MELBA METHOD

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MELBA METHOD

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MELBA METHOD

by DAME NELLIE MELBA

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PART ONE

Breathing and other Exercises, Examples, and My Daily Exercises

PART TWO

Vocalises for Low and High Voice

COMPLETE, PRICE 6s. NET

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AUTHOR'S NOTE

I wish to extend my warmest thanks to Mr. Fitz-Hart and Miss Mary Campbell for their invaluable assistance in the somewhat technical task of arranging and tabulating the exercises in this book.

For many years they have worked keenly and devotedly in the East Melbourne Conservatorium, in which I am always so deeply interested, never departing for one moment from the classic traditions of song which to-day are in such danger of neglect.

I say to them—Thank you. Your good work will surely prosper.

NELLIE MELBA

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THE MELBA METHOD

IT is easy to sing well and very difficult to sing badly! How many students of singing are really prepared to accept that statement? Few, if any. They smile and say: "It may be easy for you, but it is not for me." And they seem to consider that there the matter ends.

But if they only knew it, on their understanding and acceptance of that axiom depends half their success. Let me say the same thing in other words: "In order to sing well, it is necessary to sing easily."

For some unknown reason, practically all teachers and students accept this statement with enthusiasm. But though they accept it, comparatively few achieve it, which is one of the prime reasons why there are never at any one time many singers who can be called great vocalists as well as artists. For, undoubtedly, more than one famous singer has become famous in spite of the way she sang, rather than because of it.

If, as I have said, teachers agree that in order to sing well it is necessary to sing easily, how is it that there are so many methods of teaching singing, each of which contradicts all others and condemns them as utterly bad?

If we look into these conflicting methods, we generally find that they are built up round an idea which has proved helpful in some cases. The reason for this help not being properly understood, the idea is seized upon and acclaimed as a panacea for all ills.

A little thought will reveal the absurdity of this. No single exercise, vowel, or position of mouth or tongue (as the case may be) can cure all difficulties. The only method that can be helpful must be built up on commonsense and a close observation of Nature's laws. The only way to overcome a difficulty is to find its root cause. And one very general cause of trouble is that so few people have any real idea of what "ease" means. The beginner at any game watches the champion and groans: "It looks so easy." It *is* easy, or the player would not be a champion.

Or you hear Heifetz play, and every budding violinist despairingly says: "Everything seems easy to him." It is, or he would not play in the entrancing way he does.

Indeed, so little is the necessity for ease understood, that many people feel they are not getting their money's worth unless the performer seems to be working a little to get his effects, even though that effect may defeat his aim. Therefore we sometimes see a performer, who is not entirely free from the spirit of the showman—if he be a pianist, throw up his hands much higher than is necessary to get weight into his big chords; or, if he be a violinist, sway from side to side and make great play with his bow; or, if a singer, get red in the face, almost to the point of bursting a blood-vessel, over a top note. Then the audience feels someone is really working for their entertainment, and go away exclaiming how wonderful it has been!

What, then, is ease as applied to singing? I take it to mean singing without any unnecessary muscular action. That sounds very simple, but is it? How many of us know when we are making unnecessary movements? Not one in a hundred.

For nearly everyone is self-conscious instead of being conscious of self. The former is fatal to success. The latter is entirely necessary.

What is self-consciousness, and how can it be cured? For it should really be treated as a disease that *must* be cured. So-called self-consciousness arises from a state of divided consciousness, and that state is nearly always caused by fear. As fear is paralysing, there can be no freedom or ease in singing while the mind entertains such a dangerous guest. We fear we may be laughed at if we try to sing as the

teacher suggests; we fear we may make unpleasant sounds; we fear we cannot reach a high note or sustain our breath for a long one; and many other things do we fear.

In every case, fear takes our attention away from what we should be doing in order to sing well, and causes us to stiffen muscles that should be free to work, or to be at rest.

Therefore, we must strive to banish fear, and the best way is by being conscious of ourselves.

Consciousness of self means that we keep our minds quiet and free from disturbing influences so that we may concentrate on the particular part of the body that needs to be active at the moment, and thus realise not only what we ought to do, but also what we are doing. When we come to know that certain actions produce certain results, and when we can, at will, perform those actions, uncertainty is removed, and uncertainty is at the root of most of our fears. In singing, as in all else, the precept " Know thyself " is of the utmost importance.

When we know what we wish to do, and how to do it, we find ourselves at the point from which I began, and realise that it *is* easy to sing well.

DO YOU WISH TO SING WELL?

Then sing easily, for it is one of the paradoxes of song that easy singing is good singing, and difficult singing is bad singing.

Does that surprise you? It should not do so, if you think. When the voice is badly used you are making complicated movements of the throat muscles, and many difficulties of your own making have to be surmounted before the voice can be produced out at all. Nature does not ask for that. She asks you to sing, not to *try* to sing. To sing happily like the birds, as naturally as you speak.

To do that, before all things you must have control of the breath. Not taking too much, not struggling to hold it. It is not the air in the lungs which causes voice, but that which has left them, setting the vocal cords vibrating as it passes between them. It is the control of this outflowing air which is so vital. We *must* learn to control our muscles in such a way that the supply may be adequate and even.

The floating ribs should be trained to act as bellows, the diaphragm descending as they expand. I cannot better describe it than to say that your ribs should feel so firm and steady that they seem actually to support the tone. Too often the throat muscles rather than the ribs are employed in this tone process, so that the throat swells and reddens with the strain. This, sooner or later, will ruin the voice.

Try to realise—

1. That it takes very little " breath " to set the vocal cords vibrating, and that this is all that the breath is called upon to do.
2. That the less " breath " you use, the better will be the tone.
3. That if only a little breath is necessary, it is obviously wise not to take too much air into the lungs.
4. That it is always wrong to lift the chest and shoulders. Why? Because real control is impossible if we breathe in that way. Moreover, we are sure to tighten the throat muscles and cramp the voice.

There are three registers in a woman's voice.

The chest register should, except in exceptional cases, end on the E above middle C. I myself occasionally sing F in chest. But that is not usually right, and for heavy voices it is very dangerous.

The medium (or middle) register consists of the octave from F above middle C.

The head register must begin on F sharp, above the C on the third space. All tones above this are sung in head register. It is most unwise to carry the chest register too high. This practice may well cause a break in the voice, which is often very hard to mend.

On the other hand, if the low tones are not sung in chest register, they will be weak and uncertain, and the medium tones will not show the strength and fullness of tone which they might otherwise have possessed. Exercises are given for curing a break caused by carrying the chest register too high, as well as directions for singing head notes.

Do not attack with a jerk, nor with an escape of breath. The attack must be neat, and precisely on the note. To begin the note too low, and then to slur up to the right note, is an unforgiveable fault. There can be no real singing without a good attack.

To sing well you must sing happily, for happiness relaxes the muscles and gives a feeling of confidence. Fear, on the other hand, contracts the muscles and, by creating a vicious circle, helps to bring about the very thing you fear.

Remember that when you sing, the act of singing is not complete until it has carried its message to the listeners. Think of them. Speak to them, telling them the story contained in the song or aria you are singing. If the singer really thinks of what she has to say, and of the person to whom she is saying it, she will have very little time in which to think of herself, or of whether she can get this or that note! Consequently she will be much less troubled with nervousness.

When anyone asks you to give them something, there are three courses to be taken: you can refuse to give it and clutch it to yourself; you can fling it at the other with force and rudeness; you can give it graciously and willingly. In these three ways may the voice be used. It may be held in, it may be forced out, it may be given to the audience easily and graciously.

Which do you do? And which would you prefer to do? Sing for love, not merely because you have a voice which someone says will make your fortune.

Always treat the words and music with respect, for they are not yours. You are merely the vehicle for presenting them to the audience.

Show respect to the *Poet* in the following ways :—(1) By studying the words till the very heart of them is yours; (2) by enunciating the words clearly so that the audience may understand them easily; (3) by pronouncing the words correctly, so that educated ears may not be irritated; (4) by giving to the words the natural inflection and accent, so that the emotion they express is conveyed to the audience.

Show respect to the *Composer* by singing what he has written, down to the last double dotted demi-semiquaver; (2) by paying attention to, and carrying out, all marks of expression; (3) by studying the *shape* of each phrase and by handling your voice so as to bring out that shape; (4) by studying the relation of each phrase to the whole.

The eternal task of song can never be finished in a single lifetime. That is the beauty and fascination of the art. Once you begin to phrase finely, you will feel more joy in the beautiful finish of a beautiful phrase than that caused by the loudest applause of an immense audience. The latter excites for a moment; the former endures for ever.

In order to *sing* well you must *be* well. No one should dream of the career of a singer who is not naturally robust. Given, at the outset, good health, it must be your aim to keep fit. That can only be done by taking regular exercise. Walking is good, but walking does not fulfil all requirements. Your exercises must be regulated, and should take the form of physical exercises carried out under the direction of a good teacher. They must be practised daily, for, as in all the arts and practices of life, regularity is the thing that counts.

Food should be plain but nourishing. Every type of rich food and sweet should be avoided, for every singer must be careful not to get stout. Cocktails and cigarettes must not be even in a singer's vocabulary. The watchword for a singer must be " Moderation in everything ", whether it be work, play, eating, or drinking (especially the last named). But whether it is work or play, put your whole heart into it. Half-hearted, dull work is worse than useless : it tires and discourages without accomplishing anything.

Learn from the very beginning to depend upon yourself. Your teacher can do no more than point out the way. You must walk along it yourself. Use your own ears and do not depend on anyone else's opinion. Train yourself to listen with concentration. When you hear others, listen for their good points ; when you sing yourself, listen for your faults. This is a reversal of the usual process of human nature, but is necessary for all who wish to become artists. Above all, try to hear your own voice, not as you imagine it to sound, but as it actually sounds to others. Until that is done, no singer can stand on her own feet, or claim to be an artist.

Use your own voice. It may be said that of course one must do that. But it does not follow at all. If you try to imitate some else's voice because it is beautiful, you are trying to use their voice, not your own. A parrot is often a wonderful mimic, but it is not an artist. Listen to your own voice, and when you hear a good tone try to produce the rest so as to match that. No two voices are exactly alike, nor would we have them so, for it is that which is individual to each voice that is its chief charm. Listen, by all means, to the way in which a great artist obtains her effects, but never try to copy her tone. Use your own brain. Do not depend on your teacher. Before an audience can visualise a song the singer must have seen it herself. No one can do that for you. When studying, do not ask yourself how the teacher would treat such and such a phrase. Delve deep down into your own self until your own feelings are reached.

Above all, never practise without concentrating. I do not mean that the muscles must be rigid or the brows drawn together, nor do I mean that you must force yourself to think of the work. To concentrate one must be very still and quiet, letting thoughts about the work take possession of one. When you wish to sing a note, do not think *about* that note, whether it can or cannot be produced, or whether this or that thing should be done with your throat. No, you must quietly and calmly make your preparations by taking your breath and opening your mouth. Finally, if I may coin a phrase, simply *think the note* and allow it to come. In a very short time you will be astonished at the ease with which certain notes you have always considered difficult can be sung. When singing, you will be greatly helped by keeping the mind on the words. The emotion contained in them will cause many difficulties to disappear.

POSITION

Have you ever thought how important it is that you should stand well when you sing ?

It is important for at least three reasons :—

(1) For the sake of appearance.
(2) For breath control.
(3) For control of the nerves.

Everybody knows that it is necessary to look well on the platform. The singer takes extra pains in doing her hair when she is going to sing, and wears the prettiest dress she can afford. But the matter does not end there. Unless she knows how to walk well as she makes her entrance, how to stand well

when she is there, all her trouble over her dressing will have been wasted. A graceful carriage wins the interest of the audience before the singer has opened her mouth, while awkwardness kills it.

In order to test for yourself, stand in front of a long mirror. First stand as I expect you generally do, on one foot with head inclined forward. You will probably exclaim: " Oh, I can't bear to look at myself in a mirror when I sing." And if you always stand in that way, I am not surprised at your distaste.

But why look like that? As you watch yourself, lift the head and look yourself straight in the eye, put the shoulders back and stand with the weight on both feet—on the ball of the foot, not on the heels. Now, do you not see something much more worth looking at? To be successful you must sing with authority, but how is that possible if your attitude is awkward or apologetic? Train yourself to use the mirror constantly, for it can be your best friend if it is properly used.

The position I have described is that which should be assumed on the platform, with the slight difference that on the platform it is better that one foot should be a little in advance of the other.

I have not mentioned the position of the hands. The hands should not be clenched, nor held out at arms' length first to one side and then to the other, or held in any position that is unnatural or strained. It is often a help to hold something, either a small fan or a folded programme. It should not be held too tightly, for that will probably cause the throat muscles to be stiffened, and the hands should not be higher than the level of the waist: that is to say, the natural waist, as opposed to the waist of fashion. The beginner should allow the hands to hang loosely, keeping the shoulders back.

(2) If you stand with the weight on one foot, one side of the body will be contracted, and one lung will be called upon to do almost all the work. If you stand erect, with the shoulders back, the breathing apparatus is placed in the best position for filling the lungs without effort, and for controlling the outflow of air. As that control is of the utmost importance, anything that will help towards gaining it should be practised from the very beginning of the studies.

(3) Nervousness is far more likely to attack a singer who stands first on one foot and then on the other, than a singer who stands quietly and easily. Fidgeting with the hands or feet, or pushing the head forward, are sure signs of a lack of self-control. To take and hold a certain position is in itself a useful discipline in the all-important matter of self-control. Many students seem to consider that to be " so nervous " is sufficient excuse for singing badly when they have to face an audience. They also seem rather to pride themselves upon it. But they should be ashamed. It does not matter if you are nervous beforehand so long as you can control yourself when the time comes to do the actual work. Remember that nervousness is really the result of self-consciousness. If you are thinking of yourself and your difficulties, the nervousness increases. But if you make yourself stand still, you will be able to give your mind to what you have to sing, and nervousness will cease to trouble you.

NOTE FOR TEACHER OR ACCOMPANIST

In the following exercises the accompaniments must not be played too loudly. It is a mistake to attempt to help a student by playing loud chords on the piano, with the idea of supporting the voice or of giving confidence. The young singer must learn to depend on herself, and to listen to her own voice. She can do neither if her voice is drowned by the piano. Nor should the teacher allow the student to sing with her when she wishes to correct or illustrate anything. When both are singing, neither can properly hear the other, and a mere waste of time ensues.

PRACTICE

Regularity in practising is of very great importance, not merely in the amount done, but in the time of day at which it is done. If practice is left for any odd minutes when you do not particularly want to do anything else, you will never get very far. Unless the work is the thing to be considered first, you will never be more than an amateur. And the public does not wish to hear amateurs—at least, it does not wish to *pay* to hear them. Have a regular time table and keep to it, unless of course you have a cold or are not feeling well.

Your practice should be divided into periods of actual singing. At first they should be very short, not more than five minutes at a time, gradually working up to twenty minutes. Three periods of twenty minutes each are enough for any student.

But the time of study, *apart from actual singing*, should extend over several hours daily. How are you to find the real meaning of the words of a song unless they are read over many times, both silently and aloud? Should they be in a foreign language which you do not speak, much time must be spent in translating them, so that you know the exact meaning of every word you sing.

The accompaniment also should be studied, and each phrase of the voice part played over time and again before you attempt to sing it once. So many people learn everything by singing it over and over again. That is yet another waste of time, and very trying to the voice. The voice must be used so that you may hear that it is reflecting the meaning of the words. It should not be used merely to learn the notes of a song.

Never memorise anything by singing it repeatedly. Memorise silently, looking at the music and then repeat the phrase in your mind without looking at it. Silent singing is very useful. A breath should be taken as though you were going to sing, and without making any sound, the notes should be thought, and all the words formed with your mouth, while your mind rests on the meaning of what you are singing. You can do this no matter how bad a cold you may have.

When you have a cold that has at all affected the throat, the voice should not be used at all, as singing brings blood to the throat, which naturally increases any inflammation that may be there.

Above all, watch yourself in a mirror as you practise, so that you may at once correct any tendency to mouth your words. This is a very ugly trick and does not really make for clear enunciation, for you are making a fuss about something that should be done without any waste of energy, without any exaggerated or unnecessary movements. Practise breathing exercises every day, and remember that you must continue to do so as long as you sing. Many students think they need not practise them once they have got the idea of how to take the breath, but many forget that the muscles must be kept in good condition, and that to do that they must concentrate on exercising them every day.

BREATHING EXERCISES

Since the method of breathing which gives most control does not exercise the upper part of the lungs, it seems to me wise to begin the exercises with one which will do so. It is important to exercise and aerate the whole of the lungs, for reasons of health. The following exercise also helps the student to gain control of the chest, which acts as a sounding board when it is expanded, and adds greatly to the resonance of the voice.

(1) Stand erect before a mirror. Expel as much air as possible from the lungs, letting the head fall forward, while the chest sinks in and the shoulders come forward. Then inhale, raising the head and expanding the chest, at the same time putting the shoulders well back without raising them at all. Keep the chest and shoulders in that position while you expel the breath by allowing the ribs to sink in. This

serves to show that the ribs can work quite independently of the chest and throat muscles. Still keeping the chest and shoulders in the expanded position, breathe in and out quickly by expanding and contracting the ribs. Repeat five or six times.

(2) Stand erect, with chest expanded and shoulders back, and inhale by expanding the ribs, allowing the front of the body to expand at the same time. Remember that the tension must be on the rib muscles. Having taken a breath, keep the ribs quite still while you silently count six. Then let the breath go while letting the ribs sink as slowly as possible. Repeat five or six times. (This exercise is very useful in helping to cultivate a clean attack. When we attack a note, we should not let the ribs move at all. The diaphragm will supply enough air for the attack without any consciousness on our part of having used any breath.)

(3) Stand as in the last exercise, expand the ribs and then count aloud as many as you can while you let the ribs sink in as slowly as possible. The movement must be quite steady, not in a series of jerks, and the voice in counting must be quite conversational, with no feeling of its being held in. While saying " one " do not allow the ribs to move at all. Repeat five or six times. All three exercises should be practised several times a day. Even when good control has been obtained the exercises must be continued at least once a day.

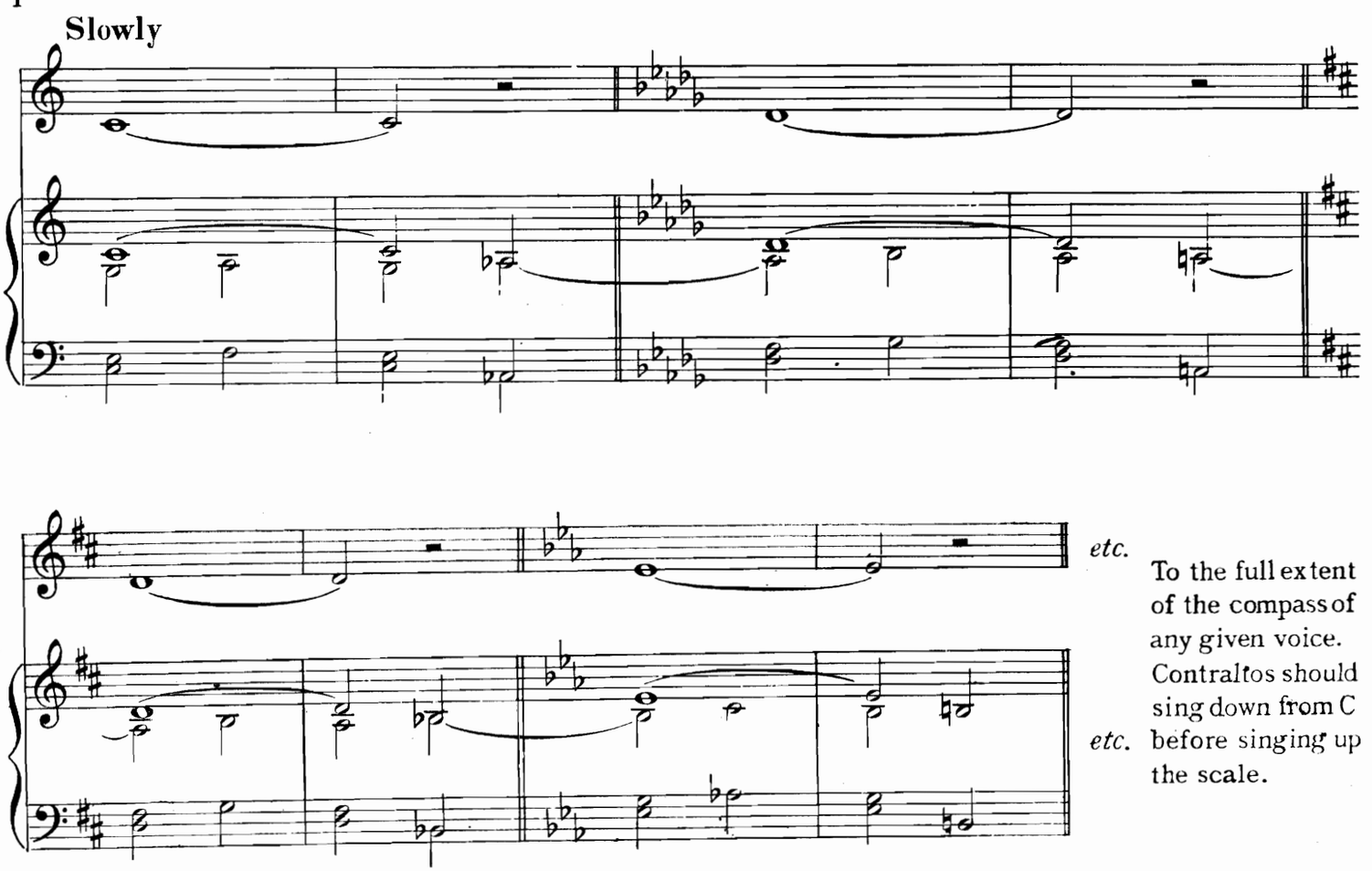
In singing it is not necessary to expand the ribs to their full extent. That is only tiring and it becomes an effort to control the outflow of breath. It is necessary in the exercises, but in singing you should never take more breath than you feel you can easily control.

PART I
Sustained Notes

Take a breath as for the third exercise, and consciously steady the ribs as you attack the note. As soon as you have inhaled, allow the mouth to open by dropping the jaw as far as it will go of its own weight. Do not pout the lips nor draw the corners back. The vowel which results from this position of the mouth is the vowel sound in the word "Of." This vowel will be found very useful in the early stages of voice production. As soon as you have allowed the mouth to assume the vowel shape, you must "think" the note you wish to sing, and allow it to fill the vowel shape prepared for it.

There must be no breathiness in the attack. Nor will there be, if the ribs have been held still until after the attack. There must be no jerk or click in the attack. This is known as the "Coup de glotte," and it has ruined many voices. It is usually caused by allowing too much breath to collect behind the vocal chords, before releasing them to begin to sing. If you begin to sing immediately you have thought the note, there will be little danger of this form of attack.

1



To the full extent of the compass of any given voice. Contraltos should sing down from C before singing up the scale.

Exercises for developing Resonance

Close the lips lightly, and hum, feeling the resonance in the nose. Do not increase the pressure immediately before opening the mouth for the vowel.

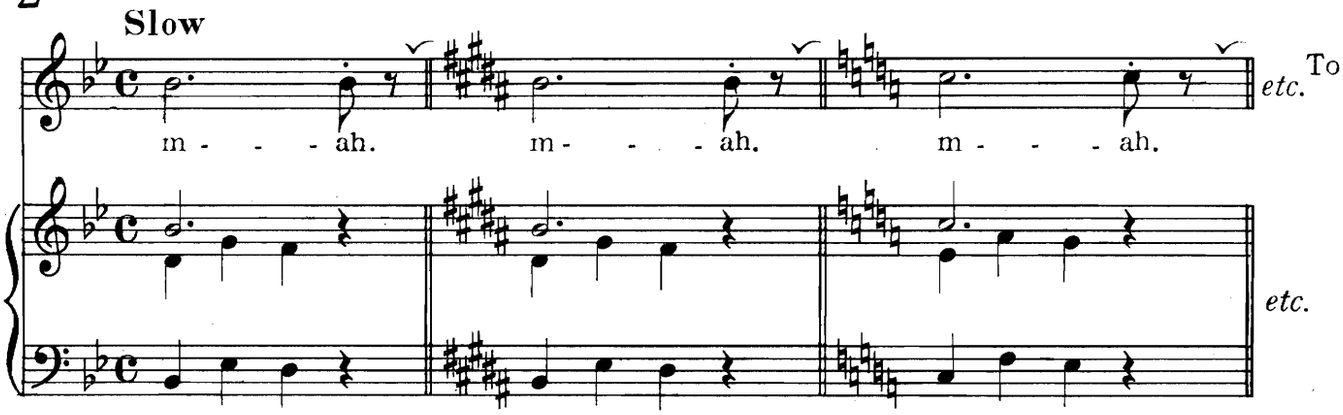
The vowel used in the following exercises lies between "ah" and "aw" and was described before the last exercise.

When you hum, the sound waves must pass through the nose. Do not try to put them there, or you will make some unnecessary movement which will block the sound waves, instead of helping them. There must be no feeling of tightness or strain in the throat. If there is, you are humming incorrectly. You are probably tightening the muscle at the root of the tongue.

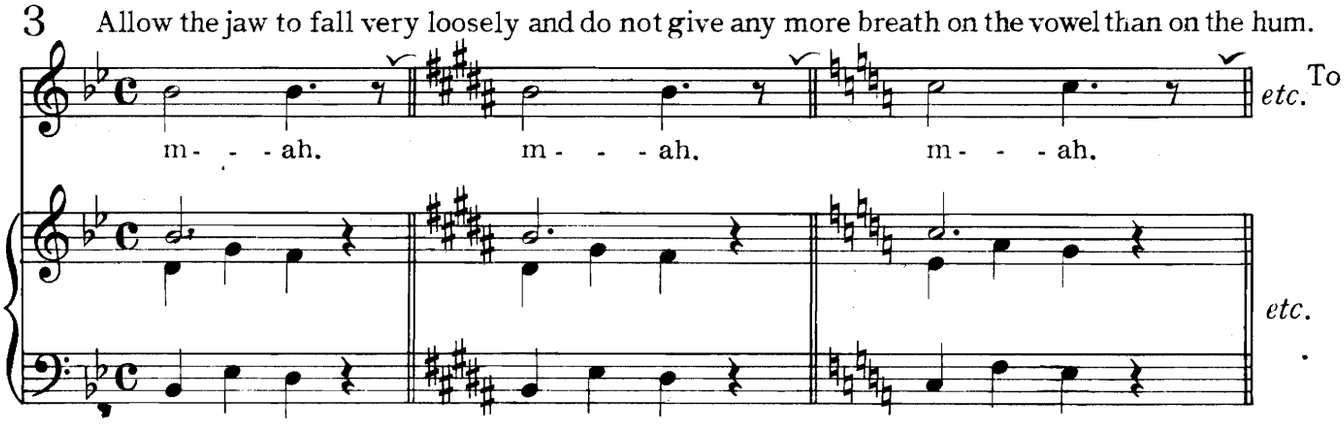
If these exercises are sung with any tightening of the throat they will do more harm than good. Stiffening of the tongue can easily be detected by the hardening and enlargement of the muscle under the chin. While you hum, try to realise how little breath it takes to cause and sustain sound.

In the first exercise, after the "M" has been sustained for three beats, you must allow the mouth to open smartly but easily. The breath supply must be cut off as soon as the vowel has been enunciated.

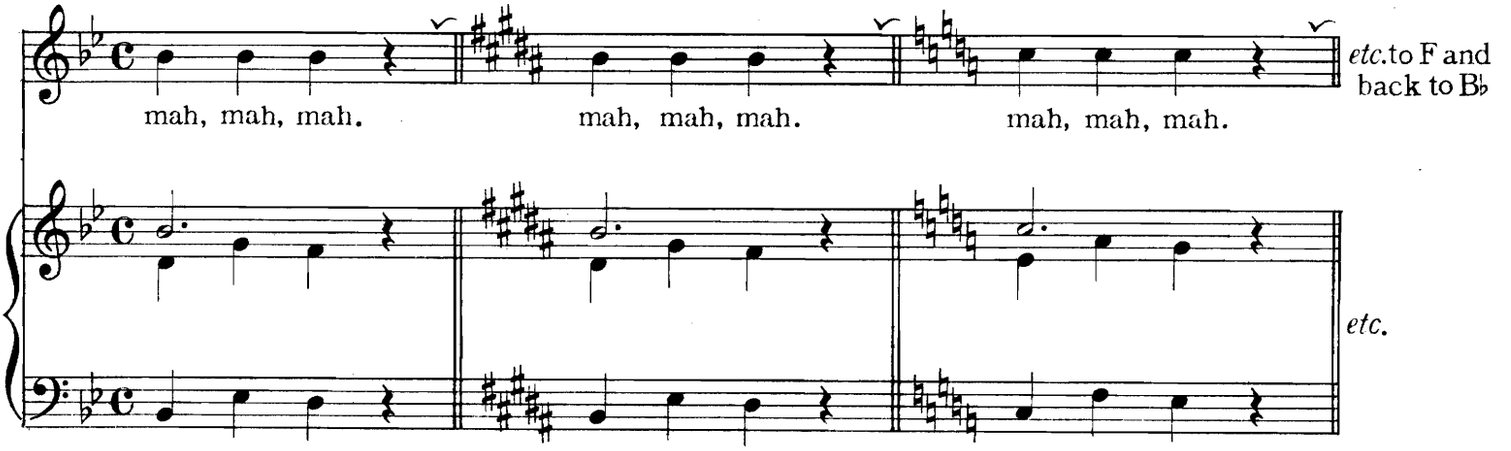
2



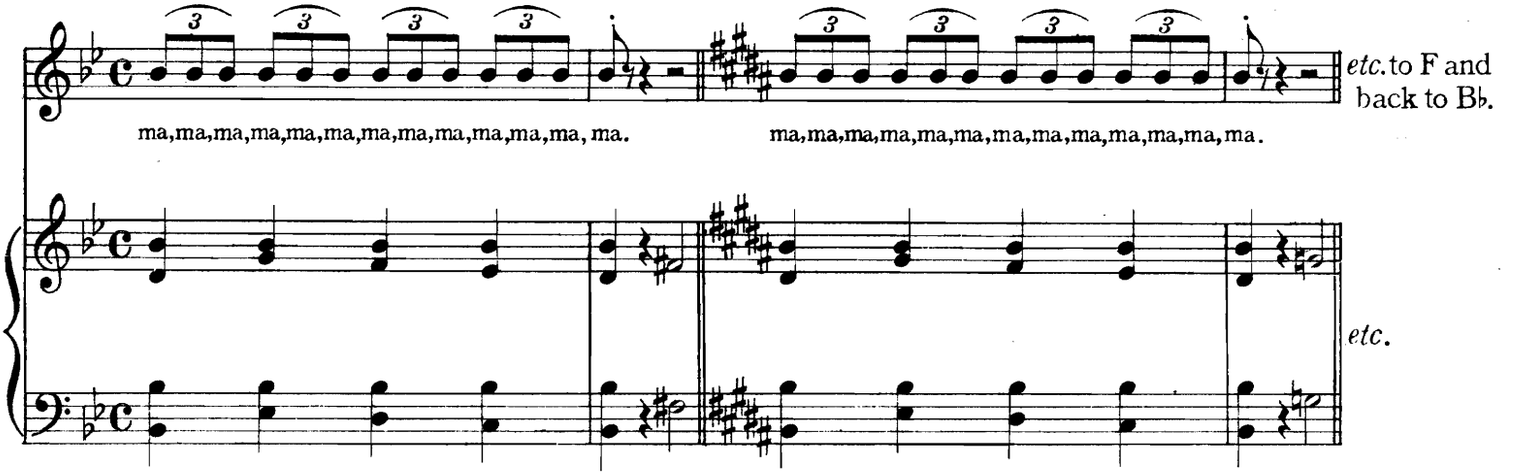
3 Allow the jaw to fall very loosely and do not give any more breath on the vowel than on the hum.



