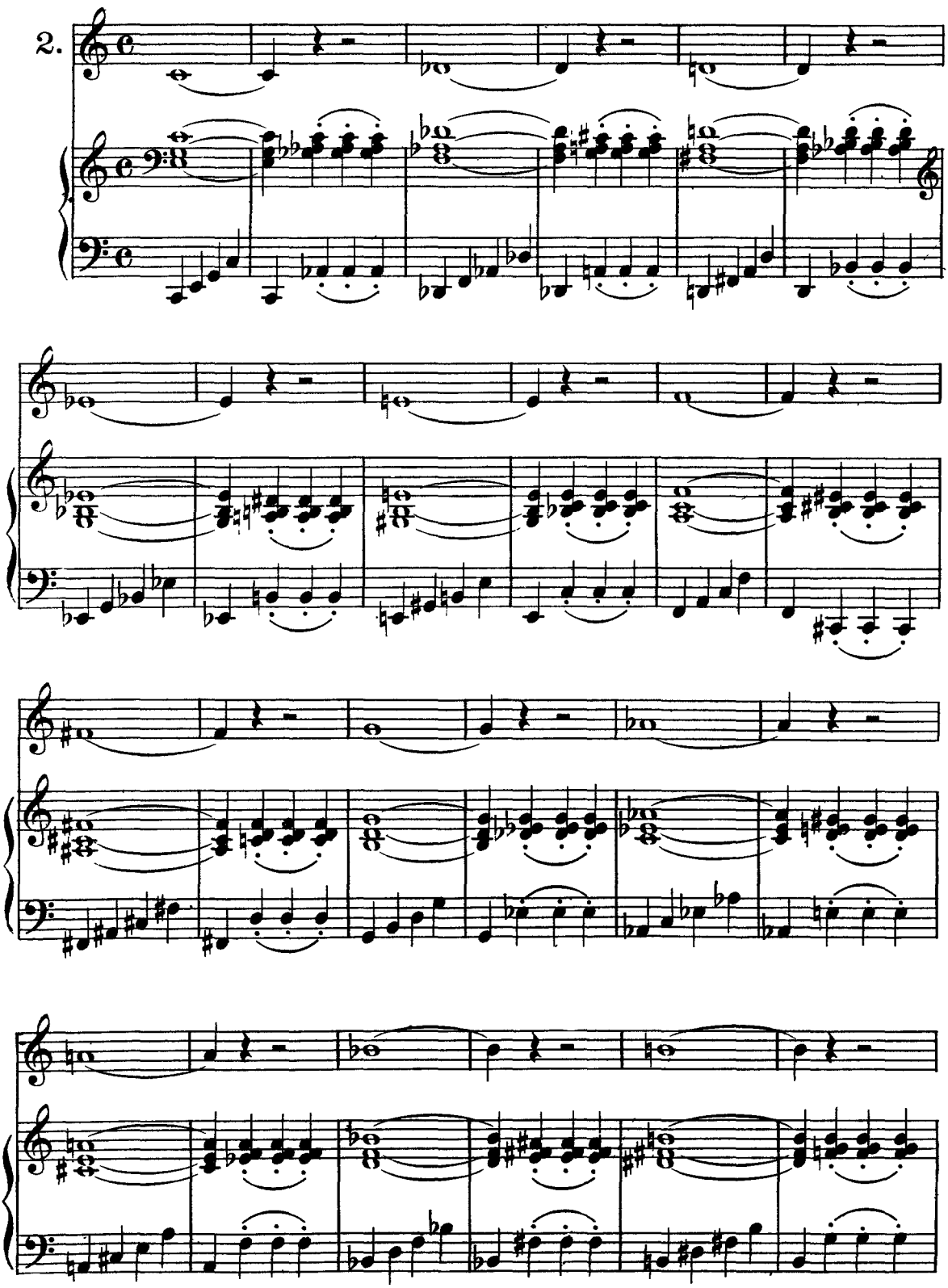


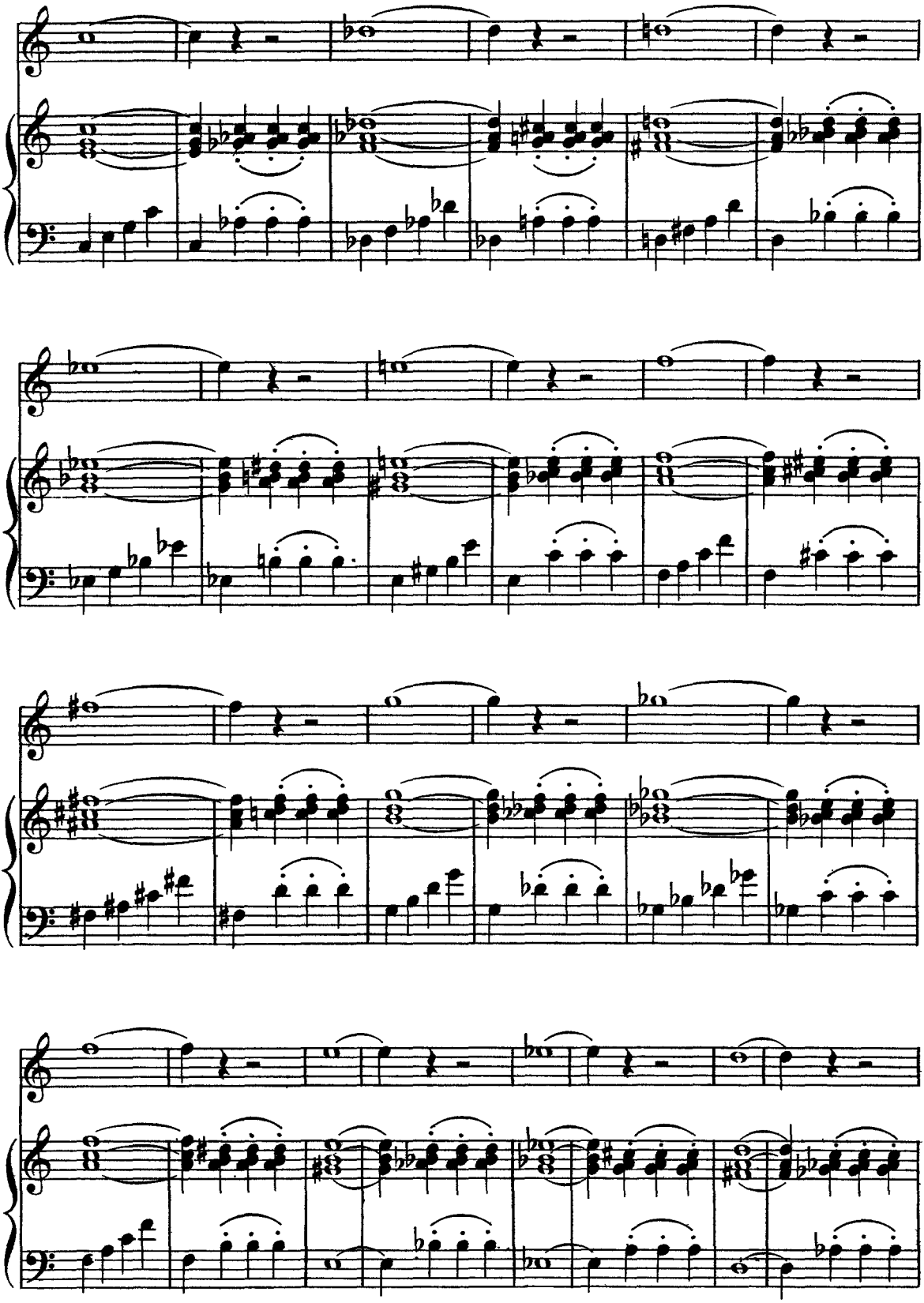
*) This exercise, like all following ones, is to be sung to the vowel "a" (father). The tones are to be taken and sustained smoothly and evenly, the aperture formed by the mouth remaining unaltered. (See Preface).

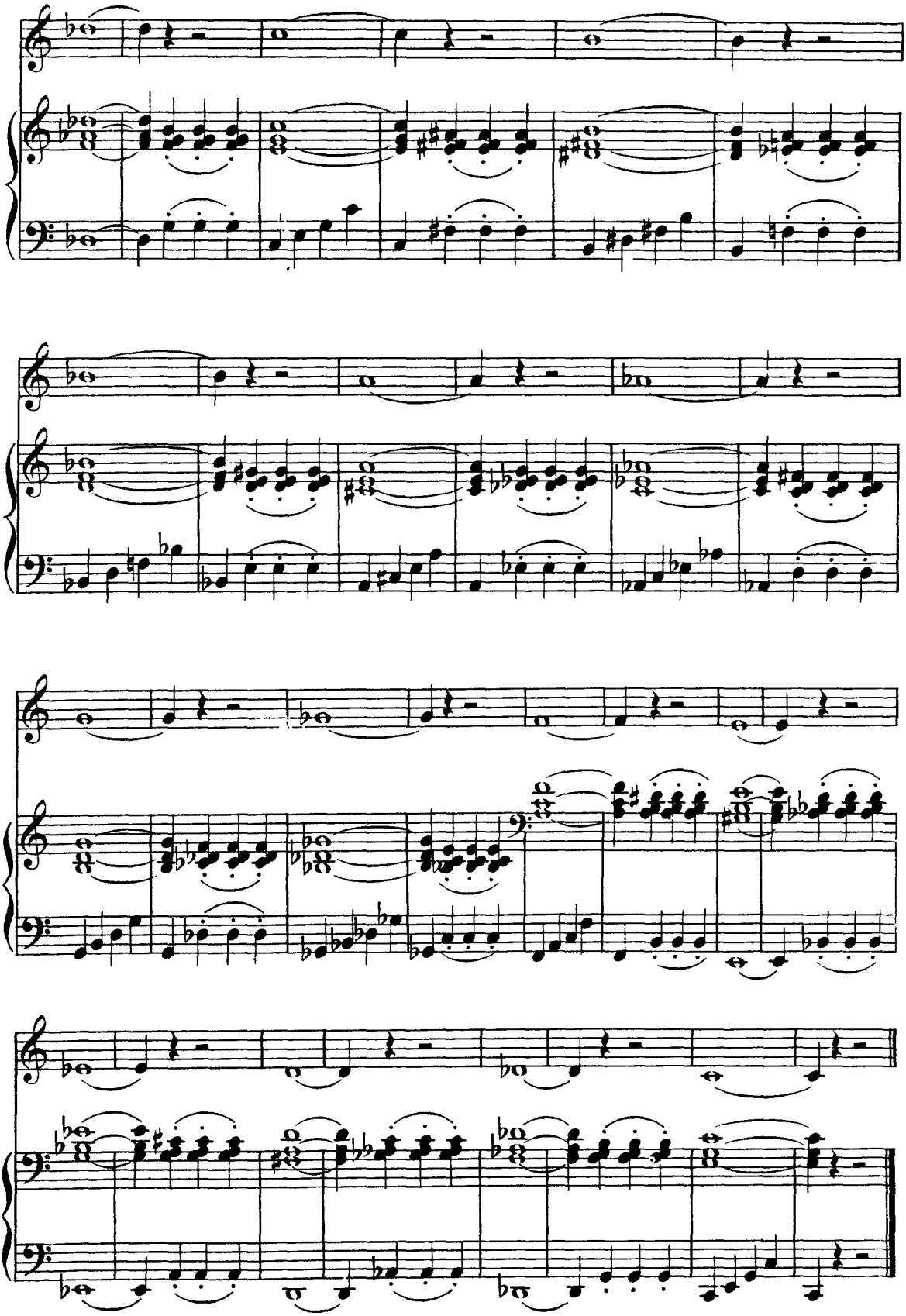


Chromatic Scale. — *Chromatische Tonfolge.*

2.





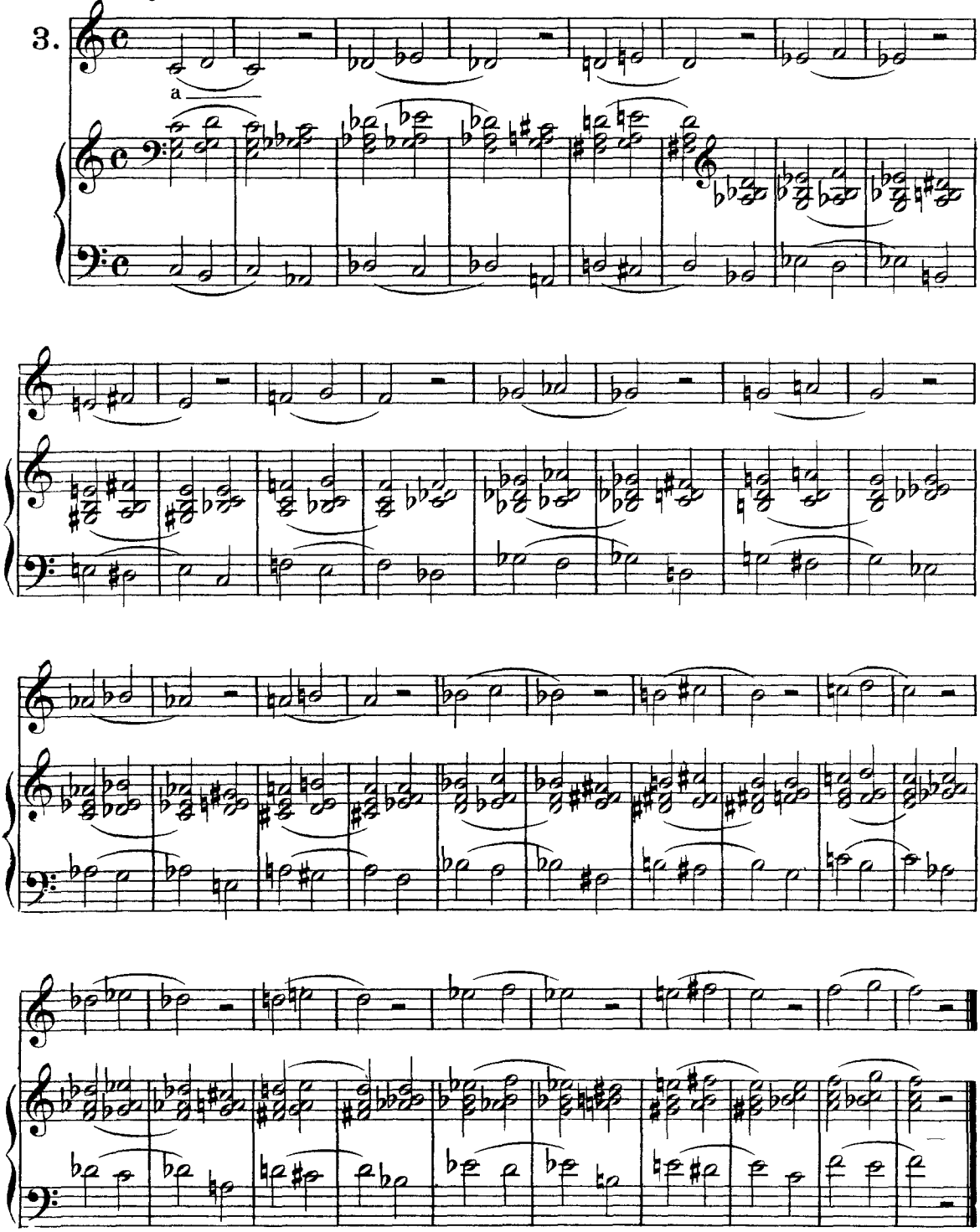


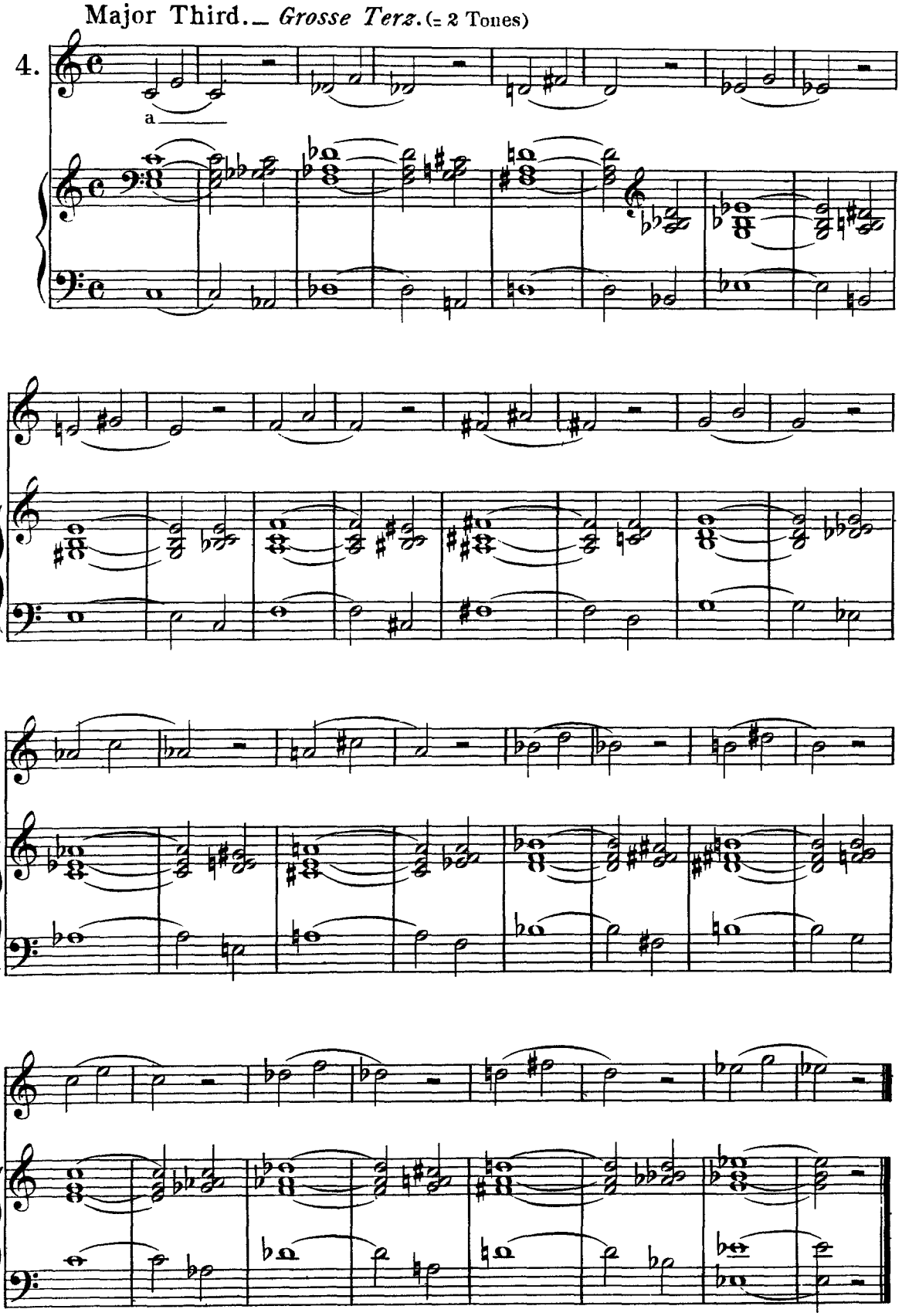
II.

INTERVALS. — *INTERVALLE.*

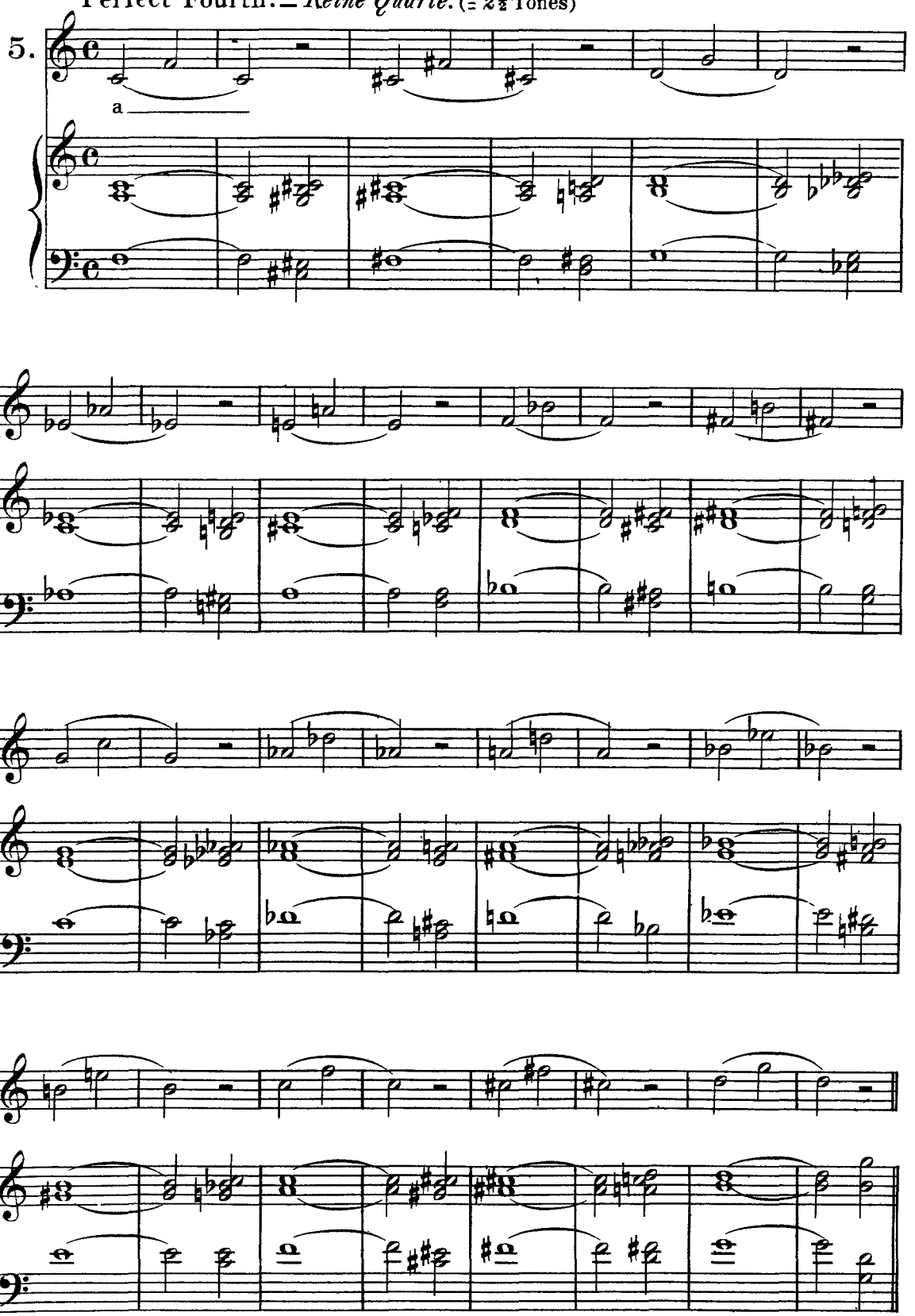
Major Second. — *Grosse Secunde.* (=1 Whole Tone)

3.



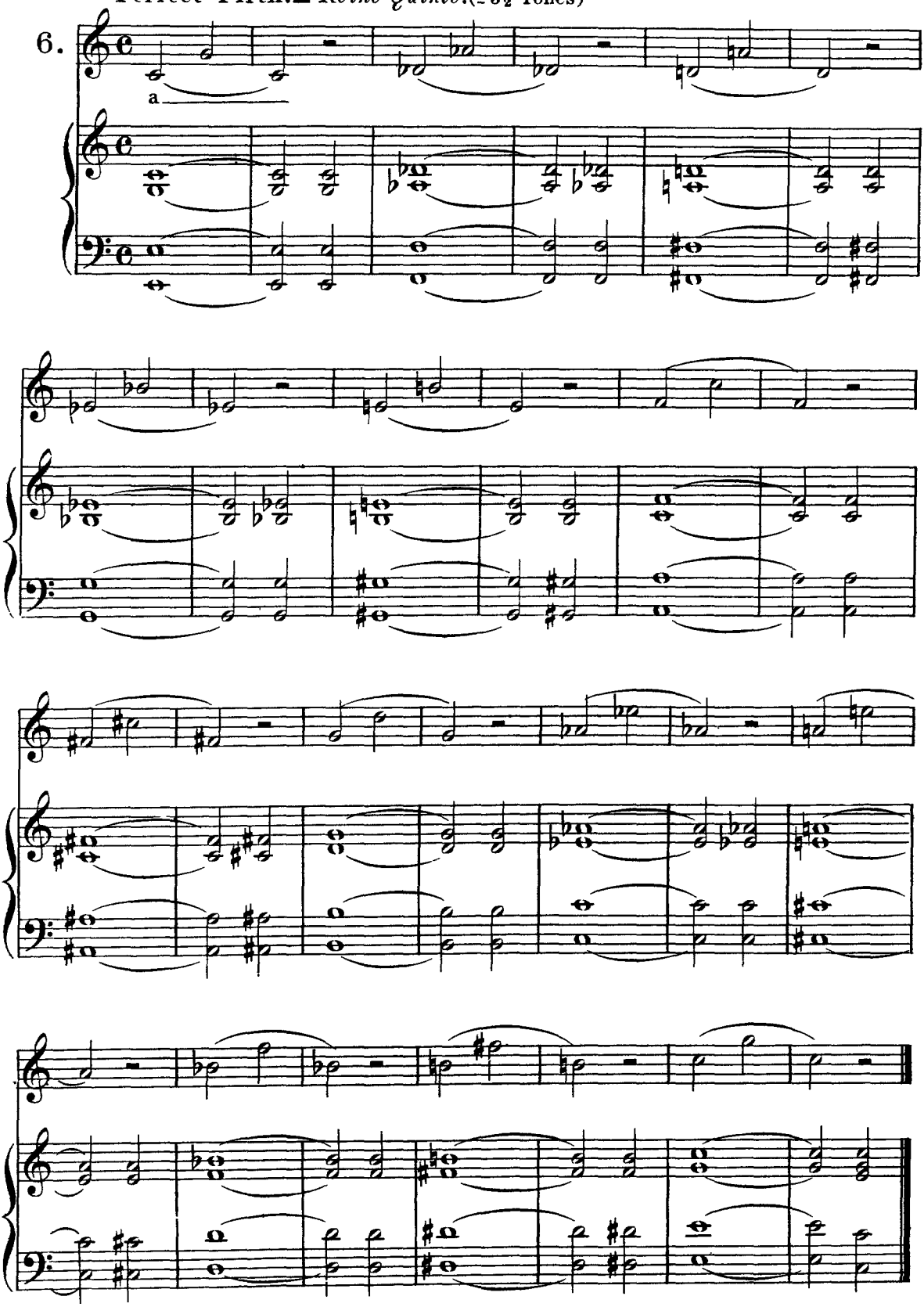

Major Third. — Grosse Terz. (= 2 Tones)
4.
a

Perfect Fourth. — *Reine Quarte.* (= 2½ Tones)



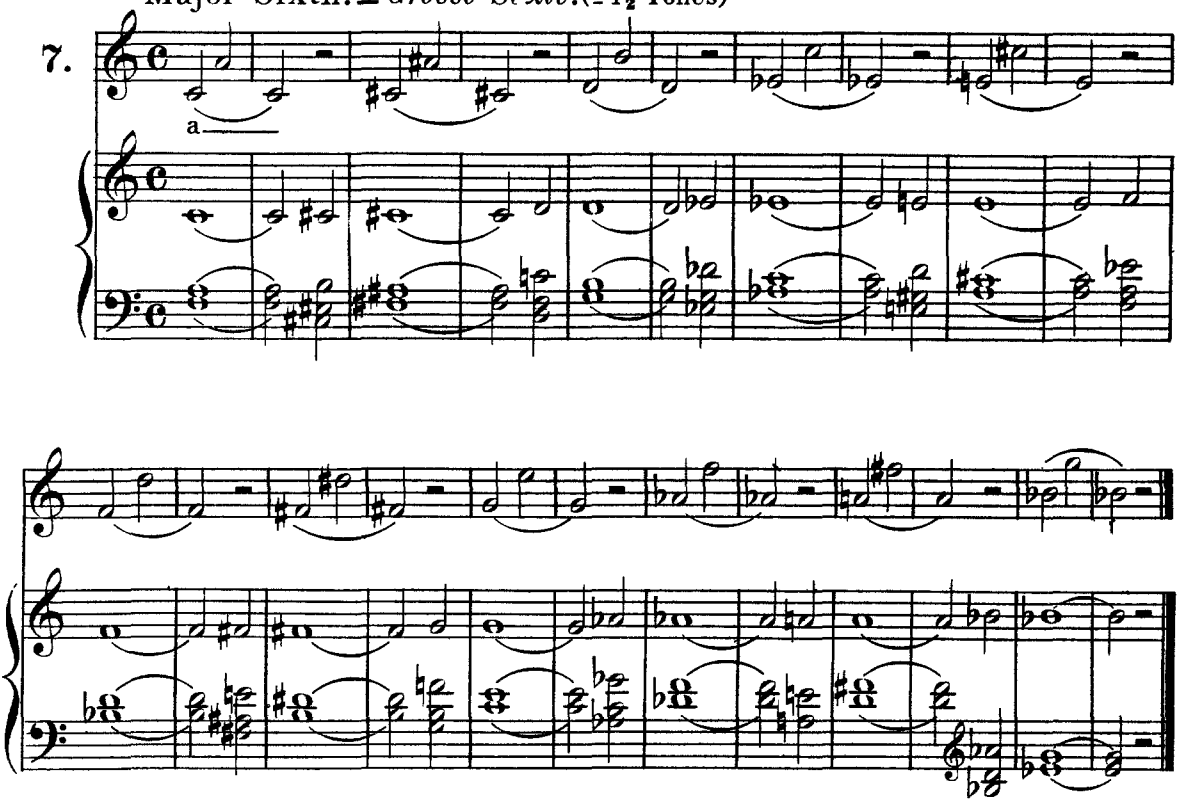
Perfect Fifth. — *Reine Quinte.* (= 3½ Tones)

6.



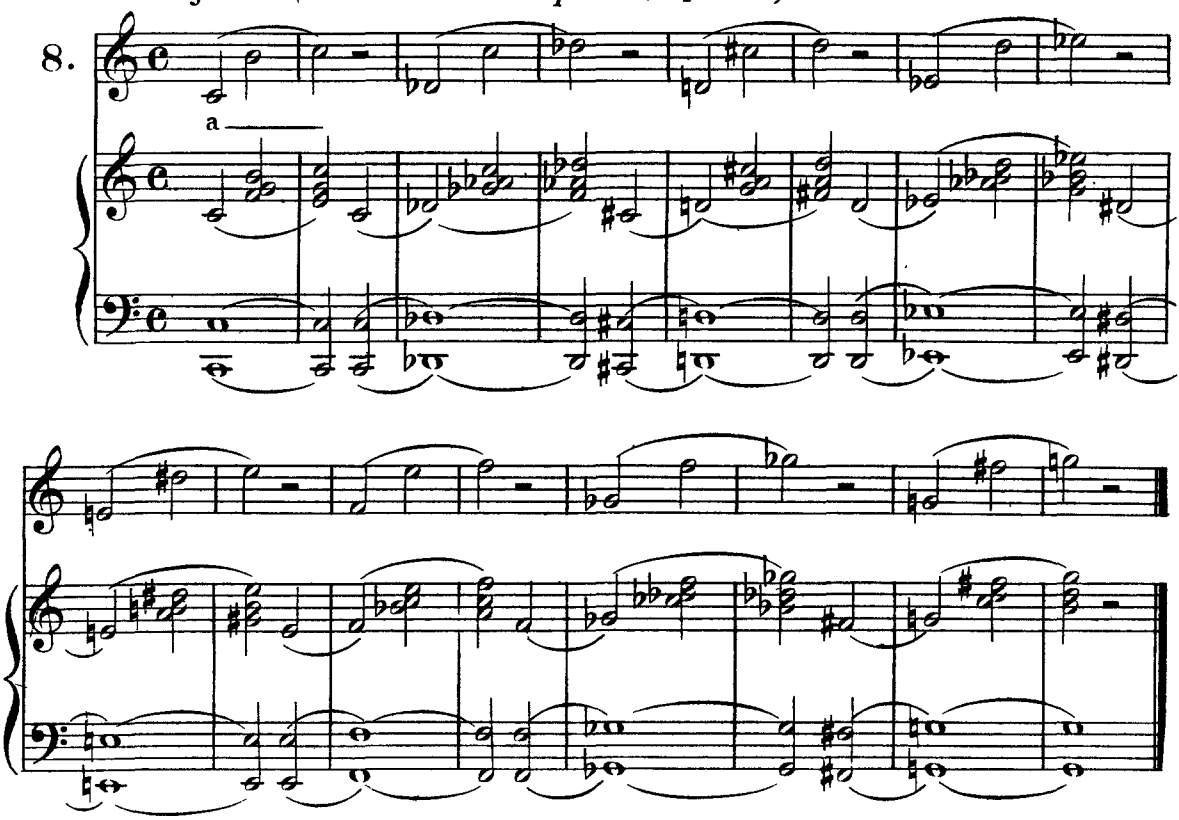
Major Sixth. — *Grosse Sexte.* (=4½ Tones)

7.



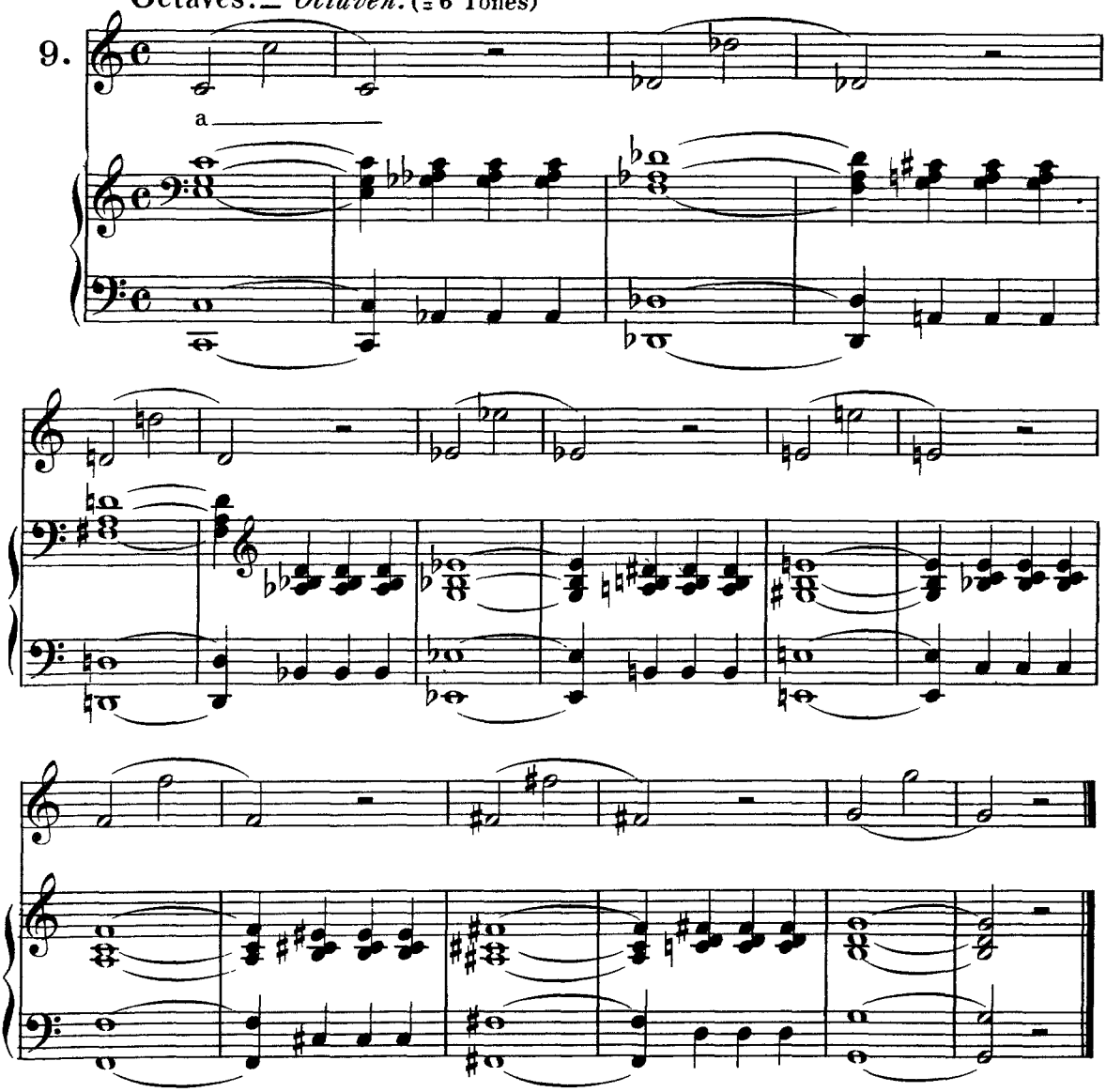
Major Seventh. — *Grosse Septime.* (=5½ Tones)

8.



Octaves. — *Octaven.* (= 6 Tones)

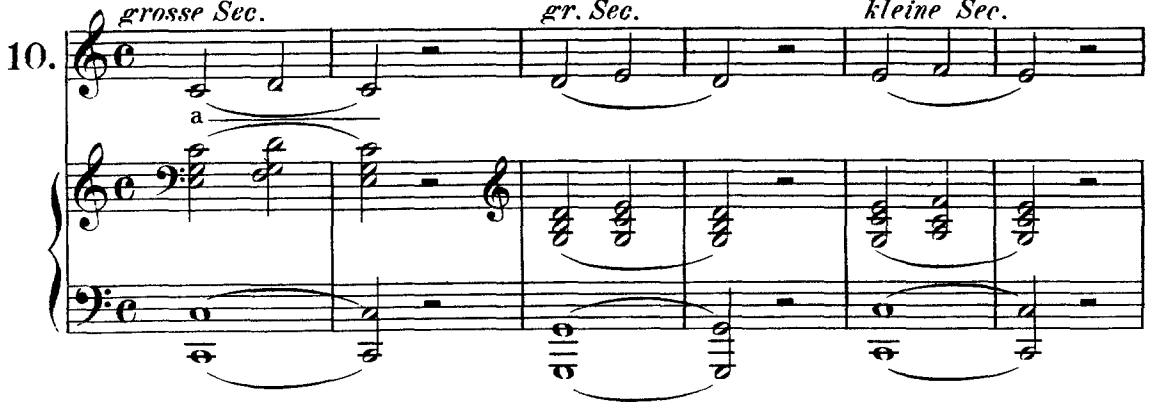
9.

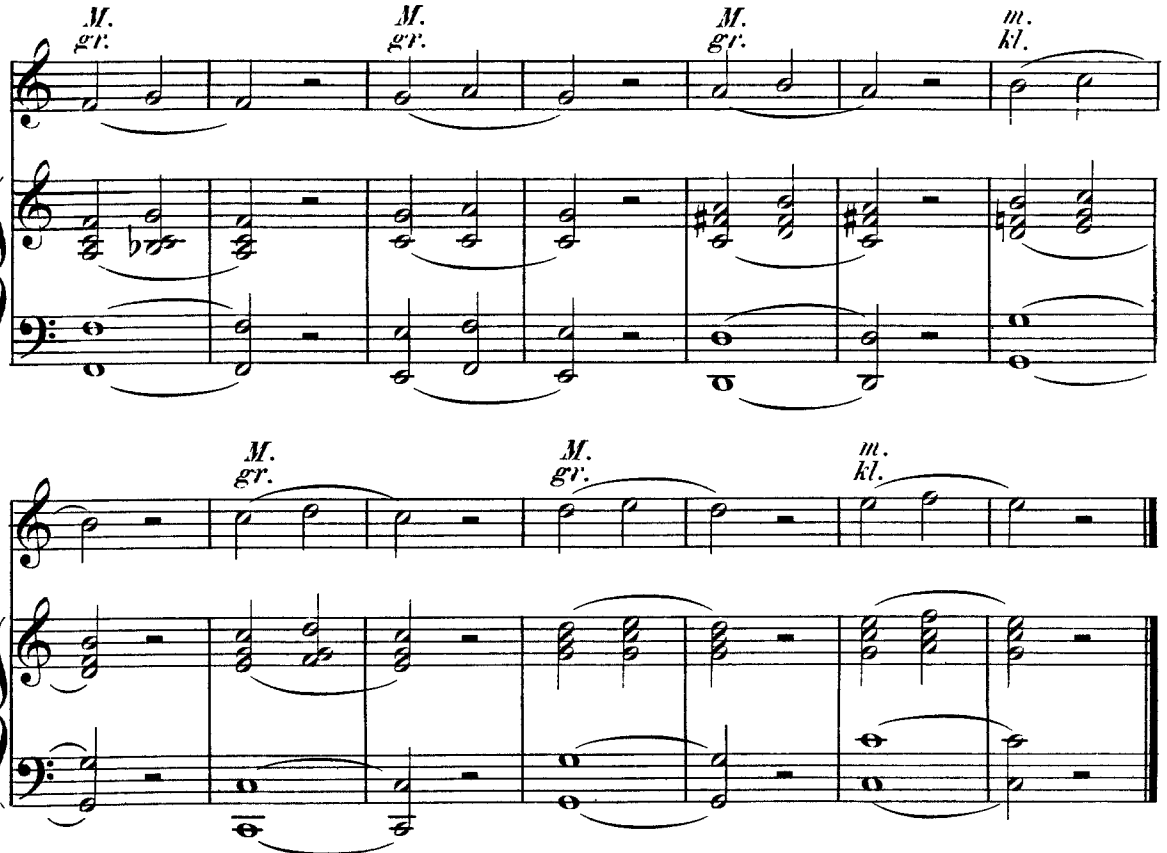


Intervals in the Order of the Scale. — *Leitereigene Intervalle.*

Seconds. — *Secunden.* (M. = 1 Tone. m. = ½ ″)

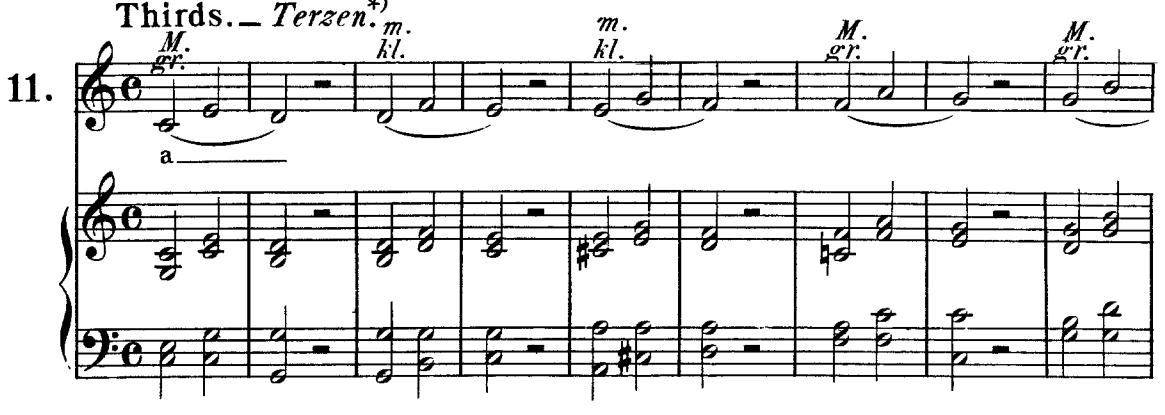
10.

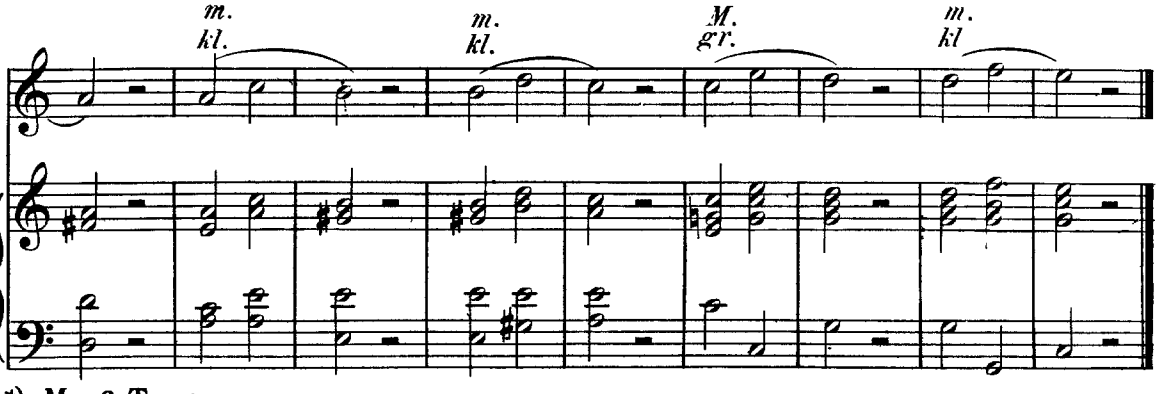




Thirds. — *Terzen.**)

11.





*) M. = 2 Tones.
m. = 1½

Fourths. — *Quarten.* (p = 2½ Tones.)

12.

perfect. *reine.* *p.* *r.* *p.* *r.* *augmented.* (= 3 T.) *überm.*

a

p. *r.* *p.* *r.* *p.* *r.* *p.* *r.*

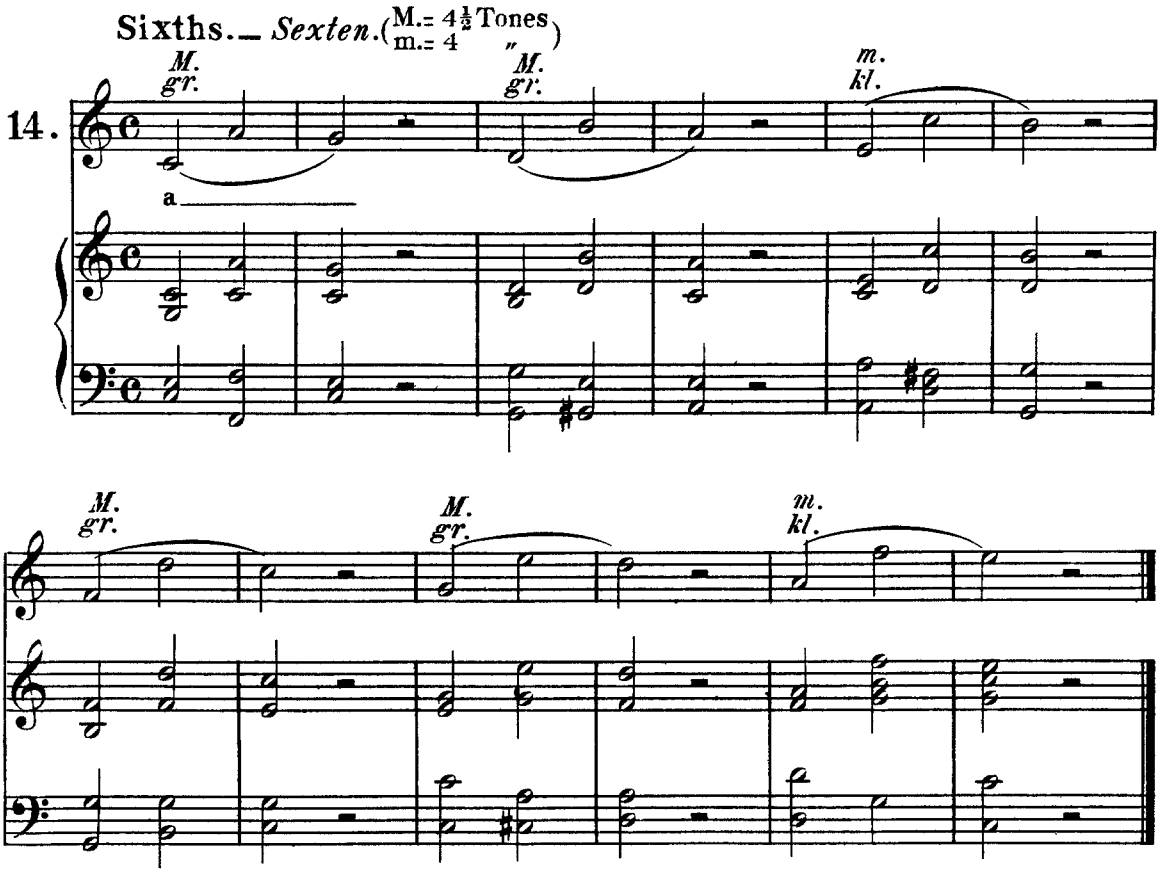
Fifths. — *Quinten.* (p = 3½ Tones.)

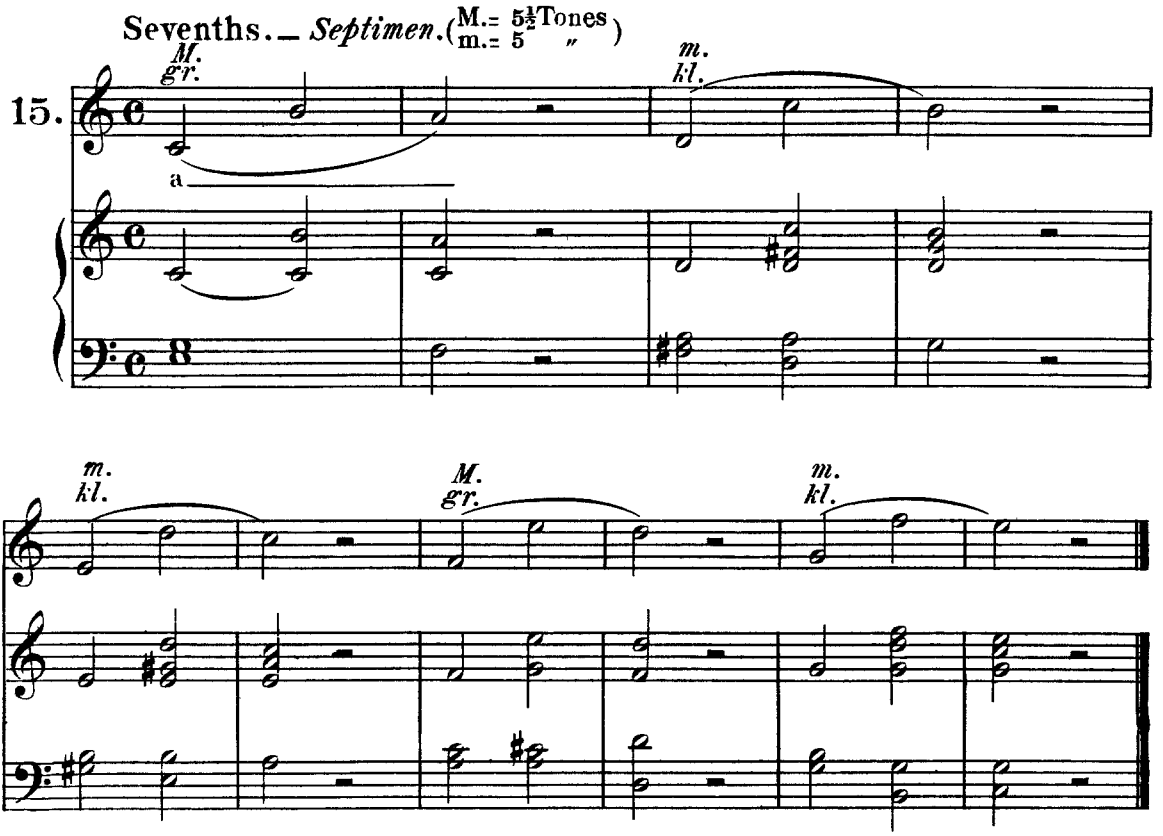
13.

p. *r.* *p.* *r.* *p.* *r.*

a

p. *r.* *p.* *r.* *p.* *r.* *diminished.* (= 3 T.) *verm.*


Sixths.— Sexten.(M.= 4½ Tones
m.= 4 „)
14.
M. gr.
M. gr.
m. kl.
a
M. gr.
M. gr.
m. kl.


Sevenths.— Septimen.(M.= 5½ Tones
m.= 5 „)
15.
M. gr.
m. kl.
a
m. kl.
M. gr.
m. kl.

Octaves. — *Octaven.* (p = 6 T.)

16.

perfect. *p.* *p.*

a

p. *p.* *p.*

Minor, Augmented, and Diminished Intervals.
Kleine, übermässige und verminderte Intervalle.

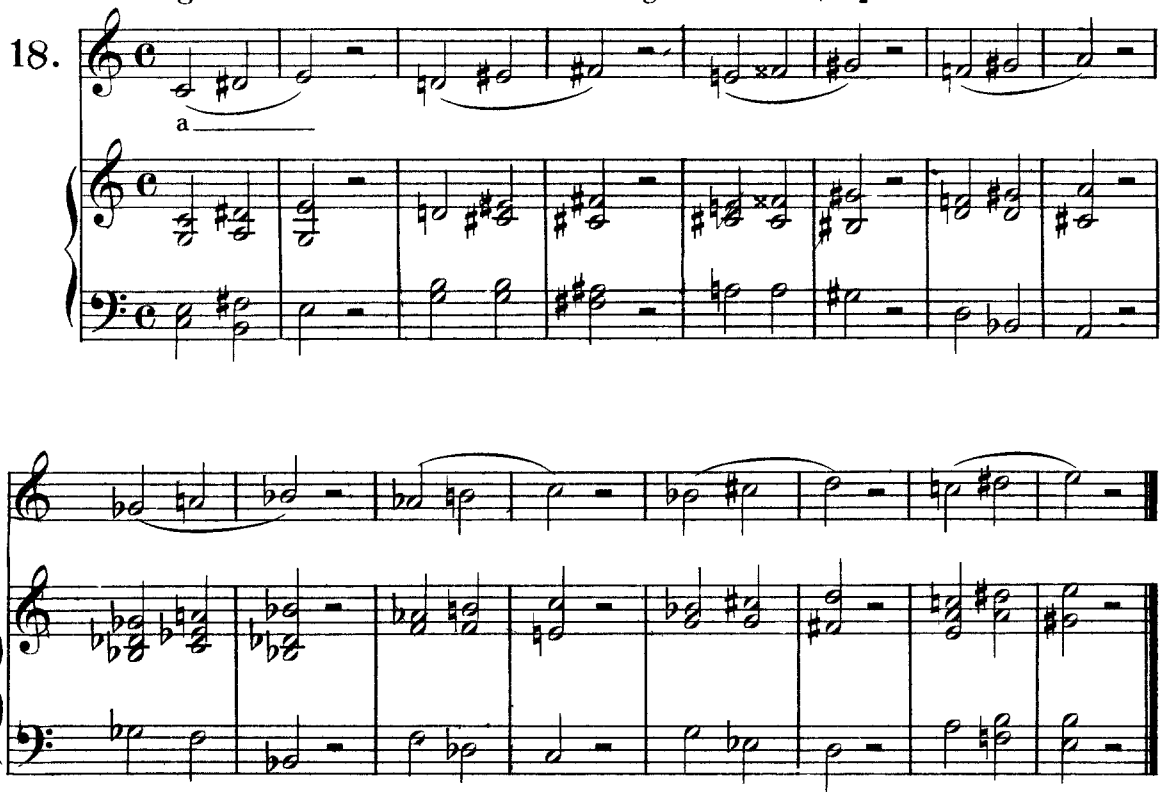
Minor Seconds. — *Kleine Secunde.* (= ½ T.)

17.

a

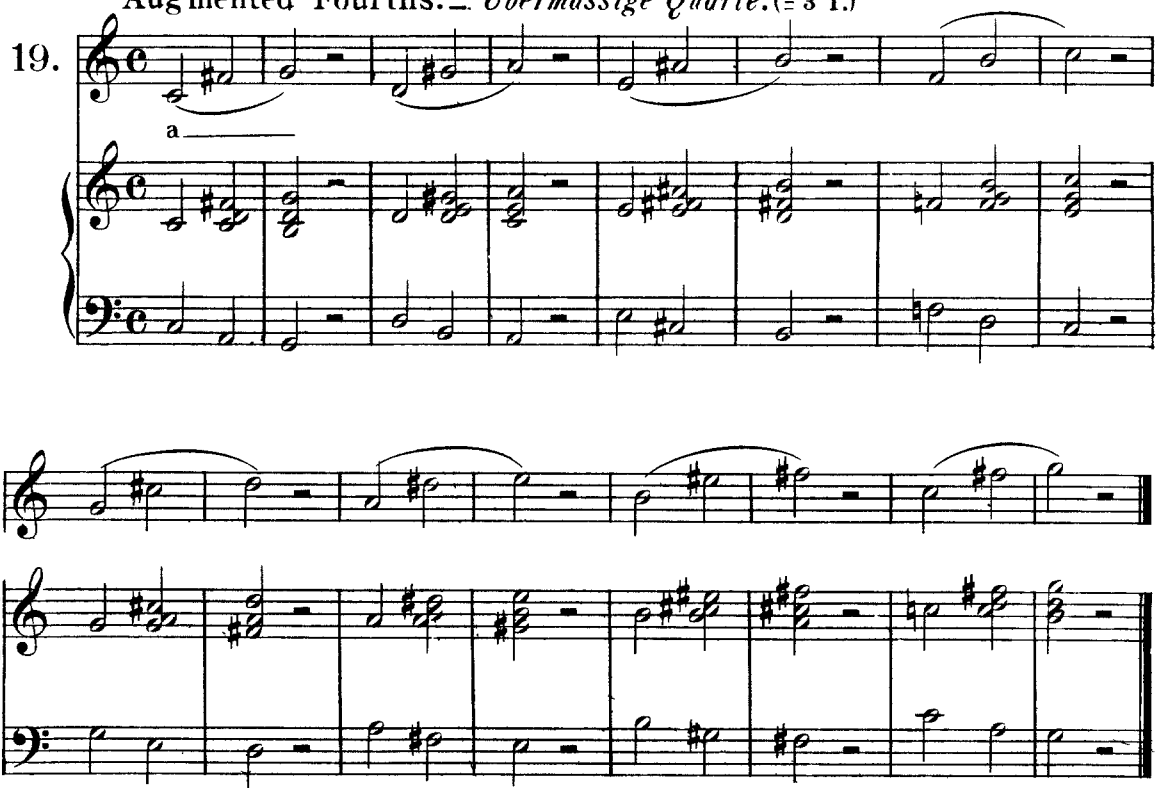
Augmented Seconds. — *Übermässige Secunde.* (= 1½ T.)

18.



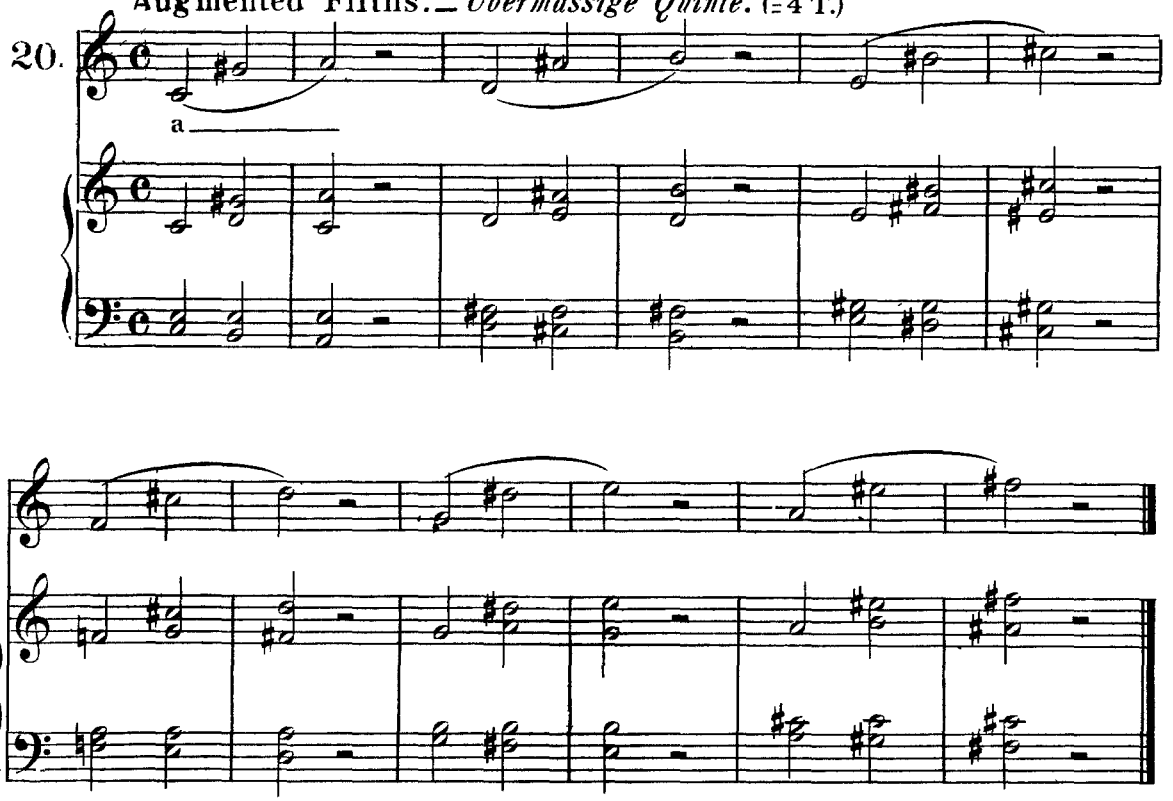
Augmented Fourths. — *Übermässige Quarte.* (= 3 T.)

19.



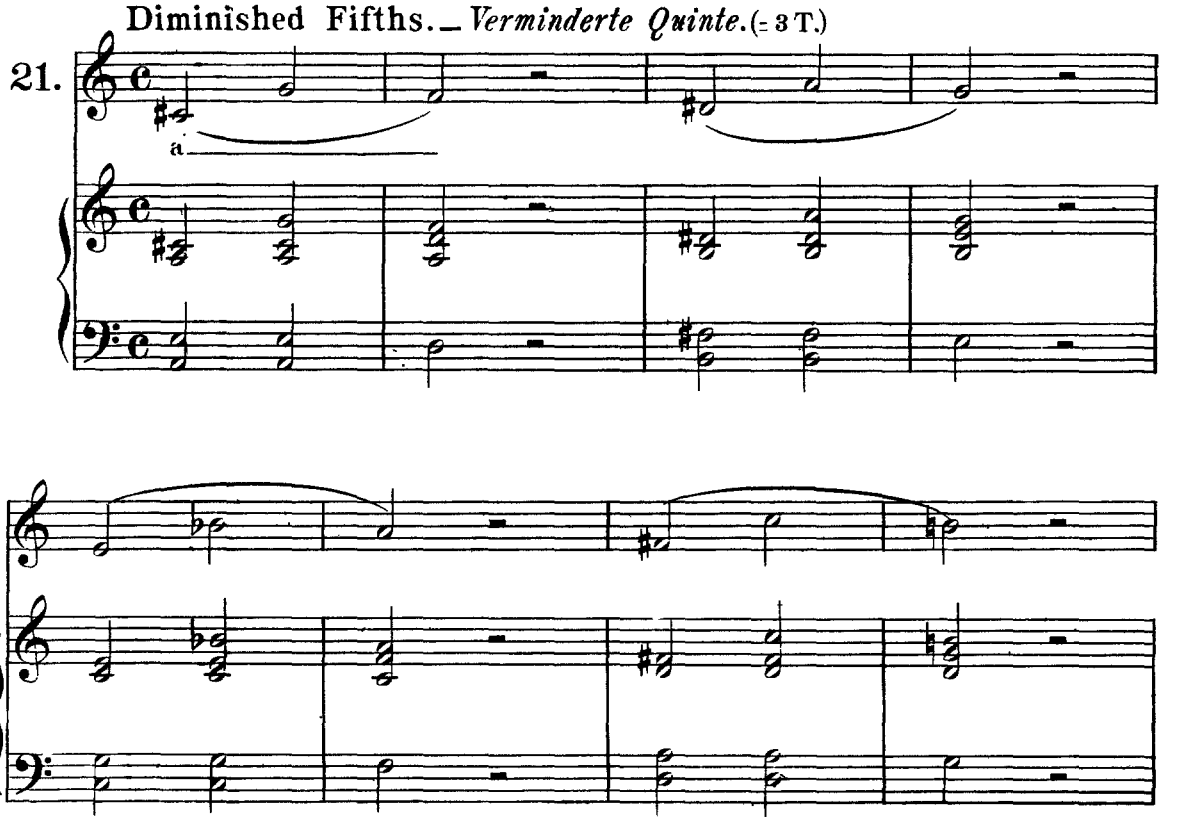
Augmented Fifths. — *Übermässige Quinte.* (= 4 T.)

