


1909

Lesson Book: Singing

Crampton George

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Singing Lessons 51-75

All parts.

Siegel-Myers Correspondence School of Music

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A Course of Singing Lessons
By GEORGE CRAMPTON

THE SENSATIONS OF TONE THEIR RELATION IN PERFECT RESONANCE

Lesson No. 51

In previous lessons on the Sensations of Tone you have learned that, although **each** separate Sensation possesses its own **individuality** and is more **definitely experienced** on certain tones and vowels than on others, yet **all Sensations of Tone are related**; which leads us directly to the relationship of all Sensations to one source—Perfect Resonance.

What is Perfect Resonance? Perfect Resonance is the perfection and unity of all the resonance cavities into one resonance on **every** tone of the voice.

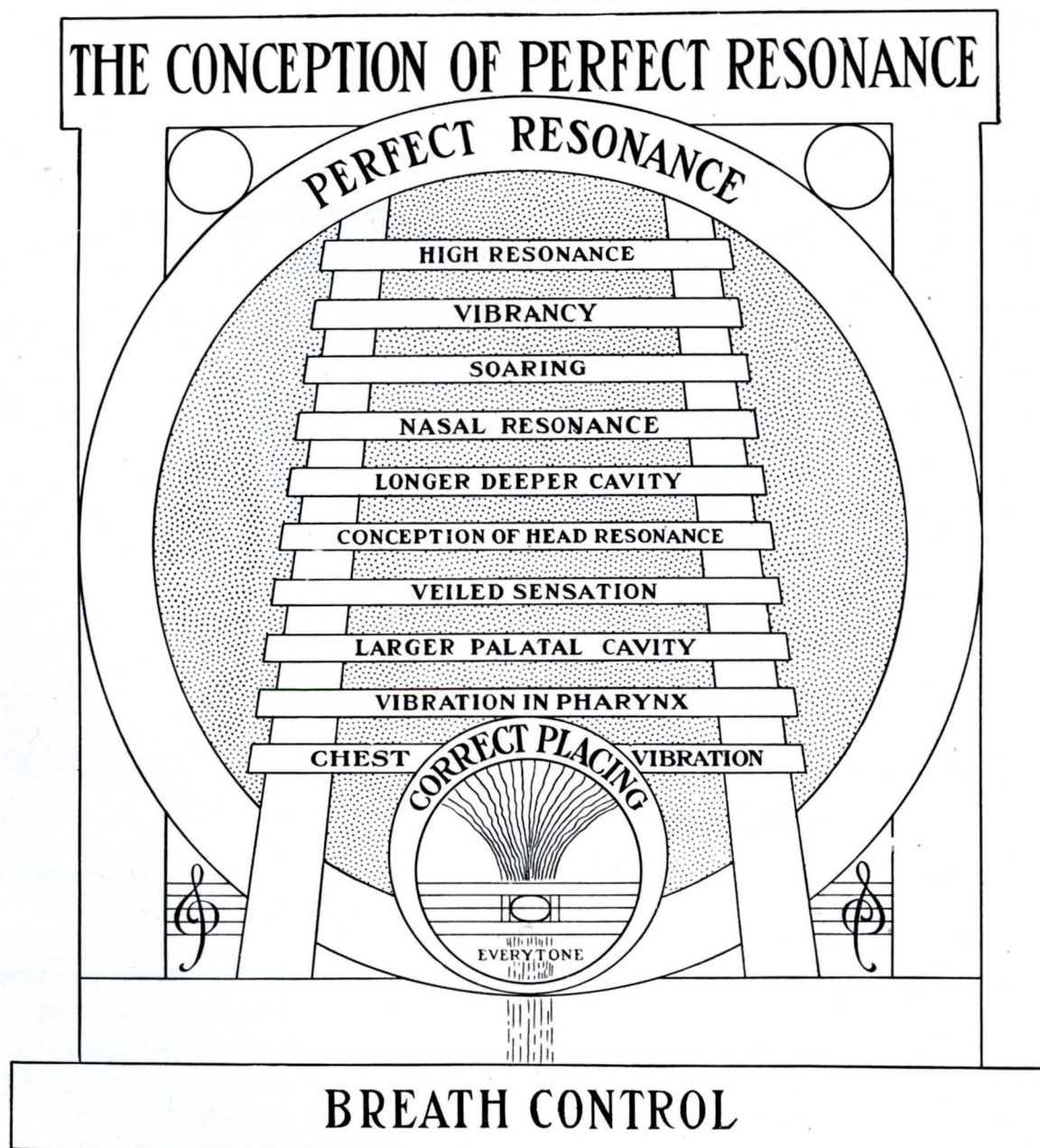
You have studied the **five cavities** above and below the Vocal Cords, which nature has provided as Resonance Cavities for the Vibrations of Tone (1 Chest, 2 Mouth and Palatal (Arch of the Soft Palate), 3 Nasal, 4 Head, 5 Forehead). You have studied the combination of these Resonance Cavities into **Three Resonances**. (1 Chest, 2 Middle, 3 Head), which, can be further combined into **Two Resonances**—Chest and Head.

We shall now study the final combination of these **Two Resonances** into **One** Perfect Resonance, through the Sensations of Tone.

Perfect Resonance on every tone is the relation of ALL Tone Sensations on EVERY tone; for, in correct voice production, each and every one of the ELEVEN Sensations must be experienced, consciously or unconsciously, on every tone—which means that the vibrations of tone must be streaming in all the Resonance Cavities simultaneously.

This statement will probably **astound** you. For, although you may be able to **conceive the idea** of every Resonance on every tone, you are probably unable to understand or **apply the conception to your voice**. In order to demonstrate this remarkable truth to you in a simple, interesting and practical manner, I have devised the following illustration.

ILLUSTRATION No. 1



This illustration shows you the **Tone** (every tone) supported by Breath Control, vibrating and circling in every Resonance. In the centre is placed the Ladder of Sensations containing the Eleven Sensations of Tone in the correct order of their experience given in the Summary of Sensations in Lesson No. 49.

The special meaning and teaching of this conception of Perfect Resonance, is that every tone (or any tone) in your voice can only

attain Perfect Resonance through the vibrations of tone whirling simultaneously in every Resonance cavity. Vibrations of Tone can only be realized through the Ladder of Sensations which you have diligently climbed. From the top of the ladder you are now realizing the result of your studies of Tone Sensations. The Sensations of tone are your conception, experience, or realization of the **vibrations of tone streaming and whirling in every Resonance Cavity on every tone**

(Over)

THE SENSATIONS OF TONE

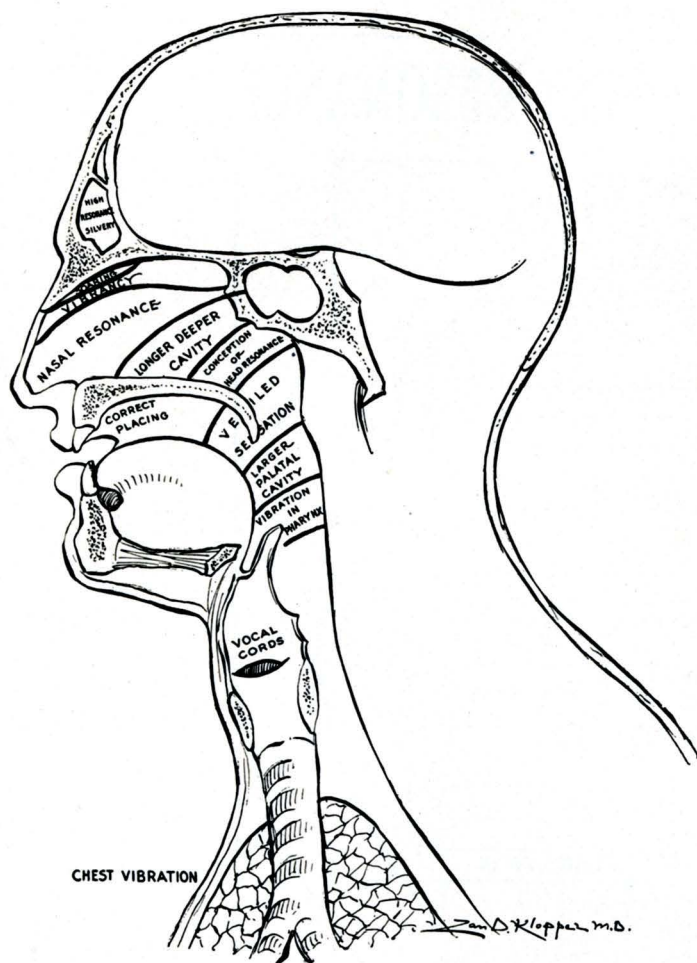
THEIR RELATION IN PERFECT RESONANCE—Continued

THE QUESTION

You will probably raise the following question: I can understand how tone can vibrate at the same time in two Resonance Cavities that are closely connected, such as the Nasal and Palatal, Nasal and Head, Head and Forehead; but **how** can tone vibrate in both the Cavity of the **Chest** and the Cavity of the **Head** at the same time, because these Cavities are so far apart? The column of breath generated into vibrations of tone by the vocal cords **goes out** through the mouth; how, then, can it vibrate in **all** the Resonance Cavities at the same time, when there is only **one** current of vibration?

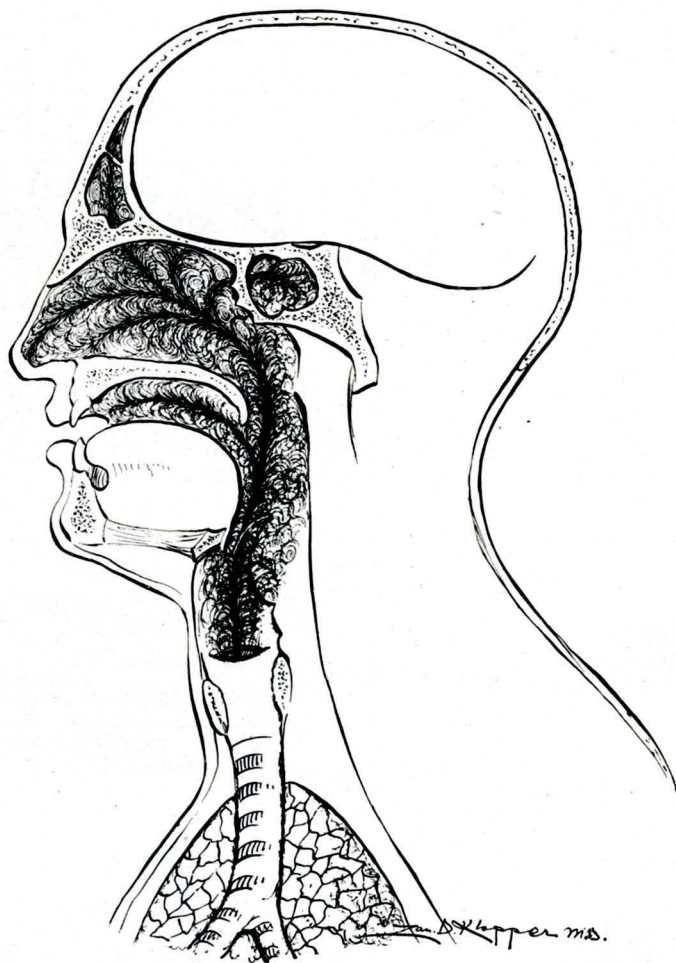
THE ANSWER

ILLUSTRATION No. 2



The Resonance Cavities denoting the comparative position of the Sensations of Tone

ILLUSTRATION No. 3



The Divided Current streaming and whirling in all Resonance Cavities—Perfect Resonance

Here, in a few words, is the **answer** to your question, the **key** to your complete understanding of Perfect Resonance, and the **tie** that combines all Sensations and all Resonance Cavities into one Perfect Resonance.

The column of breath generated into tone, vibrating **above** and **below** the vocal cords, is unconsciously **divided** after leaving the voice box, or larynx, one current entering the mouth, while the other streams on up into the nasal and head cavities, filling them with whirling vibrations of tone, which whirl and unite in cooperation with the vibrations of tone filling the mouth cavities.

We cannot demonstrate this by any **practical** exercise, but in Illustrations Nos. 2 and 3 you are shown the Resonance Cavities of the voice and the course of the Divided Current; and we know that **it must be true** because we **can** demonstrate the fact of Perfect Resonance by the simultaneous cooperation and experience of all tone Sensations on **every** tone, which we shall practice in our next lesson.

This lesson is a simple application of the Laws of Sound applied to the voice which we shall study later.

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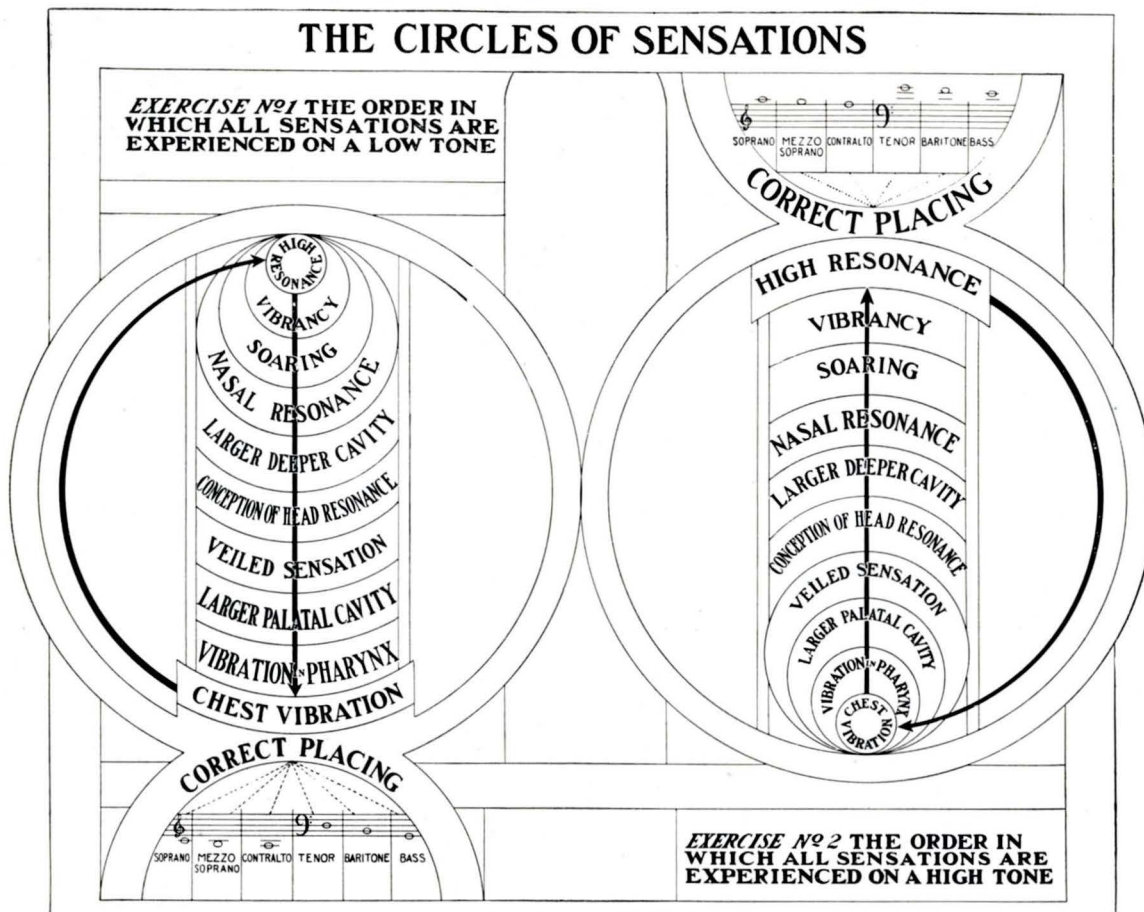
A Course of Singing Lessons
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THE SENSATIONS OF TONE

Lesson No. 52

THEIR APPLICATION TO PERFECT RESONANCE

In your last lesson you learned that Perfect Resonance was the result of the experience of all the Sensations of Tone on every tone of your voice. In the realization of this relation and cooperation of all the Tone Sensations on every tone, you will realize the truth of the **third great** fundamental principle of Voice Production, viz Perfect Resonance. In order to demonstrate this fact try the following Illustration and Exercises.



The above illustration shows you two complete circles of Tone Sensations. It is especially designed and arranged for your demonstration and practice of all Tone Sensations united in Perfect Resonance. Observe how all the Sensations are enclosed in a Circle, which, in its unbroken strength, completes the Great Circle of Perfect Resonance—the Sensations of **all** the resonance cavities, joined and blended in one Perfect Resonance. The primary Sensation of Correct Placing must **always** be your **first** Sensation.

HOW TO PRACTICE THE CIRCLES OF SENSATIONS

FIRST EXERCISE—Commencing on the low tone especially indicated for each voice at the base of the circle, attack the tone firmly on “Ah”, sustaining it for six or eight seconds. Your first experience, after Correct Placing, will be the lowest Sensation, Chest Vibration. Now try the Tone again, **following the arrow to the left.**

Listen and think; can you realize any other Sensation besides Chest Vibration? Yes; you can feel the vibration in a higher cavity. Where? In the **highest** resonance cavities. What? A low tone with **High or Head** Resonance? Yes. Try the tone again, and, after the primary Sensation of Correct Placing, and the Sensation of Chest Vibration, you will experience all the **Sensations of Head Resonance**, in the descending order, denoted by the arrow; also the Veiled Sensation, the Sensation of a larger Palatal Cavity, the Vibration in the Pharynx, until you return to the Sensation of Chest Vibration. Now you cannot realize all this in one trial. You must devote at least several trials to **each** Sensation. With the Circles of Sensation before you, try **again** and **again** until you realize the experience of **every** Sensation on the low tones of your voice.

SECOND EXERCISE—Commencing on the **high** tone especially indicated for each voice, attack it firmly on “or” sustaining it for six or eight seconds. Your first experience after the primary Sensation of Correct Placing, will be that of the highest Sensation, viz **High Resonance**. Then, by following the arrow downwards to the right, you will experience the lowest Sensation, Chest Vibration, and after that, all the other Sensations in the **ascending order** denoted by the arrow, from Chest Resonance to Head Resonance, until you **again** experience High Resonance.

Practice **every** Sensation included in these Circles of Sensation, as directed, and study them until you can reproduce them **correctly** from memory.

When you have demonstrated and realized this for yourself, you have mastered the **True Relation of All the Sensations of Tone**, and know that they are **all** experienced simultaneously on every tone of your voice; for, as we have demonstrated the relation of the **highest** Sensation to the **lowest** Sensation on low tones, and the **lowest** to the **highest** on high tones, the **same relation** must, therefore, be true and correct of **every** Sensation on every tone.

In Perfect Resonance at any pitch, on every tone, of every voice, the tone vibrates in **every** Resonance Cavity at the same time, consciously or unconsciously to the singer. High Resonance, Head Resonance, Nasal Resonance, Middle Resonance and Chest Resonance are all **united simultaneously** and **continuously** into one Perfect Resonance. This **truth** is the solution of a multitude of vocal misunderstandings and difficulties. The debated questions and arguments of singers and teachers on registers and resonances are answered and solved by the great unassailable fact of one Perfect Resonance; in short, using a beautiful line from a mastersong, “The Lost Chord”, for our special purpose:

“It links all perplexed ‘Vocal’ meanings into one Perfect Resonance”.