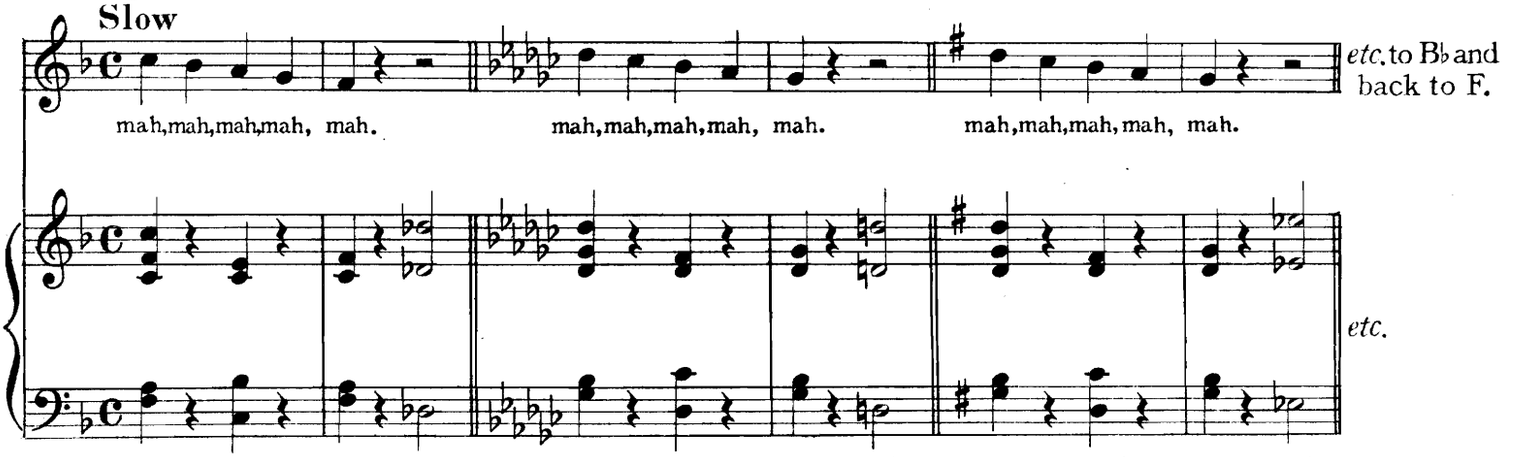
4 An easy and mechanical movement of the jaw is required with no increase of effort or breath on the vowel.



5 Quick and light with very little breath. Useful for loosening a stiff jaw.

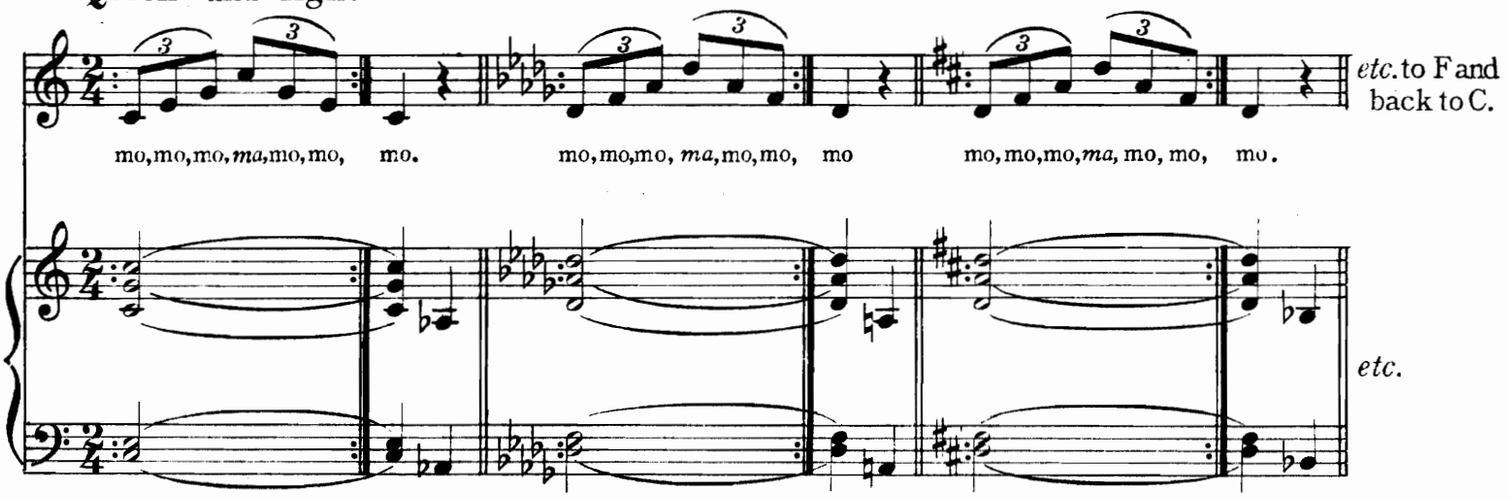


6 This exercise may also be sung with "fraw" especially if the pupil cannot sing "m" without stiffening the throat.

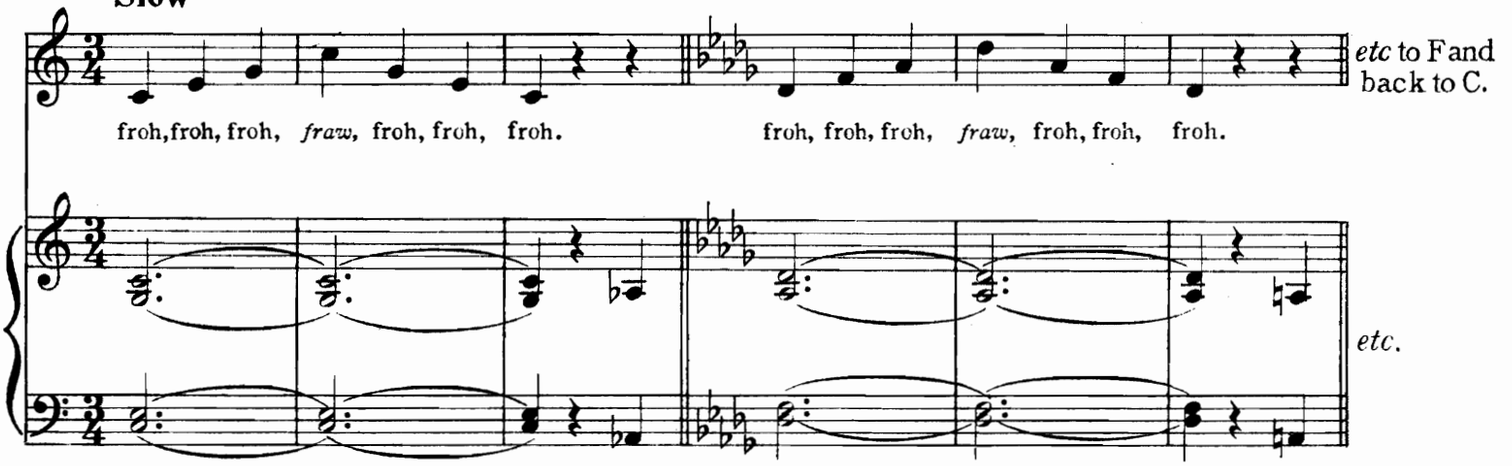


7 Note the different vowel on the highest note of the arpeggio

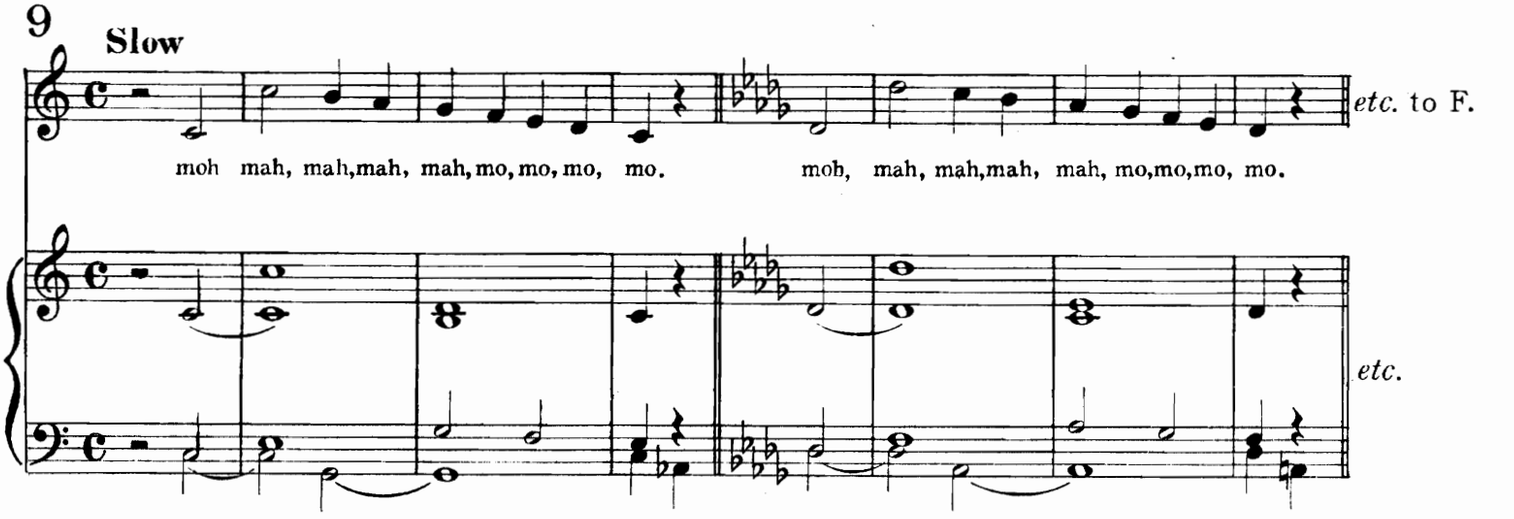
Quick and light



8 **Slow**



9 **Slow**



Exercise for teaching the student to listen to her own voice

I have said several times that every student must learn to be able to hear her own voice. The following exercise will be found very helpful.

Sing the five simple vowels, oo, oh, ah, ay, ee, (Italian vowels u, o, a, e, i,) on one note and in one breath. Begin on the G above middle C and repeat the exercise on each note up to C on the third space. Allow the mouth to move easily in order to form the different vowels, but make no break between the different sounds. Keep them all of the same quality, with the same amount of resonance. At first you will probably find it difficult to keep the ah of the same quality as oh, and the ay and ee will probably be even more different.

Do not stiffen the throat and endeavour to make them all the same. There must be ease and a clean and natural shaping of each vowel.

You will only learn to sing this exercise correctly if you use your ears and keep the soft palate in the same high position for all the five vowels, that it quite naturally takes for oo.

When you can hear your voice in this exercise you will find it much easier to hear your voice when you sing songs, and you will more readily detect the changes of quality which so often spoil a phrase.

Exercises for developing chest notes

Sing the following exercises with a moderate tone on the "middle" notes, and with as full a tone as possible on the "chest" notes. The first of these exercises will be found valuable for the correction of certain grave vocal defects which invariably result when the lower middle notes have been sung in the chest register.

Begin the exercise well above the highest note to which the "chest" register has been carried, and work downwards only. Sing each repetition of the exercise in a key successively one semi-tone lower. Listen carefully to the notes in the middle register and endeavour to keep that quality intact as you work down to the F above middle C. Sing very easily without using too much tone. You will then be able to detect more readily any drop into chest tone before the proper place has been reached. If this exercise is persisted in patiently and intelligently, the break in a voice will be healed, and the lower middle notes will gradually gain in tone and quality.

The vowel should be the same as in the sustained notes, but it is often helpful to use the "M" before the vowel on each note.

10 **Slowly**

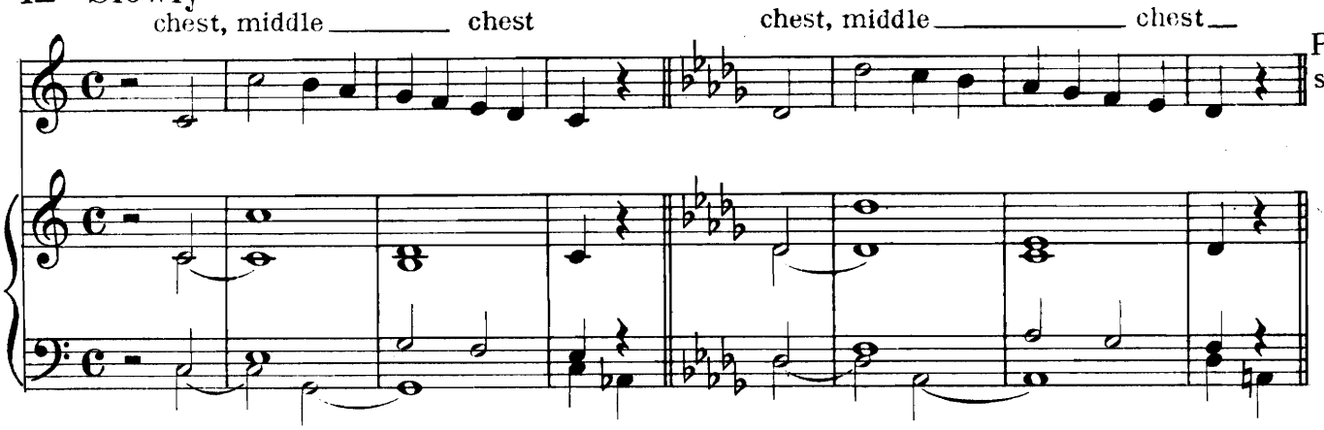
middle middle chest middle chest

middle, chest middle, chest chest

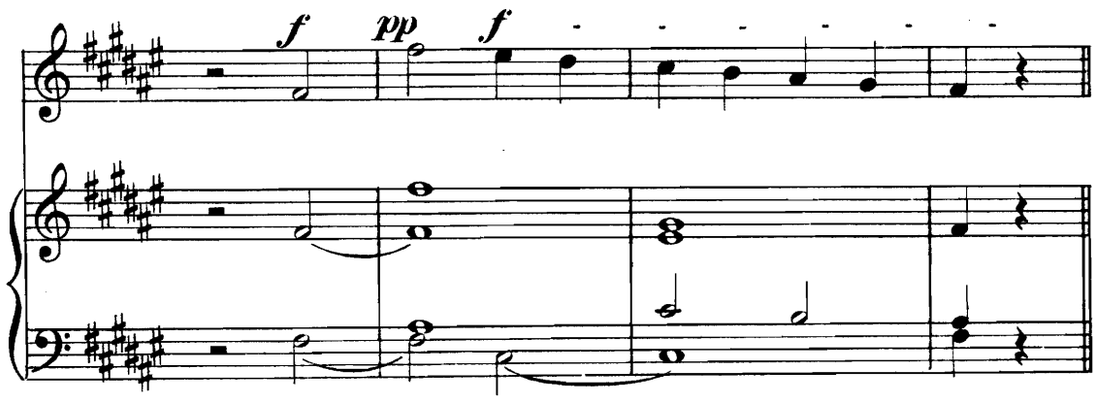
11

chest middle chest, middle, chest, middle, chest chest, middle, chest, middle, chest

12 **Slowly**

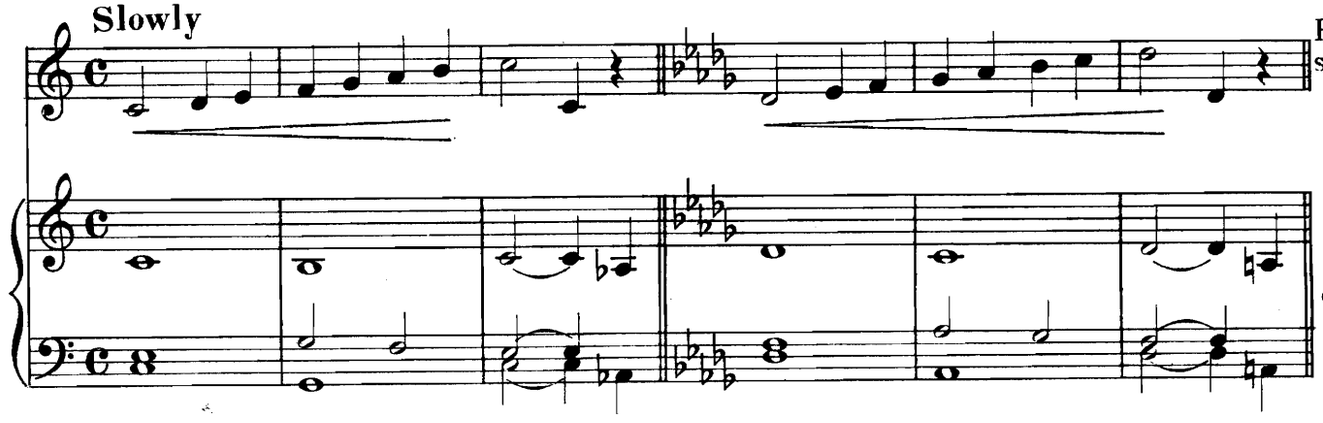


Progressing by semitones up to F.



All head notes to be sung *pp*, middle notes *f*.

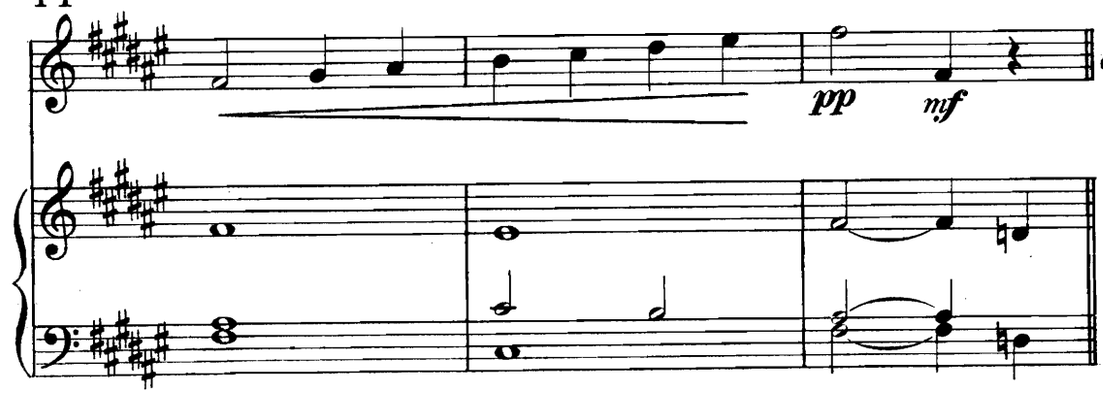
13 **Slowly**



Progressing by semitones up to F.

etc.

14



etc. Head notes to be sung *pp*.

etc.

Exercises on Intervals

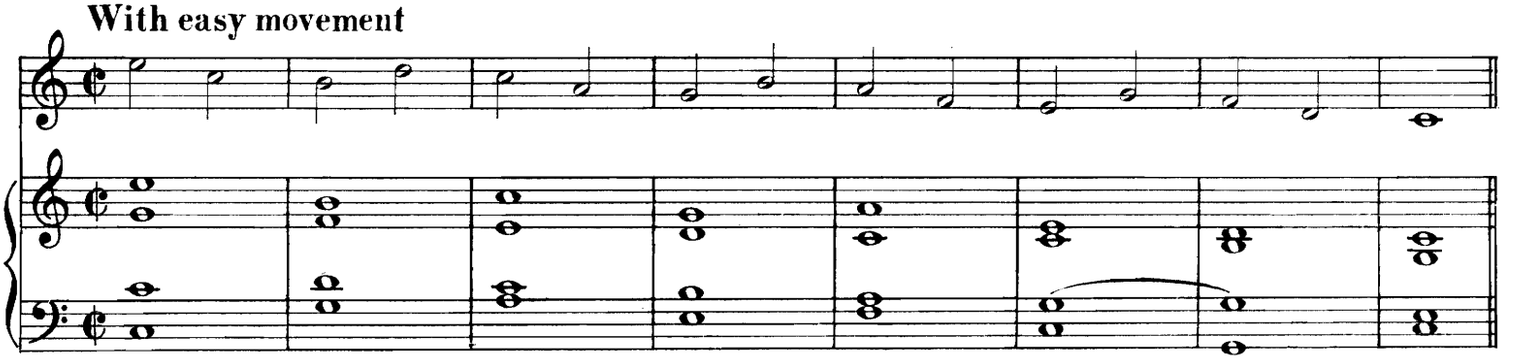
In these exercises the voice must move from one note to the next without slur, or portamento. The latter is an ornament that must at all times be used very sparingly. *It must not be used at all by beginners.*

Each note must be held for its full length, without any increase or decrease of tone. The student must then *think* and immediately *sing* the next note, alighting on it clearly and certainly, without anxiety or any elaborate preparation.

The student must never anticipate. The mind must concern itself with the note that is being sung, until that instant when it is necessary to sing the next note.

15 3rds. To be sung in one breath.

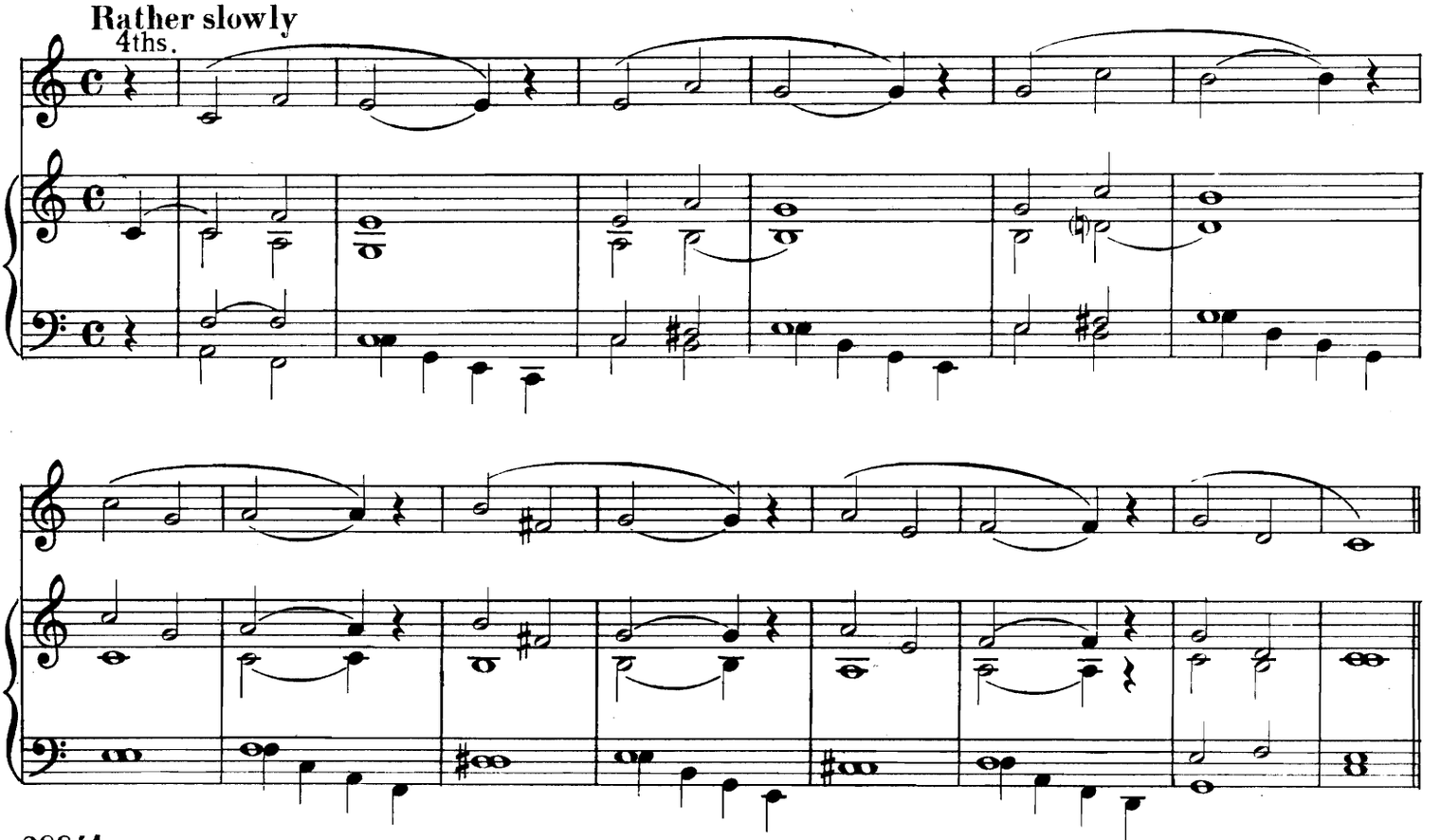
With easy movement



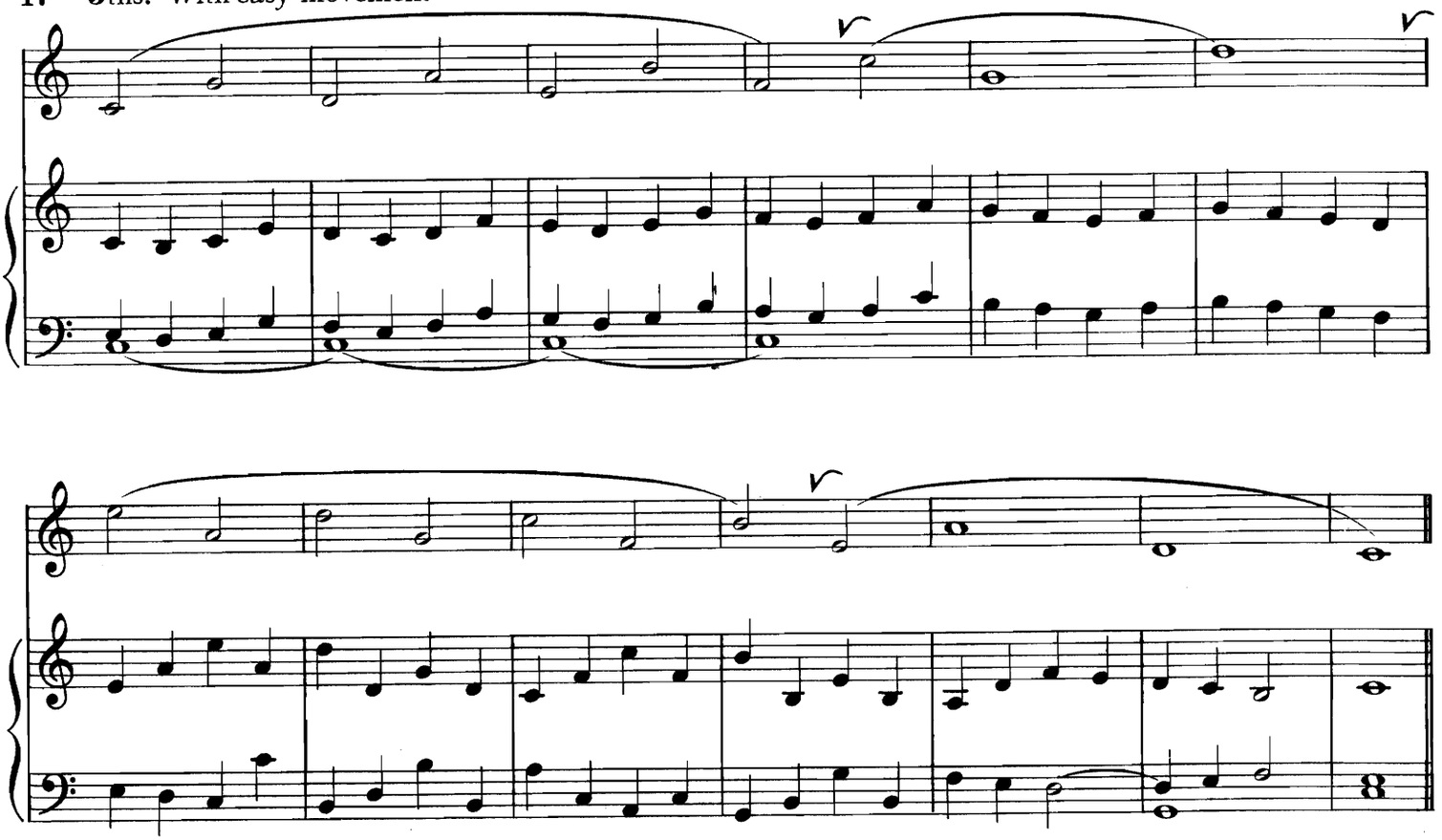
16

Rather slowly

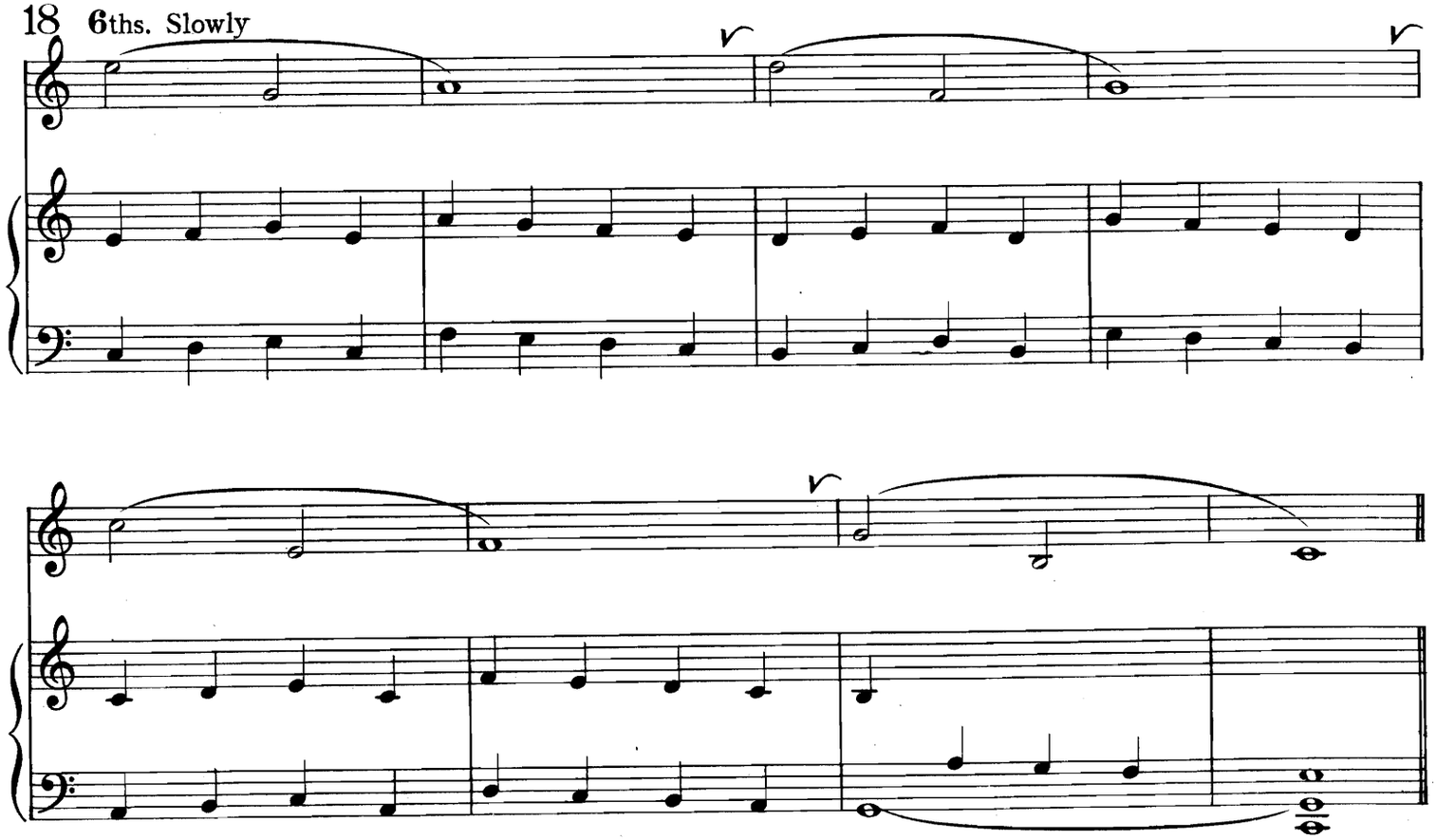
4ths.