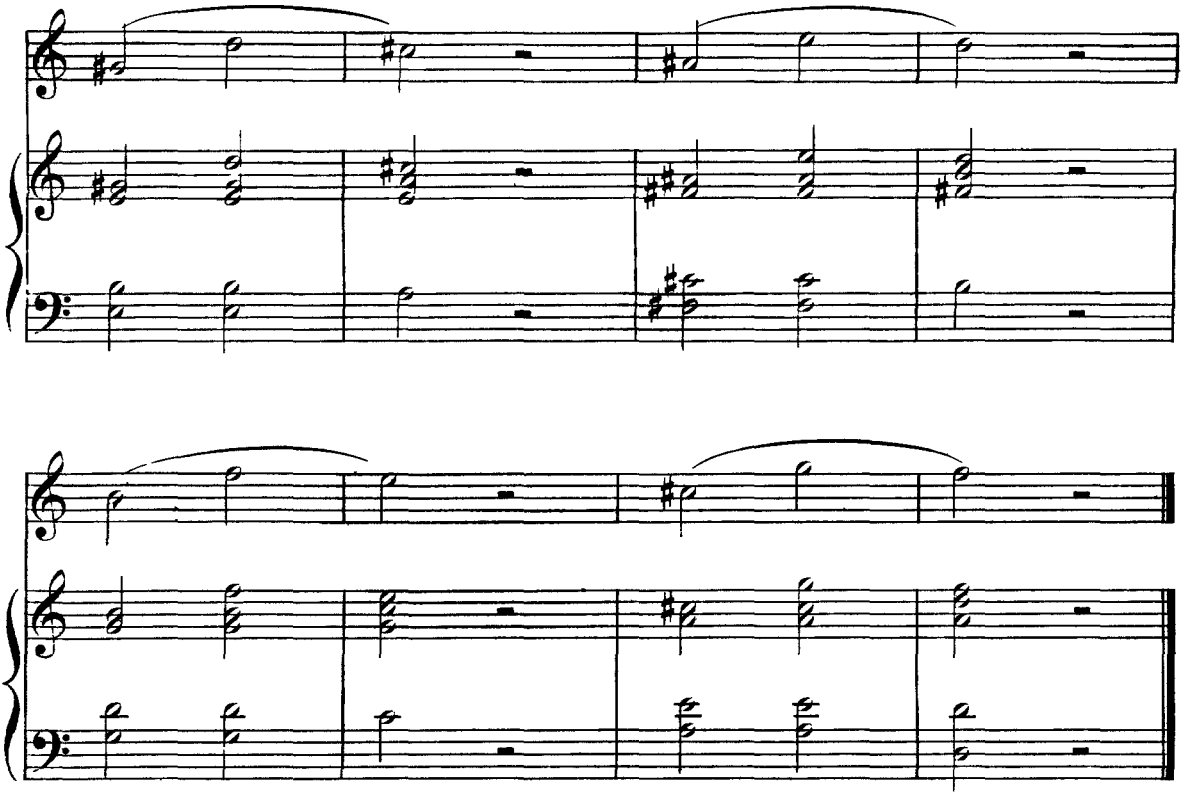
20.



Diminished Fifths. — *Verminderte Quinte.* (= 3 T.)

21.

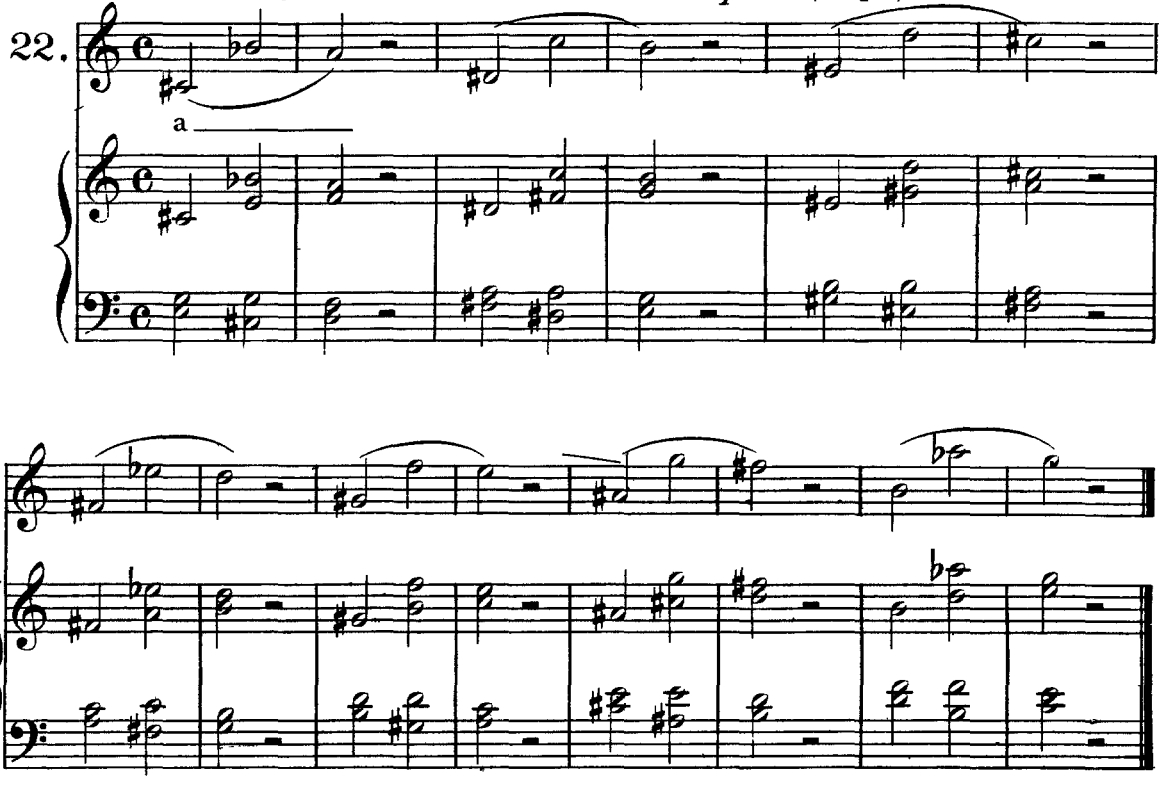




Diminished Sevenths. — *Verminderte Septime.* (= 4½ T.)

22.

a



III.

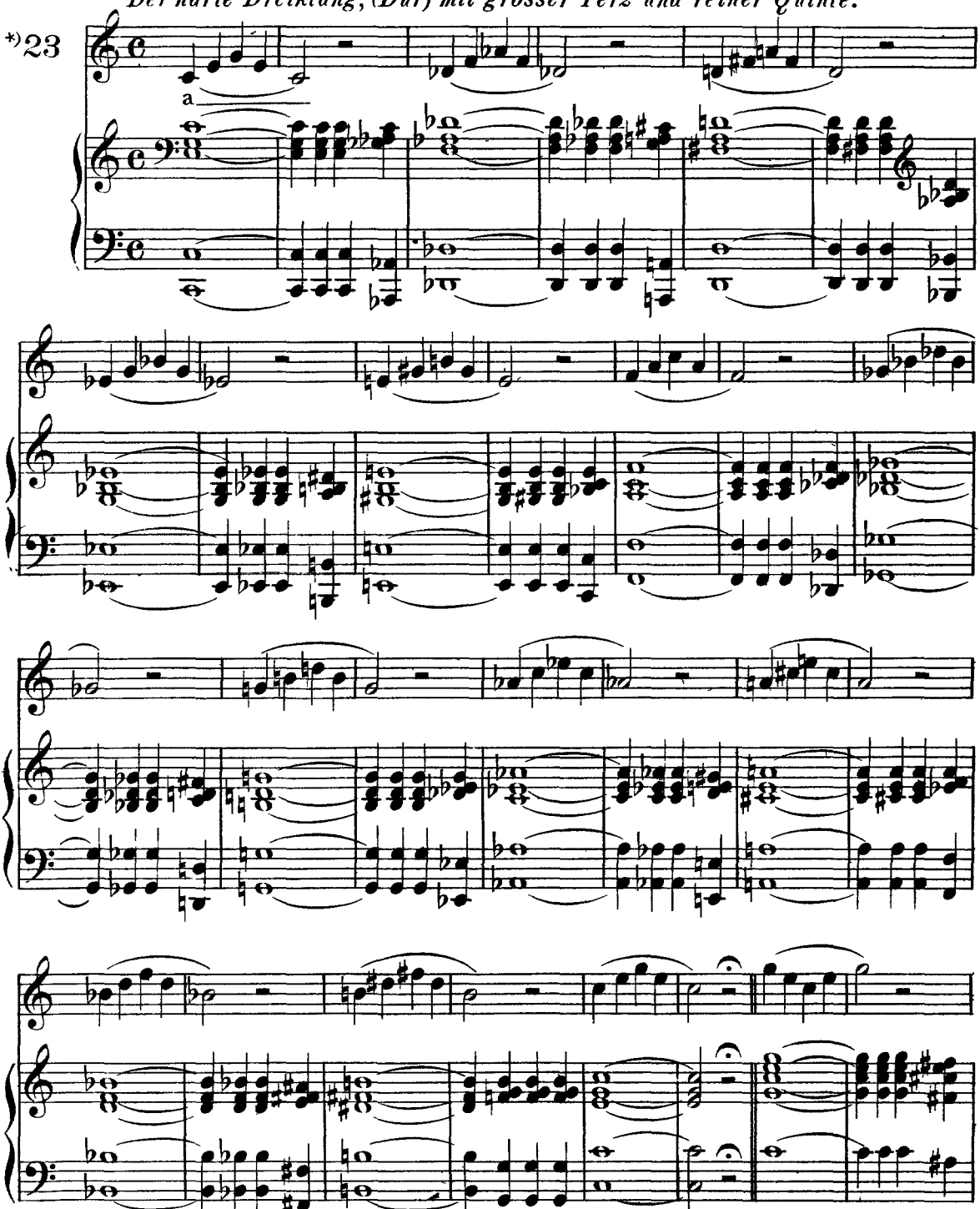
EXERCISES ON INTONATION.

INTONATIONS - ÜBUNGEN.

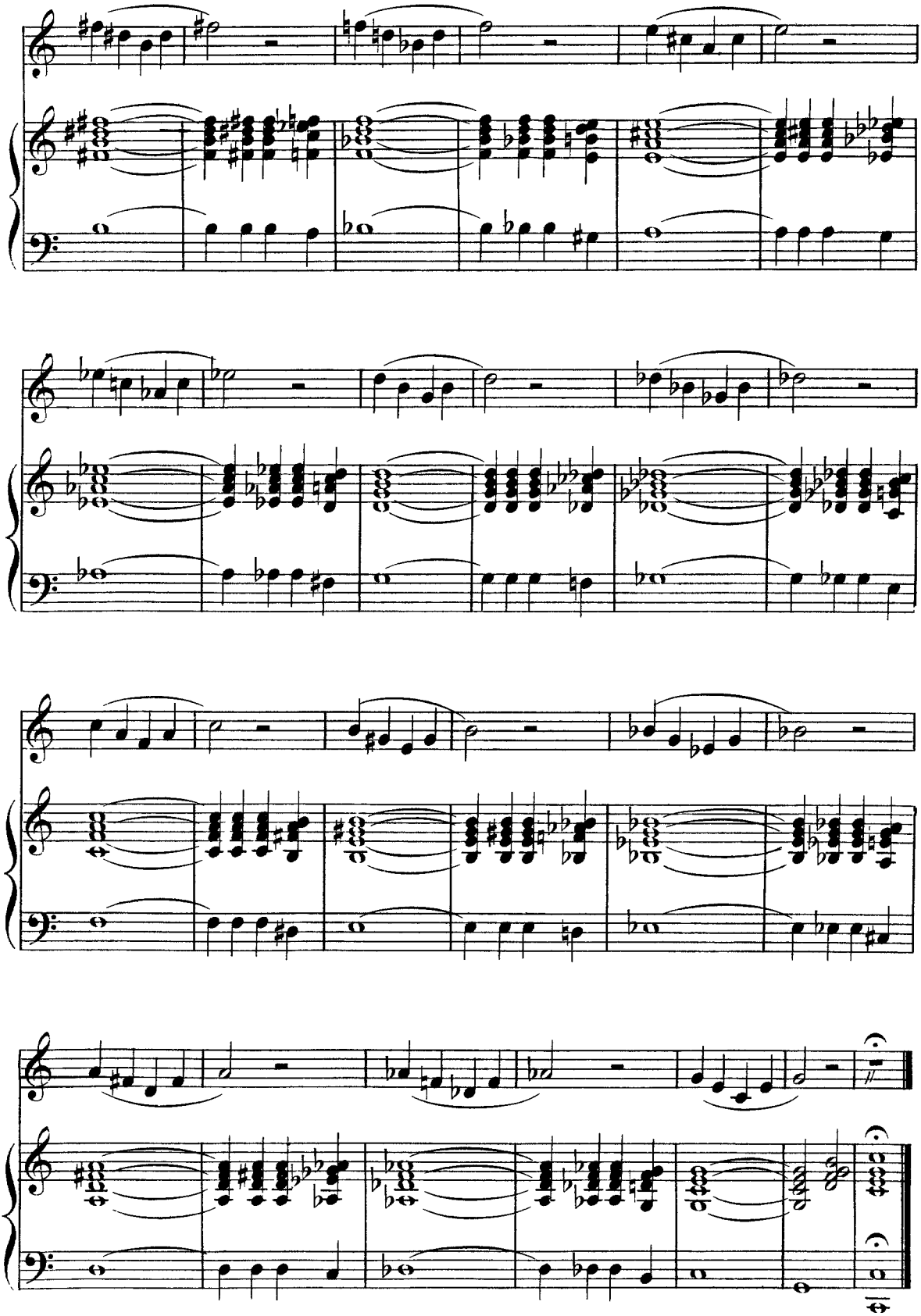
The Major Triad, with Major Third and Perfect Fifth.

Der harte Dreiklang, (Dur) mit grosser Terz und reiner Quinte.

*)23

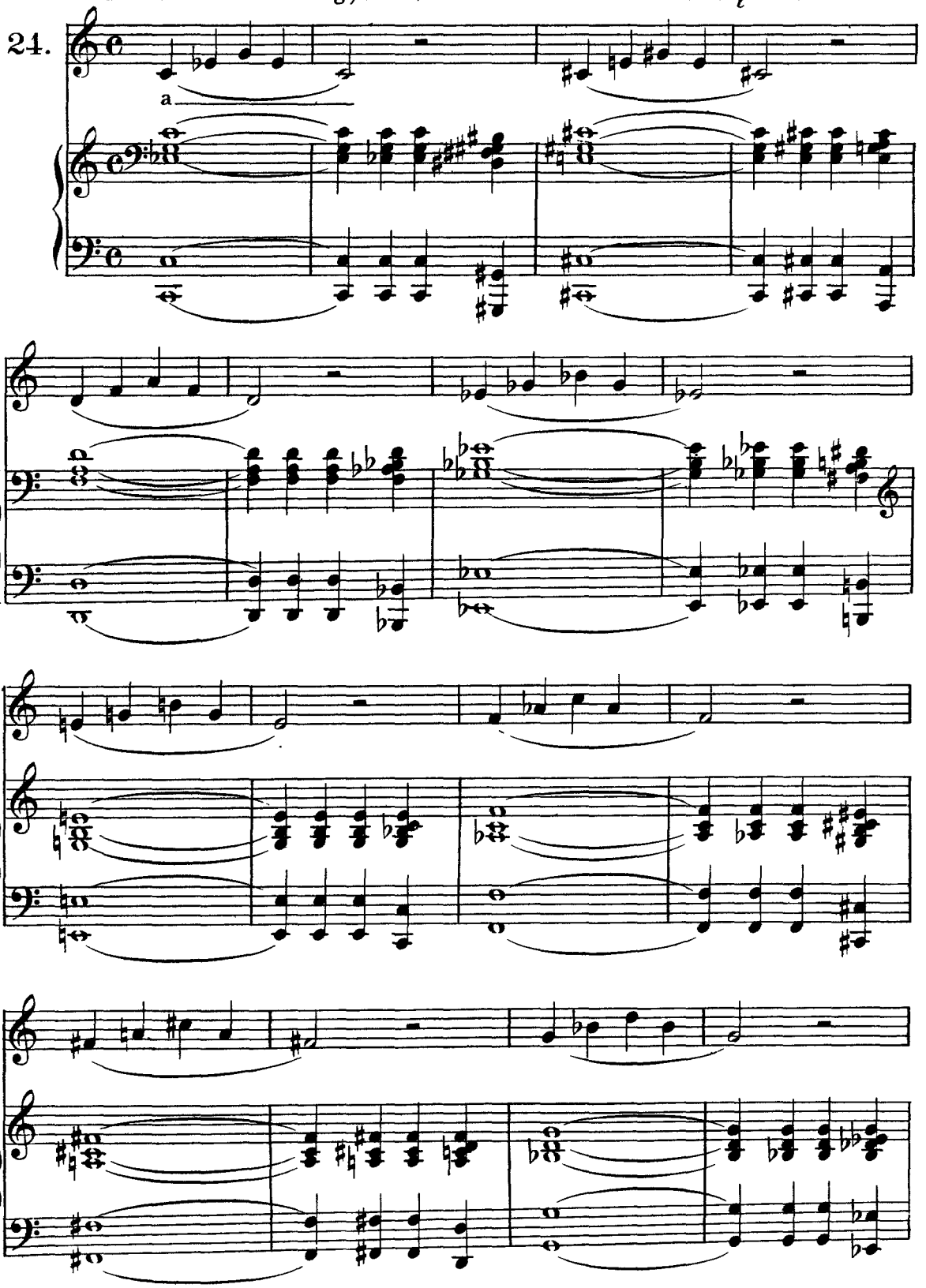


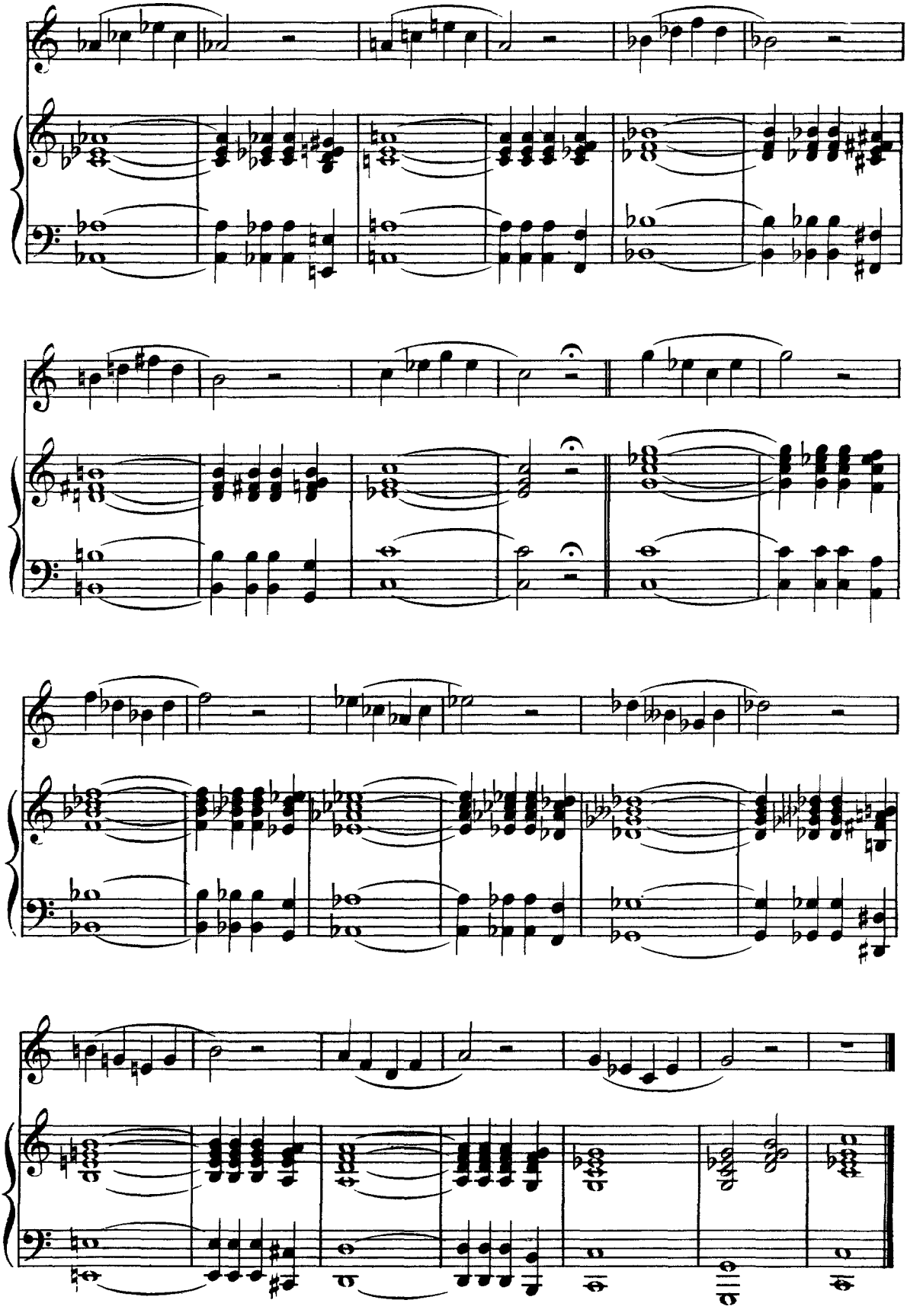
*) In Exercises Nos 23, 24, 25 and 26, the several phrases are to be sung throughout with perfectly uniform power of tone.



The Minor Triad, with Minor Third and Perfect Fifth.

Der weiche Dreiklang, (Moll) mit kleiner Terz. und reiner Quinte.





The Chord of the Dominant-Seventh.

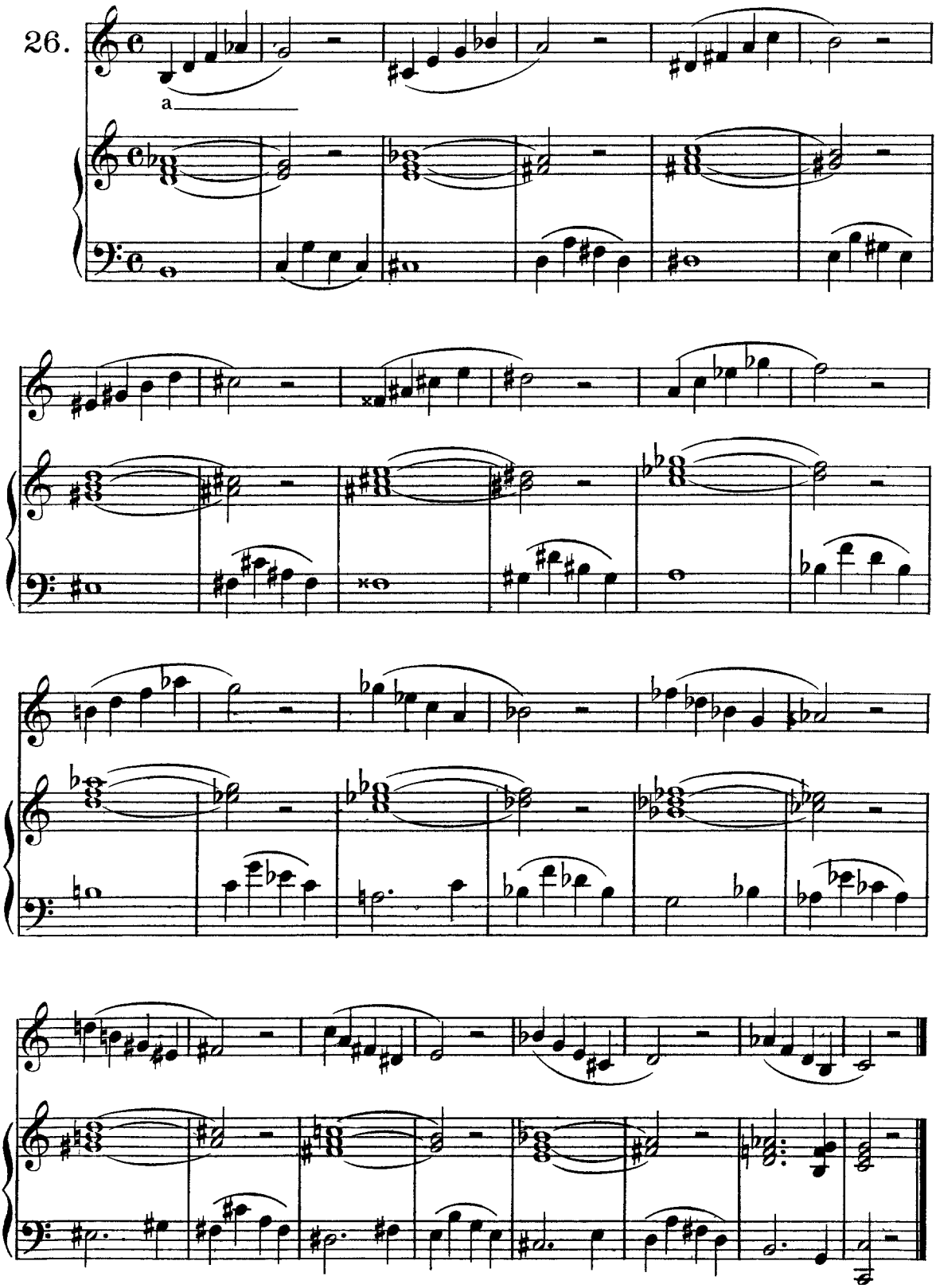
Der Septimen-(Dominanten)-Accord.

25.

a

The Chord of the Diminished Seventh.—*Der verminderte Septimen-Accord.*

26.



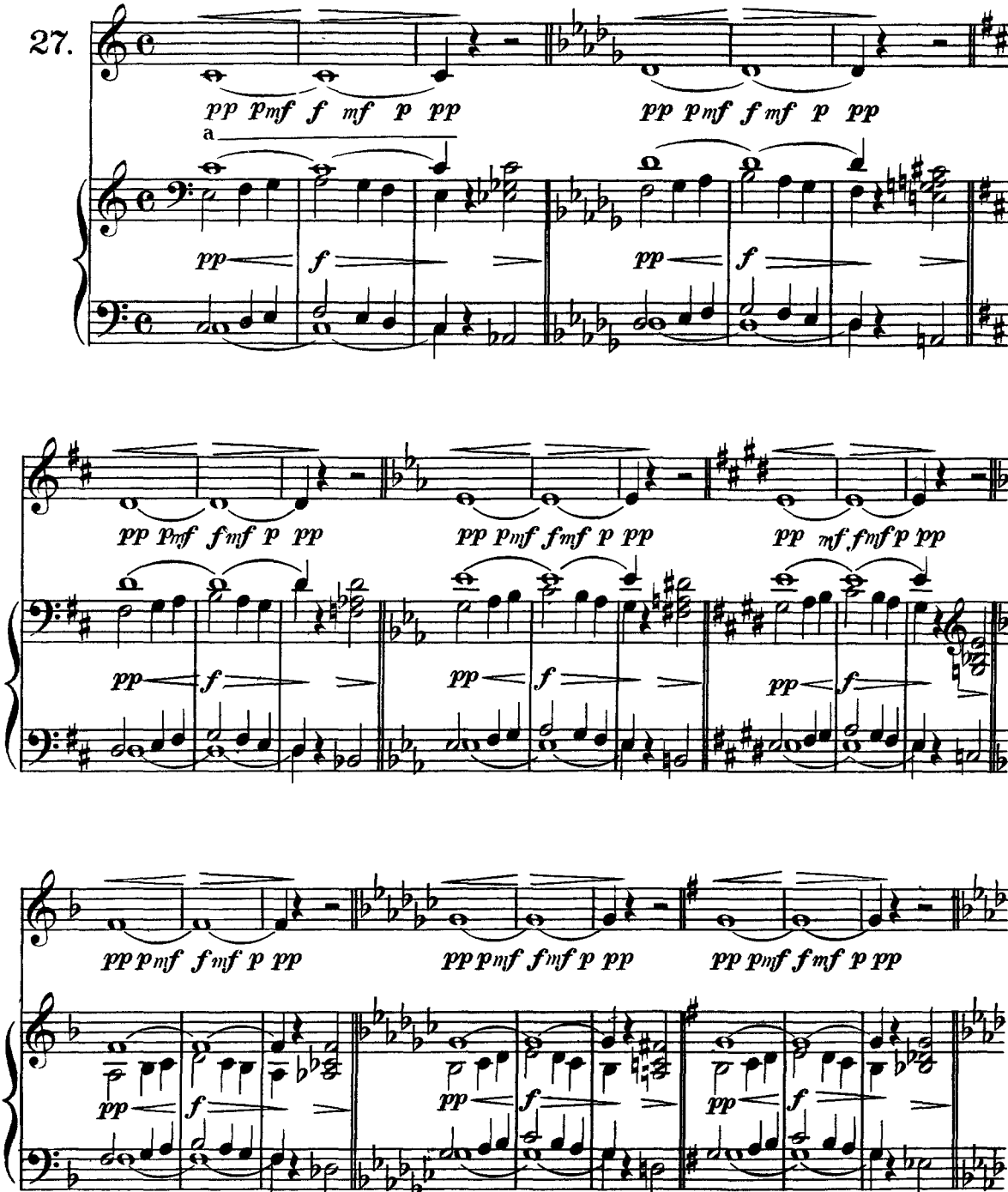
IV.

THE SWELL AND SUBSIDENCE OF THE TONE.
ANSCHWELLEN UND ABNEHMEN DES TONES.

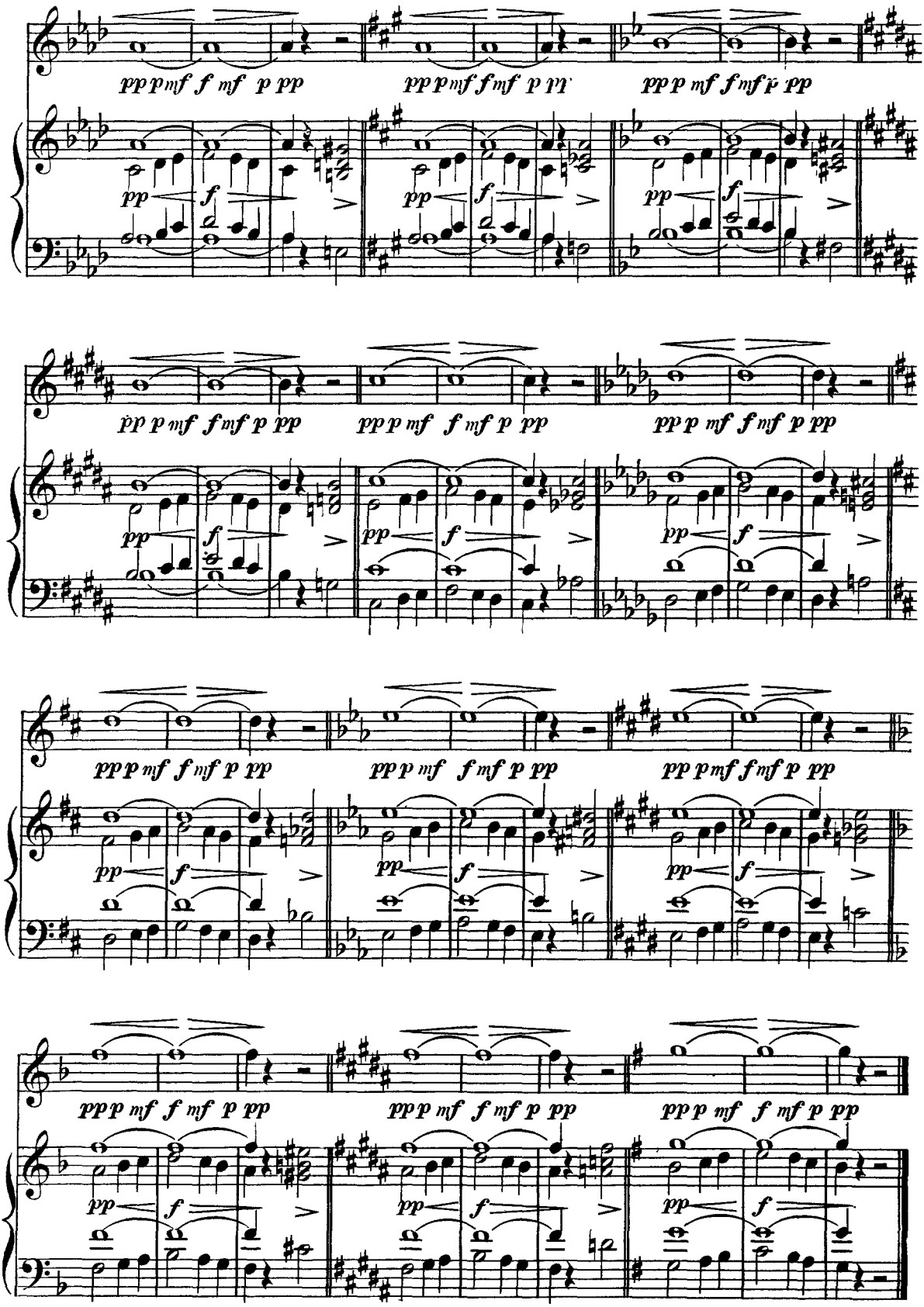
(Messa di voce.)

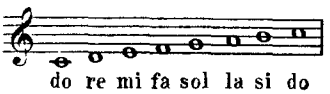
*) Begin on the tone which the voice can take most easily.
Mit dem der Stimme bequemsten Tone zu beginnen.

27.



*) It is best to study the swell and abatement of the tone separately, not combining them until proficiency in each is attained, when the other vowels (e, i, o, u) may also be employed. This most important exercise should be repeated at the beginning of every lesson.

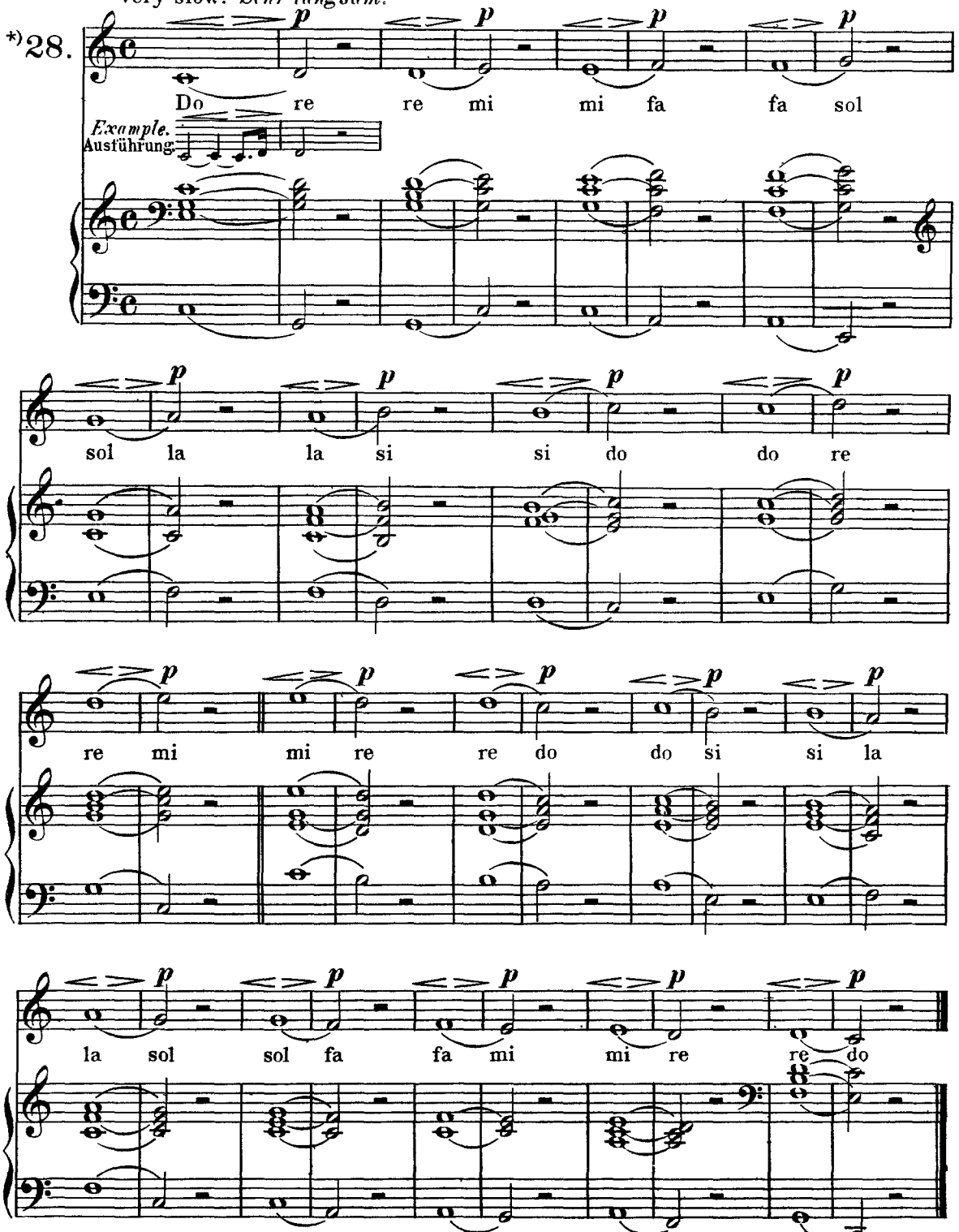




THE PORTAMENTO. — *TRAGEN DES TONES.*

Seconds. — *Secunden.*

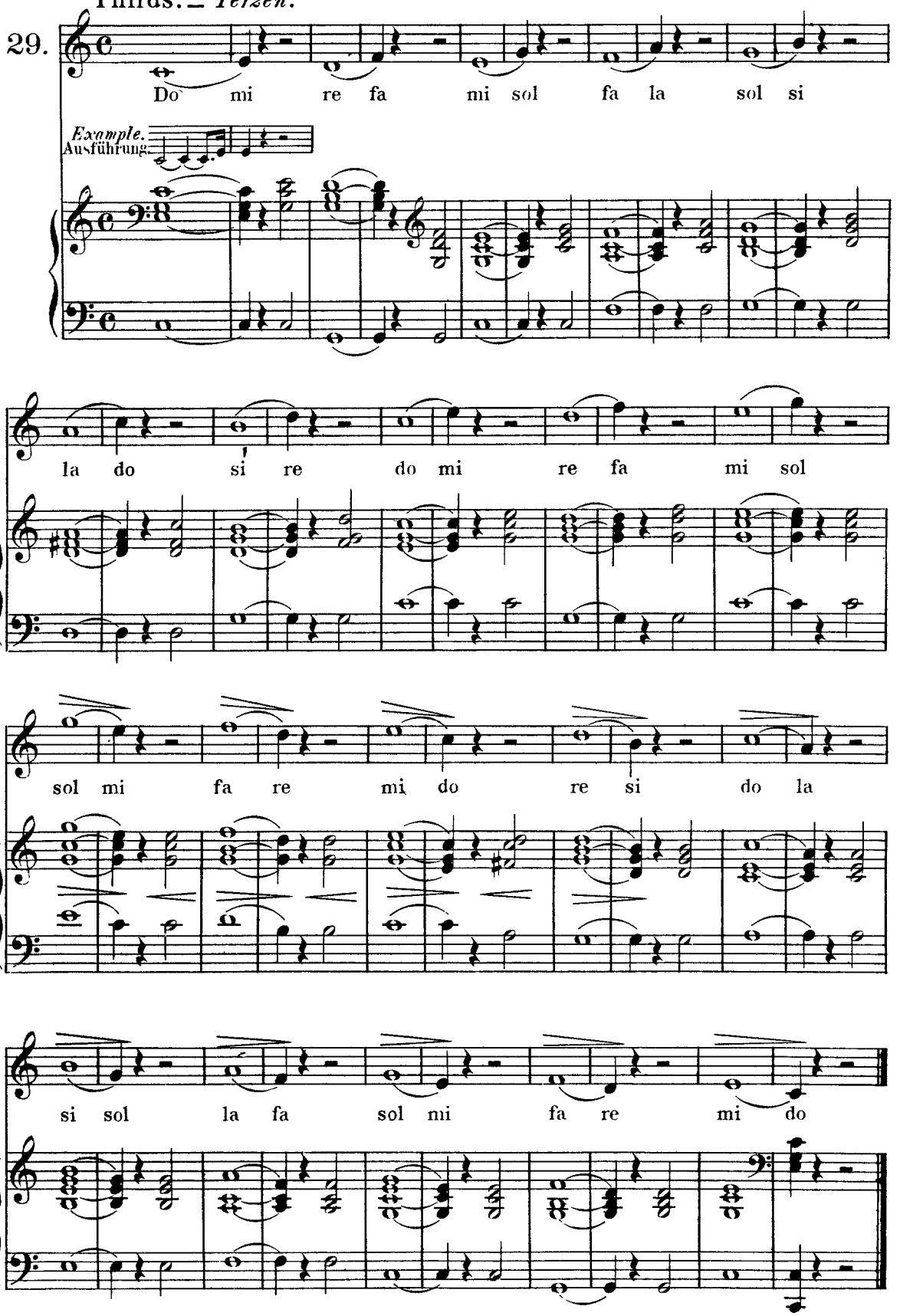
Very slow. *Sehr langsam.*



*) Exercises Nos 28, 29, 30, 31, 32, are all, at first, to be sung to the vowel "a"; then the portamento should be practiced, at first, with uniform power of tone, then with the *decrescendo,* and finally with the *crescendo.*

Thirds. — *Terzen.*

29.



Fourths. — *Quarten.*

30.

Do fa re sol mi la fa si

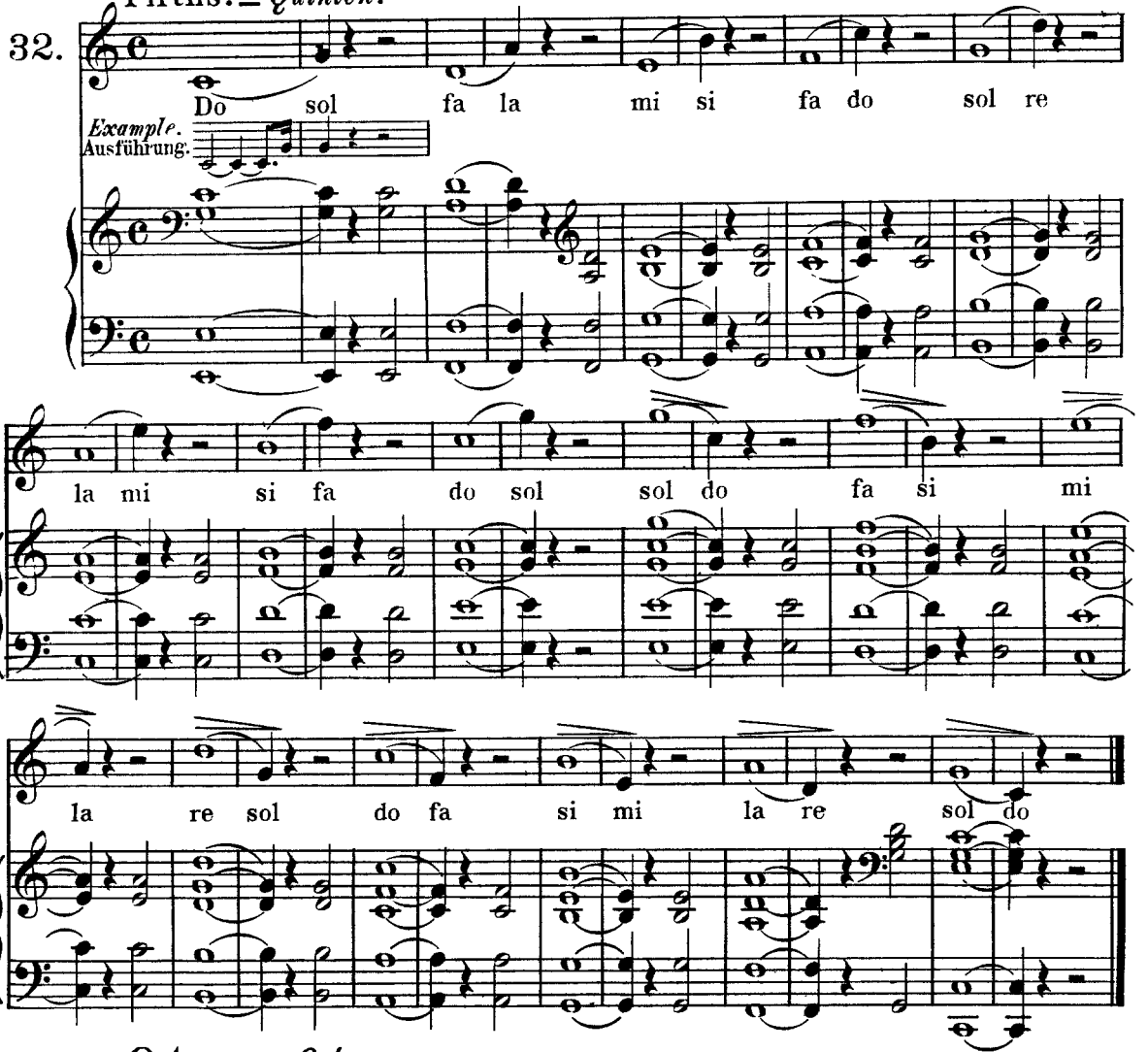
Example. Ausführung.

sol do la re si mi do fa re sol

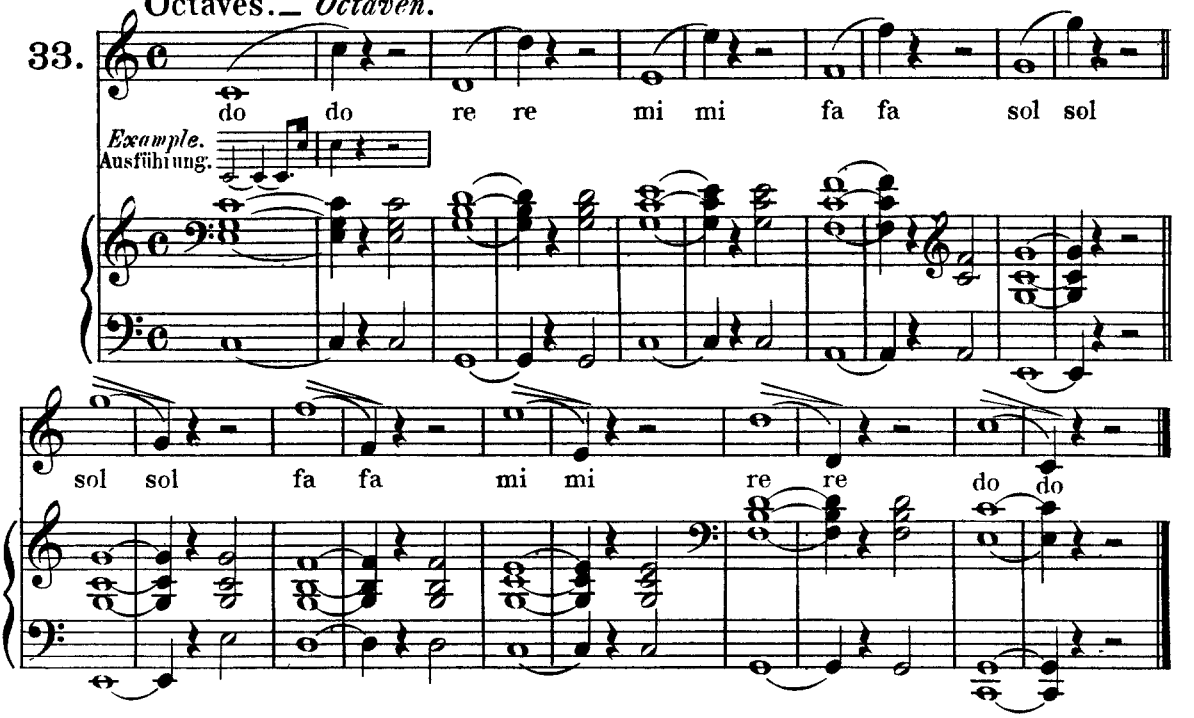
sol re fa do mi si re la do sol

si fa la mi sol re fa do

32. **Fifths.** — *Quinten.*



33. **Octaves.** — *Octaven.*



Part II.

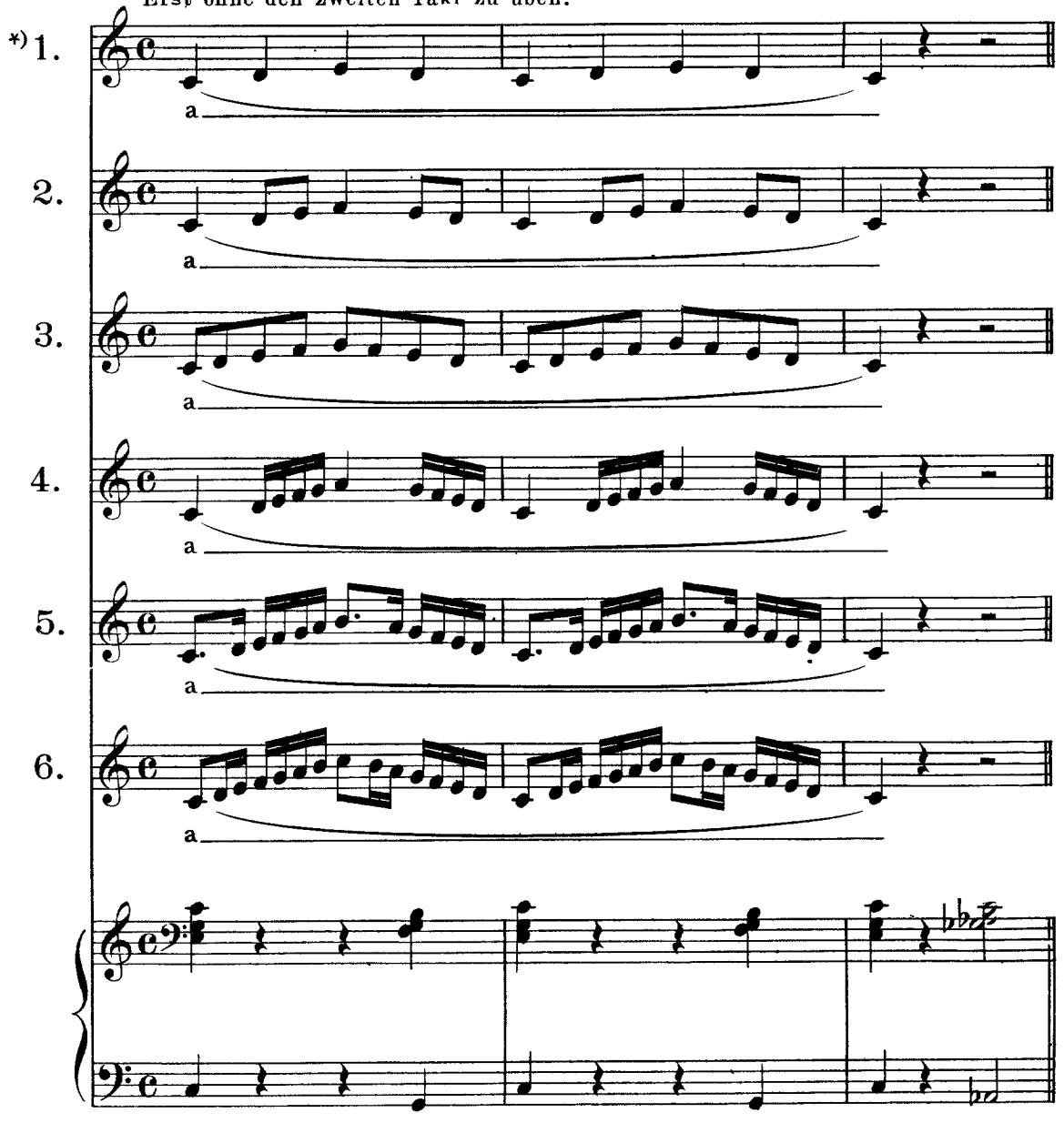
Exercises for the Cultivation of Fluency.
Übungen zur Ausbildung der Geläufigkeit.

Edited by MAX SPICKER.

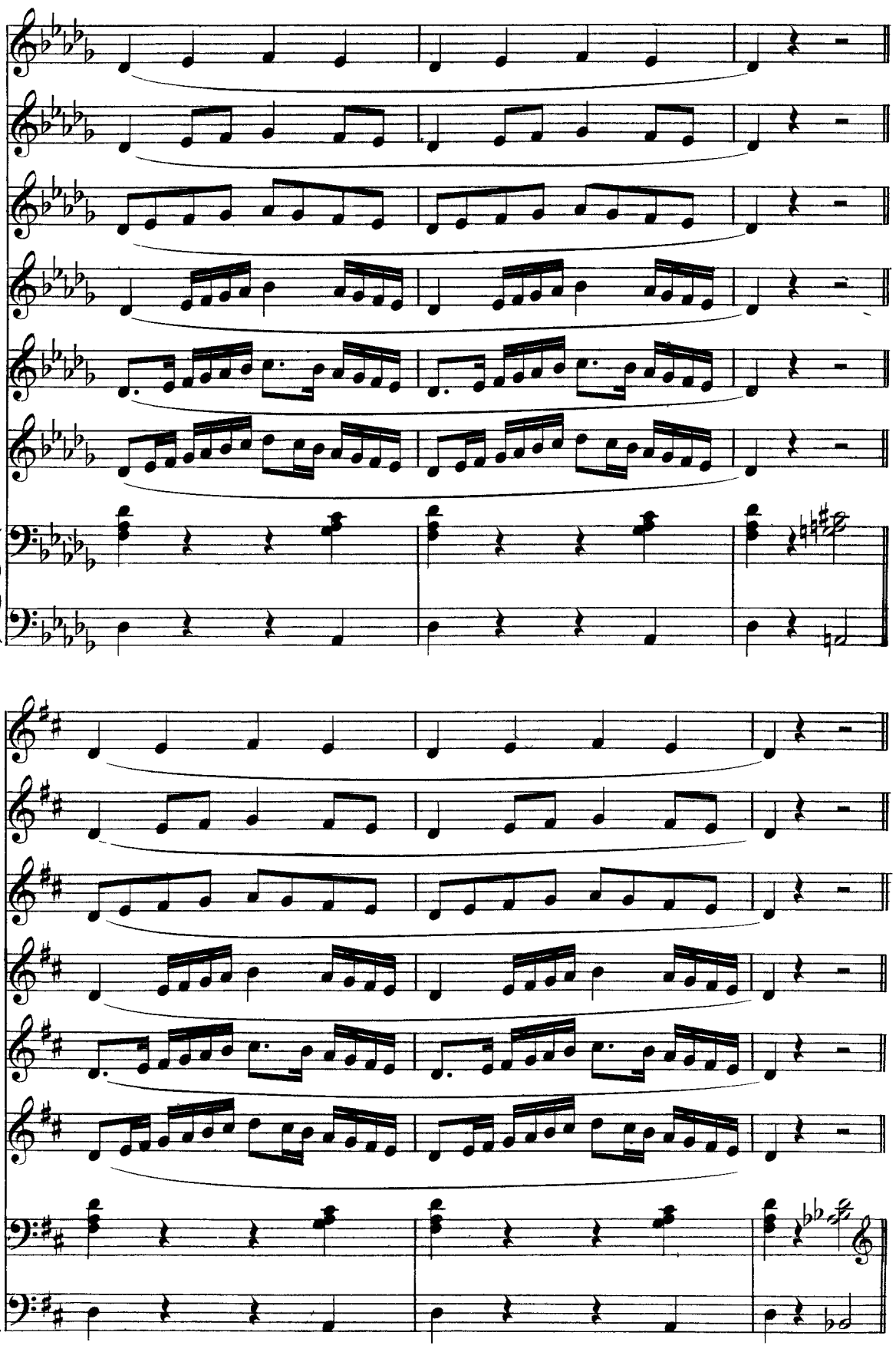
I.

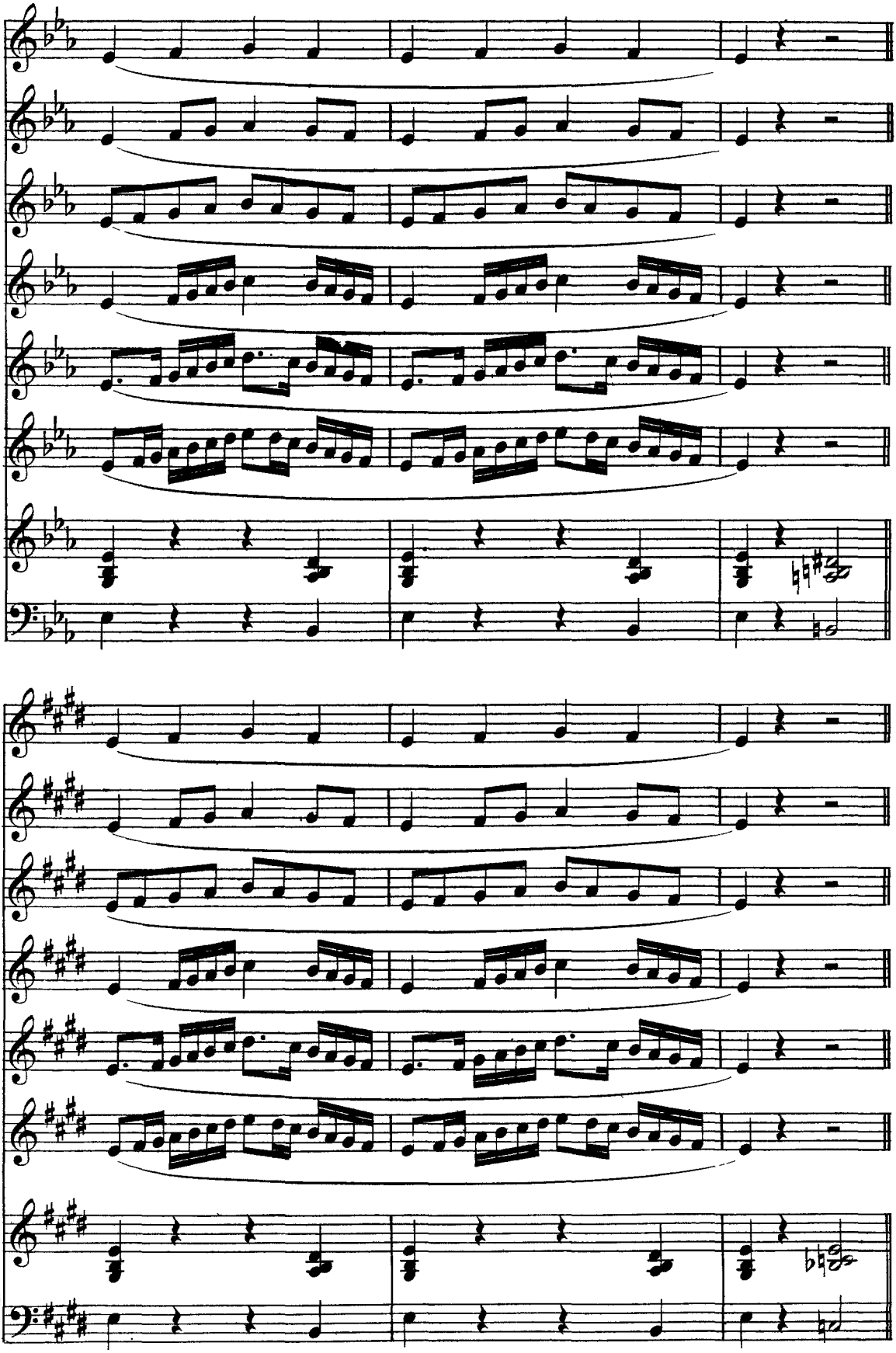
SCALE-EXERCISES. — *TONLEITER-ÜBUNGEN.*

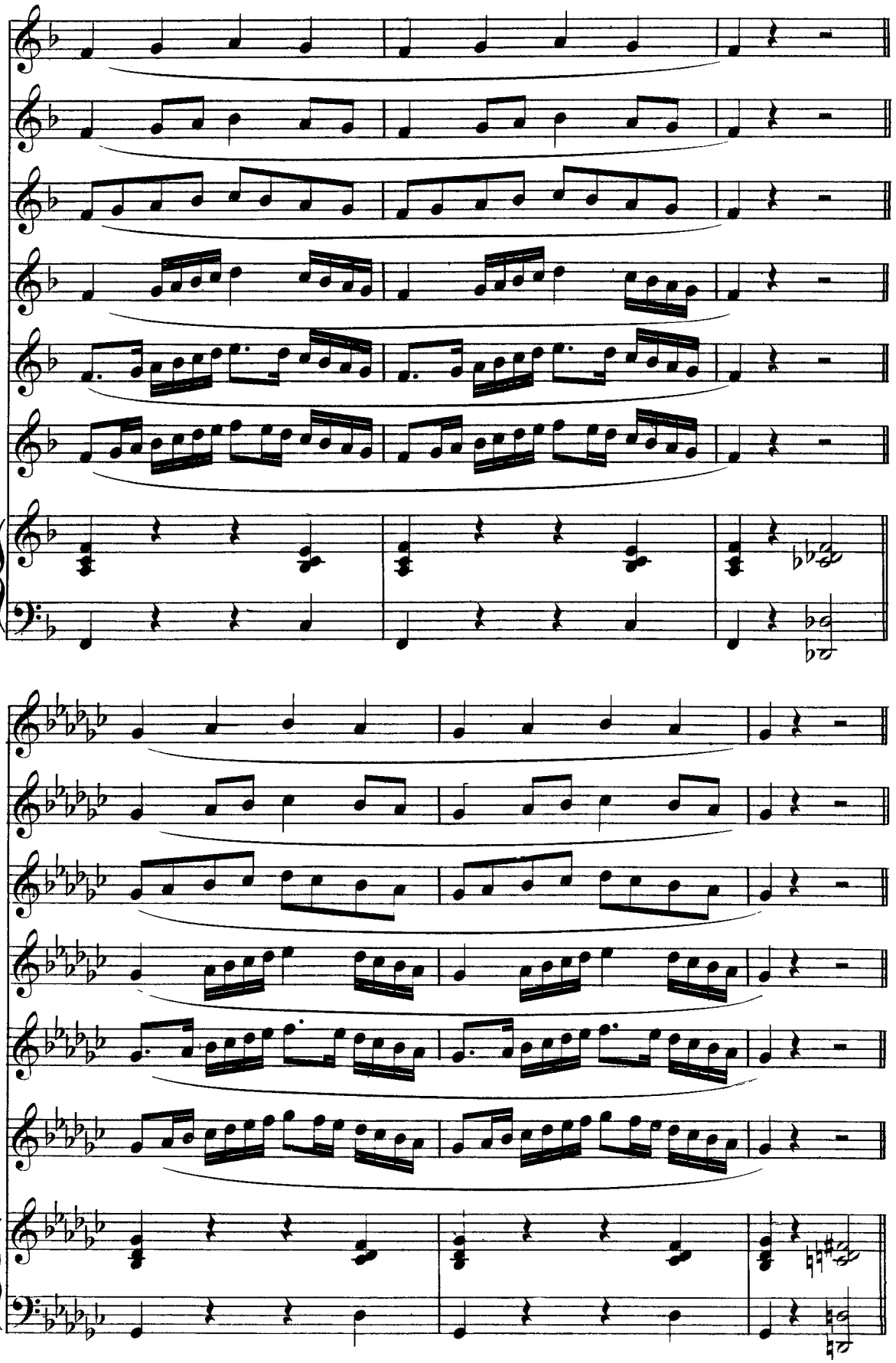
First without practicing the 2nd measure.
Erst ohne den zweiten Takt zu üben.