The use and cultivation of each Resonance Cavity which nature has provided, is necessary and advisable, but only as “A Means to End,” and that end is one **Perfect Resonance**.

In your practice of Perfect Resonance through the Sensations of Tone, always keep in mind, now and in the future, the Divided Current of Vibration, the “**Answer**” in Lesson No. 51; preparing for its reception and free vibration in all the Resonance Cavities at the same time by the **thought** of the Great Arches of Resonance above and below the vocal cords, represented in the Conception of Perfect Resonance, in which the tone, poised on the current of breath and vibrating in whirling circles from Correct Placing, through all the Sensations of Tone, is kept soaring steadily and continuously by Breath Control.

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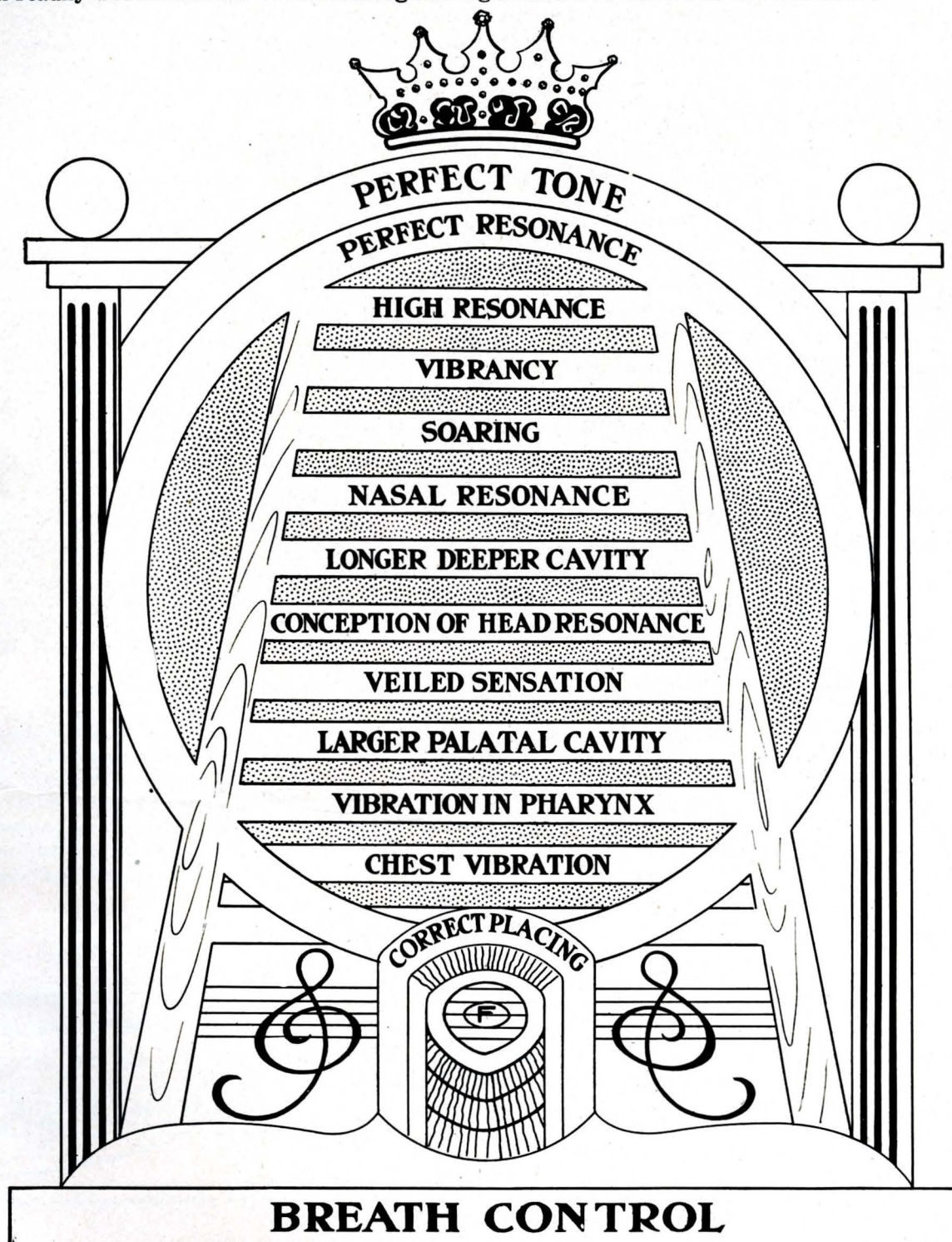
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THE SENSATIONS OF TONE
THE CONCEPTION OF PERFECT TONE

Lesson No. 53

Supported on the current of breath generated and regulated in Breath Control, Perfect Resonance, supported by Correct Placing and including all the Resonances and their Sensations, is shown in the following illustration sustaining **Perfect Tone**—the crown of Voice Production. F, denotes the Fundamental Tone generated in the vocal cords, which by the current of breath, is focussed on Correct Placing, and thence carried on, streaming and whirling through **all** the Resonance Cavities, beautified, reinforced, and endowed with vibrancy and life, to its perfection.

You will readily understand the vocal meaning and significance of this Parable Illustration.



Observe, First, that even with the support of Perfect Resonance, the Crown Tone-Perfect Tone-would fall if it were not upheld steadily on Breath Control.

Secondly, if the Circle of Perfect Resonance, standing firmly poised on Breath Control, were not completely filled with the Vibrations of Tone, realized by the Sensations of Tone, it would be **hollow** and **imperfect**.

The complete cavity of the Circle of Perfect Resonance encloses all the Resonance Cavities of the voice (Chest, Mouth, Hard and Soft

Palates, Nasal, Head and Forehead). It is completely filled with vibrations of tone streaming and whirling in every cavity realized by the experience, relation and cooperation of the eleven Sensations of Tone. The result is **Perfect Resonance**, which completes the great trio of fundamental principles, Breath Control, Correct Placing and Perfect Resonance: these all realize, in their perfect unity, the Crown of Voice Production, **Perfect Tone**. Study this diagram of Perfect Tone until you have **Memorized** it. Make it your **Ideal** in all your practice and exercises of Tone Production.

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A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 54

Review of The Sensations of Tone

This lesson concludes your studies on the Sensations of Tone ; their definite and individual sensations, and, by their simultaneous experience and coöperation on every tone, the unification of the different resonances into one Perfect Resonance. Breath Control, Correct Placing, and Perfect Resonance are the Three Great Fundamental Principles of Voice Production. Therefore, with the study and application of the third of these, viz., Perfect Resonance, you have completed the special studies on Voice Production, which have led you step by step through the Sensations of Tone to Perfect Resonance up to the crown of Voice Production, Perfect Tone.

After a few lessons on special subjects you will begin your intermediate studies.

You are earnestly advised at this point to submit yourself to a rigid self examination in Voice Production. If you are conscious of any fault or weakness, or if you are uncertain of any of the principles of Voice Production, take this opportunity to go back and correct them. It will be much easier to do so now, than ten or twenty lessons later. Do not neglect this advice until it is too late to correct the faults that will naturally arise if you fail in any one of the Three Great Principles of Voice Production, Breath Control, Correct Placing and Perfect Resonance.

The truth of Perfect Tone is founded on the Laws of Sound applied to the voice which you will study in a later lesson.

A VOCAL STORY WITH A VOCAL MORAL

Within the last few years a famous singer in the height of her power and success, after years of experience, was compelled to withdraw from all public work and return to Europe for two years to study with her old teacher. Why? The neglect of a simple but vitally essential Sensation of Tone had caused lack of resonance on certain tones. These tones, wrongly produced, lacked quality and power, and she was unable to sing them in tune. Surely this is a lesson to you.

Now, although by the help of the Ladder of Sensations, placed on the corner stone, *Correct Placing*, you have built the walls and the roof of *Perfect Resonance*, completing the structure of *Perfect Tone*, yet, I want you to make a special test of its strength and durability, before you blend and smooth the rough edges or add the details, by use of the following exercise.

This test must not be a light one, but so severe and exacting as to test *every tone* in your voice; so, in the exercise we will apply the searchlight of the Great Scale to every tone, for this is the most thorough test of Voice Production possible. In this exercise, the Great Scale is sung both in ascending and descending tones.

First, Practice the Great Scale holding each tone for eight seconds and taking breath before and after every tone. This will reveal every possible flaw. Unsteady breath control, incorrect placing or insufficient or incorrect resonance can be detected at once on single tones.

Are you prepared to cross the threshold that divides Voice Production from the Graces in Singing? Is there any point of Voice Production on which you need further practice and understanding before you can leave it behind you, mastered, and go forward to the intermediate lessons? It is possible to delude yourself and to conceal any weakness. Now is the time to restudy any special lesson on which you are weak, so as to return to the threshold of the Graces strengthened, prepared, and confident that you have mastered the Great Trio of Vocal Principles, and are ready to begin the intermediate studies which are always so alluring.

Voice culture is like a course dinner; you must digest it in proper order. If you eat the desserts and sweets first, you will never relish the soup and the roasts and the entrees. You must digest the soups and entrees of voice culture first. If you commence the desserts—the Graces—before the entrees are properly digested, the result will be vocal indigestion, and you will never be able to digest the entrees without vocal sickness. Long experience has proven that singers very rarely correct faults of Voice Production after they commence advanced work. Faults of Voice Production can only be mended later by very patient, difficult and extended practice on early exercises.

Second, Practice the Great Scale as indicated by the phrasing marks under the tones, singing it in four phrases, shortening the duration of each tone to one second. In this form you can quickly detect any lack of *blending* of the resonances on the tones. Any abrupt or sudden change of resonance on consecutive tones indicates that the sensation and resonance of the upper tone is not sufficiently "brought down" and blended with the sensation and resonance of the lower tone.

The vowel sound used is "Ah" the most exacting of all vowel sounds in voice production, but very *pliable* and easily modulated to suit every resonance. Mould the sound of "Ah" to suit the different resonances, always keeping on the "round" side of the vowel, and never singing it, even in Chest Resonance, quite open (as "ar").

EXERCISE No 1

Soprano or Mezzo Soprano

(Tenors sing an octave lower)



Contralto

(Baritones or Basses sing an octave lower)



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Lesson No. 55

HOW TO LISTEN TO SINGING

The Art of Listening

All students of singing and voice culture should, apart from their interest in their own voices, cultivate the habit of listening to others. Whether listening to a great artist, or to some singer whose efforts are only equal to, or even inferior to your own, always listen attentively, and study the points, good or bad, of their singing; for you can learn a great deal by listening to others. Something can be learned from even the crudest singing.

Let us study a few points in the "Art of Listening", as this most useful habit has been aptly termed.

THE UNTRAINED SINGER

We will take for our first illustration a very frequent experience, that of listening to an untrained, or badly trained singer, who is singing at a social gathering or concert.

To the earnest student, the first impression probably will be best expressed in the question: Why is the singer compelled to breathe so frequently and audibly? Watch closely for the action of the diaphragm. Is there any semblance of movement? No. Then watch the shoulders. Are they not raised and contracted? Yes. Then the singer **breathes wrongly**. Consequently, the breathing is shallow and superficial, and is not only weak in quantity, but even the small quantity of breath inhaled is beyond the singer's control. This, in itself, is the fundamental cause of the other glaring faults which we may notice; but for the purpose of our study we will observe them in detail.

Your next impression probably will be: Why are the lower tones and medium tones, or the medium tones and high tones, so entirely **different in quality**; so much so that they sound like two different voices? Because their resonances are crude and unblended, so that each resonance, instead of being developed and blended into the other, is **exaggerated and separated**.

Why are the high tones so screechy, thin and forced? Because they are wrongly placed. The singer has no idea of the **direction of the tones**, consequently they go in every direction except the right one. The high tones, under these conditions, are especially difficult to reach in pitch; so, very naturally, the singer forces the voice either by contracting the resonance or by screaming.

Why is the singer's face so flushed and strained in expression, and why do the cords and muscles of the neck stand out so prominently? This is, again, the result of **wrong breathing**.

There are but two **practical** ways of holding the breath in singing.

1. **The Right way**, by means of the diaphragm and abdominal muscles.
2. **The Wrong way**, by contracting the throat, thereby reducing the size of the vocal cavities.

The singer is using the wrong way, which is the cause of the evident strain in both face and neck.

Up to this point you have been listening so intently to the **tones** of the singer that only now, probably for the first time, do you realize that you can scarcely distinguish one **word** of the song. Why?

Even if the afore-mentioned faults in Breathing, Resonance, and Placing were not sufficient reason for the bad enunciation, just watch the singer's lips: they scarcely move. The mouth keeps the same set shape on all the words, with the possible exception of the words on the high tones, when it is suddenly expanded. A clear articulation and enunciation under these conditions is out of the question.

Tone Color, Phrasing, Interpretation, Expression, all are impossible in view of these faults. Have you not **learned something** and added to your experience by listening to a **bad singer**?

Now we will turn to a more enjoyable study in the Art of Listening.

LISTENING TO A GREAT SINGER

Let us imagine we are in an audience at a concert or recital, with one of the great prima-donnas as the soloist. The program has been published some time before, and you have noticed the vocal numbers. If you are wise, you have either bought or borrowed these songs, and have made yourself thoroughly acquainted with

them. Even if they are beyond your present attainments, study their style and various points of difficulty. If from an opera, study also the story, the dramatic situation in which the songs occur, and the emotions they depict. Then you are prepared for your lesson in listening to,—for example, "**The Jewel Song**" from Faust.

In your eagerness and interest in the singing, you may overlook the real effect of the great singer's entrance, the grace and composure of her bearing as she acknowledges the applause which greets her entrance. Notice the position of her body, how it is poised **well forward**.

A short prelude, and she commences the recitative so easily and naturally that only a close observer could detect the **deep breath which precedes the tone**. Listen to the sustained tones and the clear enunciation of the words. They flow so clearly and distinctly, and yet so smoothly and legato, that they seem to blend with the song picture.

Then follows the lovely, quaint old Folk Song "The King of Thule". What a perfect legato! What phrasing! Notice the ease with which she breathes and phrases. Then comes a change of mood, as Marguerite returns to her musings. Observe the change of style in the recitative "Tis but a Lord", and see how much brighter is the tone color. Then comes a more subdued color as she alludes to her absent brother and the hopeless love of Siebel.

With the discovery of the jewel-casket left by "Mephisto", the mood and tone color grow still brighter. With what girlish eagerness she longs to open it! Observe that, although the words are sung quickly, there is not the slightest breathiness in the tone, and that the enunciation is perfect.

How **natural** the expression as she questions the "jewels". Notice the effect on the word "dream", the artistic result of placing and legato: also on the words "who could resist it longer?"

Then comes the beginning of the trill which precedes the "Jewel Song" proper. Observe the roundness of the tone, the forward and downward inclined poise of the head, the marked accent which is gradually lost in the trill's rapidity, the beautifully sung tone which ends it, and the execution of the scale passage up to the G. What a splendid effect there is on the high tone, gained by the rounded tone of the trill and ascending scale, and again at the repetition of the phrase. How **brilliantly**, like the jewels themselves, the tones and words seem to flow from her throat.

Notice again the perfect enunciation of the words "Mirror, Mirror, tell me truly". What a splendid high tone at the end of the scale passage! How it vibrates and fills the hall with its beautiful, yet ringing quality! With a smile on her face how easily she produces the tone.

Observe the use of the chest and middle resonances on the word "adore". How effectively she joins and contrasts them! Then note the broad effect of the phrase "Marguerite! It is not I", and the sustained tone on "No", attacked and held **forte** without a variation.

With what pride and grace she sings the concluding phrases. Each word is made important: "No I am Royal, and kings shall do Homage before Me". Observe the preparation of the trill on the word "before". How neatly it is finished, giving just enough time for a short breath before the attack on the high Bb, the climax of the aria. Ah! what a beautiful tone, which swells with more brilliancy into a *ff*. Then a quick descent to the last tone, and the song is over.

Amid the enthusiastic applause you may hear people say "What a glorious voice"! But to you it has meant much more, for your Listening study has helped you to a fuller, greater and more artistic appreciation of a glorious Art.

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A COURSE OF SINGING LESSONS

by George Crampton

LESSON N^o 56

*This lesson and Lesson N^o 57
are to be studied together.*

Soprano, Mezzo-Soprano or Tenor

HOW TO STUDY A SONG

This lesson is intended as a *commemoration* of your mastery of the most important and difficult essential of singing, viz., Voice Production. You know *how* to use your voice *correctly*. Your last lesson instructed you *How to Listen to Singing*. This lesson instructs you *How to Study a Song*, and is the beginning of your direct studies of *Interpretation*.

Interpretation has two necessary meanings to a singer.

1. The Aesthetic—The *mental conception* of the Song Picture; the Mood and the Spirit of the song.
2. The Technical—How to use the Voice to its best advantage and effect, in order to bring out and express the Aesthetic conception.

These two forms of interpretation must be studied together because they are dependent on each other.

In your direct studies of interpretation you will be instructed First, in the proper conception of the Aesthetic meaning of a song—the Song Picture; the Mood and Spirit in which the song is conceived.

Second, in the proper Technical use of the voice in order to correctly bring out and express the Aesthetic meaning.

Rhythm, Phrasing, Tone Color (the *proper* use of the proper colors of tone, which we have studied in the lessons on Sensations), the Marks of Expression and the Words, are all included in the Technical interpretation.

In order to do this in the most practical and useful manner, I shall draw your immediate attention to your *old songs*, songs you may have sung *carelessly* before you studied *seriously*, songs you have *tired of* and have put aside.

Every singer possesses a number of good songs, which have become hackneyed; such songs as "The Last Rose of Summer," "When Other Lips," "Goodbye," "The Holy City" and "The Palms." "Everybody sings them" you say. That may be true, but the *public* has not grown tired of listening to them, judging from the frequent requests of your friends, and from the storm of applause which greets them on the concert platform. Why have *you* grown tired of them? Have

you mastered them and interpreted them to such perfection that their repetition is wearisome? No! It is *because they are rarely sung well*. You have grown tired, not of the songs but of their *interpretations*.

Now I want you to avail yourself of this opportunity to re-study *your old songs*; First, for the purpose of realizing how much your voice has improved since you have abandoned them; and *Second*, for the purpose of *improving* your *interpretation*. You are now able to sing them with *new life, new tone and knowledge*.

As an illustration of what you can accomplish in this direction, I have selected one of the worst treated songs, as regards interpretation, in my experience, "The Palms" by Faure. This particular song is a very desirable song and should be included in every singer's repertoire. Apart from its popularity, it is one of the few songs suitable for all occasions. "The Palms" may be included on the programme of a high class concert or recital, a social gathering, a church service, a commencement or anniversary, with equal artistic taste.