17 **5**ths. With easy movement



18 **6**ths. Slowly



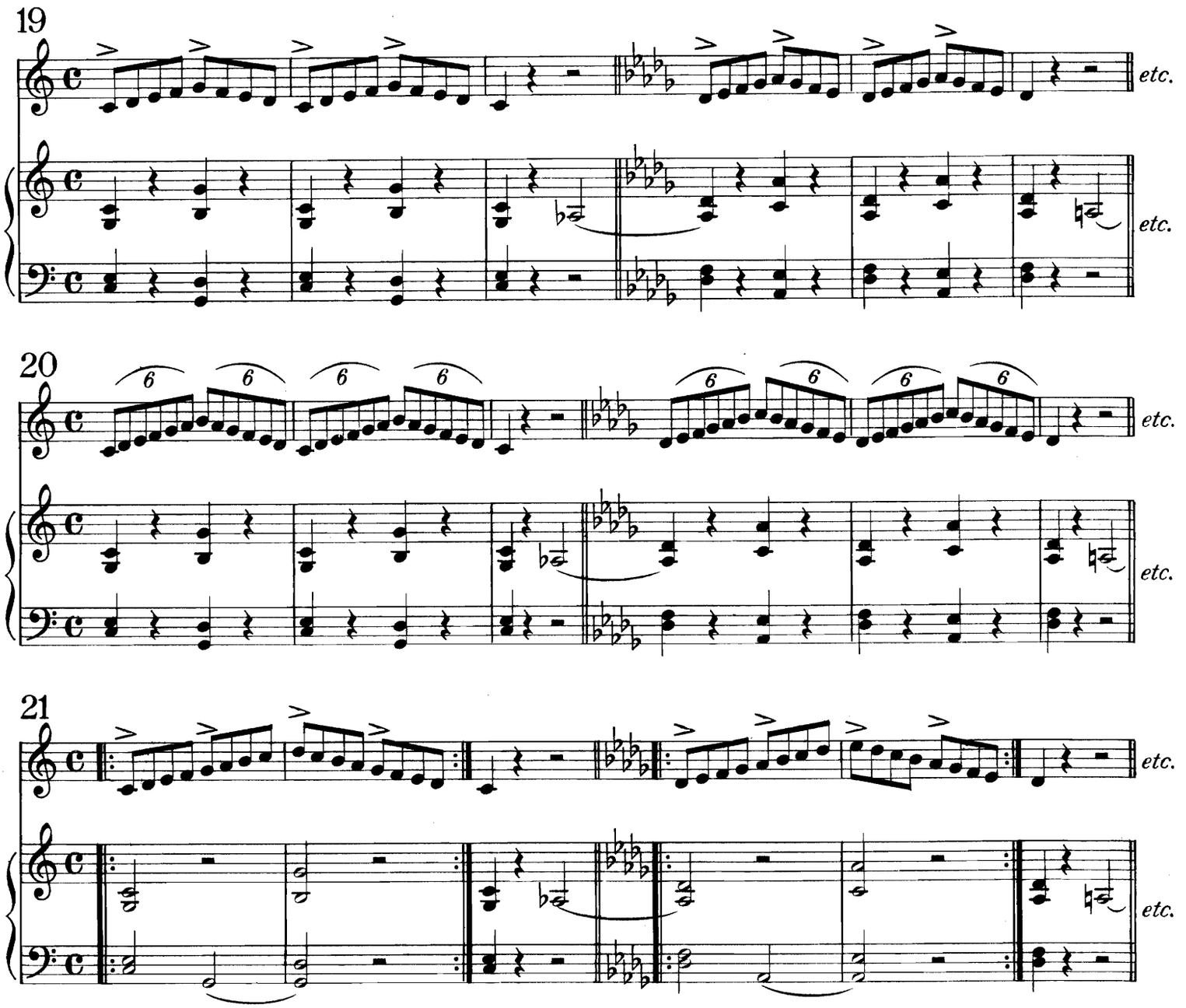
Exercises on Scale Passages

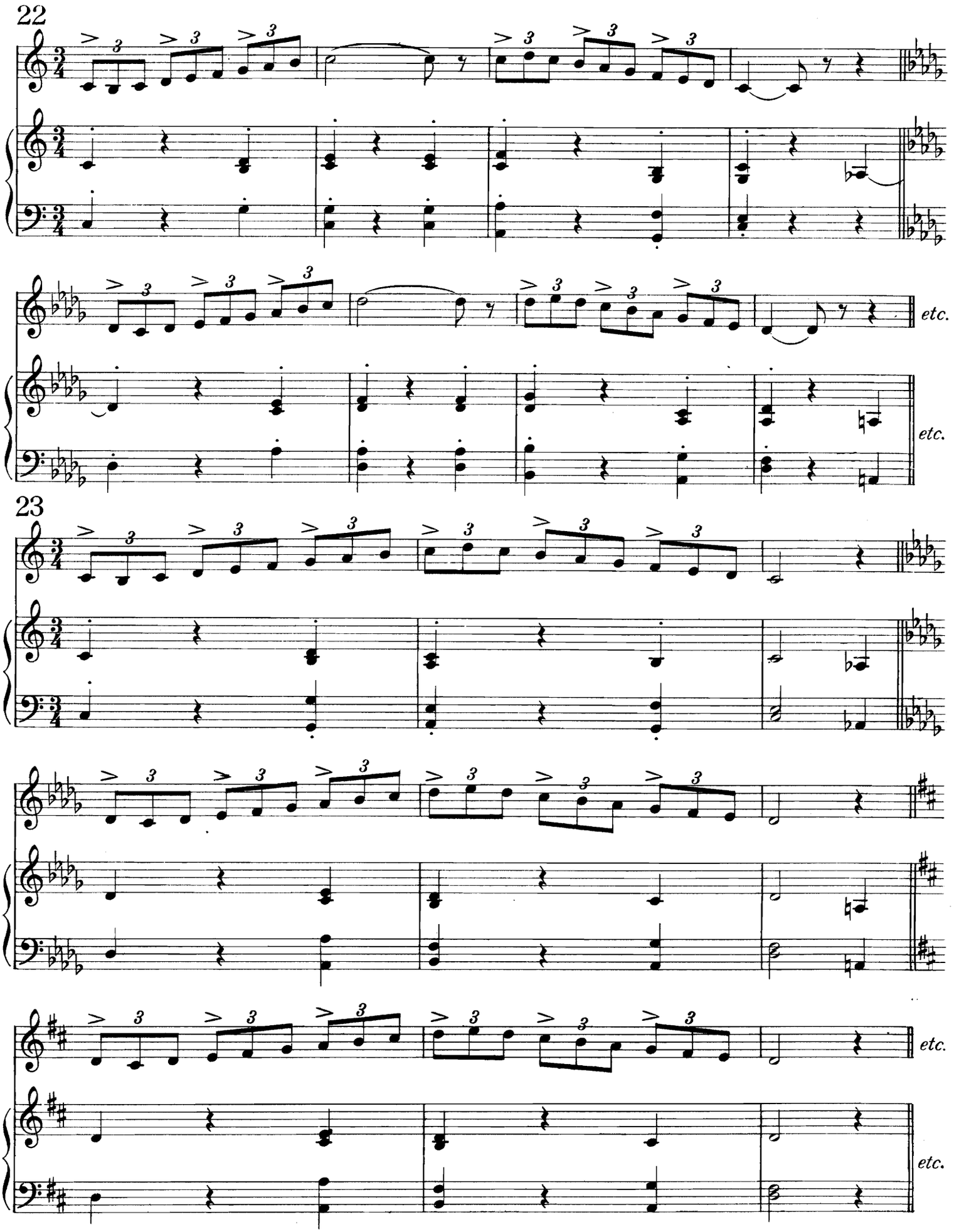
These exercises should be sung in full voice until the head notes are reached. Otherwise the voice will not develop. The head notes must be sung pianissimo — not by closing the throat, or by holding back the tone, but by using less breath.

In rapid scale passages the middle notes that lead up to the head notes should be sung more softly, so that there may be no break in the even tone of the scale.

All scales must be divided into rhythmic groups of notes; — the first note of each group being accented very lightly. This accent must not be a jerk; neither must it be caused by an increased expenditure of breath. It should be a *mental*, rather than a *physical*, accent.

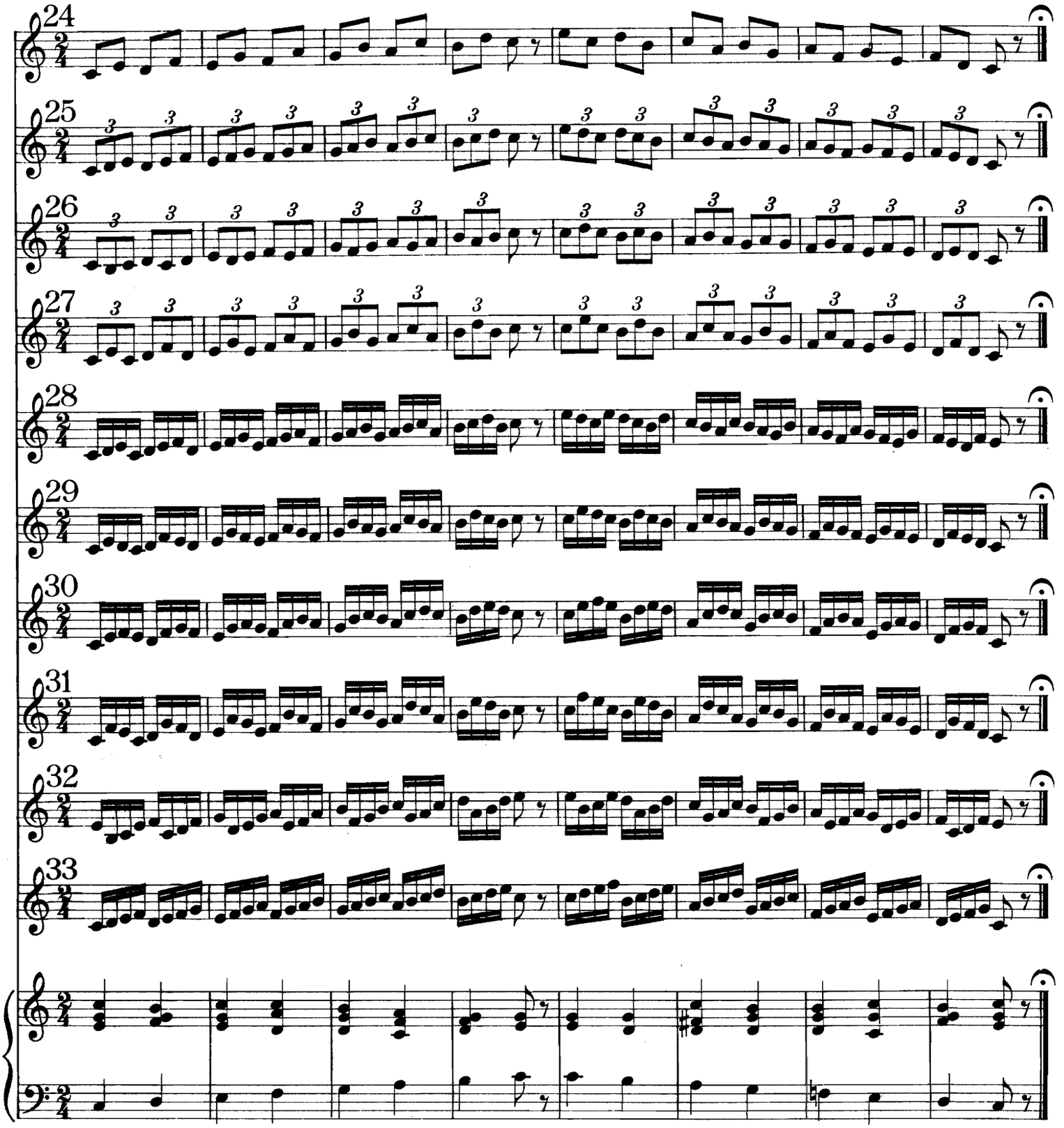
Do not change the vowel, either in ascending or descending the scale, and do not allow the mouth to open more widely when you reach the head notes. This is very important.



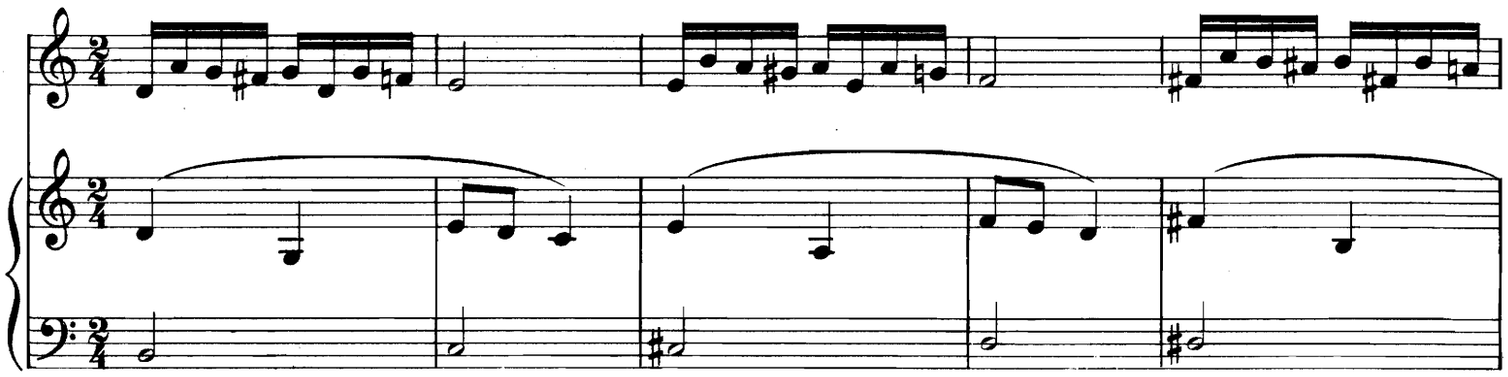

22
etc.
etc.
23
etc.
etc.

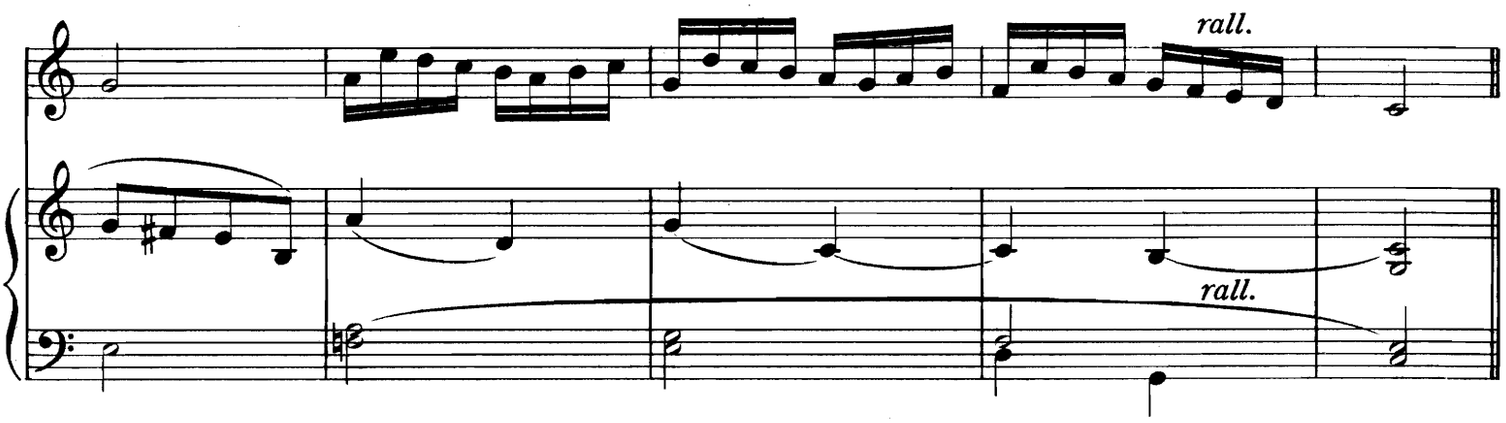
Exercises for the Development of Agility

These exercises should be practised together with the more simple of the scale passages. They will be found to help the Student to sing clean scales.

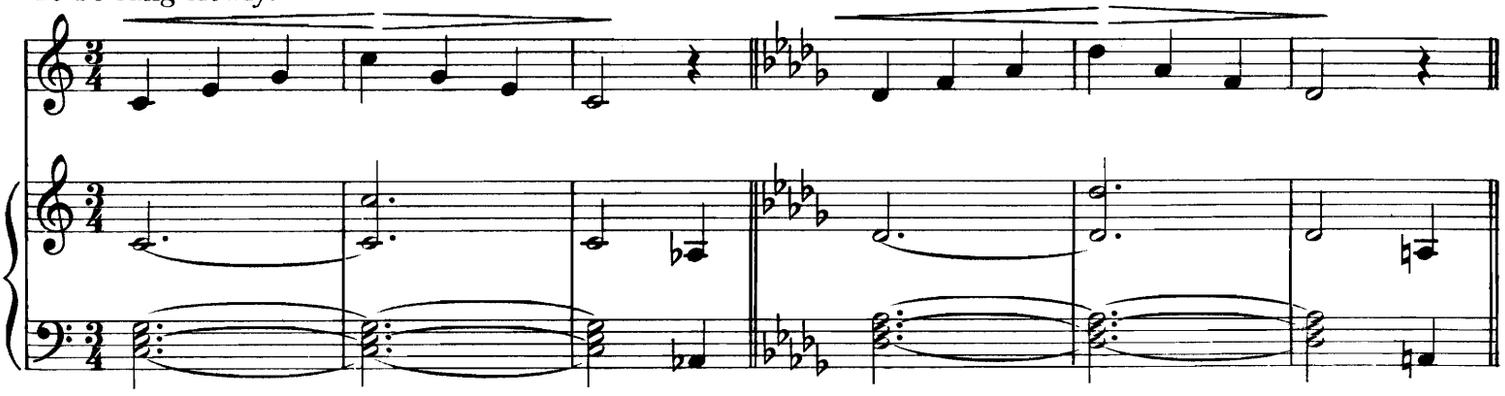


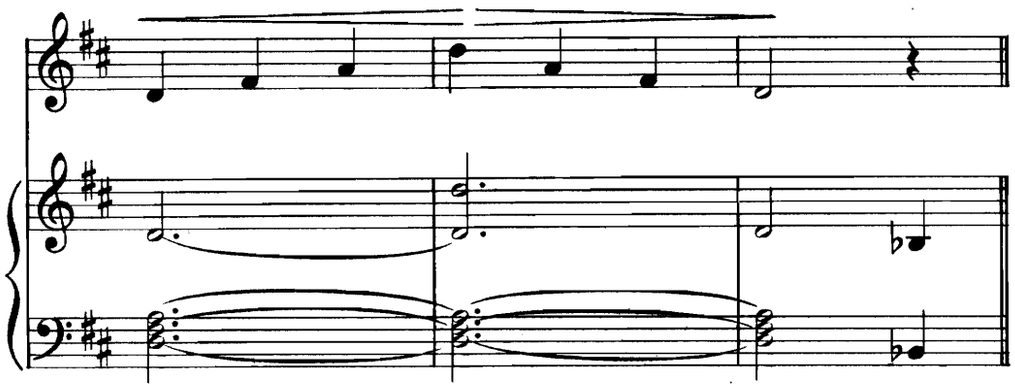
34





To be sung slowly.



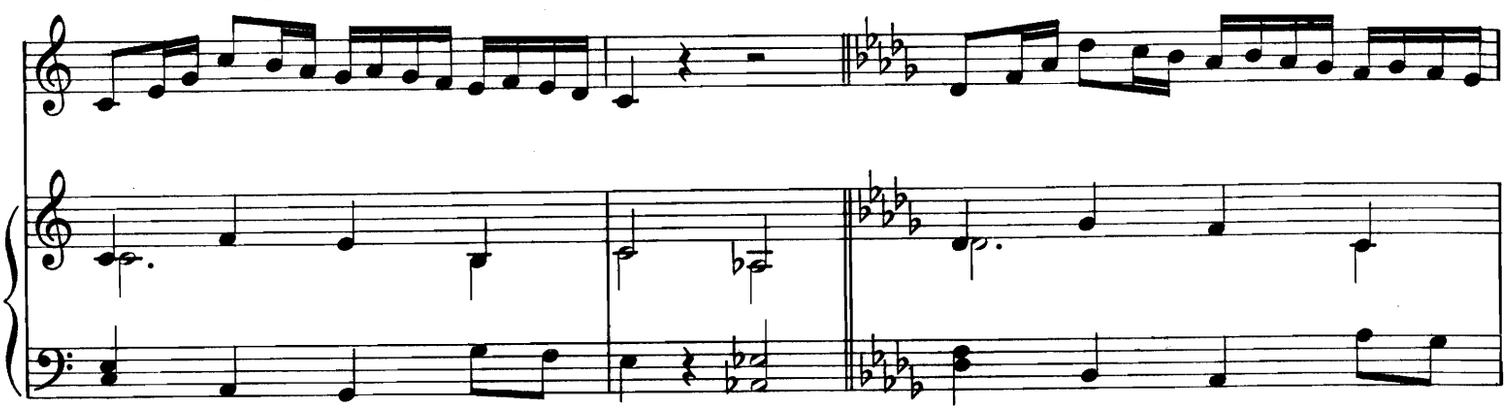


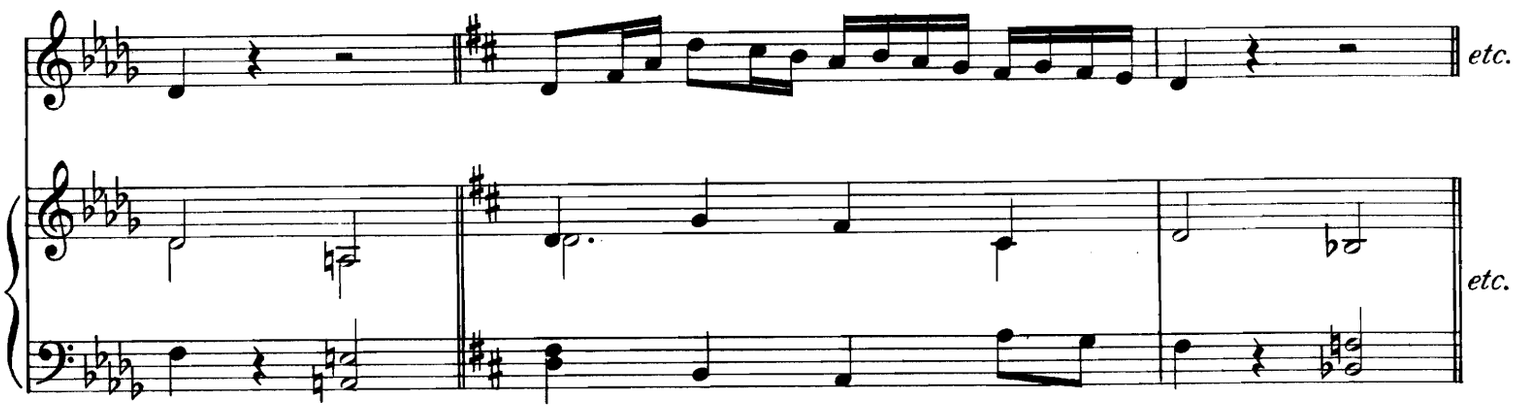
Progressing by semitones.

The Head Notes to be sung softly.

Exercises on Arpeggios

35 To be sung quickly and lightly





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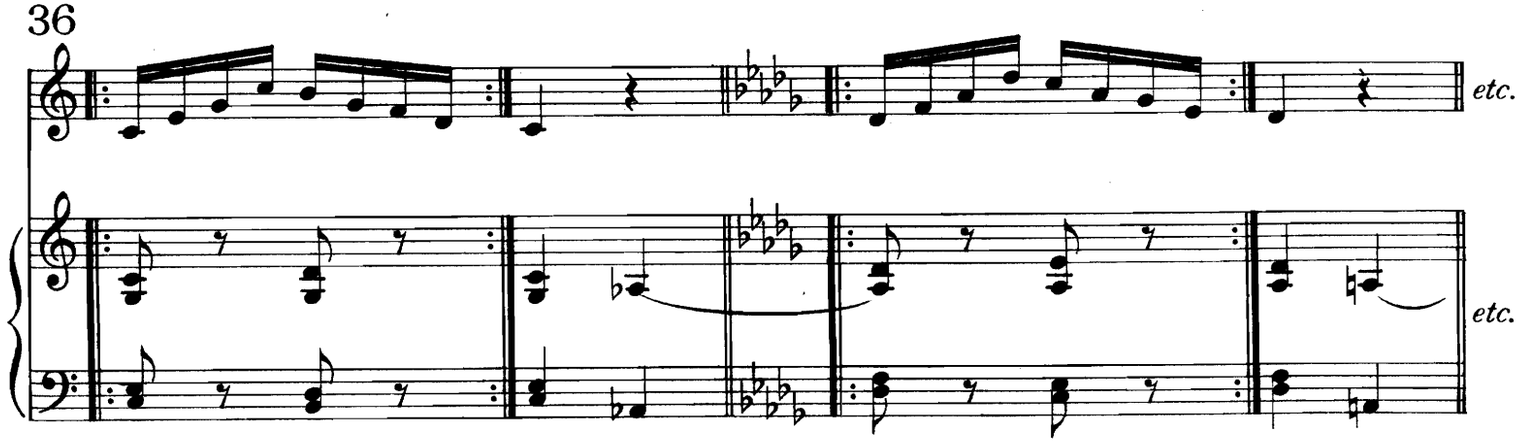
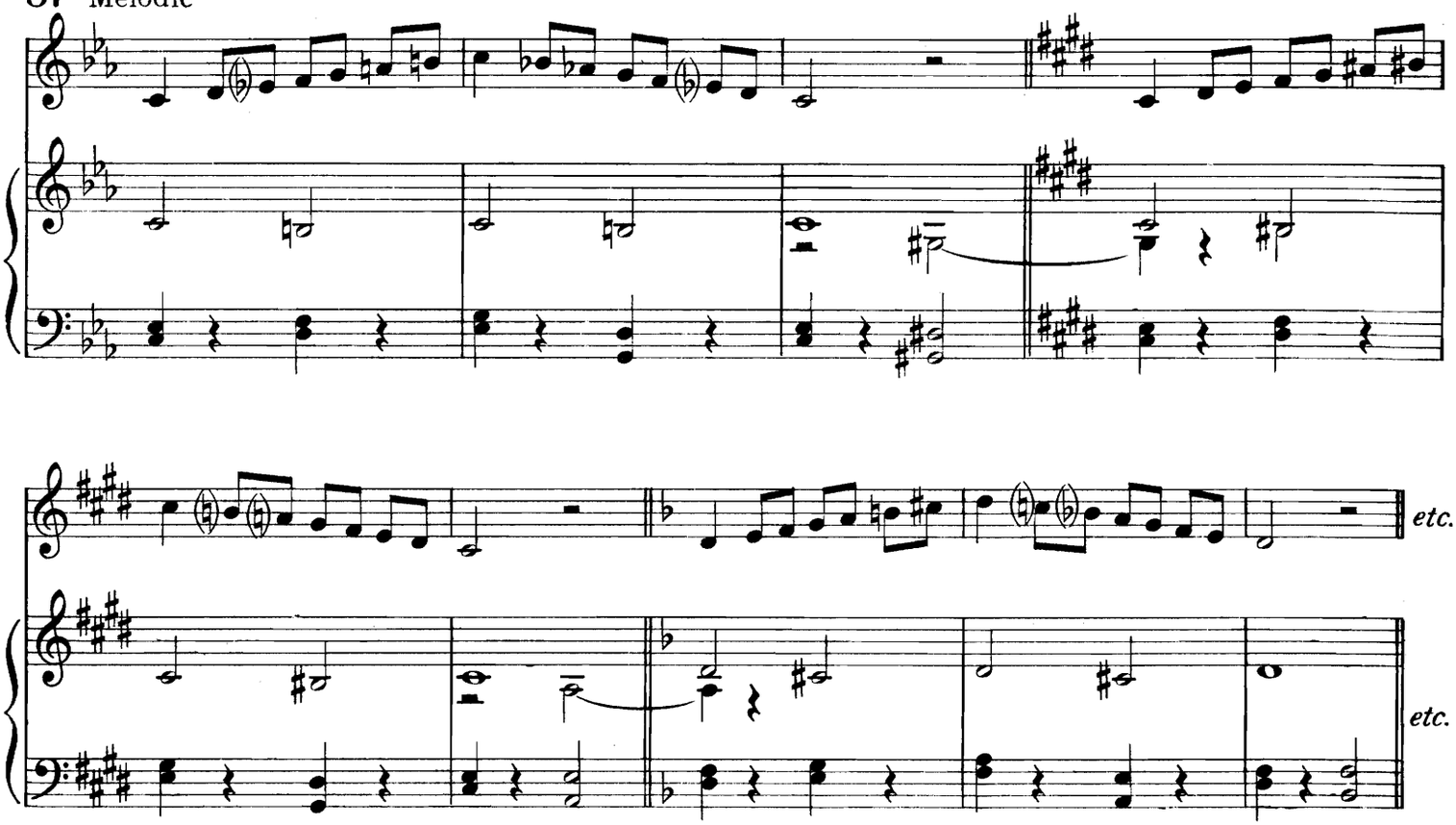
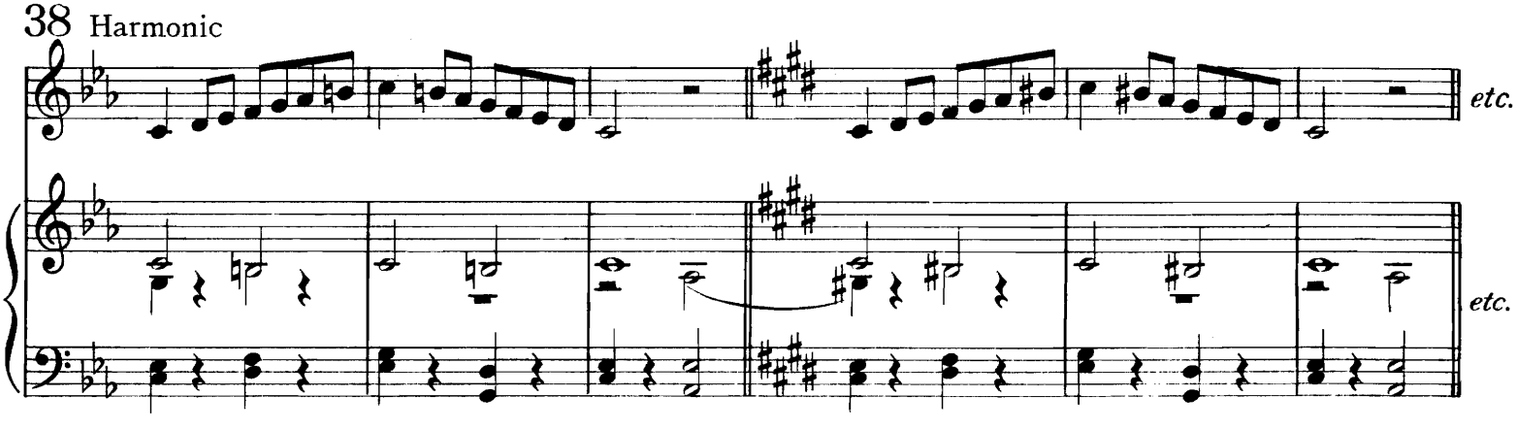