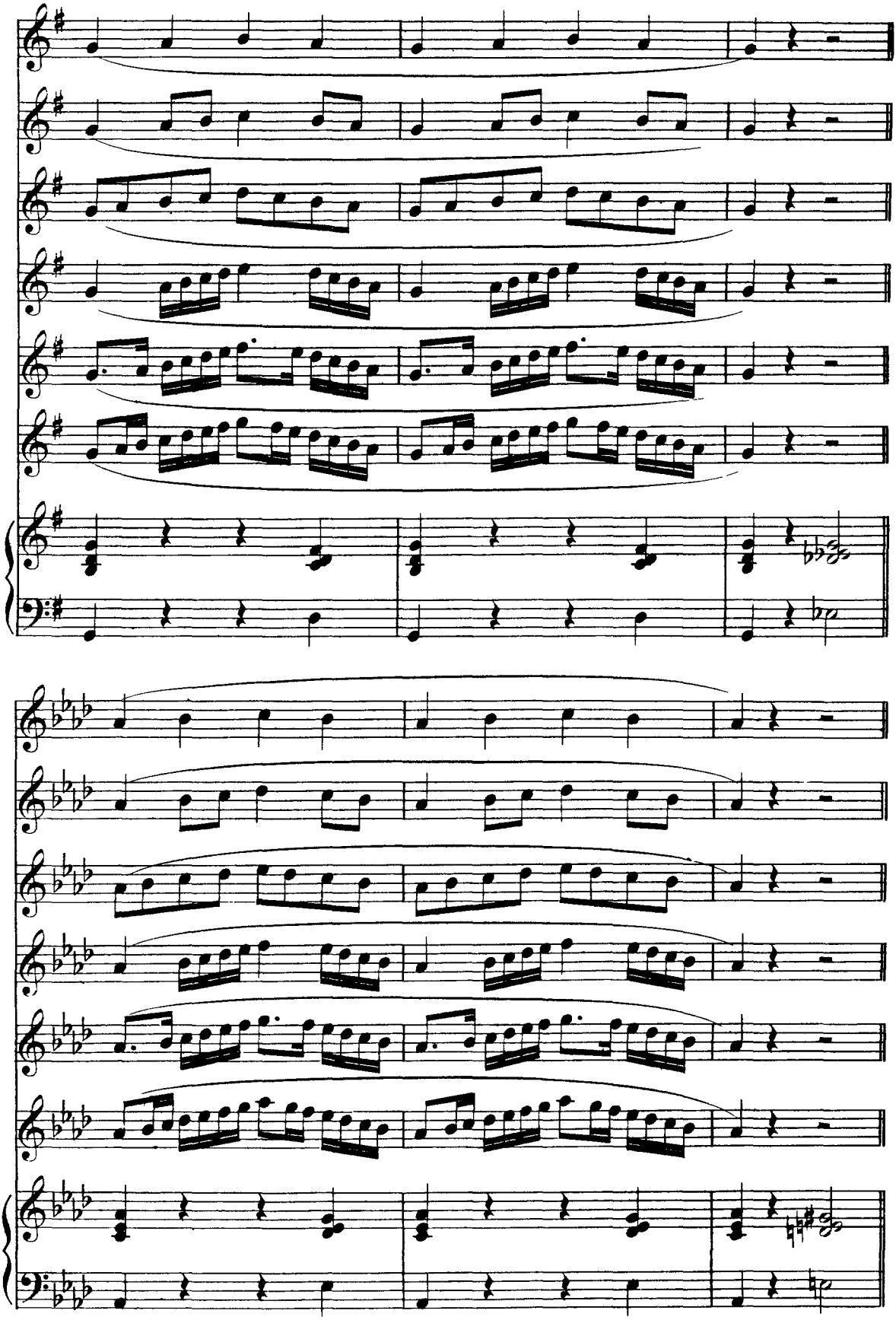


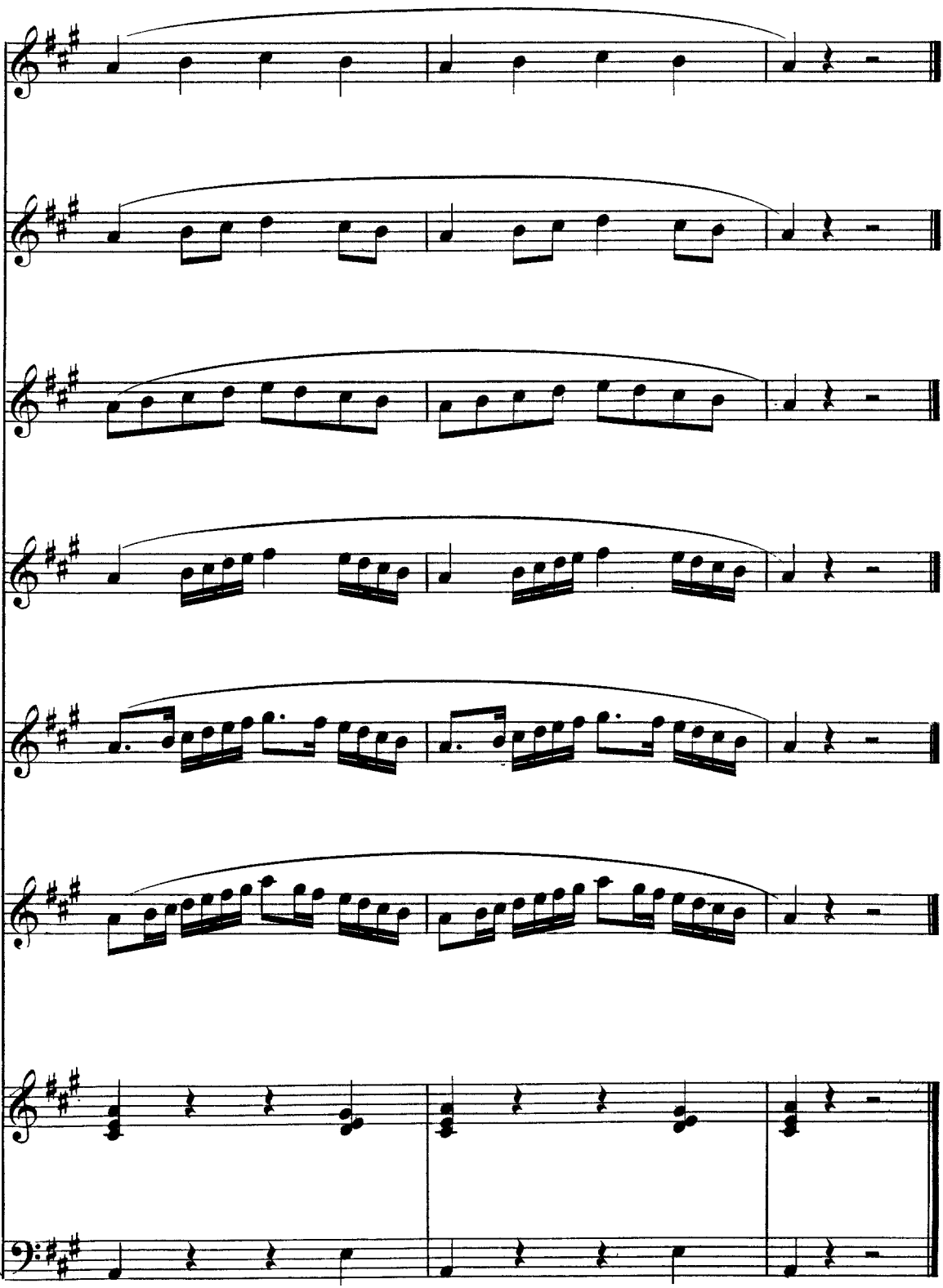
*) First sing through Exercise Nº 1, and then Nos. 2, 3, 4, 5 and 6 in succession.

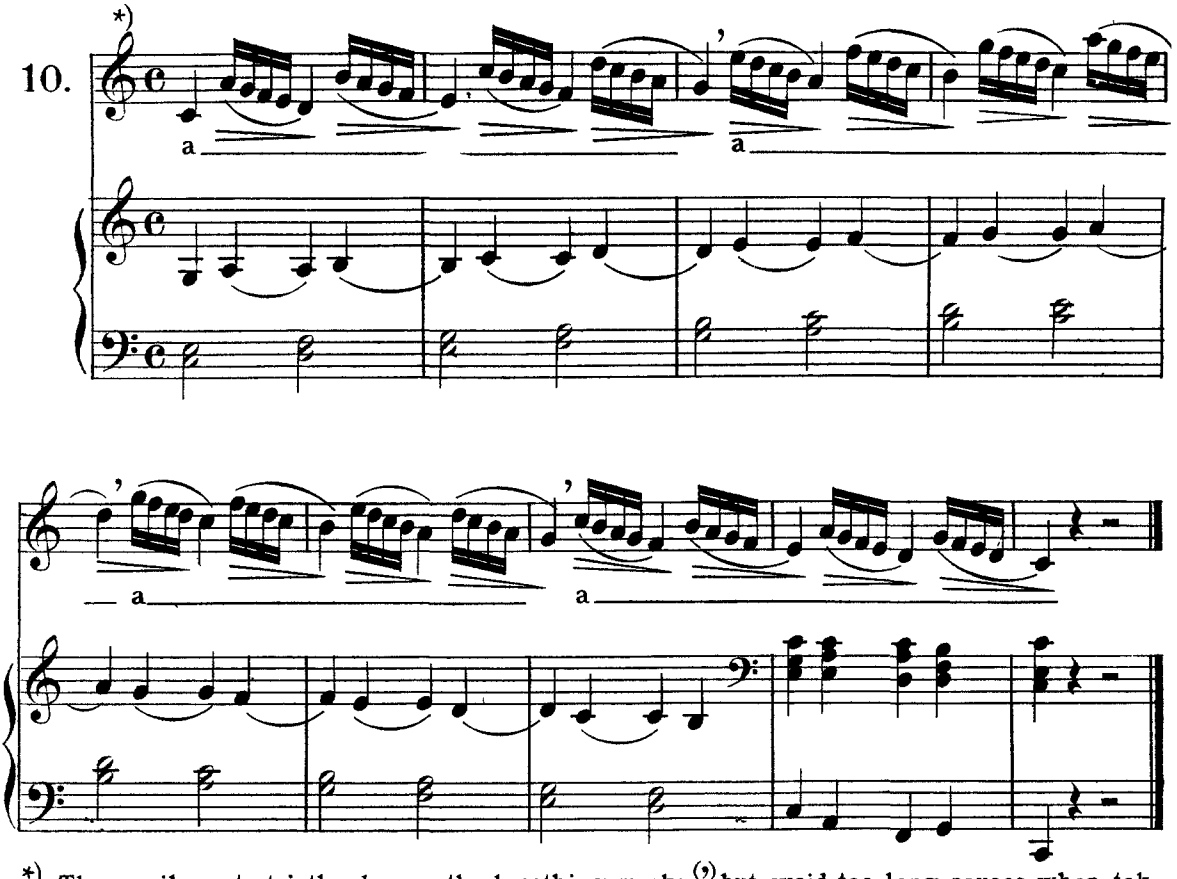




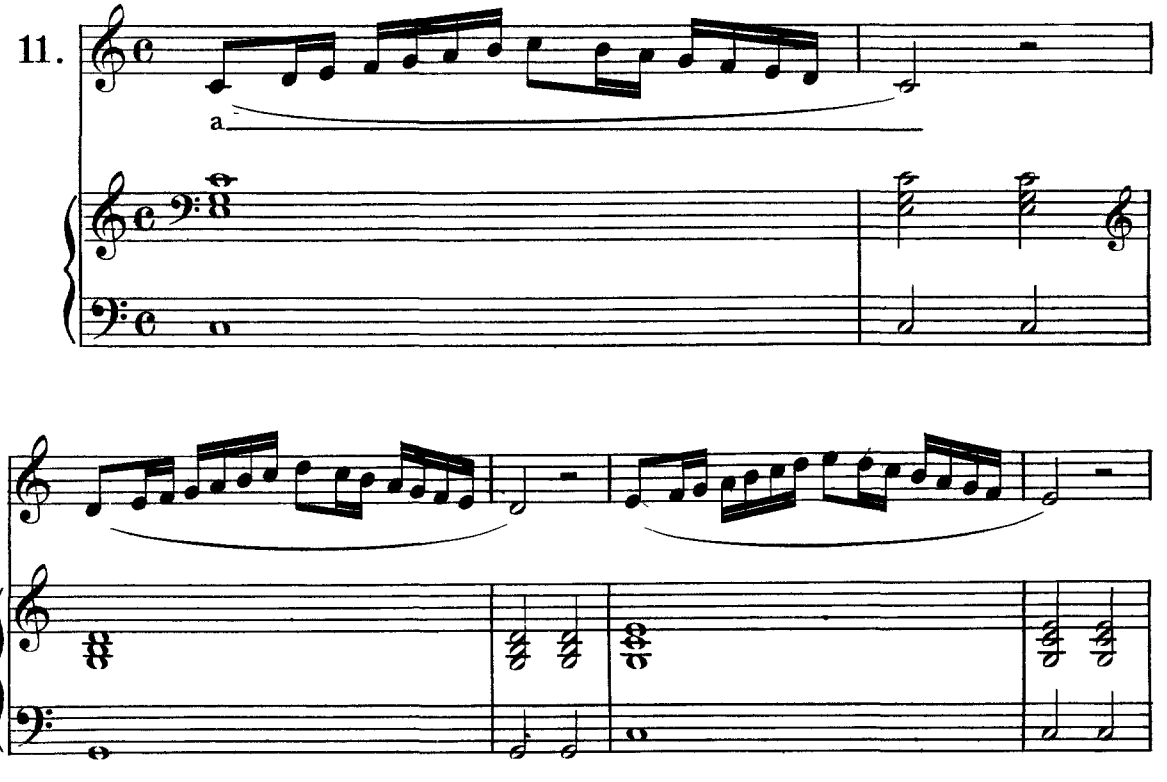


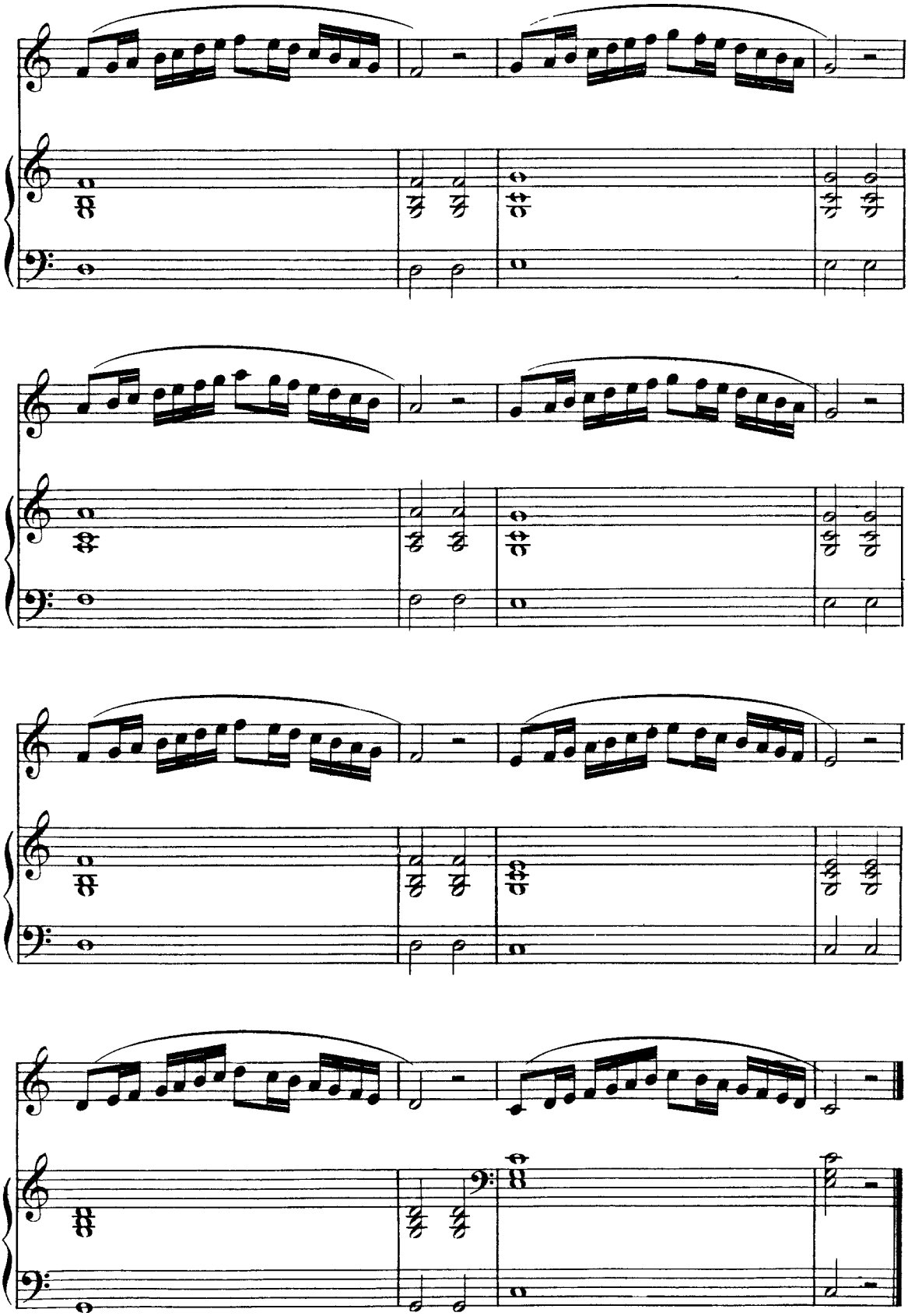


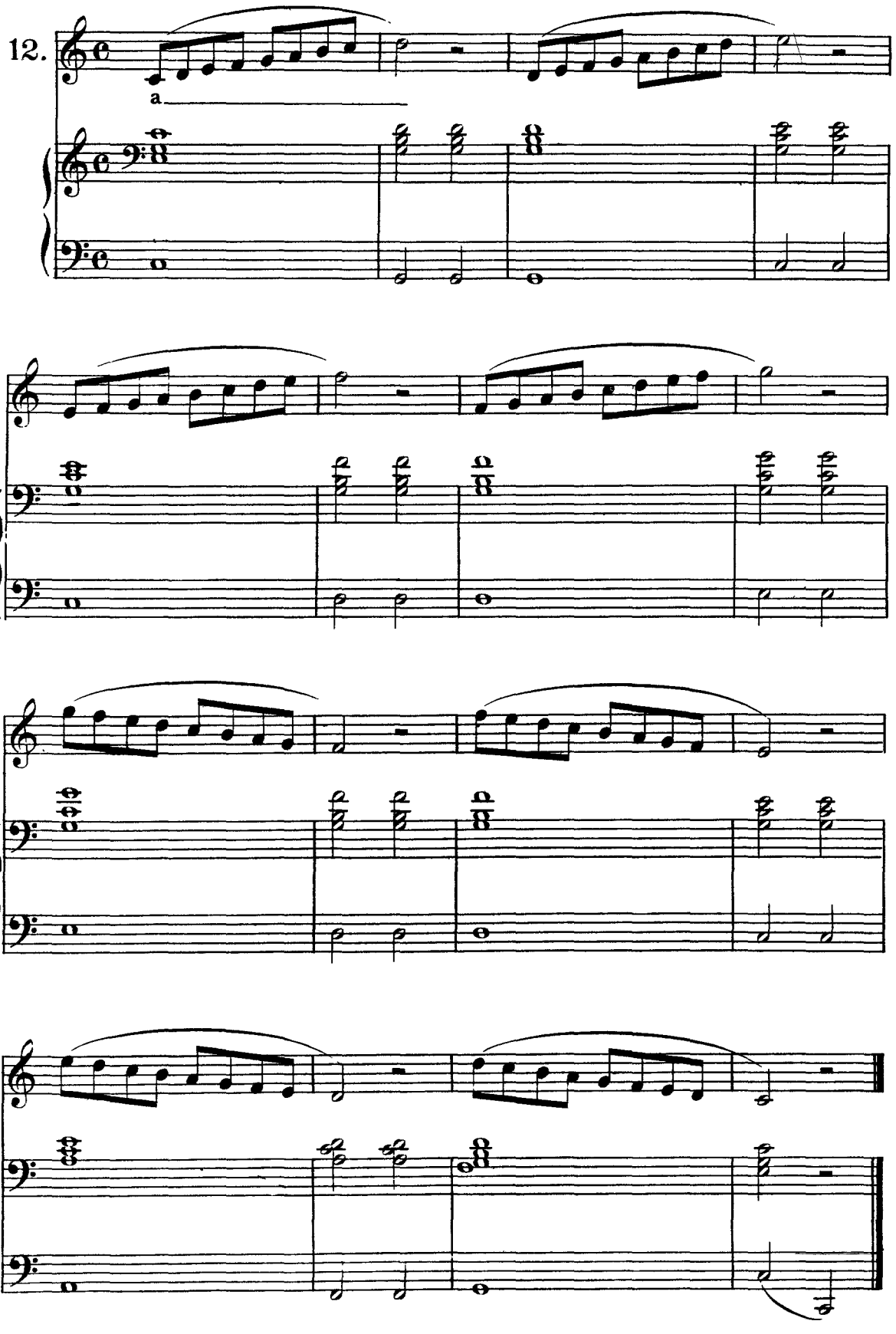


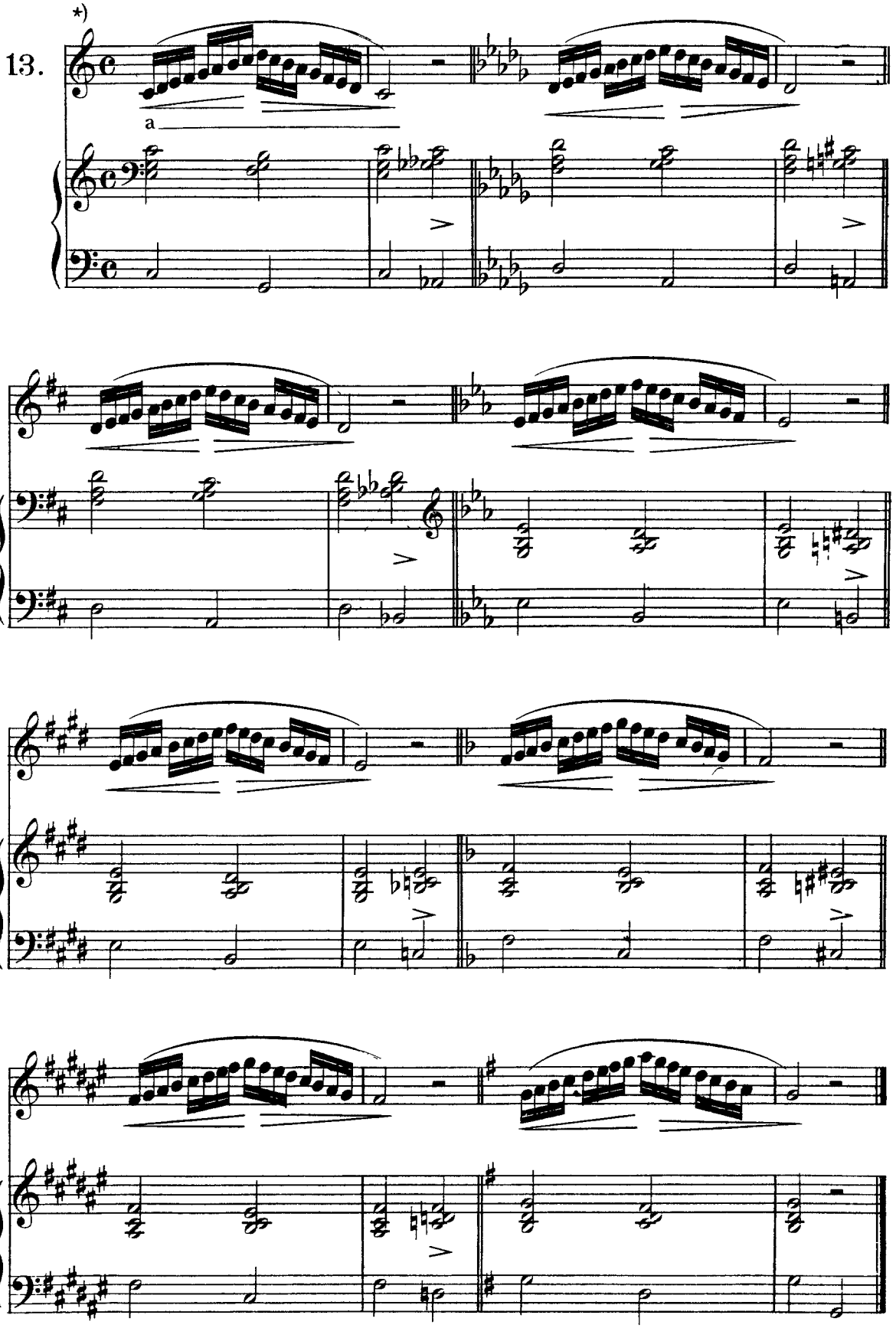


*) The pupil must strictly observe the breathing marks,(,) but avoid too long pauses when taking breath.

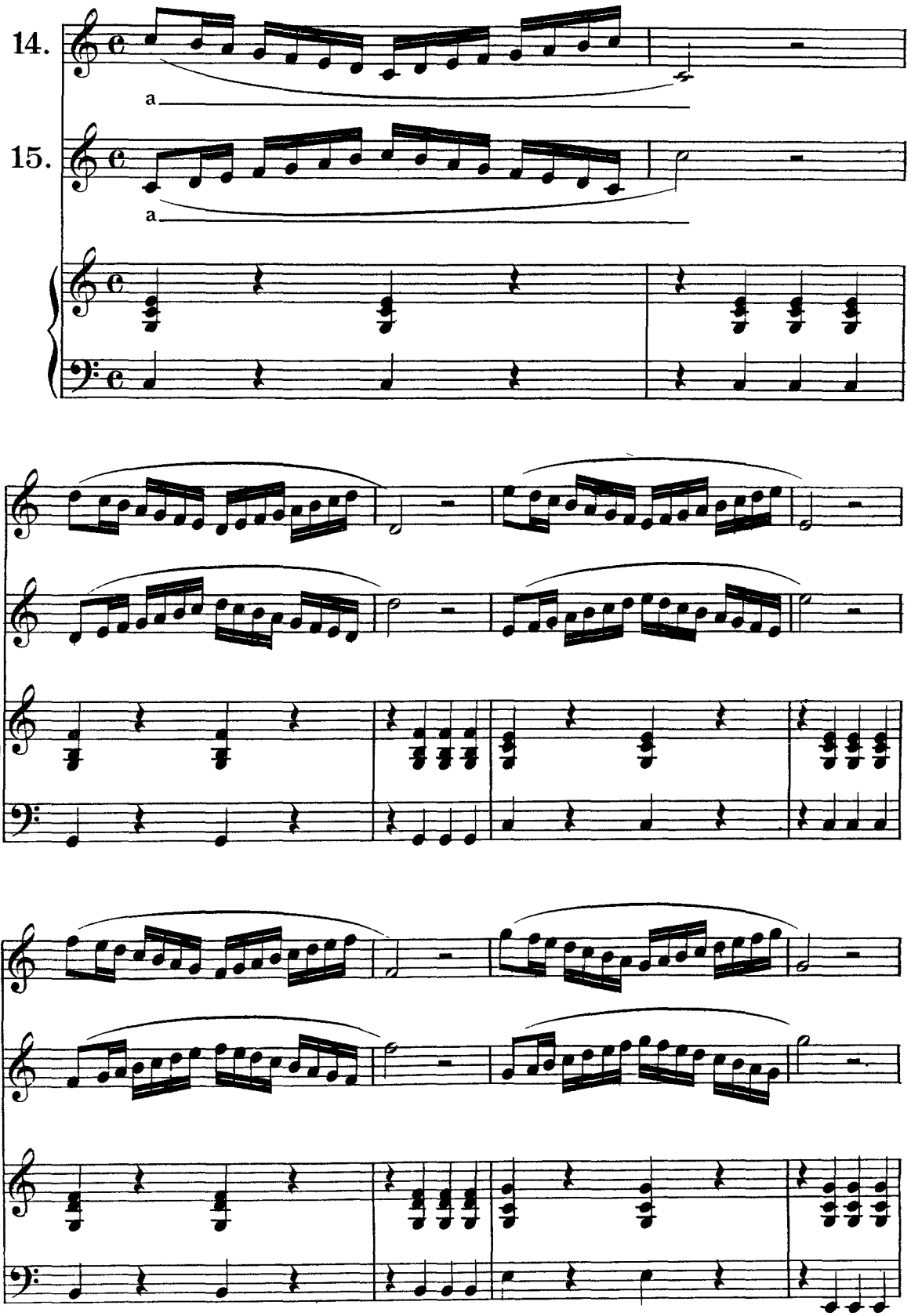


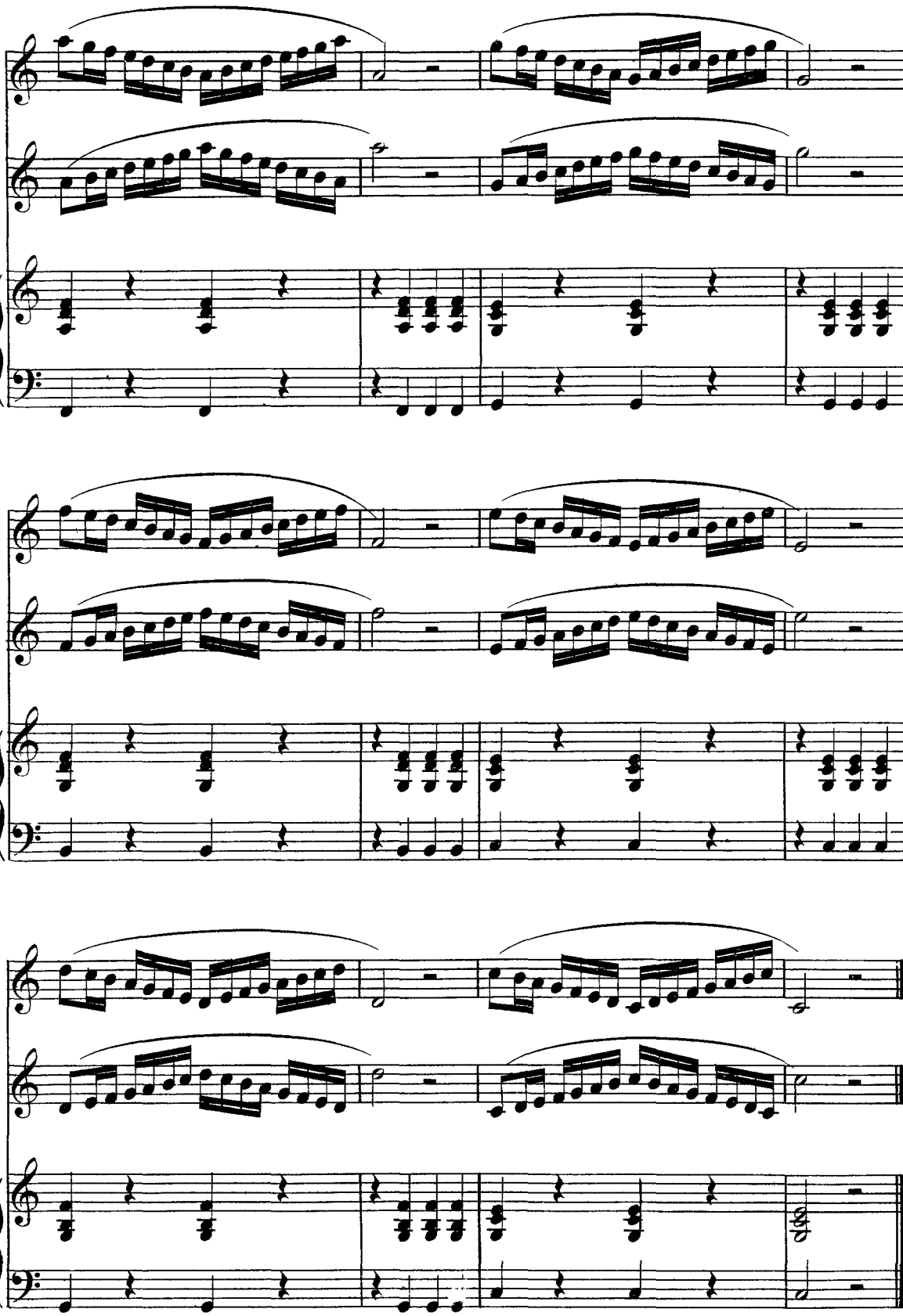


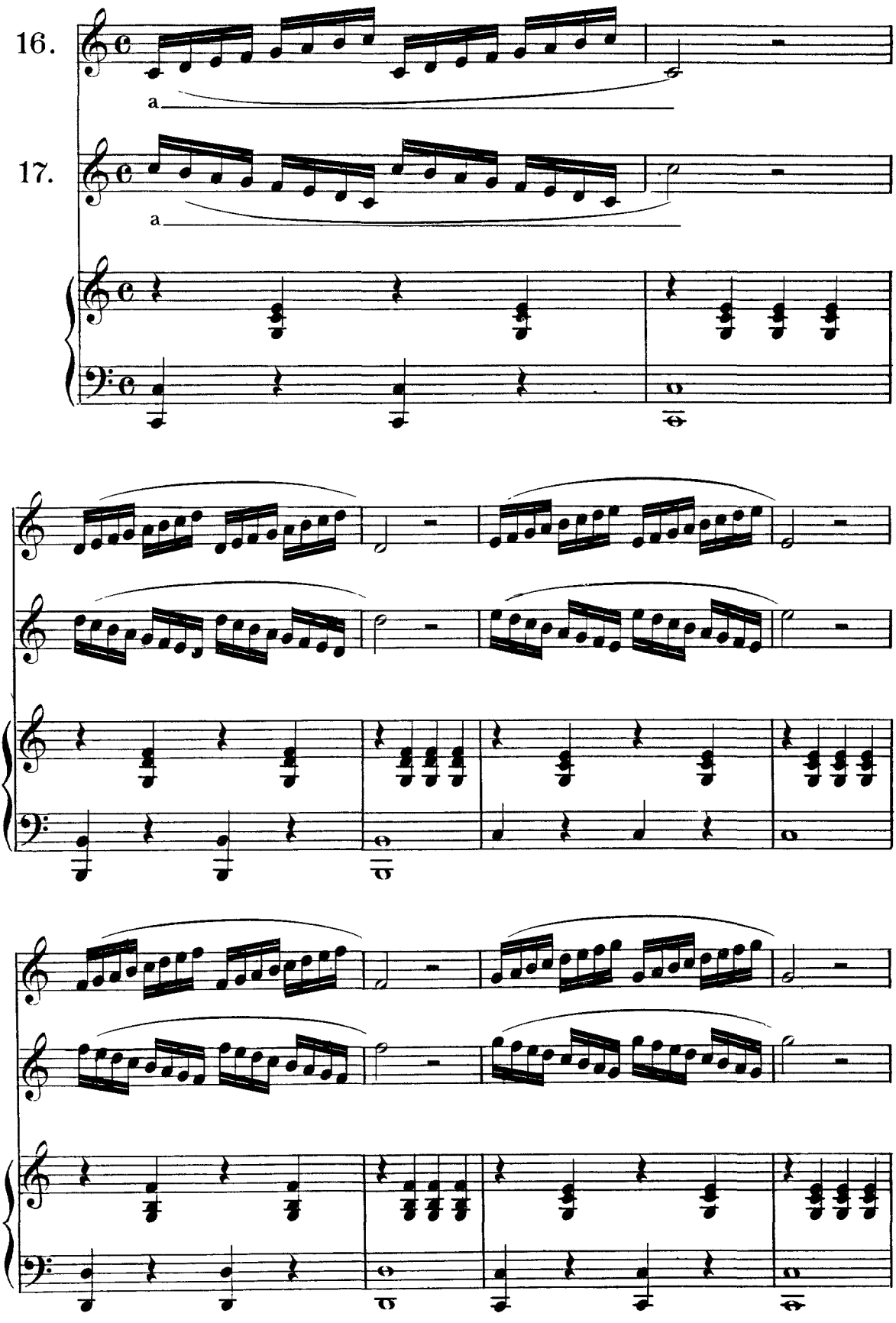

12.
a

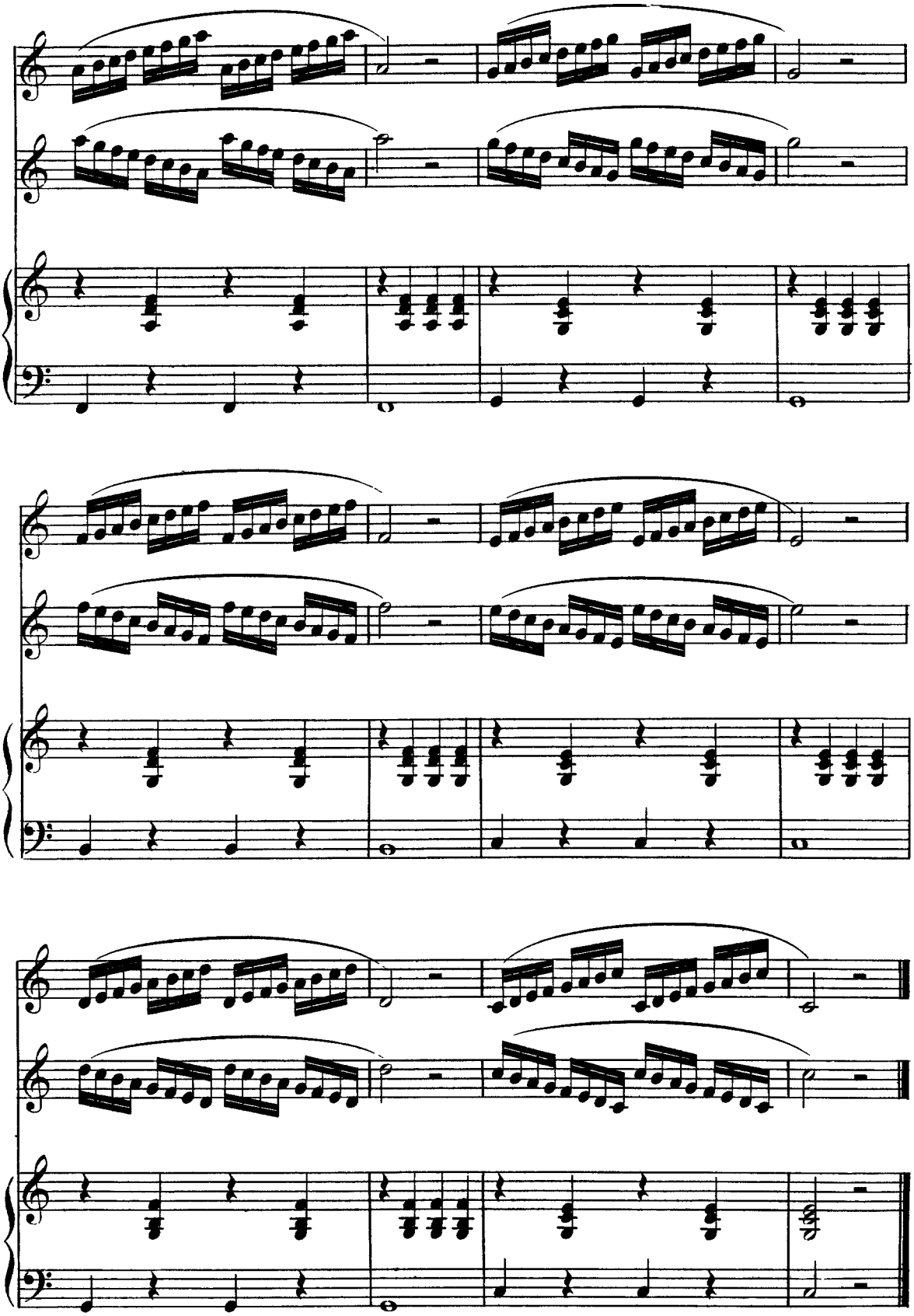


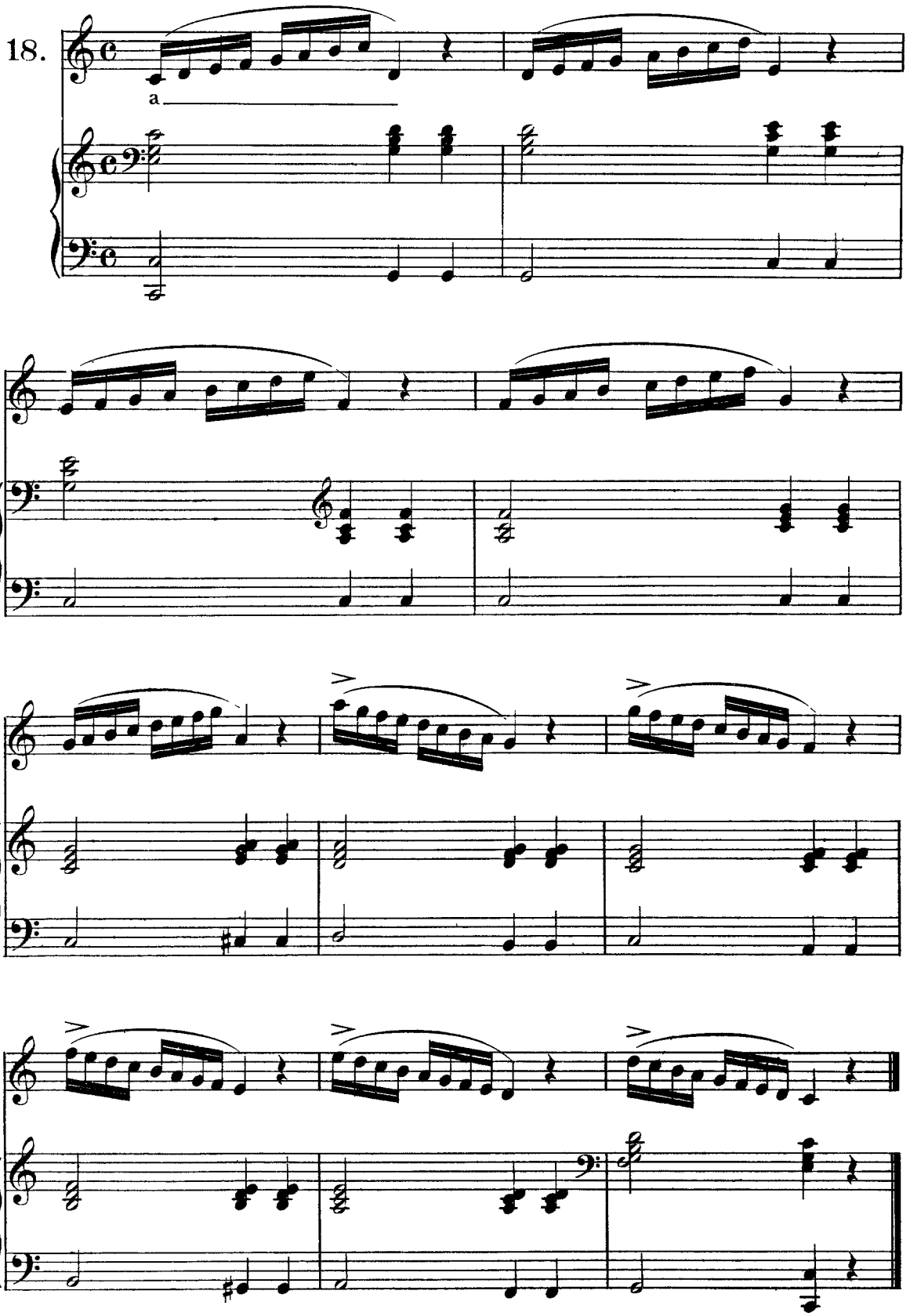
*) Sing slowly, at first, repeating faster by degrees, to obtain as perfect intonation and precision as possible.

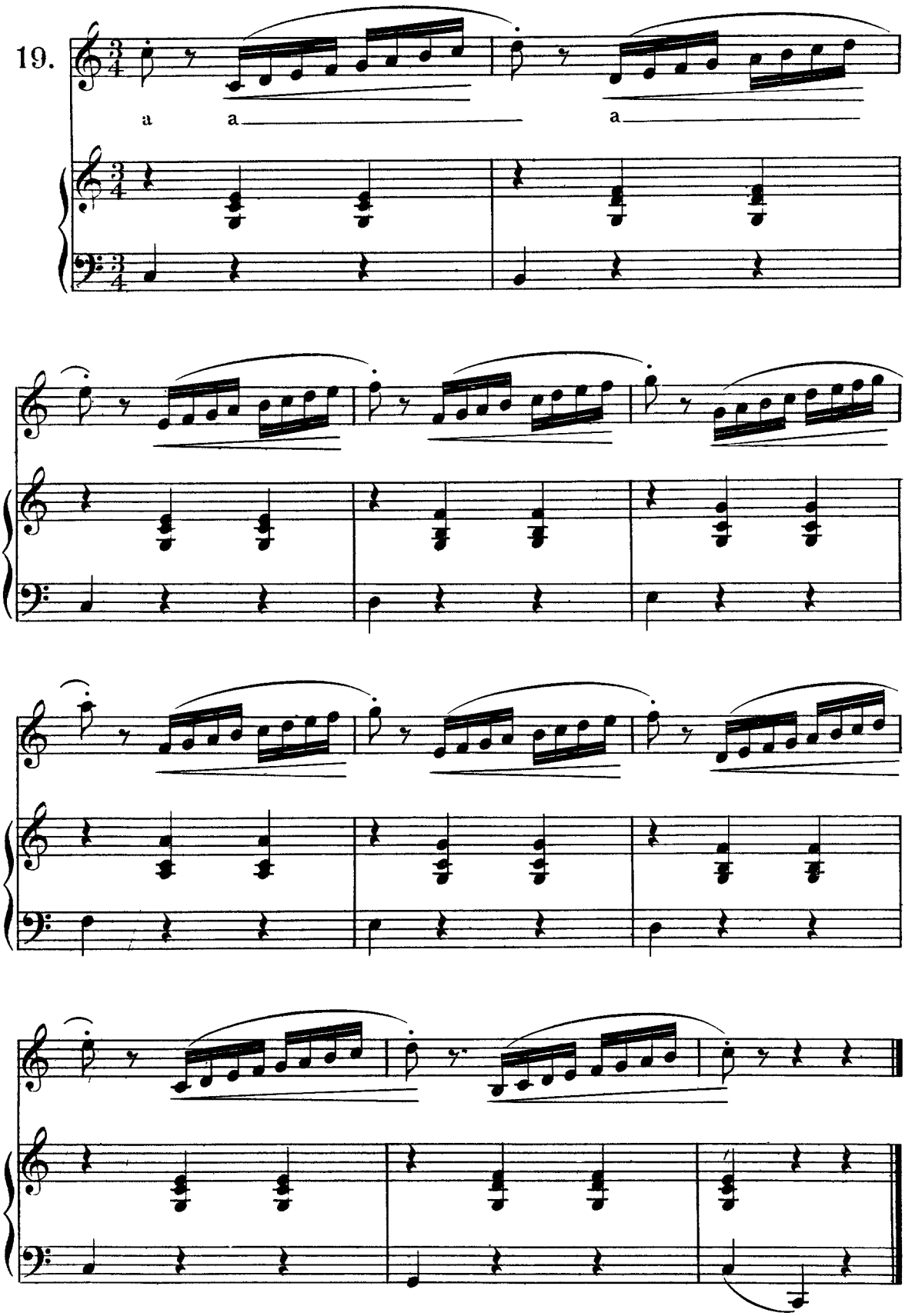

14.
a
15.
a

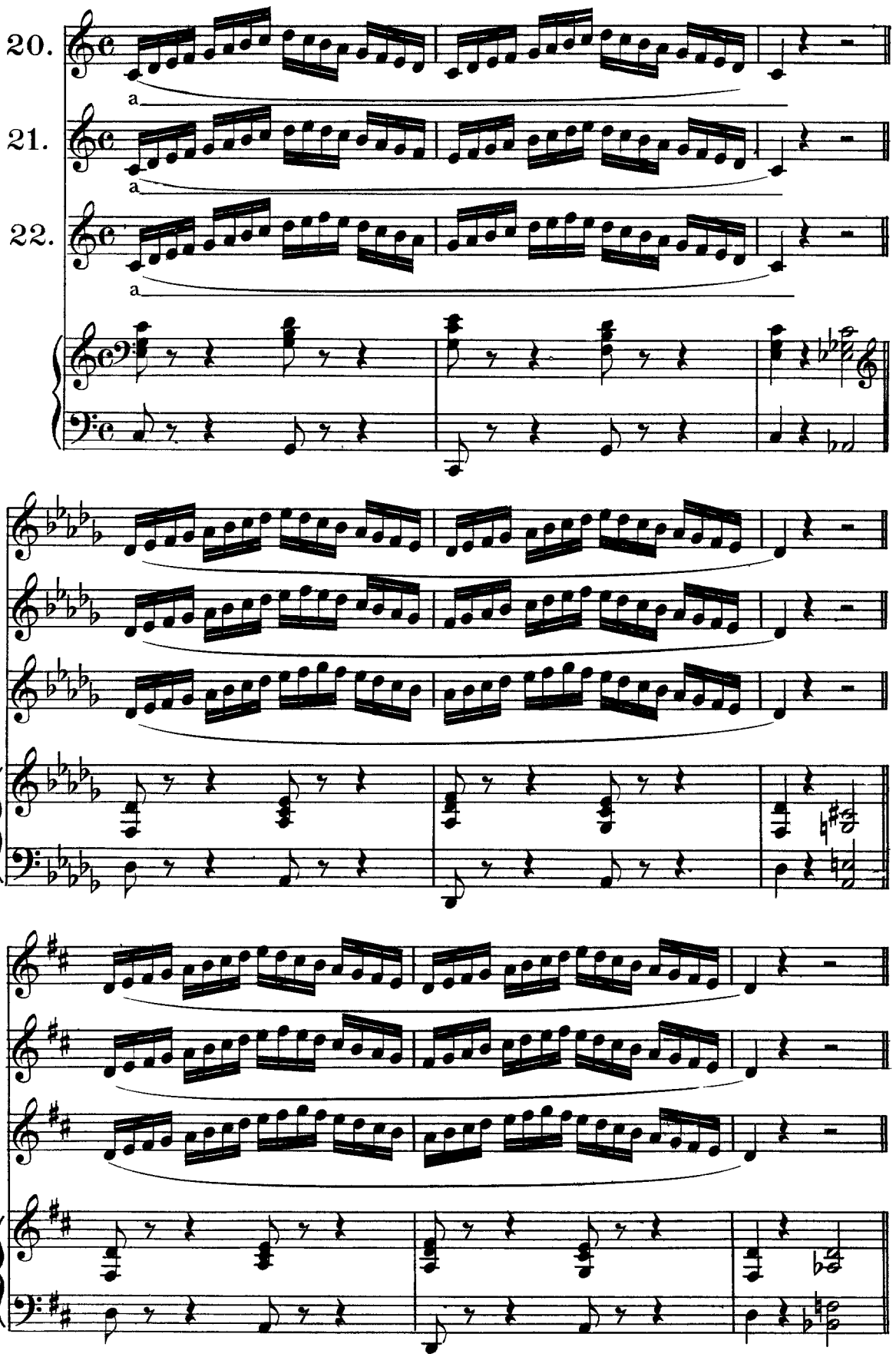


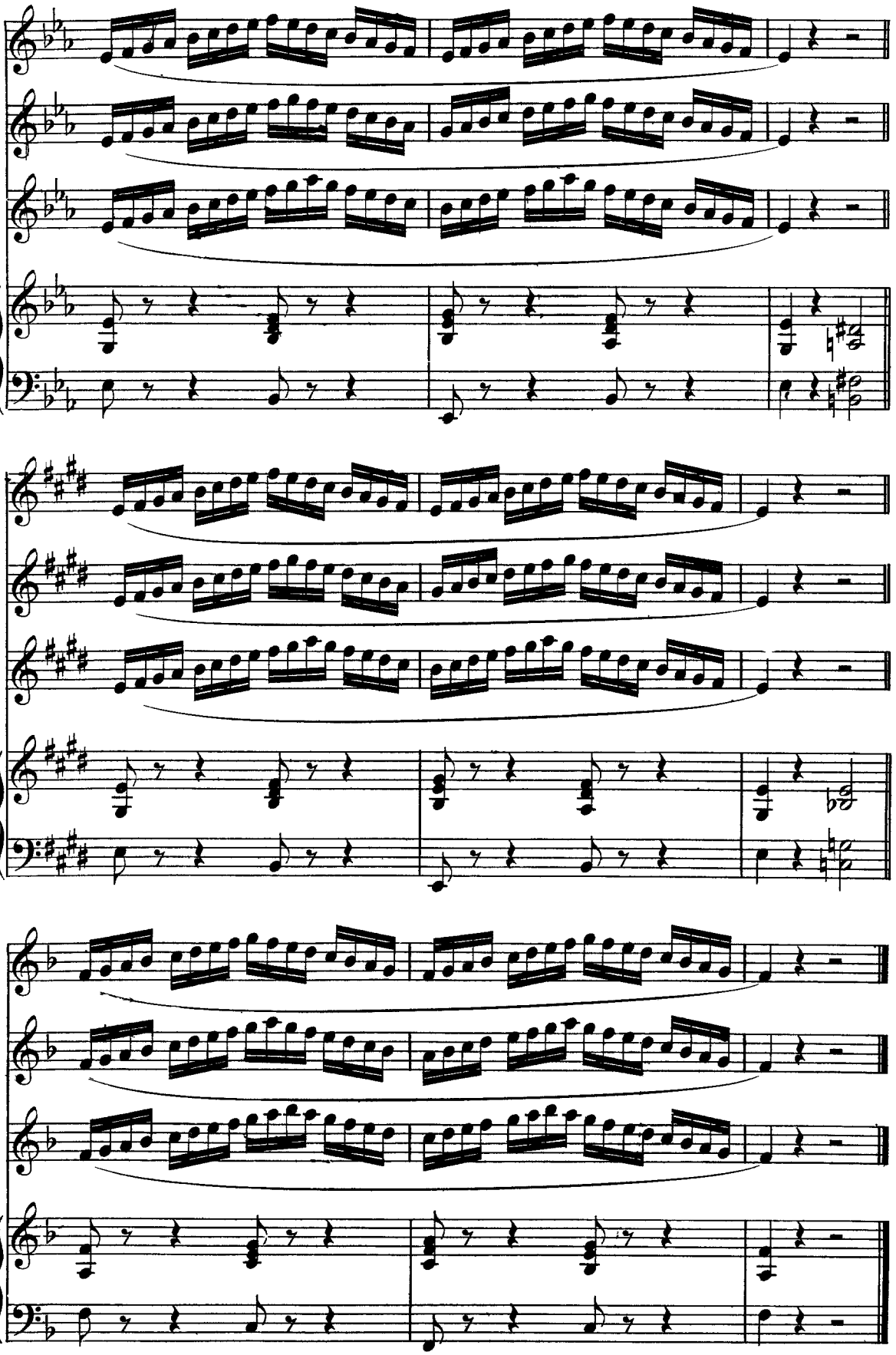

16.
a
17.
a

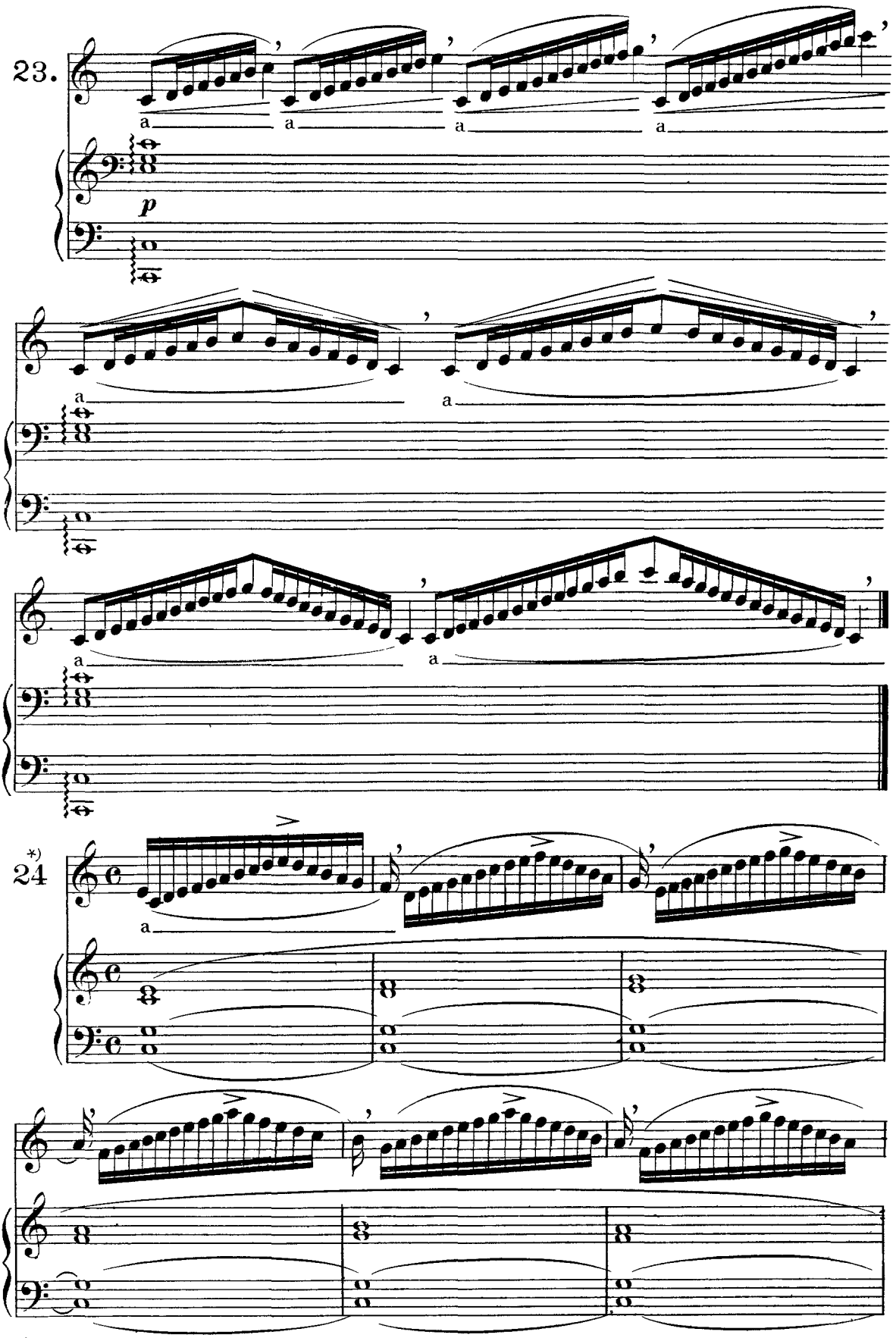



18.
a

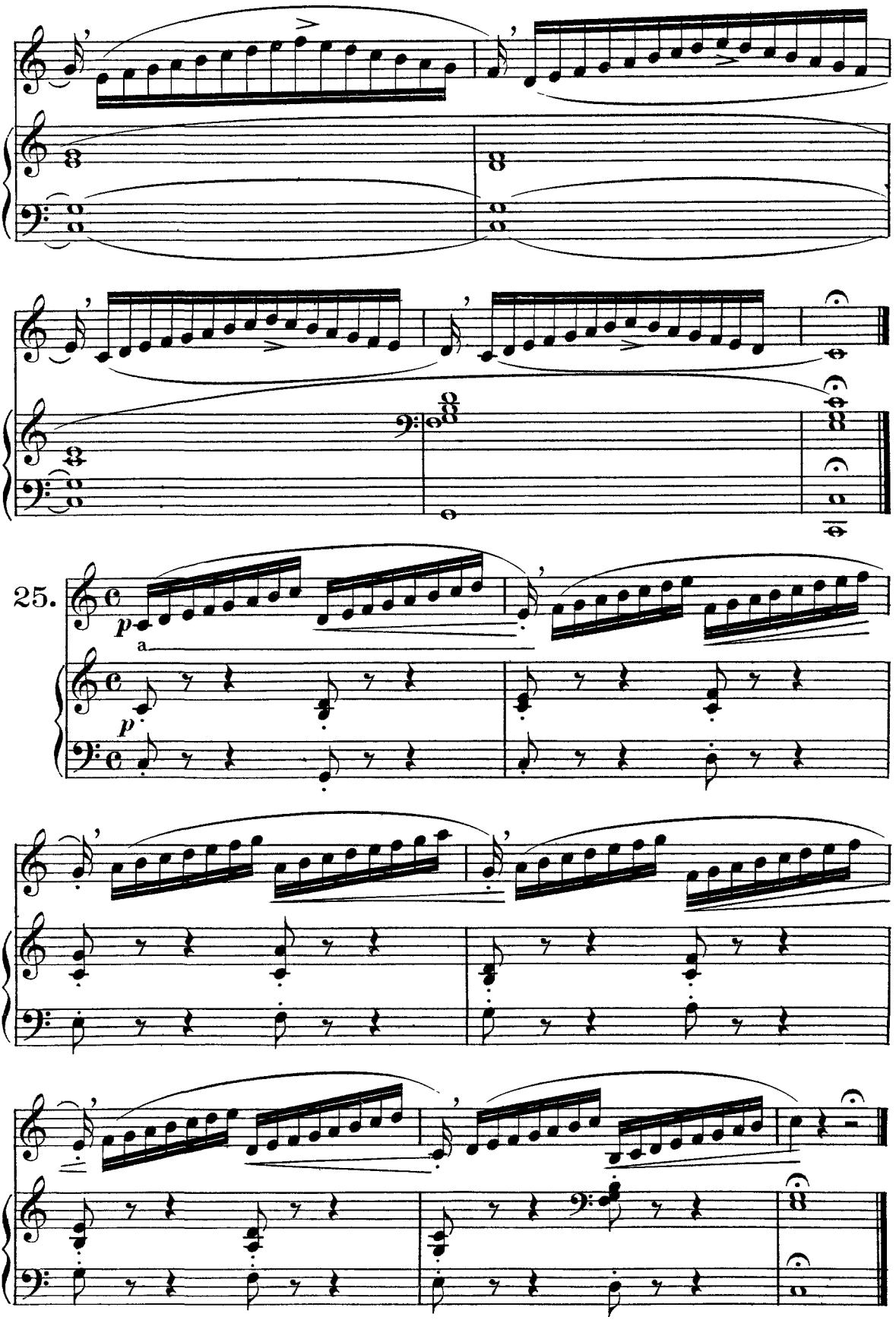

19.
a
a
a

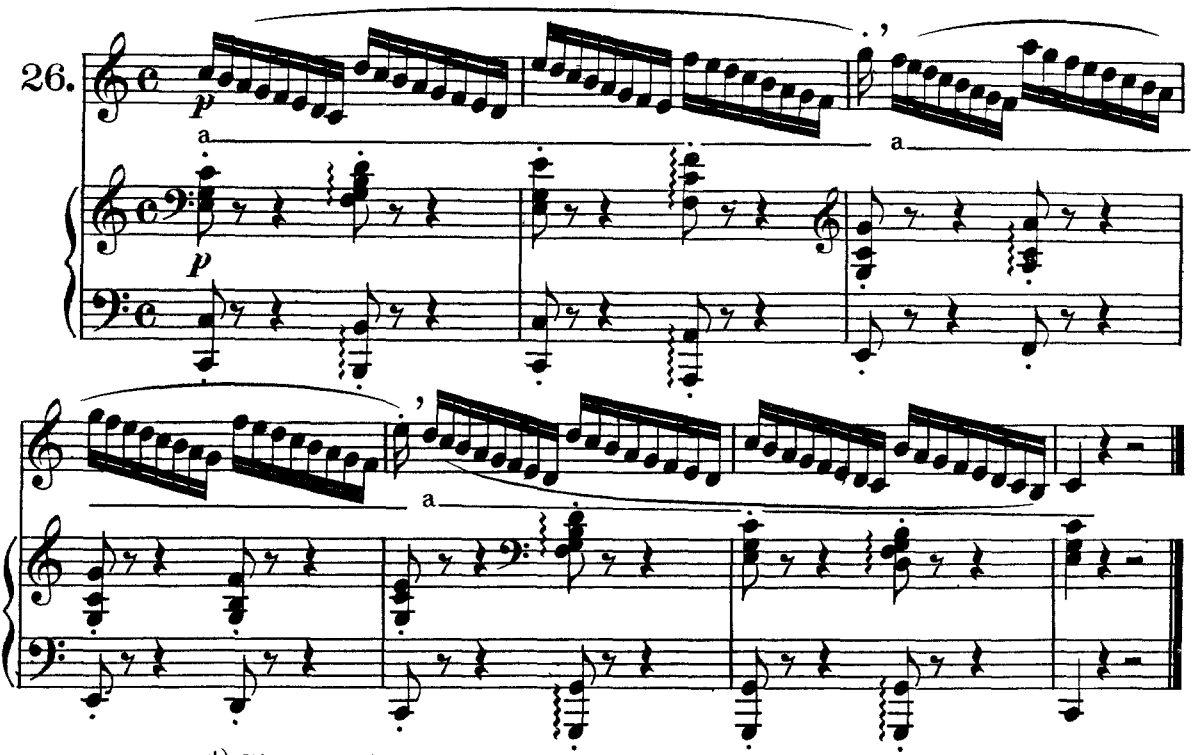

20.
a
21.
a
22.
a



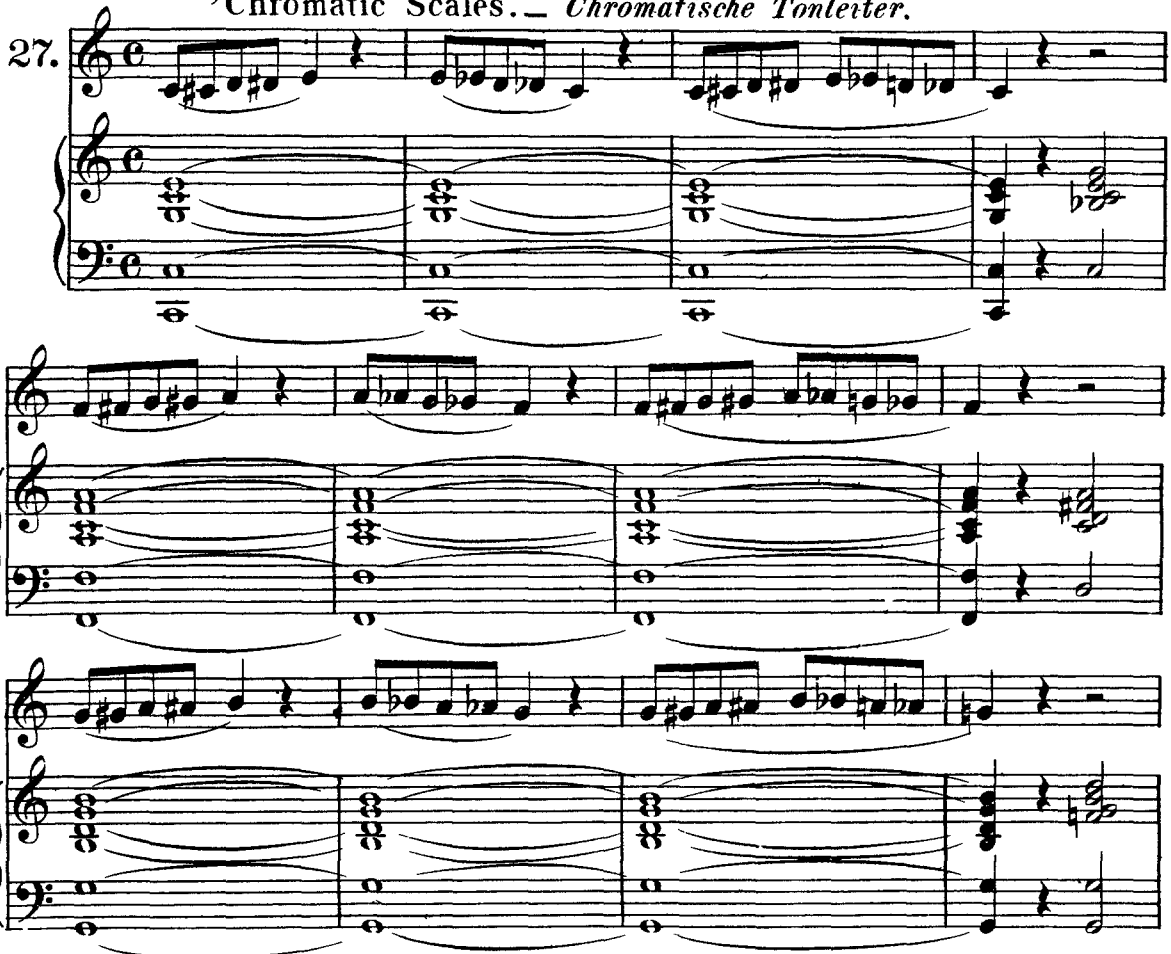


*) Inspire quickly and inaudibly; accent sharply and strictly in time.