In Exercise N^o 1, the melody of "The Palms" is given as a vocalizzo. The syllables have been specially arranged so as to reproduce the bright effect of the tone color necessary for the interpretation of the song. They can be used with splendid effect on the tones of *every bright* song. Copy them above the melody of such songs in your repertoire, old or new, and practice them in connection with this exercise as frequently as possible. Practice the melody in this exercise as indicated by the marks of expression and phrasing.

Take care to sing the dotted eighth notes correctly, giving them their proper time value, and making the sixteenth notes which immediately follow them, very short. Singers are always inclined to make the dotted notes too short and the short notes too long. The time value of the grace notes must be taken from the time value of the notes they precede. The consonant "r" should be pronounced and slightly rolled in all syllables. For instance, the syllables *le, te, me, re* should be pronounced *shortly*, as *ler, ter, mer, rer*.

Ex. N^o 1
Andante

So - no - le - mat - te - der - vay - to - - ro - , Po - re - te - mor - in - ve - no - so - ray - tay - ,
Vay - ner - te - sol - ay - in - ter - vor - - o - , Mor - lay - de - por - a - tay - ne - go - me - ray - ,
Lo - no - te - vay - te - vay - de - mor , Vo - ray - te - se - ra - no - - re - mo - re - ne - pon - do , O -
no - re , Glo - ray - te - nor - , Ray - tay - le - nor - in - ter - le - mur - on - do .

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LESSON Nº 56

A COURSE OF SINGING LESSONS

by George Crampton

*This lesson and Lesson Nº 57
are to be studied together*

Contralto, Baritone or Bass

HOW TO STUDY A SONG

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Rhythm, Phrasing, Tone Color (the *proper* use of the proper colors of tone, which we have studied in the lessons on Sensations), the Marks of Expression and the Words, are all included in the Technical interpretation.

In order to do this in the most practical and useful manner, I shall draw your immediate attention to your *old songs*, songs you may have sung *carelessly* before you studied *seriously*, songs you have *tired of* and have put aside.

Every singer possesses a number of good songs, which have become hackneyed; such songs as "The Last Rose of Summer," "When Other Lips," "Goodbye," "The Holy City" and "The Palms." "Everybody sings them" you say. That may be true, but the *public* has not grown tired of listening to them, judging from the frequent requests of your friends, and from the storm of applause which greets them on the concert platform. Why have *you* grown tired of them? Have

you mastered them and interpreted them to such perfection that their repetition is wearisome? No! It is *because they are rarely sung well*. You have grown tired, not of the *songs* but of their *interpretations*.

Now I want you to avail yourself of this opportunity to re-study *your old songs*; First, for the purpose of realizing how much your voice has improved since you have abandoned them; and *Second*, for the purpose of *improving* your *interpretation*. You are now able to sing them with *new life, new tone and knowledge*.

As an illustration of what you can accomplish in this direction, I have selected one of the worst treated songs, as regards interpretation, in my experience, "The Palms" by Faure. This particular song is a very desirable song and should be included in every singer's repertoire. Apart from its popularity, it is one of the few songs suitable for all occasions. "The Palms" may be included on the programme of a high class concert or recital, a social gathering, a church service, a commencement or anniversary, with equal artistic taste.

In Exercise Nº 1, the melody of "The Palms" is given as a vocalizzo. The syllables have been specially arranged so as to reproduce the bright effect of the tone color necessary for the interpretation of the song. They can be used with splendid effect on the tones of *every bright* song. Copy them above the melody of such songs in your repertoire, old or new, and practice them in connection with this exercise as frequently as possible. Practice the melody in this exercise as indicated by the marks of expression and phrasing.

Take care to sing the dotted eighth notes correctly, giving them their proper time value, and making the sixteenth notes which immediately follow them, very short. Singers are always inclined to make the dotted notes too short and the short notes too long. The time value of the grace notes must be taken from the time value of the notes they precede. The consonant "r" should be pronounced and slightly rolled in all syllables. For instance, the syllables *le, te, me, re* should be pronounced *shortly*, as *ler, ter, mer, rer*.

Ex. Nº 1

Andante

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON NO 57

This lesson and Lesson No 56
are to be studied together

Soprano, Mezzo-Soprano or Tenor

How to Study A Song

Song Study

You have prepared the *Tone structure* of this Song Study on the vocalizzo in your last lesson.

We will now study its *interpretation*, commencing with the *Aesthetic* interpretation. The Song Picture is very familiar. It describes one of the most wonderful scenes in Christian history, Christ's triumphal entry into Jerusalem. You are advised to read once more the Scriptural passages of the New Testament describing this scene, as the basis of your interpretation.

Think of the significance of the scene. The crowds, stirred to their hearts by the coming of the Saviour, strew the road with flowers and go to meet Him waving Palm branches. All is *expectation* until He appears; then thrilled by the sublime personality of the Saviour they burst into songs of joy.

The *Mood* of the song is *bright* and *joyous*. Its very *keynote* is *rejoicing* and its *spirit* is *gladness*, which rises to the height of *ecstasy* in the refrain "Hosanna! Blessed is He Who Comes Bringing Salvation." There is not a note of *sadness* in the picture. You must allow no thought of the sublime tragedy of Holy Week to tinge this *bright* picture with any *foreboding*.

Imagine yourself as one of that happy throng, and *join* with them in their *rejoicing* and *feel* their *enthusiasm*, if you would properly interpret "The Palms." Have you ever thought of the Song Picture before this lesson?

The Technical Interpretation.

The *Rhythm* is simple, common time, but it is *elaborated* by the triplets which occur in the melody. The song is marked "Andante maestoso," which means *Slowly and Majestically*; so the triplets must be sung *broadly* and as *part of the melody*. In the eighth phrase, you must be careful to *accent every beat* as indicated. The eighth phrase is first marked "Slargando," which means *slower*; and then "Largo" very slow; so, following the *quicker* tempo of phrase 7, you must *broaden* the time, *more and more* to the end of the refrain.

The Phrasing is straightforward. The phrases are *long*, but are *unbroken* until the 6th, 7th and 8th phrases, which are divided in order to give *greater effect* to the words, and to enable you to *broaden the tempo*.

The *upper tone* in the eighth phrase is for the *second verse only*. You can make a splendid and effective climax by taking the *upper tone* instead of the lower, and holding it for *three beats*; then return to the usual tones in the first verse. The breath mark ' after the word "He" is intended for the 2nd verse only.

The Song Picture is *bright*, so we must paint it in *bright, rich* tone colors. Our *brightest* tone colors are the *Silvery, Soaring, and Vibrant* sensations. Our *richest* color is Nasal resonance. So choose these for your *tone painting*.

The first four phrases should be sung with *Nasal resonance*, but not *too heavily colored*. These phrases are purely *descriptive*, so you must reserve your richest color for the refrain, which begins the *personal invocation*.

The *enthusiasm* of the refrain should be sung with *rich, bright* tone, which should increase to the word "Hosanna." The vowel sound "Ah" in "Hosanna" should be sung both with Nasal resonance and with Vibrancy.

In the last phrase (8), the first seven tones should be sung with the *Silvery* quality of High resonance, and the *Ringings* quality of Vibrancy. The last ten tones (Phrase 8), on the word "Salvation," should be sung with the full, round quality of the middle tones, and *Vibrancy*, avoiding any tendency to *thin* the sound of "Ay" to "Ey." Think of the "ur" on the same phrase in the vocalizzo, and color the tones accordingly.

This analysis of interpretation will serve for *any* song. Apply the same process of study to several of your old songs and practice in conjunction with this lesson.

Arranged by George Crampton

The Palms

J. FAURE

Andante maestoso.

1. O'er all the way green palms and
2. Sing and re-joice e'en thou Je -

blos - soms gay — Deck - ing His path-way on this fe - - stal day — Je - sus ap - pears in simple ma - jes - ty — straight-way the crowds approach and
rus - a - lem — Let all thy child-ren Je - su's name a - dore — For in His love the God of Beth-le - hem Brings thee new faith and love for -

hom - age pay — All na - tions sing and chant His praise — Loud let your voi-ces swell, Let all — glad an - thems raise Ho-san - - na!
ev - er - more

Glo - ry to God — All Hail to Him who comes bringing Sal - va - - - - - tion.

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 57

*This lesson and Lesson No 56
are to be studied together*

How to Study A Song Song Study

Contralto, Baritone or Bass

You have prepared the *Tone structure* of this Song Study on the vocalizzo in your last lesson.

We will now study its *interpretation*, commencing with the *Aesthetic* interpretation. The Song Picture is very familiar. It describes one of the most wonderful scenes in Christian history, Christ's triumphal entry into Jerusalem. You are advised to read once more the Scriptural passages of the New Testament describing this scene, as the basis of your interpretation.

Think of the significance of the scene. The crowds, stirred to their hearts by the coming of the Saviour, strew the road with flowers and go to meet Him waving Palm branches. All is *expectation* until He appears; then thrilled by the sublime personality of the Saviour they burst into songs of joy.

The *Mood* of the song is *bright* and *joyous*. Its very *keynote* is *rejoicing* and its *spirit* is *gladness*, which rises to the height of *ecstasy* in the refrain "Hosanna! Blessed is He Who Comes Bringing Salvation." There is not a note of *sadness* in the picture. You must allow no thought of the sublime tragedy of Holy Week to tinge this *bright* picture with any *foreboding*.

Imagine yourself as one of that happy throng, and join with them in their *rejoicing* and *feel* their *enthusiasm*, if you would properly interpret "The Palms." Have you ever thought of the Song Picture before this lesson?

The Technical Interpretation.

The *Rhythm* is simple, common time, but it is *elaborated* by the triplets which occur in the melody. The song is marked "Andante maestoso," which means *Slowly* and *Majestically*; so the triplets must be sung *broadly* and as *part of the melody*. In the eighth phrase, you must be careful to *accent every beat* as indicated. The eighth phrase is first marked "Slargando," which means *slower*; and then "Largo" very *slow*; so, following the *quicker* tempo of phrase 7, you must *broaden* the time, *more and more* to the end of the refrain.

The Phrasing is straightforward. The phrases are *long*, but are *unbroken* until the 6th, 7th and 8th phrases, which are divided in order to give *greater effect* to the words, and to enable you to *broaden* the tempo.

The upper tone in the eighth phrase is for the *second verse* only. You can make a splendid and effective climax by taking the upper tone instead of the lower, and holding it for three beats, then return to the usual tones in the first verse. The breath mark ' after the word "He" is intended for the 2nd verse only.

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This analysis of interpretation will serve for *any* song. Apply the same process of study to several of your old songs and practice in conjunction with this lesson.

Arranged by George Crampton

The Palms

J. FAURE

Andante maestoso

p ①

1. O'er all the way green palms and blossoms gay,
2. Sing and rejoice in the Lord Je - rus - a - lem,

Deck - ing His path - way on this fe - stal day — Je - sus ap - pears in sim - ple ma - jes - ty — Straight - way the crowds ap - proach and hom - age pay
Let all thy child - ren Je - sus name a - dore — For in His love the God of Beth - le - hem — Brings thee new faith and love for - ev - er more

a tempo

⑥ All na - tions sing and chant His praise Loud let your voices swell, Let all — glad an - thems raise Ho - san - na! Glo - ry to God —

slargando

⑧ All Hail to Him who comes bringing Sal - va - tion —

Largo

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

The Graces of Singing

Legato

LESSON No 58

Soprano, Mezzo-Soprano or Tenor

This lesson commences your study of the Graces of Singing. The framework of your tone structure is complete. You have tested it and found it strong; but there are rough edges to be equalized, blended, smoothed and polished, before you can fill in the details—the ornaments, the colors, the intricate work and the finish, all of which constitute the Graces of Singing.

The only way to equalize, blend, smooth and polish the voice is by the proper use of Legato.

In previous lessons you have often been instructed to use Legato for blending the resonances and for other especial effects in song studies. Legato is the *rule* in singing. Any other way of singing is the exception and is

always especially indicated by various marks placed over the notes.

The Legato curve "Λ" indicates not only its outward and visible meaning—joining the notes—but also its inward and greater meaning—blending and equalizing the tones, thus imparting a *smoothness* to every phrase.

In short, Legato is the *polish* of the voice, filling in every crevice that may exist between the tones.

You have been instructed in the proper mental conception of the Legato curve, viz. *over* and *downward* and not *under* and *upward*.

The following illustrations show you the correct and incorrect conception and use of the Legato curve. Try both for your own demonstration.

III. No 1 *The Correct conception of the Legato*



You have been instructed to practice the scale, first of all, downward; and all your exercises and song studies, up to the present, have been designed for the especial purpose of helping you to join and blend the resonances into one perfect resonance by practicing *downward*. Therefore, on descending phrases, Legato has probably become to you an unconscious habit.

It is more difficult to join and blend different tones on ascending intervals or passages; but this is not hard to accomplish if you *think* the proper mental conception of Legato.

Each tone of the scale is different, and, as you ascend, requires a gradual change both of sensation and pitch; whereupon your vocal organs undergo an unconscious, but, nevertheless, gradual change of

SOPRANO or MEZZO-SOPRANO



In Exercise No 2 the tones are unmarked, and all the sensations, including the anticipation of the sensations of the upper tones, are left entirely to your own thoughtful preparation and practice.

The exercise is in the form of a Vocalizzo, and includes entire phrases of tones which must all be joined and blended by the great Legato curve placed over the smaller curves. The melody includes

III. No 2 *The Incorrect conception of the Legato*



position. The change of sensation should never be *abrupt* or *sudden*. Every tone must be *prepared* by the *anticipation* of the sensation of the *upper* tone as you sing the *lower*.

In Exercise No 1, the tones ascend in varying intervals of a third, a fifth and an octave. In every case the *preparation* and *anticipation* of the sensation of the upper tone is indicated by the character of the lower note, as before; the nasal resonance is denoted by starred notes, the veiled sensation by shaded notes, high resonance by small circles placed over the notes.

With the proper mental conception of the Legato curve before you, practice the tones of Exercise No 1 as indicated. The star, ★, denotes the anticipation of the sensation of the upper tone.

TENOR



every variety of the intervals of the diatonic scale.

The syllables are designed to help you to blend and equalize every phrase with smoothness by the *polish* of Legato.

Think of the early illustration of the String of Pearls, every tone a pearl, complete and distinct, but all joined and blended on the string-Legato.

ORFEO GLUCK

Ex. No 2 *Allegretto*

Ma - lo - vay - no - lay - - do - ro, Do - lo - mo - so - - go - ro, Per - tay - mo - re, Bo - day -

vo - re, Ma - so - loi - to - per - tay - mo - re, Ma - so - loi - to - per - tay - mo - re, Tay - do

Adagio ray, Lo - go - to - no - ma - lo - vo - no, Per - tay - mo - re, Ma - lo - vay - no - tay - do - ro, Ma lo *a tempo*

D. S.

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Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 58

Contralto, Baritone or Bass

The Graces of Singing

Legato

This lesson commences your study of the Graces of Singing. The framework of your tone structure is complete. You have tested it and found it strong; but there are rough edges to be equalized, blended, smoothed and polished, before you can fill in the details—the ornaments, the colors, the intricate work and the finish, all of which constitute the Graces of Singing.

The only way to equalize, blend, smooth and polish the voice is by the proper use of Legato.

In previous lessons you have often been instructed to use Legato for blending the resonances and for other especial effects in song studies. Legato is the *rule* in singing. Any other way of singing is the exception and is

always especially indicated by various marks placed over the notes. The Legato curve “*Λ*” indicates not only its outward and visible meaning—joining the notes—but also its inward and greater meaning—blending and equalizing the tones, thus imparting a *smoothness* to every phrase.

In short, Legato is the *polish* of the voice, filling in every crevice that may exist between the tones.

You have been instructed in the proper mental conception of the Legato curve, viz. *over* and *downward* and not *under* and *upward*.

The following illustrations show you the correct and incorrect conception and use of the Legato curve. Try both for your own demonstration.

The Correct conception of the Legato

Ill. No 1



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It is more difficult to join and blend different tones on ascending intervals or passages, but this is not hard to accomplish if you *think* the proper mental conception of Legato.

Each tone of the scale is different, and, as you ascend, requires a gradual change both of sensation and pitch; whereupon your vocal organs undergo an unconscious, but, nevertheless, gradual change of

The Incorrect conception of the Legato

Ill. No 2



position. The change of sensation should never be *abrupt* or *sudden*. Every tone must be *prepared* by the *anticipation* of the sensation of the *upper* tone as you sing the *lower*.

In Exercise No 1, the tones ascend in varying intervals of a third, a fifth and an octave. In every case the *preparation* and *anticipation* of the sensation of the upper tone is indicated by the character of the lower note, as before; the nasal resonance is denoted by starred notes, the veiled sensation by shaded notes, high resonance by small circles placed over the notes.

With the proper mental conception of the Legato curve before you, practice the tones of Exercise No 1 as indicated. The star, ★, denotes the anticipation of the sensation of the upper tone.

EXERCISE No 1

CONTRALTO



BARITONE or BASS



In Exercise No 2 the tones are unmarked, and all the sensations, including the anticipation of the sensations of the upper tones, are left entirely to your own thoughtful preparation and practice.

The exercise is in the form of a Vocalizzo, and includes entire phrases of tones which must all be joined and blended by the great Legato curve placed over the smaller curves. The melody includes

every variety of the intervals of the diatonic scale.

The syllables are designed to help you to blend and equalize every phrase with smoothness by the *polish* of Legato.

Think of the early illustration of the String of Pearls, every tone a pearl, complete and distinct, but all joined and blended on the string-Legato.

Ex. No 2

Allegretto

Ma-lo - vay - - no-lay - - do - ro, Do - lo - mo-so - - go - ro, Per - tay - mo - re, Bo - day -

vo - re, Ma - so - loi - to - per - tay - mo - re, Ma - so - loi - to - per - tay - mo - re, Tay - do

Adagio *cresc.* *rall.* *D. S.* *atempo*

ray, Lo - go - to - no - ma - lo - vo - no, Per - tay - mo - re, Ma - lo - vay - no - tay - do - ro, Ma-lo-

rall. *D. S.*

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A COURSE OF SINGING LESSONS

by George Crampton

Chicago, Ill.

LESSON No 59

Contralto,
Baritone or Bass

The Graces of Singing Legato The Chromatic Scale

We have studied the Grace of Legato applied to the Great Diatonic Scale and to phrases on the tones of that scale. Our next lesson is devoted to the use of Legato on the tones of the Chromatic Scale. (See note)

Many singers totally neglect the practice of this scale, consequently their singing in Chromatic passages is always *faulty* in execution and *blurred* in intonation. Because the Chromatic Scale consists entirely of semitones or half steps, they think it *difficult* to sing in tune. On the contrary the Chromatic Scale is even *easier* to sing in tune than the Diatonic Scale, because it consists of twelve *equal* intervals, each one a *semitone* or *half step*. The Diatonic Scale consists of seven *unequal* intervals. The *secret* of singing the Chromatic Scale *correctly* is *rhythm*. The Chromatic Scale, including thirteen tones, is nearly impossible to sing correctly, unless you sing it rhythmically, by accenting certain tones according to the rhythm desired.