Exercises on Minor Scales

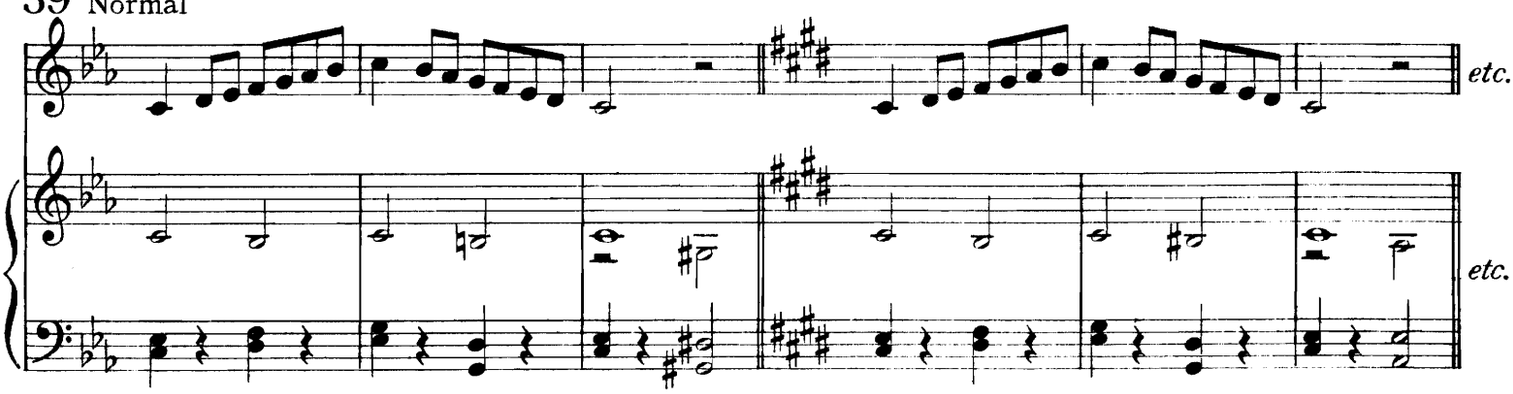
37 Melodic



38 Harmonic

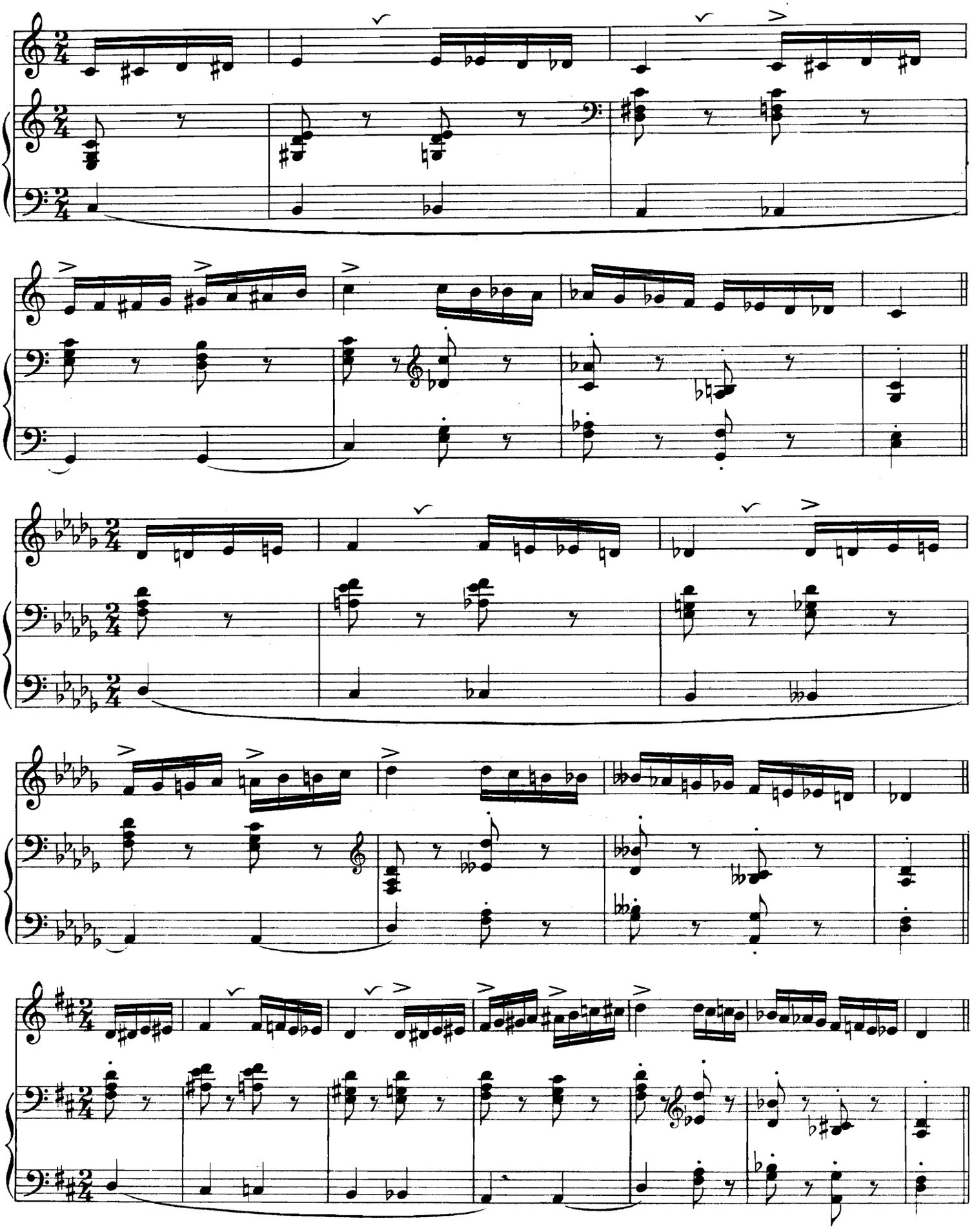


39 Normal



40

Exercise on Chromatic Scale



Chappell

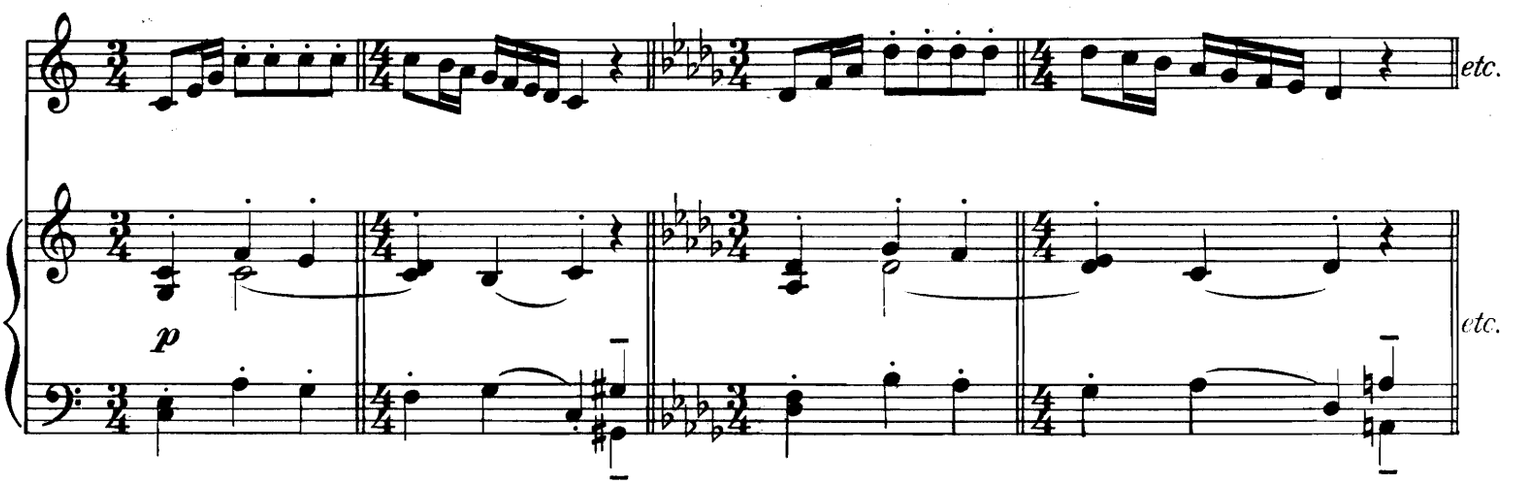
113553

Staccato

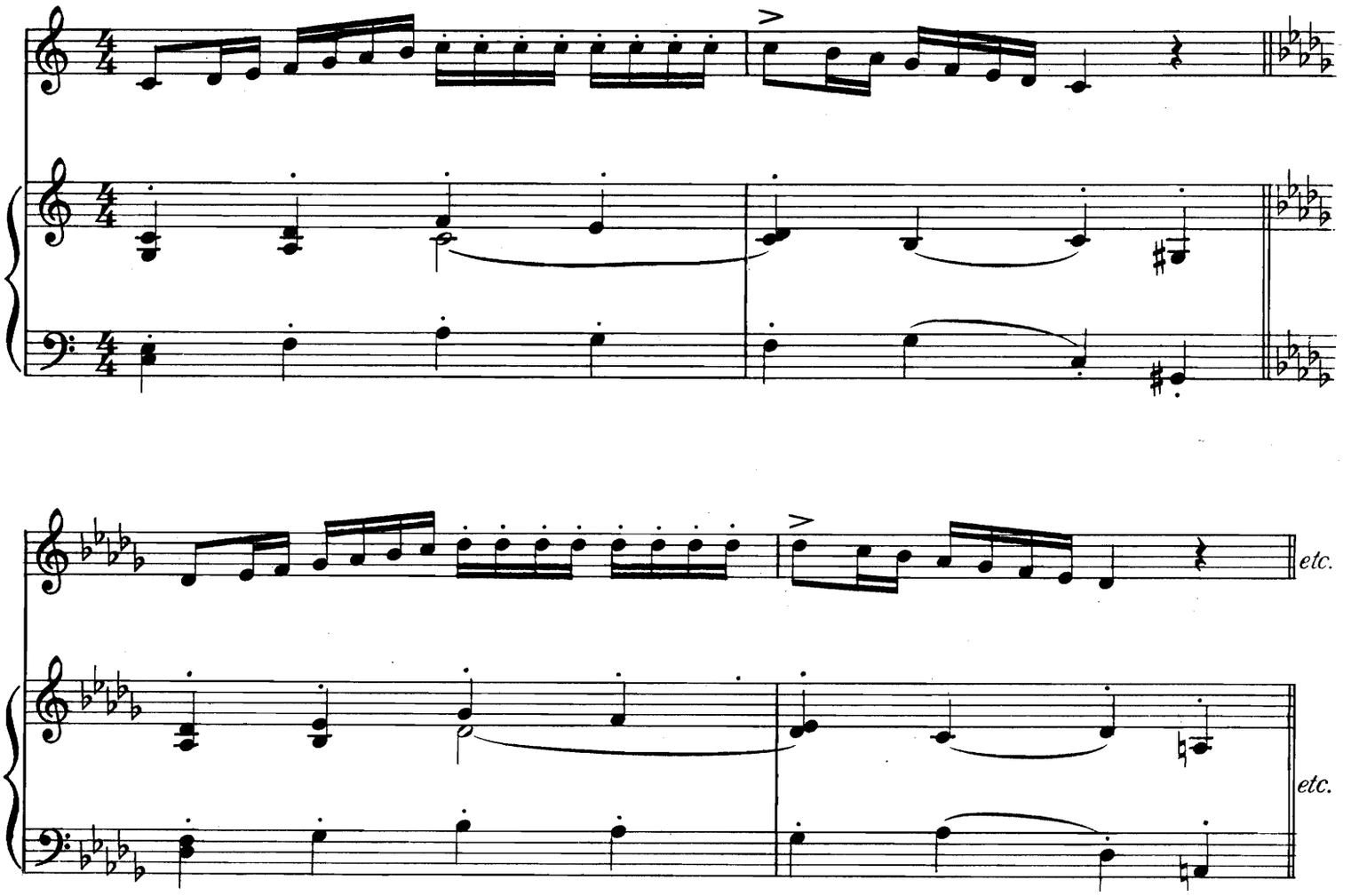
In singing these exercises for the development of Staccato, it should be remembered that a staccato note is one that is cut off quickly. Too many people think that it should be attacked differently from a sustained note, but that is a mistake which leads to heaviness instead of lightness, and often causes the Coup de Glotte to appear. Concentrate on cutting off the tone quickly and neatly, by stopping the breath supply. Remember also, that the less breath used the more brilliant will be the staccato passage.

Exercises for Staccato

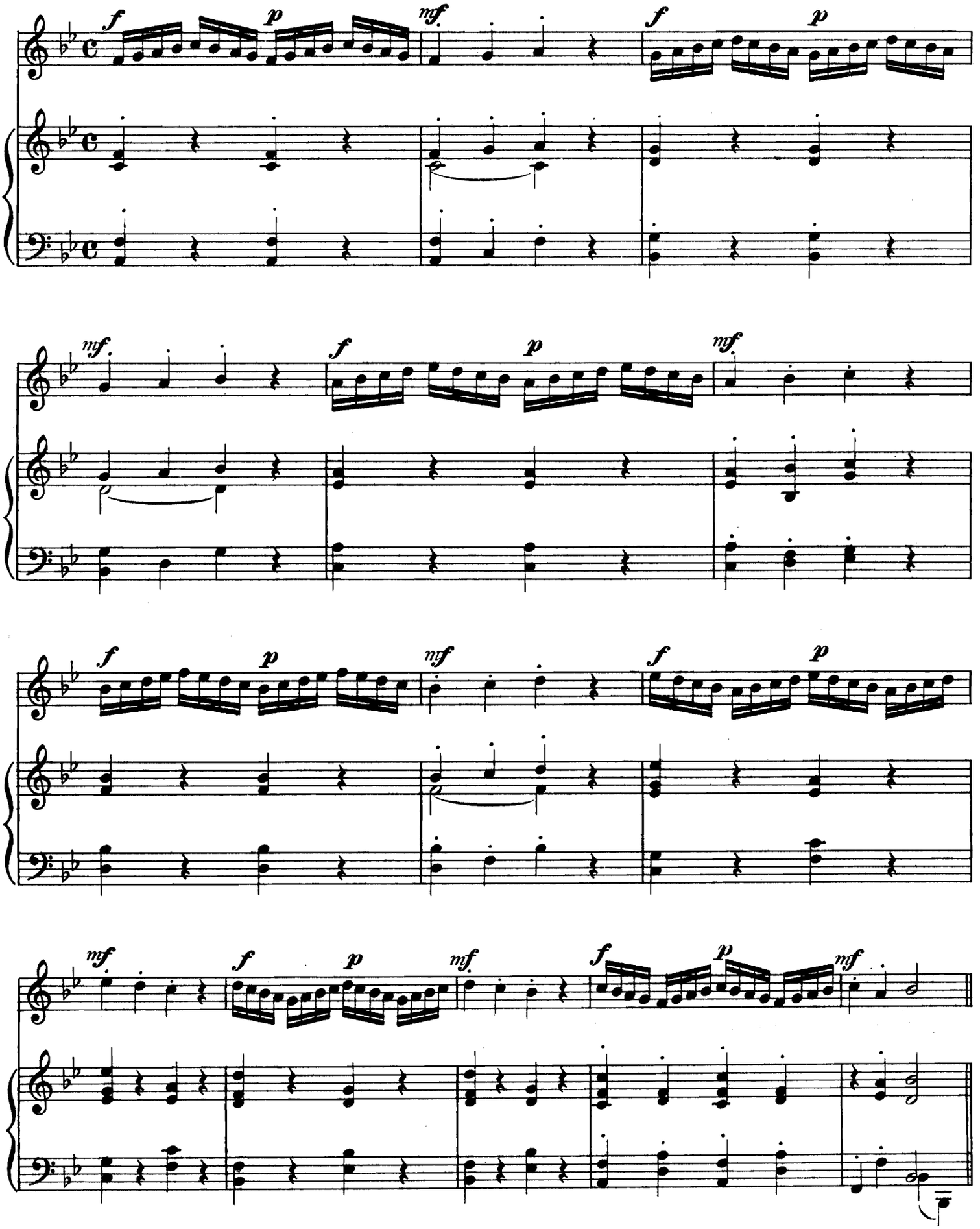
41



42



43



The Mordent

performed thus,

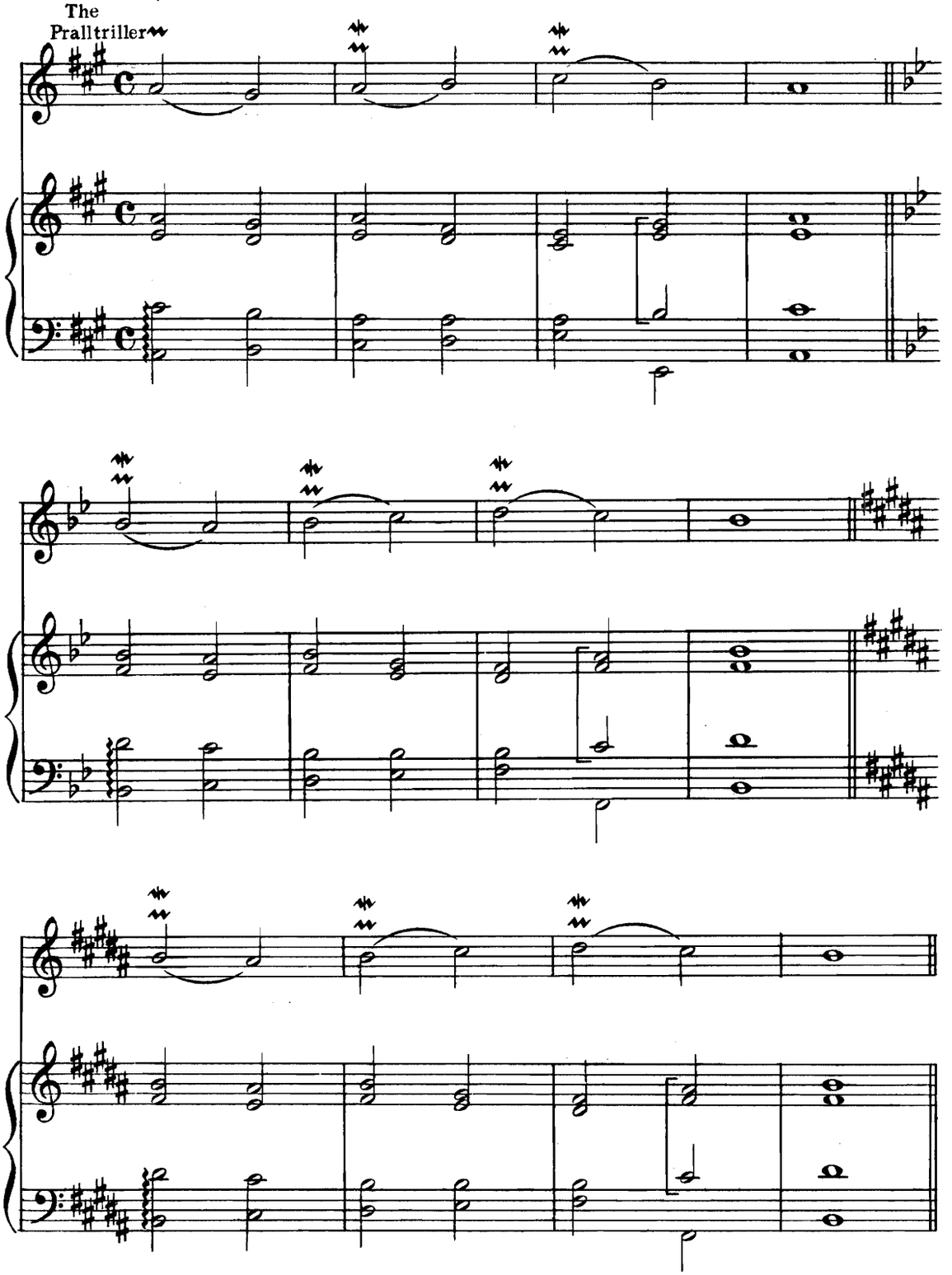
The Pralltriller

(inverted or upper Mordent)

performed thus,

Modern form

The Mordent
The Pralltriller



The Trill

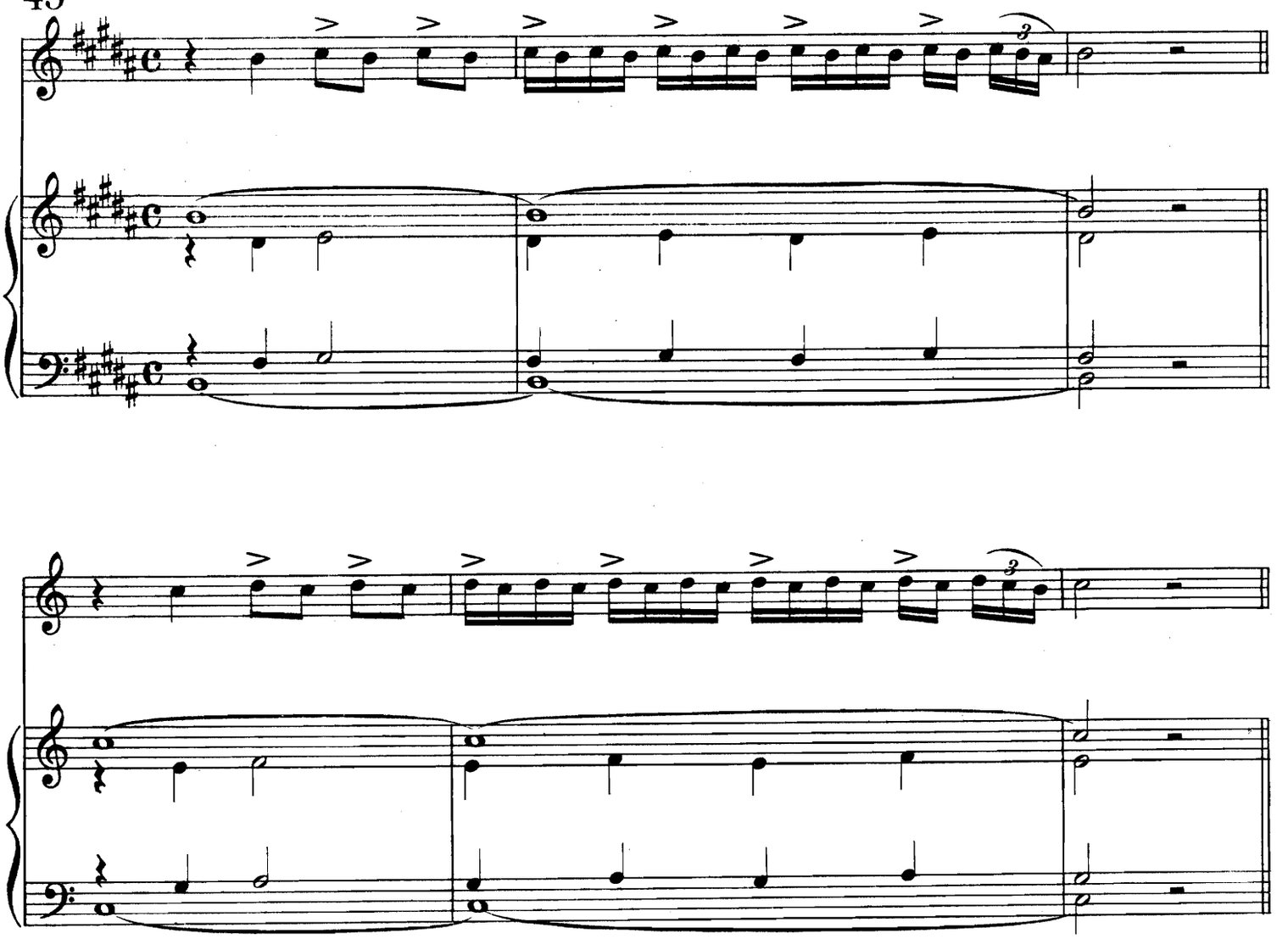
Some few fortunate people have a natural trill, but even they are wise to practise it regularly and systematically.

Almost everyone can acquire a serviceable trill if they study it in the right way, and are patient enough to go on working at it for a long time.

In trilling, nearly everyone sinks from the upper note of the trill. In order to correct this tendency, a slow exercise must first be practised, with the mind concentrated on the upper note of the trill, and with a slight accent on the first note of each group, Let the voice drop easily to the second (lower) note taking care that the interval is a whole tone.

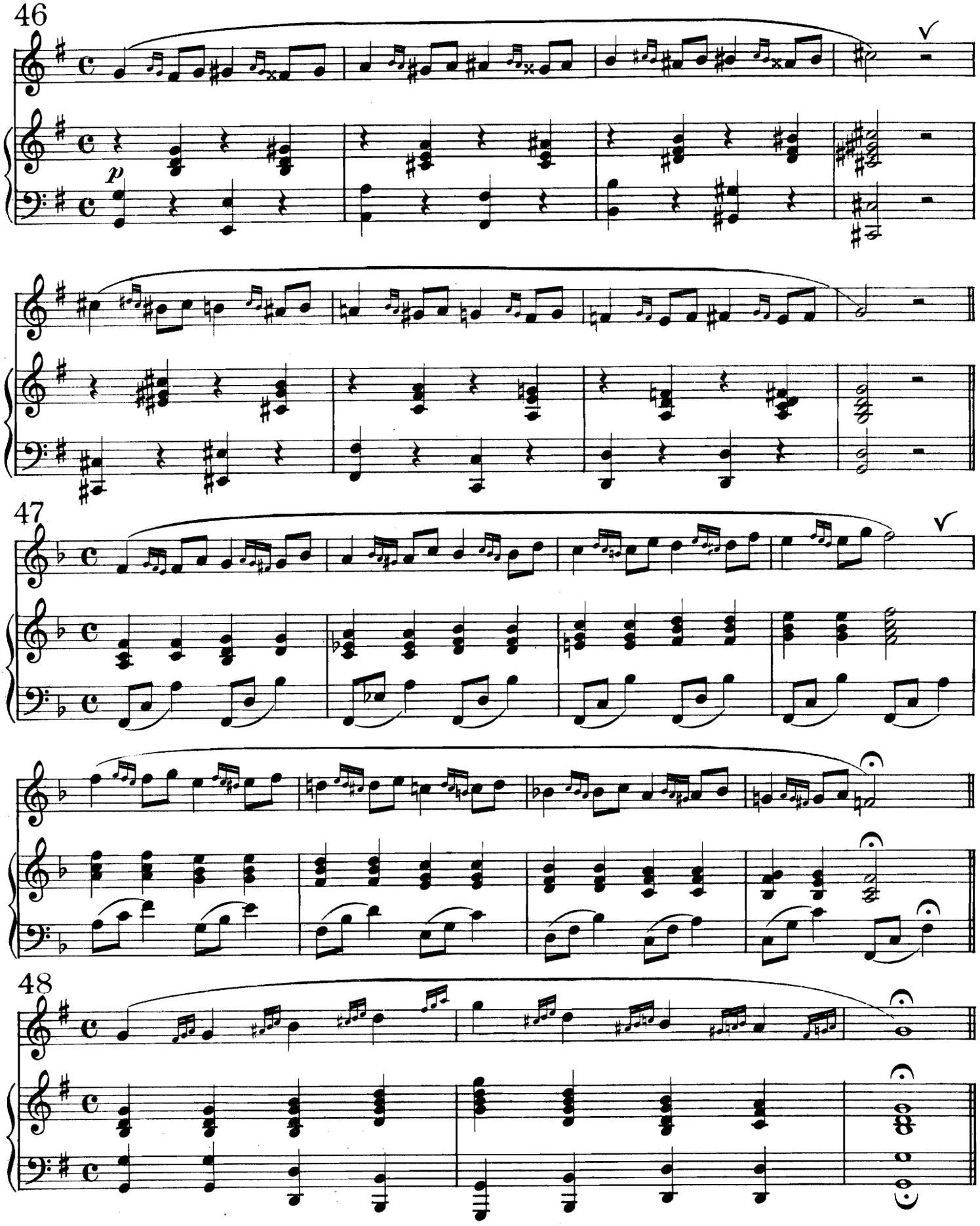
The trill on two notes a semitone apart is much easier, and does not require so much practice, but it should be studied too.

45



Progressing by semitones to E♭ Do not practise on the Head Notes until the trill runs easily.