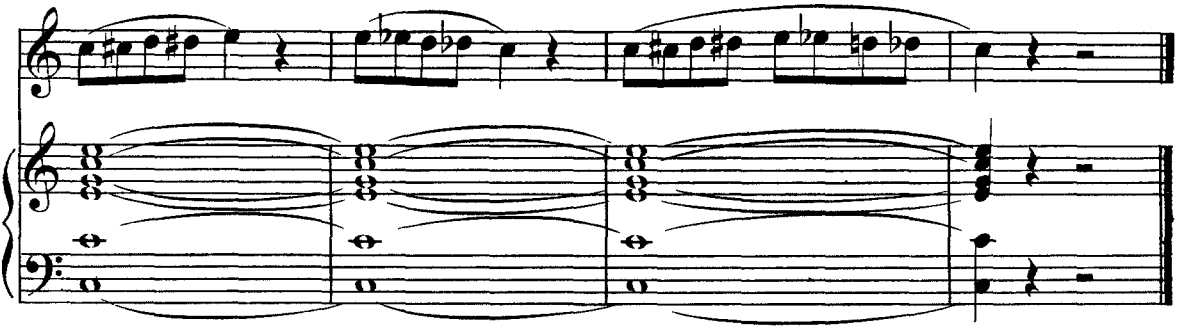

25.
p
a
p



*) Chromatic Scales. — *Chromatische Tonleiter.*

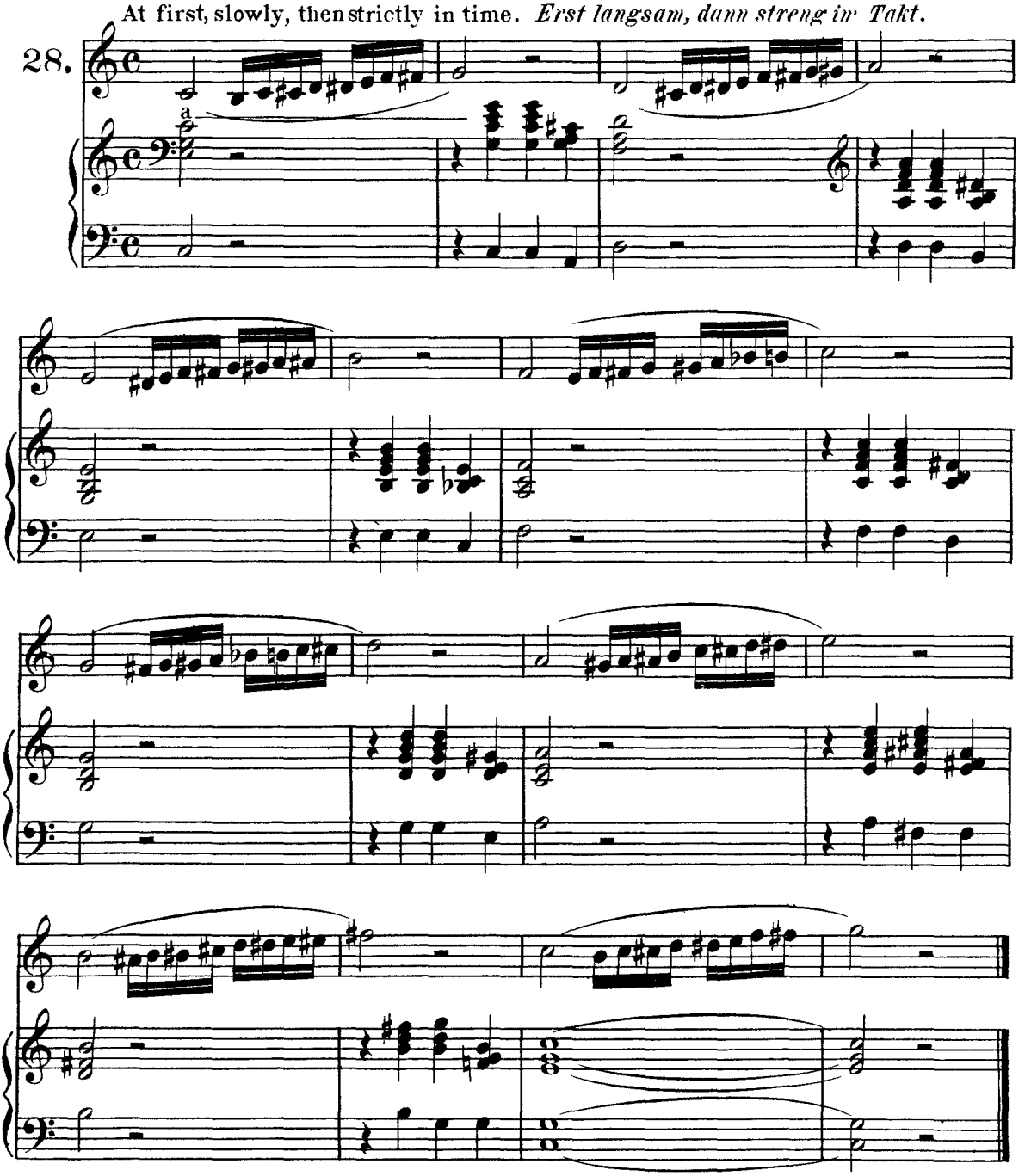


*) Of course, these exercises also must be practiced, at first, very slowly, and likewise with the greatest care and attention; for nothing else so promotes and establishes purity of intonation as this progression of the voice through the narrowest intervals.

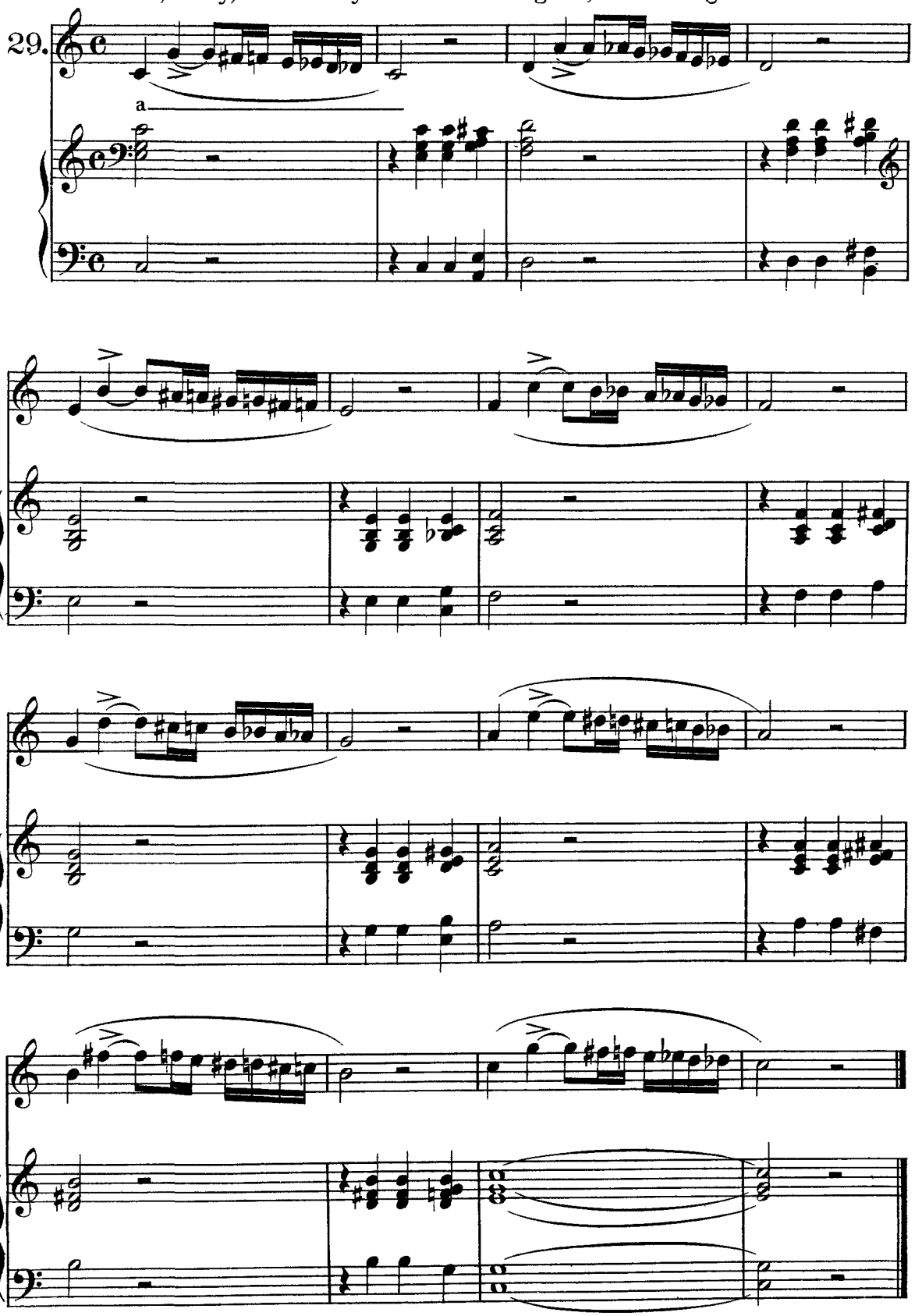


At first, slowly, then strictly in time. *Erst langsam, dann streng im Takt.*

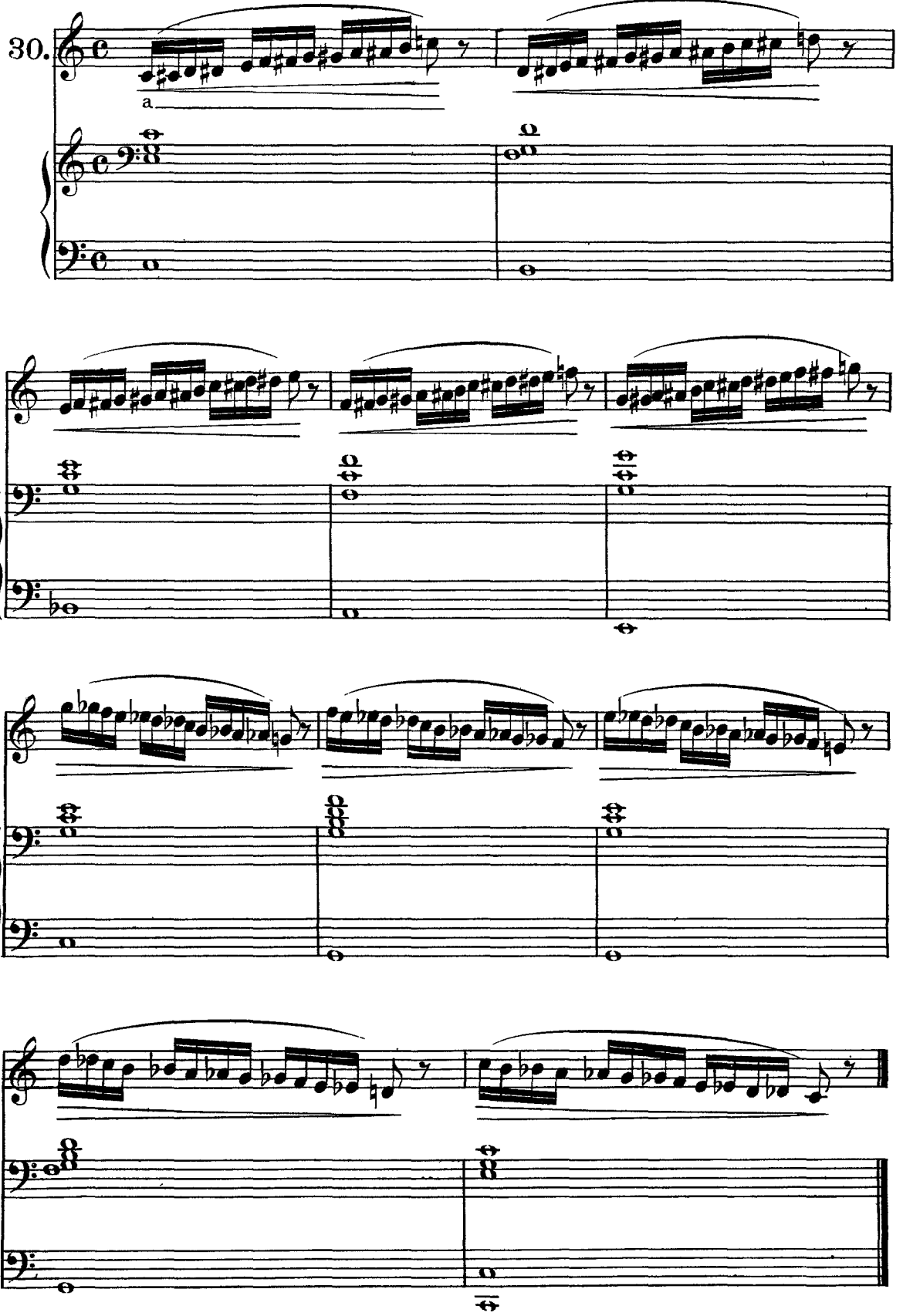
28.

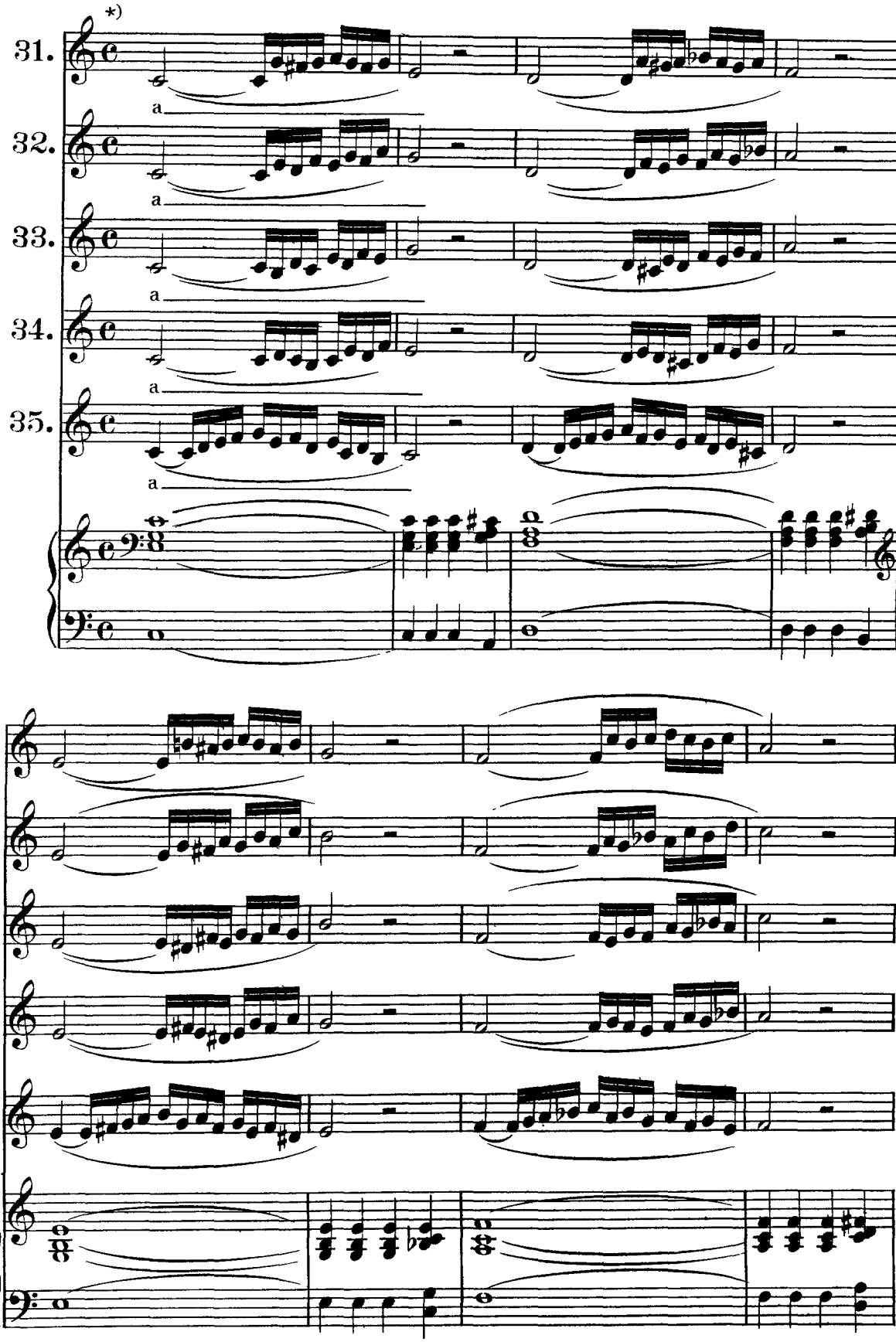


At first, slowly, then strictly in time. *Erst langsam, dann streng im Takt.*

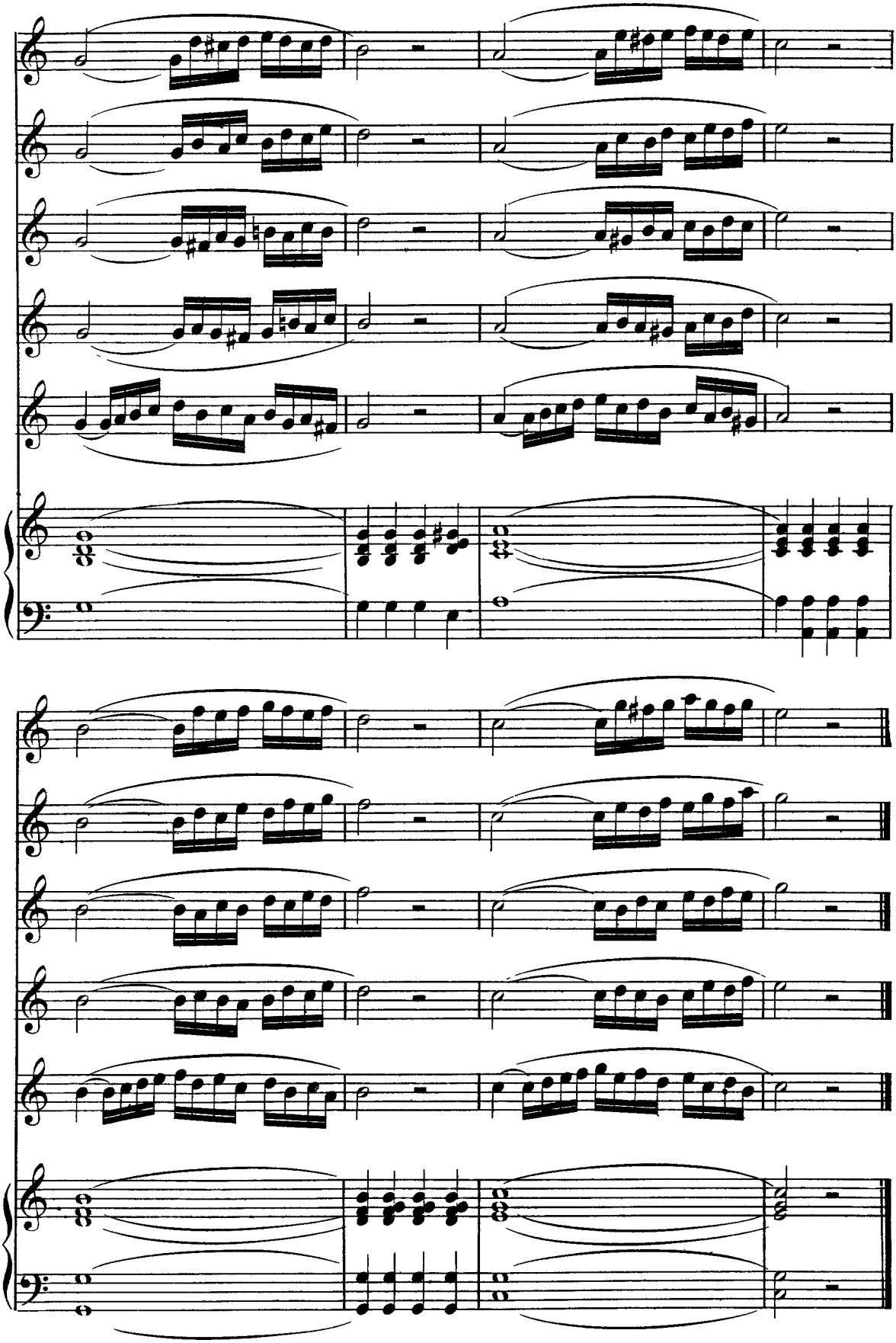


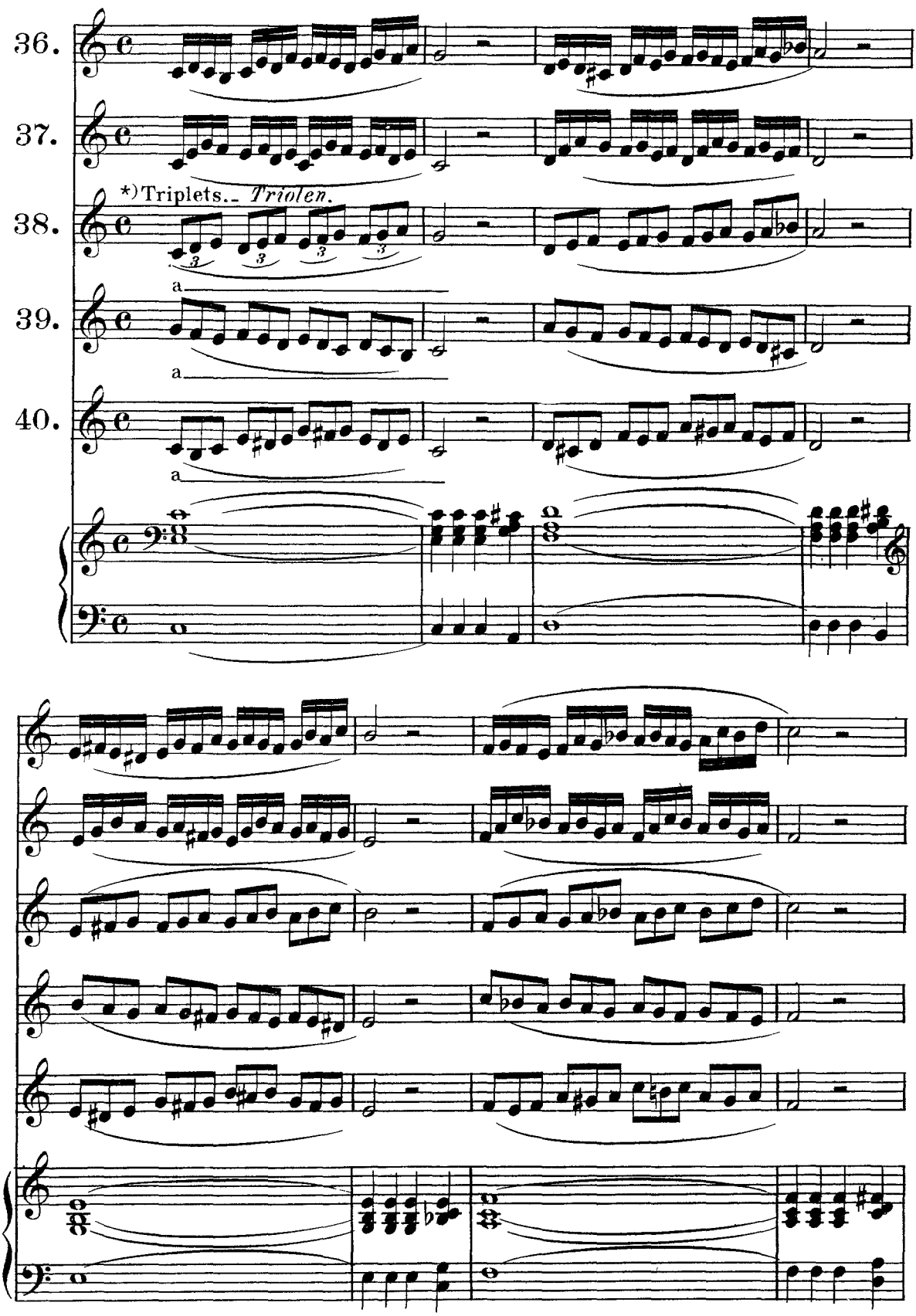
At first slowly, then strictly in time. ***Erst langsam, dann streng im Takt.***



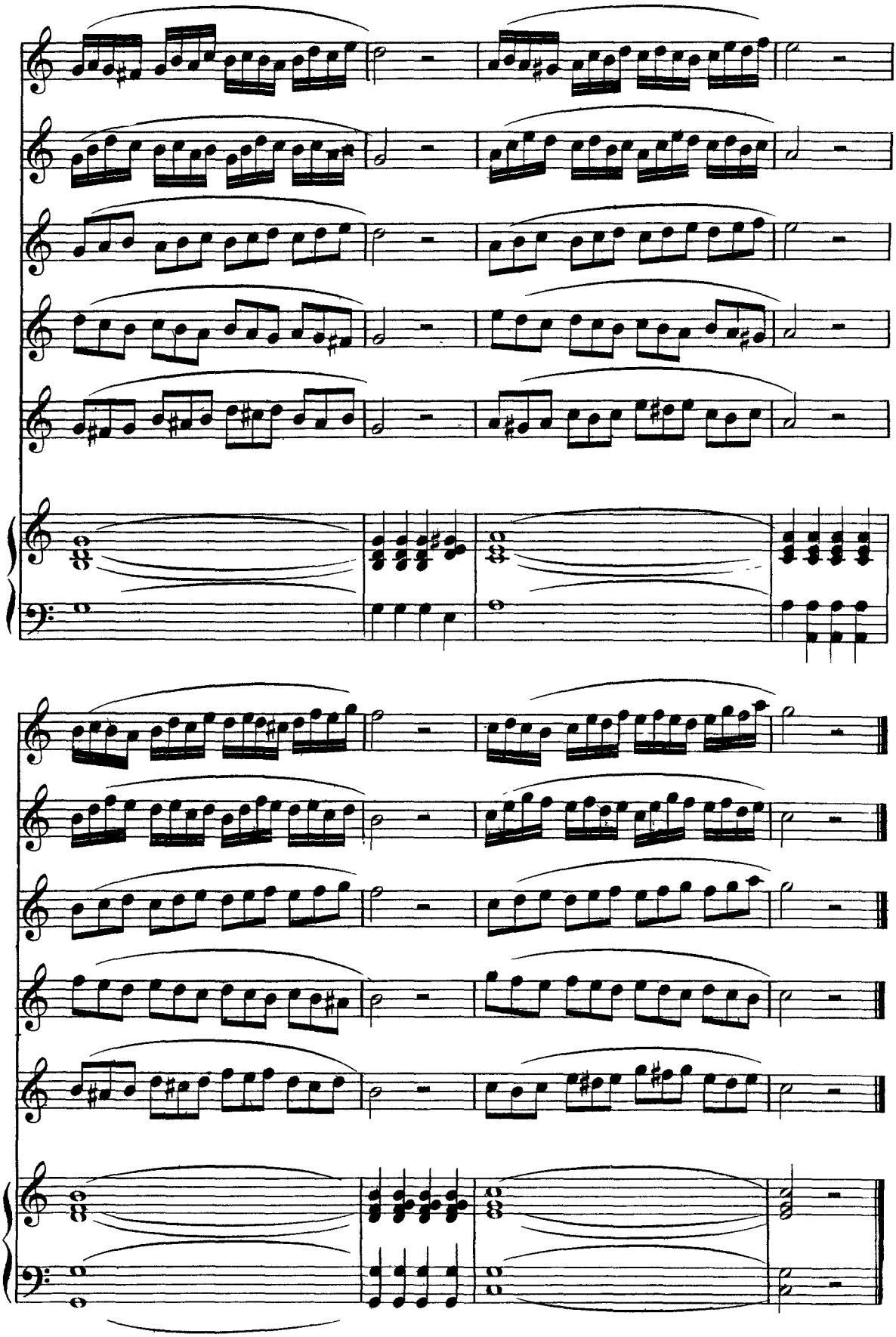


*) Sing throughout with uniform power of tone, at first, softly *(p)*, then half-loud *(mf)*, then loud *(f)*.



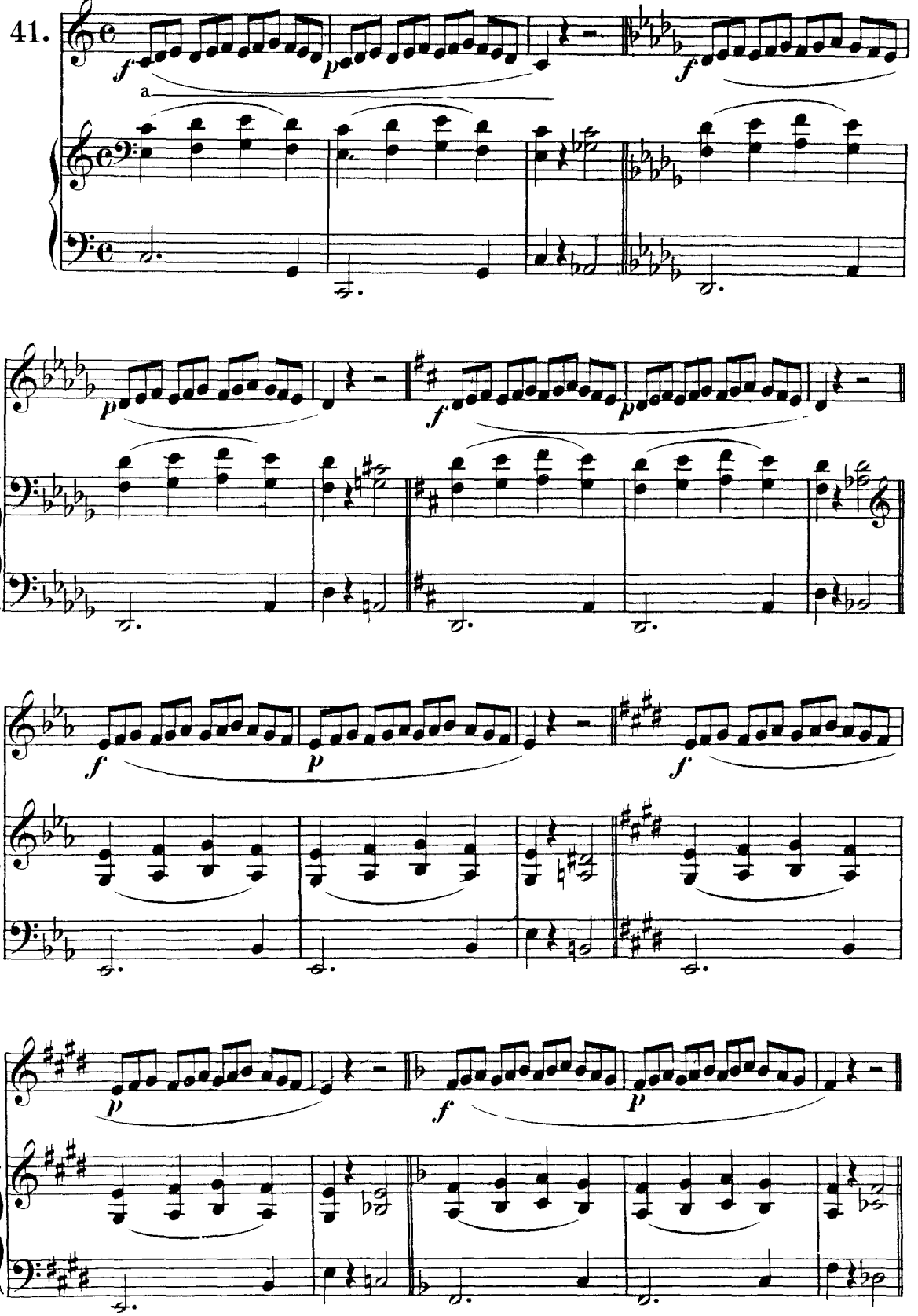


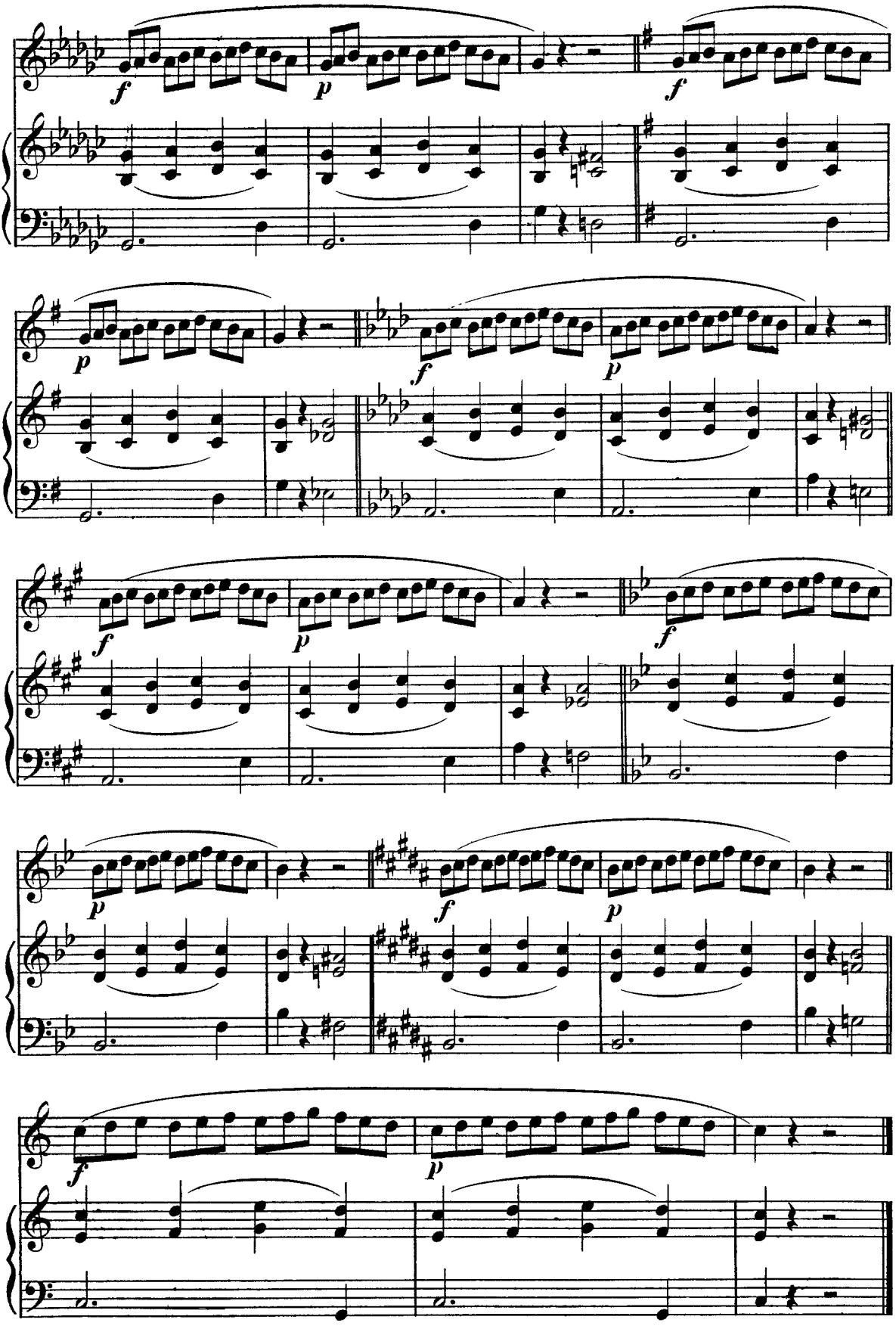
*) Such a group of 3 tones is called a Triplet. Take care always to give the first tone a slight accent; the other 2 then follow unaccented, and in exact time.



Practice, at first, without the 2nd measure.
Zuerst ohne den zweiten Takt zu üben.

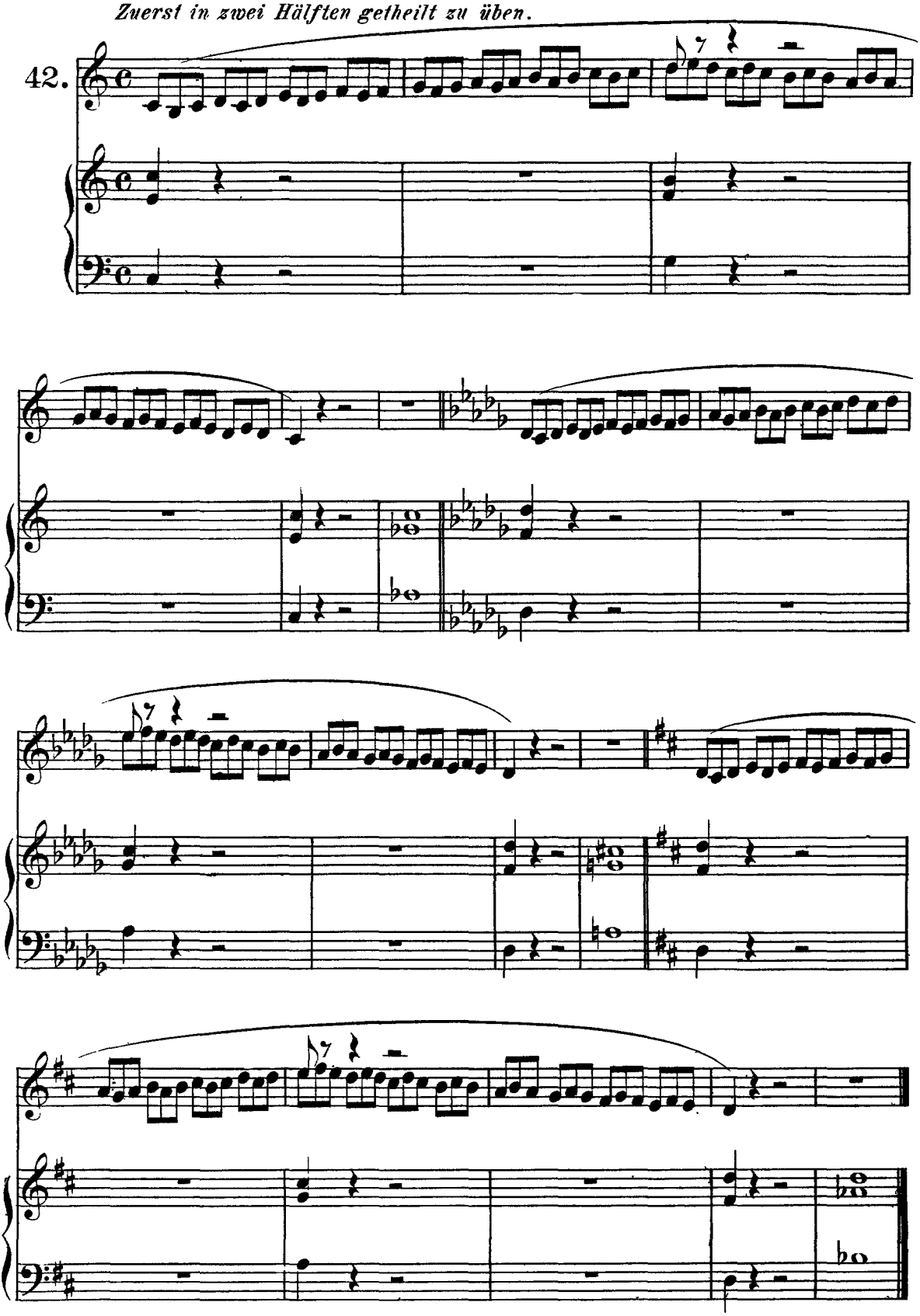
41.

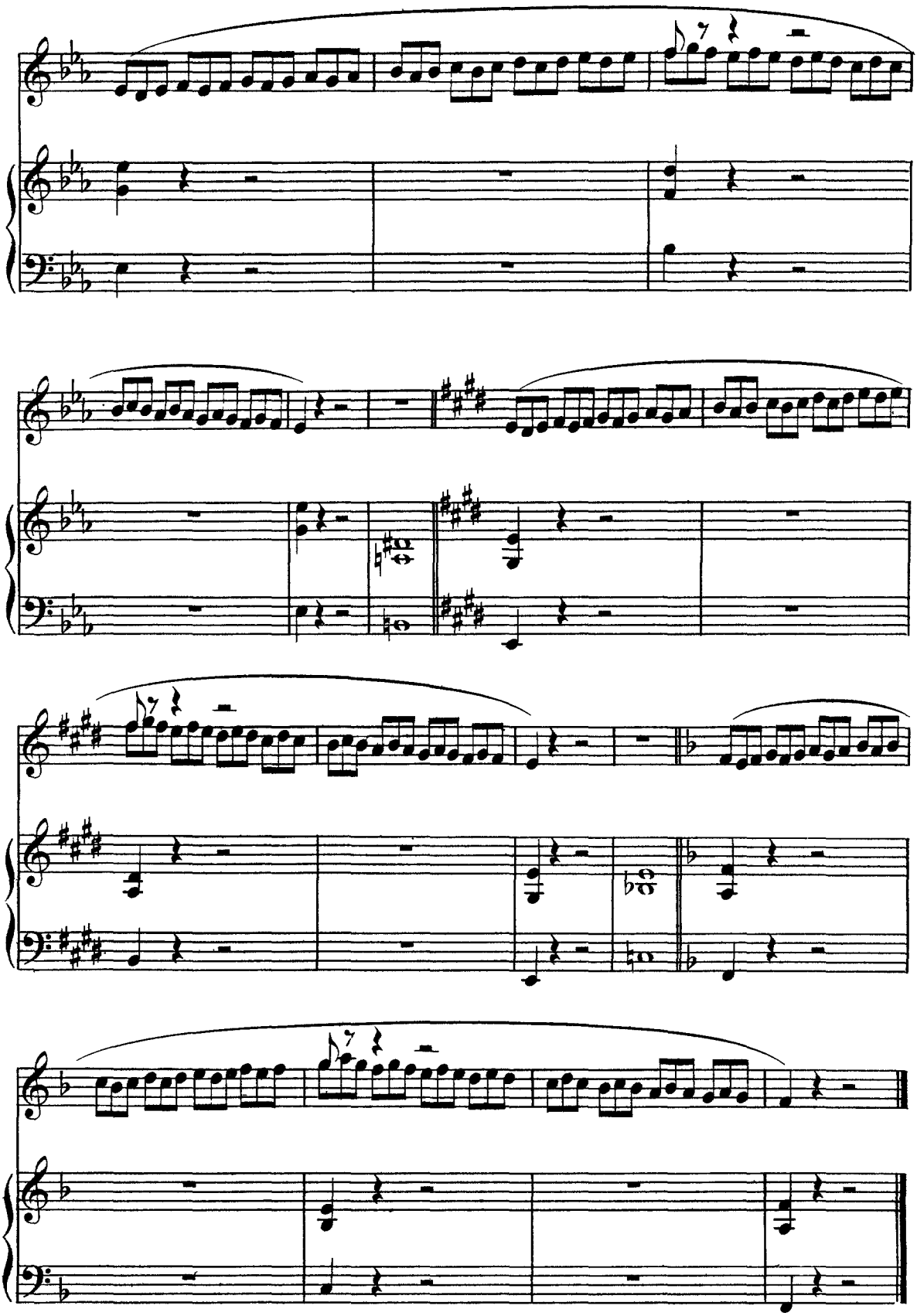


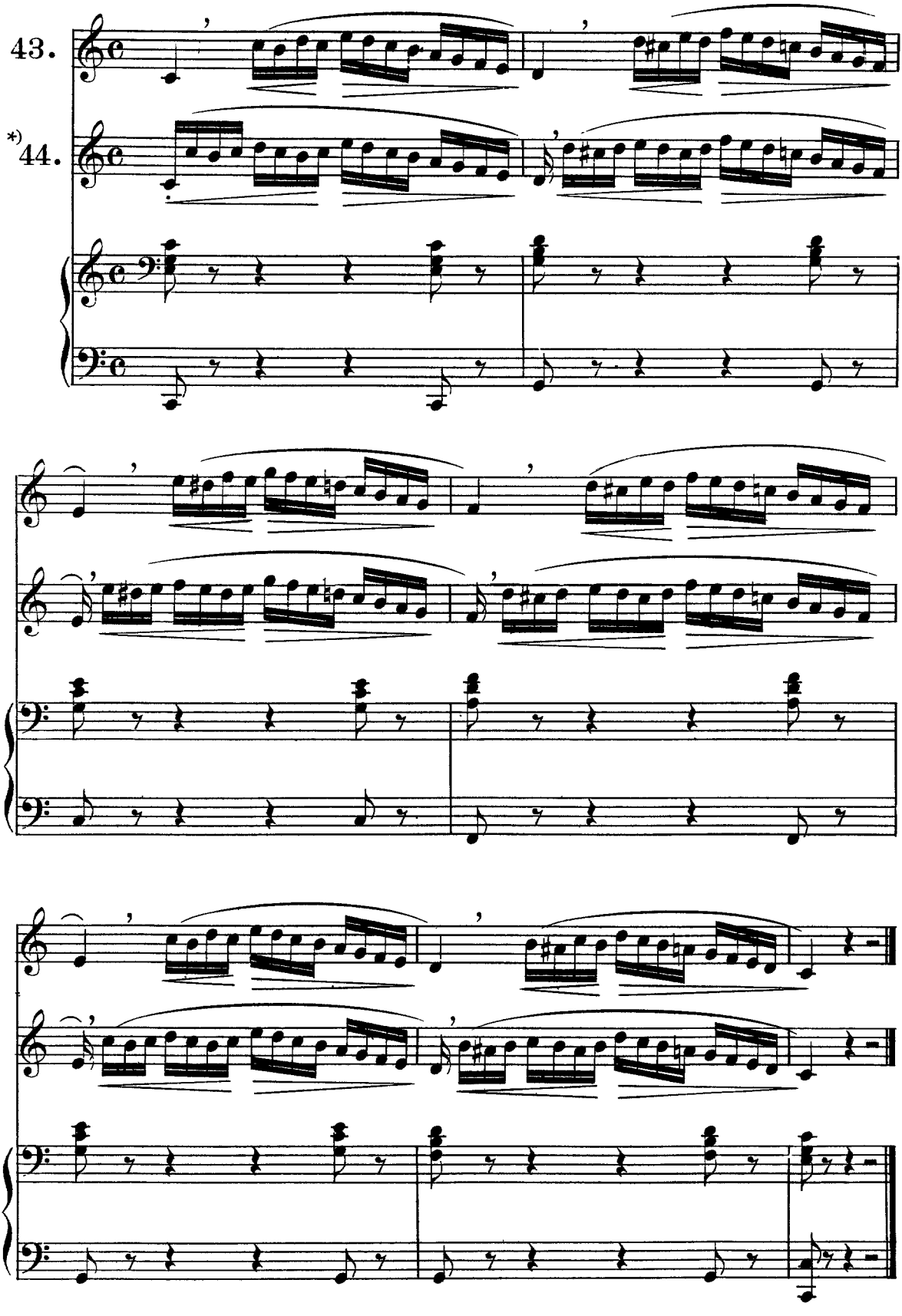

f
p
f
p
f
p
f
p
f
p
f
p
f
p

Practice, at first, in two halves.
Zuerst in zwei Hälften getheilt zu üben.

42.







*) In singing Nº 44, take care to make no unduly long pauses.

Abt

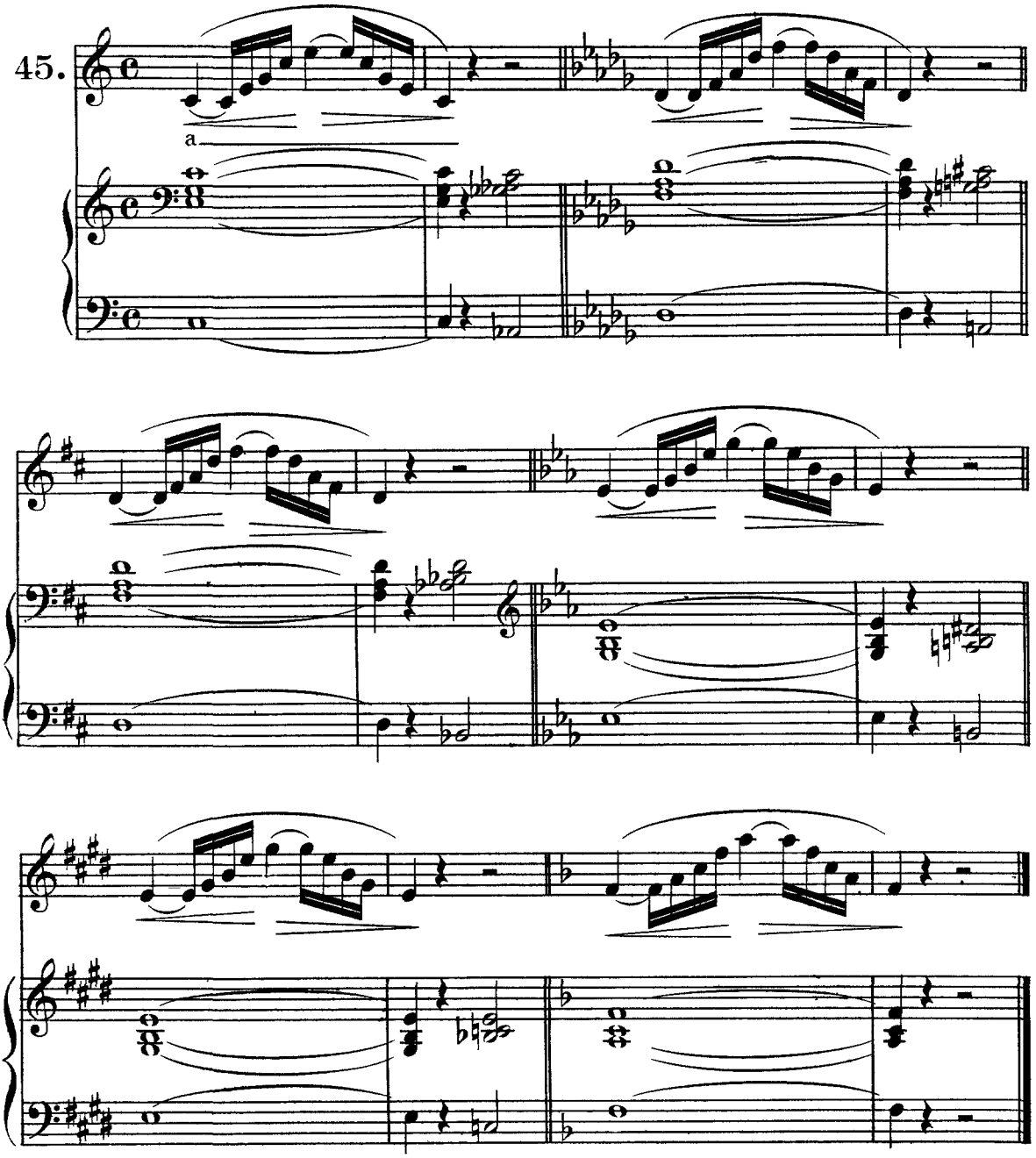
Practical Singing Tutor for All Voices

(Soprano or Tenor), Op. 474

Part 2

ARPEGGIOS. — *ARPEGGIEN.*

Broken Chords. — *Gebrochene Accorde.*

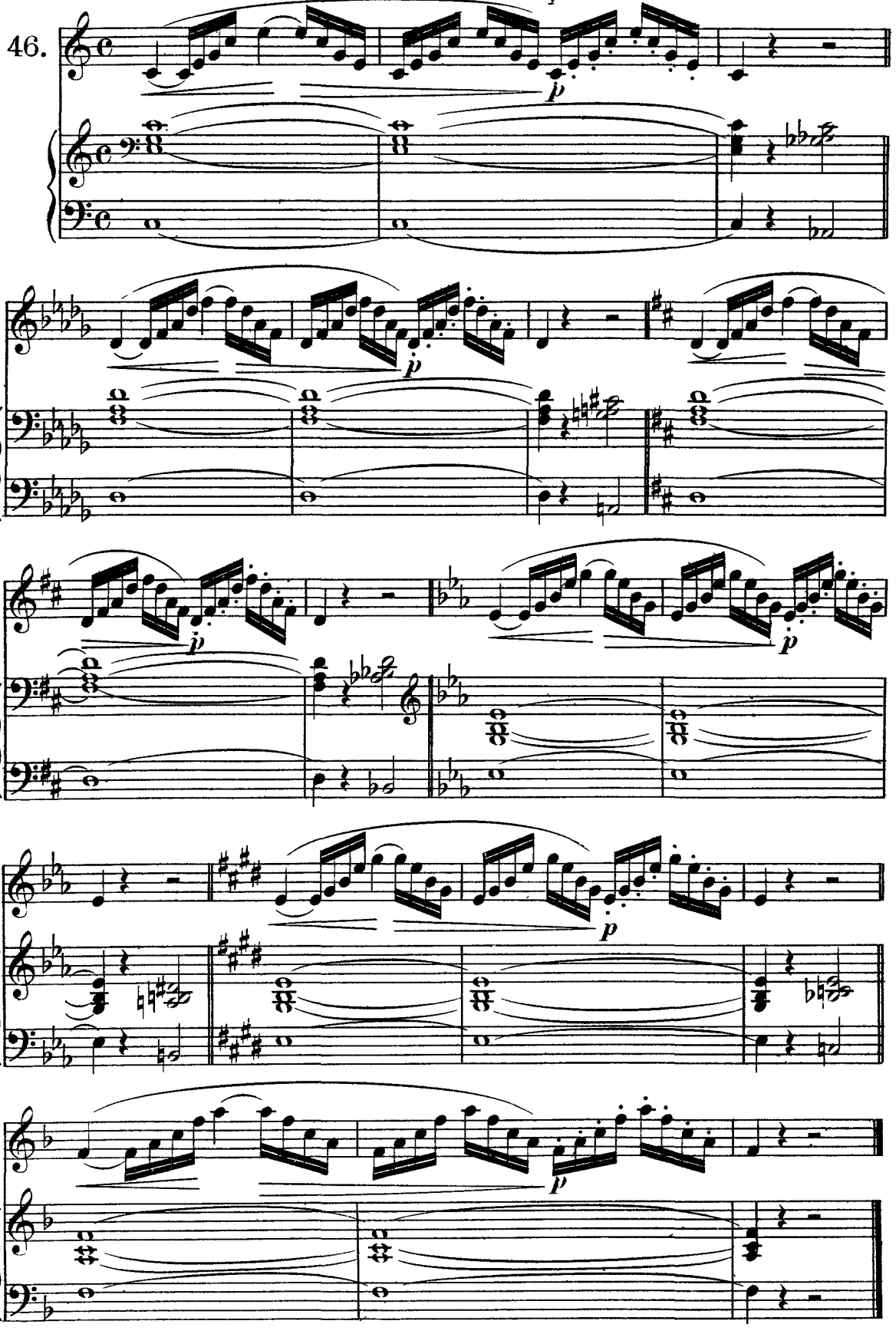


*) Through an oversight, no exercises in minor have been given. The latter being quite as important as those in major, and far more difficult, teachers are urgently advised to let pupils study this entire section first in major and then in minor, In № 46, pay specialattention to the *staccato.* The first note of each group in № 47 is to be accented, as in triplets.

At first, without practicing the 2nd measure.
Zuerst ohne den zweiten Takt zu üben.

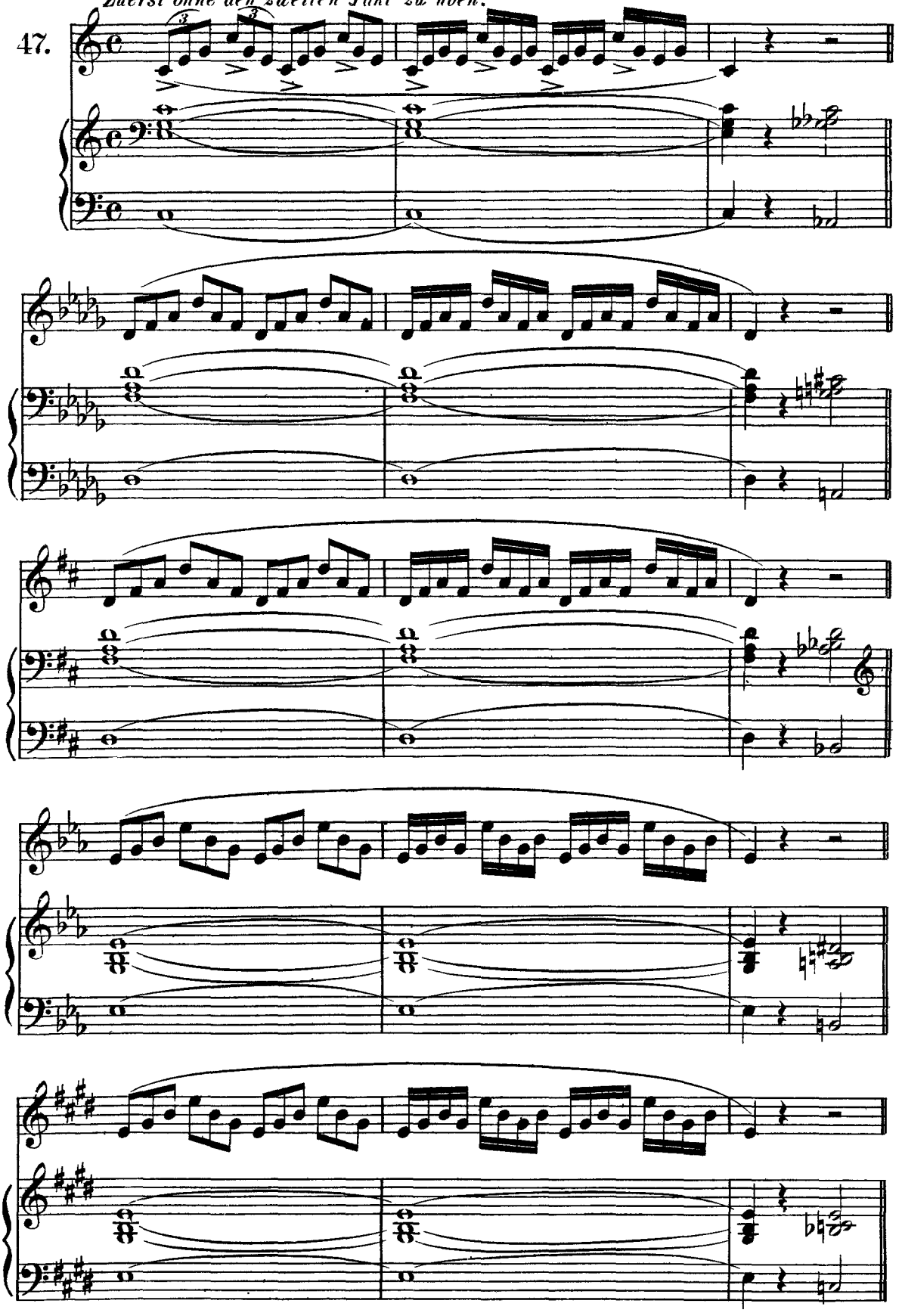
46.

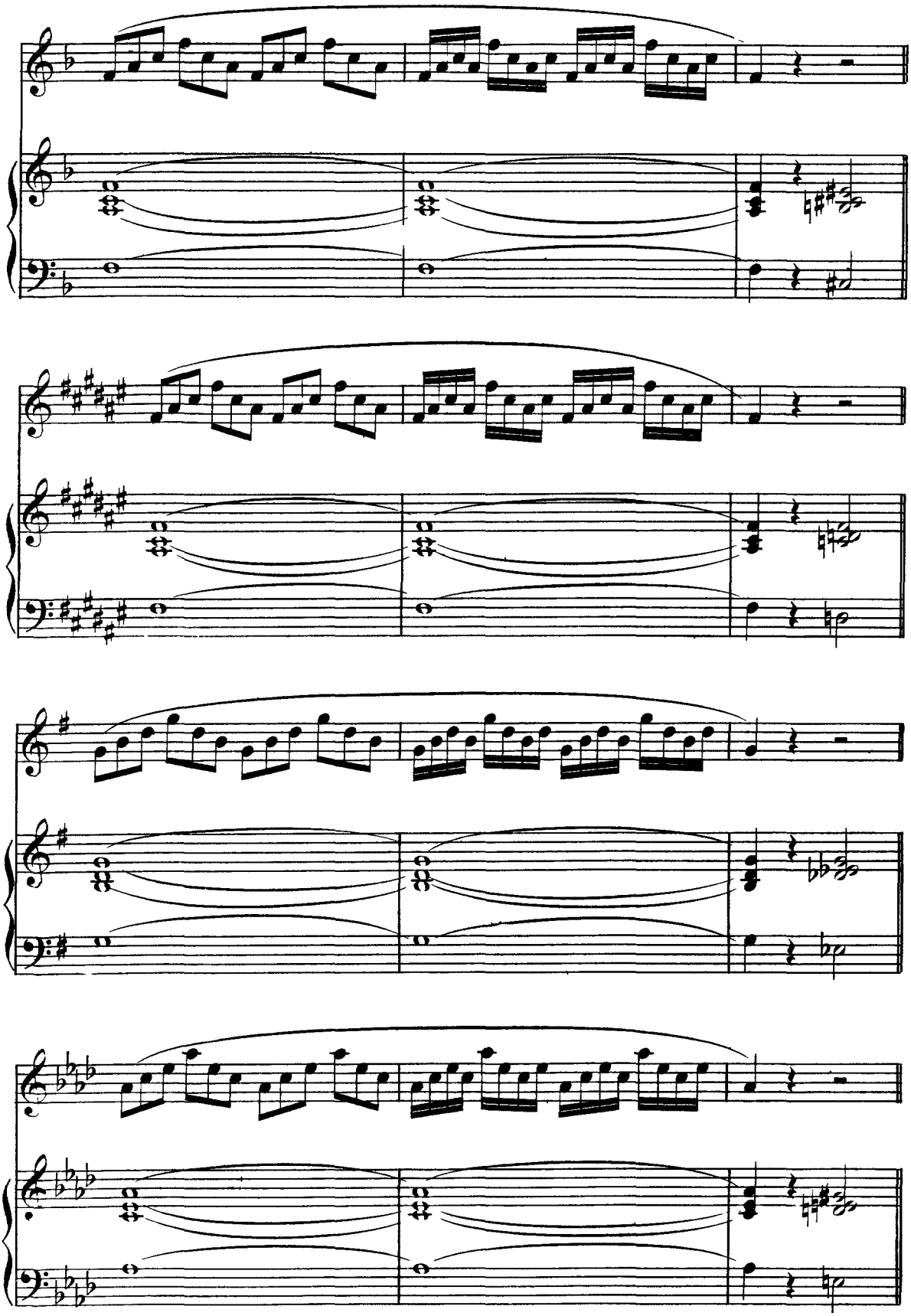
poco rit.