In Exercises Nos. 1, 2, 3 and 4, the Chromatic Scale is arranged in every form of rhythm ordinarily used in vocal music. Taking the number of tones in the scale, thirteen, and dividing it by four, three, six, and two, the result is

1. Three groups of four tones each, and one over.
2. Four groups of three tones each, and one over.
3. Two groups of six tones each, and one over.
4. Six groups of two tones each, and one over.

Accenting the first of each group and also the extra tone, because it would be the first of the next group if the scale were continued, we obtain the following rhythms,

1. Four accents
2. Five "
3. Three "
4. Seven "

There is one more form of the Chromatic Scale in vocal music, viz., Two Rhythm, which really means singing the entire scale with one accent; but as this form only occurs in coloratura passages, you will study it later in the special lessons on Coloratura.

Practice the following exercises with a *light* Legato, always accenting the scale as indicated, and *preparing* the tone color of the upper tone, on the lower, by practice of the octave before each scale.

In Exercise No 2, the triplets must be sung lightly and trippingly i. e., like *dance* rhythm. Practice without accompaniment after you have obtained the necessary key-note, accenting the groups as indicated and joining all the tones with a *light* Legato. Sing the thirteen tones, and test your accuracy by striking the octave below in descending, and the octave above in ascending, as indicated in the exercise. You will find that by careful practice, you can soon sing every form of the Chromatic Scale correctly and in tune.

Ex. No 1

Ex. No 2

Ex. No 3

Ex. No 4

Legato must be used *lightly* and *delicately* in Chromatic intervals and passages. Chromatic Legato is *delicate* legato and demands greater care than Diatonic Legato. The *preparation* of the sensation or tone color of the *upper* tone on the *lower* in Chromatic Legato phrases must be *anticipated* and preserved even more carefully and delicately than in Diatonic Legato phrases, especially on *ascending* intervals. This is comparatively easy to accomplish on descending intervals, in Diatonic Legato, by carrying down the tone color of the upper tone and preserving it throughout the phrase.

In Exercise No 5, Chromatic Legato phrases are arranged on ascending intervals of a third, a fifth and an octave. First, the lower and upper tones of the interval are sung, in order to make certain of the proper tone color or sensation of the upper tone; then the chromatic tones included in the interval are sung. If you anticipate and preserve the proper tone color by delicate legato, the color of the upper tone on the *Chromatic* phrases will be exactly like the color of the upper tone on the *intervals*. Make this your test of accuracy. If you accent the notes indicated, you cannot get out of tune.

Ex. No 5

Exercise No 6 is in the form of a vocalizzo on Chromatic Legato. Practice, first, with the syllables, and when you can sing it correctly both with legato and in tune, practice with the words. Always practice gracefully, delicately and thoughtfully.

Ex. No 6 Andante

NOTE: The Chromatic Scale consists of thirteen tones, including twelve intervals, each one a semitone or half step. The thirteenth tone is the octave above or below the first.

Chromatic tones are tones foreign or contradictory to tones of the diatonic scale.

Chromatic signs, called accidentals, are the Sharp (#), Flat (b), Natural (♮), Double Sharp (##) or (x), and Double Flat (bb).

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A COURSE OF SINGING LESSONS
by George Crampton

Chicago, Ill.

LESSON No 59
Soprano, Mezzo-Soprano or
Tenor

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Ex. No 1

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Ex. No 5

Exercise No 6 is in the form of a vocalizzo on Chromatic Legato. Practice, first, with the syllables, and when you can sing it correctly both with legato and in tune, practice with the words. Always practice gracefully, delicately and thoughtfully.

Ex. No 6 Andante

Do say la lay sol, Me ray re do see ray, Do say say la lay sol, Sol do fa me ray do.
Fall-ing leaf and fad-ing tree, Lines of white on a sul-len sea, Shadows ri-sing on you and me, Shadows ri-sing on you and me.

NOTE: The Chromatic Scale consists of thirteen tones, including twelve intervals, each one a semitone or half step. The thirteenth tone is the octave above or below the first.

Chromatic tones are tones foreign or contradictory to tones of the diatonic scale.

Chromatic signs, called accidentals, are the Sharp (#), Flat (b), Natural (n), Double Sharp (##) or (x), and Double Flat (bb).

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 60

Contralto,
Baritone or Bass

The Graces of Singing

Legato

Chromatic Passages-Portamento

Our next study of Chromatic Legato is in the form of a melodious vocalizzo by a famous vocal teacher of the 19th century, Vaccai, which has been arranged for your practice, first, on vowel combinations, and second, on English words. It is composed of the notes of the Chromatic Scale, ascending and descending. The rhythm and phrasing are both easy.

Contraltos should sing the vocalizzo with the tone color of the Head, Middle and Chest resonances. The last high tone is *optional*; if it is sung, it must be sung *softly* and *sustained* with the Silvery color of High resonance. Baritones or Bases should sing the vocalizzo with the tone colors of the Chest and Head resonances, taking

great care with the *Veiled* tones on A, B and C. Baritones may if possible sing the last high tone softly with the Silvery High resonance, otherwise sing the low tone: this applies also Bases.

All voices should endeavor to sing the vocalizzo as delicately and softly as possible.

Arranged by George Crampton

Chromatic Vocalizzo

VACCAI

Andantino

THE PORTAMENTO

You have been advised to avoid "slurring" or "dragging" one tone up to the next. This bad, careless habit was demonstrated to you in your last lesson as the *incorrect* conception of the legato. Between the *correct* legato and the *incorrect* legato, there is another use of the legato which is called the Portamento (por-tāh-mēn-tōh).

The Portamento might be called "exaggerated legato," because

The star (★) denotes the Portamento effect

III. No 1

Illustration No 1 is from "Annie Laurie" (Lesson No 19)

Illustrations Nos. 1 and 2 show you the passages as marked Portamento. Exercises Nos. 2 and 3 show you the *actual result* of Portamento. First practice these exercises carefully *apart* from the song, using only the vowel sounds "ay" and "oi"; then practice the phrase with the words. The Portamento must be executed gracefully and with refinement, or its effect will be entirely lost. Remember it is a "Grace" not a moan or a groan. With this mental conception, the Grace of Portamento, try to use it gracefully and beautifully.

Ex. No 1

it is more deliberate. It is used only for special effects in singing, and chiefly on descending intervals and passages in sentimental or dramatic songs.

On intervals where the Portamento effect is intended, the legato curve is used so deliberately that every tone included in the interval is sounded lightly and rapidly by the voice in joining the tones. Your song studies have included two notable illustrations of Portamento.

The star (★) denotes the Portamento effect

III. No 2

Illustration No 2 is from "Last Night" (Lesson No 42).

Ex. No 2

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A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 60

**Soprano, Mezzo-Soprano or
Tenor**

The Graces of Singing
Legato
Chromatic Passages-Portamento

Our next study of Chromatic Legato is in the form of a melodious vocalizzo by a famous vocal teacher of the 19th century, Vaccai, which has been arranged for your practice, first on vowel combinations, and second, on English words. It is composed of the notes of the Chromatic Scale, ascending and descending. The rhythm and phrasing are both easy.

Sopranos or Mezzo Sopranos should sing the vocalizzo with the tone color of the Head, Middle and Chest resonances, except the last tone, which should be sung softly and sustained with the Silvery color of High resonance. Tenors should sing the vocalizzo with the tone colors of Chest and Head resonance, taking great care with the

veiled tones on C, D and E. They, also, should sing the last tone softly and sustained with the Silvery High resonance.

All voices should endeavor to sing the vocalizzo as delicately and softly as possible.

Arranged by George Crampton

Chromatic Vocalizzo

VACCAI

Andantino

De - lee - ray - - bo - sa, In - mer - tay - - no - sa, O - na - ma - fay -
We weep for joy, We long and sigh, We doubt, we

day - la, Fray - mo - te - del - mor, Ah De - lee - ray - - bo - sa, In - mer - tay -
trust, We smile when tears are nigh; Ah when the soul with love is thrill'd, We weep for

no - sa, O - na - ma - fay - day - la, Fray - mo - te - del - mor, Fray - mo - te - del - mor.
joy, We long and sigh, We smile when tears are nigh, When tears are nigh.

THE PORTAMENTO

You have been advised to avoid "slurring" or "dragging" one tone up to the next. This bad, careless habit was demonstrated to you in your last lesson as the *incorrect* conception of the legato. Between the *correct* legato and the *incorrect* legato, there is another use of the legato which is called the Portamento (por-tah-men-toh).

The Portamento might be called "exaggerated legato," because it is more deliberate. It is used only for special effects in singing,

The star (★) denotes the Portamento effect.

III. No 1

I 'd lay me doon and dee

Illustration No 1 is from "Annie Laurie" (Lesson No 19).

Illustrations Nos. 1 and 2 show you the passages as marked Portamento. Exercises Nos. 2 and 3 show you the *actual result* of Portamento. First practice these exercises carefully *apart* from the song, using only the vowel sounds "ay" and "oi," then practice the phrase with the words. The Portamento must be executed gracefully and with refinement, or its effect will be entirely lost. Remember it is a "Grace" not a moan or groan. With the mental conception of the Grace of Portamento, try to use it gracefully and beautifully.

Ex. No 2

I 'd lay me doon and dee

and chiefly on descending intervals and passages in sentimental or dramatic songs.

On intervals where the Portamento effect is intended, the legato curve is used so deliberately that every tone included in the interval is sounded lightly and rapidly by the voice in joining the tones. Your song studies have included two notable illustrations of portamento.

The star (★) denotes the Portamento effect.

III. No 2

I o - pen'd my win - dow so gent - ly

Illustration No 2 is from "Last Night" (Lesson No 42).

Ex. No 3

I o - pen'd my win - dow so - gent - ly

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A COURSE OF SINGING LESSONS

by George Crampton

The Graces of Singing
Legato and Portamento Applied

Song Study

LESSON No 61

**Contralto,
Baritone or Bass**

In this lesson your studies of Legato and Portamento are applied in the practice of a Song Study - "Thine Eyes so Blue and Tender." The difference between Legato and Portamento is clearly demonstrated in the delicate melody of this exquisite little love song, which has been especially selected for your *delicate* practice of the two graces, Legato and Portamento, whose separate uses and effects are so often confused and abused in singing.

We have learned that Legato is the rule in singing, unless an exception is specially indicated, and that Portamento is a special effect, an exaggerated legato used only on special occasions (descending intervals) to express special effects of sentiment and dramatic emotion. We have learned that the use of Portamento must always be a *delicate, refined and graceful* connection of two tones, and never a *slurring or dragging* of the tone through all the intermediate tones. Portamento means "carrying the tone," not "dragging" the tone. And although the exaggeration of Legato in Portamento necessarily involves the "touching" of all the intermediate tones between the two tones connected by Portamento, never make the intermediate tones *definite*. The best conception of the intermediate tones in Portamento is *mental*. The mere *thought* of the chromatic tones between the upper and lower tones will be sufficient.

The following Song Study is Legato throughout, and in two instances

the special effect of Portamento is used and indicated by a star "★". The first instance occurs in phrase No 3, on the words "splendor" and "fragrance." The second instance occurs in Phrase No 7, on the words "radiance" and "lingers." Practice each of these Portamento effects *separately and alone*, before practicing the song.

Study the song in the manner described in Lessons Nos 56 and 57, using for your tone structure and the preparation for Legato, the vowel combinations printed above the words. Then study the Aesthetic interpretation, - the song picture, the mood and the spirit of the words; - then the Technical interpretation, - rhythm, phrasing, tone color, marks of expression, and the words in detail; joining and blending the whole with legato, using portamento for the special effects as indicated.

Observe that the song is marked Mezza Voce (mēd-zāh-voĥ-cheh) which means that it must be sung with *half* the power of your voice, softly.

Mezza Voce includes all the gradations of tone from pianissimo (very softly) to Mezza-Forte (half loud).

This is your first lesson in which Mezza Voce is introduced. It is a beautiful accomplishment, which you will study later in a special lesson, so prepare yourself by singing this Song Study as softly as possible, Mezza Voce. The song is in the strophic form of the Lied and was composed by the Danish composer, Edward Lassen (Lā-sen), (1830-1904).

Arranged by George Crampton

Very slow, with deep feeling

Thine Eyes so Blue and Tender

E. LASSEN

Mezza Voce p O - vay - tay - lo - mo - lo - nor,

1. Thine eyes so blue and ten - der,

2. Thy lips are like the ro - ses,

So - le - vo - may - - no —, Po - ray - te - no - do - ro

Glow with a mys - tic spell —, And wake with their ma - gic

Un - der an a - zure sky —, Al - lured by their beau - ti - ful

so - lor, Mo - ray - le - day - no —, So - loi - to - no - le - mo - ray, A - vay - te - do -
splen - dor, Thoughts that I dare not tell —. Thine eyes so blue and ten - der, A - round me and a -
fra - grance, How can I pass them by —? Thy lips are like the ro - ses, Be - lo - ved, dost thou

ro —, In - vay - no - tay - de - vo - ro, In - soi - le - no - ray.
bove —, In skies of blue - est ra - diance, They flood my soul with love.
know — A poi - son on them lin - gers, To fall my heart with woe?

2. Thy

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A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 61

**Soprano, Mezzo-Soprano or
Tenor**

The Graces of Singing
Legato and Portamento Applied

Song Study

In this lesson your studies of Legato and Portamento are applied in the practice of a Song Study- "Thine Eyes so Blue and Tender." The difference between Legato and Portamento is clearly demonstrated in the delicate melody of this exquisite little love song, which has been especially selected for your *delicate* practice of the two graces, Legato and Portamento, whose separate uses and effects are so often confused and abused in singing.

We have learned that Legato is the rule in singing, unless an exception is specially indicated, and that Portamento is a special effect, an exaggerated legato used only on special occasions (descending intervals) to express special effects of sentiment and dramatic emotion. We have learned that the use of Portamento must always be a *delicate, refined and graceful* connection of two tones, and never a *slurring or dragging* of the tone through all the intermediate tones. Portamento means "carrying the tone," not "dragging" the tone. And although the exaggeration of Legato in Portamento necessarily involves the "touching" of all the intermediate tones between the two tones connected by Portamento, never make the intermediate tones *definite*. The best conception of the intermediate tones in Portamento is *mental*. The mere *thought* of the chromatic tones between the upper and lower tones will be sufficient.

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the special effect of Portamento is used and indicated by a star "★". The first instance occurs in phrase No 3, on the words "splendor" and "fragrance." The second instance occurs in Phrase No 7, on the words "radiance" and "lingers." Practice each of these Portamento effects *separately and alone*, before practicing the song.

Study the song in the manner described in Lessons Nos 56 and 57, using for your tone structure and the preparation for Legato, the vowel combinations printed above the words. Then study the Aesthetic interpretation, — the song picture, the mood and the spirit of the words; — then the Technical interpretation, — rhythm, phrasing, tone color, marks of expression, and the words in detail; joining and blending the whole with legato, using portamento for the special effects as indicated.

Observe that the song is marked Mezza Voce (méd-zâh-voî-cheh) which means that it must be sung with *half* the power of your voice, softly.

Mezza Voce includes all the gradations of tone from pianissimo (very softly) to Mezza-Forte (half loud).

This is your first lesson in which Mezza Voce is introduced. It is a beautiful accomplishment, which you will study later in a special lesson, so prepare yourself by singing this Song Study as softly as possible, Mezza Voce. The song is in the strophic form of the Lied and was composed by the Danish composer, Edward Lassen (Lă-sen), (1830-1904).

Arranged by George Crampton

Thine Eyes so Blue and Tender

E. LASSEN

Very slow, with deep feeling

Mezza Voce p O - vay - tay - lo - mo - lo - nor,

1. Thine eyes so blue and ten - der,

2. Thy lips are like the ro - ses,

So - le - vo - may - no —, Po - ray - te - no - do - ro -

Glow with a mys - tic spell —, And wake with their ma - gic

Un - der an a - zure sky —, Al - lured by their beau - ti - ful

so - lor, Mo - ray - le - day - no —, So - loi - to - no - le - mo - ray, A - vay - te - do -
splen - dor, Thoughts that I dare not tell —. Thine eyes so blue and ten - der, A - round me and a -
fra - grance, How can I pass them by —? Thy lips are like the ro - ses, Be - lo - ved, dost thou

ro —, In - vay - no - tay - de - vo ro, In - soi - le - no - - ray.
bove —, In skies of blue - est ra - dian - ce, They flood my soul with love.
know — A poi - son on them lin - gers, To fill my heart with woe?

2. Thy

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A COURSE OF SINGING LESSONS

by George Crampton

The Graces of Singing

Enunciation

LESSON No 62

"There is much music, excellent voice, in this little organ:
Yet cannot you make it speak?"

Shakespeare

Enunciation in singing is the perfect combination and blending of pure vocalization of the vowels and clear articulation of the consonants into a distinct yet graceful pronunciation of the words.

The Grace of perfect Enunciation has probably never occurred to you. Grace includes beauty and ease. It is possible to speak and even sing words clearly and distinctly, but ungracefully. But in singing, this habit destroys all the sustained quality and beauty of tone and is both ugly and incorrect.

Enunciation in singing must be graceful and easy, and must preserve, not destroy, the quality of tone. Perfect Enunciation is one of the highest (if not the highest) Graces of singing and singers.

Bad Enunciation is a Dis-Grace to any singer, because there is no excuse for it. Every singer can possess the Grace of perfect Enunciation. This is one vocal accomplishment in which you can equal the greatest singer. How? By simple, thoughtful practice. How frequently we hear this criticism of a singer: "Beautiful voice, splendidly produced, sings well, but, we could not understand one word of the song." It is questionable if anyone could sing well, unless he enunciated well. Correct voice production, good singing and good Enunciation are so closely related, that it is not too much to say that if a singer enunciates clearly and gracefully, the production of the voice is usually correct. But, for our immediate purpose we will accept the very common criticism quoted above, that a singer can sing with correct voice production and sing well, and yet enunciate badly.

Suppose that the above criticism has been made on your singing, and that you realize there must be some measure of truth in its censure. You will at once commence a searching self-examination as follows:

You have diligently studied voice production, and by the mastery of its three great principles—breathing, placing and resonance—you can produce good tones. You have practiced vocalization on the vowel sounds and their combinations. Why cannot you make your tone *speak*?

Words include vowels and consonants. Your failure cannot be in the vowels, for the very life of your tone production, the correct production and the quality of the tone, depends on the pure vowel sounds. The fault must be in your imperfect articulation of the consonants.

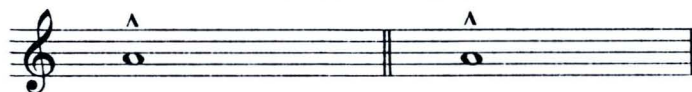
Consonants are often regarded by singers as of minor importance, and as unnecessary interrupters of tone: they are either totally neglected or "mumbled" over in sustaining the tone from one vowel to the next. A little thought will convince you how vitally important, necessary and useful, consonants are, apart from Enunciation, in (1) attack and placing, (2) finish, (3) resonance and tone color.

(1) The majority of words begin with a consonant. Therefore it is the *initial* consonant which makes the correct attack and placing of the tones on which the words are sung. We have learned that the correct attack and placing of a tone ensures its correct resonance.