Various turns



49

50

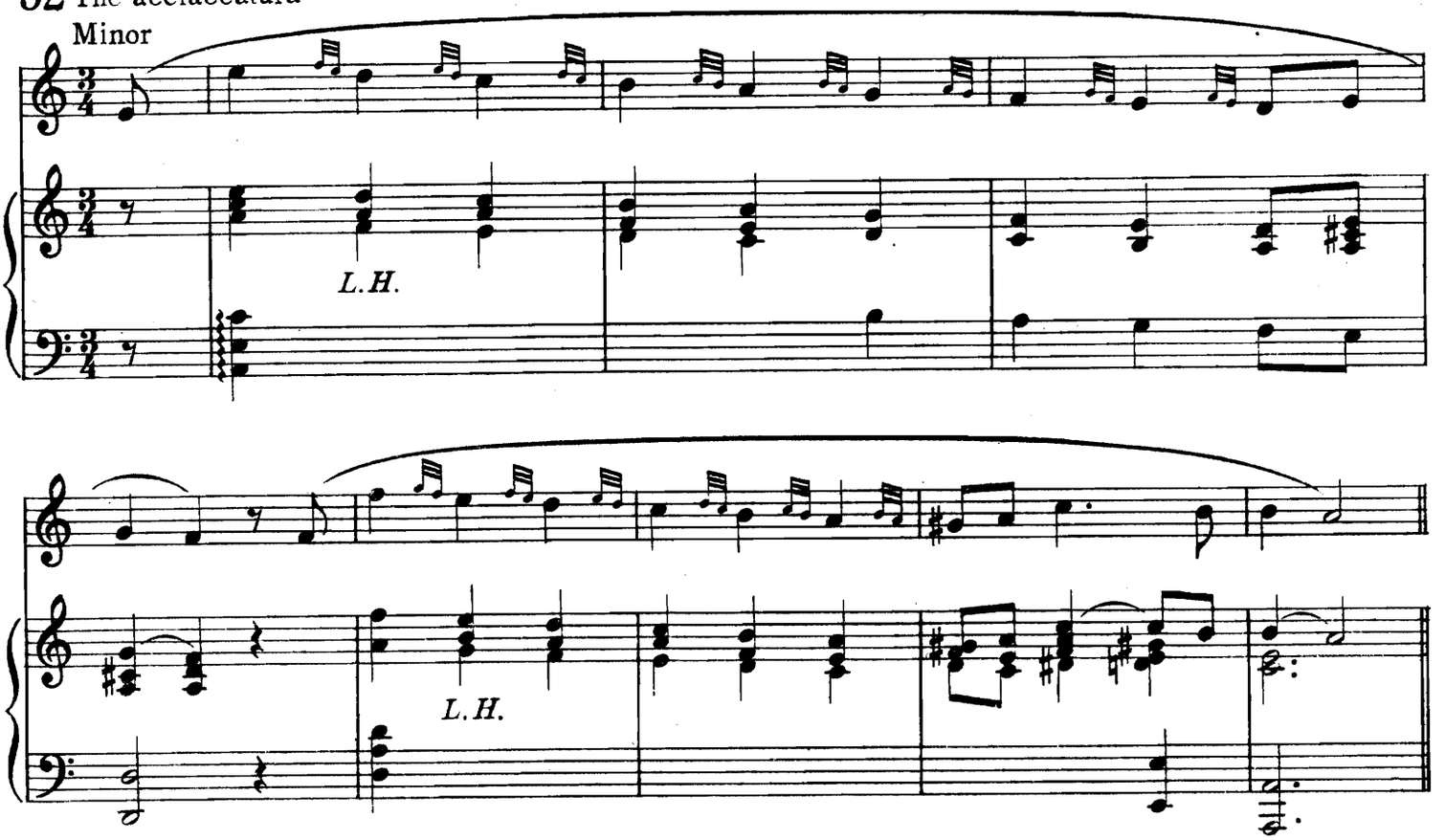
Grace Notes

51 The appoggiatura.

Moderato

52 The acciaccatura

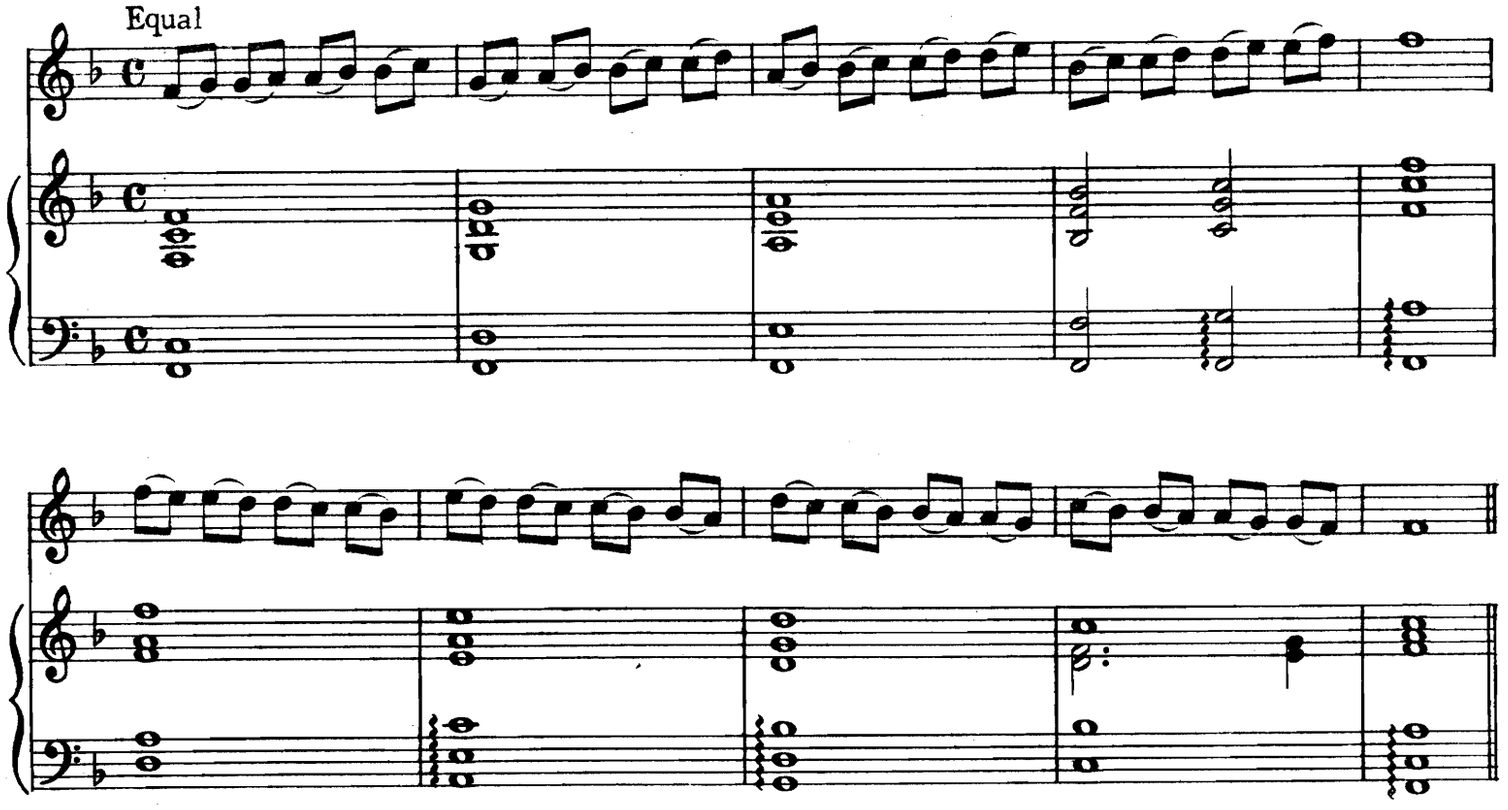
Minor



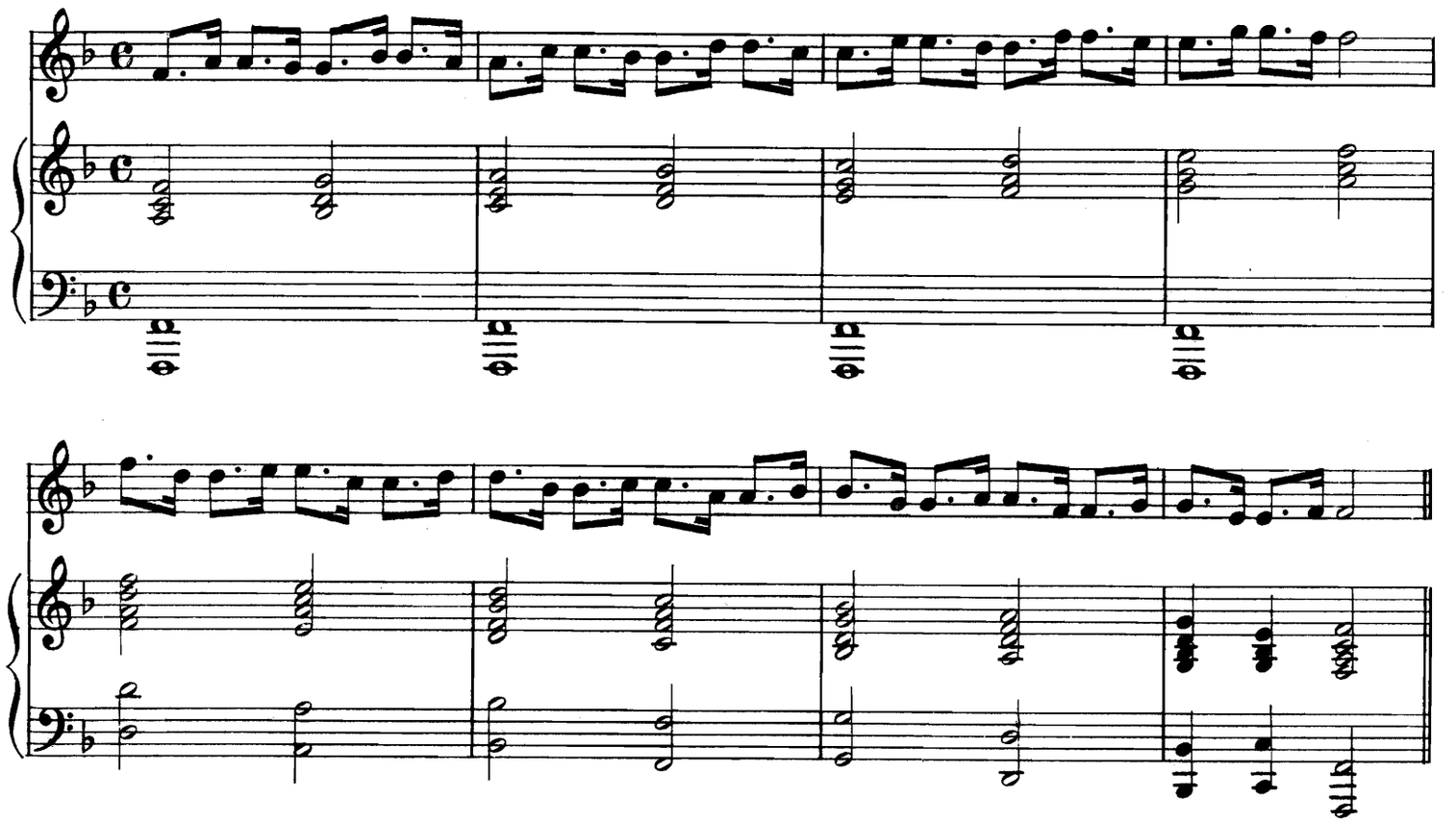
Repeated Notes

53

Equal



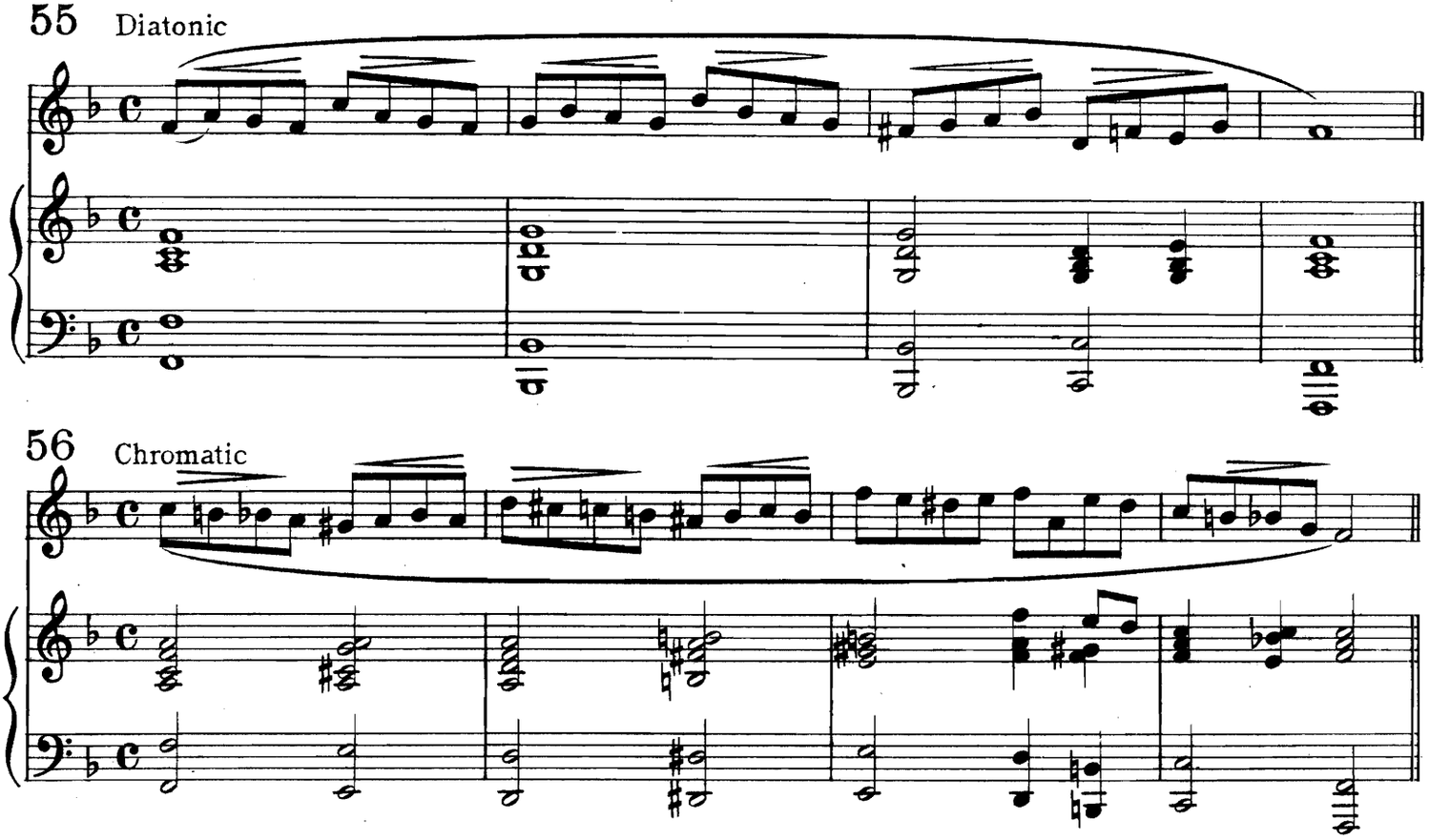
54 Dotted



Slurs

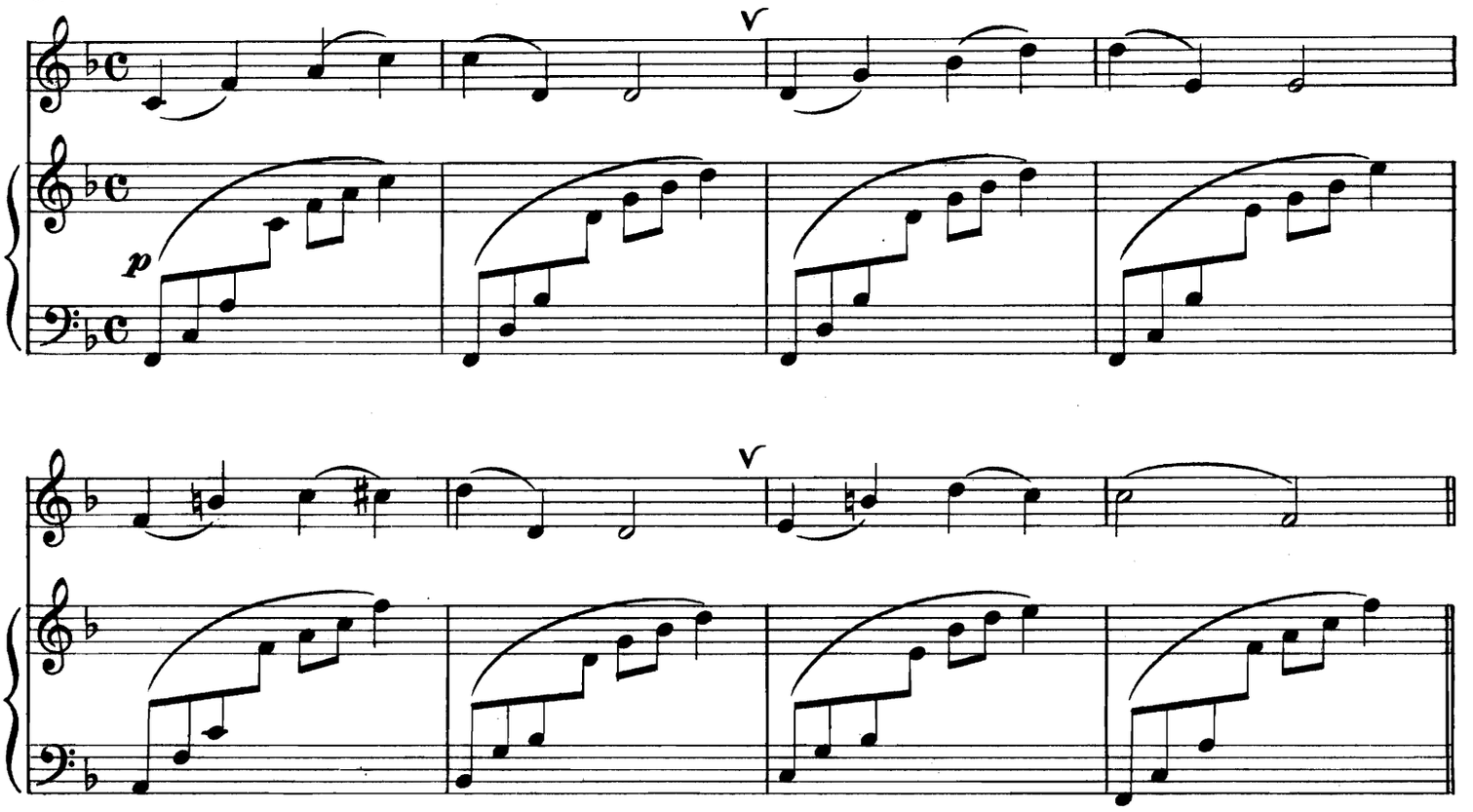
55 Diatonic

56 Chromatic



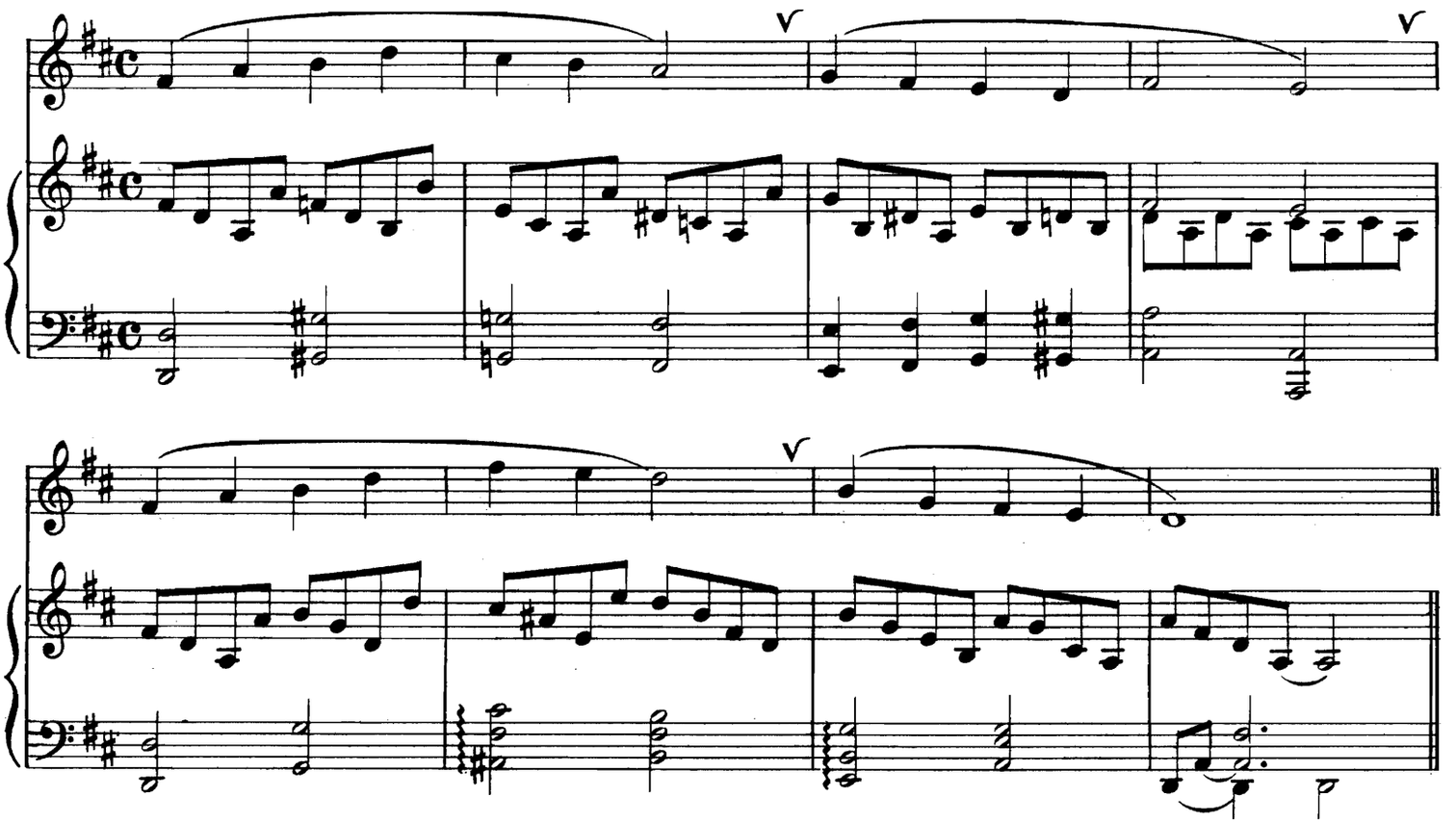
Portamento

57



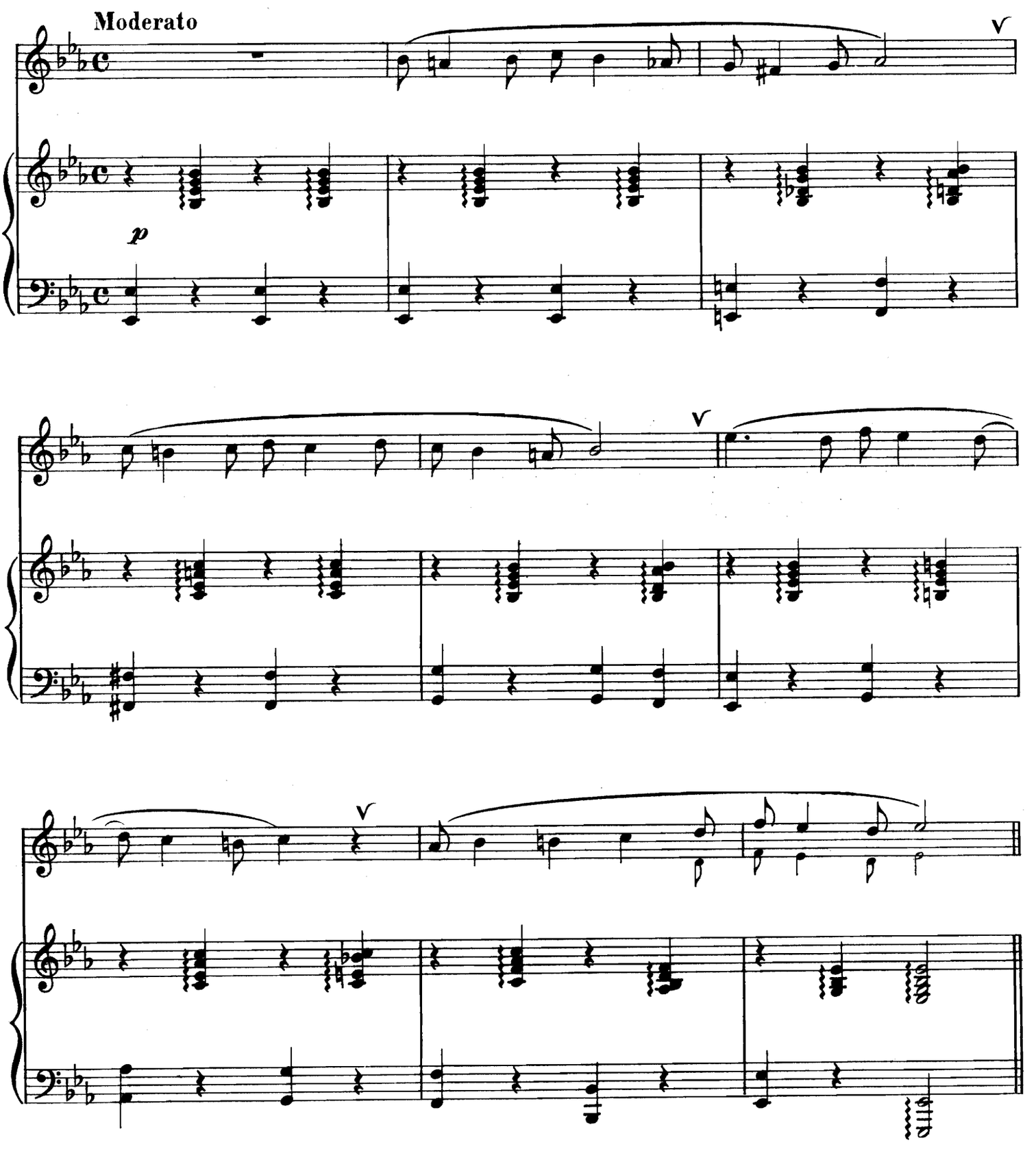
Sostenuto

58



Syncopation

59

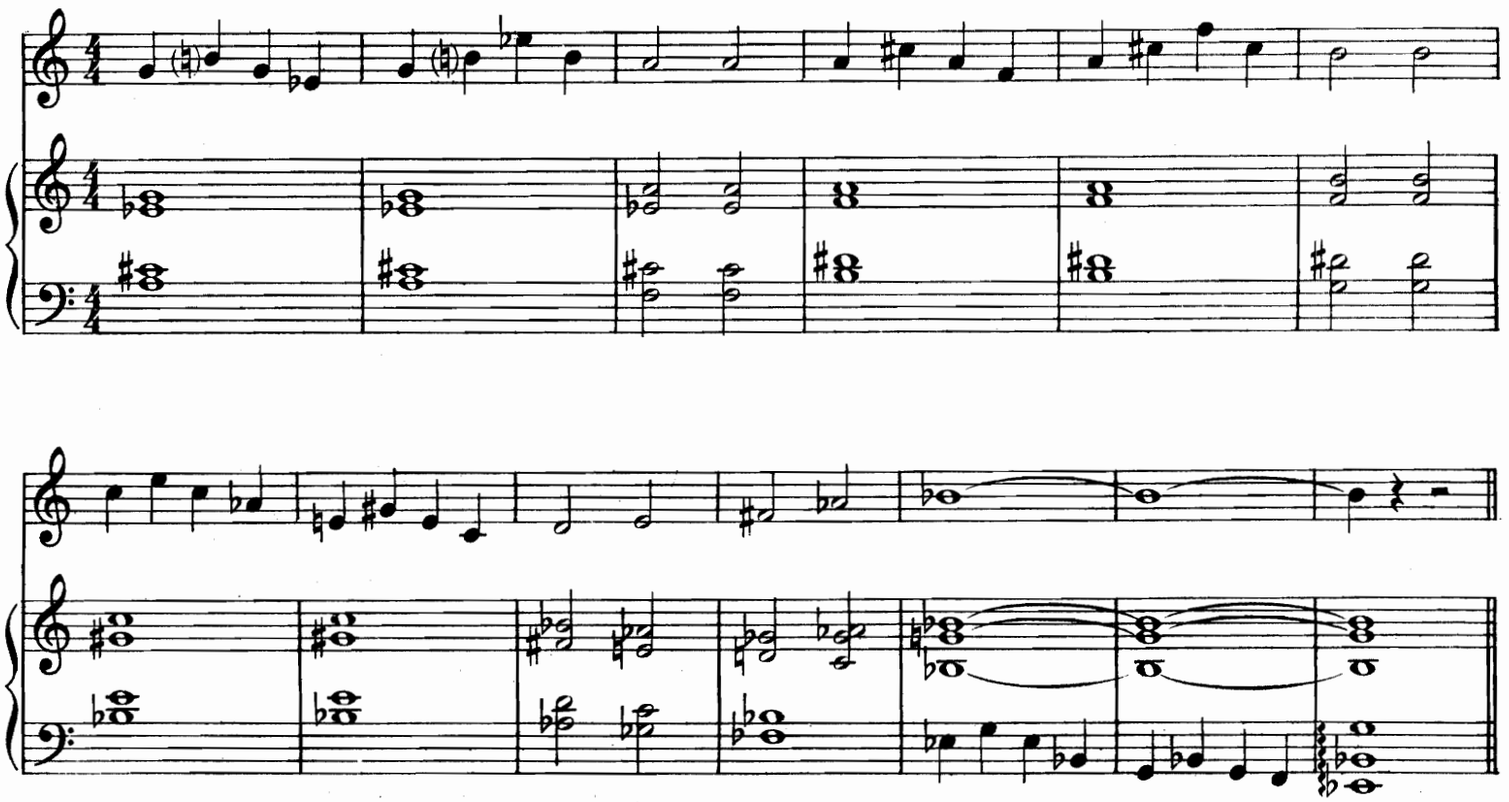


Exercise on Major Thirds

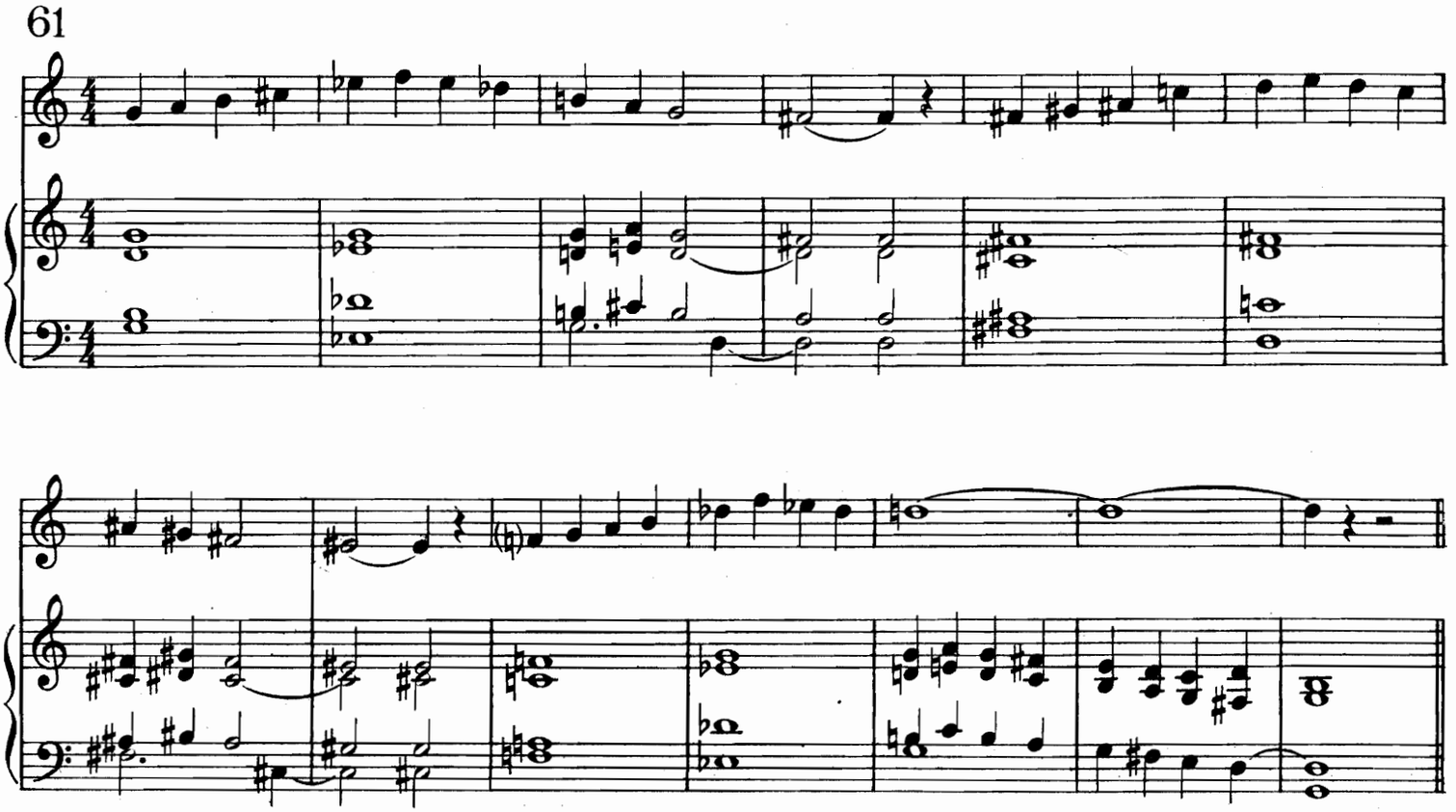
This exercise and the following one on the "whole tone scale," are for advanced Students.

They are intended to serve as an introduction to intervals and progressions met with in the music of Débussy, Ravel, etc.