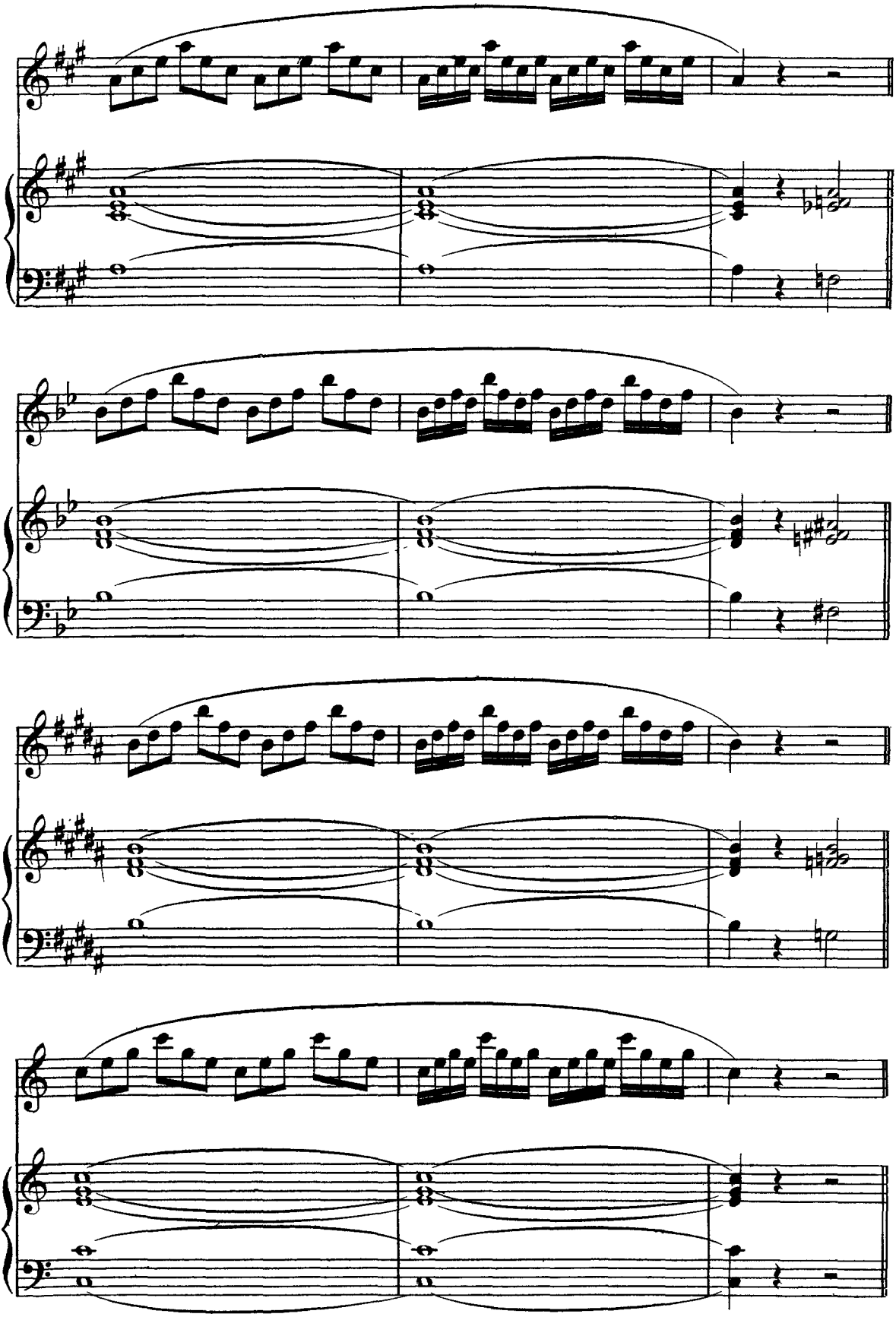


At first, without practicing the 2nd measure.
Zuerst ohne den zweiten Takt zu üben.

47.

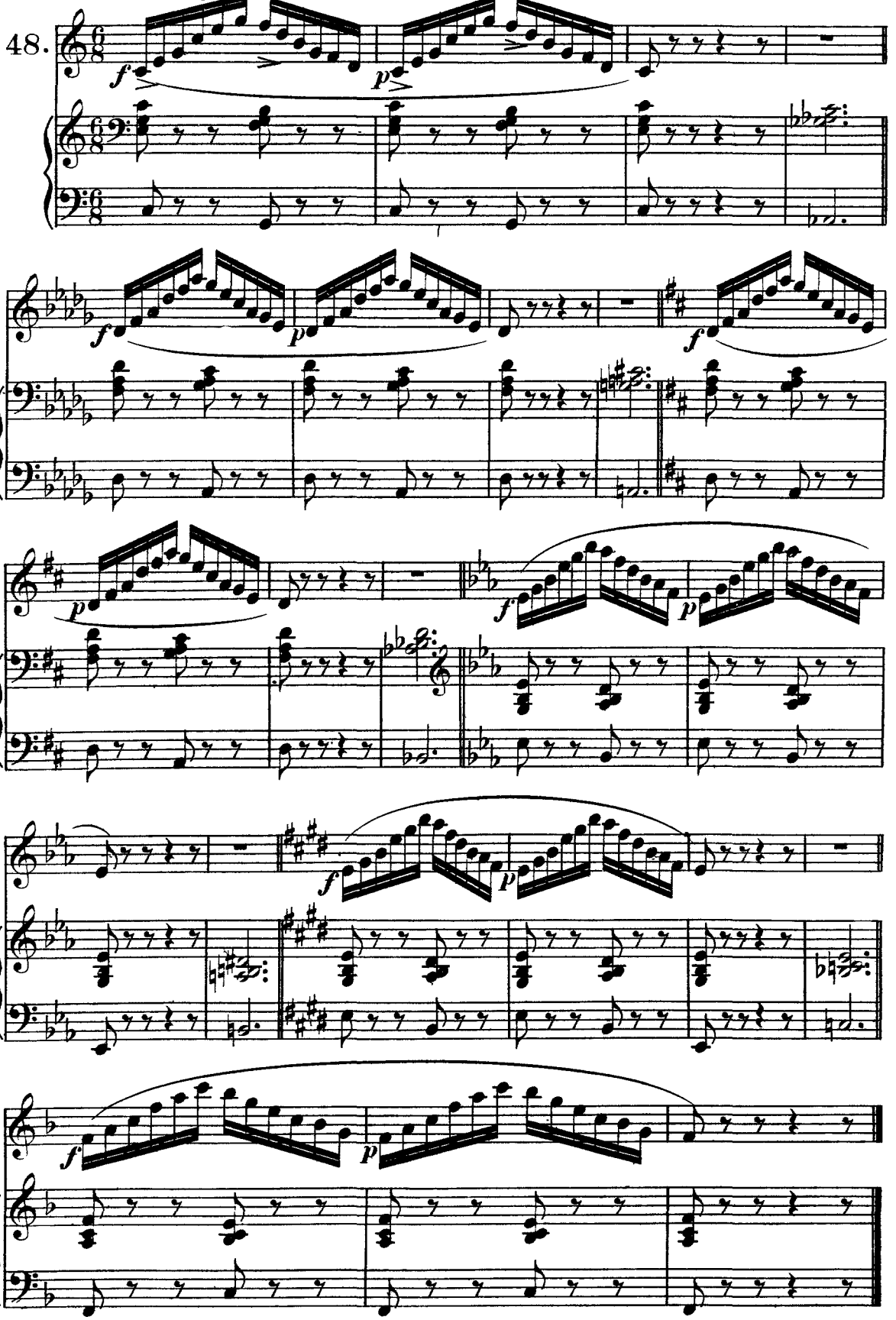


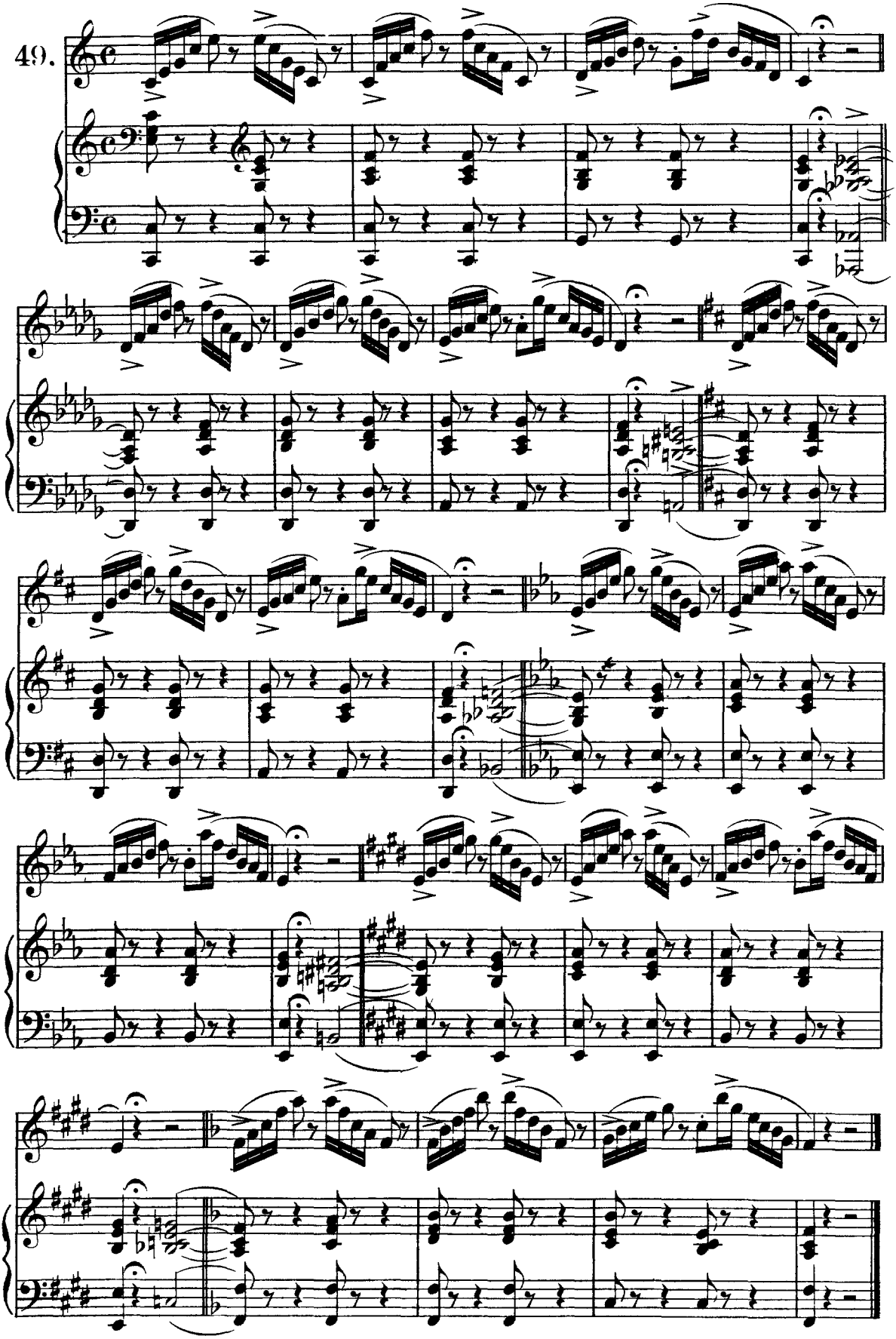




At first, without practicing the 2nd measure. ***Zuerst ohne den zweiten Takt zu üben.***

48.



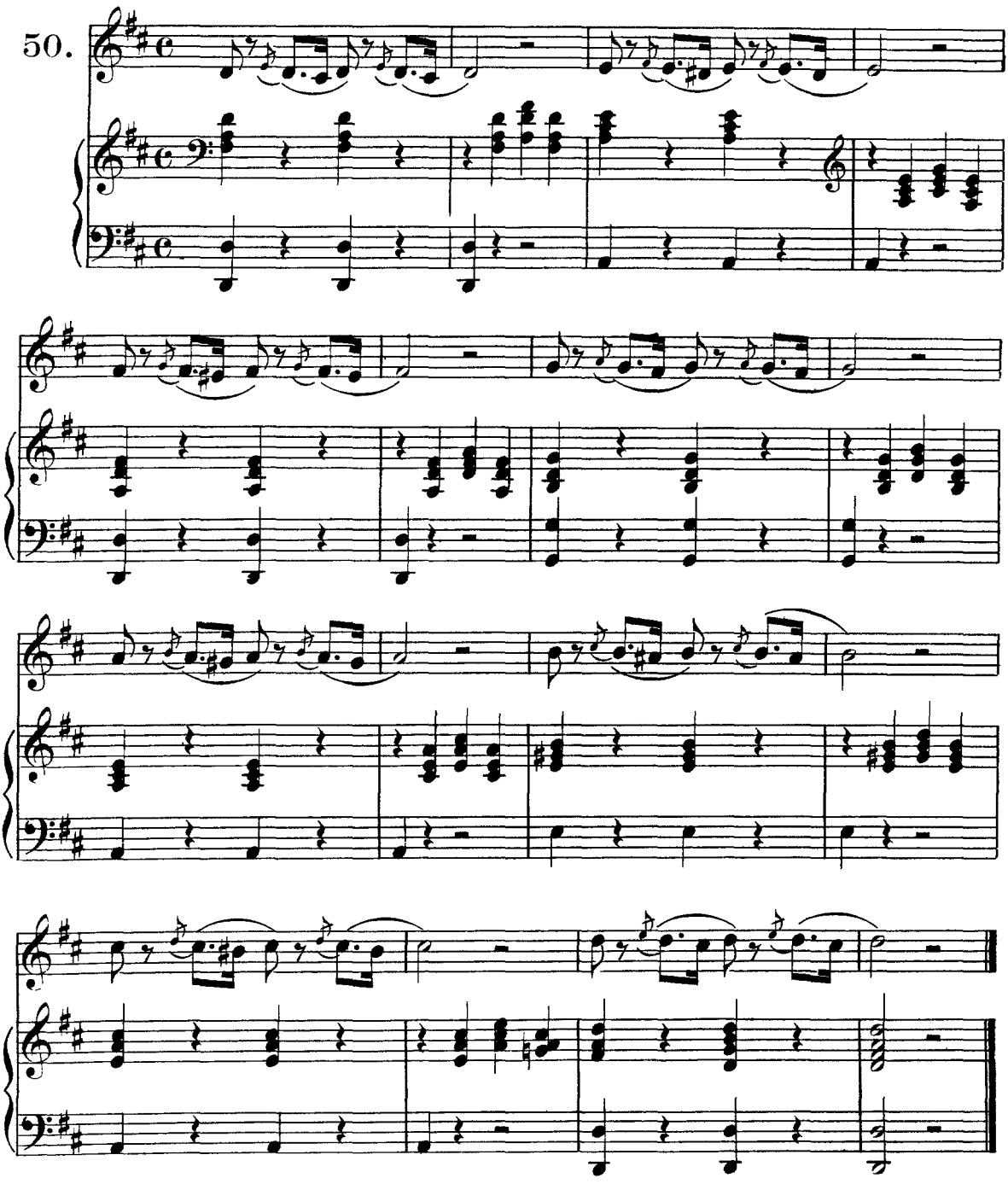

49.

III.

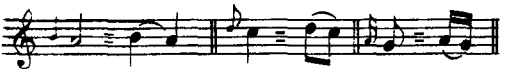
ORNAMENTS. — *VERZIERUNGEN.*

a.*) Acciaccatura. — *Der kurze Vorschlag.*

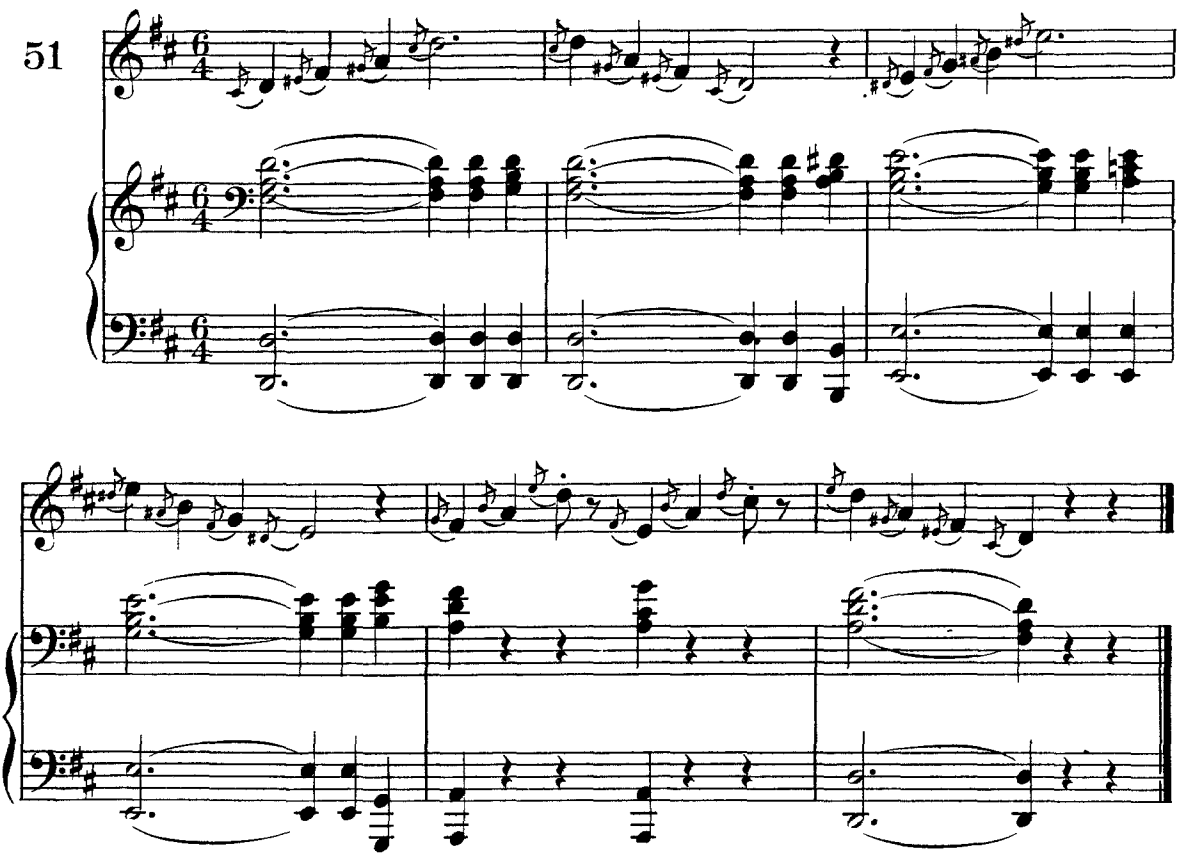
50.



*) The Acciaccaturas before the large notes must be sung as short as possible, with very distinct and pure intonation; their time-value is substracted from that of the following large notes. They are much shorter than the long appoggiaturas, from which they are distinguished by the slanting stroke through the tail

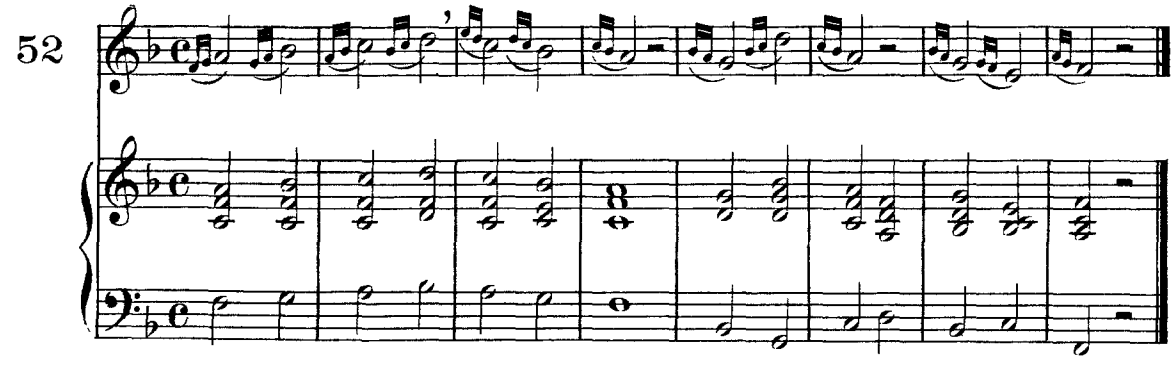
Example. 

51

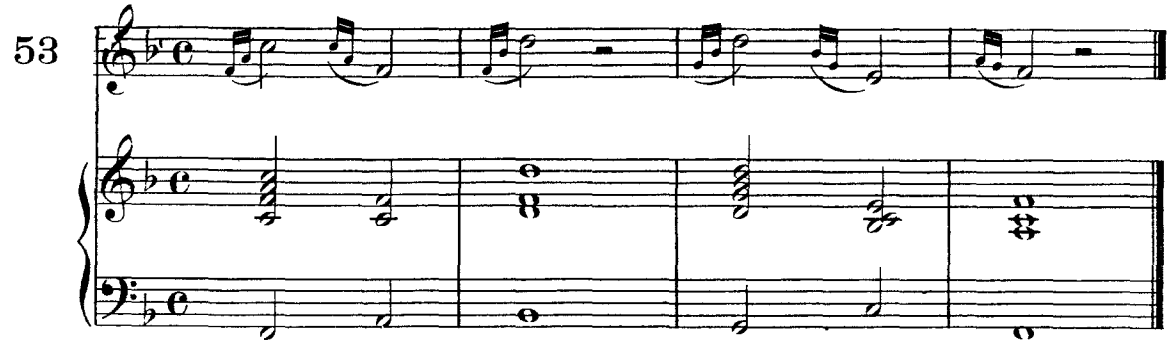


b. Acciaccatura doppia. – *Der Doppelschlag.*

52



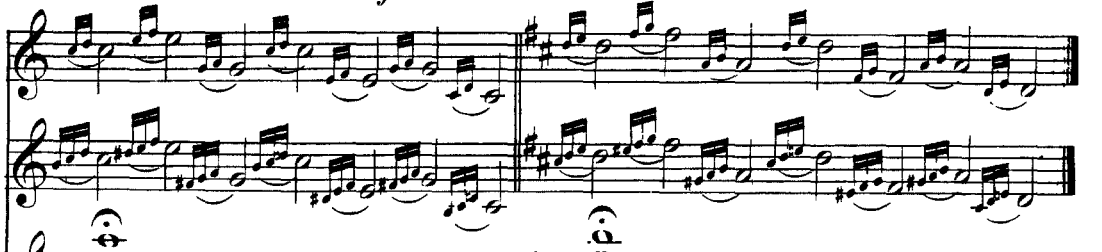
53



c. Inverted Mordent. — *Der Pralltriller.*

Inverted Turn. — *Schleifer.*

54.



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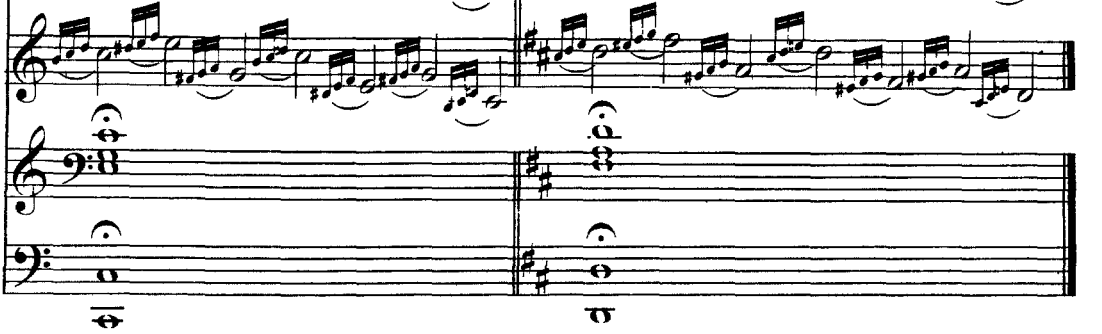
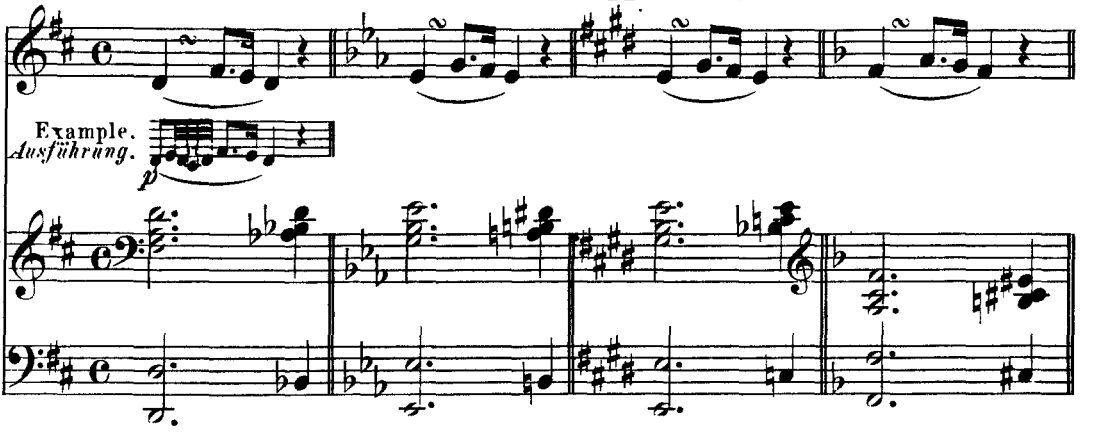
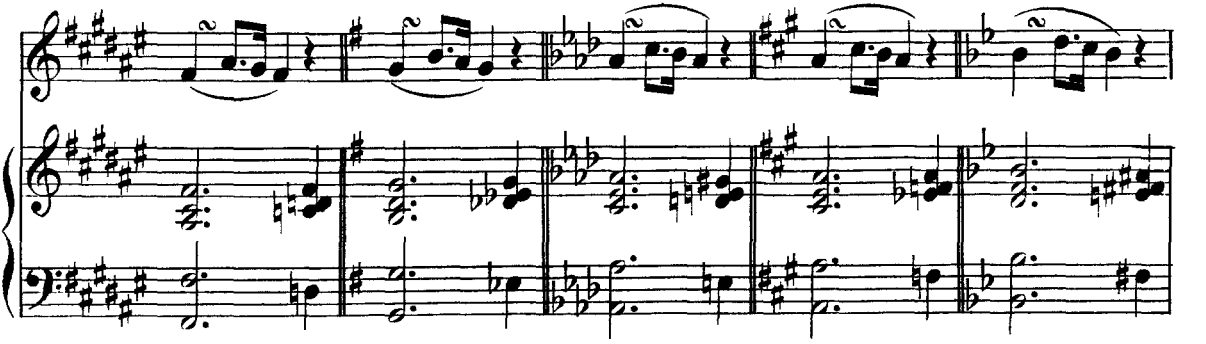


d.*) The Turn. — *Der Doppelschlag.*

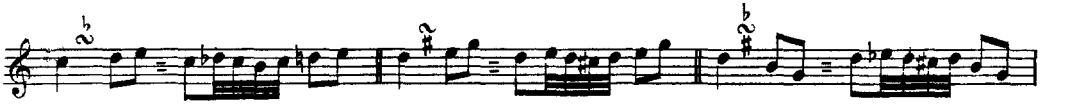
56.

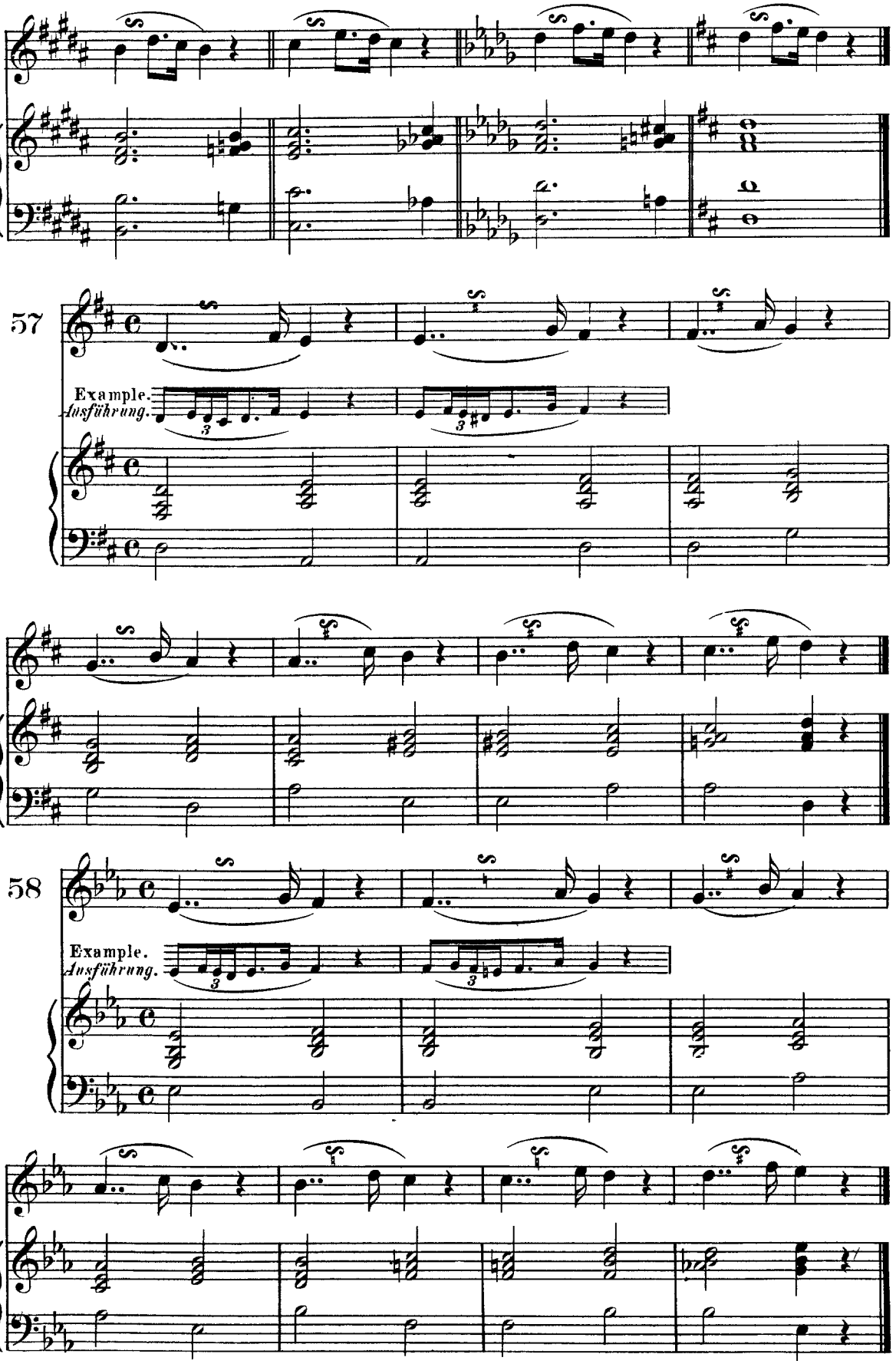




*) A chromatic sign over or under the turn-sign signifies, that the highest or lowest note of the turn is to be altered accordingly; e.g.

Example.



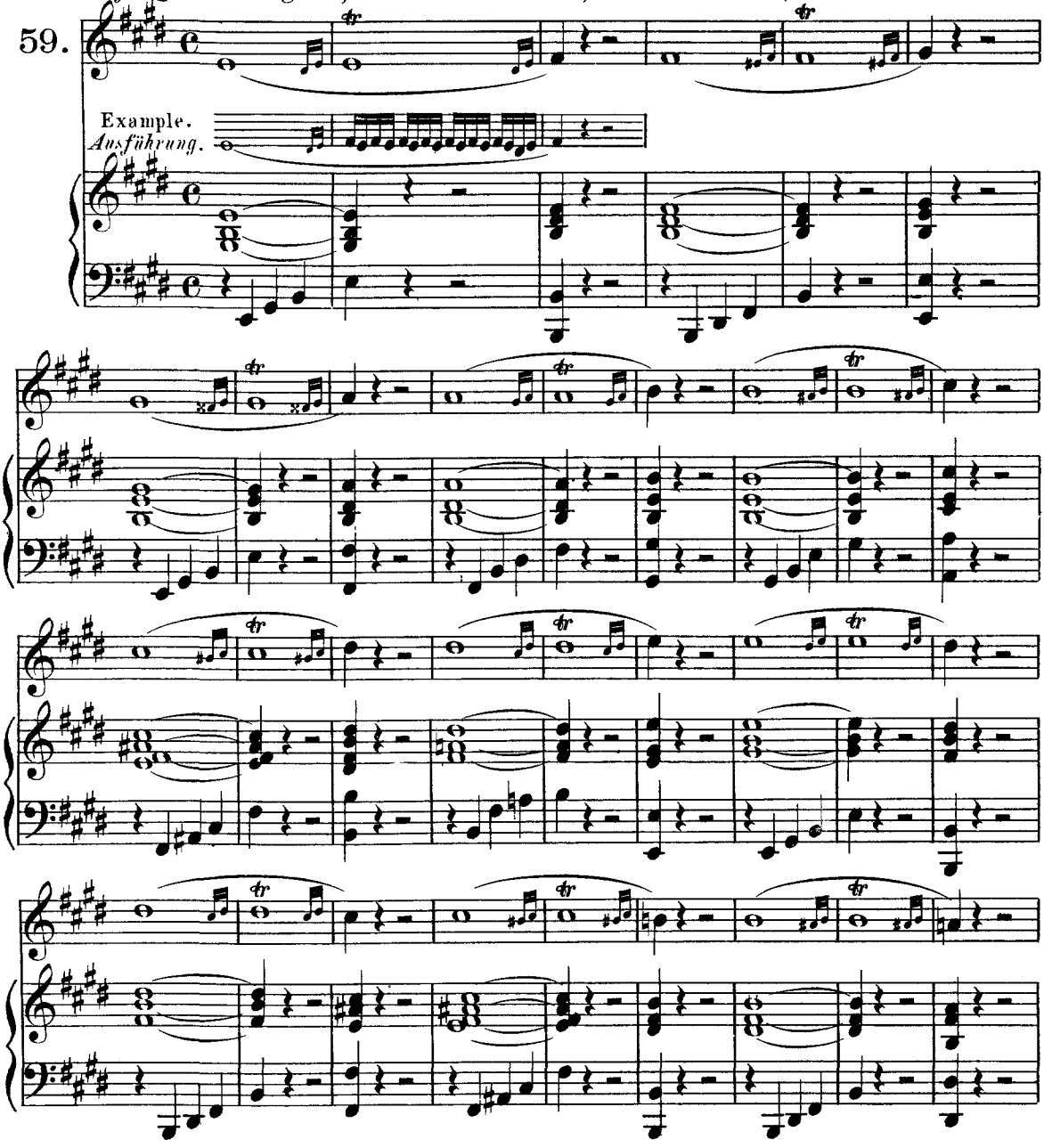

57
Example.
Ausführung.
58
Example.
Ausführung.

IV.

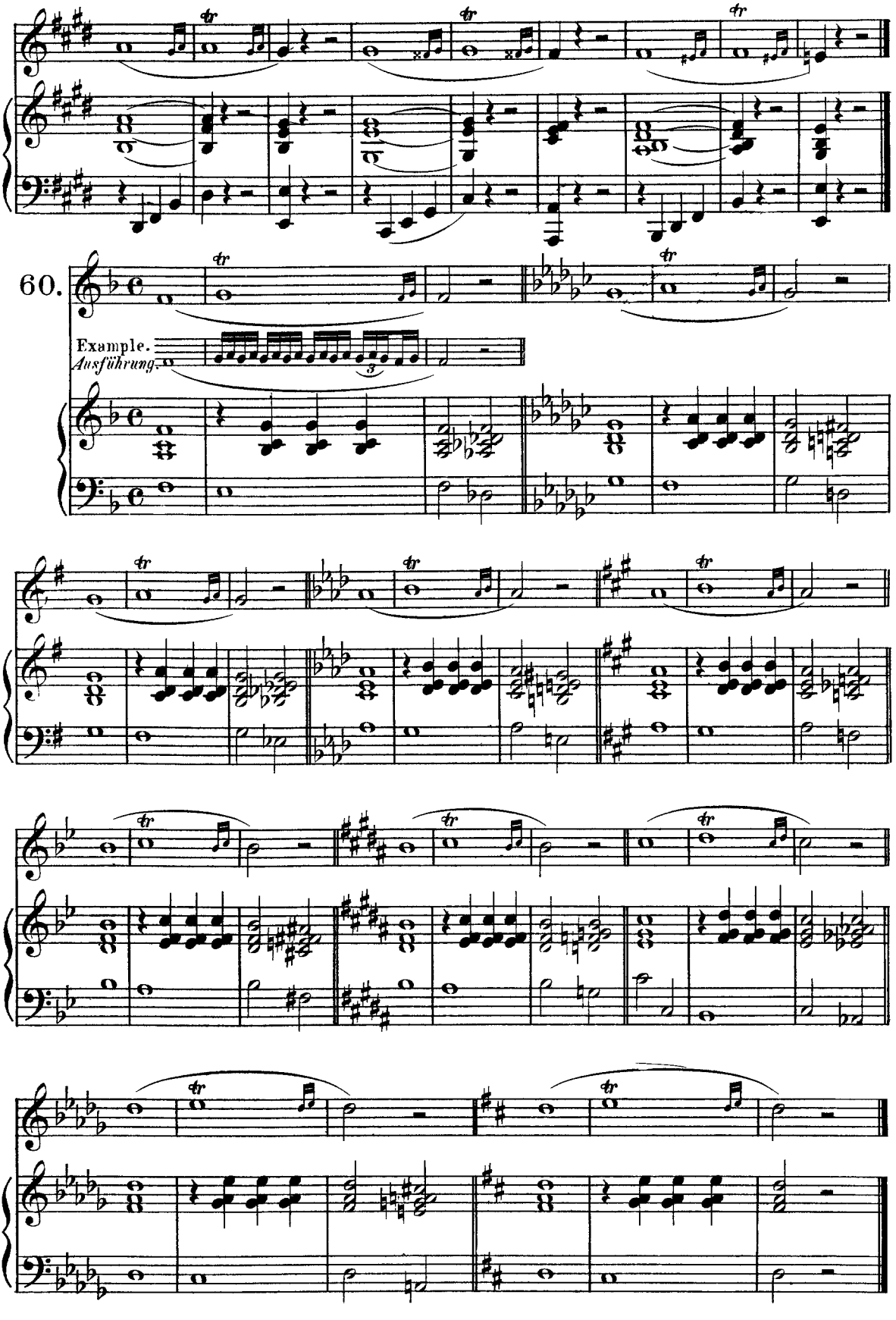
*) THE TRILL. — *DER TRILLER.*

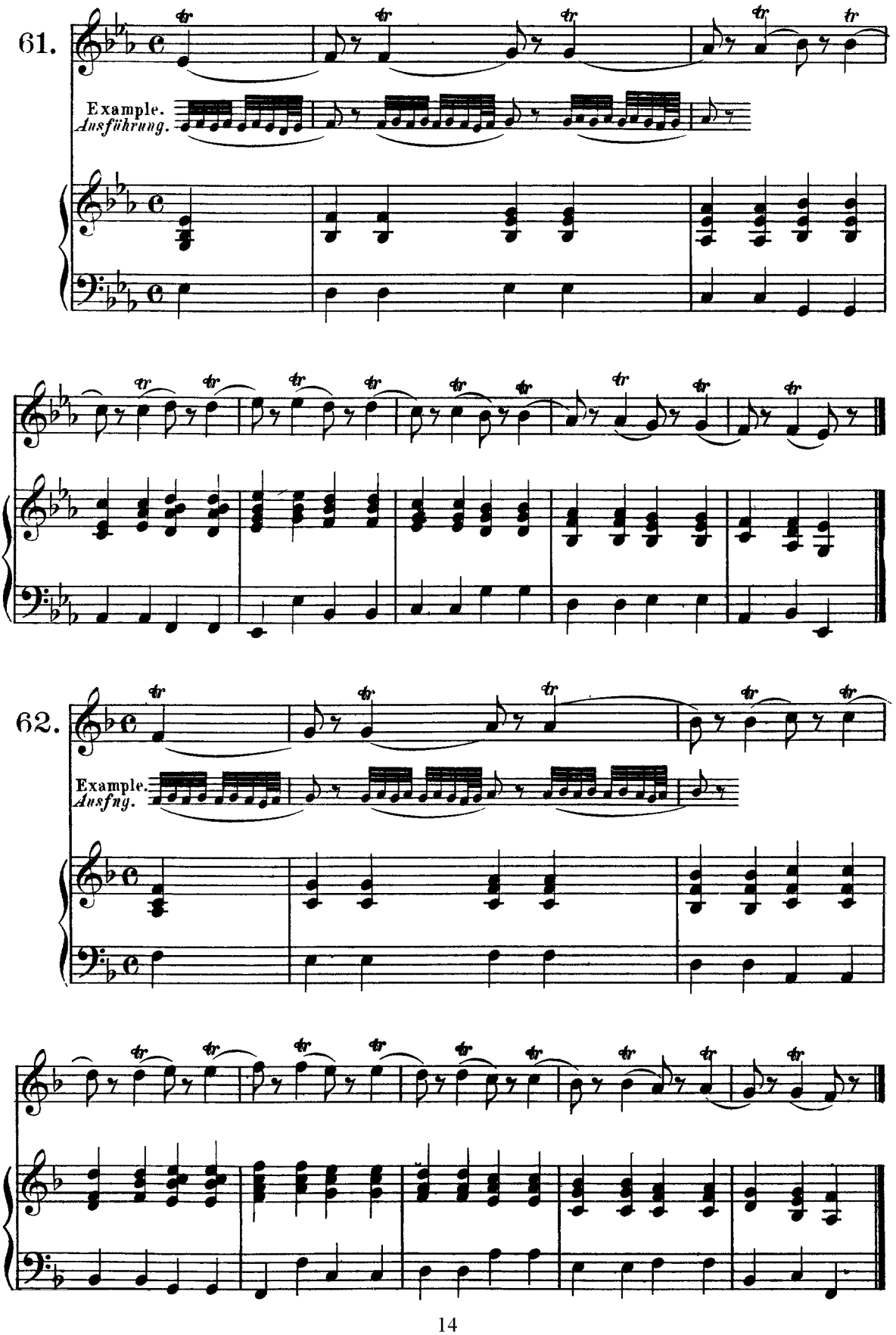
At first, very slowly, then somewhat faster, finally, in exact time.
Anfangs sehr langsam, dann etwas schneller, schliesslich streng im Takt.

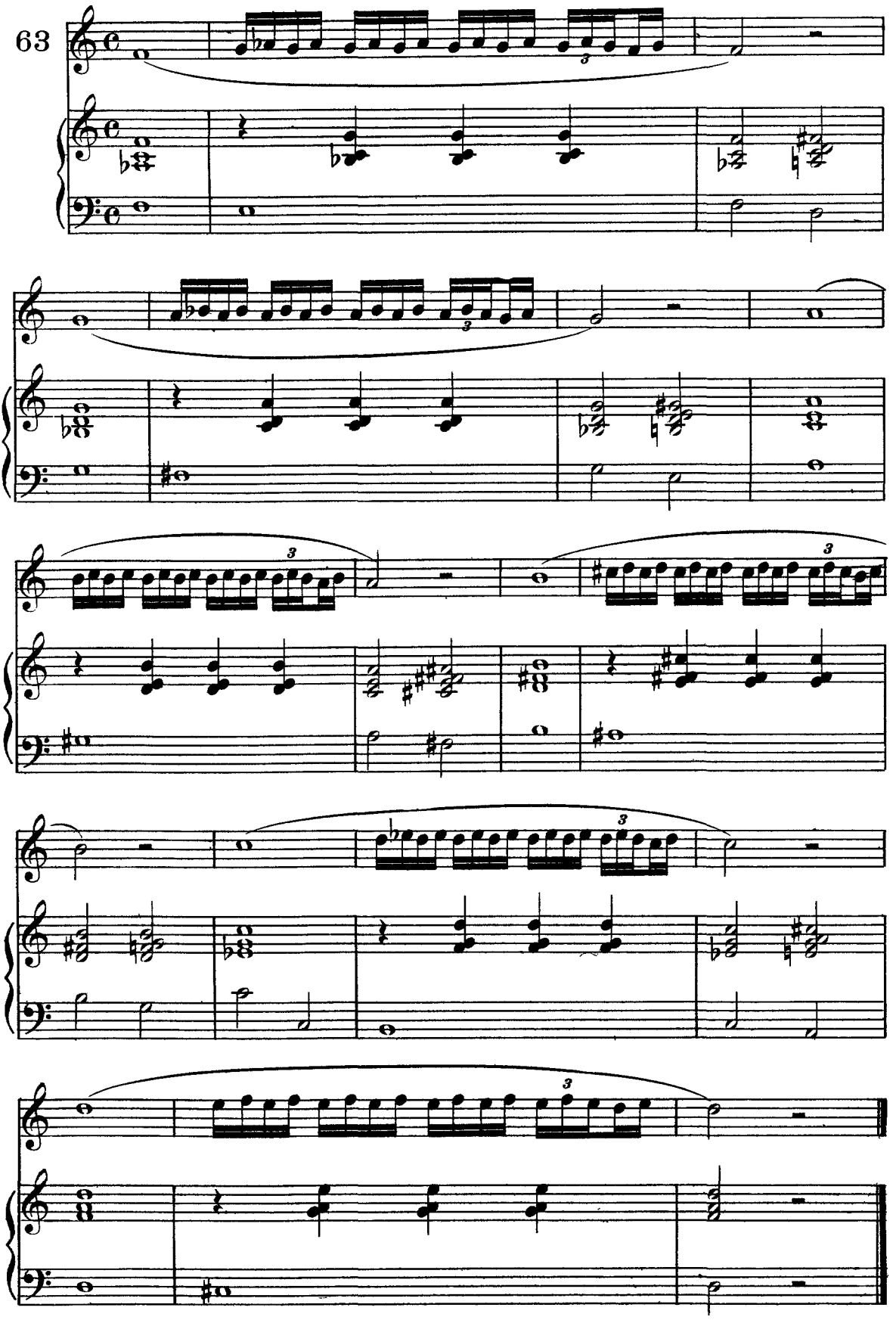
59.



*) The Trill, indicated by the sign tr, consists of a very rapid and even alternation of the main (large) note with the major or minor second above it. It is closed by the After-beat, embracing the second below the main note and the main note itself. (Nos. 55, 56, 57, 58, 59). Its rapidity depends partly on the skill of the singer, and partly on the character of the piece. As a rule, high voices can trill most rapidly; low ones will perhaps do best to content themselves with a moderately rapid trill, executing it very evenly and easily, though firmly and distinctly.

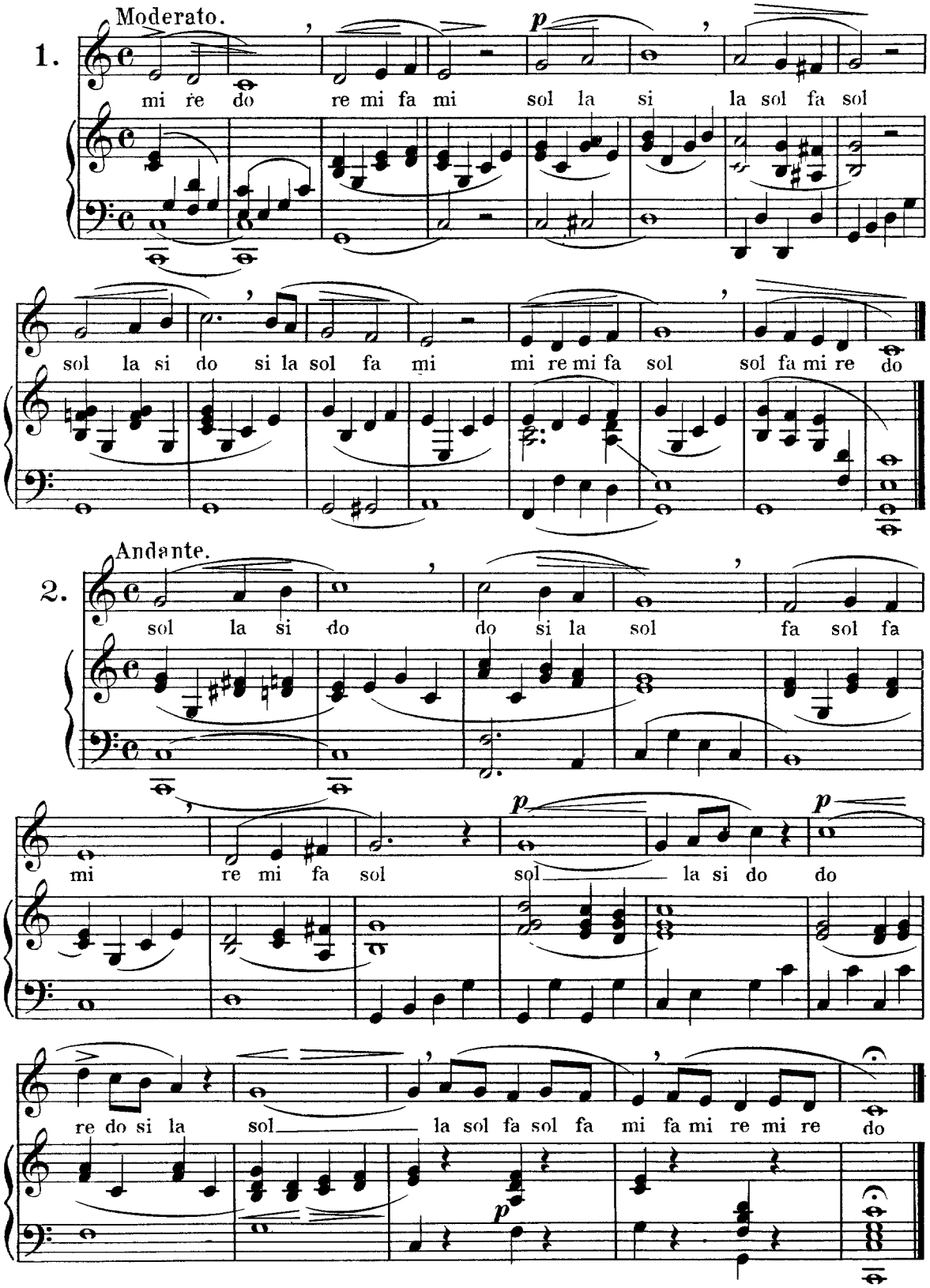

60.
Example.
Ausführung.


61.
Example.
Ausführung.
62.
Example.
Ausfng.

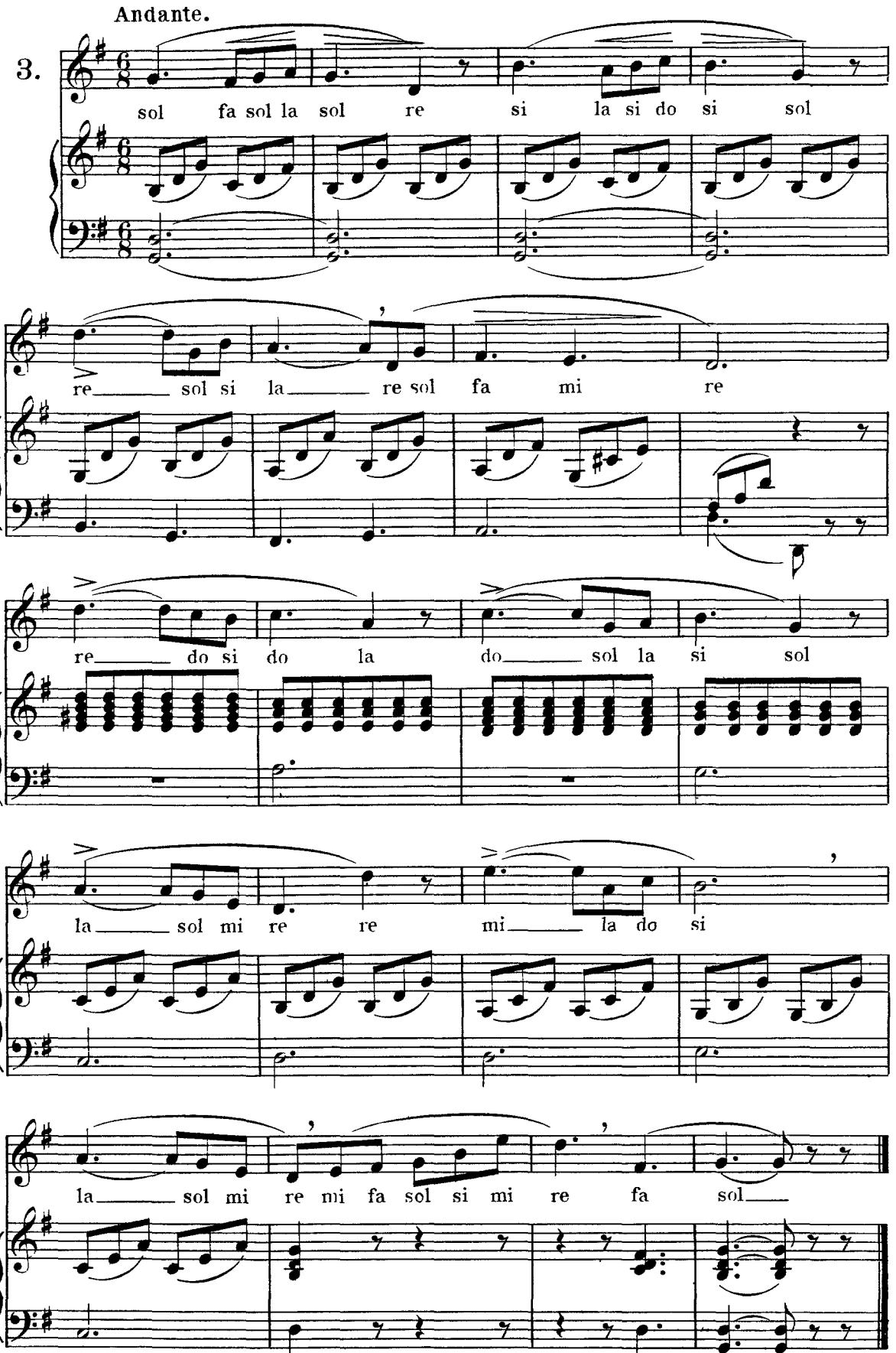

63

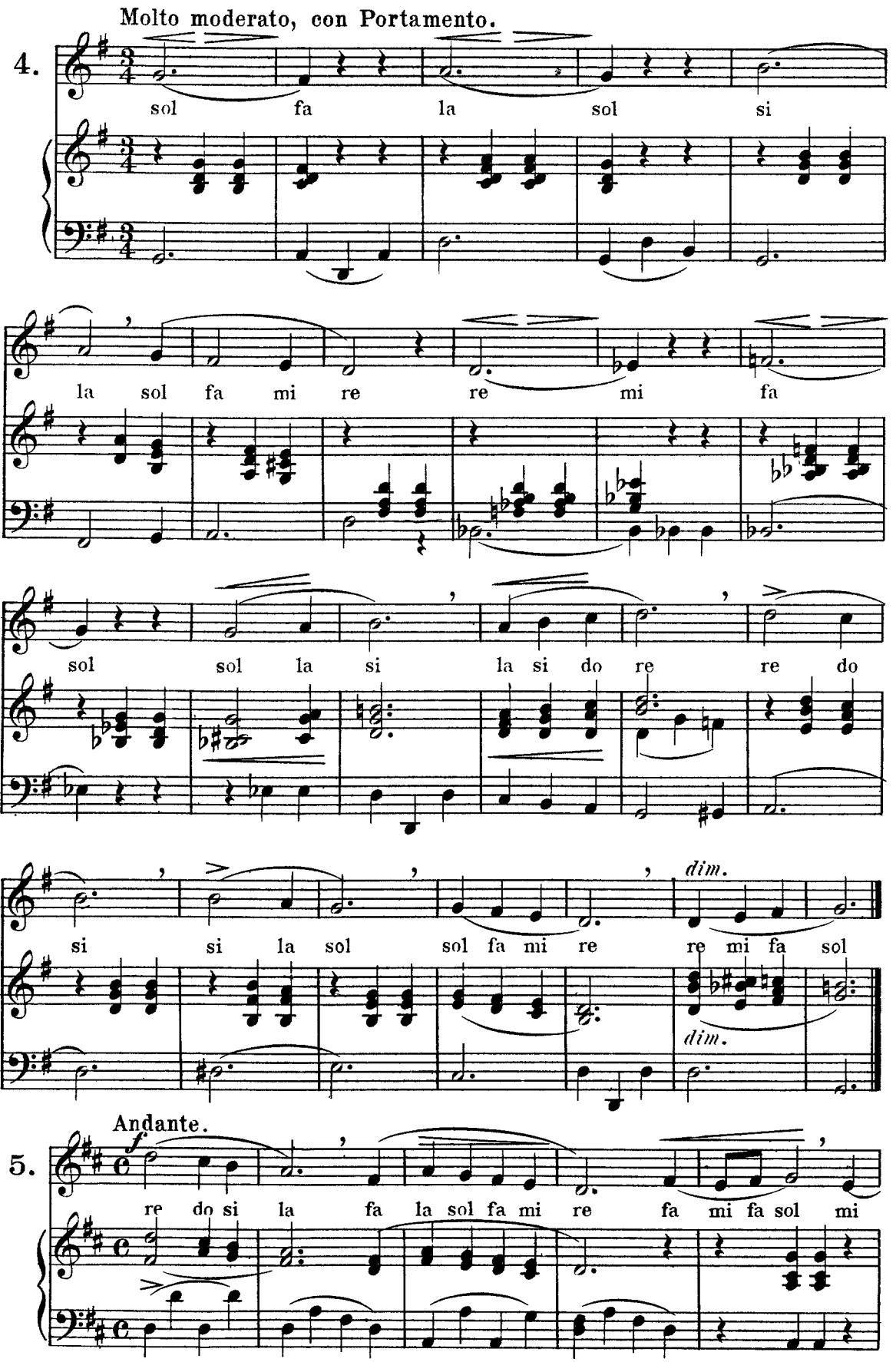
Part III.

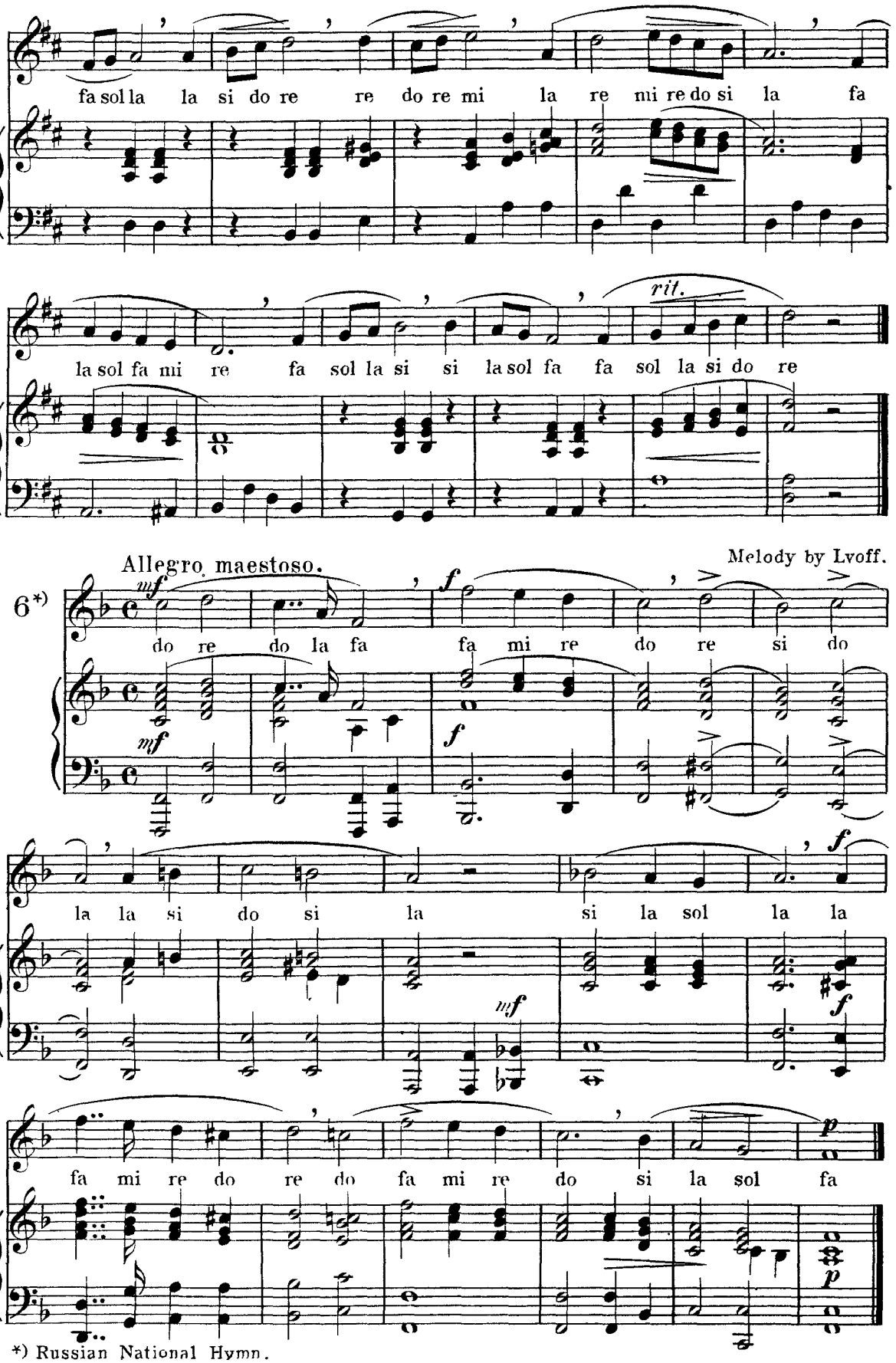
*)TWENTY SOLFEGGI. — *ZWANZIG SOLFEGGIEN.*



*) Always carefully observe the breathing-marks (’). Compare Preface "On taking breath." Breath is, of course, to be taken at the rests.