It is easier to sing a tone with correct attack and placing when the word begins with a consonant, than when it begins with a vowel. This fact alone should prove to you the importance of the consonant.

In Exercise No 1, you are shown some examples of tones attacked and placed by initial consonants. These must be articulated quickly but clearly, *before* the vowel sound, to make a correct attack. Practice each one diligently and thoughtfully, concentrating your attention on the initial consonants. The vowels will take care of themselves.

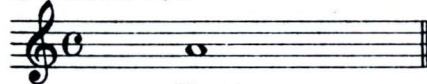
EXERCISE No 1



Cro _____,	Blo _____,
Bro _____,	Cho _____,
Dray _____,	Flo _____,
Fro _____,	Glo _____,
Gray _____,	Klo _____,
Pro _____,	Plo _____,
Tray _____,	Stro _____,
Inro _____,	Thro _____,

EXERCISE No 2

Illustration No 1



Meant,
Heart,
Earth,
Night,
Sing,
Swell,
Tears,
Home,
Rare,
Sad-ness,
Mo-tive,
Tem-pest,

(2) The majority of words end either with a consonant, called the final consonant, or with a syllable of consonants and vowels in which the vowel is wholly or partially silent.

The correct finish of a tone or phrase depends on the prompt, cessation of the tone, therefore correct finish in the majority of words and phrases depends on the prompt, crisp articulation of the final consonants.

In Exercise No 2, Illustration No 1 shows you some terminations on consonants as usually written. Illustration No 2, shows you exactly how they should be practically and correctly sung. Notice how the duration of the vowels is *prolonged* and the duration of the consonants *shortened*.

Practice Illustration No 2, diligently and thoughtfully, concentrating your attention on the final consonants, and also applying this use of the final consonants to other words in your songs.

EXERCISE No 3



Moon - light,	beau - ti - ful,	en - tranc - ing,
Splen - dor,	love - li - ness,	sur - pris - ing,
Thought - ful,	ex - quis - ite,	de - light - ful,
Sor - row,	mar - vel - ous,	im - me - diate,
Sleep - ing,	gen - tle - man,	de - ny - ing,
Dy - ing,	fav - or - ite,	au - da - cious,
Ra - diance,	in - no - cent,	re - flec - tion,
Fra - grance,	vic - to - ry,	re - mem - ber,
Plea - sure,	sep - a - rate,	ac - com - plice,
Ter - ror,	trem - u - lous,	re - deem - er,
An - guish,	du - pli - cate,	me - lo - dious,
Sweet - ness,	night - in - gale,	har - mo - nious.

(3) The resonance or tone color of a tone is sustained by the vowel sounds. In a great number of words, such as "beautiful," "splendid," "moonlight," "loveliness," the vowels are mixed with consonants, which we will call "intermediary consonants," in contrast to the initial and final consonants. Unless the intermediary consonants are articulated clearly and promptly, the sustaining of the resonance and tone color of a tone is interrupted and becomes changed and impure. This is a very important point in singing.

EXERCISE No 2

Illustration No 2



Mea _____	nt,
Hea _____	rt,
Ea _____	rth,
Ni _____	ght,
Si _____	ng,
Swe _____	ll,
Tea _____	rs,
Ho _____	me,
Ra _____	re,
Sad _____	ness,
Mo _____	tive,
Tem _____	pest,

Exercise No 3, shows you some examples of intermediary consonants, and demonstrates the great necessity for their clear and prompt articulation in order to sustain the resonance and tone color with no perceptible interruption. Practice diligently and thoughtfully, sustaining the tone on the vowels by prolonging them to the utmost extent of their duration, and articulating the initial, intermediary and final consonants clearly and promptly.

Avoid any tendency to explode the breath after the final consonant, which will result in such ludicrous, ugly and incorrect effects as "beautiful-er," "loveliness-er," "moonlight-er."

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A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 63

The Graces of Singing

Enunciation (continued)

"Speak the speech, trippingly."

Shakespeare.

Your special practice of the initial, intermediate and final consonants has been limited to exercises on one tone.

The enunciation exercises in this lesson are on the several tones of two melodies. Singers sometimes offer as an excuse for bad enunciation that it is impossible to place their tones correctly and at the same time enunciate clearly. In early studies this may be partly true, but it is absolutely untrue as a general statement. Clear, distinct and graceful enunciation is of the greatest help in correct placing and artistic singing. Nearly all excuses for bad enunciation are due to one source—laziness of the lips and tongue in articulating the consonants.

In the following vocalizzos you will probably find the consonants more difficult to enunciate because of the changes of pitch and consequent changes of the resonance of the tones.

In order to make your enunciation exercises as simple and practical as possible you must first practice the words of each vocalizzo on the single tones as arranged above the melody. This method of practice will ensure your clear enunciation of the words first, and will make their enunciation on the melody easy. You must apply this plan to every song you study.

In these special lessons on enunciation, the words and the single tones will be printed for your practice, either as a preparatory vocalizzo, or above the melody of all exercises and song studies. You can easily adapt this special enunciation exercise to any song.

Exercise No 1 is a vocalizzo from "The Barber of Seville" (Rossini)

Practice slowly—gradually increasing the tempo at each repetition to Allegro

THE BARBER OF SEVILLE

Exercise No 1

Allegro

p Ah! bra - vo, Fig - a - ro, bra - vo, bra - vis - si - mo, Ah! bra - vo, Fig - a - ro, bra - vo, bra -

vis - si - mo. O what a for - tu - nate for - tu - nate, for - tu - nate, for - tu - nate, for - tu - nate fel - low am I; Ah! bra - vo,

vis - si - mo. O what a for - tu - nate for - tu - nate, for - tu - nate, for - tu - nate, for - tu - nate fel - low am I; Ah! bra - vo,

D. S.

Practice slowly—gradually increasing the tempo at each repetition to Allegro

II. TROVATORE

Exercise No 2

Allegro

A-round the camp was seen a gyp - sy wom - an loi - ter - ing; Sur - pris'd by the sen - ti - nels on

du - ty t'es - cape she at - temp - ted. With rea - son they sus - pec - ted her of spy - ing out our move - ments, And pur - sued

Note that you must enunciate a syllable on every tone. Practice, first, enunciating the words on the single tones as arranged over the melody, commencing slowly, and gradually increasing the tempo, but always enunciating *rhythmically*. Don't try to increase the speed at the expense of the clear enunciation of every syllable of every word. When you sing the words on the single tone clearly and distinctly at the rate and tempo of *three tones per second*, then practice the melody given below in conjunction with the words, commencing slowly, and gradually increasing the speed to three tones per second.

Speak the words "trippingly," a splendidly descriptive word and ideal for your guidance in clear articulation and enunciation. The consonants should "trip and dance" freely, nimbly and gracefully from your lips and tongue and over the tone. Sing the vocalizzo at first on two breaths as indicated. When you can sing the words clearly and distinctly, increase the tempo and sing the entire vocalizzo on one breath.

Exercise No 2 is a vocalizzo from "Il Trovatore." Practice slowly and rhythmically at first, until you have memorized the words and can enunciate them clearly and distinctly; then increase the tempo at each repetition until you can sing it clearly and rapidly.

The clear enunciation of every syllable is of first importance. Try to sing *distinctly* rather than *quickly*. The muscles of the lips and tongue may feel stiff after these exercises. This is simply a proof that these muscles need exercise and practice.

NOTE: Practice these Enunciation Exercises with a *light* tone.

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A COURSE OF SINGING LESSONS

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The Graces of Singing Enunciation (continued)

LESSON No 64

*This lesson and Lesson No 65
are to be studied together.*

"The voice excels all instruments in combining musical sounds with significant words."

Stone

A Song in the ordinary meaning of the term is the perfect combination of the words and melody.

Before composing a song, the composer must first seek his inspiration in poetry. The words of the poem are the subject and basis of his composition in which he expresses and interprets in music the meaning of the poem.

A singer's *first* thought in interpreting a song must be the words, for on them are based his complete interpretation, aesthetic and technical. The words must be uttered or enunciated *significantly*, with proper meaning, or they lose their expressiveness.

The meaning of a song is conveyed chiefly through the words. You cannot express the meaning of a song unless you enunciate the words clearly, significantly and gracefully. All your efforts of tone quality, placing, production and phrasing are wasted unless you speak the words distinctly in conjunction with the tones.

Your next practical study of enunciation will be in the form of a song study, "Beauty's Eyes" by the Italian composer, Tosti. The words and melody are so arranged that you must enunciate a word on

each tone of the melody. Consequently, the song, although simple as regards the music, is difficult as regards the words in combination with the melody, especially as the style of the song is *legato* and *graceful*, which means that you must clearly enunciate every syllable of every word and yet the words must all be joined *gracefully* in order to interpret the song properly.

As a preparatory exercise in enunciation, first practice the words of each verse on a single tone as indicated in the Exercise. Do not try the words and melody together until you have overcome all difficulties in enunciating the words on the single tone. Then practice the song in its ordinary form.

The Enunciation Exercise below is your preparatory study to the song. The words are arranged on a single tone. The rhythm is exactly similar to the rhythm of the melody. The words must be enunciated on the single tone slowly and *rhythmically*. Observe carefully the marks of phrasing. Your ideals for enunciation must be *clearness, significance and grace*.

This special form of exercise for enunciation may easily be adapted to any song, and you will be instructed to use it in preparing future song studies. NOTE: Practice this exercise exactly as indicated by the expression marks, "*p*," "*pp*," "*mf*."

"Beauty's Eyes" Enunciation Exercise

TOSTI



p 1. I want no stars in heav'n to guide me, I need no moon, no sun to shine, While I have
pp 2. I hear no birds at twi - light call - ing, I catch no mu - sic in the streams, While your
mf 3. I want no King - dom where thou art love, I want no crown to make me blest, While with -



you, sweet-heart be - side me, While I know that you are mine. I need not fear what - e'er be -
gold - en words are fall - ing, While you whis - per in my dreams. Ev - 'ry sound of joy en -
in thy ten - der heart, love, Thou wilt take my heart to rest, Kings must play a wea - ry



tide me, For straight and sweet my path-way lies, I want no stars in heav'n to guide me, While I
thral - ling, Speaks in your dear voice a - lone, While I hear your fond lips call - ing, While you
part, love, Thrones must ring with wild a - larms, But the King - dom of my heart, love, Lies with -



gaze in your dear eyes, I want no stars in heav'n to guide me, While I gaze in your dear eyes.
speak to me mine own, While I hear your fond lips call - ing, While you speak to me mine own.
in thy lov - ing arms, But the King - dom of my heart, love, Lies with - in thy lov - ing arms.

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A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 65

Soprano, Mezzo-Soprano or Tenor

This lesson and Lesson No 64 are to be studied together

The Graces of Singing Enunciation(continued) Song Study

This charming love song, "Beauty's Eyes," was composed by the Italian composer, Paolo Tosti, and is one of the most popular of a number of well known songs by the same composer, such as "Goodbye," "Forever," "Tis not True" and others.

The song, although its melody is Italian in character, is composed in the style of the modern English song. Tosti has made his home in England for a number of years and has adapted himself to the English taste.

Your preparatory study of the enunciation of the words being complete, we will briefly study the interpretation.

The song picture is obviously that of a love scene. The mood is one of fervent sentiment, the spirit is ecstatic.

The tone colors necessary for the interpretation of the sentiment must not be too dark or too rich, but on the other hand they must not

be too light if you would interpret the song with fervor. The first verse should be sung with moderate nasal resonance, the veiled tone of the middle resonance and with vibrancy. The second verse should be sung very softly and mezza voce, using light, nasal resonance, soaring and vibrancy. The last verse should be sung with rounder and fuller tone than either of the preceding verses, but never loudly. The words should be strongly vocalized on full, rich tone color.

Take care to avoid any exaggeration of the chest resonance on the lower tones, or you will destroy the sentiment of your interpretation. The rhythm is simple $\frac{3}{4}$. The phrasing is regular and is plainly indicated. The song must be sung legato and sustained, with the words clearly and significantly, but gracefully, enunciated on the string of tones joined and blended by legato.

"Beauty's Eyes"

F. E. WEATHERLY

Rather slowly

F. PAOLO TOSTI

pp molto legato

1. *p* I want no stars — in heav'n to guide me, I need no moon, no sun to shine, While I have you, sweet-heart, be-side me, While I
 2. *pp* I hear no birds — at twi-light call-ing, I catch no mu - sic in the streams, While your gold - en words are fall-ing, While you
 3. *mf* I want no King - dom where thou art love, I want no throne to make me blest, While with-in thy ten - der heart love, Thou wilt

p

cresc

know that you are mine. I need not fear what e'er be-tide me, For straight and sweet my path-way lies —, I want no stars — in heav'n to
 whis - per in my dreams. Ev - ry sound of joy en - thrall-ing, Speaks in your dear voice a - lone —, While I hear — your fond lips
 take my heart to rest. Kings must play — a wea-ry part love, Thrones will ring with wild a - larms —, But the King - dom of my

cresc

f

p

ten

guide me, While I gaze in your dear eyes, I want no stars — in heav'n to guide me, While I gaze in your dear eyes.
 call - ing, While you speak to me —, mine own, While I hear — your fond lips call-ing, While you speak to me, mine own.
 heart love, Lies with - in — thy loving arms But the King - dom of my heart love, Lies with - in thy lov - ing arms.

p

col canto

a tempo

p

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON N^o 65

Contralto, Baritone or Bass

This lesson and Lesson N^o 64 are to be studied together

The Graces of Singing Enunciation (continued) Song Study

This charming love song, "Beauty's Eyes," was composed by the Italian composer, Paolo Tosti, and is one of the most popular of a number of well known songs by the same composer, such as "Goodbye," "Forever," "Tis not True" and others.

The song, although its melody is Italian in character, is composed in the style of the modern English song. Tosti has made his home in England for a number of years and has adapted himself to the English taste.

Your preparatory study of the enunciation of the words being complete, we will briefly study the interpretation.

The song picture is obviously that of a love scene. The mood is one of fervent sentiment, the spirit is ecstatic.

The tone colors necessary for the interpretation of the sentiment must not be too dark or too rich, but on the other hand they must not

be too light if you would interpret the song with fervor. The first verse should be sung with moderate nasal resonance, the veiled tone of the middle resonance and with vibrancy. The second verse should be sung very softly and mezza voce, using light, nasal resonance, soaring and vibrancy. The last verse should be sung with rounder and fuller tone than either of the preceding verses, but never loudly. The words should be strongly vocalized on full, rich tone color.

Take care to avoid any exaggeration of the chest resonance on the lower tones, or you will destroy the sentiment of your interpretation. The rhythm is simple 4. The phrasing is regular and is plainly indicated. The song must be sung legato and sustained, with the words clearly and significantly, but gracefully, enunciated on the string of tones joined and blended by legato.

"Beauty's Eyes"

F. E. WEATHERLY

Rather slowly

F. PAOLO TOSTI

pp molto legato

p

1. *p* I want no stars — in heav'n to guide me, I need no moon —, no sun to shine, While I have you, sweet-heart, beside me, While I

2. *pp* I hear no birds — at twi-light call-ing, I catch no mu-sic in the streams, While your gold-en words are fall-ing, While you

3. *mf* I want no King-dom where thou art love, I want no throne to make me blest, While with-in thy ten-der heart love, Thou wilt

know that you are mine. I need not fear what-e'er be-tide me, For straight and sweet my path-way lies, I want no stars — in heav'n to whis-per in my dreams. Ev'-ry sound of joy en-thral-ling, Speaks in your dear voice a-lone, While I hear your fond lips take my heart to rest. Kings must play a wea-ry part love, Thrones will ring with wild a-larms, But the King-dom of my

guide me, While I gaze in your dear eyes, I want no stars — in heav'n to guide me, While I gaze in your dear eyes. call-ing, While you speak to me, mine own, While I hear your fond lips call-ing, While you speak to me, mine own. heart love, Lies with-in thy lov-ing arms, But the King-dom of my heart love, Lies with-in thy lov-ing arms.

p

col canto

a tempo

p

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 66

Soprano, Mezzo - Soprano or Tenor

Enunciation

Its Importance in Attacking, Sustaining and Finishing a Tone

You have been instructed that Enunciation, apart from its grace, is of the greatest usefulness in attacking, sustaining and finishing a tone because the majority of English words begin or end with a consonant. Therefore, to attack or finish a tone correctly, you must articulate the initial or final consonant clearly, quickly and distinctly. Besides the initial and final consonants, a large number of words contain intermediary consonants; therefore, in order to sustain the tone unbroken on the vowels, you must also articulate the intermediary consonants clearly, distinctly and *quickly*. Your practice of the Enunciation Exercises in Lessons Nos. 63 and 64 has fully demonstrated this fact to you.

The *Attack* of a tone on a word is so vitally important and depends so much on the distinct articulation of the initial consonant that your special attention to this attack is absolutely necessary. Your earlier

practice of Attack has been on vowels, but in the majority of words you must attack on a consonant. Therefore the following exercises on the enunciation of the initial and final consonants will serve as advanced exercises on attacking, sustaining and finishing tones by the consonants.

Exercise No 1 is from the Grand Opera, "Carmen" by Bizet, and occurs in the famous Quintet (Act II) where the smugglers persuade Carmen to join them in order to deceive the revenue officers. The words must be *attacked* clearly and distinctly but always *lightly*. They are sung *very* rapidly, but you are advised to practice them first at a *moderate* speed, gradually increasing the rapidity when you can articulate every consonant *distinctly*. Practice softly but vigorously with a light tone. The consonants are the all-important point of the exercise.

EXERCISE No 1 (CARMEN) Bizet

When there is cheat - ing to be done, One thing is clear, clear as the sun; Wo-men can al-ways give good aid,
Wo-men are cheats born to the trade, And with-out them we can-not tell, But cer-tain-ly things do not go well. And
say, do you not think so too? O yes, we all a - greewith you, When there is cheat - ing to be done,
One thing is clear, clear as the sun; Wo-men can al-ways give good aid, Yes they can give good aid.

Exercise No 2 is a passage from the beautiful, sacred song, "One Sweetly Solemn Thought," by Ambrose. Probably you have frequently sung this old favorite and have experienced some difficulty in the enunciation of this particular passage. The chief difficulty lies in the final consonants. The slovenly manner in which these are usually enunciated would be ludicrous in a secular song. In a song of this character and in a church service, it is a disgrace to hear such an effect as the following:

"Bu lyin daryl between
Windin adow thro the nigh
Is the silen unknow stre
Tha leas a las to the ligh"

You will probably smile at this, but your conscience or your recollection will prove many instances of such "smudges" of sound in church "Singing." If you observe carefully, you will see that this slovenly effect

is due to the total neglect of the final consonants. Most of the words begin and end with consonants, and in the *painstaking* Enunciation of every consonant, which is always necessary in such instances, the *final* consonants are most easily and readily neglected.

Practice the words very slowly, articulating *every* consonant. You will experience some difficulty with the "t" and "l" in "But lying," the "g" and "d" in "lying darkly," the "n" and "th" in "adown through," the "n" and "st" in "unknown stream," the "t" and "l" in "at last," and the "t" in "at" preceding "t" in "to."