60

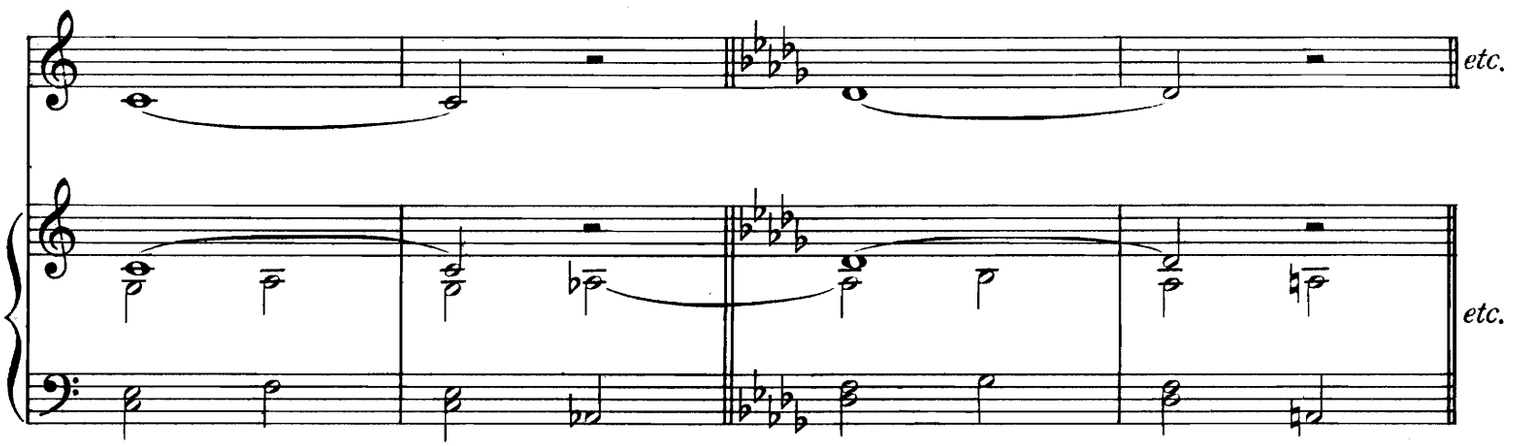


61

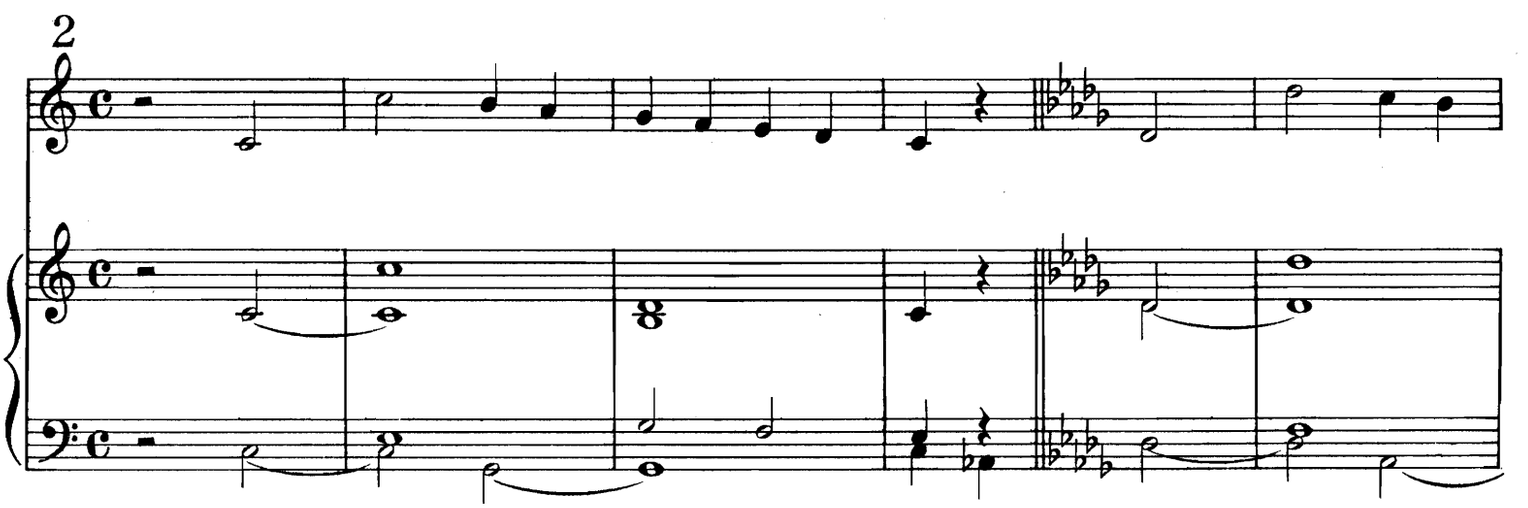


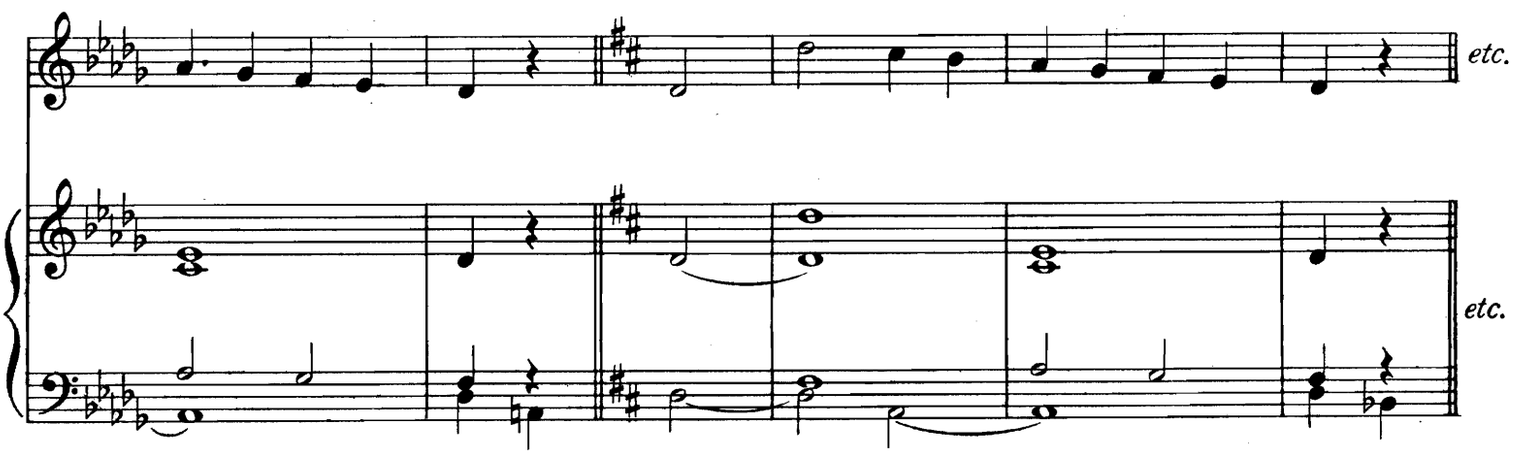
My Daily Exercises

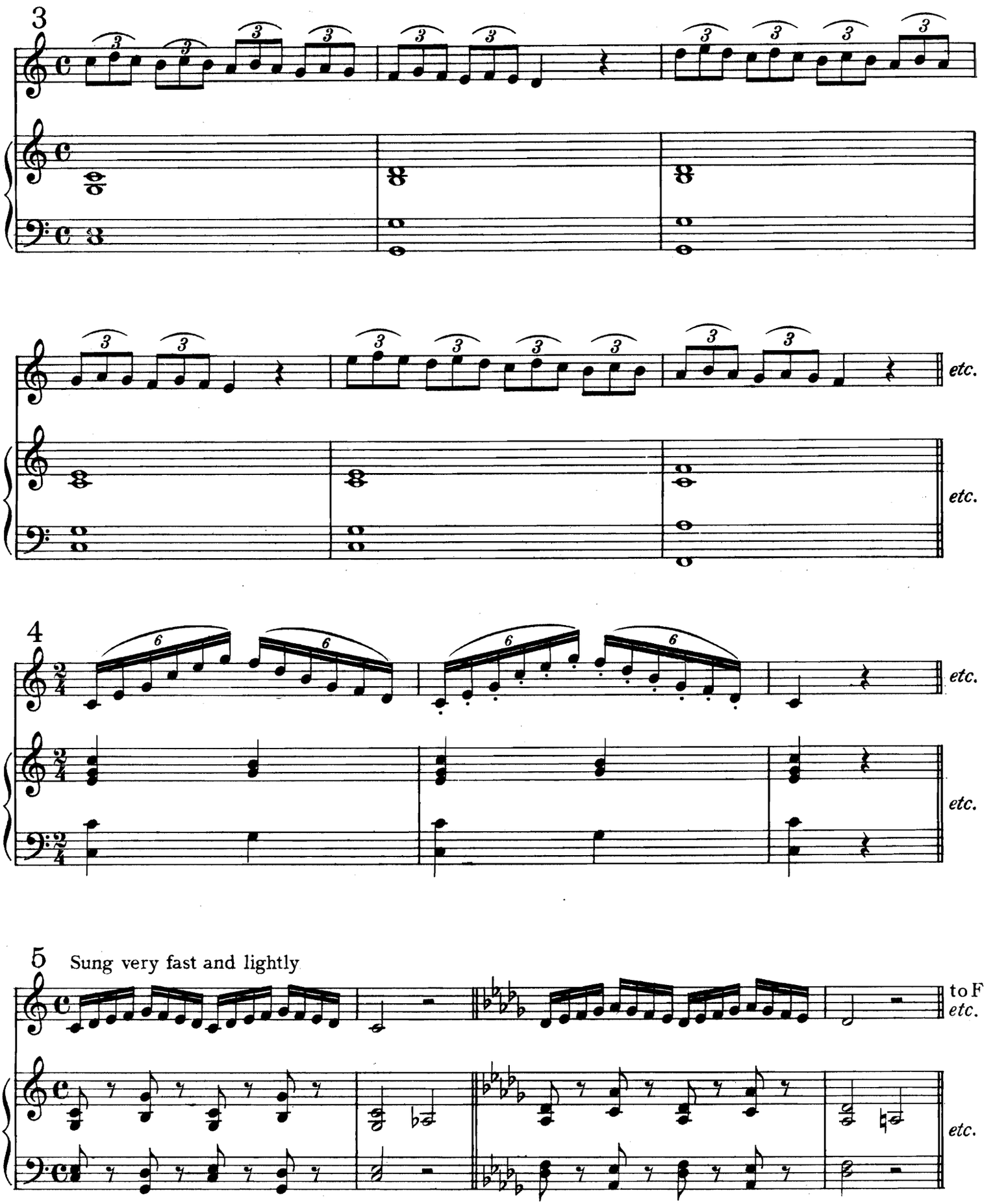
1 Sustained notes



2

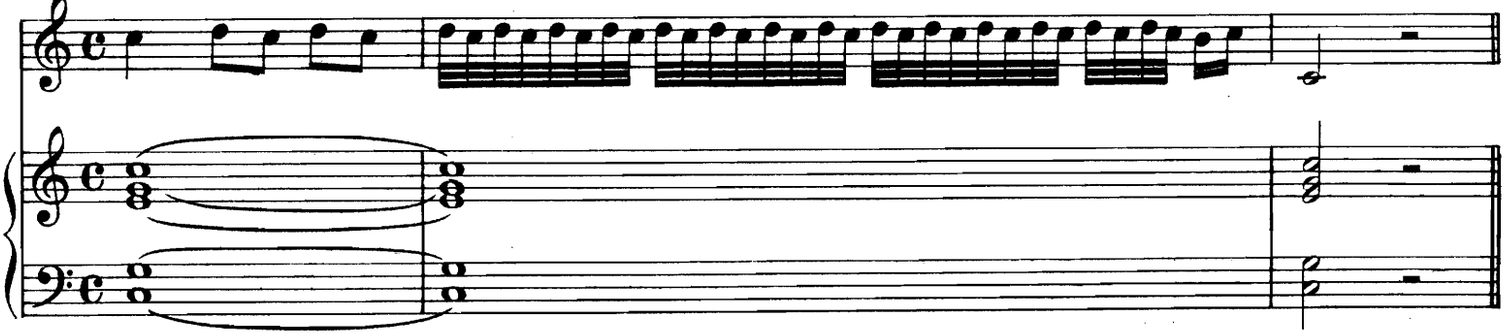




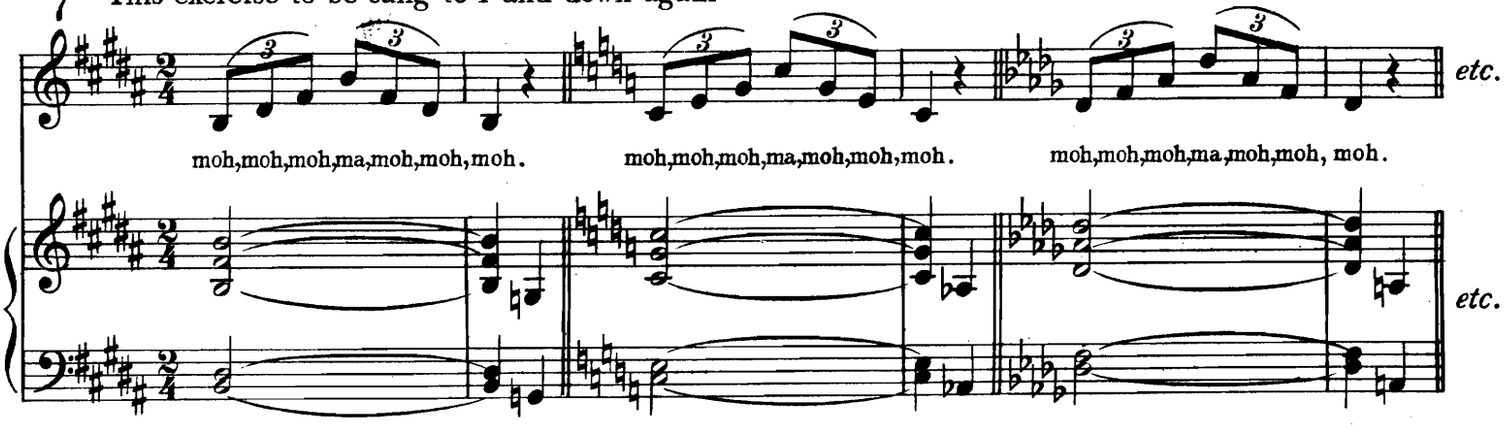

3
etc.
etc.
4
etc.
etc.
5
Sung very fast and lightly
to F
etc.
etc.

The trill may be made longer than this example, it may be sustained to the full extent of the breath. To be sung on each note up to A. When the trill consists of one middle and one head note, both must be sung in head register.

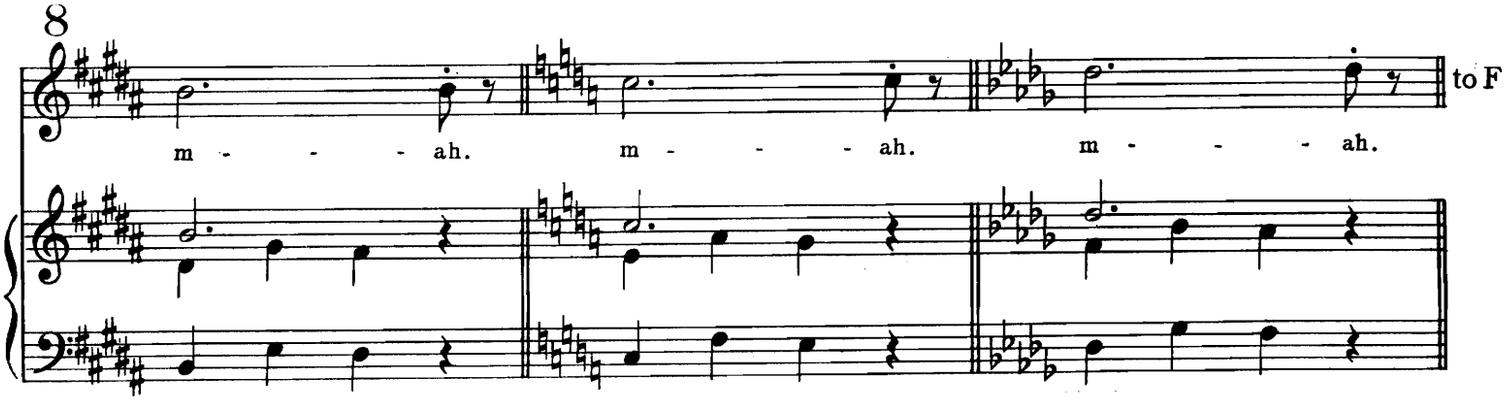
6



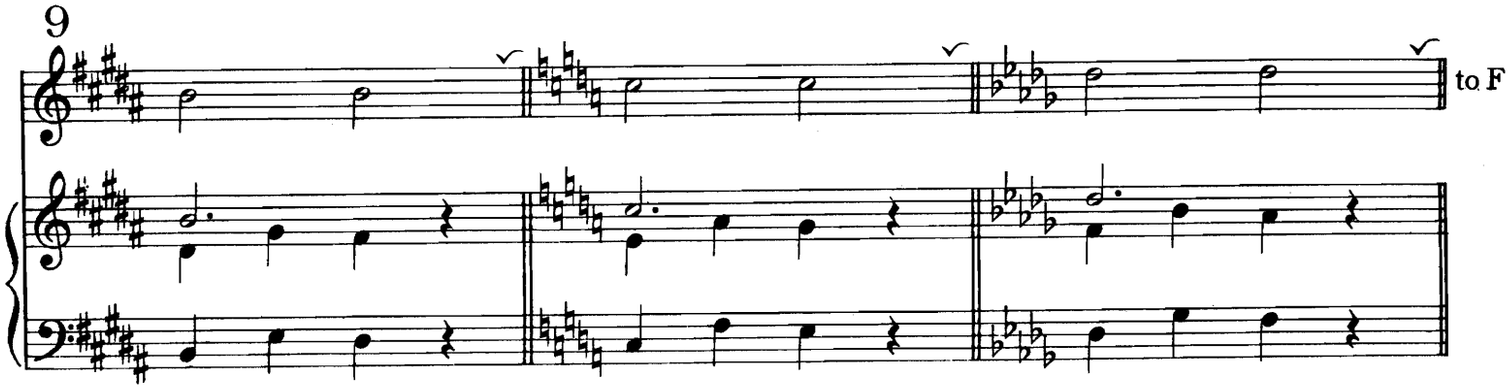
7 This exercise to be sung to F and down again