Andante.
3.
sol fa sol la sol re si la si do si sol
re sol si la re sol fa mi re
re do si do la do sol la si sol
la sol mi re re mi la do si
la sol mi re mi fa sol si mi re fa sol

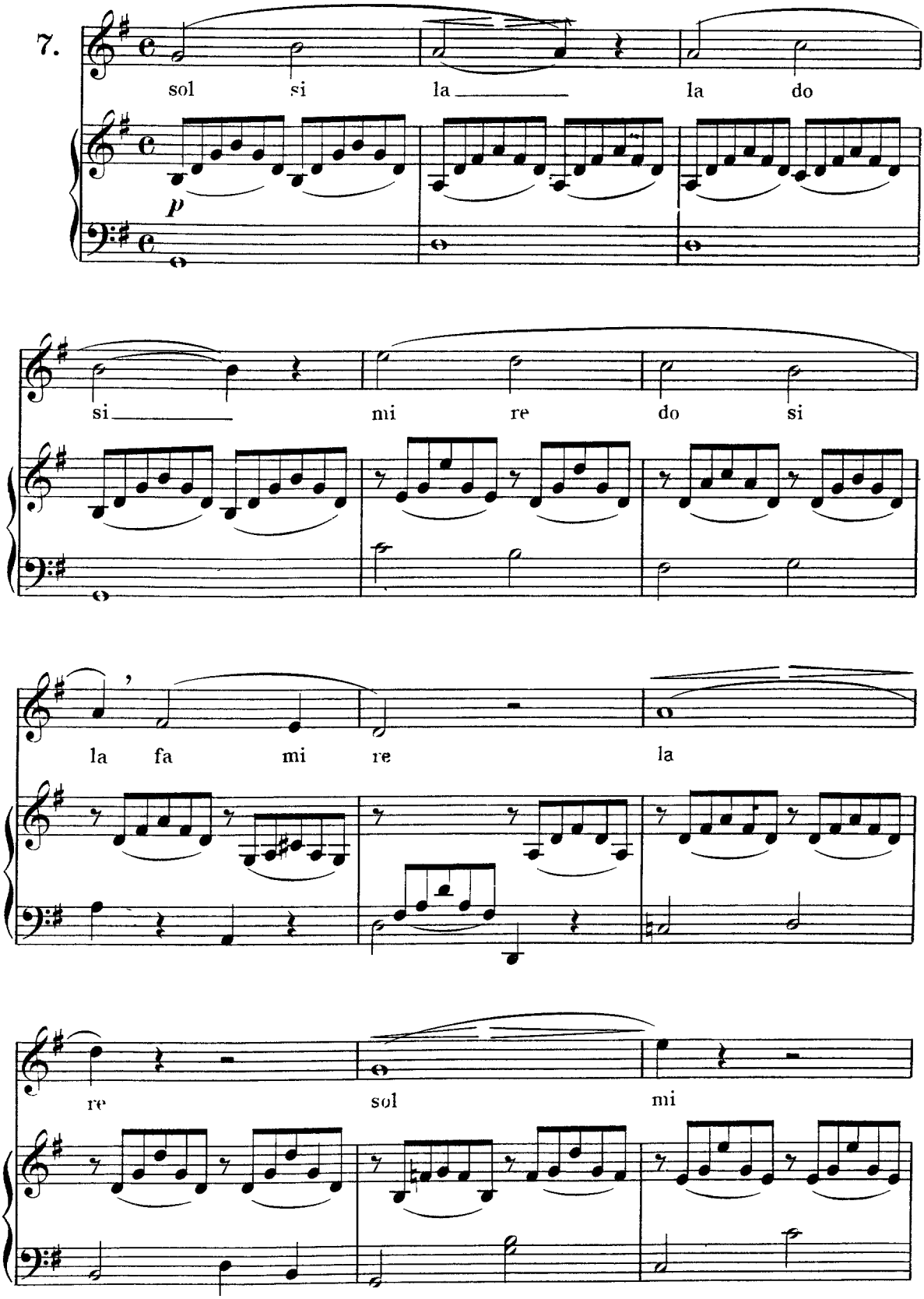

Molto moderato, con Portamento.
4.
sol fa la sol si
la sol fa mi re re mi fa
sol sol la si la si do re re do
si si la sol sol fa mi re re mi fa sol
dim.
dim.
Andante.
5.
re do si la fa la sol fa mi re fa mi fa sol mi

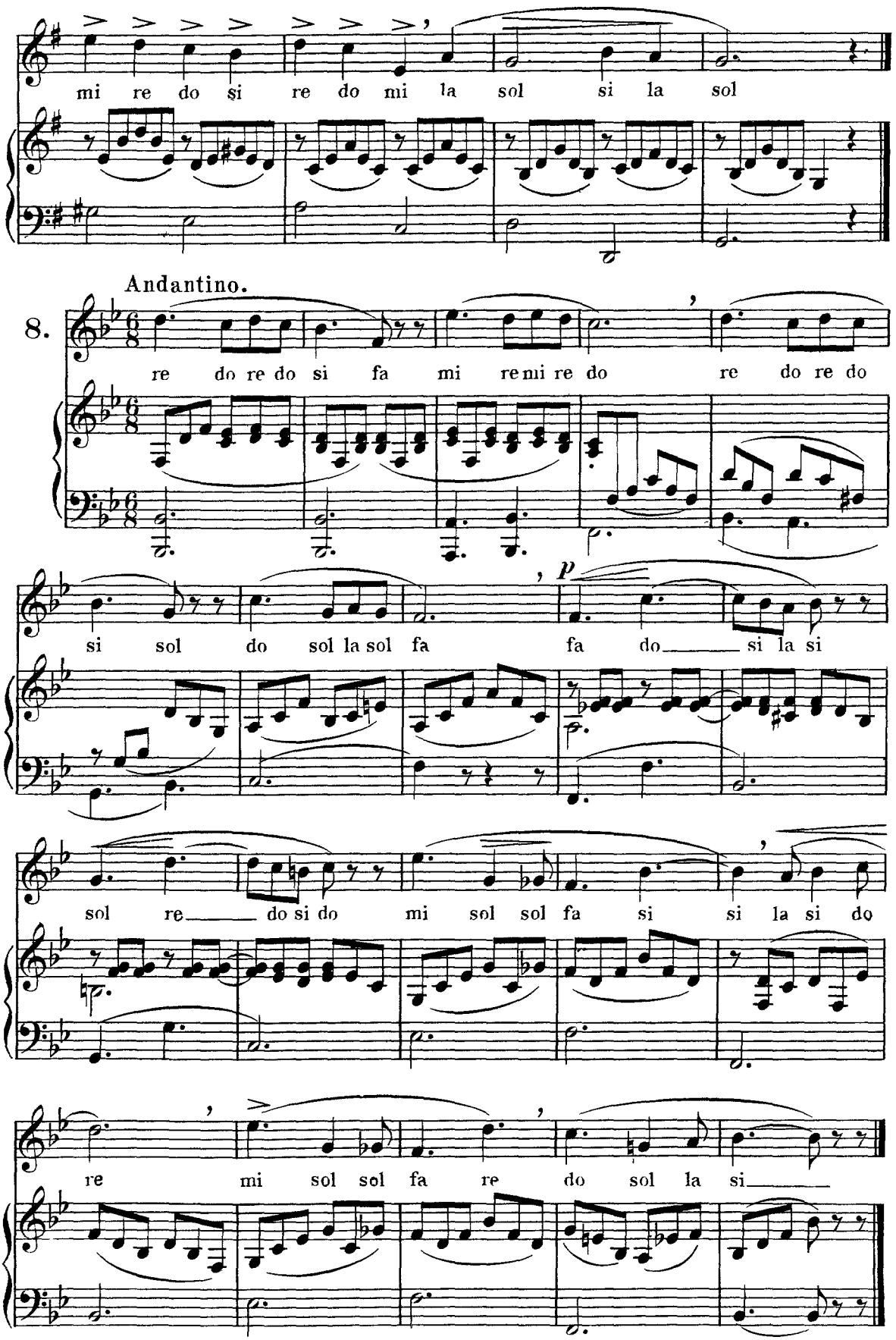


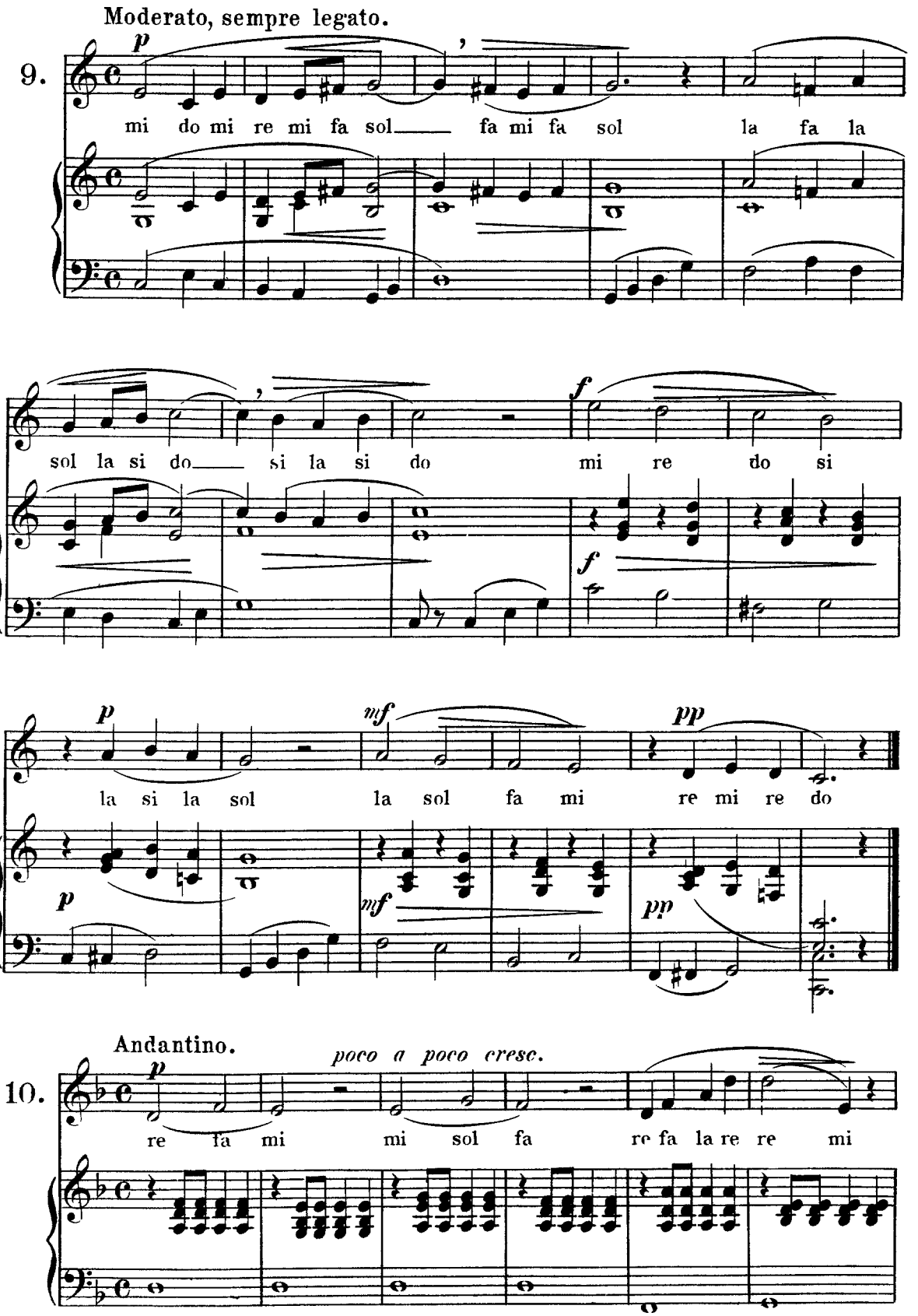
*) Russian National Hymn.

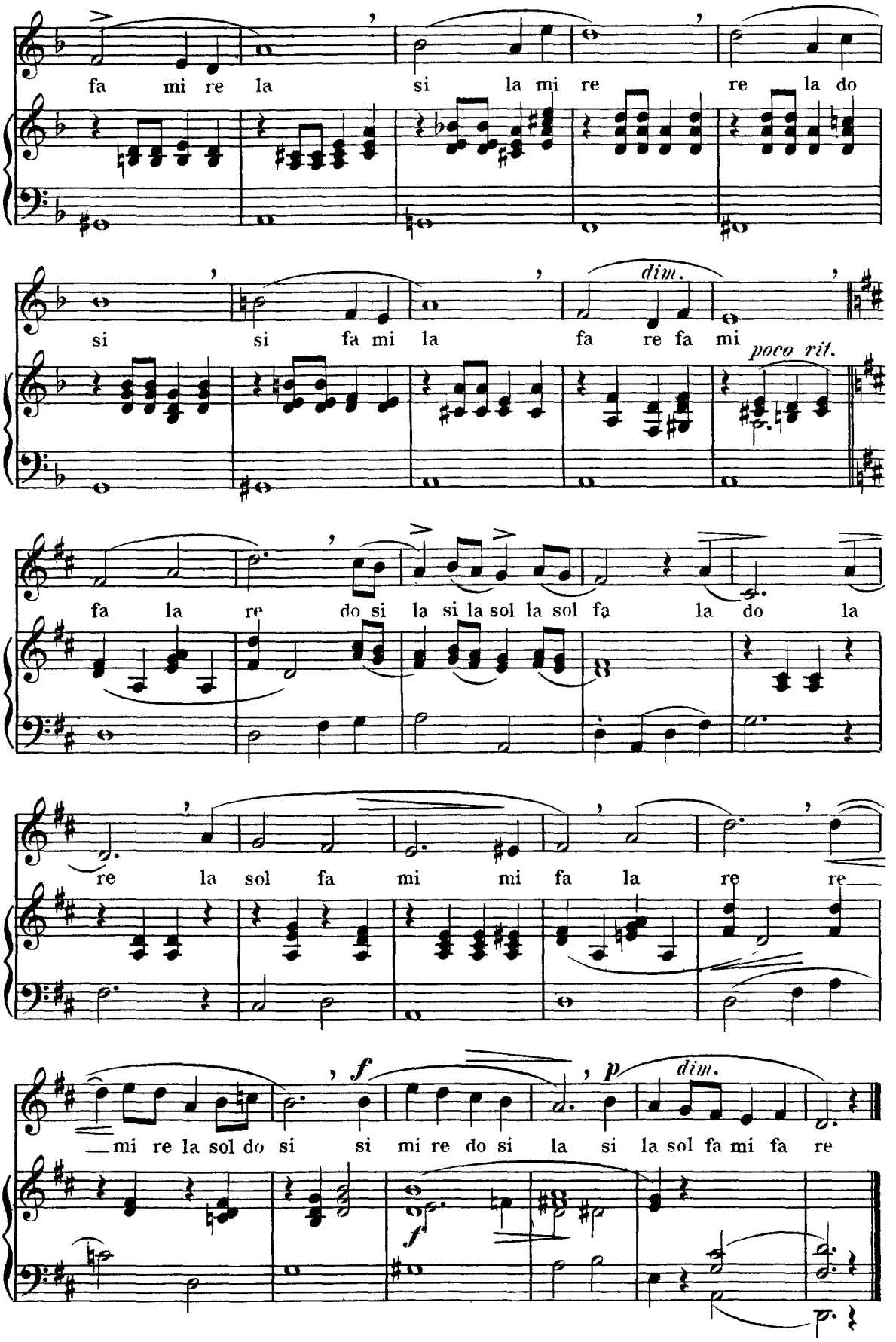
Moderato.

7.



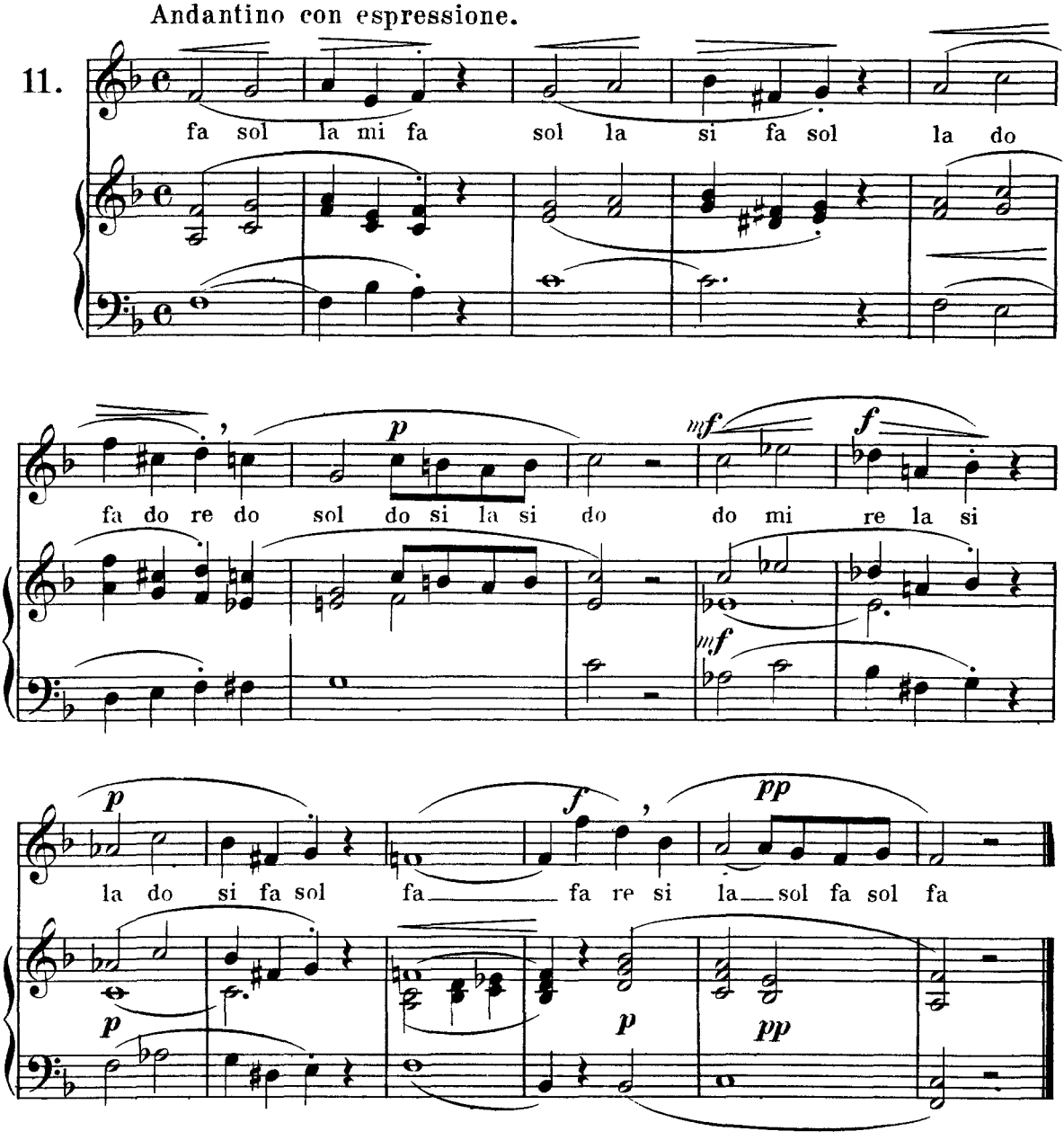

mi re do si re do mi la sol si la sol
Andantino.
8.
re do re do si fa mi re mi re do re do re do
si sol do sol la sol fa fa do si la si
p
sol re do si do mi sol sol fa si si la si do
re mi sol sol fa re do sol la si


Moderato, sempre legato.
9.
mi do mi re mi fa sol fa mi fa sol la fa la
sol la si do si la si do mi re do si
la si la sol la sol fa mi re mi re do
Andantino.
10.
poco a poco cresc.
re fa mi mi sol fa re fa la re re mi


fa mi re la si la mi re re la do
si si fa mi la fa re fa mi
dim.
poco rit.
fa la re do si la si la sol la sol fa la do la
re la sol fa mi mi fa la re re
mi re la sol do si si mi re do si la si la sol fa mi fa re
f
p
dim.

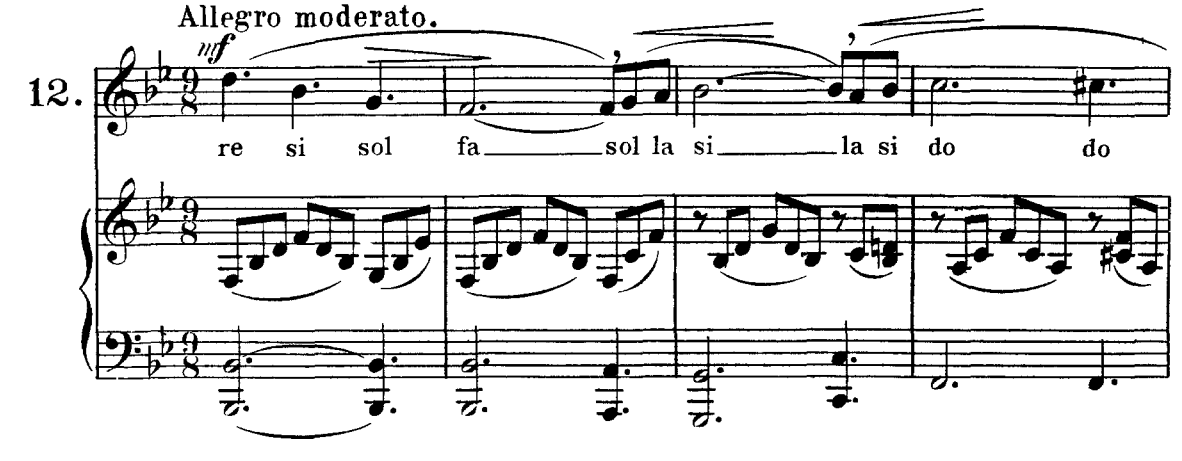
Andantino con espressione.

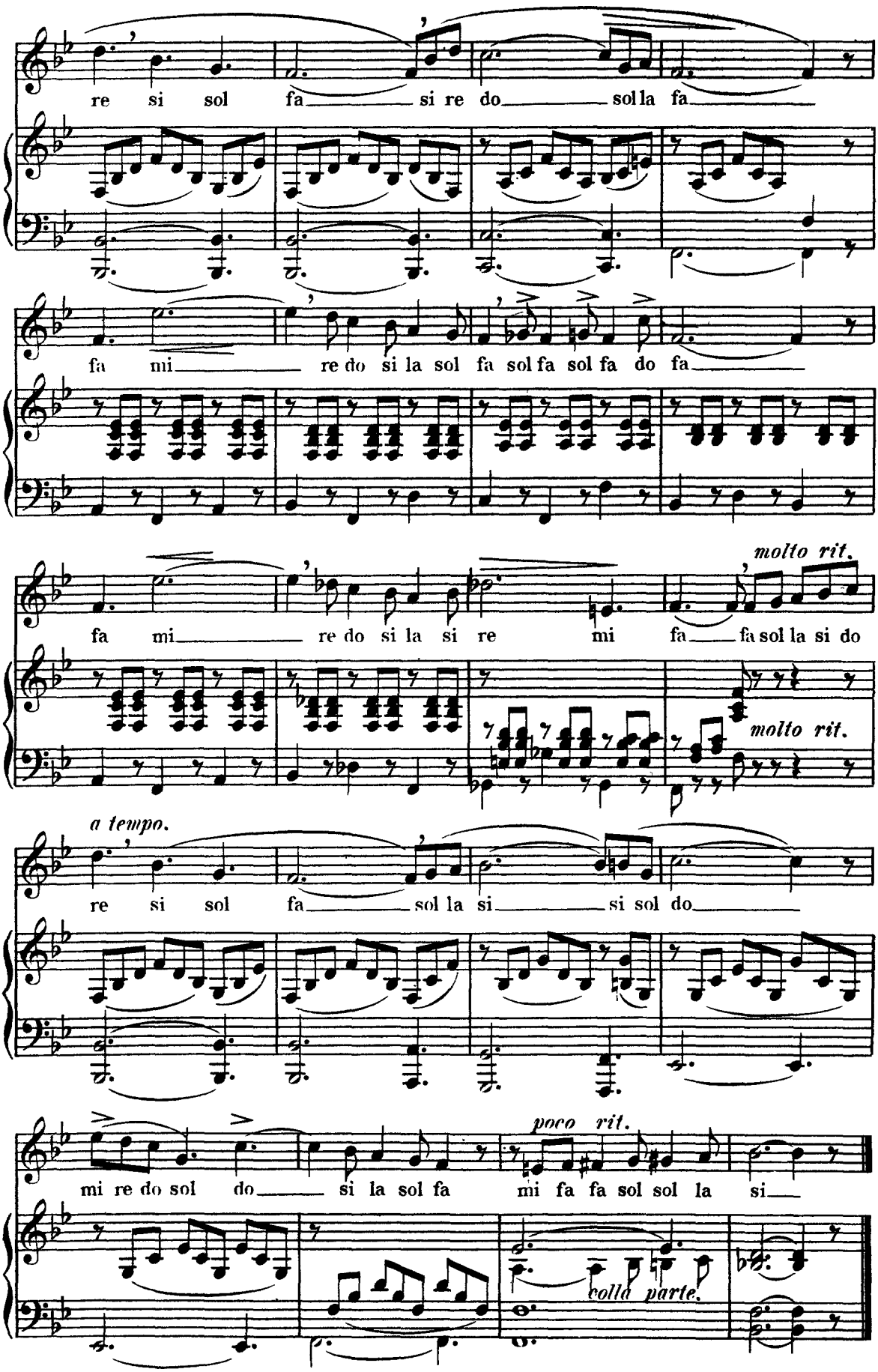
11.

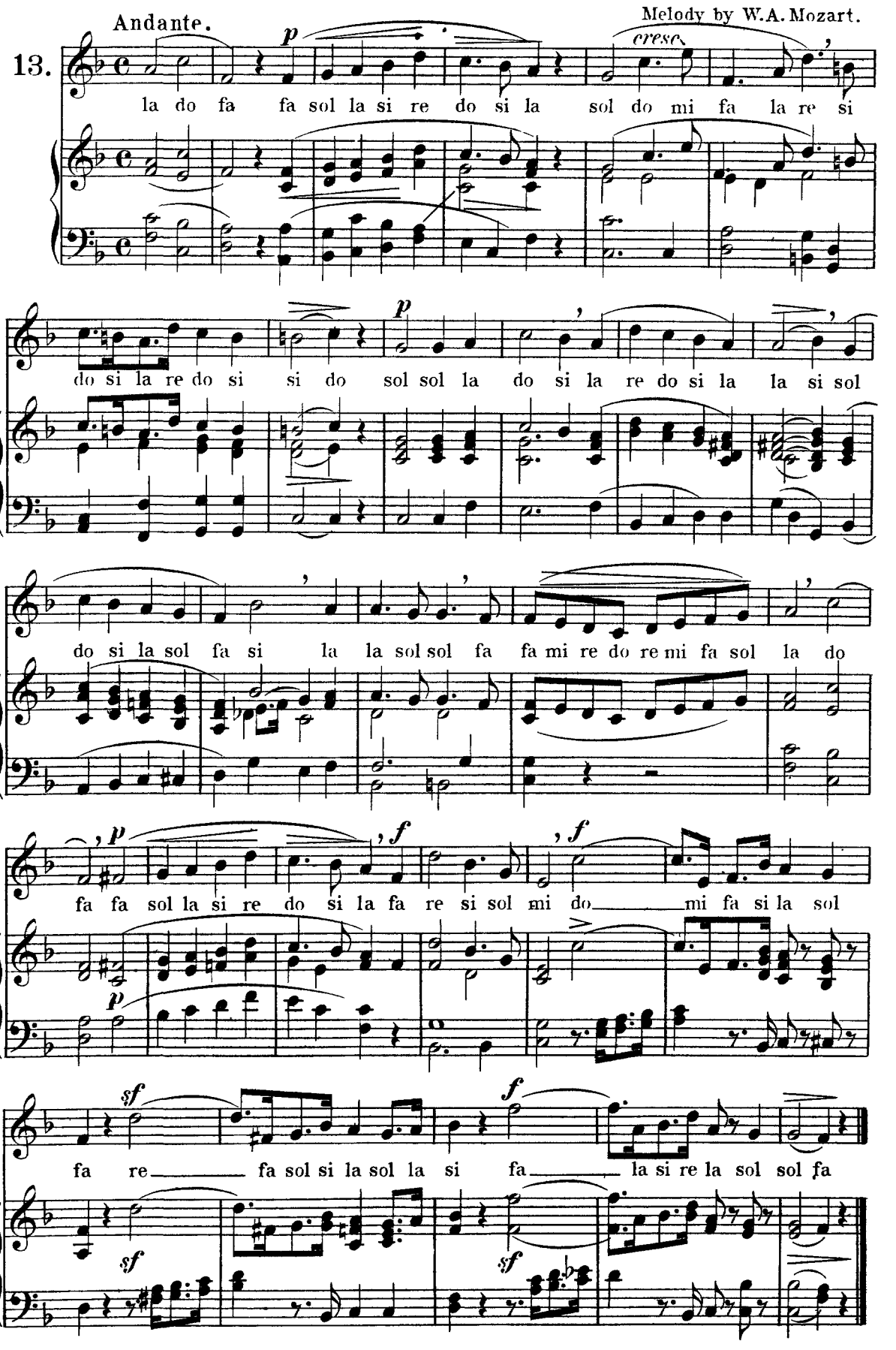


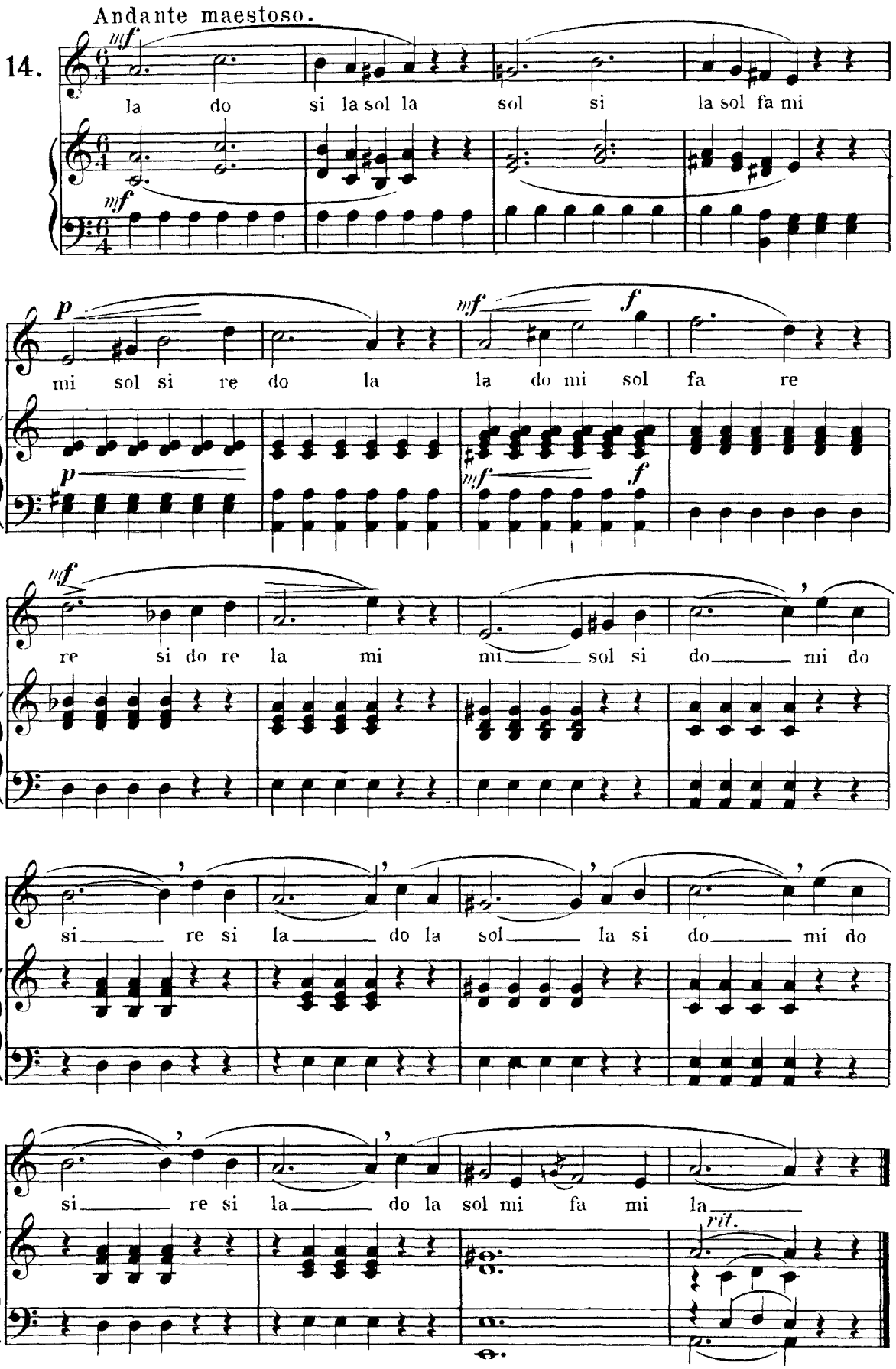
Allegro moderato.

12.

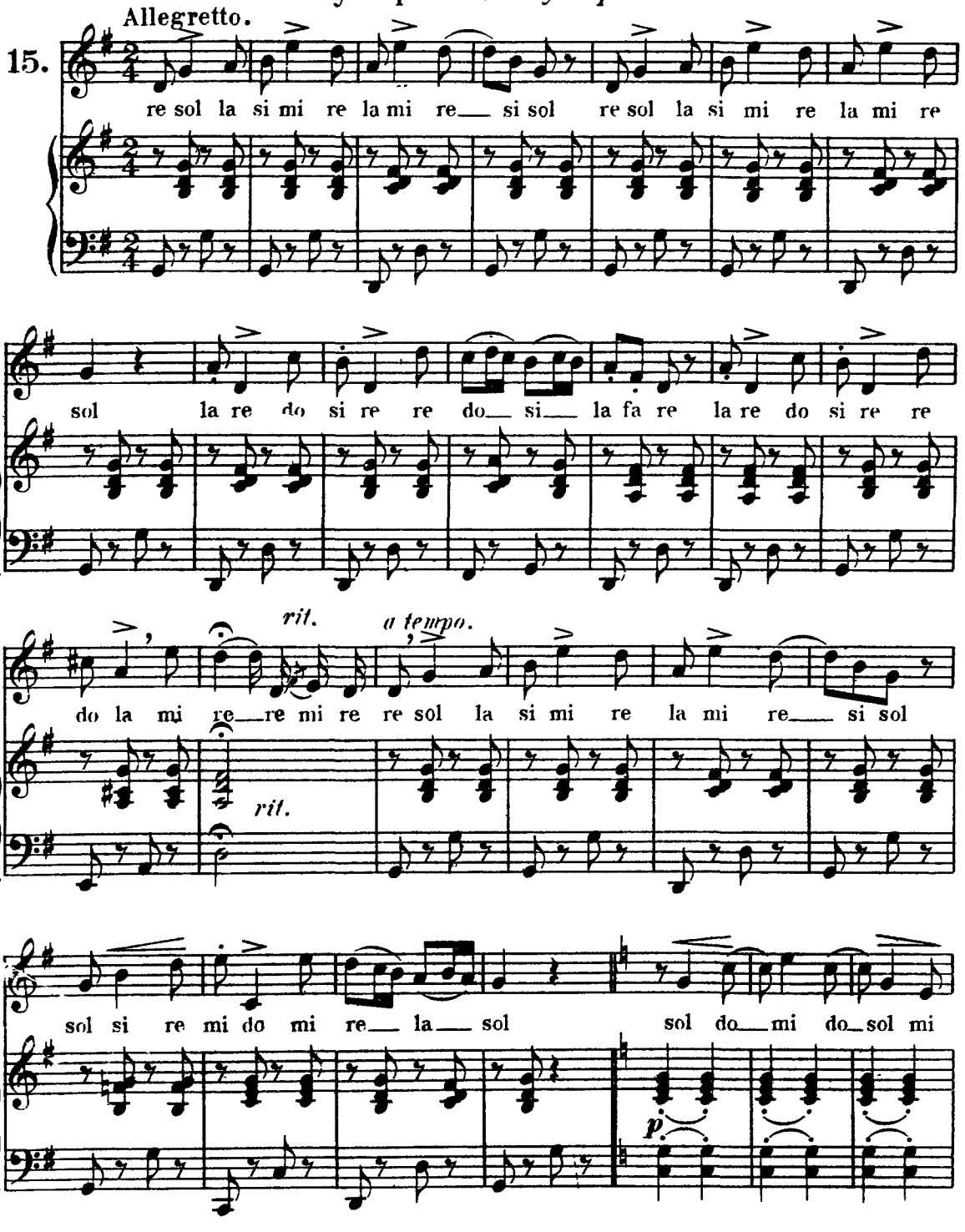



re si sol fa si re do sol la fa
fa mi re do si la sol fa sol fa sol fa do fa
molto rit.
fa mi re do si la si re mi fa fa sol la si do
molto rit.
a tempo.
re si sol fa sol la si si sol do
poco rit.
mi re do sol do si la sol fa mi fa fa sol sol la si
colla parte.

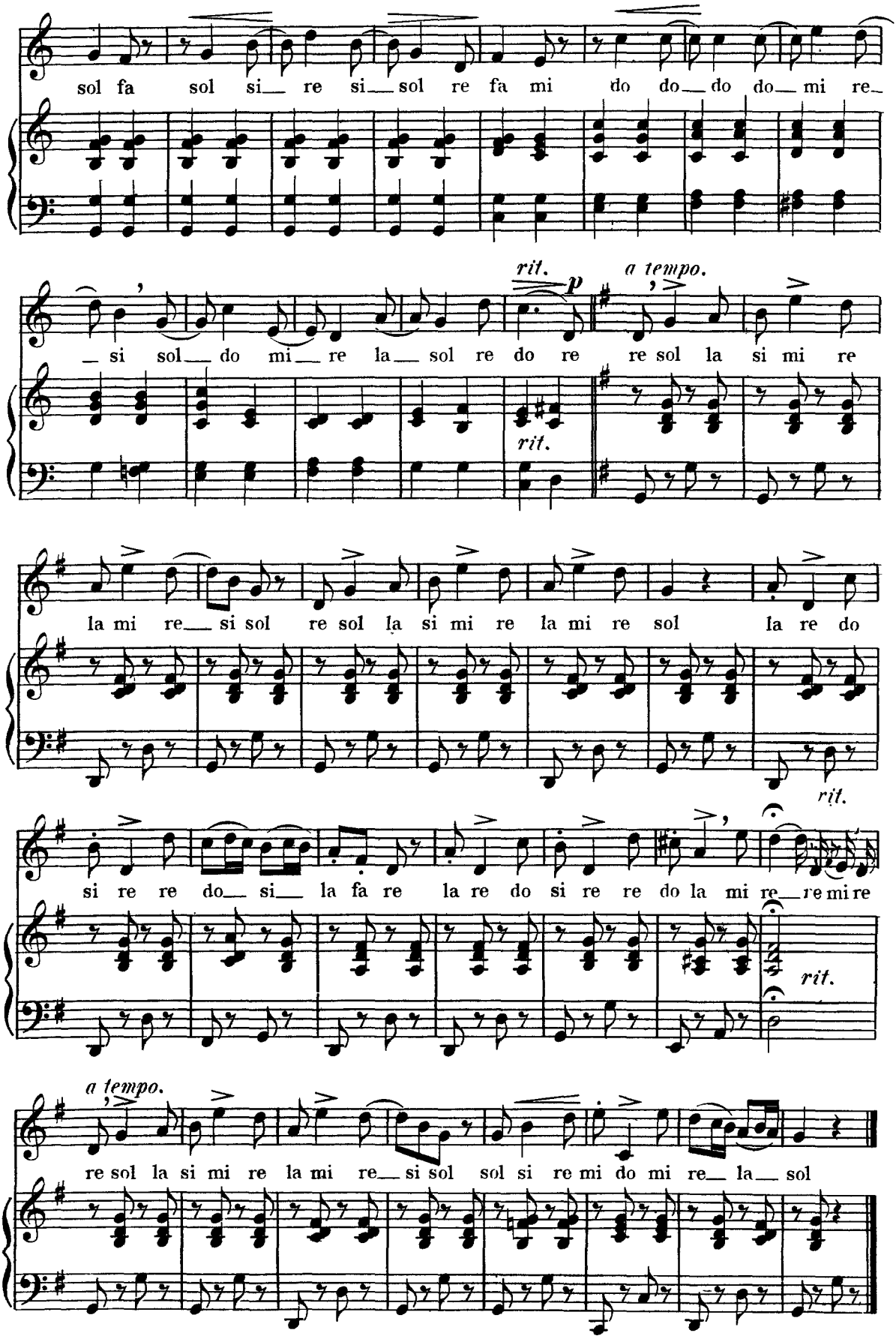

Andante.
Melody by W.A. Mozart.
13.
cresc.
la do fa fa sol la si re do si la sol do mi fa la re si
do si la re do si si do sol sol la do si la re do si la la si sol
do si la sol fa si la la sol sol fa fa mi re do re mi fa sol la do
fa fa sol la si re do si la fa re si sol mi do mi fa si la sol
fa re fa sol si la sol la si fa la si re la sol sol fa

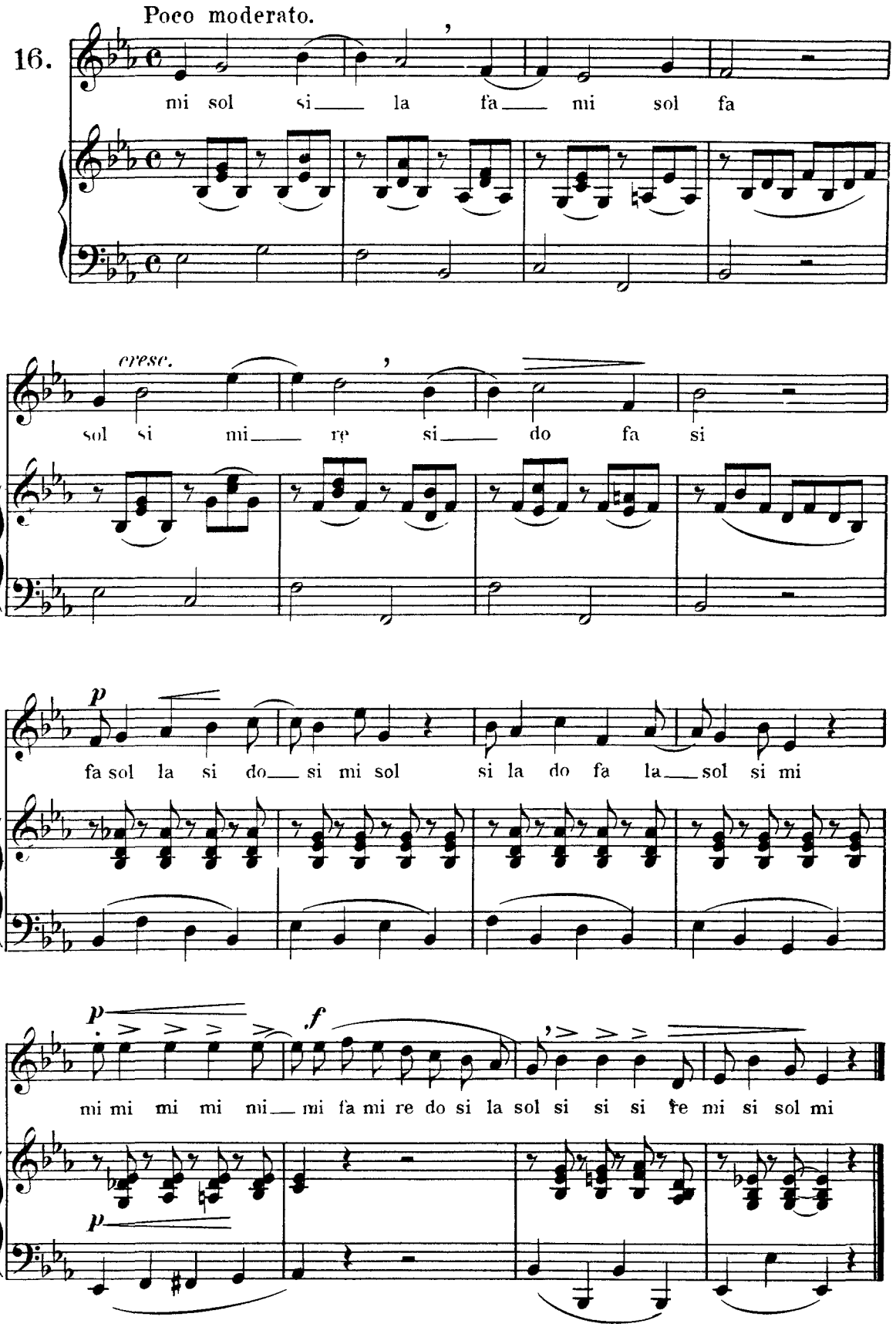

14.
Andante maestoso.
mf
la do si la sol la sol si la sol fa mi
p
mi sol si re do la
mf
f
la do mi sol fa re
mf
re si do re la mi
mi sol si do mi do
si re si la do la sol la si do mi do
si re si la do la sol mi fa mi la
rit.

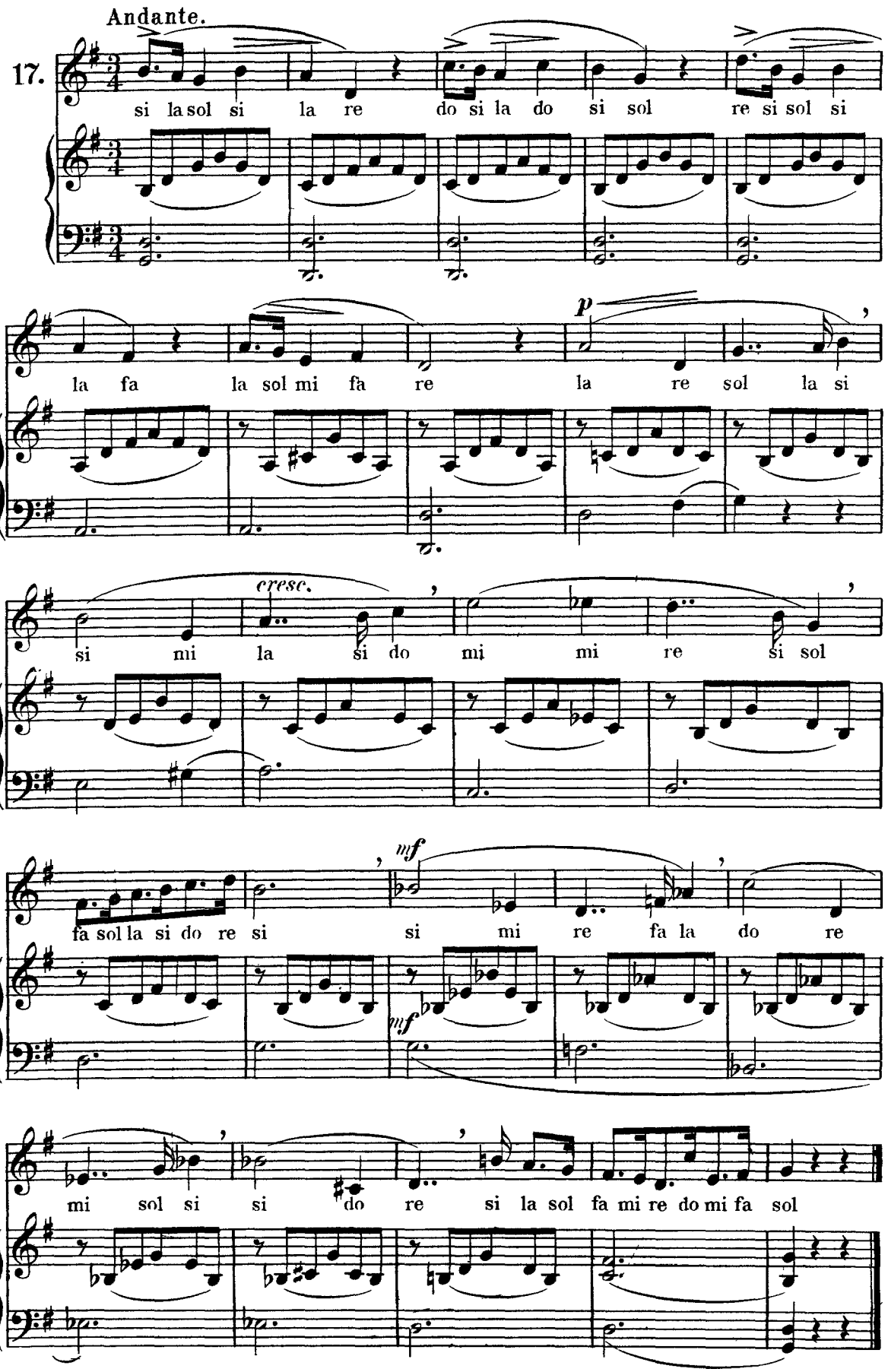
*) Syncopation. — *Synkopen.*

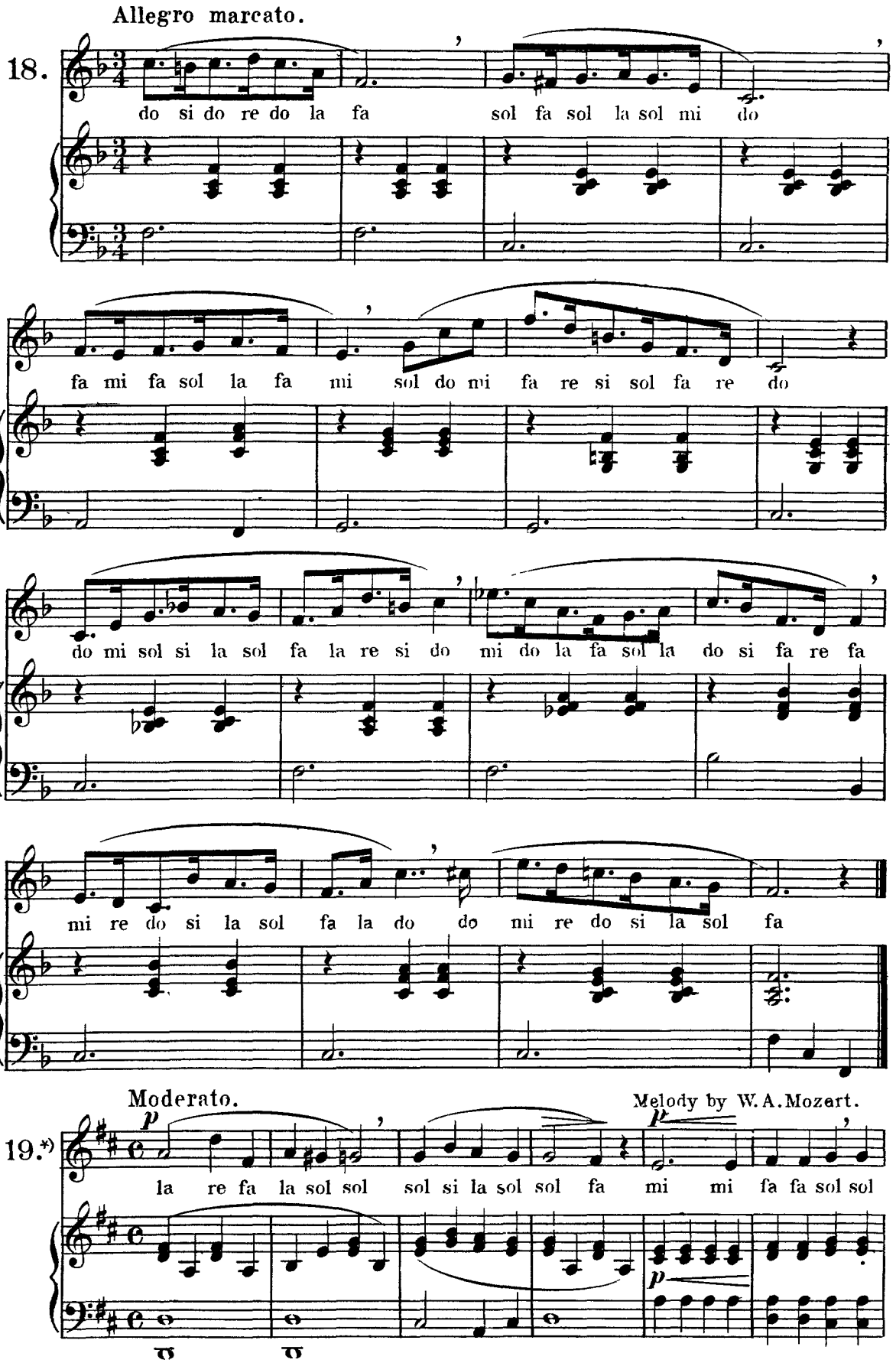


*) A tone beginning on a weak beat and prolonged over the next strong beat, forms a Syncopation. Even the preceding strong beat loses in strength as compared with the syncopated note, while the following (tied) strong beat quite loses its accent. Thus in Ex. 15, the accent falls on the 2nd eighth-note instead of on the 3rd. In their proper place, such syncopated passages have a striking effect. In № 16, again the accent is shifted from the 3rd quarter-note to the 4th; in the last 8 measures the eighth-notes are syncopated.

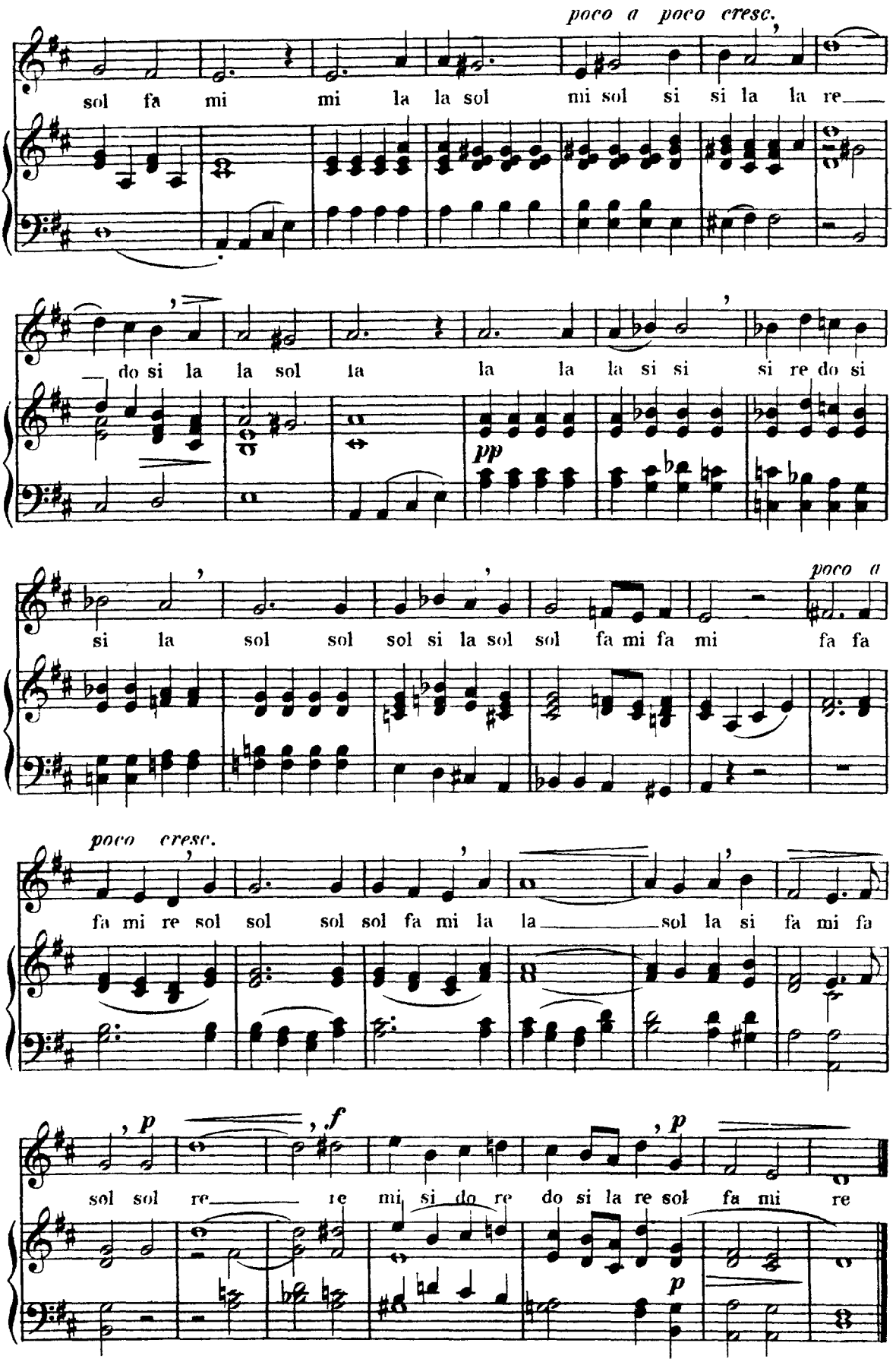

sol fa sol si re si sol re fa mi do do do do mi re
si sol do mi re la sol re do re
rit.
p
a tempo.
re sol la si mi re
la mi re si sol re sol la si mi re la mi re sol la re do
rit.
si re re do si la fa re la re do si re re do la mi re re mi re
rit.
a tempo.
re sol la si mi re la mi re si sol sol si re mi do mi re la sol

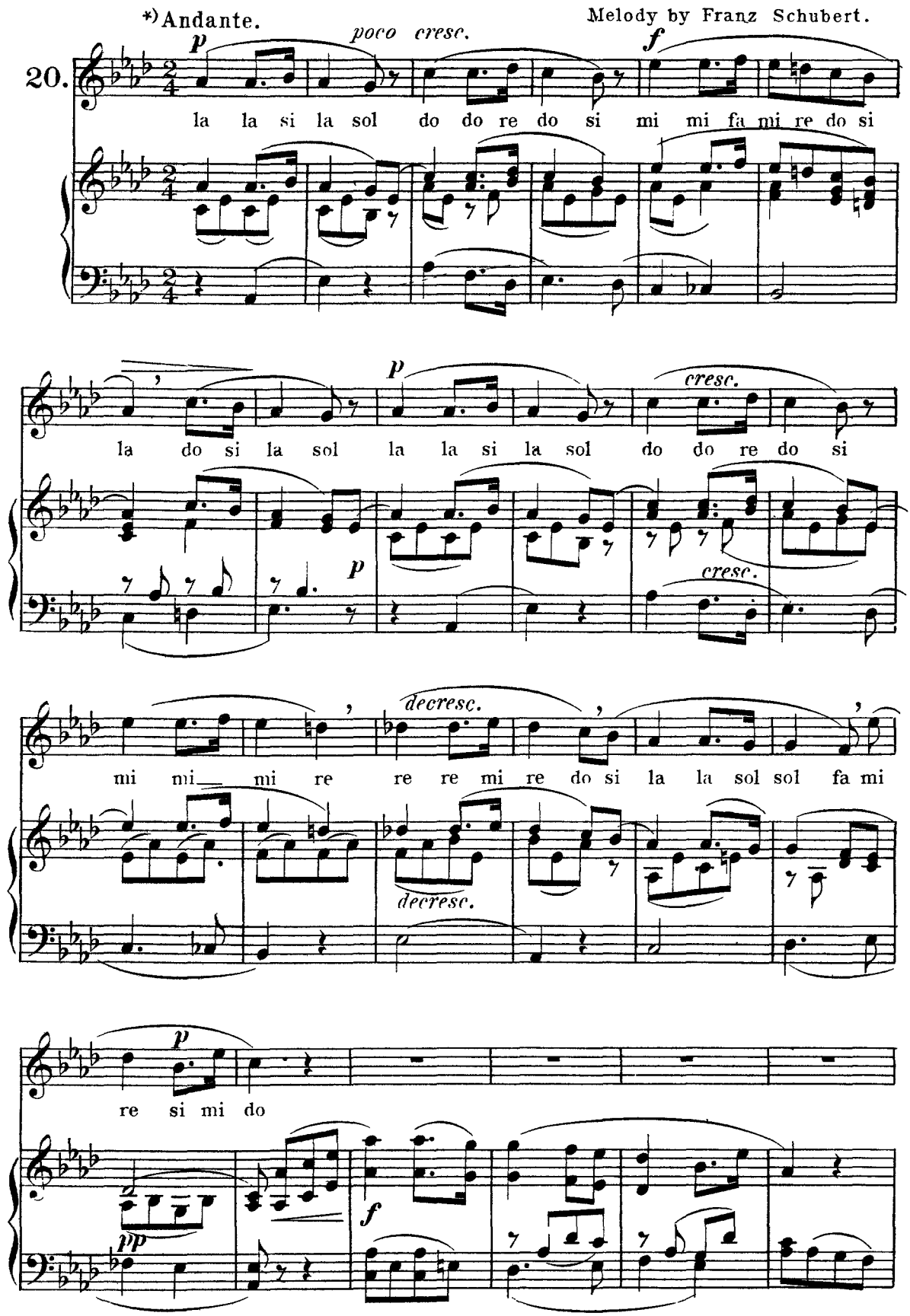

Poco moderato.
16.
mi sol si la fa mi sol fa
cresc.
sol si mi re si do fa si
p
fa sol la si do si mi sol si la do fa la sol si mi
p
f
mi mi mi mi mi mi fa mi re do si la sol si si si fe mi si sol mi
p


Andante.
17.
si la sol si la re do si la do si sol re si sol si
p
la fa la sol mi fa re la re sol la si
cresc.
si mi la si do mi mi re si sol
mf
fa sol la si do re si si mi re fa la do re
mf
mi sol si si do re si la sol fa mi re do mi fa sol

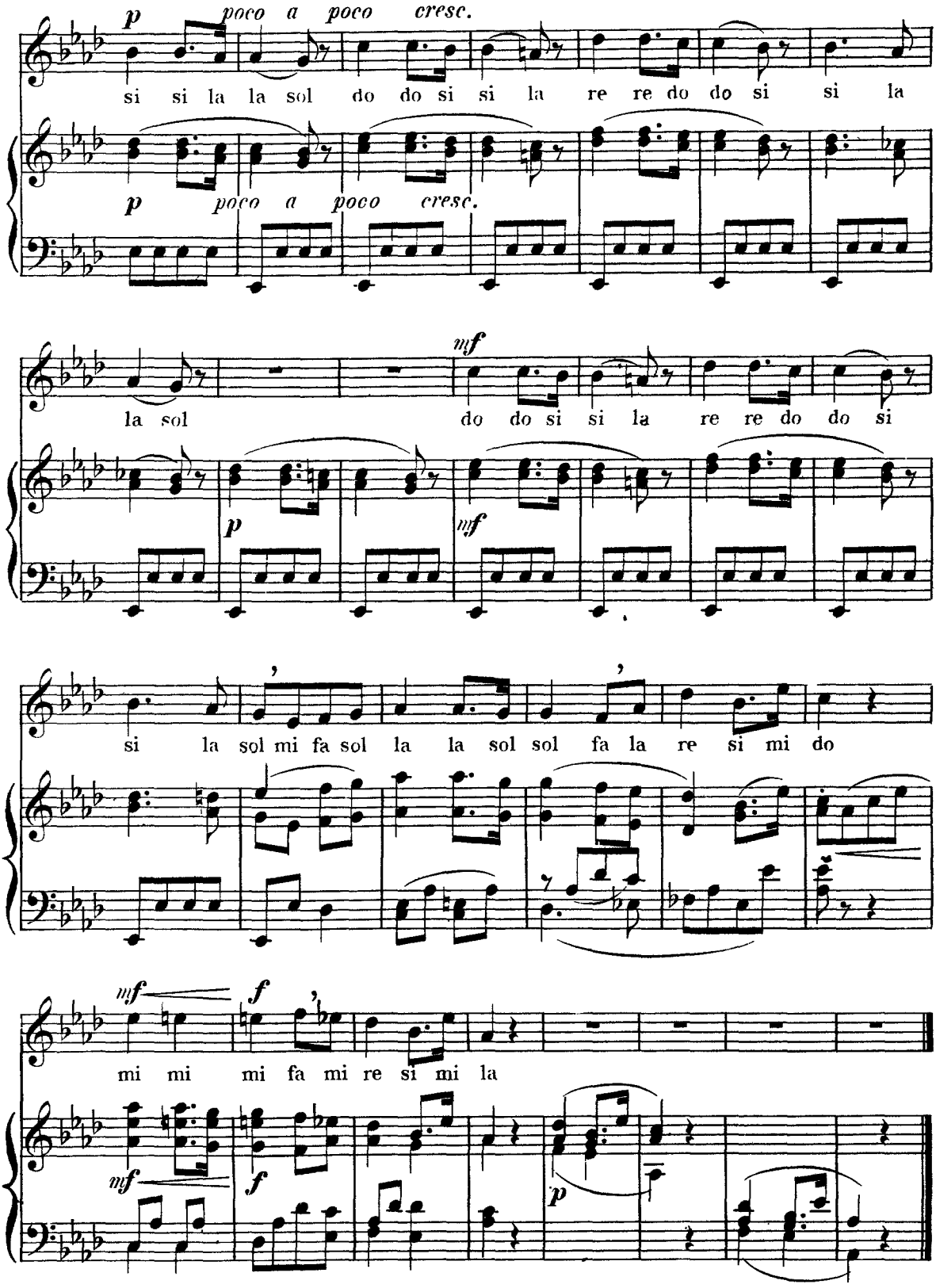


*) No 19 is the melody of Mozart's celebrated Ave verum corpus natum.


poco a poco cresc.
sol fa mi mi la la sol mi sol si si la la re
do si la la sol la la la la si si si re do si
pp
poco a
si la sol sol sol si la sol sol fa mi fa mi fa fa
poco cresc.
fa mi re sol sol sol sol fa mi la la sol la si fa mi fa
p
f
p
sol sol re re mi si do re do si la re sol fa mi re
p



*) From the Andante of Schubert's "Tragic Symphony."