Every final consonant must be as carefully and distinctly enunciated as the initial consonant. Practice this exercise until you can enunciate the phrases, the words, and all the letters, - consonants and vowels, - so clearly, distinctly, and yet gracefully that your audience can *hear* them.

EXERCISE No 2 AMBROSE

But lying darkly be - tween, Winding a-down thro' the night, Is the si-lent unknown stream, That leads at last to the light.

NOTE: "One Sweetly Solemn Thought" Will be the song study of Lesson No 70.

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Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 66

Contralto, Baritone or Bass

Enunciation

Its Importance in Attacking, Sustaining and Finishing a Tone

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Exercise No 1 is from the Grand Opera, "Carmen," by Bizet, and occurs in the famous Quintet (Act II) where the smugglers persuade Carmen to join them in order to deceive the revenue officers. The words must be *attacked* clearly and distinctly but always *lightly*. They are sung *very* rapidly, but you are advised to practice them first at a *moderate* speed, gradually increasing the rapidity when you can articulate every consonant *distinctly*. Practice softly but vigorously with a light tone. The consonants are the all-important point of the exercise.

Lightly EXERCISE No 1 (CARMEN) Bizet

When there is cheat - ing to be done, One thing is clear, clear as the sun; Wo-men can al-ways give good aid,
 Wo-men are cheats born to the trade, And with-out them we can-not tell, But cer-tain-ly things do not go well. And
 say, do you not think so too? O yes, we all a - gree with you, When there is cheat - ing to be done,
 One thing is clear, clear as the sun; Wo-men can al-ways give good aid, Yes they can give good aid.

Exercise No 2 is a passage from the beautiful, sacred song, "One Sweetly Solemn Thought," by Ambrose. Probably you have frequently sung this old favorite and have experienced some difficulty in the enunciation of this particular passage. The chief difficulty lies in the final consonants. The slovenly manner in which these are usually enunciated would be ludicrous in a secular song. In a song of this character and in a church service, it is a disgrace to hear such an effect as the following:

"Bu lyin darly be-
 Windin adow thro the nigh
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Practice the words very slowly, articulating *every* consonant. You will experience some difficulty with the "t" and "l" in "But lying," the "g" and "d" in "lying darkly," the "n" and "th" in "adown through," the "n" and "st" in "unknown stream," the "t" and "l" in "at last," and the "t" in "at" preceding "t" in "to."

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But lying darkly be - tween, Winding a-down thro' the night, Is the si-lent unknowstream, That leads at last to the light.

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SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 67

Soprano, Mezzo-Soprano, Contralto or Tenor

The Graces of Singing

Enunciation

The Rapid Enunciation of Words

It is very much to be regretted, from the singer's standpoint, that the composition of songs and arias, whose proper interpretation demands the rapid enunciation of words, is entirely neglected in modern times. The standard operas of the Italian School contain many such songs which are wonderful examples of the remarkable effects made possible by clear and rapid enunciation. The Italians, especially, are adept in rapid enunciation, partly because of the liquid qualities of the Italian language, but for the most part because they cultivate and practice the art of rapid enunciation. You can acquire this art as readily as the Italian singer and with your own language.

Rapid enunciation demands an *elasticity* and readiness of the lip, tongue and throat muscles. Your studies of Enunciation would be incomplete without some practice of this accomplishment. In order to make this practice as interesting and practical as possible, your exercises are arranged in a song study which is in present and popular use, "The Rose and the Lily," by Robert Schumann (Shū-mann), one of the greatest composers of *Lieder*. This exquisite little *Lied* is the fourth number of the Song Cycle, "The Poet's Love."

The Song Picture is that of a Poet-lover, who declares that although he has loved the flowers, the birds and the dawn, he loves them no more, for "she" is the incarnation of the beauty of them all. The mood is ecstatic with happiness, the spirit is light and joyous.

The *Lied* is divided into eight phrases - it is almost impossible to divide it further and retain the unbroken chain of words. The tone color must be light and joyous, so you must use the colors of Head Resonance exclusively. The tone should also be full of vibrancy and life. The words must be enunciated trippingly, clearly and yet gracefully. The song, with all its daintiness, should be sung legato throughout. You will notice, in several instances, that the legato effect is especially indicated. You will find the technical interpretation by no means an easy task. Very rarely, indeed, is this particular song interpreted well. Its practice will demonstrate to you the splendid effects possible in rapid but graceful enunciation. It is advisable to practice at first by *speaking* the words clearly and distinctly, standing before a mirror so as to observe the free movements of the lips and tongue.

The Rose and the Lily

ROBERT SCHUMANN

Allegro

The rose and the li - ly, the dove and the dawning, I once lov'd them all in my life's young morn-ing. I love them no more, I
Die Ro - se, die Li - lie, die Tau - be, die Son - ne, die liebt' ich einst al - le in Lie - bes won - ne, ich lieb' sie nicht mehr, ich

love her, the peer-less, the ra-rest, the fair-est, the near-est and dear-est; For she, the source of joys un-measur'd, Her -
lie - be al - lei - ne die Klei - ne, die Fei - ne, die Rei - ne, die Ei - ne; sie sel - ber, al - ler Lie - be Won - ne, ist

self is the rose and the dove I treasur'd, I love her, the ra-rest, the fair-est, the dear-est, the flow'r of all maidens, the
Ro - se und Li - lie und Tau - be und Son - ne, ich lie - be al - lei - ne die Klei - ne, die Fei - ne, die Rei - ne, die Ei - ne, die

peer - less!
Ei - ne!

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Correspondence School of Music
Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 67

Soprano, Mezzo-Soprano, Contralto or Tenor

The Graces of Singing
Enunciation

The Rapid Enunciation of Words

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The Rose and the Lily

ROBERT SCHUMANN

Allegro

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Die Ro - se, die Li - lie, die Tau - be, die Son - ne, die liebt' ich einst al - le in Lie - bes won-ne, ich lieb' sie nicht mehr, ich

love her, the peer-less, the ra-rest, the fair-est, the near-est and dear-est; For she, the source of joys un-measur'd, Her-
lie - be al - lei - ne die Klei-ne, die Fei-ne, die Rei-ne, die Ei-ne; sie sel-ber, al - ler Lie - be Won-ne, ist

self is the rose and the dove I treasur'd, I love her, the ra-rest, the fair-est, the dear-est, the flow'r of all maidens, the
Ro - se und Li - lie und Tau-be und Son-ne, ich lie - be al - lei-ne die Klei-ne, die Fei-ne, die Rei-ne, die Ei-ne, die

peer - less!
Ei - - ne!

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Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 67
Baritone or Bass

The Graces of Singing Enunciation The Rapid Enunciation of Words

It is very much to be regretted, from the singer's standpoint, that the composition of songs and arias, whose proper interpretation demands the rapid enunciation of words, is entirely neglected in modern times. The standard operas of the Italian School contain many such songs which are wonderful examples of the remarkable effects made possible by clear and rapid enunciation. The Italians, especially, are adept in rapid enunciation, partly because of the liquid qualities of the Italian language, but for the most part because they cultivate and practice the art of rapid enunciation. You can acquire this art as readily as the Italian singer and with your own language.

Rapid enunciation demands *elasticity* and readiness of the lip, tongue and throat muscles. Your studies of Enunciation would be incomplete without some practice of this accomplishment. In order to make this practice as interesting and practical as possible, your exercises are arranged in a song study which is in present and popular use, called "THE YEOMAN'S WEDDING SONG" by Poniatowski, a splendid song which every Baritone or Bass should sing.

This is the first song of a distinctively dashing character given to you in this course and you will therefore appreciate its study.

The song picture is that of a bridegroom riding impetuously to his wedding. He will brook no delay, and the "Ding-dong" of his

horse's hoofs, and the church bells all add to his enthusiasm. The mood is happy yet defiant. The spirit is one of vigorous animation. The phrasing is easy with the exception of the last phrase, which will demand your careful attention.

Sing the triplets exactly as indicated, accenting the first note of each group strongly and taking a quick deep breath after "morn," in order to finish each verse as broadly and strongly as possible. The tone color should be rich, and vibrant with life and decision. Nasal resonance should be used throughout.

Commencing quietly, work up a fine tonal *crescendo* in the repetition of the "Ding-dong" in the refrain. "Through the Valley we haste, etc," should be sung lightly but with increasing tone to the last two phrases, which must be sung "*f*" in the first verse and "*ff*" in the second verse. The high tone in phrase 5 is intended for the second verse. In the second verse you should carry over the end of the sixth phrase into the seventh phrase, "And the lark o'er our heads doth sing a bridal song" as we gallop along." And again, in the case of the eighth and ninth phrases "Keeping time to the bells as they ring ding-dong, ding-dong, we'll gallop along."

You must enunciate every word clearly, distinctly, rapidly and vigorously to properly interpret this stirring song. Aim for *distinct* enunciation first, then add the speed. Do not neglect the legato effects.

Practice exactly as indicated.

THE YEOMAN'S WEDDING SONG

Music by PRINCE PONIATOWSKI
Arranged by GEORGE CRAMPTON

Allegretto Joyfully and with spirit

ff

Ding dong, ding dong, ding dong, I love the song,
Ding dong, ding dong, ding dong, my steed hie on,

For it is my wed-ding morn - - ing, And the bird, so gay in fine ar - ray,
For the church will soon be fill - - ing, They must not wait, they must not wait, For

For the day late, will be now a dorn - - - ing.
 were we late, they'd deem the groom un - will - - - ing.

Con brio

mf Tho' I've lit-tle wealth but sov-reign health, And am only a yeo-man
f The sun is high in the morn-ing sky, *p* And the lark o'er our heads doth

free, When heart joins hand there's none in the land, Can be rich - er in
 sing, A bri - dal song, as we gal - lop a - long, Keep - ing time to the

joys than we. Ding dong, ding dong, we'll gallop a - long, All fears and doubting scorn-ing; Ding dong we'll gallop a - long, All
 bells as they ring Ding dong, ding

fears and doubting scorn-ing; Thro' the val-ley we'll haste, for we've no time to waste, As this is my

slower

1 *rit* wed - ding morn, my wed-ding morn - ing, 2 *rit* wed - ding morn, my wed-ding morn-ing.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS.

A Course of Singing Lessons

By GEORGE CRAMPTON

Lesson No. 68

(This lesson and Lesson No. 69 should be studied together.)

THE LAWS OF SOUND

You have learned that vocal tones are made by breath released from the lungs coming into contact with the vocal cords and causing them to **vibrate**. You have also learned that these fundamental **vibrations** of tone are carried on into the resonance cavities where they are reinforced, strengthened and beautified into perfect tone. You have studied the details of the process of tone production in breathing, placing, resonance and the sensations of tone.

You can **feel** and **hear** and **realize** when your tone production is correct (although the process of correct tone production is physically nearly unconscious), and yet the **causes** of voice production still remain something of a mystery to you. In short, you realize the truth of its principles, which, in their correct application, practice and realization, result in perfect tone, because you have demonstrated them yourself,—but, you do not know the reasons for these things.

These next two lessons, on the Laws of Sound Applied to the Voice as an Instrument, will demonstrate to you the **reason** why perfect tone is the result of correct voice production, and how the Laws of Sound concerning the voice as an instrument have been correctly applied in your lessons on breathing, resonance and the sensations of tone. There is no **mystery** or **secret** in correct voice production. Its principles are plain, but they have become obscured and misconceived because of the general ignorance of the simple Laws of Sound on which they are founded.

The Laws of Sound are the laws of nature, and, through the researches of such great scientists as Helmholtz and Tyndall, they have been made so plain and simple that, nowadays, they are part of necessary, ordinary education.

We shall first study the Laws of Sound bearing directly on the voice, and, in our next lesson, **apply** them to the voice as an instrument.

SOME SIMPLE LAWS OF SOUND

1. Sound is a mental sensation, caused by vibrations of air, acting through the ear. Sound may be either noise (or unmusical sound) or musical sound. A noise (or unmusical sound) is the result of **vibrations** recurring at **irregular** intervals. Musical Sound is the result of **vibrations** recurring at **regular** intervals. We can **see** vibrations by watching the vibrating strings of a violin, harp, mandolin or any stringed instrument, when they are bowed or plucked by the fingers. We can **feel** vibrations by touching a sounding bell or a tuning fork when it is struck. But these vibrations are not realized into musical sound unless we can **hear** them.

In order to hear them, a **medium** is necessary to communicate them to the **ear**. This medium must be the ocean of air which surrounds us on all sides, for it is a common fact that **without** air, we cannot **hear**. The vibrations of the **sounding-body** are communicated to the air, **not** by sending them **direct**, but by setting up **sound-waves**, which, in ever increasing circles, travel in every **direction**. These sound waves, striking the ear-drum, cause it to vibrate. The vibrations are carried by the auditory nerve to the brain, where they are perceived and heard as musical sound.

2. Vibrations may be simple or compound. **Simple vibrations** follow the laws of a pendulum and do not directly concern the voice. **Compound vibrations**, which are caused by sounding-bodies, vibrate not only up and down and from side to side, but also in **segments** (each large vibration being broken up into smaller ones.) **Compound tones** are the result of **compound vibrations**. When we hear a compound tone, we experience the same effect as if a series of single tones, having definite musical pitches but different degrees of loudness, were sounded together. Of course, no such tones were **really** sounded, but as the mental effect is the same as if they were, it is convenient to speak of **compound** musical tone as consisting of a series of simple, **partial** tones.

These partial tones are called harmonics or overtones. For the special purpose of these lessons, we shall call the fundamental tone the **prime** tone and the partial tones, overtones.

3. The **force** or **loudness** of a tone depends:

- (a) On the largeness of its vibrations, and
- (b) On the distance at which the tone is heard.

4. The **pitch** of a tone depends on the **rate** of the vibrations in a given time. The greater the number of vibrations the higher the pitch.

5. The **quality** of a tone (not good or bad but the **distinctive** quality) depends on its **overtones**. The popular idea of the real meaning of quality of tone is so confused and uncertain that we shall make it plain to you. Suppose you were seated alone in a room, and in the room adjoining, you could hear a voice singing, and a violin, cornet and flute playing. You could easily distinguish each one with absolute certainty. Why? In what **property** of tone do they differ so that each is distinct and separate from the other? Not in **loudness**, for in that they are equal. Not in **pitch**, for they can each sing or play exactly the same note at the same time. The **distinctive difference** must be in **quality**, and this **difference** is exactly what is meant by quality of tone, and is caused by the varying prominence of the overtones.

OVERTONES

6. If we analyze a compound tone, we find the arrangement of overtones as follows:

1. The prime tone by which the pitch of the compound tone is determined.
2. An overtone an **octave** above the prime.
3. An overtone a **fifth** above No. 2, or a twelfth above the prime.
4. An overtone a **fourth** above No. 3, or two octaves above the prime.
5. An overtone a major third (three half-steps or semi-tones) above No. 4, or two octaves and a major third above the prime.
6. An overtone a minor third (three half-steps or semi-tones) above No. 5, or two octaves and a fifth above the prime.
7. An overtone almost a minor third above No. 6, or two octaves and nearly a minor seventh (six full steps and nearly a half-step) above the prime.
8. An overtone one tone above No. 7, or three octaves above the prime.

The compound tone C, thus analyzed and expressed in musical notation, would be:

Illustration No. 1.



* Slightly below the pitch indicated.

Try the following simple experiment: Seat yourself at the piano, and, placing your foot on the loud pedal, hold it down firmly. Then strike the key C, No. 1, in the bass (an octave below middle C), and listen carefully. The first tones you hear will be No. 1, the prime, and its repetition one, two or three octaves higher (overtones Nos. 2, 4, 8). Now try the experiment again and listen **very** carefully. Besides the prime tone and its repetitions or octaves, you can hear another overtone sounding, perhaps very faintly, and sometimes very high, **after** the prime tone.

Try once again, and by concentrating your mind and hearing, you will hear and perceive another overtone (No. 5), the tone E.

At the first trial it is possible that the overtones will be rather difficult to hear and perceive, nevertheless they are **sounding**; it is simply a matter of the cultivation of your musical hearing.

If you will try the experiment often and practice **listening**, you will not only hear and perceive the first three overtones, but gradually you will be able to hear each of the first seven overtones clearly.

NOTE—There are **many more** and **higher** overtones in some compound tones than the seven mentioned here; for instance, the tones of a fine bass voice have at least twenty overtones.

All the overtones of a compound tone are not always **perceptible**, but their **order**, as given above, never changes.

You may have some difficulty in hearing No. 7, but in due time you will hear it, although **slightly below** the pitch of the B flat indicated.

NOTE—The loud pedal must be held down firmly throughout, as this keeps the strings of the piano in sympathy so that you can hear the overtones properly.

Besides the interest of this experiment, it affords an excellent practice for the cultivation of your musical ear.

You can make a similar experiment and obtain a similar result with your own voice, without touching the keys, by simply holding down the loud pedal and **singing** the tone C with a strong, firm tone and correct attack and finishing it suddenly and clearly. Then listen carefully and you will hear all the overtones of the compound tone C.

7. Resonance is the result of a sounding-body communicating its vibrations to another body or space, called a **resonator**, so that the second body or resonator is thrown into co-vibrations with the first body. The resonance of caves and rocky enclosures is well known. The sound heard when a hollow shell is held close to the ear is caused by resonance. Children think they hear in it the noise of the sea, but the noise is really due to the reinforcement by resonance of the feeble sounds with which even the stillest air is pervaded. Sounds so feeble in themselves as to be nearly inaudible are reinforced to a marvelous extent by resonance. The **amount** of reinforcement depends on the **shape** of the resonator. Resonance, not air, preserves the quality of a musical sound, and also reinforces it by preserving and reinforcing the overtones.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS.

A Course of Singing Lessons By GEORGE CRAMPTON

Lesson No. 69

(This lesson and Lesson No. 68 should be studied together.)

THE LAWS OF SOUND APPLIED TO THE VOICE AS AN INSTRUMENT

"The human voice of the Divine Artificer is an incomparably more complex, as it is an incomparably more beautiful, instrument than any of its compeers. Fearfully and wonderfully it is made. Not only is its mechanism more intricate, not only are its constituent parts more numerous and delicate than those of any artificial organ, but the action of these is complicated by conditions from which every other instrument is free."—JOHN HULLAH.

We shall now study the **Application** of the Laws of Sound to the voice. In order to do this in a simple, practical manner, let us first study briefly the voice regarded as a **musical instrument**.

The human voice has often been compared to various classes of instruments, such as the violin (stringed), the flute (pipe), and the clarinet (reed). Attempts have been made to prove its likeness to each one, individually, and also to a combination of stringed, pipe and reed instruments, but without any convincing success. The mechanism of the human vocal instrument (if such it may be called) is so intricate and different that it is impossible to compare it to any **artificial** instrument. Indeed, it is a matter of fact that the mechanism of a great number of instruments have been modeled on the vocal instrument.

The vocal instrument consists of **five** parts.