8

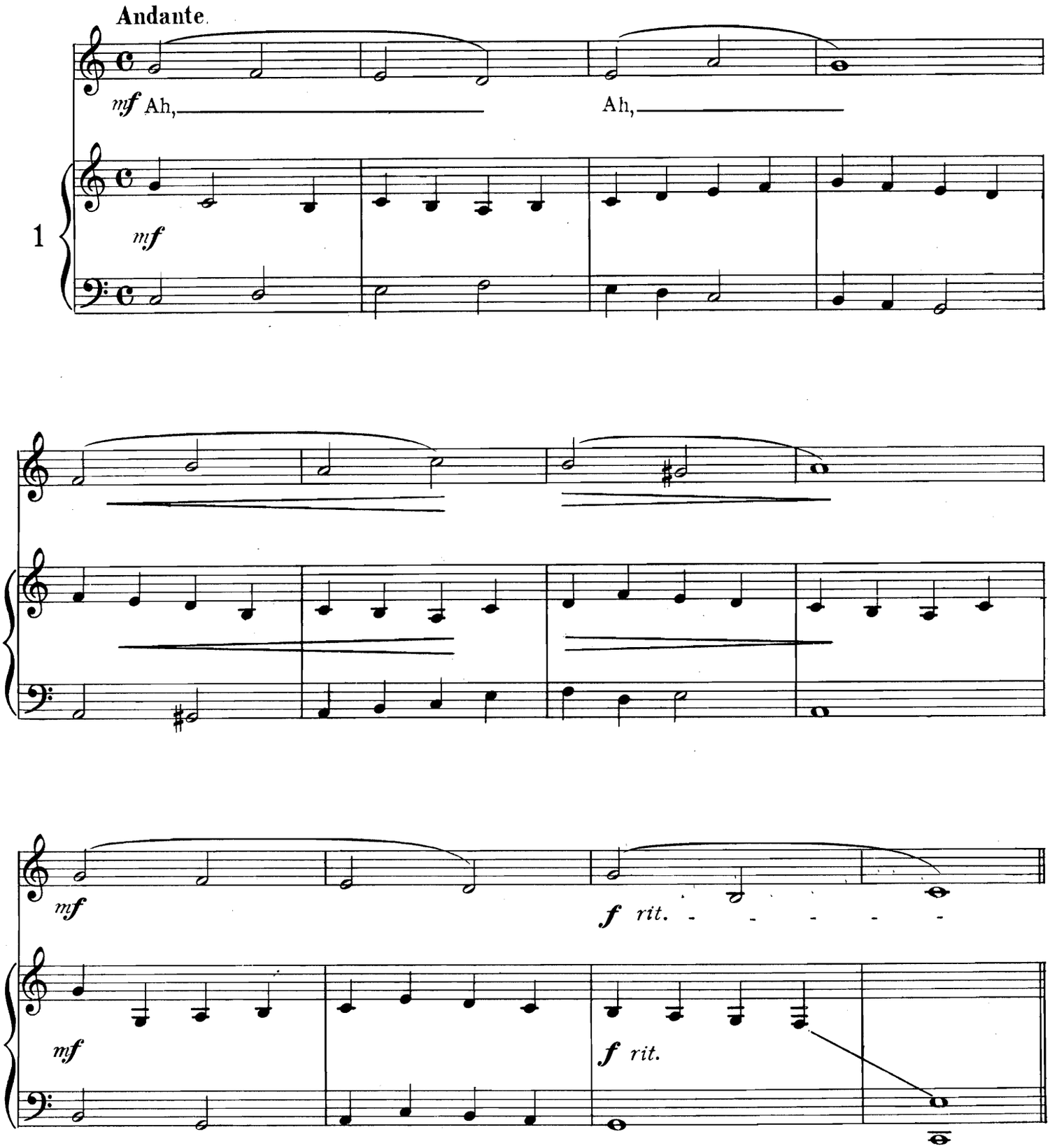


9

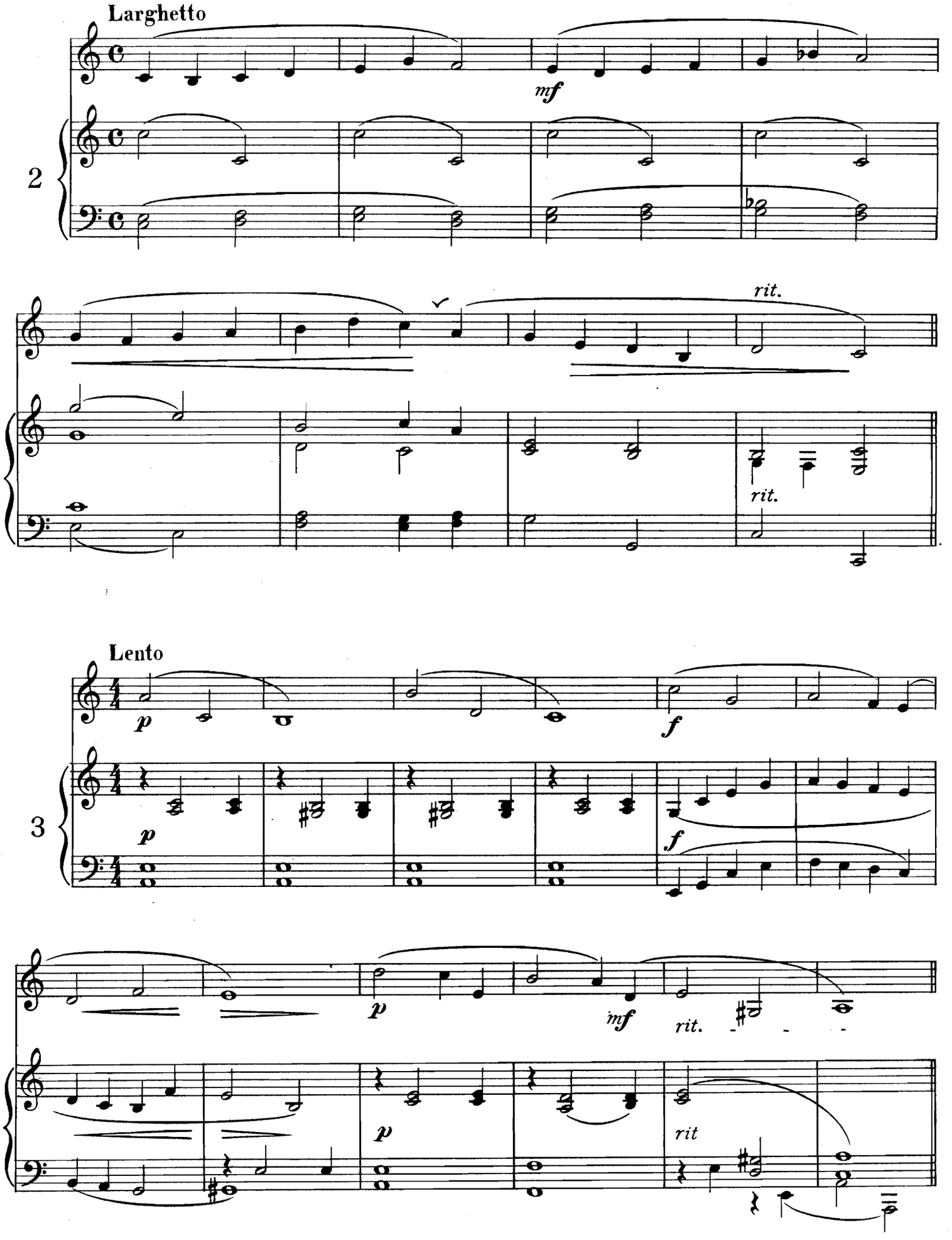


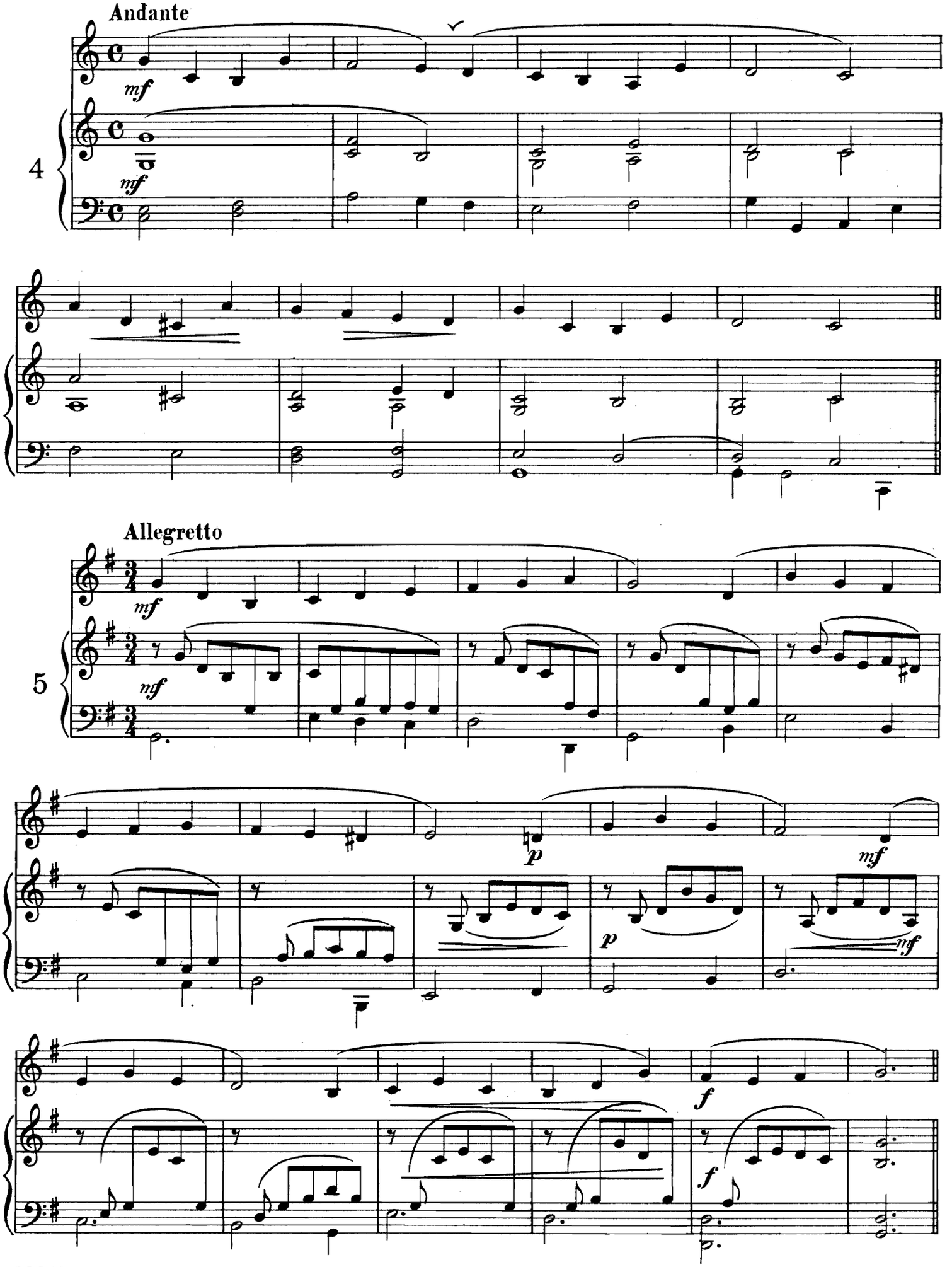
PART II

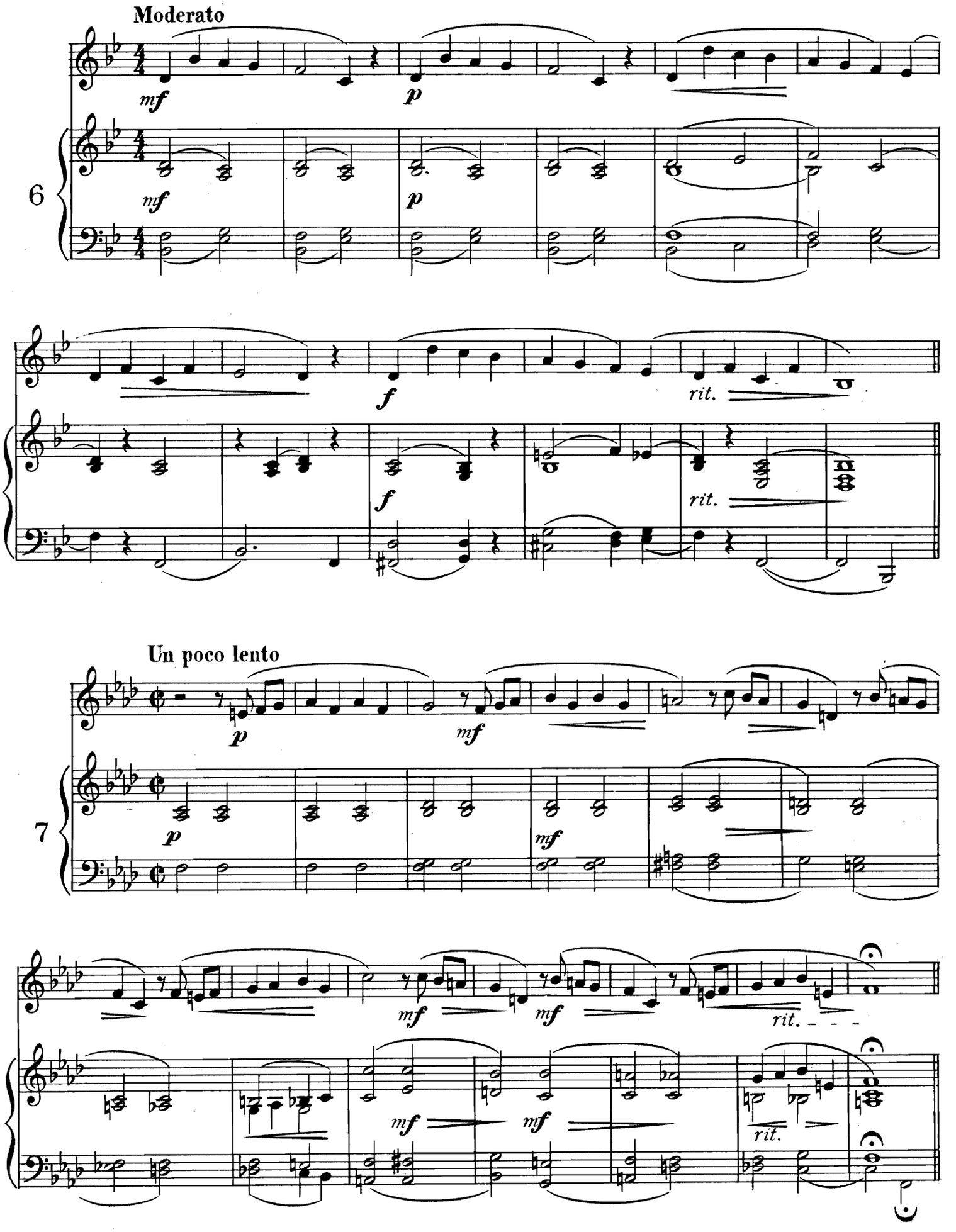
Vocalises for Low Voice

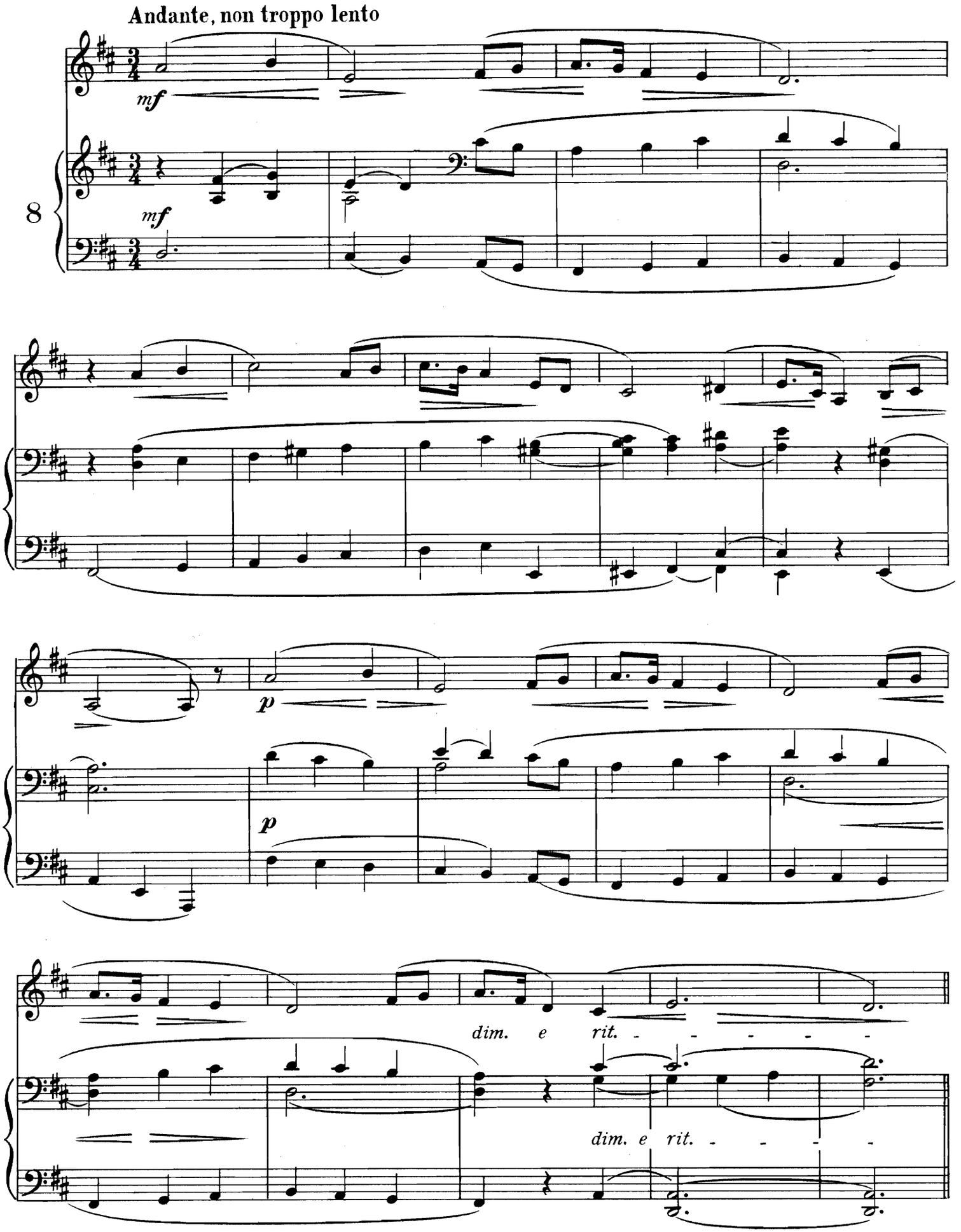


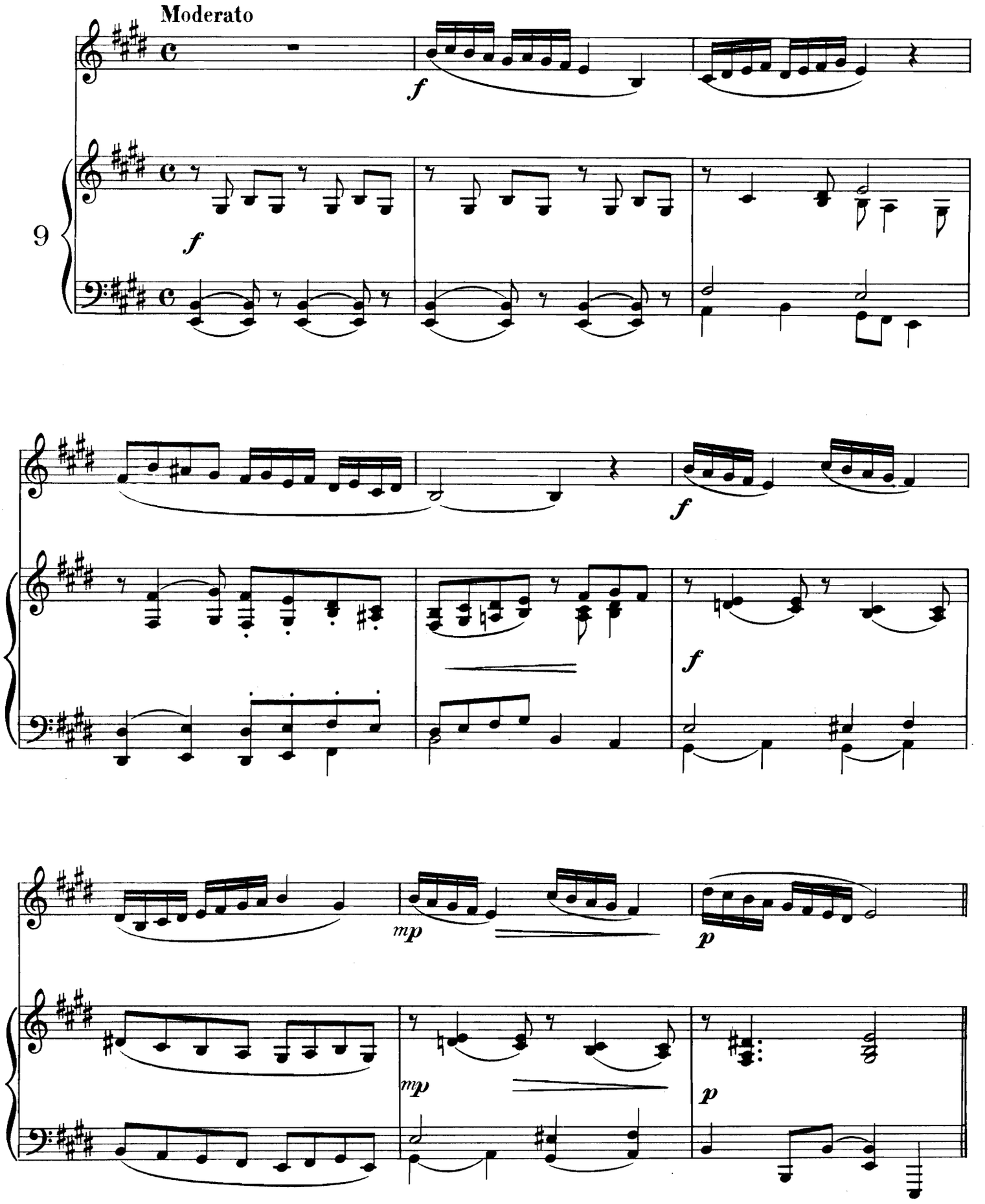
N.B. All the Vocalises to be sung to "Ah"


Larghetto
mf
2
rit.
rit.
Lento
p
f
3
p
f
p
mf
rit.
p
rit

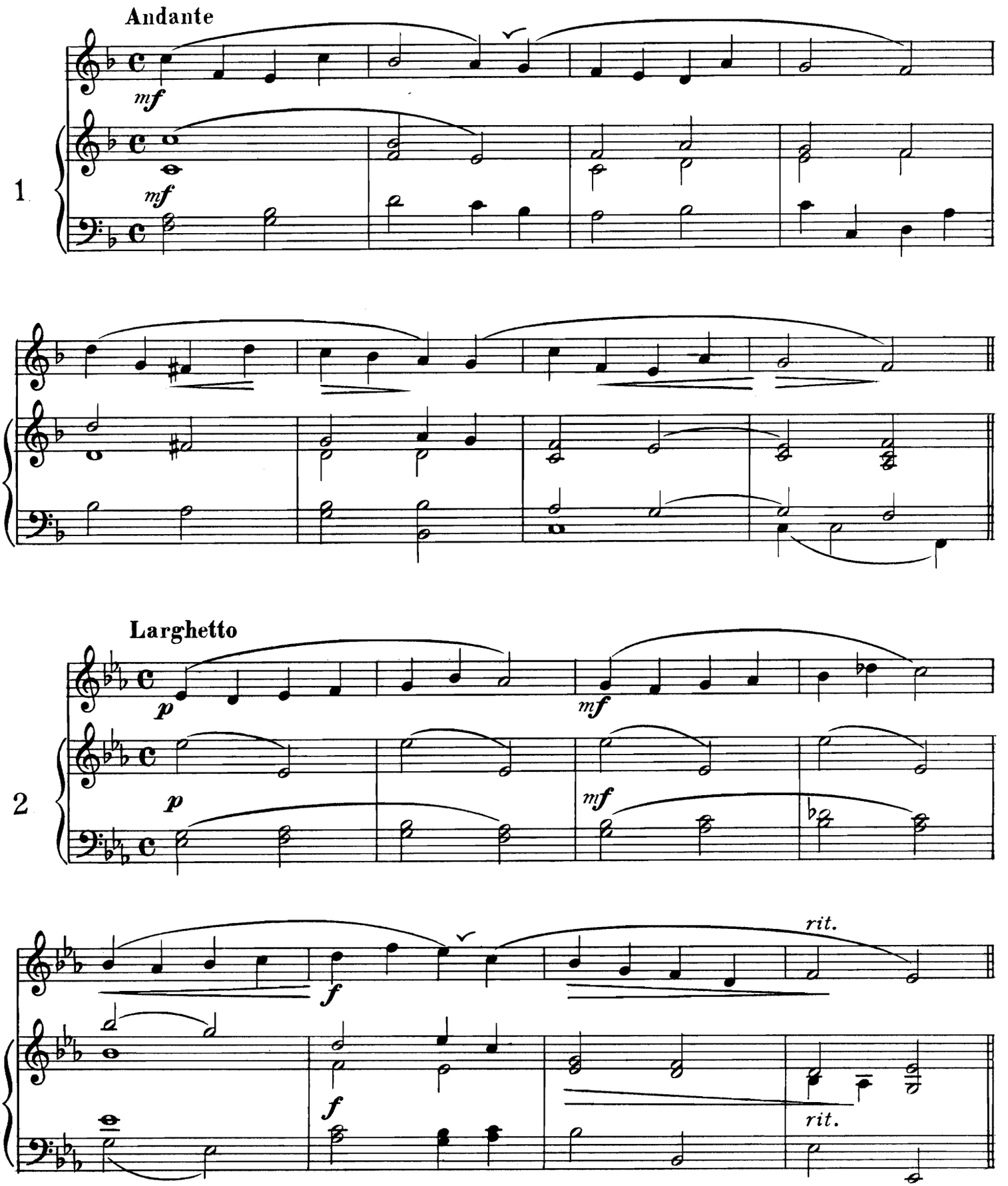

Andante
mf
4
mf
Allegretto
mf
5
mf
p
mf
p
mf
f
f

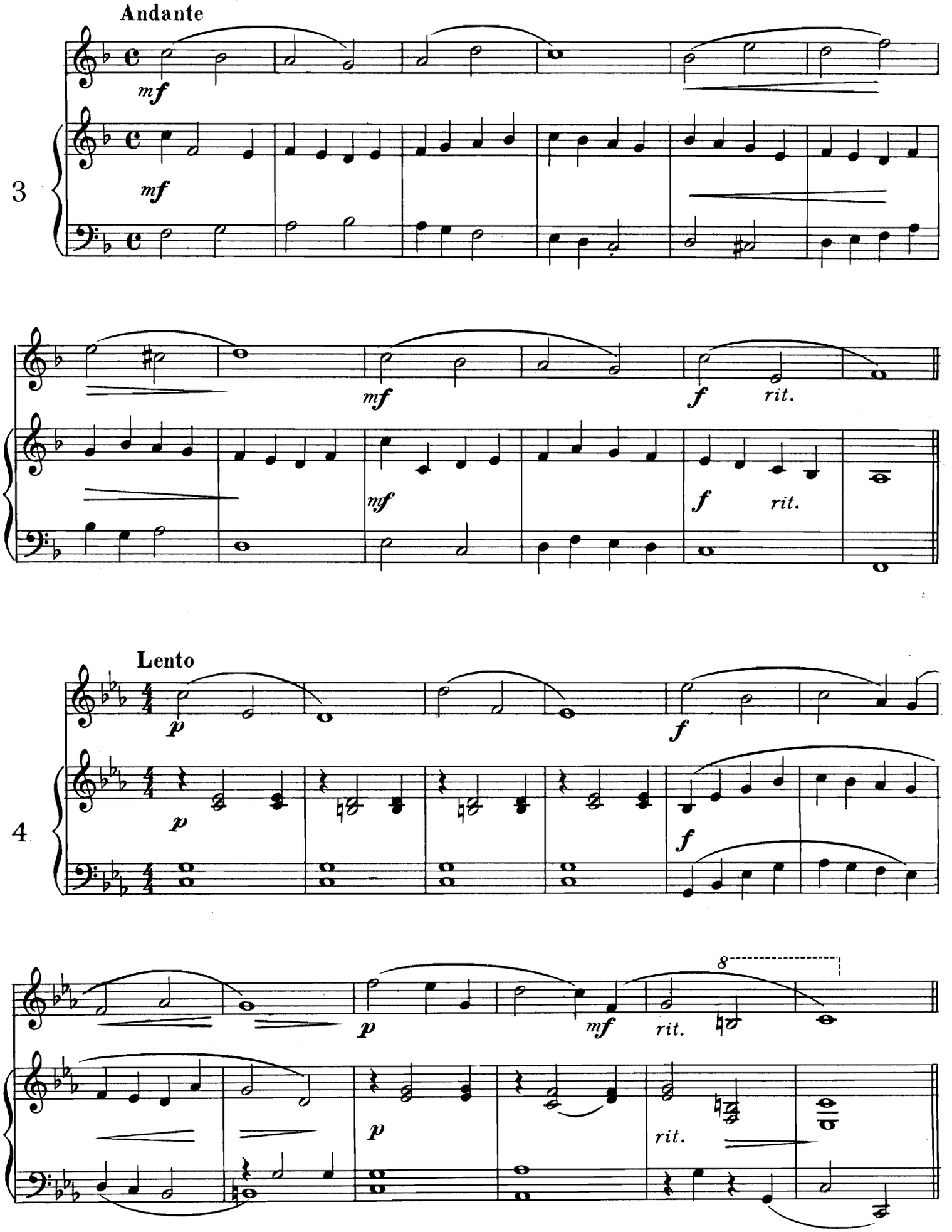

Moderato
mf
p
6
mf
p
f
rit.
f
rit.
Un poco lento
p
mf
7
p
mf
mf
mf
rit.
mf
mf
rit.

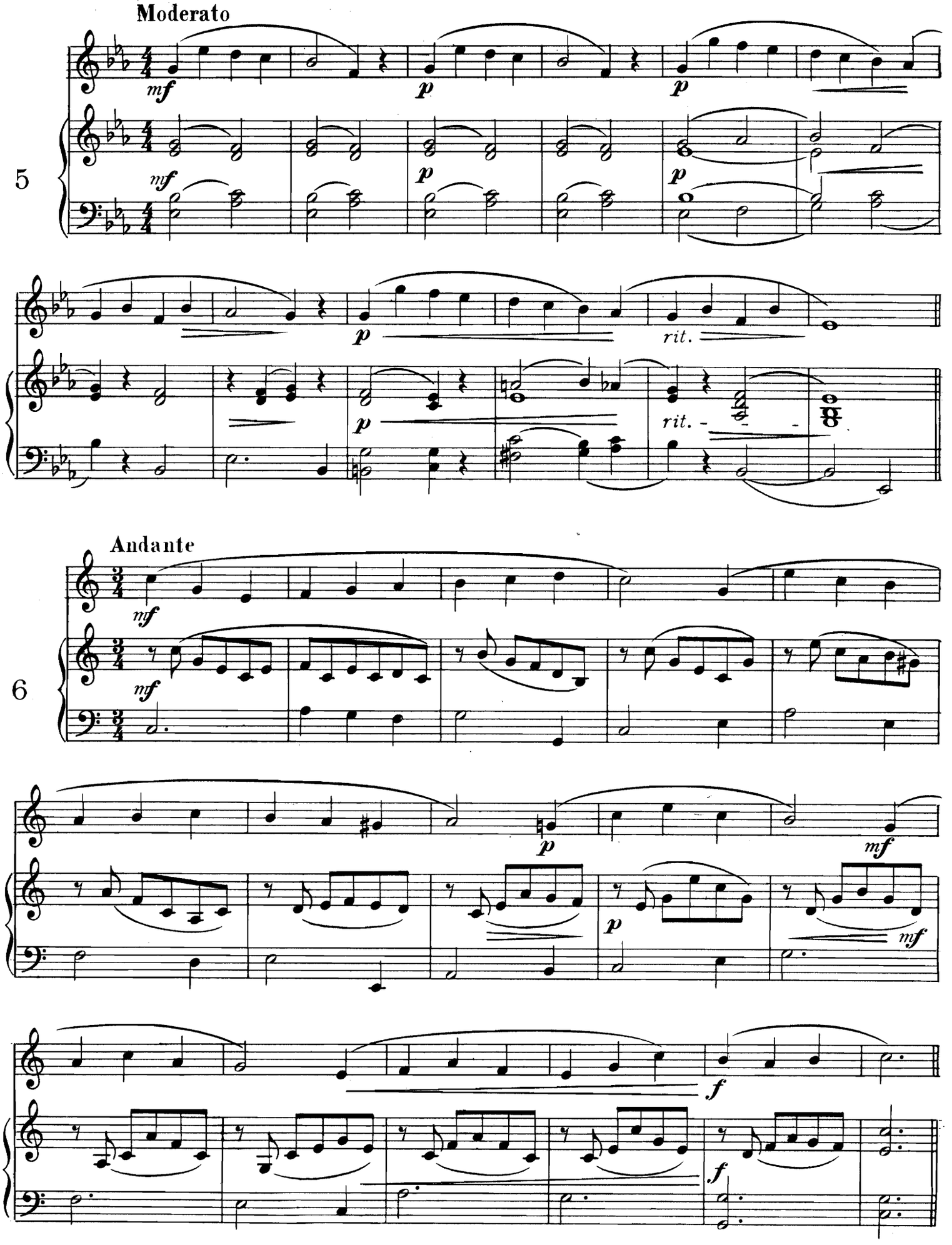

Andante, non troppo lento
mf
mf
8
p
p
dim. e rit.
dim. e rit.


Moderato
9
f
f
f
f
mp
p
mp
p

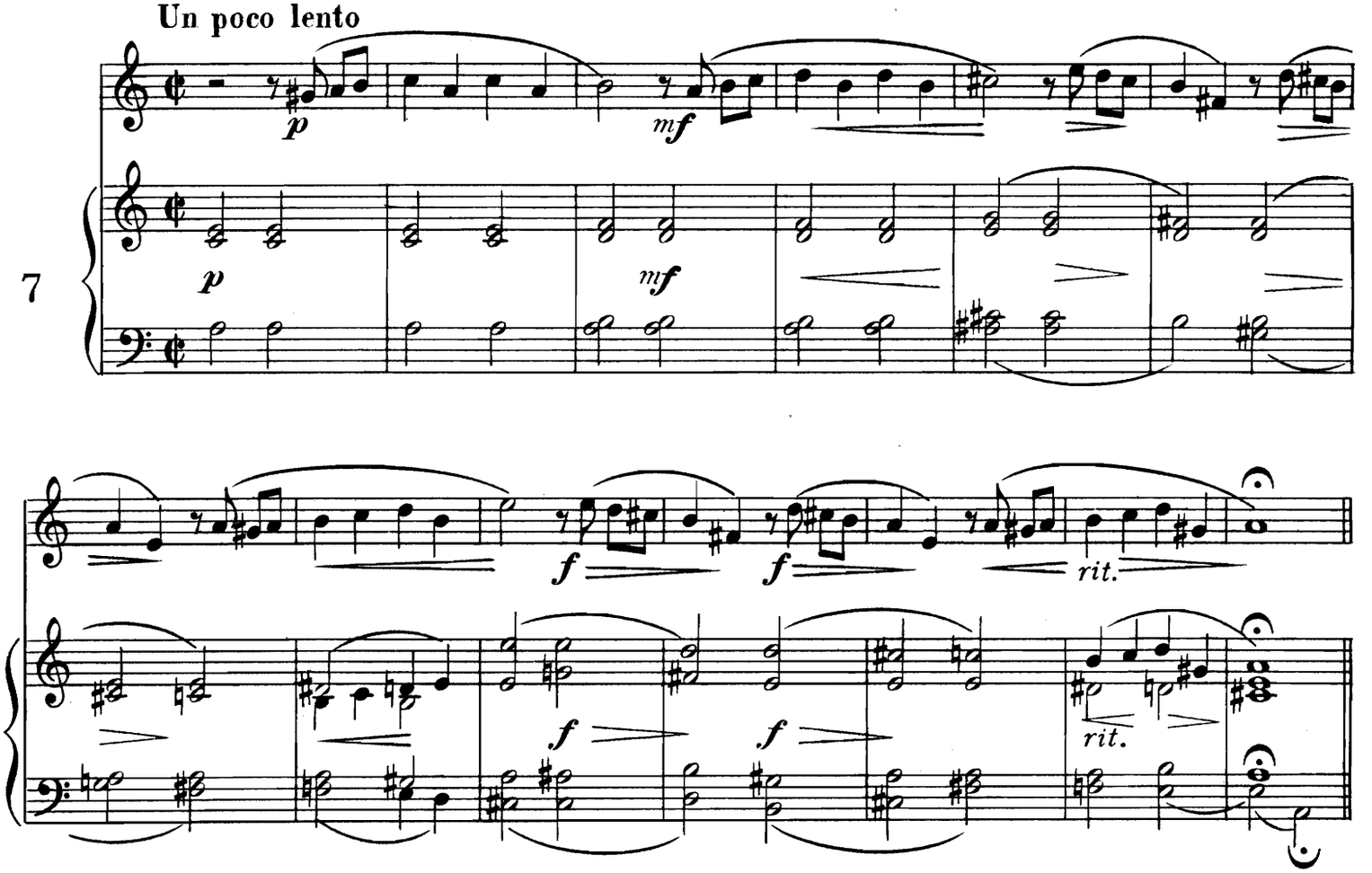
Vocalises for High Voice



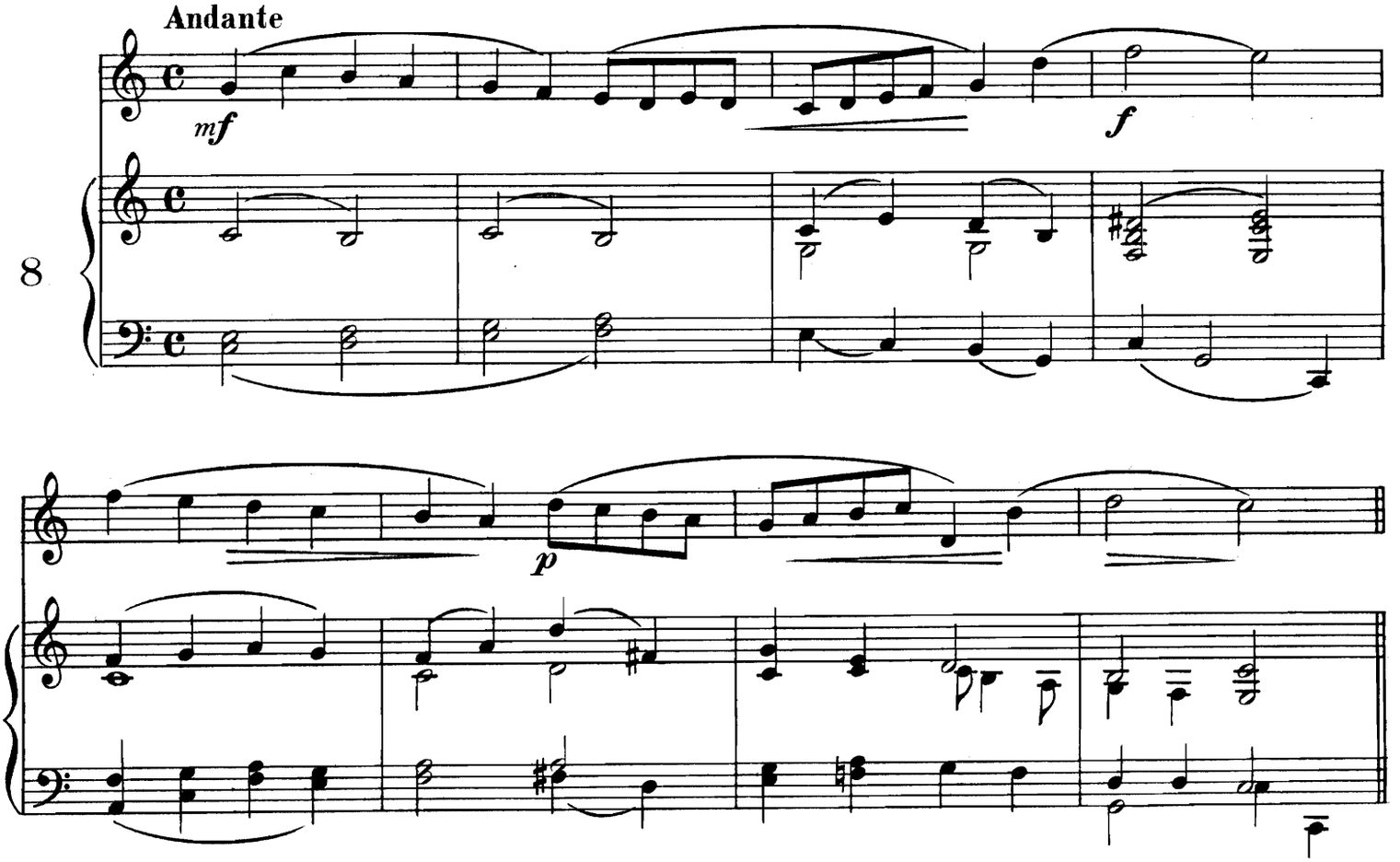

Andante
mf
mf
3
mf
f
rit.
mf
f
rit.
Lento
p
f
p
f
4
8
p
mf
rit.
p
rit.