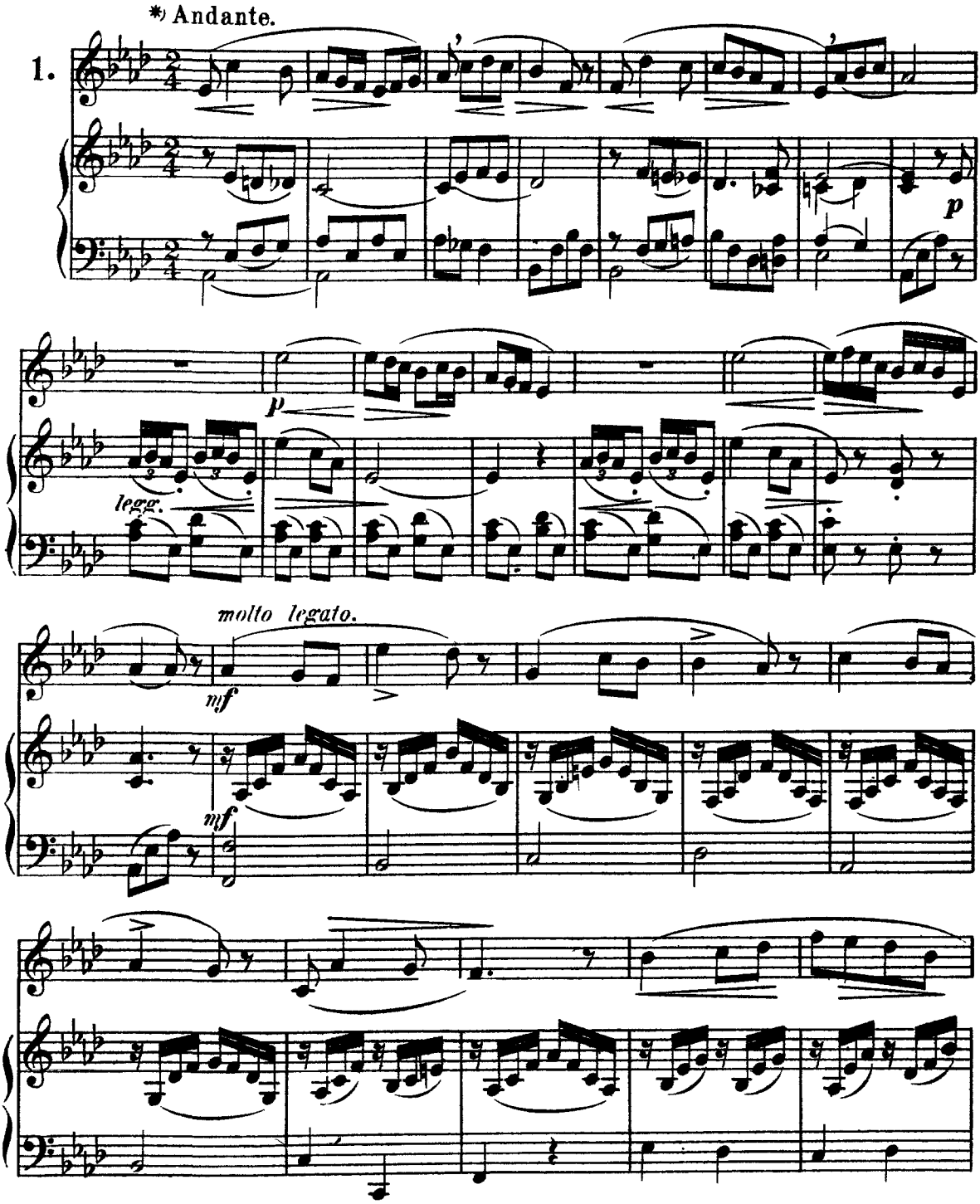
Remark. Before beginning the Exercises on Vocalisation, the teacher will do well to go through Concone's well-known 50 Ex. on Voc. with the pupil, the exercises here following being decidedly too difficult for the latter.

Part IV.

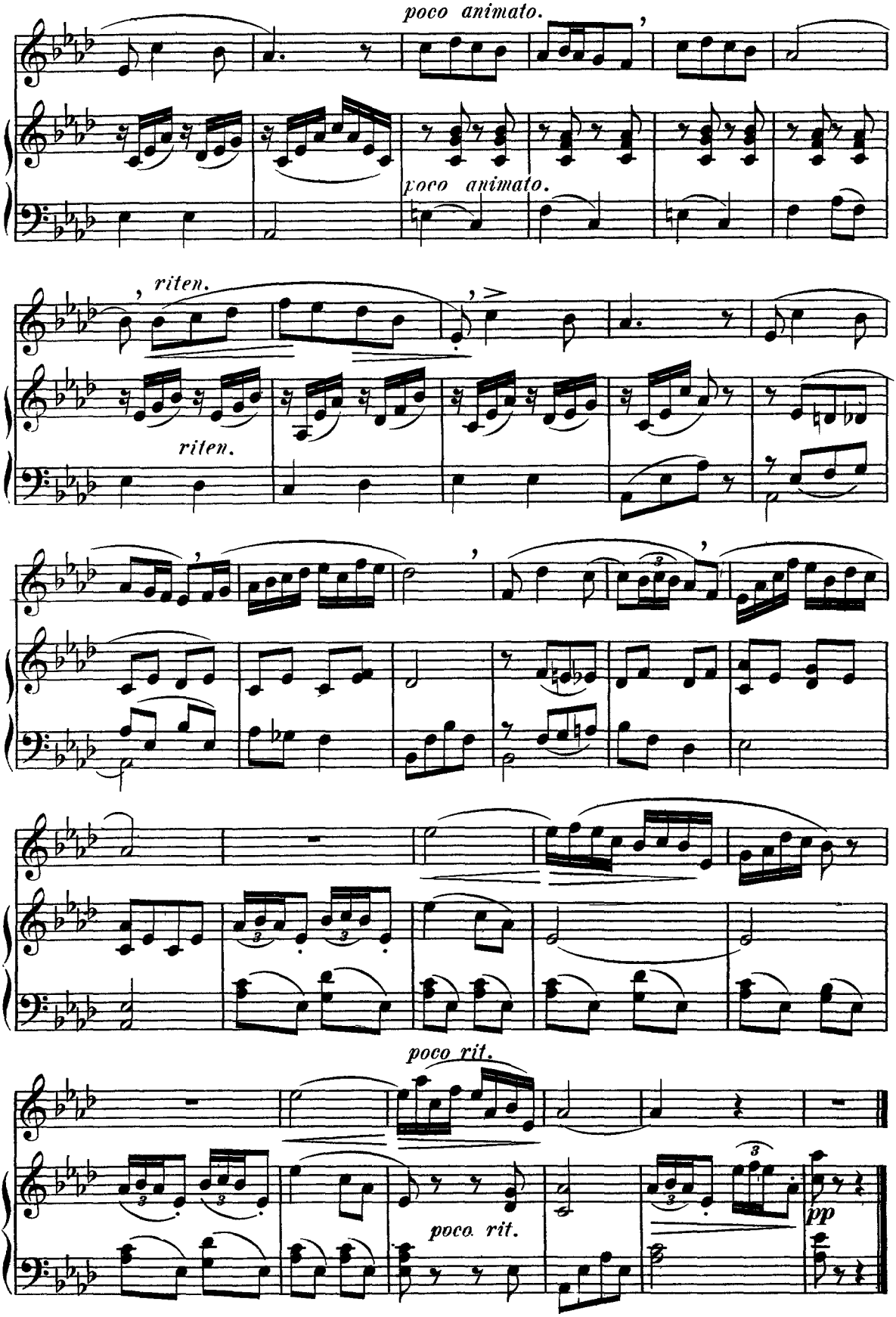
Twelve Exercises on Vocalisation.

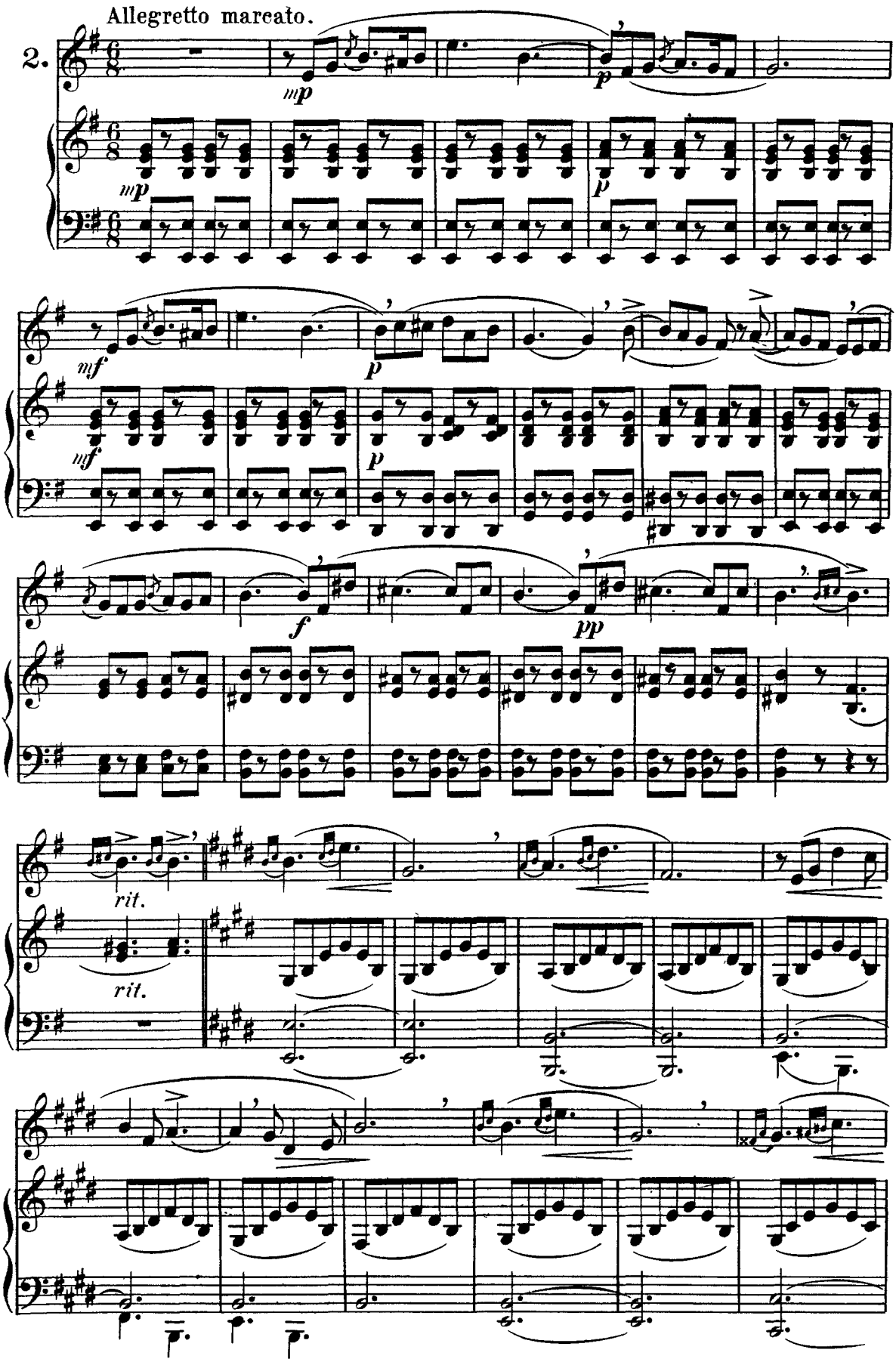
Zwölf Vocalisen.

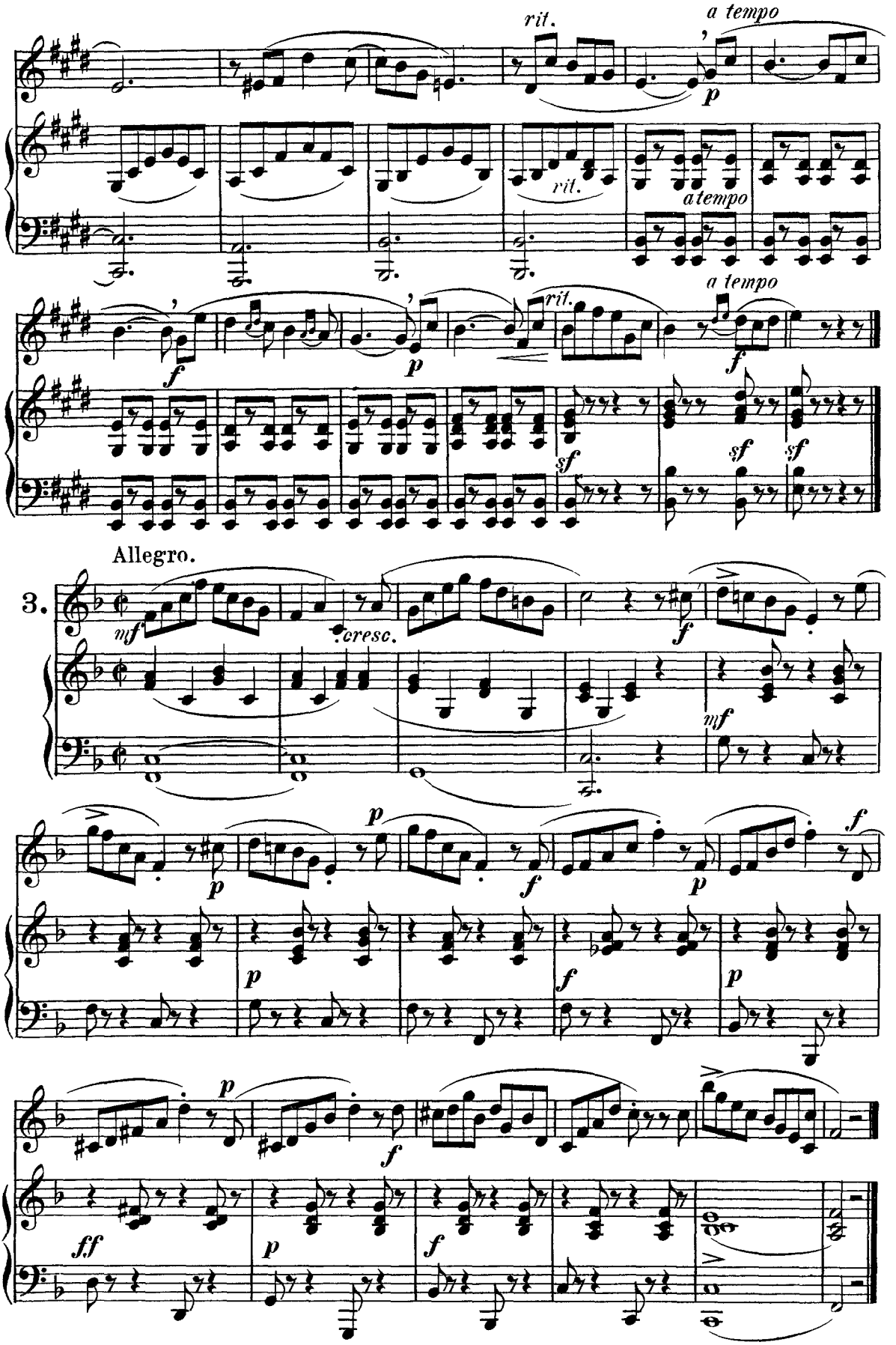
Edited by MAX SPICKER.

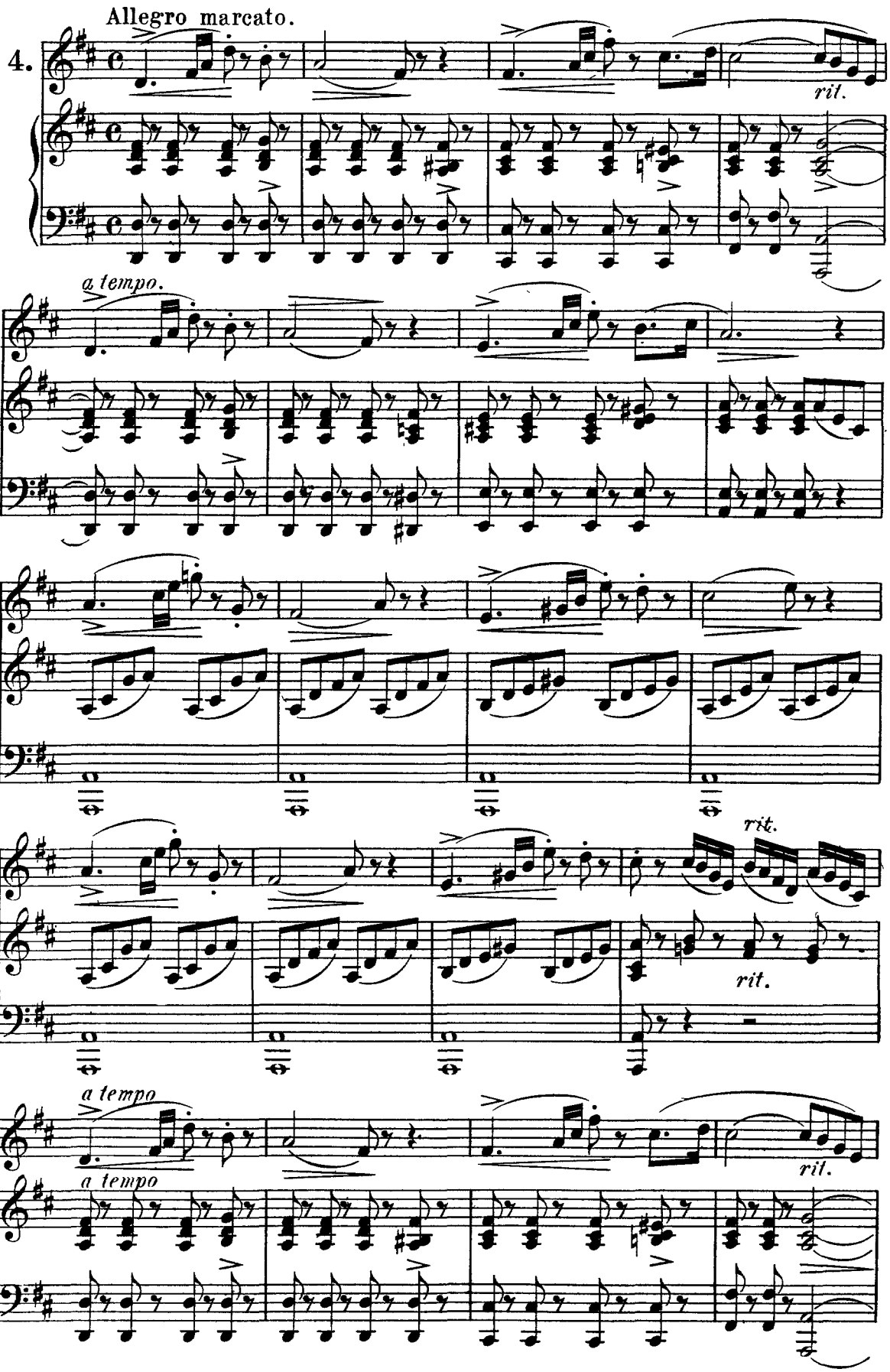


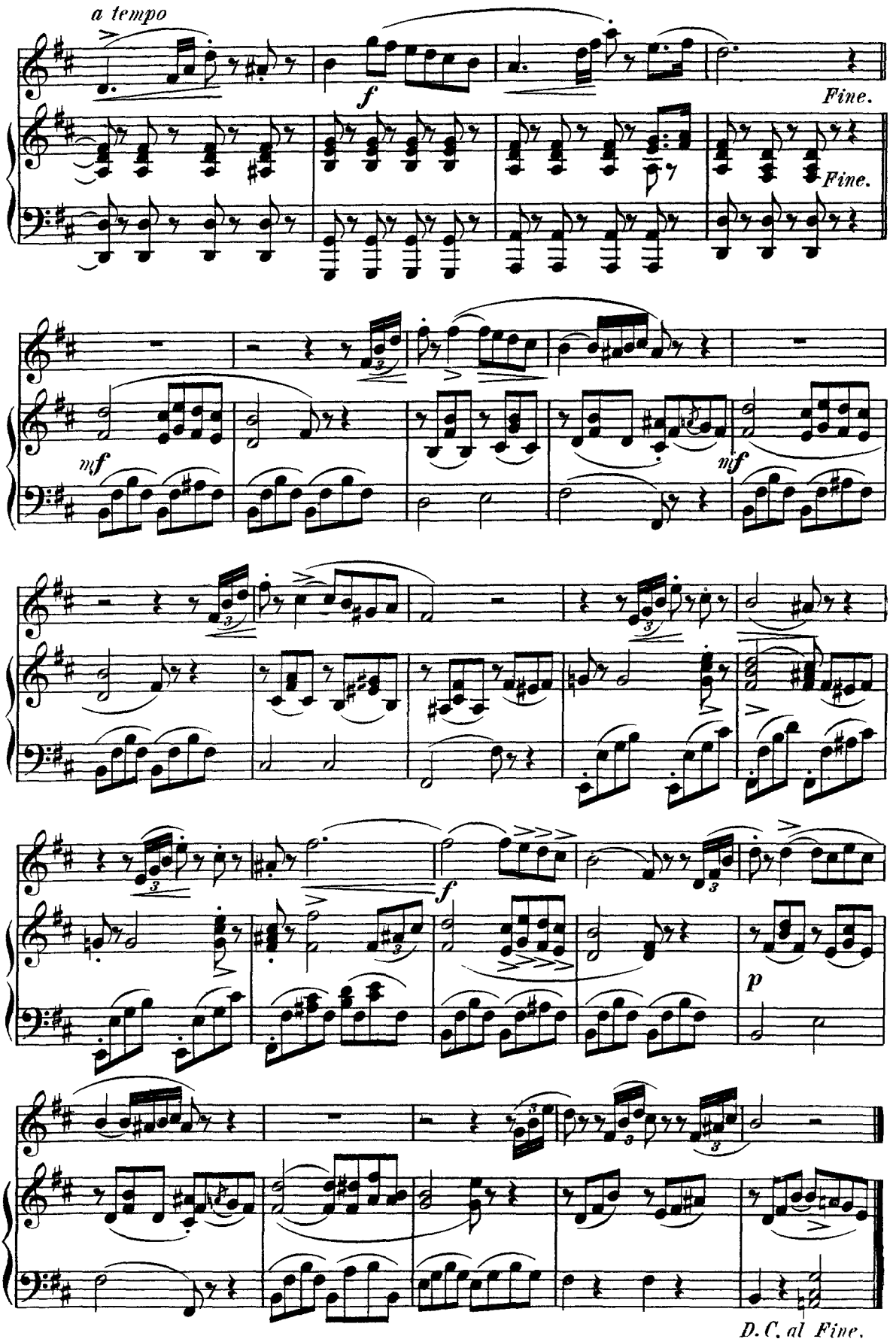
*) Russian Folk-song "The Red Sarafan"

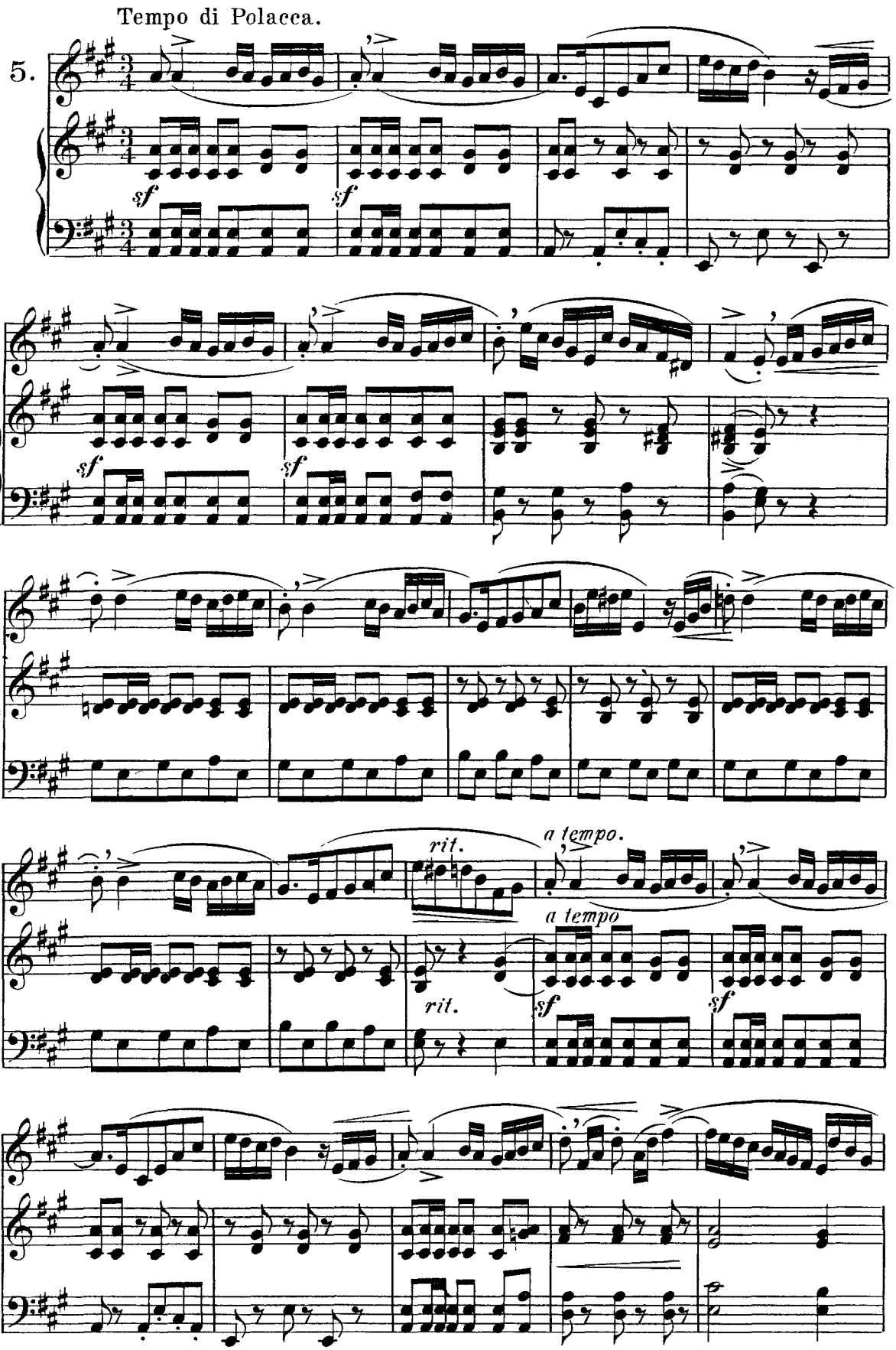

poco animato.
poco animato.
riten.
riten.
poco rit.
poco rit.
pp

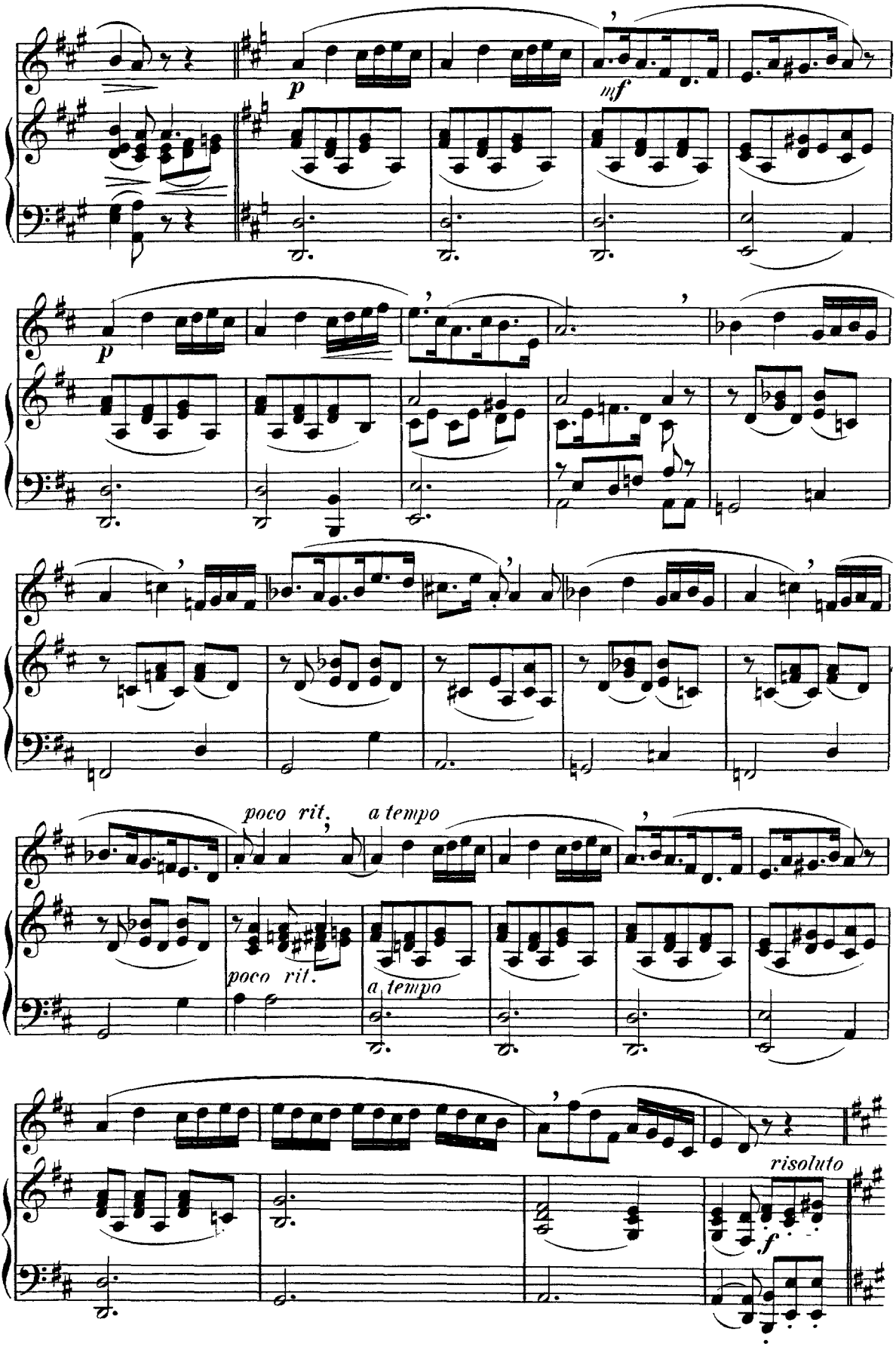

Allegretto mareato.
2.
mp
p
mf
f
pp
rit.

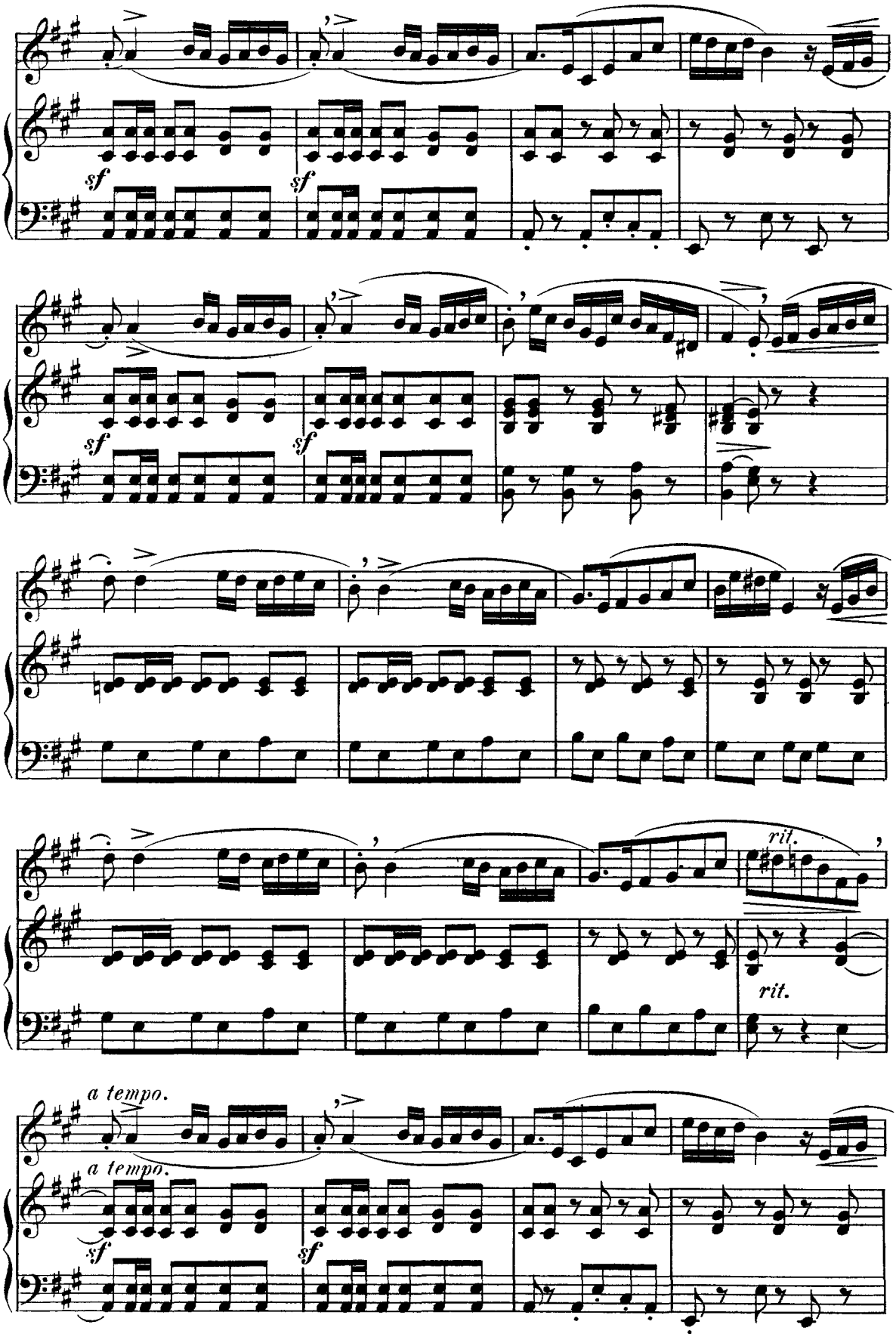

rit.
a tempo
p
rit.
a tempo
f
p
rit.
a tempo
f
sf
sf
sf
Allegro.
3.
mf
cresc.
f
mf
p
f
p
p
f
p
f
p
p
f
ff
p
f

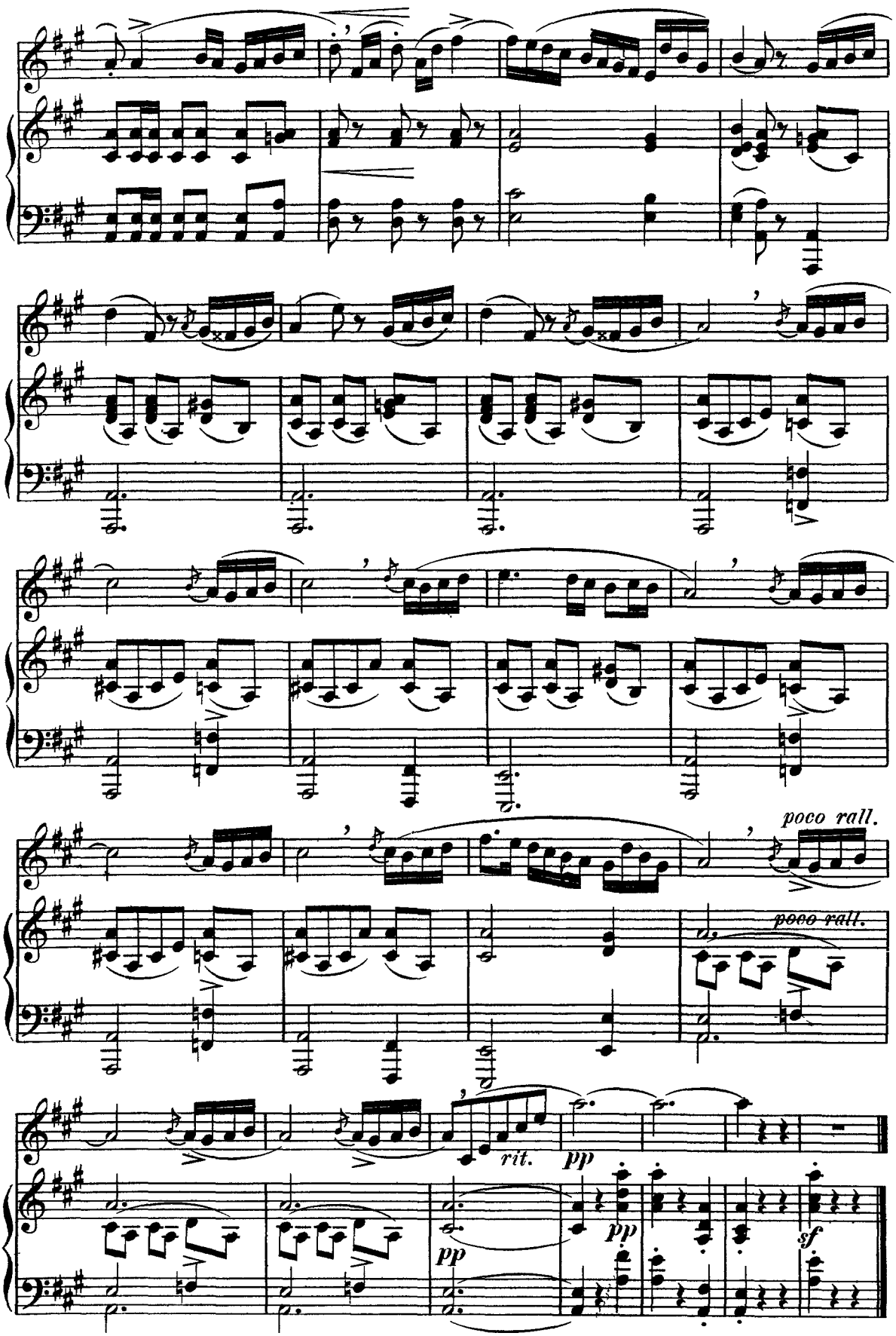

4.
Allegro marcato.
rit.
a tempo.
rit.
rit.
a tempo
a tempo
rit.

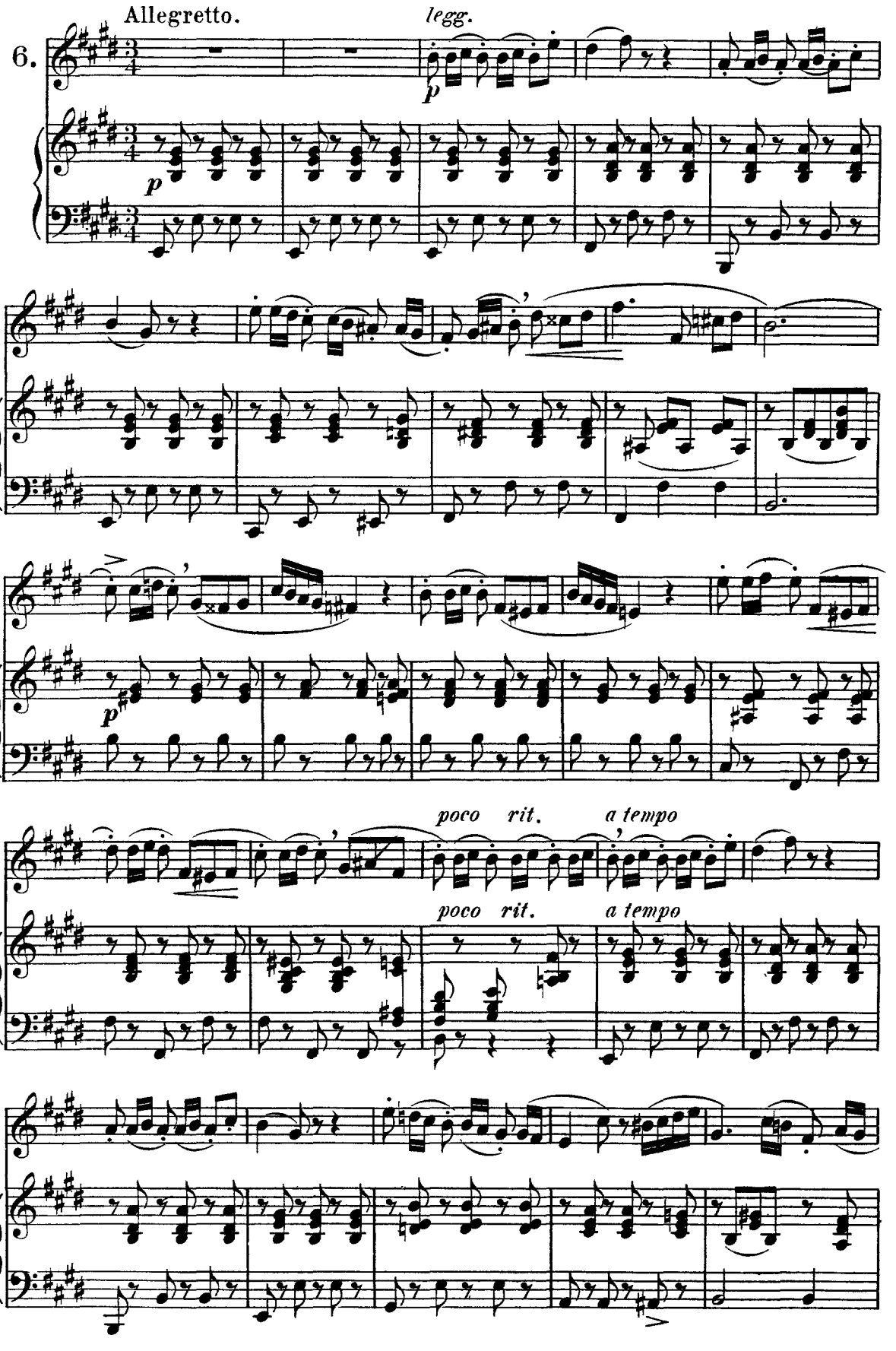

a tempo
f
Fine.
Fine.
mf
mf
f
p
D. C. al Fine.

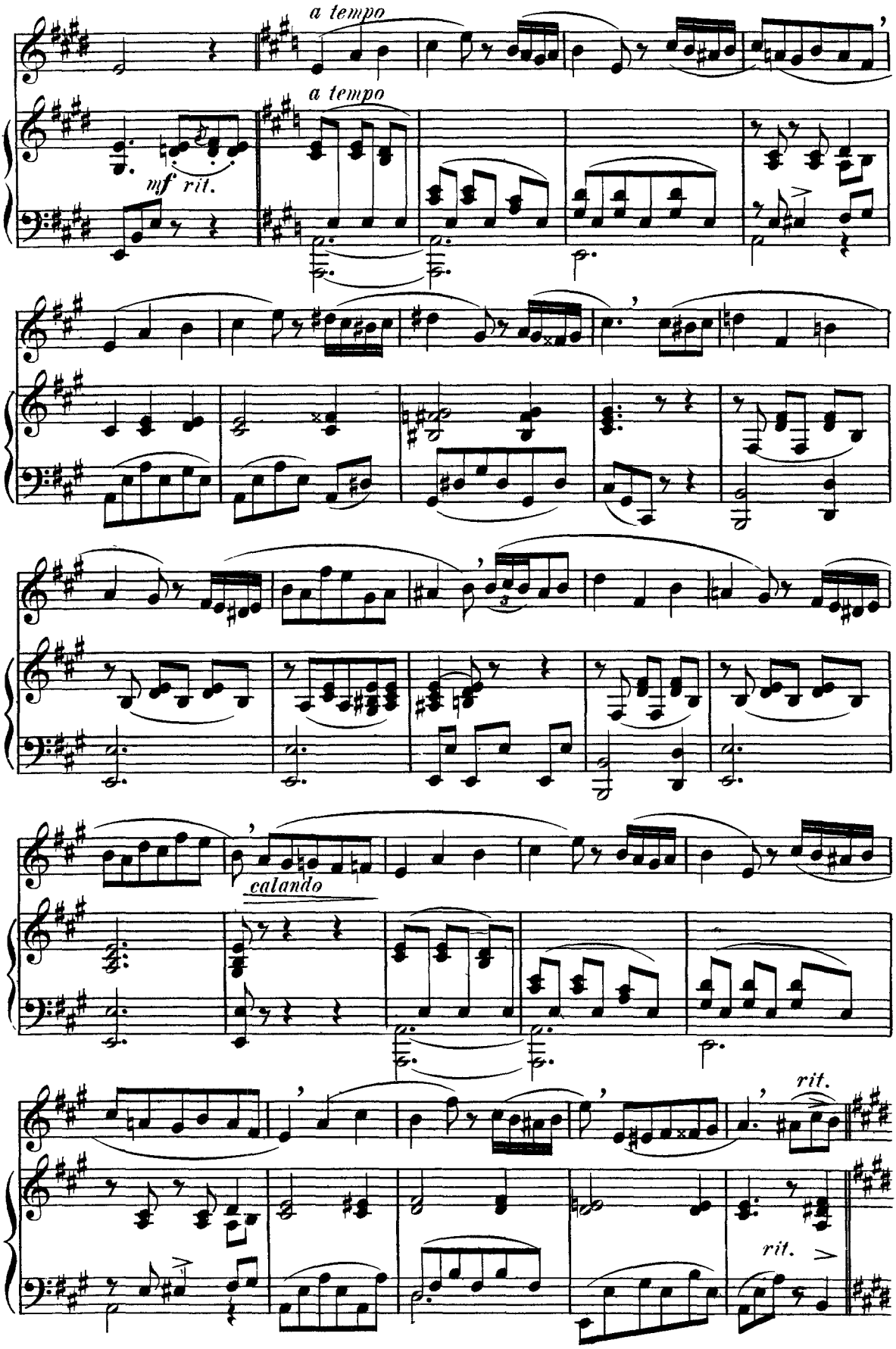

Tempo di Polacca.
5.
sf
sf
rit.
a tempo.
a tempo
rit.
sf
sf

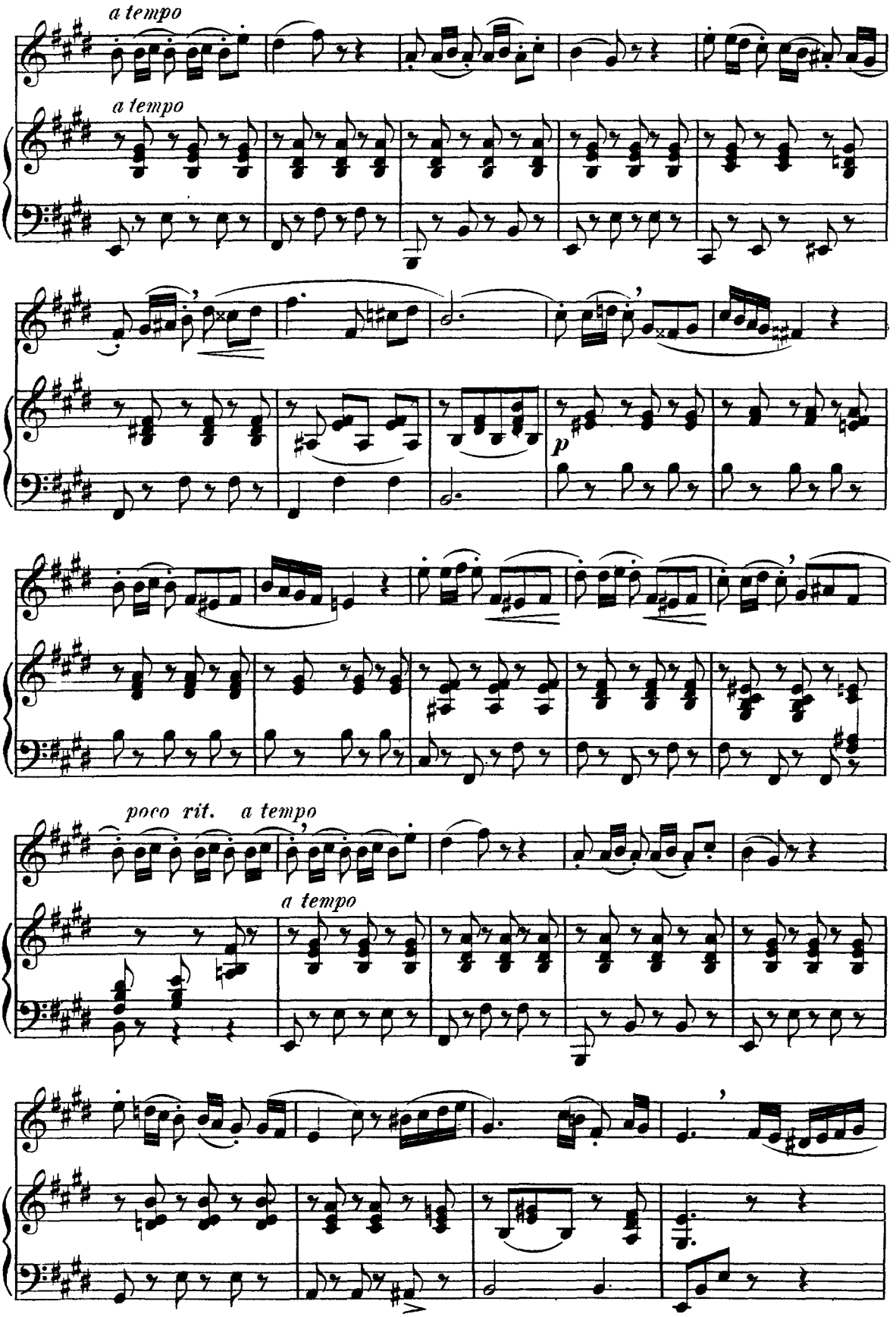

p
mf
p
poco rit.
a tempo
poco rit.
a tempo
risoluto
f

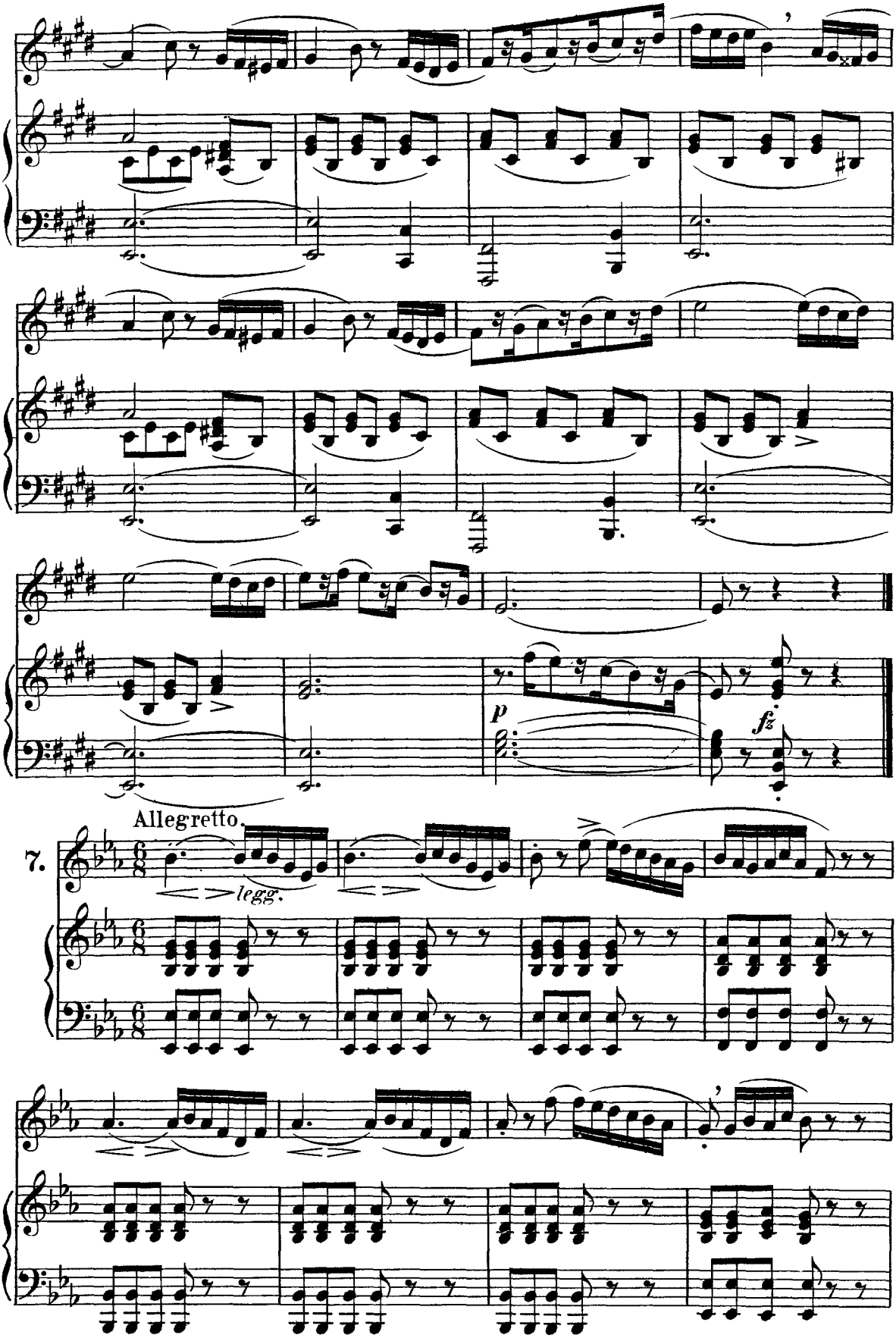

sf
sf
sf
sf
ril.
rit.
a tempo.
a tempo.
sf
sf

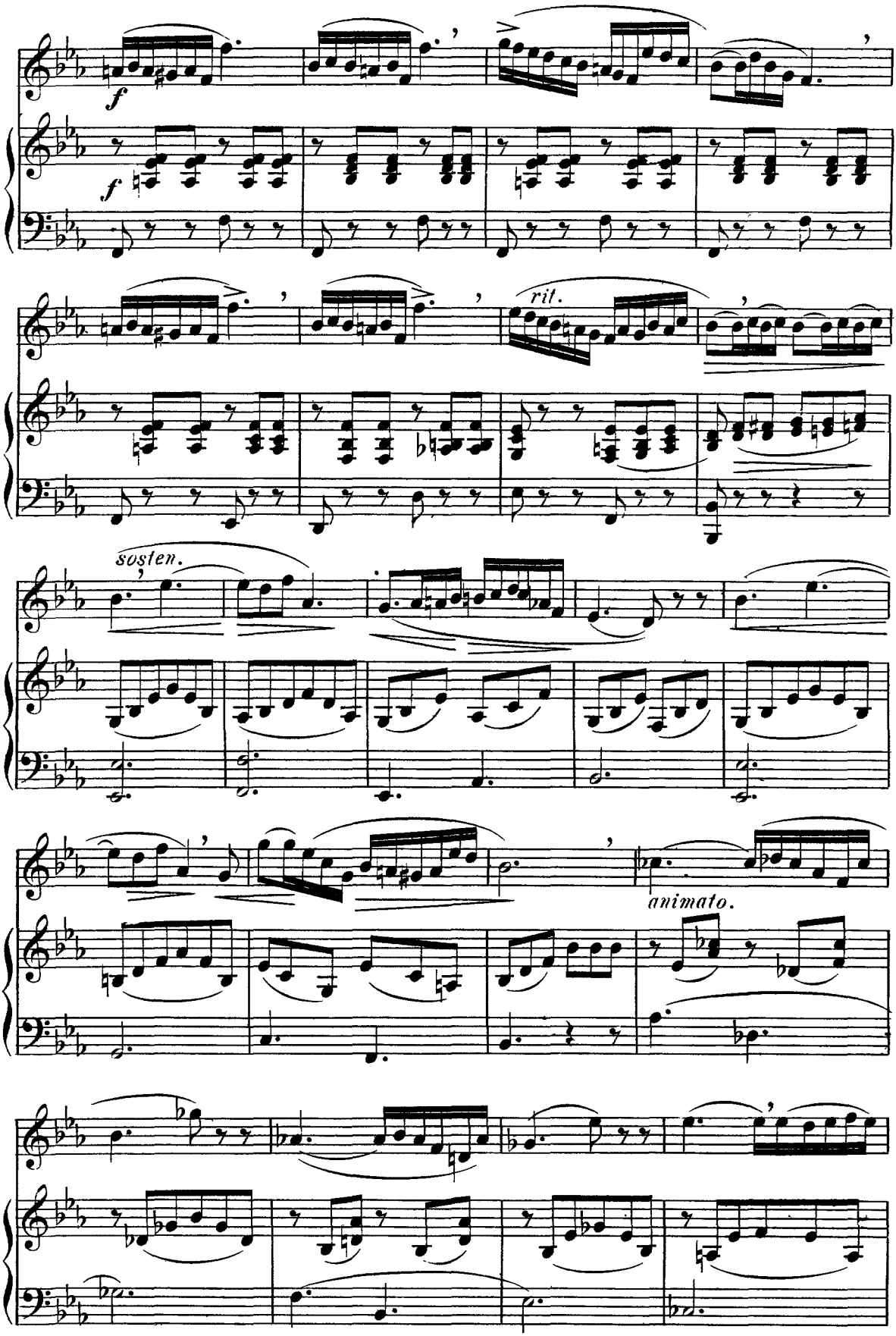

poco rall.
poco rall.
rit.
pp
pp
pp
sf

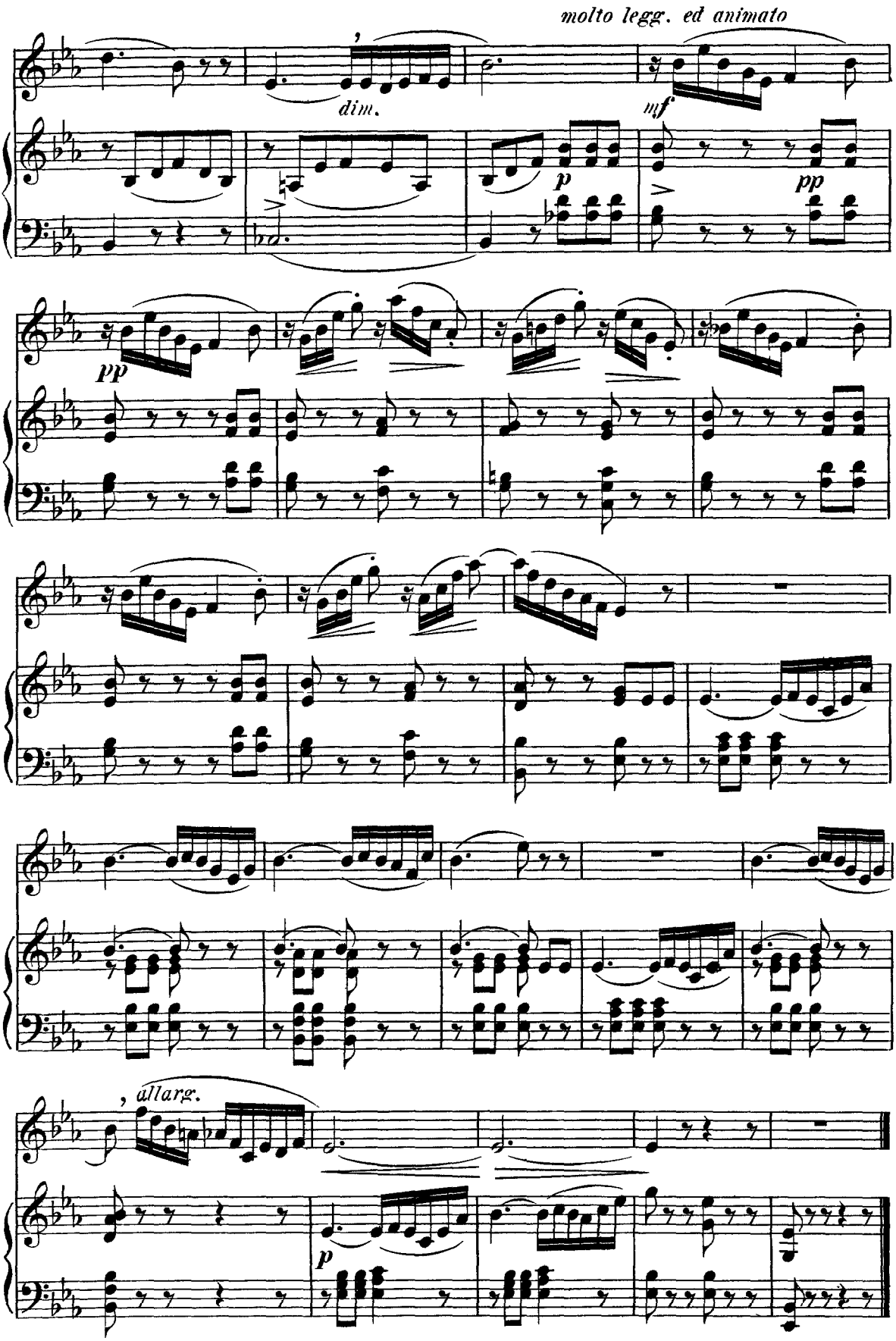

Allegretto.
legg.
6.
p
p
poco rit.
a tempo
poco rit.
a tempo

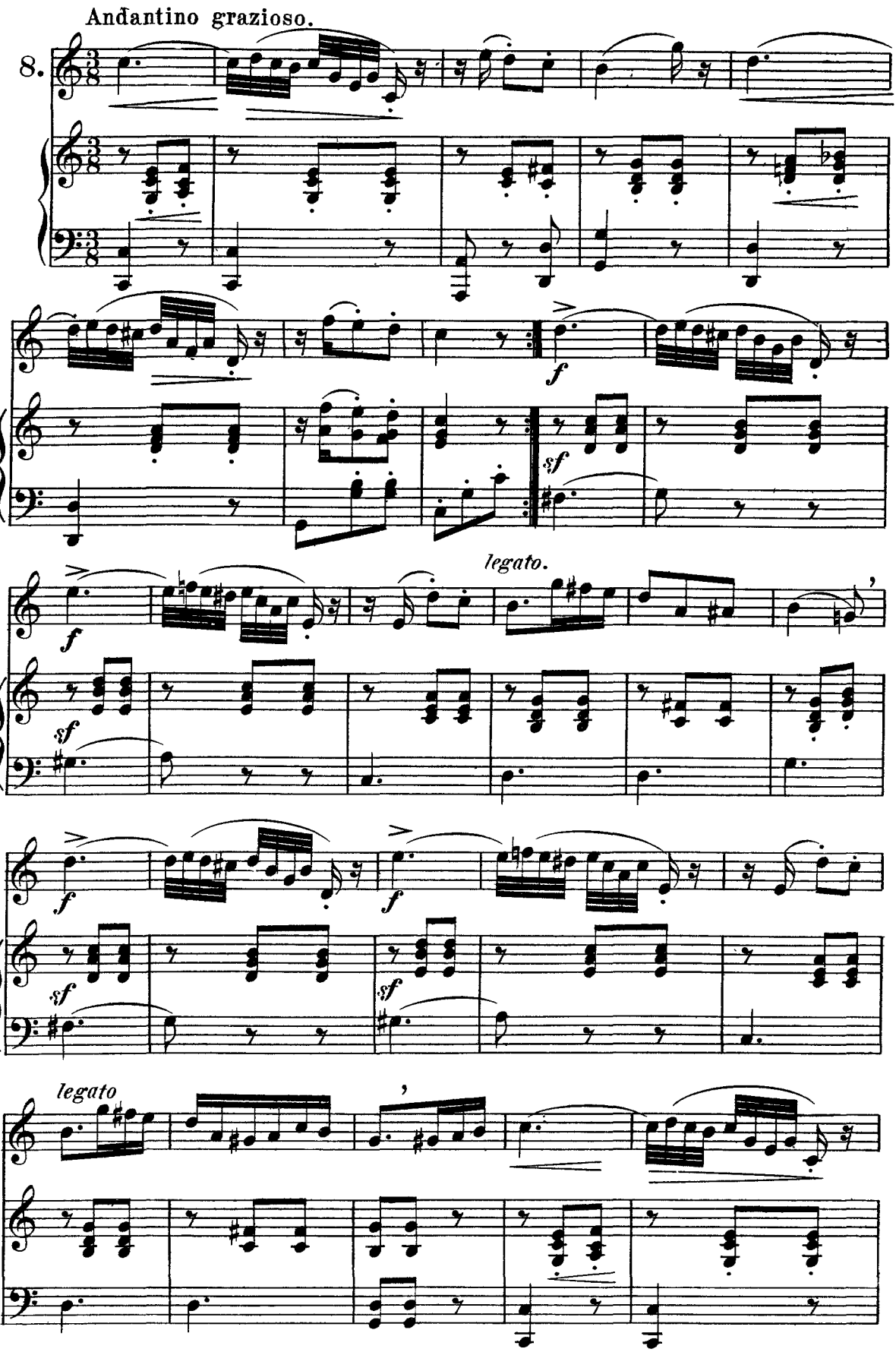

a tempo
a tempo
mf rit.
calando
rit.
rit.