1. The chest and the lungs containing the air, which we may call the **motor**.
2. The diaphragm, which we may call the **bellows**, controlling the **motor**.
3. The windpipe, which we may call the **pipe**, through which the air is carried up and down.
4. The voice box or larynx, containing the vocal cords, the **vibrating** element, which we may call the **sounding-body**.
5. The upper part of the throat or pharynx, and the mouth, nasal, head and forehead cavities, which we may call the **resonator**. Our vocal instrument thus consists of the **motor**, the **bellows**, the **pipe**, the **sounding-body** and the **resonator**.

We have learned how the **bellows** fills the **motor** with air (breath), and how, by the control of the **bellows**, the air is released through the **pipe**, and, striking the **sounding-body**, causes it to vibrate, and how the fundamental tone generated by these vibrations is carried on into the **resonator**, where it is reinforced and perfected.

Now let us study the five parts in detail.

The **bellows**, we know, is controlled by the diaphragm, which, by its action, not only fills the lungs with air but also controls its emission.

The **pipe** is more or less a **passive** part of the vocal instrument. It is subject slightly to contraction and relaxation, but its especial, important and necessary use is simply to carry the air to and from the lungs.

The **sounding-body** (voice box or larynx) is the central organ of the vocal instrument and contains the fundamental part of it, the vocal cords, by and through which the **fundamental tone** is generated in vibrations of tone.

The vibrating (vocal) cords are two ledges of elastic tissue covered with a delicate membrane. Each of them is connected on its **outer** side with the shield or covering of the larynx, leaving the inner edges free to vibrate. (See Illustrations Nos. 2, 3 and 4, Lesson No. 25.)

The actions of the vocal cords are chiefly controlled by two small sets of muscles called the opening and closing muscles. In normal inspiration, the inner edges of the vocal cords are drawn wide apart by the contraction of the opening muscles in order to admit the air. (See Lesson No. 25.) In normal expiration, the vocal cords are held closer together by the relaxation of the opening muscles.

These movements of the vocal cords go on from the beginning of our lives until the end, waking or sleeping, with more or less vigor according as we take a slight or a deep inspiration.

The **closing** muscles, acting in opposition to the opening muscles, draw the vocal cords towards each other by stretching them into the proper position for the production of tone.

The first Mental Conception of Tone. Let us study briefly and in a simple way the preparation and process of the production of Fundamental Tone which, although you are unconscious of its operation, **must** occur every time you sing a tone. When we wish to sing formally, we, as a rule, first get the pitch or key from an instrument. The vibrations of the tone obtained from the piano, violin, or tuning fork are communicated to our ear, through the air by sound-waves (Lesson No. 68-1); from the **ear** they are carried to the **brain** by the auditory nerve, where they are perceived as musical sound at a certain pitch. The brain at once recognizes the pitch, and, as it were, **telegraphs** it instantly to the larynx, which **instinctively** causes the vocal cords to assume the position necessary for the correct reproduction of the tone at the pitch desired by the action of the closing (stretching) muscles.

Simultaneously with this action of the larynx, breath has been inhaled and stored ready in the lungs—the **motor**—by the action of the **bellows**. This breath is now released through the windpipe by the **bellows** and strikes the vocal cords—the **sounding body**—exactly at the moment they are in the **proper position** to vibrate, with the result that **Fundamental Tone** is produced at the pitch desired.

The whole wonderful operation of making tone is nearly **instantaneous** and **instinctive** from the moment the brain perceives the pitch of the tone from the vibrations of the air.

When we wish to sing informally, without obtaining any pitch, the brain dictates the pitch and the vocal instrument at once reproduces it in precisely the same manner.

The fundamental vocal tone is the result of **compound** vibrations and is therefore compound tone. (Lesson No. 68-2.) Its force or loudness depends on the **vigor** with which it is generated. (Lesson 68-3.) Its pitch depends on the varying tension of the vocal cords. If a high tone is desired by the brain, the vocal cords are drawn close together by the closing (stretching) muscles, and the breath strikes them when they are at high tension, and the result is a **great number** of vibrations. If a low tone is desired, the cords are **not drawn so closely together** as for the high tone, consequently the tension is not so great nor the vibrations so numerous. (Lesson No. 68-4.) The vocal cords, of course, **never** touch each other in making tone, for this would destroy the vibrations. On the other hand, the vocal cords are never **entirely** relaxed in making tone; only in normal breathing are the vocal cords entirely relaxed by the action of the opening muscles. The **quality** of the compound tone, thus generated, depends on the **preservation of the overtones**. (Lesson No. 68-5 and 6.)

The preservation of the overtones depends greatly on the Resonator. (Lesson No. 68-7.) Unless the different resonance cavities are ready and open to receive the tone carried to them on the divided current of vibrations, the quality of the tone will be deficient.

Perfect tone is the result of perfect resonance, which can only be attained through the vibrations of tone streaming and whirling in every resonance cavity at the same time. (Lesson No. 51.)

The sensations of tone you have studied were, in truth, the **realization** of the **sensations** of the **overtones**, generated from every fundamental and compound tone produced by the vocal instrument. This is the reason why you can realize all the sensations of tone on every tone. When you fail to realize the upper sensations of tone (forehead and head resonance) on a low tone, the tone is imperfect because the **higher overtones** are **lacking**. When you fail to realize the lower sensations of tone on a high tone, the tone is imperfect because the lower or medium overtones are lacking, or the prime tone is not sufficiently superior in strength to the higher overtones.

Nasal tones, tones sung with the nasal cavities closed, are imperfect because the incorrect resonance of these tones exaggerates the strength of the higher overtones at the expense of or because of the inferiority of the lower overtones. (Lesson No. 68-7.)

The shape of the Resonator of the vocal instrument (the resonance cavities) is extremely variable and elastic. The means of altering its shape are endless. For this reason alone, it is impossible to compare the vocal instrument with any other instrument.

In singing, the resonator must be continually adjusted and re-adjusted to the ever varying pitch of the fundamental tone; for, not only is the fundamental tone reinforced in the Resonator, but the very quality of the voice and the formation of the vowels also depend on the Resonator.

Your studies of the Sensations of Tone and your practice and realization of them have demonstrated to you how **wonderfully** and **unconsciously** you can sing on the vocal instrument.

These last two lessons will prove to you the truth underlying the Sensations of Tone—that they are not only an interesting method of attaining perfect tone but are founded on the Laws of Sound.

If you wish to study further the Laws of Sound and their relation to the voice, you are earnestly advised to study "The Sensations of Tone" (Helmholz), "Sound" (Tyndall), "Voice, Song and Speech" (Brown & Behnke), to all of which the writer is indebted for valuable suggestions. All three books are included in the catalog of any public library.

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 70

Enunciation
Song Study

"One Sweetly Solemn Thought"

We shall now revert to the subject of Enunciation for one lesson, and use for our object lesson the beautiful old sacred song "One Sweetly Solemn Thought."

This song is one of the most popular of sacred songs, but is rarely well sung because of its simplicity, and because the words are quite difficult to enunciate clearly. We shall therefore devote all our attention to the words.

This song study brings to our notice very forcibly the necessity for using taste and discretion in joining words. Singers so often spoil their interpretations of songs, especially sacred songs, by *misuse* of the legato, so we will study briefly the several rules for joining words founded not only on good taste, but also on the Musical Structure of Songs.

RULES WHICH GOVERN THE USE OF LEGATO IN JOINING WORDS.

- (1) The separate syllables of a word can always be joined.
- (2) Words occurring on tones on the strong accents of a measure can always be joined to words on tones on a weak accent or on the next strong accent. Thus in a measure of common time, a word and tone on beat 1 can be joined to the word on beats 2, 3, or 4.
- (3) Words on a weak accent can very rarely be joined to words on a strong accent, thus 2 to 3, or 4 to 1.
- (4) Words on the last tone of a measure must not be joined (over the bar line) to words on the first beat of the next measure (except when the effect is rarely and particularly indicated).

The observation and practice of these four rules will obviate mistakes you are very apt to make.

In the song study, the words and tones are very carefully marked. When legato is *intended* it is *indicated*. When it is *not* intended, the words and tones are *slightly accented* (Phrases 7, 8, 12, 20).

Your attention is also drawn to the arrangement of the final consonants in the majority of phrases: these consonants are placed exactly where they belong - at the end of the tone. The sustaining of the tone and word on the vowel sound is indicated by -, which means that you must sustain these words and tones on the vowels to their proper length, and then finish the word with a crisp and quick articulation of the final consonants (Phrases 1, 2, 4, 5, 6, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20).

In two phrases (1 & 17) the *very sense* of the words is dependent on your care in observing this instruction. In the first instance, "One Sweetly Solemn Thought comes to me," etc., the sense will be lost unless you *sustain* the word "thought" until the last possible moment to give you time to breathe, and *continue* the sense of the words on the word "comes." The second instance, (phrases 17 & 18) is exactly similar.

The words of this song are by Phoebe Carey, and are found in every church Hymnal. Read them over before you study the song. The thought is reflective and submissive, but never hopeless or monotonous. There is a distinct change of mood and expression in each verse.

The climax of the song is reached in phrase 16. The word "light" should be sung broadly and with all the religious fervor which its real meaning inspires. The last four phrases should be sung softly and prayerfully, with an increase of tone on the word "home," on which the tone should be first *held* and then allowed to *die away*. The last phrase should be *half spoken* with an emphasis on the word "now."

The musical demands of the song are simple. Take care to observe the change of time and rhythm on phrase 13. Concentrate your whole attention on the words and their clear enunciation, and you will have cause to feel proud of your interpretation of the song the next time you sing it, - for *every one* will hear *every word*.

Words by PHOEBE CAREY
Arranged by George Crampton
Andante (♩ = 80)

Music by R. S. AMBROSE

The musical score is written for voice and piano. It begins with a piano introduction in E-flat major, 4/4 time, marked Andante (♩ = 80). The piano part features a series of chords and moving lines in both hands. The vocal melody enters in the third measure, marked 'Softly' and circled with a '1'. The lyrics are: 'One sweet - ly sol - emn thou - ght Comes to me o'er and o'er. I am near - er home to day, Than I've'. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *p rall* (piano, rallentando). There are also phrasing slurs and breath marks. The score ends with a final piano chord and a vocal note.

Singing Lesson No 70

"One Sweetly Solemn Thought" (continued)

ev - er been be - fo - re, Near - er my Fa - ther's hou - se, Where the ma - ny man - sions be,

Near - er the great white thro - ne, Near - er the crys - tal sea. Near - er the bounds of li - fe, Where we

lay our bur - dens do - - wn, Near - er leav - ing the Cro - ss, Near - er gain - ing the Cro - wn.

(♩. = 60) *A little faster*

But ly - ing dark - ly be - twee - n, Wind - ing a - down thro' the ni - ght, Is the si - lent,

un - known stream, That leads at last to the li - ght, Fa - ther, be near when my fee - t, Are

slip - ping o'er the bri - nk, For it may be I am near - er ho - me, Near - er now than I thi - nk.

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON No 71

Contralto, Baritone or Bass

The Graces of Singing

Flexibility

The true meaning and purpose of the cultivation of Flexibility in singing has become greatly obscured in recent years, so much so, that singers have greatly neglected the study of this necessary, useful and beautiful Vocal Grace. It can almost be said that sopranos are the only singers who even *attempt* to cultivate Flexibility.

The chief reason for this general neglect is the misconception of its true meaning and purpose in singing. The true meaning and purpose of Flexibility in singing is twofold:

1. Flexibility of the Larynx, or Agility, which is

The ability to execute easily, smoothly and correctly all vocal ornaments, florid vocal passages, scales and runs. (See note)

2. Flexibility of the Resonator, which is

The flexibility and elasticity of the resonance cavities, and their readiness to adjust themselves properly to the rapid changes of pitch in Coloratura in order to preserve perfection of tone quality.

The general misconception of the true meaning of Flexibility is proved by the following common mis-statements.

1. "That the need and use of Flexibility has passed with the old composers."

2. "That, in modern times, sustained and declamatory singing has replaced the ornaments and runs."

3. "Therefore the study of Flexibility is unnecessary and fatiguing to the Voice."

This argument is so false and misleading that I will answer it briefly for your benefit and reassurance.

Firstly, Neither the *use* nor the *need* of Flexibility has "passed;" it cannot pass, for, although ornaments and runs (see note) are seldom written by modern composers, the proper interpretation of the great classical oratorios and operas which are in public and popular use, is *impossible* unless you cultivate Agility, or Flexibility of the Larynx.

Secondly, Sustained and declamatory singing depends greatly on the Flexibility of the Resonator.

Thirdly, You can, therefore, easily realize that Flexibility in *both* its forms is of *vital necessity* in singing.

Lastly, The question of vocal fatigue depends on the correctness of the instruction and its proper practice by the pupil.

Apart from the *practical necessity* of Flexibility for the proper interpretation of the innumerable beautiful song classics in the works of the great composers of oratorio and opera, some of which must be included in every ambitious singer's repertoire; apart from the opportunities for brilliant and showy effects (sometimes called "vocal fireworks") which Flexibility affords, *the study of Flexibility gives a singer greater mastery of every vital principle of voice production and every accomplishment in singing.*

Until the singer has studied voice production, and knows from practice and experience *how* and *when* tone is correctly produced, the study of Flexibility is futile, undesirable and even harmful. I earnestly advise your serious attention to the study of Flexibility *now*, because the present stage of your studies is *exactly* the right moment for its commencement, development and mastery. Your voice, your singing and your musical ability will be greatly improved and benefited by the cultivation of this important accomplishment.

You have learned that Flexibility of the voice depends on two Essentials (1) The control of the stretching (closing) and slackening (opening) muscles of the larynx, which were studied in our previous lessons; and (2) On the elasticity and readiness of the *Resonator* above the larynx to properly "mould" the tone after its fundamental production in the larynx. Your studies of voice production have taught you how to "mould" the tone through the different sensations of tone.

Our study of Flexibility will for the present be devoted to Flexibility of the Larynx and the cultivation of the agility necessary for the correct execution of the ornaments and florid vocal passages (runs); but you must always bear in mind the fact that correct voice production plays a *most important part* in Flexibility.

There is not the slightest difficulty in using the stretching and relaxing muscles of the Larynx. In fact, you use them unconsciously and easily every time you utter a sound; but as it is necessary for you to understand the correct operation of these muscles, try the following little exercise, singing the simple tones rhythmically, correctly, softly and slowly.



This is very simple, is it not? And yet on these simple tones you have exercised the most important muscles used in Agility. Let us briefly analyze their workings on the above exercise.

When you attack the first tone, the stretching muscles, at once, *working unconsciously to you*, bring the vocal cords into the necessary position to make the correct *pitch* at the exact moment the column of breath strikes them.

When you change to the second tone, the alteration of pitch is caused by a contraction of the stretching muscles overcoming the resistance of the slackening muscles, thereby stretching the cords and *raising* the pitch of the tone, - again an unconscious operation.

When you change to the third tone, the operation on the second tone is exactly reversed, - the slackening muscles overcome the resistance of the stretching muscles, and, again *working unconsciously*, the pitch of the tone is *lowered* by the slackening of the vocal cords.

This operation of the muscles of the larynx is the fundamental basis

for the cultivation of Agility, and although, as we have demonstrated, it is unconscious, yet the facility, smoothness and rapidity of its working can be cultivated to a marvelous extent by proper practice.

There is no question of *failure* if you will but practice. Enunciation and Flexibility are two Graces which are the common property of every singer who works for them, and they can be speedily mastered.

The following Exercises, Nos. 2 and 3, which may be called the Fundamental Exercises in Agility, include two forms of the simple operation of the stretching and slackening muscles of the larynx. Practice each one clearly and distinctly, but smoothly; sing softly and with pure intonation, holding the lips, tongue and jaw absolutely still. Do not try how *quickly* you can sing, but rather how *distinctly*.

NOTE: The Ornaments are the Trill or Shake, the Appoggiatura, the Acciaccatura, the Mordent, and the Gruppetto or Turn. Runs are Rapid Scale Passages and Arpeggios.

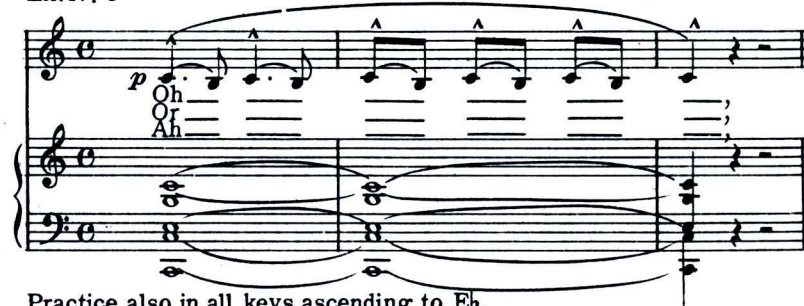
The comprehensive study of all these is called Coloratura. Songs and Arias containing Ornaments and Runs are called Coloratura Songs.

Ex. No 2



Practice also in all keys ascending to D.

Ex. No 3



Practice also in all keys ascending to E \flat .

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS
by George Crampton

LESSON No 72
Contralto, Baritone or Bass

The Graces of Singing

The Ornaments

The Ornaments or Embellishments (sometimes called Graces) are the Trill or Shake, the Appoggiatura (Ahp-pödg-jäh-töó-räh), the Acciaccatura (Aht-chäh-käh-töó-räh), the Mordent, and the Turn or Gruppetto (Groop-pěť-töh). The Ornaments are not essential to the melody of a

song, but as their name signifies, they are usually added for ornamentation. We shall commence our studies of the Ornaments with the Trill or Shake, because it is most neglected by singers and because its practice will help you to the correct execution of the other Ornaments.

THE TRILL

The Trill is, from a physiological standpoint, a *regular* movement of the closing (stretching) opening (slackening) muscles controlling the vocal chords, which were studied in our last two lessons. Musically, the Trill consists of a rhythmical repetition of two notes at the interval of either a tone or a semitone apart according to the position of the note of the scale on which the Trill is written.

The *lower* note is the *principal* note, and the *higher* note is the *auxiliary* note. The Trill is terminated in several ways, but we will at present use the ordinary ending (as indicated below) with the addition of two notes, viz. (1) A semitone below the principal note, and (2) The principal note, or the auxiliary note which, with the two preceding notes of the Trill constitute a Turn (which we shall study later).

Illustration No 1



The only way to acquire a perfect Trill is to practice it in strict time and rhythmically. You must at first even count the tones. Thus, in Exercise No 1, there are seven tones in the first measure with four accents, sixteen tones in the second measure with four accents. First, practice it very slowly at the speed of four seconds to each measure (one accent each second) When you can sing this correctly, you may increase the speed at each practice until you double the rapidity to two accents each second.

You can easily regulate the speed by the ticking of a watch or clock or by the use of a Metronome (see note). Be *patient* and practice slowly. Take great care to sing each tone correctly, and the Trill will soon begin to work itself. If you try to hurry or blur the tones, the result can only be a meaningless blotch of tone. Accent the groups of tones vigorously at first, as indicated.

The Trill is not difficult to acquire even when the throat is naturally stiff, if you will be *patient*. Practice in strict time and accent properly. Practice first with the simple chords of the accompaniment, which will help you to accent properly. After several trials, practice *without* accompaniment but *always* in strict time.