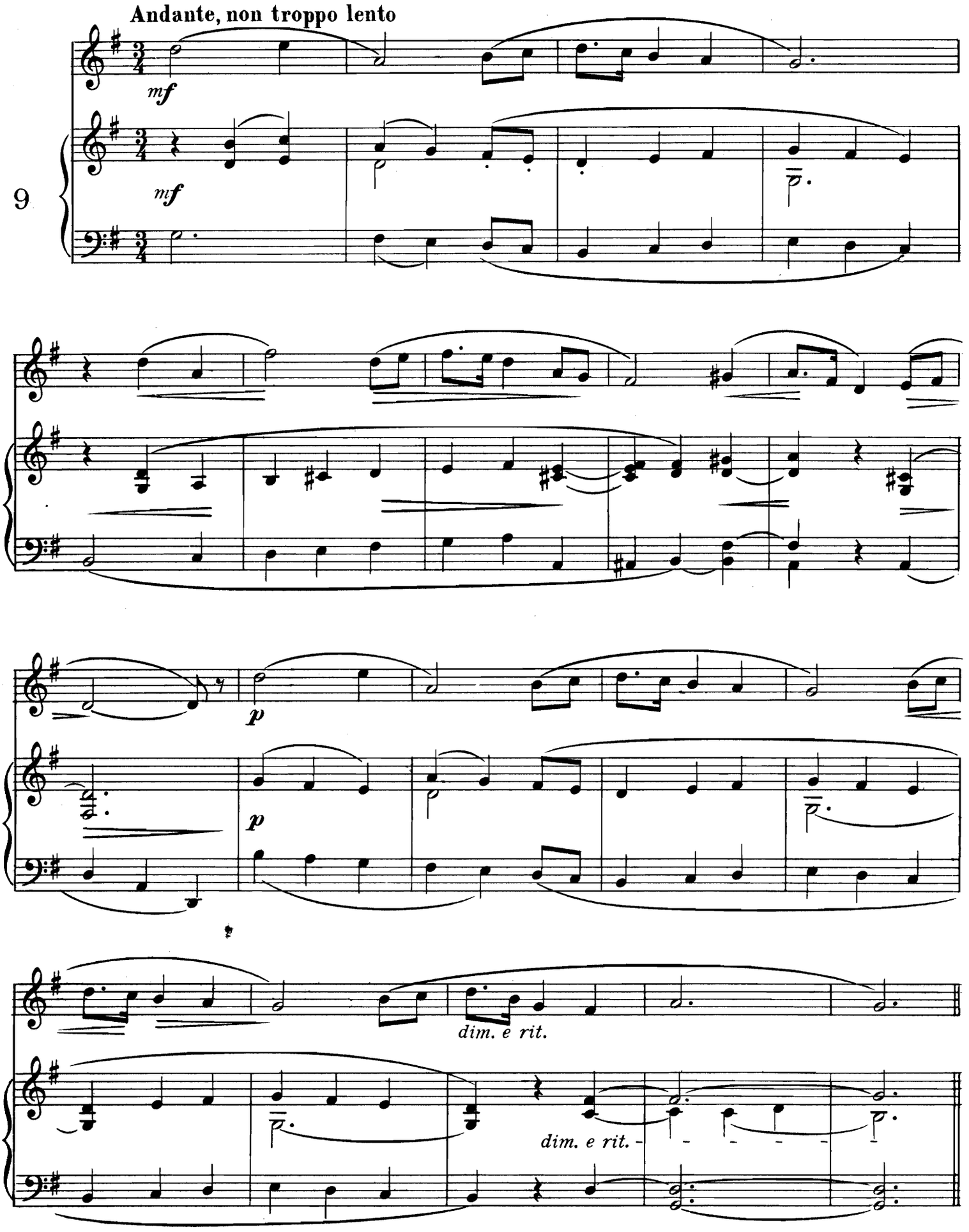

Moderato
mf
p
p
5
mf
p
p
p
rit.
p
rit.
Andante
mf
6
mf
p
mf
p
mf
f
f

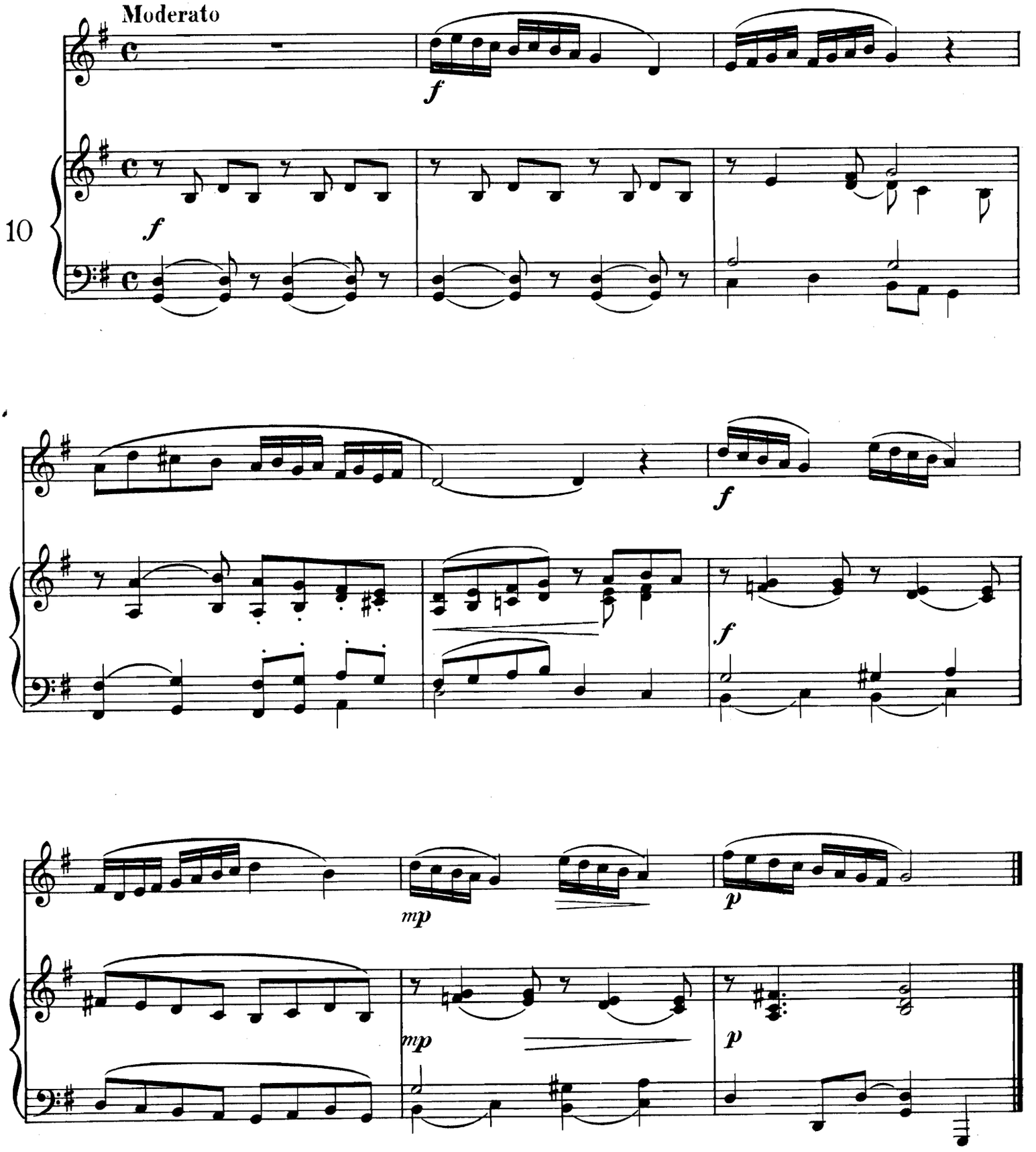
Un poco lento

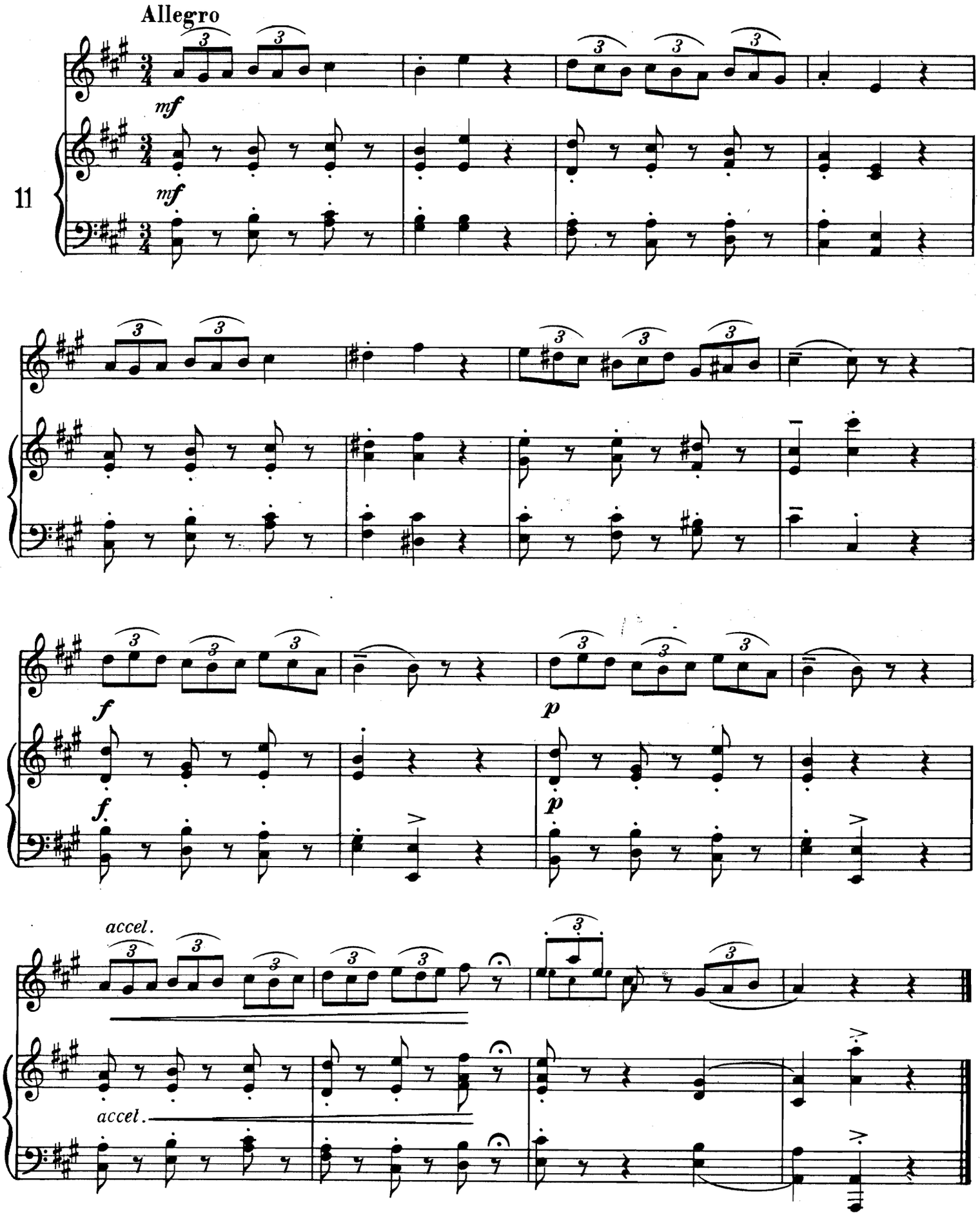


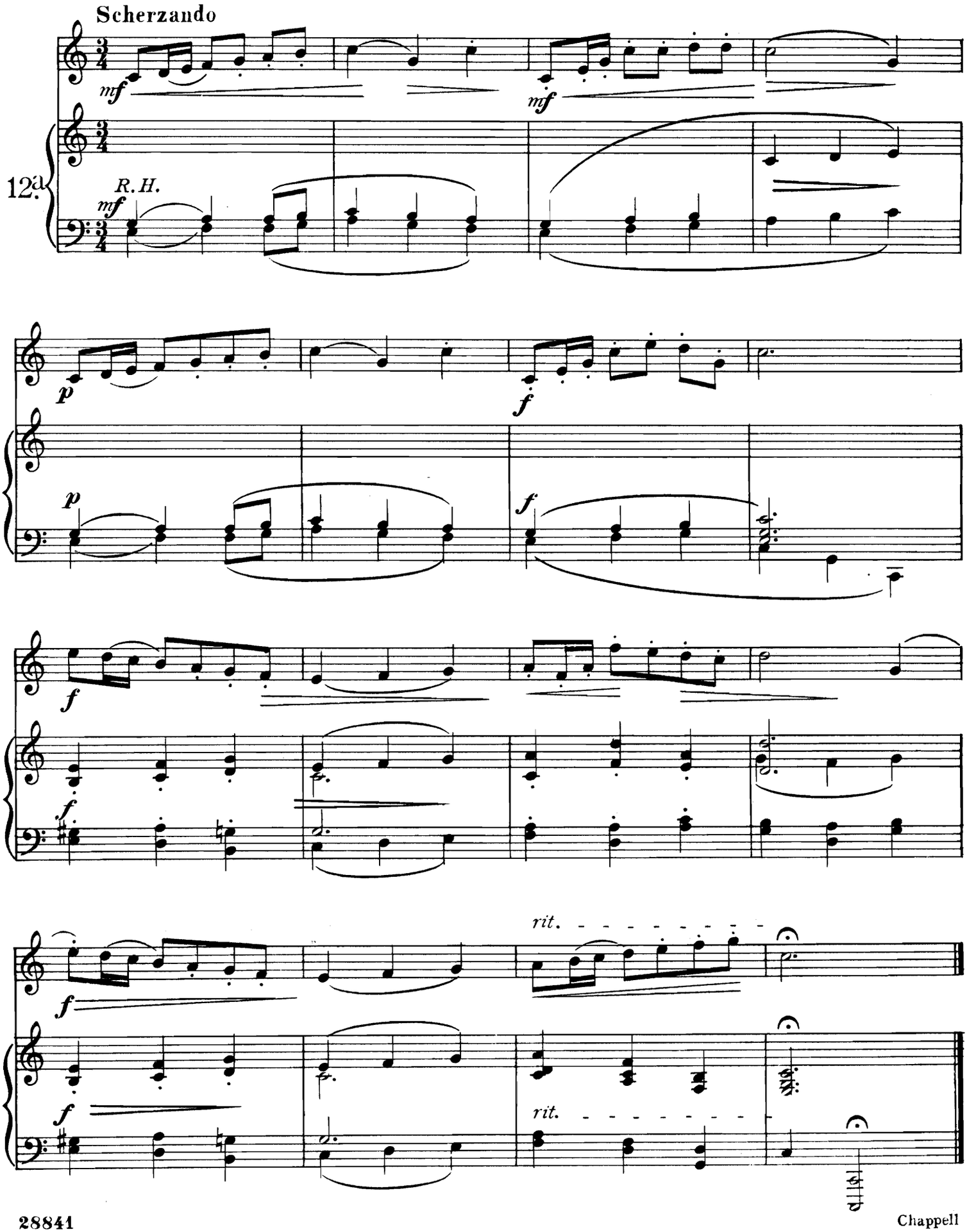
Andante

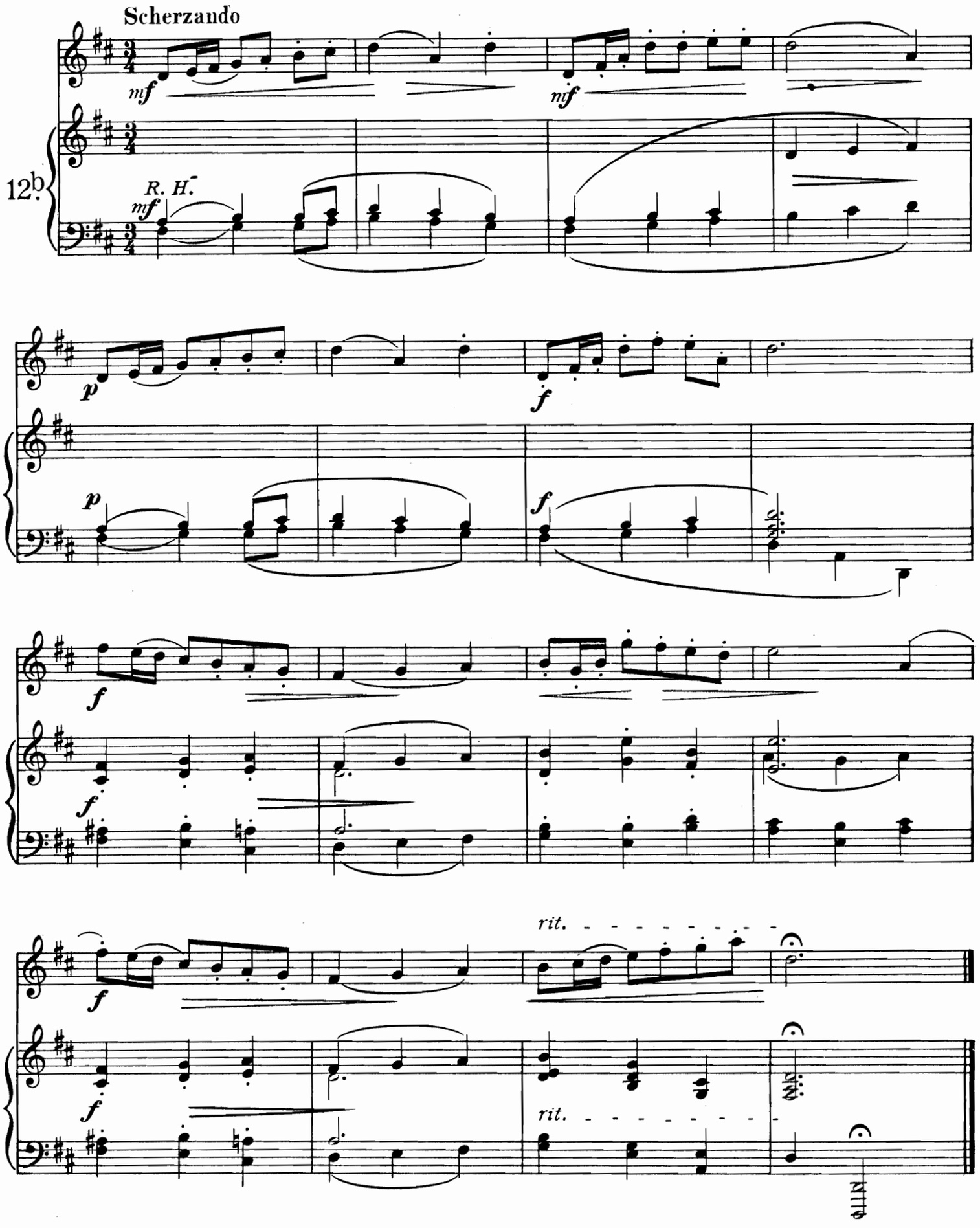


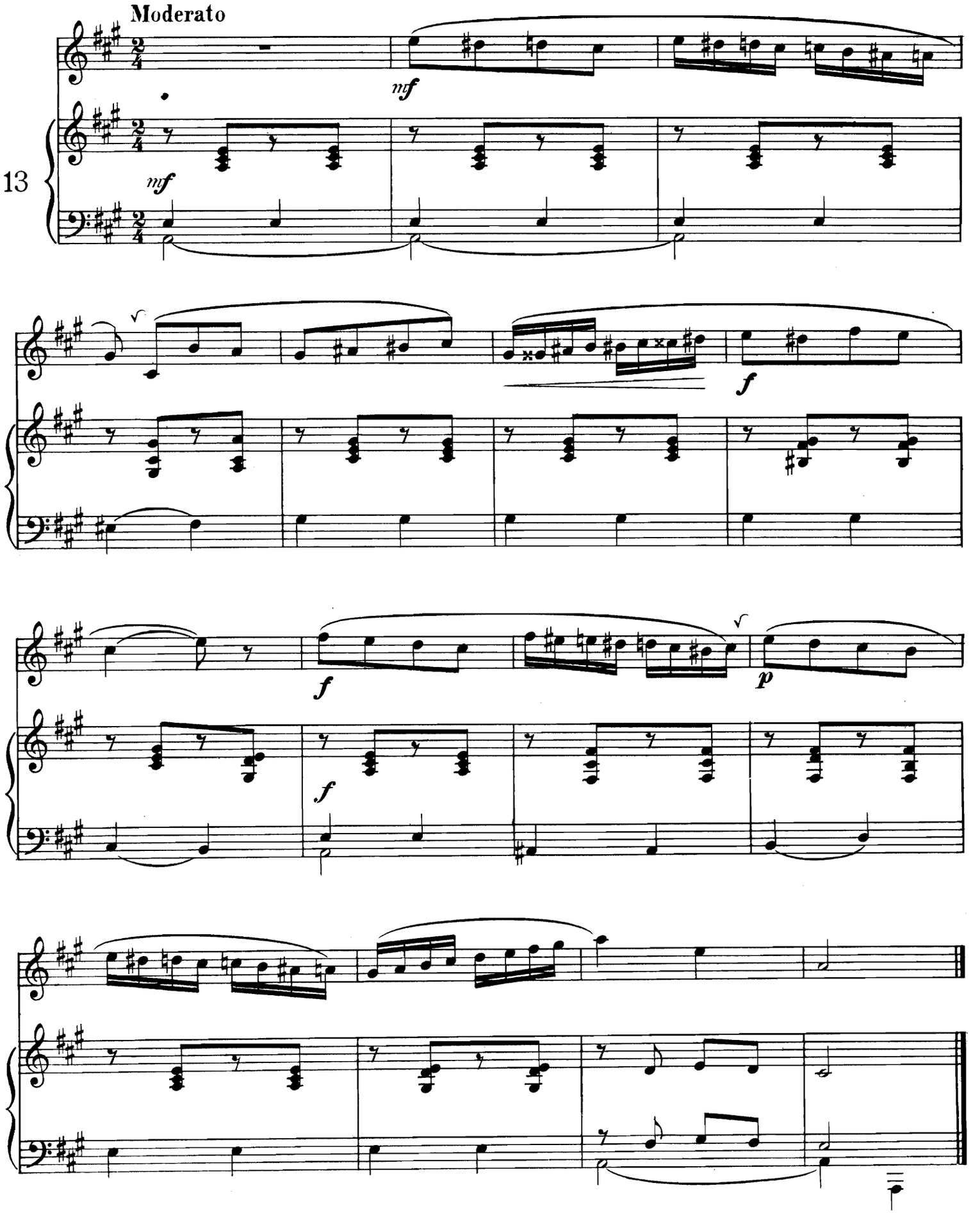

Andante, non troppo lento
mf
mf
9
p
p
dim. e rit.
dim. e rit.

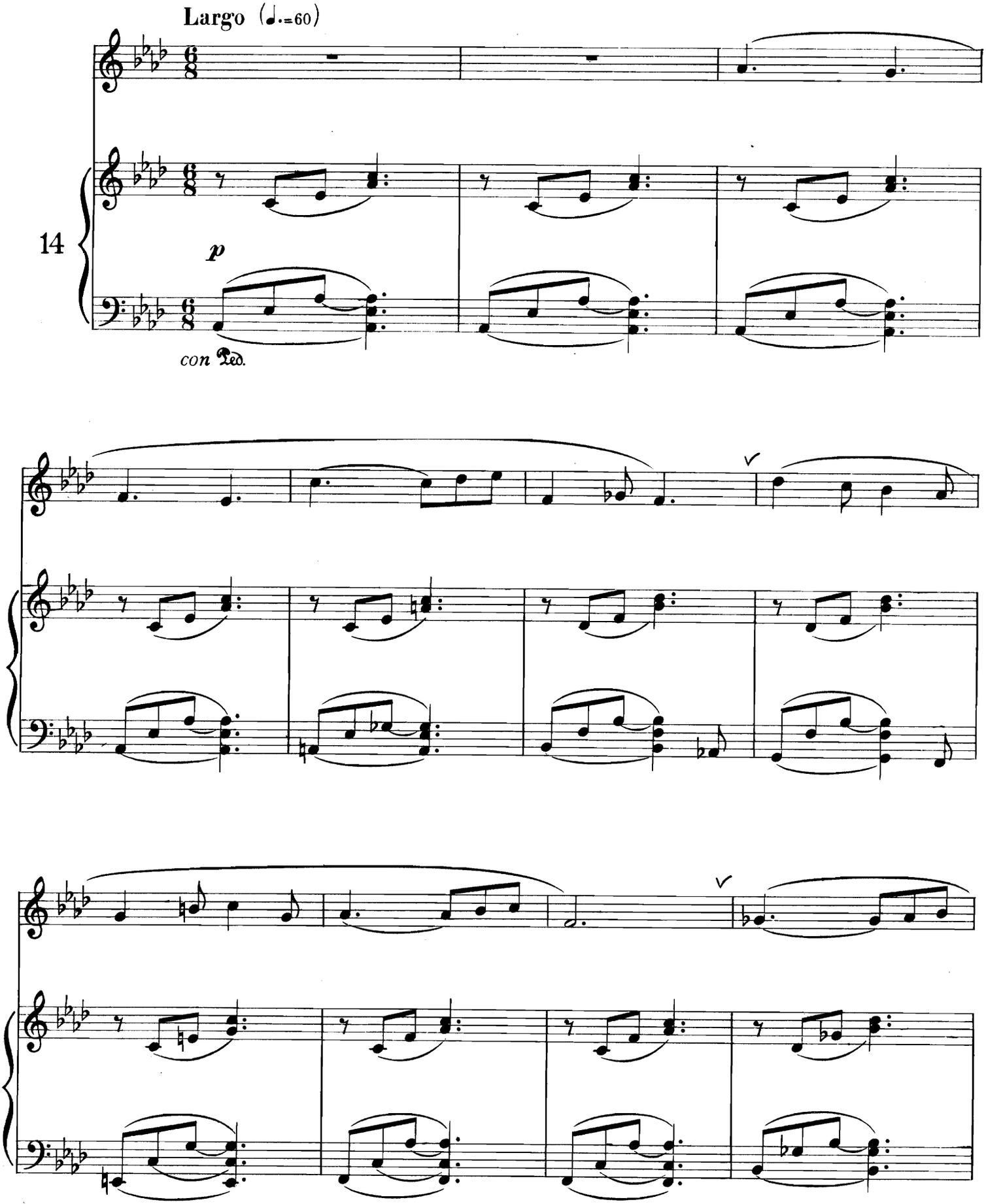

Moderato
f
10
f
f
f
mp
p
mp
p

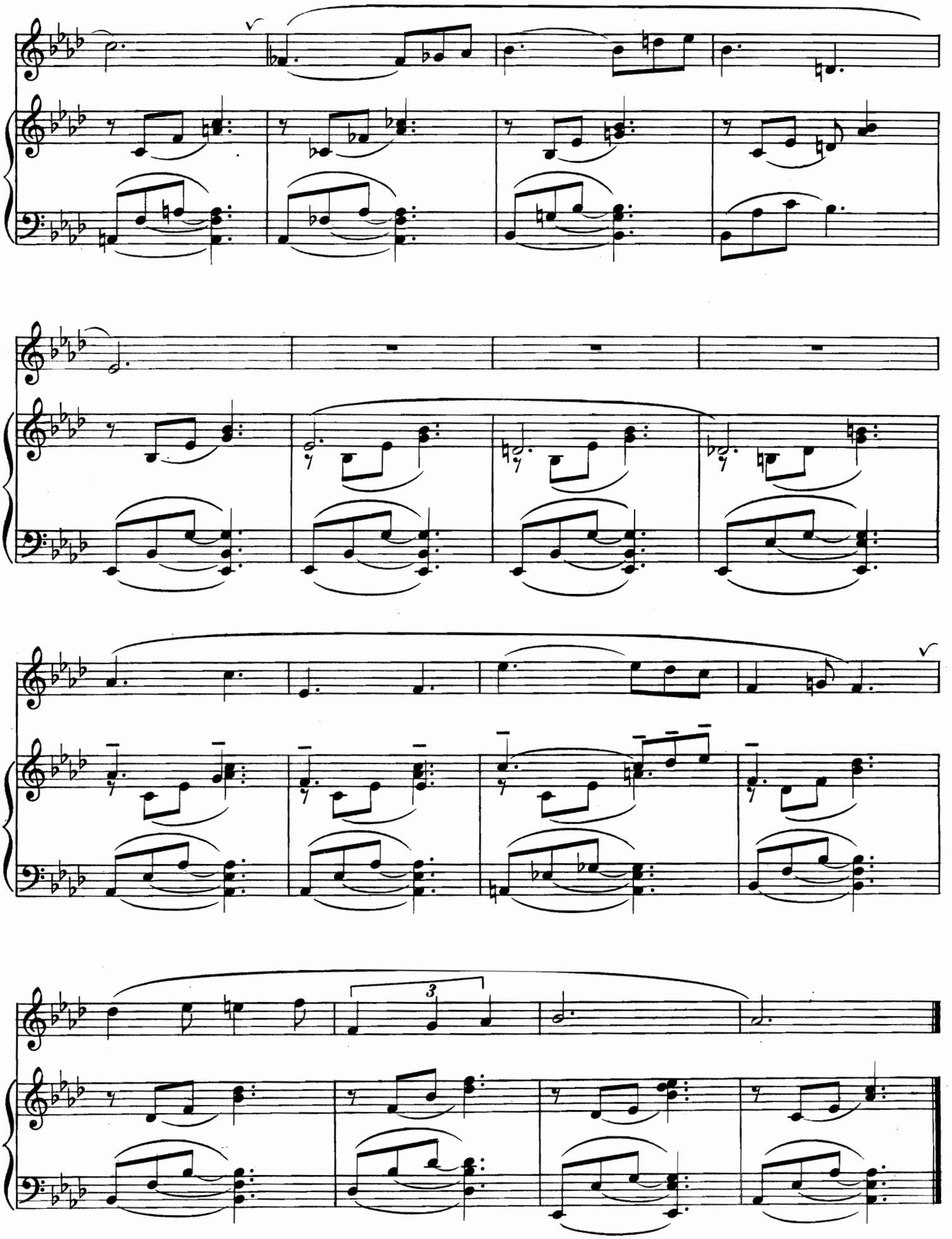

Allegro
mf
mf
11
f
f
p
p
accel.
accel.

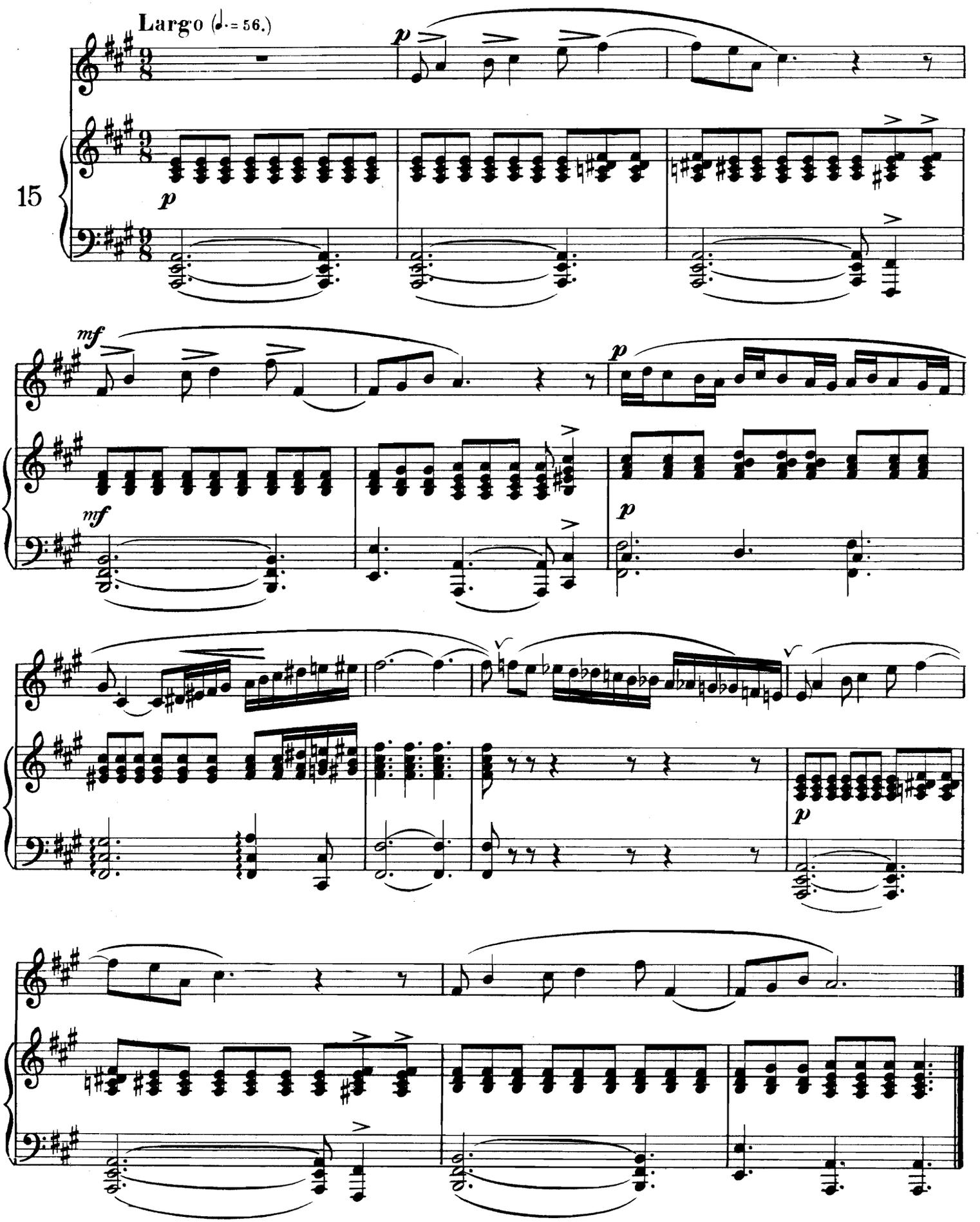

Scherzando
mf
mf
12a
R. H.
mf
p
f
p
f
f
f
f
f
rit.
rit.

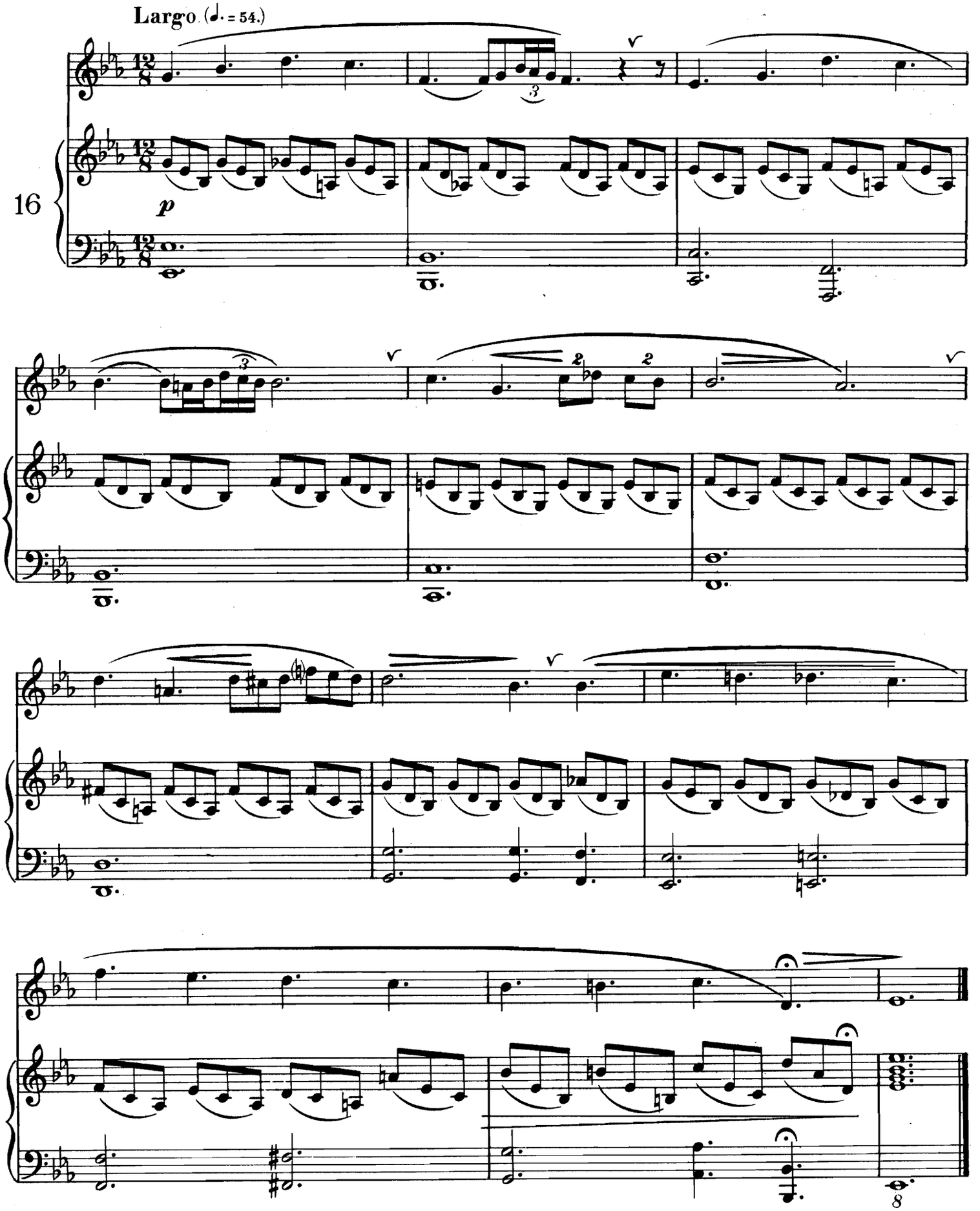

Scherzando
mf
mf
12b
R. H.
mf
p
f
p
f
f
f
f
f
rit.
rit.


Moderato
mf
13
mf
f
f
f
p


Largo (♩.=60)
14
p
con Ped.




Largo (♩. = 56.)
15



Chappell
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