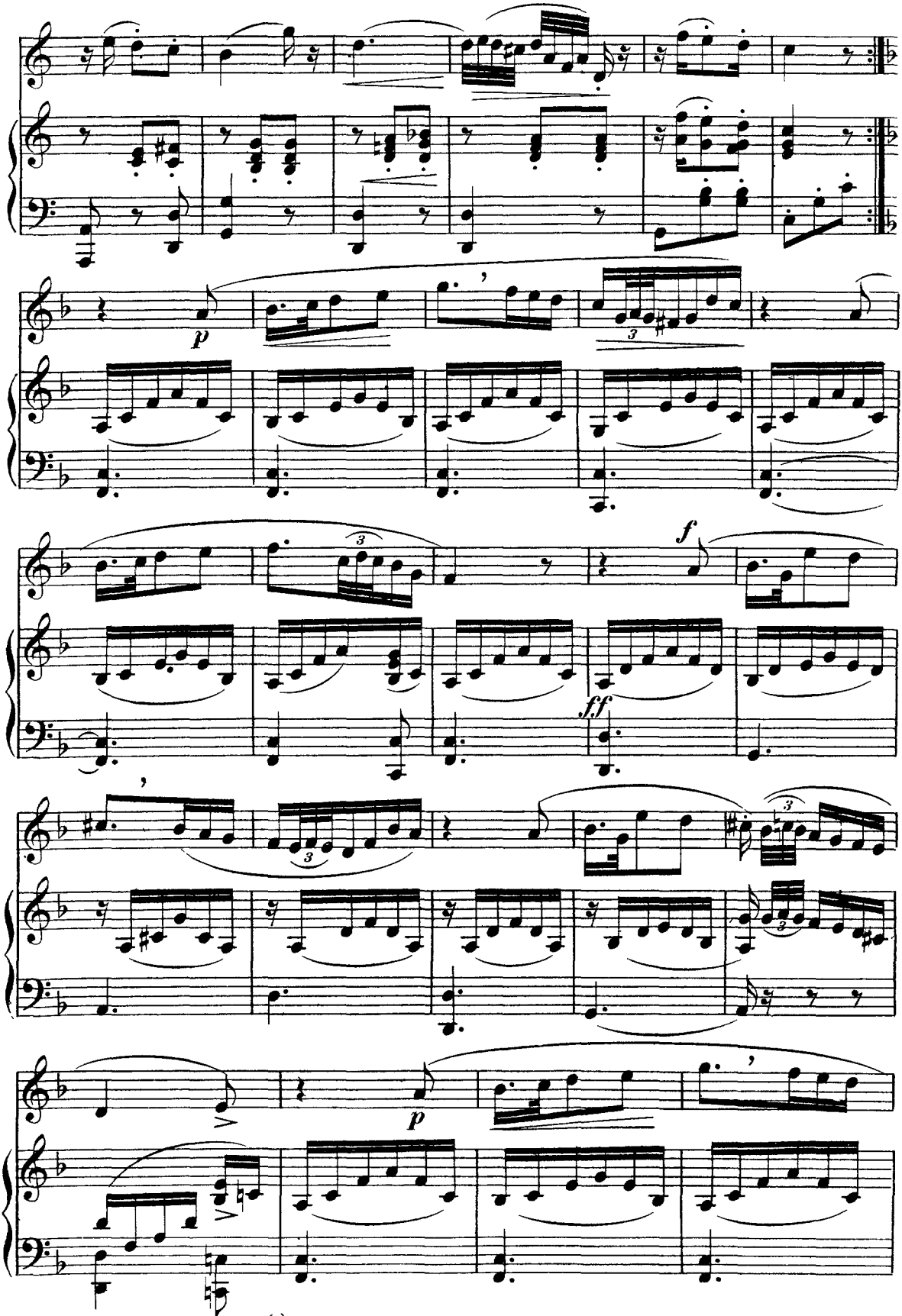

a tempo
a tempo
p
poco rit. a tempo
a tempo


p
fz
Allegretto.
7.
legg.

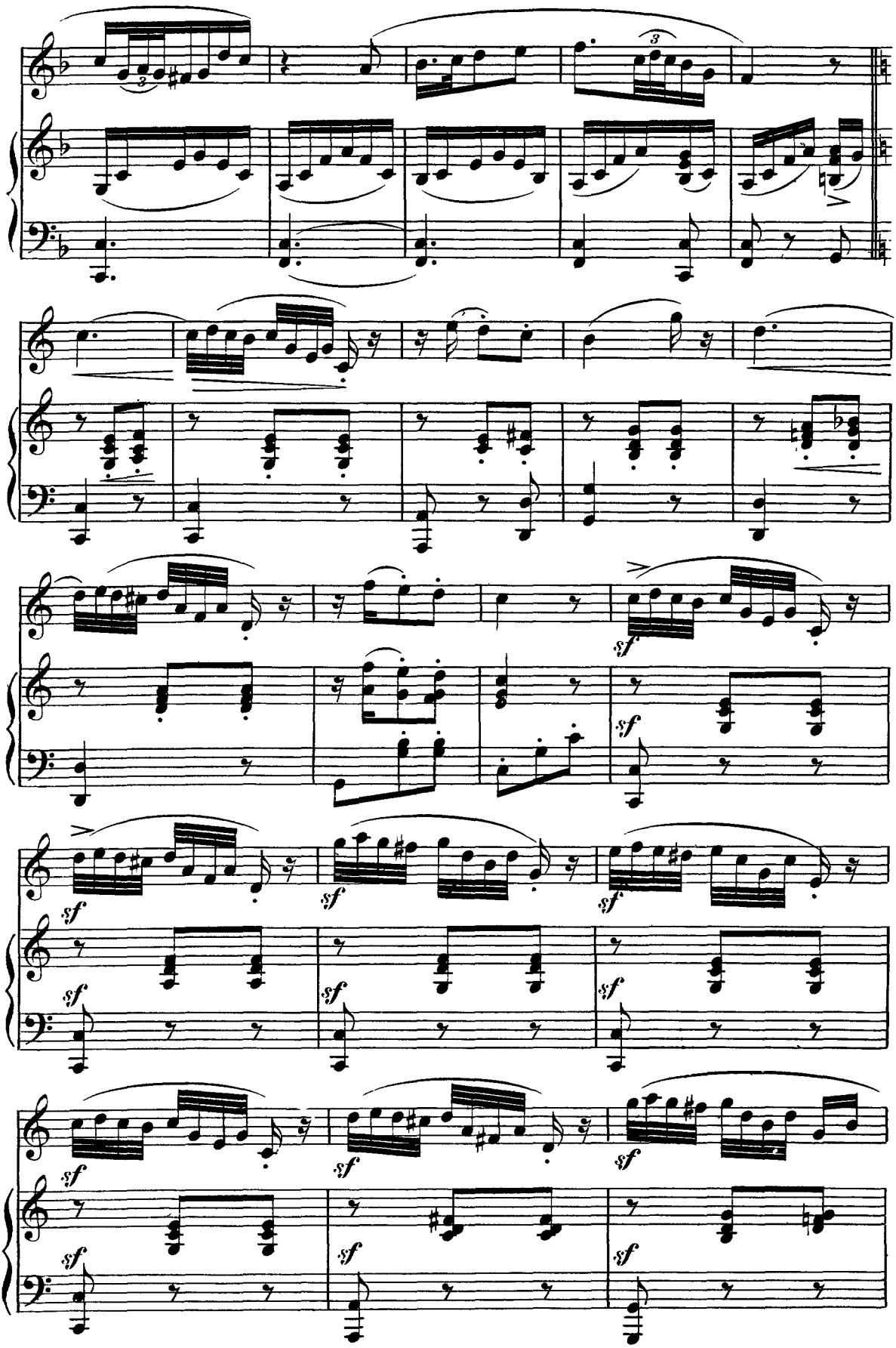

f
f
rit.
sosten.
animato.

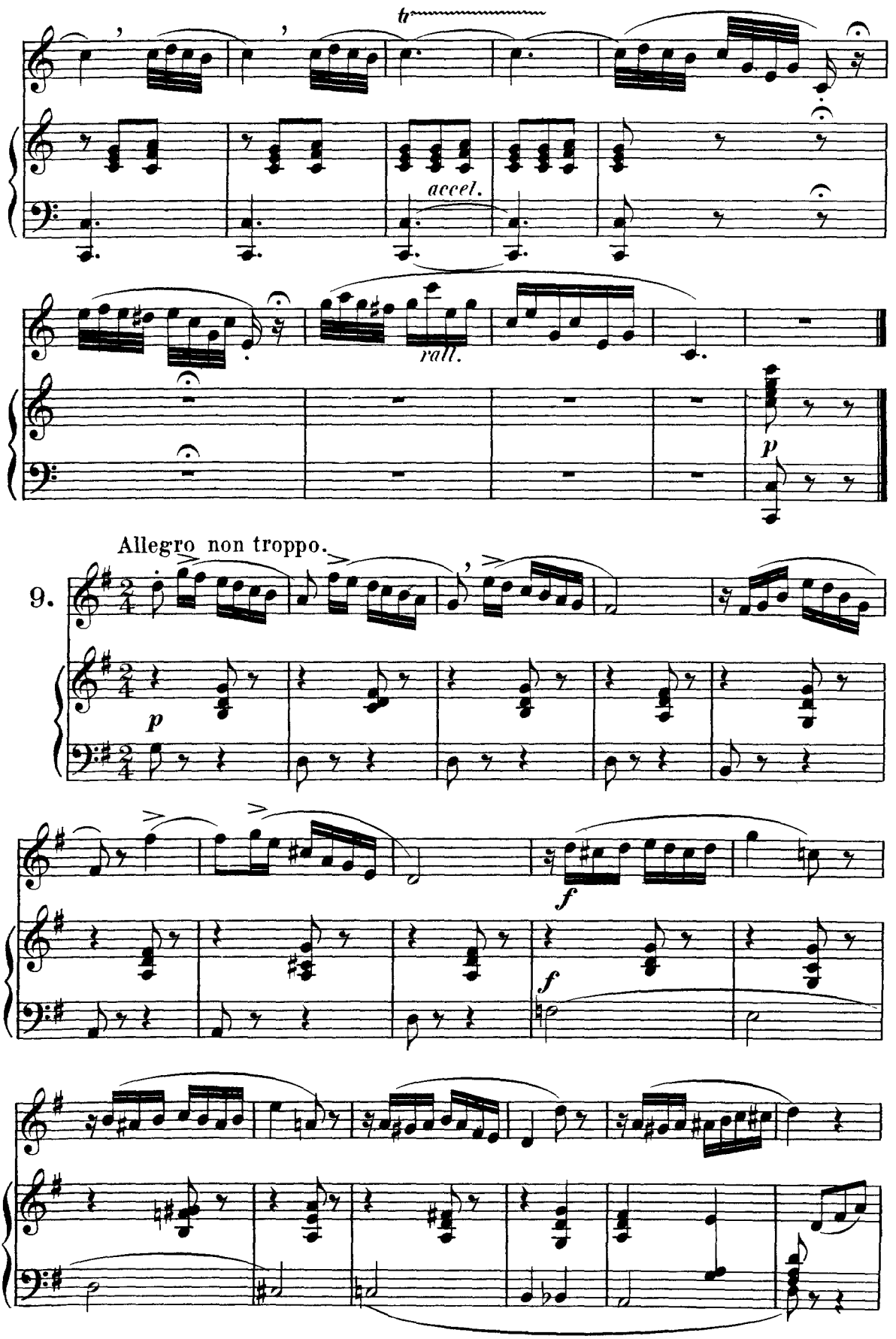

molto legg. ed animato
dim.
mf
p
pp
pp
allarg.
p

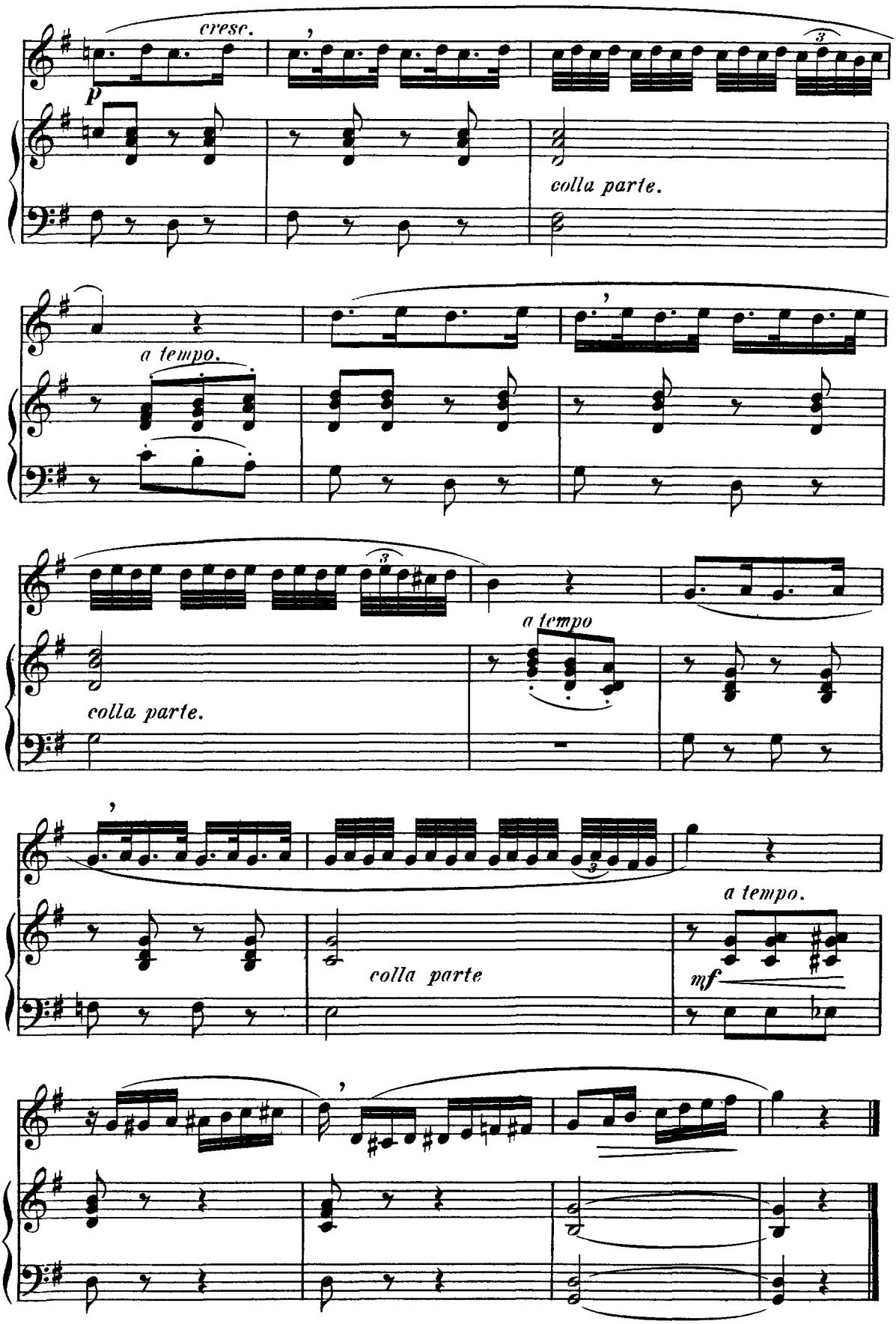

Andantino grazioso.
8.
f
sf
legato.
legato

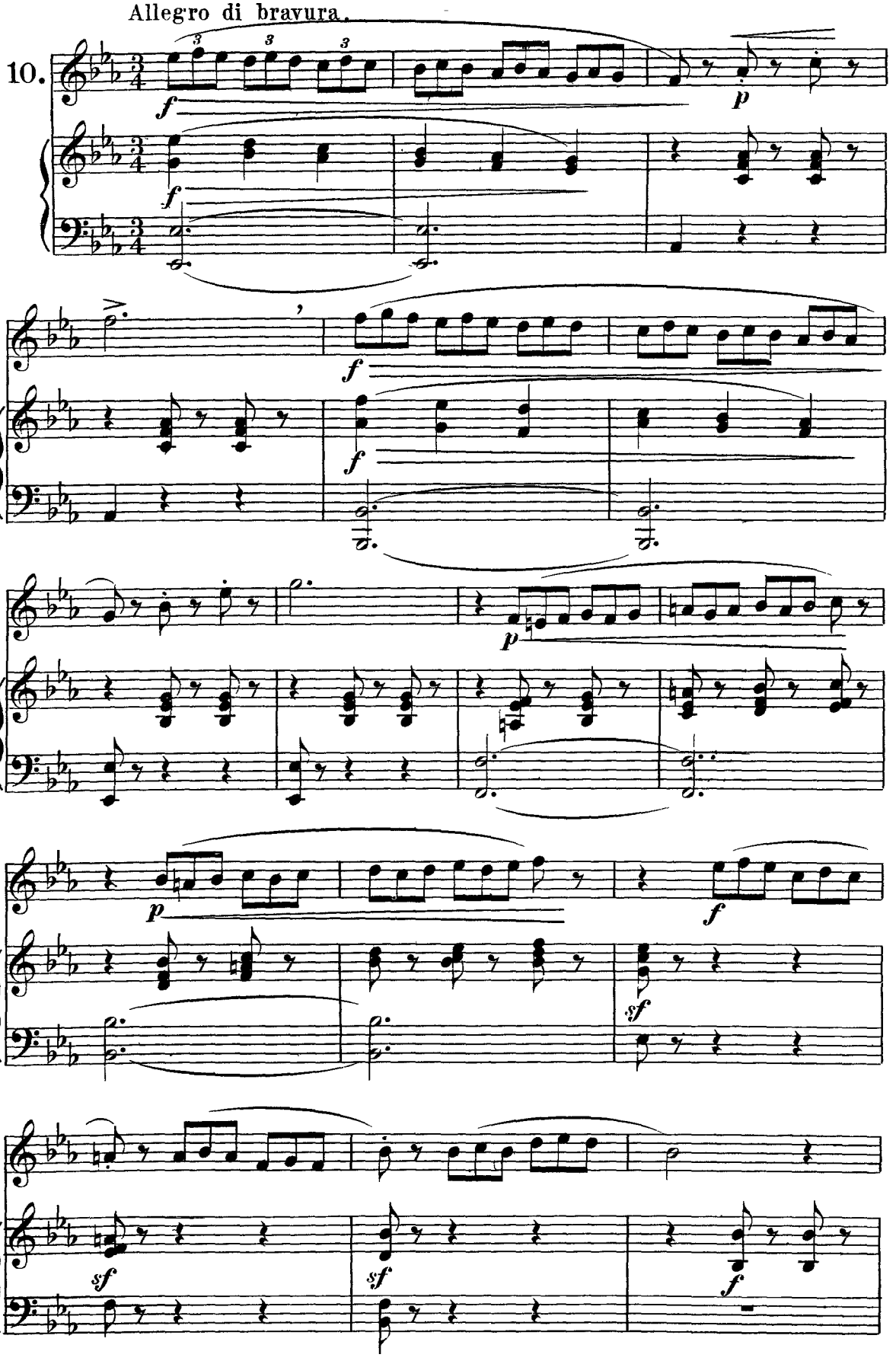


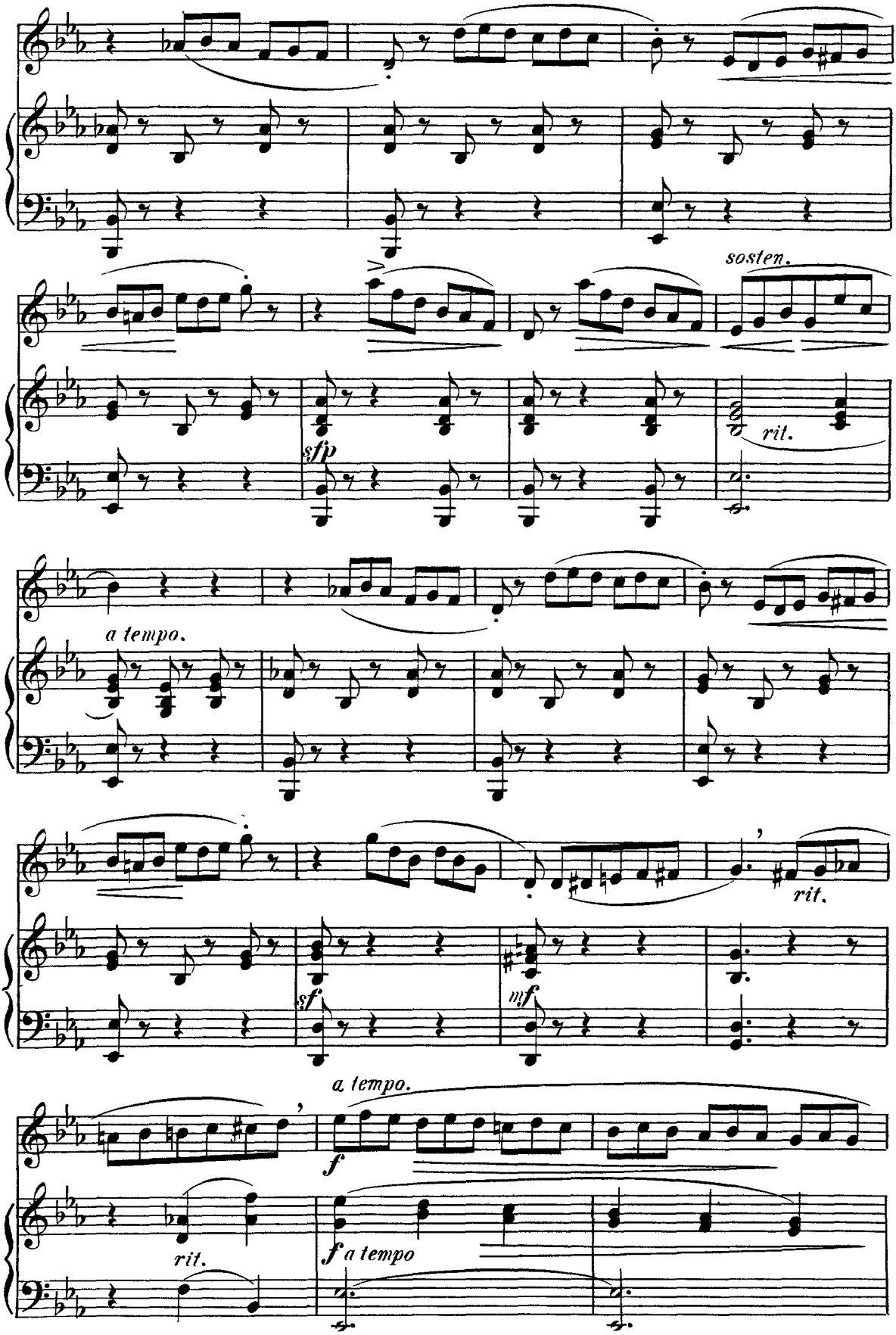
These breathing-marks (,) are to be observed only in case the breath does not hold for the entire phrase.

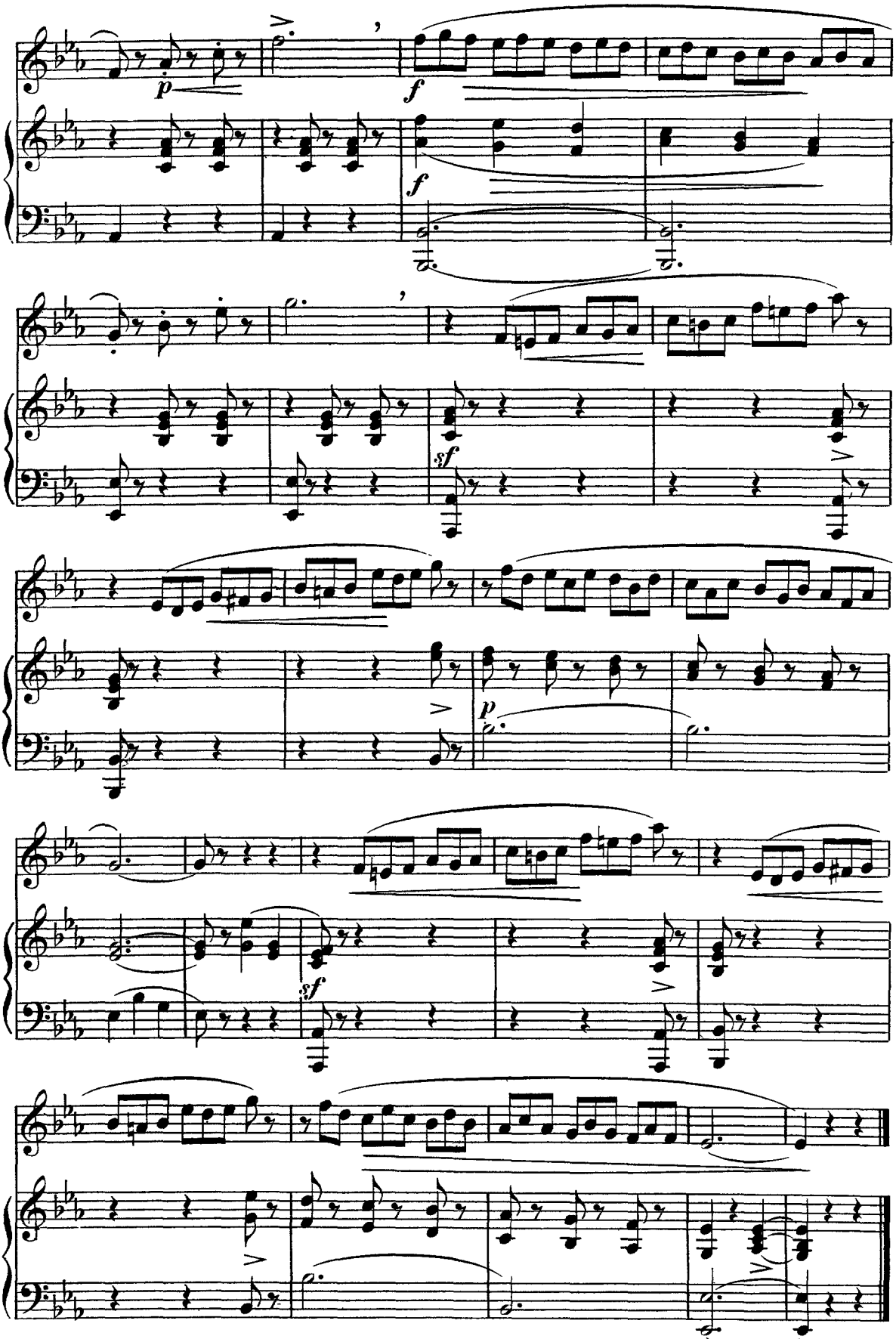

3
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf

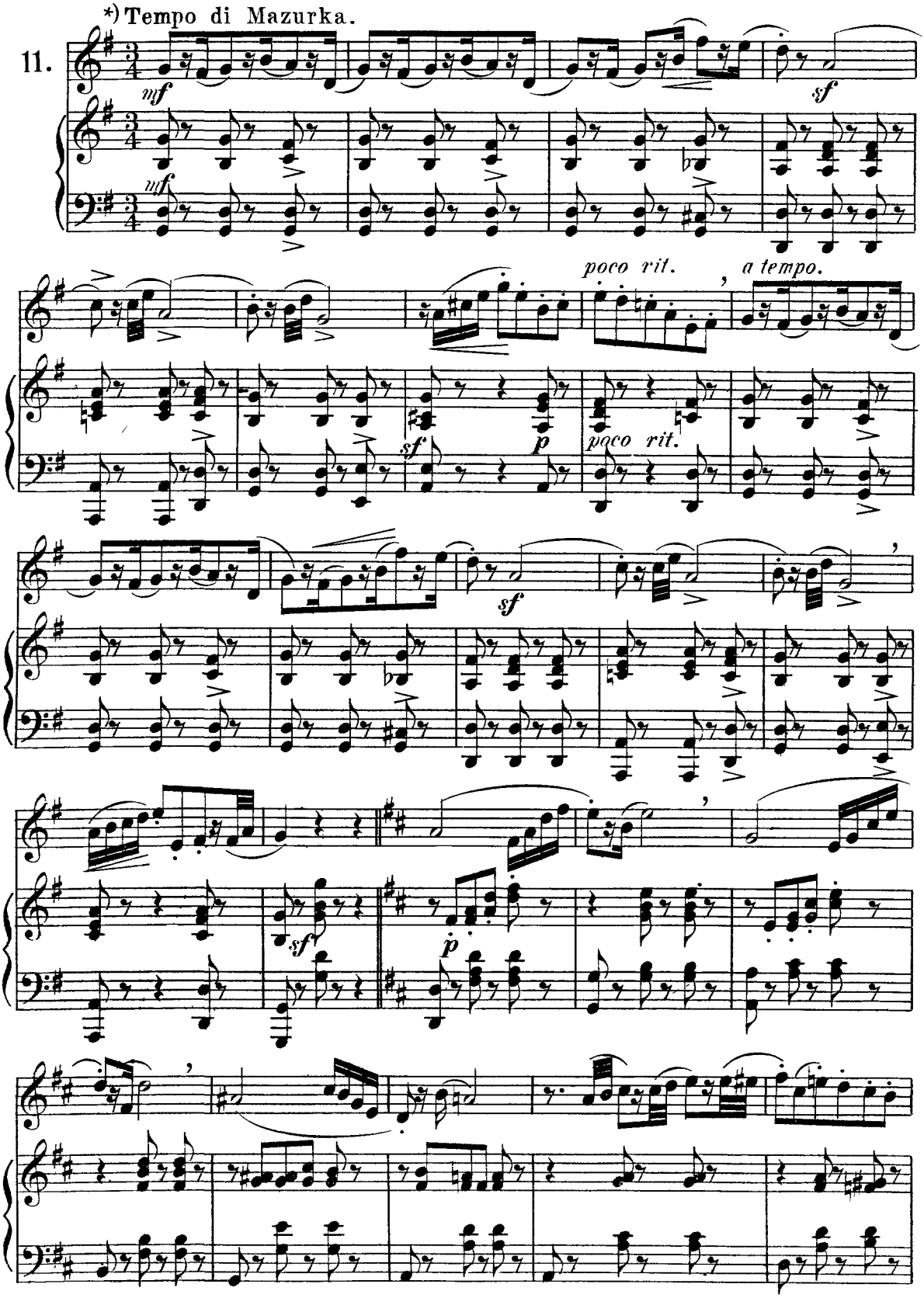

tr
accel.
rall.
p
Allegro non troppo.
9.
p
f
f


cresc.
p
colla parte.
a tempo.
a tempo
colla parte.
colla parte
a tempo.
mf

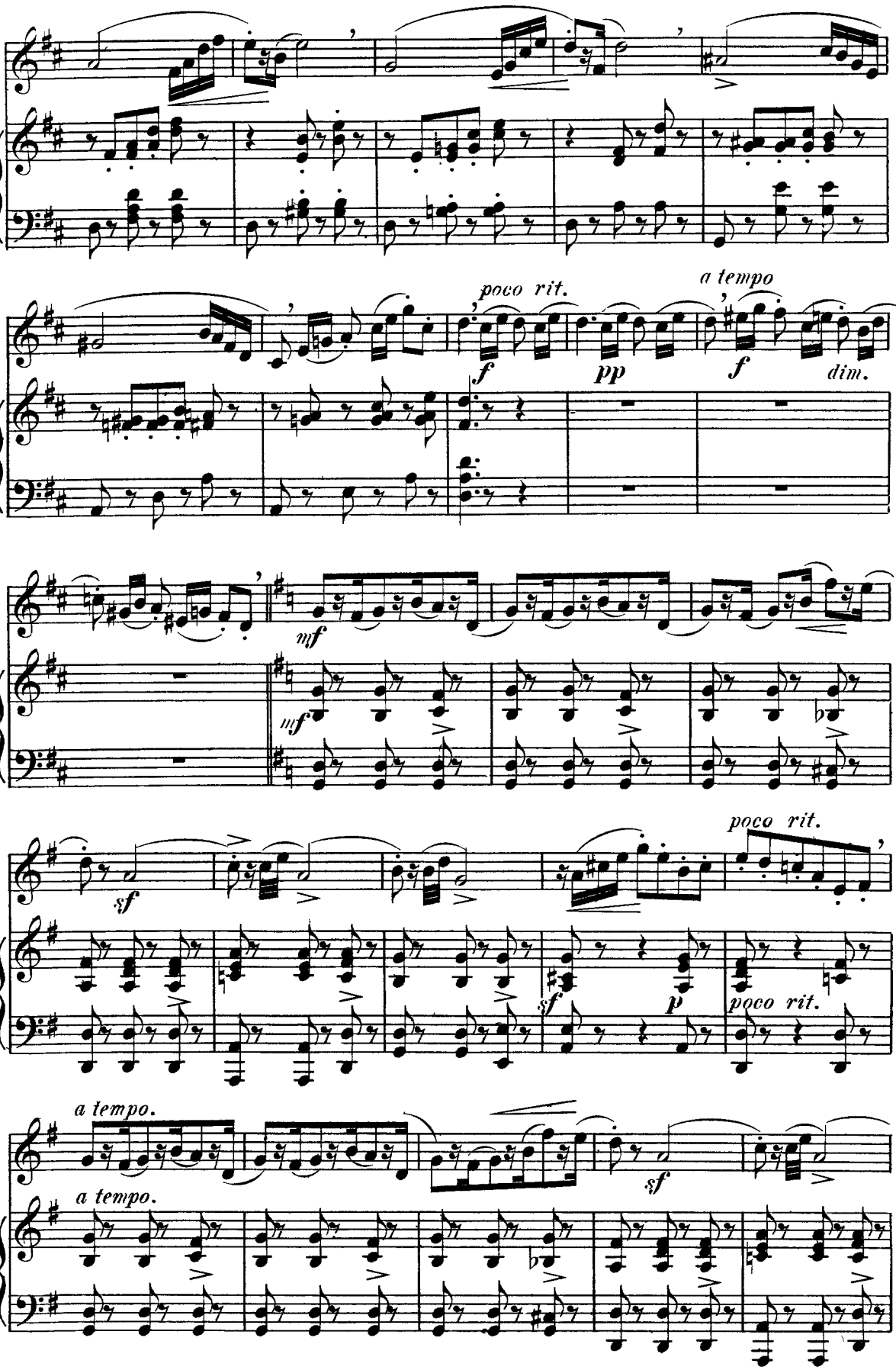

Allegro di bravura.
10.
f
p
f
f
p
p
f
sf
sf
sf
f

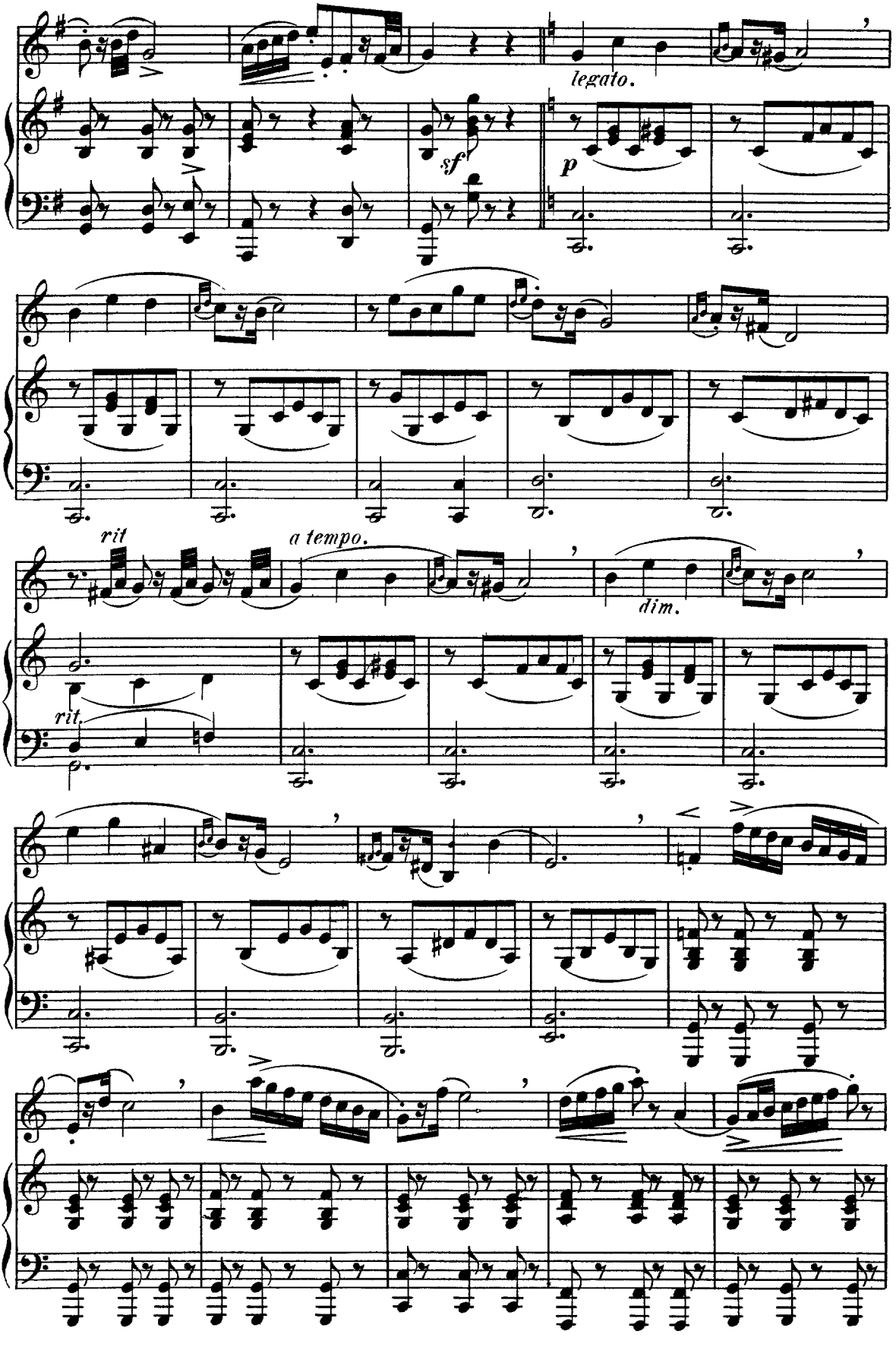

sosten.
sfp
rit.
a tempo.
rit.
sf
mf
a tempo.
f
rit.
f a tempo

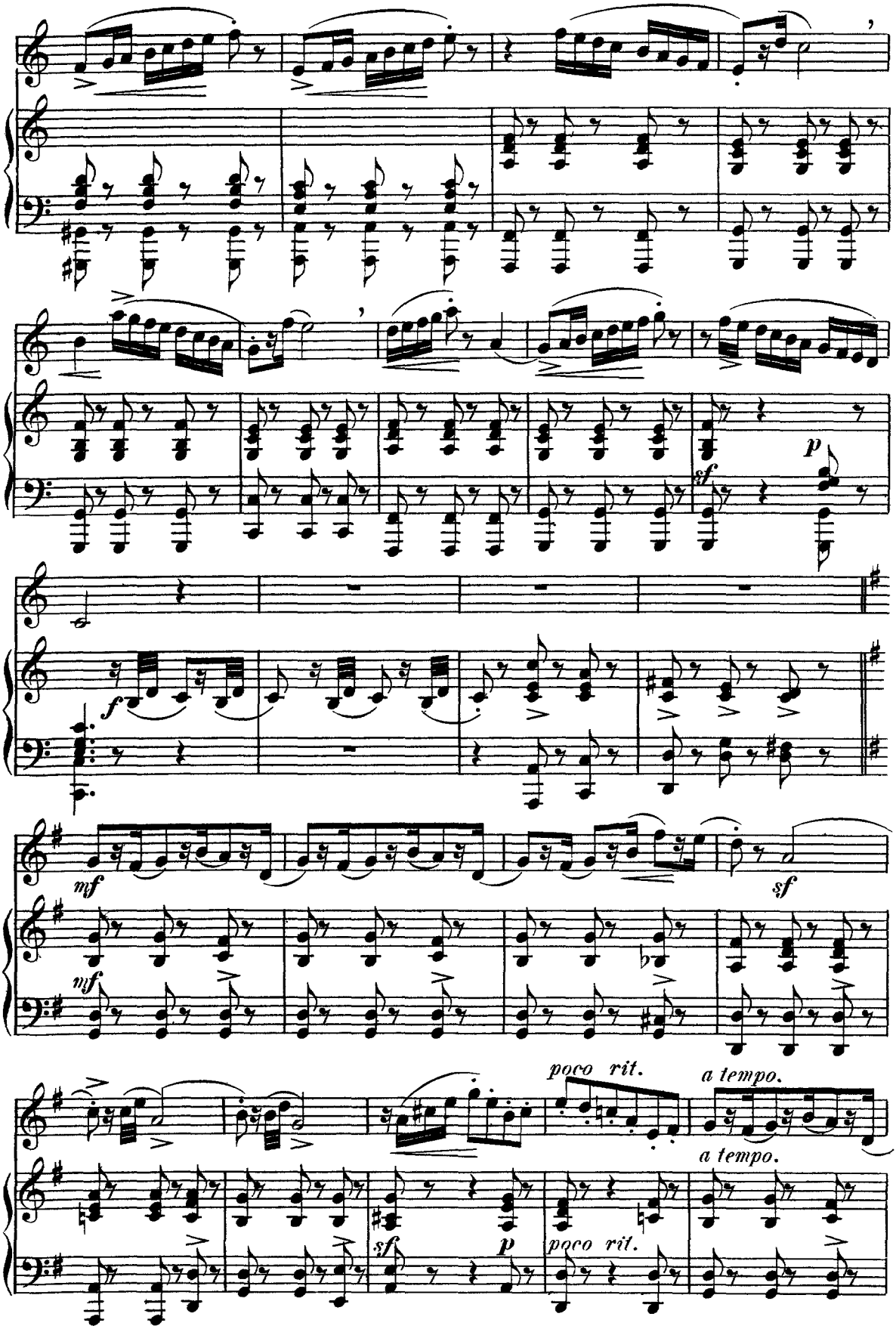

p
f
f
sf
p
sf

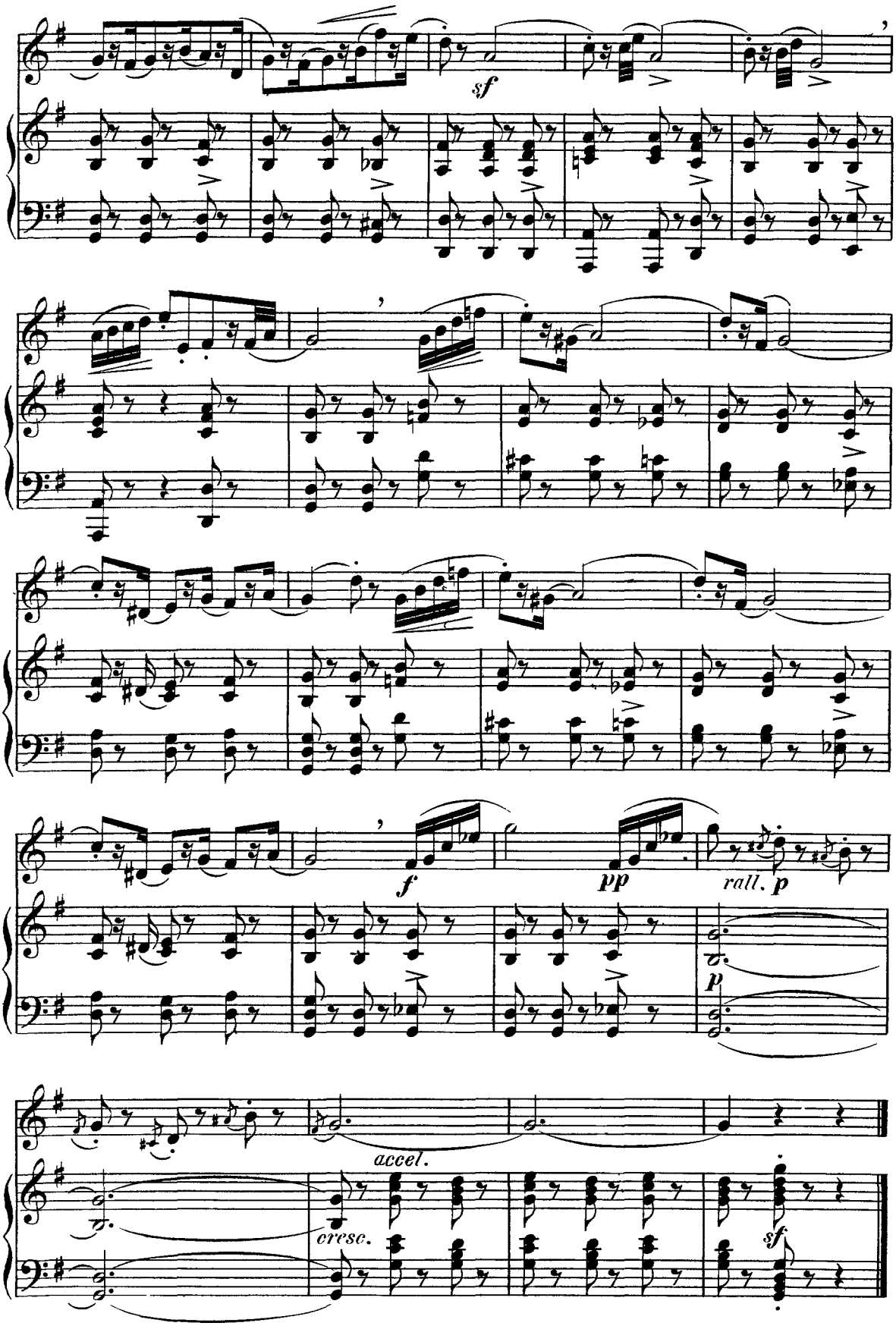


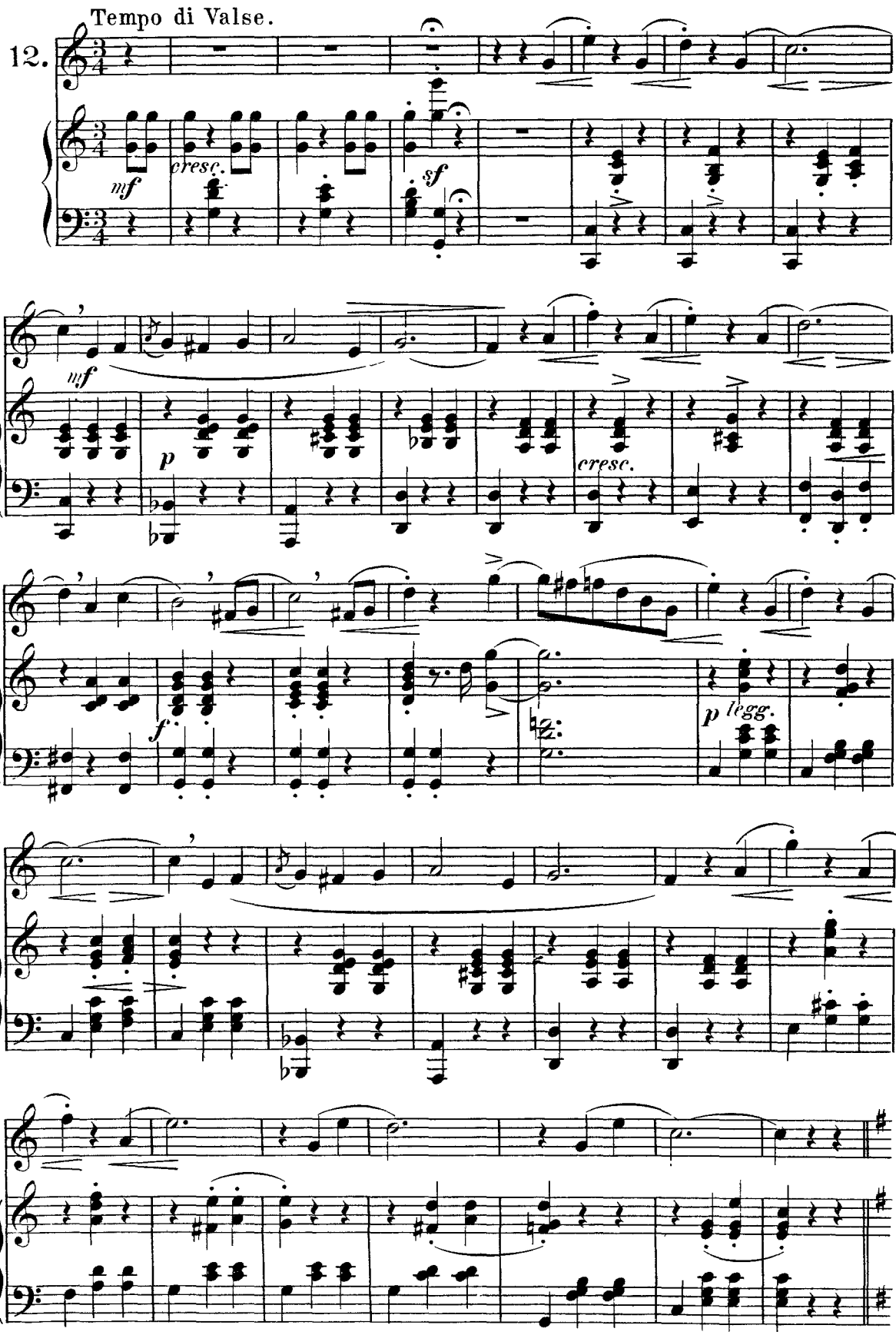
*) Sharply accent the rhythm in singing. The accents in the accompaniment must also be strictly observed, as this rhythmic peculiarity forms the chief characteristic of this Polish dance (the Mazurka).

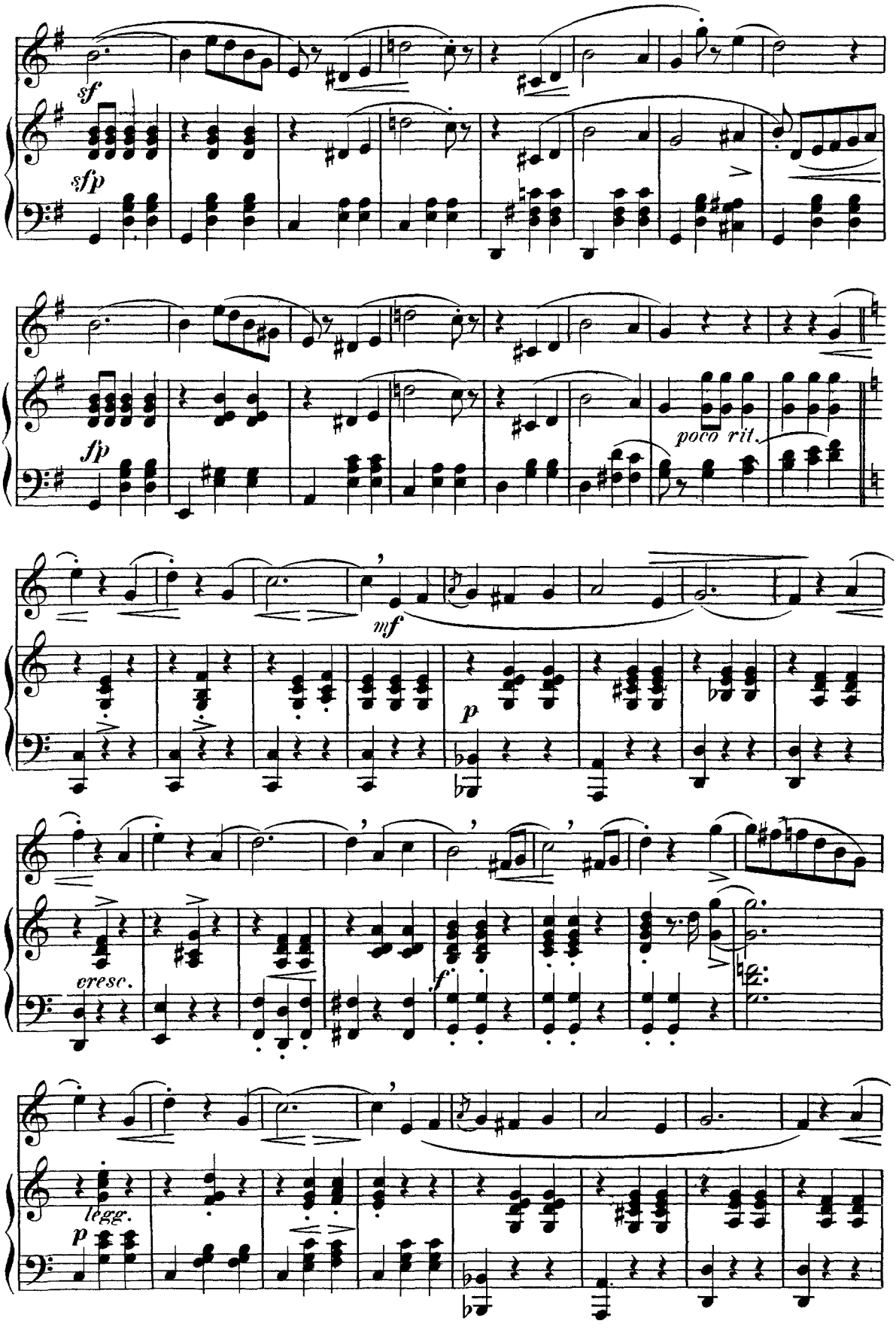

poco rit.
a tempo
f
pp
f
dim.
mf
mf
sf
poco rit.
sf
p
poco rit.
a tempo.
a tempo.
sf

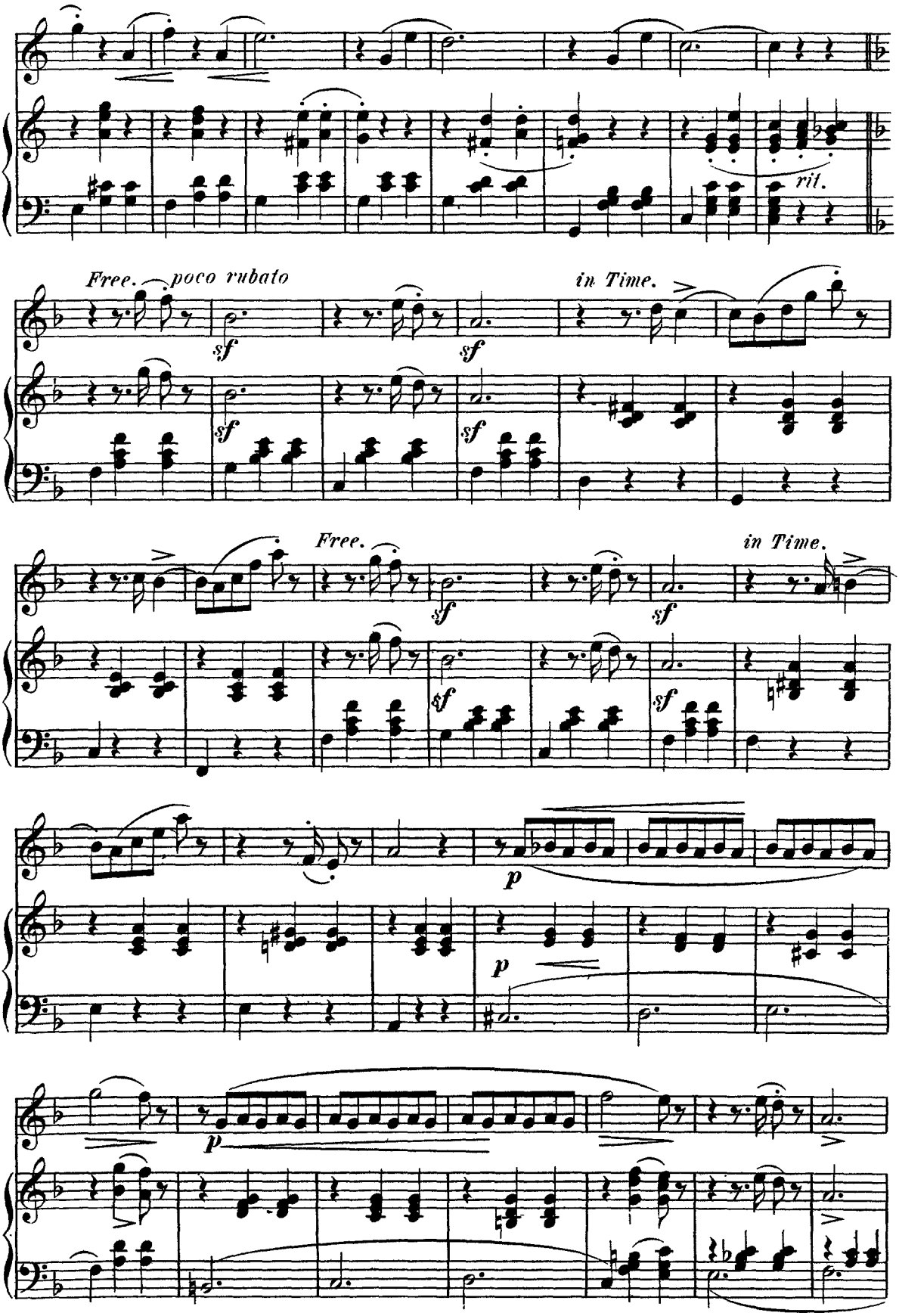

legato.
sf
p
rit
a tempo.
dim.
rit.

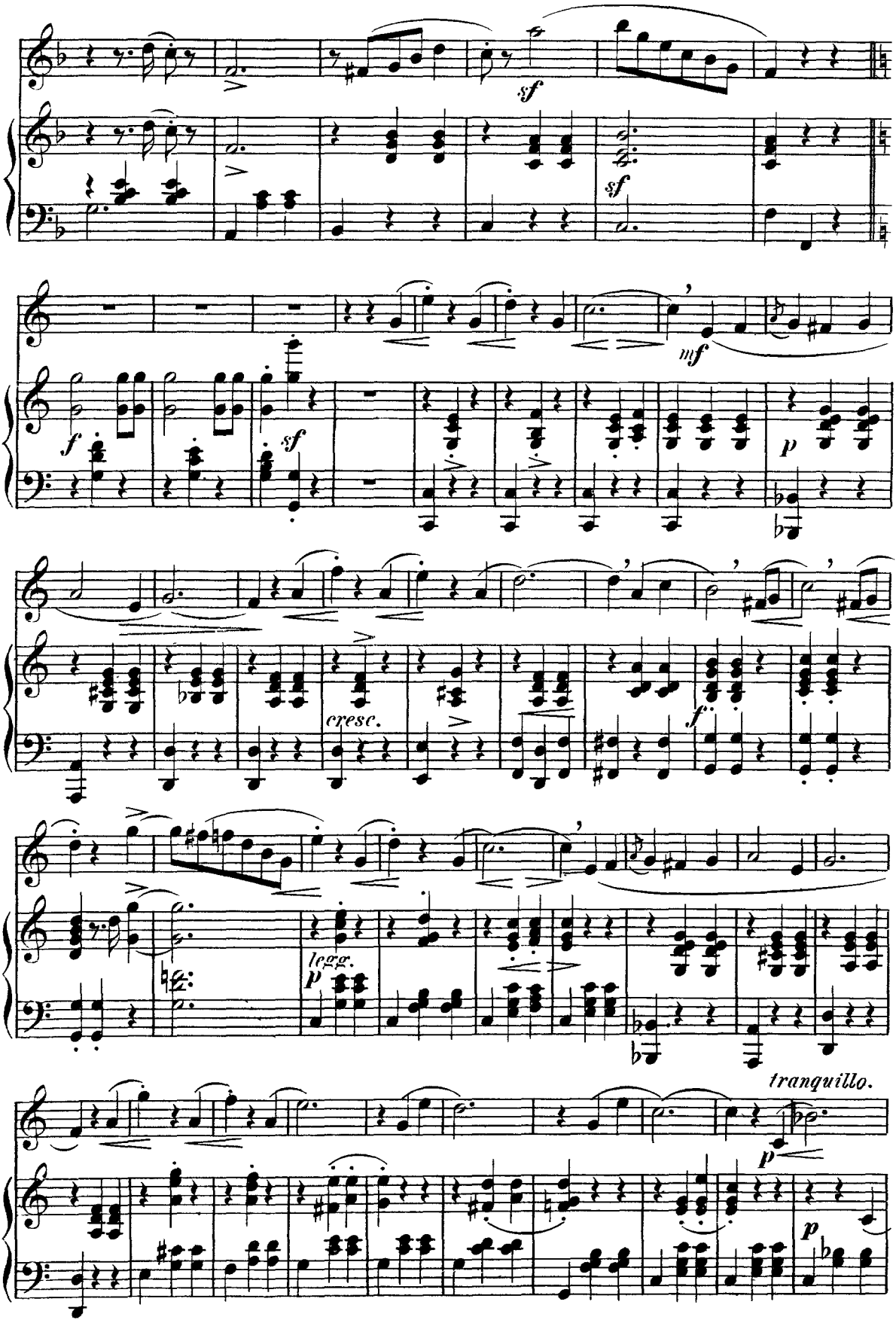

sf
p
f
mf
mf
sf
poco rit.
a tempo.
a tempo.
sf
p
poco rit.

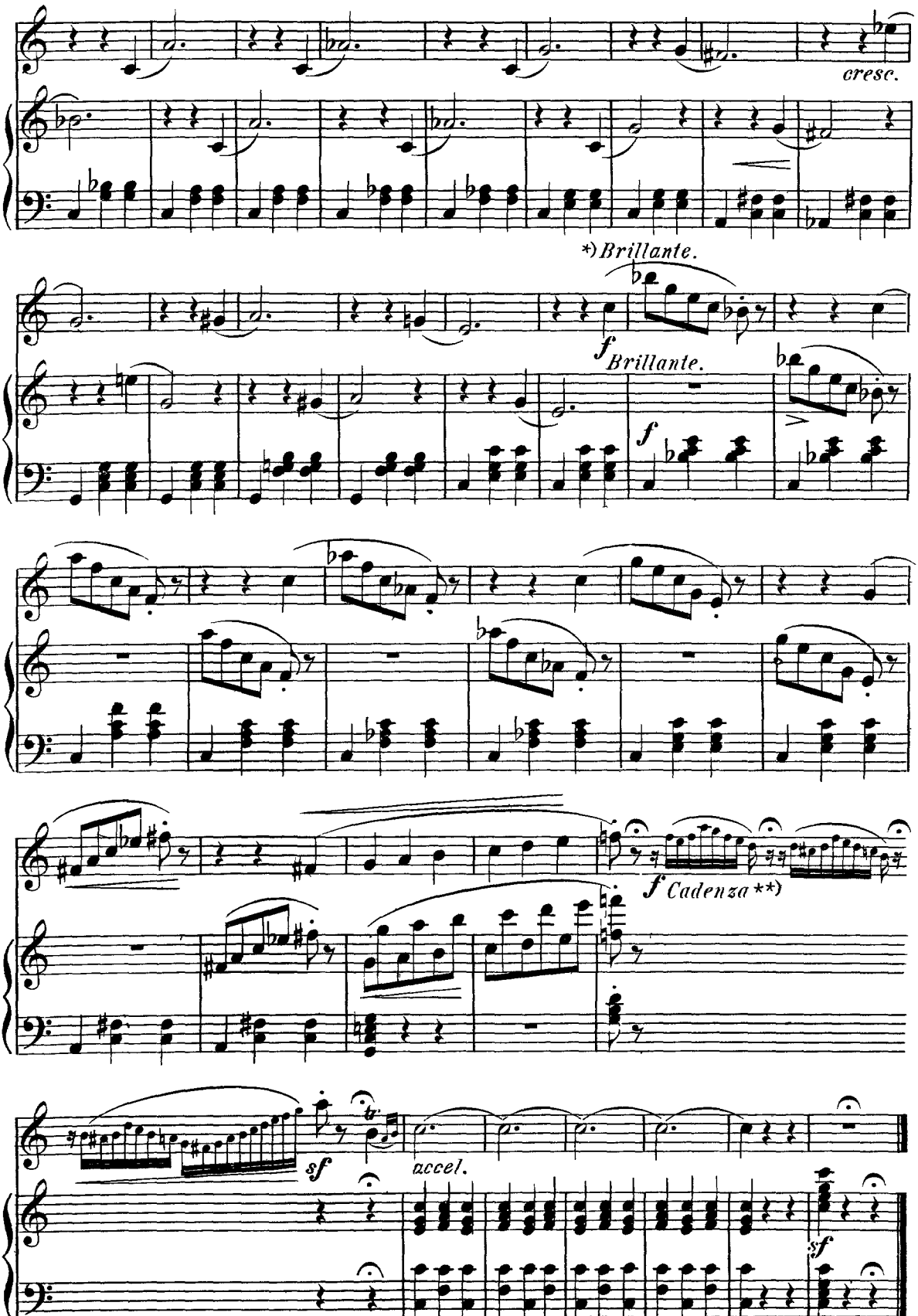

sf
f
pp
rall. p
p
accel.
cresc.
sf


12.
Tempo di Valse.
mf
cresc.
sf
mf
p
cresc.
f
p legg.


sf
sfp
fp
poco rit.
mf
p
cresc.
f
legg.
p


rit.
Free.
poco rubato
sf
in Time.
Free.
in Time.
p


sf
sf
mf
f
sf
p
cresc.
f
legg.
p
tranquillo.
p
p



*) *Brillante* = brilliantly, with virtuosity. **) *Cadenza* = a passage before the close, giving the singer an opportunity to display his virtuosity.