Our next exercise is on a *series* of Trills, each separated by the interval of a third. Practice this in exactly the same manner as Exercise No 1, but at first even *more slowly*. You will find it advisable to breathe before each group, as indicated, until the exercise is well fixed in your mind and begins to run easily. When you can sing it

Ex. No 1



Practice also in all keys ascending from D^b to E^b

correctly and easily, then practice quicker and on one breath. Make certain that you can sing every tone in the exercise. Do not hasten the speed at the expense of the tones. Strive to sing *correctly* rather than *quickly* until the Trill begins to run easily.

Ex. No 2 Slowly



Practice also in the keys of E^b & E^h

NOTE:- The Metronome is a musical time-keeper, consisting of a pendulum moved to and fro by clockwork. A slider marks the number of beats per minute. Thus, the number "60" indicates one beat each second, "120" two beats each second; etc. It is a most useful little instrument for singers.

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Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON N^o 72

Soprano, Mezzo-Soprano or Tenor

The Graces of Singing

The Ornaments

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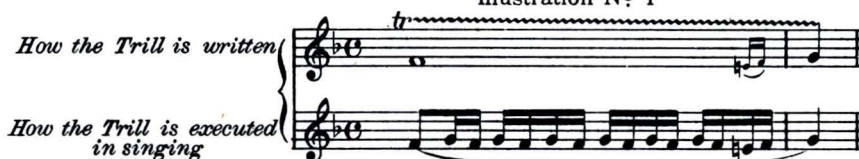
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Ex. N^o 1



Practice also in all keys ascending from E₄ to F.

correctly and easily, then practice quicker and on one breath. Make certain that you can sing every tone in the exercise. Do not hasten the speed at the expense of the tones. Strive to sing *correctly* rather than *quickly* until the Trill begins to run easily.

Ex. N^o 2



Practice also in the keys of F₄ & F₅

NOTE: The Metronome is a musical time-keeper, consisting of a pendulum moved to and fro by clockwork. A slider marks the number of beats per minute. Thus, the number "60" indicates one beat each second, "120" two beats each second, etc. It is a most useful little instrument for singers.

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A COURSE OF SINGING LESSONS
by George Crampton

The Graces of Singing
The Ornaments (continued)
The Appoggiatura and the Acciaccatura

In Illustration N^o 1 you are shown several examples of the Accented Appoggiatura in four, three and two rhythms. On the lower staff (Exercise N^o 1) you are shown the proper execution of the Appoggiatura in these rhythms. Practice each one separately and carefully, accenting the first note properly as indicated.

(over)

Singing Lesson No 73

The Unaccented Appoggiatura is written *after* the principal note and takes its time-value from it.

Exercise No 3 contains several examples of the Unaccented Appoggiatura, and their proper execution. Practice each example

separately, taking great care to make the dotted long note (the principal note) long enough, and the short note (the Unaccented Appoggiatura) short enough, giving each its exact time-value as indicated: practice slowly.

THE UNACCENTED APPOGGIATURA

Exercise No 3

Oh _____
Ah _____

Oh _____
Ah _____

Oh _____
Ah _____

THE ACCIACCATURA

The Acciaccatura is sometimes called the short appoggiatura, or accent note. It is a short note written before the principal note at the interval of a tone or semitone. An Acciaccatura does not affect the accent or the time-value of the principal note. It is a small short note added to the melody to give greater accent or emphasis to the principal note and must be sung *quickly* and *instantly* before passing to the note it precedes.

The Acciaccatura, like the Appoggiatura, is written both above and below the principal note at the interval of a tone or semitone. You can easily distinguish an Acciaccatura from an Appoggiatura

by the tail of the note. The Acciaccatura properly written, has a line drawn through the tail of the note thus, . The Appoggiatura is written without the line.

Exercise No 4, is a vocalizzo containing examples of the Acciaccatura written above and below the principal note. Practice thoughtfully, taking great care to accent the proper note (the principal note, not the accent note), and to sing the accent note quickly. In the third part of the exercise, the Acciaccatura is arranged above and below each note alternately. Practice at first slowly, taking breath in the middle as indicated. After a little practice you will have no difficulty in singing the whole phrase quickly on one breath.

THE ACCIACCATURA

Exercise No 4 SOPRANO, MEZZO-SOPRANO OR TENOR

1 Above

2 Below

Ah

Transpose and practice also in the keys of D \flat D E \flat & E

3 Alternating above and below

Ah

Exercise No 4 CONTRALTO, BARITONE OR BASS

1 Above

2 Below

Ah

Transpose and practice also in the keys of B \flat & C

3 Alternating above and below

Ah

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Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON N^o 74

Contralto, Baritone or Bass

The Graces of Singing

The Ornaments

THE MORDENT AND THE GRUPPETTO (TURN)

The Mordent is the most variable in form of all the ornaments, and is probably the most difficult to execute properly. In its usual form it consists of two or three notes preceding a note of the melody. Its time value is taken from the note it follows. A Mordent of two notes includes: (1) The principal note, (2) An auxiliary note a semitone below the principal note.

Illustration N^o 1
Mordent of two notes



A Mordent of three notes includes: (1) An auxiliary note a tone above the principal note, (2) The principal note, (3) An auxiliary note a semitone below the principal note.

Illustration N^o 2
Mordent of three notes



Mordents are also used in their inverted form. An inverted Mordent of two notes includes: (1) The principal note, (2) An auxiliary note one tone above the principal note.

Illustration N^o 3
Inverted Mordent of two notes



An Inverted Mordent of three notes includes: (1) An auxiliary note a semitone below the principal note, (2) The principal note, (3) An auxiliary note one tone above the principal note.

Illustration N^o 4
Inverted Mordent of three notes



There are other forms of the Mordent in addition to the above *four usual* forms, but as the Mordent is always written exactly as intended to be sung, it is unnecessary to particularize them. The Mordent must be sung with rapidity, delicacy and lightness or its effect will be lost. It should never be allowed to interrupt the flow of the melody, which it is intended merely to embellish, not to supplant. As neither the rhythm, accent, nor the tempo of the melody should be interrupted by the Mordent, you can easily realize the necessity of singing the Mordent with rapidity and lightness.

Exercise N^o 1 includes examples of Mordents of two and three notes, which are sung in their *usual* form ascending and in their *inverted* form descending. Practice at first slowly but in strict time, taking care to sing every note correctly; then practice at a quicker tempo, always using a *light* tone but not an *open* tone.

Ex. N^o 1

Mordent of two notes

Mordent of three notes

Inverted

Inverted

Sopranos, Mezzo-Sopranos and Tenors practice also in the keys of D^b, D, E^b & E.

Contraltos, Baritones and Basses practice also in the keys of B^b, B, D^b & D.

You will notice that Exercise N^o 2 consists of (1) A simple melody (2) The same melody with all the usual forms of the Mordent added as ornaments. This will demonstrate to you the proper use of the Mordent, namely, mere ornamentation.

Ex. N^o 2 Arranged by George Crampton

Andantino ♩ = 60

Practice (2) slowly at first, taking care to sing every note correctly. When you can do this you may practice at exactly the same tempo as the melody, about 1 beat each second (♩ = 60 Metronome time). Practice first on "oh" and afterwards with the words. Always try to sing the Mordent first with *delicacy* and *lightness*, and afterwards with *rapidity*.

VACCAI

Singing Lesson No 74

Hush, my heart;— O why com - plain?— Sum - mer will re - turn a - gain,

When the swal - lows home - ward fly —, When the ro - ses scat - ter'd lie —.

Hush, my heart, O why com - plain?— Sum - mer will re - turn a - gain.

THE TURN OR GRUPPETTO

The Turn or Gruppetto is a very graceful ornament and is often used in modern music. It consists of four notes: (1) An auxiliary note one tone above the principal note, (2) The principal note, (3) An auxiliary note either a semitone or a tone below the principal note, (4) The principal note.

Illustration No 5

In (1) the third note of the Turn is written a *semitone* below the principal note. In (2) the third note of the Turn is written a *tone* below the principal note.

The Turn is not only used merely as an ornament, but also as *part of the melody*. When it is used for ornamentation, the third note of the Turn is usually written as a semitone, and the Turn is intended to be sung quickly, lightly and smoothly. Modern composers, however, such as Schumann and Wagner (see Lesson No 43, Ex. 3), have written the third

note of the Turn a *tone* below the principal note, and have intended it to be sung as *part of the melody*. It is then sung slowly and broadly and in keeping with the tempo of the melody.

The proper execution of the Turn is greatly a matter of *taste*, which is governed by the *style* of the song.

Exercise No 3 includes Turns written in both forms. Practice it slowly, singing the Turns as quickly as is consistent with smoothness and clearness. It is much better to sing slowly, smoothly and clearly than quickly, jerkily and indistinctly. The exercise is arranged with three different phrasings. Practice first very slowly, dividing the exercise into eight phrases; then practice a little quicker in four phrases, and finally in two phrases. The Turn must never interfere with the proper rhythmical accent, which rightfully belongs and must be given to the melody.

Ex. No 3

Ah — Ah — Ah — Ah —

Ah — Ah — Ah — Ah —

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Correspondence School of Music

Chicago, Ill.

A COURSE OF SINGING LESSONS

by George Crampton

LESSON N^o 74

Soprano, Mezzo-Soprano or Tenor

The Graces of Singing

The Ornaments

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Mordent of two notes



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Illustration N^o 2
Mordent of three notes



Mordents are also used in their inverted form. An inverted Mordent of two notes includes: (1) The principal note, (2) An auxiliary note one tone above the principal note.

Illustration N^o 3
Inverted Mordent of two notes



An Inverted Mordent of three notes includes: (1) An auxiliary note a semitone below the principal note, (2) The principal note, (3) An auxiliary note one tone above the principal note.

Illustration N^o 4
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There are other forms of the Mordent in addition to the above *four usual* forms, but as the Mordent is always written exactly as intended to be sung, it is unnecessary to particularize them. The Mordent must be sung with rapidity, delicacy and lightness or its effect will be lost. It should never be allowed to interrupt the flow of the melody, which it is intended merely to embellish, not to supplant. As neither the rhythm, accent, nor the tempo of the melody should be interrupted by the Mordent, you can easily realize the necessity of singing the Mordent with rapidity and lightness.

Exercise N^o 1 includes examples of Mordents of two and three notes, which are sung in their *usual* form ascending and in their *inverted* form descending. Practice at first slowly but in strict time, taking care to sing every note correctly; then practice at a quicker tempo, always using a *light* tone but not an *open* tone.

Ex. N^o 1

Mordent of two notes

Mordent of three notes

Sopranos, Mezzo-Sopranos and Tenors practice also in the keys of *D^b, D, E^b & E*.

Contraltos, Baritones and Basses practice also in the keys of *B^b, B, D^b & D*.

You will notice that Exercise N^o 2 consists of (1) A simple melody (2) The same melody with all the usual forms of the Mordent added as ornaments. This will demonstrate to you the proper use of the Mordent, namely, mere ornamentation.

Ex. N^o 2 Arranged by George Crampton
Andantino ♩ = 60

Practice (2) slowly at first, taking care to sing every note correctly. When you can do this you may practice at exactly the same tempo as the melody, about 1 beat each second (♩ = 60 Metronome time). Practice first on "oh" and afterwards with the words. Always try to sing the Mordent first with *delicacy* and *lightness*, and afterwards with *rapidity*.

VACCAI

Singing Lesson No 74

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Exercise No 3 includes Turns written in both forms. Practice it slowly, singing the Turns as quickly as is consistent with smoothness and clearness. It is much better to sing slowly, smoothly and clearly than quickly, jerkily and indistinctly. The exercise is arranged with three different phrasings. Practice first very slowly, dividing the exercise into eight phrases; then practice a little quicker in four phrases, and finally in two phrases. The Turn must never interfere with the proper rhythmical accent, which rightfully belongs and must be given to the melody.

Ex. No 3

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A Course of Singing Lessons

By GEORGE CRAMPTON

Lesson No. 75

(This Lesson and Lesson No. 76 should be studied together)

INTERPRETATION "THE LOST CHORD"

In our previous study of Interpretation, the songs have been for the most part descriptive in style. Now we will study the interpretation of a song in the emotional style, taking for our subject "The Lost Chord", poem by Adelaide Proctor, music by Sir Arthur Sullivan.

The story is told how the inspiration of the song came to Sullivan as he sat at the bedside of his dying brother. In the long watches of the night the beautiful words of the poem gave him hope and inspiration, and soon afterwards a new song-masterpiece was given to the world in "The Lost Chord."

Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly,
Over the noisy keys.

I knew not what I was playing,
Or what I was dreaming then,
But I struck one chord of music,
Like the sound of a great Amen.

It flooded the crimson twilight,
Like the close of an Angel's Psalm,
And it lay on my fevered spirit,
With a touch of infinite calm.

It quieted pain and sorrow,
Like love overcoming strife,
It seemed the harmonious echo,
From our discordant life.

It linked all perplexed meanings
Into one perfect peace,
And trembled away into silence,
As if it were loth to cease.

I have sought, but I seek it vainly,
That one lost chord divine,
Which came from the soul of the organ,
And entered into mine.

It may be that Death's bright Angel
Will speak in that chord again;
It may be that only in Heav'n
I shall hear that grand Amen.

THE SONG PICTURE

The Song-Picture shows us an organist playing softly in a dimly lighted church. His heart is sad, his mind full of forebodings, as he plays on dreamily without a thought of what he is playing. Suddenly he strikes a chord, which by its wondrous harmony stirs his soul. So thrilling is its effect that he stops playing and listens to its sublime harmonies flooding "the crimson twilight like the close of an Angel's Psalm." In the perfect beauty of its harmonies his heart finds comfort and his soul is at peace. But, the wondrous chord "trembles away into silence, as if it were loth to cease." In his ecstasy he tries again and again to find its harmonious combination, but in vain. With renewed aspiration and hope he prays "that death's bright angel will speak in that chord again"; but "it may be that only in Heav'n," he will hear that grand Amen.

THE EXPRESSION

I will again repeat the one great principle of true Expression. Study the words and their meaning intently until the Song-Picture is vivid and complete, and you both **see** and **feel** its meaning. Then, and only then, can Art and Technique assist you by vivifying the tone colors, emphasizing the stronger emotions and filling in the details. But, first the Song-Picture must be broadly outlined in your imagination.

The mood of the song is **serious** throughout, but not **sad**, or even **pathetic**. With the exception of the opening phrases, the spirit of the song is hopeful. The first verse

"Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys"

should be sung softly and seriously, with just a touch of sadness. Slightly accent the words "weary" and "idly." Take great care to **suggest the sadness** of the mood of these opening phrases. The first effects of a song of this impressionistic character are most important, and vital to your interpretation. With the second verse

"I knew not what I was playing"

should commence an increase of **feeling**, which should be sustained until the phrase

"But I struck one chord of music"

which should be sung with fervor, and each word emphasized. The word "struck" should be especially emphasized and **slightly** detached from the words that follow. The sadness of the mood has now changed to a brighter one of expectancy and hope, and the last phrase

"Like the sound of a great Amen"

should be sung broadly and fervently. The third and fourth verses should be sung **very softly** throughout, the crescendos and diminuendos being relative to the soft effect. The mood is one of **wonder** and **expectancy**, the **gradual** awakening of the soul, and the effect must be subdued. Of course there is a **natural** increase and decrease in the phrases. But the expression should never reach **intensity**. Even at the climax on the word "strife" any tendency to loudness will spoil the subdued effect of the words and music. The last two phrases of the verse

"It seemed the harmonious echo
From our discordant life"

THE EXPRESSION—Continued

should be sung with tenderness. The fifth verse should also commence softly with an increase of feeling on the important words

"Into one perfect peace"

which must be well sustained, and each word well emphasized. In the next phrase

"And trembled away into silence"

the mood changes to a more intense eagerness, which should be gradually increased to **agitation** in the climax

"And entered into mine."

Emphasize the words "sought", "seek" and the first syllable of the word "vainly" and also the word "one" in the sixth verse. Sing the last phrase, the climax of the verse already mentioned, with great fervor and conviction. Emphasize every word, and especially the word "mine."

The last verse will test your powers of sustained, prayerful expression. The mood is now one of **aspiration** and **hope**. The words should be declaimed with great expression. Sing the first two phrases **prayerfully**, commencing firmly but quietly, with a **gradual** increase of expression, emphasizing every word, and especially the last syllable of "again."

Gradually increase the feeling in the third and fourth phrases, with especial emphasis on the word "Heav'n." The repetition of the words in the last verse should be sung with increased feeling, which should grow in intensity and power until the climax on the word "Heav'n" in the third phrase. Sing this with all the fervor and soul of which you are capable, and sustain the feeling to the last word of the song.

Take great care with this last verse. Do not commence **too** fervently or your power of expression will be exhausted when you reach the climax, which demands all the soul you possess. Anticipating the climax, is one of the commonest faults of Interpretation. Always try to keep your expression **under control**.

THE TONE-COLOR

The tone-color of the first verse should be quiet and sustained. In the second verse it should increase in volume and breadth and continue so to the end of the verse.

In the third verse sing with a softer and lighter tone, slightly increased and decreased with the ebb and flow of the melody, but always keep the tone like the expression, "subdued", in one word "Mezzo-voice."

The increase of tone should be from **pp** to **mf**, and should never exceed these limitations even in the increase to the word "strife". Resist the temptation to open the "i" sound in "strife." Use the covered sound of "oi" and after the crescendo return to your soft tone and sustain to the end. This verse affords a fine opportunity for effective use of the "Mezzo-voice."

In the fifth verse slightly increase the tone, taking care to avoid any suggestion of breathiness in the "agitato." You will find that a temptation to breathiness always comes with an increase of **feeling**, so always guard against this and keep your tone well controlled.

Keep the tone on "soul" well-rounded and full, avoiding any tendency to "open tone." Sustain the word "mine" broadly.

Sing the last verse with a full round tone throughout, but take care not to force the tone. You will avoid this if you commence the verse **mf**, reserving the **f** for the repetition and the **ff** for the great climax of both expression and tone on the word "Heav'n."

The closing phrases of the song should be sung with the round full tones of the middle resonance, taking care to avoid "opening" the sound "Ah" in Amen. Think of the "organ" effect the words suggest.

The tone of the last verse, like the expression, should **grow** slowly and steadily to the climax.

THE PHRASING

The song consists of seven verses, each of four phrases, which fit the words perfectly. So the phrasing is simple and regular, except in the third and fourth phrases of the last verse, when the musical phrase is broken to allow greater breadth and emphasis.

THE STYLE

The song is based on the Ballad form, with a simple melody that is similar in each verse. It is distinctly religious and emotional in character and the words pictured in the music are distinctly impressionistic, for they **suggest** rather than **describe**. The religious feeling should prevail throughout its interpretation; therefore avoid any **suggestion** of light sentiment or exaggeration. The words and phrases must be interpreted clearly and rhythmically, with the exception of the phrases marked by special "legato" and the divided phrases.

Continued in Lesson No. 76.

